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Performance Challenges and Their Possible Solutions: Franz Schubert's Piano Sonata in B-flat Major, D. 960

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Abstract

As a practical performance guide, this document identifies performance issues for Franz Schubert's Piano Sonata in B-flat Major, D. 960, and proposes possible solutions. The introduction provides a brief historical background of Schubert's piano sonatas in general and the B-flat Sonata in particular. Chapter one demonstrates how a harmonic analysis of the B-flat Sonata can inform such performance issues as timing, pacing, and tone color. Chapter two concerns performance practice issues related to playing this sonata, such as tempos, repeat signs, dynamics, pedaling, rhythm, and memorization. Through a comparison of two performing editions and a critical edition, chapter three suggests the best editions for the B-flat Sonata. Consequently, I hope this document will become a practical source to help pianists interpret and perform Schubert's B-flat Sonata.

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Introduction

In spite of their great artistry and sublime beauty, Franz Schubert's piano sonatas did not receive immediate acceptance by the nineteenth-century public. Hubert Parry, one of the music critics in this period, questioned the quality of Schubert's piano sonatas citing their diffused form, slipshod craftsmanship, and uneven contents.[1] Especially, Schubert's last three sonatas, which were dedicated to Robert Schumann, received bitter criticism by their dedicatee himself. Schuman wrote in a review:

> Whether they were written from his sickbed or not, I have been unable to determine. The music would suggest that they were. And yet it is possible that one imagines things when the portentous designation, 'last works,' crowds one's fantasy with thoughts of impending death. Be that as may, these sonatas strike me as differing conspicuously from his others, particularly in a much greater simplicity of invention, in a voluntary renunciation of brilliant novelty—an area in which he otherwise made heavy demands upon himself—and in the spinning out of certain general musical ideas instead of adding new threads to them from phrase to phrase, as was otherwise his custom. It is as though there could be no ending, nor any embarrassment about what should come next. Even musically and melodically it ripples along from page to page, interrupted here and there by single more abrupt impulses—which quickly subside.[2]

Indeed, early critics had problems with Schubert's piano sonatas. They concluded that these sonatas would never reach the level of Beethoven's, which were considered as an ideal model for the genre.

It was only after World War I that Schubert's sonatas began to be reevaluated, when Sir Donald Tovey's essay "Tonality" came out in 1928, the year of the centenary of the composer's

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[1] Maurice J. E. Brown, "The Schubert Piano Sonatas," *The Complete Sonatas*, performed by Paul Badura-Skoda, RCA Victora VICS 6128-6131 (LP), 1971.

[2] Robert Schumann, *Neue Zeitschrift fur Musik*, quoted in Robert Schumann, *Schumann on Music: A Selection from the Writings*, trans., ed., and annon. Henry Pleasants (New York: Dover Publication, 1988), 143.

death.[3] According to Tovey, the value of Schubert's works could be found in his innovative use of key relationships, key modulations, and tonal colors, not from a Beethovenian standpoint. Schubert's sonatas are radically different from Beethoven's. While Beethoven proved his masterful skills for manipulating thematic and formal structure throughout his sonatas, Schubert chose his own special type of lyricism based on innovative harmonies. Schubert's melodies have a natural and exquisite beauty, and he preferred to restate these themes with varying emotions and colorful harmonies than to develop theme. Unexpected modulations and freely shifting major and minor modes became his trademark, which always brings unexpected surprises to the listeners. Since Tovey's acclamation for Schubert's music, scholars and pianists such as Artur Schnabel, Paul Badura-Skoda, Eduard Erdmann, Wilhelm Kempff, Rudolf Serkin, Alfred Brendel, and András Schiff have promoted Schubert's piano sonatas throughout their publications, concerts, and recordings. Compared to Beethoven's piano sonatas, however, they still lack universal recognition.

Schubert had more fame as a lieder composer in his lifetime than as a pianist. David Schroeder describes Schubert's lieder as compositions for singer and accompanist as a duo, almost as a duet for two singers.[4] Pianists performing his lieder aim to make the instrument sing as much as singers do, and this principle influenced his piano sonatas. Schubert never considered himself a virtuoso pianist; however, his numerous works for piano evinces his affection to the instrument. Albert Stadler, one of Schubert's friends, recalled Schubert's piano playing as follows:

> To see and hear him play his own pianoforte compositions was a real pleasure. A beautiful touch, a quiet hand, clear, neat playing, full of insight and feeling. He still

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[3] Donald F. Tovey, "Tonality," *Music and Letters* 9 (1928): 341–63.

[4] David Schroeder, *Our Schubert: His Enduring Legacy* (Lanham, MD: Scarecrow Press, 2009), 55.

> belonged to the old school of good pianoforte players, whose fingers had not yet begun to attack the poor keys like birds of prey.[5]

Thus, Stadler's statement provides a clear guide what Schubert sought for his piano sonatas and what kind of attitude pianists should have when approaching them.

Schubert composed his piano sonatas between 1815 and 1828. Because of some unfinished sonatas, the exact number cannot be ascertained. The published catalogs by various publishers usually contain about twenty-three entries, but some of the unfinished ones are too cursory to perform. Only twenty can be considered as possible works for recitals. Eva Badura-Skoda divides Schubert's piano sonatas into three groups by period.[6] The first group, which date from 1815 to 1818, contains ten early sonatas, which are rarely played. Some of his uncompleted sonatas belong in this category. Sonata in A Major, D. 664, which he composed in 1819, makes a transition to the second group. Schubert composed five sonatas in this group between 1823 and 1826. The composer developed his mature style in this period by seeking his own path from the Beethovenian model. The two sonatas in A minor, D. 784 and D. 845, the Sonata in D major, D. 850, the Sonata in G major, D. 894, and the unfinished Sonata in C major, D. 840, "*Reliquie*," belong to the second group. Schubert composed in a unique style for his last three sonatas, in C minor, A major, and B-flat major, D. 958–60, in 1828 during the last months of his life. Schubert established a highly individual style and the most refined art form through these sonatas. Since Schubert composed them together in the short period time, they are often compared to Mozart's last three symphonies and termed a trilogy. They also share cyclic interconnections in terms of their formal and tonal designs.

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[5] Otto Erich Deutsch, ed., *Schubert: Memoirs by His Friends*, trans. Rosamond Ley and John Nowell (London: Adam and Charles Black, 1958), 146.

[6] Eva Badura-Skoda, "The Piano Works of Schubert," in *Nineteenth-Century Piano Music*, ed. R. Larry Todd (New York: Schirmer Books, 1990), 100.

Among these three sonatas, the last sonata in B-flat major is often referred as Schubert's greatest achievement and contribution to the genre of piano sonata. It represents Schubert's finest and most advanced style, and combines lyrical charm, structural grandeur, and a daring but controlled treatment of key relations.[7] Schubert completed this sonata with the other two late ones in September 1828, when he was suffering from the physical weakness caused by syphilis. During these last months of his life, he also completed other masterpieces such as Mass in E-flat, D. 950, String Quintet, D. 956, and *Schwanengesang*. Like the other two late piano sonatas, the B-flat Sonata follows the conventional four-movement sonata structure. The first movement is in sonata form with a moderate tempo; the second, an Andante in ternary form; the third, a fast scherzo; and the finale, an extended rondo. Compared to other piano sonatas written in similar late period such as Chopin's or Liszt's, this B-flat sonata is not stylistically challenging. In his *Guide to the Pianist's Repertoire*, however, Maurice Hinson graded this sonata as D, for "difficult."[8] Most pianists might agree that this work is one of the most challenging sonatas ever written. In this case, the term "technique" never implies virtuosic finger technique. Rather, this term applies to the pianist's ability to express the piece's deep emotion over an extended period of time. Musical expression over virtuosity is the real challenge of this particular sonata.

On 2 December 2009, I performed my last DMA solo recital with a program including Schubert's Piano Sonata in B-flat Major, D. 960. As an aficionado of Schubert's music, I had a rewarding experience. At the same time, I struggled with many performance issues. Compared to Beethoven's sonatas, the range of interpretation by various pianists of Schubert's sonatas is

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[7] William Kinderman, "Schubert's Piano Music: Probing the Human Condition: For Alfred Brendel on his 65th Birthday," in *The Cambridge Companion to Schubert*, ed. Christopher H. Gibbs (Cambridge: Cambridge University Press, 1997), 164.

[8] Maurice Hinson, *Guide to the Pianist's Repertoire*, 3rd ed. (Bloomington: Indiana University Press, 2000), 697.

much more variable. In addition, the lack of academic and practical studies of Schubert's sonatas makes it more difficult for performers when they research musical issues. Therefore, in this study, I will describe the challenges of performing Schubert's Piano Sonata in B-flat Major, D. 960 and provide possible solutions. My study will cover the entire sonata.

In his book *Returning Cycles*, Charles Fisk wrote about Schubert's recycling of his musical materials in his piano music.[9] Especially, Fisk discusses "Wanderer" influences on the B-flat Sonata in his last chapter. While exploring the cyclic interconnection between Schubert's B-flat Sonata and "Der Wanderer," or *Wanderer Fantasy*, Fisk traces the narrative musical meanings of this sonata. He also included his own analyses of tonal and phrase structures in this study. Although his essay was helpful to understand the B-flat sonata's tonal structure, my study will be more focused on applying a tonal analysis to performance. Edited by Brian Newbould, *Schubert the Progressive* contains essays by various scholars, which concern issues of history, performance practice, and analysis in Schubert's music.[10] Among these essays, "Reading between the Lines of Tempo and Rhythm in the B-flat Sonata, D. 960" by Roy Howat addresses the problematic issue of interpreting B-flat Sonata's tempo and rhythm from the notated markings.[11] He compares original markings from Schubert's autograph with editions such as the New Schubert Edition and the Wiener Urtext. This essay provides helpful sources for the second part of my study concerning selected performance issues, but my methodology of approaching these issues will be different. I will use recordings by various pianists instead of Schubert's original sources and editions. From a scholar's view, David Montgomery elaborates on the

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[9] Charles Fisk, *Returning Cycles: Contexts for the Interpretation of Schubert's Impromptus and Last Sonatas* (Berkeley and Los Angeles: University of California Press, 2001).

[10] Brian Newbould ed., *Schubert the Progressive* (Aldershot, UK: Ashgate, 1998).

[11] Roy Howat, "Reading between the Lines in the B-flat Sonata, D. 960," in *Schubert the Progressive*, ed. Brian Newbould (Aldershot, UK: Ashgate, 1998), 117–37.

performance issues in his *Franz Schubert's Music in Performance*.[12] He discusses such issues as tonal and structural projection, repetition, length, meter, rhythm, articulation, ornamentation, tempo, time, and character. This study, however, is not particularly about the B-flat Sonata or other piano pieces. It also applies to Schubert's other musical genres including his lieder, and orchestral and chamber music. In his article "Schubert Interpretation in the Light of the Pedagogical Sources of His Day," Montgomery discusses the issue of ornamentation.[13] Criticizing (as overly ornamented) Robert Levin's fortepiano recording of the A-Minor Sonata, D. 537, he tries to find solutions from various pedagogical sources of Schubert's time. On the other hand, András Schiff's "Schubert's Piano Sonatas: Thoughts about Interpretation and Performance" shows a pianist's view on these performance issues.[14] Although he briefly mentions interpretive issues of tempo, repeat signs, and editions of the B-flat Sonata, his essay is rather a general performance guide for Schubert's piano sonatas. Another pianist, Alfred Brendel, wrote two extensive essays about Schubert's piano sonatas. In his "Schubert's Piano Sonatas, 1822–1828," Brendel discusses the prejudice against Schubert's sonatas and his disagreement with this.[15] He also uses several performing issues of the B-flat Sonata for his musical examples to demonstrate his belief in Schubert's piano sonatas. In his other essay, "Schubert's Last Sonatas," Brendel writes extensively about the cyclic interconnection of

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[12] David Montgomery, *Franz Schubert's Music in Performance* (Hillsdale, NY: Pendragon Press, 2003).

[13] David Montgomery, "Modern Schubert Interpretation in the Light of the Pedagogical Sources of His Day," *Early Music* 25 (1975): 101–8.

[14] András Schiff, "Schubert's Piano Sonatas: Thoughts about Interpretation and Performance," in *Schubert Studies*, ed. Brian Newbould (Aldershot, UK: Ashgate, 1998), 191–208.

[15] Alfred Brendel, "Schubert's Piano Sonatas, 1822–1828," in *Alfred Brendel on Music* (Chicago: A Cappella Books, 2001), 134–51.

Schubert's last three sonatas.[16] In his brief essay "Schubert as Written and as Performed," Paul Badura-Skoda discusses the interpretive issue of rhythmic alignment between triplets and dotted rhythms based on Schubert's own notation.[17] This article will be cited when I discuss the issue of rhythm in my second chapter. Richard Kramer's "Posthumous Schubert" is a review article about Schubert's preliminary sources of the last three sonatas.[18] His extensive information on Schubert's drafts for these sonatas will be included in my study of the New Schubert Edition in the third chapter. Kramer gives some examples of the B-flat sonata and explores what may have been Schubert's original intension for such passages. Mary Martha Bante-Knight's PhD dissertation, "Tonal and Thematic Coherence in Schubert's Piano Sonata in B-flat (D. 960)," examines Schubert's concern for portion and balance, tonal and thematic cohesiveness among all movements, and each movement's function as part of a tonal entity.[19] She applies various types of analytic tools to her study, including Schenkerian graphs, La Rue diagrams, and Schoenberg's charts for structural tonal regions. In his PhD dissertation, "Schubert's Working Methods: An Autograph Study with Particular Reference to the Piano Sonatas," Stephen Edward Carlton focuses on the notational issues of Schubert's piano sonatas through an analysis of his autographs: sketches, first drafts, and fair copies.[20] Lawrence Siegel's PhD dissertation, "Schubert's Harmonic Geometry: Structural Means in the First Movement of the Bb Piano

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[16] Alfred Brendel, "Schubert's Last Sonatas," in *Alfred Brendel on Music* (Chicago: A Cappella Books, 2001), 153–215.

[17] Paul Badura-Skoda, "Schubert as Written as Performed," *The Musical Times* 104 (1963): 873–74.

[18] Richard Kramer, "Posthumous Schubert," review of *Drei große Sonaten für das Pianoforete by Franz Schubert and Der Graf von Gleichen by Franz Schubert* by Dernst Hilmar, *19th-century Music* 14 (1990): 197–216.

[19] Mary Martha Bante-Knight, "Tonal and Thematic Coherence in Schubert's Piano Sonata in B-flat (D.960)" (PhD diss., Washington University, 1983).

[20] Stephen Edward Carlton, "Schubert's Working Methods: An Autograph Study with Particular Reference to the Piano Sonatas" (PhD diss., University of Pittsburgh, 1981).

Sonata, D. 960," mainly explores Schubert's important harmonic innovations, the presence of a remote key between the tonic and the dominant, which appears in his late sonata form expositions.[21] Through this literature review, I have found many of these sources helpful for my study. However, mine will be more focused on practical performance solutions by applying harmonic analysis of key areas to performance, comparing selective recordings by various pianists, and comparing performing and critical editions.

The main body of this document will comprise three parts. The first will explain the musical characteristics of each movement and how they are harmonically related to each other in context. In this study, harmonic analysis will be focused on key areas. Consequently, I will discuss how pianists' awareness of harmonic motion affects such performance choices as musical timing, pacing, and tone color. The second part will include selected issues related to performance such as tempo, repeats, dynamics, pedaling, rhythm, and memorization. Throughout comparison of selective recordings by various pianists, which range from Maria Yudina to Evgeny Kissin, I will try to suggest the best solutions for these performance issues.[22] Articles by concert pianists such as those by András Schiff and Alfred Brendel, who have written about their experiences of performing Schubert's sonata, will be cited as well.[23] The third part will address the issue of choosing the best editions for the B-flat Sonata. I will compare two performing editions by Henle and Wiener Urtext with the critical edition, *Urtext der Neuen Schubert-Ausgabe* (hereafter New Schubert Edition), by Bärenreiter. I will discuss the merits and problems

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[21] Lawrence Siegel, "Schubert's Harmonic Geometry: Structural Means in the First Movement of the Bb Piano Sonata, D. 960" (PhD diss., Brandeis University, 1988).

[22] Maria Yudina, *The Legacy of Maria Yudina, Vol. 6: Franz Schubert and Robert Schumann*, Vista Vera 00074, 2007; Evgeny Kissin, *Schubert: Piano Sonata in B-flat, Op. Posth., Schubert-Liszt: Four Songs, Liszt: Mephisto Waltz No. 1*, RCA Red Seal 828765842020, 2004.

[23] Schiff, 191–208; Brendel, 134–215.

in both performing editions. Consequently, I hope that this document will become a helpful guide to pianists who are performing Schubert's piano sonata in B-flat Major, D. 960.

Chapter 1

Harmonic Analysis of Key Areas and Its Application to Performance

According to T. C. L. Prichard, the most remarkable feature of Schubert's genius is that he united an endless flow of music with an unfailing sense of what was effective in its expression.[1] I believe that this genius comes from Schubert's experimenting with vast tonal colors, and his B-flat sonata becomes an ideal example. In this chapter, I will explore Schubert's harmonic languages with a focus on key areas and how to apply this information to performance. As a first step of studying this sonata, analytical examination of his harmony will help pianists to plan performance details for this extended, forty-five minute work.

First Movement, *Molto moderato*

Analysis

In the exposition of the first movement, the tonal scheme between the first and second theme groups proves more complicated than a simple tonic-dominant progression. Although this long exposition closes on the key of dominant, the tonal procedure arriving on F major is complex. Schubert creates dramatic tension by placing various remote keys between the tonic and dominant, and his masterful use of unexpected modulations and combinations of major and minor modes results in these colorful remote keys.

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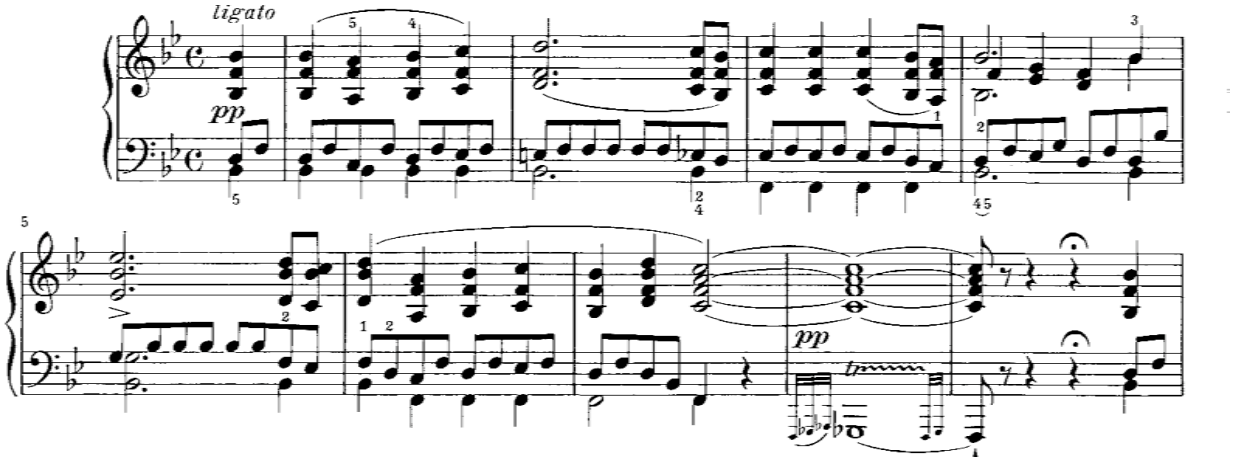
[1] T. C. L. Pritchard, "The Schubert Idiom," in *The Music of Schubert*, ed. Gerald Abraham (New York: W. W. Norton and Company, 1947), 234.

The most immediate feature that draws the audience's attention in the opening thematic group is the famous trill in m. 8. The opening theme is built on a ten-measure phrase, which comprises a lyrical folksong-like melody and the trill. Schubert colors this theme with a plagal cadence in the first half of the phrase in an inner voice and moves the second half from the subdominant to the dominant. The coloring of subdominant chords brings a pastoral and somewhat chorale-like quality to the main theme. However, the trill appears in the low register and darkens the opening phrase. The whole phrase ends on a half cadence (see Figure 1.1).

Fig. 1.1. Schubert, Piano Sonata in B-flat Major, D. 960, first movement, mm. 1–9.

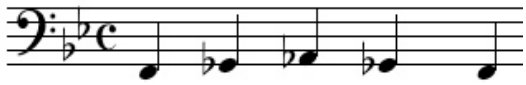


Dieter Schnebel has described this trill as a disturbing foreign element or as a *Movens*; in contrast to the *Quietiv* of the calmly soaring melody described by August Halm.[2] Pianist Jeremy Denk differs from the common view of interpreting this trill as a foreign element and interprets the trill as a transformed version of the opening theme:

[2] As quoted in Alfred Brendel, "Schubert's Last Sonatas," in *Alfred Brendel on Music* (Chicago: A Cappella Books, 2001), 154.

> The main melody essentially travels Bb-C-D-C-Bb, up a third and down, and so too the trill (F-Gb-Ab-Gb-F). These two circling movements are the same sort of thing, but at two different layers, and in two different modes. This combination of resemblance and dissonance is disturbing. There is a kind of grinding of layers against each other, a tectonic meaning-grinding, a deep-seated ambivalence …. For me the trill is not death but this terrifying ambivalence, the darkest possible manifestation of the question mark of the half-cadence, the perfectly wrong thing. While the melody attempts to sing us into a certain space, the trill questions the existence of the space itself (see Figure 1.2).[3]

Fig. 1.2. Schubert Piano Sonata in B-flat Major, D. 960, first movement, m. 9, trill.



Schubert introduces the Gb for the first time in this trill, which is the second chromatic pitch to appear after the E♮ in m. 2. The Gb opens the lowest register of the piece providing the first sound outside the close-spaced, homophonic texture of the opening.[4] The resonance of Gb, however, disappears illusively after only lasting for four beats. The pitches of F and Gb are related to this trill and appear throughout the sonata, and later on, this trill becomes the most significant cyclic element, which provides a motivic unity to the entire piece.

As the following trill-like figure on Bb opens the next section, the tonic key of B-flat major abruptly modulates to G-flat major on the fourth beat of m. 19. The main theme is now restated over the Gb pedal points with an actively arppegiated accompaniment figure (see Figure 1.3).

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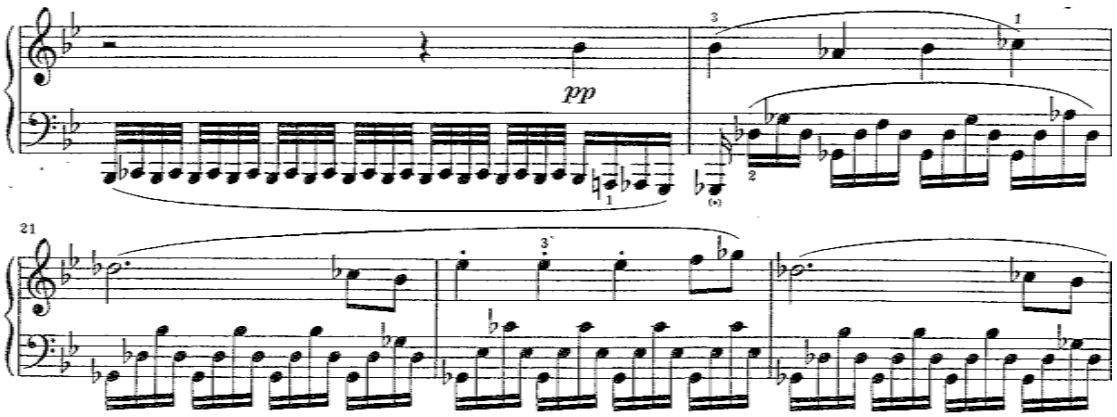
[3] Jeremy Denk, "Schubert," Think Denk, entry posted 8 July 2008, http://jeremydenk.net/blog/page/7/, (accessed 2 February 2011).

[4] Lawrence Siegel, "Schubert's Harmonic Geometry: Structural Means in the First Movement of the Bb Piano Sonata, D. 960" (PhD diss., Brandeis University, 1988), 5.

Fig. 1.3. Schubert, Piano Sonata in B-flat Major, D. 960, first movement, mm. 19–23.



The emphasis of Gb in the key of B-flat major was nothing extraordinary in Schubert's time. The use in the major of the sixth scale degree borrowed from the parallel minor had become one of the most common of chromatic inflections.[5] Schubert included many examples of the bVI in his other piano pieces, string quartets, and songs. What makes this moment special, though, is his timing. The modulation from B-flat major to G-flat major happens within a beat without preparation, yet in an extremely subtle way. In terms of its voice leading, Schubert chose A♮ instead of Ab, which provides a brief chromatic descending scale as a transition to Gb. This moment of G-flat major brings an unexpected surprise, although the tonal flavor of Gb had already been introduced when the trill first appeared.

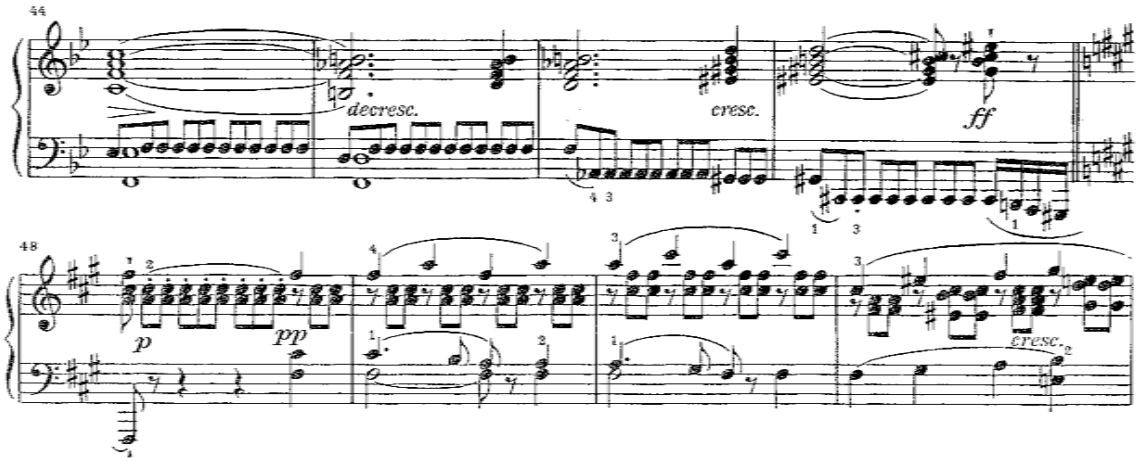
In many cases, Schubert often divided his second thematic group into two separate sections in different keys, of which the first presents the lyrical second theme in a remote key, and the second brings more nearly conventional paragraphs in the dominant.[6] This description

[5] Charles Fisk, "Schubert's Last "Wanderer": The Sonata in Bb Major, D. 960," in *Returning Cycles*, 241.

[6] James Webster, "Schubert's Sonata Form and Brahms's First Maturity," *19th-century Music* 2 (1978): 19.

also applies to this B-flat sonata. The most dramatic tonal shift from B-flat major to F-sharp minor heralds the second theme group (see Figure 1.4).

Fig. 1.4. Schubert, Piano Sonata in B-flat Major, D. 960, first movement, mm. 44–51.

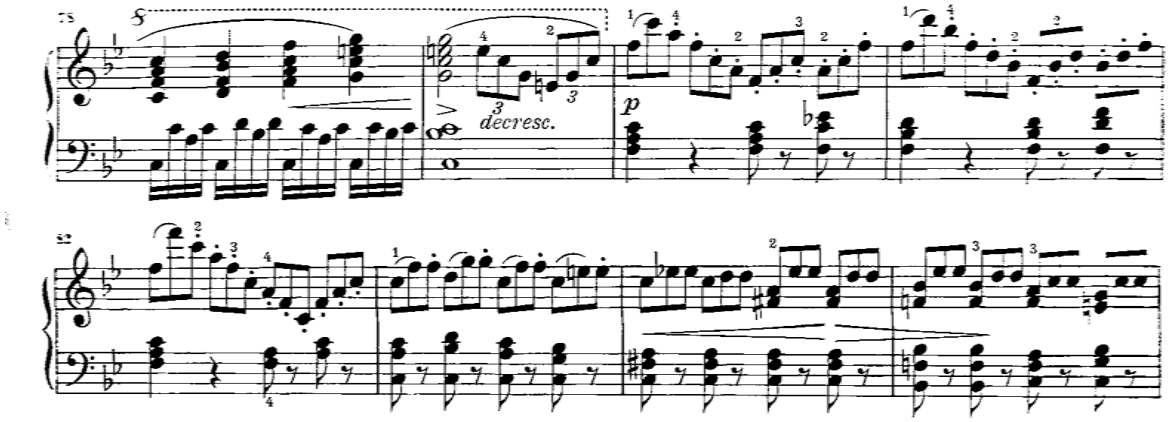


After its appearance in the unexpected key of G-flat major, the main theme returns in the tonic key with a triplet dominant pedal on F in m. 36, which increases the tonal instability and dramatic tension and leads to another striking tonal region, that of F-sharp minor in m. 48. A cadence on Bb is avoided at m. 45, in which B♮ takes over the Bb melodic resolution with a fully diminished-seventh sonority instead. The ambiguous musical tension grows into three measures, while Ab is replaced by its enharmonic pitch of G# in the bass. Like had occurred in the G-flat-section, another descending scale from C# at the fourth beat of m. 47 leads to the unexpected F-sharp minor. The voice leading getting into F-sharp minor is unconventional, in which Schubert provides neither a smooth transition nor a cadence. When we consider that F# is the enharmonic equivalent of Gb, however, this foreign key of F-sharp minor has already been prepared. This exemplifies how Schubert was a genius at using enharmonic tones, which makes possible for tonality freely shifting around between sharp keys and flat keys. This kind of moment never

happens randomly in Schubert's music. He organically planned and interwove his tonal structure by relating distant keys to one another, yet with all types of possibilities.

The first tonal settlement on its dominant in F major brings another new second theme in a dance-like character over the triplet rhythm (see Figure 1.5).

Fig. 1.5. Schubert, Piano Sonata in B-flat Major, D. 960, first movement, mm. 78–85.

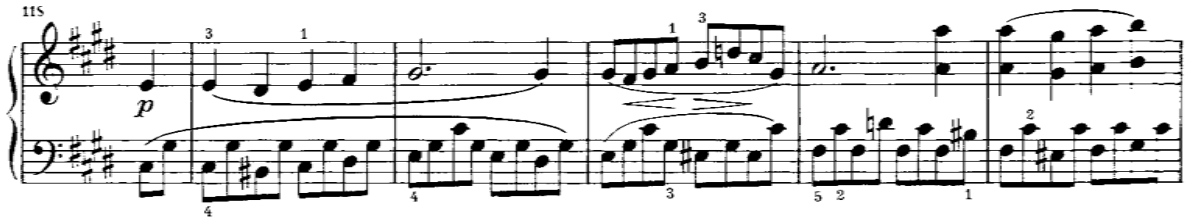


Although this is the first celebrative moment of the dominant, Schubert soon twists its pure sonority by introducing the tonal flavor of F-sharp minor in m. 84. The innovative factor that makes Schubert uniquely different from other composers of his previous time is that the dominant is never the final destination of the second theme group. Rather, the dominant functions as a part of a progression to remote keys. As expected, the arrival on F major does not last long. The transition passages from m. 92 to m. 98, which has a halting and enigmatic character with wildly wandering modulations, leads the closing theme. Although this closing theme settles on F major, its extended echoing gesture without real melodic resolutions makes this key area indefinite. The open-ended exposition adds another unusual and odd quality to the piece. The first ending returns to B-flat major but ends with a *ffz* trill on the half cadence. The

second ending opens the new path to the C-sharp minor, which tonally interrupts the piece. While the first ending has more rhythmic and dynamic energy, the second ending has an almost devastatingly calm mood. In terms of its tonal inflection, the second ending is much more striking than the first. These two endings will be discussed in depth in the second chapter.

Although Schubert recycles some of melodic materials from the previous exposition, he explores new tonal possibilities in the exposition. A simple theme in C-sharp minor, which is prepared by the second ending and thematically related to the primary theme, opens the development (See Figure 1.6).

Fig. 1.6. Schubert, Piano Sonata in B-flat Major, D. 960, first movement, mm. 118–22.



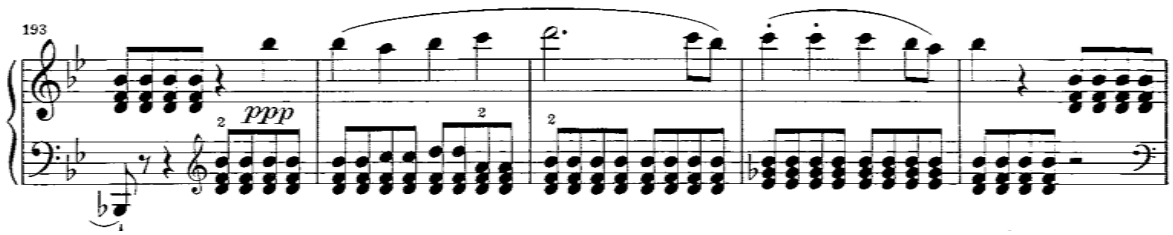
This descent from F major into C-sharp minor parallels and echoes the earlier fall from B-flat major into F-sharp minor.[7] Schubert uses neither enharmonic tones nor even a brief transition to C-sharp minor. The tonal contrast between F-major chord and the C#-minor harmony creates an almost devastating tension. When we get to the second movement, however, we can understand why Schubert employed this distant key of C-sharp minor as an important tonal axis to B-flat major. Indeed, the key of the second movement is in C-sharp minor. Then, triplet arpeggios from the dance-like second theme bring a brighter mood and the tonality develops to a climax in D-flat major. Again, moving from a despairing C-sharp minor to an optimistic D-flat major, of which

[7] Fisk, *Returning Cycles*, 247.

the tonic pitch is an enharmonic equivalent of C#, could be compared to the previous motion G-flat major to F-sharp minor. These examples demonstrate that Schumann's assertion about this sonata, "it ripples along from pages to page," was misguided. Rather, its structure is systemically built on tonal planning.

Charles Fisk calls the last part of development an "epiphany," which comes in a time of quiet reflection rather than in one of activity.[8] Indeed, extreme stillness makes this section the emotional climax of the entire piece. The return of the opening theme occurs three times in D minor and B-flat major. The first phrase stays on D minor and then the next phrase shifts to B-flat major marked *ppp*, the softest dynamic that Schubert gives in this sonata. All the motion stops and only deep stillness remains (see Figure 1.7).

Fig. 1.7. Schubert, Piano Sonata in B-flat Major, D. 960, first movement, mm. 193–97.



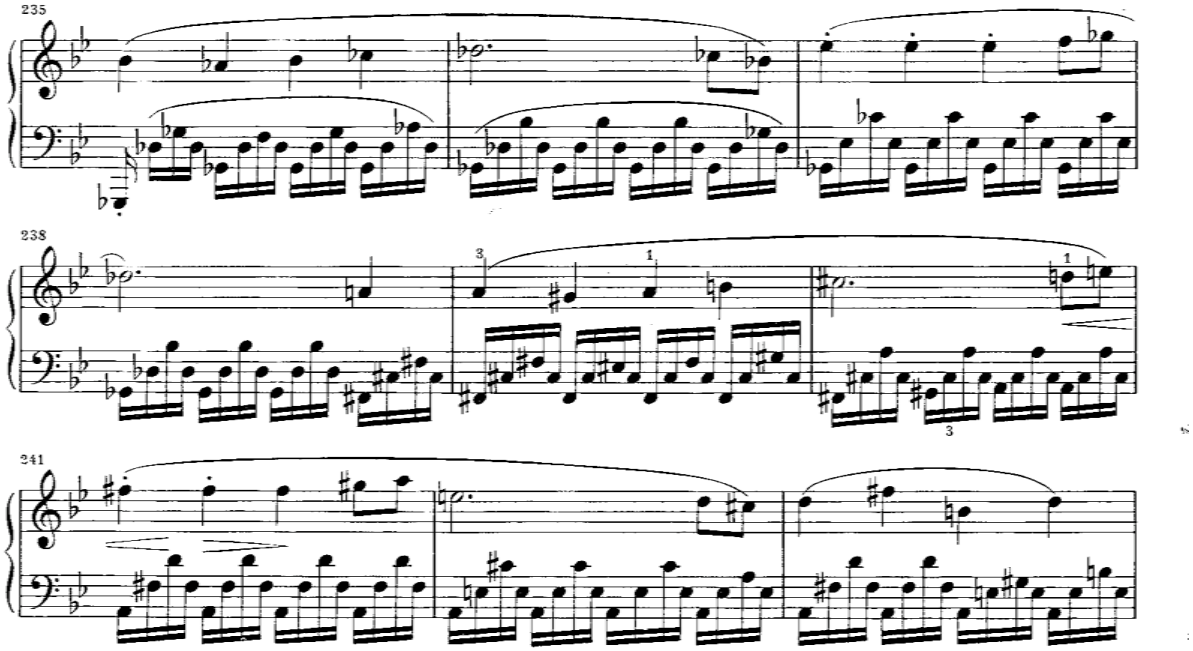
This progression from D minor to B-flat major is somewhat similar to when B-flat major shifted to G-flat major previously in the movement, in which bVI modulation brings its own special timbrel effects. By keeping the tonic chord's first inversion in the left hand, Schubert avoided the feeling of a real return in B-flat major. In addition, if we look at the tonal progression of middle voices of the left-hand part, the middle voice is comprised of the pitch collection of F-Gb-F,

[8] Charles Fisk, "Schubert's Last Sonata," in *Music & Meaning*, ed. Jenefer Robinson (Ithaca, NY: Cornell University Press, 1997), 193.

which is derived from the very first trill. Schubert combined the main theme and the trill at the same time for the movement's emotional climax. Reality returns in D minor after these magical six measures. In comparison to the remote keys of F-sharp minor or C-sharp minor, D minor seems much closer to B-flat major. Schubert's choice of D minor instead of typical F major at the end of the development creates a more sophisticated retransition. D minor is the best key to convey a sense of harmonic restoration, but at the same time harmonic instability.[9]

The recapitulation has a strong sense of tonal motion, nearly identical to the exposition. The most remarkable change from the exposition is in the first theme group when G-flat major suddenly modulates to F-sharp minor, and then to A major (see Figure 1.8).

Fig. 1.8. Schubert, Piano Sonata in B-flat Major, D. 960, first movement, mm. 235–43.



[9] Siegel, 41.

By using an enharmonic tone and its relative major key, Schubert added inflections of sharp keys into the flat key frame of the piece. Keys shift from one to another extremely fast, but in a smooth and subtle way. When the opening main theme returns in a thicker texture over triplets, Schubert emphasized its tonicization by using a Bb pedal instead of an F in the left-hand part. The coda is made up of three sub-phrases from the opening theme, and they are peacefully stated over a dominant pedal, which prepares for the final cadence. The final trill, however, disrupts the peace and gives a mysterious quality to the cadence. According to Jeremy Denk, "Beethoven never wrote anything as disturbing as this folksong with the bass trill undertone, but for Schubert even comfort was uncomfortable."[10]

Performance

Many musicians believe that Schubert was a genius for creating beautiful melodies and his song repertoire demonstrates that. My analytical study reveals that his compositional ability for the melody and its manipulations in this sonata pale in comparison to what he achieved harmonically. This analytical study will outline the important tonal events in the B-flat sonata, and how to prepare and effectively handle them. For example, in the first movement, the exposition has three significant tonal moments; the first appearance of the trill on low Gb, and the unexpected modulations to G-flat major and F-sharp minor. Next, the performer must choose performance details such as the timbre and musical timing in order to deliver these moments to the audience.

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[10] Jeremy Denk, "Schubert," Think Denk, entry posted 8 July 2008, http://jeremydenk.net/blog/page/7/, (accessed 2 February 2011).

From my analytic comments above, the trill comprises one of the most striking and unusual features in the first movement. Pianists should make a strong impression with this trill from the beginning. In contrast to the peaceful and pastoral opening theme, this trill should sound confused and mysterious. First, pianists have to differentiate tone colors between the G♮ from the main theme and the trill on Gb. Gradating the color with darker inflection on Gb might be aided by slightly delaying the timing. Since this trill is located in the low register with a very soft dynamic, a relaxed and gentle touch to the keyboard would be appropriate for this mysterious effect. In Figure 1.3, when the trill on Bb shifts to the G-flat major, the modulation between these two keys occurs unexpectedly almost without a transition. Now, we are aware that Gb was already stated in the trill at the beginning. However, the quality of timbre between the first illusive Gb on the trill and this confirmative Gb for the theme should be different. While maintaining the tempo, immediately changing the color at the last beat of m. 19 will be necessary. A warmer, lighter, and more sophisticated sound is required for this Gb theme with its rhythmically vivid and delightful character. Lightening the finger pressure on the keyboard and using flattened fingers might be two devices to help create the warmer sound.

In order to bring out the dramatic tension when B-flat major turns into F-sharp minor in Figure 1.4, pianists need to make the evaded cadence at m. 45 sound special, in which B♮ is a chromatically altered pitch of Bb. This odd harmonic progression foretells the climactic moment of F-sharp minor. To create instability with this evaded cadence, pianists can hesitate the B♮, while thinning out its texture and coloring its inflection from flat key to sharp key quality. Although Schubert marks a *decrescendo* after this evaded cadence on B♮, pianists can constantly build the tension from B-flat major to F-sharp minor. Neither energy nor timing should be lessened until pianists get to the definite cadence on F-sharp minor in m. 48. The coloristic

difference between the two enharmonic tones, Gb and F#, should be emphasized. Gb is warmer, richer, and more relaxed, while F# is more transparent, fragile, and nervous. A focused and controlled touch on the keyboard will produce the necessary sensitive and sophisticated sound for these sharp keys.

The development takes off to the distant key of C-sharp minor, which seems a much more distant key from B-flat major than G-flat major or F-sharp minor does, and even with its enharmonic tone Db, one cannot easily explain the relationship between these two keys. Compared to the stable F-major tonic chord, the following C-sharp-minor chord at the second ending should sound almost frightening. By adding a nervous and dark inflection to the C-sharp-minor chord, a sense of confusion can make audience wonder if it is C-sharp or D-flat minor. Playing a C-sharp-minor chord on time without any hesitation could be an effective way to deliver this drastic, yet confused, change. As in Figure 1.6, once the theme starts on C-sharp minor, a sorrowful sound can take over the character from the previously mysterious and confused one. Compared to the previously mentioned other sharp key of F-sharp minor, C-sharp minor has a stable, full, and sad quality. Keeping in mind that C-sharp minor is the key of the following movement might be helpful to tonally unify the entire sonata.

I consider the static moments in mm. 193–97, Fisk's so-called "epiphany," as the emotional climax of the first movement rather than other loud climactic points in the development.[11] This false return of the B-flat-major theme, which appears right before the recapitulation, brings an exquisite stillness to the music. Pianist should create the sound as through coming from a far distance to express a dim, but precious, moment of recollection. While increasing the instability through the B-flat-major chords in first inversion in the left-hand

[11] Fisk, *Music and Meaning*, 193.

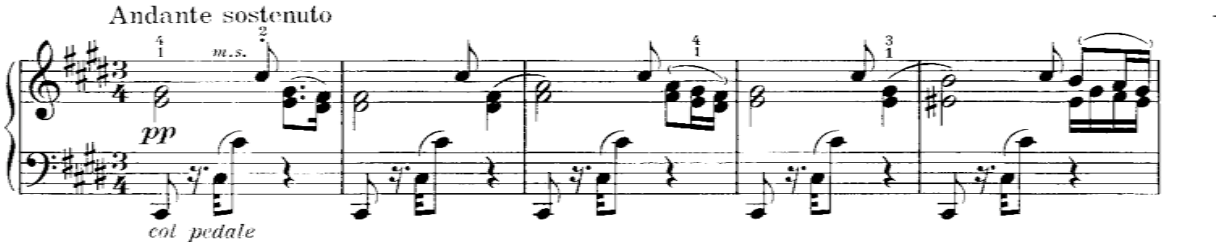
part, the pianist can keen a controlled tone in the right-hand part. An almost impressionistic approach to the tone needs to be considered here. It might be helpful to take advantage of a spacious quality to the natural ringing resonance of piano's upper register. At the fourth measure, giving a darker inflection to Gb in the left-hand part would help to emphasize the structural relationship between this emotional climax and the first trill.

Second Movement, *Andante sostenuto*

Analysis

Scholars often refer to this movement as the most tonally remote inner movement in Schubert's mature instrumental works in sonata form.[12] Although this is a new movement, the first C-sharp-minor chord sounds very striking after the B-flat-major chord from the previous movement. Its tonal unsettledness could be compared with the unexpected shifts to F-sharp or C-sharp minor from B-flat major in the first movement (see Figure 1.9).

Fig. 1.9. Schubert, Piano Sonata in B-flat Major, D. 960, second movement, mm. 1–5.



[12] Fisk, *Returning Cycles*, 62–63.

Although the C# appearance in the slow movement brings radical coloristic changes to the tonal atmosphere of B-flat major, C-sharp minor is not a new key. We already experienced its special quality in the first movement's development section. Again, Schubert did not throw in a random key, but carefully prepared it. In this slow movement, C-sharp minor presents a remarkable emotional and dramatic power, and the character of opening theme could be described as full of somberness and despair. The first two notes of this theme, G# and F#, are the enharmonic equivalents of Gb and Ab, which are related to the trill that finished the previous movement. Indeed, that trill could be interpreted as another foreshadowing gesture of the Andante's opening.[13]

By replacing the C# pedal that gave a definite and settled feeling of tonicization to the G# pedal, Schubert increase the tonal instability while constantly building the dramatic tension. This provides another example of Schubert using a dominant as the part of a progression to other keys. By using G# as a pivot pitch, the tonality suddenly shifts to the peaceful E major, which is the relative major of C-sharp minor. Although E major is not the remote key of the c-sharp minor and these two keys do share the melodic materials, their tonal colors and emotional musical effects are significantly different. Schubert created almost the same effect as he used with remote keys for these types of drastic changes. The second part of the opening section is nearly identical to the opening. This time, the main theme returns in E major, which abruptly modulates back to the darker C-sharp minor at the end of the section. Overall, this entire A section makes a tonal arch; C-sharp minor to E major, and E major to C-sharp minor.

A middle section follows in the least expected manner; only the G#, which is the leading tone to A major, and bridges C-sharp minor and A major. The middle section is comprised of

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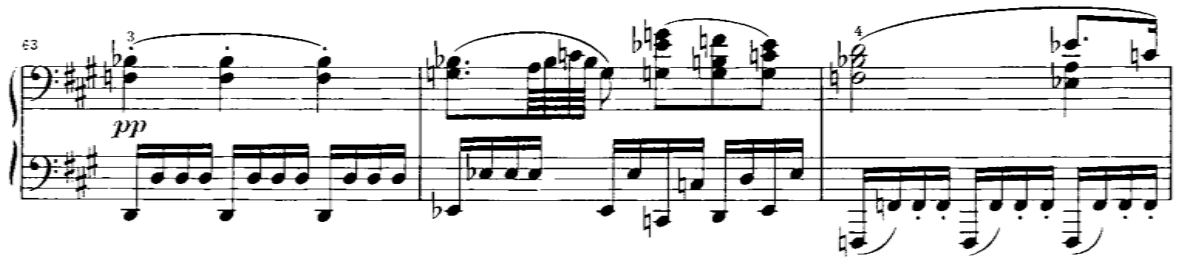
[13] Ibid., 255.

two main sections, in which the second part is a melodic and harmonic variation of the first. The new theme starts in A major in a bright and hopeful character with an animated sixteenth-note bass accompaniment. One of the special moments is that B-flat major, the original key of the sonata, shines (see Figure 1.10).

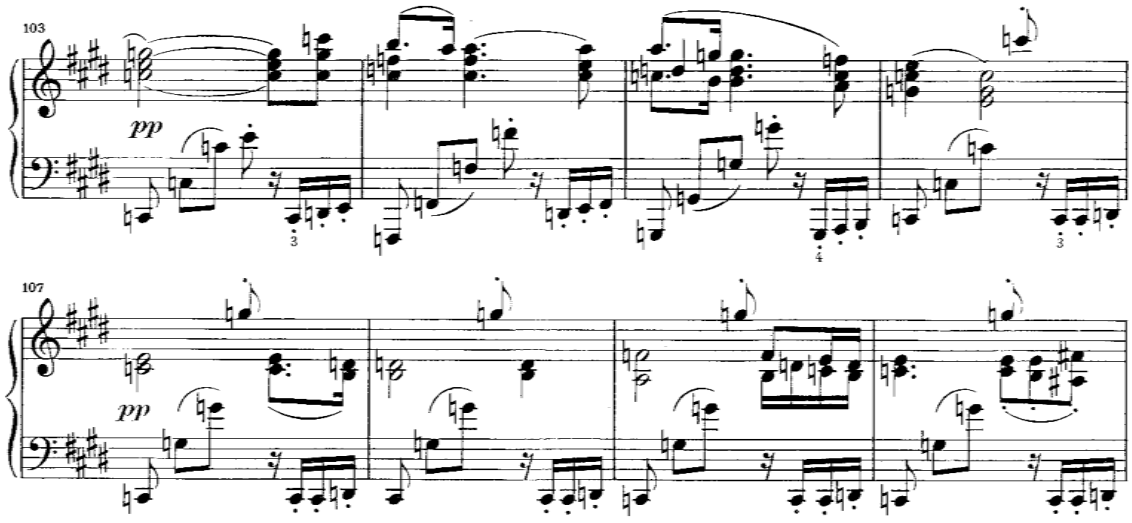
Fig. 1.10. Schubert, Piano Sonata in B-flat Major, D. 960, second movement, mm. 63–65.



Although the flavor of B-flat major lasts only for three measures, the quality of this flat key within a sharp key area makes a striking tonal effect. This is similar to when Schubert introduced C-sharp minor momentarily within B-flat major's frame in the development section of the first movement. In addition, at the end of this B-flat major statement, Schubert evaded the cadence on Bb by introducing a B♮ instead. A similar type of voice-leading procedure also happened when B-flat major shifted to F-sharp minor in Figure 1.4. When Schubert makes drastic changes from a flat key to a sharp key, he tends to avoid the expected cadence and insert a chromatic note instead. In the return of the second part of the middle section, now Schubert incorporates A major with A minor, and then moves to C major in a powerful manner at m. 74, which only lasts for a measure, but it overshadows the following passage in C major, another emotional climax of the piece.

In the return, the most breath-taking moment, a so-called "transfixing moment," arises at in m. 103, when C-sharp minor turns into C major (see Figure 1.11).[14]

Fig. 1.11. Schubert, Piano Sonata in B-flat Major, D. 960, second movement, mm. 103–10.



As shown above, C-sharp minor's leading tone, B#, resolves neither up to C# nor down to B♮ as it did in the previous section. Instead, it stays on the same pitch, but this time on the enharmonic tone, C♮. The coloring effect from C-sharp minor to C major is remarkable. This pure C-major moment, which has a heavenly quality, could be considered as one of the greatest moments that Schubert achieved in his late works. While the first A section is systematically built on an arch-shaped tonal structure, the return seems to be asymmetrical in terms of its tonal balance. The imbalance already starts when Schubert replaces C major with E major, and ends the movement

[14] Ibid., 259.

on C-sharp major instead of C-sharp minor. The ending sublimates the bottomless despair to a profound serenity.

Performance

Expressing this odd tonal progression from one movement to another could be a challenge for pianists. C-sharp minor is the key that presents a sense of human despair, which might be expressed effectively by a darker, but thinner, inflection than for B-flat major. After the general pause between movements, the pianist should match the same dynamic level as the B-flat-major cadence. By keeping the same dynamic level and focusing on the augmented interval between Bb and C#, the pianist can create the mysterious effect of C-sharp minor coming out of B-flat major. This illusive effect gives more intensity to the dramatic change of tonal color. The other important key in the second movement's first section is the E major, relative major of C-sharp minor. Obviously, its color should be much brighter and lighter than that of C-sharp minor. Since Schubert made an unexpected modulation to E major while maintaining the same pedal on G# as a common tone, changing the tone of G# differently at the moment of the E-major entrance is necessary. Brightening the color with a lighter texture and by delaying the timing for the moment of E major will be helpful to create the characteristic image of the sun shinning into darkness.

Compared to C-sharp minor or E major, A major in the middle section has a stable and rich quality in terms of its color. Again, Schubert does not provide a modulatory transition getting into A major, in which only the leading-tone anacrusis, G#, becomes part of this abrupt modulation. This moment should be celebrated by giving emphasis to this G#, and extra time

might be needed to set up this definitive anacrusis. Using flattened fingers can help to produce a rich and warm sound for A major. As the sharp keys of F-sharp minor and C-sharp minor added special tonal colors to B-flat major in the first movement, B-flat major brings a similar effect to the second movement. As in Figure 1.10, the sudden appearance of B-flat major brings a tonal reminiscence of the previous movement and makes a tonal connection between movements. For this reason, the sound color for this flat key within the sharp key area should stand out. A round and warm color with a soft approach to the keyboard might be helpful.

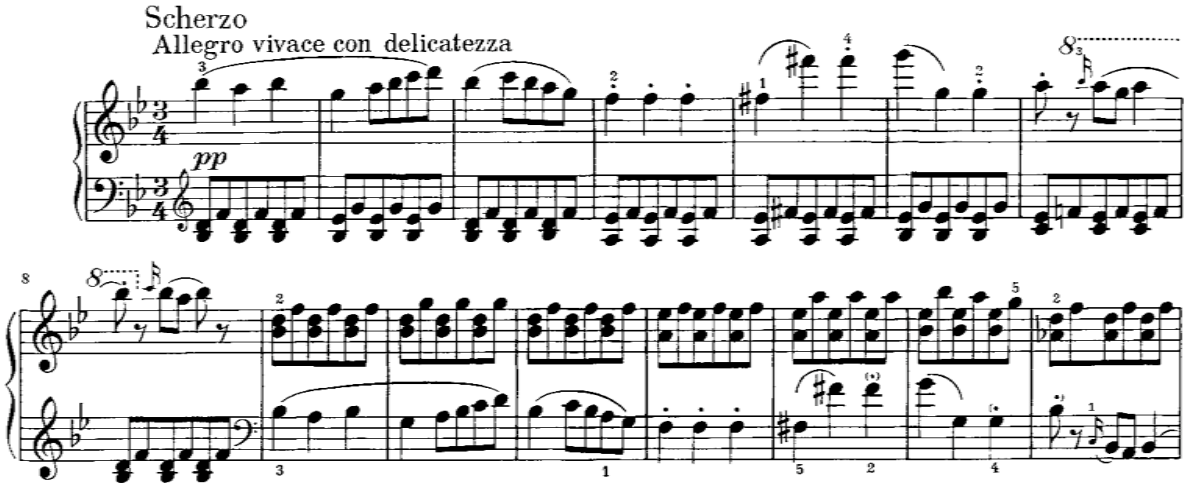
The moment of C major becomes the emotional center of this movement at m. 103. In this moment of static recollection, the most sophisticated and refined sound is required to express the extreme pureness of C major. The sound quality for C major should be transparent and almost weightless compared to the heavily darkened key of C-sharp minor. In order to magnify the heavenly effect of C major, the pianist should delay the timing of the first C-major chord. The tonal quality between the G# pedal and the C pedal in mm. 102–3 must be differentiated as well. The second movement ends on C-sharp major instead of the original key of C# minor. The character of this coda in C-sharp major is almost contemplative, like a hopeful prayer. The tone itself seems to be even lighter than C major. Creating a lightly floating sound might be helpful to give this passage its character. To set up the mood, the pianist should delay the timing for C-sharp-major chord at m. 123.

Third Movement, *Scherzo: Allegro vivace con delicatezza*

Analysis

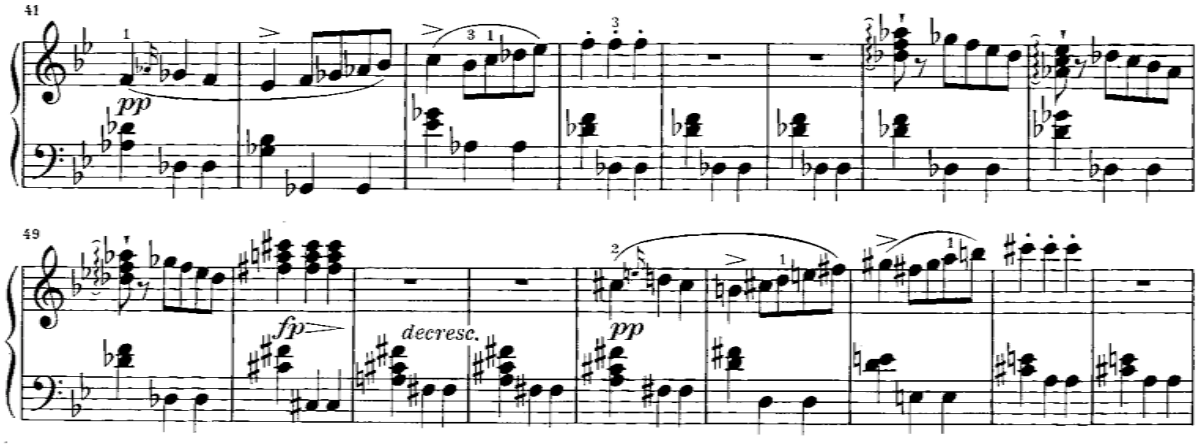
Compared to the moderate tempo of the previous movements, the fast scherzo stands out with its energetic character. As we experienced the drastic change when the C-sharp-minor chord opened the slow movement after the first movement's B-flat-major chord, returning to B-flat-major out of C-sharp-minor brings a fresh change (See Figure 1.12).

Fig. 1.12. Schubert, Piano Sonata in B-flat Major, D. 960, third movement, mm. 1–15.



The cadence on the subdominant leads to the middle part of scherzo to E-flat major, and then to D-flat major. The key of Db is an enharmonic key of C#, which makes a tonal connection to the slow movement. The D-flat-major ländler-like theme, first cadences on its subdominant, G-flat major, at m. 38, but its repetition ends on F-sharp minor, again the enharmonic key of Gb (see Figure 1.13).

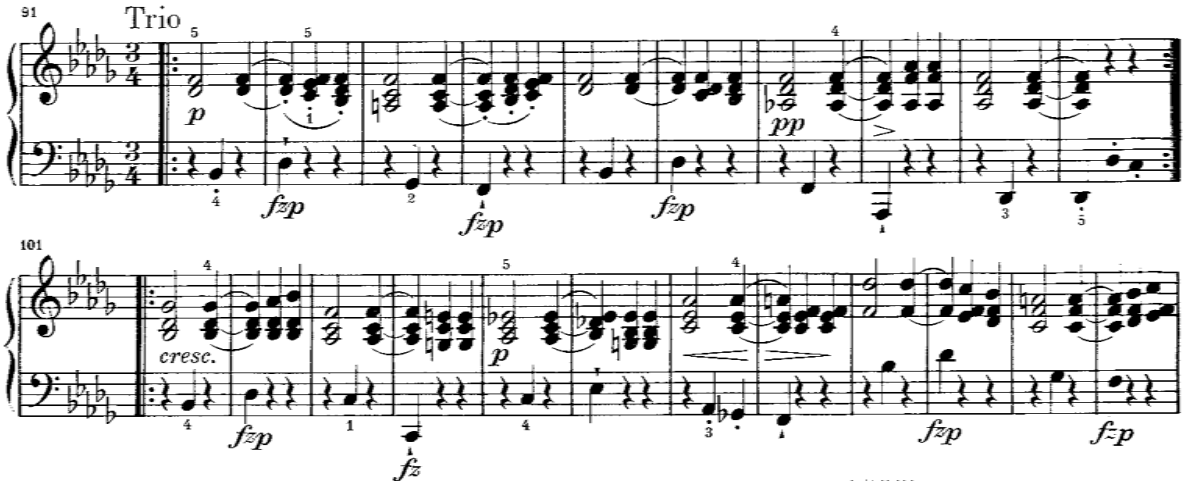
Fig. 1. 13. Schubert, Piano Sonata in B-flat Major, D. 960, third movement, mm. 41–57.



This sudden turn makes a coloristic change from a flat key to a sharp key, which recalls two of the important remote keys in the first movement, the G-flat major and F-sharp minor. In the way back to the B-flat major from the F-sharp minor, Schubert's voice leading is nothing typical at all. Starting at m. 58, the bass line rises from A♮ to A#, A# to B♮, and finally B♮ to Bb. In this case, B♮ bridges two enharmonic tones A# and Bb, which also are enharmonic tones.

The trio's cross-rhythms and detached bass notes make it unique. The blocked chords and emphasized offbeats give some degree of rhythmic ambiguity to the melodious scherzo. Although this trio's overall tonal scheme is laid in B-flat minor, Schubert never settles on it. The tonal ambiguity also dominates the entire trio (see Figure 1.14).

Fig. 1.14. Schubert, Piano Sonata in B-flat Major, D. 960, third movement, mm. 91–112.



As in the scherzo, Db in the trio is highlighted through accented chords and the cadence in the middle, which gives a tonal connection to the second movement's C-sharp minor. In the second half of trio, C major turns into A-flat major chords at m. 104. It could be interpreted as a reversed progression when C-sharp minor's dominant, G#, led into C major in the second movement. Also, the notes Gb and F in the bass of mm. 111–12 can be understood as related pitches to the first movement's trill.

Performance

This scherzo has simpler tonal implications than the previous movements did. D-flat major and F-sharp minor are two keys that require to be colored in a special way. As a mediant key of B-flat major, D-flat major has a lighter and rounder nuance than B-flat major. Since melodies are traded back and forth between the right hand and left hand in E-flat major and the D-flat major, in order to make passages interesting this D-flat major passage should be played on time without

any hesitation. As shown Figure 1.13, an abrupt, yet subtle modulation from D-flat major to F-sharp minor should be effectively expressed. Two enharmonic pitches, Gb and F#, should be colored differently as in the first movement. The flavorful Gb, which is a subdominant pitch to D-flat major, should be replaced by F#. A pianist can lighten the weight of their pressure for the color change on F#. In terms of timing, however, a pianist does not need to hesitate going into F-sharp minor so that the audience can feel confusion of whether they are still listening to the flat key or sharp key, which makes this passage more interesting. The chromatic voice leading from F-sharp minor to B-flat major, which leads to the return of the opening theme, should be highlighted by giving focus to the bass notes in the left hand, while pianists can brighten in color A# from A♮ and add a rich flavor to Bb from B♮.

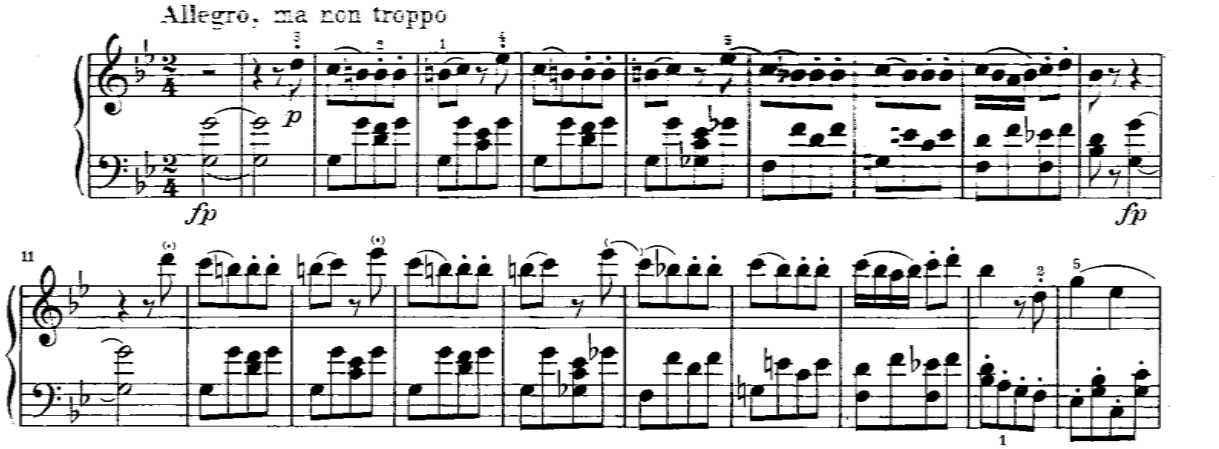
The B-flat minor of the trio is a new key, which has a five-flat signature and has never appeared in the previous movements. This key is not only the key of parallel minor of B-flat major but also is the relative minor of D-flat major, which appeared in the scherzo. This B-flat minor seems to have the darkest and heaviest tonal color among all the keys that have appeared in this sonata. As shown in Figure 1.14, while pianists can add a heavy inflection to B-flat minor, it might be helpful to highlight the C-major chords at m. 104, and Gb and F at mm. 111–12 in order to bring this movement's tonal connection to the previous ones; the former is related to the second movement, and the latter is related to the first movement's trill.

Fourth Movement, *Allegro, ma non troppo*

Analysis

This finale opens with a struck G octave, which resolves to C minor (see Figure 1.15).

Fig. 1.15. Schubert, Piano Sonata in B-flat Major, D. 960, fourth movement, mm. 1–20.



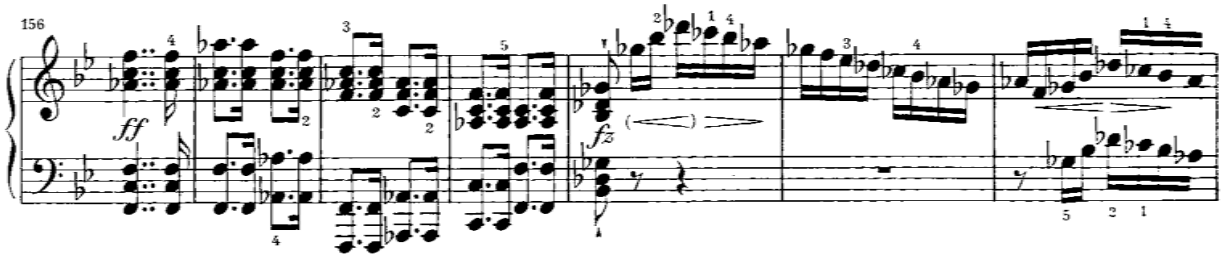
This octave sounds as strange as the key of C-sharp minor did after the first movement's ending in B-flat major. As Beethoven opens his B-flat major string quartet, Op. 130, with C minor and Schubert himself did in his Grand Duo, the opening of this finale appears to be in a wrong key, C minor, instead of its home key, B-flat major.[15] Although Schubert emphasizes C minor, which is B-flat major's supertonic, he also wrote many authentic cadence in B-flat major for this rondo theme. These cadences, however, never give a settled feeling of tonicization. Instead, their brief

[15] Philip Radcliffe, *Schubert Piano Sonatas* (Seattle: University of Washington Press, 1971), 54.

and ambiguous appearances within C minor only causes the tonal confusion. Furthermore, the irregularly lengthened phrases add musical instability to this rondo theme.

Unlike the unstable rondo theme, the second theme shows a strong sense of tonicization of F major, the dominant key of B-flat major. This second theme contains the typical Schubertian songful melody with stable quarter notes accompanied by constantly moving sixteenth notes and offbeat eighth notes in the bass. The only remote key explored in this region is D major, which is a diatonic sixth degree above from the F major. After two measures of grand pause, dotted F-minor chords played *ff* appear in the form of blocked chords. This abrupt change to f minor and its figural configuration brings a surprise, which also quickly shifts to G-flat major. The two keys of F minor and G-flat major confirms the tonal connection between this rondo and the first movement, especially with the trill (see Figure 1.16).

Fig. 1.16. Schubert, Piano Sonata in B-flat Major, D. 960, fourth movement, mm. 156–62.

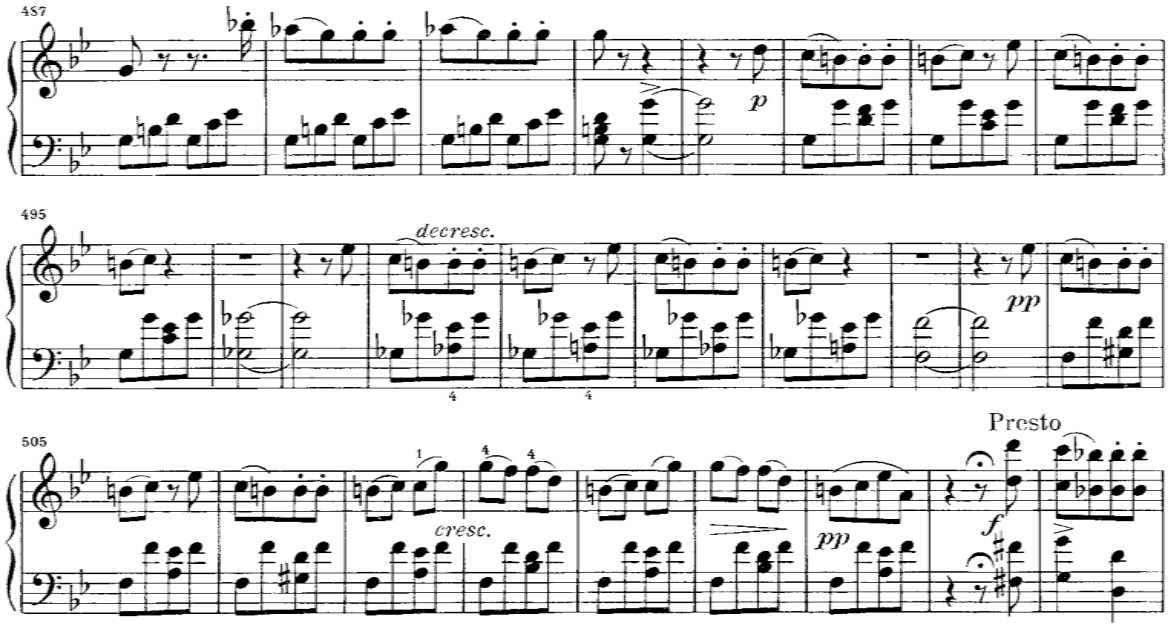


The development section has a similar stylistic feature as the development of the first movement did, where D minor is dramatized through the various modulations and complex rhythmic gestures. Instead of repeating the open G octave as began the previous two statements of the rondo theme, Schubert begins to pile up musical intensity though repetitive motivic and rhythmic gestures, and by increasing the dynamics. The passage never stays in one key; rather, it

freely, yet abruptly, shifts from flat key to sharp key almost measure by measure. Chromatic cadential figures at the end of each phrase even blur the boarders of these keys. In the middle of this turbulence, however, Schubert makes a sudden turn to B-flat major. The main melody appears in the left hand with a gentle and soft character in m. 274. This peaceful moment, however, is disrupted by another sudden burst of G-flat major, which is a key related to the first movement.

The recapitulation is nearly identical to the exposition, but is not so harmonically adventurous. The second theme is transposed exactly a fourth up to the B-flat major. The last appearance of the rondo theme at m. 490, however, is not a real return (see Figure 1.17).

Fig. 1.17. Schubert, Piano Sonata in B-flat Major, D. 960, fourth movement, mm. 487–513.



A G octave appears without a *fp* for the first time in this movement at m. 460 and is introduced only with simple accent. The statement of melodic fragments derived from the rondo theme leads

to the unexpected Gb octave with an extended beat, which is an abrupt chromatic change in tonal direction. The appearance of a Gb octave, however, is not a surprise anymore. Indeed, G-flat major has already become one of the significant tonal centers, which tonally unifies the entire sonata. Furthermore, the tonal direction moving from the Gb octave to the F octave recalls the first movement's trill. The celebrated coda, which presents a strong tonicization of B-flat major, closes the sonata.

Performance

Starting with the G octave, this rondo persistently wanders into the wrong key of C minor instead of B-flat major. In many classical piano sonatas, the overall character of rondo is usually delightful and celebrative. In B-flat sonata's case, however, the rondo's cheerful character is somewhat undermined because of its tonal instability. C minor creates a lost feeling in musical direction. In order to magnify the effect of the movement's tonal instability, a pianist should have a clear idea how to play the G octaves throughout. I would interpret them as musical interruptions, which disconnect the musical phrases. Since they appear with *fp*s most of the time except for the last time, a definitive approach should be applied to these octaves. Making an isolated and distinctive tone from the other thematic material might be helpful to express them as an interruption. Playing them without any hesitation in timing can improve their obstinate character. C minor is a dark key, which often is the key that presents human sorrow and conflict, and has a somewhat passionate character as well. Pianists can express this key with a dark inflection, but they should never lose the intensity boiling underneath.

The greatness about the second theme in F major is that Schubert made this section more celebrative by contrasting the unstable tonal gesture of the previous rondo. The feeling of relief and settlement should be magnified here. A soft and gentle touch with a bright color is appropriate for this F-major theme. The following F-minor region, however, should be differentiated from the previous F-major one with its color; the latter should be much darker and thicker. Also, remembering that F minor abruptly modulates to G-flat major will give a better idea of its structural connection to the first movement's trill. Compared to F minor, G-flat major should sound warm and gentle. Pianists can magnify the character of development's tonal turbulence by highlighting the B-flat major's color. The transitional figure from m. 292, which is chromatically altered, is another interesting moment. Starting with Cb, the passage passes the home key of B-flat major but ultimately goes back to its "wrong" key of C minor. Gradating the chromatic path going back to rondo theme is essential.

As shown in Figure 1.17, Schubert made significant changes on the famous G octave in the last return of the rondo theme. The *fp* is absent for the first time, and these octaves move to Gb and to F, which is one of the most coloristic moments of the entire sonata. The Gb region can be expressed by a mysterious and illusive character. A warmer and more sophisticated approach to tone and keyboard will enhance this effect. In the region of the F octaves, the special inflection should be added to the G#s. I would slow down the passage's pacing in order to make this subtle, yet powerful, moment more expressive. This will give enough contrast between these passages and the celebrative coda. Again, pianists' awareness that the two octaves on Gb and on F are related to first movement's trill will give a tonal unification to the entire sonata.

Chapter 2

Practical Performance Issues and Their Solutions

In this chapter, I will discuss practical performance issues for playing Schubert's B-flat sonata, such as tempo, repeat signs, dynamics, pedaling, rhythm, and memorization. Through discussions of selective examples from the sonata, I will suggest possible solutions. Along with musicological resources, practical musical sources such as recordings and articles by various concert pianists and piano pedagogues will be explored for possible solutions.

Tempo

Concerning the issues of meter, tempo, and tempo adjustment problems in Schubert's instrumental music, David Montgomery categorizes three schools, which have different views on these.[1] The first school has a notion that overall tempo in Schubert should be consistent. Since Schubert's attitude about his musical markings was as strict as Beethoven's, his tempo markings have absolute authority, where the temporal steadiness has to be maintained within a limited range of nineteenth-century *rubato* practice. The second school maintains that these tempo markings are unreliable. Since Maelzel introduced his metronome in 1812, which covers speeds from 48 to 160 bpm, Schubert marked metronome numbers in his pieces, about twenty songs, one choral work, and one opera, composed from 1814 and 1823. This has been considered as the composer's attempt to establish a standard tempo for each work. In many cases, however, these

[1] David Montgomery, *Franz Schubert's Music in Performance* (Hillsdale, NY: Pendragon Press, 2003), 210.

metronome markings are unreliable and suit only a certain portion of the piece. This second school interprets this problem of metronome markings as Schubert's inconsistency in tempo. The third school believes that this temporal issue has to be adjusted by performers' personal, instinctive sense of history and musical understanding, in which hundreds of variants and combinations exist.[2]

In many cases, Schubert's tempo marking serves as a musical direction suggesting the mood and character rather than the actual speed. In the B-flat sonata, the first movement's *molto moderato*, literally meaning "very moderate," suggests the character of a graceful and calm walk with moderately counted four beats in a measure. Montgomery categorized Schubert's tempos into fifteen degrees: *Prestissimo – Presto – Allegro presto – Allegro molto – Allegro vivace – Allegro – Allegretto – Andantino – Larghetto – Andante – Andante molto – Adagio – Largo – Lento – Grave*.[3] According to Montgomery's hierarchy, *molto moderato* is a modified and specified temporal term from Schubert's other standard tempo markings above and belongs somewhere between *Allegro* and *Andante*.[4] The modern metronome defines the speed of *moderato* from 108 and 120 per quarter note, but its actual range in my sample recordings varied widely. For this reason, the actual speed for *molto moderato* cannot be determined by a limited temporal concept or metronome numbers. Indeed, this problematic matter of defining the speed for *molto moderato* has resulted in various lengths for the first movement. According to my sample recordings, with the repeat in the exposition, the slowest example is Richter's performance, whose first movement spans almost twenty-three minutes, while the fastest is

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[2] Ibid., 211.

[3] Ibid., 214.

[4] Ibid., 235.

Lupu's lasting about nineteen minutes. Without the repeat, Brendel's first movement takes about only fifteen minutes while Haskil's runs only thirteen minutes.

The term *molto moderato* does not imply an extreme slowness; however, playing in a rather slow tempo has become a standard tradition since the recording of Richter's live performance of the B-flat sonata.[5] Richter's opening tempo is about 80 bpm per quarter note, which seems much closer to *Andante* than *Allegro*. At this tempo, Richter seems to give a special meaning to every note, which results in an unusual, but fascinating, performance of the first movement. However, this tempo is impractical for some sections that have a more fluid rhythmic and harmonic motion such the second theme group (see Figure 1.5) and some parts of the development. Although the overall tempo has to be unhurried, it should give a continuous forward motion to the music as well. Because of the nature of Schubert's melodic figurations, a slow tempo feels better for the lyrical themes accompanied by eighth-note patterns and a faster tempo works better for the vivid sections of triplets and sixteenth-note figurations. It is an important task for pianists to find a proper tempo that works for both sections. Although a slight temporal adjustment could be made between these sections, the difference cannot be too wide. Schubert never marked any other tempo markings other than *molto moderato* in the first movement, and it strictly follows the classical sonata-allegro form. In addition, when Schubert wants to increase or decrease certain musical motions, he typically provides a written-out *accelerando* or *ritardando* by shortening or lengthening note values than changing the actual speed by providing markings such as "*ritardando*" and "*accelerando*." This is why the overall tempo should be consistent. According to the musical affect, temporal adjustment between

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[5] András Schiff, "Schubert's Piano Sonatas: Thoughts about Interpretation and Performance," in *Schubert Studies*, ed. Brian Newbould (Aldershot, UK: Ashgate, 1998), 195.

sections can be made through the concepts of "front of the beat" or "back of the beat," or "thinking up" or "thinking down" based on a certain fixed tempo, not radically varied ones.[6] Adapting the romantic concept of temporal adjustment, where much more freedom is allowed like in Liszt's or Wagner's works, would be too much for the B-flat sonata and would mask its structural logic and formal balance.

Figure 2.1 shows a tempo chart for *molto moderato* for the first movement assembled from various recordings. By measuring the speed of both the lyrical and rhythmically active sections with a metronome, each pianist's temporal range for these sections has been determined (see Figure 2.1).

Fig. 2.1. Tempo Chart, first movement, *Molto Moderato*.

Pianist	**Tempo**
Paul Badura-Skoda	♩ = 96 – 120
Malcom Bilson	♩ = 100 – 132
Alfred Brendel	♩ = 80 – 112
Leon Fleisher	♩ = 88 – 120
Clara Haskil	♩ = 92 – 144
Wilhelm Kempff	♩ = 100 – 116
Evgeny Kissin	♩ = 66 – 120
Radu Lupu	♩ = 100 – 132
Murray Perahia	♩ = 96 – 126
Sviatoslav Richter	♩ = 80 – 100
Arthur Rubinstein	♩ = 96 – 120
Artur Schnabel	♩ = 92 – 144
Rudolf Serkin	♩ = 92 – 116
Russell Sherman	♩ = 84 – 126
Mitsuko Uchida	♩ = 92 – 120

[6] Montgomery, 234.

Maria Yudina	♩ = 54 – 138

This chart shows various temporal possibilities for the sonata's opening theme, which ranges from 54 to 100 bpm for a quarter note. Kissin's and Yudina's opening tempos are on the extremely slow side, while Bilson's, Kempff's, and Lupu's are rather on the fast side. Examples of Yudina's, Schnabel's, Haskil's, and Kissin's recordings show a wide range of sectional tempo changes. Among them, Yudina's is the most extreme case. In Schiff's article, he suggests that Schnabel's tempo works beautifully and feels just right.[7] The problem with Schnabel's tempo, however, is that his sectional tempos vary too much. Although Richter has a certain consistency in keeping the same tempo throughout, his overall tempo feels more like *Andante* than *moderato*. From me, Rubinstein's, Serkin's, and Kempff's tempos make more sense. Their tempos allow each pianist not only to express various musical details but also to keep both forward temporal motion and sectional steadiness, which best contribute to the sonata's structural balance.

The second movement's tempo, *Andante sostenuto*, has a similar problem to the first movement's *molto moderato*. Because of the character of the term *sostenuto*, whose literal meaning is "sustained," many pianists make a mistake to choose very slow, almost *adagio*-like, tempo for this movement. However, sustained *andante* clearly cannot be played in the same speed as *adagio*; rather, it must be faster. An ideal tempo must satisfy both a certain degree of flowing musical motion, and a calm and still character. Another important aspect that has to be considered when determining this movement's tempo is the complicated pedaling. This opening tempo should be relaxed enough to control sophisticated pedal actions and to bring out subtly the rests in the accompaniment figures. Temporal adjustment between the opening and the middle

[7] Schiff, 196.

section, which includes more active rhythmic figurations made of sixteenth notes and sixteenth sextuplets has to be approached in a similar fashion to the first movement, where a performer's logic and the movement's structural balance both play an important role. Figure 2.2 shows the tempo chart for the second movement's *andante sostenuto*.

Fig. 2.2. Tempo Chart, second movement, *Andante sostenuto*.

Pianist	**First Section**	**Middle Section**
Paul Badura-Skoda	♩ = 48	♩ = 60
Malcom Bilson	♩ = 44	♩ = 60
Alfred Brendel	♩ = 46	♩ = 56
Leon Fleisher	♩ = 38	♩ = 50
Clara Haskil	♩ = 50	♩ = 66
Wilhelm Kempff	♩ = 50	♩ = 46
Evgeny Kissin	♩ = 32	♩ = 50
Radu Lupu	♩ = 42	♩ = 54
Murray Perahia	♩ = 40	♩ = 48
Sviatoslav Richter	♩ = 40	♩ = 60
Arthur Rubinstein	♩ = 48	♩ = 50
Artur Schnabel	♩ = 34	♩ = 56
Rudolf Serkin	♩ = 44	♩ = 48
Russell Sherman	♩ = 40	♩ = 52
Mitsuko Uchida	♩ = 38	♩ = 56
Maria Yudina	♩ = 36	♩ = 52

The range of tempo in the opening section is much narrower than in the first movement's case. Most pianists agree on general tempos that range from 32 to 50 bpm for a quarter note. Good examples, where the temporal consistency has been maintained through the middle section, are recordings by Kempff, Perahia, Serkin, and Rubinstein. In an unusual interpretation, Kempff

plays the middle section slower than the opening. This idea might have come from the performance tradition of playing a middle section with a slightly varied, mostly relaxed, tempo in the three-part (ABA´) structure, such as a scherzo.

Schubert marked the third movement, a scherzo, *allegro vivace con delicatezza*. Compared to the previous movements' moderate pace, a rather faster tempo with sparkling and vivid energy works best for this scherzo. According to Montgomery's hierarchy on Schubert's tempo, *allegro vivace* is categorized in the faster tempo group and is located between *allegro molto* and *allegro*. Its additional term, *con delicatezza*, which means "with delicacy," gives the pianist detailed instructions for the movement's character. Although there is no particular historical reason why the middle section of dance form such as scherzo, *deutscher*, or *walzer* has to be played in a new tempo, it has become a standard practice to play the middle section with a more relaxed tempo to bring out its contrasting character. In his other sonatas, such as D. 845 in A minor and D. 959 in A major, Schubert specifically indicated *un poco più lento* in the trios of scherzo movements, which implies that the temporal adjustment issue between contrasting affective regions of the dance form is more flexible than in the sonata-allegro structure. Figure 2.3 provides a tempo chart for the scherzo.

Fig. 2.3. Tempo Chart, third movement, *Allegro vivace con delicatezza*.

Pianist	**Scherzo**	**Trio**
Paul Badura-Skoda	𝅗𝅥. = 84	𝅗𝅥. = 76
Malcom Bilson	𝅗𝅥. = 80	𝅗𝅥. = 76
Alfred Brendel	𝅗𝅥. = 84	𝅗𝅥. = 76
Leon Fleisher	𝅗𝅥. = 80	𝅗𝅥. = 76
Clara Haskil	𝅗𝅥. = 88	𝅗𝅥. = 76
Wilhelm Kempff	𝅗𝅥. = 69	𝅗𝅥. = 76
Evgeny Kissin	𝅗𝅥. = 80	𝅗𝅥. = 63

Radu Lupu	𝅗𝅥. = 88	𝅗𝅥. = 76
Murray Perahia	𝅗𝅥. = 88	𝅗𝅥. = 84
Sviatoslav Richter	𝅗𝅥. = 96	𝅗𝅥. = 80
Arthur Rubinstein	𝅗𝅥. = 88	𝅗𝅥. = 60
Artur Schnabel	𝅗𝅥. = 80	𝅗𝅥. = 66
Rudolf Serkin	𝅗𝅥. = 80	𝅗𝅥. = 66
Russell Sherman	𝅗𝅥. = 80	𝅗𝅥. = 48
Mitsuko Uchida	𝅗𝅥. = 84	𝅗𝅥. = 72
Maria Yudina	𝅗𝅥. = 100	𝅗𝅥. = 100

General tempos for the scherzo range from 69 to 100 bpm per dotted half note. Different from their first movement tempos, which were on the slower side, Richter and Yudina show much faster tempos in their scherzos than the others, which seem too quick to express the character of "*con delicatezza*." On the other hand, the slowest example, Kempff's, lacks the spirit of *allegro vivace*. Like in most of the other pianists' tempos, 𝅗𝅥. = 80–88 seems most appropriate tempo for the scherzo section. Most of the pianists applied rather relaxed tempos for the trio section. The slowest example for the trio section was Sherman's recording, which is almost the half tempo of the scherzo. Although this trio has a contrasting affect from the scherzo, the rhythmic intensity, especially for the offbeat accents, should not be loosened, where the tempo around 𝅗𝅥. = 66–76 seems to work well.

Marked *allegro, ma non troppo*, which means "fast, but not overly so," the fourth movement is an extended rondo in 2/4. For the first time, Schubert gives two different tempo instructions within this movement. *Presto* appears at the movement's coda for an exciting and brilliant finale. According to Montgomery's hierarchy, *allegro, ma non troppo* belongs between *allegro* and *allegretto*. This tempo should provide a certain vital energy to the movement, yet not

hurried and in a graceful manner. The second theme with its sustained quarter notes and sixteenth-note figurations should never sound motoric. Figure 2.4 provides a tempo chart for the fourth movement.

Fig. 2.4. Tempo Chart, fourth movement, *Allegro, ma non troppo*.

Pianist	**Movement**	**Coda, *presto***
Paul Badura-Skoda	𝅗𝅥 = 69	𝅗𝅥 = 104
Malcom Bilson	𝅗𝅥 = 69	𝅗𝅥 = 100
Alfred Brendel	𝅗𝅥 = 72	𝅗𝅥 = 100
Leon Fleisher	𝅗𝅥 = 80	𝅗𝅥 = 104
Clara Haskil	𝅗𝅥 = 84	𝅗𝅥 = 100
Wilhelm Kempff	𝅗𝅥 = 72	𝅗𝅥 = 92
Evgeny Kissin	𝅗𝅥 = 80	𝅗𝅥 = 104
Radu Lupu	𝅗𝅥 = 72	𝅗𝅥 = 108
Murray Perahia	𝅗𝅥 = 72	𝅗𝅥 = 116
Sviatoslav Richter	𝅗𝅥 = 76	𝅗𝅥 = 100
Arthur Rubinstein	𝅗𝅥 = 80	𝅗𝅥 = 92
Artur Schnabel	𝅗𝅥 = 80	𝅗𝅥 = 108
Rudolf Serkin	𝅗𝅥 = 69	𝅗𝅥 = 104
Russell Sherman	𝅗𝅥 = 66	𝅗𝅥 = 96
Mitsuko Uchida	𝅗𝅥 = 72	𝅗𝅥 = 108
Maria Yudina	𝅗𝅥 = 92	𝅗𝅥 = 96

Similar the first movement's opening tempo, the last movement's varies from 66 to 92 bpm per half note and the pianists' temporal differences may be due to the term "*ma non troppo*." In a formal sense, Sherman's tempo (𝅗𝅥 = 66) feels too slow for the rondo theme and lacks energetic vitality. On the other hand, Yudina's opening tempo for the rondo theme seems very rushed and almost as fast as the *presto* in the coda. To wit, she did not speed up much for the coda, so that

the difference between the opening's *allegro* and the coda's *presto* was negligible. A tempo that ranges between 80 and 84 bpm per half note feels right to maintain both a lively energy and charm for the character. The tempo of 𝅗𝅥 = 100–108 is a proper, yet technically practical, tempo for the coda, which gives not only enough contrast from the previous sections but also a vital brilliance to its ending.

In agreement with the first and third school mentioned by Montgomery on Schubert's temporal issues, I believe that the most important aspect that helps pianist to make a proper tempo decision is interpreting the composer's markings and considering the formal logic of the movement. Although the composer's tempo markings do not provide a definite sense to the tempos, like in the first movement's *molto moderato*, pianists should seek ideal tempos in consort with the composer's markings. A proper tempo should be able to carry the right character of each movement and to be practical in terms of performance. When adjusting the degree of sectional tempos without the composer's specific instructions, pianists should consider each movement's structural balance and formal design. In many cases, temporal steadiness among these sections best serves to bring out Schubert's refined musical nuances than radical changes in tempo. Indeed, musical variety within a logical and balanced range becomes the best tool for temporal adjustment in Schubert's sonatas.

Matter of Repeats

Repeat in the Exposition of the First Movement

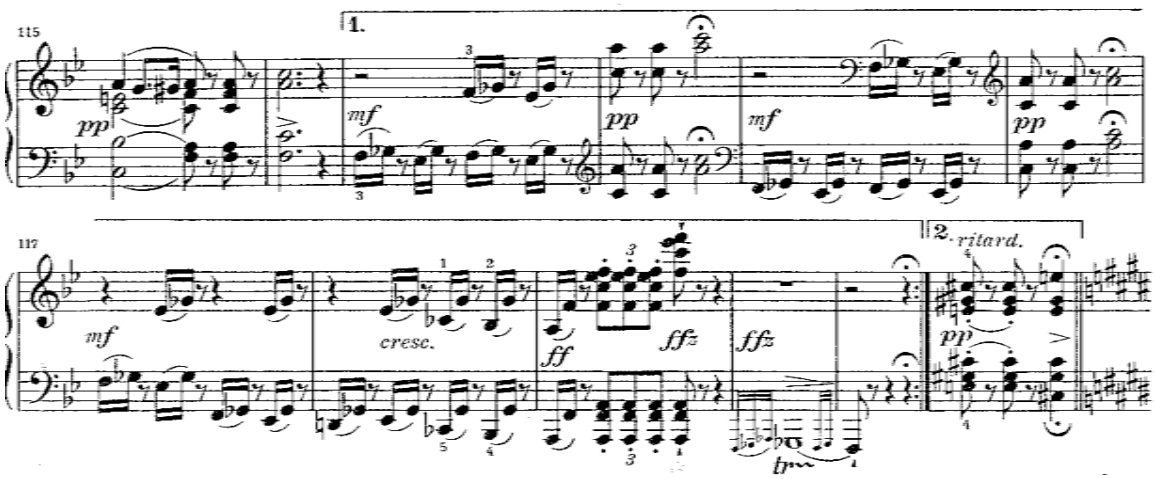
It has been a controversial issue for many pianists whether to take the repeats in the exposition of the first movement of the B-flat sonata. Already in 1968 Edward Cone questioned why pianists shorten the sonata structure by omitting the repeat in the B-flat sonata:

> The first ending of the opening Moderato of Schubert's Bb sonata contains material heard nowhere else in the movement, and the contrast of its harmonic directness is needed to justify the striking modulation that constitutes the second ending. Yet who would be bold enough to repeat this exposition in a public recital?[8]

The first ending contains nine measures of unique material, where the rhythmic motion increases with active sixteenth notes and rests, and the dynamics increase from *pp* to *ff*. While combing an unusual C-flat-major sonority, Schubert restores B-flat major with its dominant. Most strikingly, the loud trill on *ffz* makes an oddly open ending, which appears to be enigmatic. If pianists do not take the repeat, the entire first ending and its musical material will be lost. On the other hand, the second ending spans only one measure with a sudden modulation to C-sharp minor in *pp* and is radically different from the first ending (see Figure 2.5).

[8] Edward Cone, *Musical Form and Musical Performance* (New York: W. W. Norton and Company, 1968), 52–54.

Fig. 2.5. Schubert, Piano Sonata in B-flat Major, D. 960, first movement, mm. 115–21.



Statements made by András Schiff and Alfred Brendel show opposite views on this matter of whether to take the repeat. András Schiff describes this first repeat as

> indeed, the famous trill in bar 8 of D 960, suddenly appears like an erupting volcano, while otherwise it's so quietly distant. Omitting these bars is like the amputation of a limb. To sum up, let's assume that the composer knew precisely what was to be repeated and that it is not the performer's choice or right to know better. We must trust the composer and the work and play it accordingly, or not play it at all.[9]

On the other hand, Alfred Brendel argues for omitting it:

> That repeats are inevitably a matter of proportion is nothing more than a fashionable belief. Nor does it always follow from the inclusion of new material in those bars which especially lead back to the beginning that the composer counted on the execution of the repeat. In the case of the B-flat Sonata, which is the most frequently lamented example, I am particularly happy to miss those transitional bars, so utterly unconnected is their jerky outburst to the entire movement's logic and atmosphere.[10]

Two pianists who have expertise in Schubert's piano sonatas hold opposite views. Schiff insists that pianists should take this repeat because the composer did not give any specific indications

[9] Schiff, 197.

[10] Alfred Brendel, "Schubert's Piano Sonatas, 1822–1828," in *Alfred Brendel on Music* (Chicago: A Cappella Books, 2001), 137.

allowing its omission. On the other hand, for Brendel, this first repeat is an interruption to the movement's logic so that it is permissible to omit the repeat. The following diagram shows other pianists' interpretative thoughts about the matter of repeat from my sample recordings (see Figure 2.6).

Fig. 2.6. Schubert, Piano Sonata in B-flat Major, D. 960, first movement, first repeat diagram.

With Repeat	Without Repeat
Paul Badura-Skoda, Leon Fleisher, Wilhelm Kempff, Evgeny Kissin, Radu Lupu, Murray Perahia, Sviatoslav Richter, Rudolf Serkin, Mitsuko Uchida, Maria Yudina	Malcolm Bilson, Alfred Brendel, Clara Haskil, Arthur Rubinstein, Artur Schnabel, Russell Sherman

As seen above, pianists who belong to more recent and younger generation such as Fleisher, Kissin, Lupu, Perahia, and Uchida all take the repeat, while older pianists such as Haskil, Rubinstein, and Schnabel do not. In terms of timing, Richter's recording with the repeat lasts about twenty-three minutes. The shortest example without this repeat is Haskil's, which lasts only thirteen minutes. Their durations differ almost ten minutes.

Montgomery hypothesizes that this practice of omitting repeat signs dates from the mid-to-late nineteenth century, but it certainly happened in the early recording age, when the impetus for doing so became entwined with the consideration of limited disc space.[11] Since then, pianists have applied this practice to Schubert's sonatas as well, especially the longer ones, such as the B-flat sonata, and have misinterpreted Schubert's repeat signs a musical options. Montgomery

[11] Montgomery, 37.

provides three reasons supporting his view why omitting the exposition's repeat sign is a misinterpretation:

> It many appear inconsistent for Schubert to have combined what we might regard as an old-fashioned practice (repeat sign) with harmonic structures on the cutting edge of musical art. But we must remember that 1) Schubert's time was not yet the age of through-composed sonata forms; 2) that even during and after that age some composers continued to write repeat signs in sonata structures; and 3) most importantly, that the very presence of unusual harmonies must have demanded a commensurate reaffirmation of "navigational" intelligibility over the course of the form.[12]

Prior to Schubert, Beethoven experimented with through-composed sonata form by leaving out the repeat sign in the first movement of his Sonata in F minor, Op. 57, where the composer and performers believe that the omission of repeat sign brings better structural balance to the extensive first movement. This experiment might have influenced later composers to write through-composed sonata forms. However, Beethoven's F-minor Sonata, Op. 57, is an example where the composer intentionally omitted the repeat sign, not left the case up to the performer. When Beethoven wanted the repeat to be omitted, he usually gave the specific musical instructions such as *senza replica*.[13] Although Schubert did not leave such detailed instructions as Beethoven, he must have been aware of Beethoven's practice. If Schubert wanted this first repeat to be omitted, he would have indicated specific instructions to do so.

Furthermore, if we look at Schubert's draft of the repeat in the exposition, it becomes obvious why pianist should preserve this first ending (see Figure 2.7).

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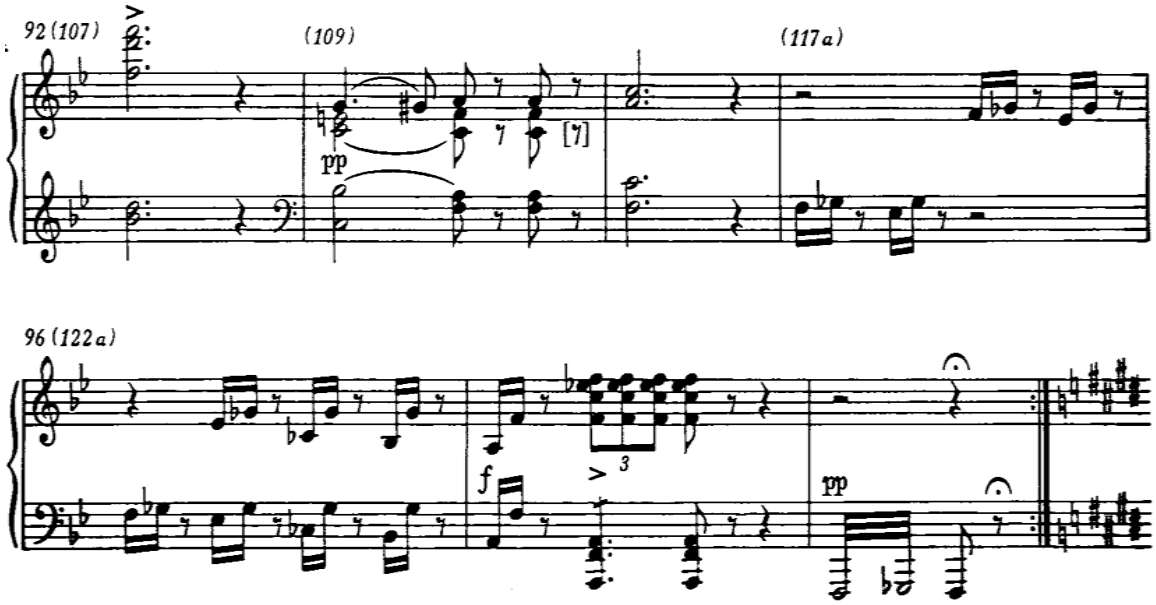
[12] Ibid., 38.

[13] Ibid., 39.

Fig. 2.7. Schubert, Piano Sonata in B-flat Major, D. 960, first movement, draft, mm. 92–98.



As his draft indicates, Schubert originally planned only the first ending, not the second. In his final version, he extended the four measures of enigmatic sixteenth notes into nine and modified some dynamic markings. However, the second ending appears only in the final version, which almost seems like a brief transitional measure artificially planned for the preparation of new key, C-sharp minor. According to this draft, the first ending provides more important musical information than the second. Although I consider myself a musical purist who believes composers have absolute authority over their scores, I had to give up the challenging first ending due to time consideration in my recital. However, I have revisited this decision since then. This study clearly shows that the composer intended the first ending, and this matter is too crucial for a pianist to omit the repeat sign simply because of timing.

Reprise Repeats in the Scherzo

In the case of scherzos, the debate for repeat signs is less controversial than in the case of first movements. Starting with his Op. 10, No. 2, Beethoven gave a clear indication of his wishes for reprise repeats. Instead of using simple repeat sings, Beethoven wrote out a varied reprise of scherzo in the *Allegretto* movement of Op. 10, No. 2, and provided a specific instruction, *Men.D.C., ma senza replica*, to omit the reprise repeat in the scherzo of Op. 10, No. 3.[14] Whether Beethoven intended it or not, this might have been a starting point for dropping reprise repeats when playing movements written in dance forms in sonata structure. However, in other examples, such as his Op. 18, No. 3 and Op. 110, Beethoven writes out the literal reprise with the original repeat signs. In these cases, these minuet and scherzo parts have two endings, where the first and the second endings are separately marked. From such examples, it is obvious that Beethoven gave a clear instruction if he wanted the reprise to be repeated.

In contrast to Beethoven, Schubert seldom gives such performance instructions for the reprise repeats in his scherzo movements. We can only assume that Schubert must have known Beethoven's practice. As written in a traditional three-part dance form, the B-flat sonata's scherzo contains three repeat signs, one in the scherzo and two in the trio. The B-flat sonata's case could belong to Beethoven's former examples, like in Op. 10, No. 3, in which neither the reprise is written out nor does the scherzo have different endings. If pianists repeat the reprise here, the same scherzo part could be heard four times without any variation throughout the whole movement, which seems unreasonable. To wit, none of the pianists in the recordings sampled for

[14] Ibid.

this study takes the reprise repeats in their recordings. Because of the form of scherzo, however, pianists should take all of the other repeats.

Dynamics

As Heinrich Neuhaus writes, music is a tonal art, which speaks with only sound just as clearly and intelligibly as do words, ideas, or visual images.[15] This assertion is certainly true in Schubert's music. As discussed in the first chapter, a good performance of Schubert's music depends on how effectively performers deliver his sophisticated tonal nuances to the audience. Hence, the most important task for pianists who are playing Schubert's sonatas is to work on their tone. Only with detailed plans and ideas for tonal gradation can ensure a successful performance of Schubert's piano sonatas. This could be explored more in depth by pianists' creative approach to their tone color and dynamics.

One of the stereotypes about Schubert's music is that it resembles the soft and comforting contours of the Austrian landscape.[16] This, however, is not completely true. Schubert expanded the dynamic range from *ppp* to *fff*, which Beethoven experimented with only in a few of his late works. Furthermore, Schubert's way of reaching these extreme dynamics is through the *crescendo* and *decrescendo*, which creates an exciting dramatic force. Only the dynamic marking of *mp* is rare in Schubert's music.[17] Artur Schnabel pointed out that Schubert was no mere

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[15] Heinrich Neuhaus, *The Art of Piano Playing*, trans. K. A. Leibovitch (London: Barrie & Jenkins, 1973), 54.

[16] Brendel, 141.

[17] Montgomery, 135.

melodist, but a composer of intensely dramatic sonatas.[18] Although Schubert shows more of this dynamic variety in his orchestral music and chamber music, where he generally assigns across-the board dynamic levels, his piano sonatas also reflect this expanded range of dynamics.[19]

The B-flat sonata's dynamic range spans from *ppp* to *ff*. Although Schubert did not write *fff* in this sonata, the sonata's dynamic range is still very large. Six degrees of dynamic levels exist in this sonata: *ppp*, *pp*, *p*, *mf*, *f*, and *ff*. Only *mp* is missing. From the first page of the B-flat sonata, the main dynamic problem is plethora of soft dynamic markings, such as *pp* and *ppp*. Schubert often writes *pp* through many theme groups without any other dynamic change. In the first thirty-three measures of the sonata, Schubert writes nothing but *pp*. The other problem is that Schubert often provides various dynamic markings within a short phrase, where the shifting of dynamics from one level to another happens very quickly. Determining the dynamic degrees of *crescendo*, *decrescendo*, and accentuation markings within these quickly changing dynamics presents a challenge for pianists.

Typically, *pp* is already a very soft dynamic, which limits pianists in their ability to project and to express their sound. An even greater challenge in the B-flat sonata is that *pp* is no longer the softest dynamic: *ppp* is the softest. Because of the piano's size and mechanism, it is much more difficult to produce a soft sound on a modern grand piano than it was on a piano in Schubert's time. In fact, Schiff points out that no one before Schubert, not even Beethoven, discovered the softest and most distant range of the dynamic scale from certain instruments of the period such as the Graf fortepiano, which had pedals that enabled the player to reproduce

[18] As quoted in Brendel, 141.

[19] Montgomery, 135.

them.[20] This might explain why Schubert enjoyed writing and experimenting with soft dynamics in his piano sonatas. While he criticizes pianists for their thoughtless use of the una corda pedal when playing *pp* in Schubert, Schiff suggests that they develop their imagination and realization (technique) for expressing the soft dynamics because he believes that una corda pedal only produces an unpleasant and nasal tone quality.[21]

How can pianists determine and differentiate *ppp* and *pp*? Neuhaus explains his method of teaching dynamic levels to his pupil:

> Each phenomenon in this world has a beginning and an end. So, also the tone of the piano. The usual indications which range from *pp*, seldom *ppp* or *pppp* to *f*, *ff*, and more seldom *fff*, very seldom *ffff* (mainly in Tchaikovsky) in no way correspond to the real dynamic range of which the piano is capable. In order to probe this real dynamic range, I suggest that the pupil sound with complete precision obtain the first appearance of tone (*ppppp*), the softest possible tone which immediately follows on what is not yet a tone; by gradually increasing the force of the action we come to the upper limit of volume (*ffff*), after which we get not tone but noise …. This very simple experiment is important because it gives an accurate knowledge of the tonal limits of the piano. By depressing a key too slowly and softly, I get nothing, zero; it is not yet a tone; if I let my hand fall on the key too fast and with too much force, I get a noise; it is no longer a tone. Between these limits lie all the possible gradations of tone.[22]

As he suggests, pianists must have an accurate knowledge of each of the piano's gradation of volume, which they can use for performance. From Neuhaus's method on experimenting with the dynamic limit of the instrument, pianists will learn that their instruments have a much wider dynamic range than they may aware of. Based on this basic concept of each piano's volume range, pianists should start determining degrees of each dynamic from the softest level in the piece, which is *ppp* in B-flat sonata's case. Then, pianists can gradually increase the volume to louder dynamics. In applying Neuhaus's method, the softest possible sound that is still a

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[20] Schiff, 194.

[21] Ibid.

[22] Neuhaus, 58.

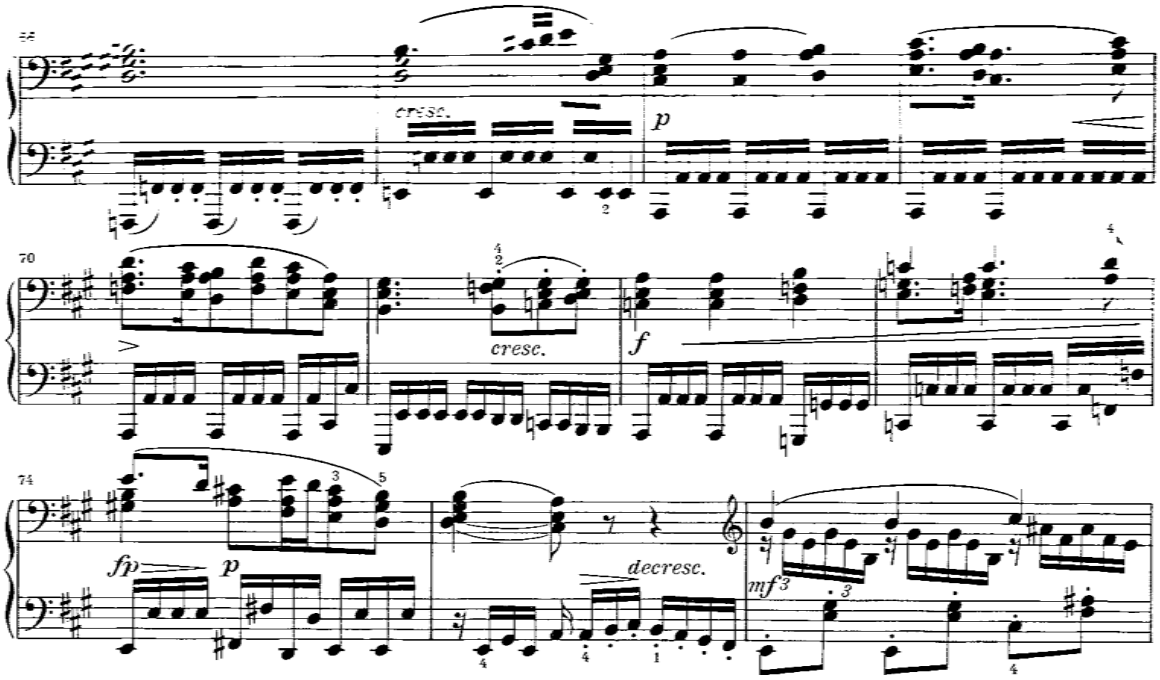
beautiful tone could be defined as *ppp* in the B-flat sonata. On the other hand, the loudest possible sound that is not a noise but still a beautiful tone could be *ff*. Then, the pianist could divide the ranges between these softest and loudest dynamics into six levels. Since Schubert did not write *mp* in this sonata, the dynamic distance between *p* and *mf* could be little further than the others. Of course, there does not exist an absolute decibel level for each dynamic, but pianists need to have an overall perception of volume for each dynamic level.

Once the overall volume of each dynamic has been decided, the next step is to give a detailed character to each dynamic. For example, the B-flat sonata's first movement has thirty-three measures marked *pp* without any other dynamic suggestions. In terms of its general volume, this *pp* should not be as opened as *p* but should have a certain substance to its sound compared to *ppp*, which appears later in the piece. As long as it does not exceed the overall volume level of *p*, the character and timbre for *pp* needs to be specified. Within this limited soft volume, pianists have to seek for as much flexibility as possible for their tone to project their musical thoughts and ideas to the audience. Pianists' keen understanding of each phrase's melodic and harmonic structure can add more colors to specify the character of each *pp*. When the musical energy grows and diminishes, both melodically and harmonically, pianists can create the natural *crescendo* or *decrescendo* to emphasize the musical direction and climax for each phrase. As shown in the Figure 1.3, the unexpected modulation from B-flat major to G-flat major serves as the first significant tonal event of the piece, and the warmer and gentler tone has already been suggested as a proper color for G-flat major in the previous chapter. To magnify this timbrel effect, pianists can slightly vary the volume and character between the two *pps* in B-flat major and G-flat major; the G-flat major's *pp* could be softer than the B-flat major's. This type of detailed dynamic plan will bring more sophisticated tonal differences for each thematic

statement. Otherwise, this whole beginning section will sound whispery and monotonous. In contrast to Schiff's opinion, I believe that the creative use of the soft pedal, especially partial pedaling such as half, one-third, and quarter pedal, will give more options in choosing colors to the *pp* marking, which will be discussed more in depth in the next chapter.

Other dynamic markings that are extremely challenging when performing the B-flat sonata are Schubert's *crescendo*, *decrescendo* and accentuation markings, such as *fp*, *fzp*, *fz*, and *ffz*. While *crescendo* means gradually increasing the volume and *decrescendo* means decreasing it, deciding their degrees has always been problematic in Schubert's music. Depending on what are the starting and ending dynamic points are and how long their duration is, the range of dynamic degree can be widely varied. For example, in starting *f* in m. 44, Schubert wrote two *decrescendos*, a *crescendo*, *ff*, *p*, and *pp*, where pianists have to express six dynamic gestures within five measures (see Figure 1.4). The first task is adjusting the degree of the first two *decrescendos*. The smaller *decrescendo* could be interpreted as a cadential gesture emphasizing C and Eb within an overall dynamic of *f*, which resolves on B♮ and D. As discussed in the first chapter, dramatic tonal shifting to F-sharp minor, where *ff* is marked, should be highlighted as one of the important tonal events of the piece. In order to make this *ff* a surprise, pianists should decrease the volume effectively to a soft level at the second *decrescendo*, while keeping the dramatic intensity. The level of *mp* could be the lowest possible for this second *decrescendo*. Then, the following *crescendo* from *mp* to *ff* should happen quickly in only four beats. A large and quick *crescendo* should be planed, as increasing the volume note by note, especially in the left hand. After this dramatic shifting, pianists must drop their dynamic level immediately to *subito p* and *subito pp*, which requires their masterful skill in controlling notes and their volume. A similar example appears in the second movement as well (see Figure 2.8).

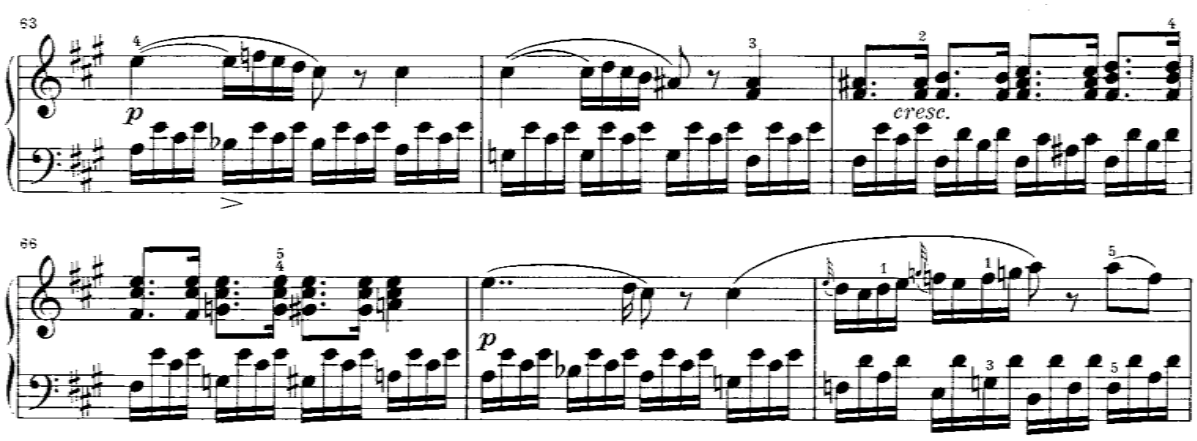
Fig. 2.8. Schubert, Piano Sonata in B-flat Major, D. 960, second movement, mm. 66–76.



Starting with the *p* in m. 68, eleven levels of dynamics appear within nine measures, which are a short *crescendo*, an accent, another short *crescendo*, *f*, a longer *crescendo*, *fp*, *decrescendo*, *p*, two *decrescendos*, and a *subito mf*. As in the previous example, the first *crescendo* could be interpreted as a cadential gesture leading from A major to D minor in *p*. Then, *p* should grow to *f* within a half-measure with a great speed at the second *crescendo*. A real *crescendo* follows starting from *f*, but again, this *f* has to be decreased into *p* within a beat right after reaching *fp*, whose actual volume could be *ff*, immediately followed by *p*. Since the next *decrescendo* starts from *p*, it has to reach at least *pp* before the *subito mf* begins in m. 76.

Other dynamic problems emerge when *crescendo*, *decrescendo*, and accentuation markings appear in a certain fixed dynamic level (see Figure 2.9).

Fig. 2.9. Schubert, Piano Sonata in B-flat Major, D. 960, first movement, mm. 63–68.



Schubert indicated a *crescendo* between two *ps*; thus, pianists have to plan how much volume they should increase on this *crescendo*. In this case, the decision can be made within the musical context. This passage, where the *crescendo* is written in m. 65, is a rhythmic variation of the previous passage, which also has a *crescendo* from *pp* to *p*. Considering the larger range of dynamic structure, the high point of this *crescendo* could be *mp* or *mf*, since this passage is only a way to station a more important tonal event appearing later in *f*. In this way, this passage should have enough dynamic contrast, while not interfering with the structural logic of the passage. A similar principle could be applied when planning dynamic for the *fzp* in the trio part of the third movement (see Figure 1.14). The *fzp* written in *pp* should be softer than one in *p*. Also, it has to be differentiated from *fz* and *ffz*, which appear later in the second half of trio. If pianists decide to play *ffz* with the volume of *f*, *fz* and *fzp* in *p* could be played with actual volume of *mf*, and the one that appears in *pp* could be played with volume of *mp*. Because of the character, however, the G octaves in the fourth movement could be played with a persistent tone and volume. Since this G octave is a deceptive and interruptive gesture to the original key of B-

flat major, regardless of its surrounding context, the G octave's character should be somewhat disjunctive, which could be continuously played at the volume of *mf*.

With Schubert, the dynamic markings of *piano* or *forte* are no longer a simple matter of soft or loud. Determining dynamics is completely subjective, and their degree can always be varied depending on various circumstances. The range of Schubert's dynamic scope is very large. Like what he did with harmony, sometimes Schubert's dynamics shift in a very specific way within a short passage, which gives great variety and sophisticated nuance to the piece, but at the same time can be extremely challenging for the performer. In order to express Schubert's detailed nuances with dynamics, pianists should have keen understandings of the nature of Schubert's dynamic markings and a systematic plan for expressing them. Intuition is never enough with Schubert, especially with the issue of dynamics. Each piano has a tremendous possibility of producing various tones, and only pianists who can control these possibilities under their fingertips can succeed in performing Schubert's B-flat sonata. Pianists have to constantly develop and extend their technique to discover more levels of dynamics from this extreme to that one. More technique and imagination with dynamics can bring more diversity in pianists' tone, which will ultimately give more options for their musical expression.

Pedaling

Anton Rubinstein referred to the damper pedal as the soul of the piano.[23] This pedal gives a richer quality to the tones of the piano with more varied color and timbre. Effective pedaling becomes an essential tool for exploring the most ideal sound for the B-flat sonata. Historically,

[23] Brendel, 144.

this sonata bridges the late classical and early romantic periods. For this reason, either under or over pedaling could harm its unique style, which requires a perfectly balanced and sophisticated pedaling skill. Schubert did write a few pedal markings in his piano and chamber pieces. Like Beethoven's, these markings were for specific atmospheric or rhetorical effects, not for technical reasons, such as supporting the legato connections or for the concert hall's ambience.[24] Schubert's markings, however, are not as specific as Beethoven's, who experimented with new sonic effects based on the newly developed pedals of the piano. Schubert wrote pedal indications only with such words as *sordini* or *col pedale* on his score, but hardly there specify their durations. When playing Schubert, the choice of pedaling is wide open to pianists, and they are expected to use their active imagination and sensitive ears to determine pedal usage.

Another factor about pedaling in Schubert is that it is directly related to conveying articulation and rests. Pianists can use the damper pedal for passages where the legato sign is indicated and lift it up when a staccato marking or rest is indicated. The B-flat sonata, however, presents special challenges because Schubert often incorporates legato and staccato, or a rest, in the same phrase; usually one in the melody and the other in the accompaniment. The opening of the second movement includes such a pedaling problem (see Figure 1.9). While *col pedale* is marked, which is one of the rare pedal indications in Schubert's piano sonatas, the main melody is accompanied by habañera-like rhythmic figures made of C#s, which span four octaves. Schubert's marking *col padale* does not suggest that pianists should drench the whole movement with the damper pedal. Rather, it is composer's general preferences for using the damper pedal for this emotionally deep and expressive movement. Since the degree of its usage has not been specified, pianists have to determine it themselves. In many cases, pianists interpret this marking

[24] Montgomery, 169.

as an absolute instruction to connect only the main melody in the right hand without any caution to the dotted-sixteenth rest in the accompaniment. Brendel writes about this passage as follows:

> One could imagine this opening played by a string quartet with pizzicato bass notes, and indeed I have heard a pianist who tried to perform it that way. But this is a misunderstanding: the pedal has to give the mild glow to the *pp* cantilena of the two violins (or singers), which would otherwise sound rather pale and unsustained, while the accompanying figure adds to the *cantabile* quality and makes it dynamically more vibrant. Even if Schubert in his manuscript had not given one of his rare pedal indications at the beginning of the line, we would know from the layout of the sound that the pedal has to maintain the harmonies through each bar.[25]

Indeed, many of my sample recordings demonstrate that the majority of pianists chose Brendel's way of pedaling through all the rests, only connecting the main melody. The problem with this pedaling is that the dotted-sixteenth rest located between the first two C#s in the accompaniment is ignored. However, a certain degree of separation for articulating this rest is necessary. Otherwise, Schubert would have not marked the rest. Although the pedaling is complicated to achieve the subtle effect between the legato and the rest, certainly there is a way to make it possible. While keeping the legato with a finger legato, pianists could depress two separated damper pedals before and after the rest. All of these pedal actions should be managed in an extremely subtle way. They should not interfere the movement's mood, which is intensively serene. Artur Schnabel successfully achieved this in his recording. He gives a delicately separated pedaling for the rest, while the melody is expressively sustained.

These are other similarly challenging examples in the first movement. Schubert marked a clear-cut ending for the bass note F at the end of his famous trill in Figure 1.1, where the pedal has to be shortened to bring out this precise articulation. As shown in Figure 1.3, the pedal has to be shortened to bring out staccatos in the melody at m. 22. These shortened staccatos, which

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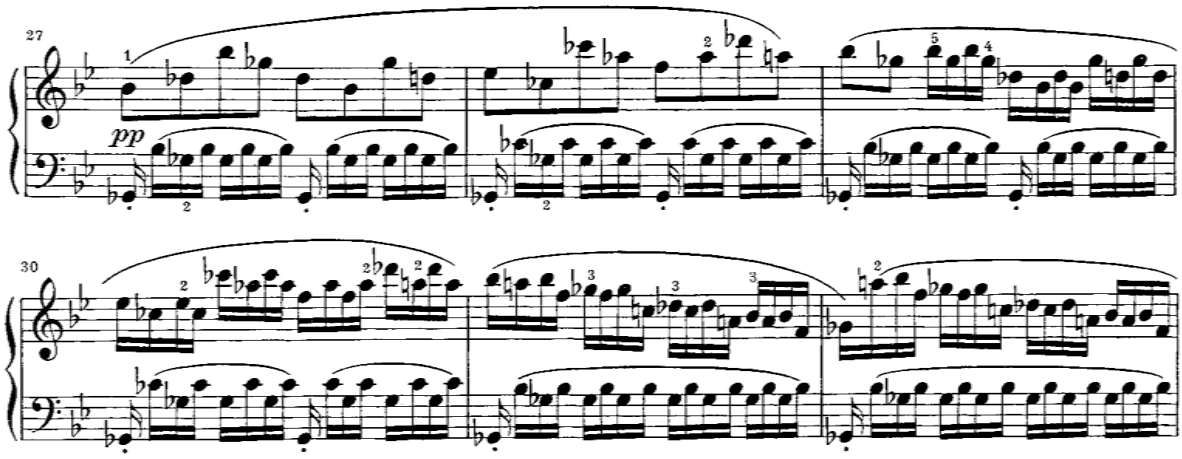
[25] Brendel, 143.

require a certain degree of subtle separation by the hand and the damper pedal, should be heard as contrasting to the legato. The example below involves even more sophisticated pedaling (see Figure 2.10).

Fig. 2.10. Schubert, Piano Sonata in B-flat Major, D. 960, first movement, mm. 27–32.

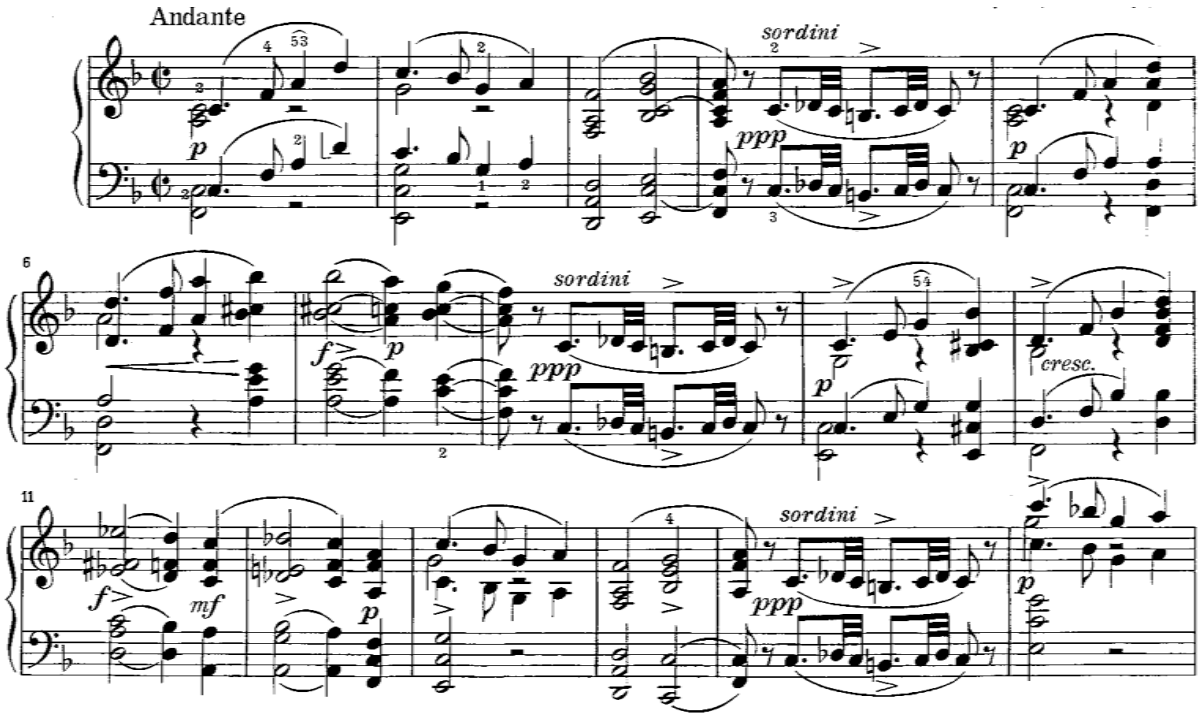


Pianists must articulate the bass-note staccatos without over shortening or accentuating them. Since the phrase itself has a refined and delicate nuance in its dynamics and character, these bass staccatos have to be brought out without any pinching of these note. The damper pedal could be added right after the competently controlled staccatos played by hand.

Although it is not Andrés Schiff's preferred solution, the use of the *una corda* pedal for dynamics such as *pp* and *ppp* in the B-flat sonata is inevitable. Schubert himself also wrote *sordini* markings in his *andante* movement of the A-minor sonata, D. 784 to clarify the musical dialogue between the opening three measures in *p* and the fourth measure *ppp* (see Figure 2.11).[26]

[26] Montgomery, 169.

Fig. 2.11. Schubert Piano Sonata in A minor, D. 784, second movement, mm. 1–16.



These *sordini* markings suggest that Schubert wished to create special sonic effects when there were drastic dynamic changes, especially with the soft ones like *pp* and *ppp*. The piano in Schubert's time was capable of generating a much softer sound than the modern grand. As Beethoven marked in his fourth piano concerto, his piano had three pedals that could soften the sound volume into three levels: *una*, *due*, and *tre corda*. While the modern piano's *una corda* has a function of muting the sound by damping two strings out of three, in Beethoven's piano, *una corda* meant literally damping one string, *due* for two strings, and *tre* for three strings. Schubert might have been freer to write such soft dynamics in various levels in his piano sonatas because his piano might have had just such a mechanism.

These two concepts, Schubert's *sordini* and Beethoven's three pedals, could be adapted to the B-flat sonata's pedaling, especially when pianists specify the dynamic details between *pp* and *ppp*. For example, in Figure 1.7, the pedaling for the "epiphany" moment could be planned with these ideas. In Figure 2.11, *sordini* is a pedaling suggestion intended for the special rhetorical sound effect for *ppp*, which is also the case in B-flat sonata's "epiphany" moment. As discussed in the first chapter, this epiphany moment, which is an emotional highpoint in the movement, has to be expressed with extremely soft, yet sophisticated, tones and pedaling. For this effect, pianists have to use the *una corda* pedal with its full degree and incorporate the proper degrees of damper pedal. In order to make this moment even more distinctive, pianists should differentiate the sound quality and dynamic levels of *pp* in the passages before and after this *ppp*. If we assume that Beethoven's *una corda* was the suitable pedal for expressing *ppp* here, the concept of *due corda* could be relevant for *pp* and *tre corda* from *p*. Since the modern piano has only two pedals for adjusting volume, it is impossible to revive the three types of soft volumes that Beethoven's or Schubert's piano could produce. However, I believe that pianist's active imagination about three-degree soft volumes and pedals could realize a somewhat similar effect as theirs. Although its volume could be slightly varied according to its color and character, *pp* can be effectually distinguished from *ppp* or *p* by the partial soft pedals such as quarter, one-third, two-thirds and half pedals. Depending on the harmonic and characteristic nuance desired, pianists could use the *una corda* pedal for *pp* in its full degree with more substance in the sound as well. This creative way of using the *una corda* pedal could provide more options when gradating tones and characters of soft dynamics. Pianists could apply this concept of Schubert's *sordini* and Beethoven's three-degree pedals in the second movement as well, where the sound quality of *ppp* in the coda has to be distinguished from *pp*.

Similarly, pianists could use the damper pedal in more creative ways as well, according to the dynamics, texture, and musical character. Partial damping such as quarter, one-third, half, and tremolo pedals could be an option. For example, pianists should not to be encouraged to use a full damper pedal for Schubert's famous trill in Figure 1.1 because of its low register and soft dynamic, *pp*. One-third or quarter damping might be appropriate in this case. In Figure 2.10, the half pedal with its frequent and clear change or tremolo pedal might be beneficial to bring out the staccatos and articulations of the constantly moving sixteenth notes. In general, pianists could use more partial pedals when the musical texture becomes thicker in the lower register with soft dynamics. Of course, this matter of pedaling is an issue that has to be adjusted depending on the piano and concert hall. Regardless, whether the performance situation is good or bad, pianists have to be prepared to use their active imagination to create the best tones. Neuhaus claimed that the piano could produce over one hundred dynamic gradations.[27] Pianists should remember that what makes this gradation possible is creative and imaginative pedaling, in which their ears always have to make the final judgment.

Rhythm: The Matter of Rhythmic Alignment between Triplet and Dotted Rhythms

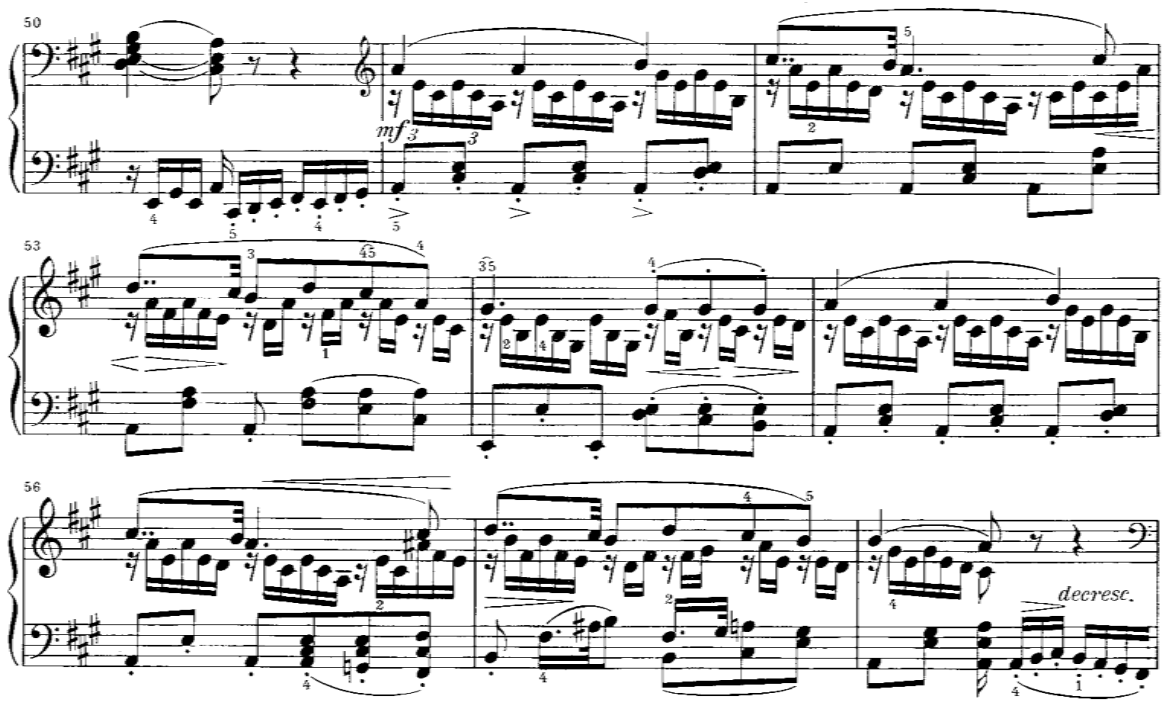
Brendel discusses the issue of rhythmic alignment between sextuplets and dotted rhythms in the B-flat sonata's second movement as follows:

> From my experience of Schubert's works, and my knowledge of manuscripts and first prints, I am inclined to think that the adjustment of dotted rhythms, even in slower tempi, is the rule, and polyrhythm the exception. (If there is any evidence for soft contours in

[27] Neuhaus, 55.

Schubert's music, here it is.) In the middle section of the slow movement of the B-flat Sonata, the dotted rhythm has to go with the sextuplet (see Figure 2.12).[28]

Fig. 2.12. Schubert, Piano Sonata in B-flat Major, D. 960, second movement, mm. 50–58.



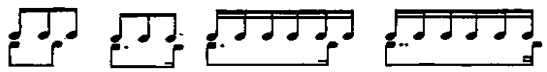
As a solution for the rhythmic alignment issue between sextuplet and dotted rhythms in Figure 2.12, the underdotting manner suggested by Brendel is termed a practice of "assimilation," in which two notes of a duple or a dotted figure would be played directly with the outer two notes of the conflicting triplet.[29] Under the assimilation practice, these written figures (a) could be played as follows (b) (see Figure 2.13).

[28] Brendel, 147.

[29] Montgomery, 88.

Fig. 2.13. Assimilation Practice

a. as written: 3 vs. 2, 3 vs. dotted, 6 vs. dotted or double-dotted



b. as assimilated

Referring to Brendel's article, whenever Schubert wants to use triplets in a quadruplet time scheme he writes  instead of  , which has often to be adjusted to its rhythmic surroundings as the Baroque manner.[30] To support his assertion, Brendel provides two examples of other composers' use of dotted triplets, Schumann's first Novelette and Chopin's *Polonaise-Fantasie*.[31] Paul Badura-Skoda agrees with Brendel's idea of using assimilation practice in Schubert's music. Though, his observation and research of assimilation practice in Schubert's music is more specific and objective than Brendel's:

> 1. In many of his works Schubert wrote semiquavers following a dotted quaver exactly under or above the third note of a triplet. This habit persisted throughout his life, sometimes even in the form  already quoted in Mr Sillme's second letter.
> 2. All the early publishers up to c. 1845 followed his notation which seems to indicate they had no doubt the rhythmical value of  (a) being meant as  (b). A few examples maybe given: Sonata A major, Op. 120, D. 664, 2nd movement, bars 37, 38; Sonata A minor Op. 143, D. 784, 2nd movement, bar 39; Variations A flat major, piano 4-hand, D. 813, Variation 1, bar 5, bar 18; Var. VI, penultimate bar; Rondo A major Op. 107, D. 951 (piano duet), bar 257; and many other instances.

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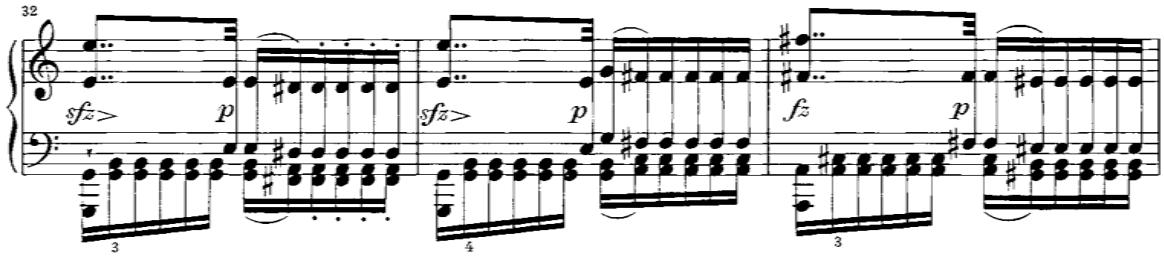
[30] Brendel, 147.

[31] Ibid., 148.

3. Only towards the end of the 19th century were these rhythms printed in the modern way, namely the semiquavers *after* the third triplet (*eg* in the Complete Edition).
4. There is practically a *total absence* of the rhythmic notation (b) in Schubert's manuscripts. (I have not found a single one yet.) It is impossible to conceive that a composer who so frequently used triplet rhythms should have avoided the actual execution by sheer obstinacy (to me, this is the strongest argument in favor of triplet execution).
5. The notation (a) for (b) was *by no means* obsolete in the early 19th century, as some of your readers assume. It can be traced in works by Schumann, Chopin, Heller, Liszt and several others.[32]

However, the problem of Brendel's and Badura-Skoda's views for assimilation practice is that there exist too many exceptions to call it as a rule. For example, the *Adagio* movement of Schubert's C-minor sonata, D. 958, has the same type of issue as the B-flat sonata (see Figure 2.14).

Fig. 2.14. Schubert, Piano Sonata in C Minor, D. 958, second movement, mm. 32–34.



On these two examples, Brendel suggests different solutions. In the C-minor sonata, he allows himself to play the dotted rhythm after the sextuplet's last note and declares that this case is exceptional.[33] Badura-Skoda also talks about the exceptional cases of assimilation in his article. The first example provided is Beethoven's sonata in C-sharp minor, Op. 27, No. 2, for which

[32] Paul Badura-Skoda, "Schubert as Written as Performed," *The Musical Times* 104 (1963): 873.

[33] Brendel, 147.

Badura-Skoda prefers to apply the polyrhythmic execution rather than the underdotting practice. In fact, it has been a traditional practice to apply polyrhythmic gesture between triplet and dotted rhythm in Beethoven's C-sharp-minor sonata, Op. 27, No. 2, for which most of pianists hardly consider using the assimilation practice. Indeed, one of Beethoven's pupils, Carl Czerny, made a clear point that the semiquaver has to be played after the triplet when playing the first movement of Beethoven's Op. 27, No. 2.[34] As exceptional cases in Schubert, Bauda-Skoda also mentions examples of Schubert's C-minor Impromptu, Op. 90, No. 1, F-minor Fantasy for Piano Duet, D. 940, and the first movement of C-major symphony.[35]

As a result, could we still call it a "rule of assimilation" with there are so many exceptions? For me, both Brendel's and Bauda-Skoda's views lack logical coherence. More so, I cannot agree on Brendel's idea that rhythmic adjustment in Schubert should be considered in a Baroque manner. Clearly, Schubert's piano sonatas were composed in the nineteenth century, not in the Baroque period. In order to make a proper decision, we need to look at other sources by some pedagogues from Schubert's time, who provide more historically appropriate information for understanding performance practices.

Most importantly, Beethoven made a note for this assimilation problem in Cramer's etudes:

> [Ludwig van Beethoven], Notes to Cramer's Études (ca. 1818)
> Ex. 6 [referring to the sixth study, marked Vivace, 2/4, quarter =108]. The rhythmic accent should fall on the first note of each triplet. Herewith, however, are the rhythmic configurations to be observed, which are sometimes longer, sometimes shorter: otherwise one would hear a false melodic progression. The movement is 4-voiced until the 15th measure. Beethoven.[36]

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[34] Bauda-Skoda, 873.

[35] Ibid.

[36] As quoted and translated in Montgomery, 89.

Beethoven's statement is made on one of Cramer's etudes, in which there are passages of dotted rhythms in the right hand and triplets in the left hand. This is the most important early nineteenth-century observation on the subject of mixed meters, where the independence of the voice is strongly recommended.[37] Another pedagogue, Carl Czerny, who was one of Beethoven's pupils, approaches the assimilation issue on practical grounds:

> When triplets are combined with dotted figures, the note following the dot should be played after the last note of the triplet.[38]

As mentioned above, Czerny maintained more specific views that assimilation practice is inappropriate in the first movement of Beethoven's sonata in C-sharp minor, Op. 27, No. 2 ("Moonlight"):

> The sixteenth is to be played after the last triplet underneath, but it is important to note that the triplet accompaniment must be played legato and evenly.[39]

Another contemporaneous composer, J. N. Hummel, does not directly address the assimilation of dotted figures to triplets, but on the issue of triplet verses duple, he showed a quite clear, yet negative, view on the assimilation practice:

> Johann Nepomuk Hummel, *Ausführlich theorestiche-prakische Anweisung zum Pianoforetspiel* (1826, pub. 1828)
>
> Often three notes in one hand are played against two notes in the other; but since it is too difficult for the beginner to play these together in strict rhythm, he is allowed to strike the second note of the duple together with the third note of the triplet. If the beginner becomes more rhythmically secure and his fingers become more dexterous, the awkwardness between the two opposing relationships in performance will gradually disappear by itself.[40]

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[37] Montgomery, 90.

[38] Carl Czerny, *Richault Edition*, quoted and translated in Montgomery, 90.

[39] Carl Czerny, *Pianoforte Schule*, quoted and translated in Montgomery, 91.

[40] Johann Nepomuk Hummel, *Anweisung zum Pianofortespiel*, quoted and translated in Montgomery, 91.

Joseph Czerny, one of Schubert's publishers and a piano teacher in Vienna, also allowed assimilation practice of simple duple figures to triplets and sextuplets for the lower grades of piano playing.[41] Indeed, many nineteenth-century pedagogues had clear ideas about this assimilation practice of adjusting the dotted rhythm to the triplet and were not keen to apply this practice in actual performance. They, especially Beethoven, believed that playing with the exact polyrhythmic value better served the melodic contours between independent voices.

The diagram below shows how professional pianists apply this assimilation practice to the B-flat sonata. The group on the left use assimilation practice, and those on the right play exact rhythmic values between sextuplets and dotted rhythms in Figure 2.12 (see Figure 2.15).

Fig. 2.15. Schubert, Piano Sonata in B-flat Major, D. 960, second movement, rhythmic alignment between dotted rhythm and sextuplet, diagram.

With Assimilation	Without Assimilation
Paul Badura-Skoda, Malcolm Billson, Alfred Brendel, Clara Haskil, Wilhelm Kempff, Radu Lupu, Murray Perahia, Arthur Rubinstein	Leon Fleisher, Evgeny Kissin, Sviatoslav Richter, Artur Schnabel, Rudolf Serkin, Russell Sherman, Mitsuko Uchida, Maria Yudina

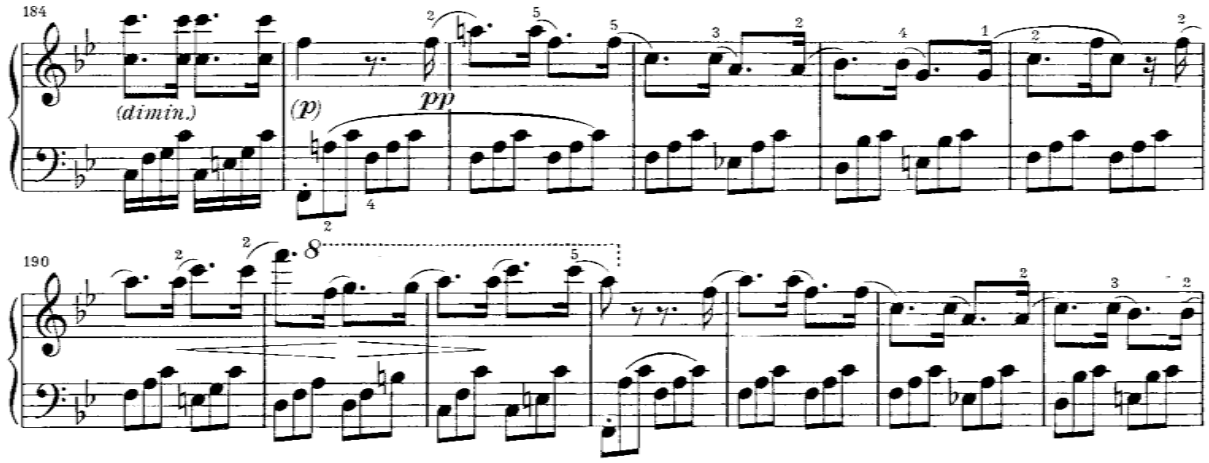
Among sixteen pianists, half of them prefer to use underdotting manner and the other half prefers not to use it, which evinces that the issue of rhythmic alignment is still a controversial subject even among professional pianists.

The best solution for the issue in the second movement may be found in the B-flat sonata's fourth movement, where the polyrhythmic configurations between triplets and dotted

[41] Montgomery, 91.

rhythms also appears. This is the similar case as in Schubert's C-minor impromptu, which Badura-Skoda introduced as an exceptional case of assimilation (see Figure 2.16).

Fig. 2.16. Schubert, Piano Sonata in B-flat Major, D. 960, fourth movement, mm. 184–96.



Badura-Skoda explained that the dotted rhythm should not be assimilated with the triplets when they are aligned together in the C-minor impromptu, where the dotted rhythm appears alone in the beginning of the piece without accompaniment and is incorporated with accompaniment pattern in triplet rhythms.[42] In this case, the exact polyrhythmic value between the triplet and dotted rhythm has to be maintained through the piece, which is the same case in Figure 2.16 of the B-flat sonata. As shown in Figure 1.16, the right-hand dotted rhythm first appears as a form of blocked chords without any accompanimental figure. Subsequently, this dotted figure is combined with the sixteenth-note arpeggios as an accompaniment. Since the same pattern of dotted rhythms is repeated through the development section incorporated with different accompaniment figures, assimilating the dotted rhythm to the triplet does not make musical

[42] Badura-Skoda, 873.

sense. Instead, its rhythmic consistency has to be maintained, and the polyrhythmic resistance between voices should be brought out. In addition, the B-flat sonata has many examples of rhythmic combinations of the duplet against triplet rhythm, for which almost no one considers making a rhythmic adjustment. From other cases of rhythmic alignment in the B-flat sonata, pianists should not apply the assimilation practice on Figure 2.12, but play the thirty-second notes in the dotted figures after the last note of the sextuplets. Playing with exact rhythmic value helps pianists to create clear and expressive contours between the voices. Schubert's clumsy manner of writing these rhythms is the cause of such confusions. This issue, however, has to be addressed in a logical sense based on various sources by pedagogues from Schubert's time rather than individual pianists' subjective feelings.

Memorization

Since Clara Schumann had introduced it and Liszt had made it popular, memorization has become a customary practice for pianists in public performances. Some pianists believe that memorization allows them to be freer in expressing their musical thoughts and feelings. Others maintain that it only gives pressure and tension, so that it not a healthy practice for pianists. Although the debate of whether to use music or not in the public performance is still ongoing, memorization has become standard practice for pianists performing in a solo recital. As long as their repertoire is not comprised of complex, contemporary pieces, most pianists are expected to present their program by memory. Memorization as a technique not only allows the pianist to

store music but also has the ability to bring it back—to perform it.[43] The B-flat sonata lasts forty to forty-five minutes, which requires the great level of concentration and stamina from pianists to perform it by memory. Even though they may master all the musical matters discussed above, without a solid memory, pianists can never bring this sonata to the highest level. Because of the B-flat sonata's length and nature of melodic repetitiveness, memorization has challenged many pianists, including myself. If memorization is inevitable, pianists have to develop memorization skills through effective and systematical practice.

Pianist Gyorgy Sandor introduces four ways to memorize, which could help pianists' memorization skills; visual memory, acoustic memory, motoric memory, and intellectual memory.[44] Visual memory is a technique of memorizing the score by sight. Performers memorize what is on the score by looking at it and remember the entire page's visual image. It is also called photographic memory. Acoustic memory is remembering the sound purely by ear, which possibly could also develop ear training. This memory, however, is unreliable, especially when the music becomes complex in terms of its texture and sound. Motoric memory, also called muscle memory or automatic memory, is the memorization of all the motions executed while making music.[45] In this memory, muscles automatically remember all of the actions and mechanisms of our body at the piano, which results from the constantly repeated practice. This is the method that can be most effective for pianists at younger ages. If the situation is not ideal and interfered by such elements as stage fright, stage lights, and the action of the piano, however, this method of motoric memory can not give security to pianists. Intellectual memory, which is most

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[43] Gyorgy Sandor, *On Piano Playing: Motion, Sound and Expression* (New York: Schirmer Books, 1981), 192.

[44] Ibid., 194.

[45] Ibid., 195.

useful method for memorizing the B-flat sonata, is the memory to remember all the musical factors by analyzing and understanding form and harmonic structure, by organizing the material and determining where climaxes, low points, dynamic fluctuations, ornaments, pedal effects, and modulatory processes, and apply all of them to the performance.[46] If pianists can combine all four methods when memorizing the B-flat sonata, it would be the most ideal. It might be too risky to rely on only one or two particular methods. Pianists could achieve acoustic and motoric memories by listening to themselves and practicing repetitively at the piano. These two methods, however, are only the intuitional first steps to memorization. Once pianists memorize most of the notes from these two methods, they should move on to the next steps, visual and intellectual memory, which can be developed only from keen and detailed score study. If pianists can remember to apply all the different subject matters to their intellectual memory, which are explored in the previous parts of this document, they will certainly have an excellent memory for a solid performance on Schubert's B-flat sonata.

The other method recently suggested by some teachers is to memorize the piece backwards. If pianists still do not feel that their memory is secure after trying all four methods suggested above, they might want to try this method of memorization. The practice of backward memorization is remembering notes, phrases, sections, or the piece backwards. In this method, pianists can start memorizing the piece from the final note or chord to the previous phrase, section, or movement. Then, they can keep adding penultimate notes and antepenultimates notes. Some pianists believe that this practice gives a better understanding of harmonic, melodic, and dynamic structures of the piece. Most importantly, this might help pianists psychologically to gain more mental confidence and comfort than other methods do. Since they start memorizing

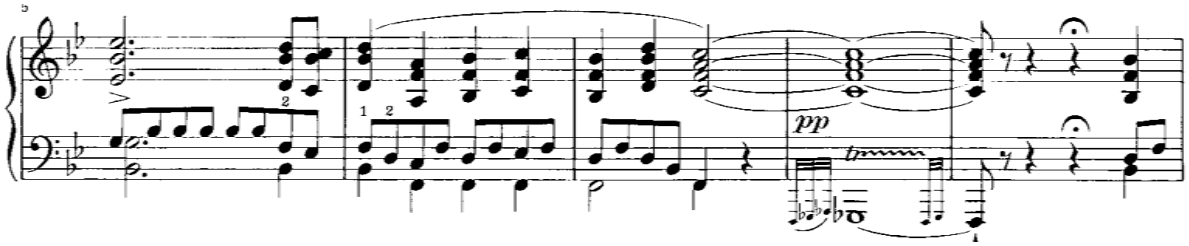
[46] Ibid.

from the end of the piece, pianists could feel that they know the piece better and more securely as it progresses. Since this B-flat sonata is quite long, it might take some time to make this technique work and gain familiarity with it.

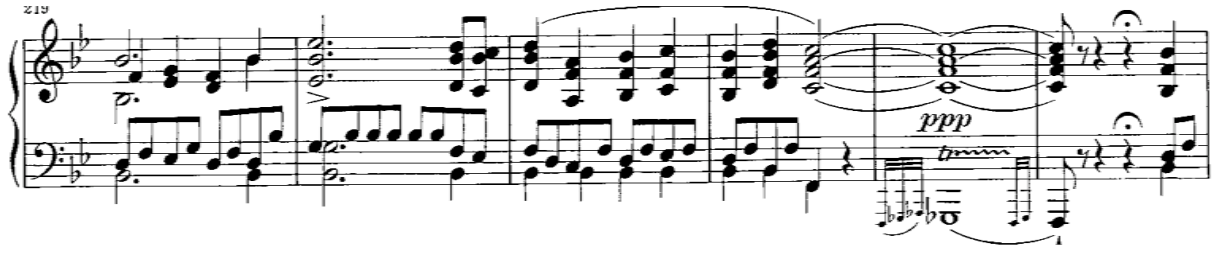
Even if pianists are secure in their memory, the B-flat sonata has some issues that still could bother them when memorizing the piece. Usually Schubert wrote identical recapitulations or returns of rondo themes as their expositions. However, sometimes he makes slight, almost imperceptible, changes in their reappearances (see Figures 2.17–19).

Fig 2.17. Schubert, Piano Sonata in B-flat Major, D. 960, first movement.

a. Exposition, mm. 5–9.



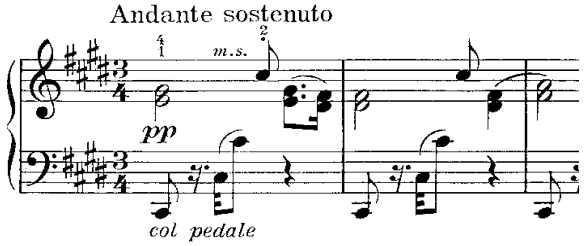
b. Recapitulation, mm. 219–24.



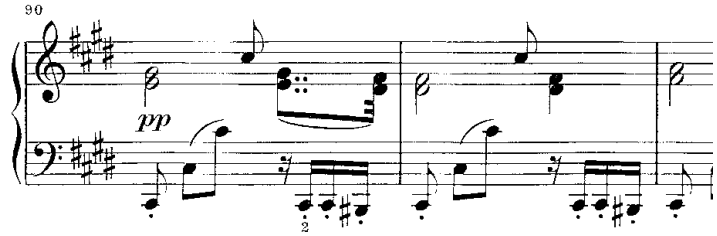
In order to emphasize the tonicization, Schubert altered bass notes from Bb and three Fs at m. 6 to four Bbs at m. 221 in the recapitulation.

Fig. 2.18. Schubert, Piano Sonata in B-flat Major, D. 960, second movement.

a. Exposition, mm. 1–2.



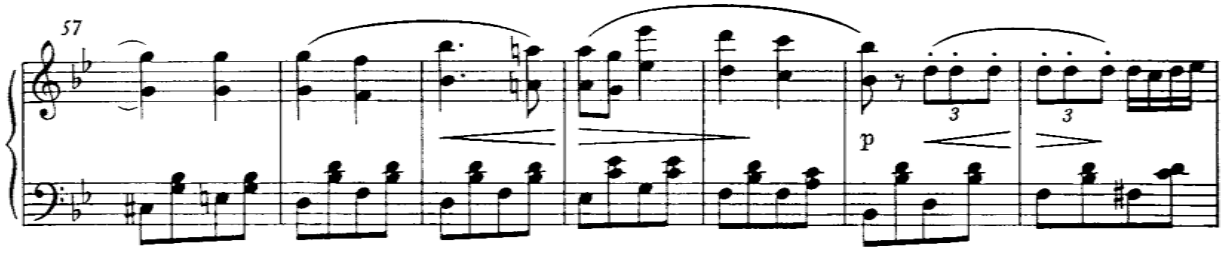
b. Return, mm. 90–91.



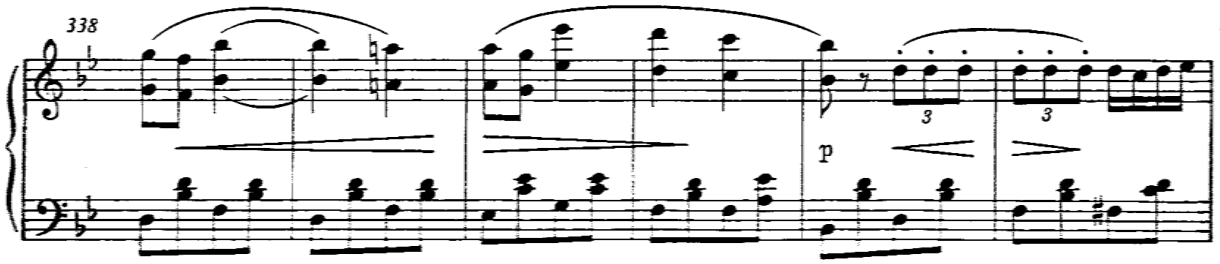
The rhythm of the main melody at m. 1 is changed at m. 90. It first appeared with single-dotted rhythm, but is changed to a double-dotted one for its return.

Fig. 2.19. Schubert, Piano Sonata in B-flat Major, D. 960, fourth movement.

a. Exposition, mm. 57–63.



b. Recapitulation, mm. 338–43.



Schubert made a rhythmic variation in the same rondo theme at mm. 338–39 in the recapitulation, which originally appeared as mm. 58–59 in the exposition. Although these are very small details that could be easily ignored, pianists should never miss them when memorizing the sonata. These sophisticated melodic and rhythmic variations give the Sonata in B-flat Major its special character.

Chapter 3

Choice of Edition

Choosing the best edition for the B-flat sonata is another important task for the performer. In this chapter, three scholarly editions, which are Henle Urtext, Wiener Urtext, and Bärenreiter's New Schubert Edition, will be examined. By exploring each edition's both advantages and disadvantages, the best option will be suggested.

After Schubert's death, Anton Diabelli purchased the original autograph of the B-flat sonata and published it with other two late sonatas under the title of *Drei Grosse Sonaten* in 1838.[1] Luckily, not only do the complete autographs for the three last sonatas survive, but also their preliminary drafts, which the Vienna State Library has issued in facsimile edition together with commentary prepared by Ernst Hilmar.[2] Different from interpretive or performer editions, in which the editor's personal opinions are reflected in how to perform the work with their musical markings, scholarly editions are based on the original sources, such as the composer's autograph and/or a first edition emanating, where possible, directly from the composer.[3] Nowadays, there are three scholarly editions that performers prefer to use when playing Schubert and could be considered authoritative: Henle Urtext, Wiener Urtext, and the New Schubert Edition.

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[1] Martino Tirimo, "The Preface," *Sämtliche Klaviersonaten Band 3* (Vienna: Wiener Urtext Edition, 1999), xxvi.

[2] Richard Kramer, "Posthumous Schubert," review of *Drei große Sonaten für das Pianoforete by Franz Schubert and Der Graf von Gleichen by Franz Schubert* by Dernst Hilmar, *19th-century Music* 14 (1990): 199.

[3] Tirimo, "The Present Edition," xxvii.

Established by Günter Henle in 1948, Henle Urtext edition has been published for musicians' practical use. Because of their refined engraving and printing, Henle has been a steady seller among classical musicians despite their high price. Henle has published three volumes of Schubert piano sonatas, and the B-flat sonata belongs to the second volume.[4] Based on photographs of Schubert's autographs and the first edition, Paul Meis edited Henle's Schubert edition, and Hans-Martin Theopold provided the fingerings. In his book "The Critical Editing of Music," James Grier points out the problems of Henle Urtext.[5] According to the definition, "Urtext" has to present the original text of the composer, unmediated by the editor. In Henle Urtext, however, the editor's involvement is often too critical and ultimately results in changes to the composer's original text. Once the alterations are made, Grier believes, we cannot call it "Urtext" anymore.

The publishing houses of B. Schott's Söhne of Mainz, and Universal Edition of Vienna founded Wiener Urtext edition in 1972. The main purpose of this edition is the practical use for performances as well. They have also published three volumes for Schubert sonatas, and the third one has the B-flat sonata.[6] Cypriot pianist Martino Tirimo edited and included his fingerings. The sources for this edition are also Schubert's autographs and the first edition. Unlike Henle, Wiener Urtext includes a lengthy introduction in the first volume. With photographs of some of the sonatas' autographs, Tirimo's commentary is categorized into three parts as Preface, the Present Edition, and Schubert and the Piano, which provide extensive

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[4] Franz Schubert, *Klaviersonaten Band I–III* (Munich: G. Henle Verlag München, 1978).

[5] James Grier, *The Critical Editing of Music: History, Method, and Practice* (Cambridge: Cambridge University Press, 1996), xiii.

[6] Franz Schubert, *Sämtliche Klaviersonaten Band 1–3* (Vienna: Wiener Urtext Edition, 1999).

information about the historical background and sources for Schubert's sonatas. The editors' critical notes on each sonata are very specific as well.

If Henle and Wiener Urtext are performing editions, Bärenreiter's New Schubert Edition can be considered as a critical edition designed for both musicological research and practical performance. The project of publishing the complete collected edition for Schubert's music began in 1963, along with the founding of the International Schubert Society. As of September 2010, fifty-eight of proposed eighty-three volumes have been published.[7] Along with three volumes of Schubert's piano sonatas, the New Schubert Edition has also published some sonatas individually, such as the B-flat sonata. Based on Schubert's autograph manuscript, music scholar Walburga Litschauer edited this volume following the editorial principles of the New Schubert *Gesamtausgabe*.[8] A unique feature for this edition is that it includes the copy of Schubert's compositional draft as supplemental material. Using substantial editorial markings such as dotted slurs, and size-reduced, bracketed, or italicized indications, New Schubert Edition distinguishes between the composer's original markings and the editor's additions.[9]

Thus, what kind of edition is the best edition? Needless to say, the edition that serves the composer's original musical intentions or thoughts can be considered to be the most helpful. The easiest way to see this is to compare editions to Schubert's original manuscript. However, it is almost impossible because few performers have access to autographs or even facsimiles. We only can assume and compare those materials provided by publishers. From a performer's standpoint, good editions should be able to provide helpful and clear practical solutions as well.

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[7] Neue Schubert-Ausgabe (assessed 6 September 2010); available from http://www.schubert-ausgabe.de/index.php?article_id=2&clang=1, internet.

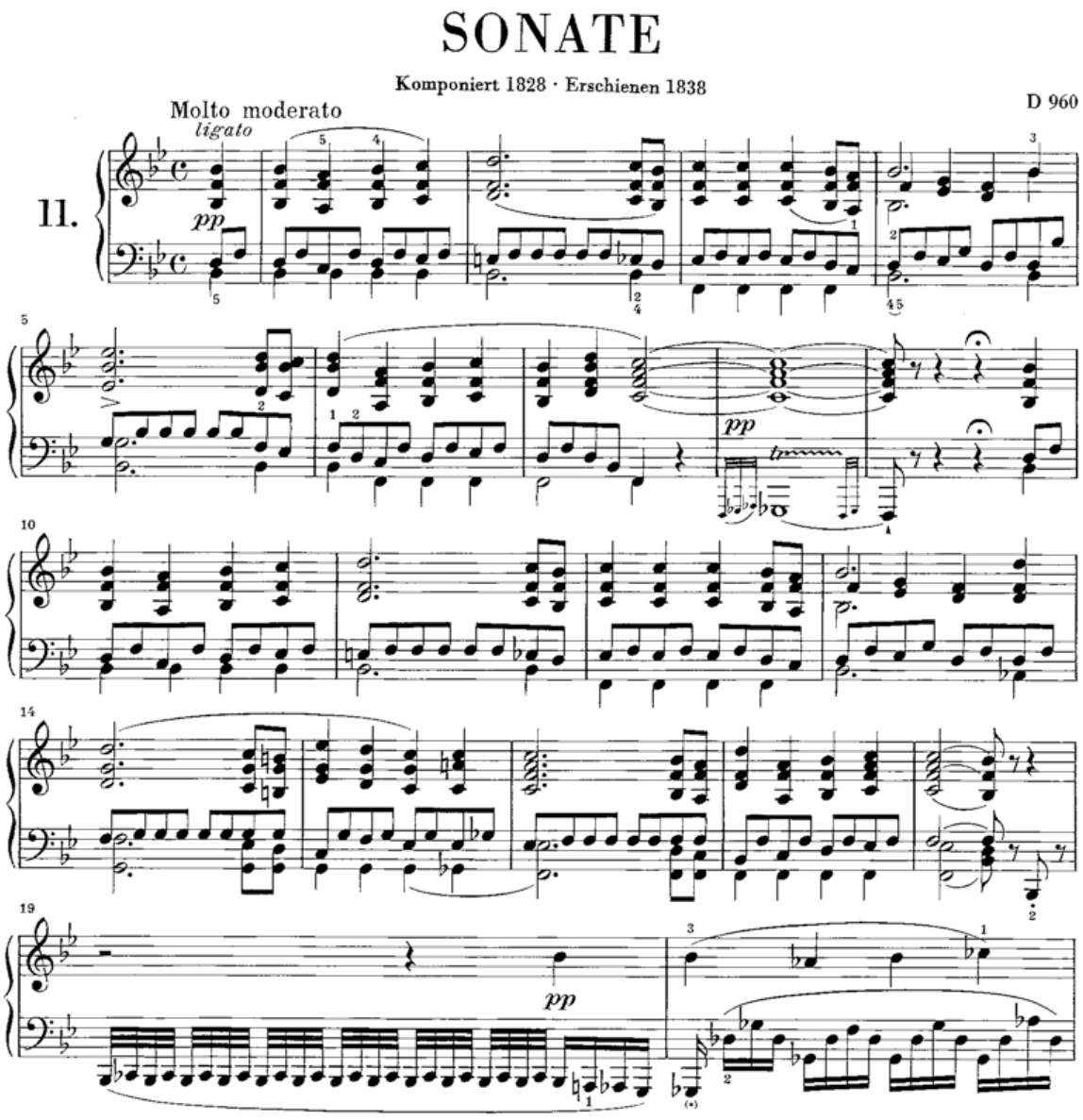
[8] Walburga Litschauer, "Preface," *Sonate in Bb für Klavier, D. 960, Urtext der Neun Schubert-Ausgabe* (Kassel: Bärenreiter Verlag, 1997), 1.

[9] David Montgomery, *Franz Schubert's Music in Performance* (Hillsdale, NY: Pendragon Press, 2003), 73.

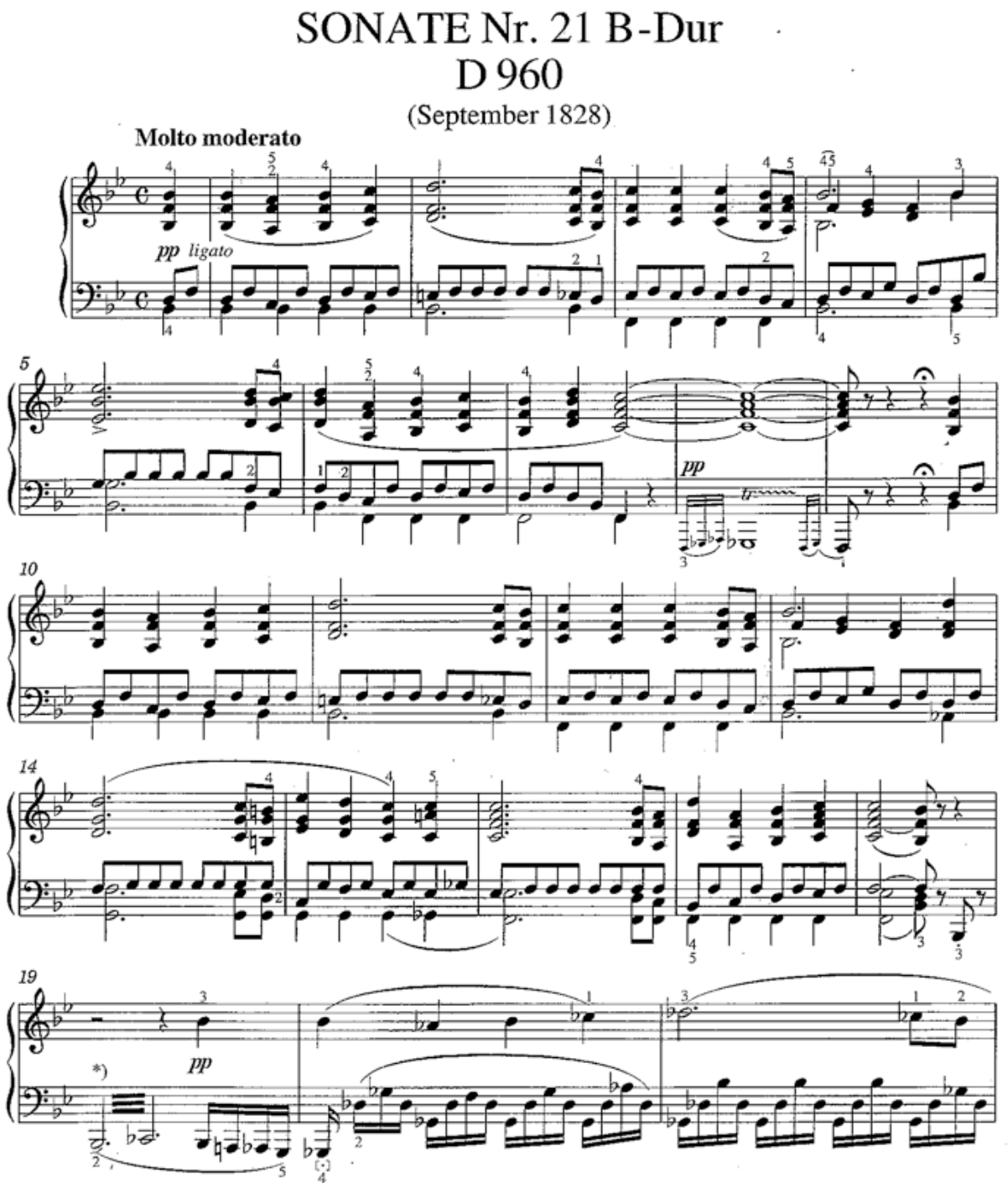
The following examples show the B-flat sonata's beginning from three different editions, Henle Urtext, Wiener Urtext, and New Schubert Edition (see Figure 3.1.a–c).

Fig. 3.1. Schubert, Piano Sonata in B-flat Major, D. 960, first movement.

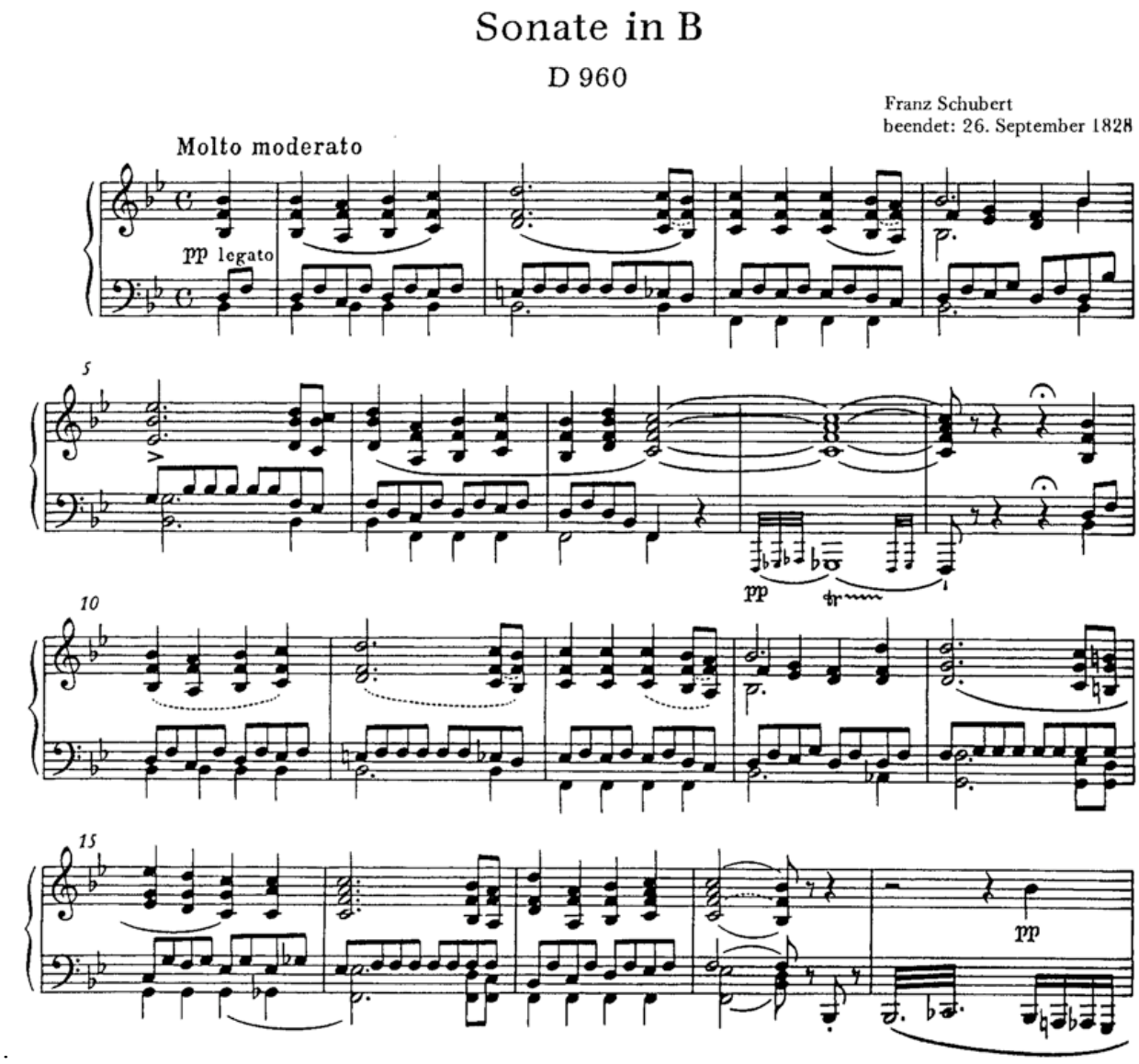
a. Henle Urtext, mm. 1–20.



b. Wiener Urtext, mm. 1–21.



c. New Schubert Edition, mm. 1–19.



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These editions show significant differences such as distribution between staves, number of measures to the system, and placement of dynamics and musical indications, which are probably regulated by each publishing firm's house rules, but these certainly could affect performance. While Henle provides both years of composition (1828) and first publication (1838), Wiener Urtext and New Schubert Edition give only specific dates of composition; the

former is indicated as September 1828 and the latter as 26 September 1828. The first noticeable difference between these editions is the placement of the musical sign *legato* or *ligato*. Henle places it above the first measure of the first system, and the others put it between the staves. Henle's *ligato* placement above the staff causes a different interpretation from other two editions as Henle's *ligato* applies rather to the right hand, while the others apply it to both hands. Similarly, the New Schubert Edition places *pp* under the trill at m. 8, while others put it between the staves. By placing *pp* under the trill, the New Schubert Edition supports the composer's intention to create an effect as distant and mysterious as possible, especially from this trill.

One significant, yet problematic difference between the performing editions and the critical edition is that of fingerings. Obviously, as the New Schubert Edition shows, Schubert did not provide of fingerings on his manuscript. The editorial fingerings in the Henle Urtext and the Wiener Urtext are intended to help performers with playing certain musical passages. Alongside of this fundamental problem, the other issue with these fingerings is that they are impractical to follow in many cases. Editors seem to provide them based upon their personal intuitions rather than a well-formulated fingering system. In these cases, fingerings are varied among editions based on the editor's individual hand conditions and size. For example, fingerings given in the first measure of both the Henle and Wiener Urtexts do not fit my hand at all. These fingerings, more so in Wiener Urtext's case, seem to be designed for bigger hands to serve the *legato* line, but to my smaller hands, they only interfere with creating a smooth *legato* line.

Henle's different indication for the trill figure at m. 19 needs to be discussed as well. Henle notated this trill as thirty-second notes, while the Wiener Urtext and New Schubert Edition indicated it as an unmetered trill. Different interpretations will result from performing these figures and variable sound effects will be produced. Although Henle provides more rhythmical

accuracy and pulse to this trill figure, this metered marking requires a great amount of finger control to play the exact number of repetitions, which are in a very low register with a very soft dynamic, *pp*. On the other hand, the unmetered marking could help to express the distant and mysterious effect rather than the articulated notes themselves. In his critical notes, Winer Urtext's editor, Martino Trimo, mentions:

> mm. 19, 234
> lh: notation as in Ms.; Schubert does not write out the trill in full perhaps in order to discourage too measured an execution. In this instance the trill creates a special effect.[10]

András Schiff agrees that this trill figure is marked as unmetered in Schubert's manuscript from his own experience of having seen it.[11] Indeed, Henle made an editorial alteration to this trill figure at m. 19 and its metered marking was clearly not the composer's original indication. This further throws the concept of "Urtext" into doubt.

One of the unique features of the New Schubert Edition is its dotted marking for slurs, which appear in Figure 3.1.c. It has been one of the traditional rules for the Bärenreiter edition that editorial markings are indicated differently from the composers. Although sometimes these editorial markings give more detailed and useful performance instructions, they could also potentially confuse performers. For example, Litschauer suggested ties and slurs with dotted figures in mm. 3–4 and mm. 10–12. Ties seems to be suggested from the reappearance of Fs in the form of quarter notes instead of two separated eighth notes in the recapitulation and slurs from sonata's opening statement. It is known that Schubert was inconsistent in marking his articulations for similar sequential passages. In many cases, he provides articulations only for

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[10] Tirimo, "Critical Notes," 221.

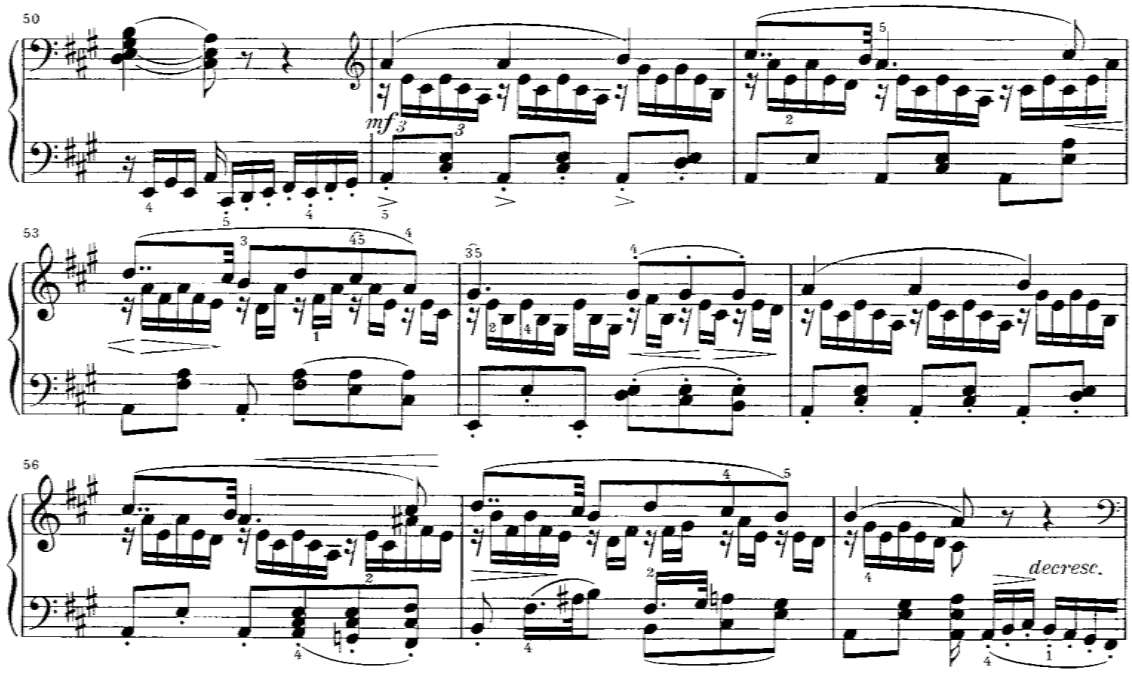
[11] András Schiff, "Schubert's Piano Sonatas: Thoughts about Interpretation and Performance," in *Schubert Studies*, ed. Brian Newbould (Aldershot, UK: Ashgate, 1998), 195.

several measures in the beginning of a certain pattern but does not mark them for the whole passage, which presents the question of whether these articulations should be continued or changed. The decisions are widely interpreted by performers. Litschauer's *legato* suggestion for slurs in mm. 10–12 somewhat makes sense but limits pianists' choices. The tie suggestions on two Fs in mm. 2–3 and mm. 11–12 seem more problematic. Schubert clearly differentiated these patterns in the recapitulation by providing quarter notes. If he wanted these Fs to be tied, he could have written quarter notes, instead of separated eighth notes.

In the previous chapter, the rhythmic alignment issue between triplet and dotted figures was discussed, and I concluded that assimilation practice is unsuitable when playing the B-flat sonata and exact rhythmic values should be maintained throughout the work. In observing how these three editions handle the rhythmic alignment issues, I suspected that all of them would produce different results. Like in the second chapter, the two following examples from the second and fourth movements will be examined, and I will show how each editor interpreted this rhythmic issue. The examples are concerned with the rhythmic alignment between sextuplets and dotted rhythms in the second movement (see Figure 3.2.a–c).

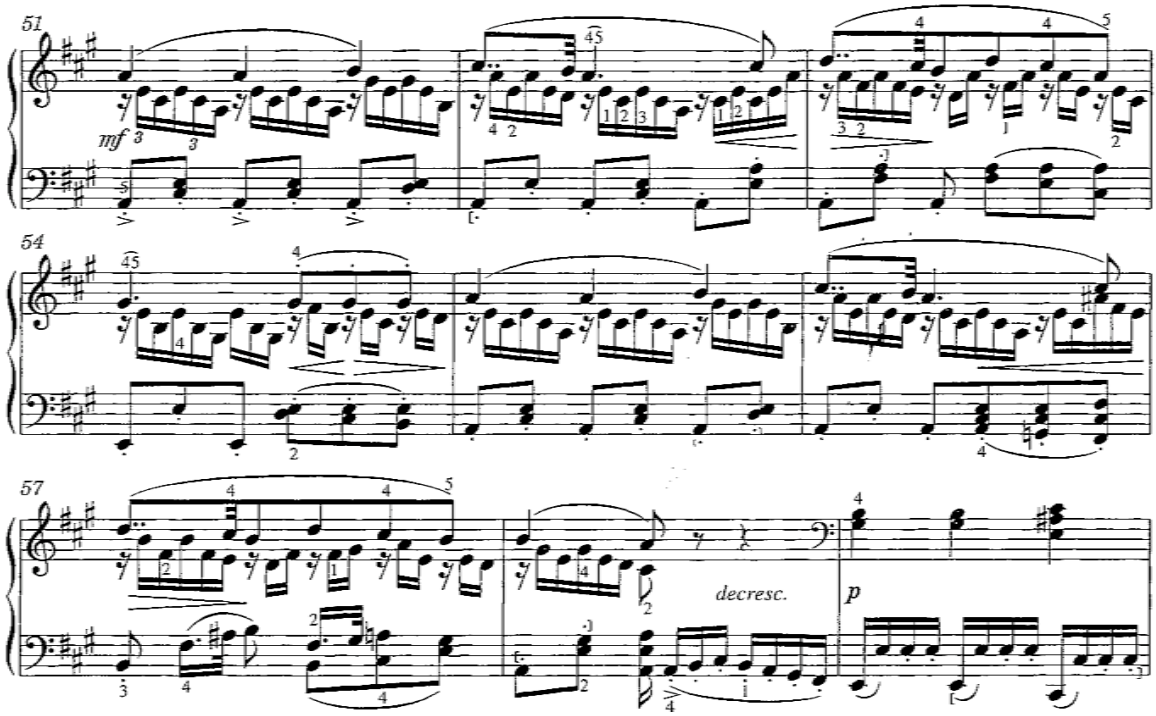
Fig. 3.2. Schubert, Piano Sonata in B-flat Major, D. 960, second movement.

a. Henle Urtext, mm. 50–58.



Meis did not provide any comment on how to play these rhythmic figures in his editional notes. However, the visual image of rhythmic alignment clearly explains that he wanted this dotted figure to be played after sextuplet. According to my study, Meis's markings provide a somewhat helpful visual cue for pianists grappling with this performance issue. However, the problem of Meis's marking is that this is not Schubert's original notation, where Schubert always synchronized dotted figures and triplets together. By altering the composer's original markings, Meis limits pianists' right to choose their own performance options and again throws the "Urtext" designation again into question.

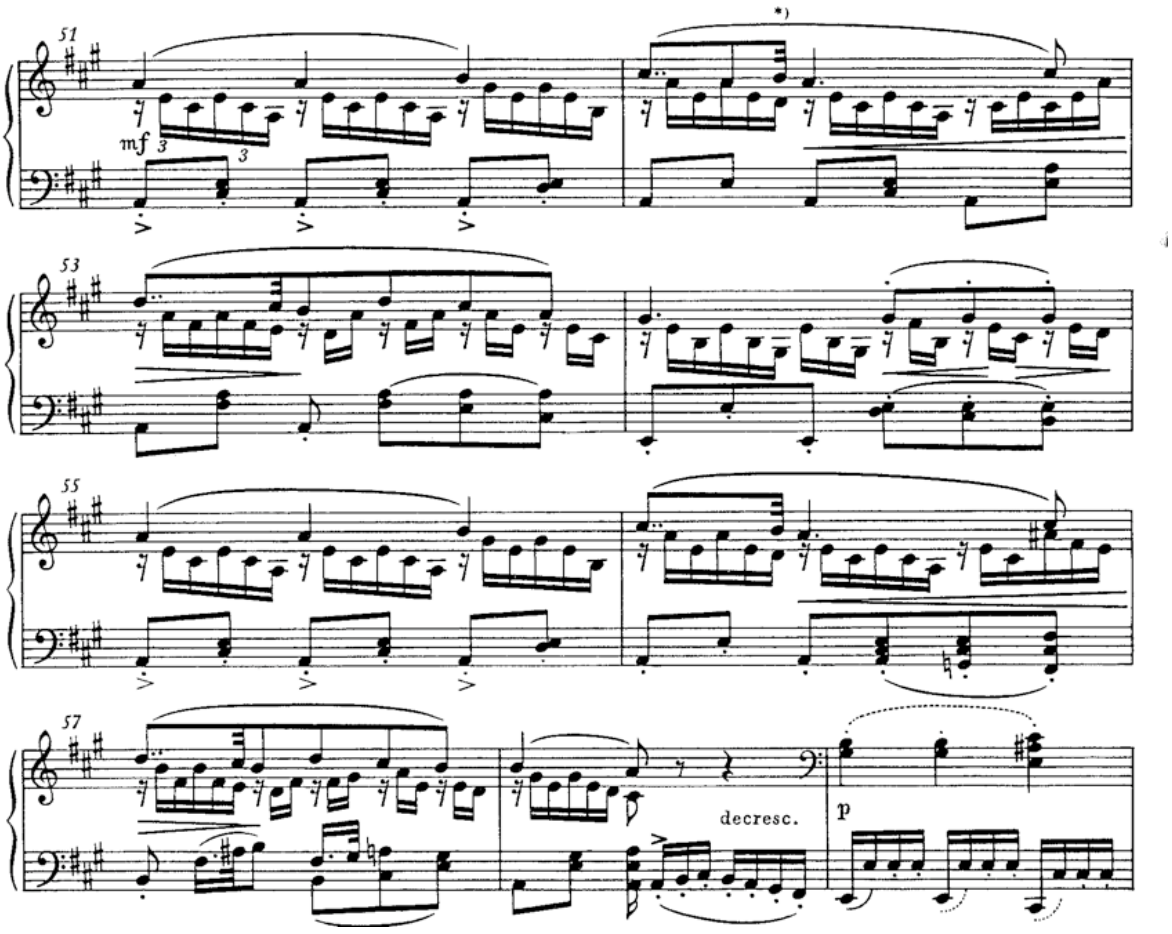
b. Wiener Urtext, mm. 51–59.



Compared to Henle, Wiener Urtext's notation is closer to what Schubert notated in his manuscript, where dotted figures are synchronized with sextuplets in most cases. In his critical notes, Tirimo suggests that pianists should apply the assimilation practice when playing these two figures together.[12] However, he shows different views for another dotted figures in the left hand at m. 57. While the sextuplets and dotted figures in the right hand are completely lined up together, he placed the left hand's thirty-second notes of the dotted rhythm after the sextuplet. This visual image of rhythmic figuration indicates that Tirimo wants to apply the assimilation practice only for the right hand, not for the left. His different views in aligning the same dotted-rhythmic patterns between right and left hands lacks consistency, which could certainly confuse pianists when considering their performance options.

[12] Tirimo, "Critical Notes," 222.

c. New Schubert Edition, mm. 51–59.



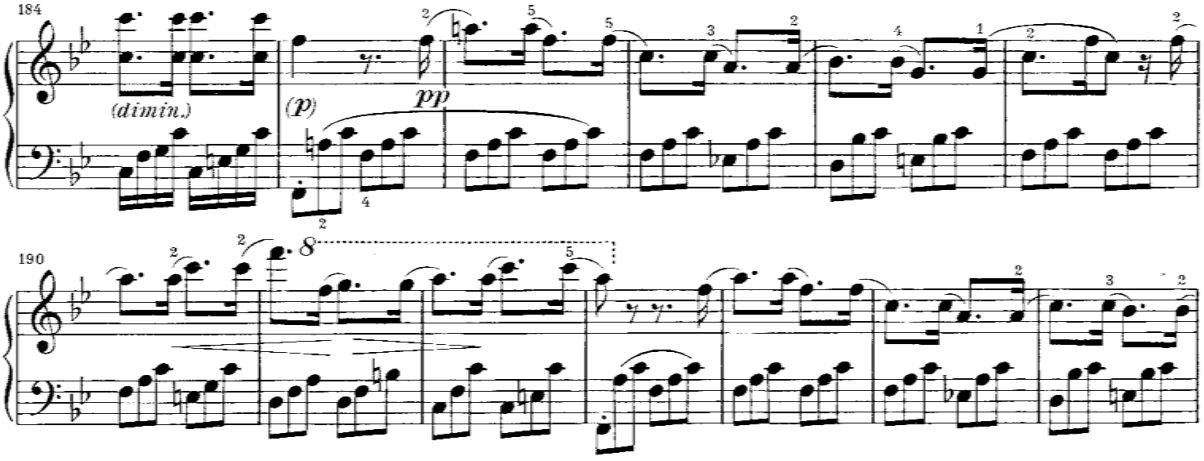
The New Schubert Edition is closest to what Schubert wrote in his manuscript. Like the composer's original notation, the dotted figures in both right and left hands are completely synchronized with sextuplets. However, the editor's note on this rhythmic issue is informative. Litschauer commented on the bottom of the score that the dotted figures should be played rhythmically as triplets.[13] Again, this editorial comment limits the performers' own choice. The decision has to be made on pianists' own research and study on the rhythmic alignment and study, not on the editor's own opinion.

[13] Litschauer, *Sonate in Bb für Klavier, D. 960*, 22.

As in the case with the second movement, each editor provides different suggestions regarding rhythmic placement of triplets and dotted rhythms in the fourth movement (see Figure 3.3.a–c).

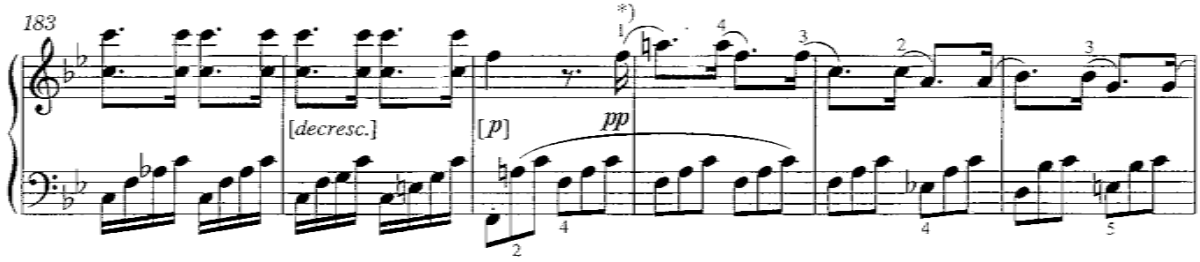
Fig. 3.3. Schubert, Piano Sonata in B-flat Major, D. 960, fourth movement.

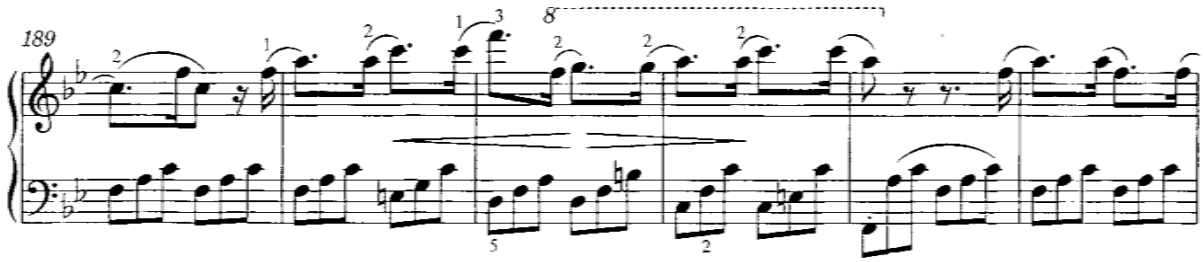
a. Henle Urtext, mm. 184–96.



Similar to the second movement, Meis placed dotted rhythm after the triplets. However, this differs from Schubert's original notation.

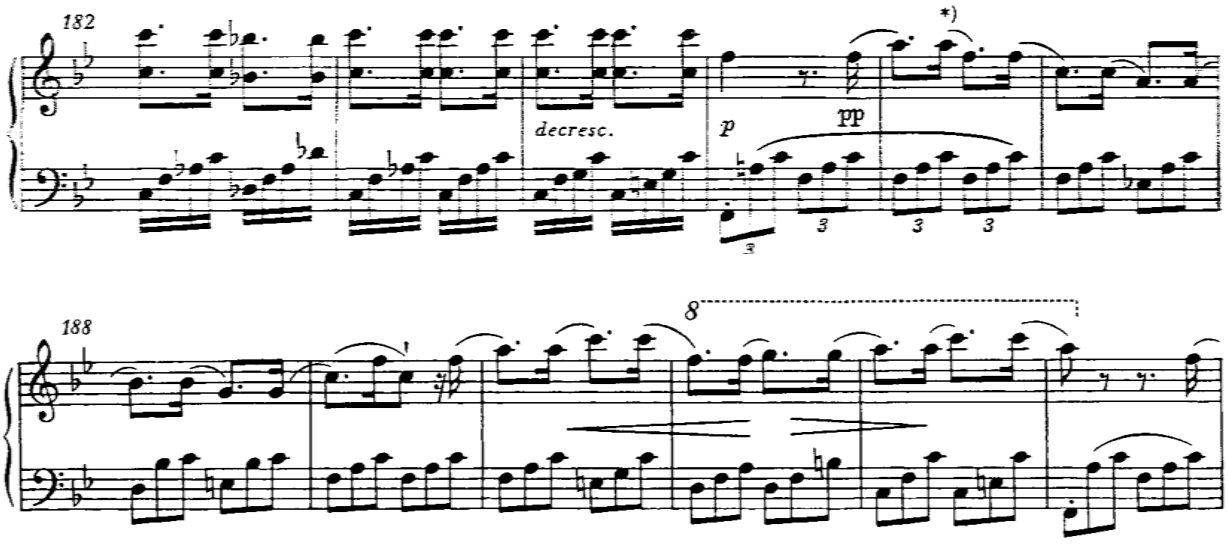
b. Wiener Urtext, mm. 183–94.





In his critical notes, Tirimo suggests that the rhythmic value of these dotted figures should be maintained throughout as if they were played with other accompaniment figures.[14] For this reason, he aligned the sixteenth notes after the triplet's last eight note. Concerning his previous suggestion to apply the assimilation practice for sextuplets and dotted rhythms in the second movement, again, his views on these two rhythmic issues lack consistency. If he considered the assimilation practice was unsuitable for these rhythmic figures in the fourth movement, he should have applied the same principle to these figures as in the second movement as well.

c. New Schubert Edition, mm. 182–93.



[14] Tirimo, "Critical Notes," 222.

Although the New Schubert Edition provides Schubert's original notation from his manuscript, where the triplet and dotted figure are synchronized together, the editor's critical notes on these figures becomes problematic. Litschauer definitively suggested that this dotted rhythm has to be adjusted to triplets and rhythmically they should be assimilated.[15] As I explained in the previous chapter, more clearly than the second movement's case, these dotted rhythms in the fourth movement cannot be assimilated to triplets and their exact rhythmic value have to be maintained because these dotted patterns repetitively appear in similar melodic sequences with different accompaniment patterns.

The fundamental problem of performing editions is that editors made their own alterations from Schubert's original manuscript. Henle's written-out trill and unsynchronized rhythmic placement between triplets and dotted figures are good examples. The latter issue also includes Weiner Urtext as well. In addition, when pianists consider taking fingering suggestions from performing editions, they should be aware that these fingerings are provided by editors—not the composer. When choosing fingerings, pianists could use editors' suggestion as a point of reference, but should not take them as definitive instructions. Indeed, these fingerings are based on editors' personal hand conditions and are not that practical in all cases. I believe that New Schubert Edition provides the closest sources to what Schubert provided in his original manuscript. However, even in the New Schubert Edition, sometimes the editor makes personal and one-sided suggestions on certain issues and these views may confuse pianists when considering performance options. In choosing on edition for the B-flat sonata that provides Schubert's original intentions in the B-flat sonata, the New Schubert Edition is the best solution. While using the New Schubert Edition as their primarily source, pianists should also study and

[15] Litschauer, *Sonate in Bb für Klavier, D. 960*, 32.

research performing editions as secondary sources. In this way, pianists will be able to make more objective and reasonable decisions concerning performance issues. The most recently published Wiener Urtext provides helpful and newly discovered information. Different from other two editions, Wiener Urtext provides new dynamic markings in mm. 35–36 and mm. 254–55 in the first movement and written out reprise of the scherzo, instead of using D.C. at the end of the trio in the third movement, which certainly is intended for pianists' convenience.

Conclusion

Unlike Schumann's attitude, Brahms's attitude on Schubert's piano sonatas was positive. In 1854 Clara Schumann commented in her diary about Brahms's public performance of Schubert sonatas, including the B-flat sonata, and how wonderfully he presented them to the public.[1] Brahms also expressed his enthusiastic wish to study these sonatas in depth to Clara.[2] In fact, his works composed after1860s such as the first String Sextet and Piano Quintet, show stylistic resemblance to Schubert's B-flat sonata, which includes the use of Schubertian lyrical themes, distant remote keys, and three-key exposition.[3] However, the nineteenth-century public reception for Schubert's piano sonatas was still largely negative. Since Tovey's article in 1928, which specified and praised the uniqueness of Schubert's music and was addressed to his harmonic language, attitudes towards Schubert's piano sonatas have changed. As a result, many pianists and musicologists promote Schubert's piano sonatas through their recordings, performances, and academic studies. Nowadays, the artistic value of Schubert's piano music has been reevaluated and especially, his B-flat sonata is considered one of the greatest pieces that Schubert ever composed.

As mentioned in the introduction, Hinson graded the difficulty level of Schubert's B-flat sonata as D, difficult, in his *Guide to the Pianist's Repertoire*.[4] Although Schubert's compositional style is not directed to technical virtuosity like his other contemporaries who

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[1] Clara Schumann, *Briefe* I, quoted in James Webster, "Schubert's Sonata Form and Brahms's First Maturity (II)," *19th–century Music* 3 (1979): 57.

[2] Ibid.

[3] Ibid., 52, 61, 65–68.

[4] Maurice Hinson, *Guide to the Pianist's Repertoire*, 3rd ed. (Bloomington: Indiana University Press, 2000), 697.

wrote piano sonatas in a extensive romantic form, most pianists might agree with Hinson's grade of the B-flat sonata and its challenging passages. Also, the lack of academic and practical sources on Schubert's piano sonatas adds additional problems when finding solutions for these challenging issues of the piece. My study explores problematic performance issues and suggests possible solutions for them. As Robert Schumann mentioned, the fundamental problem of the B-flat sonata is its length. The whole sonata's duration spans forty-five minutes. Unlike Schubert's other two late sonatas, D. 958 in C minor and 959 in A major, this B-flat sonata lacks dramatic aspects in its character; instead, Schubert aimed for refined and sophisticated lyricism. For this reason, it is extremely difficult task for a pianist to effectively deliver their musical thoughts and expressions for forty-five minutes and to keep the audience's attention.

The first chapter provided a harmonic analysis of the B-flat sonata focused on key areas and showed how such an analysis can inform performance issues as musical timing, pacing, and tone color. The purpose of this harmonic study was to demonstrate that the B-flat sonata's sophisticated nuance comes from its coloristic tonal language and a successful performance is only possible when a pianist has a keen awareness of Schubert's harmony, which can inform musical expression.

The second chapter explored more practical performance issues related to playing the sonata. Through comparison of various recordings by concert pianists, I suggested the proper tempo for each movement. In terms of repeats, the first ending in the exposition of the first movement has been reconsidered as including important musical material, which the composer originally planned to include. Hence, the omission of this first ending might be misleading to the composer's original intention for the piece. The brief discussions about the reprise repeat in the scherzo followed. The solutions for gradating dynamic markings such as soft dynamics and

constantly shifting ones were also considered. Creative pedaling was suggested for expressing the various levels of articulations and dynamics. As an issue of rhythm, the alignment problem between duple and triplet was studied through the pedagogical sources from Schubert's time. As a result, playing the exact value of rhythms better serves to bring out the individual voices rather than applying assimilation practice, which was originally intended for amateur pianists to help coordination problems between the hands. Four types of memorization methods, including visual memory, acoustic, motoric, and intellectual memory, were introduced as the most effective steps to memorization. Additionally, a new method, memorizing backwards was outlined. Finally, some passages that Schubert made subtle rhythmic and melodic changes, which could cause confusion for memorization, were pointed out.

The third chapter concerned the matter of choosing the best edition for the B-flat sonata. The characteristic features of two performing editions, Henle Urtext and Wiener Urtext, and a critical edition, the New Schubert Edition, were discussed. Through comparing each edition, fingerings and modification to the composer's original notations were presented as the most serious problems with performance editions. Although I suggested the New Schubert Edition as the best edition for the B-flat sonata, a critical and selective attitude is essential for pianists when interpreting editor's notes on certain issues such as alignment issues between duple and triplet rhythms.

I formerly believed that a strong musical instinct was the best tool for a good performance. Although I still believe that intuitive playing is important, it did not take me a long time to realize that an intuitive performance is not enough, especially when performing Schubert's B-flat sonata. It is essential for pianists to study and plan every musical aspect in a systemic and specific way. This document has provided an interpretive course on how to plan

and prepare for the successful performance of the B-flat sonata. Through this study, pianists can concrete their musical instincts into musical ideas and project them clearly to the audience. One of my teachers always insists that we should not play the piece if we do not know it. Wallace Berry defines "the good performance" in his *Musical Structure and Performance* as

> the musical experience is richest when functional elements of shape, continuity, vitality and direction have been sharply discerned in analysis, and constructed as a basis for the intellectual awareness which must underlie truly illuminating interpretation. In that sense, a good performance is a portrayal, a critical discourse on the conceived meaning of a work, and a fruit of inquiry and evaluative reflection.[5]

I hope that this document will become a helpful performance guide to pianists who are performing Franz Schubert's piano sonata in B-flat Major, D. 960.

[5] Wallace Berry, *Musical Structure and Performance* (New Heaven: Yale University Press, 1989), 6.

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