



PIANO TRIO IN G MINOR, OP. 17, MOVEMENT 1

Clara Wieck-Schumann (1846)



POINTS OF INTEREST:

- Classical vs Romantic features
- Development of the piano trio
- Variation of the sonata form

STRUCTURE:

- Movement 1 in Sonata form
- 3 main sections: Exposition development and recapitulation.

HARMONY AND TONALITY:

- G minor tonality.
- Follows Classical principles of keys used in sonata form.
- Exposition – 1st subject G minor, 2nd subject B \flat major.
- Development- modulates to E \flat /F min/G min/C min/F min
- Recapitulation – 1st subject G minor, 2nd subject G major.
- Coda – returns to G minor
- Tonalities prepared by perfect cadences, strengthened by tonic and dominant pedals.
- Diatonic and functional harmony
- Major and minor chords, mostly in root position and 1st inversion.
- Complex chords: chromatic, diminished 7ths, augmented 6ths, dominant minor 9th
- Suspensions 7-6, 4-3
- Secondary dominant chords
- Cycle of 5th progression

CONTEXT:

- Born in Leipzig, Germany, known in her lifetime as a concert pianist, and now as a composer, as works have recently been rediscovered. Female composers in Europe at the time were not encouraged.
- Married composer Robert Schumann who had been her father's pupil. She was the main breadwinner but household responsibilities increased as she raised 8 children and her husband suffered from mental illness.
- The Piano Trio: one of the most important forms of chamber music from the 18th-19th century. First performed in salons, then in concerts. Style established by Classical composers and further developed in the Romantic Period.
- Op.17: 4 movements: Allegro moderato, Scherzo and trio, Andante, Allegretto

MELODY:

- Contrasting melodic ideas:
- Subject 1: 8 bar theme with balanced phrasing- antecedent and consequent
- (a) plaintive downward 5th, tied rhythm
- (b) answers with livelier rhythm, rising sequence, upwards 8ve leap.
- 1(c) and (d) short contrasted dotted ideas, falling sequence.
- 2nd subject: two 2-bar ideas:
- (a) Syncopated, descending, stepwise, ends with appoggiatura
- (b) Repeated 'chattering' quavers against diminished 7th melody
- Development focused on first two bars of 1(a). Falling 5th adjusted to harmonic scheme.
- Chromatic writing.

TEXTURE:

- Discursive form= frequently changing texture.
- Homophony, broken chord accompaniment.
- Counter-melodies= polyphonically animated homophony.
- Development: close imitation, at times polyphonic.
- Pedal textures
- Doubled octaves and 6ths
- Block chords
- Rising and falling arpeggio figures
- Rocking quavers
- Light, offbeat chords in the right hand, against left-hand notes on the beat
- Arpeggios

SONORITY:

- Unusually, instruments here have equal weighting, with careful attention to balancing different ranges so none gets masked, none particularly virtuosic, for different performance levels and intimate setting, but writing still typical of Romantic period.
- Double stopping
- Violin plays mainly in the two octaves above its lowest string, and occasionally higher.
- Cello uses both high and low ranges for different roles.
- Piano: used for melody and accompaniment

RHYTHM, METRE AND TEMPO:

- Allegro moderato all the way with short poco rit. in the second subject group.
- At times feels like 2/2 although in 4/4, especially noticed in faster harmonic rhythm passages.
- Themes defined by different rhythmic characters.
- 1(c) and (d): anacrusic openings
- Use of ties in some melodic lines.
- Lively rhythms and quaver passages
- Frequent syncopations without losing pulse.

PIANO TRIO IN G MINOR, OP. 17, MOVEMENT 1



Composer: Clara Wieck-Schumann Date: 1846

WIDER LISTENING PIECES

CHOPIN- BALLADE NO. 4 IN F MINOR, OP. 52

- Complex structure combining Sonata Form with Theme and Variations.
- Based on 2 main themes
- Virtuoso piano writing
- Explores distant keys.
- Uses chromatic harmony

FARRENC- TRIO FOR CLARINET, CELLO AND PIANO

- A female composer and concert pianist of good reputation although many of her works did not receive the acclaim that her male contemporaries received. These were rediscovered after her death when an interest in female composers arose.
- Upon her husband's suggestion, a violin part appeared as an alternative for the clarinet. This was done to increase sales.

SCHUBERT- PIANO TRIO 1 IN BB MAJOR

- The first movement is in sonata form with two main themes in the exposition.
- Development section expands on both themes, going into remote keys and often becoming turbulent.
- Strings play the opening theme and the piano then takes over, emulating the violin/cello in octaves while the strings play an accompaniment role

MOZART- PIANO SONATA K.333 MVT 1

- A typical Classical piece in sonata form. You can compare how Schumann deviates from the standard format.
- Sonata form - several melodic ideas within the subjects plus transitions and a codetta/coda.
- Standard tonal scheme, mostly modulates to related keys.
- Functional harmony, frequent cadences establish keys (including Ic-V-I).
- Some periodic phrasing.

BRAHMS- PIANO QUINTET IN F MINOR, MVT 3

- Demanding writing for professional players.
- Variety of themes with contrasting characters.
- Rhythms include Syncopation and dotted rhythms.
- imitation (fugue).
- The main themes are diatonic and become increasingly chromatic.
- Functional harmony, avoiding perfect cadences.
- Dissonant chords: augmented 6ths, diminished 7ths etc.



SYMPHONIE FANTASTIQUE

Hector Berlioz (1830)

POINTS OF INTEREST:

- Increased orchestral size and techniques
- Programme music
- Treatment of the symphony
- How the music reflects the narrative
- Idee fixe

MOVEMENT I

STRUCTURE:

- Starts with a slow introduction leading into sonata form.
- idee fixe acts as a structural foundation.

HARMONY AND TONALITY:

- Starts in C min. then C maj, returning to C min.
- Chromaticism in melody and harmony obscures tonality.
- Modulates to A \flat major followed by long tonic pedal.
- Perfect cadences establish the key.
- Diatonic and functional chords with chromatic harmony.
- Diminished 7th chords
- Occasional dissonance with 4-3 suspension
- Dominant 7th chords.
- Exposition section ends with a V7 in C major
- Movement ends with a series of plagal cadences.

CONTEXT:

- French composer crucial in development of Romantic music. Wrote on a large scale, increasing orchestra size and performance techniques. Mostly self-taught until he pursued career in composition at the Paris Conservatoire, where he was inspired by Beethoven's compositions.
- Symphonie Fantastique: an example of programme music, ('to be considered as the spoken text of an opera, which serves to introduce musical movements and to motivate their character and expression.') telling story of a tortured artist poisoning himself because of hopeless love.
- Uses idée fixe, a recurring theme acting as a structural foundation of the work.
- 5 movements, unconventional as usually symphonies of the time were in 4 movements. Each movement has a descriptive title.

RHYTHM, METRE AND TEMPO:

- Largo introduction: simple quadruple time, changing to simple duple time.
- Frequent tempo changes.
- Highly varied rhythms: quaver and crotchet triplets, sextuplet semiquavers
- Idée fixe begins with an anacrusis.
- Rests and pauses in the Intro fragment the melodic line.
- Movement ends with rhythms of longer duration, eg. tied semibreves
- Cross-rhythms
- Syncopation
- Moto perpetuo crotchets

TEXTURE:

- Varied and frequently changing textures.
- Begins with homophonic texture: with wind section.
- Monophonic texture
- Unison writing with idée fixe
- Octaves
- Dialoguing/exchanges with first violins and lower strings
- Melody-dominated homophony.
- On/off beat accompanying figure
- Homophonic chordal texture

SONORITY:

- Large symphony orchestra
- Strings con sordini, then senza sordini. Violins: punta d'arco, pizzicato and con arco, double stopping, tremolo, divisi writing
- Timpani player: Both sponge and leather drumstick heads used, drum rolls
- Performance directions: Semi-staccato, portato, legato, staccato
- Idée fixe: Directed to be played *canto espressivo*, 2nd subject theme is directed to be played *dolce*

MELODY:

- Idee fixe appears in all 5 movements, here as 1st subject of exposition. Elements are used throughout this movement. (eg. ascending 4th)
- 2nd subject shares similarities with the idée fixe
- Counter melodies based on ascending and descending arpeggios
- Ascending sequence
- Repetition for heightened emphasis
- Scalic melodies
- High melodic material until cello takes the lead.
- Ornamentation: *acciaccatura* and a trill
- Extreme leaps

SYMPHONIE FANTASTIQUE

MOVEMENT I



Composer: **Hector Berlioz**

Date: **1830**

WIDER LISTENING PIECES

BEETHOVEN

- A major influence on Berlioz's work. Was a pioneer in the symphony form that Berlioz developed.
- Often did long codas. (Symphony no.5)
- Opening motif of Symphony no.5 characterised by persistent rhythms also found in Symphony Fantastique's idee fixe.
- Pastoral Symphony: Although not to the same extent as Berlioz, told story through music, with programmatic content. In 5 movements (unusual).

BERLIOZ- HAROLD IN ITALY

- Describes travels and reflections of an aspiring knight. Music captures moods of the traveller.
- Uses idee fixe to represent Harold (movement I.)
- Large orchestra including piccolo, cor anglais, four horns, harp and divided violas, with unusual scoring.
- Harmonic language essentially diatonic and broadly functional with some chromaticism, including occasional diminished seventh chords

TCHAIKOVSKY- ROMEO AND JULIET

- Symphonic poem in sonata form.
- Variety of characters and moods are presented in an order that creates musical contrast, as opposed to a linear narrative.
- Multiple themes used to represent contrasting moods. (violence, love, death). The love theme reappears at the end in a minor key, representing tragic deaths.

LISZT- LES PRELUDES

- Symphonic poem: a one-movement programmatic piece for orchestra inspired by a legend, story, play, poem or painting.
- Thematic transformation: Themes are repeated, varied, and transformed.
- Large orchestra including tuba and bass trombone, harp and a variety of percussion instruments (timpani, side drum, bass drum and cymbals.)
- 4 episodes that function like movements of a symphony.
- Also influenced by Beethoven, using material that is similar in harmony, structure and thematic content.

MAHLER- SYMPHONY NO.7

- Extended the symphony in numbers, duration and innovative instrumentation.
- 1st movement: Violins and a solo trumpet play to the extremes of their upper register, representing agony.
- 3rd movement: cellos and double basses have dynamic marking of fffff, instructing them to 'pluck the string so hard that it hits the wood'.
- 4th movement includes guitar and mandolin to depict 'an intimate walk through the Viennese night'.