

SCHUBERT



This is an attempt to present aspects of Franz Schubert and his life through postage stamps. Areas covered include:

Schubert portraits

His Viennese contemporaries

Schubert's Vienna

His travels

The poets of his songs

Musical influences

The discovery of Schubert

There are also individual studies on the Schubert 'essay' by Georg Wimmer and the notorious error on the Schumann stamp of 1956.

Sadly, many of those people most important to Schubert do not appear here, as they never achieved sufficient fame to merit philatelic celebration. Hence this can only aim to be a sketch of Schubert's life and not a biography.

Short introductory essays preface each section, but those seeking more information are referred to the many standard biographies, to the *Documentary Biography* by Otto Erich Deutsch, to Peter Clive's outstanding biographical dictionary *Schubert and his World*, and to Graham Johnson's astonishing three-volume study *Franz Schubert. The complete songs*.

Schubert portraits on stamps



The portraits of Schubert by his friend Wilhelm August Rieder (1796-1880) are the most commonly reproduced and adapted. The watercolour portrait (left) was painted in May 1825 and an engraving of it by Passini was published the same year. Other friends agreed it was an excellent likeness. Rieder later made other versions of the portrait, the most celebrated being the oil painting of 1875 (right), which depicts Schubert in smart attire in the act of composing. Schubert is known to have visited Rieder to play his piano and this may be the instrument shown in the background of the painting.



Josef Kriehuber (1800-1876) was a painter and lithographer who produced portraits of everyone of note in Vienna. He had seen Schubert performing, although he was not a personal friend. His lithograph was executed only after Schubert's death and published in 1846. There are two versions extant – one where the composer looks to the left and one where he looks to the right.

Josef Eduard Teltscher (1801-1837) knew Schubert in the later part of the composer's life. His portrait is an intimate one and shows (as a Viennese newspaper said) 'a guileless, childlike, pious and upright nature'. The lithograph was published early in 1826.



Leopold Kupelwieser (1796-1862) was a close friend of Schubert and drew his portrait (left) in July 1821. He also documented their time at Atzenbrugg in two watercolours. The chalk drawing (right) is still sometimes offered as a portrait of 'Schubert aged 16' and attributed to Kupelwieser, but both the subject and the artist are in serious doubt.



Among modern portraits of Schubert, the most successful are the many studies by the Austrian artist Martha Griebler (1948-2006). An example is seen on the stamp from Liechtenstein.



AUSTRIA 31.03.1947
150th birth anniversary
Portrait after Rieder
M 801



AUSTRIA 24.02.1922
Musicians Fund charity set
M 421



AUSTRIA 17.11.1978
150th death anniversary
Portrait after Kriehuber
M 1590



INDIA 25.12.1978
150th death anniversary
M 781



EAST GERMANY 13.11.53
125 years death anniversary
M404



CHINA 21.09.2017
Portrait after Kriehuber
Heidenröslein autograph



MEXICO 19.11.1978
Death and the Maiden
 illustrated bottom left
 M 1613



C.A.R. 18.11.85
 International Youth Year
 Spurious young portrait
 Engraving from *Erlkönig* (f.e.)
 Music: *Gute Nacht* from *Winterreise*
 M 1183



MALI 1978
 150th death anniversary
 300F shows leaping trout, and the music is a simplified extract
 from *Die Forelle*, arr. piano solo and transposed to C major.
 420F with swans mentions *Schwanengesang*, *Erlkönig* and
Winterreise in the legend. M 618-9



1797



AUSTRIA 09.05.1997
Birth bicentenary
M 2219



LIECHTENSTEIN 03.03.1997
Birth bicentenary
Portrait by Martha Griebler
M 1147



GERMANY 16.01.1997
Birth bicentenary
Watercolour by Kupelwieser
'Party game at Atzenbrugg'
M 1895



NETHERLANDS 05.08.1997
Birth bicentenary
Portrait by Kupelwieser
M 1625



ditto
specimen



BULGARIA 29.05.1997
Birth bicentenary
M 4285



MOLDOVA 22.02.1997
Birth bicentenary
Music from Klavierstück, D946/2
M 229



ROMANIA 27.03.1997
Birth bicentenary
M 5241

1997



EQUATORIAL GUINEA 1997
Birth bicentenary
Music is G major ballet
from *Rosamunde*



MADAGASCAR 29.08.88
160th death anniversary
Ill. Schwind's 'Schubertabend'
M 1141 (Block 87)



GRENADA-GRENADINES 26.08.1996
Music is by Mozart: Piano rondeau (K15hh)
M B402



FUJEIRA 1971
Stamp honours Beethoven, but music is
a Bach organ work and border shows
Julius Schmid's 'Schubertabend'
M 867



WB-703 Dr Jim
Old U.S. cinderella stamp
in strip of 4



War Fund labels from
Vienna Schubertbund



Union of Germans
in Bohemia



German Schools
Association



Union of Germans
in lower Austria



1928
charity label

The Schubert 'essay' by Georg Wimmer



Georg Wimmer (1892-1975) was an Austrian engraver and artist who worked on many stamps for the Austrian post office between 1947 and 1969. The stamps covered a variety of subjects, but did not include music.

Wimmer's interest in music is shown, however, in the stamp-like designs he produced to commemorate Beethoven, Haydn, Mozart, Strauss and Schubert.



These are not essays in the true sense, as they lack an indication of value and a country name. The stamps were privately printed on card in various colours; die proofs, illustrating stages in the development of the design, were also produced. The fact that many, if not most, of these cards were signed by Wimmer suggests that he knew that they could become collectable.

Wimmer's interest in Schubert as a subject dates back at least to 1928, when he produced an elaborate, but unfinished pencil drawing (right), in the rather rococo style of the *ex libris* plates which he designed for various private clients.

The Schubert 'essay' (below) dates from 1955 or thereabouts and was probably printed in the greatest quantity of any of the music essays. As well as the usual printings on small cards, it was issued as individual stamp-like items on thin paper in nine different colours, in the manner of colour trials.



The design – a typically romanticised image of Schubert – shows an original portrait of the composer within a circular border, surrounded by maidens and garlands. The musical quotation is the opening of the song 'Guten Morgen' (D795/8) from the cycle 'Die schöne Müllerin'. Below right is the Hölzdrichsmühle at Mödling, an inn which is quite wrongly associated with the composition of the song cycle.



Wimmer essay c.1955
Set of colour trials



Wimmer essay c.1955
Three printings on card, signed
One late phase print, mounted

SCHUBERT'S VIENNA

Schubert was the only composer of the classical period who was actually born in Vienna; other composers were attracted to the city by its strong musical tradition. Although Schubert was Viennese born and bred, his parents, like so many others, had come to the capital from the Austro-Hungarian provinces to seek their fortune. This mass emigration from the land to the city made for a thoroughly cosmopolitan atmosphere, with people from every part of the empire together with a significant Jewish population. Vienna must have influenced Schubert's outlook on life and his music, although he avidly absorbed and reflected other experiences, when he left Vienna to visit Hungarian Zseliz in 1818 and 1824, and during his grand tour of 1825 among the lakes and mountains of the Salzkammergut.

The population of Vienna at the time was around 290,000, of whom some 50,000 lived in the inner city, an area firmly bounded by the Danube and the wide former moat known as the Glacis (now the Ringstrasse). The outer suburbs were semi-rural. Liechtental, where Schubert was born, was a generous stone's throw from the Vienna woods; and the local hills, the Leopoldberg and the Kahlenberg, could be seen clearly on a fine day. Schubert moved to the inner city when he won a place at the 'Stadtkonvikt' and as an adult chose to live mainly in the inner city, centre of cultural and social life. The cathedral of St. Stephen dominated the skyline, but was surrounded by a maze of tiny streets with cosy inns.

The Burgtheater offered German drama, while the Kärntnertortheater was known for opera and ballet. The Theater an der Wien offered a bit of everything, and the Theater in der Leopoldstadt was known for more popular fare. Concerts were given in the Redoutensaal (assembly room), in the ballroom of the Hofburg Palace, in the Great Hall of the University, the Landhaussaal, the premises of the Gesellschaft der Musikfreunde, and in various large inns, notably Zum römischen Kaiser. Schubert was often invited to gatherings in the expectation that he would perform and accompany both singing and dancing in private homes of the well-to-do: these became known as 'Schubertiaden'.

The Viennese were encouraged to enjoy themselves in innocent ways, with severe censorship keeping any varieties of extremism at bay. After 1819, when Kotzebue, dramatist and possible agent of the security police, was assassinated, political repression grew and Schubert himself was present when police raided the house of his friend Johann Senn; Schubert was arrested and held briefly, while Senn was exiled. Most citizens were happy to avoid trouble and join in the crazes which swept the city: for dancing at great public balls, for the operas of Rossini and the unbelievable virtuosity of Paganini.

But nobody in Vienna could be unaware of political events. The Austrian army and the valiant volunteer brigades had proved no match for French troops, and Napoleon entered Vienna in 1805 and again (after heavy bombardment) in 1809, taking up residence in the imperial palace of Schönbrunn. After his exile to Elba, foreign dignitaries massed in Vienna in 1814 for the great Congress to sort out national post-war boundaries. The Congress, which in 1814 included much dancing and music-making in its preamble, was interrupted after Napoleon's escape from Elba and concluded in 1815 after his final defeat at Waterloo.



St. Stephen's cathedral
Stefansdom
Austria M 1544-46



St. Stephen's cathedral
the high altar
Austria M 796



The Schweizertor
(Swiss gate)
Austria M1119



The Stock Exchange
Austria M 1367



Schönlaterngasse
Austria M 2420



The Dorotheum
(state auction house)
Austria M 1697



Seals of the University
and Polytechnic
Austria M 1384



Technische Hochschule
(Vienna Polytechnic)
Austria M 1198



Gesellschaft der Musikfreunde
founded 1812
Austria M Bl.68



The Burgtheater
opened 1776
Austria M 507-8



Academy for music and
performing arts
Austria M 1253



Landhaus (county hall)
Minoritenkirche behind
Austria M 1220



Beethoven's house
in Heiligenstadt behind
Austria M 1117



St. Ruprecht's church
Austria M 790



Schloss Belvedere
Austria M 755



Schloss Belvedere
gateway
Austria M 817



Schönbrunn Palace
Austria M 770



Schönbrunn Menagerie
Austria M 973



The Leopoldsberg
Austria M 2211



Kahlenbergdorf
Austria M 1476



Contemporary timepieces
Austria M 1344-46



Wiener Zeitung
(newspaper)



State tobacco concern
Austria M 1060



State printing works
Austria M 1620

Schubert's travels

Schubert did not travel widely and only twice went beyond the borders of modern-day Austria, when he stayed in Zseliz (now Zeliezovce in Slovakia) in 1818 and 1824.

In 1818 he went to Zseliz as music tutor to the Esterhazy family from July to November. In early July to mid-September 1819 he visited Steyr in Upper Austria with the singer Michael Vogl, including a stay in Linz with his friend Josef von Spaun in mid-August.

Schubert visited Atzenbrugg in the summer of 1820 and again in 1821 where he spent a relaxing time with his friends at the Schloss. In the autumn of 1821 he stayed with his friend Franz von Schober at St. Pölten and the nearby castle of Ochsenburg (September-October).

From the end of July 1823 until mid-September he again visited Linz and Steyr. He enjoyed the stimulating company and found that his music was well known and appreciated.

From 25 May to 16 October 1824 he was employed at Zseliz again, but this time was treated more like one of the family.

In 1825 Schubert undertook a 4½-month trip with Vogl. This was Schubert's 'grand tour' and he left vivid impressions of the towns and scenery in some long letters. From 20 May to 5 June he was again in Steyr and Linz, and found time to visit the abbeys of St. Florian and Kremsmünster. In June he travelled via Puchberg to Gmunden on Lake Traunsee in the Salzkammergut, where he spent six weeks with the Traweger family. After a return to Linz, Steyregg and Steyr, the two friends made their way to Salzburg in mid-August, via Kremsmünster, Vöcklabruck, Frankenmarkt, Strasswalchen, Neumarkt and the Wallersee. Schubert was overwhelmed by the beauty and grandeur of the landscape. In Salzburg he visited the grave of Michael Haydn at St. Peter's Abbey. From Salzburg he and Vogl went on to the spectacular spa resort of Bad Gastein, via Hallein, Golling, Pass Lueg and Werfen. They stayed there until 4 September and Schubert was again awestruck by the mountains, lakes and waterfalls. This is reflected in compositions from this period. From 10 to 17 September they were back in Gmunden, with an excursion to Ebenzeier. Then they stayed in Steyr before returning to Vienna via Linz. They arrived in Vienna on 3 October.

1826 was spent in Vienna and the rural suburb of Währing.

In September 1827 Schubert and his friend Jenger visited Graz in Steiermark as guests of the Pachler family with a brief excursion to Wildbach. Their return journey probably took them through Wiener Neustadt and through Mödling. He was warmly welcomed in Steyr, where his music was familiar. He became an honorary member of the Styrian Music Society in April 1823. The inn at Mödling, the Hölldrichsmühle, is associated in Schubert myth (only) with his song cycle *Die schöne Müllerin* and with the song *Der Lindenbaum*.

From 3 to 4 June Schubert visited Baden and Heiligenkreuz Abbey with his friend Franz Lachner, and at the beginning of October, despite his physical weakness, he walked to Unterwaltersdorf and Eisenstadt with his brother Ferdinand. In Eisenstadt he visited the grave of Joseph Haydn in the Bergkirche.



Steyr
panorama
Austria M 1645



Steyr
Bummlerhaus
Austria M 989



Steyr
view
Austria M 2415



Linz
cathedral
Austria M 1802



Linz
coat of arms
Austria M 1230



Linz
state capital
Austria M 1983



Linz local newspaper
title page from 1816
Austria M 1657



Schloss Atzenbrugg
painting by Kupelwieser
W. Germany M 1895



Klosterneuburg
monastery
Austria M 1808





St. Florian
Bruckner organ
Austria M 1008



St. Florian
Baroque exhibition
Austria M 1846



St. Pölten
town hall
Austria M 2034



St. Pölten
Bishop's gate
Austria M 1814



Gmunden
Ort castle
Austria M 1526



Gmunden
Traunsee
Austria M 502



Traunstein
Traunsee
Austria M 758



The Attersee
Salzkammergut
Austria M 1553



The Almsee
Salzkammergut
Austria M 1430



'Changing horses'
Painting by Hormann
Austria M 1157



Wels
the castle
Austria M 1736



Wels
Ledererturm
Austria M 1113



Vöcklabruck
Upper city tower
Austria M 1777



'The Vienna mail coach'
Painting by Klein
Austria M 1160



Salzburg
Hohensalzburg fortress
Austria M 1550



Salzburg
Archbishop's palace
Austria M 1114



Salzburg
'The Bishop's mitre'
Austria M 1442



Salzburg
St. Peter's abbey
Austria M 1963



Salzburg cathedral (restoration fund)
60+30g shows St. Peter's abbey
Austria M 885-892



Salzburg
Paris Lodron University
Austria M 1402



Hallein
mining village
Austria M 1637



Bad Gastein
mountains
Austria M 1040



Bad Gastein
spa resort
Austria M 764



Hohe Tauern
Krimmler waterfall
Austria M 1932



Graz
city seal
Austria M 1583



Graz
Landhaus
Austria M 1054



Graz
clock tower
DR M 733



Wiener Neustadt
city arms
Austria M 1206



Wiener Neustadt
cathedral
Austria M 1605



Wiener Neustadt
tower of city wall
Austria M 2121



Mödling
Höldrachsmühle
Austria M 751



Baden
town arms
Austria M 1631



Heiligenkreuz
Cistercian monastery
Austria M 1383



Eisenstadt
Esterhazy palace
Austria M 1620



Eisenstadt
Bergkirche
Austria M 435



Joseph Haydn
buried in Bergkirche
Austria M 1704



Eisenstadt
Konvent
Austria M