

Schubert the Progressive: The Role of Resonance and Gesture in the Piano Sonata in A, D. 959

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In 1828, two months before his death, Franz Schubert completed three major piano sonatas. Each is in four movements, with the standard sonata-allegro first movement, ABA or ABACA slow movement, scherzo-trio-scherzo third movement, and sonata-rondo finale. The oft-noted thematic borrowings from Beethoven in the first sonata, in C minor, suggest an homage to the master, who had died the previous year. However, comparisons between Schubert's use of sonata form and Beethoven's have often led to a disparagement of the former. I will explore two structural elements that have gone virtually unnoticed in the second of the posthumously published sonatas, the one in A major, to counter the commonly held view that Schubert's lyric gifts were unsuited to the structural demands of sonata form. These two unsuspectedly rich elements are treated thematically throughout the sonata, earning a cyclic integration far more profound than the allusion to the opening theme with which the finale closes. Indeed, I will argue that Schubert is progressive in his use of these often less-structurally conceived elements, but that his inspiration may nevertheless be traceable to his idol, Beethoven.¹

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¹Only in the past several years has work on Schubert appeared that moves beyond the most basic expressive interpretation of tonality and harmony in the instrumental works, or offers more than a naive approach to the expressive interpretation of the texted works. Articles by Edward T. Cone ("Schubert's Promissory Note: An Exercise in Musical Hermeneutics," *19th-*

Given Schubert's short creative lifespan, which overlaps the latter half of Beethoven's, it is inevitable that unfavorable comparisons with Beethoven's sonata forms would be made. An early article by Arnold Whittall² is shockingly characteristic of this stylistic prejudice, but it crops up to some degree even in Rosen's discussion of Schubert in *The Classical Style*.³ In writing about the sonata-rondo finale of the A-major sonata, Rosen notes Schubert's dependence on the last movement of Beethoven's Piano Sonata in G major, Op. 31, no. 1 as formal model. After detailing a series of structural and formal parallels, he abruptly concludes that the Schubert finale is greater—but neglects to explain why. Unfortunately for Schubert, the rhetorical damage has already been done. According to Rosen, "the structures of most of his large forms are mechanical in a way that is absolutely foreign to his models," "they are used by Schubert as molds, almost without reference to the material that was to be poured into them," and "some of the excitement

Century Music 5 [1982]:233-41), William Kinderman ("Schubert's Tragic Perspective," in *Schubert: Critical and Analytical Studies*, ed. Walter Frisch [Lincoln: University of Nebraska Press, 1986], 65-83), and Lawrence Kramer ("The Schubert Lied: Romantic Form and Romantic Consciousness," in *Schubert: Critical and Analytical Studies*, ed. Walter Frisch [Lincoln: University of Nebraska Press, 1986], 200-36) are intriguing for their accounts of expressive meaning, but these isolated studies of songs and character pieces do not treat the larger sonata-form works. Joseph Kerman ("A Romantic Detail in Schubert's Schwanengesang," *The Musical Quarterly* 48 [1962], 36-49) touches upon the kind of issues I will address, but only peripherally as part of his study of a peculiarly Romantic harmonic progression found in several of Schubert's song introductions, the String Quartet in G, and the String Quintet in C. An earlier article by Arnold Whittall (see note 2) draws negative conclusions about Schubert's late works based on a comparison with Beethoven, whereas James Webster ("Schubert's Sonata Form and Brahms First Maturity" (Parts I and II), *19th-Century Music* 2 [1978]:18-35 and 3 [1979]:52-71) indicates how Schubert's innovations with respect to Beethovenian sonata form influenced the younger Brahms.

²Arnold Whittall, "The Sonata Crisis: Schubert in 1828," *The Music Review* 30 (1969):124-30. See below, pages 19-20.

³Charles Rosen, *The Classical Style* (New York: Norton, 1972), 456-58. Edward T. Cone ("Schubert's Beethoven," *The Musical Quarterly* 56 [1970]:783-86) maps the correspondences between the two finales more systematically and argues that Beethoven was an especially important model for Schubert with respect to rondo forms in general.

naturally goes out of these forms when they are so extended, but this is even a condition of the unforced melodic flow of Schubert's music."⁴

Having heard Rosen perform the Piano Sonata in B \flat , D. 960, with extraordinary sensitivity, I have no problem distinguishing the rhetorician from the musician, and my straw man is not the latter. But if we maintain the rhetorical opposition between Beethoven's generative form and Schubert's lyric filling of a formal mold, we may overlook the subtleties of Schubert's own effective formal processes. Or we may fail to recognize that Schubert may be drawing on Beethoven's more Romantically-conceived sonata forms for his thematic language. Or we may overlook other equally effective means of generating form than pitch-motivic structure, especially when the constraints of a sonata scheme are accommodated within the self-conscious historicism typical of the early Romantic composers.

Recent work on Schubert has been more apt to credit his sense for long-range structural planning. Edward T. Cone, in a sequel to his article on Schubert's "promissory notes," points out examples of "unfinished business" that lead to what Leonard B. Meyer would call delayed realizations of implications.⁵ In the first movement of the A-major sonata, the opening theme insists on its openness, with each phrase ending on a dominant seventh. Only in the coda is the opening theme given a definitive resolution to tonic. Indeed, Cone ventures a more expressive interpretation of the tonal activity of the coda as creating not merely a "quiet benediction" but a "transfiguration" of the original theme.⁶

I propose to build on Cone's promising analytical and expressive interpretations by exploring the function and evolution of two perhaps unexpected generative ideas in the

⁴Rosen, *Classical Style*, 456, 456, and 458, respectively.

⁵Edward T. Cone, "Schubert's Unfinished Business" *19th-Century Music* 7 (1984):222-32. (The earlier article is cited in note 1.)

⁶*Ibid.*, 231.

A-major piano sonata: 1) a strikingly twentieth-century approach to *resonance*; and 2) a subtle thematicizing of *articulation-as-gesture*.⁷ While Schubert's harmonic experimentation, lyric mastery, and long-range tonal resolution have received varying degrees of treatment in the literature, his innovations in resonance and articulation-as-gesture have not.⁸

In considering Schubert as "progressive," I have, of course, borrowed the term and its implications from Schoenberg's influential essay "Brahms the Progressive."⁹ Schoenberg accounts for developing variation as a formal principle of ongoing motivic derivation in Brahms.¹⁰ In turn, I will account for the evolution of two elements which become thematic in the Schubert sonata, but those elements are not what Schoenberg might have analyzed under the concept of developing variation, since they do not prescribe a generative pitch cell or contour.

⁷Both features will be described more fully later in this essay.

⁸For interesting insights into Schubert's rhythm, see Arnold Feil, "Rhythm in Schubert: Some Practical Problems. Critical analysis, Critical Edition, Critical Performance," in *Schubert Studies: Problems of Style and Chronology*, ed. Eva Badura-Skoda and Peter Branscombe (Cambridge: Cambridge University Press, 1982), 327-45. For insights into texture and "sound," see Leonard Ratner, *Romantic Music: Sound and Syntax* (New York: Schirmer, 1992), 95-96 and 108, and Peter Gülke, "In What Respect a Quintet? On the Disposition of Instruments in the String Quintet D. 956," in *Schubert Studies: Problems of Style and Chronology*, ed. Eva Badura-Skoda and Peter Branscombe (Cambridge: Cambridge University Press, 1982), 173-85. For an approach to thematic integration in the first movement *via* harmonic cells, see Ivan F. Waldbauer, "Rehearing: Recurrent Harmonic Patterns in the First Movement of Schubert's Sonata in A Major, D. 959," *19th-Century Music* 12 (1988):64-73.

⁹Reprinted in *Style and Idea*, ed. Leonard Stein (New York: St. Martin's, 1975), 398-441.

¹⁰Carl Dahlhaus analyzes Schubert's String Quartet in G, demonstrating a species of developing variation he calls "contrasting derivation," borrowing the term applied by Arnold Schmitz to a similar process in Beethoven ("Die Sonatenform bei Schubert: Der erste Satz des G-dur-Quartetts D. 887," *Musica* 32 [1978]:125-30, reprinted in translation in *Schubert: Critical and Analytical Studies*, ed. Walter Frisch [Lincoln: University of Nebraska Press, 1986], 1-12). However, Dahlhaus focuses primarily upon motivic and chromatic details in order to contrast Schubert's procedure with Beethoven's.

Instead, they contribute to a coherent expressive genre that may be more important to our appreciation of the work than a strictly formal critique of Schubert's negotiation of sonata form.

For Schubert, sonatas were simply the only purely instrumental genre capable of sustaining the grand style of heroic and tragic expression. As signaling elevated discourse, sonata form is authoritative for Schubert in the same way that Baroque imitative forms were for Beethoven. The sincerity of this neoclassicism by an acknowledged master of short lyric forms is reflected in the subtle ways by which a dramatic form is infused with lyricism. I will define that lyricism as an increasingly sensitized and intricately configured expressive language, which Schubert developed not only through his poetic approach to text-setting in his *Lieder* but also through his study of middle and late Beethoven.¹¹

I turn now to the two elements that will be central to my analysis. By "resonance," I refer to techniques other than doublings or traditional application of the damper pedal, although these, along with extended sequences, may produce "a play of sonority . . . so delicious as to be almost self-indulgent."¹² As an example of a different approach to sonority, consider the opening theme of the Piano Sonata in A Major (Example 1). Here Schubert anticipates the twentieth-century use of overtone resonance as a compositional element, as exploited most effectively by Elliott Carter in his Piano Sonata (1945-46). By sympathetic resonance with its overtones, the staccato left hand intensifies the chords sustained by the right hand. Although not explicitly notated as an overtone effect (i.e.,

¹¹However, as Miriam K. Whaples argues for Schubert's string quartets written between 1811 and 1816, it was primarily Haydn and not middle-period Beethoven who influenced Schubert's motivic experimentation ("On Structural Integration in Schubert's Instrumental Works," *Acta Musicologica* 40 [1968]:186-95). By illustrating cyclic motivic integration in earlier works that eschew lyricism for concentrated motivic working, Whaples helps counter the myth of Schubert's uncontrolled lyricism; its flowering after 1815 in the instrumental works may then be considered both "earned and fully self-aware" (194).

¹²Rosen, *Classical Style*, 459.

Example 1. Schubert, Piano Sonata in A, D. 959, first movement, mm. 1-6

Allegro

musical score for Example 1, showing the first movement (mm. 1-6) of Schubert's Piano Sonata in A, D. 959. The tempo is marked **Allegro**. The score is in A major (three sharps) and 3/4 time. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. The tempo is marked **Allegro**.

Example 2. Third movement, mm. 99-101

musical score for Example 2, showing the third movement (mm. 99-101). The score is in A major (three sharps) and 3/4 time. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. The tempo is marked **Allegro**.

Example 3. Second movement, mm. 132-135

musical score for Example 3, showing the second movement (mm. 132-135). The score is in A major (three sharps) and 3/4 time. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. The tempo is marked **Allegro**.

with the right hand silently depressing the keys), Schubert's novel resonance differs dramatically from that achieved by the use of the damper pedal throughout.

The trio of the Scherzo confirms this effect beyond conjecture (Example 2). Note the *fz* low A (m. 100) that reanimates the decaying, sustained A⁷ chord. A similar effect is achieved by opposite means in the *Andantino*, at the end of the middle section (Example 3). Here, abrupt chords help sustain, through sympathetic resonance, a single note in the dramatic recitative.

Beyond these striking examples, resonance becomes an "idea" that is worked out in each movement, to varying degrees. An allusion to the opening theme closes the finale, but it is inverted motivically and transformed in terms of its resonance (Example 4).¹³ This cyclic return of the opening theme achieves the most primal of tonal closures by hammering home the fundamental, A. In turn, the grounding of resonance into its generative source is thematically appropriate as a means of closing the thematic premise of overtone resonance unique to this work.

By "articulation-as-gesture," I refer to the melodic and rhythmic independence of certain articulated gestures. One especially important gesture involves two sound events separated by a lift, with the first given less weight and duration than the second. Described in such neutral fashion, the gesture can be analyzed independently of any intervallic, melodic, harmonic, or even fixed durational manifestations. The gesture is, however, far from neutral, in part because of its very "palpability." If played properly, it conveys the warmth and intimacy of human touch in what might be considered a "sentic" form, to borrow a

¹³Martin Chusid points out that the cyclical reference was added in a later draft of the finale in "Cyclicism in Schubert's Piano Sonata in A Major (D. 959), *Piano Quarterly* [27] no. 104 (1978):38. He goes on to demonstrate a number of motivic cross-references between movements, arguing that the cyclic close was no mere afterthought. For further speculative analyses of motivic relationships among movements in Schubert, see Martin Chusid, "Schubert's Cyclic Compositions of 1824," *Acta Musicologica* 36 (1964):37-45.

Example 4. Schubert, Piano Sonata in A, D. 959, fourth movement, mm. 377-end

Example 4 shows a musical score for the fourth movement of Schubert's Piano Sonata in A, D. 959, measures 377-end. The score is in A major (two sharps) and 3/4 time. It features a piano (p) dynamic and a half note (fz) marking. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord and a repeat sign.

Example 5. First movement, mm. 7-10

Example 5 shows a musical score for the first movement, measures 7-10. The score is in A major (two sharps) and 3/4 time. It features a piano (p) dynamic and a triplet (3) marking. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord and a repeat sign.

term from Manfred Clynes.¹⁴ Its first appearance is immediately after the opening thematic gesture, where it reverses the opening gesture's downbeat-upbeat setting, while the texture and dynamics of this phrase reverse the resonant and expressive character of the opening theme (Example 5).

The interpretation of resonance and gesture as thematic and essential to the expressive evolution of the movement may help counter the widely-held view that Schubert chooses insufficiently generative material for sonata style, or that his lyricism leads to an overly episodic sonata form. But there are important consequences for performance, as well. The recording by Maurizio Pollini offers a dramatic illustration: the opening theme is completely pedaled, and the articulated two-note gesture—which Schubert clearly indicates as separated either by a staccato stroke or by an eighth rest—is inconsistently performed.¹⁵

By contrast, Wilhelm Kempff's recording of the first movement is slightly less pedaled than Pollini's, but the articulated gesture is still inconsistently treated, and there are a few misplaced accents, as well.¹⁶ Kempff misinterprets the opening dotted rhythm as double-dotted, whereas Schubert clearly specifies double-dotting only for the opening of the C-minor sonata. Kempff perhaps misconstrues the expressive sense of the opening along the lines of the heroic middle-style Beethoven. His opening tempo is more appropriate to the first version of the sonata, for which the autograph exists (transcribed in Example 6).¹⁷ Observe that the undifferentiated opening

¹⁴Manfred Clynes, *Sentics: The Touch of Emotions* (New York: Anchor Press/Doubleday, 1977).

¹⁵Maurizio Pollini, Hamburg: Deutsche Grammophon, 1987 [1983], no. 419 230-2.

¹⁶Wilhelm Kempff, Hamburg: Deutsche Grammophon, 1980 [1965-70], no. 423 498-2.

¹⁷Example 6 is from the transcribed autograph published in the Critical Edition of 1884-1897, *Revisionsbericht* (Wiesbaden: Breitkopf und Härtel,

Example 6. Transcription of the autograph for the first movement, showing differences in mm. 1-6 and 16-19

The image displays a musical score for a piano piece, likely in A major (three sharps) and 4/4 time. The score is presented in two systems, each with a grand staff (treble and bass clefs joined by a brace). The first system covers measures 1 through 6. The second system covers measures 16 through 19, with an ellipsis (...) between the two systems indicating measures 7 through 15. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic in measure 1, followed by a piano (*p*) dynamic in measure 4. The second system begins with a forte (*f*) dynamic in measure 16, followed by a piano (*p*) dynamic in measure 18. The score shows differences in the autograph for the first movement, specifically in measures 1-6 and 16-19.

phrase clearly calls for the cut-time meter signature and a correspondingly faster tempo. Also note that the significant gesture in m. 8 was conceived prior to the left-hand figure found in mm. 1-4 of the opening theme, which it opposes (Example 6).

That Schubert was directly influenced by Beethoven in his late works is patently clear, despite an early “repudiation” of Beethoven in 1816 documented by Maynard Solomon.¹⁸ The nineteen-year-old Schubert rejected “the eccentricity that is common among most composers nowadays, and is due almost wholly to one of our greatest German artists—that eccentricity which joins and confuses the tragic and the comic, the agreeable with the repulsive, heroism with howlings, and the holiest with harlequinades, without distinction.”¹⁹ By the time Schubert wrote the first of the three late piano sonatas, however, he was borrowing rather directly from Beethoven. The work is in C minor and makes clear reference thematically to Beethoven’s 32 Variations in C minor in its opening theme. The second movement has formal, textural, and thematic (mm. 19-20) affinities with the second movement of the Piano Sonata in C minor, Op. 13 (“Pathétique”), also in A♭.²⁰

Although Schubert was too diffident to meet Beethoven in person, in 1822 his attitude appears to have changed, and he dedicated a set of four-hand variations to Beethoven. According to Solomon, the change of attitude paralleled the fluctuation in

1897); reprinted as vol. XIX (New York: Dover, 1969):118-19. The complete autograph facsimile and preliminary drafts have been published in volume 1 of a series brought out by the Franz Schubert Institut: *Sonata in A-Dur. Erste Niederschriften und Beginn der Reinschrift, in Drei grosse Klaviersonaten (D. 958, 959 und 960)*, ed. Ernst Hilmar (Frühe Fassungen) (Tutzing: Hans Schneider, 1987). A review by Richard Kramer (“Posthumous Schubert,” *19th-Century Music* 14 [1990]:197-216) details the history of the sonatas (published by Diabelli in 1839) and their autographs.

¹⁸Maynard Solomon, “Schubert and Beethoven,” *19th-Century Music* 2 (1979):114-25.

¹⁹*Ibid.*, 114.

²⁰Edward T. Cone, “Schubert’s Beethoven,” *Musical Quarterly* 56 (1970):779-93, presents several other examples of borrowings and compositional modelings (see note 23).

Beethoven's reputation in society. Beethoven was unfortunately negatively associated with the era of the Napoleonic wars, and he only regained favor several years into the Biedermeier period that followed.²¹ Schubert's early attempt to distance himself may be read as an effort to clear sufficient creative space of his own—a pattern familiar to theorists of the anxiety of influence in music.²²

In his appropriation of sonata form, Schubert finds means to achieve both a dramatic evolutionary process and a depth of contemplation in alternating plateaus of pure lyricism. Expressive types found in Beethoven's late style (1817-1827) may have contributed to both aspects of Schubert's own generative processes. For example, compare the dramatic evolution of a similar articulated gesture in the first movement of Beethoven's Piano Sonata in E minor, Op. 90 (Example 7a-d).²³ The isolation and progressive transformation of the two-part articulated pattern is more propulsive and dramatic in Beethoven's Op. 90, but Schubert cannot be faulted for seeking a different expressive effect.

We may, perhaps, also trace the idea of resonance to Beethoven. Already Haydn (in the C-major Piano Sonata of 1795) and Beethoven (in three works from 1800-1802) had specified extended raising of the dampers to achieve a blurring of harmonies. This effect was possible on the lighter-toned pianos of that time, but by 1840 Czerny had to advise against a literal

²¹Solomon, "Schubert and Beethoven," 115.

²²See Joseph N. Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Cambridge: Harvard University Press, 1990) and Kevin Korsyn, "Towards a New Poetics of Musical Influence," *Music Analysis* 10 (1991):3-72.

²³Cone ("Schubert's Beethoven," 788-91) offers extensive evidence that Schubert modeled his Rondo in A major for Piano Duet, Op. 107 (1828) on the rondo finale of Beethoven's Piano Sonata in E minor, Op. 90 (1815). Cone speculates that Schubert's early Piano Sonata in E minor, D. 566 (1817) also may have been modeled as a two-movement work along the lines of Op. 90 (792-93).

Example 7. Beethoven, Piano Sonata in E minor, Op. 90, gestural development from the exposition of the first movement

a. mm. 1-4 (contasting dynamics, duration, and articulation)

Musical score for measures 1-4 of the Piano Sonata in E minor, Op. 90, first movement. The score is in 3/4 time and E minor. It features a piano introduction with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The right hand has a half note followed by a quarter note, while the left hand has a half note followed by a quarter note. The dynamics and articulation contrast between the two hands.

b. mm. 24-32 (gestural repression and explosive rearticulation)

Musical score for measures 24-32 of the Piano Sonata in E minor, Op. 90, first movement. The score is in 3/4 time and E minor. It features a piano introduction with a piano-piano (*pp*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The right hand has a half note followed by a quarter note, while the left hand has a half note followed by a quarter note. The dynamics and articulation contrast between the two hands.

Example 7, continued

c. mm. 47-55 (metric reversal and diminution)

The musical score for Example 7, continued, measures 47-55, is presented in two systems. The first system (measures 47-52) features a melodic line in the treble staff and a harmonic accompaniment in the bass staff. The melodic line includes a section labeled "metrical reversal" (measures 47-50) and a section labeled "metrical reversal" (measures 51-52). The harmonic accompaniment includes a section labeled "metrical reversal" (measures 47-50) and a section labeled "metrical reversal" (measures 51-52). The second system (measures 53-55) features a melodic line in the treble staff and a harmonic accompaniment in the bass staff. The melodic line includes a section labeled "metrical reversal" (measures 53-54) and a section labeled "metrical reversal" (measure 55). The harmonic accompaniment includes a section labeled "metrical reversal" (measures 53-54) and a section labeled "metrical reversal" (measure 55). The score includes dynamic markings such as *ff*, *pp*, and *cresc.*.

Example 7, continued

d. mm. 75-81 (cadential augmentation)

dim. pp

Example 8. Beethoven, Piano Sonata in D minor, Op. 31, no. 2 ("Tempest"), first movement, mm. 143-148

Largo pp con espressione e semplice

execution on newer pianos with their stronger tone.²⁴ Czerny had studied many of Beethoven's piano works with Beethoven himself, and he is reported to have said that in the first movement of Op. 31, no. 2 ("Tempest") of 1802, Beethoven "wanted the effect to suggest someone speaking from a cavernous vault, where the sounds, reverberations, and tones would blur confusingly" (Example 8).²⁵ That Beethoven was aware of the precise overtone spectrum is clear from another passage, this time from the slow movement of the Third Piano Concerto (Example 9). Note that the fundamental is not pedaled; Beethoven specifies use of the damper pedal (*senza sordino*) only with the following tremolo.

Where might Schubert have picked up the idea of resonance activated not by raising the dampers but rather by sympathetic vibration in the absence of extensive pedaling? One may find an early example in the second movement of Beethoven's Piano Sonata in A, Op. 2, no. 2, where the emulation of a pizzicato bass also serves to help sustain the right hand chords (Example 10). Perhaps a more plausible source, however, is the same piano sonata on which he modeled his finale. Example 11a presents the opening of the first movement of Op. 31, no. 1. The syncopated rhythmic motive is written in such a way as to sustain the melodic voice or voices by sympathetic vibration from the chords or octaves in the left hand. The effect is not unlike a crescendo into the downbeat from a misplaced offbeat. Notice how, at the end of the movement, the effect of overtones is mimicked by the arpeggios that open up a higher register (Example 11b). The second movement offers a three-tiered textural example of non-pedaled but overtone-resonant texture (Example 12), and the third movement finale features a pedal point that is reanimated by the octave overtone in the alto voice (Example 13a). Notice how, at the end of this movement, the

²⁴William S. Newman, *Beethoven on Beethoven: Playing His Piano Music His Way* (New York: Norton, 1988), 247-48.

²⁵*Ibid.*, 246. The extended chain of hearsay to which we owe this report is documented by Newman.

Example 9. Beethoven, Piano Concerto in C minor, Op. 37,
second movement, m. 11

con sord. senza sord.

sf

3 3 3

Example 10. Beethoven, Piano Sonata in A, Op. 2, no. 2,
second movement, mm. 1-2

Largo appassionato
tenuto sempre

p

staccato sempre

Example 11. Beethoven, Piano Sonata in G, Op. 31, no. 1, first movement

a. mm. 1-11

Allegro vivace

The musical score is written for piano and consists of two systems. The first system contains measures 1 through 11. It begins with a piano introduction marked with a forte (f) dynamic. The tempo is marked **Allegro vivace**. The key signature is G major (one sharp). The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings (p, f). The second system continues the piece with further musical notation and dynamics (p, f).

Example 11, continued

b. mm. 307-end

This musical score is for measures 307 through the end of the piece. It is written for piano and features a complex texture with multiple staves. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Dynamics include *ff* (fortissimo) and *p* (piano). The piece concludes with a *cresc.* (crescendo) marking and a final *ff* dynamic.

The score is divided into two systems. The first system contains measures 307 through 314. The second system contains measures 315 through the end of the piece. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are also some unusual markings, such as a '3' over a triplet of eighth notes in measure 307 and a 'p' marking in measure 315. The piece ends with a final *ff* dynamic in measure 318.

Example 12. Beethoven, Piano Sonata in G, Op. 31, no. 1,
second movement, mm. 1-2

Adagio grazioso

p

Example 13. Beethoven, Piano Sonata in G, Op. 31, no. 1, third movement

a. mm. 1-4

RONDO
Allegretto

p

Example 13, continued

b. mm. 262-end

Musical score for Example 13, continued, measures 262-end. The score is written for piano (pp) and features a crescendo (cresc.) leading to a fortissimo (ff) section. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

Continuation of the musical score for Example 13, measures 262-end. This section includes dynamic markings such as fortissimo (f), piano (p), and pianissimo (pp), along with various musical symbols and notation on the treble and bass staves.

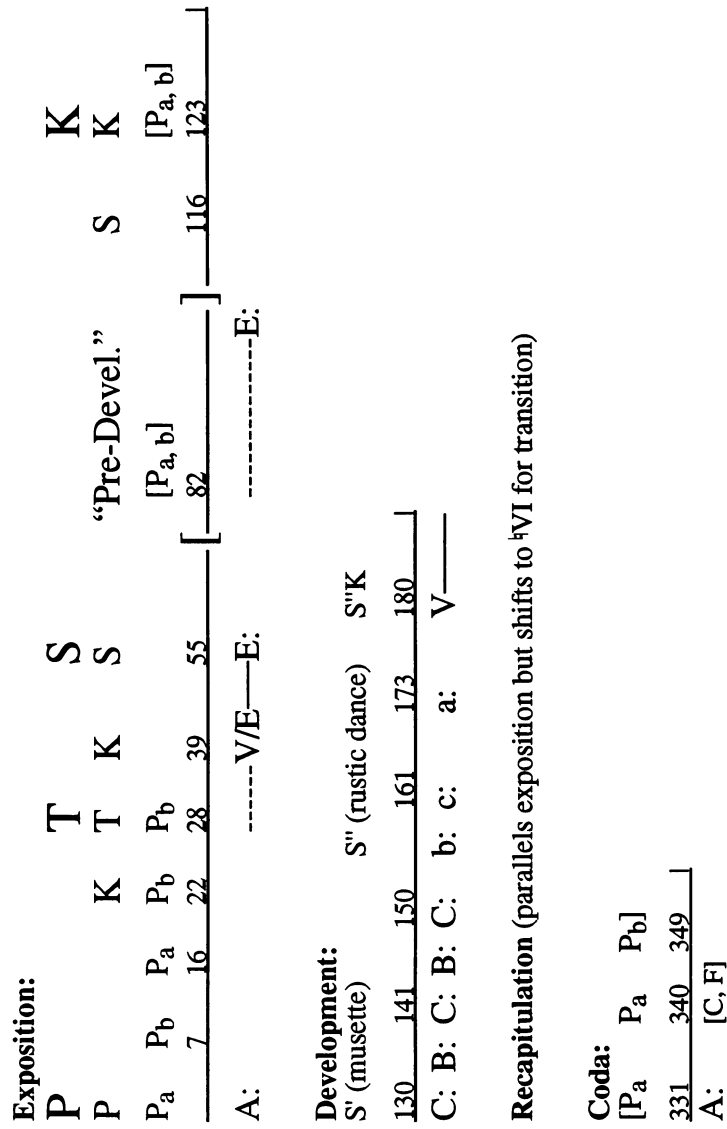
peculiarly resonant aspect of a double-neighbor pedal ostinato in the low register sets up a play of low *vs.* high register reminiscent of the end of the first movement (Example 13b). Both the cyclic reference and the close on the low fundamental of the tonic are also features of Schubert's finale.

Let us turn now to an examination of both thematic elements as they interact in Schubert's first movement (refer to the form diagram in Figure 1). Schubert develops the articulated motive by integrating it into a counterstatement based on the harmony of the opening and featuring both imitation and diminution (Example 14, mm. 16-21). When the descending arpeggio figure recurs in the counterstatement (mm. 22-26), Schubert moves the pedal point to the bass, transforming the formal function of this passage to a closural one. The D \sharp in m. 27 provides the first transitional cue for the move to the dominant. Now the chromatic ascent in mm. 8-11, neglected in the closing measures of the counterstatement, sequentially fuels the transition. The expressive crunch of stepwise motion against a repeated tone is derived from the opening theme, but here the dissonance generated by the oblique motion is appropriately heightened to a major seventh. The major seventh (or minor second) relationship becomes increasingly important as a thematic dissonance; here it serves to dramatize the modulation to the dominant.

Expressively, the opposition between sternly heroic opening theme and more human-scaled reaction is echoed by the alternation of loud and soft (mm. 28-33). After accelerating to two-bar alternations, the gestural motive then dissolves into continuous staccato chords (mm. 34-39). With its dissonant climax (mm. 39-42), the rest of the transition suggests the antithesis of pure overtones; hence, it represents a developmental conflict for this thematic element, as well.

The second theme arrives in the expected dominant key, but its opening triad exhibits unusual spacing, if overtone resonance is a consideration: unlike the overtone series, the smaller interval is between the lowest notes (Example 15, m. 55). The repeated quarter-note chords in the second measure, however, emphasize a purely sonorous resonance by suggesting a pulsating and

Figure 1. Form diagram of Schubert, Piano Sonata in A, D. 959, first movement



Example 14. Schubert, Piano Sonata in A, D. 959, first movement, mm. 16-21

Example 14 shows a musical score for Schubert's Piano Sonata in A, D. 959, first movement, measures 16-21. The score is in A major (three sharps) and 3/4 time. It features a piano (*p*) dynamic. The right hand has a melodic line with a triplet of eighth notes in measure 17 and a triplet of sixteenth notes in measure 18. The left hand has a bass line with a triplet of eighth notes in measure 17 and a triplet of sixteenth notes in measure 18. The piece ends with a fermata over a whole note chord in measure 21.

Example 15. Second theme of the first movement, mm. 55-58

Example 15 shows the second theme of the first movement, measures 55-58. The score is in A major (three sharps) and 3/4 time. It features a pianissimo (*pp*) dynamic. The right hand has a melodic line with a triplet of eighth notes in measure 55 and a triplet of sixteenth notes in measure 56. The left hand has a bass line with a triplet of eighth notes in measure 55 and a triplet of sixteenth notes in measure 56. The piece ends with a fermata over a whole note chord in measure 58.

decaying echo (m. 56)—an effect similar to the one Chopin achieves in his famous A-major Prelude (Op. 28, no. 7), with its reverberant chords. The next two measures suggest that the unusual doubling of the chords is motivated by the thematic thirds of the opening theme. Note that the half cadence restores a “normal” resonant spacing (mm. 58-59). The counterstatement mutates to E minor in its second half as part of a modally-flavored modulation to G major, and the hint of modality along with the addition of a quarter-note 5-6 diminution (m. 62) gives the passage an antique, motet-like topical flavor—adding further spiritual depth to the contemplative aura of this lyrical plateau. In the oscillating harmonic progression between I^6 and a yielding V_2^4 that follows, we find that a process of developing variation highlights the repeated quarter-note chords as overtone-like echoes, due to their registral disjunction (mm. 65-69). In m. 70, the chords are reintegrated into the melodic line, just as the B in the bass is reinterpreted as $\hat{5}$ of E for the cadence. The cadence expands registrally and diminutionally, opening up for a magical Schubertian moment of sudden insight, with an ecstatic expressive effect (mm. 74-75).

Up to this point, I cannot imagine anyone complaining of lack of sophistication on Schubert’s part, either in the generative logic of his thematic materials or their successful accommodation to sonata style, to say nothing of their wonderful expressive effect. The remainder of the exposition, however, interpolates a lengthy “pre-development section” (mm. 82-116) integrating both downbeat and upbeat gestures into a three-note motive treated imitatively. Schubert appears to be launching into a typical Classical development section. From the standpoint of Beethoven, this extensive digression may appear to be a miscalculation; it risks stealing the show from the development proper and overextending the exposition. But this is where Schubert’s genius takes a different path.

First, the “pre-development” leads to a shocking climax (Example 16)—a frustrated, dissonant clash that is abruptly cut off, not unlike the famous climax in the development section of the first movement of the *Eroica*. This climax is also motivated by what I would describe as “negative resonance,” created by the

Example 16. Schubert, Piano Sonata in A, D. 959, first movement, interrupted climax of the “pre-development” section, mm. 109-112

The image displays a musical score for the first movement of Schubert's Piano Sonata in A, D. 959, specifically measures 109 through 112. The score is written for piano and consists of two staves: a treble staff and a bass staff. The key signature is A major, indicated by three sharps (F#, C#, G#). The time signature is common time (C). The music features a series of chords and melodic lines that build towards a climax. A crescendo marking, "cresc.", is placed between measures 110 and 111. The notation includes various musical symbols such as notes, rests, and dynamic markings.

jarring incomplete neighbors which displace the fundamental bass note of each chord. Thus, the section develops the idea of anti-resonance first suggested in the transition section.

Second, the development section, when it arrives, is far different from a typical Classical development section. I don't mean to imply it isn't developmental—in fact, it constitutes a marvelous example of continuous developing variation—but it sounds once-removed, based as it is on a late variation of a motive from the second theme incorporated in striking topical settings, such as a musette and a rustic folk dance (Examples 17a and b). One might say that the earlier, Classical-style developmental texture is compensated by a further, Romantically transcendent episode featuring thematic transformation. I am reminded of the transcendent effect of the development section in the first movement of Beethoven's late String Quartet in B \flat , Op. 130, which Schubert had heard.²⁶ However, this section is no more a simple B section or intermezzo than is Beethoven's corresponding passage; rather, in true sonata spirit, it develops important ideas from the exposition, and it travels through expressively and thematically motivated key areas.

The section begins in C major, but we soon hear a key-area oscillation by sequence from C to B major.²⁷ This unusual half-step relationship may be motivated by a critical dissonant relationship in the establishment of the dominant of E at the end of the transition, where C-B was harmonized by an augmented-sixth chord moving to a dominant. The half-step shift has a totally different character here, however, suggesting a magical transformation. The sixteenth-note motive allows for heightened

²⁶Karl Holz's entry in Beethoven's conversation book of 1826 implies that Schubert heard the premiere by Shuppanzigh's quartet on March 21, 1826 (George R. Marek, *Schubert* [New York: Viking Penguin, 1985], 190).

²⁷Charles Rosen (*Sonata Forms* [New York: Norton, 1980], 287-89) discusses this oscillation as an innovation designed to "achieve a kind of stasis" (287). He notes that "the absence of real harmonic movement creates a remarkable tension, but it is not the tension of the traditional classical development; we wait for something to happen, but it is not a preparation for a tonic return or of a cadence of any kind" (289).

Example 17. Schubert, Piano Sonata in A, D. 959, first movement,
topical transformations in the development section

a. Musette, mm. 131-135

The musical score is written for piano, in the key of A major (indicated by three sharps: F#, C#, G#). The time signature is common time (C). The score is divided into two systems. The first system (measures 131-134) features a piano (p) dynamic marking. The right hand plays a melodic line with a slur over measures 131 and 132, and a fermata over measure 133. The left hand plays a rhythmic accompaniment of eighth notes. The second system (measures 135-136) continues the melodic line in the right hand and the rhythmic accompaniment in the left hand. The score is written in treble and bass staves.

Example 17, continued

b. Rustic dance, mm. 161-162

Example 17, continued, measures 161-162. The score is in 3/4 time, key of B-flat major. The piano part (left hand) features a rhythmic pattern of eighth and sixteenth notes, starting with a piano (*p*) dynamic. The violin part (right hand) plays a melody with a slur over measures 161 and 162, ending with a fermata.

Example 18. Schubert, Piano Sonata in A, D. 959, opening of the coda to the first movement, mm. 331-334

Example 18, measures 331-334. The score is in 3/4 time, key of A major. The piano part (left hand) features a rhythmic pattern of eighth and sixteenth notes, starting with a pianissimo (*pp*) dynamic. The violin part (right hand) plays a melody with a slur over measures 331 and 332, ending with a fermata.

rhythmic activity in this section, and the repeated chord accompaniment, with its musette-like pedal points, conspires with higher register to create the transcendent effect.

The descent into lower registers and the shift to minor for a folk-like variant correspond to typical expressive correlations in Beethoven as well. Indeed, the musette and folk-dance topics used in this more Romantically-conceived development are reminiscent of similar textures appearing in the exposition of the last movement of Beethoven's Piano Sonata in A, Op. 101.²⁸ Further resonant effects in the Schubert occur with an interruption of the dance (mm. 167-172) and a hand-crossing play on the opening heroic leap of a tenth, preparing for its more serious return with the recapitulation (mm. 184-190).

I will quickly gloss the recapitulation by noting its one contribution to the expressive drama: a move in the counterstatement to F major ($\frac{4}{4}$ VI) in order to rekey the transition. This F major is picked up in the coda, as Edward T. Cone observes,²⁹ where it serves to defer the ultimate resolution of the tonally open first theme.

In the coda (Example 18), the overtone effect is particularly noticeable because of the soft dynamics. The arpeggiations at the end of the coda resolve the issue of direction and emphasize the thematic status of resonance. The questioning German augmented-sixth chord sums up the thematic half-step dissonance, and the final two A-major chords may be heard as an augmentation of the articulated gesture.

The second movement clearly echoes textural and gestural ideas from the first movement; both are present in the left hand's ominous ostinato (Example 19). The pedal C \sharp is thematic as well, although its more obvious expressive association is from opera, where a repeated dominant pedal can suggest fatefulness or death. Since the movement is clearly a lament, featuring a

²⁸See Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington and Indianapolis: Indiana University Press, 1994), Chapter 4, for a discussion of these topics in the finale of Op. 101.

²⁹"Schubert's Unfinished Business," 230-31.

Example 19. Schubert, Piano Sonata in A, D. 959, second movement, mm. 1-4

Andantino

p

Example 20. Second movement, mm. 159-161

pp

typical half-step sigh figure, one may overlook the unique thematic features that Schubert has brought to his variant of an otherwise conventional genre. Unfortunately, most recorded performances of this movement simply pedal through each measure, missing both resonant and articulatory gestural effects.³⁰

An explosive middle section moves to C# minor and features a near-representational stormy climax.³¹ The dramatic recitative illustrated earlier provides transition to the return of the first section, which also highlights the overtone idea by a spectacular effect. An eerie halo of overtone-derived spectra emerges from this sensitively conceived texture (Example 20).

The Scherzo exploits another effect germane to the piano: the resonance of strings in the undamped high register. Schubert achieves this sparkling effect by arpeggiating only those chords that sustain some portion without use of the damper pedal; the non-arpeggiated chords then echo through two lower octaves—again, a reversal of normal resonance. Further evidence for a cyclic approach to the sonata is found in the B section of the Scherzo, where another musette-like passage is interrupted by a *fortissimo* outburst in C# minor (recalling the middle of the second movement) and the heroic articulated gesture from the first movement.

³⁰This is true of recordings by Pollini, Kempff, Brendel, Schnabel, and even Perahia (whose interpretation of the first movement is more attentive to articulation). Radu Lupu comes closest to the effect suggested by the notation by using far less pedal; his faster tempo, suggested by the *Andantino* marking, also helps project the resonant effect, although I find the pace a little too pushed for my taste. Schnabel's performance is disappointing with respect to resonance and articulated gesture in each of the movements' themes, but Robert S. Winter praises Schnabel's attention to, and criticizes Brendel's neglect of, Schubert's notated articulations in their recorded performances of the theme from the finale of the Piano Sonata in D major, D. 850; see "Orthodoxies, Paradoxes, and Contradictions: Performance Practices in Nineteenth-Century Piano Music," in *Nineteenth-Century Piano Music*, ed. R. Larry Todd (New York: Schirmer, 1990), 48-49.

³¹Lawrence Kramer discusses this "disruptive interlude" and its destabilizing consequences for the return of the opening section in *Music as Cultural Practice, 1800-1900* (Berkeley: University of California Press, 1990), 94.

The trio, as noted earlier, has one of the clearest overtone effects. It is built on the idea of overtones in the higher register, played by the left hand crossing over the right (Example 21a). Besides octaves, we also hear the lowered seventh, which is an approximation of the sixth overtone (Example 21b), and an extended tertian sonority in which the ninth and eleventh of the chord create a sense of exhilarating expansion (Example 21c).

The importance of the thematic articulated gesture (now shifted to the downbeat) is confirmed for the last movement (Example 22a) by comparison with an earlier version of the rondo theme (Example 22b), which appeared in the second movement of Schubert's early Piano Sonata in A minor, D. 537, composed in 1817 but first published twenty-four years after his death.³² The earlier movement—a rondo with varied returns—is far less sophisticated than the sonata-rondo of the late A-major sonata. Note the expressive flatness of the earlier version in comparison to the later one. Unfortunately, by pedaling over the articulated gesture, Pollini, Kempff, Brendel, Perahia, Lupu, and Schnabel all miss the effect of a more expressively configured vocally declamatory line, which marks the difference between this theme and its earlier rondo version.

The striking variation of the rondo theme that follows its initial presentation hints at overtones by a textural strategy that pits the melody in the tenor against a counterline in the upper register. The second theme of the sonata-rondo form recalls the repeated-note motive developed in the first movement; cadential passages add a similar pedal/oblique motion. As in the scherzo, there is a dramatic move to C \sharp minor in the development, again recalling the storm within the *Andantino* movement. The rondo's development leads to a transcendent but false recapitulation in

³²For chronology and publication dates of the sonatas, see Maurice J. E. Brown, "Towards an Edition of the Pianoforte Sonatas," in *Essays on Schubert* (London: Macmillan, 1966), 197-216, and *The New Grove Schubert* (New York: Norton, 1983). Besides the link between themes of this finale and the rondo movement of the Piano Sonata in A minor (1817), John Reed (*Schubert* [London: J. M. Dent, 1987], 203) claims "Im Frühling" (D. 882, 1826) as a source. I find this hard to credit beyond the brief similarity of a characteristic chord progression.

Example 21. Schubert, Piano Sonata in A, D. 959,
third movement, trio

a. mm. 80-84

TRIO
Un poco più lento

pp

b. m. 102

pp

c. mm. 96-97

fz

a. Schubert, Piano Sonata in A, D. 959, fourth movement, mm. 1-8

Example 22, continued

b. Schubert, Piano Sonata in A minor, D. 537, second movement, mm. 1-8

Allegretto quasi Andantino

legato

p

The musical score is written for piano on a grand staff. The right hand (treble clef) plays a melodic line with eighth and quarter notes, often beamed together in groups of four. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto quasi Andantino' and the articulation is 'legato'. The dynamics are marked 'p' (piano). The key signature is A minor (three sharps) and the time signature is 3/4. The melody in the right hand consists of eighth and quarter notes, often beamed together, with some slurs. The left hand provides a steady accompaniment with chords and single notes, including some slurs and ties.

F \sharp major with the theme in a music-box texture, and Schubert dramatizes this false move by a wonderful passage restoring A major. Similar rhetorical shifts occur just before the coda, as Schubert resolves another dissonant key which played a thematic role in the first movement: F major, the VI region of A. The movement ends with the allusion to the opening movement illustrated in Example 4.³³

Having illustrated numerous instances of characteristic gestures and overtone-related resonance techniques as thematic for this cyclical work, I will offer a few speculations as to their expressive significance. The opening theme of the first movement is heroic (the leap of a tenth perhaps inspired by Beethoven's "Hammerklavier" sonata; the rhythmic motive suggestive of Schubert's "Der Atlas," D. 957/8)³⁴, but the heroism is tempered, suggesting stoicism, by the lower registral placement, downward direction of the leap, and an upper pedal that serves to repress the energy by "capping" it. An effort of the will is suggested by the oblique motion against that immobile pedal, which only gives way at the half-cadence in a decorated 4-3 suspension which Paul Badura-Skoda construes as "devotional."³⁵ I have already noted the rich opposition created by the following passage, where the upbeat-downbeat gesture is most palpably introduced; its expressive character is clearly less determined than the opening gesture, and I would suggest its more tentative initial presentation creates the dialogical effect of

³³For a cogent appraisal of the "problems" ascribed to Schubert's finales after 1824, see Thomas Denny, "Too Long? Too Loose? And too Light?—Critical Thoughts about Schubert's Mature Finales," *Studies in Music* no. 23 (Nedlands: University of Western Australia Press, 1989), 25-52.

³⁴The "Atlas" motive and the similarly heroic rhythmic gesture opening Beethoven's "Egmont" overture may underlie both this sonata and the opening of the C-minor sonata (D. 958), as noted by Arthur Godel, *Schuberts letzte drei Klaviersonaten* (D. 958-960) (Baden-Baden: V. Koerner, 1985), 27-28.

³⁵"Possibilities and Limitations of Stylistic Criticism in the Dating of Schubert's 'Great' C-Major Symphony," in *Schubert Studies: Problems of Style and Chronology*, ed. Eva Badura-Skoda and Peter Branscombe (Cambridge: Cambridge University Press, 1982), 197.

an awe-filled (more human-scaled) response to the powerful opening. It shares the oblique generation of dissonance that, along with the opening theme, suggests progression away from consonance and harmonious resonance. With the move toward the first dissonant climax (mm. 39-42), the second motive gains some of the intensity of the opening motive, and their common heritage becomes more evident.

That Schubert might have treated the piano in terms of its characteristic resonant possibilities is supported by his approach to the Sonata for Arpeggione and Piano-Forte, D. 821 (1824), in which Karl Geiringer notes the use of “super arpeggios” geared to the peculiar resources of the arpeggione, a large bowed guitar with six strings.³⁶ What might the expressive significance of this peculiar kind of resonance be? In the coda to the first movement, the effect is mystical, since the staccato left hand appears to create the soft chords in the right hand as overtones; perhaps these haloed chords in a higher register suggest a kind of revelation, or, to use Cone’s figure (cited earlier), a transfiguration. The “secret essence” of a chord is its overtone spectrum; by analogy, secret meanings are revealed in this final, more transcendent treatment of the theme.

The second movement’s tragic context demands a different expressive interpretation of its overtone-effects, but their “mystery” is every bit as profound. The sustained recitative tones after the stormy middle section swell after each slashing disruption of harmony, an almost galvanic skin response to the dying electricity of the middle section (recall Example 3). Note that here the chords swell single tones, whereas in the first movement single bass tones enhance the chords that imply their respective overtones. The overtone-reverberant descant above the return of the theme clearly magnifies the effect of Schubert’s specified bass releases (Figure 20). The scherzo’s effects range expressively from the playful to the pastoral, with the trio clearly echoing the recitative effects while restoring the tone-chord

³⁶“Schubert’s Arpeggione Sonata and the ‘Super Arpeggio’,” *The Musical Quarterly* 65 (1979):513-23.

relationship from the first movement. Schubert's first treatment of the rondo theme is to place it down an octave where it can suggest an acoustical generation of the triplet descant in a distant, overtone-appropriate register.

What does resonance "mean" in these various contexts? I cannot offer too literal an interpretation—which, in any case, would not be appropriate—because resonance appears to be treated more symbolically than allegorically, to borrow a distinction made by Goethe which John Daverio finds central to Romantic ideology.³⁷ The symbol is intransitive, and thus capable of "expressing the inexpressible"³⁸ or the ineffable. I can suggest that the realm of this ineffability is a spiritual or metaphysical one, and that it draws on connotations of resonance as harmonious, and overtones as the hidden essence of sound. Thus, it may be possible to frame the context of the ineffable without limiting its depth. It is the expressive depth of this treatment of resonance, not solely the ingenious ways in which it is developed and transformed, which I wish to emphasize as crucial to our interpretative understanding of this integrative sonata.

To conclude, I would like to return to my initial point, which is not that Schubert borrowed from Beethoven, but that his appropriation of larger sonata forms has been judged unfairly to be deficient. In an early article, Arnold Whittall criticizes the development section of Schubert's first movement as follows:

At no time is there a reference to the first subject, so no genuine thematic conflict is possible. Indeed, the oscillatory approach to harmony suggests that Schubert was equating coloristic titillation with genuine thematic development. The main weakness of the section is, however, its rhythmic inertia—eight

³⁷Daverio, *Nineteenth-Century Music and the German Romantic Ideology* (New York: Schirmer, 1993), 98.

³⁸*Ibid.*

plodding quaver chords in every bar. Again the effect is not simply one of monotony, but of isolation from, not a more positive contrast with, the rest of the movement.³⁹

He then sums up the “flaw” in Schubert’s neglect of his first theme until the coda:

Unfortunately, it has participated so little in the movement, and been so little developed, that its return seems almost perfunctory, a demonstration that the movement is fundamentally static.⁴⁰

I trust that the analysis I have provided moves us a step beyond the negative aspects of this unwarranted view of Schubert, while underlining the roots of Schubert’s innovative departures from Beethoven’s sonata style. That departure is in line with Beethoven’s own innovative approach to thematically generated, as well as tonally generated, form. The thematic generation has been extended in my analysis to include articulated gestures and resonant overtone effects as structural elements, with precedents in Beethoven’s own piano sonatas and concerti.

How, then, is Schubert progressive? He realizes a unique kind of overtone-inspired resonance in a thoroughgoing conception that includes the thematicizing of dissonance as anti-resonance. His exploitation of the overtone resources of his piano would not be surpassed until Elliott Carter’s remarkable Piano Sonata of 1945-46. But Schubert also proves to be a master in negotiating his expressively conceived form with sonata-allegro expectations in the first movement. His “pre-development” in the exposition sets up an extraordinarily Romantic development section, conceived not merely as a subtle developing variation of his resonant and articulated gestural ideas

³⁹Whittall, “Sonata Crisis,” 127.

⁴⁰*Ibid.*

but as a subtle transcendence of form, through a technique of thematic transformation for which Schubert is justly famous in his far less subtly cyclical work, the *Wanderer Fantasy*. Thus, Schubert shows the true Classical inheritance, as exemplified by his ability to adapt large Classical forms to unique expressive ends. It is this ability in Beethoven that resulted in such varied individual realizations of sonata form, and Schubert's remarkable adaptation loses none of the drama for all its infusion of lyricism.

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