Performance to Composition:
The Piano Music of Franz Schubert

Ruth K. Minton

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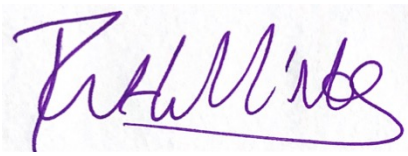
This thesis is submitted in accordance with the requirements of Liverpool Hope University for the degree of Doctor of Philosophy

Ruth Kaye Minton
28 July 2022

DECLARATION

I declare that I am the sole author of this thesis, along with the recordings and recital. It has not been submitted, in whole or in part, in any previous application for a degree. The contents of this thesis are allowable by copyright legislation. Except where stated by reference or acknowledgment, the work presented is entirely my own.



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ABSTRACT

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Ruth K. Minton

This multi-media practice-led project explores the role of performance in Schubert's composition process. It focuses on the features of early nineteenth-century pianos, namely their light and responsive action, together with their pedal options. Recordings on four pianos from the late eighteenth and early nineteenth centuries illustrate these features and their links to Schubert's piano music.

Chapter 2 analyses the light and responsive action of Viennese pianos and its relationship to texture and articulation in works ranging from the D 899 Impromptus to solo dances, sonatas, and fantasias. It broadens out to consider the improvisatory origins of Schubert's music, with reference to principles discussed in eighteenth and nineteenth-century keyboard treatises, and how knowledge of the instruments played a role in larger decisions concerning structure.

Chapter 3 initially focuses on specific pedal instructions in Schubert's piano music before analysing how elements, such as dynamics and articulation, link to pedal options on Viennese instruments, including the shift and moderator pedals. The analysis draws on a range of repertoire, from the D 899 and D 935 Impromptus to solo piano dances and sonatas, to highlight the role of pedals for expressive purposes and their significance in Schubert's composition process. The recital that accompanies the thesis aims to demonstrate how the research findings informs interpretative decisions in performance today.

The project looks to provide fresh perspectives on the role of texture, dynamics, and articulation instructions, as well as use of register, in Schubert's compositional planning and development of ideas through a dialogue between performance and analysis. The practice-led analysis allows a re-evaluation of Schubert, as the roles of pianist and composer become interlinked.

For my Mum and Dad

ACKNOWLEDGEMENTS

The research documented here is a culmination of a lifelong desire to gain a deeper understanding and appreciation of the subject I love.

I would initially like to thank Liverpool Hope University for providing this opportunity. The award of a Vice-Chancellor's Scholarship afforded me the time to devote to research and provided invaluable lecturing experience essential for my continued professional development. My PhD has been a rollercoaster of experiences, with many lessons learnt — I would like to thank all those who have been a part of my supervisory team at one point or other. Particular thanks must go to Dr Tom Sykes and Dr Amelia Yeates for helping the completion of this project.

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A central aspect of the work documented here involved practical research into historical keyboard instruments. Mr Alec Cobbe kindly allowed me access to his collection at Hatchlands Park, Surrey. Playing, and recording, on the range of instruments housed in the Cobbe Collection was a thoroughly enjoyable and ultimately rewarding experience for which I am very grateful. Further gratitude goes to Mr Andy Lamb at the Bate Collection, University of Oxford, for granting unlimited access to the keyboard instruments within the collection and for the helpful information he generously offered.

There are more people than I can name here to whom I should thank, but notable thanks must go to the following people:

> Philip and Claire Ahlquist, Daniel Barnes, Imogen Clark, Nett Crack, Ninfea Cruttwell-Reade, Claire Eadington, Louise Ellinson, Candy Fisher, Annika Forkert-Smith, Honor Grylls, Phil Higgins, Richard Hinton, Dee Jackson, Freya Jarman, Elise Jennings, Ben and Zoë Minton, Reuben Phillips, Christopher and Jill Polyblank, Sarah Price, Victor Sangiorgio, Andrew Simmons, the Smith family, the Spink family, Andrew and Clare Tansell, Ruth Theobold, Michael and Helen Williamson and all their family, and Michael Young.

Last, but certainly not least, the two people to whom I owe everything — my Mum and Dad — Richard and Kaye Minton. I could not ask for more encouraging, patient, and loving parents. They have been with me every step of the way. I am eternally grateful and can never repay them for all they have done for me.

My parting thanks, and thoughts, go to the next generation of my family. They are too young yet to understand, but they have kept me positive and continually remind me of the wider world and future. It is my hope that they all discover the joy of music and the infinite wonders it has to offer.

Ruth K. Minton
July 2022

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[1] The musical examples throughout were created from the G. Henel Verlag Urtext editions of Schubert's piano music, with reference also to the Wiener Urtext and Bärenreiter editions.

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LIST OF RECORDINGS[2]

The recordings were completed at the Cobbe Collection, Hatchlands Park Surrey, on 24 February 2022. All were edited by the author for purpose.

Each recording is hyperlinked throughout the thesis.

All recordings are archived on the following, unlisted, YouTube playlist.
https://www.youtube.com/playlist?list=PL4nrFvbps5M23GY-gWXs5GNA0VEAOrwV2

It is recommended the playlist is open for easy access to the recordings while you read the thesis.

[2] Recording numbers correspond directly to the examples in Chapters 2 and 3.

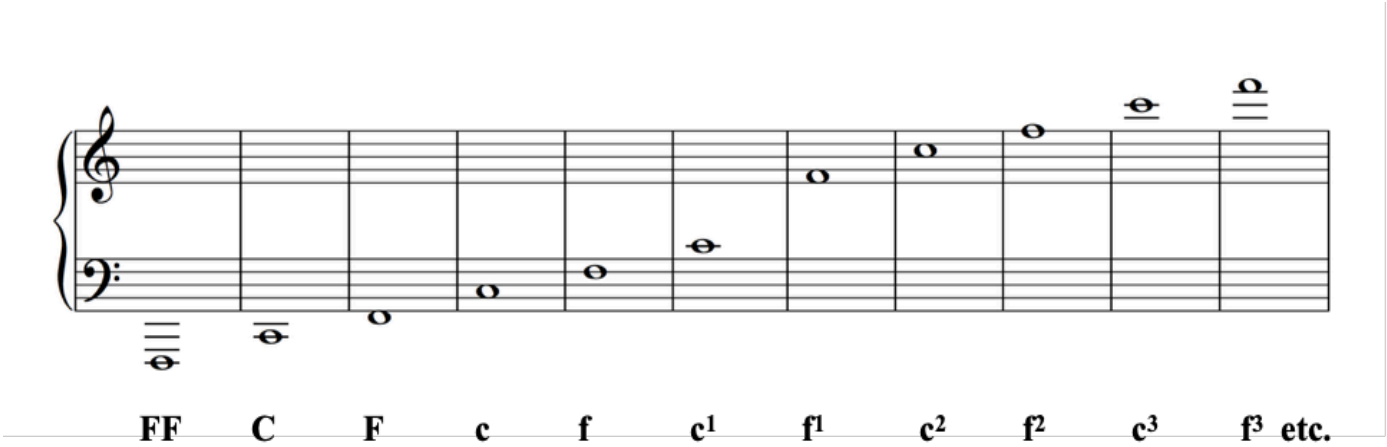
Chapter 3: Pedals

The Schubertiad Recital took place at the Capstone Theatre in Liverpool on 29 June 2022. All details are attached in the Appendix: Schubertiad Recital.

PIANO RANGE

Pitch notation: keyboard ranges are indicated using the notation shown in Figure 0.1. This is similar, or identical, to the common pitch notation found in secondary literature.[3]

Figure 0.1 Pitch notation



[3] David Rowland (ed.), *The Cambridge Companion to the Piano* (Cambridge: Cambridge University Press, 1998), p. xiv.

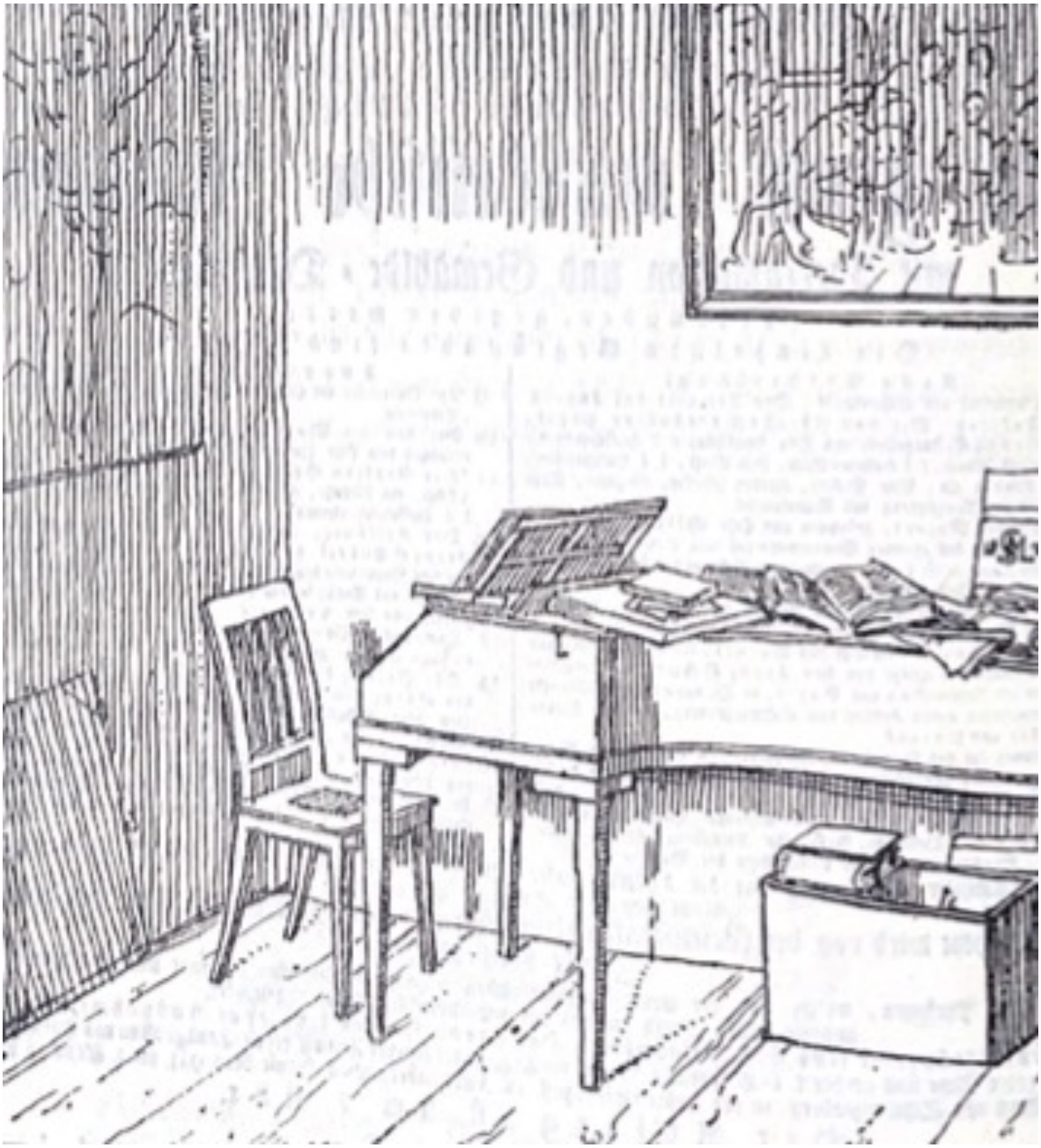


Figure 0.2 Schubert's room with piano, Wipplingstrasse, corner of Tiefer Graben. Pen-and-ink drawing by Moritz von Schwind (1821)

CHAPTER 1: INTRODUCTION

Setting the scene for Performance

To see and hear [Schubert] 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 belonged to the old school of good pianoforte players, whose fingers had not yet begun to attack the poor keys like birds of prey.

Albert Stadler, 1858.[1]

Imagine the sound of the early nineteenth-century Viennese salon, where frivolity and entertainment accompanied serious art and conversation:[2]

Recording 1.1 Menuett mit zwei Trios D 335 (complete) — performed on c. 1790s Stein piano[3]

The music heard, Franz Schubert's Menuett mit zwei Trios D 335, evokes the fluid boundaries between improvisation and composition that were central to salon evenings.[4] Its exploration of the E major tonality through scalar figuration, broken chordal accompaniments, repetition of ideas and stepwise basslines revolving around primary harmonies, are all components common to improvisatory practices of the eighteenth and nineteenth centuries. The opening anacrusis immediately captures the essence of the minuet style, while the two Trios contrast contemplative and uplifting characters through their articulation, dynamics, and rhythmic profiles. Dances of this kind not only demonstrate the myriad intersections between

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[1] Otto Erich Deutsch, *Schubert: Die Erinnerungen seiner Freunde* (Wiesbaden: Breitkopf & Härtel, 1957, repr. 1983), trans. by Rosamund Ley and John Nowell, *Schubert: Memoirs by his Friends* (London: Adam and Charles Black, 1958), p. 146.

[2] Susan Youens opens the chapter noting the original goal of a salon was for 'merriment in cultivated company', providing an example in Schubert's output where musical complexities were a result of salon interactions and the environment was one of serious art and discussion, as well as frivolity: Youens, '"Der Mensch ist zur Geselligkeit geboren": Salon Culture, Night Thoughts and a Schubert Song', in *Musical Salon Culture in the Long Nineteenth Century*, ed. by Anja Bunzel and Natasha Loges (New York: Boydell Press, 2019), pp. 167–184.

[3] This piece is included in the Schubertiad Recital attached in the Appendix.
Links to recordings are embedded throughout this thesis — it is recommended that the YouTube playlist is open while reading so reference to the recordings can be made where appropriate.

[4] For broader context regarding salon culture see Anja Bunzel and Natasha Loges (ed.), *Musical Salon Culture in the Long Nineteenth Century* (Woodbridge: Boydell Press, 2019); Raymond Erickson (ed.), *Schubert's Vienna* (New Haven: Yale University Press, 1997); David Wyn Jones, *Music in Vienna: 1700, 1800, 1900* (Woodbridge: Boydell Press, 2016); Alice M. Hanson, *Musical Life in Biedermeier Vienna* (Cambridge: Cambridge University Press, 1985, republished 2009); Charles Osborne, *Schubert and his Vienna* (New York: Alfred A. Knopf Publisher, 1985); Ernst Hilmar, 'Music in Biedermeier Vienna', in *Vienna in the Biedermeier Era*, ed. by Robert Waissenberger (New York: Mallard Press, 1986), pp. 253–27; Marcel Brion, *Daily Life in the Vienna of Mozart and Schubert*, trans. by Jean Stewart (London: Weidenfeld and Nicolson, 1961).

composition and improvisation in Schubert's music, but also reveal consistencies of keyboard texture and compositional approaches that span his creative life.[5]

Accounts of Schubert's participation in salon evenings — by friends and members of his circle — all attest to the significance of the piano within his creative world.[6] On 27 July 1825, Anton Ottenwalt wrote to Joseph von Spaun that Schubert 'played his marches, two and four-handed variations and an overture on the pianoforte', while on 13 February 1825 Mortiz von Schwind wrote to Franz von Schober that Schubert was writing 'German dances and variations without number' and on 16 January 1826 Eduard von Bauernfeld wrote that Schubert was called upon to 'play waltzes'.[7] Fritz von Hartmann, in a diary entry dated 10 February 1827, observed that 'the music was splendid […] waltzes by Schubert, played […] by the composer himself'. Louis Schlösser was drawn to the 'spontaneous' qualities of Schubert's playing,[8] while Sophie Müller, in a diary entry from 7 March 1825, commented on 'several new songs' (performed by Schubert and Vogl), among which "'Ihr Grab [D 736], 'Die Forelle' [D 550], and 'Der Einsame' [D 800] are excellent'.[9]

Musicians active in Vienna's salon environments, from Schubert's own family and friends to contemporaries such as Beethoven, Hummel and Louis Spohr,[10] were familiar with the main aspects of keyboard technique, principles of improvisation, and core stylistic features recorded in contemporaneous treatises.[11] While Schubert may not have read the theoretical

[5] D 335 is one of over 400 solo piano dances surviving by Schubert, not to mention any which were not deemed worthy of notation after the initial improvisatory exploration of ideas. Dances were not only popular among the attendees of salon gatherings, but also particularly desirable to publishers, his first instrumental works to appear in print being the *Originaltänze* D 365 in 1821. See Margaret Notley, 'Schubert's social music: the "forgotten genres"', in *The Cambridge Companion to Schubert*, ed. by Christopher H. Gibbs (Cambridge: Cambridge University Press, 1997), pp. 138–144.

[6] Schubert's family enjoyed the salon culture that he was actively involved in. His first string quartets were composed for the family group to play; Franz Theodor on cello, Ignaz (1785–1844) and Ferdinand (1794–1859) on violin and Schubert on viola. Schubert's earliest dated works were for solo piano and piano four-hands. According to Ferdinand, Schubert composed 30 solo pianoforte minuets and trios for Ignaz which are now lost, and he recalled, in 1839, that the young Franz 'already composed small songs, string quartets and pianoforte pieces'. Otto Erich Deustch, *Schubert: Die Dokumente seines Lebens* (Kassel: Bärenreiter Verlag, 1964, reprint 1980 and 1996); trans. by Eric Blom, *Schubert: A Documentary Biography* (London: J. M. Dent & Sons, 1947); and *The Schubert Reader: A Life of Franz Schubert in Letters and Documents*, trans. by Eric Blom (New York: W.W. Norton & Co., 1949), pp. 912–914; Elizabeth Norman McKay, *Franz Schubert: A Biography* (Oxford: Clarendon Press, 1996), pp. 16–17; Brian Newbould, *Schubert: The Music and the Man* (London: Cassel Group, 2007), p. 34; Deutsch, *Memoirs by his Friends*, p. 34.

[7] Deutsch, *Documentary Biography*, p. 504 and p. 327.

[8] Ibid, pp. 604–605; Deutsch, *Memoirs by his Friends*, p. 330.

[9] Deutsch, *Documentary Biography*, p. 407.

[10] Ibid, pp. 912–914; Norman McKay, *Schubert: A Biography*, pp. 16–17; David Gramit, '"The passion for friendship": music, cultivation, and identity in Schubert's circle', in *Cambridge Companion to Schubert*, ed. by Gibbs, pp. 56–71; Newbould, *The Music and the Man*, p. 34.

[11] Treatises consulted for this project include: C. P. E. Bach, *Versuch über die wahre Art das Clavier zu spielen, Teil I* (Berlin: 1753); F. W. Marpurg, *Anleitung zum Clavierspielen* (Berlin: 1755); C. P. E. Bach, *Versuch über die wahre Art das Clavier zu spielen, Teil II* (Berlin: 1762); G. S. Löhlein, *Clavierschule* (Leipzig: 1768); G. J.

literature in detail, he gained first-hand experience through performance and his musical training, as well as being active in gatherings where key concepts may have been the subject of informal discussion. As David Montgomery remarks, 'a close look at the education of any musician usually reveals some plausible explanations for his later preferences and reputation'.[12] Schubert was initially taught by his father and brothers before attending the I & R Stadtkonvikt (Imperial and Royal Seminary School), 'which would provide the best general and musical education available in Vienna'.[13] The combination of performance experience, including improvisation, and a more formalised education was central to the development of Schubert the composer. Schubert, arguably, personified Carl Phillip Emmanuel Bach's statement that it was a combination of nature (natural talent) and nurture (education) which developed the best musicians, and those who improvised were the best placed for success.[14]

The conventions of improvisation — detailed in such key texts as C. P. E. Bach's *Versuch über die wahre Art das Clavier zu spielen* and Daniel Gottlob Türk's *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende* — were widely known in Vienna during the late eighteenth and early nineteenth centuries. C. P. E. Bach's treatise was a popular instruction book that enjoyed as many as four reprints in forty years and was translated into multiple languages; Haydn considered it to be 'the school of schools'.[15] In his discussion of improvisation, C. P. E. Bach highlighted the importance of balancing unity and variety within

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Vogler, *Kuhrpfälzische Tonschule* (Mannheim: 1778); J. A. Hiller, *Anweisung zum musikalisch-zierlichen Gesange* (Leipzig: 1780); C. F. Cramer, *Magazin Der Musik* (Hamburg: 1783–1787); J. Hook, *A complete book of Instructions for Beginners on the Pianoforte or Harpsichord* (London: 1785); D. G. Türk, *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende* (Leipzig: 1789); G. F. Wolf, *Unterricht Im Klavierspielen* (Halle: 1789); J. F. Schubert, *Neue Singe-Schule oder gründliche und vollständige Anweisung zur Singkunst* (Leipzig: 1790); J. F. Schönfeld, *Jahrbuch Der Tonkunst von Wien und Prag* (Vienna: 1796); J. N. Hüllmandel, *Principles of music: chiefly calculated for the pianoforte or harpsichord* (London: 1796); J. Dussek, *Instructions on the art of playing the piano or harpsichord* (London: 1796); B. Viguerie, *L'art de toucher le piano-forte* (Lyon: 1796); J. P. Milchmeyer, *Die wahre Art das Pianoforte zu spielen* (Dresden: 1797); I. Pleyel, *Méthode pour le piano forte: cette Méthode contient essentiellement les principes du Doigté du fortepiano, on y trouvera aussi une nouvelle maniere d'accorder cet Instrument* (Paris: 1800); M. Clementi, *Introduction to the art of playing on the pianoforte* (London: 1801); H. C. Koch, *Musikalisches Lexikon* (Frankfurt: 1802); D. Steibelt, *Pianoforte Schule* (Leipzig: 1810); F. Pollini, *Metodo per* pianoforte (Milan: 1812); J. B. Cramer, *Instructions for the Pianoforte — 3rd* edition (London: 1811); F. Starke, *Wiener Pianoforte Schule* (Vienna: 1819–1821); J. N. Hummel, *A complete theoretical and practical course of instructions on the art of playing the pianoforte* (London: 1828); C. Czerny, *Complete Theoretical and Practical Pianoforte School* (London: 1839); F. Kalkbrenner, *Anweisung Das Pianoforte-spiel mit Hülfe des Handleiters zu Erlernen* (Leipzig: 1841).

[12] David Montgomery, *Franz Schubert's Music in Performance: Compositional Ideals, Notational Intent, Historical Realities, Pedagogical Foundations* (New York: Pendragon Press, 2003), p. xv.

[13] Newbould, *The Music and the Man*, p. 21.

[14] C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments,* trans. and ed. by William J. Mitchell (London: W. W. Norton, 1948), p. 430. On Schubert's education and 'talent' see various sources in Deutsch, *Documentary Biography*, pp. 12–13, pp. 16–21, pp. 23–25, p. 27 and p. 35; Deutsch, *Memoirs by his Friends*, pp. 19–20, pp. 58–59 and p. 66; Norman McKay, *Schubert: A Biography*, pp. 1–34; Newbould, *The Music and the Man*, pp. 18–33.

[15] C. P. E. Bach, *Essay*, p. 2.

figuration and texture (points 12–14), as well as a clear tempo, most commonly 4/4 or common time because it is the easiest for the ear to follow, with the most extensive guidance reserved for tonal and harmonic planning.[16] Türk, too, included guidance (in the form of ten instructions) on the art of improvising a cadenza in his *Klavierschule,* a treatise that was reissued within a decade of its first publication, in larger print, and with a shorter version that excluded the *Handstücke* — although Türk had meanwhile published a set of sixty exercises which complemented his theoretical writings. In addition, an unauthorised edition of the treatise was published in Vienna in 1798 as *Neue Klavierschule*: Beethoven used it, alongside the writings of C. P. E. Bach, as teaching material for the Archduke Rudolph.[17] Among other treatises that devote attention to improvisation are those by Georg Friedrich Wolf, *Unterricht Im Klavierspielen*, and Johann Adam Hiller, *Anweisung zum musikalisch-zierlichen Gesange*, wherein reflections on the free fantasia are coupled with discussion of melodic direction at the cadence respectively.[18]

The free fantasy, or fantasia, was one of the pre-eminent genres for improvisation. Dana Gooley's discussion of Hummel focuses on his 'improvised fantasies' which were either of a potpourri-style improvising popular melodies and featuring playful, pleasurable treatment of material, or a more 'learned, contrapuntal motive with popular, capricious passages'.[19] Some of Schubert's first compositions bear the title *fantasy* — among them the Fantasy for piano four-hands in G major D 1 and the Fantasy for solo piano in C minor D 2e — and it was a genre he worked with throughout his life, resulting in such works as the 'Wanderer' Fantasy in C major D 760 and the Fantasia in F minor for piano four-hands D 940.[20] Beyond the genre of

[16] Ibid, pp. 431–445.
[17] Erwin R. Jacobi, 'Daniel Gottlob Türk', *Grove Music Online — Oxford Music Online* [Accessed: 5 June 2017] <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028607>.
[18] Georg Friedrich Wolf, *Unterricht Im Klavierspielen* (Halle: 1789); Johann Adam Hiller, *Anweisung zum musikalisch-zierlichen Gesange* (Leipzig: 1780). Other Viennese teachers probably made use of these books. Michael Holzer, for instance, was taught by Albrechtsberger, who followed Fux's practices, as did Salieri's teacher, Florian Leopold Gassmann — C. P. E. Bach, *Essay*, p. 2; Susi Jeans, 'Review: Daniel Gottlob Türk "Klavierschule odern Anweisung zum Klavierspielen für Lehrer und Lernende mit kristischen Anmerkungen"', *The Galpin Society Journal*, Vol. 19 (1966), p. 141; Jacobi, 'Türk', *Grove Music Online*; Norman McKay, *Schubert: A Biography*, p. 12; Newbould, *The Music and the Man*, p. 20; Jane Schatkin Hettrick and John A. Rice, 'Antonio Salieri', *Grove Music Online — Oxford Music Online* [Accessed: 19 May 2017] <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000024378?rskey=b7Shg5>.
[19] Dana Gooley, *Fantasies of Improvisation: Free Playing in Nineteenth-Century Music* (Oxford: Oxford University Press, 2018), p. 71.
[20] Otto Erich Deutsch, *Schubert Thematic Catalogue* (London: J. M. Dent & Sons, 1951); Deutsch, *Documentary Biography*, p. 819 and p. 853; Alfred Mann, 'Schubert's lesson with Sechter', *19th-Century Music*, 6/2 (1982), pp. 159–165; Norman McKay, *Schubert: A Biography*, p. 302; Newbould, *The Music and the Man*, p. 274; Barbara Strahan, *(De)Constructing Paradigms of Genre: Aesthetics, Identity and Form in Franz Schubert's Four-Hand Fantasias* (PhD thesis: National University of Ireland Maynooth, 2013); William Kinderman, 'Schubert's

fantasy, as James Webster notes, 'degrees of freedom […] made keyboard music the appointed site for improvisation in instrumental music — not only performative improvisation […] but compositional improvisation as well'.[21] Webster, with reference to Haydn's music, outlines three categories of improvisation: composition, performance, and improvisatory rhetoric,[22] the latter two of which are particularly relevant to Schubert's music. The improvisatory elements found in fantasies extend also to impromptus, as in Schubert's Impromptu in C minor D 899/1 where the return of the theme in varied textural, registral, and harmonic settings calls to mind Schubert sitting at a piano and experimenting with ideas.[23]

Not only was 'improvisation' different in the late eighteenth and early nineteenth centuries from our understanding of it today, but so too was 'performance'. Improvisation, today, is mostly associated with jazz and specific genres of music like folk and aleatoric practices,[24] whereas during the seventeenth to nineteenth centuries it was a part of a musician's arsenal and an intrinsic aspect of performance, whether regarding ornamentation or cadenzas, or exploring new ideas at the instrument. David Rowland highlights that 'improvisation was an important element of performance and pianists were often called upon to demonstrate their prowess'; Mozart and Beethoven are two famous examples.[25] This chimes with Katalin Komlós's observation that 'a knowledge of the craft of music and outstanding musical abilities made a performer exceptional at that time, rather than an ability to play the most technically complex pieces'.[26] Komlós is referring here specifically to Mozart, but this is also true for other musicians of the period. In the words of Robert Levin:

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piano music: probing the human condition', in *Cambridge Companion to Schubert*, ed. by Gibbs, pp. 155–173; Janna Saslaw, 'Sechter, Simon', *Grove Music Online — Oxford Music Online* [Accessed: 5 December 2017] <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025293>.

[21] James Webster, 'The Rhetoric of Improvisation in Haydn's Keyboard Music', in *Haydn and the Performance of Rhetoric*, ed. by Tom Beghin and Sander M. Goldberg (Chicago: University of Chicago, 2007), pp. 173–174.

[22] Webster, 'The Rhetoric of Improvisation', pp. 174–175.

[23] See Chapter 2 for further discussion.

[24] Kenneth Hamilton, 'The virtuoso tradition', in *The Cambridge Companion to the Piano*, ed. by David Rowland (Cambridge: Cambridge University Press, 1998), p. 63; Barry Kernfeld, 'Improvisation: Jazz', *Grove Music Online — Oxford Music Online* 2001 [Accessed 9 Dec. 2020] <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013738>.

[25] David Rowland, 'The music of the early pianists (to c. 1830)', in *The Cambridge Companion to the Piano*, ed. by David Rowland (Cambridge: Cambridge University Press, 1998), p. 142; Robert D. Levin, 'Instrumental Ornamentation, Improvisation and Cadenzas', in *The Norton/Grove Handbooks in Music Performance Practice after 1600,* ed. by Howard Mayer Brown and Sadie Stanley (London: Macmillan Press, 1989), p. 287; Katalin Komlós, 'After Mozart: the Viennese piano scene in the 1790s', *Studia Musicologica*, 49/1–2 (2008), pp. 37–38.

[26] Katalin Komlós, 'Mozart the performer', in *The Cambridge Companion to* Mozart, ed. by Simon P. Keefe (Cambridge: Cambridge University Press, 2003), p. 215.

> In Schubert's as in Mozart's time all composers were demonstrably performers, and most distinguished performers were composers. Improvisation remained an important part of music making. The radical transformations of the Viennese Classical language wrought by Schubert do not uproot him from the musical milieu that surrounded him. To contend that his music was meant to be performed exactly as written presupposes a stylistic change that is belied by the melodic shapes and phraseology of his music, which, despite his astounding harmonic vision and vastness of scope remain an unmistakable part of his style. In particular Schubert continues the tradition of embellishing themes when they recur, but leaves up to the performer the evolution of such embellishment when repeat signs are used.[27]

The comments by Levin, and those of Komlós, point to the fluid boundaries between performance and improvisation that featured prominently in musical culture of the time, and which are central to understanding the intricacies of Schubert's keyboard music.

The salon, with its slippages between performance, composition, and improvisation, offered Schubert a continuous education in pianistic styles and genres, especially those which were prevalent in the first decades of the nineteenth century. These first-hand experiences left an imprint on his own music and compositional approach; they were a platform from which to explore myriad musical genres and develop ideas for his own pieces. That his earliest works were for solo piano and piano-four hands speak to his lifelong engagement with the piano, as do the numerous existing sketches and fragments of piano works.[28] Above all, it was an instrument that provided a sounding board for compositional possibilities, not only for piano pieces, but also for other genres of music. Schubert's Lieder, for instance, contain some of his

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[27] Robert D. Levin, 'Performance prerogatives in Schubert', *Early Music,* 25/4 (1997), p. 723.
For broader context regarding improvisation see Levin, 'Instrumental Ornamentation, Improvisation and Cadenzas', pp. 267–291; Gooley, *Fantasies of Improvisation*; John J. Mortensen, *The Pianist's Guide to Historic Improvisation* (Oxford: Oxford University Press, 2020); Bruno Nettl, Rob C. Wegman, Imogene Horsley et al. 'Improvisation', *Grove Music Online — Oxford Music Online* 2001 [Accessed 9 Dec. 2020] <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013738>.

[28] For further discussion of Schubert's sketches and fragments see J.–G., Prod'homme, 'Les manuscripts de Schubert a la Bibliothèque du Conservatoire de Paris', *Revue de Musicologie*, 9/28 (1928), pp. 209–224; Maurice J. E. Brown, 'Recent Schubert discoveries', *Music & Letters*, 32/4 (1951), pp. 349–361; Maurice J. E. Brown, 'New, old and rediscovered Schubert manuscripts', *Music & Letters*, 38/4 (1957), pp. 359–368; W. Suppan, 'Schubert-Autographe Im Nachlass Weis, Ostborn, Graz', *Studia Musicologica Academiae Scientiraum Hungaricae*, 6/1/2 (1964), pp. 131–141; Reinhard van Hoorickx, 'A Schubert autograph at the Brussels Conservatoire', *Revue belfe de Musicologie/Belgisch Tijdschrift voor Muziekwetenschap*, 22/1/4 (1968), pp. 109–111; Reinhard van Hoorickx, 'A Schubert manuscript identified', *The Musical Times*, 115/1572 (1974), p. 127; Reinhard van Hoorickx, 'Un manuscript inconnu de Schubert', *Revue belfe de Musicologie/Belgisch Tijdschrift voor Muziekwetenschap*, 28/30 (1974–1976), pp. 260–263; Reinhard van Hoorickx, 'Some unknown Schubert manuscripts', *The Musical Times*, 118/1618 (1977), pp. 1001–1002; Michael L. Griffel, 'A reappraisal of Schubert's methods of composition', *The Musical Quarterly*, 63/2 (1977), pp. 186–210; Robert S. Winter, 'Schubert's undated works: a new chronology', *The Musical Times*, 119/1624 (1978), pp. 498–500; Reinhard van Hoorickx, 'Schubert's earliest preserved song fragments', *Revue belge de Musicologie/Belgisch Tijdschrift voor Muziekwetenschap*, 36/38 (1982–1984), pp. 145–161; Richard Kramer, 'The hedgehog: of fragments finished and unfinished', *19th-Century Music*, 21/2 (1997), pp. 134–140; Maynard Solomon, 'Schubert's "Unfinished" Symphony', *19th-Century Music*, 21/2 (1997), pp. 111–133.

most beautiful keyboard writing, whilst early versions of some symphonies are sketched with piano scoring.[29] In short, the keyboard was central to Schubert's composition method, as both an instrument in its own right and as a tool for musical exploration.

Literature review: performance studies and analysis

Studies of Schubert's piano music have flourished in recent years. Biographical literature, particularly from the 1990s to the present day, provides general analyses of the piano works and places them in the context of Schubert's life.[30] Scholars have also subjected some of Schubert's most renowned compositions — particularly later works such as the Piano Trios in B-flat major D 898 and E-flat major D 929 as well as the Piano Sonata in B-flat major D 960[31] — to analytical study in relation to tonality and harmonic practices. Susan Wollenberg has illuminated stylistic 'fingerprints' of Schubert's music, including major-minor usage, heavenly lengths, and poetic transitions,[32] while Charles Fisk has explored the cyclical interpretation of Schubert's late piano sonatas, the 'Wanderer' Fantasy D 760 and both sets of Impromptus (D 899 and D 935), with tonality and harmony playing a central role in his analysis.[33]

Schubert's music has also featured prominently in discussions of structural analysis and Neo-Riemannian principles; this is especially apparent in David Damschroder's *Harmony in Schubert* and Suzannah Clark's *Analyzing Schubert*, as well as more widely in the work of Anne Hyland, Carl Dahlhaus, and David Beach.[34] The scholarship on Schubert's harmonic

[29] Possibly the most famous instance is Schubert's Symphony no. 8 in B minor D 759, while Symphony no. 10 in D major D936A has since been completed and orchestrated by Brian Newbould — Brian Newbould, *Schubert and the Symphony: A New Perspective* (London: Toccata Press, 1992); Newbould, *The Music and the Man*.

[30] On Schubert's life and works, see Norman McKay, *Schubert: A Biography*; Christopher H. Gibbs, *The Life of Schubert* (Cambridge: Cambridge University Press, 2000); Newbould, *The Music and the Man*; Lorraine Byrne Bodley, *Schubert: A Musical Wayfarer* (London/New Haven: Yale University Press, forthcoming).

[31] Donald Francis Tovey, 'Tonality', *Music & Letters*, 9/4 (1928), pp. 341–363, reprinted in *The Main Stream of Music and other Essays* (New York: Meridian Books, 1959), pp. 134–159; Richard L. Cohn, 'As wonderful as star clusters: instruments for gazing at tonality in Schubert', *19th-Century Music*, 22/3 (1999), pp. 213–232; Suzannah Clark, *Analyzing Schubert* (Cambridge: Cambridge University Press, 2011); Charles Fisk, *Returning Cycles: Contexts for the Interpretation of Schubert's Impromptus and Last Sonatas* (Berkeley: University of California Press, 2001); Susan Wollenberg, *Schubert's Fingerprints: Studies in the Instrumental Works* (Farnham: Ashgate, 2011); David Damschroder, *Harmony in Schubert* (Cambridge: Cambridge University Press, 2014).

[32] Wollenberg, *Schubert's Fingerprints* — including Schubert's 'favourite device' major-minor usage [Chapter 2], poetic transitions [Chapter 3], Schubert's violent nature [Chapter 6] and 'Heavenly length' [Chapter 9].

[33] Wollenberg, *Schubert's Fingerprints*; Fisk, *Returning Cycles*.

[34] Damschroder, *Harmony in Schubert*; Clark, *Analyzing Schubert*; Anne Hyland, 'In Search of Liberated Time, or Schubert's Quartet in G Major, D 887: Once More Between Sonata and Variation', *Music Theory Spectrum* 38/1 (2016), pp. 85–108; Carl Dahlhaus, 'Sonata Form in Schubert: The First Movement of the G major String Quartet, op. 161 (D 887)', in *Schubert: Critical and Analytical Studies*, ed. by Walter Frisch (Lincoln: University

practices reveals benefits and limitations of different scholarly approaches. Clark, using the analogy of a 'lens' borrowed from Richard L. Cohn, notes that the choice of 'lens' determines the conclusions drawn and that it is perhaps most advisable to use a combination of approaches to see the music from multiple angles.[35] In a similar vein, Damschroder, in his chapter on the 'Four Impromptus (D 899)', questions Fisk's labelling of harmony using Roman numerals in the G-flat major D 899/3 Impromptu, positing that it provides a 'literalist perspective on harmony' and offers a more fluid interpretation considering relationships of notes and voice leading.[36] While he agrees with Fisk that there is a strong alliance between the A-flat minor and D-flat minor (an enharmonic reading of the C-sharp minor of the score) regions in the Impromptu in A-flat major D 899/4, he would 'shy away from the chicken-and-egg question of whether the work opens in the minor tonic', as Fisk suggests.[37] Both Damschroder and Clark show how the application of different analytical methods yield multiple interpretations of a work, all of which lead to a rich, multi-layered view of Schubert's compositional approach.

The expressive imagery of Schubert's music is a further avenue of Schubert scholarship.[38] Wollenberg identifies Schubert's 'violent nature' as a 'fingerprint' of his style, with recent analysis of his late instrumental music by Joe Davies, Scott Burnham, Lorraine Byrne Bodley, and Robert Hatten honing in on notions of drama and transformation of stylistic ideas.[39] The piano is also spotlighted for its expressive role: James Sobaskie, in his exploration of self-elegy in the Impromptu in G-flat major, D 899/3, and slow movement of the Piano Sonata in B-flat major D 960, observes that 'the pianoforte readily projects a singular persona

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of Nebraska Press, 1986), pp. 1–12; David Beach, *Schubert's Mature Instrumental Music: A Theorist's Perspective* (New York: University of Rochester Press, 2017).

[35] Cohn, 'As wonderful as star clusters', pp. 213–232; Clark, *Analyzing Schubert*, p. 4.

[36] Damschroder, *Harmony in Schubert,* pp. 224–225.

[37] Ibid, p. 206 and pp. 201–235.

[38] Scholarship includes: Richard Kramer, 'Against the grain: the Sonata in G (D 894) and a hermeneutics of late style'; Marjorie Hirsch, 'Schubert's reconciliation of classical and gothic influences'; and Benjamin M. Korstvedt, '"The prerogative of late style": thoughts on the expressive world of Schubert's late works', in *Schubert's Late Music: History, Theory, Style*, ed. by Lorraine Byrne Bodley and Julian Horton (Cambridge: Cambridge University Press, 2016); pp. 111–133, pp. 149–170, and pp. 404–425; James William Sobaskie, 'A Balance Struck: Gesture, Form, and Drama in Schubert's E flat Major Piano Trio, D 929', in *Le style instrumental de Schubert: sources, analyse, contexte, évolution*, ed. by Xavier Hascher (Paris: Publications de la Sorbonne, 2007), pp. 115–146; Nicholas Marston, 'Schubert's Homecoming', *Journal of the Royal Musical Association*, 125/2 (2000), pp. 248–270.

[39] Susan Wollenberg, *Schubert's Fingerprints*, pp. 161–190; Joe Davies, 'Stylistic Disjuncture as a Source of Drama in Schubert's Late Instrumental Works', in *Drama in the Music of Franz Schubert*, ed. by Joe Davies and James William Sobaskie (Woodbridge: Boydell Press, 2019), pp. 303–330; Scott Burnham, 'Thresholds Between, Worlds Apart', *Music Analysis* 33/2, special issue: 'Schubert's String Quintet in C major D 956' (2014), pp. 156–167; Lorraine Byrne Bodley, 'A Place at the Edge: Reflections on Schubert's Late Style', *Oxford German Studies*, 44/1 (2015), pp. 18–29; Robert S. Hatten, 'Schubert's alchemy: transformative surfaces, transfiguring depths', in *Schubert's Late Music*, ed. by Byrne Bodley and Horton, pp. 91–110.

[…] and it would be most appropriate for representing Schubert's "voice", since that instrument had become his primary performing medium', while Xavier Hascher discusses the poetic in relation to Schubert's Piano Sonata in A major D 959.[40] Both Sobaskie and Hascher highlight the significance of texture, whether in terms of its role in the 'poetic transfiguration' of thematic material in D 959, or in evoking the 'poetic' character of D 899/3.[41] That Schubert's piano music has the power to conjure such imagery is reinforced through the accompaniments of his Lieder. Susan Youens's in-depth exploration of Schubert's Lieder demonstrates the links between text and music, with the piano parts a factor,[42] while Clive McClelland and Marjorie Hirsch's recent contributions to *Drama in the Music of Franz Schubert* foreground the close associations between pianistic figurations and Schubert's approach to text setting.[43]

Schubert's solo piano dances represent a genre that has not yet been explored in relation to expressivity, nor has it received the same level of scrutiny as other solo piano works. Martin Chusid's recent book acknowledges this oversight at the outset and goes on to readdress the balance somewhat with a detailed commentary and analysis of musical treatment in a cross-section of dances.[44] Other than Chusid, much of the literature on Schubert's dances explores their origins and relationship to salon culture.[44] Elizabeth Norman McKay, commenting on Schubert's time in Zselíz with the Esterházy family, observes that 'Schubert was expected to provide musical entertainment as required for the family and their guests, whether in the form of musical performance or as an accompaniment to their dancing'.[45]

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[40] James William Sobaskie, 'Schubert's Self-Elegies', *Nineteenth-Century Music Review* 5/2 (2008), p. 75; Xavier Hascher, 'Music as Poetry: An Analysis of the First Movement of Schubert's Piano Sonata in A Major, D 959', in *Drama in the Music of Schubert*, ed. by Davies and Sobaskie, pp. 257–282. See also Su Yin Mak, 'Schubert as Schiller's Sentimental Poet', *Eighteenth-Century Music,* 4/2 (2007), pp. 251–263.

[41] Hascher, 'Music as Poetry', p. 274; Sobaskie, 'Schubert's Self-Elegies', p. 78.

[42] Susan Youens, *Schubert's Late Lieder: Beyond the Song Cycles* (Cambridge: Cambridge University Press, 2006); *Schubert Müller and "Die schöne Müllerin"* (Cambridge: Cambridge University Press, 1997); *Retracing a Winter's Journey: Franz Schubert's "Winterreise"* (New York: Cornell University Press, 1991); and 'Reentering Mozart's Hell: Schubert's "Gruppe ads dem Targarus", D 583', in *Drama in the Music of Schubert*, ed. by Davies and Sobaskie, pp. 171–202.

[43] Marjorie Hirsch '*Gretchen addandonata*: The Lied as Aria', and Clive McClelland, '"Dutch Nacht und Wind": *Tempesta* as a Topic in Schubert's Lieder', in *Drama in the Music of Franz Schubert*, eds. by Davies and Sobaskie, pp. 107–132 and pp. 151–170. See also: Steven Laitz, 'The Submediant Complex: Its Musical and Poetic Roles in Schubert's Songs', *Theory and Practice*, 21 (1996), pp. 123–165.

[44] Martin Chusid, *Schubert's Dances: for Family, Friends and Posterity* (New York: Pendragon Press, 2013).

[44] Scholars have focused primarily on the chronology of Schubert's dances. Brown's comprehensive overview of the dances notes the preservation of manuscript scores, the key and the order of dances in the sets: Maurice J. E. Brown, *Essays on Schubert* (London: Macmillan Press, 1966), pp. 217–243 and pp. 291–306; Reinhard van Hoorickx, 'Franz Schubert: list of the dances in chronological order', *Revue belge de Musicologie/Belgisch Tijdschrift voor Muziekwetenschap*, 25/1/4 (1971), pp. 68–97. There are also chapters on Schubert's dances in the forthcoming *Schubert's Piano*, ed. by Matthew Gardner and Christine Martin (Cambridge: Cambridge University Press, forthcoming).

[45] Norman McKay, *Schubert: A Biography*, p. 80.

Moreover Deutsch notes that 'the dances […] played on the pianoforte [were] often improvised on the spur of the moment', and Maurice J. Brown likewise states that 'the origin of many dances lay in improvisations at social evenings'.[46] Ernst Hilmar also notes that, 'many of Schubert's dances were certainly improvised but, as was common practice at the time, some were never committed to paper'.[47] Leon Plantinga has offered further insights into the origins of the dances and the social music for which Schubert was initially known, and of its influence on some of his more extended works.[48] Plantinga notes that 'what we may call Schubert's "domestic" or "social music" (songs, part-songs and dance music for piano) […] gained him increasing admiration in Viennese social circles'.[49] Plantinga traces the improvisatory origins of the dances and their adaptability to large-scale works, such as the Piano Sonata in B-flat major D 960,[50] and the B minor Minuet of the Piano Sonata in G major D 894;[51] these factors highlight the multi-faceted nature of Schubert's music and the prevalence of improvisatory elements across his oeuvre.

Among recent avenues of scholarship is the analysis of performance history and performance practice of Schubert's music. Schubert was not a virtuoso player and did not perform in front of large public audiences, as did Mozart and Beethoven, who were renowned for their public displays of improvisation and virtuosity.[52] As a result, Schubert is not considered a performer in the same light, nor the role of performance experiences thought of in relation to his composition process. Recent scholarship, such as the work of David Montgomery, and the performance perspectives of Alfred Brendel and András Schiff, has redressed this viewpoint.[53] Montgomery provides a counter-approach to viewing Schubert's music from the perspective of eighteenth-century conventions, such as that represented by

[46] Deutsch, *Documentary Biography*, p. 162; Brown, *Essays on Schubert*, p. 218. Also Walther Dürr and Andreas Krause (ed.), *Schubert Handbuch* (Kassel: Bärenreiter, 1997), pp. 151–263 and Levin, 'Instrumental Ornamentation, Improvisation and Cadenzas', p. 287.
[47] Original text: 'Dabei wurden viele der Tänze von Schubert gewiß nur improvisiert, weil deren stereotype Ausprägung einer Aufzeichnung nicht immer wert gewesen wäre.' — Ernst Hilmar, *Franz Schubert in seiner Zeit* (Vienna: Böhlau, 1985), p. 81.
[48] Leon Plantinga, 'Schubert, social music and melancholy', in *Rethinking Schubert*, ed. by Lorraine Byrne Bodley and Julian Horton (Oxford: Oxford University Press, 2016), pp. 237–250.
[49] Plantinga, 'Schubert, social music and melancholy', p. 239.
[50] Ibid, p. 245.
[51] Ibid, p. 243.
[52] Glenn Stanley, 'Beethoven at work: musical activist and thinker', in *The Cambridge Companion to Beethoven*, ed. by Glenn Stanley (Cambridge: Cambridge University Press, 2000), pp. 14–31; Komlós, 'Mozart the performer', pp. 215–226; Lewis Lockwood, *The Music and the Life: Beethoven* (New York: W. W. Norton, 2005), pp. 280–292.
[53] Alfred Brendel, *Alfred Brendel on Music: his Collected Essays* (London: Robson Books, 2007), pp. 134–215; Franz Peter Schubert, *Sonatas & Impromptus*, András Schiff, Fortepiano (ECM 2535/36, 2019); Franz Peter Schubert, *Works for Piano*, András Schiff, Fortepiano (ECM 2425/26, 2015).

Paul Badura-Skoda's interpretation of triplet markings and notation, focusing instead on nineteenth-century practices and the particularities of Schubert's music (dynamic markings, tempo, rubato, and articulation).[54] In detailing the background of Schubert's performance practices, Montgomery foregrounds not only the importance of his education and the Viennese circles in which he lived, but also the likelihood of Schubert's familiarity with keyboard conventions and practical experience at the piano.[55]

The debates surrounding historically informed performance (HIP) have enriched knowledge of historical instruments. Since the 1980s — when the HIP debate was at its height — performers and scholars have demonstrated an increased awareness of contemporary Viennese instruments and the technique required to play them.[56] Literature on eighteenth- and nineteenth-century keyboard instruments provides an overview of the main characteristics, especially the action, mechanism and pedals, as well as techniques of playing historical keyboard instruments and the role of the piano in society.[57] Scholars, such as Malcolm Bilson and Michael Latcham, draw on a range of repertoire by Schubert and his immediate predecessors and contemporaries, primarily Mozart and Beethoven, to highlight the unique characteristics of the late eighteenth and early nineteenth-century Viennese pianos.[58] Bilson

[54] David Montgomery, 'Modern Schubert interpretation in the light of the pedagogical sources of his day', *Early Music*, 25/1 (1997), pp. 100–104 and pp. 106–118; Montgomery, *Music in Performance*, pp. 117–172. Montgomery addresses several myths surrounding Schubert's music; besides the controversies of triplet notation, these include Schubert's own revisions of scores as well as inconsistencies of writing.

[55] Montgomery, *Music in Performance*, pp. xiii-xx; Montgomery also addresses specific areas of Schubert's writing that have long been debated by performers and scholars, including the discussion of dotted rhythms and their placement with triplets. Montgomery, *Music in Performance*, pp. 83-99.

[56] Derek Melville, 'Beethoven's pianos', *The Musical Times*, 112/1542 (1971), p. 757; C. F. Colt, 'Early pianos', pp. 27–33; Andreas H. Roth, 'Small square pianos', *Early Music*, 2/1 (1974), p. 51; Malcom Bilson, 'The Viennese fortepiano of the late 18th century', *Early Music*, 8/2 (1980), pp. 158–162; Bilson, 'Schubert's piano music and the pianos of his time', pp. 263–271; Malcolm Bilson, 'Late Beethoven and Early pianos', *Early Music,* 10/4 (1982), pp. 517–519; Paul Badura-Skoda, 'Playing the Early Piano', *Early Music*, 12/4 (1984), pp. 477–480; Kenneth Mobbs, 'Stops and other special effects on the early piano', *Early Music*, 12/4 (1984), 471–476; William Drabkin, 'Classical piano', *The Musical Times*, 126/1711 (1985), pp. 541–542; Howard Schott, 'From Harpsichord to Pianoforte: A Chronology and Commentary', *Early Music*, 13/1 (1985), pp. 28–38; Sandra P. Rosenblum, *Performance Practices in Classic Piano Music* (Indianapolis: Indiana University Press, 1991); Richard Maunder, 'Mozart's keyboard instruments', *Early Music*, 20/2 (1992), p. 207, pp. 209–212 and pp. 214–219; Komlós, *Fortepianos and their Music;* David Rowland, 'Piano music and keyboard compass in the 1790s', *Early Music*, 27/2 (1999), pp. 283–288 and pp. 290–293; Katalin Komlós, 'After Mozart: the Viennese piano scene in the 1790s', *Studia Musicologica*, 49/1-2 (2008), pp. 35–48; Rita Steblin, 'Early Viennese fortepiano production: Anton Walter and new inventions by Johann Georg Volkert 1777–1783', *Studien zur Musikwissenschaft*, 55 (2009), pp. 269–302.

[57] Mobbs, 'Stops and other special effects on the early piano'; David Rowland, *A History of Pianoforte Pedalling* (Cambridge: Cambridge University Press, 1993); Bilson, 'The Viennese fortepiano of the late 18th century'; Bilson, 'Schubert's piano music and the pianos of his time'; Bilson, 'Late Beethoven and early pianos'; P. Badura-Skoda, 'Playing the Early Piano'; Komlós, *Fortepianos and their Music;* Komlós, 'After Mozart: the Viennese piano scene in the 1790s'.

[58] Bilson, 'The Viennese Fortepiano of the Late 18th Century', pp. 158–162; Bilson, 'Late Beethoven and Early Pianos', pp. 517-519; P. Badura-Skoda, 'Playing the Early Piano', pp. 477–480; Michael Latcham, 'Mozart and

isolates passages of Schubert's piano writing and describes their execution on a contemporary Viennese piano, including the dotted rhythm and quaver bass line of the Fantasy in F minor for four-hands D 940, as well as the piano part of 'Das Wandern', D 795, and the 'Wanderer' Fantasy D 760.[59] Bilson's first-hand experience of playing these is clear from his observation that the same playing technique 'on a modern piano […] results [in] a dry and choppy sound, too thin to be expressive or in *any* way "heavenly"'.[60]

Another research avenue revolves around editorial issues. Elizabeth Norman McKay and Martino Tarimo, together with Eva Badura-Skoda, note that many of Schubert's scores were written out with very few changes by the composer, while others were left unfinished.[61] Editing choices, such as articulation and phrasing, can prove challenging because of the various first editions that exist — and unfortunately not all original manuscripts have survived — not to mention Schubert's handwriting and idiosyncratic style of notation.[62] In addition, mistakes in earlier editions, and decisions by editors contrary to the manuscript evidence, result in unreliable scores for performance and study.[63] The decades-long efforts of the *Neue Schubert Ausgabe* has added invaluable insights into these debates. These editions, with their critical commentaries, are of particular relevance to this project, as the intersections of performance and analysis come to bear. The choice of edition as a performer, and a scholar, is an important one, informed in this case by the *NSA*'s perspectives on the editing process and interpretations of Schubert's manuscripts (including numerous revisions of works).[64]

Recordings on historical instruments are a further source of inspiration for this project. András Schiff's 2015 and 2019 ECM recordings of the late piano sonatas, Moments Musicaux and both sets of Impromptus (D 899 and D 935), amongst other works, on an 1820 Franz Brodmann Grand Piano are, as Wollenberg notes, 'a moving and exciting experience', demonstrating Schiff's commitment both to 'Schubert's vision as a composer and to the

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the pianos of Gabriel Anton Walter', *Early Music*, 25/3 (1997), pp. 382–400; Komlós, 'After Mozart: The Viennese Piano Scene in the 1790s', pp. 35-48.

[59] Bilson, 'Schubert's piano music and the pianos of his time', pp. 263–271.

[60] Ibid, p. 268.

[61] Martino Tirimo and Elizabeth Norman McKay, 'Editing Schubert's piano sonatas', *Music & Letters*, 83/2 (2002), pp. 338–342; Anne M. Hyland, '"[Un]Himmlische Länge: Editorial intervention as reception history', in *Schubert's Late Style*, ed. by Byrne Bodley and Horton, pp. 52–76; Newbould, *The Music and the Man*; Andrea Lindmayr-Brandl, *Franz Schubert: Das fragmentarische Werk* (Stuttgart: Steiner, 2003); Eva Badura-Skoda, 'The piano works of Schubert', in R. Larry Todd (ed.) *Nineteenth-Century Piano Music — Second Edition* (New York: Routledge, 2004).

[62] Tirimo and Norman McKay, 'Editing Schubert's piano sonatas', pp. 338–342; Montgomery, *Music in Performance*, p. 13, pp. 65–83 and pp. 104–116.

[63] Brendel, *His Collected Essays*, pp. 134–152.

[64] Neue Schubert Ausgabe — https://schubert-ausgabe.de

wondrous possibilities of the instrument that inspired it'.[65] Those possibilities are explored further in Paul Badura-Skoda's 2021 Arcana release of the complete piano sonatas recorded on a range of early nineteenth-century Viennese pianos known to Schubert. Like Schiff, P. Badura-Skoda captures the subtleties of articulation, dynamics and voicing in Schubert's music.[66] In the liner notes, Schiff states that he will continue to play the modern grand piano, but that the experience of working with historical instruments will undoubtedly inform his approach, while P. Badura-Skoda intertwines an in-depth discussion of the sonatas with images and observations of the pianos. Both recordings (albeit in contrasting ways) capture the intricate relationship between the instruments and the music Schubert composed. In doing so, they, together with the literature on historical instruments and editorial practices,[67] serve as a springboard for this thesis and its pursuit of what Julian Horton describes as a meaningful dialogue between performance and scholarship.[68]

A springboard for new directions

At the core of this research is a performance-based methodology whereby Schubert's piano music is explored vis-à-vis the features of early nineteenth-century pianos. These features, which form the thematic layout of my analysis, are: 1) action — light, sensitive, and responsive; and 2) pedals. Taking each point in turn, I draw on examples from across Schubert's solo piano repertoire — including dances, Impromptus D 899, Drei Klavierstücke D 946, fantasies, and sonatas such as D 157, D 566, D 784, and D 894 — to demonstrate the myriad intersections between performance and composition, as well as Schubert's familiarity with the instruments and improvisation. The analyses offered here attempt to build a deeper understanding not only of the role of performance in Schubert's solo piano music, but also of the ways in which instruments can inform analytical enquiry more generally.

[65] Schubert, *Works for Piano*, Schiff, Fortepiano; Susan Wollenberg, 'Review of András Schiff pianoforte ECM 2425–26, 2015', *Nineteenth-Century Music Review*, 14/2 (2017), p. 270.
[66] Franz Peter Schubert, *The Complete Piano Sonatas*, Paul Badura-Skoda, Performed on Period Pianos (Arcana A205, 2021).
[67] Brown, *Essays on Schubert*, pp. 197–216; Walther Dürr, 'Notation and performance: dynamic marks in Schubert's manuscripts', in *Schubert the Progressive: History, Performance Practice, Analysis*, ed. by Brian Newbould (Aldershot: Ashgate Publishing, 2003); pp. 37–52; Anne M. Hyland, '"[Un]Himmlische Länge": editorial intervention as reception history', *Schubert's Late Music*, ed. by Byrne Bodley and Horton, pp. 52–76; Montgomery, *Music in Performance*; Tirimo and Norman McKay, 'Editing Schubert's piano sonatas', pp. 338–342.
[68] Julian Horton, 'The first movement of Schubert's Piano Sonata D 959 and the performance of analysis', in *Schubert's Late Music*, ed. by Byrne Bodley and Horton, p. 188.

The meaningful dialogue between performance and scholarship is particularly apparent in practice-led research. Tom Beghin's *The Virtual Haydn: Paradox of a Twenty-First-Century Keyboardist* has a companion website which allows select examples to be heard and the keyboards under discussion seen. In a similar manner, David Breitman's *Piano-Playing Revisited* features online videos, including demonstrations of pedals and piano action alongside select musical examples.[69] In both instances, the videos and recordings are not fully integrated but provided as a companion to the written component; however, they remain an important influence on this project. They are examples of where performance demonstrations illustrate specific aspects of a score and add a visual (in the case of videos) as well as sonic element to the analysis.

The methodology of this thesis endeavours to interlink the performance recordings into the analysis, with the practical elements an intrinsic stage in the analysis. The performance aspect centres on a knowledge of instruments and considerations of technique, alongside spotlighting textures, articulation, and dynamics. It is in this area that a direct engagement with historically informed performance practices provide a foundation for practice-led research, as in the work of Beghin and Breitman, through the literature on instruments and performance techniques. The extensive scholarship on historical instruments gives a theoretical knowledge of the main features through diagrams and analysis, particularly in the work of Malcolm Bilson, David Rowlands, and Katalin Komlós.[70] This area of HIP offers an understanding of historical pianos which informs technique and approach to the instruments in performance, transitioning from the theoretical to the practical. The performance of this thesis is also informed through contemporary treatises on technique dating from the eighteenth to nineteenth centuries, many of which are more readily available due to the HIP movement.[71] A particularly core text is C.

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[69] Tom Beghin, *The Virtual Haydn: Paradox of a Twenty-First-Century Keyboardist* (Chicago: University of Chicago Press, 2015); David Breitman, *Piano-Playing Revisited: What Modern Players Can Learn From Period Instruments* (New York: Boydell and Brewer, 2021).

[70] Bilson, 'The Viennese Fortepiano of the Late 18th Century'; Bilson, 'Late Beethoven and Early Pianos'; Rowland, 'The piano to c. 1770' and 'Pianos and pianists c. 1770–c. 1825', in *Cambridge Companion to the Piano,* ed. by Rowland, pp. 5–21 and pp. 22–39; Komlós, 'After Mozart: The Viennese Piano Scene in the 1790s'.
Further examples include P. Badura-Skoda, 'Playing the Early Piano'; Latcham, 'Mozart and the pianos of Gabriel Anton Walter'; Mobbs, 'Stops and other special effects on the early piano'; Steblin, 'Early Viennese fortepiano production'. Please refer to footnotes 56–58 in this chapter for further recommendations of HIP discourse on historical piano mechanics.

[71] Treatises consulted for this project include: C. P. E. Bach, *Versuch über die wahre Art das Clavier zu spielen, Teil I* (Berlin: 1753); F. W. Marpurg, *Anleitung zum Clavierspielen* (Berlin: 1755); C. P. E. Bach, *Versuch über die wahre Art das Clavier zu spielen, Teil II* (Berlin: 1762); G. S. Löhlein, *Clavierschule* (Leipzig: 1768); G. J. Vogler, *Kuhrpfälzische Tonschule* (Mannheim: 1778); J. A. Hiller, *Anweisung zum musikalisch-zierlichen Gesange* (Leipzig: 1780); C. F. Cramer, *Magazin Der Musik* (Hamburg: 1783–1787); J. Hook, *A complete book of Instructions for Beginners on the Pianoforte or Harpsichord* (London: 1785); D. G. Türk, *Klavierschule oder*

P. E. Bach's *Versuch über die wahre Art das Clavier zu spielen* as it was widely known in Vienna following its publication (as outlined earlier in this chapter) as well as its central standing in HIP discourse for an understanding of historical keyboard technique today.[72] C. P. E. Bach's treatise was the first of its kind and acted as an example for many that followed, with all outlining similar approaches to performance technique — from Czerny and Clementi's initial descriptions of the seated position at the keyboard, to considerations of fingering in Türk and accompaniment pattern exercises in Hummel.[73] A study of these treatises, in tandem with HIP literature on instrument mechanics, provides a theoretical foundation for the practice-led research in this project. The performance components practically apply the HIP research, with the methodology diverting overall from HIP as it explores performance as a means of analysis to gain a greater perspective on the role of performance to Schubert's composition process. The symbiosis of performance and analysis are at the forefront of the dialogue in this multi-media project as it is placed in the output of scholars like Beghin and Breitman.

A further avenue of analysis linked to the treatises is an understanding of improvisatory practices. As mentioned earlier in this chapter, improvisation was an integral part to performance at the turn of the nineteenth century, publicly in the virtuosic displays in concerto cadenzas and privately in the salon;[74] it is in this latter sphere where Schubert gained his performance experience. It is now accepted in Schubert scholarship that dances were

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Anweisung zum Klavierspielen für Lehrer und Lernende (Leipzig: 1789); G. F. Wolf, *Unterricht Im Klavierspielen* (Halle: 1789); J. F. Schubert, *Neue Singe-Schule oder gründliche und vollständige Anweisung zur Singkunst* (Leipzig: 1790); J. F. Schönfeld, *Jahrbuch Der Tonkunst von Wien und Prag* (Vienna: 1796); J. N. Hüllmandel, *Principles of music: chiefly calculated for the pianoforte or harpsichord* (London: 1796); J. Dussek, *Instructions on the art of playing the piano or harpsichord* (London: 1796); B. Viguerie, *L'art de toucher le piano-forte* (Lyon: 1796); J. P. Milchmeyer, *Die wahre Art das Pianoforte zu spielen* (Dresden: 1797); I. Pleyel, *Méthode pour le piano forte: cette Méthode contient essentiellement les principes du Doigté du fortepiano, on y trouvera aussi une nouvelle maniere d'accorder cet Instrument* (Paris: 1800); M. Clementi, *Introduction to the art of playing on the pianoforte* (London: 1801); H. C. Koch, *Musikalisches Lexikon* (Frankfurt: 1802); D. Steibelt, *Pianoforte Schule* (Leipzig: 1810); F. Pollini, *Metodo per* pianoforte (Milan: 1812); J. B. Cramer, *Instructions for the Pianoforte — 3rd* edition (London: 1811); F. Starke, *Wiener Pianoforte Schule* (Vienna: 1819–1821); J. N. Hummel, *A complete theoretical and practical course of instructions on the art of playing the pianoforte* (London: 1828); C. Czerny, *Complete Theoretical and Practical Pianoforte School* (London: 1839); F. Kalkbrenner, *Anweisung Das Pianoforte-spiel mit Hülfe des Handleiters zu Erlernen* (Leipzig: 1841).

[72] Some examples of HIP scholarship which engage with C. P. E. Bach's treatise include Rowland, 'A History of Pianoforte Pedalling'; David Montgomery, 'Modern Schubert Interpretation in the Light of Pedagogical Sources of His Day', *Early Music*, 25/1 (1997), pp. 100–104+106–118; Bilson, 'The Viennese Fortepiano of the Late 18th Century'.

[73] Türk, *Klavierschule*; Clementi, *Introduction;* Hummel, *A complete theoretical and practical course*; Czerny, *Pianoforte School*.

[74] Mozart was noted for his improvisations at concerts, as discussed in Komlós, 'Mozart the Performer', pp. 213–226. References to improvisation in the salon include Notley, 'Schubert's social music'; Gooley, *Fantasies of Improvisation*; Levin, 'Instrumental Ornamentation, Improvisation and Cadenzas'.
Reference to Schubert participating in performance in salon gatherings include Deutsch, *Documentary Biography*; Deutsch, *Memoirs by his Friends*; Norman McKay, *Schubert*; Newbould, *The Music and the Man*.

improvised during salon gatherings with recent scholarship providing detailed analysis of the musical elements and performance culture,[75] while Walther Dürr suggests that many Lieder did not have composed or written-out piano introductions as they were often improvised by the accompanist during performance, and that many of the introductions notated after Schubert's death were not forgeries but derived from Schubert's own improvisations.[76]

Primary source evidence relating to Schubert's performance experience provides evidence for the arguments pertaining to the relationship between instruments and composition put forward in this project.[77] As quoted at the outset of this thesis, Anton Stadler noted Schubert's playing technique and musicality, the former of which aligns with treatise instructions regarding keyboard technique.[78] The application of research relating to technique and improvisatory practices in conjunction with performance experience form the central practical analysis of this project. Schubert's music is dissected during the act of performance to unpick links to improvisation and technique, before it is rebuilt to see how the act of performance and first-hand experience playing a range of pianos could directly influence composition decisions.

A further consideration for the placement of this project in current scholarly output, is in Schubert scholarship. As documented earlier in this chapter, historical and analytical studies are the main areas currently pursued, in addition to recent investigations by the *Neue Schubert Ausgabe (NSA)* into scores, but practice-based research is ripe for further exploration.[79] This research uses biographical scholarship to trace Schubert's performance experiences and trends in composition process throughout his lifetime. This thesis also attempts to add to the wealth of analytical and performance scholarship pertaining to Schubert's solo piano works in relation to understanding his idiomatic style and gaining a greater appreciation for the role of performance in Schubert's composition process.

The focus of this project is Schubert's solo piano music. It grapples with the piano in its purest form where it is distinct from its relationship with others — without a second player or any other forces present — and where its unique sonic timbre takes centre stage. This also

[75] Dances were discussed earlier in this chapter, for further consideration of the role of improvisation to dances see Chusid, *Schubert's Dances*; Susan Wollenberg, ''Review: Martin Chusid's *Schubert's Dances: for Family, Friends, and Posterity*', *Nineteenth-Century Music Review*, 13/1 (2016), pp. 156–161.
[76] Walther Dürr and Andreas Krause (ed.), *Schubert Handbuch* (Kassel: Bärenreiter, 1997), pp. 151–263; Robert D. Levin has made a similar point — 'Instrumental Ornamentation, Improvisation and Cadenzas', p. 287.
[77] Various sources in Deustch, *A Documentary Biography*; Deutsch, *Letters and Documents*; Norman McKay, *Schubert: A Biography*, pp. 16–17; Newbould, *The Music and the Man*, p. 34; Deutsch, *Memoirs by his Friends*, p. 34; Youens, 'Salon Culture, Night Thoughts and a Schubert Song'.
[78] Deutsch, *Memoirs by his Friends*, p. 146.
[79] Please see page 12 for further comments regarding *NSA* and its importance to this project.

allows the analysis to hone in on the specificity of the role the instrument itself played in Schubert's composition process.

Many of Schubert's solo piano works were overlooked initially in the nineteenth century as they were not published for decades until after his death. Newbould notes that 'on Schubert's death his manuscripts were scattered in various places', resulting in the process of Schubert's works reaching audiences and publishers occupied much of the nineteenth century.[80] In a similar manner, Alfred Brendel remarks that it was not until the twentieth century that Schubert's piano sonata output was known, remarking that in 1928 'Rachmaninov…admitted to César Saerchinger that he had not realised sonatas by Schubert existed'.[81] As a result, the scholarly and performance reception surrounding much of his solo piano output is not linked to the society Schubert lived in and the role of performance, so scholars have not investigated the possible links between performance experience and composition as thoroughly as they may have. Moreover, the piano was a constant companion throughout Schubert's life and played a role in the composition of other works, as evidenced in surviving sketches of symphonies for instance [Figure 1.1].[82]

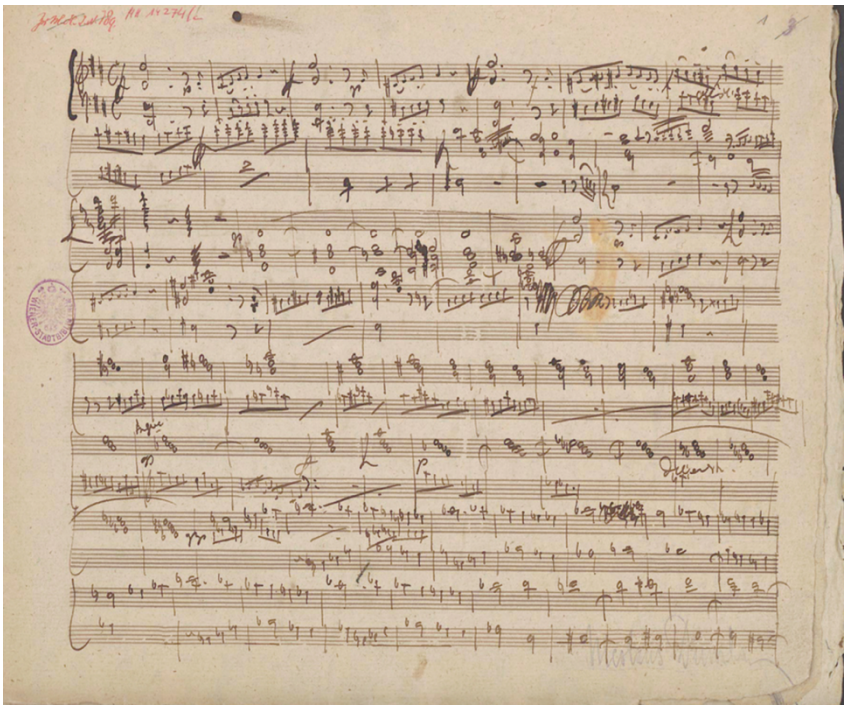


Figure 1.1: Autograph piano score sketch of Schubert's Symphony in D major D 708A

[80] Newbould, *The Man and the Music*, p. 404 — Sonatas including D 157 and D 625 were not published until 1888 and 1897 respectively, while other notable works like the D 899 Impromptus were not published as a set and had alterations (like the third in G-flat major initially published in G major).
[81] Alfred Brendel, *Alfred Brendel on Music: His Collected Essays* (London: Robson Books, 2007), p. 134.
[82] Schubert Online [Accessed 9 February 2023]: https://schubert-online.at/activpage/werke_einzelansicht.php?top=1&werke_id=454&herkunft=gattungeinzelansicht
Scan of the autograph score, undated but originating from 1820–1821.
For further information on Schubert's sketches, particularly of this symphony, refer to Newbould, *The Music and The Man*; Newbould, *Schubert and the Symphony*; Norman McKay, *Schubert: A Biography*, p. 317.

Even when thinking of other instruments and mediums, the piano was a stage in composition to work through ideas. There are also piano works which have echoes of symphonic scale, the first movement second subject of the Sonata in A minor D 784 for instance could be seen as a conversation between the upper woodwinds and strings with the brass section and low register strings and woodwinds.[83]

This project endeavours to show Schubert's pianistic writing was idiomatic for the instrument; the concept of idiomatic though is not always a simple one. To write idiomatically is to understand the possibilities and bounds of an instrument. Performance provides a knowledge of instrumental features and their reaction to certain articulations and textures, while also experimenting with the extremes of register and testing the limits of timbral qualities with pedal options for composition. Schubert was consistent with his treatment of the piano throughout his life. He engaged with the mechanics of the instrument in a similar manner in works of his final years as he had done in his teenage years, using passagework and articulation in tandem with chordal and complex counterpoint requiring voicing. In his later compositions, though, Schubert used harmony, structural planning, and thematic development to show a shift in style and experimentation of ideas. A particular turning point, which aligns with chronological markers in Schubert scholarship, is the 1823 Sonata in A minor D 784 where his treatment of material represented 'a leap into the future'[84] as the piano was a means for expressing inner struggles with a combination of lyricism and drama.[85] Schubert was a private man, his struggles were internal and not extrovert display as is often associated with his contemporary Beethoven; Schubert's testing the limits of the piano is not necessarily evident on the surface but requires a lens of analysis that looks at the interaction of textural elements

[83] This passage is discussed in relation to register in Chapter 2, Example 2.8 on page 40.
[84] Newbould, *The Man and the Music*, p. 319.
[85] In 1823 Schubert was initially diagnosed with syphilis and scholarship has explored what this shift in his health meant for his music, particularly how his physical condition resulted in a renewed fervour in composition with music an outlet for feelings and emotions. For further discussion see Newbould, *The Man and the Music*, pp. 210–233; Lorraine Byrne Bodley and Julian Horton (eds.), *Schubert's Late Music: History, Theory, Style* (Cambridge: Cambridge University Press, 2016), pp. 1–16, 91–110, 241–262, 282–306, 331–356; Joe Davies, 'Stylistic Disjuncture as a Source of Drama in Schubert's Late Instrumental Works', in *Drama in the Music of Franz Schubert*, ed. by Joe Davies and James William Sobaskie (New York: Boydell Press, 2019), pp. 303–330; Brian Black, 'Lyricism and the Dramatic unity of Schubert's Instrumental music: The Impromptu in C minor D 899/1', in *Drama in Music*, ed. by Davies and Sobaskie, pp. 233–256; also David Beach's *Schubert's Mature Instrumental Music: A Theorist's Perspective* (New York: University of Rochester Press, 2017) focuses on the works from the last six years of Schubert's life, using the 1822/1823 as a divisive marker in Schubert's output. There is also a wealth of literature that explores Schubert's 'struggles', notably Wollenberg, *Schubert's Fingerprints*, pp. 161–190; Brian Black, 'The Sensuous as a Constructive Force in Schubert's Late Works', in *Rethinking Schubert*, ed. by Lorraine Byrne Bodley and Julian Horton (Oxford: Oxford University Press, 2016), pp. 77–110.

with harmony, melody, dynamics, and articulation. To that end, this practice-based methodology aims to demonstrate how the instrument was idiomatically treated while also a vessel for exploration.

My approach combines score and performance analysis with a consideration of the instrumental mechanics. The findings are developed from my research of (and performance on) instruments from across Europe dating from the early eighteenth century to the mid-nineteenth century. Table 1.1 summarises these instruments, with the highlighted pianos forming the core of my research.[86]

[86] The instruments listed were all studied and played as a part of this research. It allowed a greater context of the changes to keyboard instruments which occurred in the eighteenth century through into the later nineteenth century to inform this research. These collections were in the UK. Due to the COVID-19 pandemic I was unable to visit Vienna to study first-hand the instruments in the Schubert museums or the collection held at the Weltmuseum [an initial trip to Vienna took place in 2017, but a return trip was cancelled in 2020].

Table 1.1 Keyboard Instruments

TYPE	DATE	PLACE	RANGE	PEDALS (LEFT TO RIGHT)	CURRENT LOCATION
Spinet by Thomas Hitchcock	1725–1730	UK	GG – g^3	None	Bate Collection, University of Oxford
Clavichord by H. A. Hass	1743	Hamburg Germany	FF – f^3	None	Bate Collection, University of Oxford
Spinet by John Harrison	1749	UK	FF – g^3	None	Bate Collection, University of Oxford
Spinet by Baker Harris	1776	London UK	FF – f^3	None	Bate Collection, University of Oxford
Johann Christian Bach's Square Piano by Johannes Zumpe and Gabriel Buntebart	1777–1778	London UK	GG – f^3	None	Cobbe Collection, Surrey, UK
Square Piano by Adam Beyer	1779	London UK	FF – f^3	Swell foot pedal Hand levers: damper lift treble and bass (split and middle C), buff.	Bate Collection, University of Oxford
Harpsichord by Shudi and Broadwood	1781	London UK	FF – f^3	Swell foot pedal	Bate Collection, University of Oxford
Marie Antoinette's Square Piano by Sébastian Erard	1786–1787	Paris France	FF – f^3	Knee levers: Dampers, Harp	Cobbe Collection, Surrey, UK

Grand Piano, circle of Johann Andreas Stein	c. 1790s	Vienna Austria	FF – f^3	Knee levers: Bassoon, Dampers, Moderator	Cobbe Collection, Surrey, UK
Square Piano by Longman and Broderip	1790	London UK	FF – f^3	Hand levers: sustain, quiet	Bate Collection, University of Oxford
Joseph Haydn's English Grand Piano by Longman and Broderip	1794–1795	London UK	FF – c^4	Keyboard shift (with *due-corde/una-corda* setting in treble keyblock), Dampers	Cobbe Collection, Surrey, UK
Square Piano by Dale	1803	London UK	FF – c^4	None	Bate Collection, University of Oxford
Clavichord possibly by Georg Nikolaus Deckert	1810	Thuringia Germany	FF – c^4	None	Bate Collection, University of Oxford
Grand Piano by Anton Walter and Son	c. 1815	Vienna Austria	FF – f^4	Keyboard shift, Bassoon, Moderator, Dampers	Cobbe Collection, Surrey, UK
Grand Piano by Conrad Graf	1819–1820	Vienna Austria	CC – f^4	Keyboard shift, Bassoon, Moderator 2, Moderator 1, Dampers	Cobbe Collection, Surrey, UK
Square Piano by Astor and Horwood	c. 1820	London UK	FF – f^4	Damper	Bate Collection, University of Oxford

King George IV's Viennese Grand Piano by Nannette Streicher	1823	Vienna Austria	CC – f^4	Keyboard shift, Bassoon, Dampers, Moderator 1, Moderator 2, 'Turkish' (with knee levers to add or modify: cymbal, bells, snare drum)	On loan from HM The King to the National Trust, in the care of the Cobbe Collection, Surrey, UK
Gustav Mahler's Viennese Grand Piano by Conrad Graf	c. 1836	Vienna Austria	CC – g^4	Keyboard shift, Moderator 1, Moderator 2, Dampers	Cobbe Collection, Surrey, UK
Jane Stirling's Grand Piano by Erard	1843	London UK	CC – f^4	Keyboard shift (with *due-corde/una-corda* setting in treble keyblock), Dampers	Cobbe Collection, Surrey, UK
Square Piano by John Broadwood and Sons	1844	London UK	FF – f^4	None (although most probably did originally)	Bate Collection, University of Oxford
Sir Edward Elgar's Square Piano by John Broadwood and Sons	1844	London UK	FF – f^4	Dampers	On permanent loan to the Cobbe Collection, Surrey, UK from The Royal Academy of Music
Frédéric Chopin's English Grand Piano by John Broadwood and Sons	1847	London UK	CC – g^4	Keyboard shift, Dampers	Cobbe Collection, Surrey, UK
Frédéric Chopin's 'own' Grand Piano by Ignaz Pleyel	1848	Paris France	CC – a^4	Keyboard shift, Dampers	Cobbe Collection, Surrey, UK

To illuminate its findings the thesis adopts a multi-media approach, whereby recordings on the instruments highlighted in Table 1.1 feature alongside a recital on a modern grand piano.[87] The act of moving between historical and modern pianos focuses attention on the changes to technique which are required, from fingering and articulation control to most notably the use of the pedals, as well as spotlighting aspects of the scores that require greater attention on a modern instrument that would otherwise be overlooked.[88]

The instruments recorded on were selected for several reasons. First, they span Schubert's life, with the earliest Stein piano dating from the 1790s and the latest, a Streicher piano, made in 1823 a few years before Schubert's death. Secondly, the pianos all exhibit the characteristic Viennese action — *Prellmechanik* — that results in the distinctive light, responsive key control. Thirdly, the pianos have different keyboard ranges and pedal options which reflect the continual changes to instruments throughout Schubert's lifetime. Finally, and from a practical perspective, these instruments were selected because they were accessible, and I was given permission to record on them.[89]

The four pianos recorded on demonstrate the variety of characteristics on Viennese instruments in the first decades of the nineteenth century. The renowned Viennese makers included: Johann Andreas Stein (1728–1792), Anton Walter (1752–1826), Conrad Graf (1782–1851), Johann Andreas Streicher (1761–1833), and Nannette Streicher née Stein (1769–1833). Johann Andreas Stein's instruments dominated the Viennese markets from the 1770s. The Cobbe Collection's Stein Grand Piano, dating from around 1790, has a five-octave range F_1 – f^3 with knee-levers to operate the 'bassoon', 'moderator' and 'sustaining' pedals [Figure 1.2].[90] Mozart regarded Stein's pianos as the best he encountered, and their knee-levers better than

[87] The Schubertiad Recital is attached in the Appendix, and hyperlinks for the recordings are included throughout the thesis. Further information is provided on page xi.
[88] See Chapters 2 and 3 for discussion of textural considerations, voicing, dynamic contrast, and pedalling options.
[89] I visited the historical instrument departments of the Royal Birmingham Conservatoire and the Royal Northern College of Music and conducted research on the instruments of the Raymond Russell Collection of Early Keyboard Instruments held at the University of Edinburgh. There are also several instruments around the world which date from Schubert's life, two of which are held at the Schubert museums in Vienna: the Geburtshaus (Birthplace museum) and Sterbewohnung (Final residence).
I first visited the Cobbe Collection in 2018. The recordings were delayed due to the COVID-19 pandemic, and considerations of safety were a factor in determining when the recordings would take place. Mr Cobbe granted me access for two days in early 2022, one rehearsal and one recording, and the process was completed (without additional technological assistance) to comply with COVID regulations. There were also limitations on recording time due to the age and fragility of the instruments. Mr Cobbe allowed a total recording time of 20minutes on the Stein, Walter and Streicher, and 10minutes on the Graf (this included any rehearsal required).
[90] This instrument is like the instrument pictured in Figure 0.2, page xix.

any other instrument, allowing for greater control and clarity of use.[91] Stein died in 1792, but his influence on instrument-making continued with his daughter Nannette Streicher, as well as other important Viennese makers.[92]

Figure 1.2 (left) Stein Grand Piano c. 1790s

Figure 1.3 (right) Walter Grand Piano c. 1815

Anton Walter was a significant piano maker in Vienna. Mozart commissioned a Walter piano in 1784 and Schubert was depicted sitting next to a Walter square piano in an oil painting by Wilhelm August Rieder from 1825 [Figure 1.4].[93] Between 1820–1825 Rieder had a Walter square piano made, in part for his friend Schubert to play whenever he visited. A Walter grand piano dating from 1815 has a range of six octaves, FF – f^3, with four pedals (left to right): 'shift' (*una corda*), 'bassoon', 'damper', and 'moderator' [Figure 1.3]. These were the standard pedals on Viennese pianos in the second decade of the nineteenth century. The tone of the Walter is sweet with a sensitive dynamic range and different timbres across the bass to treble registers. It has the same action as the Stein, but it is a more powerful piano.[94]

Conrad Graf was regarded as one of the outstanding piano makers of the nineteenth century. Graf was initially a cabinet maker, and several composers are known to have owned or played his instruments: Beethoven, Chopin, Schumann, Liszt, Brahms, and Mahler amongst

[91] Alec Cobbe and Christopher Nobbs, *The Cobbe Collection: Three Hundred Years of Composers' Instruments* (Woodbridge: Boydell Press, 2014), p. 124.
[92] Bilson, 'Late Beethoven and early pianos', p. 477; Cobbe and Nobbs, *The Cobbe Collection*, pp. 124–127.
[93] Cobbe and Nobbs, *The Cobbe Collection*, p. 146.
[94] Steblin, 'Early Viennese fortepiano production', pp. 269–302; Cobbe and Nobbs, *The Cobbe Collection*, pp. 146–147.

them.[95] An 1819–1820 Grand Piano model with a range of CC – f^4 (six octaves plus a perfect fourth) has a total of five pedals (left to right): 'shift' (*una corda*), 'bassoon', 'moderator 2', 'moderator 1' and 'dampers' [Figure 1.5]. This particular instrument, like many Graf pianos from the nineteenth century, is strung with four strings per note, rather than the usual three, thus producing a fuller and rounder tone. The 'shift' pedal moves the hammer from striking four strings to two (rather than the usual three to one). The presence of two 'moderator' pedals allows a much greater variance in dynamic and tone colour: 'moderator 1' places a sheet between the hammers and strings, whilst 'moderator 2' inserts a secondary sheet.[96]

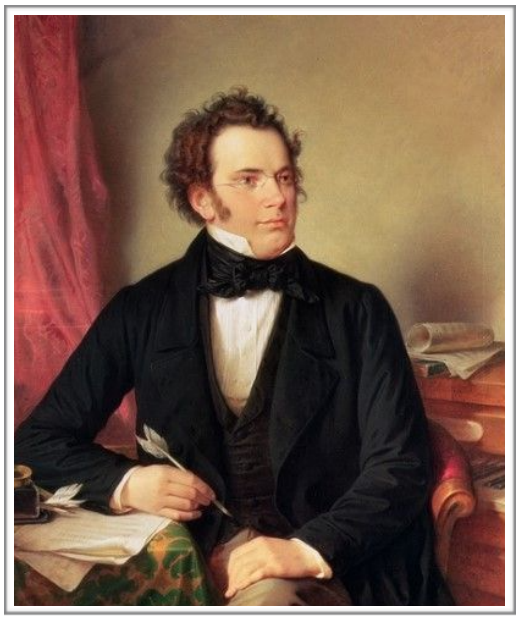


Figure 1.4 Schubert, oil portrait by his friend Wilhelm August Rieder, pictured next to a Walter piano — held in the Wien Museum, Vienna

Nannette Streicher's instruments were also popular in Vienna. She continued the work of her father alongside her husband, Johann Andreas Streicher. The Streicher couple were unusual at the time as a woman was rarely allowed to show an interest in the business; it was usual, therefore, for Johann Andreas to be the public face of the business. The Streichers were well connected and close friends of Beethoven; Nannette in the 1820s acted as guarantor for the composer's lodgings and helped to hire his servants.[97] Streicher instruments were held in

[95] Deborah Wythe, 'The Pianos of Conrad Graf', *Early Music*, 12/4 (1984), pp. 446–460.
[96] Wythe, 'The Pianos of Conrad Graf', pp. 446–460; Cobbe and Nobbs, *The Cobbe Collection,* pp. 150–153.
[97] Rowland, 'Pianos and pianists c. 1770–c. 1825', pp. 36–37; Lockwood, *The Music and the Life*, pp. 288–289.

high esteem. In 1823 King George IV commissioned a Streicher piano, as he wished to see and hear first-hand the differences between Viennese and English instruments [Figure 1.6]. This particular Streicher instrument (loaned by His Majesty The King to the National Trust in to the care of the Cobbe Collection Trust) has a range of CC – f^4 (six octaves plus a perfect fourth) and six pedals in total (left to right): 'shift' (*una corda*), 'bassoon', 'dampers', 'moderator 1', 'moderator 2', and 'Turkish' or 'Janissary' (with three knee-stop options).[98]

Figure 1.5 Conrad Graf Grand Piano c. 1820

Figure 1.6 Nannette Streicher (née Stein) Grand Piano c. 1823

The structure of this thesis takes its cue from the instrumental features. Chapter 2 focuses on the light responsive action of Viennese pianos from the turn of the nineteenth century, and its relationship to texture and articulation in works ranging from the D 899 Impromptus to solo dances, sonatas, and fantasias. From these elements the analysis broadens out to consider principles of improvisation and pianistic technique from the turn of the nineteenth century, and how knowledge of the instruments could play a role in wider decisions concerning register, repetition of ideas, and large-scale planning.

Chapter 3 centres on the pedals. Pedal options, not yet standardised in the early nineteenth century, were the feature that makers experimented with the most. The analysis takes the pedals, notably the damper, shift, and moderator pedals, as a starting point for

[98] The 'bassoon' and 'Turkish' pedals may have been included to show the variety of Viennese instruments to the English court. The 'Turkish' pedal allowed three options with the knee levers: 1) the addition of a cymbal; 2) the addition of bells; and 3) the addition of a snare drum which was underneath the piano. These options are never alluded to in music of the time but would have been employed for entertainment to emphasise the character of certain music.

exploring idiomatic pianistic choices that contribute to character and expression — as in the Impromptu in G-flat major D 899/3, Impromptu in A-flat major D 899/4, and Sonata in G major D 894. Pedals during Schubert's lifetime were used predominantly for expressive purposes: they change the sound of the instrument and add effects. This comes through in Schubert's solo piano music in specific dynamic and articulation instructions, as well as through the repetition of sections, which can be varied through pedal options. These elements are demonstrated in relation to a range of repertoire, from the D 899 and D 935 Impromptus to solo piano dances and sonatas, as well as in terms of the few specific pedalling instructions in Schubert's scores: the *mit Verschiebung* in the German Dance D 769 and the *sordini* instruction in the second movement of the Sonata in A minor D 784, for instance.

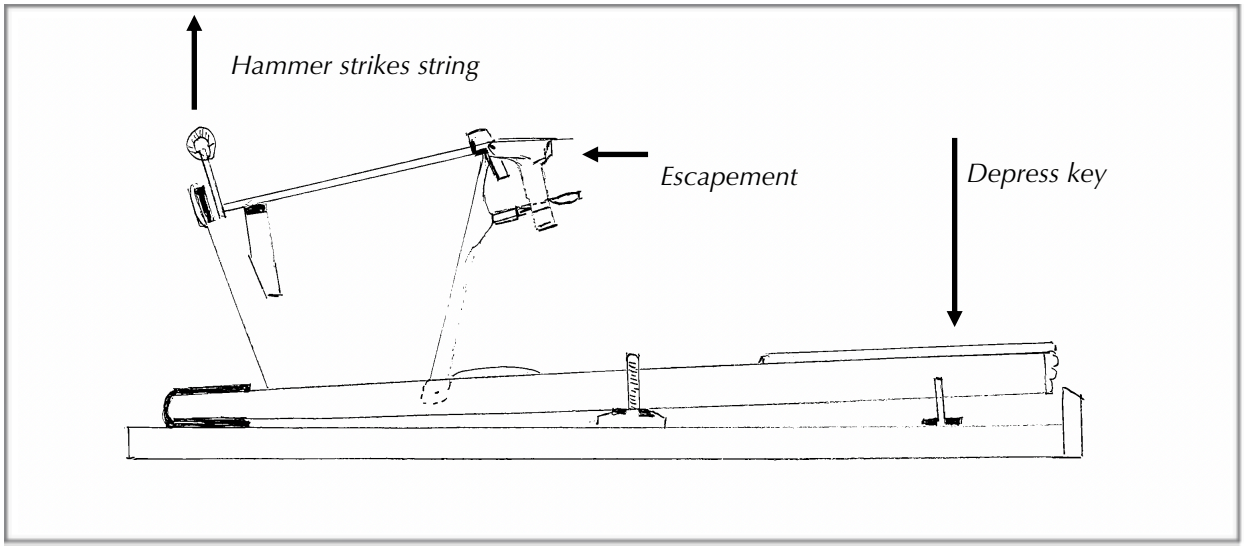
Chapter 4 opens with a recording on the George IV Grand Piano (commissioned in 1823 and made by Nanette Streicher) of the Impromptu in G-flat major D 899/3, which draws together the threads of this research. What emerges from the multi-media approach of this project — which creates a dialogue between performance and analysis — is a fresh perspective to the importance of textures, dynamic and articulation instructions, as well as use of register in Schubert's large-scale structural planning and development of ideas. The combination of performance on historical pianos with score analysis increases the clarity of the integral link between Schubert's writing for the piano and the instruments themselves.

CHAPTER 2

It's all in the action

The action of early nineteenth-century Viennese pianos is one of their defining features. The Viennese action, known as *Prellmechanik*, was the standard action across Austria and Germany until the middle of the nineteenth century.[1] Viennese piano makers were aware of alternative options, such as the English action, but favoured their own because of its unique sound.[2] The hammer action, mounted directly on the mechanism and facing toward the player [Figure 2.1], is central to the light responsiveness of the keys.

Figure 2.1 Viennese action



The depth of the keys is also intrinsic to the responsive action. Michael Cole observes:

> An intelligent keyboard maker designs the playing surface of his keys to suit the expected techniques […] Stein's key heads are only 35–36 mm long. Steinway, Bösendorfer and many twentieth-century makers use 50 mm or even 52 mm. This makes an enormous difference to the look of the keys and to the manner in which they may be attacked […] The key dip on Viennese piano varies, ranging from as little as 4 mm to as much as 6.5 mm. A Steinway model D [has] a key dip of 10.5 to 11 mm…To quietly sound c3 on a

[1] Malcolm Bilson, 'The Viennese fortepiano of the late 18th century', *Early Music*, 8/2 (1980), pp. 158-162; David Rowland, 'Pianos and pianists c. 1770–c. 1825', in *The Cambridge Companion to the Piano*, ed. by David Rowland (Cambridge: Cambridge University Press, 1998), pp. 22–26; Alfons Huber, 'Was the "Viennese Action" originally a Stossmechanik?', *The Galpin Society Journal*, Vol. 55 (2002), p. 167 and pp. 169–182.
[2] Huber, 'Was the "Viennese Action" originally a Stossmechanik?', p. 169.

> Steinway, one drives the hammer through about 9 mm with [a force of] 81 grams (minimum), while Stein's fortepiano is driven through about 3 mm with 23 grams. This represents about a 1:10 ratio in energy input…Sound a fortissimo with both hands, and the contrasting inputs — and their consequent outputs — are even more disproportionate.[3]

Cole's observations support scholarly discussion regarding the playing technique of historical instruments. Malcolm Bilson, for instance, notes the connection between finger dexterity and close finger contact between fingers and keys when performing dotted rhythms; while Paul Badura-Skoda remarks on the importance of a supple wrist and the minimal arm motion required due to the shallower key depth.[4] The action informs technique, and technique informs how the instrument is used.

Drawing on extensive research and performance on a range of historical keyboard instruments,[5] this chapter analyses the relationship between the responsive action of Viennese pianos and Schubert's approach to articulation, textures, register decisions, and large-scale planning. The chapter argues that the action and familiarity of its capabilities through performance informed decisions in composition. The performance undertaken on historical instruments provides an avenue to isolate particular aspects of works to illuminate links between the instruments and compositional parameters. From the main case study, the Impromptu in C minor D899/1, the discussion broadens out to the D 889 Impromptus and to solo piano works ranging from the Sonata in G major D 894 and Sonata in A minor D 784 to the 'Wanderer' Fantasy D 760, Drei Klavierstücke D 946, several dances and other lesser-known pieces, such as Grazer Galopp D 925 and Zwei Scherzi D 593. The approach of analysing these pieces from the perspective of the Viennese action also attempts to provide insights into the pianistic vocabulary of Schubert's music and the importance of performance within his creative world more generally.

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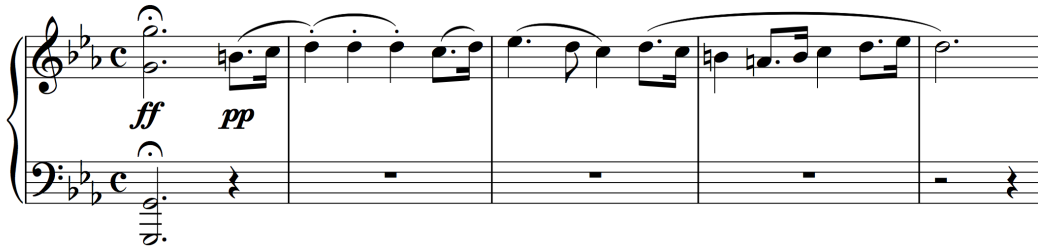
[3] Michael Cole, *The Pianoforte in the Classical Era* (Oxford: Oxford University Press, 1998), pp. 306–307.

[4] Malcolm Bilson, 'Schubert's piano music and the pianos of his time', *Studia Musicologica Academiae Scientiarum Hungaricae*, 1/4 (1980), pp. 263–271; Bilson, 'The Viennese fortepiano', pp. 158–162; Paul Badura-Skoda, 'Playing the Early Piano', *Early Music*, 12/4 (1984), pp. 477–480; Rowland, 'Pianos and pianists c. 1770–c. 1825', pp. 22–26.

[5] Please see Chapter 1 for further information.

Improvisatory beginnings: articulation and motivic ideas

Example 2.1 Impromptu in C minor D 899/1, bars 1–5



Recording 2.1 Impromptu in C minor D 899/1, bars 1–5 — Graf piano

Eighteenth and nineteenth-century treatises, as intimated in the Introduction, offer a rich backdrop for understanding improvisation practices and melodic construction.[6] C. P. E. Bach writes that 'the principal key must prevail for some time so that the listener will be unmistakably orientated'.[7] To achieve this, especially at the keyboard, C. P. E. Bach suggests a bass line revolving around the ascending and descending scale with the melody also using the scale 'in or out of its normal sequence'.[8]

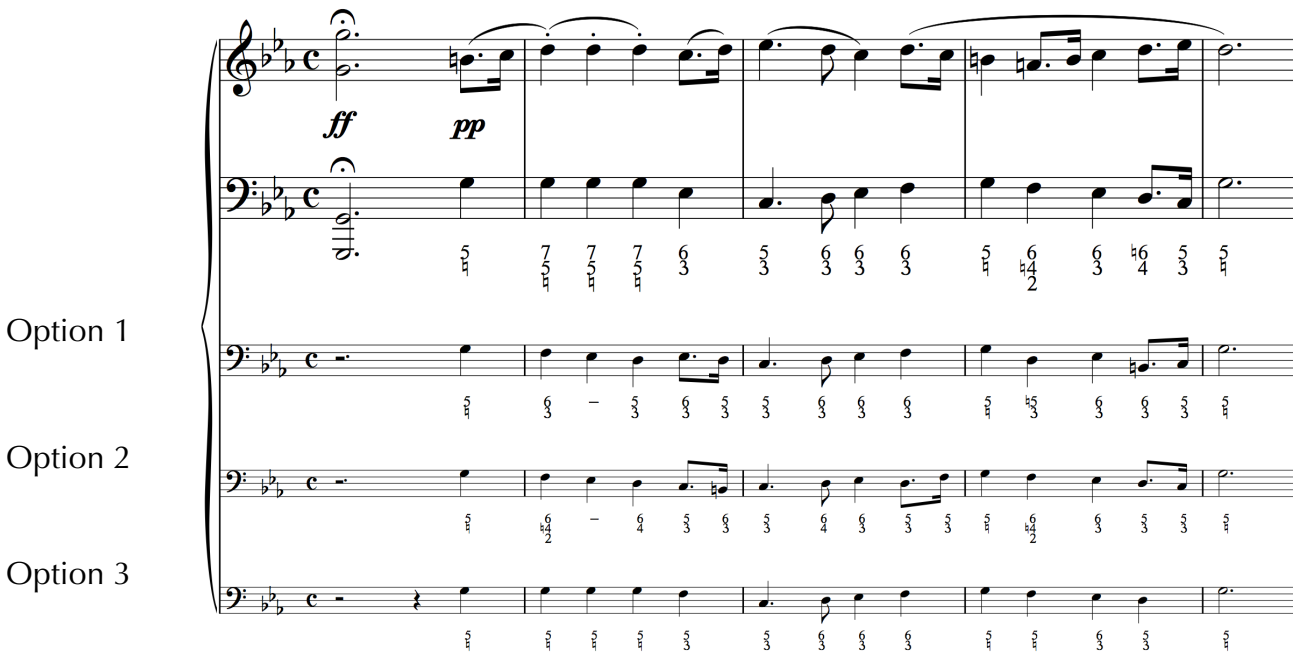
These ideas coalesce in the opening of Schubert's Impromptu in C minor D 899/1, which begins with arresting fortissimo G octaves followed by a pianissimo melody — initially unaccompanied — that introduces the main motivic elements of the piece. The theme, revolving around the tonic C with the melodic minor scale, ends on the second degree of the scale, suggesting a dominant harmony and imperfect cadence. Overall, it spans the interval of a diminished fifth: the lowest note is the raised sixth degree of the scale (A natural in bar 4^2) and the highest note is the third (E-flat in bar 3^1). The innate (yet deceptive) simplicity of the theme reflects its possible links to improvisation. As with

[6] See Georg Friedrich Wolf, *Unterricht Im Klavierspielen* (Halle: 1789); Johann Adam Hiller, *Anweisung zum musikalisch-zierlichen Gesange* (Leipzig: 1780); Daniel Gottlob Türk, *Klavierschule Oder Anweisung Zum Klavierspielen Fur Lehrer Und Lernende* (Halle and Leipzig: 1789); Johann Nepomuk Hummel, *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Pianoforte* (London: 1827).
[7] C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments,* trans. and ed. by William J. Mitchell (London: W. W. Norton, 1948), p. 431.
[8] Ibid, p. 431.

conventions of melodic construction at the turn of the nineteenth century,[9] so here the stepwise motion, repeated rhythmic motif, and overall contour contribute to its memorable nature and are key to its adaptability for development later in the piece.

The possibilities for the realisation of the harmonic progression in bars 1–5 of the Impromptu can be interpreted to support improvisatory origins and performance as a step-in composition thinking. The progression possibilities can be seen to resonate with C. P. E. Bach's guidance for a stepwise bass line that establishes the tonic key when improvising [Example 2.2].[10]

Example 2.2 Impromptu in C minor D 899/1 with harmonic possibilities for bars 1–5



In each option the bass line is primarily stepwise and complements the contour of the melody with similar motion in thirds, contrary or oblique motion. The harmonic progressions (indicated by figured bass) use primary triads, the I–Vc–Ib progression in bar 3 of option 2 for instance. There are also some options for extended harmony on the

[9] Some of which are elaborated on in Heinrich Christoph Koch, *Introductory Essay on Composition,* trans. by Nancy Kovaleff Baker (London: Yale University Press, 1983); Johann Georg Albrechtsberger, *Thorough-Bass, Harmony and Composition Volumes 1–3*, trans. by Sabilla Novello (London: Novello, 1855).
[10] C. P. E. Bach, *Essay*, p. 431.

dominant chord, such as the dominant sevenths in bar 2 of option 1, and the passing dominant seventh in third inversion in bar 4 of option 2. Like C. P. E. Bach, authors of composition literature pinpointed the importance of harmonic understanding. Heinrich Christoph Koch observed that anyone could compose following the 'mechanical rules', but the highest accomplishment comes from understanding melody harmonically and a composer's overriding aim should be to conceive of melody and harmony simultaneously.[11] Johann Georg Albrechtsberger's treatises (highly regarded for communicating eighteenth-century theory in clear and comprehensive terms) also highlight the significance of thorough-bass and harmonic practices.[12] In his words:

> Thorough-bass is the fundamental basis of all music, and must be profoundly studied by all those who desire to dedicate themselves to this beautiful art. Without this science, we can admire the excellence of a composition by the physical impression it may cause, but we can never worthily appreciate its intrinsic merit. With innate talent we may produce some not imperfect compositions, but we cannot satisfactorily account for the matter created, nor vouch for blameless immaculacy in regard to grammatical technicality. Thorough-bass teaches us to reduce to its simple, original, natural, and derived chords, every composition — for whatever instrument it may be written, and however florid the melody, accompaniment or embellishments: it grants us a view of the unveiled innermost sanctuary — shows the whole wonderful construction of a work of art in a skeleton shape, stripped of all ornamental garb: by a mere figured bass, enables the initiated to follow correctly a composition of many parts, throughout all its turns and modulations: it is our guide and director — orders and binds ideas — straightens paths — chains and unites that which without its aid would be separate and erring. Therefore, let us all become intimate with this elemental science, as our great ancestors were, and it will fare well with us![13]

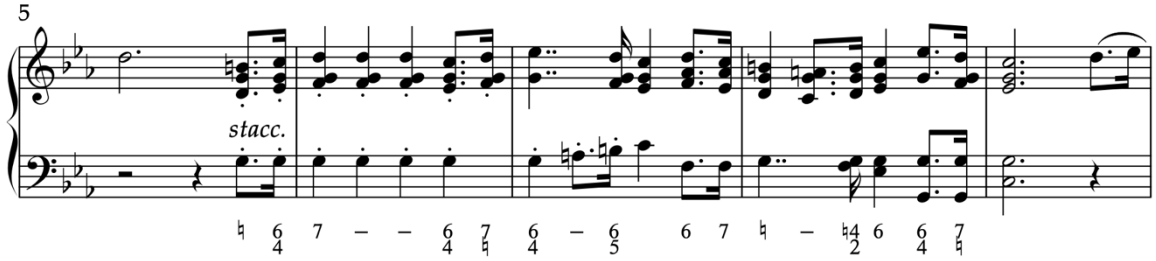
As Albrechtsberger observes, the principles of figured bass and harmony lie at the foundation of music compositions. An understanding of figured bass provides a thorough knowledge of harmonic practices; more than this, though, it also yields progressions and patterns that feature prominently in music through the ages. Albrechtsberger's meticulous instruction in figured bass extends from different types of intervals and progresses to their chordal combinations — diatonic, dissonant, and extended harmonies — as well as to the preparation and resolution of chord progressions and modulations. These principles align with the harmonic and improvisatory instruction of keyboard

[11] Koch, *Introductory Essay on Composition*, p. 88.
[12] Albrechtsberger taught Michael Holzer, who went on to teach the young Schubert.
[13] Albrechtsberger, *Thorough-Bass, Harmony and Composition Volumes 1–3*, p. 9.

treatises, including those of C. P. E. Bach and Hummel, the latter noting that for successful improvisation three main factors must be met: 1) natural ability; 2) understanding of harmony; 3) diligent study.[14]

The answering chordal phrase of the opening theme in D 899/1 illustrates these harmonic principles [Example 2.3 — wherein the harmonic progression is outlined in figured bass].

Example 2.3 Impromptu in C minor D 899/1, bars 5–9

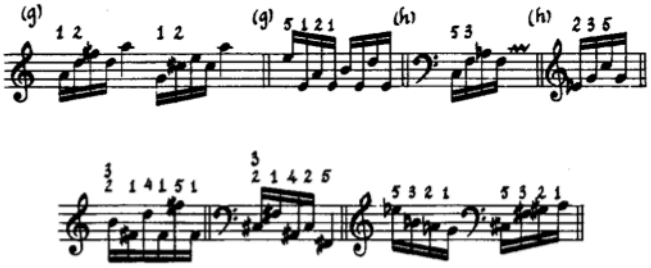


As with the proposed bass lines and harmonic progressions in Example 2.2, the consequent phrase of bars 5–9 is largely stepwise with predominantly primary harmonies — akin to patterns of improvisation discussed in contemporaneous treatises. Such features are closely aligned with pianistic technique, where finger dexterity works in tandem with the action of early nineteenth-century keyboard instruments.

Treatises from the mid-eighteenth to nineteenth century provided numerous exercises that develop finger dexterity and awareness of fingering possibilities; Figure 2.2 shows an example from Daniel Gottlob Türk's treatise *Klavierschule Oder Anweisung Zum Klavierspielen Fur Lehrer Und Lernende*.[15]

[14] C. P. E. Bach, *Essay*, pp. 198–312 and pp. 430–445; Hummel, *A Complete Theoretical and Practical Course — Part III*, p. 39.
[15] Türk, *Klavierschule*, p. 167.

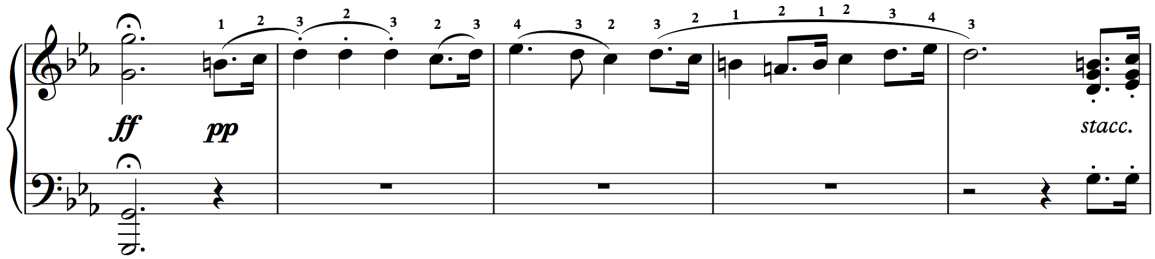
Figure 2.2 Türk, Klavierschule Chapter 2 Part 3 — 'Fingering of Passages Involving the Playing of Two Voices in One Hand, and Skips Which Arise From Such Passages'



Recording Figure 2.2 Türk, Klavierschule Chapter 2 Part 3 — 'Fingering of Passages Involving the Playing of Two Voices in One Hand, and Skips Which Arise From Such Passages' — Stein piano

The examples provided by Türk show the need to use all fingers and to select fingering depending on individual hand shape (the options of finger 2 or 3 for instance on the second system). Playing these exercises on the Stein piano allows the shallow key depth to be observed, with a clearly articulated timbre emerging from the light action. These observations, when applied to the opening of the D 899/1, illuminate the stepwise contour and intricate mix of articulation markings [Example 2.4].

Example 2.4 Impromptu in C minor D 899/1, bars 1–5 with possible fingering option

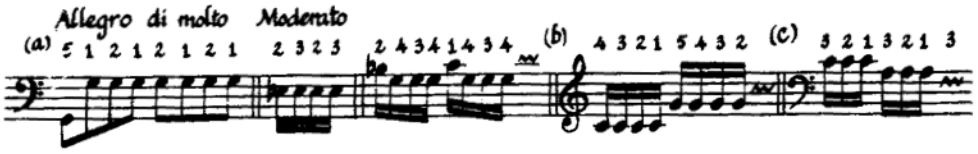


Recording 2.4a Impromptu in C minor D 899/1, bars 1–5 with possible fingering option — Stein piano

Recording 2.4b Impromptu in C minor D 899/1, bars 1–5 with possible fingering option — Stein piano[16]

Changing fingers on the repeated D crotchets maintains the control of the line, with a smooth connection to the dotted rhythm on the fourth beat of the bar. In the same way, Türk's exercise for repeated notes highlights the importance of changing fingers to control the line [Figure 2.3].[17]

Figure 2.3 Türk, Klavierschule, Chapter 2 Part 1 'Fingering in General'



Recording Figure 2.3 Türk 'Fingering in General' — Stein piano

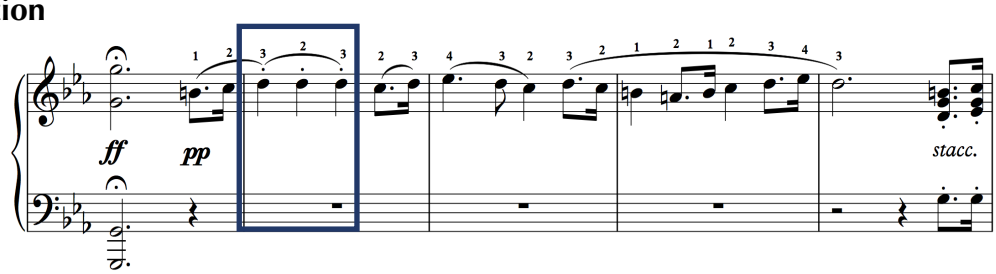
The escapement mechanism and responsive hammers afford a light key action, both of which ensure control and direction to the line, particularly in the case of repeated notes or passagework. The possible improvisatory beginnings of the D 899/1 theme are intricately connected to the instrumental features. C. P. E. Bach's remarks, in point four in his chapter on improvisation, that 'the best instruments [for improvisation] […] are the clavichord and pianoforte […] the undamped register of the pianoforte is the most pleasing and, once the performer learns to observe the necessary precautions in the face of its reverberations, the most delightful for improvisation'.[18] The stepwise contour, rhythms and *portato* articulation of the repeated Ds in the D 899/1 opening theme work seamlessly with, and maximise, the mid-range timbre and the action.

[16] There are two fingering options shown in the recordings. Recording 2.4a, adopting that discussed in theoretical treatises, produces the desired articulation and phrasing, with the shallow key depth and responsive action supporting the melodic choices of the phrase; this is the suggested fingering in Example 2.4. Recording 2.4b, by contrast, uses the same finger on the repeated Ds, which does not afford the same control of the *portato* articulation.
[17] Türk, *Klavierschule,* p. 142.
[18] C. P. E. Bach, *Essay*, p. 431.

Improvisation: Articulation choices

Articulation emphasises the theme's melodic contours in the opening of the C minor Impromptu, particularly the use of *portato* on the repeated Ds in bar 2 [Example 2.5].

Example 2.5 Impromptu in C minor D 899/1, bars 1–5 — repeated crotchet and *portato* articulation



Recording 2.5 Impromptu in C minor D 899/1, bars 1–5 — repeated crotchet and portato articulation — Stein piano

If the melody were simplified, it could comprise a dotted minim D rather than three crotchets; the harmony and overall contour of the melody would not change. If a held D were written, however, the melody would have a different direction as the D would fade as it was held, whereas the three repeated D crotchets marked with the detached articulation imbue the line with a sense of forward momentum.[19] Robert S. Hatten remarks that the *portato* articulation can be part of a '"reverberant" gestural strategy' maximising the 'reverberant vibrations' of the piano to sustain a sonority in an 'echoing' or 'radiating' way.[20] The middle register , in tandem with the control of the keys, adds to the sonority of the repeated Ds and the responsive action ensures a direction and evenness to the line.

[19] The repeated crotchets in bar 2 are one of the motivic elements of the opening theme explored later in this chapter.

[20] Robert S. Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert* (Indianapolis: Indiana University Press, 2017), pp. 149–150.

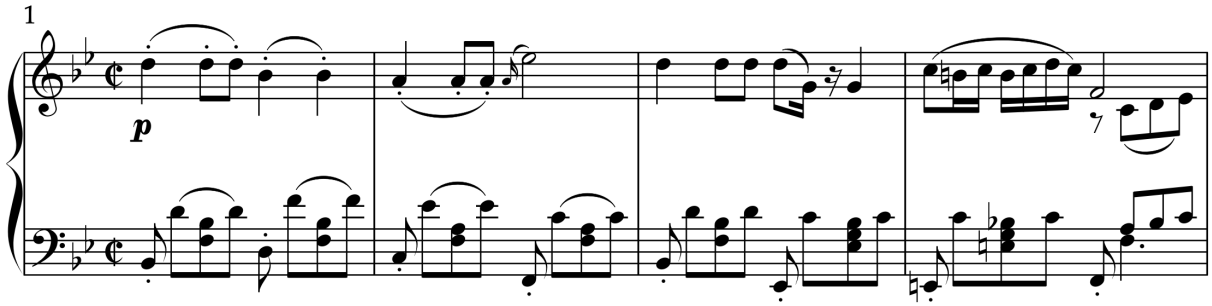
These elements of articulation can be viewed as inextricably linked to the individual action of the pianos. Alongside the action, the leather damper mechanism mounted above the keys across the register of Viennese pianos also affects shaping and articulation considerations. Bilson, observing that 'damping is almost the *chief* characteristic of the Viennese piano', writes:

> If one compares the keyboard sonatas of Mozart and Haydn with those of Dussek and Clementi, one sees a great difference in the kind of slurs used and the kinds of articulation (or lack of articulation) requested of the player, and this goes along very well with what was being asked of the two types of instruments by their makers.[21]

The dampers on Viennese pianos create a crisp, precise end to the note, as can be heard in the execution of the articulation, notably slurs and *portato* markings, in the recordings of Example 2.5 and Examples 2.6–2.8.

A comparative approach to Schubert's use of *portato* articulation reveals the compositional choices most suited to early nineteenth-century Viennese instruments [Examples 2.6–2.8].

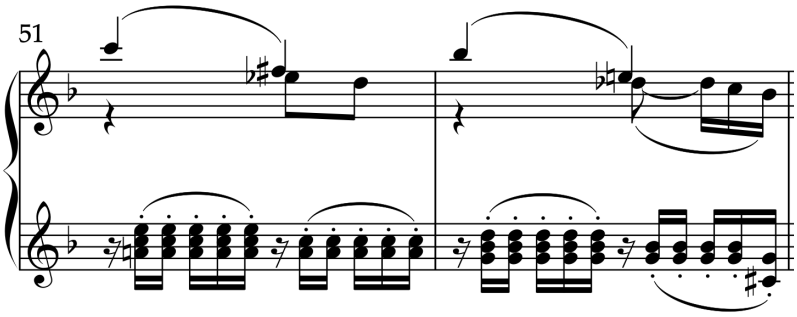
Example 2.6 Impromptu in B-flat major D 935/3, Theme, bars 1–4



Recording 2.6 Impromptu in B-flat major D 935/3, Theme, bars 1–4 — Walter piano

[21] Bilson, 'The Viennese fortepiano', p. 160.

Example 2.7 Zehn Variationen D 156, Variation II, bars 51–52



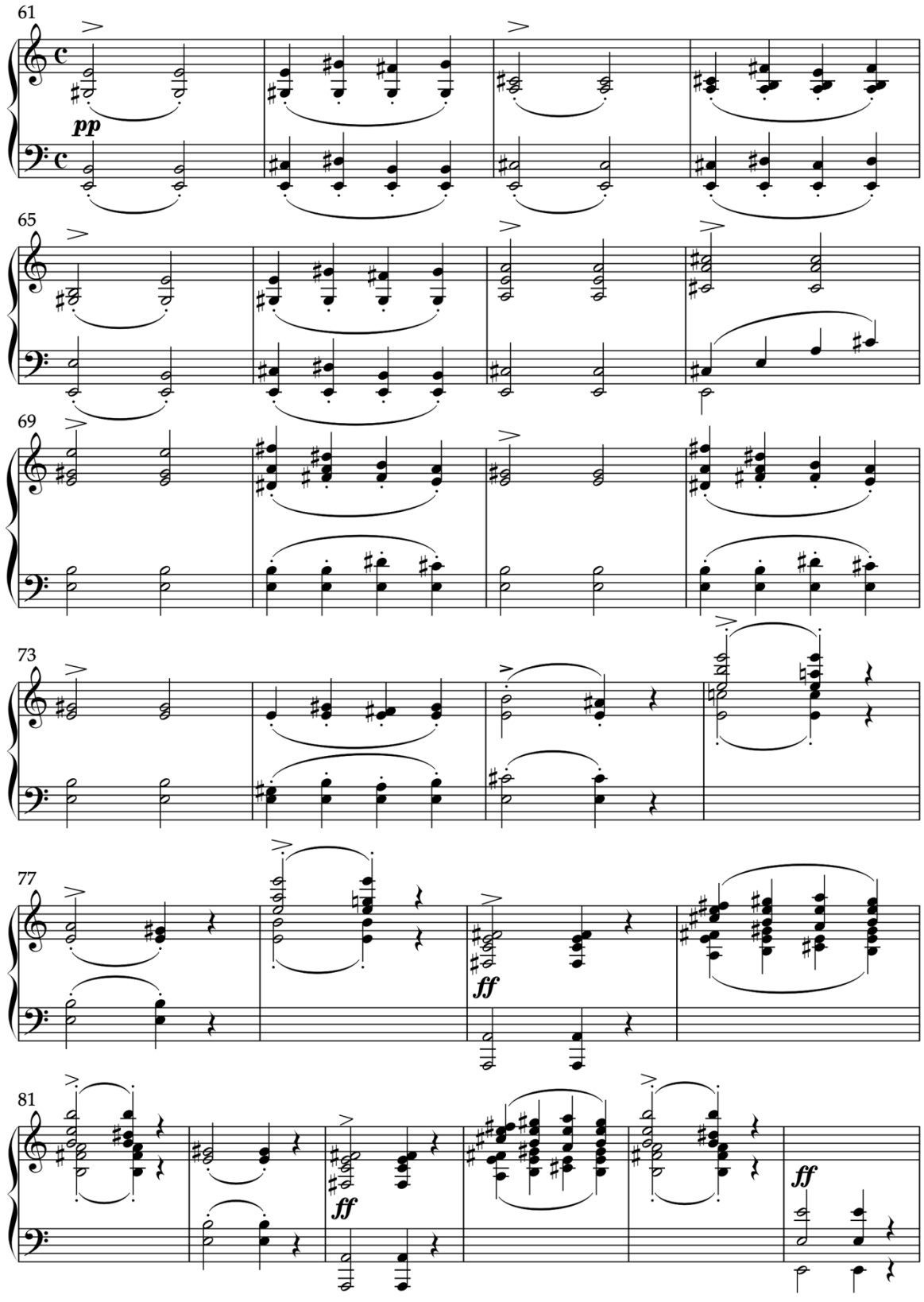
Recording 2.7 Zehn Variationen D 156, Variation II, bars 51–52 — Walter piano

In each of the examples, there is a close correlation between action and articulation choices, both of which form an integral part of the music's texture and character. The main theme of the Impromptu in B-flat major D 935/3, shown in Example 2.6, incorporates the *portato* articulation in the melody, in a similar manner to the D 899/1; it emphasises the melodic contour and accentuates the sonority of the piano through repetition rather than holding the note. In Example 2.7 the *portato* articulation is integral to the character of the accompaniment, for it enhances the sonority of the piano and resonance of strings, while maximising the responsive damper and hammer action of Viennese instruments.[22]

The resonance of the mid-register enhances certain textural decisions, as can be seen in Example 2.8 from the first movement of the Sonata in A minor D 784.

[22] This is also the case in the accompaniment of Variation III of the Impromptu in B-flat major D 935/3, a full performance of which can be heard in the Schubertiad recital, attached in the Appendix.

Example 2.8 Sonata in A minor D 784, first movement, bars 61–86

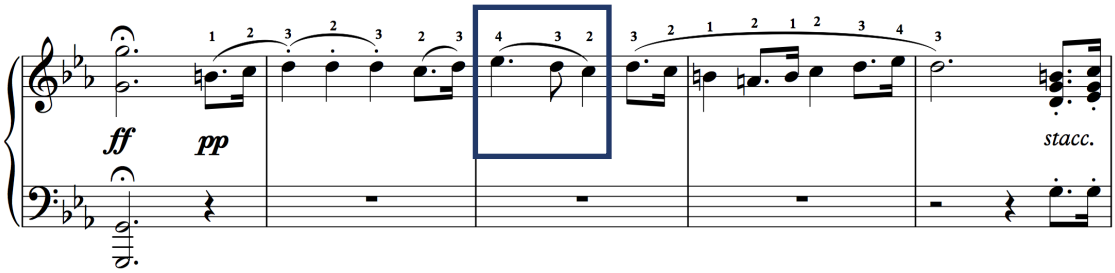


Recording 2.8 Sonata in A minor D 784, first movement, bars 61–86 — Walter piano

The passage shown in Example 2.8 is from the second subject, and the *portato* articulation appears amid a chordal texture, where timbral richness and natural reverberations intensify the character. This aligns with Hummel's comments regarding *portato*, where he notes that the instruction primarily occurs in 'passages of a singing character', and that 'the note must, as it were, be gently detached by the fingers and each, for itself, receive a certain degree of emphasis'.[23] As with the repeated crotchet D in the opening of D 899/1 and theme from D 935/3 [Example 2.6], so here the *portato* articulation gives direction to the line through the chordal repetition as well as building the timbral resonance through sympathetic vibrations of the piano. The foregrounding of the warm sonorous chords in the dominant E major with these instrument features provides a striking contrast to the despairing bare octaves that open the movement. The sensitive response of the action also plays a role in voicing the chords at the top of the texture, a feature to which I return in the discussion of textures later in this chapter.

Specific articulation instructions reflect the likelihood of Schubert's familiarity with the action and function of the dampers. To understand the instrument's features is to imagine ways of exploring and developing initial ideas, possibly formed at the piano or through extensive performance experience. The descending minor third with a passing note marked with a slur in bar 3 of D 899/1 shows an articulation decision derived from an understanding of the keyboard action [Example 2.9].

Example 2.9 Impromptu in C minor D 899/1, bars 1–5 — descending line



[23] Hummel, *Theoretical and Practical Course — Volume 1*, p. 65.

Recording 2.9 Impromptu in C minor D 899/1, bars 1–5 — descending line — Stein piano

The recording of Example 2.9 on the Stein piano shows the closeness of the fingers to the keys, with the shallow key depth and responsive action giving shape to the line and the legato articulation. Considering these observations, together with the conventions of improvisatory and melodic practices present in the main theme, calls attention to the ways in which performance feeds into the compositional vocabulary of the Impromptu's opening material and sets the scene for what follows.

Rhythm: dotted vs. triplets

Scholars have debated, at length, dotted rhythms in Schubert's music.[24] Some of this discourse stems from the practice of executing dotted rhythms in the eighteenth century, with reference to performance manuals of the time.[25] For Schubert's music, the debate revolves around 'overdotting' and 'underdotting', as well as the assimilation of dotted rhythms into triplets. David Montgomery, in his survey of the debate, remarks that some of the uncertainty stemmed from how performers, editors and analysts interpreted Schubert's writing.[26] He notes that, 'we may speculate safely that had he [Crelle] known Schubert's great instrumental works he might have classed them with those of other "very correct" composers', because of the great care Schubert took to guide performers with tempo and expressive markings as well as making several versions of a single song; Schubert was 'no one's notational "Schwammerl"'.[27] Among the conclusions from this

[24] See Paul Badura-Skoda, 'Triolenangleichung bei Schubert — win notch dimmer ungelöstes Problem?', *Üben & Musizieren*, 4 (1992), pp. 8–14; Franz Eibner, 'The Dotted-Quaver and Semiquaver Figure with Triplet Accompaniment in the Works of Schubert', trans. by Maurice J. E. Brown in *The Music Review*, 23 (1962); David Montgomery, 'Triplet Assimilation in the Music of Schubert: Challenging the Ideal', *Historical Performance*, 6/2 (1993), pp. 79–97, and the ensuing exchange with Malcolm Bilson in *Historical Performance* 7/1, pp. 27–31; Sandra P. Rosenblum, *Performance Practices in Classic Piano Music* (Indiana: Indiana University Press, 1991), pp. 299–304.

[25] This includes treatises by J. J. Quantz, C. P. E. Bach, L. Mozart, J. A. P. Shulz and J. P. Kirnberger, D. G. Türk, and H. C. Koch.

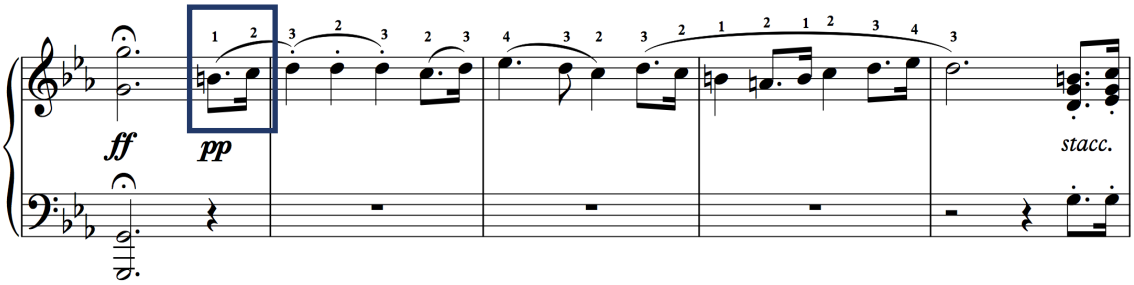
[26] David Montgomery, *Franz Schubert's Music in Performance: Compositional Ideals, Notational Intent, Historical Realities, Pedagogical Foundations* (New York: Pendragon Press, 2003), pp. 83–99.

[27] Montgomery, *Music in Performance*, p. 86 — Montgomery here references the nickname 'little mushroom' which encouraged the image of Schubert as good-natured and someone who was taken advantage of (in life and death) rather than a man who was fully immersed in his art and fully aware of every pen stroke and note written. Schubert is a composer whose image and reception changed greatly

debate is the observation that Schubert was fully aware of what he wrote: if he required something overdotted (double dotted) he would write it so, while if he wanted underdotting and assimilation of rhythms he would have made such instructions clear.

Thinking about the light action offers a fresh view of Schubert's frequent use of dotted rhythms. In the Impromptu D 899/1, the anacrusis (a dotted quaver to semiquaver) lifts and moves the line to the strong beat, and it is a recurring rhythmic motif throughout the piece [Example 2.10].

Example 2.10 Impromptu in C minor D 899/1, bars 1–5 — dotted rhythm anacrusis motif



Recording 2.10 Impromptu in C minor D 899/1, bars 1–5 — dotted rhythm anacrusis motif — Stein piano

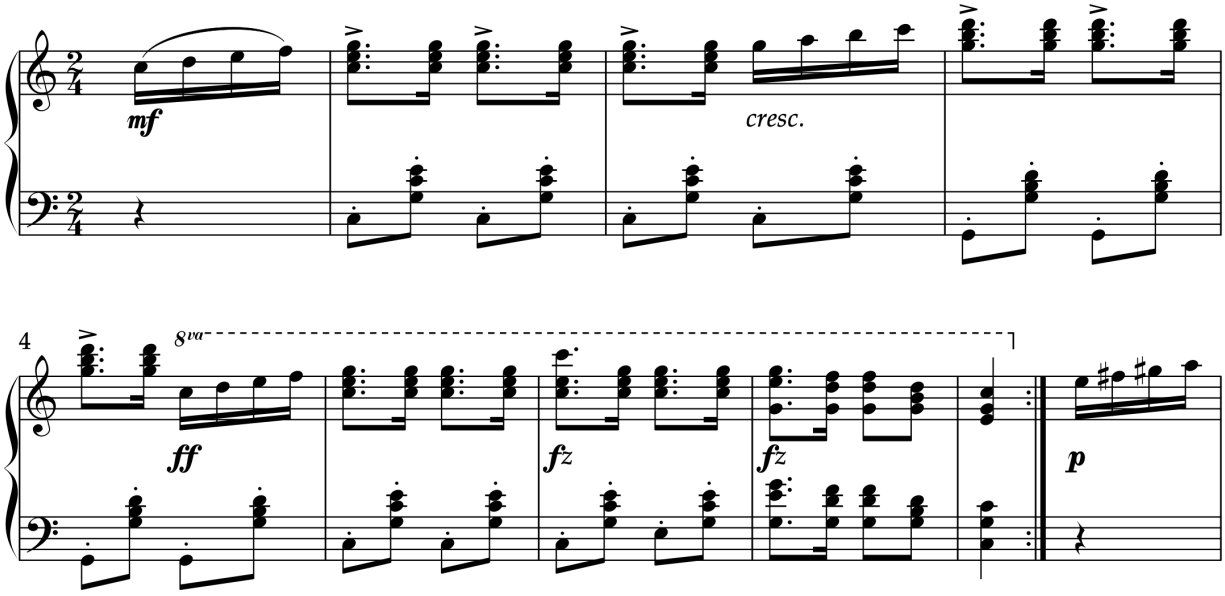
The quick action permits greater rhythmic precision, as demonstrated in the recording of Example 2.10. As noted previously, authors from C. P. E. Bach and Türk to Georg Fridrich Wolf, John Nepomuk Hummel, and Johann Adam Hiller, noted how the piano was a preferred instrument for improvisation, in part due to its shallow key depth and

since his death in 1828. For further reference to Schubert as the 'little mushroom' and his image, both during his lifetime and afterwards, see Christopher H. Gibbs, '"Poor Schubert": images and legends of the composer', in *The Cambridge Companion to Schubert*, ed. by Christopher H. Gibbs (Cambridge: Cambridge University Press, 1997), pp. 36–55 and pp. 241–283; Otto Erich Deutscsh, *Schubert: Die Erinnerungen seiner Freunde* (Wiesbaden: Breitkopf & Härtel, 1957, reprint 1983), trans. by Rosamund Ley and John Nowell, *Schubert: Memoirs by his Friends* (London: Adam and Charles Black, 1958), p. 111, p. 226 and p. 252; Suzannah Clark, *Analyzing Schubert* (Cambridge: Cambridge University Press, 2011), pp. 6–55; Donald Francis Tovey, 'Franz Schubert' from *Heritage of Music Volume 1* (Oxford University Press, 1927) in Donald Francis Tovey *The Main Stream of Music and other Essays* (New York: Meridian Books, 1959), pp. 103–133.

responsive action; they also drew attention to the close synergies among pianistic technique, the instrumental features, and the main tenets of improvisation and composition.[28] The synthesis of these techniques is demonstrated in the two-note D 899/1 anacrusis, where the stepwise contour (noted in discussions of improvisation) and the light key action combine in the choice of dotted rhythm.

It is perhaps not surprising that dotted rhythms are a recurring feature in Schubert's music, across all genres, when their place in contemporaneous literature, from composition workbooks to treatises on keyboard technique, and link to the action are taken into consideration [Examples 2.11–2.12].

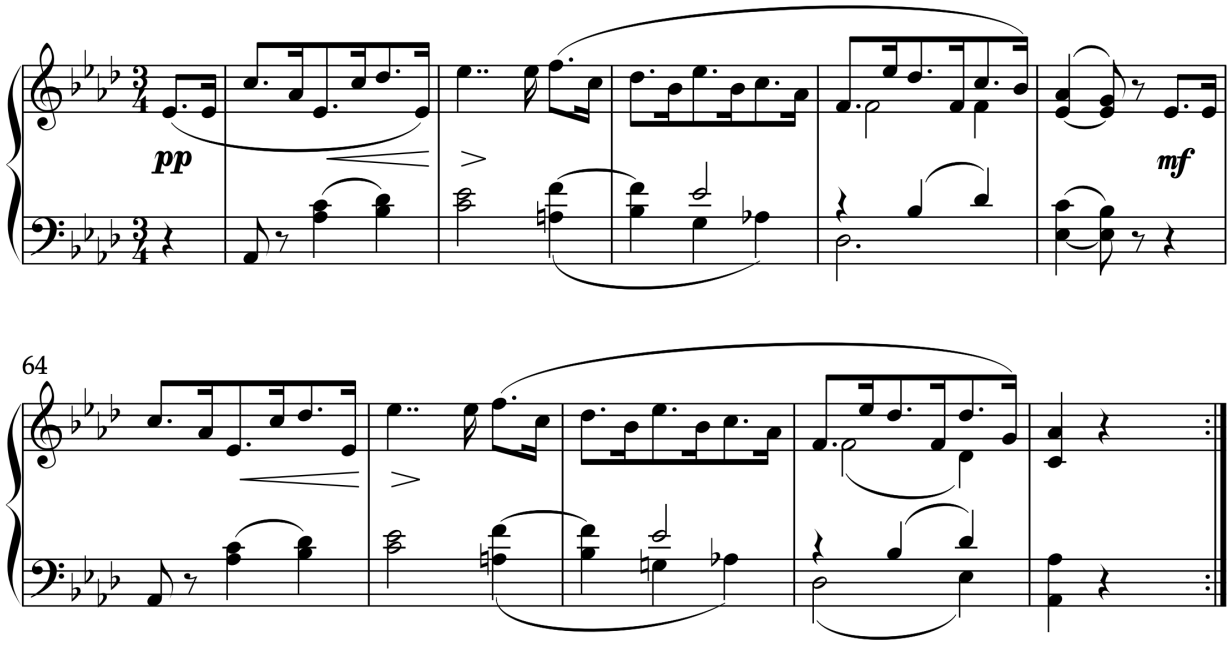
Example 2.11 Grazer Galopp D 925, bars 1–8



Recording 2.11 Grazer Galopp D 925, bars 1–8 — Walter piano

[28] C. P. E. Bach, *Essay*; Türk, *Klavierschule*; Wolf, *Unterricht Im Klavierspielen*; Hummel, *Theoretical and Practical Course — Part III,* p. 39; Hiller, *Anweisung zum musikalisch-zierlichen Gesange*.
For wider context see Cole, *The Pianoforte in the Classical Era*, pp. 306–307; Bilson, 'Schubert's piano music and the pianos of his time', pp. 263–271; Bilson, 'The Viennese fortepiano', pp. 158–162; P. Badura-Skoda, 'Playing the early piano', pp. 477–480; Rowland, 'Pianos and pianists c. 1770–c. 1825', pp. 22–26.

Example 2.12 Zwei Scherzi D 593/2, Trio, bars 59–68



Recording 2.12 Zwei Scherzi D 593/2, Trio, bars 59–68 — Stein piano

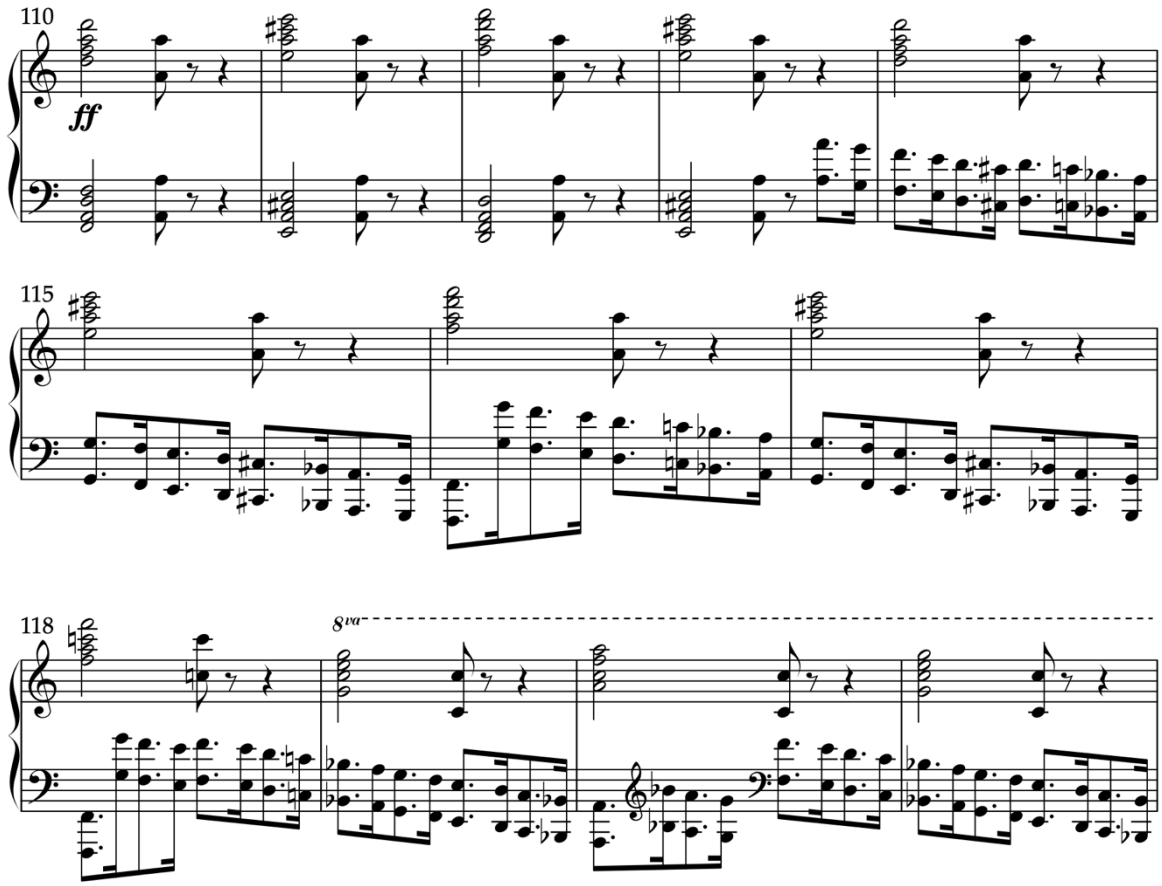
As in the C minor Impromptu, so in these examples (taken from contrasting contexts) the dotted rhythm forms an integral part of the thematic development, whether long or short, and in both melodic and accompaniment roles. Example 2.11, from Schubert's Grazer Galopp D 925, features the dotted rhythm as part of the thematic material in a chordal texture. In this instance the rhythm is not the only aspect to benefit from the action; the repetition of the chords does too. The escapement mechanism, incorporated on all pianos by the turn of the nineteenth century, ensured the keys did not jam with rapid repetition or passagework; the shallower keys also played a role in the control and return of the action.[29] In Example 2.11 the control afforded by the action moves the phrase forward and the precision of the dotted rhythm captures the character of the dance. This

[29] The escapement mechanism on Viennese pianos was attributed to Johan Andreas Stein c. 1780. For further discussion of the escapement mechanism, see Bilson, 'The Viennese Fortepiano', pp. 158–162; P. Badura-Skoda, 'Playing the Early Piano', pp. 477–480; Huber, 'Was the "Viennese Action" Originally a Stossmechanik?', pp. 167 and pp. 169–182; Rita Steblin, 'Early Viennese Fortepiano Production: Anton Walter and New Invention by Johann Georg Volkert in 1777–1783', *Studien zur Musikwissenschaft*, 55 (2009), pp. 269–302.

same control is vital in Example 2.12, taken from the Trio of Zwei Scherzi D 593/2, where the dotted rhythm is used as an anacrusis and main feature of the theme. Like the anacrusis in the opening of the C minor Impromptu, the Scherzo anacrusis lifts the line to the first beat of the bar and provides a 'skipping' character to the dance as it moves to the strong beat in bars 2 and 5, the latter also emphasised by a double 6-5 and 4-3 suspension. Both examples — the Galopp and Scherzo — gives an indication of the close connection between the action and the character of the dotted rhythm, its forward motion and dance-like momentum.

As the responsive action is uniform across the keyboard, the dotted rhythm can be used in any area of the register, as shown in Example 2.13 where it appears in octaves in the bass line of the opening movement of Schubert's Sonata in A minor, D 784.

Example 2.13 Sonata in A minor D 784, first movement, bars 110–121



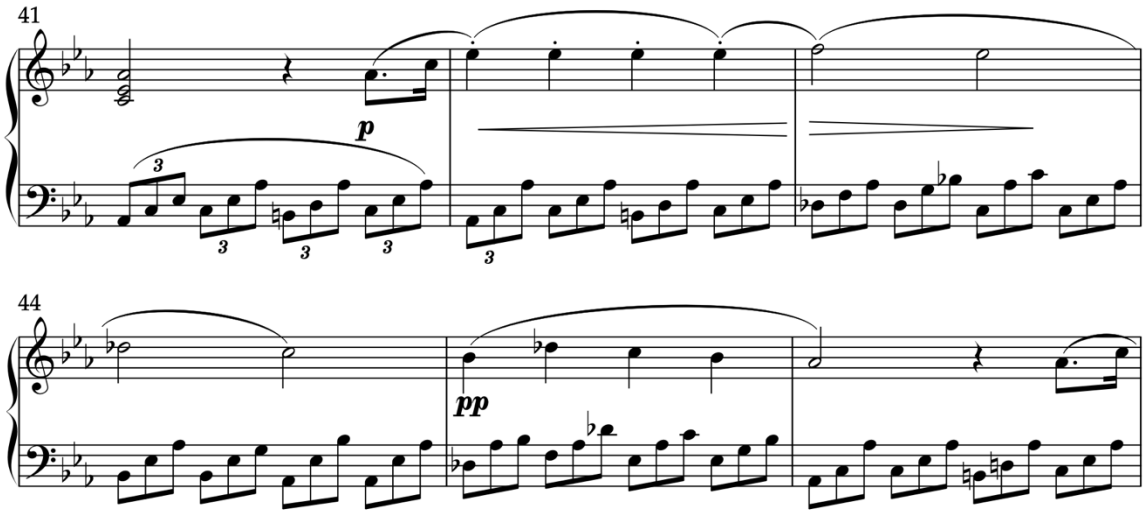
Recording 2.13 Sonata in A minor D 784, first movement, bars 110–121 — Walter piano

Here the right-hand rhythm is a motivic element from the opening phrase as well as the dotted rhythm that forms the main point of melody in the cascading bass line. The light action allows a control of the rhythm and phrasing of the line in each case, particularly as the octave bass line is in octaves.

Textures as personality traits

Alongside rhythmic aspects, the wide range of textures in Schubert's piano music are intricately connected with the light and responsive action. David Breitman notes in *Piano-Playing Revisited* that 'Schubert's piano pieces […] are as notable for the richness and variety of the accompaniment figures as for the originality of the melodies and harmonies'.[30] The D 899 Impromptus demonstrate the breadth of textural combinations at Schubert's disposal. One example is introduced in bar 41 of the C minor Impromptu, where the action provides clarity to the contours of the broken-chord accompaniment as the upper notes mirror those in the right hand [Example 2.14].

Example 2.14 Impromptu in C minor D 899/1, bars 41–46



[30] David Breitman, *Piano-Playing Revisited: What Modern Players Can Learn From Period Instruments* (New York: University of Rochester Press, 2021), p. 124.

Recording 2.14 Impromptu in C minor D 899/1, bars 41–46 — Walter piano

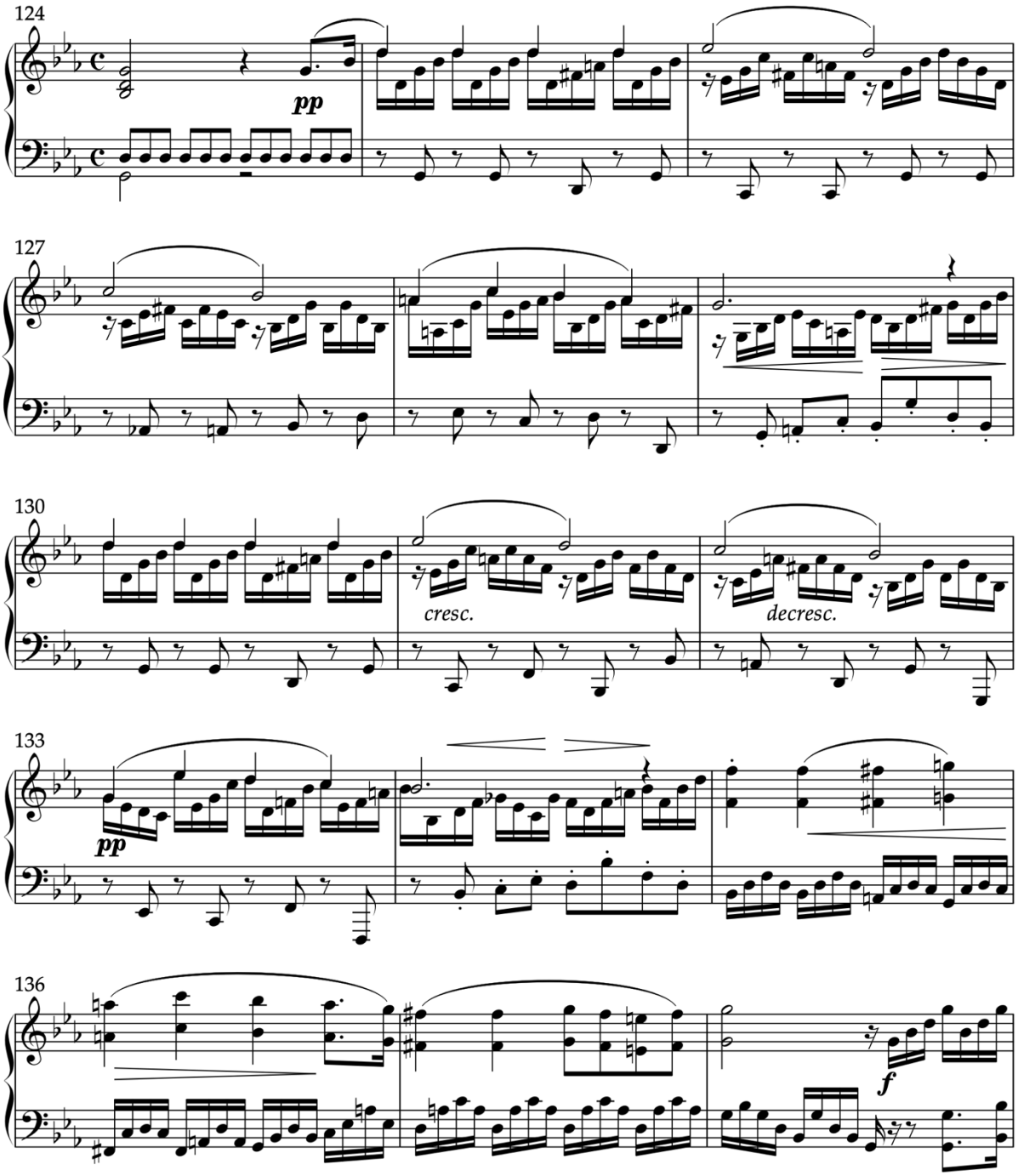
The intricacy of this cross-rhythm texture comes to life through the light action and the technical precision it affords. The dotted rhythm takes precedence in the texture owing to its prominent placement in the opening theme, and as the metre is 4/4, the triplet quavers are a 'guest'.[31] The action also provides balance to the two aspects of the texture and precision of the cross-rhythm (dotted rhythm against triplet quavers). Brian Black describes the secondary 'B' theme as a 'vision-like quality with its flowing triplet quaver accompaniment', while Charles Fisk marks it as an escape, an instance where 'reminiscence of fantasy can intrude upon other kinds of awareness'.[32] The fusion of cross-rhythm and the flowing triplet quaver accompaniment creates a warm and lyrical atmosphere that is at once removed from and simultaneously connected to the ethos of the opening theme.

The significance of light action — its affording of greater finger control, unique singing quality, and a range of expression — extends also to textures that feature a melody with a moving inner accompaniment. The first of these, from the Impromptu in C minor D 899/1, occurs in a statement of the secondary theme (originally seen in bar 41) in G minor [Example 2.15].

[31] Montgomery, *Music in Performance*, p. 99. Schubert's use of triplet quavers will be discussed later in this chapter.

[32] Brian Black, 'Lyricism and the Dramatic Unity of Schubert's Instrumental Music: The Impromptu in C minor, D 899/1', in *Drama in the Music of Franz Schubert*, ed. by Joe Davies and James William Sobaskie (Woodbridge: Boydell Press, 2019), p. 239; Charles Fisk, *Returning Cycles: Contexts for the Interpretation of Schubert's Impromptus and Last Sonatas* (Berkeley: University of California Press, 2001), p. 126. See also Joe Davies, 'Franz Schubert, Death, and the Gothic', in *Schubert's Piano*, ed. by Matthew Gardner and Christine Martin (Cambridge: Cambridge University Press, forthcoming), where the transformation of this material forms a discussion of distortion and doubleness.

Example 2.15 Impromptu in C minor D 899/1, bars 124–138

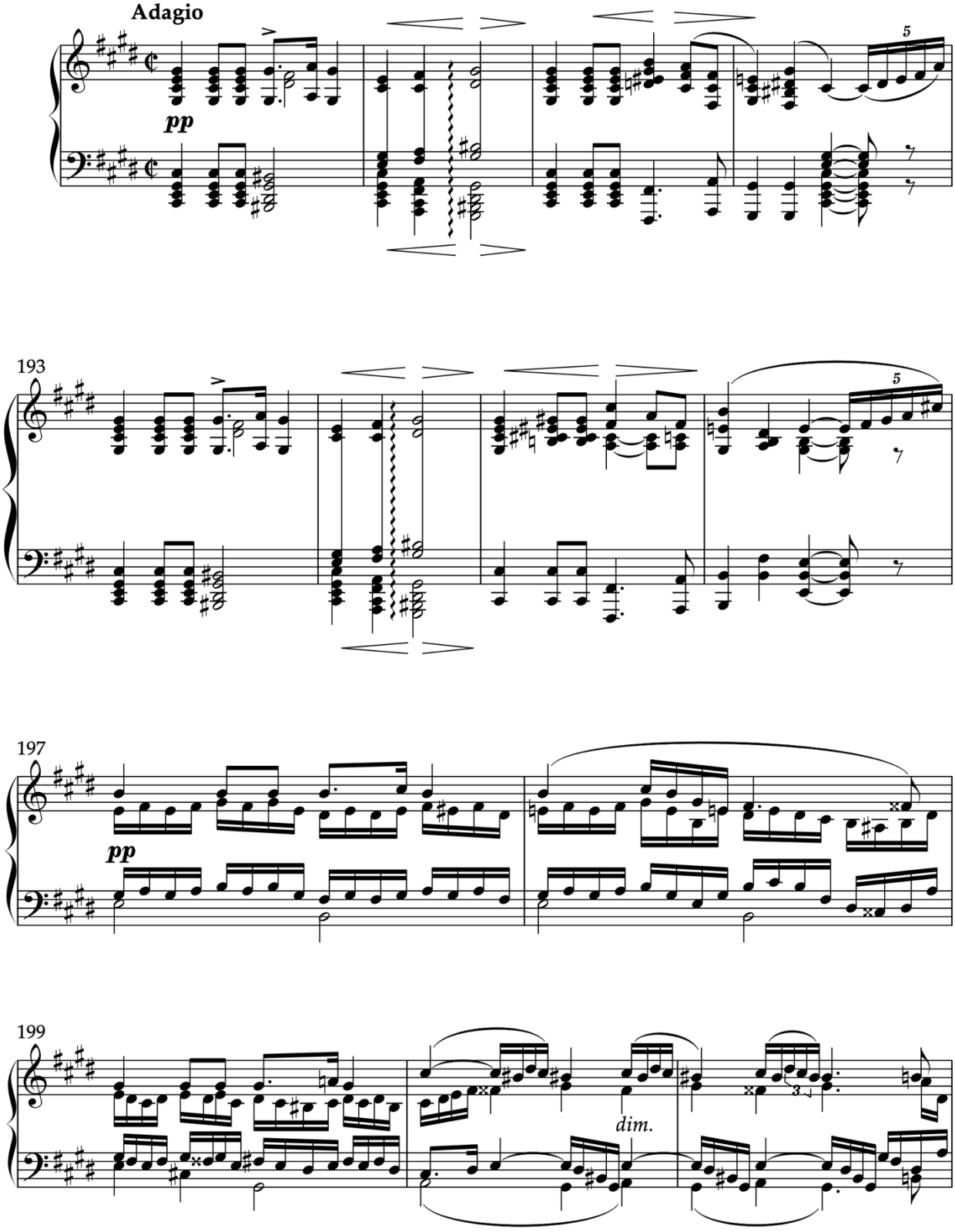


Recording 2.15 Impromptu in C minor D 899/1, bars 124–138 — Streicher piano

The change of texture unleashes a contrasting side to the secondary theme: whereas it was initially serene and calming, it is now tense and on edge. Black characterises this iteration of the theme as anxious, a 'feeling expressed in a nervous semiquaver accompaniment and syncopated quaver bass'.[33] The minor tonality also accentuates this character, as does the interplay of the textural lines, with the off-beat staccato bass line also adding to the sinister feeling. Not only is the light action intrinsically linked to the control and even flow of the moving texture, but in tandem with the responsive dampers it offers an expressive range with immediate effect: *sforzandi* (a rapid dying away of the sound), for instance, would, as the instruction indicates, decay quickly. This aspect of the action also affords clear voicing of chordal and multi-layered textures, as can be heard in the recording of Example 2.15 as well as in Example 2.16, from the slow movement of the 'Wanderer' Fantasy D 760.

[33] Black, 'Lyricism and the Dramatic Unity', p. 239.

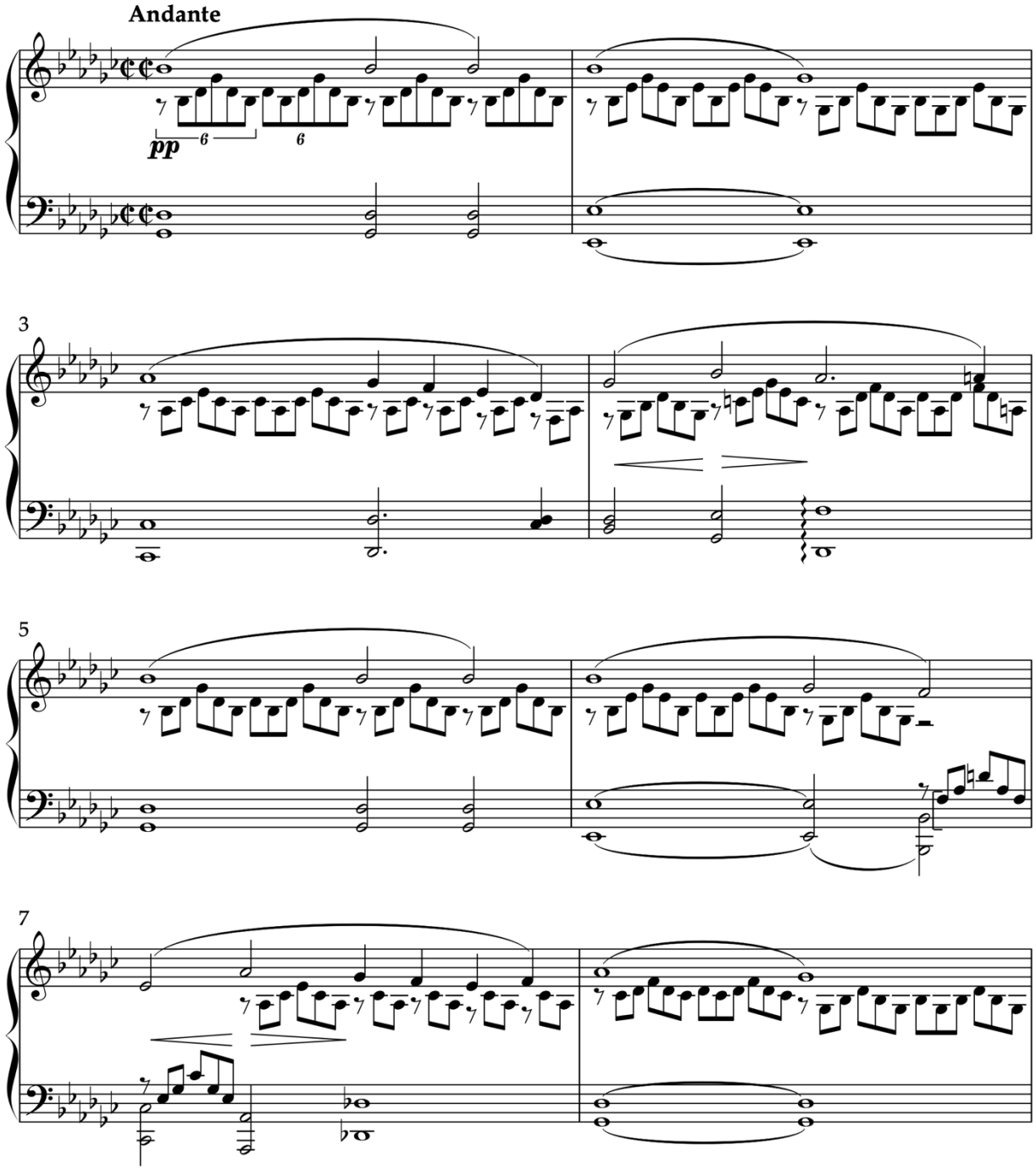
Example 2.16 'Wanderer' Fantasy D 760, bars 189–201



Recording 2.16 'Wanderer' Fantasy D 760, bars 189–201 — Streicher piano

A chorale style theme is seen initially, with full chords in both the left and right hands, centred in the bass to mid-register of the piano, from which the theme develops to a four-part texture with sustained bass and treble lines and inner moving semiquavers (in both hands). The action affords control of the chordal texture, ensuring the melodic aspects are voiced while the nature of the dampers provides transparency for all layers of the texture to be heard. The semiquaver accompaniment, as with dotted rhythms and passagework, links directly to the light action. This is also the case in the Impromptu in G-flat major D 899/3, where a sustained melody and bass is heard throughout with a rippling inner quaver accompaniment [Example 2.17].

Example 2.17 Impromptu in G-flat major D 899/3, bars 1–8



Recording 2.17 Impromptu in G-flat major D 899/3, bars 1–8 — Graf piano

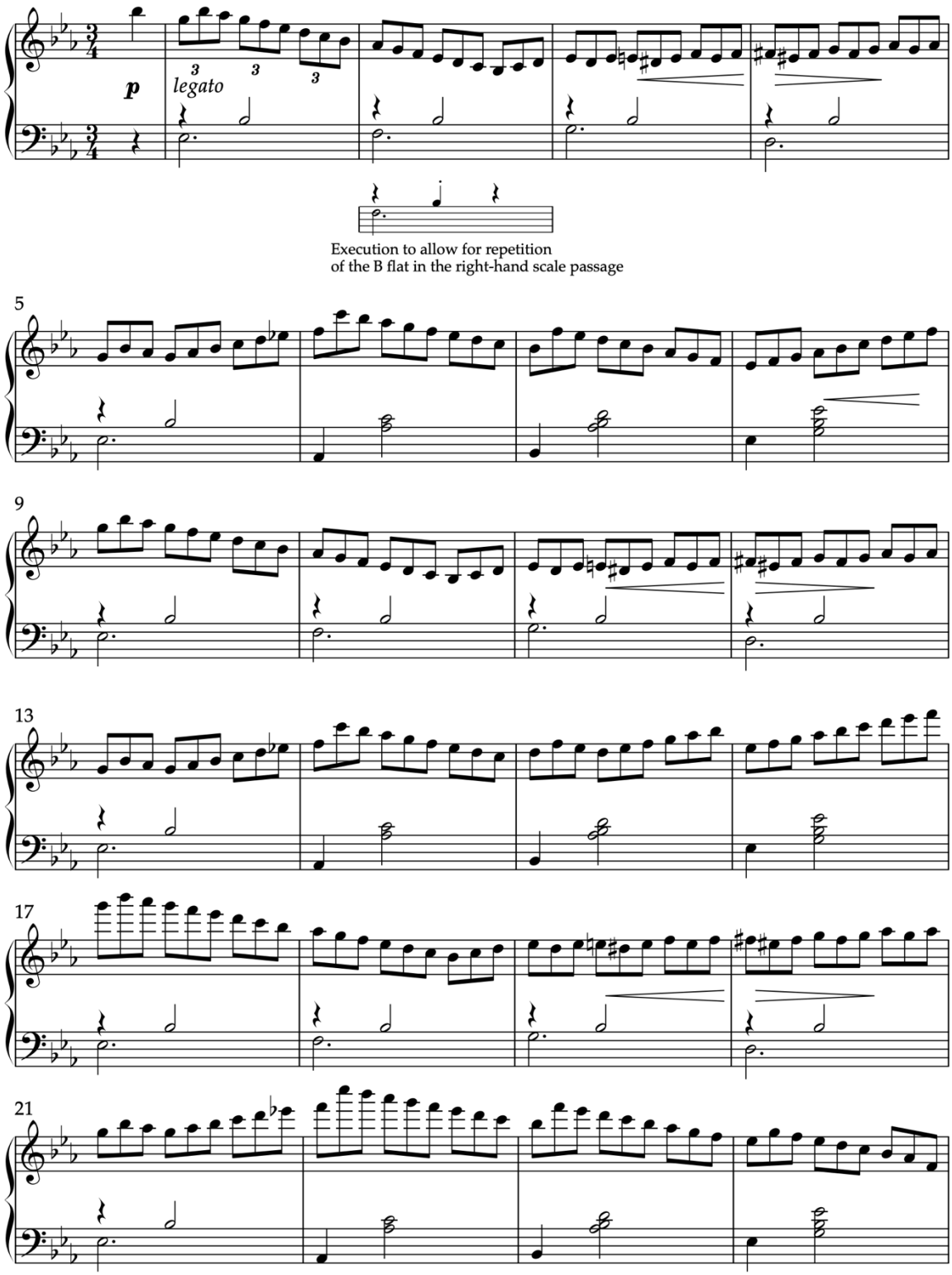
The singing quality of the Viennese instruments was a particular consequence of the shallow key depth and responsive action, as it affords greater connection between the

fingers and keys to hammers and strings. Bilson noted that music from the late eighteenth and early nineteenth century contains passages that are 'eminently realisable' with the music calling 'not for richness of sound, but for lightness, clarity and elegance'.[34] In D 899/3 [Example 2.17] the texture is intrinsic to the meditative character of the song-like sustained melody and its rippling accompaniment, the action affording a transparency that distinguishes each layer of the texture.[35] The recording of Example 2.17 demonstrates the timbral qualities of the Viennese instruments and the singing tone Schubert and his contemporaries were accustomed to. Schubert himself wrote, in a letter to his parents on 25 July 1825, that 'several people assured me that the keys become singing voices under my hands' (he was referring to a performance of his own Piano Sonata in A minor D 845).[36] The reference to 'singing voices' is particularly salient when considered alongside the lyrical melodies and importance of balance in Schubert's textures, textures that are not limited by their complexity but illuminated by the clarity of Viennese instruments.

The adaptability of textures, rooted in passagework and broken chords, feature throughout a range of Schubert's piano works, a consideration of which adds further layers to the intersections between performance and composition in his creative world. Examples 2.18 and 2.19, from the second and fourth Impromptus in the D 899 set, both open with passagework that plays an integral role throughout.

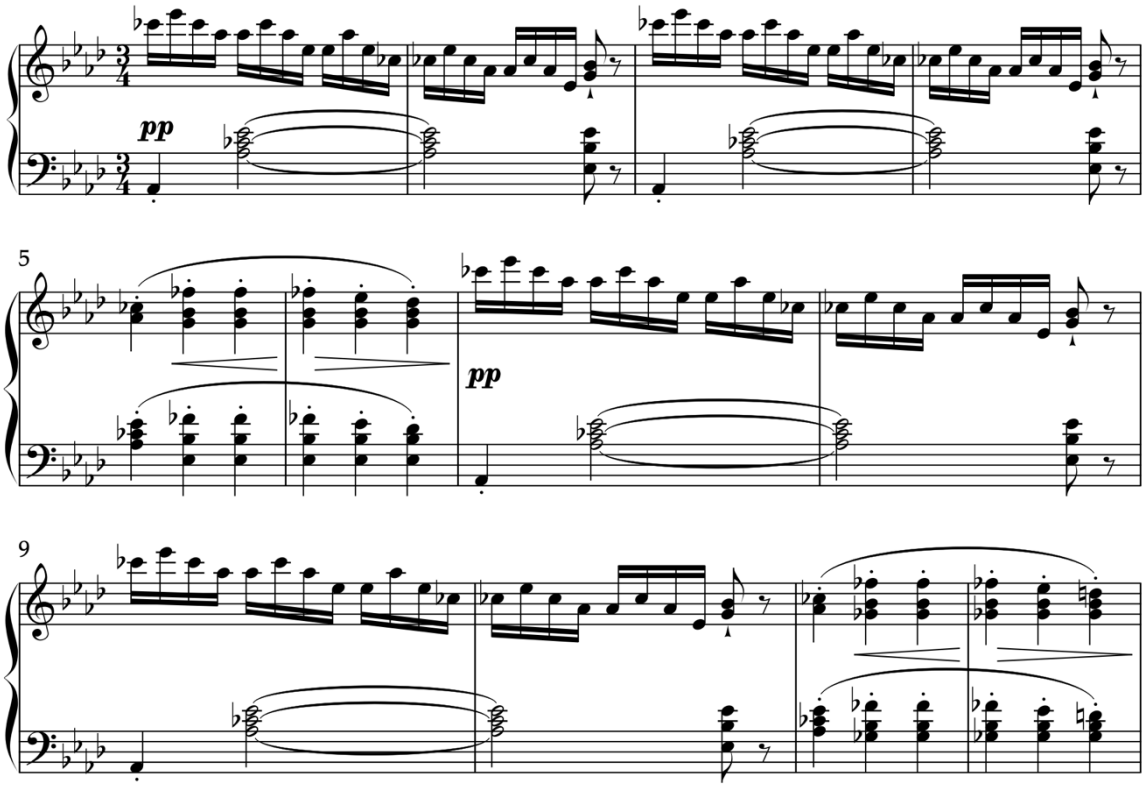
[34] Bilson, 'The Viennese fortepiano', p. 158.
[35] It is worth noting that the broken chord accompanist can be both meditative, as in Example 2.17, and anxious, like in Example 2.15, depending on the context and other factors, such as harmony, melody, rhythms, and tonality. On the one hand, in Example 2.17 the tonality is major and the harmonies mainly diatonic, with rhythms elsewhere in the texture on the beat and sustained. On the other hand, in Example 2.15 the bass line is off beat and creates a nervous impetus on its own, coupled with the minor tonality and more chromatic harmonic movement.
[36] Otto Erich Deutsch, *Schubert: Die Dokumente seines Lebens* (Kassel: Bärenreiter Verlag, 1964, reprint 1980 and 1996); trans. by Eric Blom, *Schubert: A Documentary Biography* (London: J. M. Dent & Sons, 1947); and *The Schubert Reader: A Life of Franz Schubert in Letters and Documents*, trans. by Eric Blom (New York: W.W. Norton & Co., 1949), p. 436 and p. 441.

Example 2.18 Impromptu in E-flat major D 899/2, bars 1–24



Recording 2.18 Impromptu in E-flat major D 899/2, bars1–24 — Graf piano

Example 2.19 Impromptu in A-flat major D 899/4, bars 1–12



Recording 2.19 Impromptu in A-flat major D 899/4, bars 1–12 — Graf piano[37]

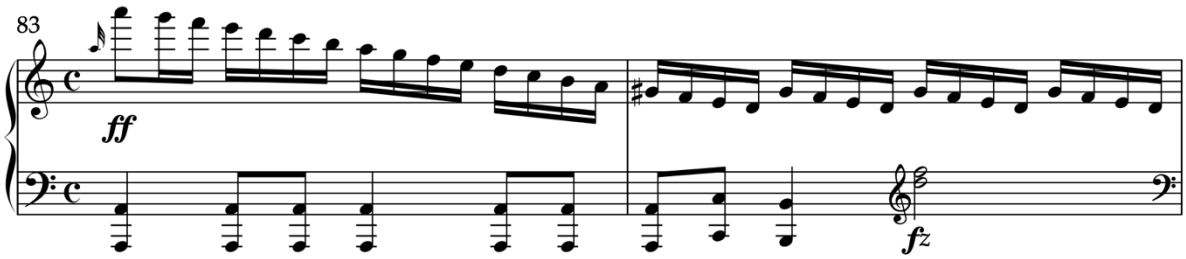
The experience of playing early nineteenth-century Viennese pianos is particularly revealing in the context of passagework. Example 2.18 is recorded on an 1819–1820 Conrad Graf, where the fluency of the triplet quavers and *Allegro* tempo are easily executed due to the action and shallow key depth. In comparison, on a piano such as Chopin's own 1848 Pleyel grand piano, the heavier action and deeper keys require a player to work at producing a fluent scale-based passage — akin to running at a full

[37] The Impromptu in A-flat major D 899/4 forms the encore for the Schubertiad Recital attached in the Appendix.

sprint through cloying mud.[38] While the effect can be achieved with practice and time to adjust to the heavier piano, the difference between instruments enlightens the nature of Schubert's writing; it is far more suited to the instruments he played. The light action illuminates the prevalence of passagework in keyboard music of the eighteenth into the nineteenth century, with Examples 2.18 and 2.19 demonstrating just two instances in Schubert's output where technique feeds into compositional choices. Both these examples belong to an 'improvisatory' genre, that of the impromptu, where performance was a starting point for compositional ideas, as mentioned earlier in this chapter, and bringing with it associations of spontaneous display.

Example 2.20 is taken from another genre associated with improvisatory practices, a fantasy [Example 2.20].

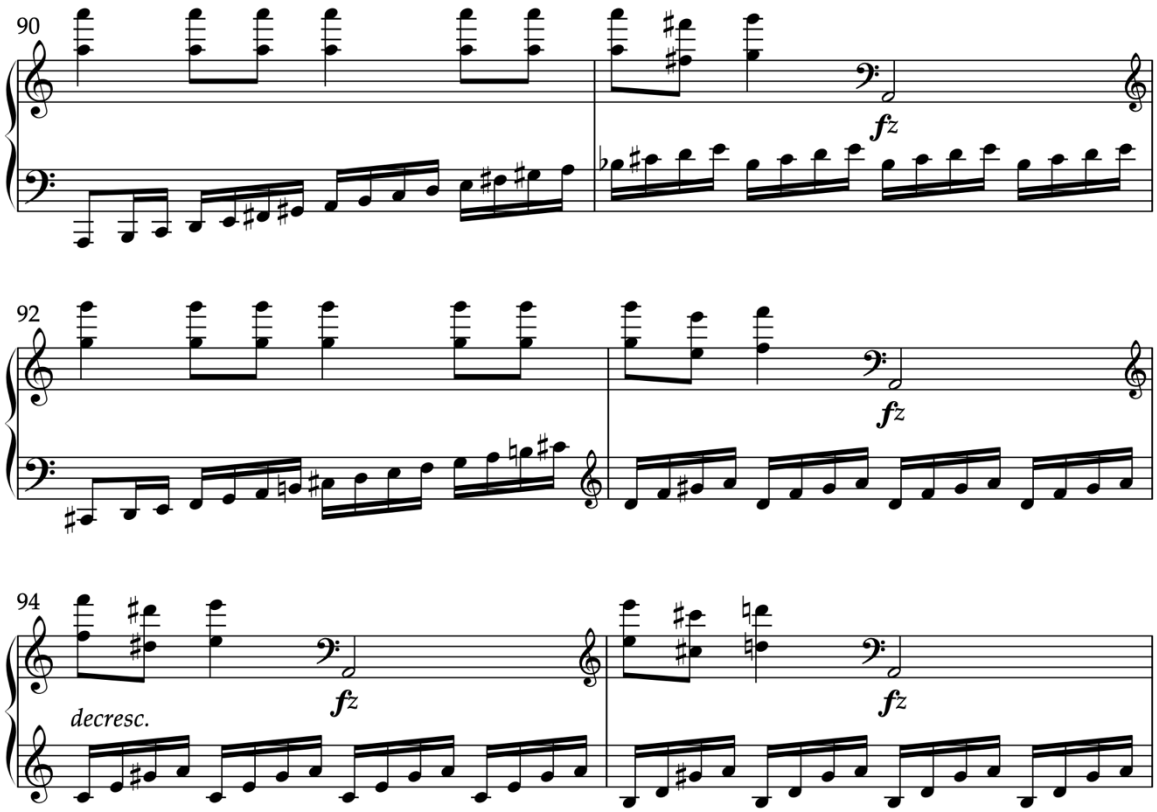
Example 2.20a 'Wanderer' Fantasy D 760, bars 83–84



Recording 2.20a 'Wanderer' Fantasy D 760, bars 83–84 —Walter piano

[38] Ignaz Pleyel followed the English method of piano construction throughout his life, and Chopin preferred his pianos above all others. Alec Cobbe and Christopher Nobbs, *The Cobbe Collection: Three Hundred Years of Composers' Instruments* (Woodbridge: Boydell Press, 2014), pp. 48–51.

Example 2.20b 'Wanderer' Fantasy D 760, bars 90–95

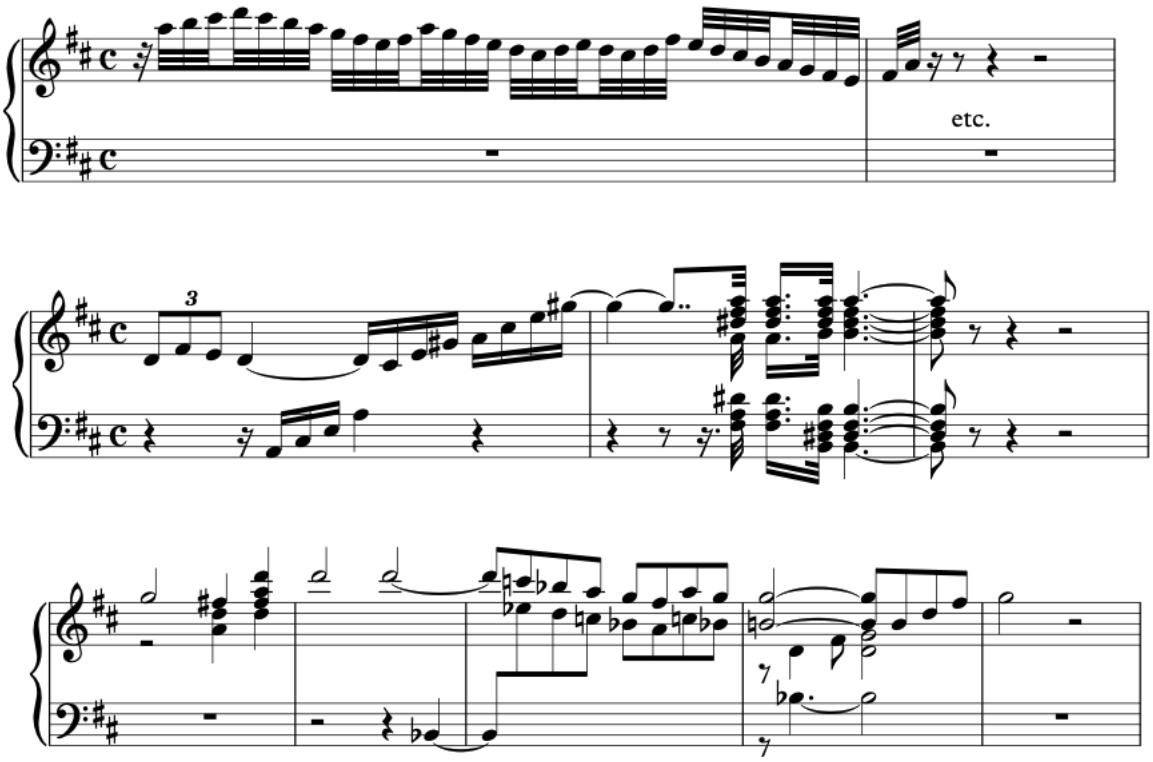


Recording 2.20b Wander Fantasy D 760, bars 90–95 — Walter piano[39]

In his chapter on improvisation, C. P. E. Bach used the fantasy as his case study for documenting several examples of improvisatory possibility, with many focusing on passagework figuration [Figure 2.4].[40]

[39] The passage was recorded separately to highlight the difference between the treble and bass registers.
[40] C. P. E. Bach, *Essay*, p. 430.

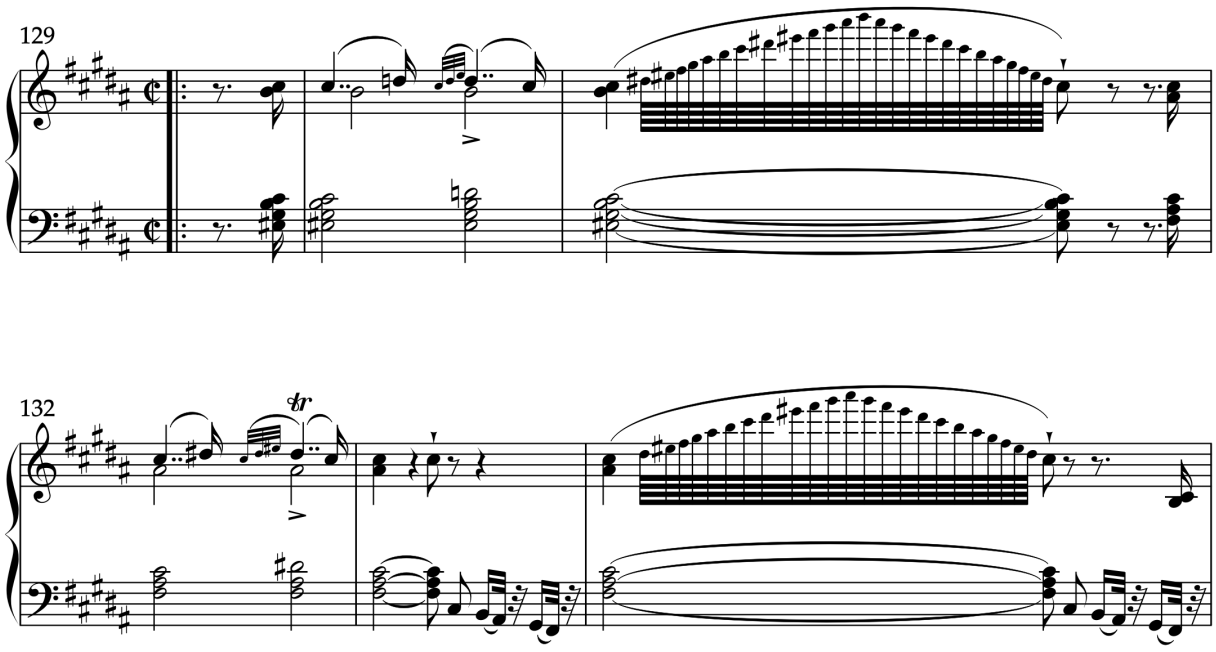
Figure 2.4 C. P. E. Bach, *Essays*, examples of varied figuration



These figurations are not only enlightening when considering the use of passagework in piano music, but they also show instances of dotted rhythms, multi-layered, and chordal textures, all of which can be found in myriad guises throughout Schubert's music. These contribute to the view of improvisatory and performance origins for some of Schubert's ideas, particularly when considering the keyboard action. The passage shown in Example 2.20 employs passagework as a main aspect of the texture, in both the treble and bass registers, maximising the uniformity of the light responsive action and presence of dampers across the Viennese keyboard.

Also significant are genres that are not as evidently associated with improvisation, such as the Klavierstücke D 946, but where aspects of their material nevertheless suggest an origin in performance [Example 2.21].

Example 2.21 Drei Klavierstücke D 946/1, bars 129–132



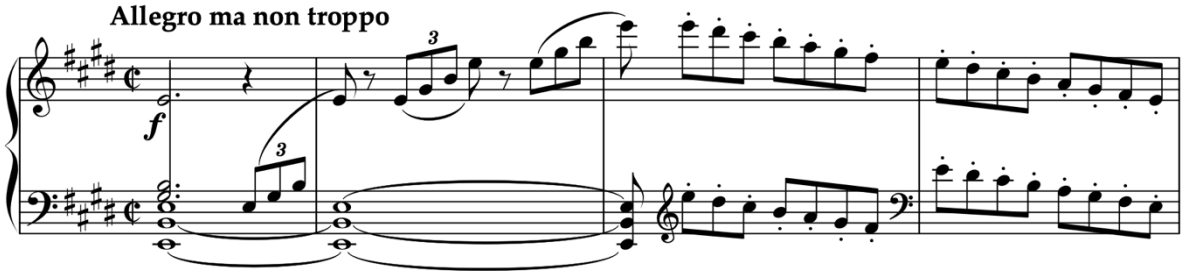
Recording 2.21 Drei Klavierstücke D 946/1, bars 129–132 — Walter piano

The Klavierstücke genre could be classed as 'composition improvisation' as defined by James Webster in connection with Haydn's keyboard music, wherein initial ideas explored at the keyboard are developed according to stylistic conventions of the time.[41] The action supports the likeliness of performance origins of this material; the decorative passagework, which exists outside of the normal time signature, is figuration which many pianists are more accustomed to seeing in scores by Chopin, where it features as a written out instance of his improvisatory and virtuosic thinking. The addition of the passagework in Example 2.21 is a flourish at the keyboard, not an intrinsic part of the melody or overall texture, but, in the case of Schubert's thinking, a chance to demonstrate virtuosic figuration facilitated by the light action.

[41] James Webster, 'The Rhetoric of Improvisation in Haydn's Keyboard Music', in *Haydn and the Performance of Rhetoric*, ed. by Tom Beghin and Sander M. Goldberg (Chicago: University of Chicago, 2007), pp. 172–212.

Salon evenings and gatherings, lessons on the piano and other instruments from a young age, ensured Schubert was well versed in the expressive possibilities of the piano. The Sonata in E major D 157, started in February 1815, demonstrates this in one of his earliest surviving works in the sonata genre [Example 2.22].[42]

Example 2.22 Sonata in E major D 157 first movement, bars 1–4

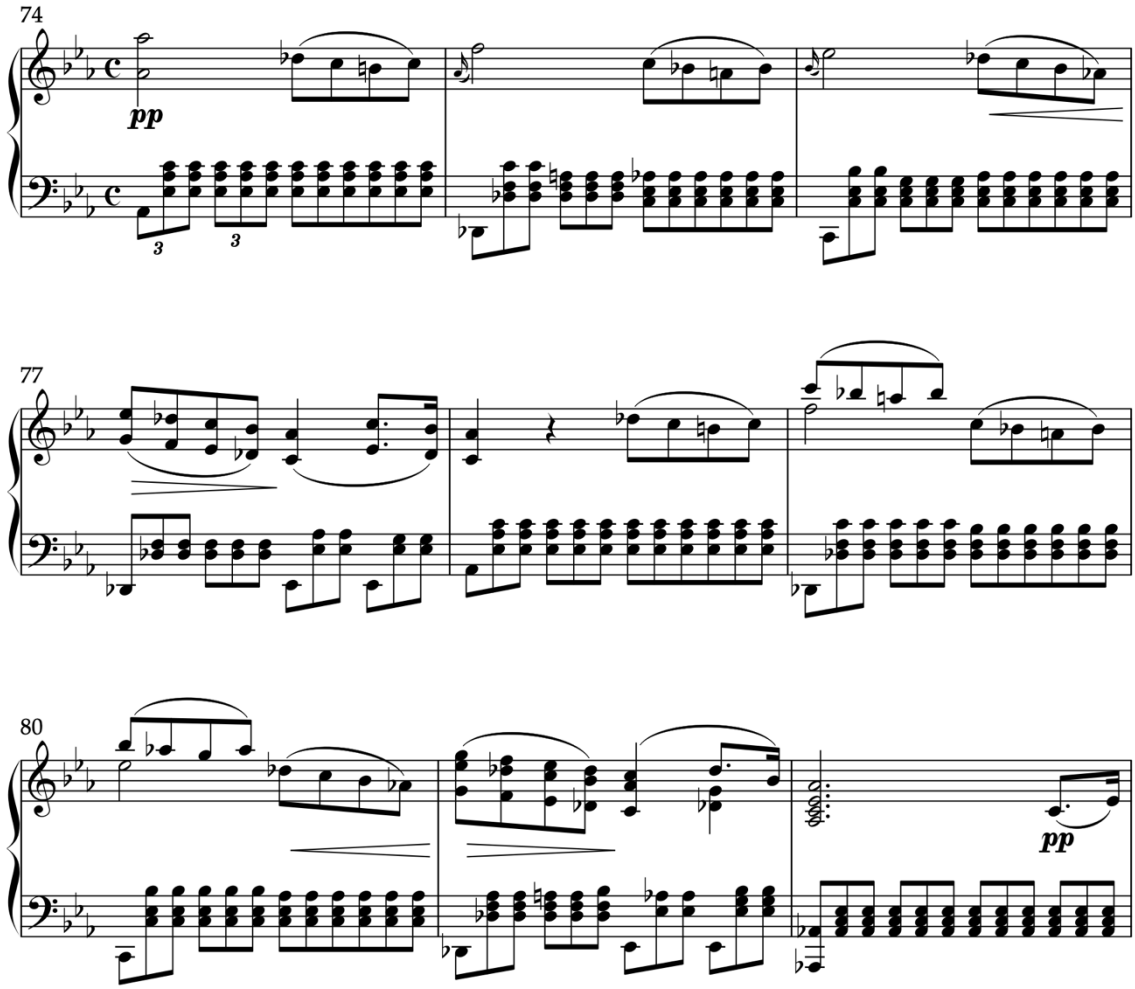


The structured, multi-movement nature of sonatas would suggest thought-through planning, yet ideas for the themes and textures must come from somewhere. The features of Viennese instruments, quite literally at his fingertips, were ingrained through experience, even at the young age of 17/18 when he composed the D 157 Sonata. Eva Badura-Skoda remarks of this Sonata (as a whole) that it 'displays typically Schubertian stylistic features and beauties', all reflecting an 'idiomatic style of writing […] for piano'.[43] Passagework, such as broken chords, is evidently an idiomatic texture for the piano made possible by the responsive action and shallow key depth, as illustrated in the recordings of Examples 2.18–2.21.

Chords and repeated notes, such as those shown in Examples 2.23–2.24, are similarly entwined with the action of Viennese keyboards. Knowledge of the instrument intersects here with conventions of technique, such as an awareness of fingering possibilities in ensuring lines are both playable and suited to the keyboard. [44]

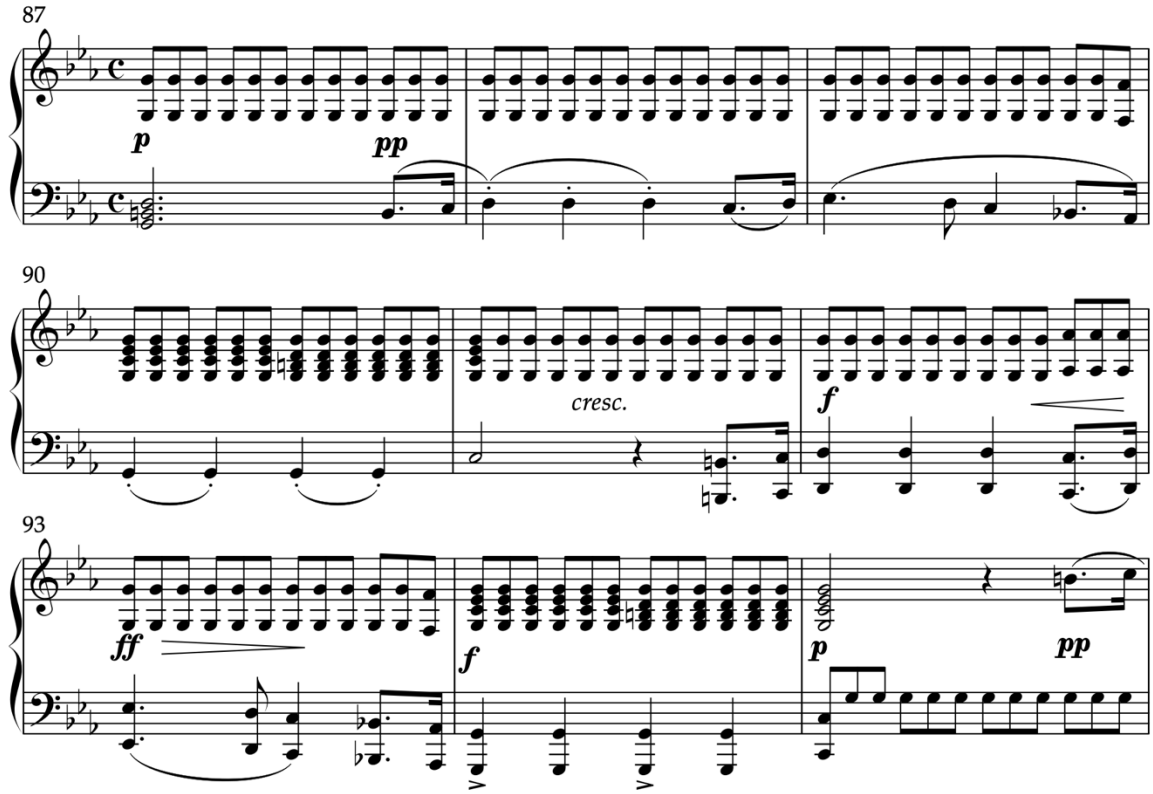
[42] A full performance of the Sonata in E major D 157 can be heard in the Schubertiad Recital attached in the Appendix.
[43] Eva Badura-Skoda, 'The Piano Works of Schubert', in *Nineteenth-Century Piano Music — Second Edition*, ed. by R. Larry Todd (New York: Routledge, 2004), p. 98.
[44] See the note fingering exercise cited earlier in this chapter from Türk, *Klavierschule,* p. 142.

Example 2.23 Impromptu in C minor D 899/1, bars 74–82



Recording 2.23 Impromptu in C minor D 899/1, bars 74–82 — Streicher piano

Example 2.24 Impromptu in C minor D 899/1, bars 87–95



Recording 2.24 Impromptu in C minor D 899/1, bars 87–95 — Streicher piano

As the recordings of these examples show, given that the repetition is in chords and octaves, involving multiple notes, swapping between fingers on the repeated notes would not occur in the same way as it would in the opening bars of the Impromptu. However, the control of the lines and the character conveyed through the repetition prevails due to the light action. The repeated chords and octaves of Examples 2.23 and 2.24, like the broken chords of Example 2.14, create a sense of expectation stemming from the repetition and uncertainty of where they are going and when they will stop. In Example 2.23, where the passage forms a bridge from the more expansive secondary theme to the return of the primary theme, the repeated chords provide a harmonic underpinning as the music modulates from A-flat major back to C minor, as well as

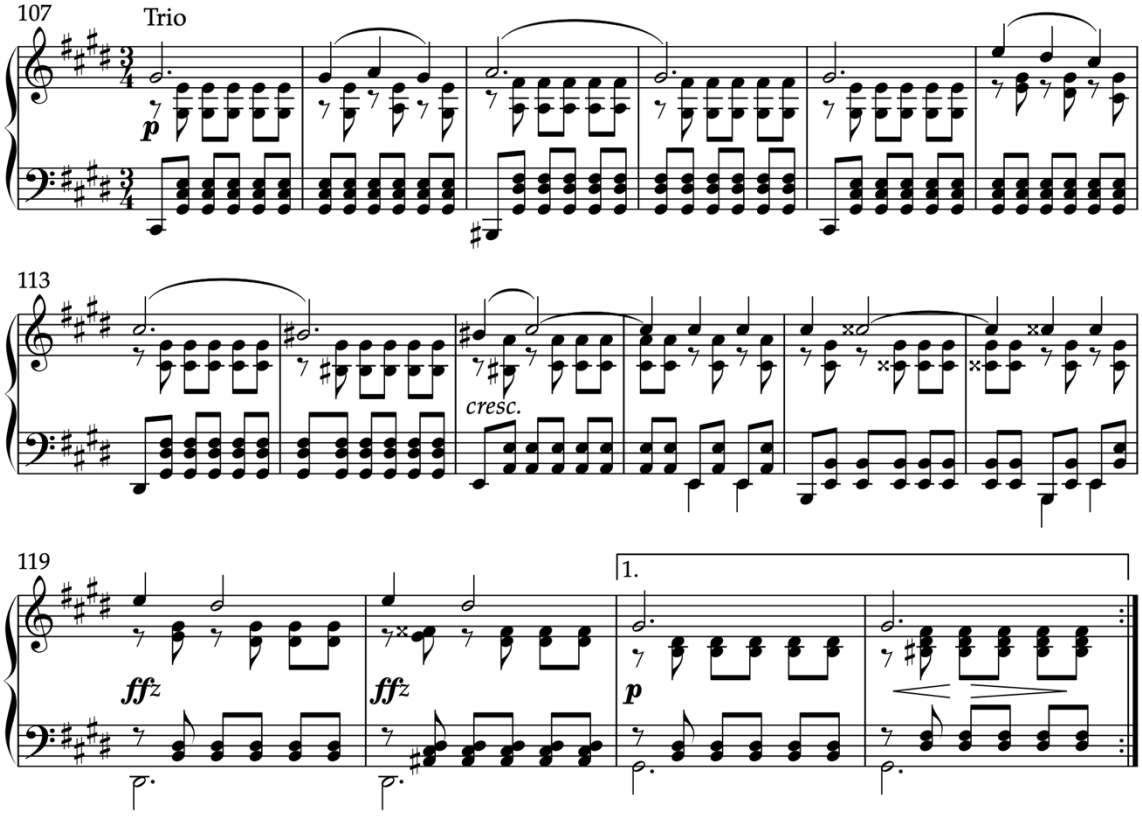
maintaining the rhythmic profile of triplet quavers and cross-rhythms with the quavers in the melodic line.

The repeated quaver octaves of Example 2.24 were not made famous by the Impromptu in C minor D 899/1 but by Schubert's 'Erlkönig' D 328.[45] Fisk comments on the similarity between the repeated G octaves in the Impromptu and the incessant repetition of the quaver triplets in one of Schubert's most famous songs.[46] In both pieces the triplet quaver rhythm features prominently, with the G octaves returning numerous times in the Impromptu. In 'Erlkönig' they create an atmosphere of foreboding and anxious unrest (as they represent the galloping horse), which is also the case at times in the Impromptu where the dynamic builds to *forte* and *fz* interjections are heard [Example 2.26]. In Example 2.24, though, the octaves are marked *piano* with the melody in the bass line creating a sense of quiet and ominous uncertainty. This sense of uncertainty, stemming from the repetition of the main theme in the bass, is coupled with the searching character that emerges through textural inversion and the registral properties of the melody it accompanies.

The Trio section of the Impromptu in A-flat major D 899/4 features a comparable use of repeated chords [Example 2.25].[47]

[45] Further on the expressive qualities of D 328 see Christopher H. Gibbs, '"Komm geh mit mir": Schubert's Uncanny "Erlkönig"', *19th-Century Music* 19/2 (1995), pp. 115–135.
[46] Fisk, *Returning Cycles*, p. 127 and p. 129.
[47] A full performance of the D 899/4 Impromptu formed the encore of the Schubertiad Recital attached in the Appendix.

Example 2.25 Impromptu in A-flat major D 899/4, bars 107–121

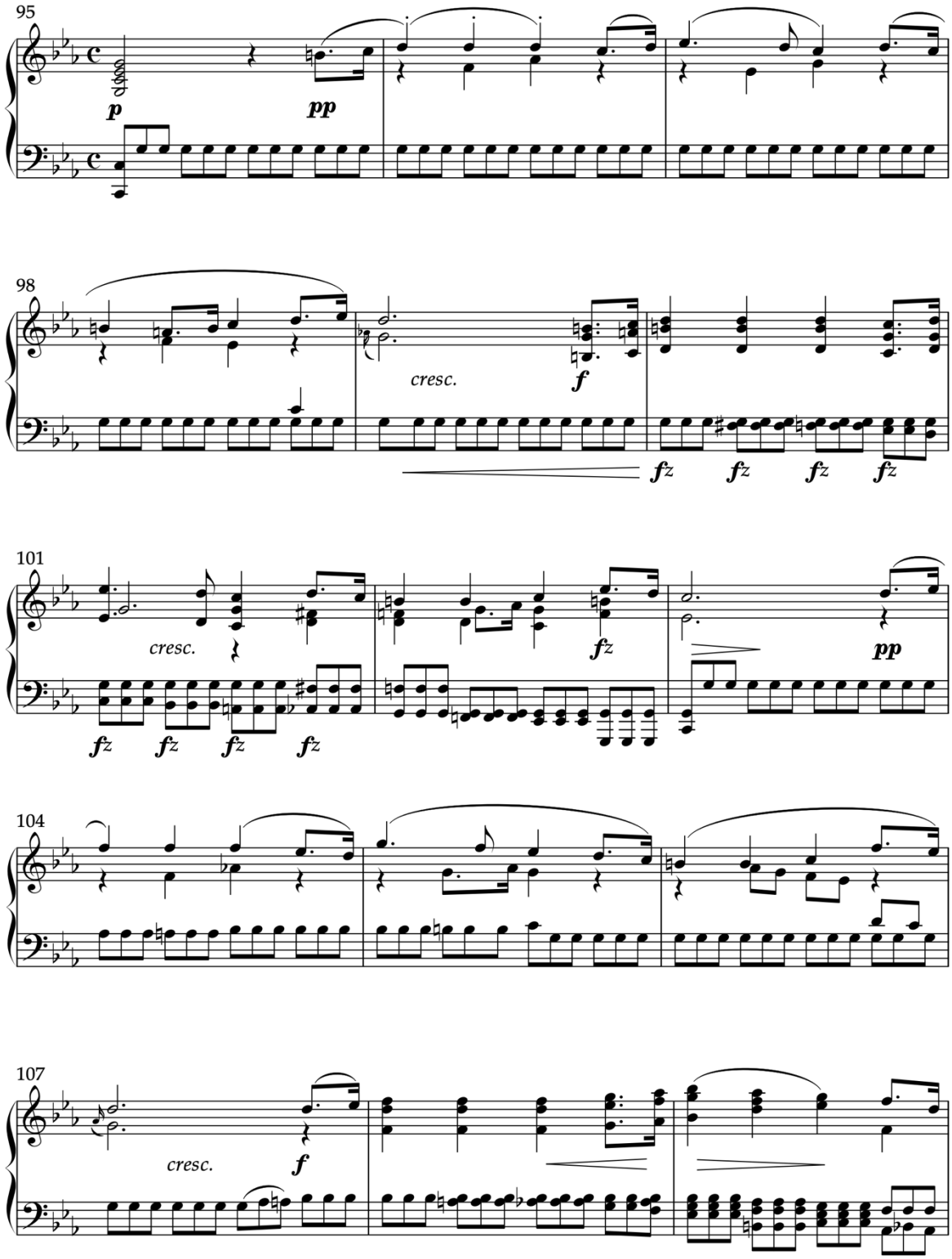


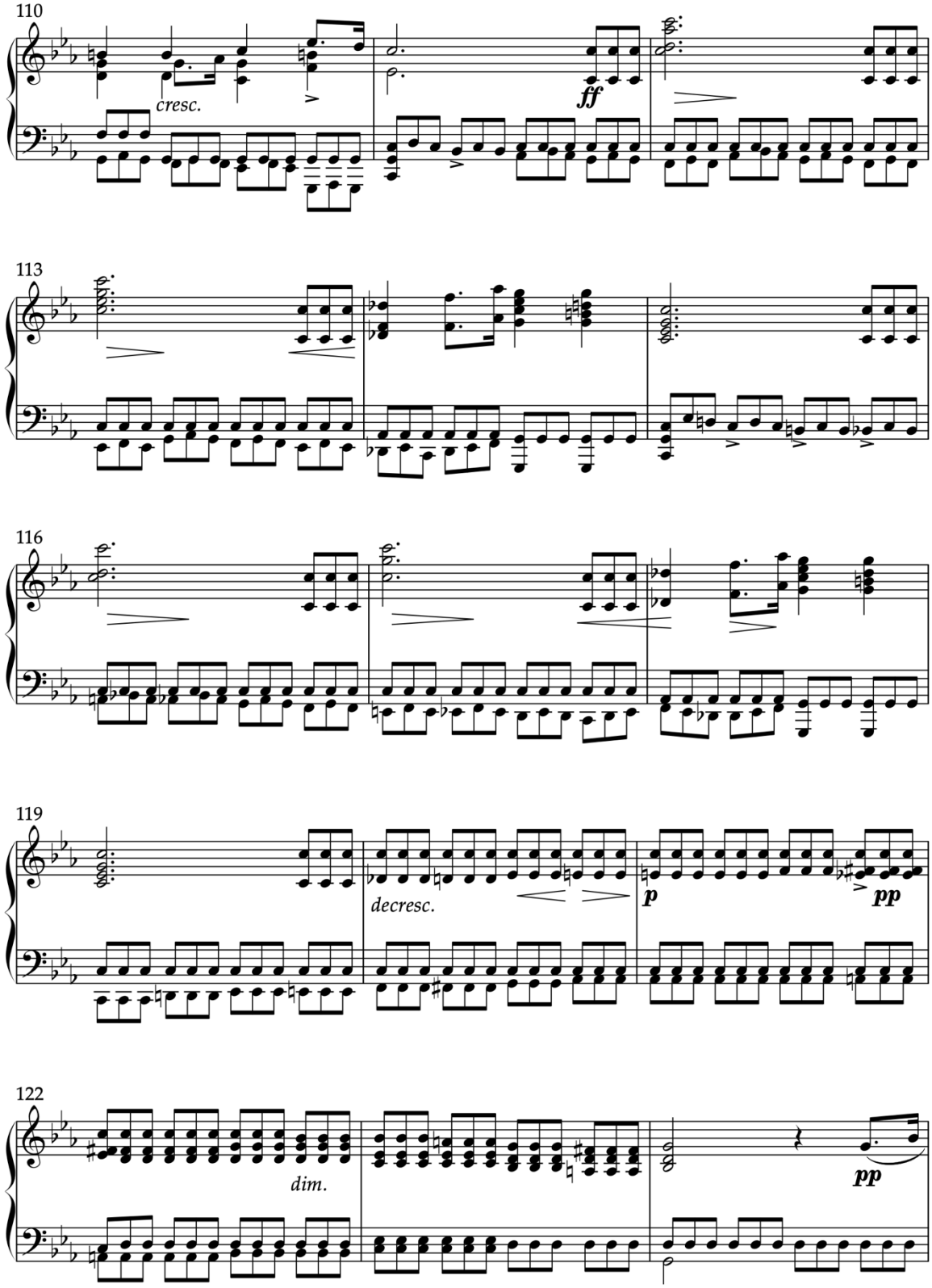
Recording 2.25 Impromptu in A-flat major D 899/4, bars 107–121 — Streicher piano

Just as balance and control of the line are important aspects of the texture in Examples 2.18–2.22, so too is this the case in the texture shown in Example 2.25. The latter includes a sustained top-line melody and repeated chords in the alto voice as well as the accompanying bass part; this requires sustaining of the top line while also controlling the inner chords. The responsive action and escapement mechanism ensure no unwanted repetition of notes in the chords while also allowing control of the line and overall balance. In each of these examples, the repeated notes and chords are in the middle or bass register of the piano, the strongest timbral region.

The complex performance considerations of repeated notes and chords, voicing options, and articulation are magnified when they are combined. The most complex texture in the C minor Impromptu comprises five distinct lines [Example 2.26].

Example 2.26 Impromptu in C minor D 899/1, bars 95–124




110
cresc.
ff
113
116
119
decresc.
p
pp
122
dim.
pp

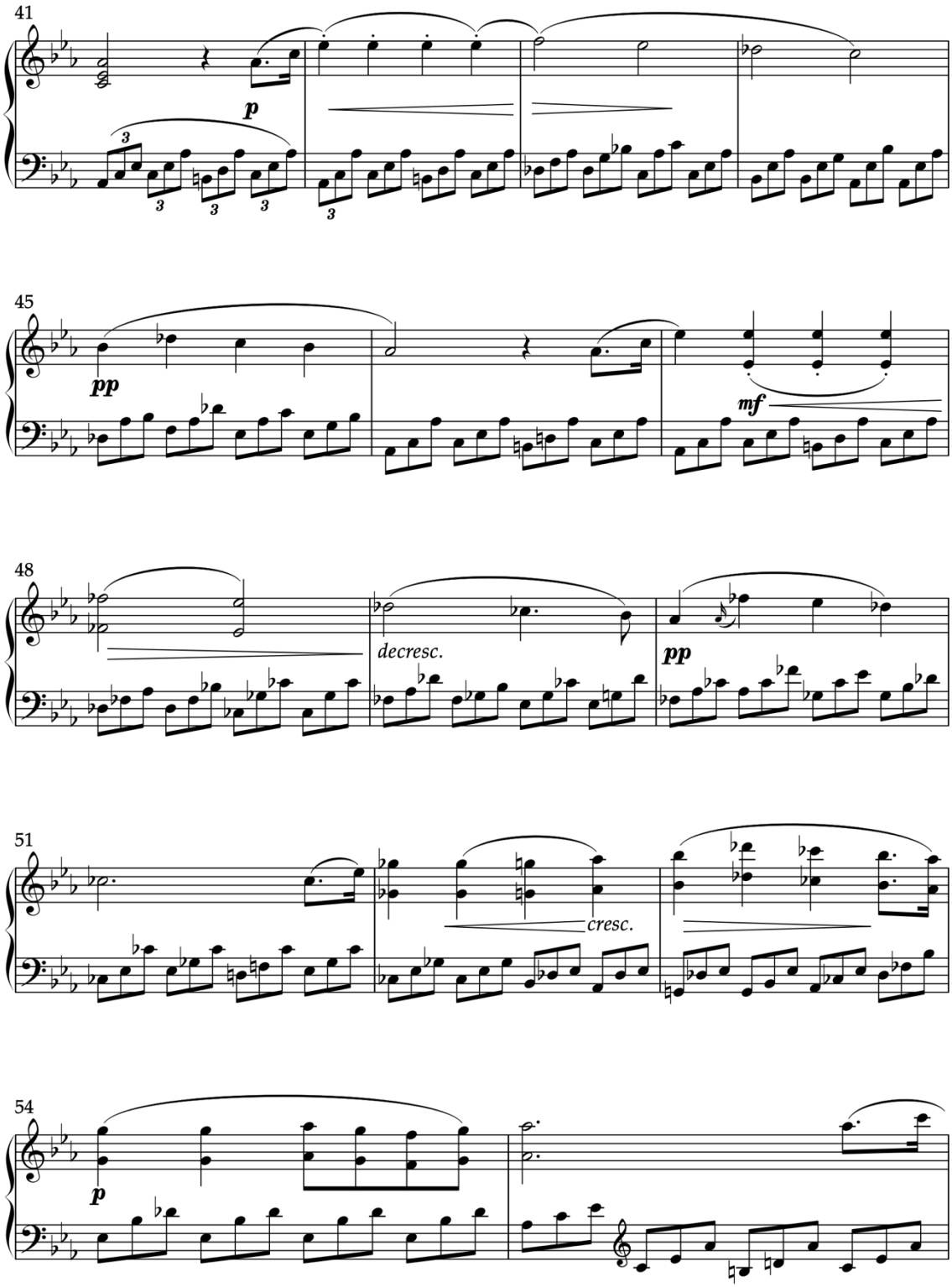
Recording 2.26 Impromptu in C minor D 899/1, bars 95–124 — Streicher piano

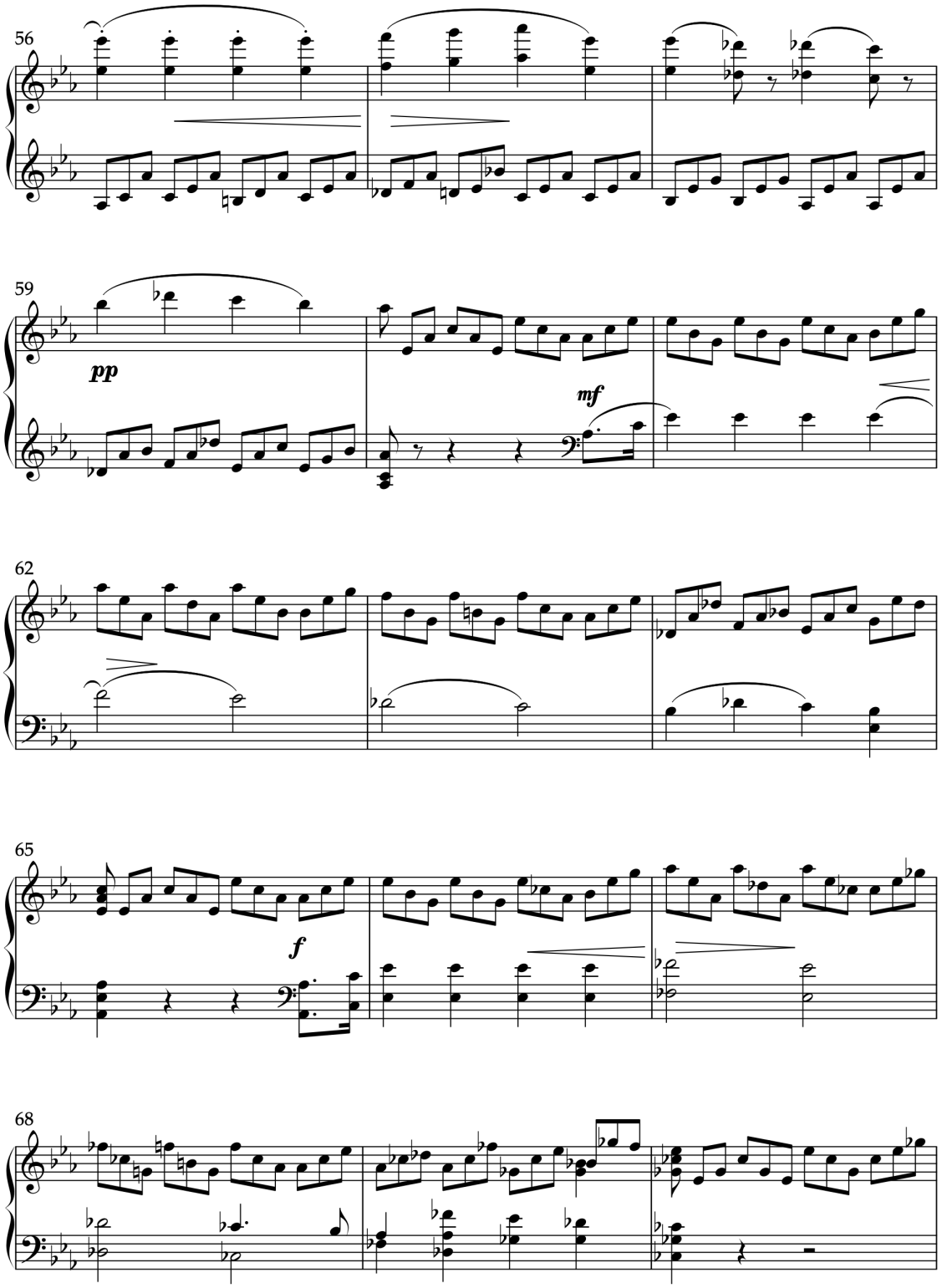
The responsive action, linked to voicing (whereby lines can be clearly defined if required) offers a clear rationale for the dense texture. The repeated notes and movement are both intrinsic to the character of this passage and linked incontrovertibly to the light responsive hammer action. The multi-layered texture, similar to those in Examples 2.15–2.17, is created through the interplay of thematic ideas and mixture of timbral effects. In Example 2.26, the top line is a repetition of the opening melody (bars 1–13) but with a developed texture, in what amounts to one of the most complex passages of the piece. At its height, the five distinct lines are intricately connected (bars 110–111): melody, two countermelodies within the treble voice (right hand) and two lines (tenor and bass) in the bass part played by the left hand. The main motifs of the theme are heard in the alto line in response to the soprano restatement of the main melody. The light action affords precise control of the texture and cross-rhythms, particularly in bar 105, where the alto line presents the dotted quaver to semiquaver rhythm against the descending dotted crotchet to quaver rhythm in the soprano line. Playing historical pianos not only enlightens the use of these textures but also heightens awareness of timbre and sonority, and their role in compositional choices stemming from performance.

Considering timbre: register

A feature of Viennese pianos, not linked directly to action but central to the composition process, is the sonority and timbres of the bass, middle, and treble keyboard registers. The hammer action was continuous across the keyboard, with the damper system extending to the highest notes of the Viennese keyboard. The nature of the sound in the different registers allows for greater exploration of ideas, as in Section 'B' of the C minor Impromptu D 899/1 where the theme and texture are reclothed [Example 2.27].

Example 2.27 Impromptu in C minor D 899/1, bars 41–70





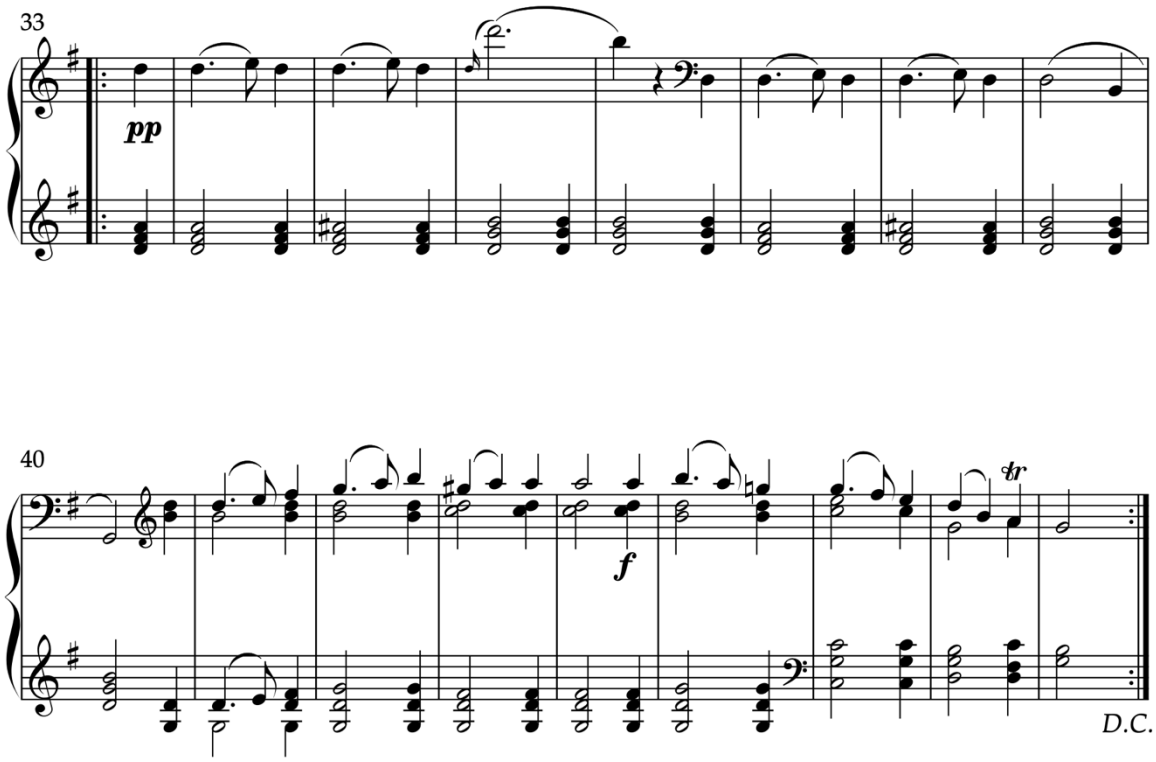
Recording 2.27 Impromptu in C minor D 899/1, bars 41–70 — Graf piano

Example 2.27, bars 41–70 of D 899/1, can be divided into two sections based on the textural inversion that occurs at bar 60, where the broken triplet quaver accompaniment moves to the right hand in the treble register and the melody is placed in the left-hand bass register. Initially the theme is in the treble register, with a bass accompaniment, a texture which is arguably the most common in piano music as the ear discerns the higher pitch more easily. The sonorous bass line adds a richer quality to the theme with a more exploratory character as the triplet quaver accompaniment takes on the role of a countermelody in the treble register. The bass register of Viennese pianos has a round tone with more of a sustaining potential, as well as a greater dynamic range because of the string tension and thickness, whereas the treble register tends to offer a thinner sound, with less of a sustaining function. In the words of Katalin Komlós, 'since the high and low registers have distinct colours, the sound spectrum is delightfully varied'.[48] Pianos by Streicher possess a particularly rich contrast, as do Walter's — Komlós noted that on 'Walter's instruments the bass register is quite powerful'.[49]

Such qualities are particularly pronounced in passages with overlapping hands and bass melodies. Examples 2.28 and 2.29, both from trios of the Zwanzig Walzer D 146, show where overlapping hands are required and where register is central to the music's character.

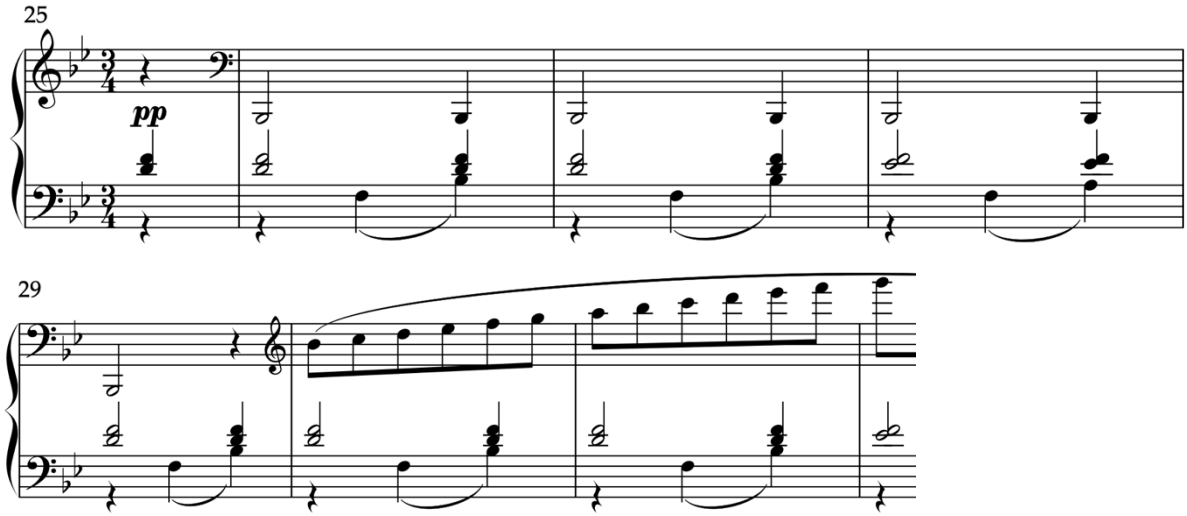
[48] Katalin Komlós, *Fortepianos and their Music: Germany, Austria and England 1760–1800* (Oxford: Oxford University Press, 1995), p. 53.
[49] Ibid, p. 53.

Example 2.28 Zwanzig Walzer D 146/1, Trio, bars 33–48



Recording 2.28 Zwanzig Walzer D 146/1, bars 33–48 — Stein piano

Example 2.29 Zwanzig Walzer D 146/11, Trio, bars 25–32



Recording 2.29 Zwanzig Walzer D 146/11, Trio, bars 25–32 — Stein piano

In Example 2.28 there is repetition of the melody in the bass, before a restatement with a rising, denser inner texture in the treble. In Example 2.29, by contrast, the left hand repeats the same phrase in the middle bass register with the right hand overlapping to a low bass line and then presenting a scale in treble range. This contrast of texture, in both examples, emphasises elements of the theme and allows the sonority of the keyboard register to be an integral part of the textural character.

Complex contrapuntal textures are possible on the piano, with fugal textures among the most complex to perform. While fugues are not a prominent texture in Schubert's solo piano works there are other ways to understand counterpoint, in multi-layered voicing and polyphonic passages (like that of Example 2.26 for instance). Schubert studied counterpoint throughout his life, with records of his exercises for Antonio Salieri surviving from 1812 and lessons in the last months of his life with Simon Sechter mentioned in several letters and diary entries,[50] with one of the most famous instances of fugue for the piano — the finale of the Fantasy in F minor for piano four-hands D 940.[51] Schubert's reputation for not being able to write counterpoint is a result of reception history and comparisons with other composers, rather than inability to work with intricate contrapuntal textures.[52] His knowledge of textural possibilities, arguably,

[50] Otto Erich Deutsch, *Schubert Thematic Catalogue* (London: J. M. Dent & Sons, 1951), p. 11; Deutsch, *Documentary Biography*, p. 24, p. 819 and p. 861; Alfred Mann, 'Schubert's Lessons with Sechter', *19th-Century Music*, 6/2 (1982), pp. 159–162; Brian Newbould, *Schubert: The Music and the Man* (London: Cassel Group, 2007), p. 242 and p. 268.

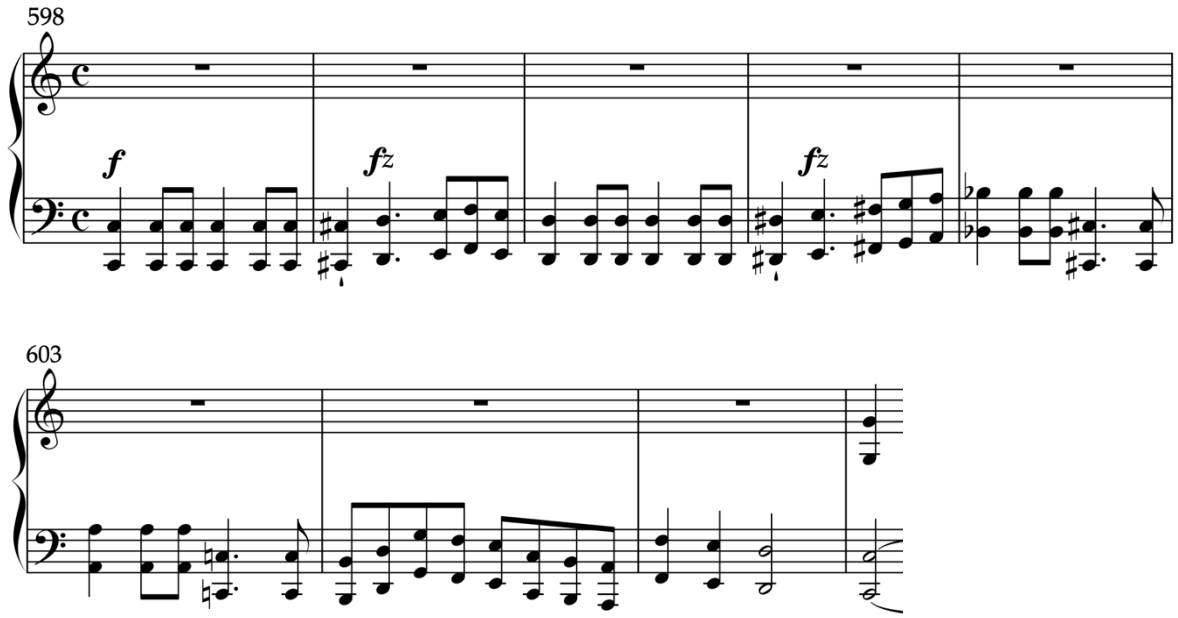
[51] On the Fantasy in F minor D 940 see Newbould, *The Music and the Man*, pp. 245–247; Fisk, *Returning Cycles*, p. 62; William Kinderman, "Schubert's Tragic Perspective", in *Schubert: Critical and Analytical Studies*, ed. by Walter Frisch (Lincoln: University of Nebraska Press, 11986), pp. 65–83; William Kinderman, 'Schubert's piano music: probing the human condition', in *The Cambridge Companion to Schubert*, ed. by Gibbs, pp. 159–165; Susan Wollenberg, 'From Song to Instrumental Style: Some Schubert Fingerprints', in *Rethinking Schubert*, ed. by Lorraine Byrne Bodley and Julian Horton (Oxford: Oxford University Press, 2016), pp. 61–76.

[52] Further literature on Schubert's counterpoint includes Walther Dürr, 'Compositional Strategies in Schubert's Late Music', in *Rethinking Schubert*, ed. by Lorraine Byrne Bodley and Julian Horton (Oxford: Oxford University Press, 2016), pp. 29–40; Richard Kramer, 'Gradus ad Parnassum: Beethoven, Schubert, and the Romance of Counterpoint', *19th-Century Music*, 11/2 (1987), pp. 107–120; Mann, 'Schubert's Lessons with Sechter', pp. 159–165. For literature on Schubert reception history Christopher H. Gibbs, '"Poor Schubert": images and legends of the composer', in *The Cambridge Companion to Schubert* (Cambridge: Cambridge University Press, 1997), pp. 36–55; John H. Gingerich, '"Classical" music and Viennese resistance to Schubert's Beethoven project', in *Schubert's Late Music: History, Theory, Style*, ed. by Lorraine Byrne Bodley and Julian Horton (Cambridge: Cambridge University Press, 2016), pp. 19–34; Suzannah Clark, *Analyzing Schubert* (Cambridge: Cambridge University Press, 2011), pp. 6–55; Newbould, *The Music and the Man*, pp. 403–411.

lies with an understanding of the register and action of the piano to display complex textures, as seen in Example 2.26.

Schubert's 'Wanderer' Fantasy D 760 climaxes with a fugue (as with D 940) that maximises the piano's registral compass. Example 2.30 shows the fugal subject stated initially in the bass line, before the answer enters in the mid-register (at bar 606), both of which highlight the importance of register in distinguishing the entries.

Example 2.30 'Wanderer' Fantasy D 760, bars 598–606



Recording 2.30 'Wanderer' Fantasy D 760, bars 598–606 —Walter piano

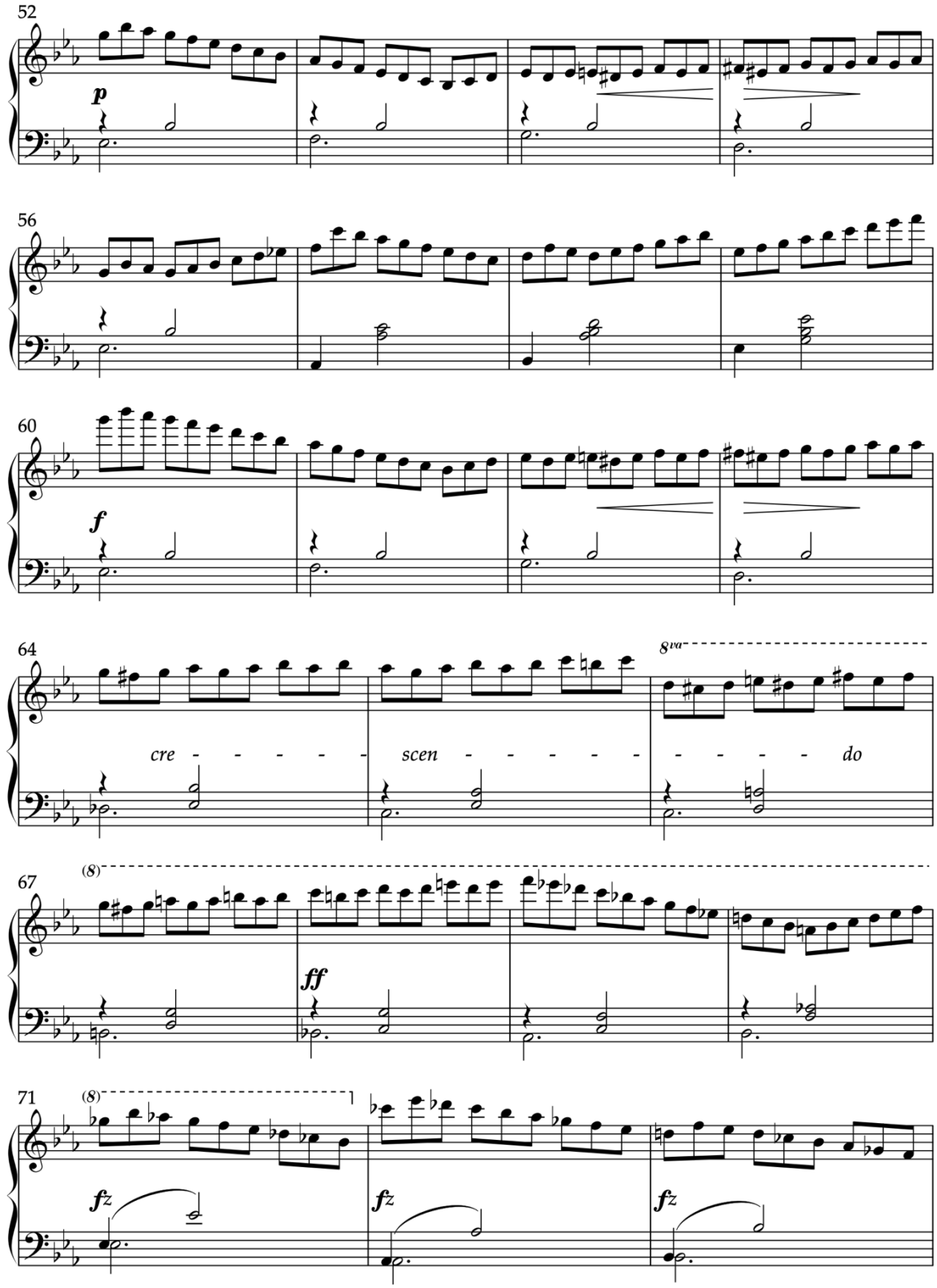
Here, as in Examples 2.28 and 2.29, the use of the bass register reinforces the *forte* dynamic and *fz* accents, the rich sonority playing an integral role in the obstinate character of the fugal subject. In a fugue on the piano, register is not the only feature that is a key part of their composition; so too is the action as it allows sensitive and clear voicing of the different lines. In the finale of the 'Wanderer' Fantasy D 760, the subject (and answer) is always in octaves which further accentuates the character, and aids in its prominent voicing, particularly when it is accompanied by *ff* arpeggios and broken chords later in the movement (bars 659–665 for instance). The light action and narrower

keys of early nineteenth-century Viennese instruments are also factors in the extensive use of octaves; coupled with the shallower key depth, the interval was a manageable stretch for performers and was an idiomatic texture suited to these instruments.

A further awareness of register shines through in Schubert's use of the full spectrum of the keyboard, which was an evolving aspect of the instrument during his lifetime.[53] Though square pianos have a more limited range than a grand piano, knowledge of a larger range is evident in several works [Examples 2.31–2.32].

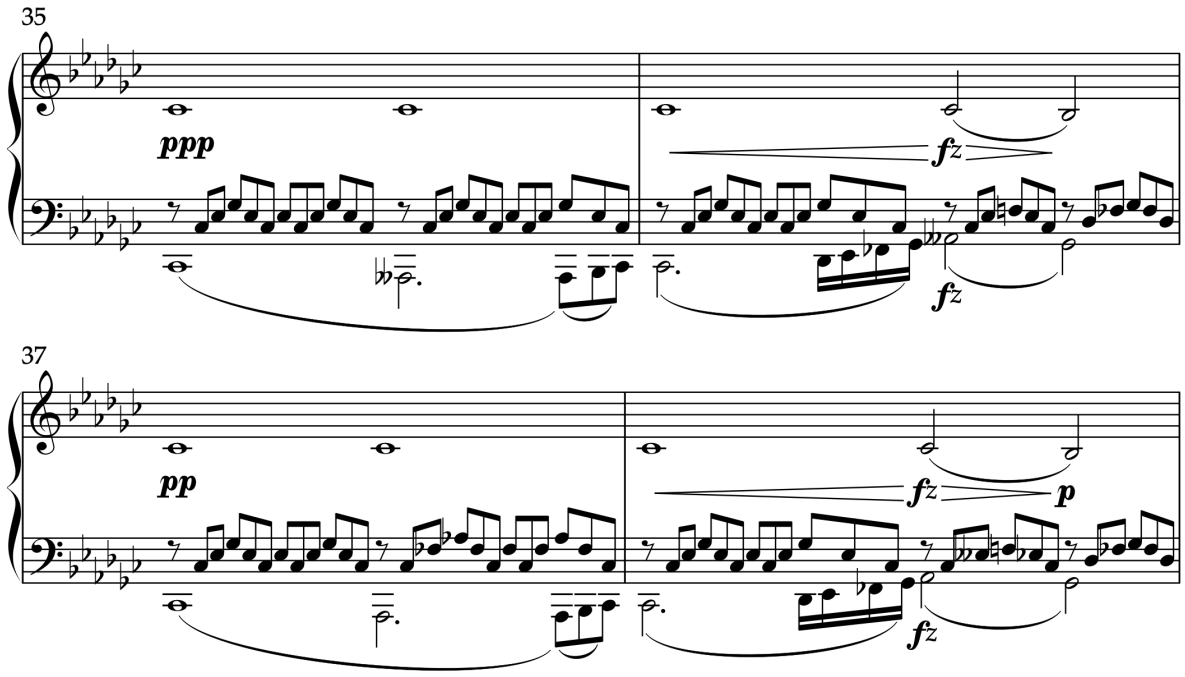
[53] The majority of pianos Schubert was familiar with, especially later in his life, were five and a half to six octaves (FF–f^4), Robert Winter notes that there are two surviving illustrations of pianos (one with Schubert) and neither have foot pedals which suggests a five and a half octave instrument — Robert Winter, 'Keyboards', in *The Norton/Grove Handbook in Music Performance Practice: Music After 1600*, ed. by Howard Mayer Brown and Stanley Sadie (London: MacMillan Press, 1989), p. 352. See also David Rowland, 'Piano music and keyboard compass in the 1790s', *Early Music*, 27/2 (1999), pp. 283–288 and pp. 290–293; Rowland, 'Pianos and Pianists', in *Cambridge Companion to the Piano*, ed. by Rowland, pp. 22–39; Bilson, 'The Viennese Fortepiano', pp. 158–162; C. F. Colt, 'Early Pianos: Their History and Character', *Early Music*, 1/1 (1973), pp. 27–33; Huber, '"Viennese Action"', p. 172; Mobbs, Kenneth, 'Stops and other special effects on the early piano', *Early Music*, 12/4 (1984), pp. 471–476.

Example 2.31 Impromptu in E-flat major D 899/2, bars 52–73



Recording 2.31 Impromptu in E-flat major D 899/2, bars 52–73 — Walter piano

Example 2.32 Impromptu in G-flat major D 899/3, bars 35–38



Recording 2.32 Impromptu in G-flat major D 899/3, bars 35–38 — Walter piano

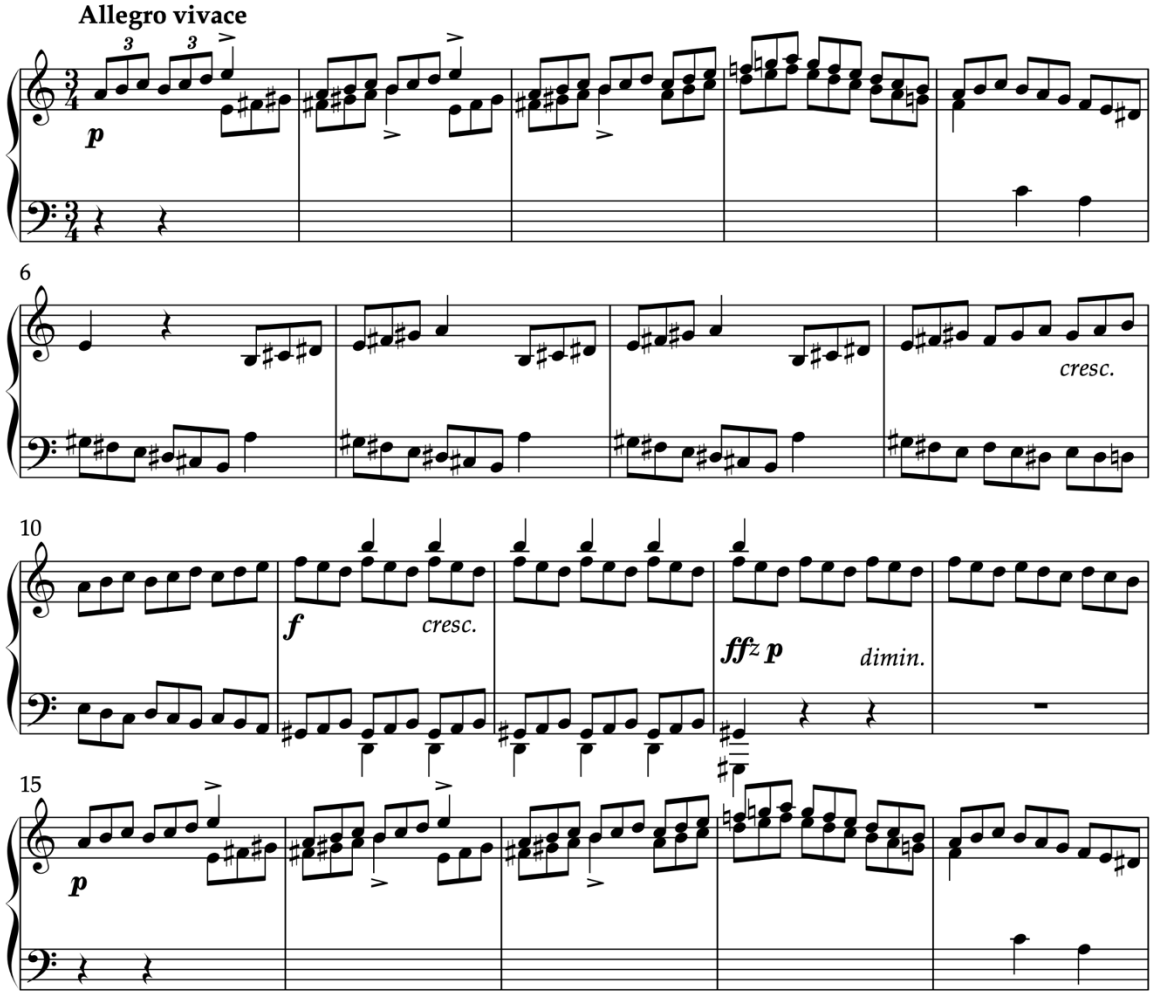
In Examples 2.31 and 2.32, from the second and third D 899 Impromptus respectively, Schubert employs both ends of the registral spectrum. Example 2.31 uses the top note of keyboards known to Schubert, f^4, at the beginning of bar 69 in a glittering display of triplet quaver passagework. Breitman remarks that the upper register may seem 'delicate and fragile' with a 'thin, silvery sound of the top octave' which does not have 'much punch or sustaining power'.[54] Like the various clothing of themes in the Impromptu in C minor D 899/1, the use of the upper register reflects Schubert's knowledge of pianos and an understanding of register and timbre. The transparency of the treble register means the overall character, in Example 2.31, is created by the fast passagework and underpinning bass-tenor lines, the two together creating sympathetic harmonics

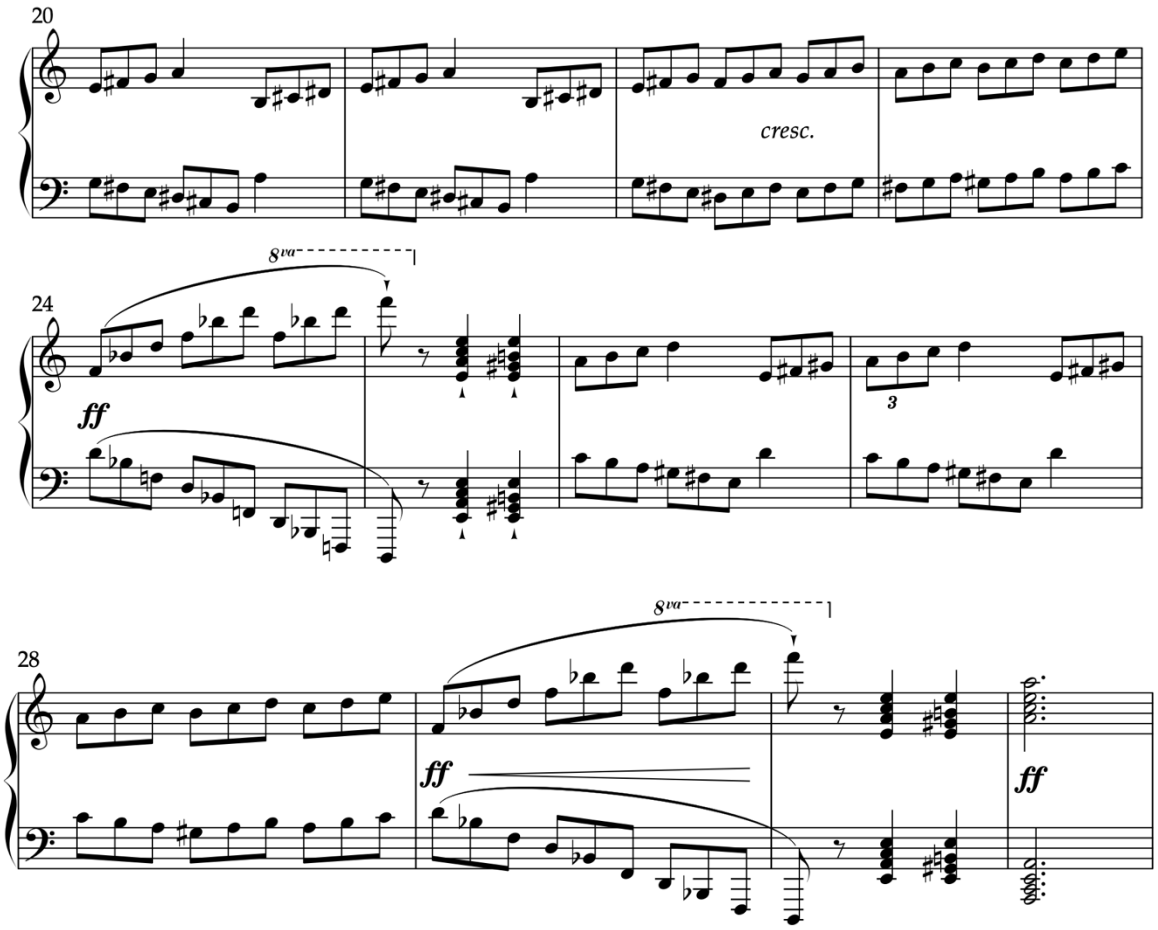
[54] Breitman, *Piano-Playing Revisited*, p. 122.

throughout the instrument. In contrast, in Example 2.32, Schubert takes the texture into the depths of the bass register. The lowest note of the keyboard is not in use, but the placement of all aspects of the texture in the bass creates a sonorous effect where reverberations create a depth of sound. The timbre of the bass alleviates the risk of 'muddiness' in passages such as these; rather the light action, uniform across the keyboard, allows a clarity to be maintained for the triplet quavers while the sustaining treble and bass envelope the music with a singing tone.

The juxtaposition of the treble and bass register showcases the range of the keyboard, as in Example 2.33 from the final movement of the Sonata in A minor D 784.

Example 2.33 Sonata in A minor D 784, third movement, bars 1–31





Recording 2.33 Sonata in A minor D 784, third movement, bars 1–31 — Graf piano

The dark energy of the triplet quavers builds to a climactic point with a contrary motion Neapolitan harmony arpeggio to a 6-4 to 5-3 cadential phrase in the tonic key of A minor (bar 24–25 and bars 29–31). The arpeggio in the right hand culminates on the highest note, f^4, while the bass line reaches to a bottom D. The *fortissimo* dynamic may suggest a mid-range dense chord, but Schubert recognised the character of the two opposite registers to emphasise the cadential point, especially when pedalling options are taken into consideration (see Chapter 3). The contrary motion arpeggio, a motif which returns numerous times throughout the movement, demonstrates an idiomatic awareness of the piano: its capabilities regarding range, the dramatic potential of register, and the correlation between legato articulation and responsive action.

Blueprints for large-scale planning

Taking the responsive action as the starting point for analysis extends from local-level details to new ways of thinking about larger structural frameworks. Structure can be interpreted in several ways, depending on which element is under scrutiny, with some parameters, such as texture and register, often overlooked. Elements such as articulation, rhythm, texture, and register may be more elusive and as a result more difficult to substantiate, yet considering their structural implications allows for a multi-layered conception of the relationship between thematic development and large-scale planning, especially in the context of accompaniment patterns in Schubert's solo piano music.

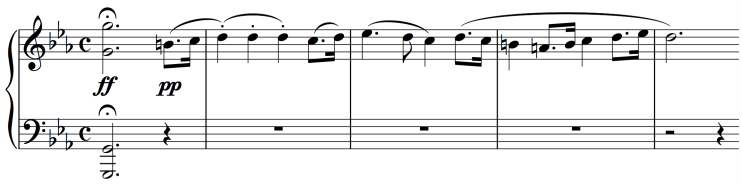
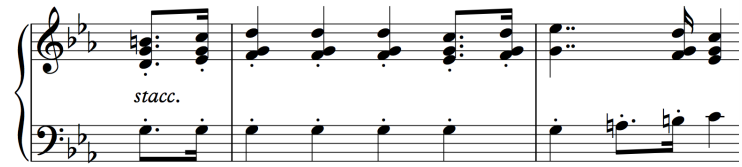
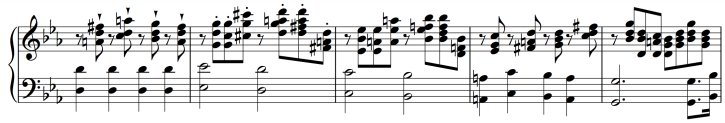
Schubert's D 899 Impromptus have elicited a range of structural interpretations. Fisk explores these pieces from a tonal perspective, while also drawing parallels between the first C minor Impromptu and the finale of the Sonata in B-flat major D 960.[55] In his structural overview of D 899/1, Fisk outlines two main sections, 'A' and 'B', with the 'A' returning twice in different guises and 'B' returning once; with respect to the opening section, Fisk views it as 'eight opening phrases, which are rhythmically almost identical, grouped into pairs, each pair a parallel period'.[56] By contrast, David Damschroder interprets the opening section as a theme and variations, with the unfolding thirds (B-natural to D, C to E-flat, D to F and E-flat to G) of the opening melodic line forming the motivic content that underpins the piece.[57] Brian Black notes how the Impromptu in C minor D899/1 is a 'prime example of how lyricism, works within an essentially dramatic conception of form'.[58] Black, like Fisk, identifies two main themes, 'A' and 'B', which are cadentially closed and underpin the overall structure of the piece; however, Black notes that 'A' returns three times and 'B' twice, resulting in a 'peculiar rondo structure, ABABA'.[59] Black's analysis goes one step further to draw parallels with slow movement structures and refers to possible sonata form or variation influences, all of which has implications for the interpretation and overall character of the first Impromptu.[60]

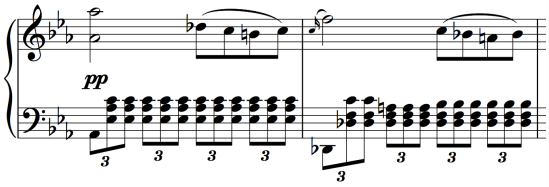
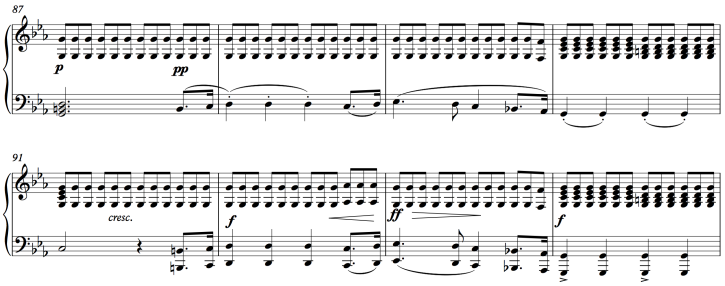
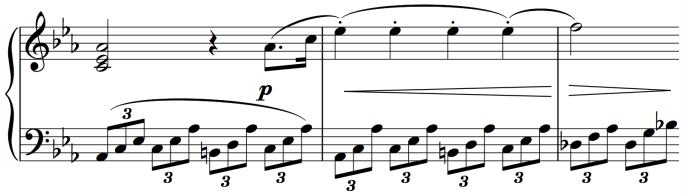
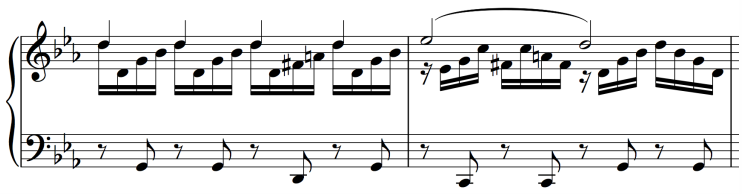
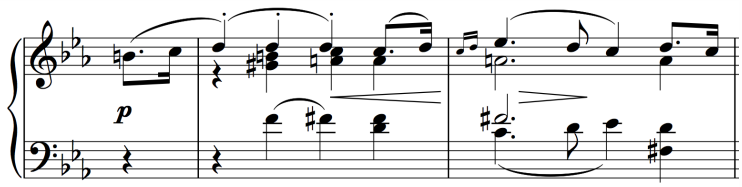
[55] Fisk, *Returning Cycles*, pp. 25–37 and pp. 115–140.
[56] Ibid, pp. 124–125.
[57] David Damschroder, *Harmony in Schubert* (Cambridge: Cambridge University Press, 2010), pp. 201–202.
[58] Black, 'Lyricism and the Dramatic Unity', p. 234.
[59] Ibid, p. 238.
[60] Ibid, p. 239.

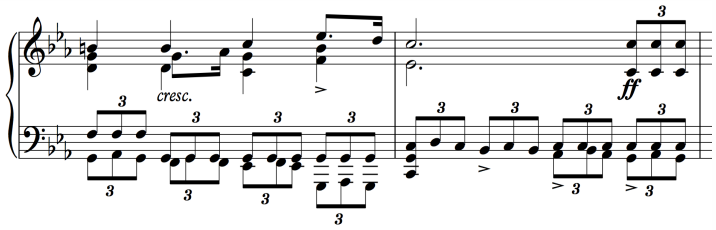
As highlighted thus far, the instrument features, specifically the action, are fundamental to local-level and large-scale planning. The core element of intrigue in the Impromptu in C minor D 899/1 is, in fact, not the opening theme, but how it is recontextualised according to register and texture, all intricately linked to the features of the instrument and performance experience on Schubert's part. Table 2.1 outlines the main textures of the Impromptu that are discussed in what follows.

Table 2.1 Impromptu in C minor D 899/1

Idiomatic textural options

Number	Texture	Excerpt
1	Unaccompanied line	Bars 1–5 
2	Chords	Chords as melody: Bars 5^4–7  Chords as accompaniment with octaves as melody: Bars 139–143 

3	Repeated notes/chords	Chords as accompaniment: Bars 74–75  Chords as accompaniment: Bars 87–94. 
4	Broken chords	Broken chords accompaniment: Bars 41–43  Broken chords inner-line accompaniment: Bars 125–126 
5	Four-part texture: chordal chromatic counterpoint	Bars 17^{4}–19 

6	Five-part texture: tenor and bass movement	Bars 110–111 

A consideration of the textures shown in Table 2.1 informs the structural outline shown in Table 2.2, which adds another dimension to the interpretation of the structure by drawing on a knowledge of instruments. It branches out from current scholarship in its exploration of how texture and register figures in the overall structure, specifically to create sub-sections within the larger design.

Table 2.2 Impromptu in C minor D 899/1

Structural outline according to theme, texture, and tonality

Section	Bars	Sub-section	Tonality
A	1–40		C minor
B	41–73		A-flat major
		b^1: 41–59	A-flat major
		b^2: 60–73	A-flat major
C	74–86		A-flat major to C minor
A1	87–110		A-flat major to C minor
		$a1^1$: 87–94	C minor
		$a1^2$: 95–110	C minor
C1	111–123		C minor to G minor
B1	124–151		G minor
		$b1^1$: 124–138	G minor
		$b1^2$: 139–151	G minor
C2	152–159		G major
A2	160–204		C minor to C major
		$a2^1$: 160–167	C minor
		$a2^2$: 168–175	C major
		$a2^3$: 176–186	C minor/C major
		$a2^4$: 187–192	C minor/C major
		$a2^5$: 193–204	C minor ending in C major

The responsive action is used to present the main motivic material in contrasting ways in the initial 'A' section. The 'A' section is based on the first four-bar phrase (shown in Example 2.1), initially presented as a single unaccompanied antecedent phrase ending on an implied imperfect cadence (bars 1–5) before a chordal consequent answer ends with a ic–V^7–i perfect cadence (bars 5–9) in the tonic key, C minor (Examples 2.1 and 2.3). The antecedent to consequent phrase, on the surface, contrasts a single line melody with chords. Yet there is more to dissect here. The initial unaccompanied line is legato, whereas the chords are marked staccato, and the chordal response also adds emphasis to the motivic dotted rhythm (it is used in the left-hand separate to the melody as seen in Example 2.3).

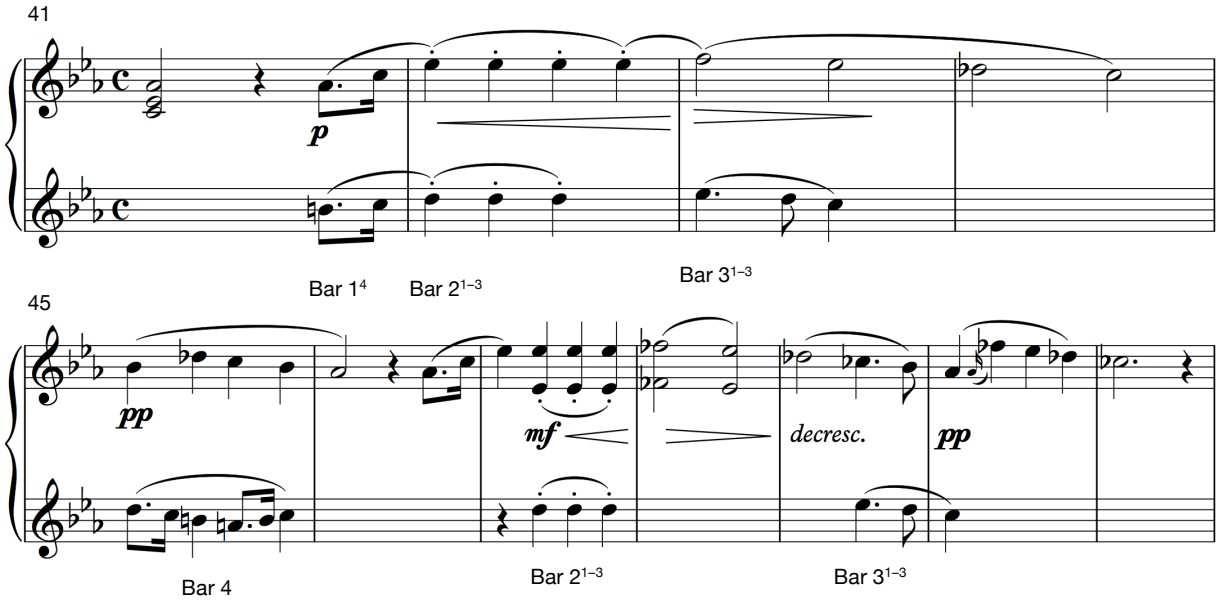
The responsive action is integral to both texture and articulation, as well as to the timbral contrast between unaccompanied line and chordal response. The chords also offer a greater underpinning to the section than a monophonic texture allows. The harmonic progression is important for the shaping and nuance of the line, notably in the consequent chordal phrase of bars 14–17, where the central climax of the line shifts towards the relative major, E-flat major, brightening the mood before returning to the C minor tonality. The action not only enhances the harmonic language, adding to the direction of the line, but also allows for the voicing of individual notes within the chordal texture and accentuation of the harmonic shifts. In the transition, for instance, bars 18–21, as the harmony shifts towards the dominant, it passes through a second inversion F-sharp diminished seventh on the first beat of bar 19 — a dissonance that is underlined by grace notes and the high point of a crescendo. The harmonic progressions clothe the theme and its motifs in different guises, creating variety yet consistency through the main motivic elements, while also drawing on the responsive action to provide consistency of articulation and shaping.

The responsive action reveals the role of texture and register of the 'A' theme more acutely. The 'A1' section, in bar 87, is defined by a bass line melody and repeated triplet quaver octaves in the treble part (Example 2.24). Textural inversion from the initial presentation of a mid-register unaccompanied melody and the use of the bass register results in a darker, more searching character. This textural and registral choice marks the beginning of the 'A2' section. Following the use of the bass register, in both the 'A1' and

'A2' section, registral characteristics are used to differentiate and develop the theme. In the case of the 'A1' section, 'a1[2]' has a further restatement of the theme but clothed in one of the most complex textures of the Impromptu. The triplet G quavers are the link between the two sections of 'A1', with the action playing an integral part in the compositional decisions relating to the development of theme. The 'A2' section combines the textures used throughout the Impromptu, with the repeated triplet quavers once again acting as a point of consistency with the theme presented in chords (like in section 'A') and in a more complex contrapuntal texture (like in section 'A1'). Textural choices and considerations of register at each juncture are informed by the instrument itself, with an awareness of its features enlightening these compositional decisions.

A knowledge of the action brings into focus the role of articulation and rhythm in the development of motivic ideas for the 'B' theme. Initially in A-flat major, the 'B' theme centres on the detached crotchets (*portato* articulation from bar 2) and legato descending line (bar 3) [Example 2.34].

Example 2.34 Impromptu in C minor D 899/1, bars 41–51 with motivic comparison



The initial five notes of the 'B' theme are derived from the theme, particularly its dotted rhythm anacrusis (moving here by a third rather than step) and *portato* repeated crotchets. While the legato descending motif is not used in the same way initially, the

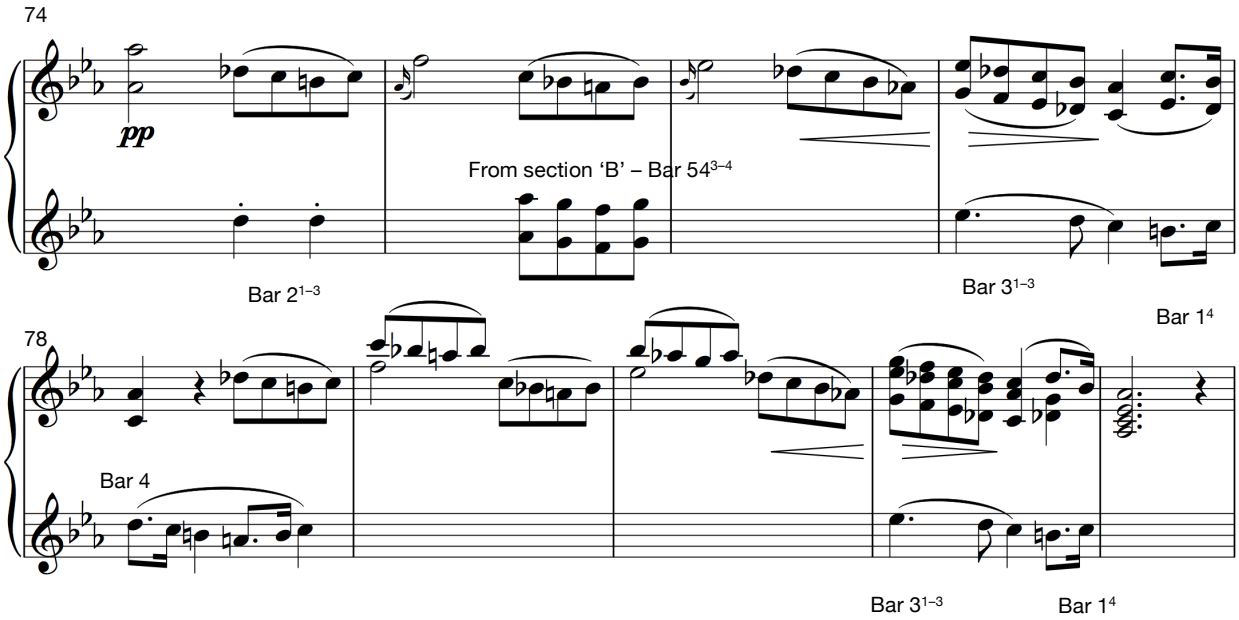
descending minims in bars 43–44 of section 'B' share its contour. Contour is also a motivic factor in the penultimate bar of both phrases; in Example 2.34 the contour of bar 4 is shown on the lower stave and inverted in the right hand with legato crotchets. The descending legato motif, with the dotted crotchet-quaver-crotchet rhythm is used in full in the second phrase of section 'B' but displaced to the second half of the bar in contrast to its original appearance on beats 1–3 in bar 3.

The development of section 'B' to section 'B1' uses texture to differentiate rather than register. Bars 124–138 of section 'B1', cast in G minor, develops the broken chord accompaniment into semiquavers instead of triplet quavers in the alto line (underpinning the soprano 'B' theme) with detached off-beat quavers in the bass line (Example 2.15). The melodic contour follows the same trajectory as section 'B', with the cadential approach featuring chromatic movement in the melody as the broken chords move to the bass line and the melody appears in octaves.

The improvisatory elements of stepwise motion and contour, aspects familiar from the keyboard treatises cited previously,[61] are the consistent aspects between the 'C' section and initial unaccompanied melody, with the dotted rhythm forming the approach to the cadence points [Example 2.35].

[61] C. P. E. Bach, *Essay*; Wolf, *Unterricht Im Klavierspielen*; Hiller, *Anweisung zum musikalisch-zierlichen Gesange*; Hummel, *Complete Theoretical and Practical Course — Part III*; Türk, *Klavierschule*.

Example 2.35 Impromptu in C minor D 899/1, bars 74–82 with motivic comparison



That the elements of the 'C' theme can be traced back to the original opening supports the interpretation of this Impromptu as a monothematic composition. The four-quaver figure that forms a major part of the section 'C' melody is derived from elements of both the 'A' and 'B' themes: the quaver figure stems from the repeated crotchets of the initial melody through rhythmic diminution, while contour is an integral link as the 'C' quavers' parallel both the contour of section 'B' and that of bar 4. The contour and legato articulation may not appear as obvious links at first glance, but their relationship is suggested implicitly. The dotted rhythm motif, used as an anacrusis in both 'A' and 'B' themes, also informs the final approach to the cadential point in section 'C'.

Examining the three 'C' sections from the perspective of responsive action illuminates their respective textural profiles. 'C' and 'C2' share the same texture, repeated chords in the left hand with the quaver contour melody in the treble part. 'C1', however, continues the denser texture of the 'a1^{2}' with triplet quavers in the bass part divided into a tenor and bass line with treble octaves and chords, culminating in triplet quavers in all parts for the modulation to G minor in 'B1' (Example 2.26 — bars 111–123). The bass

register and clarity afforded by the light action is maximised in the 'C1' section, with the immediate effect used for the dotted minim chords on the first beat of each bar.

The structure of D 899/1, as suggested here, is carefully informed by the instrumental features. Susan Wollenberg, in her concluding remarks on Schubert's variation forms, notes that variations are not 'born of a "stream of consciousness"'; rather, 'the logic they create is of an intricacy and referentiality that can be almost overwhelming […] this music has intense constructional beauty'.[62] Such thinking applies to all his structures, not only variations, but also to the treatment of texture as a structural device throughout D 899/1. The logical considerations revolve around the instrumental features and what was stylistically and pianistically idiomatic for the instruments.

Action: its Consequences in Composition

Imagine Schubert improvising a melody at the piano, its contours unfolding beneath his fingers as ideas begin to form; melodic and accompaniment ideas that are inextricably linked to the features of the instrument. While the extent to which improvisation or performance informed Schubert's compositions is not entirely clear in primary or secondary sources, this chapter shows that these domains merge through the lens of the instrumental features, particularly the responsive light action. Elements of articulation, rhythm, texture, and register, so often viewed as secondary to larger considerations of theme and tonality, are seen in this context as integral not only to the character of a piece, but also to Schubert's larger compositional planning and the idiomatic nature of his writing. The significance of these analytical findings lies most prominently with the implications of the link between performance and composition: one does not occur without the other. Historical keyboard instruments open out onto a rich understanding of the sonic properties of Schubert's textures, the different character of treble and bass register, and the precision of rhythm and articulation evident throughout his solo piano music. Schubert gained this knowledge through performance and an understanding of pianistic technique arising from the action of early nineteenth-century Viennese pianos.

[62] Susan Wollenberg, *Schubert's Fingerprints: Studies in the Instrumental Works* (Farnham: Ashgate Publishing, 2011), p. 243.

This in turn provided ideas for composition and an understanding of how to compose works that are idiomatically suited to the instrument.

CHAPTER 3

Pedals

Pedalling during Schubert's lifetime was somewhat of an enigma.[1] The flexibility required of a pianist during that period was much greater than today because pedals were not standardised. The piano was a relatively new instrument and every maker incorporated different pedal options to test the limits of their instrument and to see to what extent the pedals were used by composers and performers. Pedals were not used to enable technique (which is still largely the case today); rather, they served the role of enriching tone quality and enhancing aspects of articulation, dynamics, and shaping.[2] An understanding of the pedals and their function is imperative to maximise these musical elements.

The first to be featured on all models was the 'sustaining', or 'damper', pedal.[3] Common to late eighteenth-century pianos was a 'split damping' system where the player could control the bass and treble of the piano separately, before the inclusion of one pedal that controlled the entire keyboard. The sustaining pedal lifts the dampers from the strings and allows them to resonate after the key is released. This pedal is used most frequently, both today and during Schubert's lifetime, as it assists the shaping of legato articulations and melodic lines, particularly *portato* articulation; it also sustains harmonic progressions and enhances timbral qualities.

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[1] Further on pedalling technique and pedals see David Breitman, *Piano-Playing Revisited: what modern players can learn from period instruments* (New York: University of Rochester, 2021); David Rowland (ed.), *The Cambridge Companion to the Piano* (Cambridge: Cambridge University Press, 1998); David Rowland, *A History of Pianoforte Pedalling* (Cambridge: Cambridge University Press, 1993); Sandra P. Rosenblum (ed.), *Performance Practices in Classic Piano Music* (Bloomington, IN: Indiana University Press, 1991); Robert Winter, 'Keyboards', in *The Norton/Grove Handbooks in Music Performance Practice after 1600*, ed. by Howard Mayer Brown and Stanley Sadie (London: Macmillan Press, 1989, pp. 346–373.

[2] Joseph Banowetz observes that 'it is not too extreme to regard this [pedalling] role as equivalent to the vibrato of the singer or the string player' — *The Pianist's Guide to Pedalling* (Bloomington, IN: Indiana University Press, 1985), p. 13.

[3] Referred to as the damper pedal from this point forward.

The 'shift' (*una corda*) pedal (incorporated on English pianos before Viennese makers adopted it)[4] is given specific mention in early nineteenth-century treatises.[5] Sandra P. Rosenblum notes there was general consensus at the time that the 'shift' pedal 'was used chiefly in *pianissimo* passages' and to enhance 'echo effects'.[6] This pedal moves the hammers so that they strike one string instead of the usual three, creating a distant timbral affect.[7] The shift pedal is sometimes mistakenly referred to as the 'soft' or 'quiet' pedal; while it does effect dynamic gradation, it is the change in timbre that is particularly consequential, especially when compared to the 'moderator' pedal.

The 'moderator' pedal was principally found on Viennese pianos.[8] The mechanism placed a cloth between the hammers and strings which produced a beautifully muted, softened timbre; David Breitman describes it as 'darker, veiled, even spooky'.[9] The use of this pedal creates a contrast of sound, distancing passages from their neighbours as well as increasing the range of dynamic possibilities. In Schubert's music, for instance, *ppp* is a common dynamic marking distinct from *p* or *pp*, the differentiation of which is achieved when the moderator pedal is taken into consideration.

While these three pedals were the primary options at the beginning of the nineteenth century, other options included the 'bassoon' pedal, consisting of a roll of parchment covered by silk that was brought into contact with the strings.[10] The sound was not comparable to a bassoon; instead, its name came from the way it highlighted bass motifs and lines. There was also the 'Turkish' or 'Janissary' pedal that mimicked percussion instruments — the sounds of a triangle, bells, cymbal, or drum. Piano models

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[4] One possible reason was that the hammer of the Viennese piano was slightly wider, and the 'shift' did not have the same effect as on the English model where the hammer clearly moved from striking three strings to one: on the Viennese model it could still sometimes strike multiple strings and sometimes strings of the next key. In 1802 Beethoven requested Anton Walter to incorporate the 'shift' (*una corda*) pedal, at which time the piano maker refused, but by 1815 he had started to incorporate the pedal. See Rita Steblin, 'Early Viennese fortepiano production: Anton Walter and new inventions by Johann Georg Volkert 1777–1783', *Studien zur Musikwissenschaft*, 55 (2009), pp. 269–302; Alec Cobbe and Christopher Nobbs, *The Cobbe Collection: Three Hundred Years of Composers' Instruments* (Woodbridge: Boydell Press, 2014), pp. 146–147.

[5] Including J. P. Milchmeyer, D. Steibelt, and L. Adam.

[6] Sandra P. Rosenblum, *Performance Practices*, p. 141.

[7] The damper (or sustaining) pedal and the shift (*una corda*) pedal are the two pedals that are found on all modern pianos, whether upright or grand.

[8] It was also an option for some instruments with knee levers, like the 1790s Stein held at the Cobbe Collection.

[9] Breitman, *Piano-Playing Revisited*, p. 117.

[10] Three of the four instruments used for the recordings of this project have these three pedals, with the 1819–1820 Graf and 1823 Streicher having two moderators rather than one, as with the 1815 Walter.

sometimes included a foot pedal for each effect whilst other models adopted one foot pedal with knee lever extensions to control the sounds.[11] This option was not widely used but, if available, added character to military marches and programme music of the time.[12]

Schubert belonged to the age (inherited from Mozart and Haydn) where pedals were options but not widely a part of piano technique and referred to sparingly in scores and literature. The keyboard literature of the eighteenth to early nineteenth century does not reference pedalling technique at length, whether knee levers or foot pedals. As David Rowland notes, this lack of reference is telling because the use of pedals was not common and specific instruction in scores was rare.[13] Milchmeyer's treatise, published the same year as Schubert's birth (1797), includes one of the first instances of a detailed overview of contemporary pedalling practice. The chapter title, 'Mutations', is significant because it reflects that the inherent make-up of the piano was changing with the addition of pedals and their resulting effects. Milchmeyer notes that pianists and composers were initially uncertain of what to do with pedals and largely ignored them, singling out Daniel Steibelt as an exception.[14] Hummel's section on pedalling noted that it was largely overused; Czerny, for instance, commented that Hummel had decried Beethoven's mistreatment of the piano because of the 'confused noise' that resulted from the use of pedal.[15] Schubert, like Beethoven, lived in a world where the pianism and techniques of Mozart and Haydn were prominent.[16] This is an important distinction when considering

[11] The 1823 Streicher has a 'bassoon' and 'Turkish' pedal, the latter then has knee levers to control a cymbal, bell, and snare drum separately.
[12] C. F. Colt, Early pianos: their history and character', *Early Music*, 1/1 (1973), pp. 27–33; Kenneth Mobbs, 'Stops and other special effects on the early piano', *Early Music*, 12/4 (1984), pp. 471–476; Steblin, 'Early Viennese fortepiano production: Anton Walter and new inventions', pp. 269–302.
[13] David Rowland, *Early Keyboard Instruments: A Practical Guide* (Cambridge: Cambridge University Press, 2001), p. 54. Rowland also notes the difference between the 'London' school and 'Viennese' school regarding pedals, with the latter being more conservative in their approach — *Early Keyboard Instruments*, p. 56.
[14] Johann Peter Milchmeyer, *Die wahre Art das Pianoforte zu spielen* (Dresden, 1797), p. 58. For further reading on pedalling see Daniel Steibelt, *Méthode de piano* (Paris and Leipzig, 1809); David Rowland, 'Early Pianoforte Pedalling: The Evidence of the Earliest Printed Markings', *Early Music*, 13/1 (1985), pp. 3–17; Rowland, *History of Pianoforte Pedalling*, pp. 159–169 and pp. 174–176.
[15] Carl Czerny, 'Recollections from my Life', *Musical Quarterly*, 42 (1956), p. 309; Hummel, *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Pianoforte — Volume 3* (London: 1827), p. 62.
[16] Breitman, *Piano-Playing Revisited*, p. 92.

the role and use of pedals in Schubert's music, as the pedal was a special feature to enhance elements of the music, not a main aspect of pianistic technique.

This chapter explores pedal options in Schubert's piano music through performance experience on early nineteenth-century Viennese pianos. Schubert's pedal markings did not alter during his lifetime, despite the expansion of instrument and pedalling possibilities.[17] The analysis of pedal options is drawn from across Schubert's solo piano repertoire — including dances, impromptus, moments musicaux, and sonatas — to show a cross-section of genres and to demonstrate the uniformity with which Schubert treated the pedal options. From a discussion of specific pedal instructions in Schubert's scores that refer only to the damper and shift pedals,[18] the chapter opens out onto more ambiguous markings, such as con/col ped., and their relationship with other musical parameters, including dynamics, articulation, texture, and register. The performance experience on historical pianos allows some of the options to be explored regarding Schubert's awareness of timbral qualities and their relation to composition decisions. The analyses presented here seek to show how performance and composition come together in considerations of dynamic and articulation markings, expressive content, and the repetition of sections, as well as in technical considerations of performance.

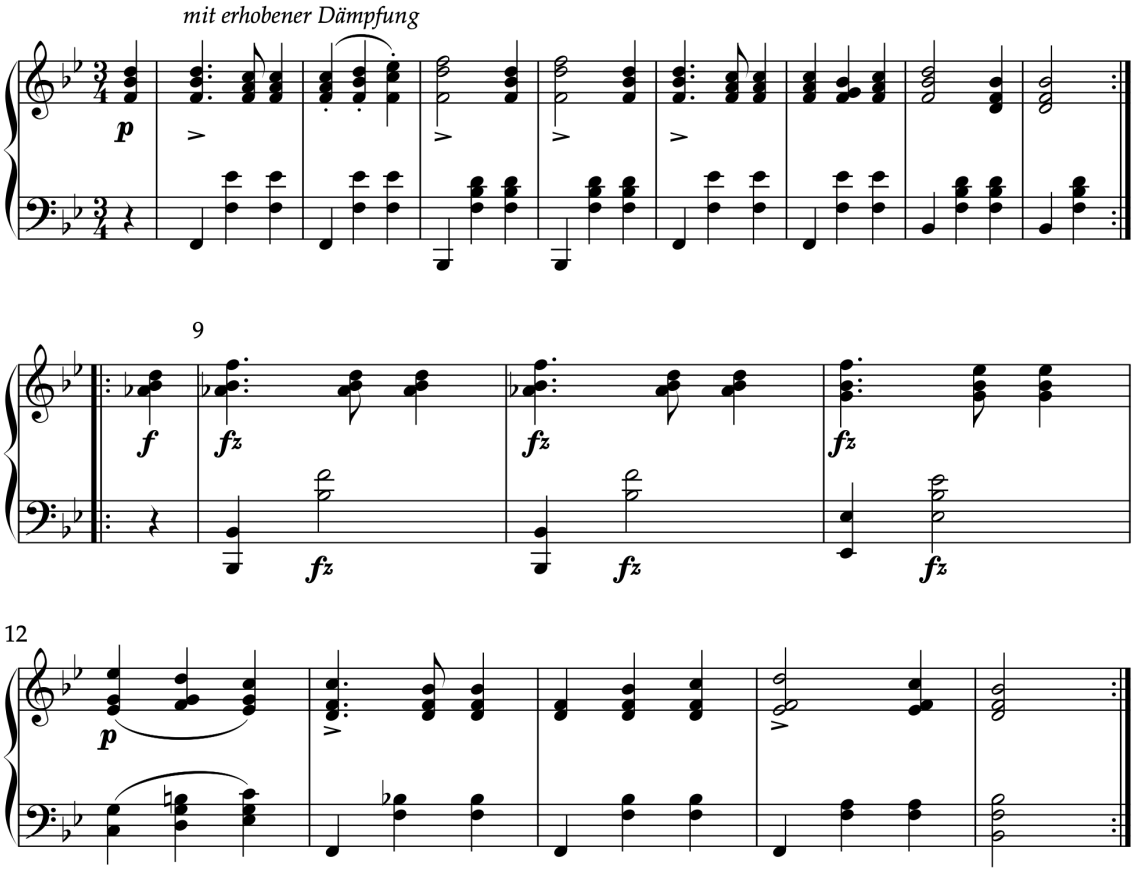
Damper Pedal

The instruction 'mit erhobener Dämpfung' — the one definitive instance where Schubert instructs the use of the damper pedal — is written over the opening bar of the seventh Deutsche Tänze D 783, a set of dances composed between January 1823 and November 1824 [Example 3.1].

[17] Such was the case for many of Schubert's contemporaries, with Czerny noting of Beethoven that he used the pedal much more in his playing than he noted in his scores. Rowland comments that when composers did mark pedal instructions, they rarely reflected their fullest intentions. See Rowland, *History of Pianoforte Pedalling*, p. 52.

[18] Catherine E. Smith, 'Interpreting Schubert Pedal Indications', *Journal of the American Liszt Society*, 19 (1986), p. 91 — Smith notes that there are only forty pedal marks left by Schubert in his piano music.

Example 3.1 Sechsehn Deutsche Tänze D 783/7, bars 1–16 — Mit erhobener Dämpfung [with raised damping]



On the surface, it may seem an unusual decision to mark the passage in Example 3.1 with the dampers raised, given that the accompaniment is predominantly detached, and the melodic right-hand chords change harmony within the bar (for instance the bar 2 *portato* articulation is over three different chords, not the same harmony). Yet on closer inspection it enables the harmony to be sustained when the bass line jumps from the first to second beat of each bar and it heightens the legato continuity between the chords. The instruction itself also encourages further scrutiny. Rather than indicating the use of the damper pedal, the instruction refers specifically to the mechanism of the damper pedal, the act of 'raising the dampers'. This invites a consideration of performance, a thought for how a particular phrase would be played on an instrument. Such thinking —

linking performance and the compositional process — stemmed from understanding the pianos and the pedal options available, that is, an understanding gained through performance.

The nature of the damper pedal on Viennese instruments lends itself to several playing techniques. Existing literature provides an overview of these techniques, which can also be applied on a modern piano. Katalin Komlós refers to the pedals in relation to the treatises and the damper pedal specifically, noting that there was no consensus among pianists or those authoring treatises on the use of pedals or the technique by which they could be employed.[19] Rosenblum and Rowland, though, both dedicate sections to pedalling techniques, including 'rhythmic pedalling' and 'syncopated or legato pedalling', as well as 'half pedalling' and 'tremolo pedalling'.[20] Rhythmic pedalling is referred to in some treatises, such as Ignaz Moscheles and J. P. Milchmeyer, and is the act of raising the dampers (depressing the damper pedal) at the same time a chord is played.[21] Syncopated (or legato) pedalling is where the keys and pedals do the opposite; as the keys are depressed, the foot is lifted and vice versa. This latter pedal technique, the one employed most today, aids the performance of a legato line but also relies heavily on precise pedalling technique and a responsive mechanism in order not to blur or mask other aspects of the music, particularly harmonic changes. The technique of pedalling is never specified in Schubert's scores, only the instruction for a pedal to be used. How to use the pedal is left to the individual player, which requires a wider knowledge and understanding of the music, particularly harmony, articulation, and textural elements.

The act of pedalling in Schubert's Deutsche Tänze D 783/7 brings into focus these elements, as demonstrated in the recording of Example 3.1, which features legato pedalling.

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[19] Katalin Komlós, *Fortepianos and their Music: Germany, Austria, and England, 1760-1800* (Oxford: Clarendon Press, 1995), p. 125. Further reference to 'rhythmic' pedalling is made in Rowland, *History of Pianoforte Pedalling*, p. 119.

[20] Rosenblum, *Performance Practices*, pp. 104–108; Rowland, *History of Pianoforte Pedalling*, pp. 110–120. Also, Breitman, *Piano-Playing Revisited*, pp. 21–22.

[21] Milchmeyer, *Pianoforte zu spielen*, p. 61; I. Moscheles, *Studies for the Pianoforte op. 70* (London, 1827), Study no. 9. Daniel Steibelt also refers to different pedalling techniques in his *Méthode de Piano*.

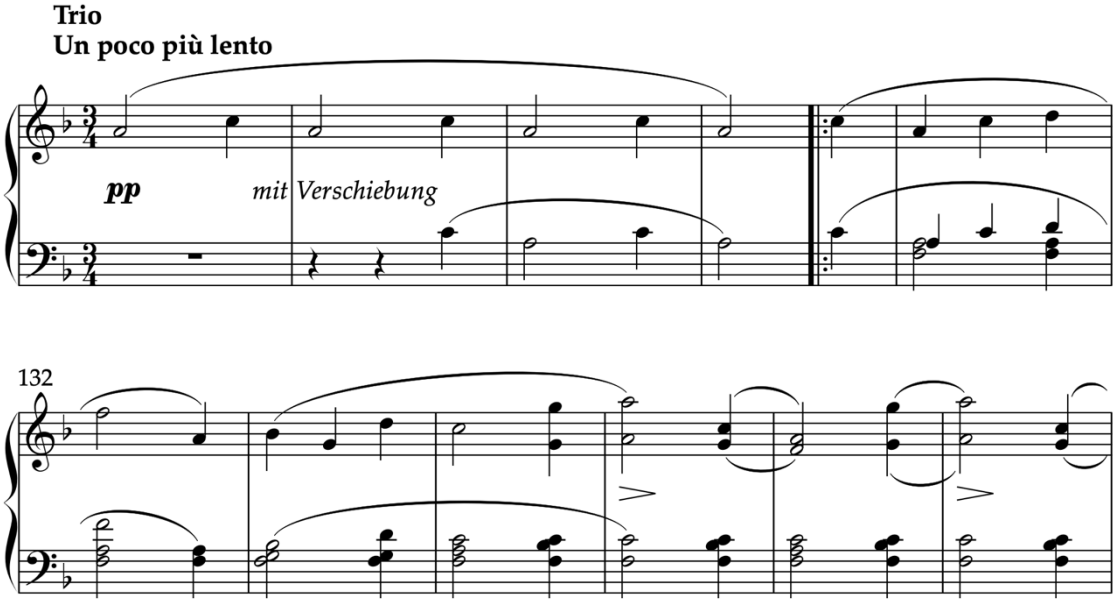
Recording 3.1 Sechsehn Deutsche Tänze D 783/7, bars 1–16 — Mit erhobener Dämpfung [with raised damping] — Walter piano

Here the texture is chordal throughout with a voicing of the melody at the top of the texture, while the left-hand accompaniment jumps up to two octaves (in bars 3–4 for instance). The accents on the first beats of the bar are also striking alongside the *portato* articulation marked in bar 2. First, the damper pedal ensures the bass note on the first beat of the bar is retained as a harmonic underpinning. Secondly, the legato pedalling aids the smooth articulation and transition between chords in the right hand, as well as adding resonance to the overall texture. Finally, the small diminuendo accents on the first beat of each bar are emphasised as they coincide with the pedal change.

Shift Pedal

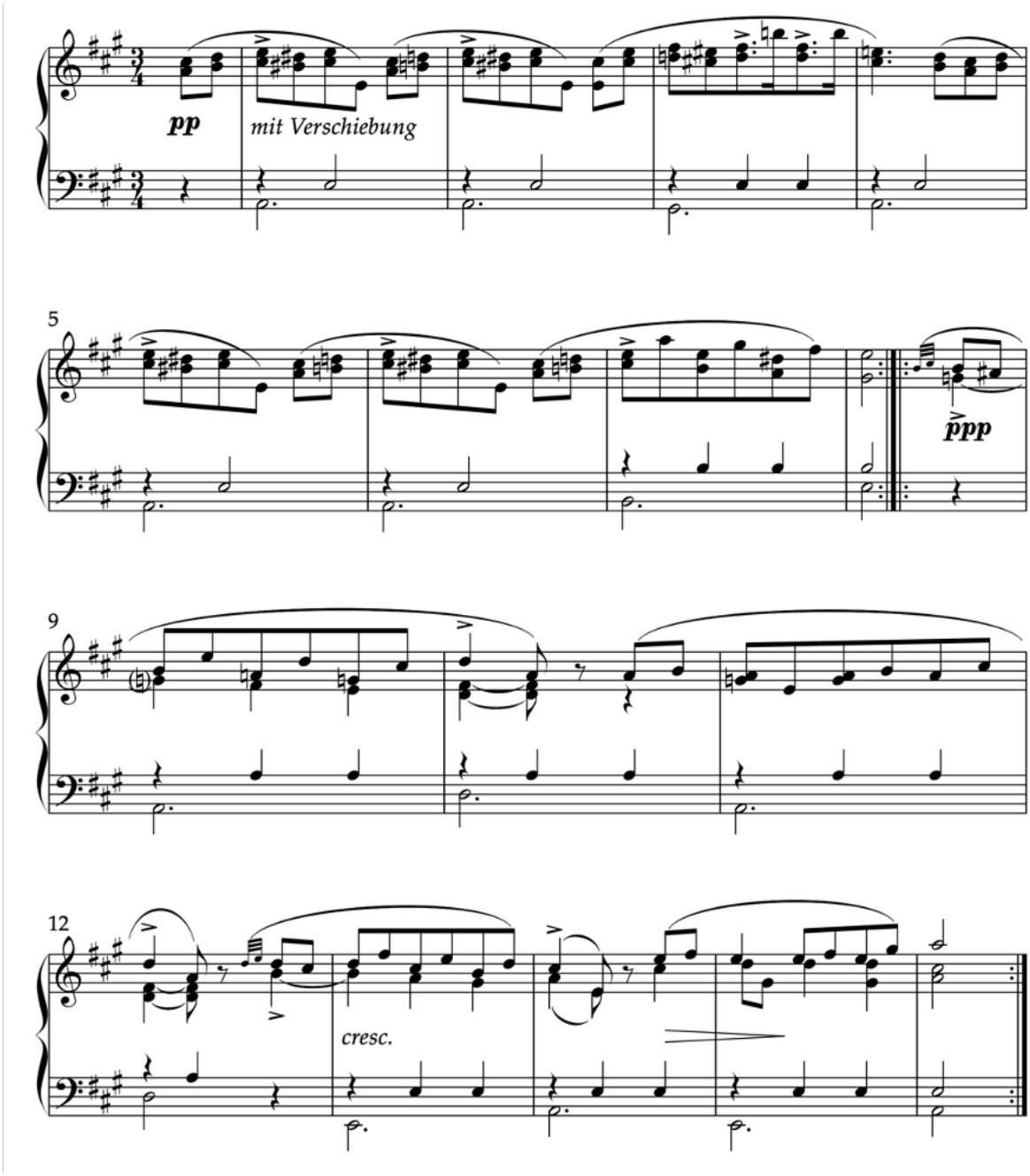
On historical pianos the timbral changes resulting from the use of the shift pedal heighten dynamics and subtleties of articulation. In Examples 3.2 and 3.3 Schubert specifically requests the shift pedal, where it gives prominence to the dynamic marking and the subdued character of the passage.

Example 3.2 Sonata in A minor D 845, third movement Trio, bars 127–137 — Mit Verschiebung [with shift]



Recording 3.2 Sonata in A minor D 845, third movement Trio, bars 127–137 — Mit Vershiebung [with shift] — Walter piano

Example 3.3 Zwei Deutsche Tänze D 769/1, bars 1–16 — Mit Verschiebung [with shift]



Recording 3.3 Zwei Deutsche Tänze D 769/1, bars 1–8 — Mit Vershiebung [with shift] — Walter piano

Recording 3.3a Zwei Deutsche Tänze D 769/1, bars 8–16 — mit Vershiebung [with shift] — Walter piano

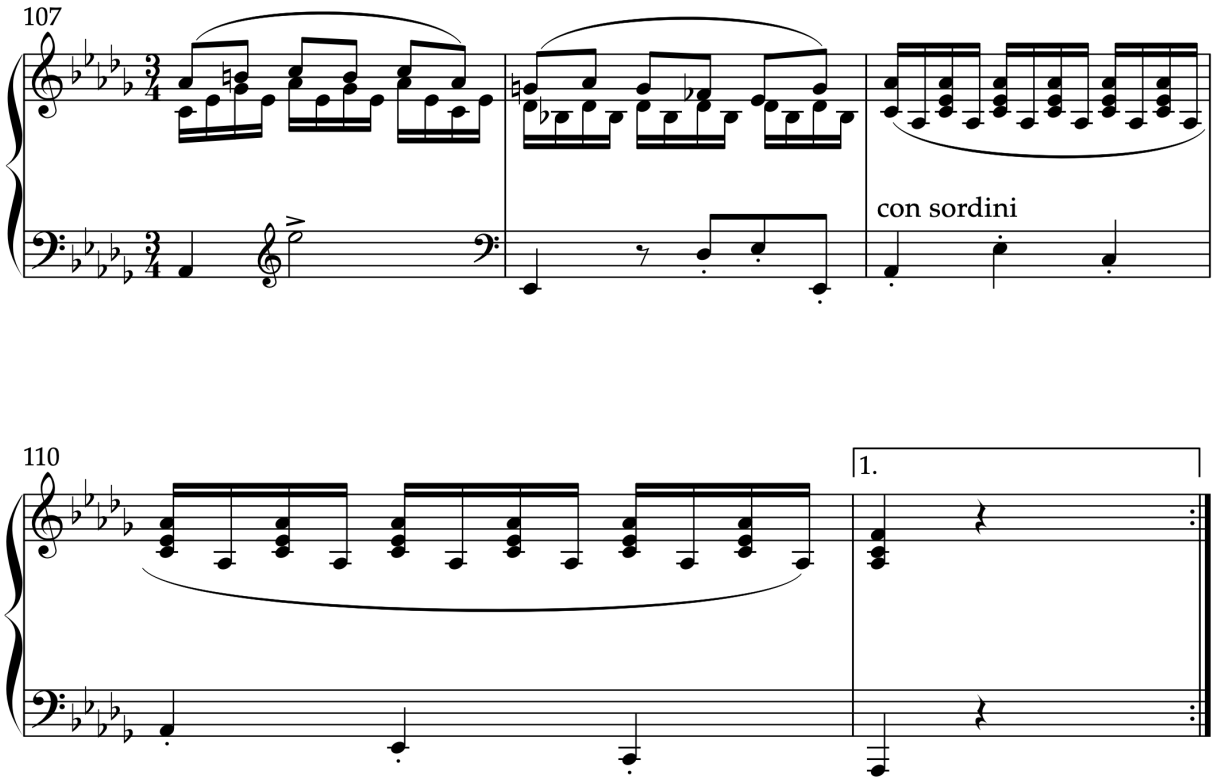
Striking in both Examples 3.2 and 3.3 is the combination of *pp* marking with legato articulation. The shift pedal is closely linked with the character of the phrases and the distanced timbre it produces. On the one hand the shift pedal, in Example 3.2, combines with these elements and the overall sustained rhythm to convey a sense of distance and contemplative character. Example 3.3, on the other hand, conveys a more playful and whimsical character, implied through the oscillating quaver thirds and chromatic auxiliary notes, and heightened by the change in timbre that results from use of the shift pedal. The second half of D 769/1, bars 8–16, is marked *ppp*, heard in Recording 3.3a where additional use of the moderator maximises the contrast in dynamics and adds nuance to the character in comparison to the opening phrase (as heard in Recording 3.3).[22]

Con sordini

The instruction 'con sordini' can be interpreted in multiple ways. The term translates as 'with mute'; on a string or brass instrument the action is clear as the mute is added to restrict the vibration, yet on a piano there is not a clear 'mute' to apply. There are only two specific 'sordini' markings in Schubert's music; the first of which is taken from the first movement of the Sonata in D-flat major D 567 [Example 3.4].

[22] Discussion of Schubert's *ppp* markings and the moderator pedal follows later in this chapter.

Example 3.4 Sonata in D-flat major D 567, first movement, bars 107–111 — con sordini [with mute]



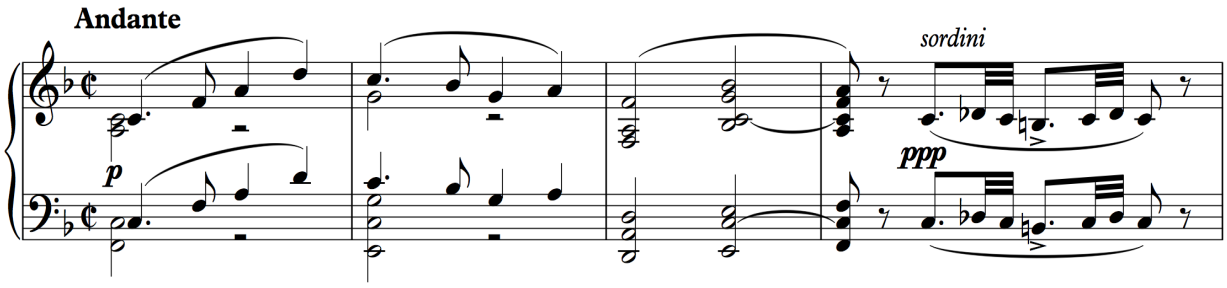
Recording 3.4 Sonata in D-flat major D 567, first movement, bars 107–111 — con sordini [with mute] — Walter piano

If the *con sordini* instruction is interpreted to limit the vibration of the strings, this is achieved on a piano when the dampers are in use, and the damper pedal is not. The dampers maximise the contrast between the staccato bass and legato treble articulation, reinforcing the detached left hand but also providing a dryer timbre as the end of the phrase approaches. There are no changes to articulation or dynamic in this passage, but a continuation of a legato line in the right hand with staccato in the left-hand bass line. The two different articulations of the treble and bass line can be controlled by the fingers, especially when played on a historical piano with its responsive action. The pedal

instruction in this instance is (conversely) not to use the pedal, in order to keep the dampers engaged on the strings.

It is not always evident, however, to which pedal the 'con sordini' instruction refers. Such is the case in the opening bars of the Sonata in A minor D 784 second movement, one of the most referred to pedal instructions in Schubert's music,[23] where 'sordini' is instructed in bar 4 [Example 3.5].

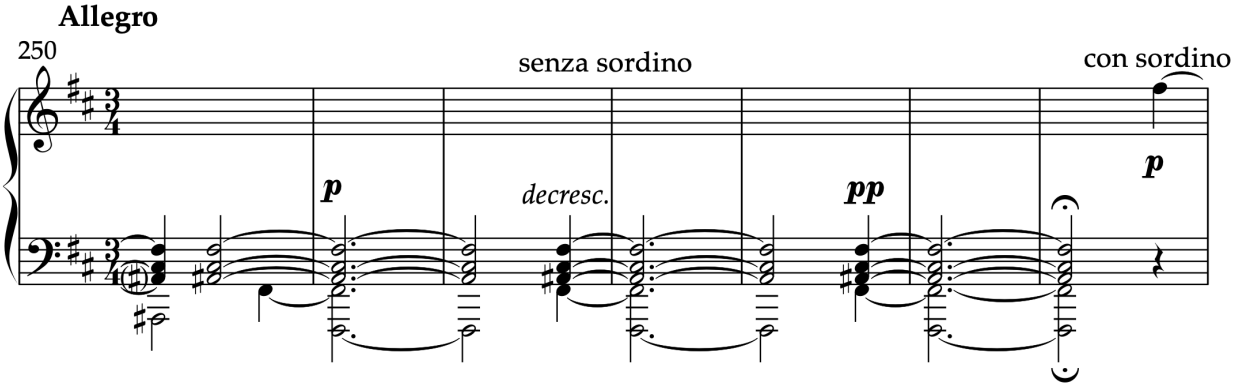
Example 3.5 Sonata in A minor D 784, second movement, bars 1–4 — sordini [mute]



One way to interpret this marking (as with the passage in Example 3.4) is in connection with the damper pedal. In his Sonata no. 15 in D major, op. 28, Beethoven wrote 'senza sordino' (without mute) over a bass passage marked decrescendo. The use of the damper pedal (raising the dampers) enhances the continuity of harmony and sense of expectation as the dominant chord is continually played without resolution [Example 3.6].

[23] See Breitman, *Piano-Playing Revisited*, p. 119; Rowland, *Early Keyboard Instruments*, p. 57; Rowland, *History of Pianoforte Pedalling*, pp. 138–139; David Montgomery, *Franz Schubert's Music in Performance: Compositional Ideals, Notational Intent, Historical Realities, Pedagogical Foundations* (New York: Pendragon Press, 2003), pp. 169–170.

Example 3.6 Beethoven Sonata in D major op. 28, first movement, bars 250–256 — senza sordino/con sordino [without mute/with mute]



Like Schubert, Beethoven tended to include precise pedal instructions that most likely related to the two consistent options, damper and shift, in his scores to gain a specific effect.[24] Breitman proposes that in this instance the 'senza sordino', and 'con sordino' a few bars later, refers to the dampers so that the sound is maintained through the latter half of the phrase and there is a seamless link to the beginning of the next phrase after the fermata.[25] The 'sordino' marking referring to the dampers makes sense when the mechanism is considered. On a violin, the mute is placed on the bridge to stop the strings vibrating so freely and to dampen the sound. The dampers on a piano stop the vibration of the strings when the key is released; when the damper pedal is used the dampers are left off the strings and they can continue to vibrate. Beethoven's 'senza sordino' literally means no dampers, so the strings vibrate, while his instruction a few bars later asks for the dampers to once again be used, and the pedal to be removed. If this approach is applied to Schubert's D 784/2 'sordini' instruction, the dampers would be lifted during bars 1–3 where the legato melody and sustained chords are accentuated by the pedal and vibrations of the strings. In bar 4, the dampers are lowered as the pedal is raised, to produce a contrasting timbre that foregrounds the rhythmic change.

[24] For composers of the eighteenth and early nineteenth centuries, pedal instructions were only added to gain effect rather than to provide specific instructions for how to play. This changed during the nineteenth century when composers, notably Chopin and Liszt, provided instructions for how to use the pedal (most notably when to put down and lift the damper pedal).
[25] Breitman, *Piano-Playing Revisited*, p. 93.

Recording 3.5a (damper pedal) Sonata in A minor D 784, second movement, bars 1–4 — sordini [mute] — Graf piano

Another possibility is to the add the shift pedal. The opening three bars are marked legato and *piano*, with a sustained F major to C7 harmony in bars 1–2 and D minor to C7 first inversion in bar 3 underpinning the octave melody before cadencing to the tonic at the beginning of bar 4 (F major: I–V7b–vi–V7b–I). In bar 4 there are two main contrasts with the preceding bars: the *ppp* dynamic and the dotted quaver to demisemiquaver rhythm. These contrasts are marked through the slurs, dynamics and change of rhythm, as well as being enhanced through the 'sordini' marking and pedal options. Just as the mute changes the timbre of the instrument, so here the shift pedal creates a distant sound and gives prominence to the contrast between *p* and *ppp*.

Recording 3.5b (shift pedal) Sonata in A minor D 784, second movement, bars 1–4 —sordini [mute] — Graf piano

Performance on historical pianos reveals the unique qualities of the moderator pedal, a pedal with which Schubert was familiar, and one that I explore in further depth later in the chapter. This pedal is the third option for executing the 'sordini' instruction in D 784/2.[26] The dynamics of the opening phrase are specific, with *piano* marked for bars 1–3 and *ppp* marked for bar 4 to coincide with the 'sordini' marking. Selecting the moderator pedal as the mute option completely contrasts the timbre with the surrounding bars. The action of Viennese instruments, as discussed in Chapter 2, works in tandem with the pedals to accentuate aspects of the music, particularly rhythmic clarity and articulation. In the D 784/2 Sonata the action of the piano ensures that the clarity of rhythm and legato articulation are also present.

Recording 3.5c (moderator pedal) Sonata in A minor D 784, second movement, bars 1–4 — sordini [mute] — Graf piano

[26] Rowland states that the D 784/2 'sordini' instruction refers to the moderator pedal — *Early Keyboard Instruments*, p. 57.

Recording 3.5d Sonata in A minor D 784, second movement (complete) — performed on 1819–1820 Graf piano

The recording of the second movement of D 784 does not use the same combination of pedals throughout for the 'sordini' instruction; rather, it alternates between the shift and moderator pedals in tandem with the damper in order to demonstrate the intrinsic link between pedal options and the expressiveness of Schubert's music. As all the recordings for Example 3.5 highlight, even the execution of pedal instructions that are relatively specific is not necessarily obvious. They require careful consideration of dynamics, rhythm, and articulation to understand which pedal produces the desired effect.

Con/Col Pedale

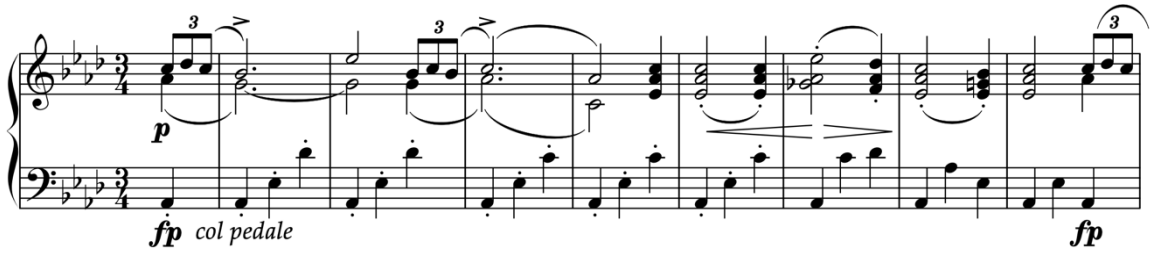
The most common instruction in Schubert's scores is 'con/col pedale' (with pedal) — a marking that invites interpretation, given the various pedal options on pianos of the time.[27] Secondary sources and first-hand analysis reveal that the 'con/col pedale' instructions refers primarily to the damper pedal, as it was the option found on all instruments and used the most frequently (as is the case still today).[28] Example 3.7 shows one instance taken from the seventh Zwölf Deutsche Tänze D 790, where, at first glance,

[27] D 790/7, col pedale; D 935/1, con pedale; D 850/1, pedale; D 894/1, ped.; D 960/2, col pedale; D 570 Allegro, senza ped./con ped.; D 571/1, con ped.; D 625/1, con ped.; D 840/4, sempre ped./con ped./sempre con ped./con ped. There is also one instance of the instruction 'with pedal' being given in German: D 681/4, mit dem pedal/ohne pedal. This is based on an analysis of the autograph and manuscript editions: https://schubert-online.at/activpage/index.php?top=5&sub=1&men3=4; *Impromptus und Moments Musicaux*; *'Wanderer' Fantasy D 760*; *Drei Klavierstücke D 946*; *Klavierstücke und Klaviervariationen*; *Klaviersonaten Bands 1–3*; and *Sämtliche Tänze Bands 1–2* (Urtext G. Henle Verlag Edition); *Klaviersonaten Bands 1–3*, *Impromptus und Moments Musicaux,* and *Sämtliche Tänze Bands 1–2* (Wiener Urtext Edition); *Klaviersonaten III*; and *Impromptus* (Bärenreiter Edition).
See also Smith, Interpreting Schubert Pedal Indications', pp. 88–105.

[28] On pedal instructions, which includes con/col pedale and others, see Rosenblum, *Performance Practices*, pp. 102–143; Rowland, *History of Pianoforte Pedalling*, pp. 105–155; Winter, 'Keyboards', p. 352 and pp. 360–362; David Rowland, 'The nocturne: development of a new style', in *The Cambridge Companion to Chopin*, ed. by Jim Samson (Cambridge: Cambridge University Press, 2011), pp. 32–49; Kenneth Hamilton, 'Performing Liszt's piano music', in *The Cambridge Companion to Liszt*, ed. by Kenneth Hamilton (Cambridge: Cambridge University Press, 2005), pp. 171–191; Mervyn Cooke, 'New horizons in the twentieth century', in *The Cambridge Companion to the Piano*, ed. by Rowland, pp. 193–195; Breitman, *Piano-Playing Revisited*, pp. 21–22.

it may not be evidently clear why the 'col pedale' instruction is included, especially in light of the staccato left-hand accompaniment.

Example 3.7 Zwölf Deutsche Tänze D 790/7, bars 1–8 — col pedale



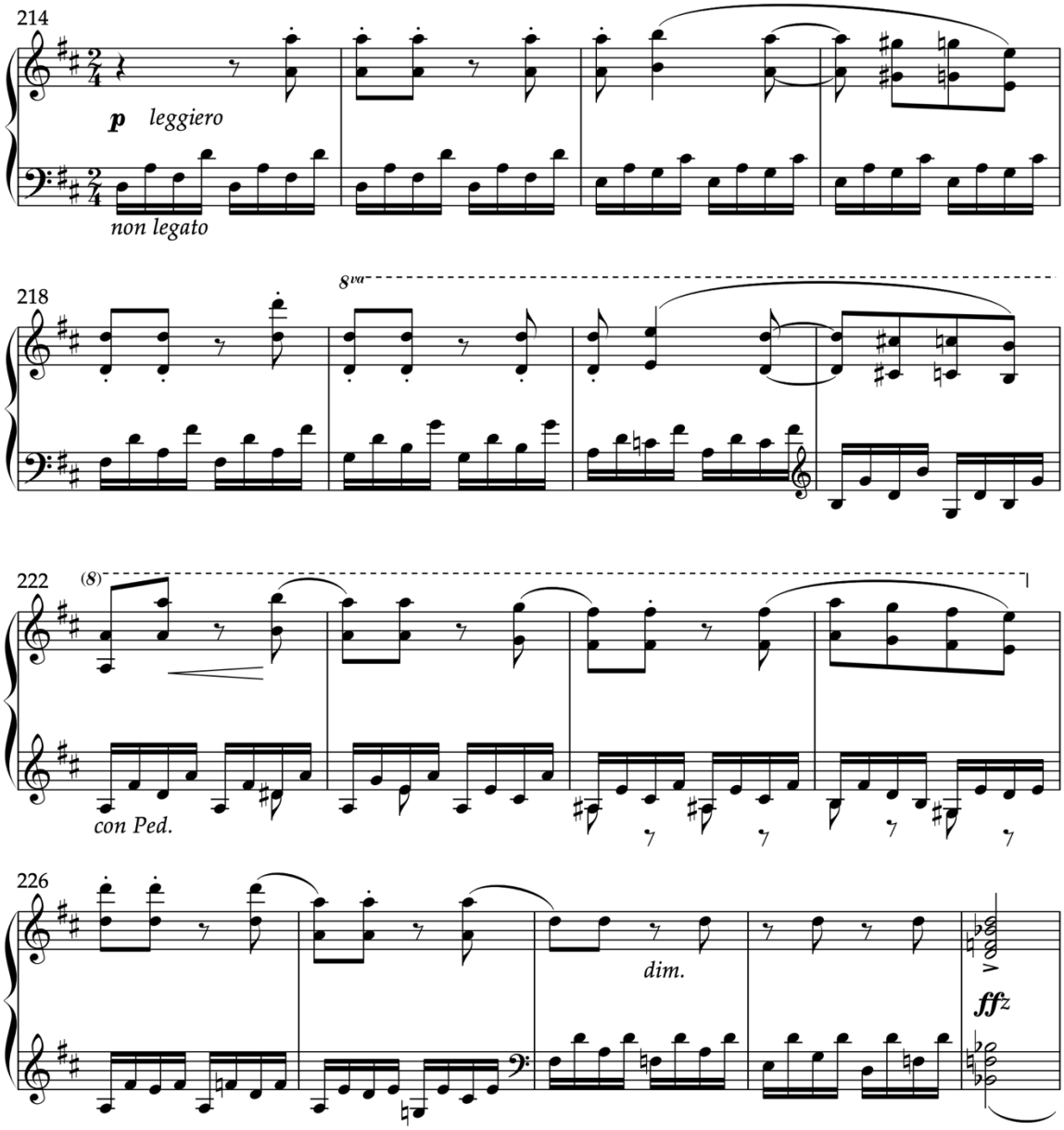
Recording 3.7 Zwölf Deutsche Tänze D 790/7, bars 1–8 — col pedale — Walter piano

The damper pedal provides a greater underpinning to the harmonic progression of the phrase, particularly the tonic A-flat pedal. On historical instruments, the responsive action works in tandem with the pedal and the staccato articulation remains present even with the dampers raised. There are no specific instructions on how to pedal the Deutsche Tänze D 790 other than 'with the pedal'; however, the pedal would change with the harmony and perhaps half-pedalling techniques would be adopted to distinguish the triplet quavers within the texture.[29]

Pedalling and articulation are intricately intertwined on the piano. Example 3.8, an excerpt from the Allegro D 570, opens with a specific articulation instruction (bar 214) before the request for 'with pedal' is given in bar 222.

[29] The effectiveness of half or flutter pedalling depends on the individual responsiveness of the instrument and acoustic. Sandra P. Rosenblum discusses the technique in *Performance Practices in Classic Piano Music*, highlighting how it is left to the performer's discretion depending on the individual circumstances, instrument, and acoustic, pp. 104–108. It should also be noted that Recording 3.7 shows the passage with the damper pedal, but there are alternative interpretations of the pedal instruction, notably using the shift to accentuate the *fp* dynamic — the topic of interpreting pedal instructions will be addressed later in this chapter.

Example 3.8 Allegro in F-sharp minor D 570, bars 214–230 — con ped instruction in bar 222



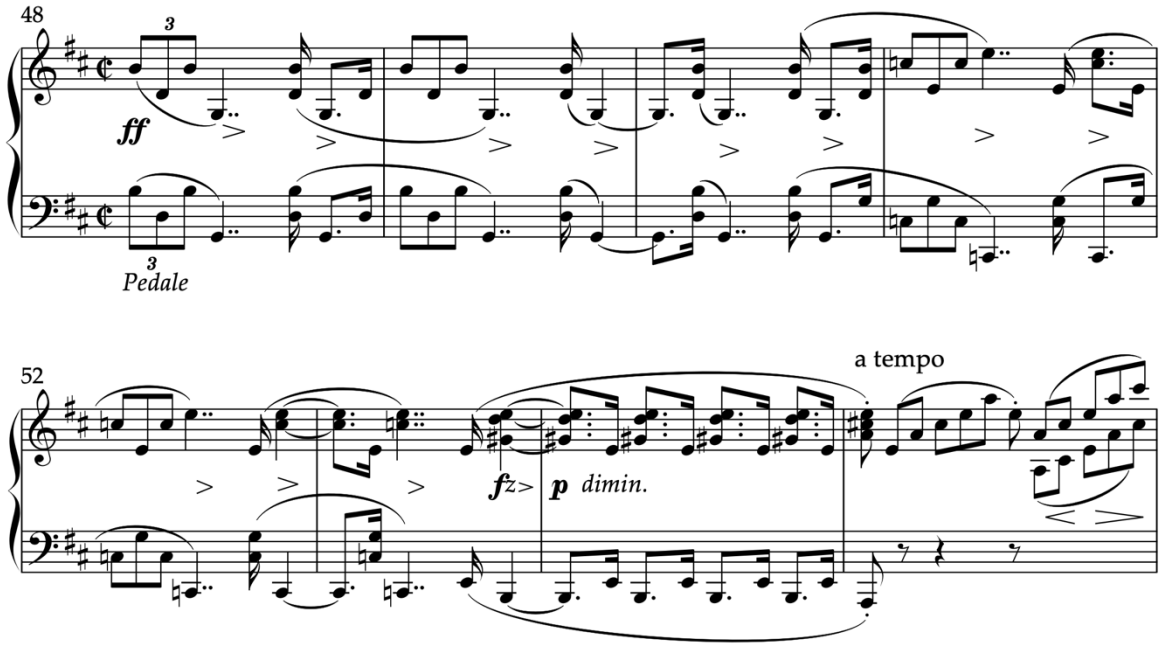
The ‘leggiero’ and ‘non legato’ instructions in the opening bar of Example 3.8 are made more noticeable through the dampers being in use (the pedal not in use). On the one hand, the dampers differentiate the semiquaver broken chord accompaniment from the octaves in the treble part (all of which is in the middle register of the piano), particularly the initial staccato articulation, with the ‘leggiero’ instruction achieved through fingering the legato line. On the other hand, the ‘con ped’ instruction gives prominence to the

harmonic line through sustaining some of the semiquaver accompaniment movement, while also accentuating the slurs in the right-hand octaves. The 'con ped' marking also coincides with the left hand moving to the treble, where the entire passage is in the upper register of the piano. The use of the damper pedal offers support to the upper register which does not project to the same extent as the middle or lower register. Moreover, at the point of 'con ped' an additional line is added to the left hand, a quaver bass line integrated into the moving semiquavers that is a countermelody to the right-hand octaves. Performance sheds new light on the role of the pedal in a passage such as this, as by lifting the dampers and adding warmth through all strings vibrating and the harmony sustaining, the bass quavers can be marked and supported more than if the pedal was not in use.

There are two further examples where the 'con ped' instruction coincides with legato and *portato* articulation to accentuate the overall line and accents in the phrase. Examples 3.9 and 3.10 are both from sonatas, composed in 1825 and 1826 respectively, when the pedal options — damper, shift, and moderator — had been relatively stable for several years.[30]

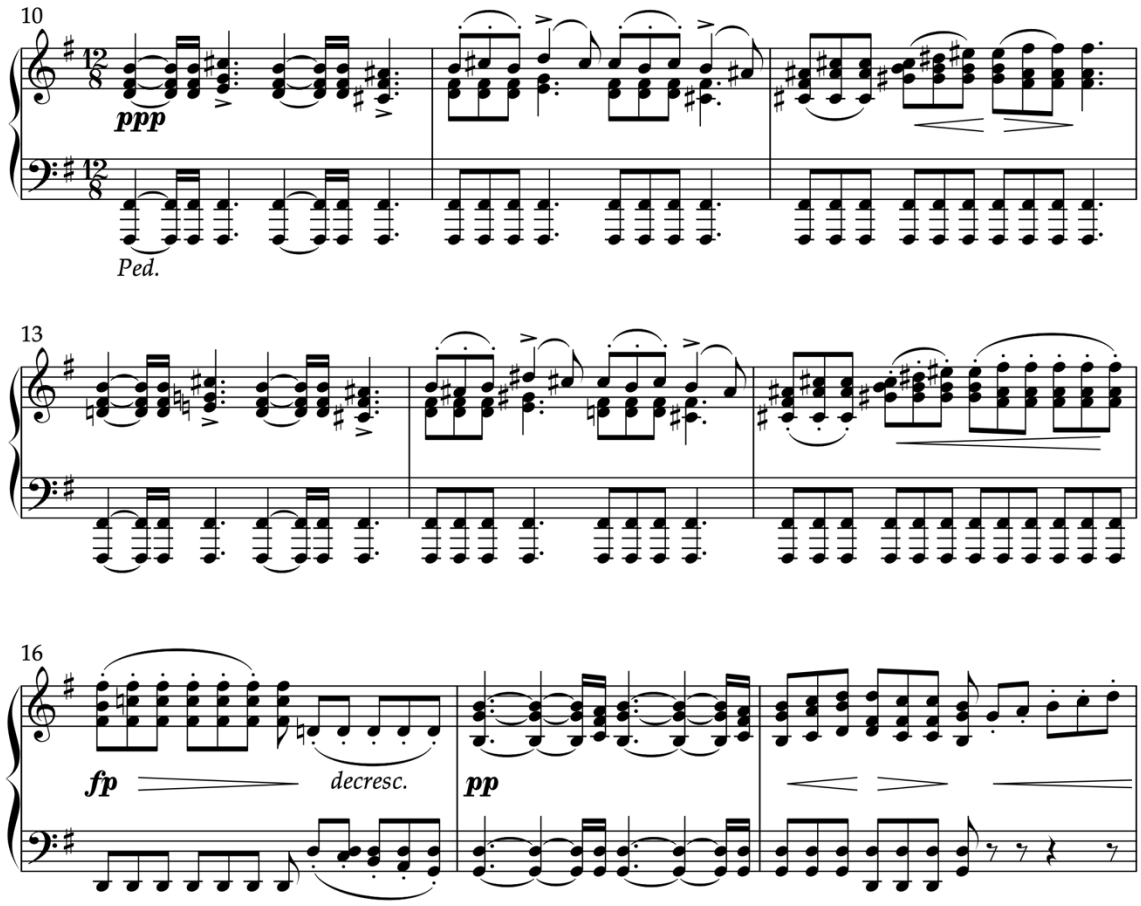
[30] David Rowland, 'Pianos and pianists c. 1770–c. 1825' and 'The piano since c. 1825', in *The Cambridge Companion to the Piano*, ed. by Rowland, pp. 31–39 and pp. 40–46; Rowland, *History of Pianoforte Pedalling*, pp. 110–115; Rosenblum, *Performance Practice*, pp. 39–44; Breitman, *Piano-Playing Revisited*, pp. 117–121.

Example 3.9 Sonata in D major D 850, first movement, bars 48– 55 — pedale



Recording 3.9 Sonata in D major D 850, first movement, bars 48–55 — pedale — Walter piano

Example 3.10 Sonata in G major D 894, first movement, bars 10–18 — pedale



Recording 3.10 Sonata in G major D 894, first movement, bars 10–18 — pedale — Streicher piano

The Sonata in D major D 850 first movement 'pedale' instruction [Example 3.9] coincides with a *ff* dynamic marking, 'un poco più lento' instruction and slurred articulation. The pedal adds depth to the passage in line with the *ff* dynamic while also ensuring the disjunct line is legato and the harmonic shifts are brought to the fore through sustaining the notes. If the pedal is not used the melodic line can be sustained with finger control, but the underpinning atmosphere and harmonic progression would be, for the most part, lost. The pedal thus adds to the expressive effect of the passage, which strongly suggests the pedal was a factor in the compositional process.

The ambiguity of 'pedale' could be interpreted to mean more than one pedal.

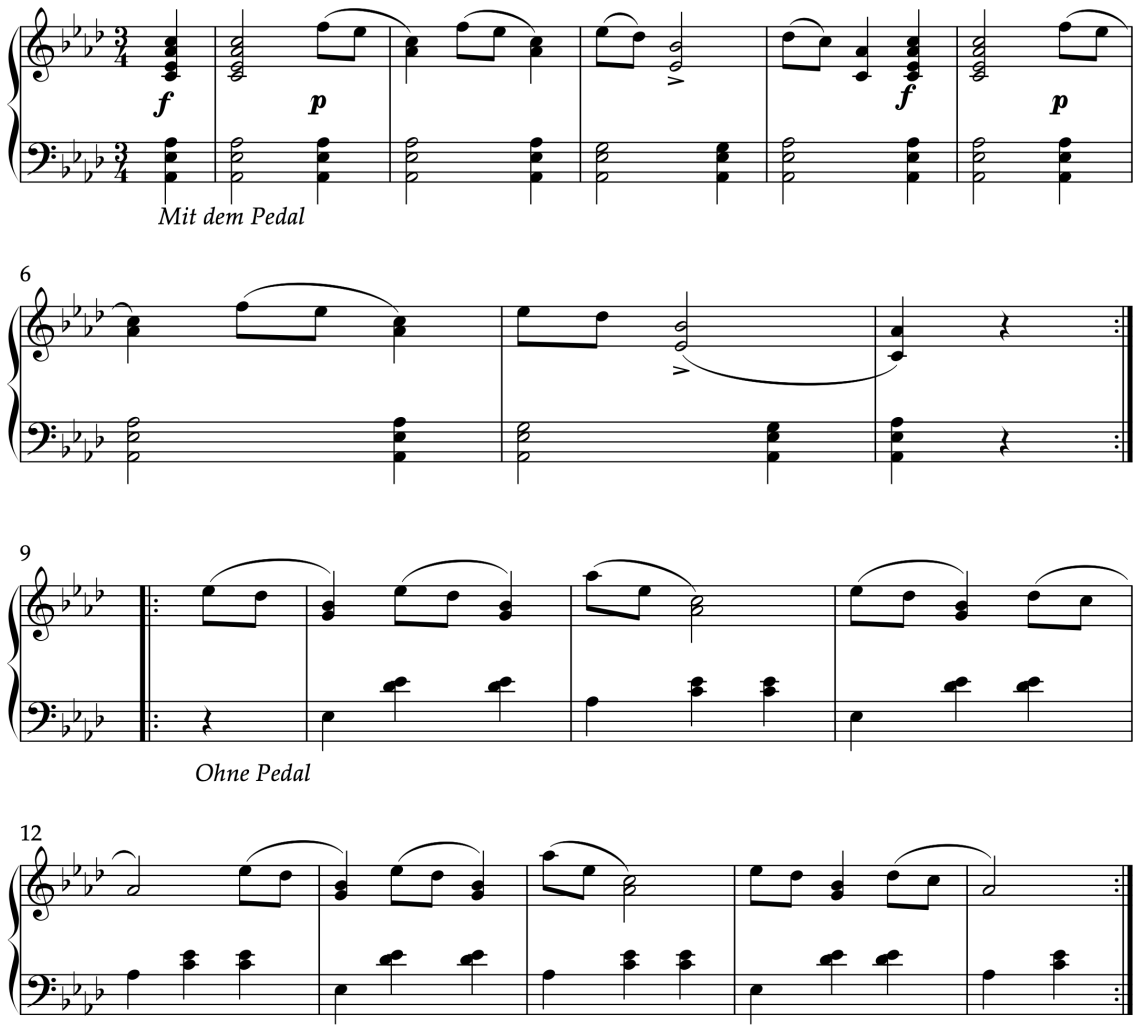
Like Example 3.9, in Example 3.10 the pedal instruction is given in conjunction with other performance directions. The chordal texture is marked legato, with some bars marked *portato*, and there is an F-sharp dominant pedal from bars 10–15 which is highlighted further through the sustain of the F-sharp afforded by the damper pedal. Subtle control of the damper pedal not only captures the *portato* markings and legato line but also enhances the mysterious atmosphere created through the *ppp* dynamic, low register bass line, and shifts between B minor, its dominant F-sharp major, and the overall tonality of G major.[31] The *ppp* dynamic marking could be further emphasised through the use of the moderator pedal. In Recording 3.10 the initial B minor *ppp* iteration of the theme is played with the damper and moderator 1 pedals, before swapping to moderator 2 in bars 13–15 to contrast the repetition. This distances the passage from the preceding major phrase, darkening the timbre for the shift to B minor and intensifying the atmosphere created by the texture and phrase as a whole.[32] As the music moves back to the tonic, G major, the pedal combination also changes. In bars 15–16 the moderator is lifted, and the shift is used for the return of G major, continuing to add to the dynamic instruction, now *pp*, and accentuating the minor-major shift and expressive dynamic elements with the pedals.

Schubert also provided ambiguous instructions for pedal in German [Example 3.11].

[31] The key relationships are by thirds, a fingerprint in Schubert's music widely discussed in literature: Richard L. Cohn, 'As wonderful as star clusters: instruments for gazing at tonality in Schubert', *19th-Century Music*, 22/3 (1999), pp. 213–232; Suzannah Clark, *Analyzing Schubert* (Cambridge: Cambridge University Press, 2011); Charles Fisk, *Returning Cycles: Contexts for the Interpretation of Schubert's Impromptus and Last Sonatas* (Berkeley: University of California Press, 2001), pp. 115–140; Susan Wollenberg, *Schubert's Fingerprints: Studies in the Instrumental Works* (Farnham: Ashgate Publishing, 2011), pp. 76–77; David Damschroder, *Harmony in Schubert* (Cambridge: Cambridge University Press, 2014), pp. 56–59.

[32] Schubert's *ppp* markings are discussed in further detail later in this chapter in relation to the moderator pedal.

Example 3.11 Acht Ländler, D 681/4 bars 1–16 — mit dem Pedal/ohne Pedal [with the pedal/without pedal]



Recording 3.11 Acht Ländler D 681/4, bars 1–16 — mit dem Pedal/ohne Pedal [with the pedal/without pedal] — Streicher piano

As with the 'con/col pedal' instruction, so the direction in Example 3.11 does not specify which pedal should be used, only that the opening passage is with pedal and the later passage is to be played without. The opening texture is a sustained chordal accompaniment with legato quaver to crotchet descending contour patterns in the melody, whereas in the second half the melody retains the descending figure, but the accompaniment becomes more detached with a crotchet um-cha-cha line. In both

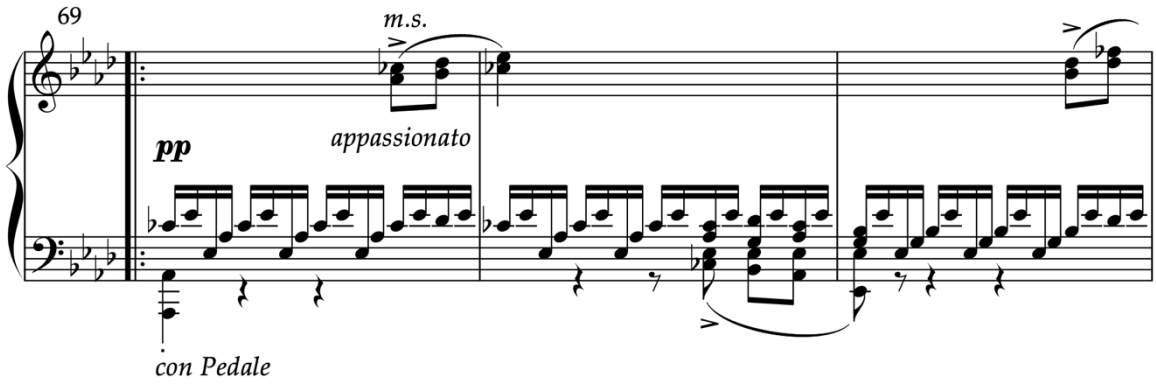
instances, the instruction refers to the damper pedal. In the first half of the piece the damper pedal supports the legato line and sustained harmony, which includes a tonic A-flat pedal throughout. In the second half the instruction to play without pedal enhances the contrast of the two phrases, particularly the different accompaniment patterns in the bass line and the clarity of the detached line.

Performance, and studying early nineteenth-century Viennese instruments, exposes expressive elements in the music and reveals the role of the pedal to accentuate character and atmosphere. The relatively few specific pedal markings in Schubert's music reflect that, while pedals were not uniform or widely used, several options were available and known. The instruction of 'with pedal' can be interpreted in a myriad of ways, as highlighted here, when other musical parameters are taken into consideration. The fluid boundaries between performance and composition in Schubert's creative world can be emphasised further as wider interpretative decisions regarding pedal options are analysed.

Interpreting Possibility

Performance, particularly on historical pianos, not only confirms which pedal is most appropriate when a marking may be ambiguous (e.g., con/col pedale), but also allows the different options to be explored for expressive purposes. Example 3.12, a passage from the first Impromptu of the D 935 set, is a further instance of a 'con/col pedale' instruction that can be interpreted in several ways as with the 'sordini' marking in the D 784 Sonata.

Example 3.12 Impromptu in F minor D 935/1, bars 69–72 — con pedale



The three-part texture, beginning at bar 69, in the Impromptu in F minor D 935/1 presents an inner semiquaver accompaniment in dialogue with a legato treble and bass. If the damper pedal is used with the 'con pedale' instruction, the harmonic progression is heightened because the dampers are not in use; the lifting of the dampers, which causes the strings to continue vibrating, also accentuates the legato articulation. However, there is a *pp* dynamic instruction with the direction of *appassionato* and the semiquavers are in the mid-to-low register of the piano. The use of damper pedal needs to be carefully monitored in order that the texture does not become muddy and to ensure the clarity of the bass to treble melody is retained. On a Viennese piano of the early nineteenth century the action focuses the clarity of the texture and sensitive damper pedalling heightens the phrase.[33]

The damper pedal, however, is not the only option, especially as the phrase is repeated. The 'con/col pedale' instruction can also refer to the shift or moderator pedal in this passage. It is marked *pp-appassionato*, with a different character to the preceding section. On the one hand, the shift pedal distances the timbre, adding to the change and accentuating the impassioned nature of the music. On the other hand, the moderator pedal amplifies the *pp* dynamic and gives the inner semiquavers a clothed character around which the bass and treble melody interweave. The decision of which pedal, and

[33] A full performance of the Impromptu in F minor D 935/2 can be heard in the Schubertiad Recital, attached in the Appendix.

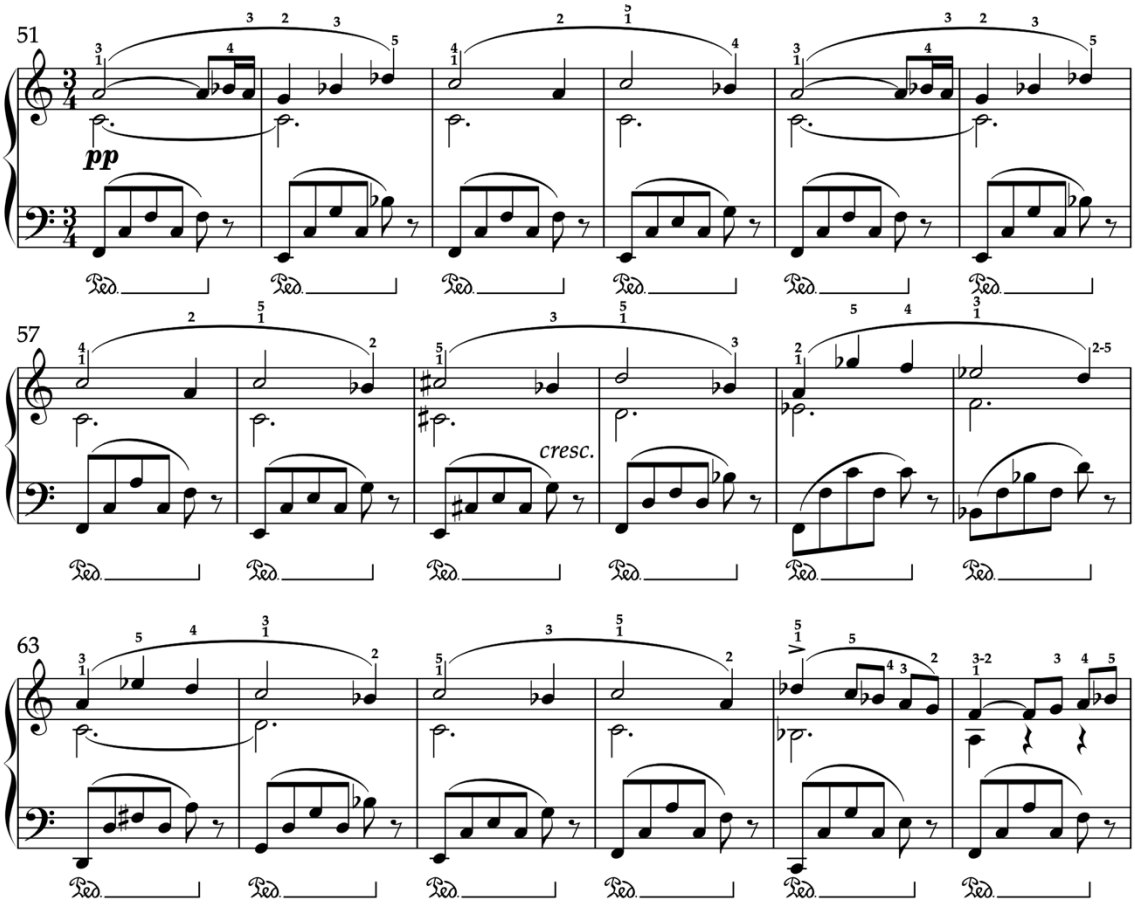
which combination of pedals, may change depending on the piano and acoustic, as well as which aspect of the texture is emphasised.[34]

Historical keyboard instrument performance reveals repetition of ideas is an opportunity to draw on the features of the piano. Repetition — a conscious composition choice — links directly to the qualities of the pianos and their role in creating variation amid repetition.[35] Combining the pedals in different ways allows elements of texture to come to the foreground, as in the third movement of the A minor Sonata, D 784, where pedalling can differentiate the repeated passages [Example 3.13].

[34] The section shown in Example 3.12 repeats several times during D 935/1; the pedal options are one means for variation, even on a modern instrument, as heard in the Schubertiad Recital — specifically varying the use of the shift pedal, as well as combining flutter and half pedalling techniques for the damper pedal.

[35] For wider reference on repetition and 'heavenly lengths' in Schubert's music, see Wollenberg, *Schubert's Fingerprints*, pp. 245–286; Fisk, *Returing Cycles*, pp. 115–179; Anne M. Hyland, 'In Search of Liberated Time, or Schubert's Quartet in G major D 887: Once More Between Sonata and Variation', *Music Theory Spectrum* 38/1 (2016), pp. 85–108; Carl Dahlhaus, 'Sonata Form in Schubert: The First Movement of the G major String Quartet op.161 [D 887]', in *Schubert: Critical and Analytical Studies,* ed. by Walter Frisch (Lincoln: University of Nebraska Press,1986), pp. 1–12; Clark, *Analyzing Schubert*.

Example 3.13 Sonata in A minor D 784, third movement, bars 51–68



Recording 3.13a (no pedals) Sonata in A minor D 784, third movement, bars 51–68 — Graf piano

Recording 3.13b (damper pedal) Sonata in A minor D 784, third movement, bars 51–68 — Graf piano

Recording 3.13c (damper and shift pedals) Sonata in A minor D 784, third movement, bars 51–68 — Graf piano

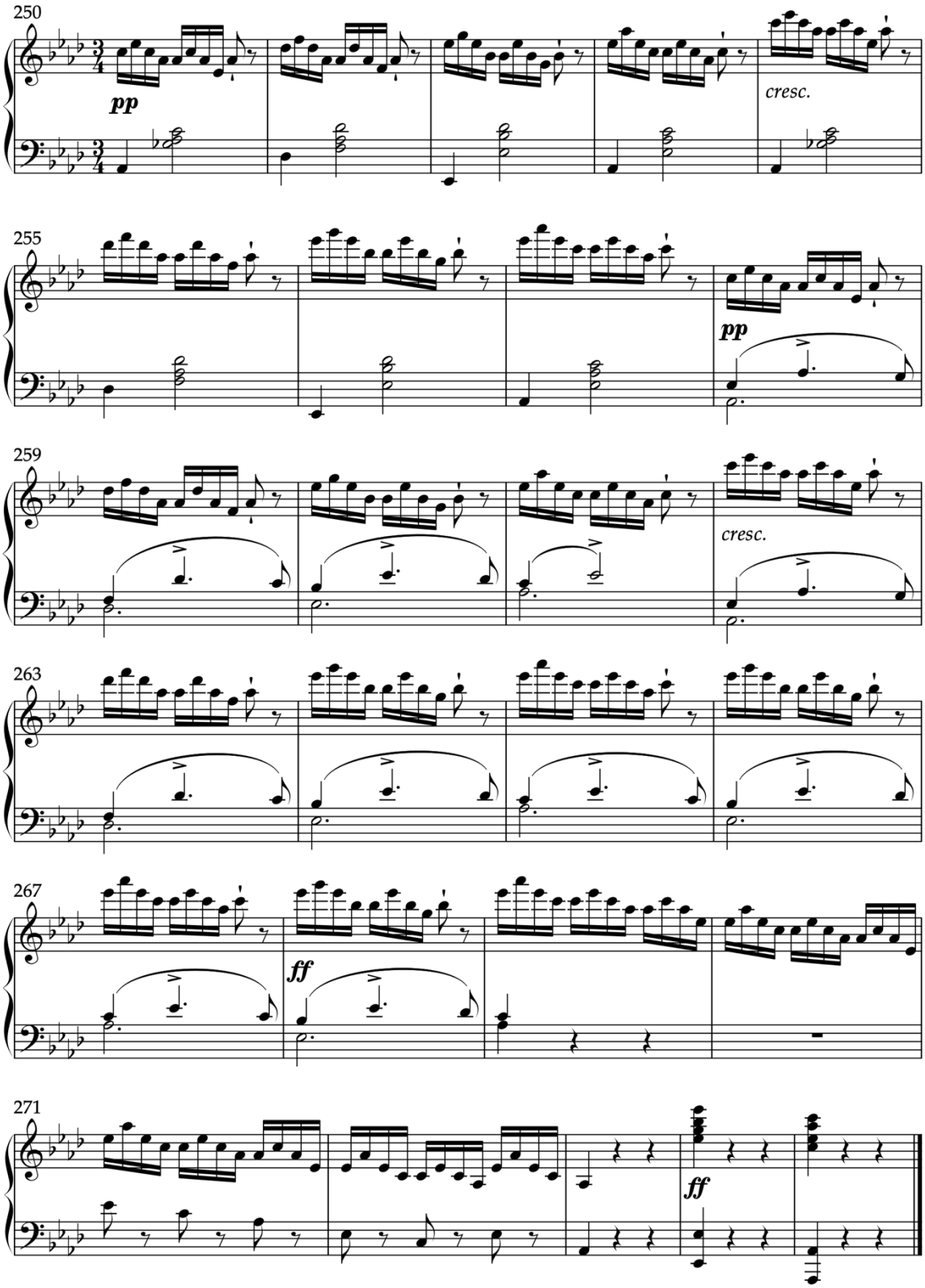
In Example 3.13 the right hand comprises two lines, with a sustained alto voice and top melody line, while the left-hand accompaniment is a broken chordal pattern marked

with slurs in each bar. When the theme is repeated, the texture remains the same each time but there are changes in tonality; Example 3.13 shows its initial appearance in F major, and it is later repeated in C major and A major (bars 131–156 and bars 227–252 respectively). One option is that no pedals are used [Recording 3.13], allowing the piano to speak from the keys alone, and producing a distinct dialogue between the parts of the texture. Example 3.13 shows a possible fingering for the right hand, where finger substitutions are deployed to achieve the smooth legato line; the left hand (without any sustain) would form a legato quaver line, enhanced by the natural resonance of the piano. This is what Schubert wrote, yet the presence of pedals poses the question of what they can add, technically and expressively. If performed with the damper pedal (one possible pedalling is included in Example 3.13 — Recording 3.13b), the execution of the texture is accommodated with added resonance to the *pp* dynamic as well as sustaining the harmony and aiding the legato articulation. The damper pedal does not necessarily need to be depressed for the entire duration of the proposed pedalling; rather a pianist would employ flutter and half pedalling to control the sound and overall effect, as well as ensuring the quaver rest at the end of each bar in the left hand is discernible. The section can also be performed with the shift or moderator pedals to enhance the *pp* dynamic and contrast the repetition with the change of timbre afforded by these pedal options [Recording 3.13c shows the passage with the damper and shift pedals]. As the passage repeats three times during the course of the movement, each pedal option could be employed to accentuate different aspects of the texture and further vary the repeated phrase.

The instrumental features are, arguably, an imperative aspect of a composer's knowledge to inform decision for repeating a phrase. A further example in Schubert's music is in the Impromptu in A-flat major D 899/4 [Example 3.14].[36]

[36] A full performance of the Impromptu in A-flat major D 899/4 is included in the Schubertiad Recital as an encore.

Example 3.14 Impromptu in A-flat major D 899/4, bars 250–275

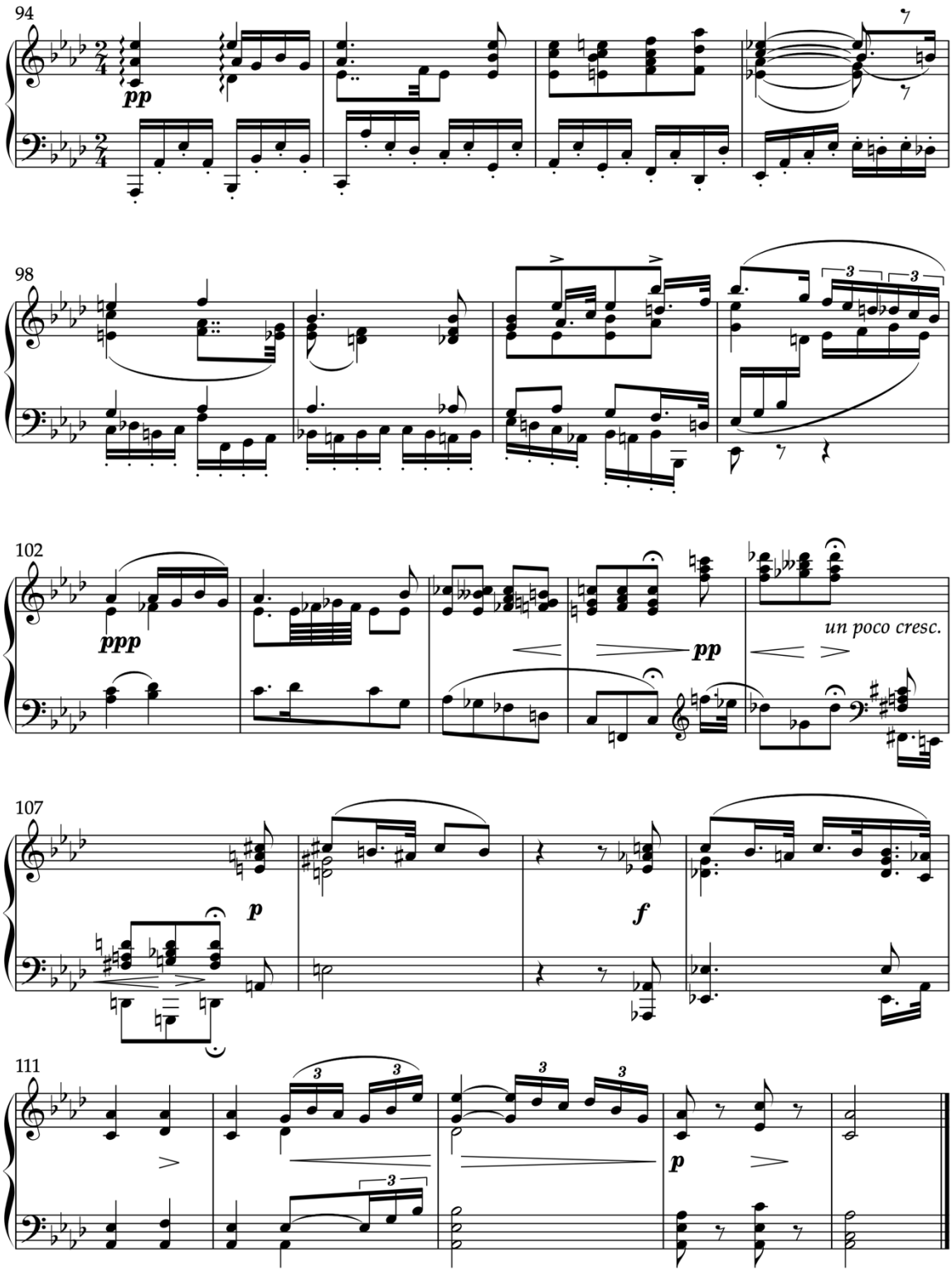


Recording 3.14 Impromptu in A-flat major D 899/4, bars 250–275 — Streicher piano

The passage shown in Example 3.14 returns four times in the Impromptu (bars 37–55, bars 80–98, bars 209–223, and bars 250–268). Register is used to differentiate and vary the repetition on the one hand, and on the other hand performance reveals the role pedals can play in the development of the phrase. The semiquavers are a consistent aspect of the outer 'A' sections of the Impromptu, a feature owing to the light and responsive action discussed in Chapter 2, while the left-hand bass and tenor duet provides a sustained harmonic progression and melodic contrast with the passagework. Damper pedalling of the phrase can enhance the legato of the left hand and accentuate the harmonic progression, while the shift or moderator pedal intensifies the registral change and adds atmospheric elements through the timbral options of the pedals. The decision to repeat reflects not an inability to vary the material, but rather a conscious opportunity to explore how the features of the instrument play a part in the structure.

Repetition is sometimes accompanied with a subtle difference in texture. Examples 3.15 and 3.16, taken from the second movement of the Sonata in C minor D 958 and the second Moments Musicaux D 760 respectively, both show development of texture through thematic repetition; here, too, performance reveals expressive possibilities in voicing and bringing to the forefront different parts of a texture.

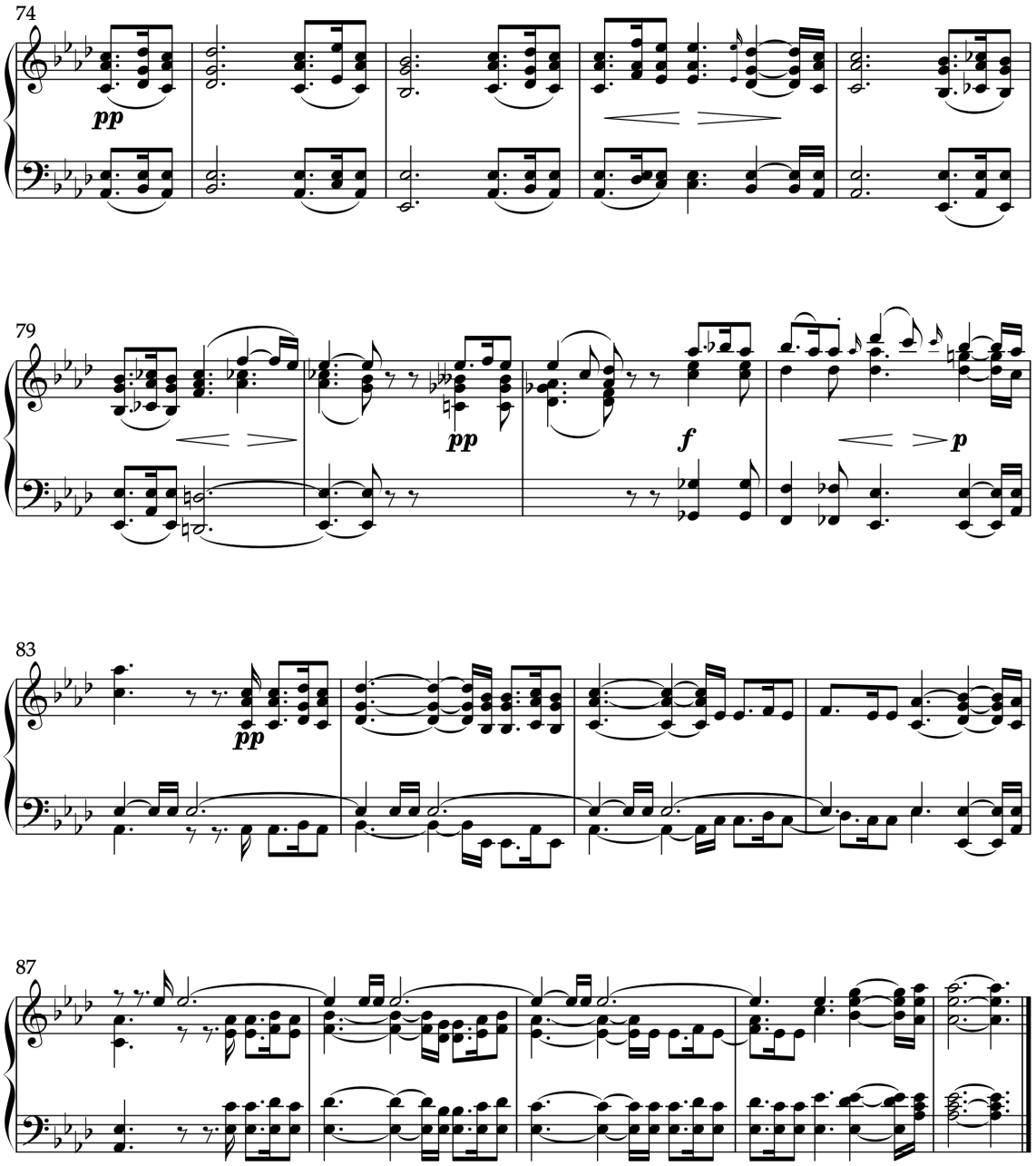
Example 3.15 Sonata in C minor D 958, second movement, bars 94–115



Recording 3.15 Sonata in C minor D 958, second movement, bars 94–115 — Graf piano

Recording 3.15a Sonata in C minor D 958, second movement, bars 94–115 – Streicher piano[37]

Example 3.16 Moments Musicaux D 780/2, bars 74–90



[37] A recording on both the Graf and Streicher pianos is included of Example 3.15.

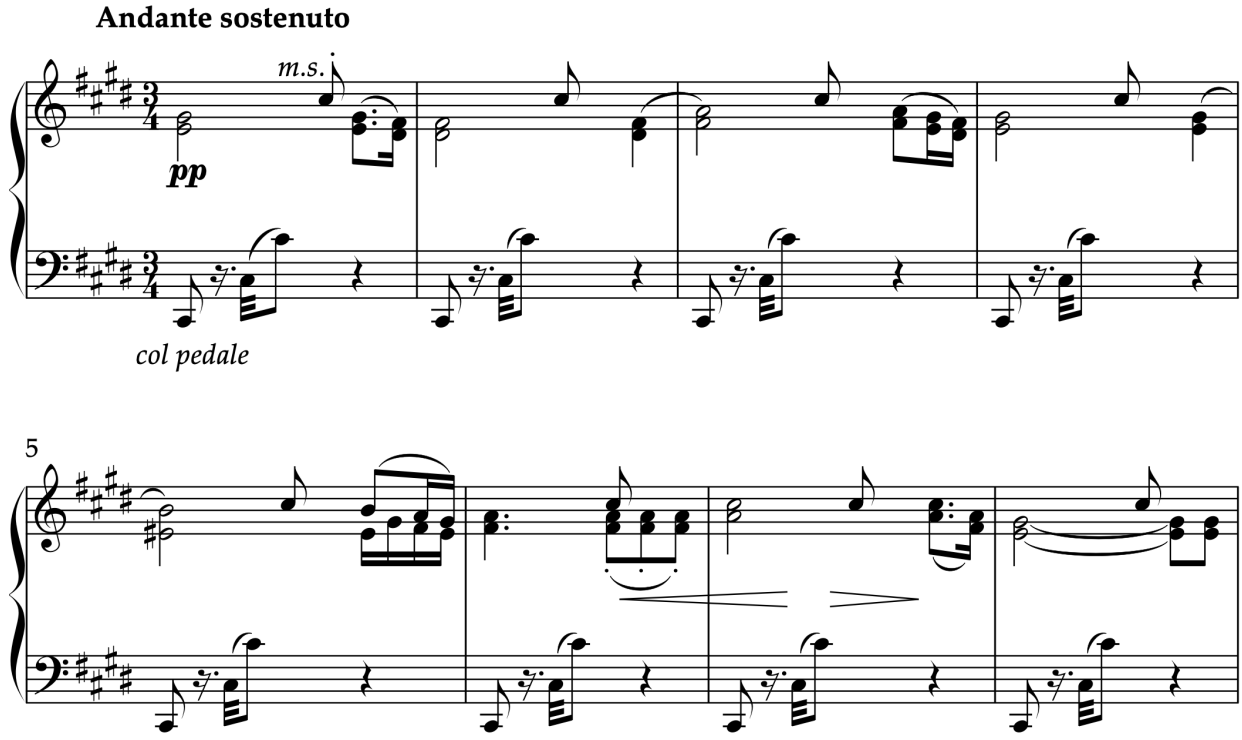
Recording 3.16 Moment Musicaux D 780/2, bars 74–90 — Walter piano

The texture and placement of melody is the most evident factor of variation when looking at the score; however, performance sheds new light onto the execution of the texture and how aspects of it can be brought to the forefront. The damper pedal needs limited use in Example 3.15 so as not to blur or muddy the semiquaver motion, while the shift and moderator pedal are particularly beneficial in adding atmospheric colour and creating dynamic contrast. Example 3.16 sees the melody move between different lines within the texture. The pedal options can spotlight aspects of the texture — the damper pedal aiding the sustain of the inner voices, the shift contrasting the neighbouring phrases through different timbral effects, and the moderator accentuating the lower dynamic levels. Performance uncovers the role of action to these composition decisions, yet it also reveals how the pedal options work in tandem with the responsive action and how they allow the material to be presented in multiple expressive contexts.

Experience on historical pianos also illuminates the need to question modern editions and consider how the pedal is best employed. In the second movement of the Sonata in B-flat major D 960, the first bar includes the instruction 'col pedale' in several modern urtext editions [Example 3.17].[38]

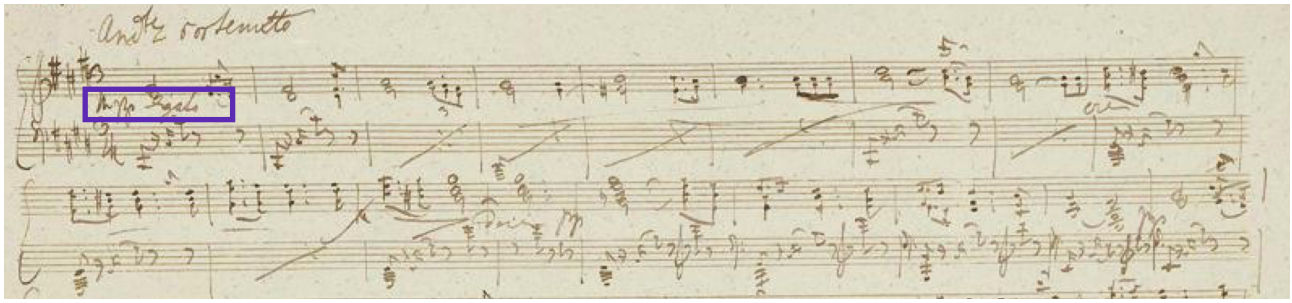
[38] *Klaviersonaten III: D 894, D 958, D 959, D 960*, ed. by Walburga Litschauer (Kassel: Bärenreiter-Verlag Neuen Schubert-Ausgabe, 2020), p. 146; *Klaviersonaten Band III*, ed. by Martino Tirimo (Wiener Urtext Edition, 1999) p. 176; *Klaviersonaten Band II*, ed. by Paul Mies (Germany: G. Henle Verlag Urtext, 1971), p. 268.

Example 3.17 Sonata in B-flat major D 960, second movement, bars 1–8 — col pedale



However, Schubert's manuscript score does not clearly include this instruction [Figure 3.1]. [39]

Figure 3.1 Manuscript score of the Sonata in B-flat major D 960 second movement



[39] Schubert Online [Accessed 19 May 2016]: https://schubert-online.at/activpage/werke_einzelansicht.php?top=1&werke_id=337&herkunft=gattung_einzelansicht
Scan of the autograph score, undated but originating from September 1828.

The marking at the opening of the movement is not wholly clear in the manuscript score but modern editions are agreed in their 'col pedale' instruction. One interpretation of the manuscript score marking is *sempre legato*, written in the middle of the stave, where the *legato* refers to the right-hand melody, which can be achieved through finger technique. The rhythm of the left-hand C-sharps is precise, with the left hand overlapping the right hand as it moves from bass to treble, an approach also seen in Example 3.12. This overlapping precludes Schubert writing a sustained C-sharp. Yet Czerny, referring to the damper pedal, remarks:

> The first essential advantage which this pedal offers, is that by it, we are enabled to make the bass-notes vibrate as long as if we had a third hand at our disposal while two hands are engaged in playing the melody and the distant accompaniment. By this the different harmonies obtain a compass and a fullness, which could never be given to them by the two hands alone.[40]

The Bärenreiter edition, which uses the extensive research of the *NSA*, proposes that the exact articulation markings and rhythm of Schubert's does not preclude the use of pedal; rather it is an instance where there are not enough hands and the pedal must be used to create the desired effect, as outlined by Czerny. In addition, Mario Aschauer's 'Notes on Performance Practice' underscores the need for careful damper pedalling, that is, 'to press the pedal after a change of harmony, but not on passing notes' in order to distinguish the textural layers and harmonic progression of the passage in question.[41]

Performance on Viennese pianos exposes the options for this passage and illuminates the distinct layers of the texture. As well as referring to the damper pedal to sustain the bass line, the 'col pedale' can also be interpreted as the shift pedal, or on a Viennese instrument the moderator pedal, in order to amplify characteristics of the phrase and aid in the retention of its textural strands.

Recording 3.17a (no pedals) Sonata in B-flat major D 960, second movement, bars 1–8 — Streicher piano

[40] Czerny, *Complete Theoretical and Practical Piano Forte School*, pp. 57–58; quoted in the *Klaviersonaten III: D 894, D 958, D 959, D 960*, ed. by Walburga Litschauer (Kassel: Bärenreiter-Verlag Neuen Schubert-Ausgabe, 2020), p. xxiv.
[41] *Klaviersonaten III: D 894, D 958, D 959, D 960*, ed. by Litschauer, p. xxv.

Recording 3.17b (damper and shift pedals) Sonata in B-flat major D 960, second movement, bars 1–8 — Streicher piano

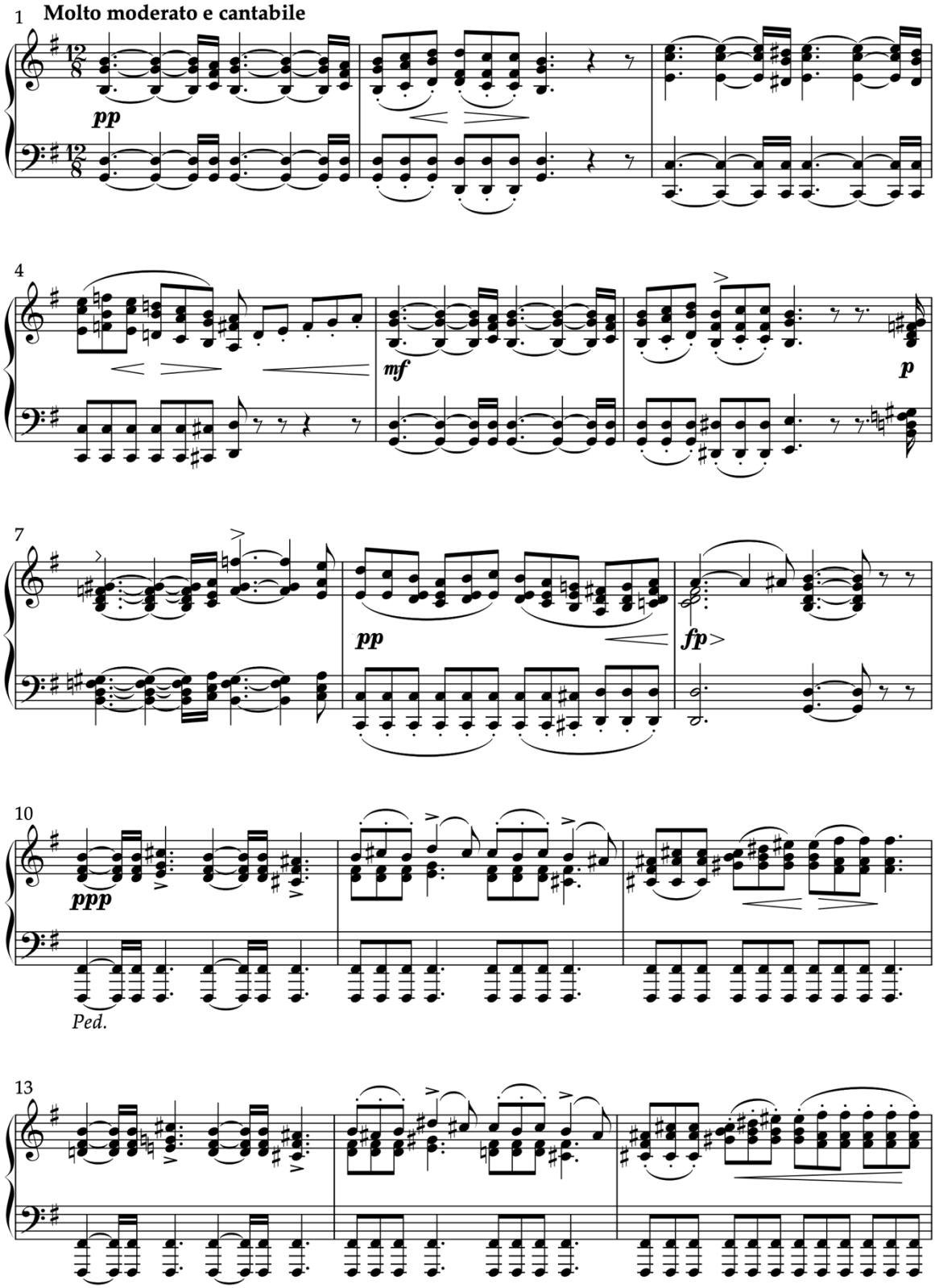
Recording 3.17c (damper and moderator pedals) Sonata in B-flat major D 960, second movement, bars 1–8 — Streicher piano

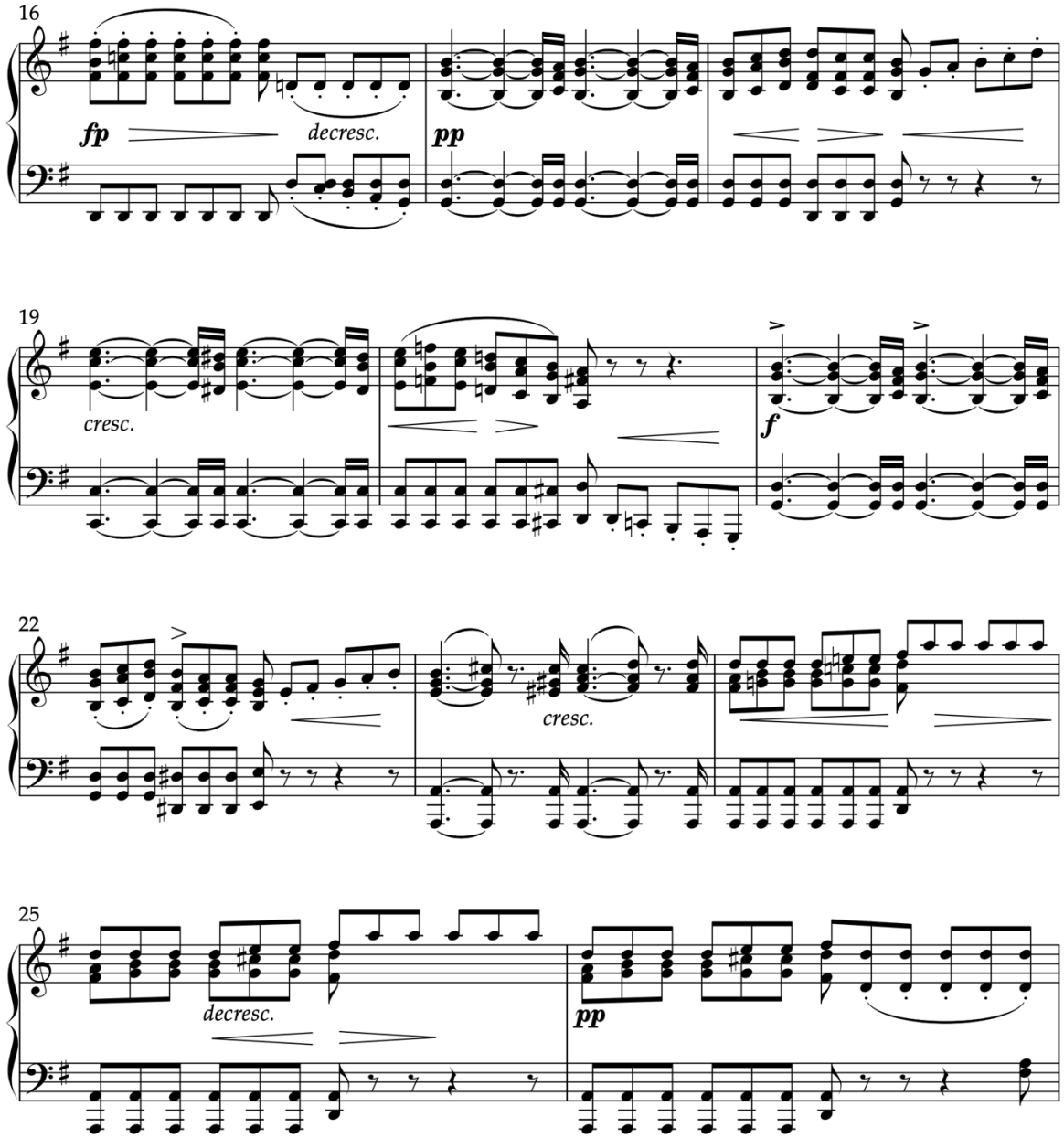
If the manuscript marking is interpreted as *sempre legato* the passage can be played with no pedal, as heard in Recording 3.17a. This gives a clarity to the texture and means the only sustained line is the legato melody. If the damper pedal is used, the harmony is sustained through the line and additional resonance and warmth is also achieved. The difference between using the shift and moderator pedals is a question of timbre and dynamic. On the one hand, Recording 3.17b is a distanced sound due to the shift of the hammers, the action and control ensuring the melody is still voiced. On the other hand, Recording 3.17c is much quieter because of the moderator pedal, accentuating the *pp* dynamic and adding a veiled tone to the passage.

Instructions in Schubert's score provide a wealth of information to be mined from the perspective of the pianos he played. Prominent among these is his use of the *ppp* dynamic marking.[42] The first two examples of the *ppp* marking are taken from the first movement of the Sonata in G major D 894 [Examples 3.18 and 3.19].

[42] The *ppp* dynamic can be found through Schubert's output — in Lieder, string quartets, symphonies — the focus here is to its significance to the piano music and its link to pedal options.
Instances where the *ppp* dynamic is used in works without piano include: Symphony in B minor 'Unfinished' D 759, 2nd movement bar 58; String Quartet in D minor 'Death and the Maiden' D 810, 4th movement bar 85; String Quintet in C major D 956, 2nd movement bar 15; String Trio D 581, 1st movement bar 86.

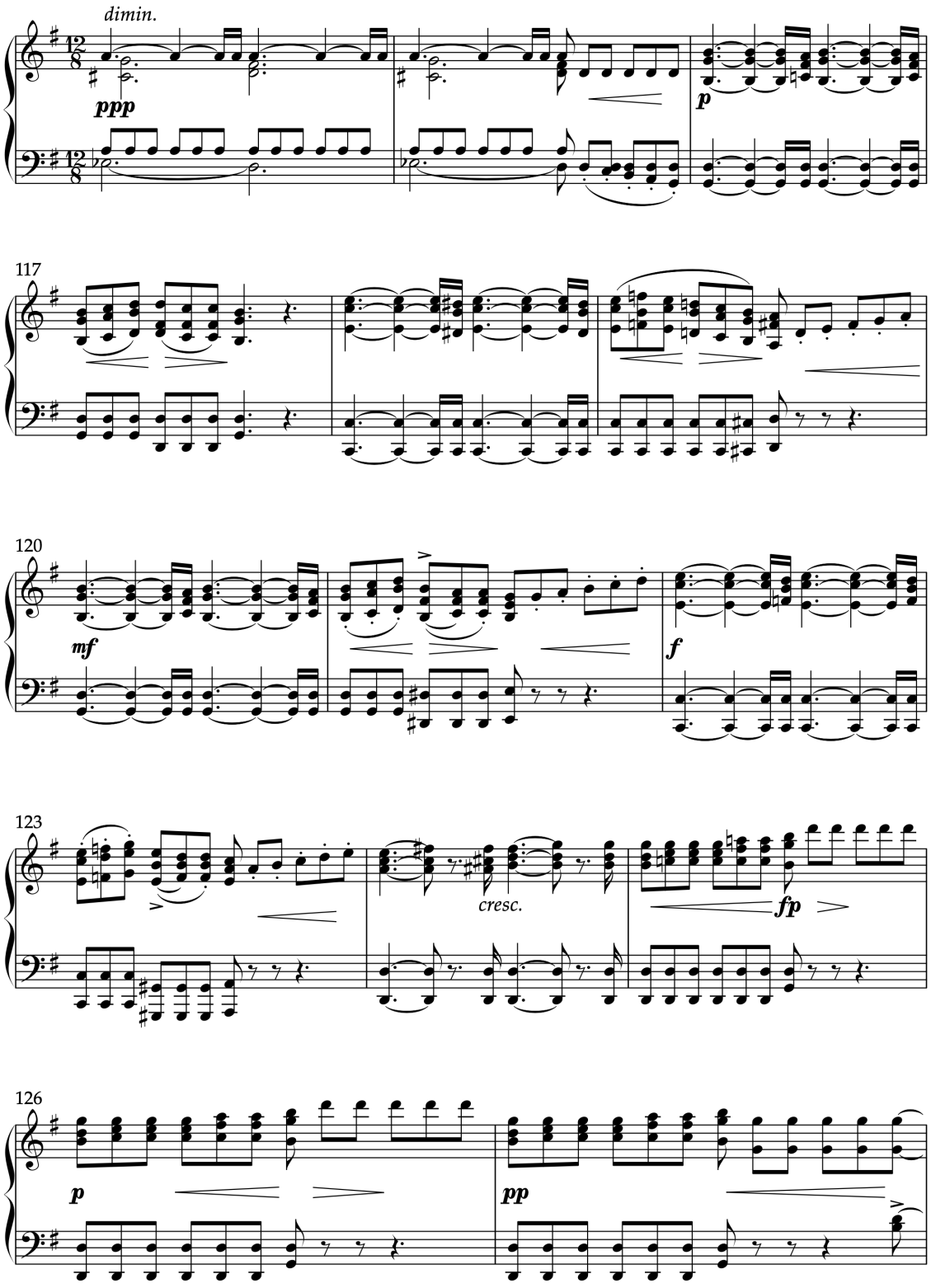
Example 3.18 Sonata in G major D 894, first movement, bars 1–26





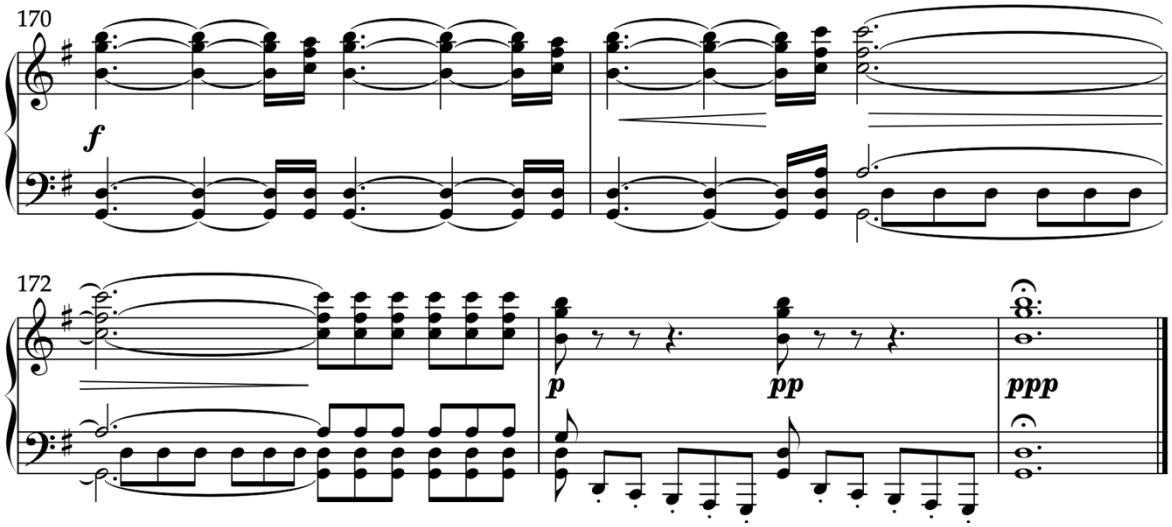
Recording 3.18 Sonata in G major D 894, first movement, bars 1–26 — Streicher piano

Example 3.19 Sonata in G major D 894, first movement, bars 114–127



Example 3.18 directs 'pedale', an ambiguous marking that could refer to the damper to sustain the harmonic progression. Performance, however, reveals the role of the moderator in highlighting the character and contrast between the phrases. Example 3.19 is taken from later in the first movement, the point of transition back to the recapitulation following the development section. The pedal options accentuate the *ppp* marking and crescendo to the *piano* instruction. The moderator pedal creates a distanced timbre to render the re-emergence of the main theme and the G major tonality a few bars later even more mystical as the moderator is lifted; the theme emerges as if from a mist. In addition, the shift could be used at the point of *piano* to differentiate the *mf* dynamic further from the previous phrases. The gradual change in dynamics is also present in the final phrase of the D 894 first movement [Example 3.20].

Example 3.20 Sonata in G major D 894, first movement, bars 170–174

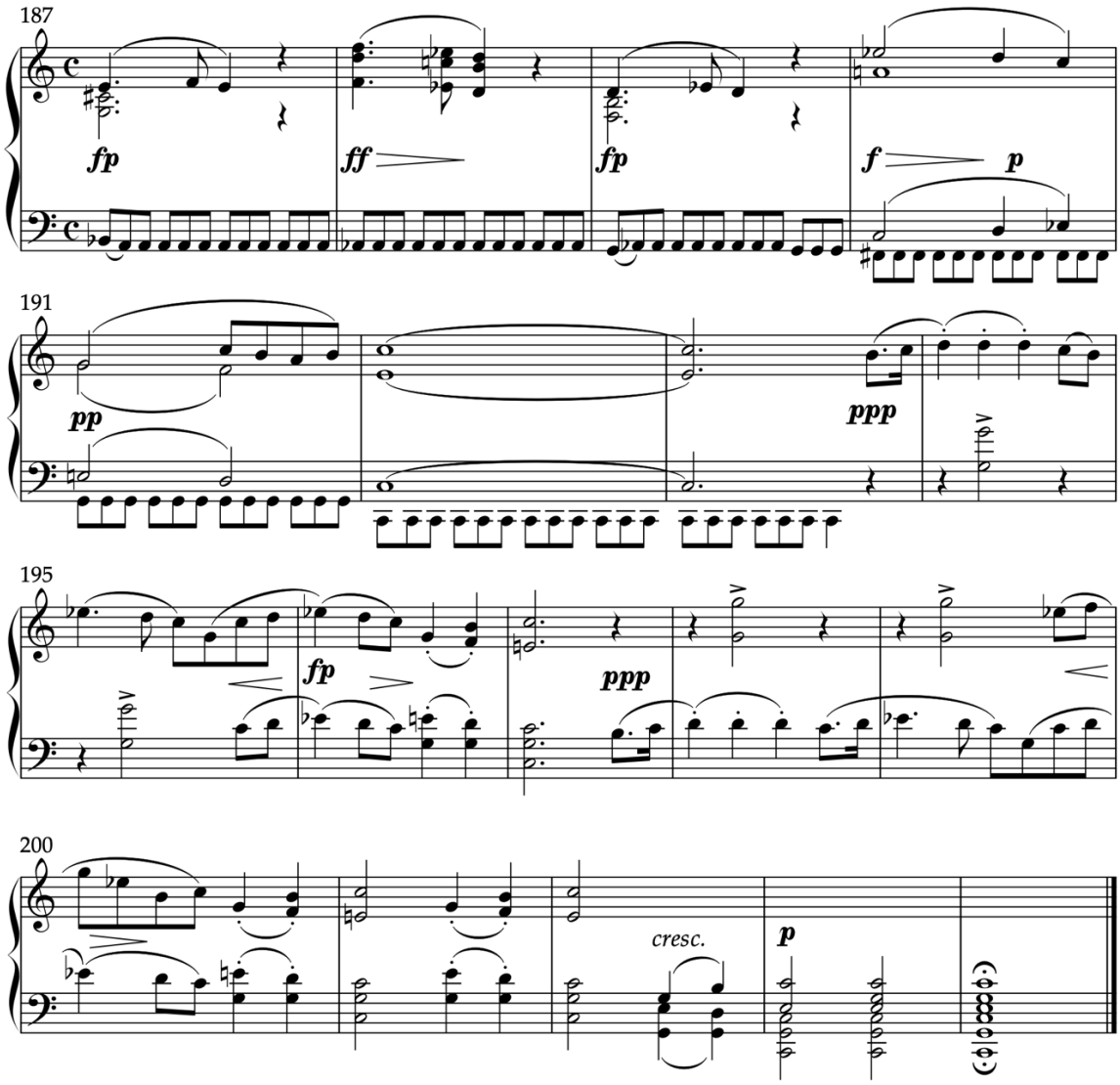


Recording 3.20 Sonata in G major D 894, first movement, bars 170–174 – Streicher piano

In the space of five bars the dynamic changes from *forte* to *ppp*. The specific dynamic instructions include a long diminuendo which can be achieved in two ways. First, through the natural decay of the piano as the treble and bass chords are sustained, and secondly, through the control of the inner repeated D quavers before the final V7 to I perfect cadence in G major (bars 172–173). Recording 3.20 demonstrates one possible pedalling for this final passage on a Viennese piano. Initially, in bars 170–172, the damper pedal is used to add resonance to the *forte* dynamic, and as the diminuendo begins the pedal is released and half pedalling is used to release some of the sound. In the final two bars the damper pedal is lifted completely, to allow use of the shift pedal for the *piano* dynamic and the drop in dynamic to *pp* and finally *ppp*, the latter intensified through the addition of the moderator pedal. The combination of pedals accentuates the sense of closure, of the music fading into the distance.

The moderator pedal amplifies the poignancy of endings, where it has the potential to transform a phrase. Example 3.21 from the end of the Impromptu in C minor D 899/1, like Example 3.20, contrasts dynamics of *piano* and *ppp*, together with hairpin directions, that are enhanced by the pedal.

Example 3.21 Impromptu in C minor D 899/1, bars 187–204

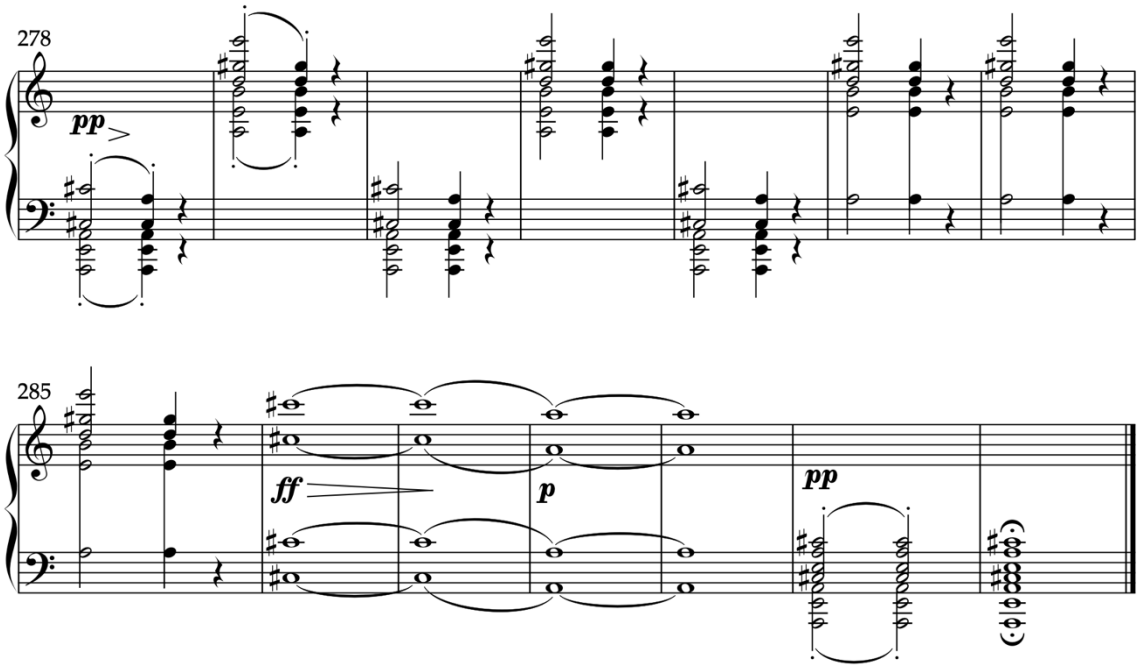


Recording 3.21 Impromptu in C minor D 899/1, bars 187–204 — Streicher piano

The final section of the Impromptu in C minor D 899/1, like the end of the D 894 first movement, similarly incorporates a *ppp* dynamic before reaching *piano* to finish. In Example 3.21 the *ppp* adorns the restatement of the opening theme in the right hand with accented G octaves in the left hand. These elements conjure a reminiscence of the opening, where the octave Gs are heard before the theme unfolds; the moderator pedal intensifies the distance and sense of recalling a memory, as well as amplifying the poignancy of the theme as it passes to the bass clef. Performing these phrases with the moderator pedal also highlights the difference when it is lifted for the crescendo of the

final bars; this allows the warmth of the C major chords, marked *piano,* in the tenor and bass register to emanate from the distance. A similar effect can be created at the end of the D 784 first movement [Example 3.22].

Example 3.22 Sonata in A minor D 784, first movement, bars 278–291



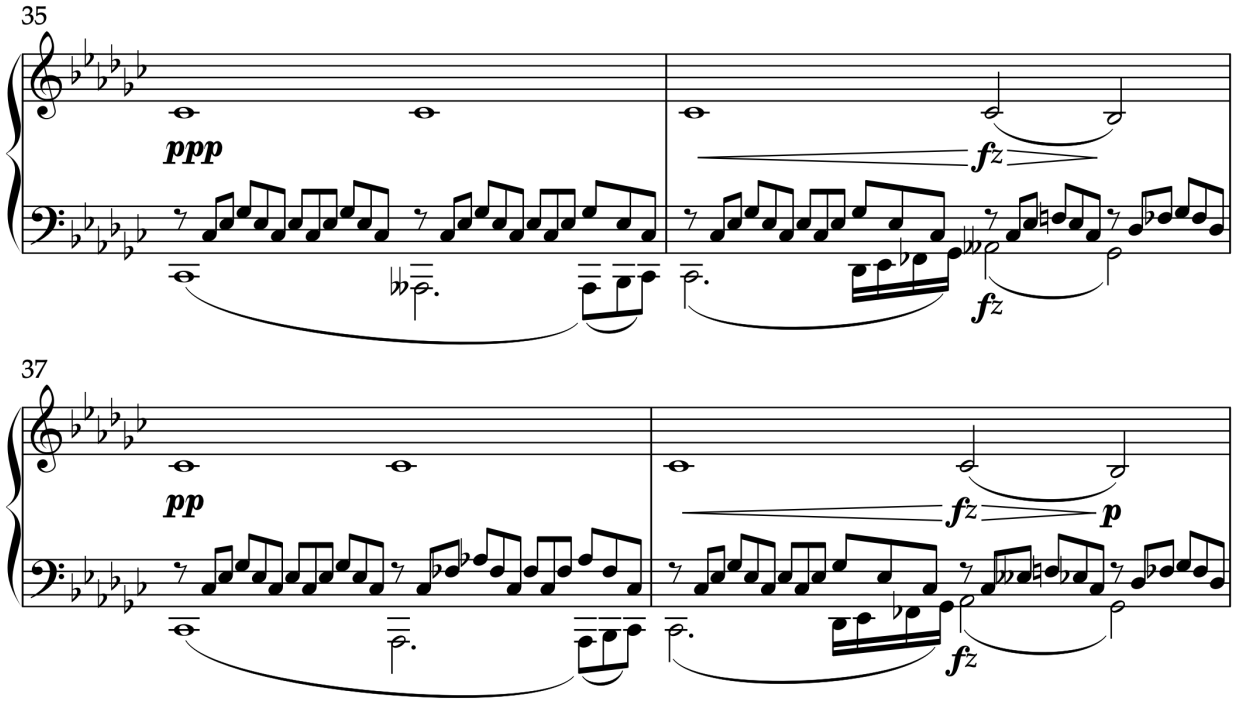
Recording 3.22 Sonata in A minor D 784, 1st movement, bars 278–291 — Streicher piano

The repetition of the chords and alternation of register is significant in this final passage. The pedal adds to the resonance as the chords move from the bass to treble registers, as well as supporting the continuous tonic A pedal in bars 278–291. Robert S. Hatten, in reference to the Sonata in A minor D 959, notes that 'he [Schubert] explores the piano's capacity to enhance previously sounded higher pitches by keeping their dampers raised and by accenting lower pitches that include those higher pitches in their overtone

complex'.[43] In Example 3.22, the rests at the end of bars 278–285 preclude the use of the damper pedal throughout the passage so the overtones of the bass and treble registers cannot blend as in the D 959 example Hatten discusses. However, the pedals produce a cushioning of sound and amplify the sympathetic vibrations across the instrument to enrich the alternation between the bass and treble registers; they also keep the tonic pedal sounding as the natural decay of the piano takes effect in the crotchet rest. The pedal options, together with the natural resonance of the piano, are a factor in writing quiet endings where the sound fades away and creates a sense of tranquillity. The features are intricately linked to the atmosphere and character.

Performance on historical pianos not only calls attention to elements of musical character, but also reveals how pedals can accentuate expressive details at the level of phrasing, as in the Impromptu in G-flat major D 899/3 [Examples 3.23 and 3.24].

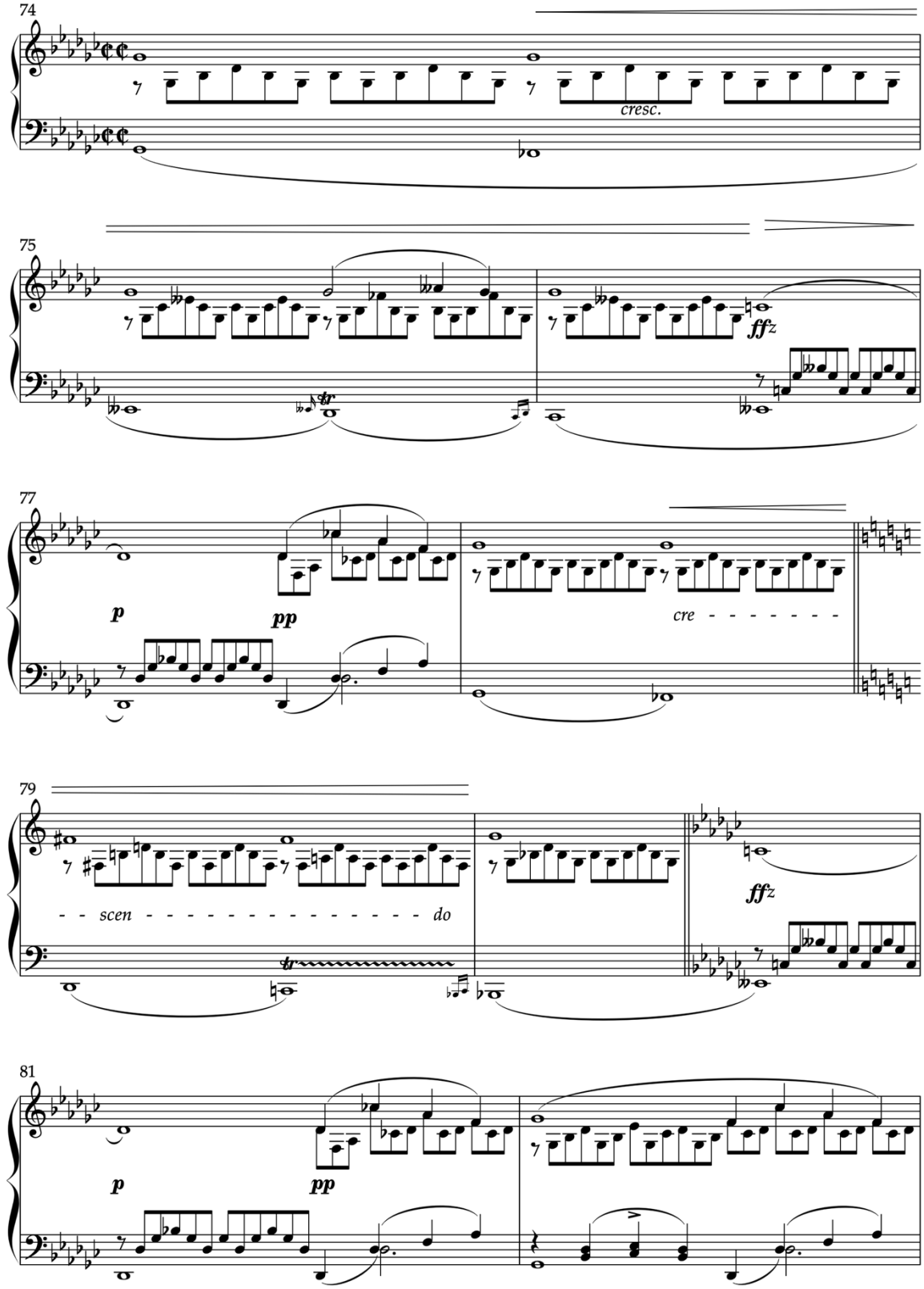
Example 3.23 Impromptu in G-flat major D 899/3, bars 35–38

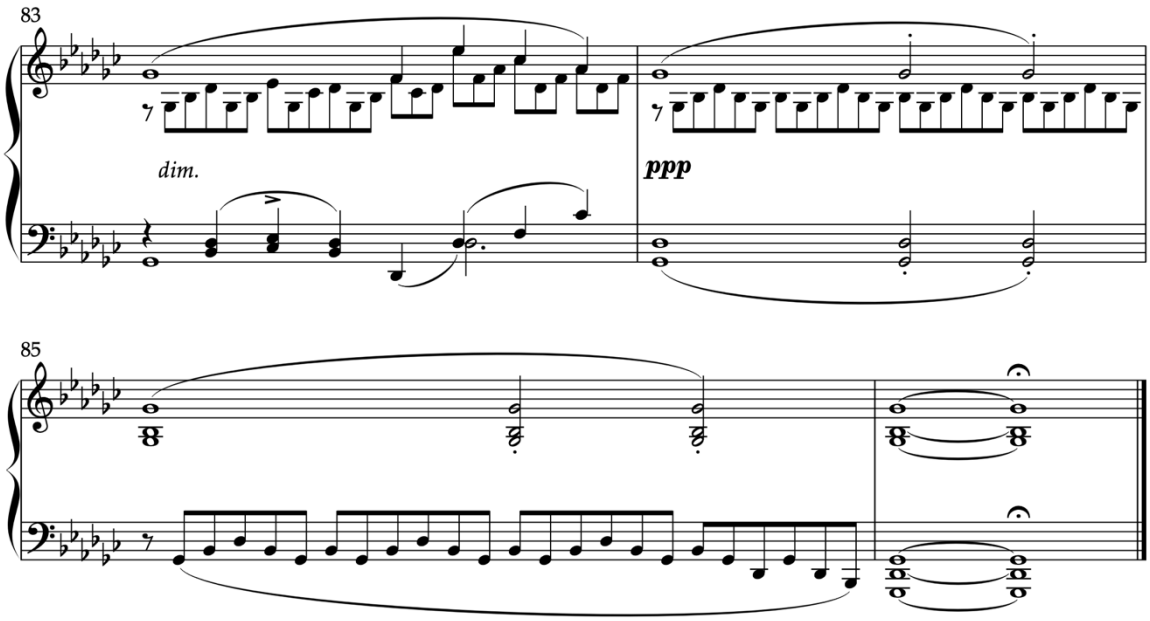


[43] Robert S. Hatten, 'Schubert's alchemy: transformative surfaces, transfiguring depths', in *Schubert's Late Music: History, Theory, Style*, ed. by Lorraine Byrne Bodley and Julian Horton (Cambridge: Cambridge University Press, 2016), pp. 91–92.

Recording 3.23 Impromptu in G-flat major D 899/3, bars 35–38 — Graf piano

Example 3.24 Impromptu in G-flat major D 899/3, bars 74–86





Recording 3.24 Impromptu in G-flat major D 899/3, bars 74–86 — Graf piano

The Schubertian style of writing in the G-flat Impromptu captures the essence of storytelling from his Lieder, while maximising the features of the Viennese piano. James Sobaskie writes of this piece that 'the pianoforte readily projects a singular persona, corresponding to the first-person stance of an elegy'.[44] The sustained melody underpinned by the rippling quaver accompaniment and sustained bass line create a piece of poignant and proactive thoughtfulness; Sobaskie notes it can be viewed as a message of mourning.[45] The action (see Chapter 2) gives insight to a texture requiring constant voicing and even control, while it is the pedals that provide the atmospheric nuance.[46] The passages shown in Examples 3.22 and 3.23 are two instances where the moderator pedal, and pedal combinations, spotlight the relationship between performance and composition. In Example 3.22, the bass register emphasises the sudden darker character of the minor tonality, an aspect only brought into sharper focus using

[44] James William Sobaskie, 'Schubert's Self-Elegies', *Nineteenth-Century Music Review*, 5/2 (2008), p. 75.
[45] Ibid, p. 74.
[46] Sobaskie notes ['Schubert's Self-Elegies, p. 75], regarding the G-flat Impromptu D 899/3, that 'Schubert's music is well suited to early nineteenth-century keyboards, whose smaller, registrally varying tone enabled emulation of the singing voice — as task more challenging on modern pianos without meticulous attention to articulation and pedalling'.

the moderator pedal to further the *ppp* dynamic and darker timbre. This passage is also an instance where the damper pedal could be used, but consideration of the bass register and clarity of textural elements must be taken into account as to whether it is a hindrance or aid to the overall performance of the phrase.[47] The repetition of the two bars, moving from the minor to major tonality, is another aspect of the phrase where the pedal can draw attention to compositional elements. Lifting the moderator to use the shift or even keeping the moderator down but amending the density of the damper pedal produces a more transparent atmosphere as the major tonality returns.

The coda passage of the Impromptu in G-flat major D 899/3 [Example 3.23] creates intensity through harmonic shifts and extremes of dynamic contrast. The damper pedal is used nearly all the way through the Impromptu to provide a warm resonating tone above which the rippling quavers soar. The final passage is no exception, with options of the moderator and shift pedals to give prominence to the music's closing features. Notably, as the coda begins, the damper pedal can be used alone as the phrase builds to *ff* with the shift added to accentuate the contrast. The moderator can be reserved for the final bars to emphasise the rippling quavers fading into the distance and the warm G-flat major tonality dying away.

Performance Decisions in Composition

Pedalling is inherently a performance decision, as every instrument and acoustic combination is different. The knowledge of the myriad options is evident in Schubert's compositions. While there are relatively few specific pedal markings in Schubert's piano music, the instances where they are present are particularly revealing. Performance on early nineteenth-century Viennese pianos demonstrates the significance of the pedals not only in conveying character, but also in terms of wider composition decisions, whether it be distancing a passage from its neighbours in the second movement of the Sonata in A minor D 784 or emphasising harmonic progression in the Impromptu in G-flat major D 899/3. This is particularly the case with expressive content — dynamic range

[47] As Sobaskie noted, on a modern piano careful control of the pedalling is required in this passage not to muddy the texture; the responsive action afforded historical instruments more transparency and damper pedal could be used sparingly to enhance the sustain and harmonic colour.

and articulation — and textural layers, as well as structural decisions of repeated sections. In Schubert's music, the moderator pedal holds special value and all pedals, in their various combinations, heighten the atmospheric setting of the music he wrote.

CHAPTER 4: CONCLUSIONS

A springboard to next steps

The act of playing and studying historical keyboard instruments, those of Schubert's time as well as before and after, allows us to re-imagine his piano music and the relationship between performance and composition embodied therein.

Recording 4.1 Impromptu in G-flat major D 899/3 (complete) — performed on an 1823 Nannette Streicher Grand Piano

This recording of Schubert's Impromptu in G-flat major D 899/3 focuses attention on the intersections between the features discussed in Chapters 2 and 3, namely responsive action and pedals, and choices contributing to composition — the sustained singing melody underpinned by the rippling accompaniment are examples of Schubert using the action to his advantage, while also making the most of the pedal options to capture the *ppp* dynamic and accentuate timbral qualities of the piano. It can also provide an opportunity to listen to a piece with renewed appreciation of Schubert as a composer whose experiences playing the piano were a source of inspiration.

The methodology of using instruments and performance experience as a means of analysis provides insights into the integral role of such elements as texture, register, and articulation in the composition processes. The salon environment, from the February 1825 gathering where he played 'German dances and variations without number' to his 'spontaneous' performances as commented by Schlösser,[1] not only provided a wealth of opportunity for hearing and playing music, but served as a springboard for compositional ideas, many of which were likely first discovered while improvising dances and playing for general merry making.[2] The act of playing a range of pianos, including Walter and

[1] Otto Eric Deutsch, *Schubert: Die Dokumente seines Lebens* (Kassel: Bärenreiter Verlag, 1964, reprint 1980 and 1996); trans. by Eric Blom, *Schubert: A Documentary Biography* (London: J. M. Dent & Sons, 1947), p. 504; Otto Erich Deutsch *Schubert: Die Erinnerungen seiner Freunde* (Wiesbaden: Breitkopf & Härtel, 1957, repr. 1983), trans. by Rosamund Ley and John Nowell, *Schubert: Memoirs by his Friends* (London: Adam and Charles Black, 1958), p. 330. Further information regarding the salon culture Schubert was familiar with is sketched at the outset in Chapter 1.

[2] Sources on salon culture and improvisation include Anja Bunzel and Natasha Loges (ed.), *Musical Salon Culture in the Long Nineteenth Century* (Woodbridge: Boydell Press, 2019); Alice M. Hanson, *Musical Life in Biedermeier Vienna* (Cambridge: Cambridge University Press, 1985, republished 2009);

Graf models, resulted in first-hand knowledge of pianistic technique and pianistic vocabulary that was suited to the instrument. The image of Schubert improvising at the piano is encapsulated in the opening theme of the Impromptu in C minor D 899/1 (Recording 2.1), its elements suggesting an origin in improvisation and in the action of the instruments, from the stepwise contour and confirmation of the tonic key to the dotted rhythm, *portato* and legato articulations. Such thinking extends to the whole piece as an exploration of textural possibility, with each section taking flight from the light and responsive action.[3]

Texture is an integral element to Schubert's style. The piano textures are opportunities to use, and stylistically appreciate, the capabilities of the instrument. The prevalence of passagework (as in the second and fourth D 899 Impromptus — Recordings 2.18 and 2.19 respectively), dotted rhythms, broken chord accompaniments, and repeated chords, all stem from the action. This is also the case for the multi-layered and chordal textures, as heard in Recording 4.1 of the G-flat Impromptu, as well as the chorale section of the 'Wanderer' Fantasy D 760 (Recording 2.16) and central section of the Impromptu in A-flat major D 899/4 (Recording 2.25).

The action and pedals, as shown in Chapter 3, work in tandem. Pedals were not uniform on all instruments Schubert played, but he was evidently aware of their capabilities. The interpretation of his specific pedal markings, as well as wider score details (from dynamics to articulation) reveal the importance of this instrumental feature in Schubert's compositional thinking. As with the action, so the pedals offer ways of foregrounding texture and accentuating dynamic colour and articulation control. The specific 'sordino' instruction in the second movement of the Sonata in A minor D 784 (a complete performance of which on the 1819–1820 Conrad Graf piano is shown in Recording 3.5d) is one instance where it is not obvious which pedal Schubert intended,

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Dana Gooley, *Fantasies of Improvisation: free playing in nineteenth-century music* (Oxford: Oxford University Press, 2018); John J. Mortensen, *The Pianist's Guide to Historic Improvisation* (Oxford: Oxford University Press, 2020); Robert D. Levin, 'Instrumental Ornamentation, Improvisation and Cadenzas', in *Norton/Grove Handbooks in Music: Performance Practice: Music after 1600*. ed. by Howard Mayer Brown and Stanley Sadie (London: MacMillan Press, 1989), pp. 267–291.

[3] From the sustained lyrical melody (bars 41–70 — Recordings 2.14 and 2.27), the climactic five-part texture (bars 95–123 — Recording 2.26) to the semiquaver broken chord inner accompaniment (bars 124–138 — Recording 2.27).

the shift, moderator, or damper, but it is apparent there is a desire to distance the bar from those surrounding it and to accentuate the *ppp* dynamic.

Schubert's proclivity for *ppp* in solo piano works is incontrovertibly linked to the features of the instruments. The overall quieter tone of the Viennese instruments is one factor, but the presence of the moderator pedal (and in some cases two) was a feature that existed on nearly all instruments during his lifetime, and one he took full advantage of for expressive purposes — as can be heard in the final passage of Recording 4.1, where the moderator pedal adds a layer of atmospheric poise to the closing bars of the G-flat Impromptu.

The action and pedals, the knowledge of which Schubert gained through performance, coalesce to inform composition process. Scholars have, on occasion, questioned Schubert's approach to large-scale structure, particularly his 'heavenly lengths' and repetition of ideas, citing possible lack of compositional thought or inventiveness.[4] Yet if considered in relation to the instruments, repetition affords opportunities to explore their characteristic features, whether through changing register, altering dynamic or articulation, or using the pedal options to convey special effects. Register, for instance, is used in D 899/1 to present the 'A' and 'B' themes in the treble and bass of the piano (Examples 2.24 and 2.27, with their corresponding recordings), while repetition in the first and second D 935 Impromptus is not explicitly noted in a registral change but hinted at through expressive markings and opportunities to explore the pedal (as seen in the Schubertiad Recital, attached in the Appendix).

All this, with the instruments and their features as the focal point, provide new avenues for combining performance and analysis that lead to a deeper appreciation of the subtleties of Schubert's writing. These range from textures and their links to instrumental features to the role of dynamics, articulation, and register in large-scale composition decisions. This in turn allows for fresh engagement with the image of

[4] References to structure and 'heavenly lengths' include Susan Wollenberg, *Schubert's Fingerprints: Studies in the Instrumental Works* (Abingdon: Ashgate Publishing, 2011), pp. 245–286; Xavier Hascher, 'Detours, wrong tracks and dead ends: the Wanderer in the labyrinth of Schubert's late instrumental music', in *Schubert's Late Music: History, Theory, Style*, ed. by Lorraine Byrne Bodley and Julian Horton (Cambridge: Cambridge University Press, 2016), pp. 263–281; Anne Hyland, 'In Search of Liberated Time, or Schubert's Quartet in G Major, D 887: Once More Between Sonata and Variation', *Music Theory Spectrum* 38/1 (2016), pp. 85–108; Charles Fisk, *Returning Cycles: Contexts for the Interpretation of Schubert's Impromptus and Last Sonatas* (Berkely: University of California Press, 2001).

Schubert the performer. While biographical sources document Schubert's performance experiences throughout his life,[5] this analysis elevates his performance experience to show its importance, not only to his life as a musician, but also to his style as a pianist-composer.

Wider afield

To think about instruments as tools for analysis carries implications for engaging with genres beyond Schubert's solo piano music, particularly his Lieder, where the piano accompaniments are intricately connected with the expressive imagery of the poetic texts, and his wider chamber music from piano four-hands to trios and quintets. Here, focusing on instrumental features may reveal nuances of style and possibly new interpretative tools for performance. In studying the textures, dynamic and articulation instructions, as well as the choice of register in Schubert's Lieder, aspects of the accompaniments may become more apparent in relation to the texts and expressive elements of the music. Two particular instances are the bass line echoing the voice at the beginning of 'An die Musik', D 547, where the instrumental features accentuate the transparency of the chordal texture and the voicing of the top of each chord, while in 'Du bist die Ruh', D 776, the pedal options are clearly a factor in the dynamic choices and subtleties of the oscillating semiquaver accompaniment. This is before the register of piano four-hands and the cross-rhythms in chamber music are considered, or the larger-scale structural planning of pieces in relation to instrumental features. For performance, these observations offer renewed consideration of context and the communication among the ensemble as a whole and the role of each musician therein.

The approach adopted here may also offer insights into other nineteenth-century composers and their composition process. Chopin, for example, was known as a pianist-composer but he never performed on an instrument such as those played today as he

[5] References to Schubert performing throughout his life are made in letters, diary entries, and recollections in Deutsch, *A Documentary* and Deutsch, *Memoirs by his Friends*. Further biographical reading includes Brian Newbould, *Schubert: The Music and the Man* (London: Cassel Group, 2007); Elizabeth Norman McKay, *Franz Schubert: A Biography* (Oxford: Clarendon Press, 1996); Christopher H. Gibbs, *The Life of Schubert* (Cambridge: Cambridge University Press, 2000); Lorraine Byrne Bodley, *Schubert: A Musical Wayfarer* (London/New Haven: Yale University Press, forthcoming).

died in 1849 and the modern grand piano was not 'fully formed' until the 1860s.[6] Chopin's pianos were different to Schubert's, as they followed the model of English makers,[7] but that does not preclude the opportunity to explore his music from the perspective of the instruments he played. As part of this research, I was fortunate enough to play several instruments Chopin himself knew at the Cobbe Collection, including his own English Grand Piano made by John Broadwood and Sons in 1847 and a Grand Piano by Ignaz Pleyel from 1848. While the action on both is similar to that of a modern instrument, the range of the instruments is not as wide and the timbre, overall, has a mellower sound due to the higher proportion of wood in the instrument, in contrast to the iron framework of a modern grand piano. Performing on Chopin's pianos, just like becoming familiar with the features of early nineteenth-century instruments, offers an insight into the sound and the tactile world in which he lived. In January 2022 I was asked to perform at the new Tung Auditorium, University of Liverpool, for staff and students to see (and hear) the new space. This was as part of a sound test event with several ensembles taking part, I showcased the new Steinway piano with a performance of Chopin's Nocturne in E-flat major op. 9/2.[8] In preparing for this performance, I was increasingly aware of the nuances of texture, subtleties of dynamics and articulations, as well as the role of the pedal, all of which stemmed from this research on Schubert. An analysis of Chopin's music adopting this methodology, may have repercussions for performance choices (as it did mine), from tempi and articulation to the subtleties of pedal use.

It has long been recognised, by scholars and performers alike, that knowledge of the contextual origins of music and composers can inform modern interpretation. The methodology employed in this thesis aims to contribute to this area of scholarship. The dialogue between analysis and performance comes to the fore in the Schubertiad Recital,

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[6] Howard Schott, 'From Harpsichord to Pianoforte: A Chronology and Commentary', *Early Music* 13/1 (1985), pp. 28–38; William Drabkin, 'Classical Piano', *The Musical Times* 126/1711 (1985), pp. 541–542; Robert Palmieri (ed.), *The Piano: An Encyclopaedia — Second Edition* (New York: Routledge, 2003), p. 115; Alec Cobbe and Christopher Nobbs, *The Cobbe Collection: Three Hundred Years of Composers' Instruments* (Woodbridge: Boydell Press, 2014), p. 10.

[7] Chopin was known to own and perform on several Pleyel pianos, as well as Pleyel recommending John Broadwood & Sons as the British maker to rely on — Cobbe and Nobbs, *The Cobbe Collection*, p. 48–52.

[8] As I prepared for the performance of this piece (which has long been in my repertoire) my research played a role in interpretative choices that I had not considered as fully in the past.

for which the information is attached in the Appendix (page 172). The practice-based methodology provides first-hand experience of playing instruments familiar to the composer, which in turn may inform technical approaches and interpretative decisions in performance today. The recital demonstrates two avenues for the wider application of this research: 1) performance preparation, and 2) pedagogy.

This research provides a new way of approaching this repertoire, whereby the modern piano is considered vis-à-vis the instruments of Schubert's time. In the liner notes of his 2015 ECM album, András Schiff observes that his journey to appreciate historical keyboard instruments has been in the making for decades and that the experience of recording Schubert's works on his 1820 Viennese piano by Franz Brodmann is 'ideally suited to Schubert's keyboard works'. Yet he also writes:

> Does this mean that I'll never again play Schubert on a modern piano in a large concert hall? Quite to the contrary, I'll continue doing so on Bösendorfers, Bechsteins, Steinways, but the sweet tone of the Viennese fortepiano and its sound in a small hall will always remain in the back of my mind.[9]

As Schiff states, it is not a question of if or when it comes to performance on either a historical instrument or a modern grand piano; rather, it is an opportunity for one to inform the other. Such thinking comes to the fore in in my Schubrertiad recital. The first and second halves open with dances — Zwölf Wiener Deutsche Tänze D 128 and the Menuett mit zwei Trios D 335 — where repetition is a central aspect of the style. The analysis provided ways to vary the repetition, informed through pianistic technique and knowledge of the action on Schubert's instruments, as well as considerations of improvisatory practices. In the D 128 dances, for instance, articulation and dynamics were two aspects which varied repetition, as well as pedal choices. Elsewhere, in the final movement of the Sonata in E major D 157, the 'Menuetto, Allegro vivace — Trio', the Trio has a staccato chordal theme, and the voicing of the treble and bass line draws out different aspects of the texture. This is also the case in the opening chordal passage of the Impromptu in A-flat major D 935/2, particularly in the returning 'A' section, where the harmony moves to a second inversion C diminished triad (bar 35) with the G-flat in

[9] Franz Peter Schubert, *Works for Piano*, András Schiff, Fortepiano (ECM 2425/26, 2015), Liner notes — Confessions of a Convert, pp. 13–14.

the bass; here, an increased awareness of the action of Schubert's instruments spotlights the repetition of the chordal texture and the opportunity to vary the phrases through voicing and pianistic techniques made possible through the instrument itself.

Pedalling technique on the modern instrument is particularly illuminating; this includes varying pedalling techniques to a greater degree and considering the blend of pedals to maximise the timbre of the piano. This is apparent in the D 935 Impromptus, particularly the *con pedale* section in the first F minor piece, where half pedalling is implemented together with the decision to change pedalling on the repeat to vary the passages further. Similarly, the pedalling of the Sonata in E major D 157 second movement, 'Andante', maximises the combination of the shift and damper on a modern instrument in repeated sections to bring out the dynamic and timbral contrast. The action also plays a part in interpretative decisions in the second movement 'Andante', ranging from the voicing of the second G major theme (beginning in bar 17) to the control of the left-hand octave staccato accompaniment and legato chordal line in bars 45–54; careful pedalling is used here to enhance the legato but maintain the separation of the two articulations. In performing on pianos at the Cobbe Collection, it is intriguing to note how many of Schubert's works make use of the top F of his keyboard register, as in the final flourish of the Impromptu in F minor D 935/4, where the F minor descending scale extends from the top of the keyboard all the way to the bottom. These examples from the Schubertiad Recital reflect the scope of this research for reimagining Schubert's music on the modern piano through interpretative decisions that merge a technical understanding of instrumental features with knowledge of the composer's process.

This performance-based research has wider implications for pedagogy. As Schiff writes:

> There is an astonishing wealth of old keyboard instruments hidden in museums, foundations and private collections, many of them in prime condition. Getting to know them is essential for the student, the scholar, the musician: it is a *conditio sine qua non*. Playing on fortepianos — and on clavichords — should be compulsory for all pianists. Their diversity is amazing. At the time of Beethoven and Schubert in Vienna alone, there were more than one hundred manufacturers, each maker, each instrument is different and individual. Each one is capable of something specific, something unique that the others cannot match.[10]

[10] Schiff, Fortepiano (ECM 2015), Liner notes — Confessions of a Convert, p. 13.

Performers and students alike benefit from an understanding of history. As Schiff observers, a first-hand knowledge of historical keyboard instruments 'should be compulsory'. Principles of HIP are now widely acknowledged, yet there are still barriers to the integration of practices in performance. There are already efforts to educate the next generation in historical instruments; in 2018, for example, the Leeds Piano Competition partnered with the Cobbe Collection Trust who provided several nineteenth-century instruments to demonstrate the different performance techniques and characteristics of these instruments.[11] Schubert, his predecessors, contemporaries, and later composers of the nineteenth century, composed music for the sound world with which they were accustomed. Generally, students are not taught the nuances of the instruments the composers themselves played, nor do they have keen awareness of the characteristics and tone of the pianos. Knowing the history and sound world not only leads to a fuller appreciation of the music, but also to imaginative, more informed possibilities for its performance in the twenty-first century.

A whole new world opens when considering the intricate links between performance and composition. This performance-based methodology, with its multi-media components, offers a fresh avenue from which to explore the role of Schubert as a pianist and as a composer. The practice-led analysis provides a lens in which to see the combining of these two facets of his musical personality — pianist and composer — and the importance of performance to his composition process. This project endeavours to understand his expressive worlds through performance on historical and modern pianos, and to delve further into the layers of music that remains transcendent and beautiful today.

[11] See: https://www.cobbecollection.co.uk/event/leeds-piano-competition/

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APPENDIX
Schubertiad Recital

With thanks to the Capstone Theatre, in particular Dr Tom Sykes and Mr Marcus Wells for the technical support with setting-up and recording the recital.
Special thanks, also, to Dr Bryan Whitelaw for his post-production editing of the recital.

To view the recital, please follow the link:
A.1 PhD Schubertiad Recital —Ruth K. Minton, piano

The information for the Schubertiad Recital is detailed in the unlisted YouTube playlist:
https://www.youtube.com/playlist?list=PL4nrFvbps5M0t5Fg7dSWFE0skrWtf2dEp

Figures A.1 and A.2 show the marketing information and programme for the Schubertiad Recital respectively.

Figure A.1 Online marketing information for PhD Schubertiad Recital

Ruth K Minton: Shubertiad

Wednesday, 29 June 2022 Time: 7.30pm

Overview

print this page share this event

Ruth K Minton - Piano

Ruth K Minton will perform a Schubertiad at the conclusion of her PhD research with a programme including *Four Impromptus* (D935), together with *12 Wiener Deutsche* (D128) and *Menuette Mit Zwei Trios* (D335). The musical programme will be interlaced with reflections (developed from research on historical instruments) on the intersections between performance and composition in Schubert's piano music.

This concert is free admission and no pre-booking is required.

Figure A.2 Programme for Schubertiad Recital

Zwölf Wiener Deutsche Tänze, D 128

Sonata in E major, D 157

1. Allegro ma non troppo
2. Andante
3. Menuetto, Allegro vivace – Trio

——— *Interval* ———

Menuett mit zwei Trios, D 335

Four Impromptus, D 935

1. Allegro moderato in F minor
2. Allegretto in A-flat major
3. Theme and Variations in B-flat major
4. Allegro scherzando in F minor

A pianist and lecturer based in the North West of England, Ruth K Minton works at the intersection of scholarship and performance, with a special interest in historical keyboard instruments. She holds degrees from the University of Oxford and the Royal Welsh College of Music and Drama, where she was awarded the College's Schubert medal for her performance of his works.

Ruth's PhD – of which tonight's recital forms a component – engages with the features of historical keyboard instruments as a way of reassessing the relationship between performance and composition in Schubert's piano music, and of offering new ways of approaching his repertoire on the modern piano.