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Robert Schumann (1810-1856) Piano Trio no. 2 in F Op 80 (1847)

Sehr lebhaft

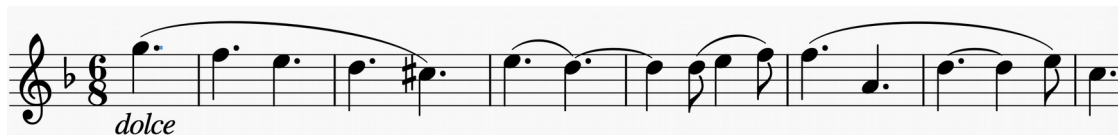
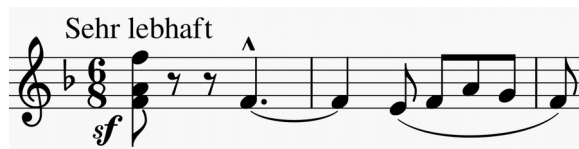
Mit innigem Ausdruck - Lebhaft

In mässiger Bewegung

Nicht zu rasch

The 1840s started eventfully for Schumann. In September 1840 he finally achieved his goal of marrying Clara Wieck, against the wishes of her vindictive and spiteful father, Robert's erstwhile piano teacher. His compositions flourished. That year was his *Liederjahre*, with such masterpieces as *Dichterliebe* and *Frauenliebe und leben*; the following year produced his first Symphony. 1842, after a depressive start, was his chamber-music year: 3 string quartets, the piano quartet and piano quintet and the *Fantasiestücke* for piano trio. But his health was starting to decline, so that in 1843 he resigned from the teaching post that Mendelssohn had created for him at the new Leipzig Conservatory and the following year the couple moved to Dresden in search of the health benefits of a quieter life (despite the presence of Wagner).

Schumann's first two piano trios both date from 1847, along with numerous part-songs written for the local choral society that he conducted. They are very different in mood. Where the first in D minor is by turns dramatic, passionate, gloomy and eventually life-affirming, the second in F major makes, in Schumann's own words, a "friendlier and more immediate impression". The work opens with robust open good cheer (*illustrated*) which is soon contrasted by a gentler rhythmic modification of itself (*illustrated*). An even more beautiful *dolce* melody comes a little later (*illustrated*) which is a quotation from the second of



his Op 39
Liederkreis
songs

(Intermezzo:

"*Dein Bildnis wunderselig*" – Your wonderful portrait).

The second movement treats us to yet another wonderful melody, which is related to the descending scale of the *Liederkreis* melody. The violin sings it against an unusual accompaniment in which the left hand of the piano plays in canon, half a bar behind the cello. Starting in the five flats of Db major the movement wanders through what seems to the terrified amateur violinist every imaginable key before returning home. Schumann is good at that! The waltz-like third movement is also built on canons, starting with the piano and cello one bar apart.

The good-natured last movement is built on three two-bar ideas (*illustrated*), which are stated successively at the beginning by the piano, cello and violin respectively. Again the writing is predominantly contrapuntal extending the canonic writing of the earlier movements to build up to a triumphantly optimistic finish.

Nicht zu rasch

p *cresc* *f* *sf*

piano cello violin

Detailed description: The image shows a musical score for piano, cello, and violin. The title is "Nicht zu rasch". The score is written in a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The piece begins with a piano (*p*) dynamic. The first two measures are marked "piano". The third measure has a *cresc* (crescendo) marking. The fourth measure is marked *f* (forte). The fifth measure is marked *sf* (sforzando). The score is divided into three sections by brackets: "piano" (measures 1-2), "cello" (measures 3-4), and "violin" (measures 5-6). The violin section features accents over the notes in measures 5 and 6.