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AN ANALYSIS OF SCHUBERT'S SONATA IN B^b (op. 960),
PROKOFIEV'S SONATA NO. 5 (op. 38), BARTOK'S CONCERTO NO. 3,
AND CORELLI'S 24 KEYBOARD PIECES

by

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SCHUBERT

Schubert was born January 31, 1797. The son of a schoolmaster, he was educated to follow his father's profession. After three years of teaching, however, he decided to devote himself entirely to composition. He was a prolific composer. At his death he had composed nine symphonies, 22 piano sonatas, numerous short piano pieces, about 35 chamber compositions, six Masses, and over 600 lieder.¹ He died young, at the age of thirty-one, having struggled against illness and poverty for a large part of his life.

Tovey, at the time of the 1927 Beethoven centenary, told the following story:

There is a curious English musical dictionary, published in 1827, which may sometimes be found in the four-penny box outside a second-hand bookshop; and in this dictionary Beethoven is given one of the largest articles and treated as unquestionably the greatest composer of the day. Such was Beethoven's fame in the year of his death. Schubert died in the next year. There are five Schuberts in this dictionary, but Franz Schubert is not among them.²

During his lifetime Schubert went virtually without recognition except for a few loyal friends. Although he wrote twenty-two piano sonatas, none were performed in public during his lifetime. Five sonatas received private performances by Schubert while two of the five received large favorable reviews. Schubert saw only three of his sonatas in print.³

¹ Donald Grout, A History of Western Music (New York: W.W. Norton and Company, 1973), p. 561.

² Donald Matthews, Keyboard Music (New York: Praeger Publishers, 1972), p. 186.

³ William Newman, The Sonata Since Beethoven (Chapel Hill: University of North Carolina Press, 1962), p. 219.

