

MUSIC AND SPACE:  
THEORETICAL AND ANALYTICAL PERSPECTIVES



Department of Music Theory  
Faculty of Music  
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Department of Music Theory

*Editors*

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**Ivana Medić**

THE EXPANSION OF TIME AND SPACE  
IN FRANZ SCHUBERT'S SONATA IN A MINOR D. 845<sup>1</sup>

**ABSTRACT:** While Franz Schubert was not the first Viennese composer to greatly expand the scope of the piano sonata, he introduced many innovations into the sonata form and cycle, broadening them and stretching their boundaries both internally and externally. In this paper I analyze Schubert's Sonata in A Minor D. 845 (Op. 42), focusing on its first movement. This ambitious work, completed in 1825, was the first of only three sonatas published during the composer's lifetime. In performance, this sonata, aptly entitled *Premiere Grande Sonata*, typically lasts about forty minutes, with the first (sonata) movement and the second (theme with variations) being of almost identical length when played in prescribed tempi. In my analysis of the first movement I will focus on methods employed by Schubert for the purpose of expanding musical time and space—resulting in what Carl Dahlhaus has dubbed the lyric-epic quality in Schubert.

**KEYWORDS:** Franz Schubert, piano sonata, lyric-epic, expansion of musical time and space

Although the notions of space and spatiality (in both a physical and conceptual sense) are predominantly applied to the music written in the twentieth and twenty-first centuries—when composers themselves began to actively theorize these issues—they can also be applied to the music of the common practice period. The conceptualizations of space and spatiality move within perceptual, cognitive and psychological aspects of musical space on the one hand (space as a metaphor, an impression, an equivalent of time, etc.) and the disciplinary aspect of space as related to musical components (space in sheet music scores, space on the instrument, the placement of certain elements of a music piece in absolute and relative terms, etc.). In this essay I analyze a sonata movement by the earliest of Romantics, Franz Schubert (1797–1828). Previously dismissed as a lesser contemporary of Ludwig van Beethoven (1770–1827), who neglected dramatic development in favor of melodic refinement and harmonic experimentation, Schubert was only belatedly recognized as a master craftsman. In particular, Schubert's sonata form movements were seen as weak because they indulged in a succession of lyrical structures “excessive in length and lacking in organic unity” (Salzer, quoted in Su Yin 2006, 267). Yet Carl Dahlhaus rightfully insisted that “Schubert's lyric-epic sonata form ought not to be measured by the standards of Beethoven's dramatic-dialectic form” (Dahlhaus 1986, 8).

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<sup>1</sup> This essay was written within the scientific research organization the Institute of Musicology SASA and funded by the Ministry of Education, Science and Technological Development of the Republic of Serbia.



Living in Vienna in the early nineteenth century, Schubert had to cope with the towering figure of Beethoven (and other Viennese luminaries). Yet, Schubert was confident enough to tackle classical genres dominated by Beethoven, such as symphony or sonata. Schubert “inherited” classical forms, but reimagined them by imbuing them with ideas stemming from vocal genres, such as the art song, which he himself championed. Although he was not the first Viennese composer to greatly expand the scope of the piano sonata (with Beethoven taking pride of place), Schubert introduced many innovations into the sonata form and cycle and stretched their boundaries both internally and externally, by permeating them with long-breathed Romantic melodies. While the imposing durations of Schubert's major works, the “space” that they occupy in concert programs, and psychological demands they place before their listeners are nothing special from the present-day perspective, they were certainly considered excessive in the early nineteenth century; for example, Robert Schumann (1810–1856) famously discussed the “heavenly length” of Schubert's Great C Major Symphony (cf. Brown 2002, 630). On the other hand, Anne M. Hyland argues that when Schubert's pieces were first heard, it was not the actual time spent listening to a Schubertian work which was deemed excessive, but rather “the shocking, underprepared modulations” of his music (Hyland 2016, 54).

The ambitious Sonata in A Minor D. 845, completed in 1825, was the first of only three piano sonatas (the other two being D. 850 and D. 894) published during Schubert's lifetime.<sup>2</sup> The autograph of this sonata is lost;<sup>3</sup> the first edition was published as Op. 42 by Anton Pennauer (1784–1837) in 1826, with a dedication to Cardinal Rudolph, Archduke of Austria (1788–1831). The four-movement work was aptly entitled *Premiere Grande Sonata*, due to its imposing length. In performance, this sonata typically lasts over forty minutes—although some pianists, such as Alfred Brendel (b. 1931), go against the composer's wishes and speed up the tempo.<sup>4</sup> For an exemplary performance, in terms of respecting Schubert's tempo markings and other interpretative requirements, I recommend that by Japanese-British pianist Mitsuko Uchida (b. 1948), famed for the purity and consistency of her interpretations. In Uchida's stunning rendition, the first movement of D. 845 lasts thirteen and a half minutes;<sup>5</sup> thus, the first

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<sup>2</sup> Schubert composed a total of twenty-one piano sonatas; however, only eleven are considered completed, while the other ten are incomplete. In Otto Erich Deutsch's chronological catalogue of Schubert's works, D. 845 is Sonata No. 16.

<sup>3</sup> As to other available sources that compensate for the lack of the autograph, see Goldberger 1982.

<sup>4</sup> Alfred Brendel, *Schubert Piano Sonata in A Minor D.845; Drei Klavierstücke D.946*, Philips Digital Classics, 1987. Brendel begins the first movement in tempo *Moderato*, as indicated by Schubert, but even before the end of the first theme (at 00'28”) he speeds up to *Allegro* and continues in this tempo until the closing group of the exposition; he then repeats the same procedure in the repetition of the exposition, and the tempo continues to fluctuate until the end of the movement. While one might argue that such an interpretation emphasizes the tormented atmosphere of this movement, Schubert himself did not suggest it.

<sup>5</sup> *Mitsuko Uchida plays Schubert*, Decca—Universal International Music B.V., 1998.

movement alone matches in duration the entire piano sonatas by Wolfgang Amadeus Mozart (1756–91) or Joseph Haydn (1732–1809).

In my analysis of the first movement I will focus on methods employed by Schubert for the purpose of “stretching” musical time and space, resulting in what Carl Dahlhaus has dubbed the “lyric-epic” quality in Schubert (Dahlhaus 1986, 1) and Theodor W. Adorno as “circular wandering” (Adorno 2005, 10).

Cameron Gardner’s recent comprehensive study of D. 845 is guided by hermeneutical ideas and aimed at proving an overriding tragic trajectory of this sonata—drawing ideas from Robert Hatten’s readings of Beethoven (Gardner 2013). Most importantly, Gardner insists that a quotation of Schubert’s own Lied *Totengräbers Heimweh* [Gravedigger’s Longing] D. 842 in the first movement provides a clue for a hermeneutical interpretation of the sonata, written almost simultaneously with the song—in which a lonely, dispirited gravedigger describes his sad existence:

O mankind – O life! –  
 To what end – oh what end?!  
 Digging out – filling in!  
 Day and night no rest! –  
 The urgency, the haste –  
 Where does it lead! – ah where?! –  
 “Deep down – into the grave!” –

This leads Gardner to discover the tension between contrasting motion, correlated as a tension between yearning and resignation, and a process whereby registral rise and fall is extended in successive phrases (Gardner 2013, 32). As the processes of registral ascents and descents culminate in the coda of the first movement, Gardner dwells on the tension between positive gestures of upwards motion and negative ones of registral fall and the minor mode—possibly depicting “digging out” and “filling in” (Ibid.). While I do not wish to engage in hermeneutical interpretation, the reference to the song does explain some structural peculiarities in this sonata and justifies Schubert’s almost obsessive (re)use of “the gravedigger motif”.

The first movement of Schubert’s Sonata in A Minor D. 845 is quite unusual, at least when assessed against the template of Haydn’s, Mozart’s and especially Beethoven’s (excluding a few)<sup>6</sup> first movements. While written in a sonata form, Schubert’s first movement is structurally idiosyncratic and emotionally volatile. The exposition begins with a plaintive, unassuming first theme in tempo *Moderato*. This theme initially tricks us into believing that this is an introduction, as it begins *pianissimo*, with a single melody ornamented with a mordent, played in both hands an octave apart; only later we discover its thematic importance. This unison is followed by a choral-like chordal consequent; this is how the first part of the musical sentence is formed.<sup>7</sup> What follows

<sup>6</sup> Op. 26, Op. 27 Nos. 1 and 2, Op. 49 No. 1, Op. 54, Op. 101, and Op. 110.

<sup>7</sup> I should stress that the terms *sentence* and *period* in Serbian music theory textbooks denote two different structures: sentence is a structure with a continuous harmonic progression and

after this antiphonous beginning is a ten-bar long drone on the dominant (bb. 10–19) where we would expect a further statement of the theme, or its motivic development—although its lack of harmonic progression is compensated for by a gradual dynamic increase. It is soon revealed that this drone is indeed a continuation of the first theme, yet it seems to stunt development before it has even begun. This is followed by another four-bar pedal on the submediant F, and finally by an authentic cadence in A minor—hence the total duration of this sentence is twenty-six bars. This atypical first theme is immediately replaced by an assertive, martial new motif which sounds what an actual Beethovenian theme would have sounded like—but in fact it is the beginning of the bridge section (bb. 26–39), and it promptly modulates to C major. The bridge is also based on a responsorial distribution of unisons and chords, but contrast is provided by textural and dynamic means. This succession of the first theme, which—instead of asserting itself from the first bar—only gradually makes its presence felt, and a striking bridge with an assertive, martial theme, disturbs the usual flow of the exposition and creates uncertainty.

The ambiguity continues with the arrival of the second theme in C major at b. 40. The martial rhythm of the bridge is preserved in the left hand, although the melody in the right hand is duly lyrical. The structure of this sentence is 4+4+3, with a half-cadence on the dominant (b. 50). This is followed by another sentence with the same structure and harmonic content, which represents a melodic variation of the previous one, also ending on the dominant (bb. 51–61)—hence they do not form a period. The employment of the ornamental variation technique in the sonata exposition is yet another quirk that extends musical space and time and diminishes the sense of dramatic direction in this movement, adding to the “wandering” atmosphere. Afterwards, Schubert introduces the ultimate surprise of the exposition: instead of concluding the second theme, after a general-pause in bb. 62–63 and a tonal leap to C minor, Schubert brings back the first theme at b. 64. This return of the first theme disturbs the customary order of themes in the exposition and instead of increasing the dramatic drive before the confrontation of the two themes in the development, it provides a sense of roundedness and closure. Instead of the second, it is the first theme that carries the musical flow to the perfect cadence at b. 77.

While the reappearance of the first theme after the second does not significantly increase the duration of this exposition, i.e. the space that it occupies within the movement, this additional placement of the first theme with its lyrical, singable melody, creates the impression of a ternary form—typical of art songs as one of Schubert's primary creative outlets. Thus we can agree with Christopher Gibbs's observation that “Schubert's lyricism permeates all the genres in which he composed; the infusion of his Lieder into a wide range of instrumental works testifies to a sovereign lyric sensibility” (Gibbs 1997, 4). Aside from infusing the sonata exposition with elements of the ternary

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single cadence, while period contains two similar sentences but with different cadences: one is “internal”, commonly a half-cadence on the dominant, or an imperfect cadence on the tonic chord, while the second one is a perfect authentic cadence found in the end of the period.

form, Schubert also employs ornamental variations in the second theme, thus further diminishing its already unsubstantial dramatic potential.

The closing group of the exposition reuses the material of the bridge and combines it with the material of the first theme; it lasts fourteen bars and ends at b. 90. In Gardner's analysis, the closing group marks the first appearance of a quotation from *Totengräbers Heimweh*, in bb. 81–82 [actually in bb. 82–83, n.b. I. Medić] of the closing group<sup>8</sup> (Example 1a). In *Totengräbers Heimweh*, this motif appears at the beginning of the second, very brief section of this throughcomposed song (*Langsamer*, bb. 41–48) in which the key changes from the original F minor to C minor (Example 1b). Although the quotation is not exact, the motivic, rhythmic, tonal and textural similarities are still very obvious—which makes it possible to retrospectively relate the entire motivic sphere of the first movement to the gravedigger topos. The exposition is then repeated, in order to structurally balance out the entire form, because otherwise the exposition would have been very short in comparison to the rest of the movement.

The image shows a musical score for the closing group of the first movement of Franz Schubert's Sonata in A Minor, D. 845. The score is in A minor, 3/4 time, and marked Moderato. It features a piano (pp) and piano (p) dynamic range, with a decrescendo (dim.) marking. The music is written for piano and includes a vocal line with lyrics 's'.

Example 1a. Franz Schubert: Sonata in A Minor D. 845, first movement, closing group, bb. 76–90

We should also observe that the melodic content of the entire exposition is dominated by two intervals: a major second C–D, and a minor second E–F, both of them introduced in the first theme, and then exploited throughout the movement. Hence, in spite of the structural and tonal liberties, the entire movement is united by essentially the same motifs and intervals and the resulting tonal relations, with a prominent presence of the subdominant, mediant and Neapolitan tonal spheres, which all contribute to the sense of coherence and unity. The continuity with the closing group of the exposition is achieved by means of the extension of the song motif into the development.

<sup>8</sup> Gardner discusses the inconsistency amongst scholars as to where the link to *Totengräbers Heimweh* is actually placed in the first movement, mentioning John Reed's, William Kinderman's and Andreas Krause's different opinions (Gardner 2013, 33). Moreover, Gardner points to the fact that, since no autographs or sketches survive of the sonata, it is impossible to determine whether the sonata predates the song (the autograph of the latter clarifies that it was completed in April 1825) or vice versa (Ibid.).

**Langsamer.**

Von allen verlassen, dem Tod nur verwandt, verweil' ich am Rande, das  
Kreuz in der Hand, und starre mit sehndem Blick hin - ab - in's tie - fe, in's tie - fe Grab!

Example 1b. Franz Schubert: Lied *Totengräbers Heimweh*, D. 842,  
section *Langsamer*, bb. 41–48

The atmospheric and expansive development is, again, characterized by a sense of time dilation and wandering. The development consists of introduction (bb. 91–104), which modulates to D minor, and the central part comprising three phases: bb. 105–119, with sequential modulations from D minor to E-flat major and F minor; bb. 120–140, modulating from F minor to F-sharp minor, while the third phase beginning in b. 141 modulates from F-sharp minor to A minor.

The development is traditionally where tension, established in the exposition of the sonata form, further increases and then reaches its climax just before the ultimate resolution at the beginning of the recapitulation. However, Schubert inverts both of these procedures; the first half of the development is particularly introverted and static, evoking pastoral, folk-like topoi, while the beginning of the recapitulation is left ambiguous. As in the beginning of the movement, Schubert presents the first theme in parallel octaves for twelve measures, meandering seemingly aimlessly between Dorian and Phrygian modal spheres and making the listener feel disoriented, due to the lack of harmonic and motivic direction (Example 2).

In his discussion of the development section, Cameron Gardner continues to focus on the presence of the *Totengräbers Heimweh* motif, in search for hermeneutic clues:

In contrasted register and dynamic, the song motif is now presented in a series of repeated antiphonal responses to form the opening period of the development. The 'answer' is displaced up an octave with a pianissimo marking. The higher register here, an indication for Robert Hatten of transcendence, might also be interpreted as a plea for salvation, something that remains unheeded as there follows a lapse down to the original register (Gardner 2013, 218).

Moderato

Example 2. Franz Schubert: Sonata in A Minor D. 845, first movement, beginning of the Development, bb. 91–104

However, the second half of the development introduces some contrast: in bb. 120–144 Schubert enters a world that is not only Beethovenian in terms of treatment of texture and fragmentation, but also contains an allusion to Beethoven's darkest, most ominous Sonata in F minor Op. 57 "Appassionata", which is evoked by means of harmony (F minor, moving towards the Neapolitan sphere), the ascending and descending melody based on the broken F minor chord, shifting between upper and lower registers, and agitated textures (Example 3). Notwithstanding this increased textural disturbance in this part of the development, a true clash between the first and the second themes is avoided, because Schubert only employs the material of the first theme. In spite of harmonic changes, these constant reappearances of the first theme in new guises contribute to creating the sense of stasis and expansion of the musical space; moreover, this procedure of keeping the development thematically uniform enables Schubert to "hide" the beginning of the recapitulation. Namely, the final phase of the development slides seamlessly into the recapitulation, the beginning of which is obscured.

In order to achieve a smooth merger of the development and the recapitulation, Schubert blurs the boundaries between these two by continuing to use the first theme in the closing section of the development, which features a modulatory sequence going from F-sharp minor, through A minor, to C minor. Whilst it could be said that the recapitulation begins in b. 151 with the presentation of the first theme in A minor, this appearance of the theme in its original key is actually part of the modulatory process aiming towards C minor. Moreover, Schubert uses enharmonic substitutes in order to obscure the leading note G# before the ultimate reaffirmation of A minor. Namely, from bb. 159–170 there is a constant emphasis on Ab, an enharmonic equivalent of G#, the leading note of A minor. Although this section is in C minor, this emphasis on Ab (i.e. G#) repeatedly hints at A minor, which is finally reached only in b. 186. This

is the moment when recapitulation finally becomes obvious, both visually and aurally, with the reappearance of the “martial” bridge section from the exposition.

Moderato

Example 3. Franz Schubert: Sonata in A Minor D. 845, first movement, central part of the Development, bb. 120–131

What is important here is not the exact bar where the recapitulation begins, but rather the process by which Schubert creates this motivic and harmonic ambiguity precisely at the point in sonata form which is supposed to resolve the tension after the development. By making the most of the development section static and calm, and then prolonging tension to encompass the moment of traditional release, Schubert undermines the very structure of sonata form, creating an ambiguous musical space. In 1974 Daniel Coren discussed ambiguity in Schubert's recapitulations and disputed Donald Tovey's assertion that “when Schubert is at the height of his powers in large forms we may know it by the returns to his main themes” (Tovey 1949, 119). Coren demonstrated that Schubert often blurs demarcation lines between development and recapitulation: “in only forty-seven of Schubert's seventy-five sonata-form movements is unaltered primary material recapitulated in the tonic key. The recapitulations of the

remaining twenty-eight movements are all irregular in some way” (Coren 1974, 569).<sup>9</sup> Thomas Denny observes that

throughout most of his life, Schubert experimented with tonal return and thematic recall as elements which affected one’s perception of formal closure and balance, playing with the timing of these elements in the process of closure, and testing the desirability of articulative clarity in the process of musical form (Denny 1988, 340–341).

Thus the first movement of D. 845 anticipates several other sonata movements from Schubert’s maturity (which only encompassed the final three years of his tragically short life), and in each of them he made similar attempts to synthesize return and preparation through some mingling of developmental and recapitulatory functions (Denny 1988, 342).

The bridge section in the recapitulation (bb. 186–199) leads to the second theme and its variation (bb. 200–223), which are not in A minor, but in A major. Only the reappearance of the first theme at b. 224 brings the musical flow back to A minor. Just like in the exposition, Schubert also inserts a “redundant” appearance of the first theme after the second. This interpolation of the first theme where it “does not belong” could have enabled the composer to simply add the closing group (or even omit it) and to finish the movement here. Yet, the end of the movement is not even close—on the contrary, Schubert continues to postpone the ending and to increase the final part of musical space to “heavenly” dimensions. Namely, after the reinstatement of the first theme (bb. 224–236), the closing group (bb. 237–247) does not actually “close” the movement; instead, a tonal leap to the submediant key of F major allows Schubert to extend this movement seemingly infinitely. Indeed, what follows is a lengthy Coda (bb. 248–311), based on the material of the first subject and the bridge, with persistent repetitions of “the gravedigger motif”. Schubert avoids the final cadence of the movement five times (if we count in the closing group)—at bars 236–237, 247–248, 255–256, 274–275, and 302–303. With each subsequent deferral of the final cadence, the listener is more and more disoriented and uncertain if the movement would ever end at all. Moreover, the number of bars allocated to delay the final cadence gradually increases from the second to the fifth instance—taking up 7, 18 and 27 bars respectively. This enlarged “physical” space is complemented by enlarged harmonic space, because with each deferral of the cadence musical course modulates into farther tonalities, even going from F major to its polar tonality of B minor at bb. 282–286. The total length of this seemingly never-ending section comprising the closing group and Coda is seventy-five bars (almost equal to the exposition which lasted ninety bars), which means that this structurally “redundant” section occupies almost a third of the entire length of the movement.

Although this movement does have a clear tonal and motivic trajectory, the unusual placement of the first theme throughout the movement, in a variety of keys, dynamics and textures, gives the impression that these countless rotations and presentations

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<sup>9</sup> This irregularity at the moment of recapitulation presents a stark contrast to exposition, because all of Schubert’s expositions are separated from their developments by repeat signs (Coren 1974, 568).



of the main theme are more important than the development—which itself is based on variation rather than fragmentation. The reason for presenting the opening subject in different contexts is to explore its various lyrical and coloristic facets—most notably in the development section, which underlines the theme's folk and dramatic sides, but also in the seemingly endless Coda, with constant returns to “the gravedigger motif”, which reinforces the overall tragic quality.

We can conclude that in the first movement of D. 845 Schubert achieved coherence and unity by means of (re)using the same thematic material (chiefly the first theme—“the gravedigger motif”) in various sections of the form and by reimagining the tripartite structure of the sonata form, whereas the exposition, the development+recapitulation, and the closing-Coda section take up approximately the same space. In the exposition and recapitulation, Schubert merges sonata, ternary form and ornamental variations and suppresses the tension between the first and second themes; consequently, long stretches of the development section are not based on the conflict between these two themes, and the recapitulation is but an extension of the development. By obscuring and destabilizing the expected resolution, Schubert highlights harmonic ambiguity and lyricism. But, why did he do that?

Marie-Charline Focroulle dedicates a chapter of her PhD dissertation to rethinking and challenging the aspect of the length in Schubert's first movements (Focroulle 2017, 139 et passim). While she does not analyze D. 845, but only Schubert's final three piano sonatas, her theoretical model and methodology are applicable here. She discovers three main purposes of extended lengths in Schubert's sonatas, starting from coherence and unity: Focroulle argues that “through the use of the variation process and the sub-process of the ABA' form, Schubert's music shows unity. Although these techniques generate a circularity instead of the awaited forward drive of the sonata form, their presence creates homogeneity, and the rehearing of a melody [...] gives a feeling of coherence and logic to the section where they happen” (Ibid., 153). The second aspect is lyricism, stemming from Schubert's immense experience and achievements as Lied composer: “This lyricism has been repeatedly criticized and given as one of the reasons for the length and lack of inner organization in his instrumental music” (Ibid., 155). In particular, this observation applies to Schubert's sonata-form movements, because of the cultural expectations that have taken Beethoven's music and its inexorable forward drive as paradigms (Burnham 1995, 32). Focroulle remarks that “lyricism needs time and has something static which automatically goes against the principle of sonata form” (Ibid., 142), while John Gingerich wrote:

Stasis has pejorative connotations, at least in the West: lack of motion, lack of drama, death. But stasis has another side: it allows the present moment to expand in time, and in importance. Schubert's [...] procedures reduce forward drive and thereby create a low-pressure *space* [emphasis I. M.] in which the present can expand and 'lyricism' can flourish (Gingerich 2014, 318).

The third reason for extended lengths in Schubert's works is colorism. Focroulle emphasizes that “Schubert's experiments with various tonal colors lengthen a section but increase the quality of the music and help sustain the interest carried in a passage”

(2017, 146). Furthermore, Focroulle highlights four positive outcomes of the length of Schubert's sonatas on the interpretation (Ibid., 149–153):

- (1) creation of points of reference for performers,
- (2) evocations of different types of memory,
- (3) the diversity of experiences and
- (4) necessitation of an incredible aptitude for originality and beauty of tone.

The final point was already acknowledged by Schubert himself and his contemporaries. After a performance of the slow movement (Theme with variations) of D. 845, Schubert wrote to his parents: "I played them myself, and not without an angel over my shoulder, because a few people assured me that under my fingers the keys became like voices. If this is true I am really pleased, because I can't stand this damnable chopping that even quite advanced pianists indulge in."<sup>10</sup> Schubert's friend Albert Stadler confirmed that "to see and hear him play his own pianoforte compositions was a real pleasure. A beautiful touch, a quiet hand, clear, neat playing, full of insight and feeling" (Stadler, cited in Schroeder 2009, 51). Thus we can conclude this essay with Focroulle's words:

Schubert challenges pianists and asks them to show their capacities to create a sudden different sound, to sing with melodies as if they were just new, to repeat an already well-known passage and simultaneously underline what is different, or emphasize what changed, to breathe new life into a repeated section, to show the listener the excitement felt by discovering these similar ideas in a completely different character or color. This is probably the biggest challenge in interpreting Schubert's movements, but at the same time, it is Schubert's greatest genius (Focroulle 2017, 152–153).

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<sup>10</sup> Schubert's letter to his parents, dated 25 July 1825; cited in Montgomery 2003, 24.

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University of Arts in Belgrade  
Faculty of Music  
Department of Music Theory

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