

SCHUBERT

Dances for Piano

Dominic Cheli



Franz Schubert (1797–1828)

Dances for Piano

34 Valses sentimentales, Op. 50, D. 779	23:46
(comp. c. 1823)	
1 No. 1 in C major	0:48
2 No. 2 in C major	0:40
3 No. 3 in G major	0:50
4 No. 4 in G major	0:38
5 No. 5 in B flat major	0:57
6 No. 6 in B flat major	0:37
7 No. 7 in G minor	0:33
8 No. 8 in D major	0:34
9 No. 9 in D major	0:29
10 No. 10 in G major	0:34
11 No. 11 in G major	0:36
12 No. 12 in D major	0:37
13 No. 13 in A major	1:19
14 No. 14 in D major	0:34
15 No. 15 in F major	0:33
16 No. 16 in C major	0:36
17 No. 17 in C major	0:51
18 No. 18 in A flat major	0:44
19 No. 19 in A flat major	0:46
20 No. 20 in A flat major	0:42
21 No. 21 in E flat major	0:44
22 No. 22 in E flat major	0:57
23 No. 23 in E flat major	0:42
24 No. 24 in G minor	0:37
25 No. 25 in G major	0:49
26 No. 26 in C major	0:37
27 No. 27 in E flat major	0:56
28 No. 28 in E flat major	0:35
29 No. 29 in E flat major	0:53
30 No. 30 in C major	0:35
31 No. 31 in A minor	0:38
32 No. 32 in C major	0:42
33 No. 33 in A flat major	0:30
34 No. 34 in A flat major	0:36

12 Valses nobles, Op. 77, D. 969	11:12
(by end of 1826)	
35 No. 1 in C major	0:36
36 No. 2 in A major	0:35
37 No. 3 in C major	2:19
38 No. 4 in G major	1:11
39 No. 5 in A minor	1:09
40 No. 6 in C major	0:34
41 No. 7 in E major	0:51
42 No. 8 in A major	0:51
43 No. 9 in A minor	1:09
44 No. 10 in F major	0:38
45 No. 11 in C major	0:33
46 No. 12 in C major	0:46
47 Waltz (Albumblatt) in G major, D. 844	0:56
(1825)	
12 Graz Waltzes, Op. 91, D. 924 (1827?)	9:57
48 No. 1 in E major	0:51
49 No. 2 in E major	0:39
50 No. 3 in C sharp minor	0:37
51 No. 4 in A major	0:48
52 No. 5 in A major	0:37
53 No. 6 in F sharp minor	0:34
54 No. 7 in A minor	0:34
55 No. 8 in A major	0:47
56 No. 9 in A minor	0:30
57 No. 10 in A major	1:28
58 No. 11 in E minor	0:50
59 No. 12 in E major	1:41
16 German Dances and 2 Écossaises,	
Op. 33, D. 783 – 16 German Dances	10:35
(1823–24)	
60 No. 1 in A major	0:49
61 No. 2 in D major	0:40
62 No. 3 in B flat major	0:37
63 No. 4 in G major	0:32
64 No. 5 in B minor	0:42

65	No. 6 in B flat major	0:34
66	No. 7 in B flat major	0:44
67	No. 8 in E flat major	0:32
68	No. 9 in C major	0:33
69	No. 10 in A minor	1:14
70	No. 11 in E minor	0:26
71	No. 12 in C major	0:32
72	No. 13 in C major	0:36
73	No. 14 in F minor	0:43
74	No. 15 in F minor	0:42
75	No. 16 in F major	0:38
76	Waltz in A flat major, D. 978 (by end 1825)	0:55
77	Waltz in G major, D. 979 (by end 1826)	0:51
	2 Waltzes, D. 980 (by end 1826)	
78	No. 1 in G major – No. 2 in B minor	1:33
79	Waltz in C major, D. 980d (by end 1827)	0:32
	3 German Dances, D. 972 (pub. 1889)	
80	No. 1 in D flat major – No. 2 in A flat major – No. 3 in A major	1:31
	2 German Dances, D. 974 (pub. 1889)	
81	No. 1 in D flat major – No. 2 in D flat major	1:00
82	German Dance in D major, D. 975 (pub. 1889)	0:48
83	German Dance with Trio in E major, D. 135 (1815)	2:04
	2 Dance Sketches, D. 980e (after 1818)	
84	No. 1 in G minor – No. 2 in F major	1:11
	34 Valses sentimentales, Op. 50, D. 779 (c. 1823?) (excerpts)	1:10
85	No. 8 in D major (early version)	0:38
86	No. 9 in D major (early version)	0:32
87	20 Waltzes, Op. 127, D. 146 – No. 2 in A major (1823?) (early version)	0:35
	34 Valses sentimentales, Op. 50, D. 779 (c. 1823?) (excerpts)	1:14
88	No. 12 in D major (early version)	0:38
89	No. 14 in D major (early version)	0:36
90	16 German Dances and 2 Écossaises, Op. 33, D. 783 – No. 6 in B flat major (1823–24?) (early version)	0:34
91	20 Waltzes, Op. 127, D. 146 – No. 13 in C major (c. 1823?) (early version)	0:34
	34 Valses sentimentales, Op. 50, D. 779 (c. 1823?) (excerpts)	3:03
92	No. 1 in B major (early version)	0:43
93	No. 2 in B major (early version)	1:03
94	No. 4 in G major (early version)	0:42
95	No. 33 in A flat major (early version)	0:33
96	20 Waltzes, Op. 127, D. 146 – No. 5 in F major (1815?) (second version)	3:24
	Themes from 2 Minuets, D. deest (1813?) (fragments)	0:19
97	No. 1 in C major	0:11
98	No. 2 in G major	0:08
99	Waltz in G flat major, D. Anh. I/14 'Kupelwieser-Walzer' (comp. 1826, trans. 1943 by Richard Strauss [1864–1949])	1:50

Franz Schubert was born in Vienna on 31 January 1797, and died there on 19 November 1828. His father, Franz Theodor Florian, was a teacher, at whose school Franz taught intermittently after graduating alongside other family members. Generally, his large familial group was warmly supportive of his musical aspirations and rendered considerable help during his lifetime. Schubert's musical gifts enabled him to receive free tuition at Vienna's Kaiserlich-königliches Stadtkonvikt and initially he commenced a joint career as teacher and composer, very soon reduced to composing only.

Possibly motivated by an infatuation with Therese Grob, who he encountered in 1814, Schubert commenced a burst of compositional activity rarely equalled in its finesse and extent. From autumn 1814 to the end of 1815, he produced around 150 songs including *Gretchen am Spinnrade*, D. 118 (1814) *Erlkönig*, D. 328 (1815) and a host of instrumental works. His role in raising the song cycle to a high-level art form proved hugely significant.

From 1816 Schubert sporadically returned home but mainly lived alone or with friends in Vienna, particularly Franz von Schober. At 20 Schubert had written five symphonies, over 300 solo songs (more than half of the surviving total) and many other works but with only modest recognition. With his first publication in 1818, *Erlafsee*, D. 586, changes were afoot and by January 1821 he held his first Schubertiade at Schober's. That year he was accepted as a member of Vienna's Gesellschaft der Musikfreunde and was becoming more widely performed and published in the city.

Schubert first mentions incapacitating illness in letters during 1823, ailments related to syphilis that dogged him for the remainder of his life. Frequent mood changes and antisocial behaviour were features of his remaining years. Nevertheless, composing continued unabated with around 100 works, mostly songs, in print at his death on 19 November 1828. A vast corpus of orchestral, instrumental, chamber and vocal music remained in manuscript only, unknown to the world at large.

Schubert's brother Ferdinand showed Robert Schumann the manuscript of the 'Great' C major symphony when Schumann visited Vienna in 1838. In turn Schumann showed Mendelssohn a copy and the work was first performed in March 1839. The first performance of the 'Unfinished' symphony in 1865 was also significant in accelerating international awareness of Schubert's instrumental writing. Nevertheless, as late as 1867 when Arthur Sullivan and George Grove visited Vienna, they were still able to retrieve many manuscripts of unperformed and unpublished Schubert works. But the tide was turning and by 1870 about half Schubert's compositions were in print including some of the best chamber pieces such as the *Trout Quintet*. The 1884–97 Breitkopf & Härtel edition of the complete works solidified Schubert's reputation for the finest instrumental music as well as songs.

By 1810 the Viennese Waltz craze had taken hold and large dance halls like the Zum Sperl and the Apollo had opened to provide space for crowds of dancers. A description from 1799 indicates by then female dancers held their long gowns to prevent them from being stepped on as they twirled around, clutching them like cloaks and enveloping both dancers. Moral outrage from some quarters only seemed to further popularise this activity. During his career Schubert composed hundreds of waltzes, Ländler and other dances for piano, publishing them in sets. Most were improvised at social occasions or dance parties, then refined and written down later.

1–34 34 Valses sentimentales, Op. 50, D. 779 • 35–46 12 Valses nobles, Op. 77, D. 969

Particularly well known among the sets, these were published in 1825 and 1827 respectively. Robert Winter indicates that in the years 1821–22 Schubert earned more than 2,000 gulden from the publication of his *Opp. 1–7* and *10–12*. The annual salary of a minor civil servant, the social layer from which Schubert sprang, was about 400 gulden. By this time Schubert had unquestionably established himself.

Every one of these small-scale works is masterful, highly polished and yet technically accessible for average pianists of the time. Moreover, these predominantly 16-bar binary form works contain many Schubertian gems.

Traditionally, Schubert has been seen as an early-Romantic style composer. His extension of the classical tonic-dominant relationship to a full range of subdominant related keys is particularly significant, and his agility in handling such changes of key within the limited framework of small waltz forms is truly remarkable. Furthermore, his spatial melodic sense is peerless. Especially persuasive examples are *Nos. 13, 14, 19, 28* and *29* from the *Valses sentimentales* and *Nos. 3, 7* and *12* from the *Valses nobles*.

48–59 12 Graz Waltzes, Op. 91, D. 924

In September 1827 Schubert made a three-week visit to Graz with Johann Jenger, undertaking sight-seeing and attending a concert including some of Schubert's works. The *12 Graz Waltzes* are thought to have been composed at this time and were published the following year. *Nos. 1 and 8* show tremendous agility in handling key changes.

60–75 16 German Dances and 2 Écossaises, Op. 33, D. 783 – 16 German Dances

These were composed during 1823 and 1824. It appears Schubert was always happy to compose a set of light Viennese dances (Waltzes, Ländler or German), and although he did not often dance himself, he would willingly play the piano for dances at parties and gatherings. Schubert writes with carefully balanced contrasts in the set of *16 German Dances*, typified by *No. 9* with its edgy rather strong beats, *No. 10* with its gentle Ländler mood and *No. 11* where the waltz positively whirls around.

76 Waltz in A flat major, D. 978 • 77 Waltz in G major, D. 979 • 78 2 Waltzes, D. 980 • 79 Waltz in C major, D. 980d

These were all published during Schubert's lifetime and contain numerous musical subtleties, including the surprising hemiola effect at the start of the *Waltz in G major, D. 980*.

47 Waltz (Albumblatt) in G major, D. 844 • 80 3 German Dances, D. 972 • 81 2 German Dances, D. 974

82 German Dance in D major, D. 975 • 83 German Dance with Trio in E major, D. 135 • 84 2 Dance Sketches, D. 980e

These were all published posthumously. *D. 135* was written in 1815 and also includes a *Trio* section. *D. 980e* comprises two melodic fragments of unknown date.

85–86 88–89 92–95 34 Valses sentimentales, Op. 50, D. 779 (excerpts) (early versions)

90 16 German Dances and 2 Écossaises, Op. 33, D. 783 – No. 6 in B flat major (early version)

A number of earlier versions of works from the *34 Valses sentimentales, Op. 50*, and the *16 German Dances and 2 Écossaises, Op. 33* are presented here. Listeners will need very keen ears to discern the subtle changes Schubert made between the versions performed. For example *Valses sentimentales, Op. 50, D. 779 – No. 1 in C major* appears in B major in its early version.

20 Waltzes, Op. 127, D. 146

87 No. 2 in A major (early version)

91 No. 13 in C major (early version)

96 No. 5 in F major (second version)

The *20 Waltzes, Op. 127, D. 146*, from which three works are performed, were published posthumously in 1830.

97–98 Themes from 2 Minuets, D. deest

The two minuet themes are thought to date from 1813.

99 Waltz in G flat major, D. Anh. I/14 'Kupelwieser-Walzer'

According to Otto Erich Deutsch, the '*Kupelwieser-Walzer*' was composed in September 1826, for the wedding of Schubert's friend Leopold Kupelwieser. Although the work was not written down at the time, the Kupelwieser family continued playing it over the years and in January 1943, Maria Mautner Markhof, née Kupelwieser, played the work for Richard Strauss, who transcribed it. His transcription was first published in 1970.

Rodney Smith

Dominic Cheli

Dominic Cheli embraces the role of an artist-citizen in his multifaceted career as performer, educator, composer and director. He made his Walt Disney Concert Hall debut with the Colburn Orchestra under Valery Gergiev in 2018, and gave his Carnegie Hall recital debut the following year. A native of St. Louis, Cheli has performed with orchestras across the United States and abroad, including the San Diego Symphony, Sarasota Orchestra and Nordwestdeutsche Philharmonie. He has worked with conductors such as James Conlon and Gerard Schwarz, among others. Cheli has appeared at several major festivals across the United States, including the Ravinia Festival, Mostly Mozart Festival and Virginia Arts Festival. He is the head of Tonebase Piano, an online education company, and performs with Street Symphony as part of the Darshan Trio alongside Vijay Gupta and Yoshi Masuda. Cheli has received degrees from the Manhattan School of Music, Yale University and the Colburn School. He is a Yamaha Artist, and a recently appointed faculty member of the Colburn Community Music School. Previous releases on Naxos include the *Monferrinas* by Clementi (8.573711) and Liszt: Schubert transcriptions (8.574172). www.dominiccheli.com

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Although it is known that Schubert did not often dance, he willingly played the piano for dances and parties, being only too keen to provide examples that fuelled the Viennese Waltz craze of the time. These light dances – including Waltzes and Ländler – are the focus of this album which features his masterful small-scaled *Valses sentimentales*. Including some earlier versions of the same works, this selection of 99 tracks contains many rare Schubert gems. All the waltzes here are beautifully balanced, attentive to key changes, and technically accessible to pianists. Also included is the *Kupelwieser-Walzer* transcribed in 1943 by Richard Strauss.

Franz SCHUBERT (1797–1828)

1–34 Valses sentimentales, D. 779	23:46		Early versions:
35–46 12 Valses nobles, D. 969	11:12	85–86	34 Valses sentimentales, D. 779, Nos. 8 and 9
47 Waltz (Albumblatt) in G major, D. 844	0:56	87	Waltz in A major, D. 146, No. 2
48–59 12 Graz Waltzes, D. 924	9:57	88–89	34 Valses sentimentales, D. 779, Nos. 12 and 14
60–75 16 German Dances, D. 783	10:35	90	German Dance in B flat major, D. 783, No. 6
76 Waltz in A flat major, D. 978	0:55	91	Waltz in C major, D. 146, No. 13
77 Waltz in G major, D. 979	0:51	92–95	34 Valses sentimentales, D.779, Nos. 1, 2, 4 and 33
78 2 Waltzes, D. 980	1:33	96	Waltz in F major, D. 146, No. 5 (second version)
79 Waltz in C major, D. 980d	0:32	97–98	Themes from 2 Minuets, D. deest (fragments)
80 3 German Dances, D. 972	1:31	99	Waltz in G flat major, D. Anh. I/14 'Kupelwieser-Walzer' (ed. R. Strauss)
81 2 German Dances, D. 974	1:00		1:50
82 German Dance in D major, D. 975	0:48		
83 German Dance with Trio in E major, D. 135	2:04		
84 2 Dance Sketches, D. 980e	1:11		

A detailed track list can be found inside the booklet

Dominic Cheli, Piano

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