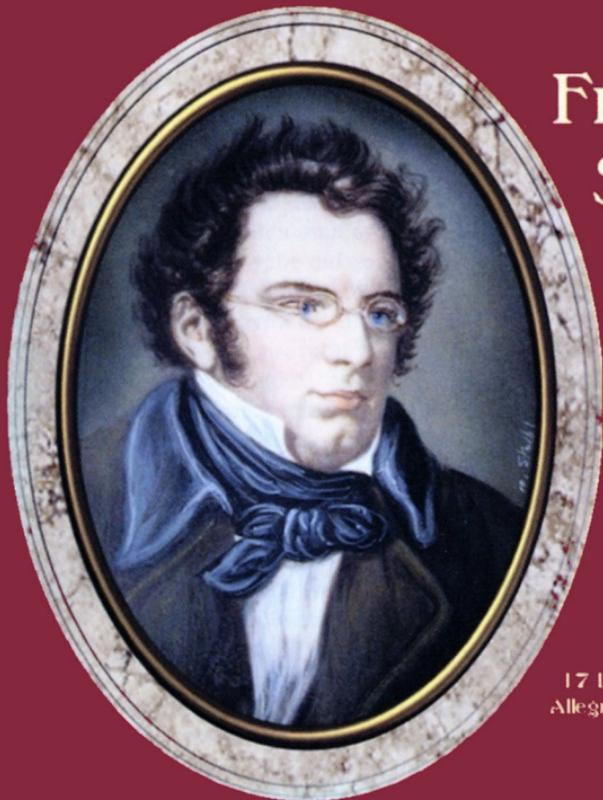


dda 21204



# Franz SCHUBERT

## The Piano Masterworks vol. 3

17 Ländler, D. 366    Impromptus, D. 899  
Allegretto, D. 900\*    Diabelli Variation, D. 718  
Sonatas, D. 840\*, D. 845, D. 850

\* completed by Anthony Goldstone

# Anthony Goldstone

# TRACK LISTING

<b>1</b>		
<b>1</b>	Seventeen Ländler, D. 366	[11:43]
	Four Impromptus, D. 899	[27:04]
<b>2</b>	no. 1 in C minor	[9:47]
<b>3</b>	no. 2 in E flat major	[4:07]
<b>4</b>	no. 3 in G flat major	[5:17]
<b>5</b>	no. 4 in A flat major	[7:39]
	Sonata in A minor, D. 845	[32:38]
<b>6</b>	<i>Moderato</i>	[8:34]
<b>7</b>	<i>Andante, poco mosso</i>	[11:54]
<b>8</b>	Scherzo and Trio: <i>Allegro vivace - Un poco più lento</i>	[7:14]
<b>9</b>	Rondo: <i>Allegro vivace</i>	[4:47]
	<b>Total playing time set 1:</b>	<b>[71:49]</b>

<b>2</b>		
<b>1</b>	Allegretto in C minor, D. 900*	[6:01]
<b>2</b>	Diabelli Variation, D. 718	[1:13]
	Sonata in C major, D. 840 ( <i>Reliquie</i> )	[32:56]
<b>3</b>	<i>Moderato</i>	[10:50]
<b>4</b>	<i>Andante</i>	[9:31]
<b>5</b>	Menuetto: <i>Allegretto*</i>	[5:14]
<b>6</b>	<i>Allegro*</i>	[7:10]
	Sonata in D major, D. 850	[35:57]
<b>7</b>	<i>Allegro vivace</i>	[8:17]
<b>8</b>	<i>Con moto</i>	[11:10]
<b>9</b>	Scherzo: <i>Allegro vivace</i>	[8:29]
<b>10</b>	Rondo: <i>Allegro moderato</i>	[7:49]
	<b>Total playing time set 2:</b>	<b>[76:33]</b>

\* = completion by Anthony Goldstone

## FRANZ PETER SCHUBERT (1797-1828) THE PIANO MASTERWORKS, volume 3

Schubert was surely the greatest miracle in Western music. A non-exhaustive summary of his known works runs as follows, beginning with the music requiring most performers and with the rider that, working at frenetic intensity often on more than one project simultaneously, he did not finish all he started (so necessitating approximations): several operas/Singspiele; much sacred choral music including several masses, one alone of which, the great Mass in E flat, written in his final year, takes well over an hour to perform; much secular choral music; ten or eleven symphonies as well as other orchestral works; an hour-long octet, an almost similarly expansive string quintet, the *Trout* quintet, around sixteen string quartets and two trios for violin, 'cello and piano - several of these works being not too far off an hour in length; eight works for piano and one other instrument; over eight hours of original piano duets; around twenty piano sonatas, several on a very large scale, and a large amount of other piano music; and finally – for good measure – well over six hundred songs.

It is not only the quantity of Schubert's output (imagine the time required merely to copy out that number of someone else's notes), but the transcendental beauty and greatness of so much of it, conjured from the ether by one soul, that renders us speechless in awe and gratitude.

When we remember that he had to work for his living, having no patronage; was seriously affected by illness; had no electric light - let alone a computer, that essential tool of so many contemporary composers; heard only a small proportion of his works performed (they sprang from his pen as fully-formed masterpieces, an eternal legacy to posterity); did not live in seclusion, having a circle of friends; and died two and a half months before his thirty-second birthday, we appreciate that we are indeed deep in the realm of the miraculous. Yet Schubert does not thunder us into submission as the Thor-like Beethoven can; he speaks to and for humanity as a divinely blessed human being. "The Divine Art" indeed.

The recordings, of which these two sets represent the third and final volume, are intended to offer a series of balanced recital programmes, each culminating in one of Schubert's late, great piano sonatas as its "second half", preceded by the more important smaller-scale works (but the unfinished *C major Sonata* in set 2, having grown from two to four complete substantial movements, subverts this plan). The listener may well wish to take an interval before the main work.

## 1

The *Ländler*, originating in Upper Austria, is the predecessor and part-ancestor of the waltz, from which, in the music at least, it is not always readily distinguishable. The waltz craze was hitting Vienna with a vengeance in Schubert's day and he may well have listened to the music and the playing of the young Joseph Lanner and his colleague (later to be rival) Johann Strauss I many times. He did not dance well but, as mentioned in the notes to volume 2, he was an inveterate composer of waltz-tunes, which he would have played in sets or "chains" and for which his circle of dance-mad friends was deeply grateful.

The *Seventeen Ländler* [1] recorded here were variously written from 1816 to 1824, and as a set they were first published as late as 1869, but one might guess that they were

assembled by the composer, as the organisation of tonality is typically eccentric: beginning in a bright A major they progress in "sharp" keys but after number eleven a crossing is made and they conclude in the "flat" range of the tonal spectrum. More than a third of these tiny pieces are in the minor mode – Schubert was among the first to compose waltz melodies in minor keys, thus superimposing a wistfulness which offsets the otherwise merry character. One can detect stylised imitations of yodelling and the stamping of peasants, but, in contrast, the elegant number fourteen could almost come from Chopin (who was between six and fourteen years old when these were written).

The earlier of Schubert's two sets of *Impromptus*, each consisting of four, was written around the middle of 1827. Numbers two [3] three [4] and four [5] simply consist of A-B-A with or without a concluding coda. But the first [2], like number one in the second set, adopts abbreviated sonata (or "sonatina") form. Cast in "momentous" C minor, it is one of Schubert's most gripping, if sombre, creations. Following a heart-stopping explosive double octave, suggesting the clarion call of ineluctable fate, the seeds of the entire piece are sewn in a desolate unaccompanied opening phrase (the helpless response of a mere human being to fate?) [which, incidentally, I played at a telling

moment on the soundtrack of Stanley Kubrick's film *Barry Lyndon*], and the music flowers organically and (to us) inevitably, as if – to change the metaphor – Schubert had divined the sculpture within the stone and all he had to do was to release it. The emotional temperature alternates between the gloom of a *quasi*-funereal march, at times markedly threatening, and the melting consolation of the second subject, which appears in characteristically unpredictable keys. Unexpectedly C major at last brings a sort of release, but ghostly reminders of fate's chilling summons evoke a shudder.

Numbers two and four return us to the – sublimated – world of the waltz, though how different they are, at least in their “A” sections, number two being a glittering *moto perpetuo* study for the right hand (that great Schubert-lover Brahms – who also arranged the first eleven of the D. 366 *Ländler* for piano duet – made a transcription of it reversing the hands!), while the leisurely number four with exquisite pathos bathes us in a cool rippling stream of arpeggios, which sometimes forms the accompaniment to a soaring waltz-tune. The “B” sections of both pieces, though, explore darker, at times tragic, worlds. Number four actually begins in the abstruse key of A flat minor, though in the score Schubert hides the fact from the casual observer by giving the piece the

simpler key signature of A flat major. However number three is in the almost equally uncompromising key of G flat major with its frightening block of six flats. The “feel” of a particular key was more important to this stubborn genius than easy marketing, and such a “remote”, “flat” key seems to make this song without words float in a misty, unreal world, only to come crashing down into a troubled E flat minor for its passionate middle section.

Composers understandably queued up to dedicate their works to the Archduke Rudolf (the recipient of Beethoven's "*Archduke" Trio*). Schubert was clearly hoping for some increased status and financial reward when he dedicated his *Sonata in A minor, D. 845*, written in May 1825 and published in the succeeding year, to this influential patron. It is indeed set out on a regal scale, far grander than any of his previous completed sonatas (but see the "*Reliquie*" Sonata in set 2), and the first two movements have a majestic air and stately pace.

Several of the themes and motifs in all four movements are derived from alternating tonic and dominant harmonies - the listener may enjoy spotting them. In the first movement [6]it is not long before one becomes aware of this. Reference to the first subject is made not only in the development (which is of course

normal), but also – surprisingly – as part of the second subject group, towards the codetta. In the development an accompaniment of flurrying semiquavers is given to this subject, propelling it upwards through several keys until it comes to a halt, apparently lost. Schubert then, as if by chance, hits upon the “correct” key for the recapitulation, but appearing not to recognise it he overshoots it, so that the recapitulation arrives almost by “accident”. Of course all this has been carefully mapped out by Schubert the master of surprises, who deliberately blurs the territories of conventional sonata form, providing us in the process with the exciting frisson of the unknown.

Unusually the second movement [7] takes the form of five variations following on from a dignified two-part minuet-like theme. The first variation has come down to us missing four bars of its latter part, which I have supplied; a second, more intricate, variation yields to an expressive one in the minor key, one with a virtuoso triplet figuration, and finally one with throbbing chords which continue into the short valedictory coda, in which we seem to catch the gentle echoes of a receding post-horn.

The energetic Scherzo [8] features frequent displaced accents on the second beat and

further mischievous explorations of distant tonalities, while the lilting *Ländler*-like trio could hardly be more contrasting. The headlong finale [9] opens with a quietly flowing *pianissimo* melody, but suddenly driving accents combined with Schubert’s favourite long-short-short rhythm take over, whipping the music – notwithstanding a brief gentler episode – towards a climactic *accelerando* coda. One of the motifs in this finale bears a resemblance to the famous *Twenty-fourth Caprice* for solo violin by Paganini, the last of a set published in Milan five years earlier. Schubert was not to hear the great violinist in person until 1828. Probably an intriguing coincidence?

## 2

In the three completions included here I deliberately refrain from detailing where Schubert ends and I begin. Those conversant with the works involved will know, and I ask others to listen with unprejudiced ears.

The quirky *Allegretto in C minor, D. 900*, [1] is quite different from the similarly designated but sorrowful piece which began this series of recordings. Its date of composition is uncertain (Brian Newbould suggests 1823); to me a particularly interesting feature is its striking similarity to elements of the *Andante con moto* from the *Piano Trio in E flat major* (1827) – for example compare bars 17 et sequ. of the *Allegretto* with bars 67 et sequ. of the *Andante con moto*.

The *Diabelli Variation* [2], dating from 1821, is Schubert's contribution to the collection assembled by composer and publisher Anton Diabelli (1781-1858) – who in fact, both before and after Schubert's death, was the main promulgator of his works. He invited every "important" composer (including the eleven-year-old Liszt) living in or visiting Austria to write a variation on a little waltz of his own. (Beethoven famously refused, calling the waltz a *Schusterfleck* – cobbler's patch, but then wrote his own towering set of thirty-three variations which Diabelli published in 1823.) Schubert's, typically the

only variation to be in the minor mode while retaining waltz rhythm, though lasting just over a minute manages to tug at the heart strings with its special pathos, standing out decisively from the other fifty offerings in the anthology.

The circumstances surrounding Schubert's leaving his *Sonata in C major* incomplete are unclear (as with his "*Unfinished*" *Symphony*). It was written in April 1825, shortly before the *A minor Sonata, D. 845* (in set 1), with which it shares the same new expansiveness of scale. Because only the first two movements were completed it is very seldom played, but it contains some truly extraordinary and ravishingly beautiful music. Presented as a virtually unknown major four-movement sonata it is astonishing. Listening, one has the feeling that Schubert is becoming increasingly sure of his powers and beginning to experiment in pushing back the boundaries of sonata form almost for the hell of it, because he *can*.

We are led [3] unsuspecting from the contained opening bars through an ever more bewildering array of tonalities accompanied by fresh melodic and rhythmic cells. An absolutely breathtaking modulation (1'39) delivers us into the outlandish key of B minor for the second subject, though the melody of this subject is so seductive that we are

quickly lulled into a bemused acceptance, and anyway it *ends* in G major, the “correct” key. It feels like being taken on a mystery tour: further startling modulations deflect us anew until we find ourselves back in G major in time for the end of the exposition. Analogous but new fun and games happen in the slyly emerging recapitulation; nor are the development and coda (which ends calmly) lacking in surprises.

The *Andante* [4] resembles a solemn, antiquated stately dance. Given Schubert’s frame of mind, we should not be alarmed by the sudden eruptions that shatter the music’s dignified progress, and he teases us right up to the final bars with several false endings.

Unusually the *Andante* has been based on the tonic minor, while the ensuing *Menuetto* [5] is in the flattened submediant (A flat) major. Even more unexpectedly, following the initial twelve-bar minuet theme a six-bar link nudges us *up one semitone* for the elaborated repeat – surely unheard of in such a traditionally stylised movement, after which the music modulates farther afield and gets louder and faster, seemingly losing touch with the minuet completely! The trio is subdued and tender. Although he called the finale *Rondo*, Schubert cast it [6] in sonata form, even marking an exposition repeat (not observed here). But the first subject is a

rondo in itself! Rules are discarded here – just be amazed.

Who could disagree with Hans Gál’s assessment of the *D major Sonata*, composed a few months later? “Anyone who wishes to be happy for an hour need only sit down with it at the piano... There is nothing richer in the sphere of sheer well-being, and no more credible proof of the wonderful, ineradicable illusion that it is a joy to be alive.” Schubert drafted it on a very happy holiday to Bad Gastein with his friend the distinguished singer Vogl – the lovely countryside coaxing out of him some of his most radiant music, and he uniquely dedicated it to a professional pianist – the brilliant young Karl Maria von Bocklet (1801-1881), born in Prague, who also had contributed a variation to Diabelli’s collection.

The first movement [7] indeed demands virtuosity – I even suspect Schubert of incorporating in-jokes about the practising of scales and technical exercises; it positively explodes with ebullience, comically interrupted in the exposition and recapitulation by a few gruff, enigmatic *poco più lento* bars which seem to have found their way from another piece entirely.

It is difficult to find words to even hint at the beauty of the stream of melody, the freedom

of modulation, the invention of decoration, the perfection of form, in the extended second movement [8] (strictly not a slow movement: it is to be played *con moto*). It is, simply, a miracle. The virile Scherzo [9] is rhythmically eccentric: it is permeated by hemiolas, so that the barlines seem to disappear and the triple metre is transformed into a duple one. Could Schubert have been recalling the Czech *furiant* as a gesture to his dedicatee? A deliciously charming Viennese waltz keeps insinuating itself, the perfect foil, while the trio section is a lyrical *Ländler* in block chords, with coquettish hesitations. The Viennese waltz has the final say.

“Underneath the lilac bloom /What delight to stay,” sing an idealised Schubert and friends to the opening “whistling walking tune” of the finale [10] of this sonata in *Lilac Time*, a musical play from the 1920s that at least allowed people to hear some of Schubert’s sublime melodies which they might not otherwise have heard. (After all, Rachmaninov, no less, is reputed to have been incredulous when informed that Schubert wrote piano sonatas.) As Gál, a Viennese composer himself, writes of this finale, “The relaxed way in which this melody strolls along, the way the local Viennese idiom turns pensive in a quieter episode and the march tune finally dissolves in a rosy cloud of happiness, all this reflects a

day of undisturbed contentment.” No further comment is required, save to reiterate that even in his “serious” works Schubert could not, nor would he, divorce himself from his earthy, “folk” roots, which are perhaps the most direct way to an appreciation of his music, and an essential path to its interpretation.

Bocklet must have been overjoyed. He remained a trusted friend of Schubert to the end, a superlative executant playing his most demanding works, including – several times – the *E flat Piano Trio* mentioned earlier. His playing earned even Chopin’s admiration. Appropriately, and somehow touchingly, he founded a school for piano duet playing, having played Schubert’s incomparable works for this medium with their composer. The memory and legacy of his departed friend would have been safe with him.

How can one sign off this series of recordings of unutterably beautiful music by a uniquely and inexplicably gifted human being? Perhaps in no way more fitting than with this tribute penned by Liszt forty years after Schubert’s death: “As a bird lives in the air, so he lived in music, and in so doing he sang melodies fit for angels.”

*Notes © Anthony Goldstone 2003*

# ANTHONY GOLDSTONE

Described by The New York Times as “a man whose nature was designed with pianos in mind”, Anthony Goldstone is recognised as one of Britain’s most respected pianists, a judgment confirmed when the BBC issued his performance of Beethoven’s *Fourth Piano Concerto* at the London Promenade Concerts in their CD series “Radio Classics”. Born in Liverpool, he studied at the Royal Manchester College of Music (which later honoured him with a Fellowship) where his piano professor was Derrick Wyndham, and later in London with Maria Curcio, one of Schnabel’s greatest pupils – which incidentally made him a sixth-generation pupil of Beethoven.

Inspired by this wonderful heritage Goldstone always regarded the classics and romantics as being at the heart of his repertoire; this is illustrated by two specific recording projects: a series of rare Russian Romantics – Rebikov, Lyapunov, Arensky and Glière - and a series of six albums devoted to the major solo works of Schubert: “Goldstone is a native speaker of Schubert in the highest degree. This is perhaps the greatest version of the work [Sonata, D. 959] I have ever encountered, either live or on disc.” – *Fanfare*, USA.

His series of solo CDs for Divine Art ranged from Beethoven and Mozart to 20th century British composers (all with new completions and rarities) to transcriptions from ballet and opera, all of which have received the highest accolades.

International prizes in Munich and Vienna and a Gulbenkian Fellowship launched him on a busy schedule of recitals and concertos, of which he played eighty. His travels took in concert appearances in Europe, North and South America, Asia, Africa and Australasia, prestigious festival invitations and very many broadcasts. Numerous London appearances included important solo recitals and Promenade Concerts, notably the Last Night, after which Benjamin Britten wrote to him, “Thank you most sincerely for that brilliant performance of my *Diversions*. I wish I could have been at the Royal Albert Hall to join in the cheers.”

Complementary to the mainstream repertoire was his avid interest in exploring intriguing musical byways – not only unknown works by acknowledged masters, leading to première recordings and performances of Elgar (the *Enigma Variations* in Elgar’s own piano solo version on Elgar’s own piano), Parry (the *Sonatas* etc. on Parry’s own

piano), Sibelius, Bruch, Franck, Mendelssohn, Holst etc., but also unjustly neglected nineteenth-century composers such as Goetz, Herzogenberg, Alkan and Moscheles.

He founded the ensemble The Musicians of the Royal Exchange of which he was pianist/director and which has performed works by over a hundred composers. Finally, he and his wife Caroline Clemmow comprised a prominent piano duo whose recordings, broadcasts and concert appearances receive wide praise from public and critics alike. Their acclaimed seven-CD cycle of the complete original four-hand music of Schubert, including works not found in the collected edition, (Divine Art DDA 21701) was a world first. When appropriate Goldstone introduced the music he played informally and informatively, considering the rapport he created with his audience to be of major importance.

Following a recital containing Schubert's *Wanderer-Fantasia* and Beethoven's *Diabelli-Variations*, *Die Presse* of Vienna wrote of him, "A musician with a sense of the grand manner, long lines unfolding without interruption, strongly hewn rhythms, warmth, a touch displaying the qualities of colour and cantabile, in addition to possessing a sure technique and real strength. An even greater

impression was created by his astonishingly profound spiritual penetration."

Goldstone's completions and realisations of several works by Schubert and Mozart have been greeted with enthusiasm by musicologists and listeners alike. We at Divine Art believe that his interpretation of these masterpieces demonstrates and displays the intense depth of feeling and heartfelt personal involvement which inspired Schubert in his composition.

Sadly, while working with Divine Art on his last solo project, Anthony Goldstone passed away on 2 January, 2017 after a difficult illness.

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Recorded in the Church of St. John the Baptist,  
Alkborough, North Lincolnshire, England, in 2002

A Maxim digital recording

Piano technician: Philip Kennedy

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**Anthony  
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Anthony Goldstone