
**Franz
SCHUBERT**

**Hungarian March
and Rondo**

ARRANGED BY MICHAEL WEBSTER
for Flute, B \flat Clarinet, and Piano

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PROGRAM NOTES

From the list of prodigious composers that includes Mozart, Mendelssohn, Schubert, Bizet, Saint-Saens, Richard Strauss, and Shostakovich, I propose that Schubert wrote more extraordinary music in a shorter amount of time than anyone else. I imagine him pulling his disease-wracked 5-foot body out of bed each morning, fumbling for his super-thick spectacles, and writing music all day with only brief interruptions for unimportant things, like eating.

One thread that ran through his entire career was music for piano, four hands; he wrote 30 works, large and small. Not famous during his short lifetime, Schubert received support from a close-knit group of friends who sponsored the now-famous Schubertiades, private occasions for the performance of his music. Large forces were not available, so piano, four hands became a convenient and accessible choice for new repertoire.

Plagued with poor health and mental depression for most of his life, Schubert wrote a woeful letter to his friend Leopold Kupelwieser in March 1824.

In a word, I feel myself to be the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again, and who, in sheer despair over this, ever makes things worse and worse, instead of better; imagine a man, I say, whose most brilliant hopes have perished, to whom the felicity of love and friendship have nothing to offer but pain . . . Thus joyless and friendless I should pass my days, did not Schwind visit me now and again and turn on me a ray of those sweet days of the past.

On May 25, he departed Vienna to become music master for the Esterhazy family in Zseliz, a town not far from Prague, referred to by Schubert as “the depths of the Hungarian country.” His compositional output between June and the fall included no less than five works for piano, four hands:

- D. 812, Sonata in C, “Grand Duo”
- D. 813, 8 Variations on an Original Theme
- D. 814, 4 Ländler
- D. 818, Divertissement à l’hongroise
- D. 819, 6 grandes marches

He returned to Vienna in September, “well and divinely frivolous, rejuvenated by delight and pain and a pleasant life,” in the words of the painter Moritz von Schwind, one of his closest friends. Perhaps composing for piano, four hands, was a form of therapy!

Like all of his four-hand output, these works show dramatic variety in scope and seriousness. The *Sonata in C Major*, D. 812 for example, is symphonic in proportion – four movements, forty minutes! It is larger than any symphony he had completed by that time and seems to beg to be orchestrated. In fact there have been at least eight orchestrations, the most famous written by Joseph Joachim and conducted by Brahms in the 1870s. I imagine that Schubert chose piano, four hands, for such a substantial piece because a piano was available and an orchestra wasn’t. Perhaps scoring it for piano, four hands felt like a vacation. Perhaps he would have orchestrated it himself had he lived longer.

Among the five works listed above, *Divertissement à l’hongroise*, D. 818, is second in length and importance. When performed with all of the repeats, it takes over half an hour. I chose to transcribe the first and second movements in reverse order, omitting the third movement because it contains many massive chordal sonorities, served well by piano, four hands, but not by flute, clarinet, and piano. Among the characteristics of Hungarian music evident in these two movements are dotted rhythms, syncopation, frequent modulations between relative and parallel major and minor, and a generally bittersweet relationship of keys. The most overt “Hungarianism” is the use of tremolos and trills to imitate the cimbalom, a hammered dulcimer endemic to Hungarian folk music.

Schubert was not alone among German and Austrian 18th- and 19th-century composers who found inspiration from Hungary. Haydn, Mozart, and Beethoven preceded him with Hungarian-influenced works; Liszt put true Hungarian music on the classical music map; Brahms and many others followed Schubert.

The various editions of *Divertissement* all seem to agree on matters of dynamics and articulations. There are only occasional minor alterations to suit the flute and the clarinet.

Hungarian March and Rondo

3

for Flute, B \flat Clarinet, and Piano

Duration: c. 14'

FRANZ SCHUBERT (1797-1828)

Arranged by Michael Webster

I. Hungarian March

MARCIA

Andante con moto

The musical score is written for three instruments: Flute, B \flat Clarinet, and Piano. The key signature is B \flat major (two flats), and the time signature is 2/4. The tempo is marked *Andante con moto*. The score is divided into three systems. The first system (measures 1-9) features the Flute and B \flat Clarinet playing a melody with accents, while the Piano provides a harmonic accompaniment. The second system (measures 10-19) continues the melody and accompaniment, with dynamic markings of *f* and *p*. The third system (measures 20-24) concludes the piece with a final cadence marked *Fine*. The Piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

47

D.C.

D.C.

cresc.

II. Rondo

RONDO Andante

Andante

p *ff* *p* *pp*

p *ff* *p* *pp*

6

p *ff* *p* *pp*

p *ff* *p* *pp*

p *ff* *p* *pp*

11

p *f* *ff* *sf* *sf*

16

p *f* *sf* *ff* *sf* *sf*

21 **Un poco più mosso**

p *f* *sf* *ff* *sf* *sf*

Un poco più mosso

p *sim.*

25

29

33

pp

f

p

f

p

The musical score is written for piano and consists of three systems of staves. The first system (measures 25-28) features a melodic line in the upper voice and a rhythmic accompaniment in the lower voice. The second system (measures 29-32) shows a more active texture with many sixteenth and thirty-second notes. The third system (measures 33) is a final measure with a strong dynamic contrast between the upper and lower voices. Dynamics include *pp*, *f*, and *p*.

37

pp

pp

41

f

f

p

p

45

p

f

f

This musical score is for a piano piece, spanning measures 37 to 48. The key signature is B-flat major (two flats). The score is written for four staves: two for the right hand and two for the left hand. Measures 37-40 show a delicate texture with *pp* (pianissimo) dynamics. Measures 41-44 feature a more active texture with *f* (forte) and *p* (piano) dynamics. Measures 45-48 conclude the section with a return to *f* dynamics and complex sixteenth-note passages. A large, faint watermark is visible across the center of the page.