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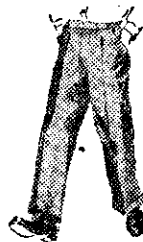
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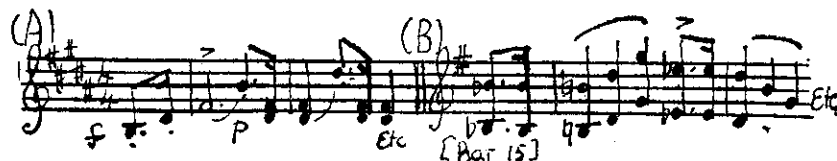
KNOW YOUR CLASSICS

THIS is one of a new series of articles written for "The Listener" by **BESSIE POLLARD**. As with the preceding series, published some time ago, the aim is to help the student and the interested listener towards a more complete appreciation of good music.

(5) Piano Sonata in B Major, Op. 147 (Schubert)

SCHUBERT'S sonatas for solo piano are justly considered the finest of his compositions for that instrument. It is difficult to assess their exact order of composition, as the opus numbers by which we identify them to-day were not attached by the composer, but added in a very haphazard manner by various publishers. These sonatas of Schubert should not be compared adversely with those of Beethoven; we know that the latter's wonderful appreciation of the capabilities and extensions of the sonata-form was never attained by Schubert, but as we study his sonatas intimately we come to realise that he also contributed many features to the sonata as a form. What the Schubert works may appear to lack in classical form and design is amply counterbalanced by the splendid tonal range, the lovely melodies, the rhythmic variety and in general the rare beauty of the piano writing displayed in each.

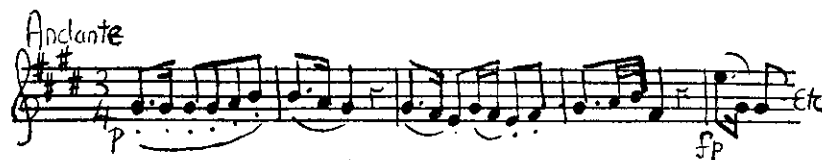
The Sonata in B Major, Op. 147, was composed in 1817, when Schubert was 20. The four movements of the work are admirably balanced in every aspect—in material, style, mood and tonal range. A typical motif is heard at the very outset—the dotted figure ("A" below); we hear it again in the second theme ("B" below); another feature of this opening movement is the originality and freshness of the accompaniment figures to the main themes.



All the four main melodies of the first movement use either (or both) the dotted note motif and the wide melodic leap of the first quoted theme.



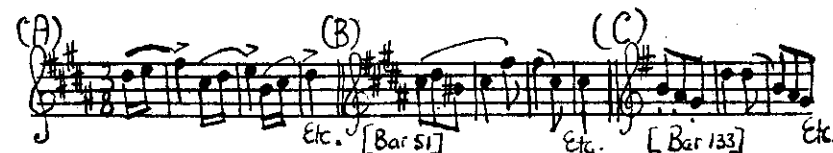
The slow movement is cast in episodic form, with a varied re-statement section; it is built on this expressive theme which is harmonised most richly—



The Scherzo and Trio is short, slight and attractively elusive—



The texture of the Finale is consistently neat and reticent; and follows the outlines of Sonata-form. From this movement here are three contrasted themes—



The Sonata in B Major, Op. 147, will begin a series of Schubert's Piano Sonatas, one of which will be presented from 2YA each week by Dorothy Davies, beginning on Thursday, January 27, at 8.25 p.m.