

Impromptu Nr.2, Op.142

Backgrounds Of S. Radic



Franz Schubert's Impromptus are lyrical piano pieces from his last years, divided into two collections of four works each. He composed the first group (D 899, op. 90) in the summer and autumn of 1827 and added four more pieces in December of the same year (D 935, op. 142). Along with Moments musicaux, the character pieces, all in B-key, are among his best-known and most popular works for the instrument. They have shaped his reputation as a composer of upscale domestic music and are often played cyclically or individually up to the present day.

The French term Impromptu ("Improvisation") for the first four Impromptus D 899 is derived from Tobias Haslinger, Schubert's Viennese publisher, who only published the first two during his lifetime. Schubert composed the Impromptus after having already studied the piano sonata. Thus they connect to this form, but are only superficially connected to it in terms of their cohesion and structure. While the first and third impromptu from the first collection and the headpiece of the second collection recall the overture form used in the slow movements without performance, the other pieces often follow dance forms.

The second piece (Op.142, Allegretto, 3/4 time) in A flat major forms an intimate contrast to this sound event, whose popularity may be connected with its relatively simple playability and the catchy song theme. Schubert repeats the eight-bar theme one octave higher and already subtly varies the harmonic progression by making the parallel key in F minor sound for a moment via the seventh chord. Mighty double octaves form a dynamic, fortissimo reaching contrast in the second part and lead harmoniously to G minor. The trio's continuous trio chain in D flat major surprises with its latent melody, which also contributes to the piece's popularity.



The version of JAMES LAST (MWP1376, Apr.2018) is already my second adaptation of this work by Schubert in the MWP list. The first one was released in June 2014 as MWP1192 in version KLAUS WUNDERLICH-CD "Classics's a la Wunderlich" as Slow-Waltz-8Beat with clarinet solo and bell accompaniment. The JL version, on the other hand, is hardly recognizable as a "waltz", but lives from the choir and tremolo string chord rugs with two different accordions as solo voices and a very beautiful trombone movement in the middle. In version 2 in A flat major, modulation follows in A flat major after the first pass, where the JL strings take the lead. Then a combination of accordions with trombones and a short rubato finish is played again. Version 1 is and remains in C major, or also comes up with an organ transcription!

The style programming emphasizes both chord surfaces with choir and tremolo strings and only slightly indicates the 3/4 bar without sounding in the "slow Waltz bar":



(C) Apr. 2018

MK380

MWP-Nr.1376

Klassik-Hit von FRANZ SCHUBERT
in Version JAMES LAST „Classics up to date“

Bearb.: S. Radic

Slow 3/4-Beat, T=70



Programming Instruction

A "slow 3/4 beat" is always called for when beautiful, very slow classical music needs to be accompanied. James Last is the creator here and the peace that this piece needs is given with this style programming: The tremolo string pad (chord carpet), which functions here as *ADVANCED*, is somewhat more "aggressive" than "strings" in general, whereby ma also knows the intermediate "low strings" in the GM stock (GM49 and GM50). You should try what you like better yourself. With my Wersi-Pegasus-Plus the sound "Tremolo-Strings" is very pronounced - and therefore only on demand. The choir carpet, on the other hand, is always in there - even at JL. The quarter chords of the guitar have moved upwards by an inversion, at first "by chance" - then left them in this position, because they bring a different sound coloration into the accompaniment! The bass sound is a double bass! The only part that is not from JL - but from me - is the eighth piano with an unusual chord splitting in Main2.