



**Schubert Drei Klavierstücke D946,  
Zwei Fragmente D916 B/C**

Wiener Urtext (Schott / Universal Edition)  
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An important, inspiring and hugely stimulating new issue that includes two freshly penned completions from Robert Levin of rare Schubert sonata-allegro fragments (D916 B/C). Levin's achievements are simply outstanding: he has given us two significant additions to the repertoire that deserve wide currency and can be tackled by pianists of diploma level and beyond. D916 B in C major breaks off in Schubert's pencilled manuscript at bar 127; Levin's harmonically adventurous and pianistically stimulating continuation extends the music to 296 bars. The result is quasi symphonic both in terms of colour and the expansive, declamatory nature of its thematic material and phrasing. In contrast, D916 C is tempestuous, dance-like and obsessively energised. Think of the F minor piece from Schubert's six *Moments musicaux* D780 and fuse it with the energy of the first movement of the great C minor sonata D958: to do so is to get close to the mood of this immediately memorable and arresting 'new' 310-bar work (Schubert's fragment breaks off at bar 170).

On top of these two treasures the familiar *Klavierstücke* D946 is presented with tasteful, creative but not overly saturated fingerings from Paul Badura-Skoda, who is particularly helpful in suggesting finger substitutions. The introductory remarks on this music's origins from Ulrich Leisinger are revelatory (fascinating to realise there is no direct evidence that the third piece was ever intended to be played alongside the first two as a group) and the extremely concentrated notes on performing Schubert from Levin are magnificent, pinpointing virtually everything that performers need to consider when working at this music. MURRAY MCLACHLAN