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I hereby recommend that the thesis prepared under my supervision by Anthony J. Crain

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DVORÁK'S FOUR PIANO TRIOS

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INTRODUCTION

Brahms and Dvořák are generally considered to be outstanding representatives of Romantic chamber music. Although Dvořák was able to absorb a variety of outside influences in his writing style, it was a deep interest in the classics and the music of his older friend Brahms that provided him with the discipline necessary for successful composing in the category of chamber music. The present writer believes that Dvořák emerges as the more spontaneous of the two composers, and that his works are more capable of holding one's fascination through their natural beauty, originality of texture, and control of formal and national elements.

Dvořák eventually became a superior craftsman in the stylized use of Czechoslovakian folk music. This may to some degree account for the freshness and variety that seem to characterize most of his works. By frequently using such devices as the drone bass, a variety of modes, changing rhythm, the parallel major-minor relationship, modulation through the interval of a third (e.g., g--B flat--c sharp--E), and repeated rhythmic and melodic motives, he extended the expressive range and originality of his works.

As an orchestrator, Dvořák had the ability to use contrasting forces in extremely effective combinations. His imagination enabled him to quickly visualize the possibilities of a given medium. Rather than purely accidental, this ability was the logical outcome of a period of orchestral playing, which eventually led him to an intimate knowledge of the instrumental forces for which he composed. It is seen in his masterful use of contrasting registers, effective melodies combined with special sonorities and rhythms, and clear textures. Another outstanding feature is the feeling of spontaneity he achieved through instrumental color and rhythm.

The chamber works with piano by Dvořák are not unexplored. However, treatments of them tend at times to be similar. Of a total of eight works in this category--two piano quintets, two piano quartets, and four piano trios, the piano trios have been chosen for a more thorough discussion here than has been attempted thus far. In their chronology they mirror Dvořák's growth in style as well as his increasing ability to handle musical and instrumental materials.

CHAPTER I

A SHORT SUMMARY OF DVORÁK'S LIFE

Dvořák, the first of eight children, was born in the small village of Nelhozeves, on the banks of the Vltava (Moldau) in Bohemia, north of Prague. At that time his father, Frantisek, was twenty-six years old and his mother, Anna, twenty.¹

Antonin Dvořák began his early years surrounded by village folk music, and by eight years of age was under the instruction of a village schoolmaster, who also introduced him to the violin. During this time, the boy also was exposed to the music of itinerant musicians.

In the town of Zlonice in 1853, the twelve-year-old Dvořák came under the tutelage of Antonin Liehmann, a teacher of German and local organist. It was at this point in Dvořák's life that he gained what was later to be considered a solid foundation in theory and performance.²

Between the ages of twelve and sixteen, there were several occurrences in Dvořák's life which would have eliminated the possibilities of a musical future, due largely to

¹Gervaise Hughes, Dvořák, His Life and Music (New York: Dodd, Mead and Co., 1967), pp. 21-23.

²Abe Robertson, Dvořák (London: J. M. Dent and Sons, Ltd., 1947), pp. 11-13.

his father's reluctance to see him pursue a musical career. However, through the intercession of Liehmann, Dvořák was able to gain his father's permission to begin studies at the organ school in Prague, and was thus spared the threat of following in his father's steps as an innkeeper.

After his graduation from organ school, Dvořák was engaged from 1858 until 1871 as violist in the Prague Czech Provisional Theatre, under the conductorship of Bedrich Smetana. Having already tried his hand at composing, he benefited in this position more as a composer than as a performer. He had the opportunity to observe and to absorb the colors and hues of the orchestral sounds around him. This conscious assimilation was later to assist him in becoming one of the finest orchestrators of his time, capable of infusing his music with a "warmth and glow" rarely equalled by any other composer.³

Up to approximately 1871, Dvořák made no special effort to have his works published. It was the opera King and Collier, composed in 1871, which marks the transition from nonpublication to publication. Although the opera was in rehearsal for four weeks in 1873, Dvořák finally reached the conclusion that the work was too complicated for

³Gerald Abraham and others, Antonin Dvořák, His Achievement, ed. Victor Fischl (Westport, Conn.: Greenwood Press, 1943), p. 257.

performance and destroyed the parts.⁴ He eventually revised the opera, with some success. It was later discovered (1916) that the handwritten score of the first version had survived.

Dvořák's bitter disappointment over the unsuitability for performance of the first version of King and Collier also caused him to destroy nearly all of the compositions he had written thus far. Few manuscripts survived. It was during this period of trial, also a period of searching for new sources of inspiration, that he finally recognized "the basis of the greatness of the modern Czech music of Bedrich Smetana. . . ."⁵ He realized that the time had come for him to turn to the rich sources of Czechoslovakian national music.

The Moravian Duets for piano-four hands of 1875 and 1876 exemplify this new change in direction, since they are based on Moravian folk songs. Dvořák also chose to reflect national elements in the chamber and orchestral branches of his music, transcribed from the piano original of the same date, 1878. It was with this first series of eight dances, often compared with the Hungarian dances of Brahms,

⁴Ibid., pp. 12-13.

⁵Ibid., p. 15.

that Dvořák first used stylized folk-dance characteristics, though they were composed entirely of original material, while those by Brahms, in contrast, were mostly arrangements.⁶ Some of the later works which include Czechoslovakian dances and songs are the Symphonic Variations for Orchestra, Op. 78; the Symphony in D major, Op. 60; and the String Quartet in d minor, Op. 34, which, for example, contains the repetition of short motives in the Adagio.⁷

The Moravian Duets held an additional significance for Dvořák in that he used them in his application for a State Scholarship in Vienna, on which occasion Brahms was a member of the jury. Also included were Hanslick and Herbeck. Between the first and seventeenth of February, 1877, Dvořák was informed that the scholarship of four hundred gulden had indeed been awarded to him.

This award marks the beginning of Dvořák's lifelong association with Brahms, an important factor in the success of his publishing career (Brahms soon recommended him to his own publisher, Simrock).⁸ Thus the friendship of the two composers "began just at the time when Dvořák was reaching his spiritual maturity; it was broken off only by Brahms'

⁶ Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Dvořák," by Otokar Sourek.

⁷ Ibid.

⁸ Jarmil Burghauser, Antonin Dvořák: Thematic Catalogue (Prague: Artia, 1960), pp. 481-82.

death; and it showed itself in many close similarities in the works of both composers."⁹

Dvořák's earlier failure with the three-act King and Collier (1871) was soon completely reversed with a later and more carefully composed version (1879).

Immediately following was one of his major operatic successes, The Pig Headed Peasants, composed to a one-act libretto by Joseph Stolba. Completed in 1874 but not produced until 1881, it became by 1900 a regular part of the opera repertory.

Another almost instant success came in the form of orchestral music. This was the set of Slavonic Rhapsodies which brought Dvořák fame in such musical centers as Berlin, Vienna, and Prague. After the Rhapsodies were performed in Vienna in October 1879, he wrote of the conductor's enthusiastic response, saying that (Hans) Richter literally embraced him and was very pleased to get to know him. Richter, a conductor who knew what appealed to the concert-going public, thereafter made regular requests to Dvořák for new orchestral compositions.

In August 1884 Dvořák wrote his dramatic cantata The Spectre's Bride, Op. 68, for soloists, chorus, and orchestra. It received such acclaim by critics that the

⁹Robertson, Dvořák, pp. 32-35

Birmingham Daily Post described it as one of the most original compositions of its type to come upon the musical scene. Successes of this kind only inspired Dvořák to greater efforts. By 1887 he had composed a new series of Slavonic Dances, Op. 72; the Four Romantic Pieces for Violin and Piano, Op. 75; and the Quintet for Piano and Strings, Op. 81.

At the age of fifty (1891) he was awarded an honorary doctorate from Cambridge University, in honor of his contribution to music the world over. On this occasion he surprised several of his colleagues by speaking in critical terms of his celebrated friend, Brahms. This attitude may have been due to Brahms' lack of enthusiasm for his G major symphony, played five months earlier in Vienna. Charles Villiers Stanford, Cambridge professor of music during this period, was one of the persons to witness these statements.¹⁰ During the same year, Dvořák also decided to accept the Chair of Musical Composition and Instrumentation at the Prague Musical Conservatory in New York City.

He departed for America early in September of 1892, leaving four of his six children behind in Czechoslovakia. Upon reaching the United States he was overwhelmed by the reception and somewhat resentful of the desire of American

¹⁰ Hughes, Dvořák, His Life and Music, p. 144.

reporters to sensationalize the details of his personal life.

During his five-month visit in the United States, Dvořák became immersed in the creation of a new symphony, the e minor, From the New World, which he wrote as an attempt to reproduce ". . . the spirit of the Negro and Indian melodies." In his use of the word "spirit," Dvořák also provided a clue to his general approach to the treatment of Czechoslovakian national elements. The symphony was completed for performance by May 24, 1893.

Under pressure to continue as director of the National Conservatory, Dvořák agreed to stay another year; consequently, he had to send many new works to Simrock from the United States, a situation making the correction of proofs almost impossible for the composer. Simrock therefore asked Brahms, in Berlin at the time, to accept the task of correcting all of Dvořák's incoming proofs, and he was generous enough to agree.

The decade of the 1890s also saw publication of such works as the operas The Devil and Kate and Rusalka. Dvořák also composed three overtures, five symphonic poems, the orchestral suite transcribed from the Piano Suite, Op. 98, and the famous Dunkey Piano Trio, Op. 90. During March 1896, while on a visit to Vienna, he was pressured several times to accept the position of Professor of Composition at the Vienna Conservatory. Although tempted, he declined, reluctant to be away from his family.

One of the more interesting events to occur toward the end of Dvořák's life was his meeting with Edvard Grieg, himself an ardent nationalist. Dvořák had always held a high opinion of Grieg, and circumstances finally permitted them to meet in Prague in January 1903. Grieg, although ill during scheduled concert of his own works, welcomed the Czech composer.

Dvořák was never at his best in composing opera, and his last, Armida, was a final distressing blow to his confidence. Completed by August of 1903, this opera became a source of continual aggravation for him. One of the principal tenors fell ill, and the management of the National Theatre had shown a general neglect toward the production. During the first performance, the buildup of tension forced Dvořák's departure before the final curtain. Shortly after, he became seriously ill. On May 1, 1904, he died, at the height of his career, from the effects of hardening of the arteries and uraemia.

The versatility that enabled Dvořák to produce excellent work in almost every field of composition also enabled him to appeal to all segments of the musical world. Thus his successes far outweighed his failures and his contributions are considered to be some of the more important of the nineteenth century.

CHAPTER II

DVOŘÁK'S STYLE

Czechoslovakian Musical Elements

Czechoslovakia is made up of a population said to have drifted into the region from Poland and Russia in about 600 A.D. It encompasses areas known as Bohemia, Silesia, Moravia, and Slovakia. The Slovaks were not always a part of Bohemia, and were eventually merged with the other three regions to form what is known today as Czechoslovakia. This merger of territories came as a result of a realignment of borders at the close of the First World War.

The borders of Czechoslovakia have changed regularly, depending on the political or economic situation in a given era. During the treaty conferences of 1918, the inclusion of Slovakia extended the Bohemian-Moravian territory eastward; hence the name Czechoslovakia. A "Czech" is generally someone who comes from Bohemia or Moravia. A "Slovak" is one who comes from Slovakia. It was the national music of the peoples in this confederation of territories that served as an inspiration for Antonin Dvořák.

Because writers have consistently stressed Dvořák's nationalist tendencies, and they see him in the unique

position of reflecting the spirit of his national music, it seems appropriate to begin this study with a review of Czechoslovakian musical folk elements.

Although the movement of populations around and across borders tends to dilute the purity of folk elements in any nation, it is still possible to form an approximate, if not completely accurate picture of them. "Ethnographical sources show that Czech and Slovak folk music must have been identical, and linked by common roots to the music of other Slavic tribes and nationalities."¹¹

These similarities occur mainly in texts rather than in music. The Moravian and Slovak tunes of the east have a close connection; west of the Moravian river in Bohemia there has been more of an absorption of western influence, dating back to the Baroque. The important point in considering Dvořák is that he drew from the music of all of these regions, but seldom quoted it directly.

Another type of music appearing in Dvořák's compositions is the dumka. Supposedly of Ukrainian origin, the dumka is a narrative type of folk music which aims to exhibit the opposite states of melancholy and elation. Even though it is not called by its Ukrainian name, the character of the dumka may be found in Czechoslovakian folk music:

¹¹Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Folk Music: Czech," by Karl Vetterl.

In the songs melancholy alternates with high spirits, tragedy with laughter, and the music echoes the changing moods of the words. The old song I am a very old shepherd is a clear example of such changes of mood. The old man already has one foot in the grave and feels the approach of death, then refuses to let such thoughts take hold of him and ends with . . . jaunty cheerfulness. . . .¹²

In this overview of Dvořák's style, musical folk elements will be considered briefly in the following categories: Meter and Rhythm; Scale and Mode; Melodic Traits; and Intervals. This will be followed by a look at his style in terms of the presence of folk elements (melodic, harmonic, and rhythmic) and of personal stylistic elements (melodic, harmonic, contrapuntal), all of which combine to form his style.

Meter and Rhythm

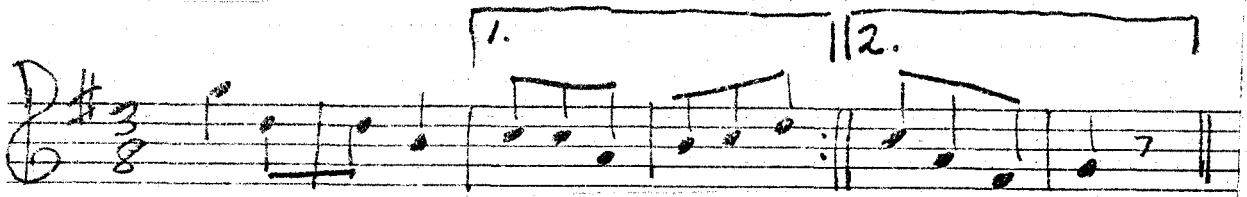
In Czechoslovakian music changing meters are often found in dance tunes, one of the most important of which is the kolovrat.¹³ In this dance the changing meter may be either implied or written in (Example 1).

¹²Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Folk Music: Slovak," by Karl Hasse.

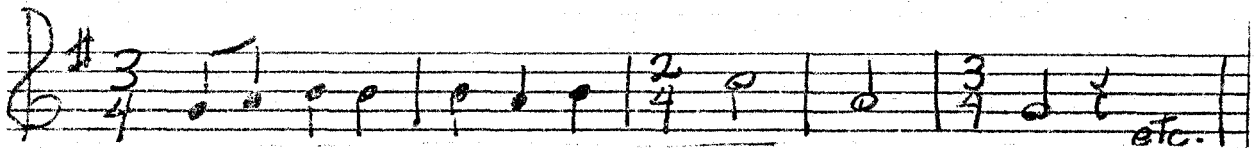
¹³H. A. Shimmerling, Folk Dance Music of the Slavic Nations (New York: Association Music Publishers, 1951), pp. 39-40.

Example 1. Kolovrat.

a. Implied



b. Written in



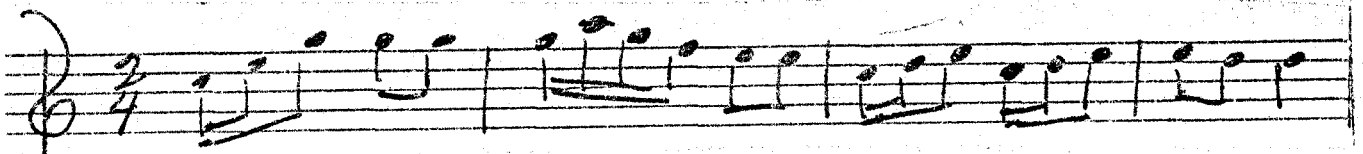
Another form of meter change is found in the popular rejdivak and the rejdivacka, the first in 3/4 and the second a metrical variant in 2/4 which follows without pause (Example 2). "Both use the same melodic material in a phrase of two or four measures, and repeated."¹⁴

Example 2. Rejdivak-rejdivacka dance pair

a. Rejdivak



b. Rejdivacka

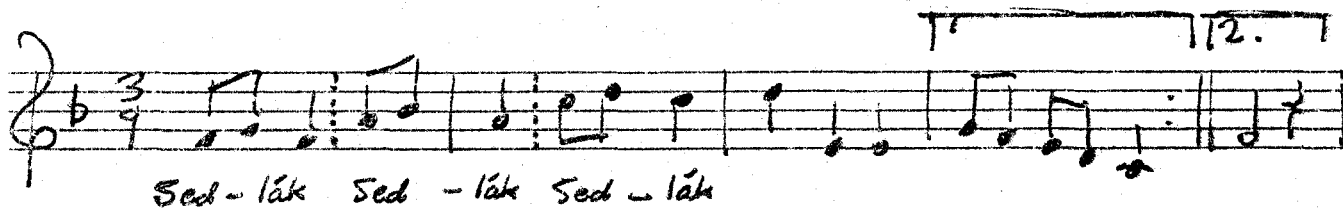


The furiant, which is another one of Czechoslovakia's most typical dances, contains a slightly different approach

¹⁴Vetterl, "Folk Music," p. 218.

to the use of rhythm. It is always written with a meter signature of 3/4, containing a displacement of rhythmic accent that creates the feeling of three measures of 2/4 or two measures of 3/4-hemiola (Example 3). The cause of the

Example 3. Furiant



change of meter during the first two measures in 3/4 time is the repetition of a word with two syllables, which occurs three times in succession. The attaching of words to instrumental dance music is a typical Bohemian trait, one that has influenced the rhythmic outcome of most of its songs. The hemiola effect occurs in the kolovrat as well as in the furiant. While both dances have this in common, however, their differences lie in their lyrics. The opening two-syllable word of the furiant is always repeated three times, in contrast to that of the kolovrat, which is not. A second difference is the written change of meter signature, which occurs only in the kolovrat.¹⁵ These two dances are the most popular of a larger group of dances with changing meters.

¹⁵ Shimmerling, Folk Dance Music of Slavic Nations, pp. 39-40.

In a similar way, language has caused most Czechoslovakian folk songs, whether danced or not, to begin on the first beat of the measure rather than on an anacrusis. This feature has been emphasized by Karl Hasse in Grove's Dictionary of Music and Musicians with respect to Slovak music as follows:

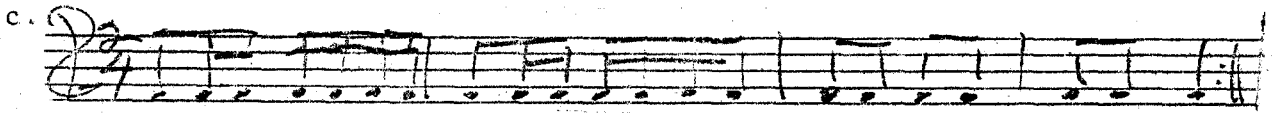
It is a law of Slovak prosody to accent the first syllable of a word. Consequently the songs begin metrically with a heavy accented beat. The theory put forward by German musicologists, of an initial upbeat is contrary to the spirit of Slovak folk songs.¹⁶

Dvořák reflected this trait, especially in preliminary sketches of compositions, which rarely begin with an upbeat. He sometimes added an upbeat in later sketches or a final version.

Because of its rhythmic interest, another popular Czechoslovakian dance that has influenced the music of composers is the polka. This is usually danced to a quick duple rhythm and contains rhythmic patterns expressed with eighth and sixteenth notes in groups of two or four bars (Example 4).

Example 4. Polka rhythms

¹⁶Hasse, "Folk Music: Slovak," p. 359.

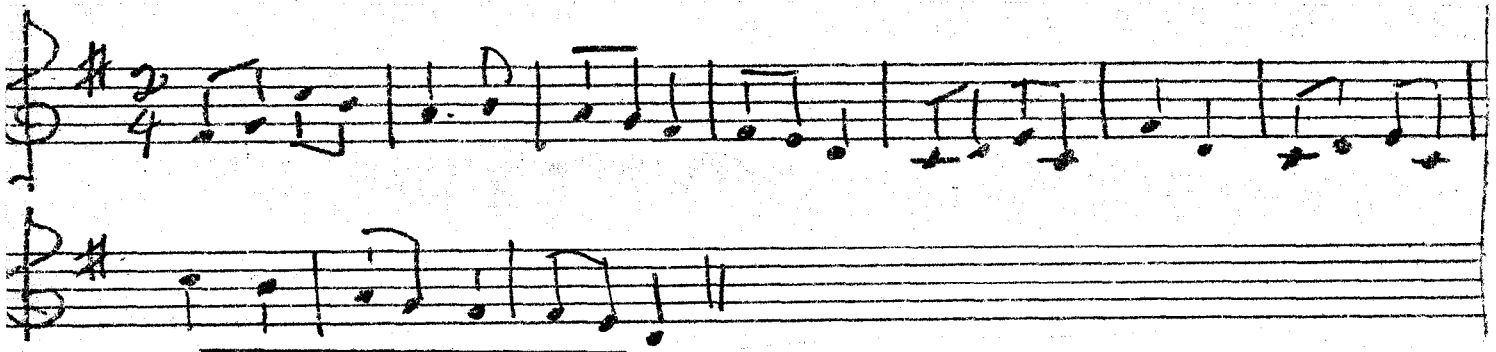


A rather lively dance in duple meter is the skočna, which needs only a brief description, since it is not frequently encountered in Dvořák's music: "It is a lively dance with intermixed four- and three-bar phrases."¹⁷ Nos. 5 and 7 of Dvořák's Slavonic Dances, Op. 46, specifically illustrate his use of this dance.

Scale and Mode

Of the ancient modes which are used in Czechoslovakian folk songs, the lydian mode appears most frequently. Furthermore, the mixolydian mode occurs in the tuning of the fujara, a shepherd's pipe. The fujara has "undoubtedly given rise to the shepherd's songs . . . with their mixolydian melody and shepherd . . . subjects" (Example 5).¹⁸

Example 5. Mixolydian mode



¹⁷ Ibid.

¹⁸ Shimmerling, Folk Dance Music of Slavic Nations, p. 41.

Along with songs in the lydian and mixolydian modes, songs "in the dorian mode are also to be found in almost all areas of Slovakia."¹⁹ Folk songs from further west in Czechoslovakia also contain their share of the three modes, the lydian appearing most often. Of Slovakian origin, the song "Ej priľe celi," in the dorian mode, reflects the smoothly flowing style of a recitative (Example 6).

Example 6. "Ej priľe celi"

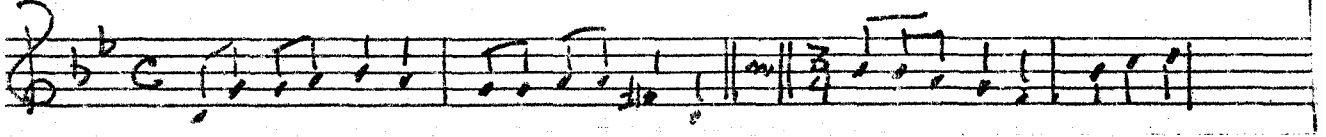


In Czechoslovakian folk music, the tendency to shift modal qualities within the same piece may also be observed, resulting in a potential increase of expressive range due to the greater number of intervallic relationships thereby made available (Example 7).

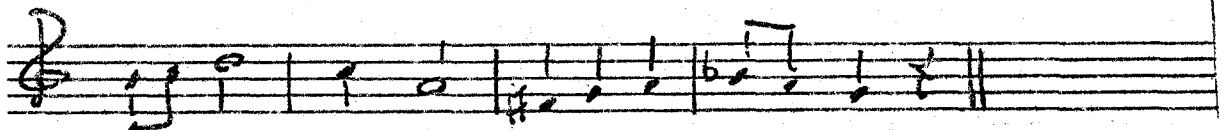
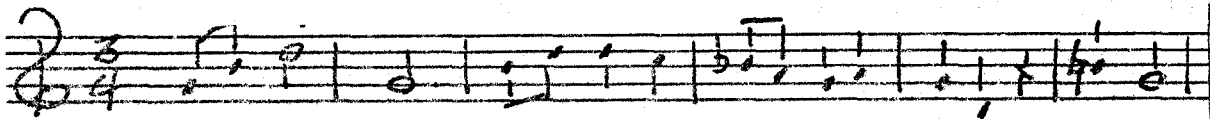
¹⁹ Ibid.

Example 7. Czech songs employing change of mode

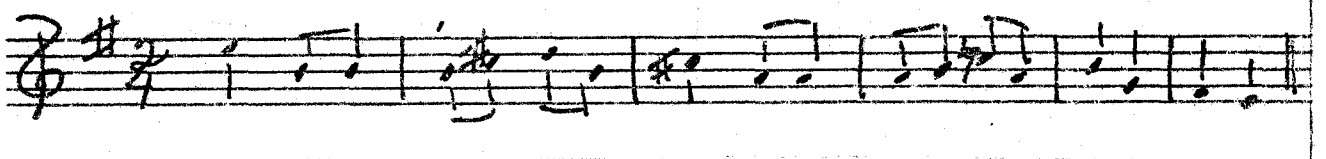
a. "Meta sem hotubka"



b. "Pod synečkem zticha kone Kráče"



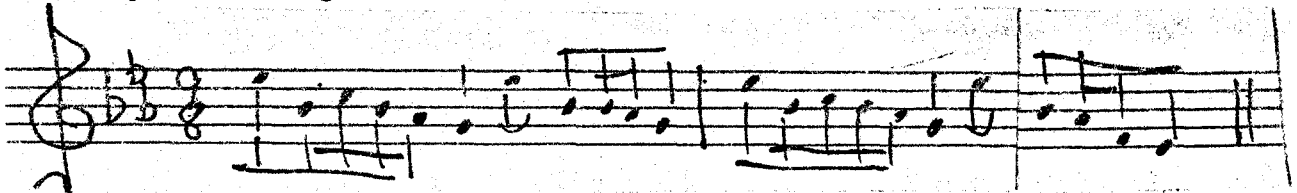
c. "Anička mylnárova"



Melodic Traits

The repetition of both melodic and rhythmic patterns of short duration (two- or four-measure periods) can be seen in most Czechoslovakian folk songs (Example 8).

Example 8. Rejdovak



Expansion of a phrase is often accomplished through repetition of short melodic motives, resulting in phrases of asymmetrical length. Example 9 illustrates not only this element of repetition, but also the use of the major mode.

Example 9. Czech songs employing repetition of short figures

a. "Když jsem plela len"

Handwritten musical notation for the song "Když jsem plela len". It consists of three staves. The first staff shows a melodic line with a 7/4 time signature and a key signature of one sharp (F#). The second staff continues the melody, with a handwritten annotation "(extension)" and an arrow pointing to the right, indicating a continuation of the melodic figure. The third staff shows a bass line with a similar key signature and time signature.

b. "Vyletěla holubička"

Handwritten musical notation for the song "Vyletěla holubička". It consists of two staves. The first staff shows a melodic line with a 4/4 time signature and a key signature of two sharps (F# and C#). The second staff continues the melody, with a handwritten annotation "(extension)" and an arrow pointing to the right, indicating a continuation of the melodic figure.

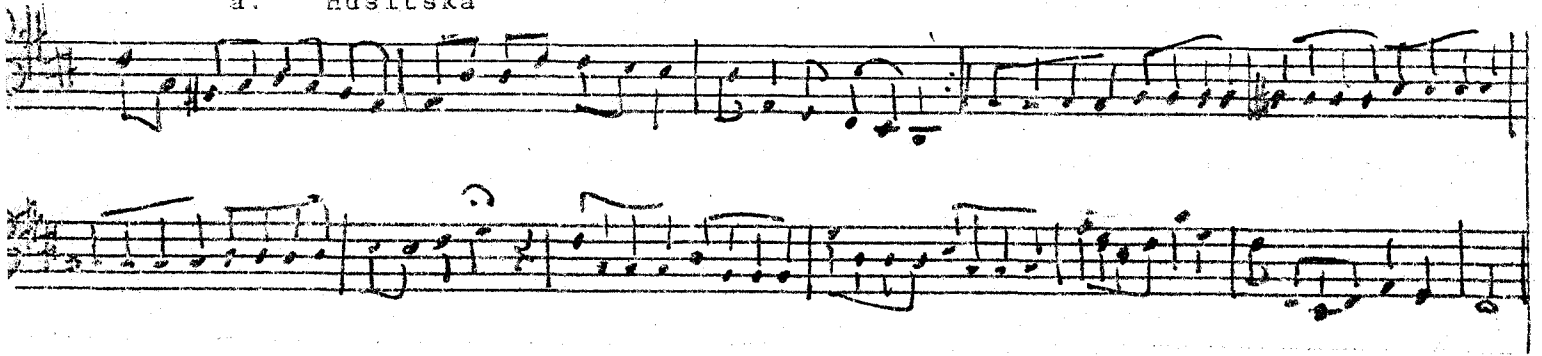
In the examples cited so far, phrase lengths have varied to some degree. However, a greater degree of variety in phrase lengths is also often seen. Phrase structures, as illustrated by one example from Bohemia, can occur in any even or uneven combination, as illustrated in Example 10.

A special variety of recurrence that frequently characterized the treatment of Czechoslovakian musical phrases is the repetition of an initial phrase or motive a step or more higher (Example 11). This includes repetitions in the dominant or relative minor as well. As important as the

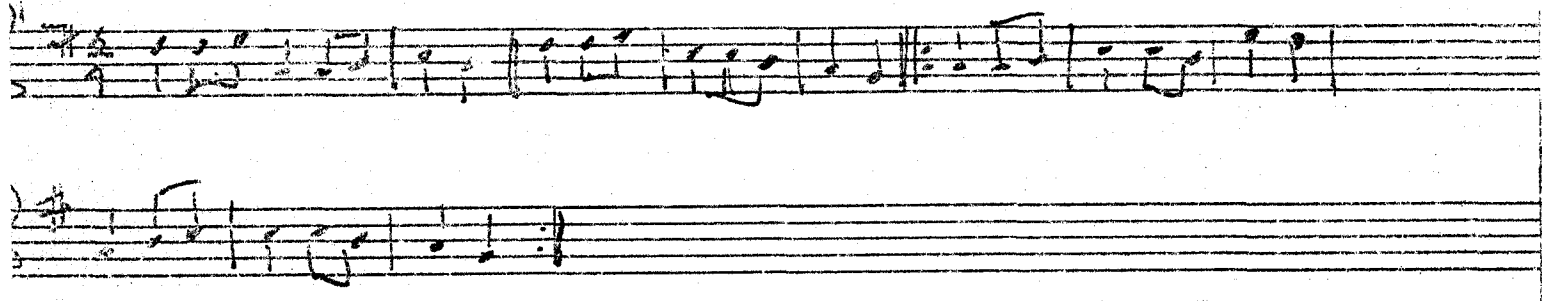
element of repetition alone is, musical phrases gain even greater impact when cast in contrasting keys (Example 12).

Example 10. Uneven phrase structures in Czech minor

a. "Husitska"

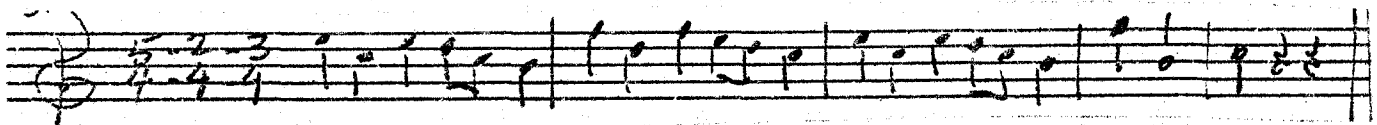


b. "Pysna jesy kora"

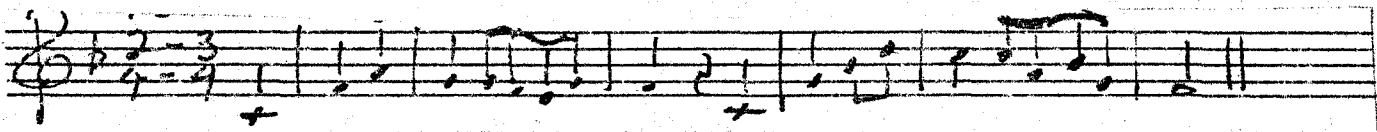


Example 11.

a. "Padavec"



b. "Kozel"



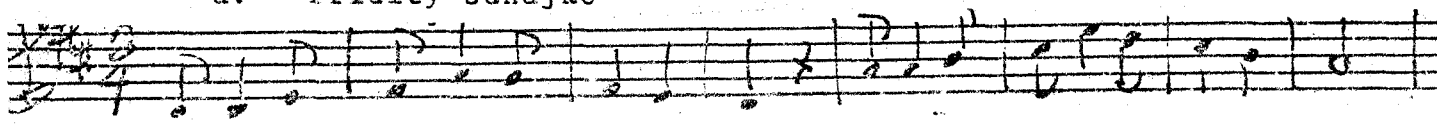
Intervals

In Czechoslovakian folk music some intervals occur with greater frequency than others, particularly the fourth

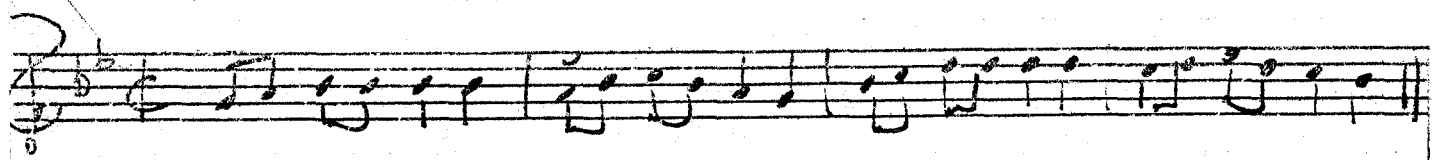
and fifth. For instance, the bagpipe (dudy), which is an instrument associated with western regions of the area, usually creates a harmonic support with open fifths. It is also a member of the typical rustic band, which has remained the same even up to the present day. Besides the bagpipes, the typical instrumentation of this band consists of clarinet and violins. In Example 13 the bagpipe can be seen supplying the drone on the tonic and fifth.

Example 12.

a. "Pridity Šuhajko"



b. "Nad Tatrou sa blýská"

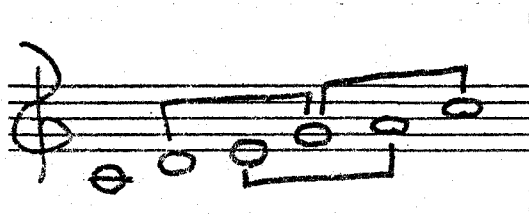


Example 13. "Hrally dudy," transcription for voice and piano

A three-staff musical score for voice and piano. The top staff is labeled "Voice" and the middle staff is labeled "Piano". Both are in treble clef, 2/4 time signature, with a key signature of one sharp (F#). The bottom staff is labeled "[bagpipes]" and is in bass clef, 2/4 time signature, with a key signature of one sharp (F#). The bagpipe part consists of a series of eighth and quarter notes, starting on G3 and ending on G3.

A large part of the song repertory of eastern Czechoslovakia includes the frequent use of the interval of a fourth, usually as the basis for the melodic framework; this is also frequently found in Dvorak's music. Its popularity is probably due to the pentatonic scale, which appeared early in the music of the Slovaks of eastern Czechoslovakia. The prototype of all scales, it can include three or four perfect fourths (Example 14).²⁰ Some specimens of

Example 14. Pentatonic scale illustrating the perfect fourth



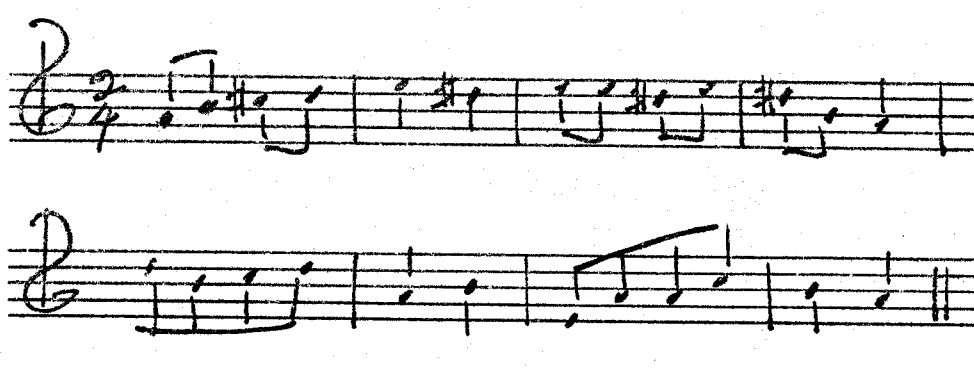
Czechoslovakian folk songs display a very clear use of both the perfect fourth and fifth in their construction (Example 15).

Example 15. "Fraji recko"

²⁰Hasse, "Folk Music: Slovak," pp. 356-57.

In addition to the perfect fourth the Lydian (raised) fourth, as seen in Example 16, is often included in songs containing parallel modal change.

Example 16. "Umrem umrem, ňbudzem žic"



Intervals of the fourth can also be found in a disjunct tetrachordal progression (D-G, A-D being the most characteristic) in some eastern examples of Czechoslovakian folk song (Example 17).

Example 17. "Ušni žemi"

Even the music of the Roman Church has left its imprint on the intervallic content of Czechoslovakian folk music.

Its influence dates back at least to the tenth century and is very likely traceable to the pentatonicism of the chant, as well as to the use of the previously discussed modes.²¹

The presence of chant in folk melodies rarely consists of exact imitation but rather of a "recasting of impulses" derived from it:

. . . it is obvious that there is some close relationship between these songs and the music of the Church, whose chant exercised not only a direct influence upon folk melody but gave a fresh impetus to the people's creative urge and was gradually changed and adapted to accord with the spirit of the people. . . .²²

The influence of the Roman Church can also be seen in the free style of Example 18,²³ which is unusual because of its use of two-part singing.

Example 18. "Hrabaj diefcã"

The image shows three staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with a prominent dotted quarter note. The second and third staves continue the melody with similar rhythmic patterns and include some rests. The notation is simple and appears to be a folk melody.

²¹Hassè, "Folk Music: Slovak," pp. 356-57.

²²Ibid., p. 358.

²³Ibid., p. 357.

Aspects of Dvořák's Style

Presence of Folk Elements

There are two basic aspects of Dvořák's style, one which may be considered to be of nationalist or folk origin, and one that reflects a personal use of formal musical training. His ability to effectively unite the wealth of Czechoslovakian folk material with a broad tradition of formal musical components assured his significant impact on the musical world.

This fusion of traditional music with elements of national character appeared as early as 1875 with the inclusion of a contrasting mood in the slow movements of the symphonies in F major and e minor.²⁴ These two movements, with their contrasts created by changes in texture and tempos, were later designated by Dvořák as dumkas. From this point onward, Dvořák's tendency to use national dances and folk songs increased.

Another important example of this combined use of traditional and national components is his Symphonic Variations. They contain the Lydian (raised) fourth, which is often seen throughout their melodic and harmonic construction. For instance, the second measure of both the opening theme (Example 19-a) and the twelfth variation (Example 19-b) display this alteration in the melody.

²⁴Merton Aborn, "The Influence on American Musical Culture of Dvořák's Sojourn in America" (Ph.D. dissertation, University of Michigan, 1965), pp. 35-37.

Example 19. Dvořák. Symphonic Variations

a. Opening theme, mm. 1-9

Lento e molto tranquillo $\text{♩} = 60$

I. Violini *pp*

II. *pp*

Viola *pp*

Violoncelli *pp*

Contrabassi *pp*

b. Twelfth variation, mm. 1-6

Poco andante $\text{♩} = 80$

Solo

I. Viol. *mf molto espressivo*

II. *pp*

Vla. *pp*

Vlc. *pp pizz.*

Cb. *pp pizz.*

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

Equally effective use of the raised fourth appears (circled) as it opens the Romance of Dvořák's Czech Suite, Op. 39 (Example 20.) Other national characteristics present at the beginning of this Romance are the use of the perfect fourth and the theme's beginning on the first beat (rather than on an anacrusis).

Example 20. Dvořák. "Romance" from Czech Suite, mm. 1-3

Andante con moto $\text{♩} = 52$

p

Flauti I. II.

Oboi I. II.

Corno inglese *)

Fagotti I. II.

Corni I. II. F

Andante con moto $\text{♩} = 52$

tenuto

sempre pp

tenuto

sempre pp

tenuto

sempre pp

I.

Violini

II.

Viole

I.

Violoncelli

II.

Contrabassi

pp

pp

Dvořák is known for the use of typical melodic shapes influenced by both his formal training and his national background. One shape, often cited, is made up of an ascending fourth followed by a gradually descending line.²⁵ This shape also appears at the beginning of the Romance (see Example 20), and in Example 21. The latter is an arrangement of a popular Czechoslovakian folk tune.

²⁵ John Clapham, Antonin Dvořák, Musician and Craftsman (New York: St. Martin's Press, 1966), pp. 44-48.

Example 21. "Hajej muj andilku," mm. 1-13

1. Hush-a - bye, ba - by mine,
2. Hush-a - bye, ba - by mine,

peace-ful - ly rest; Moth-er is rock-ing thee in thy soft nest. Hush-a - bye,
dim grows the light; Close your eyes, go to sleep, dar-ling, good-night. Hush-a - bye,

The musical score consists of four systems. The first system shows a vocal line with two versions of the melody and a piano accompaniment. The second system continues the piano accompaniment with dynamic markings *p* and *pp*. The third system shows the vocal line with lyrics. The fourth system shows the piano accompaniment. There are asterisks and the word 'Ped' (pedal) under the piano accompaniment in the first and second systems.

In the Finale of the Czech Suite one sees a furiant based on the same general shape (Example 22). This melodic shape, with its changing meter, is seen extended from measures 186 to 190.

Dvorak, like Schubert, possessed a flair for motivic development. In contrast to Schubert, he avoided excessive length, and aimed primarily for a balance of

Example 22. Dvorak. Finale, from Czech Suite, mm. 183-90

52

185 190

I. Viol. *p* [*fp*] *cresc.* *f*

II. Viol. *p* [*fp*] *cresc.* *f*

Vie. *p* [*fp*] *cresc.* *f*

Vlc. *p* [*fp*] *cresc.* *f*

Cb. *p* *cresc.* *f*

melodic and rhythmic interest. His melodies, as in the folk melodies of Czechoslovakia, are seen to vary in length from four to fifteen bars. As they came to him he wrote them down at once, refining them at a later stage. Even merer signatures were reworked and bar-lines removed. Hence the great difference between the initial and final versions.²⁶

A prominent and already discussed feature of Czechoslovakian folk music is the repetition of melodic motives at the beginning of a phrase. This melodic as well as rhythmic repetition also appears in Dvorak's introduction to the "Inflamatus" from his Stabat Mater. Again the ascending

²⁶ Ibid., pp. 30-31.

fourth with its gradual descent is seen in the string parts,
(Example 23-a).

Example 23. Dvořák. "Inflamatus" from Stabat Mater, mm. 1-5.

a.

Andante maestoso ♩ = 54

I. Violini
II. Violini
Viola
Violoncelli
Contrabassi

f *marc.* *dim.* *p*

f *marc.* *dim.* *p*

f *marc.* *dim.* *p*

Example 23. Dvorak. "Overture," to The Peasant Is a Rogue,
mm. 1-5.

b.

Another effective illustration of repeated melodic motives is contained in his Overture to The Peasant Is a Rogue, Op. 37 (Example 23-b). Marked *Andante Maestoso* and backed by full orchestra, these repetitions reflect the similar melodic repetitions seen in Example 12.

The furiant, with its changing meter, is evident in many of Dvořák's works. In his Symphonic Variations, created during the same period as the Moravian Duets, one sees the furiant as a basis for the entire twenty-first variation (Example 24).

Example 24. Dvořák. Symphonic Variations, Variation twenty-one, mm. 564-70.

The musical score for Example 24 shows five staves. The top two staves are for Flute I and Flute II. The third staff is for Oboe II, which plays a melodic line starting at measure 565, marked *mp*. The fourth staff is for Clarinet I and II in B-flat. The fifth staff is for Bassoon I and II, which has a *p* dynamic marking at measure 570. The score is in 3/4 time and features a melodic motif in the Oboe II part.

Another area containing folk influence is that of modulation. A significant type is the so-called "Moravian Modulation," which involves a change from minor to major a tone lower (for example, from f minor to E major).²⁷ This

²⁷ Ibid., pp. 39-40.

modulation is seen in several of Dvorak's Moravian Duets, Op. 32, for soprano and alto (Example 25). Coming from Dvorak's period of transition to a more nationalistic style, and based on Moravian folk songs, these duets also offer evidence of his desire to delve into such national traits as uneven phrase lengths, repeated motives, and harmonic support with open fifths.

Example 25. Dvorak. Moravian Duets, Op. 32, "Chudoba,"
mm. 5-8

6

p/cresc.

Ach, co je to
Ach, was ist das
Hark! the night-in-

poco string

za sla - vi - ček, co tak pěk - ně, pěk - ně zpi - va?
für ein Vög - lein, singt so lieb - lich, singt so lieb - lich?
gale doth war - ble; e ver doth it sing a sweet hymn. *poco string*

cresc.

An additional feature often connected with Dvorak is his change of phrase or chord progression from major to the parallel minor, or the reverse. This, as well as the

previously mentioned repetition of phrases at different levels, also appears in Czechoslovakian folk Music (Examples 7, 8, 9). These parallel modal changes are likely to appear most often at cadential or transitional passages.²⁸

Presence of Personal Elements

A number of personal melodic and harmonic features reflect Dvořák's more formal background, and they combine with the folk elements to form his style. It was Dvořák's ability to successfully unite these formal features with the wealth of Czechoslovakian folk elements that enabled him to reflect the spirit of nationalism in his compositions.

One effective personal feature occurring with some regularity in his scores is the use of more than one dynamic at a time. It is to be found, for instance in his Symphonic Variations. In measure 672 of variation twenty-six, contrasting dynamic markings are seen to occur on the first beat (Example 26). Moreover, Dvořák may have purposely included the counterpoint, also appearing in this passage, to set the stage for the impressive four-voiced fugal Finale occurring soon afterward.

²⁸ Abraham and others, Antonin Dvořák, His Achievement, pp. 208-09.

symphony based . . . on a trio melody [and] the transformation in the New World Symphony, the metamorphosis of the motto-theme of death in the Requiem. . . .²⁹

From 1875 on, Dvořák's works are generally considered to be harmonically innovative. The Symphonic Variations are in this category, and, to some extent reflect the harmonic innovations of later works. One specific variation, the ninth, contains the ". . . juxtaposition of the common chords of C major, D major, and f minor. . . ." ³⁰

Among other harmonic innovations connected with Dvořák's writing is the alternation of two or more unresolved dominant sevenths, sometimes descending by a minor third.³¹ This lack of resolution was often favored by Dvořák as a method of creating a temporary ambiguity in harmonic progression. In the Poco Adagio from the Symphony in B Flat, a descent of unresolved dominant sevenths by minor third is seen in the lowest string parts, which contain the roots of each chord (Example 28).

One of the more outstanding examples of Dvořák's gifted harmonic approach lies in the opening and closing progressions from the Largo of his Ninth Symphony (Example 29-a and b). The opening series of progressions (a) begins in the key of E, avoiding the tonic of D flat until the last

²⁹ Ibid.

³⁰ Ibid., pp. 105-06.

³¹ Clapham, Antonin Dvořák, Musician and Craftsman, pp. 40-41.

Example 28. Dvořák. *Symphony in B Flat, Poco Adagio*,
mm. 59-65

The musical score is presented in three systems, each containing five staves for Violins I, Violins II, Viola, Violoncello, and Contrabass. The key signature is B-flat major, and the time signature is 4/4. The score includes various dynamics and performance instructions:

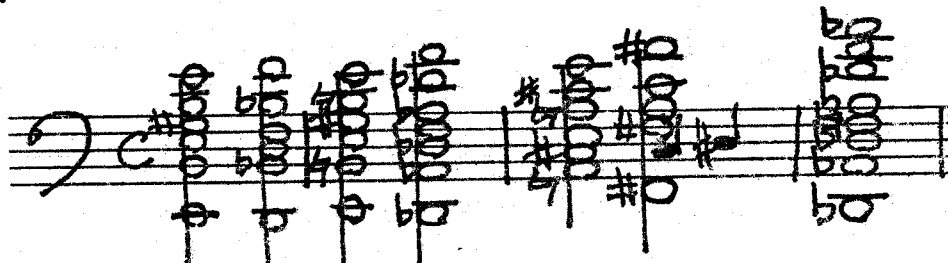
- Violins I and II:** Play *ppp* throughout. In the first system, they play a melodic line with a slur and a fermata over the first measure.
- Viola:** Plays a melodic line with a slur and a fermata over the first measure. In the second system, it plays a melodic line with a slur and a fermata over the first measure.
- Violoncello:** Plays a melodic line with a slur and a fermata over the first measure. In the second system, it plays a melodic line with a slur and a fermata over the first measure. In the third system, it plays a melodic line with a slur and a fermata over the first measure.
- Contrabass:** Plays a melodic line with a slur and a fermata over the first measure. In the second system, it plays a melodic line with a slur and a fermata over the first measure. In the third system, it plays a melodic line with a slur and a fermata over the first measure.

Performance instructions include *arco* (arco) and *pizz.* (pizzicato). Dynamics include *ppp* (pianissimo), *mp* (mezzo-piano), and *ppp sempre* (pianissimo sempre).

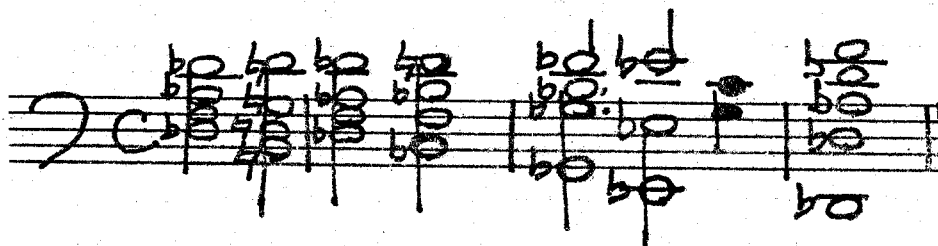
chord. On the other hand, the closing series of progressions (b) remains entirely in the key of D flat. Yet the internal movement of the chords in both series is identical until the last two chords. Such creative handling of harmonic schemes is one indication of Dvořák's ability to move at will among any series of keys.³²

Example 29. Dvořák. Symphony No. 9 in e minor

a.



b.



The technique of canonic writing is ever present in Dvořák's works, and is sometimes combined with passages in stretto (first movement of the F Minor Piano Trio). It

³²Victor Hely-Hutchinson, "Dvořák the Craftsman," Music and Letters 22 (October, 1941); 303-12.

is also found at transitional or dramatic points within a piece.³³ As Example 30-a demonstrates, Dvořák possessed a firm command of imitative writing, and was able to produce contrapuntal textures in this style that are musically interesting.

Example 30. Dvořák. Legends, mm. 80-86.

a.

The musical score for Example 30-a, measures 80-86, is arranged in a system with the following parts and markings:

- Fl.:** Measures 80-86. Dynamics: *p*, *dimin.*, *pp*.
- Ob. I. II.:** Measures 80-86. Dynamics: *p*, *dimin.*, *pp*.
- Fag. I. II.:** Measures 80-86. Dynamics: *p*, *dimin.*, *pp*.
- I. Viol.:** Measures 80-86. Dynamics: *pp*.
- II. Viol.:** Measures 80-86. Dynamics: *pp*.
- Vle.:** Measures 80-86. Dynamics: *p*, *dimin.*, *pp*.
- Vlc.:** Measures 80-86. Dynamics: *pizz.*, *dimin.*, *pp*.
- Cb.:** Measures 80-86. Dynamics: *pp*.

Performance instructions include *ritard. poco a poco* between measures 80 and 85.

³³ Abraham and others, Antonin Dvořák, His Achievement, p. 229.

Example 30 (b). Dvořák. Symphony in B Flat, Poco Adagio,
Fughetta, mm. 72-77

The image displays a musical score for the Fughetta section of Dvořák's Symphony in B-flat major, measures 72-77. The score is arranged in two systems. The first system includes staves for Violins I and II, Violas, Violoncellos, and Contrabass. The second system includes staves for Flutes I and II, Oboes I and II, Violins I and II, Viola, Violoncello, and Contrabass. The key signature is B-flat major (two flats). The tempo is marked 'Poco Adagio'. The score features various dynamics, including *pp* (pianissimo), *ff* (fortissimo), and *con molta forza* (with much force). A rehearsal mark '73' is present in the Violin II staff. The music is characterized by rhythmic patterns and melodic lines typical of Dvořák's style.

Dvořák also excelled in other types of imitative writing. The "Poco Adagio" from his Symphony in B Flat, for instance, contains a fughetto which illustrates his ability to create a clear and musically attractive contrapuntal texture (Example 30-b). Much of Dvořák's scoring also contains abrupt dynamic changes similar to the one in this passage (measure 73), often expressed with extreme diminuendos or crescendos over a short period of time (usually one to three bars).

In the important area of modulation (not of the nationalistic type) Dvořák exhibited a preference for keys a minor third higher. This took the various forms of major to major, major to minor, minor to minor, and minor to major. As noted by Clapham in Dvořák, Musician and Craftsman, three chords often complete such modulations (for example, from D to F with a C major chord between).

Modulation by third is also often used for sequential repetitions, as it is at the beginning of the dramatic cantata The Spectre's Bride. The almost continual shifting of key which characterizes Dvořák's writing seems to be rooted in Czechoslovakian folk music, which also changes key frequently.³⁴ In a comment related to "Der Schmerz," from a set of four pieces in Op. 38, one of Dvořák's

³⁴ Daniel Gregory Mason, "The Music of Dvořák," The Musician, 15 (February 1910): 89, 136.

contemporaries describes modulation as highly characteristic of his style:

. . . the passage being six times in a new key, after what we now thoroughly understand as Dvořák's manner. But when this section recurs as a Coda, our composer, by a simple change in the bass, gives it new character. . . .³⁵

Dvořák is often equated with Schubert in his ability to weaken the average listener's awareness of a tonal center. He accomplished this through the free use of suspensions and appoggiaturas, enharmonic, prepared and unprepared modulations, and a generally ambiguous approach to the feeling of key. Thus he shares with other nineteenth-century composers part of the responsibility for the eventual breakdown of tonality.

³⁵ Joseph Bennett, "The Music of Anton Dvořák," The Musical Times 22 (April 1881): 169.

CHAPTER III

A SURVEY OF DVOŘÁK'S FOUR PIANO TRIOS

Only the last four of six piano trios written by Dvořák have survived; the first two are presumed to have been destroyed by the composer himself. Each of the four will be discussed below in their order of publication. All discussion is based on the composer's manuscript, used for the Critical Edition published by Artia in Prague.

Piano Trio in B Flat Major, Op. 21

The score for this work was finished on May 14, 1875, and its first performance took place on February 17, 1877. At the writing of this trio, Dvořák had not fully developed his mature notational style; evidence offered by the manuscript version suggests a lack of exactness in such details as phrase-marks, slurs, ties, dotted notes, accents, and dynamic markings.

Before actual publication by Schlesinger (Berlin) in 1880, Dvořák made several revisions, including a new part for the middle of the Scherzo movement and several cuts in the Finale. The trio is in four movements, which follow the general sonata plan: sonata allegro, ABA, scherzo, and sonata allegro. Important thematic material from each movement is presented in the outline which follows. The work is 30 minutes long.

Outline of Movements

First movement (Sonata Allegro), B flat, 229 mm.

Principal theme, B flat, mm, 1-8:

Allegro molto $\text{♩} = 112$

VIOLINO

VIOLONCELLO

PIANO

pp

p dolce

The musical score is arranged in three systems. The first system shows the Violino and Violoncello parts. The Violino part starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The Violoncello part starts with a half note G2, followed by quarter notes A2, Bb2, and C3. The second system shows the Piano part. The right hand starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The left hand starts with a half note G2, followed by quarter notes A2, Bb2, and C3. The third system shows the continuation of the Piano part. The right hand starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The left hand starts with a half note G2, followed by quarter notes A2, Bb2, and C3.

Diminution of principal theme, mm. 19-24:

Musical score for the diminution of the principal theme, measures 19-24. The score is written for piano and features a treble and bass clef. The key signature is B-flat major. The tempo is marked 'mm.' (moderato). The score includes dynamic markings such as *f*, *ff*, and *p*. The music is characterized by a melodic line in the treble clef and a supporting bass line in the bass clef. The score is divided into two systems, with measures 19-24 spanning across them. The first system starts at measure 19 and ends at measure 24. The second system starts at measure 25 and ends at measure 30. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and slurs. The dynamics range from *f* (forte) to *ff* (fortissimo) and *p* (piano).

Transitional theme, B flat, mm. 29-33:

Musical score for the transitional theme in B-flat, measures 29-33. The score is written for piano and features a treble and bass clef. The key signature is B-flat major. The tempo is marked 'mm.' (moderato). The score includes dynamic markings such as *pp* (pianissimo). The music is characterized by a melodic line in the treble clef and a supporting bass line in the bass clef. The score is divided into two systems, with measures 29-33 spanning across them. The first system starts at measure 29 and ends at measure 33. The second system starts at measure 34 and ends at measure 38. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and slurs. The dynamics range from *pp* (pianissimo).

Subordinate theme in F, mm. 73-76.

Musical score for the subordinate theme in F, measures 73-76. The score is written for piano and features a treble and bass clef. The key signature is F major. The tempo is marked 'mm.' (moderato). The score includes dynamic markings such as *pp* (pianissimo). The music is characterized by a melodic line in the treble clef and a supporting bass line in the bass clef. The score is divided into two systems, with measures 73-76 spanning across them. The first system starts at measure 73 and ends at measure 76. The second system starts at measure 77 and ends at measure 80. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and slurs. The dynamics range from *pp* (pianissimo).

An extended development takes place, with elaborate processes of modulation employed.

Transition to the recapitulation at m. 300:

The musical score is presented in two systems. The first system consists of four staves: two for the vocal line (soprano and alto) and two for the piano accompaniment (treble and bass clefs). The vocal line begins with a trill (tr) and a forte (f2) dynamic. The piano accompaniment features a complex texture with sixteenth-note passages and a crescendo (cresc.) leading to a fortissimo (ff) dynamic. The second system continues the music, with a measure number of 300 indicated above the staff. It features a grand staff with piano accompaniment and a vocal line. The piano accompaniment includes a sixteenth-note passage marked with a six (6) and a fortissimo (ff) dynamic. The vocal line also features a sixteenth-note passage. The score concludes with a coda marked 'x P'.

The movement is brought to a close with a coda consisting largely of material from the subordinate theme.

Second Movement (ABA), g, 369 mm:

Opening theme (A), g, 6 bars, mm. 1-6:

Adagio molto e mesto $\text{♩} = 92$

Adagio molto e mesto $\text{♩} = 92$

pp *fz*

pp *cresc.*

Second theme (B), A, mm. 36-39:

p *p* *p*

The second theme also goes into four-voiced canonic writing in g. The opening theme returns in f sharp, and the movement closes in G.

Third movement (Scherzo: ABA), E flat, 229 mm.

Opening theme (A), 8 bars, mm. 1-7:

Allegretto scherzando ♩ = 100

Allegretto scherzando ♩ = 100

Theme for Trio (B), 8 bars, B, mm. 79-86:

TRIO

A transition takes place to theme A with canonic writing,
mm. 211-26.

Tempo I. 215

Tempo I.

(pp) *pp*

(sempre pp)

Fourth movement (Sonata Allegro) B flat, 369 mm.

Principal theme, 4 bars, g, mm. 1-4:

Allegro vivace $\text{♩} = 114$

p *p*

Allegro vivace $\text{♩} = 118$

p

Second theme, 4 bars, B flat, mm. 25-28:

f *f*

ff

Subordinate theme, 4 bars, d, mm. 55-58:

A brief development, with the use of the subordinate theme, occurs between mm. 115 and 120.

A recapitulation takes place with the subordinate theme occurring in g. A modulation then leads to B flat, and ends with the principal theme in the tonic key.

Discussion of the Work

The key of B flat for the first movement soon shifts to the relative minor in m. 9, and to E flat at m. 13. Such changes by intervals of the third are an early indication of Dvořák's use of this relationship for purposes of key change. In this instance the modes are major-minor-major, a nationalist trait (see Example 7). Modulation upward by third can also be observed in mm. 31 (B flat), 47 (d), and 49 (F).

Reflecting a more innovative side of Dvořák's personal style in handling modulation are the frequent instances of key ambiguity. One such instance is contained in his approach to the remote key of e minor for the development (from B flat to e). He also applies the tested keyboard devices of broken octaves and chords, which fan in opposite directions prior to the double bar (Example 31). The chords in question, F7, A flat7, D7, A flat7, and B7, which occur sequentially and without resolution, confirm the use of unresolved seventh chords (see Chapter II) in producing a temporary ambiguity of key; hence the apparent ease of transition to e minor.

Progressing from e minor, an elaborate series of false modulations takes place in the development section itself. The composer's heavy reliance on this process is demonstrated by a sample listing of a series of

implied keys. Each change involves the principal theme:

e - a - B flat - D flat - to enharmonic parallel
 minor c sharp - E - A flat - C flat - enharmonically
 to B - B7 - C - D flat 7th - d half diminished 7th -
 c - g - C, etc.

Example 31. Dvořák. Piano Trio in B flat, first movement,
 mm. 149-57

Key change resulting from a change of modal quality (major to parallel minor) is another prominent and folk-related feature of Dvořák's style. It recalls the same process observed in the folk songs cited for Example 7B. This type of modal change takes place, for instance, at

m. 338 of Example 32. This passage leads to D flat, enharmonically on to e sharp through B7, and on to E, reflecting Dvořák's emphasis on this process at transitional points within a piece. Another parallel modal change can be found at a transitional point leading to the Coda (mm. 408-15).

Example 32. Dvořák. Piano Trio in B flat, first movement, mm. 335-51.

The musical score consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature is B-flat major. The time signature is 3/4. The score is marked with dynamics such as *pp* and *dim.*. Measure numbers 335, 340, and 345 are indicated. A large 'F' is placed above the staff at measure 345, indicating a key signature change to F major.

Example 32 continued

Also encountered very often in Dvořák's scores is the use of enharmonic key change, as seen in Example 33 (B to C flat). In mm. 370-72 of this example, the tonality wavers between F7 and A flat7 in preparation for entry of the third theme (in B flat).

Example 33. Dvořák. Piano Trio in B flat, first movement, mm. 360-73.

A passage of expressive interest may be seen in mm. 82-85 (cello), which illustrates Dvořák's tendency toward dynamic accents and syncopation. In the same example, separate dynamic indications for the piano part reflect the care taken as he aimed for the qualities of balance and color (Example 34).

Example 34. Dvořák. Piano Trio in B flat, first movement, mm. 82-85

The musical score consists of four staves. The top two staves are for the Violin I and Violin II parts, and the bottom two are for the Piano. The key signature is B-flat major (two flats). The time signature is 3/4. The score shows measures 82 through 85. The piano part (bottom two staves) features a prominent rhythmic pattern of eighth notes with accents. Dynamic markings include *pp* at the start of measure 82, *fz* in measure 83, *cresc. fz* in measure 84, and *dim.* in measure 85. The violin parts (top two staves) have *fz* markings in measures 82 and 83, and *fz cresc.* in measure 84. The word *legato* is written above the piano part in measure 84.

Repetition of short melodic phrases in this movement (three times at the opening) is typical of most Czechoslovakian folk music (see Example 8). This type of melodic and rhythmic repetition is also heard in mm. 373-83 of the piano part (Example 35).

Example 35. Dvořák. Piano Trio in B flat, first movement,
mm. 373-83

The musical score for Example 35, Dvořák's Piano Trio in B-flat major, first movement, measures 373-83, is presented in two systems. The first system (measures 373-83) shows a piano part with a melodic line in the right hand and a bass line in the left hand. Dynamics include *dim.*, *p*, *pp*, and *(dim.)*. The second system (measures 380-83) begins with a 'G' chord at measure 380. Dynamics include *pp* and *fp*.

One of the more obvious features of the theme of the second movement is its variable length. An even more important feature is the repetition of a motive at the end of the original statement (Example 36). Another is the wide variation in dynamics found near the end of the phrase, already cited as one of Dvořák's approaches to dynamic change. The change in phrase-length and repetition of a motive assist in creating the flexibility and variety for which Dvořák is so widely known.

Example 37. Dvořák. Piano Trio in B flat, second movement,
mm. 103-12

The musical score consists of two systems of four staves each. The first system (measures 103-105) shows a complex rhythmic texture with many sixteenth and thirty-second notes. The second system (measures 110-112) includes a triplet in measure 111 marked 'pesante'. Dynamic markings include *ff*, *f*, and *pp*. The key signature is B-flat major, and the time signature is 3/4.

One of Dvořák's frequent instances of unprepared foreign modulation is in mm. 34 through 36. An enharmonic reading of the first chord in m. 35 (c sharp minor), which is an altered version of the I of C sharp, can also be perceived as setting the stage for the dominant (E7 of A) which follows (see Example 38).

Example 38. Dvořák. Piano Trio in B flat, second movement,
mm. 31-35

With a theme constructed of two-bar motives forming a four-bar structure, the third movement strongly resembles a stylized polka. Alternating patterns of eighth and sixteenth notes provide the rhythmic framework against harmonic emphasis of the perfect fifth (Example 39). The three measures at the end of this passage again illustrate a wide contrast in dynamics.

Example 39. Dvořák. Piano Trio in B flat, second movement,
mm. 37-51

Like the Scherzo, the fourth movement opens in the relative minor of the tonic key. The composer's inclination to manipulate key feeling is indicated in the progression of iv - i in g minor, possibly intended to impart a feeling of dramatic expectation to the opening (Example 41), and to delay the establishment of B flat.

Example 41. Dvořák. Piano Trio in B flat, fourth movement, mm. 1-6

Another method of key manipulation employed by Dvořák is heard in the allusion contained in the section quoted in Example 42. In this, he creates the impression of preparing the entrance of some far-off key (from a, m. 59), only to end unexpectedly where he began (m. 67). Also notable is the interesting color produced by the note G sharp against the a minor chord.

Of the three themes in this movement, the third is sometimes doubled in length (Example 42).

Example 42. Dvořák. Piano Trio in B flat, fourth movement,
mm. 59-71

Dvořák customarily varies his phrase structures in this way, reflecting the same type of changing length found in Czechoslovakian folk music (Example 10).

An unusual touch applied by Dvořák for dramatic contrast is found in the development section at m. 153 where the first theme of the second movement suddenly reappears (Example 43). The placement of instruments through widely separated registers allows the cello to sing this theme above the lower rhythmic pedal of the violin. At the

same time, the piano presents a flowing tonal veil (ppp) at the extremes of the keyboard, all of which illustrates Dvořák's continual use of creative instrumentation.

Example 43. Dvořák. Piano Trio in B flat, fourth movement, mm. 150-68

The musical score consists of three systems of staves. The first system (measures 150-154) shows the Violin I and II parts with melodic lines and the Piano part with a flowing accompaniment. The second system (measures 155-160) continues the melodic development in the violins and the accompaniment. The third system (measures 161-168) features a more complex texture with rapid sixteenth-note passages in the violin parts and dense chordal textures in the piano. Performance markings include 'espressivo' and 'ppp sempre legato'.

Although simple in concept, the next passage (Example 44) illustrates further use of creative instrumentation, which amounts to nothing more than octave treatment for both piano and strings. The purpose of this scoring might have been to approximate an orchestral effect while in canon at the unison.

Example 44. Dvořák. Piano Trio in B flat, fourth movement, mm. 43-48

The image shows a musical score for Example 44, Dvořák's Piano Trio in B flat, fourth movement, measures 43-48. The score is written for piano and strings, showing a canon at the unison with octave treatment. The score is arranged in four staves, with the top two staves for the piano and the bottom two for the strings. The music is in B-flat major and 3/4 time. The score shows a canon at the unison with octave treatment, where the piano and strings play the same melody in canon, with the piano part an octave higher than the string part. The score is marked with '43' and '48' at the beginning and end of the passage respectively. The notation includes various rhythmic values, accidentals, and dynamic markings.

Observations

Brought to completion in the same year (1875) as Dvořák's Moravian Duets (which signal his change toward national expression), this trio also contains features reflecting nationalism. Modal duality is strong in the first movement, and is present in the others. Uneven phrase-lengths, emphasis on the perfect fifth, repetition of melodic and rhythmic motives, and repetition of a motive at the end of an uneven phrase also indicate this change. The

polka as a rhythmic basis for the scherzando third movement is a specific example of this interest by the composer. These national attributes are, in general, smoothly incorporated with Dvořák's more personal style, based in part on his formal training.

This trio also contains an ample display of the composer's personal style. Unprepared modulation, foreign modulation, and modulation by third occur with some regularity. These can be combined with the use of enharmonic key-change, unresolved dominant sevenths, and a strong ambiguity of key at several points, to form an indication of the composer's preference for key-manipulation. Although not as prominent as in the next three trios, canonic writing is also beginning to enter as a dominant feature of Dvořák's style.

Piano Trio in G Minor, Op. 26

The second of the published works for this instrumental combination was written between the fourth and twentieth of January 1876, and premiered on January 29, 1879, at a concert of the composer's works in the town of Turnev, with the composer at the piano. The manuscript is in the possession of Dvořák's descendants, and contains forty-three pages of twenty-stave manuscript paper, bound in leather. The end of the Finale contains his recorded date of completion (January 20, 1876). An original edition, issued

by Bote and G. Bock of Berlin, was prepared under the supervision of the composer.

Signs of an increasing awareness of the piano's musical resources are present in this work. A distinctive feature is the economy of thematic material Dvořák chose to employ. The second movement is remarkable in that it is based entirely on a two-measure melodic motive, and expanded through repetition of melodic fragments. Also, like the second movement of Op. 21, it is free in harmonic treatment.

The way Dvořák evolves the formal organization of this work is a sign of the ease with which he composed. He provided it with a strong sense of structural design while achieving greater expressive depth. This expressive content is seen at the beginning of the outline of movements, where the opening two chords and restless thematic line of the first movement provide an idea of the drama to follow. The work is approximately twenty-six and one-half minutes in length.

Outline of Movements

First Movement (Sonata Allegro), g, 347 mm.

Principal theme, g, mm. 1-4:

Allegro moderato ♩ = 112

VIOLINO

VIOLONCELLO

PIANO

f *p* *cresc.* *f*

Second theme, g, mm. 18-20:

dolce

fz *fz*

3 3

Subordinate theme, B flat, mm. 61-64:

Poco più mosso (♩ = 128)

The development is extended, and includes all three themes, with considerable key-exploration. The use of principal and subordinate themes at once is illustrated in mm. 106-08.

105

Second Movement (ABA), E flat, 92 mm.

Opening theme, E flat, in 4 bars, consisting of a repeated melodic fragment, mm. 1-4:

Musical score for the opening theme (measures 1-4). The tempo is marked *Largo* with a quarter note equal to 80. The score is in E-flat major and 2/4 time. It features a piano (*p*) and piano-piano (*pp*) texture. The upper voice part includes dynamic markings *p*, *pp*, and *f*. The lower voice part includes dynamic markings *p*, *pp*, and *f*. The music consists of a repeated melodic fragment in the upper voice and a supporting bass line in the lower voice.

Secondary theme (B), made up of the fragmentation of the opening theme, and continuously expanded, mm. 40-43:

Musical score for the secondary theme (B) (measures 40-43). The tempo is marked *Largo*. The score is in E-flat major and 2/4 time. It features a piano (*p*) and piano-piano (*pp*) texture. The upper voice part includes dynamic markings *p*, *cresc.*, and *f*. The lower voice part includes dynamic markings *p*, *cresc.*, and *f*. The music consists of a fragmented melodic line in the upper voice and a supporting bass line in the lower voice.

Third Movement (Scherzo, ABA), g, 303 mm.

Opening theme (A), g, 10 bars, mm. 1-10:

Musical score for the opening theme (A) of the Third Movement (Scherzo, ABA) in G major, measures 1-10. The score is in 3/4 time and Presto tempo (♩ = 116). It features a piano (p) and pizzicato (pizz.) texture. The first system shows the violin and cello parts, and the second system shows the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked Presto with a quarter note equal to 116 beats per minute. The score is divided into two systems. The first system contains measures 1-5, and the second system contains measures 6-10. The piano part in the second system consists of dense chords.

Theme for Trio (B), G, 9 bars, mm. 210-20:

Musical score for the Theme for Trio (B) of the Third Movement (Scherzo, ABA) in G major, measures 210-20. The score is in 3/4 time and Poco meno mosso tempo (♩ = 100). It features a piano (p) and piano-piano (pp) texture. The first system shows the violin and cello parts, and the second system shows the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked Poco meno mosso with a quarter note equal to 100 beats per minute. The score is divided into two systems. The first system contains measures 210-215, and the second system contains measures 216-220. The piano part in the second system features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Fourth Movement (Rondo-Sonata), g, 353 mm.

Principal theme (A), E flat and g, mm. 1-8:

Allegro non tanto $\text{♩} = 100$

Allegro non tanto $\text{♩} = 100$

Second theme (B), g, mm. 16-21:

15 pizz. arco 20

p

The principal theme (A) returns in G, mm. 73-78:

Poco più mosso

Poco più mosso

The development section (C) consists of fragments of the B theme with extensive modulation and chromaticism. Mm. 120-27.

Non legato

pizz.

pp

cresc.

Mm. 144-50:

Poco string.

f

f

Theme A returns in E flat, theme B returns in g, and theme A concludes the movement in G.

Discussion of the Work

A strong connection between the first movement of Opus 26 and the second movement of Opus 21 lies in the resemblance between their thematic materials. Although rhythmically different, they are close in intervallic relationship at their beginnings (Example 45 a and b).

Example 45. Dvořák. Piano Trio in G Minor, first movement

a. Allegro moderato, mm. 16-21

The musical score for Example 45, Dvořák's Piano Trio in G Minor, first movement, measures 16-21, is presented in two systems. The first system (measures 16-21) features a piano introduction with a *dolce* marking and a first ending bracket. The second system (measures 22-27) features a piano introduction with a *fz* marking and a first ending bracket. The score is arranged in two systems, each with piano and bass staves for each of the three instruments. The music is in G minor (three flats) and 3/4 time. The first system shows a piano introduction with a *dolce* marking and a first ending bracket. The second system shows a piano introduction with a *fz* marking and a first ending bracket. The third system shows a piano introduction with a *w* marking and a first ending bracket. The fourth system shows a piano introduction with a *w* marking and a first ending bracket.

b. Adagio, mm. 1-5

Adagio molto e mesto $\text{♩} = 92$

Adagio molto e mesto $\text{♩} = 92$

pp *fz*

Dvořák often resorted to condensation or expansion of thematic material, a process evident in the second movement of Opus 21. It is also applied as the theme for the first movement of Opus 26 (Example 46) attempts to make its way, only to be suddenly cut off by two sharp chords. The original length of this theme was five bars.

Example 46. Dvořák. Piano Trio in G Minor, first movement, mm. 29-32

dim. *f* [A] CA]

dim. *f* [A] A]

fz *fz* *dim.* *f* [A] A]

Ped. *f* * Ped. *

Dvořák is known for the effective use of counter-melodies (m. 154 in Example 47). The theme taken by the cello is the principal theme, presented against the second theme in the piano part. Also of interest because of the national character it exhibits is the clear series of descending perfect fifths and fourths as melodic intervals in the piano treble. Accompanied by a contrast of dynamics, this theme suddenly reverts to the minor mode in its re-statement, providing yet another occurrence of modal dualism.

Example 47. Dvořák. Piano Trio in G Minor, first movement, mm. 151-58

Poco meno mosso,

fz *p* *mf* *pp*

154 *155* *158*

quasi Tempo I.

quasi Tempo I.

Poco meno mosso,

This movement is revealing of the extent to which Dvořák had improved his skill in utilizing the piano's resources; there is more effective use of tremolo as well as left-hand chordal passages in the manner of Chopin, the running passagework is also more skillfully designed, strongly rhythmic parallel chords for both hands tend to impel the motion generally forward, and repeated notes and thirds for both hands occur more frequently. Finally, Dvořák was not above assigning the formerly pianistic texture exclusively to the strings while the piano part consisted only of simple chords (Example 48).

Example 48. Dvořák. Piano Trio in G Minor, first movement, mm. 226-30

The image displays a musical score for Example 48, consisting of two systems of staves. The first system includes a piano part (top two staves) and a string part (bottom two staves). The piano part features a right-hand melody with a tremolo effect and a left-hand accompaniment of parallel chords. The string part consists of simple chords. The tempo is marked 'Quasi Tempo I.' and the dynamics include 'p dolce' and '[fz]'. The score is numbered 226-30.

A far-reaching series of modulations in the development, leading to e and enharmonically to G flat (Example 49) works its way back to the recapitulation with an augmented version of the theme taken by the violin (Example 50). In

Example 49, the rhythmic parallel seventh chords for the left hand in m. 202, the repeated octaves, and the measured tremolos which follow are evidence of Dvořák's growing awareness of the piano's dramatic powers. An additional feature is Dvořák's treatment of strings for harmonic and rhythmic support beginning with m. 205.

Example 49. Dvořák. Piano Trio in G Minor, first movement,
mm. 201-09

Example 50. Dvořák. Piano Trio in G Minor, first movement,
mm. 217-25

Poco meno mosso

pp molto espress.

pizz.

pp Poco meno mosso

pp

220

224 *poco rit.*

225

arco

poco rit.

f

[V]

The single theme that dominates the second movement includes the device of modal change combined with a full section of imitative writing (Example 51). Although the harmonic scheme at m. 14 does not directly produce the modal change to e flat (this mode would be sensed if combined with the tonic), it may be assumed the Dvořák has avoided this change with a substitution of C flat and G flat⁷.

Example 51. Dvořák. Piano Trio in G Minor, second movement,
mm. 11-16

Another more prominent feature connected with this theme is its constantly changing length (six bars or more). As illustrated in Example 52, its chromatic design allows chromatic freedom in the piano score, formed in part by the appoggiatura figures in the treble against the pedal bass.

One of the first visible details in the Scherzo movement is the repetition of its opening theme (minor

to major) exactly as melodic fragments sometimes recur in Czechoslovakian examples of folk music (see Example 12b). The uneven length of the theme is yet another sign of folk influence. On the whole, such an even or uneven combination of measures is just as common to Dvořák.

Example 52. Dvořák. Piano Trio in G Minor, second movement, mm. 17-20

In Example 53, the short theme at "marcatissimo" is almost predictably combined with canon-like writing between strings and piano, and, as if to sharply emphasize its rhythmic vitality, the piano and string forces play only in octaves.

The meter change from 3/4 to 2/4 in mm. 128 through 136 (Example 54) is yet another way Dvořák has varied the theme while reflecting possible folk influence; this recalls the pattern of the "Rejdovak-rejdovacka," which uses the same material in contrasting sections of 3/4 and 2/4. Moreover,

the harmonic simplicity of this movement is further emphasized in the drone bass at m. 137.

Example 53. Dvořák. Piano Trio in G Minor, third movement, mm. 10-35

The musical score is presented in two systems, each with four staves. The first system covers measures 10 to 20. The top two staves (violin and viola) begin with a *ppp* dynamic and an *arco* marking. The bottom two staves (piano and bass) start with a *pp* dynamic. The piano part features a drone bass in the lower register. The second system covers measures 23 to 35. The top two staves are marked *f marcato*. The bottom two staves are marked *f* and include a section labeled *STRAV.* (staccato).

In the trio section, the parallel modal change to major and the thin texture reflect one of Dvořák's most frequent uses of contrast. Because of its simple harmonic design, this is not only a textural, but also a harmonic contrast to the other more chromatic movements (Example 55).

Example 54. Dvorak. Piano Trio in G Minor, third movement,
mm. 128-45

Moderato 130 136

arco [ritard.]

p *pp*

Moderato ritard.

pp *pp*

137 Presto. Tempo I. 140 145

p *cresc.* *mf* *mf*

Presto. Tempo I. *cresc.* *mf*

The effectiveness of the virtuoso Finale is partly due to Dvořák's ability to create powerful rhythms, an ability already associated with several previous examples. In this instance, he manages to capture the spirit of the polka shown in Example 56.

Taking the greatest advantage of the piano to highlight this dance-like feeling of the polka, Dvorak shows freedom in brilliant passagework made up of parallel thirds and sixths (Example 57). These are combined with

string passages in contrary motion to reinforce the almost Brahmsian piano part.

Example 55. Dvořák. Piano Trio in G Minor, third movement, mm. 210-29

33

TRIO

Poco meno mosso $\text{♩} = 100$

210 215 220

Poco meno mosso $\text{♩} = 100$

225

pp p pizz.

pp

fio.

In contrast to the harmonic simplicity of the scherzo, the C section (development) of this Sonata-rondo Finale consists of an extended passage of nonfunctional harmony to heighten the suspense before its return to Section A. The details of this passage are a microcosm

of Dvořák's creative invention, including a pedal bass against steadily rising rhythmic motives, canonic writing (beginning with m. 204) in a transitional situation, clear texture, repeated parallel and broken octaves, chromaticism, avoidance of tonal center, short rhythmic motives, and a wide variety of dynamics (Example 58).

Example 56. Dvořák. Piano Trio in G Minor, fourth movement

a. mm. 1-6

Allegro non tanto ♩ = 100

b. mm. 15-21

pizz. arco

Example 57. Dvořák. Piano Trio in G Minor, fourth movement,
mm. 36-46

Example 57. Dvořák. Piano Trio in G Minor, fourth movement,
mm. 36-46

Example 58. Dvořák. Piano Trio in G Minor, fourth movement,
mm. 190-220

Example 58. Dvořák. Piano Trio in G Minor, fourth movement,
mm. 190-220

Example 58 continued

The musical score is divided into three systems, each with a treble and bass staff.
System 1 (Measures 200-205):
- Measure 200: *poco a poco ritard.*
- Measure 201: *dim.*
- Measure 202: *cresc.*
- Measure 203: *in tempo*
- Measure 204: *cresc.*
- Measure 205: *cresc.*
System 2 (Measures 210-215):
- Measure 210: *pp*
- Measure 211: *pp*
- Measure 212: *pp*
- Measure 213: *pp*
- Measure 214: *pp*
- Measure 215: *pp*
System 3 (Measures 215-220):
- Measure 215: *pp*
- Measure 216: *poco string.*
- Measure 217: *arco*
- Measure 218: *cresc.*
- Measure 219: *cresc.*
- Measure 220: *ff*
The score includes various musical notations such as slurs, accents, and dynamic markings.

Observations

This is a more formally and pianistically effective piano trio than its predecessor. In only a year since his decision to capitalize on the features of Czechoslovakian national traits, Dvořák's rapidly developing sense of style and color has given rise to a more effective deployment of pianistic figures--such as the Chopin-like chord work, the Brahmsian tendency toward sonorities of doubled thirds, sixths, and octaves, which are all strategically placed in effective registers, and reversal of instrumental roles.

Rhythmic vitality has been enhanced with syncopation and note and chord repetition. Even the principal theme (made up of descending fifths and fourths) of the first movement becomes a repeated rhythmic motive, adding impetus and excitement to the general texture. The repetition of parallel chords in transitional areas is also more pronounced.

A more subtle merger of national, personal, and formal traits has taken place. For instance, the indefinite quality imparted by the continual spinning out of the theme for the slow movement goes well with the generally uneven phrase-lengths found in the first and third movements. Modal dualism is often present and actually combined with the formal technique of canon. Chromaticism and simple intervals are contrasted effectively with the use of nonfunctional harmony placed in close proximity to the drone and pedal bass. Finally, vivid portrayals of the polka and "Rejdovak-rejdovacka"

(3/4-2/4) have taken place, and the repetition of short thematic material with octaves in canon symbolizes Dvořák's bid to create an effective union of national with formal elements.

Piano Trio in F Minor, Op. 65

The first version of the third published piano trio was completed in Prague between February 4 and March 31, 1883. It marks a stage of composition for Dvořák that is often described as containing much of his most outstanding work (e.g., the D Minor Symphony). There is in these compositions a sense of tragedy and gloom, reflecting a personal distress related to the death of his father and mother, and problems concerning the publication of his works.

A first version underwent massive revision before its first performance on October 27, 1883, to the extent that the final result comes close to being an entirely new work. The beauty of this finished product is an example of Dvořák's refining process at its best. He reversed the order of the two middle movements, made many cuts, altered instrumentation, and completely revised various passages. At its first performance at a concert given in his honor, the composer himself performed the piano part. In November of the same year (1883) N. Simrock published both the present work and a version for piano duet.

In the illustrations which follow in the outline of movements, it can be seen that the composer preferred the use of a greater number of subdivisions of thematic material. The length of performance is thirty-nine and one-half minutes.

Outline of Movements

First Movement (Sonata Allegro), f, 343 mm.

Principal theme (a), f, mm. 1-4:

Allegro ma non troppo

The musical score for the first movement, principal theme (a), measures 1-4, is presented in two systems. The first system consists of two staves (treble and bass clef) with a piano (*pp*) dynamic and a crescendo (*cresc.*) leading to a piano (*p*) dynamic. The second system consists of a grand staff (treble and bass clef) with a piano (*p*) dynamic and a crescendo (*cresc.*). The tempo is marked "Allegro ma non troppo".

Part b of principal theme, f, mm. 10-11:

The musical score for part b of the principal theme, measures 10-11, is presented in two systems. The first system consists of two staves (treble and bass clef) with a fortissimo (*ff*) dynamic. The second system consists of a grand staff (treble and bass clef) with a fortissimo (*ff*) dynamic. The tempo is marked "Allegro ma non troppo".

Subordinate theme (a), D flat, mm. 56-60:

55 rit. **Din tempo**

rit. *p* **in tempo** *pp espress.*

60 *f* *p*

Part b of subordinate theme, D flat, mm. 66-69:

pp *p*

p *dim.* *pp*

Red. *

The development uses all parts of the principal theme, which is more extended than usual. Only mm. 115-23 are shown here:

The musical score is presented in three systems, each with a piano part (treble and bass clefs) and a violin part (treble clef).
- **System 1 (measures 115-119):** The piano part features a complex texture with many sixteenth notes. The violin part has a melodic line with slurs. Dynamic markings include *pp* and *ppp*. A *Red.* marking with an asterisk is present at the end of the system.
- **System 2 (measures 120-123):** The piano part continues with dense sixteenth-note patterns. The violin part has a more active melodic line. Dynamic markings include *pp* and *p*. Multiple *Red.* markings with asterisks are used throughout the system.
- **System 3 (measures 124-127):** The piano part continues with similar rhythmic patterns. The violin part features a melodic line with a *sempre cresc.* marking. Multiple *Red.* markings with asterisks are used throughout the system.

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Second Movement (Scherzo, ABA), c sharp, 194 mm.

Opening theme, c sharp, mm. 3-10:

mp *sempre staccato*

Allegretto grazioso

mp *ben marcato*

10 15

Trio theme, D flat, mm. 113-16:

F **Meno mosso**

p molto espress. *f* *dim.*

115 116

Meno mosso

pp dim. *pp* *con sed.*

Third Movement (ABA), A flat, 108 mm.

Opening theme (a), A flat, mm. 1-5:

Poco adagio

5

p *espressivo* *p* *f* *mp* *pp*

pp *fz* *mf* *p* *pp*

Part b of opening theme, A flat, mm. 12-13:

p *pp* *pp*

Second theme (a), g sharp, mm. 39-40:

C

40

ff marcato *ff marcato*

ff *fz* *fz* *fz* *fz* *fz* *fz*

* Red. * Red. *

Part b of second theme, B, mm. 48-49:

pp dolce espress. pp

pp

50

p mf

Section A of the movement returns with part b of the opening theme, C flat, mm. 64-65:

mf dim. pp

mf dim. [pp]

65

Fourth Movement (Rondo-Sonata: ABACABA), f, 528 mm.

Principal theme (a), f, mm. 1-11:

Allegro con brio

ff *p* *fz* *5*

Allegro con brio

ff *p* *fz*

secco *ped.* *ped.* *ped.* *

p *cresc.* *f* *f* *dim.* *10*

p *cresc.* *f* *f* *dim.*

Subordinate theme (B), c sharp, mm. 109-15:

tranquillo

p dolce *pp* *110* *115*

tranquillo

pp

The principal theme (A) returns in *f*, mm. 155-60:

Musical score for measures 155-160. The score is in 3/4 time with a key signature of two flats. It features a piano introduction with dynamics ranging from piano (*p*) to fortissimo (*ff*). The principal theme (A) returns in forte (*f*) at measure 155. The piano accompaniment consists of chords and arpeggiated figures.

The development contains the first two bars of the principal theme, forming the C section of this rondo-sonata, mm. 181-271: MM. 193-206 are shown here:

Musical score for measures 193-206. The score is in 3/4 time with a key signature of two flats. It features a piano introduction with dynamics ranging from piano (*p*) to fortissimo (*ff*). The principal theme (A) returns in forte (*f*) at measure 193. The piano accompaniment consists of chords and arpeggiated figures. A section marked "H" begins at measure 205.

The subordinate theme is included in the C section. There is a return to the principal theme (A) in *f*, which takes place at m. 325. A rhythmic derivative of the subordinate theme in *F* occurs at m. 392, to begin a long Coda.

Finale statement of the principal theme (A) at m. 520:

Discussion of the Work

This trio is considered by Šourek to be on the same "symphonic level of expression" as some of Dvořák's best orchestral works. As the first movement opens, a sense of dramatic tension is forecast with a sweeping statement of the theme by the strings, pianissimo (Example 59). In a style reminiscent of Brahms, the opening theme is then paraphrased in dramatic dotted rhythms, with a typical use of parallel thirds, sixths, and chordal inversions. One of Dvořák's effective uses of instrumentation can be seen in m. 7, where the piano continues the rhythmic line begun by the strings.

Example 59. Dvořák. Piano Trio in F Minor, first movement,
mm. 1-8.

Allegro ma non troppo

VIOLINO

VIOLONCELLO

PIANO

Allegro ma non troppo

pp *pp* *cresc.* *pp* *cresc.* *p* *cresc.*

ff *fz* *fz* *fz* *fz*

The importance of rhythm in Dvořák's ability to control mood can be seen in his smooth approach to the passage beginning with m. 53 (Example 60). It contrasts sharply with the agitation marking the previous, the opening, statement. The second theme (taken by the cello) in this example is an intervallic pattern often associated with the composer, but also found in Czechoslovakian folk music. It is characterized by an upward leap of a fourth or more, and followed by a gradual descent.

Example 60. Dvořák. Piano Trio in F Minor, first movement,
mm. 53-62.

The musical score consists of two systems of four staves each. The first system covers measures 53 to 62. The piano part (top two staves) features a melodic line in the right hand and a bass line in the left hand. The string part (bottom two staves) provides harmonic support with chords and moving lines. The score includes dynamic markings such as *rit.*, *p*, *pp*, and *pp espress.*, and tempo markings *Din tempo* and *in tempo*. Measure numbers 55 and 60 are indicated above the staves.

Dvořák's steadily increasing control of the piano's resources is evident in his treatment of the passage beginning with letter G, taken from the development (Example 61). The dotted rhythm of the first theme has, at this stage, reverted to sixteen-note patterns (m. 127, piano; m. 129, strings), which are taken over by the piano and scattered about to complete the texture. Above, fragments of another part of the first theme are woven into a canon-like interplay,

intensifying the drama of the entire passage. This display of thematic transformation illustrates Dvořák's expert handling of contrapuntal textures.

Example 61. Dvořák. Piano Trio in F Minor, first movement, mm. 127-33.

The musical score consists of four staves. The top two staves are for the piano, and the bottom two are for the cello and double bass. The key signature is F minor (three flats) and the time signature is 3/4. The score begins with a 'G' marking above the first staff. The piano part starts with a forte (*f*) dynamic. The cello and double bass parts feature a rhythmic pattern of eighth notes, with a 'cresc.' (crescendo) marking appearing in the middle of the section. The score is marked with '130' above the piano part. The word 'Red.' is written at the bottom left of the page.

The frequency of imitation in this work is epitomized in the passage that prefaces the recapitulation (Example 62). As a transitional device and based on the second theme, imitative fragments undergo diminution at m. 171 while climbing into the high registers.

The second movement and the first are thematically similar. Both are structured on intervals of the fourth and fifth, and have the compass of an octave (dominant to dominant), thus hinting at a planned relationship (see Example 63a and b).

While there may be a thematic relationship between the first two movements, the contrasts in key tend to achieve just the opposite; this is indicated by the remoteness of c sharp (Scherzo) to the basic key of f. More effective contrast in key results from several uses of the Moravian modulation (from minor to major a tone below; see Chapter II) at the end of the main theme (Example 64, mm. 7-10).

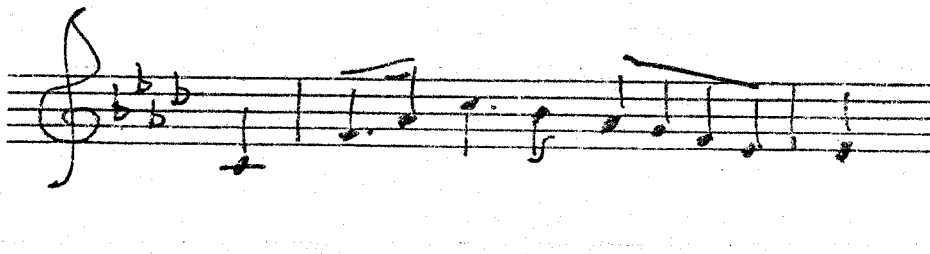
Toward the middle section of this movement, canonic writing can be seen in the string parts (Example 65) while the piano continues with a trill unusually placed in the low register. Additional color is provided by a tremolo (low bass in the piano) against the lowest statement of the theme in the movement (m. 97). The beauty of this conception lies in the clarity and wide spacing of relatively thin lines.

Example 62. Dvořák. Piano Trio in F Minor, first movement,
mm. 167-77.

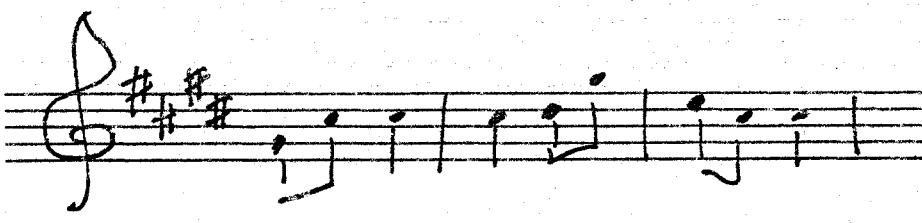
The musical score is presented in three systems, each containing four staves. The first system (measures 167-170) features a complex texture with rapid sixteenth-note passages in the piano and cello/bass parts, and more melodic lines in the violins. The second system (measures 171-174) continues this texture, with a notable sfz marking in the piano part at measure 174. The third system (measures 175-177) begins with a 'poco ritard.' marking, followed by a first ending bracket labeled 'I' that returns to the 'in tempo' marking. The piano part in this system features a prominent sfz marking. The score concludes with a final cadence in the piano and cello/bass parts.

Example 63. Dvořák. Piano Trio in F Minor, second movement

a. Mm. 1-2



b. Mm. 1-2



Example 64. Dvořák. Piano Trio in F Minor, second movement,
mm. 1-15

Allegretto grazioso.

sempre staccato

Example 65. Dvořák. Piano Trio in F Minor, second movement,
mm. 94-104

The musical score consists of three systems of staves. The first system (measures 94-100) shows a treble clef staff with a melodic line, a bass clef staff with a supporting line, and a grand staff with a piano accompaniment. The second system (measures 101-104) begins with a key signature change to E-flat major, indicated by a large 'E' above the treble clef. The piano accompaniment includes triplets and tremolos. Dynamics include *pp*, *p*, and *mp trem.*

In the only instance encountered thus far, the theme for the third movement begins in the major mode (A flat) and ends in its parallel minor (Example 66). This clear parallel change of mode reflects one of the prominent Czechoslovakian folk traits described in connection with Example 7.

Example 66. Dvořák. Piano Trio in F Minor, third movement,
mm. 1-5.

The musical score for Example 66 consists of two systems. The first system shows the violin part, and the second system shows the piano part. Both are in F minor and 3/4 time. The tempo is 'Poco adagio'. The violin part begins with a dynamic of *p* and *espressivo*, followed by *p*, *f*, *mp*, and *pp*. The piano part begins with *pp*, followed by *fz*, *mf*, *p*, and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Typical of Dvořák's style in these chamber works (see movements I and II), the dramatic B section of this movement contains a wealth of canonic writing in the string parts. This counterpoint can be seen at letter C against the tremolo chords of the piano part (Example 67).

The fourth movement is based on the popular furiant. In addition to its clear national flavor, this movement's rhythmic momentum is reinforced by the usual stock of parallel octaves, chords, thirds, and sixths in the piano part (Example 68a and b). Measure 46 contains the furiant rhythm, which forms the basis for the entire movement. The effect of the furiant with the parallel intervals doubled at the octave is one of brilliance and syncopation, especially as it appears in Examples 68 and 69.

Example 67. Dvořák. Piano Trio in F Minor, third movement,
mm. 37-40

Example 67. Dvořák. Piano Trio in F Minor, third movement,
mm. 37-40

Example 68. Dvořák. Piano Trio in F Minor, fourth movement

a. Mm. 28-32

Example 68. Dvořák. Piano Trio in F Minor, fourth movement
a. Mm. 28-32

b. Mm. 40-50

Musical score for measures 40-50. The score is in F minor and consists of four staves. The first two staves are for the Violin I and Violin II parts, and the last two are for the Piano. Measure numbers 40, 45, and 50 are indicated. Dynamics include *p*, *ff*, *pp*, *fz*, *f*, and *ff*. A *cresc.* marking is present in measures 49 and 50. A section marker 'B' is located above measure 50.

Example 69. Dvořák. Piano Trio in F Minor, fourth movement, mm. 73-78

Musical score for measures 73-78. The score is in F minor and consists of four staves. The first two staves are for the Violin I and Violin II parts, and the last two are for the Piano. Measure numbers 75 and 78 are indicated. Dynamics include *ff*, *fz*, and *f*.

Earlier in this discussion, Dvořák's preference for unresolved chords was briefly reviewed in connection with the harmonic features of his style (see Example 28). Such chords also occur briefly in this movement, and as in the Adagio from the B flat symphony, they serve as transitional material (Example 70). This passage, along with the following one (not shown), forms the section leading to B in the sonata-rondo scheme of this movement.

Example 70. Dvořák. Piano Trio in F Minor, fourth movement,
mm. 85-98

The musical score consists of two systems of staves. The first system covers measures 85 to 90, and the second system covers measures 95 to 98. The score is written for piano and includes dynamic markings such as *mp*, *dim.*, and *p*. The piano part features a long, sweeping melodic line with a slur. The bass line includes several dissonant chords marked with asterisks and the word "Red.".

Several important elements related to Dvořák's style are present in Example 71, and combine to produce a smooth transition to the double bar (c sharp). These are the repetition of short motives (extended for nine bars) on the furiant rhythm, nonfunctional harmony, and an unconventionally used Italian sixth (m. 105). Beginning with the "tranquillo," a lovely waltz figure is introduced, contrasting widely with the rhythmic vitality of section A (Example 64).

Example 71. Dvořák. Piano Trio in F Minor, fourth movement, mm. 99-111

The musical score is divided into two systems. The first system (measures 99-104) features a piano (p) and piano-piano (pp) texture with 'dimin.' markings. The second system (measures 105-111) begins with a 'D' section marked 'tranquillo' and 'p dolce', featuring a waltz-like figure. The score includes various dynamics (ppp, pp, p), articulation (accents), and ornaments (trills).

One of the most extended pedals to be encountered in the four piano trios is found in this movement. It is combined with roving arpeggiated figures against the spontaneous rhythm of the furiant (Example 72). Striking an ideal balance, Dvořák has transformed the furiant into a delicate figuration while the piano, in broad strokes, provides a spacious orchestral effect.

One of Dvořák's most outstanding traits in orchestrating for ensembles was his sensitivity to color in various instrumental registers. Whether dealing with a texture like the one just described or with the massive one of Example 73, he never failed to convey his command of the instrumental forces at work. The presence of heavy rhythmic and chordal action does not deny him access to a clear, imitative texture. Furthermore, his imitative passages are not merely exercises in counterpoint, but rather vital forces of color and expression.

Example 72. Dvořák. Piano Trio in F Minor, fourth movement,
mm. 375-91

The musical score for Example 72 consists of two systems. The first system shows the beginning of the passage at measure 375, with a piano part starting with a *pp* dynamic and a violin part. The second system continues the passage, featuring a large arpeggiated figure in the piano part and a melodic line in the violin part, both marked with *cresc.* dynamics. The score is in F minor and 3/4 time.

Example 72 continued

Musical score for Example 72 continued, showing measures 380-385 and 390-395. The score is written for piano and includes dynamic markings such as *f*, *dim.*, *pp*, *p*, *cresc.*, and *f*.

The score is divided into two systems. The first system covers measures 380 to 385. The second system covers measures 390 to 395. The piano part features complex textures with many beamed sixteenth notes and dynamic changes. The upper staves show melodic lines with various articulations and dynamics.

Example 73. Dvořák. Piano Trio in F Minor, fourth movement,
mm. 227-32

Musical score for Example 73, showing measures 227-32. The score is written for piano and includes dynamic markings such as *ff* and *secco*.

The score is written for piano and includes dynamic markings such as *ff* and *secco*. The piano part features complex textures with many beamed sixteenth notes and dynamic changes. The upper staves show melodic lines with various articulations and dynamics.

With this trio, Dvořák seems to have reached a peak in his powers of virtuosity and intense expression. It is a work that tends to epitomize his quality as a composer and his ability to grasp the finest ingredients of this expressive medium. More than any of the trios preceding or following, this one represents the composer's greatest effort toward an ideal balance between form and content. It is classified as one of his most dramatic works, but should also stand as one of the most dramatic and expressive works in all chamber literature.

As in the G Minor Trio, the intervallic association between the original string theme and the later driving figures of the accompaniment is apparent. Extensive counterpoint is seen throughout the score, sometimes as fragments of themes are used to intensify the drama of a given passage. Placed in the bass at one point, or introduced with short motives, the syncopated aspect of the furiant has become the foundation for the fourth movement.

Dvořák's use of contrasts is notable. Whether using parallel thirds, sixths, and chords in inversions to reinforce the furiant, or using a smooth waltz figure for a later "tranquillo" section, there is always a fine sense of balance between tension and release. Unresolved chords, as in the "Adagio" from his second symphony, nonfunctional harmony, and an unconventionally used Italian sixth remain as an indication of Dvořák's gift for harmonic manipulation.

They contrast effectively with the more stable element of repetition of short motives (for nine bars in one instance) or very extended pedals. At one point in the second movement canonic writing becomes intensified against the background of a trill in the low register, contrasting widely with the roving arpeggiated figures in the piano, which place the furiant of the strings into more delicate perspective.

The upward leap and gradual descent of the second theme in the first movement, the Moravian modulation of the second movement, the modal dualism of the main theme for the third movement (beginning in major and ending in minor), and the furiant of the fourth movement are very clear factors in Dvořák's union of national with formal elements of composition.

Piano Trio in E Minor, Op. 90 (the "Dumky")

One of the most celebrated of Dvořák's works in any form, the Dumky piano trio was begun sometime in November 1890 and completed on February 12, 1891. It was first performed in April 11, 1891 in recognition of an honorary doctoral degree awarded the composer by Charles University of Prague. Performers for the event were the composer himself and two string professors from the Prague Conservatory.

Following the premier performance, the same ensemble performed it in forty-one towns in Bohemia and Moravia as a celebration of Dvořák's forthcoming visit to America. In 1894 his publisher, Simrock of Berlin, issued the first publication.

This final one of Dvořák's four piano trios is typical of the composer's freedom from formal restrictions. As in the Slavonic Dances, it is made up of six movements, each consisting of the typical contrasting moods found in the dumka. Moreover, by not necessarily being held to a more traditional musical content, each of these dumky contains a wealth of original ideas, reflecting the strength of Dvořák's imagination in creating the spirit of his national temperament.

In the complete edition of Dvořák's works, Šourek has stated that the composer associated the word "dumka" with alternate moods of somberness and high spirits rather than the narrative quality that characterizes the Ukrainian folk songs that go by this same name. Therefore, it is possible to assume that the ruling conception for these pieces stemmed from Dvořák's intimate feeling for Czechoslovakian folk material.

In another work, The Chamber Music of Antonin Dvořák, Sourek states that the first three dumky are closely related in key (e, c sharp, A) and are also close in their use of contrasting sections. The fourth, in d, is calm, while the fifth is lively, with quick rhythms. The sixth, in its contrasts, is designed like the first group of three. Sourek is also of the view that the first three dumky represent an introductory movement; the fourth, a slow movement; the fifth, a scherzo; and the last, a modified rondo finale. One may weigh this conception by comparing the samples contained below.

Outline of Movements

First Dumka (AB AB), e, 137 mm.

Introductory phrase (Lento maestoso, piano part), mm. 1-4:

Lento maestoso ♩ = 56

VIOLINO

VIOLONCELLO

PIANO

Lento maestoso ♩ = 56

Opening theme (A, Lento), e, mm. 13-20:

molto espressivo

Second theme (B, Allegro Vivace), E, against the main theme in the cello, mm. 35-41:

Allegro vivace, quasi doppio movimento

Allegro vivace, quasi doppio movimento

p leggiero

cresc. *fz* *dimin.*

p *x* *p* *x* *p* *x*

p *fz* *fz* *cresc.*

p *x* *p* *x* *p* *x*

Second Dumka (AB AB), c sharp, 195 mm.

Introductory phrase (Poco adagio), c sharp, mm. 1-9:

Poco adagio $\text{♩} = 46$

con sord. 5

pp

f *f* *p dim.*

Poco adagio $\text{♩} = 46$

pp

f

p

P *x P* *x P* *x P* *x*

Opening theme (A, Poco adagio), c sharp, mm. 18-21:

20

p *cresc.*

espressivo

dolce *cresc.* *cresc.*

Second theme (B, Vivace non troppo), c sharp, mm. 42-45:

Vivace non troppo

pp

45

Vivace non troppo.

pp

P *x P* *x*

Third Dumka (ABA), A, 182 mm.

Introductory phrase and opening theme (a, Andante), A,
mm. 1-16:

Andante $\text{♩} = 60$

5 con sordino pp f pp 10

arco pp con sordino f pp

Andante $\text{♩} = 60$

p f $dim.$ p

15 rit.

rit. f p pp

Second theme (B, Vivace non troppo), a, mm. 70-73:

Vivace non troppo

70 pp *leggiero* f 75

Vivace non troppo

pp

p \times p \times p \times

Fourth Dumka (ABABACA), d, 170 mm.

Opening theme (A, Andante moderato), d, mm. 5-11:

Andante moderato (quasi tempo di marcia) $\text{♩} = 72$

senza sordino *acc.* *p* sempre spiccato senza sordino *mp* molto espressivo

Andante moderato (quasi tempo di marcia) $\text{♩} = 72$

p

10 *dim.* *p* *dim.*

p

Second theme (B, Allegretto scherzando), F, mm. 23-26:

Allegretto scherzando

in tempo *accel.* 25 *rit.*

p *espressivo* *mf* *cresc.* *dim.*

Allegretto scherzando

in tempo *accel.* *rit.*

p *fz* *pp*

35

f *dimin.* *mp* *pp*

Sixth Dumka (ABCABCA) c, 206 mm.

Opening theme (A, Lento maestoso), c, mm. 1-4:

Lento maestoso

mf *pizz.* *p* *arco* *mp* *f*

Lento maestoso

mf *p* *f*

Second theme (B, Vivace), c, mm. 23-26:

Vivace, quasi doppio movimento $\text{♩} = \text{♩}$

marcato 25

Vivace, quasi doppio movimento $\text{♩} = \text{♩}$

f 3 3

Third theme (C, Lento), c, mm. 87-101:

Lento $\text{♩} = \text{♩}$
sul G

mp molto espress.

80

f

pp

mf

Lento $\text{♩} = \text{♩}$

pp

cresc.

mf

P *P* *P* *P* *P* *x* *P*

piu f

dim.

p

P *P* *P* *P* *P* *P* *P*

100

105

pp

cresc.

pp

cresc.

P *P* *P* *P* *x* *P*

Discussion of the Work

The first dumka is in the two expected sections (Lento maestoso, Allegro quasi doppio movimento). There is a sense of resignation reflected in the descending yet hesitant parallel sixths that open the Lento. Even the selection of the half-diminished seventh may have been calculated to produce an element of uncertainty, in view of the delay of the dominant seventh until the eighth bar (Example 74). It is also consistent with Dvořák's frequent use of unresolved, or nonfunctional harmony.

Example 74. Dvořák. Piano Trio in E Minor, first dumka,
mm. 1-8

Lento maestoso ♩ = 56

Lento maestoso ♩ = 56

5 10

ff *p* *pp* *pp*

As in the opening measures for piano, the same use of intervals of the sixth appears in the string parts, although in canon. They clearly establish a feeling for e minor (Example 75) before the move into E major for the second and contrasting lively section.

Example 75. Dvořák, Piano Trio in E Minor, first dumka, mm. 12-23

The musical score for Example 75 consists of three staves: Violin (top), Viola (middle), and Cello/Bass (bottom). The Violin staff is marked *molto espressivo* and contains measures 12 through 23. It features a melodic line with dynamic markings *p*, *f*, *p*, *dim.*, and *pp*. The Viola and Cello/Bass staves provide harmonic support with similar dynamics. The key signature is E minor, and the time signature is 3/4. Measure numbers 15 and 20 are indicated above the Violin staff.

Augmented by the cello, these intervals (Example 76) lie under a new and more rhythmically energetic line for the violin. Contrasts in rhythm, contour, and note values enhance the clarity as both themes are heard at once. The continuous line of broken thirds heard in the violin part forecasts the same use of thirds in the sixth dumka. In both instances, it will be seen that these broken thirds have melodic as well as rhythmic significance.

Example 76. Dvořák. Piano Trio in E Minor, first dumka,
mm. 35-40

Allegro vivace, quasi doppio movimento

Allegro vivace, quasi doppio movimento

The Gypsy scale (E F G[#] A B C D[#] E, introduced by Gypsies into eastern Europe) is more easily heard than seen in the second return of section B (Example 78). An inversion of the interval of G sharp to F natural in the violin part provides the key of e minor with the required augmented second associated with this scale.

Example 77. Dvořák. Piano Trio in E Minor, first dumka,
mm. 90-91

The second dumka is also in two sections, each of which is in two-part form (Poco adagio, Vivace non troppo). Flowing chords, alternating between major and parallel minor, open this movement. Whereas the more introspective section of the first dumka was placed in a minor key and eventually gave way to a major key for the brighter section, the present dumka presents a key plan that is the reverse. Example 78 illustrates the simplicity of the melodic style in the piano part, patterned on a repeated rhythmic motive. The fluctuation between modes is visible across mm. 25 and 26. A great variety in dynamics also marks these two movements.

Example 78. Dvořák. Piano Trio in E Minor, second dumka, mm. 23-29

The musical score for Example 78 consists of four staves. The top two staves are for Violin I and Violin II, and the bottom two are for Violoncello and Piano. The key signature is E minor (three sharps) and the time signature is 3/4. The score shows measures 23 through 29. The piano part features a repeated rhythmic motive of eighth notes. Dynamics are marked as *mf*, *dim.*, *ppp*, and *f*. The section concludes with the instruction *senza sord.*

An outstanding feature in the Vivace section of this dumka is the open-fifth drone for the cello part (mm. 60-65 in Example 79). Dvořák has effectively placed this against a polka-like figure in the melody, which is taken by the

piano in m. 66. At this point the drone, in combination with the widely spaced piano figurations, produces the impression of dance movement. Among the significant details of this passage is the recurrent motive in the violin part, which begins repeating itself at m. 74, always a half tone higher. Although the motive returns to its original level, as in the folk tune of Example 11, the difference here is in the expansion of concept.

Example 79. Dvořák. Piano Trio in E Minor, second dumka, mm. 60-82

The musical score is presented in two systems. The first system covers measures 60 to 65. The violin part (top staff) begins with a drone and piano figurations, marked with dynamics *f*, *mf*, and *f*. The piano part (bottom staff) features a wide intervallic pattern, marked with dynamics *P* and *mf*. The second system covers measures 66 to 70. The violin part is marked *ff furioso* and includes *[sim.]* markings. The piano part is marked *ff furioso* and *fz*, and includes triplets and accents.

Example 79 continued

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system starts at measure 75. The vocal line features a melodic line with slurs and accents. The piano accompaniment includes a bass line with a 'pizz' (pizzicato) marking and a treble line with a 'p' (piano) marking. The second system starts at measure 80 and includes the instruction 'poco a poco cresc.' (poco a poco crescendo) in both the vocal and piano parts. The third system continues the piece with similar markings and dynamics.

As in the second dumka, a distinguishing feature of the third dumka is in its stress upon intervals of the fourth and fifth. This is especially true of the opening theme (ending on the dominant). Cast in a three-part form (Andante, Vivace non troppo, Andante), the movement coheres because of the thematic transformation of motives taken from the middle of the "Andante" opening theme (* in Example 80).

Example 80. Dvořák. Piano Trio in E Minor, third dumka,
mm. 10-18

Andante ♩ = 69

con sordino

pp f pp

arco

pp con sordino f pp

Andante ♩ = 69

f dim. p

15 rit.

Un poco più mosso

Un poco più mosso

rit. p pp

The Vivace section of this dumka rests upon the open-fifth drone bass, sounded either by the piano or cello. Transformation of the Andante motive can be seen in the violin part, which uses the same interval in a slightly altered rhythm (* in Example 81). Further transformation of this motive then follows as it becomes absorbed into the piano

part of Example 82. Unity is accomplished with the combined effect of an almost continuous sound of the drone fifth on A and repeated motives.

Example 81. Dvořák. Piano Trio in E Minor, third dumka,
mm. 70-76

Vivace non troppo.

Vivace non troppo.

Example 82. Dvořák. Piano Trio in E Minor, third dumka,
mm. 77-82

The ostinato effect of the piano accompaniment in the fourth dumka accomplishes the unity that the drone fifth imparts to the third dumka. In the form of a V-I progression that seldom varies, this ostinato rhythm is also found in the violin part. It is seen accompanying the cello solo, along with the piano (Example 83).

Example 83. Dvořák. Piano Trio in E Minor, third dumka, mm. 73-78

Meno mosso (Tempo I.)

Meno mosso (Tempo I.)

The form of the fourth dumka is that of a broad ternary pattern, and may also be interpreted as resembling the scheme of a rondo A(ababa) B(c) A(a). This dumka, as well as the previous three, is characterized by parallel and relative changes in mode. For example, the key-sequence of d-F-d-D can be seen at the beginning.

The manipulation of key in Dvořák's style is demonstrated in his delay of key resolution for special effects.

He occasionally makes an approach toward a particular key and instead ends in a completely unexpected one (Example 84). An unusual spelling of the German sixth resolves as expected to the $I^6/4$ of G, which is soon led to a B flat dominant seventh. However, this seventh takes its dominant function to E flat major, rather than following the aural pattern established by the former progression: the ear expects an immediate return to the already established $I^6/4$ of D or d. Consequently, the remote key of E flat, however temporary, enters as a surprise, and serves as a brief delaying action before an actual return to the home key of d, two measures later. Each of the progressions is marked in Example 84.

Example 84. Dvořák. Piano Trio in E Minor, fourth dumka,
mm. 66-72

The musical score for Example 84 consists of four staves. The top two staves are for the violin and viola, and the bottom two are for the piano. The key signature is E minor (one sharp, F#). The time signature is 3/4. The score begins with a *rit.* marking, followed by *in tempo*. The piano part starts with a *mf* dynamic and a *molto espr. & cresc.* marking. The violin and viola parts also start with *mf* and *in tempo*. The score includes various dynamics such as *f* and *dim.*. The harmonic progression is complex, featuring a German sixth chord (F#7) that resolves to a dominant seventh chord (Bb7), which then resolves to an E-flat major chord (Eb major). The score ends with a *dim.* marking.

Continuity of style through similar treatment of texture is another method occasionally employed by Dvořák. In a comparison between Examples 85 and 61, a resemblance of texture may be identified in the piano parts.

Example 85. Dvořák. Piano Trio in E Minor, fourth dumka,
mm. 105-14

The musical score consists of two systems of staves. The first system (measures 105-109) shows a piano part with a tremolo in the bass line, marked with dynamics *fz*, *dim.*, and *mp*. The second system (measures 110-114) continues the tremolo in the bass line, marked with *p* and *x P*. The score is in E minor and 3/4 time.

Twenty-one bars of extended tremolo for the piano bass on the lowest possible D octave bring this dumka to a close, a further illustration of Dvořák's manipulation of texture. Along with the ostinato figure, drone bass of a

fifth, repeated motives, parallel modal changes, and direct emphasis on intervals of the perfect fourth and fifth, this D-pedal contributes toward the folk quality that seem so closely identified with this set of pieces.

As in the first dumka, the opening statement of the fifth one (Allegro) contains the use of melodic intervals. A comparison of the two opening statements (Examples 75 and 86) will reveal a relationship in treatment that could have been planned as one of many factors for continuity. This comparison is in the string parts.

Example 86. Dvořák. Piano Trio in E Minor, fifth dumka, mm. 1-13

Allegro $\text{♩} = 80$ pizz. *dim.* *p*

Allegro $\text{♩} = 80$ *f* *ff* *dim.* *p dim.* *pp*

pp legato *p* *pp*

10

Following the practice used in dumky I through IV, the fifth dumka also incorporates opening melodic motives into later sections of the piece. In one instance it takes the form of canonic writing (see m. 30 of Example 87). Of musical interest is the way in which Dvořák has forecast the string lines in the treble of the piano accompaniment (mm. 26-29), uniting all three with a clear and arresting texture. As expected, the ostinato line of the left hand (1-V) comes through as a stabilizing rhythmic factor.

Example 87. Dvořák. Piano Trio in E Minor, fifth dumka, mm. 26-39

The musical score consists of three systems of staves. The first system (measures 26-30) shows the Violin I and II parts and the Piano accompaniment. The Piano part features a steady eighth-note ostinato in the left hand. Dynamics include *cresc.*, *f*, *f con forza*, and *f*. The second system (measures 31-35) continues the Violin parts and Piano accompaniment. Dynamics include *f*, *dimin.*, and *pp*. The third system (measures 36-39) concludes the passage with similar dynamics and textures.

Unlike the previous dumky of this set, this piece sustains a general allegro throughout. The differences between sections are in texture, as seen in Examples 86 and 87. This often displays role-reversals between piano and strings (compare mm. 165 and 169, Example 88). An additional type of variety is achieved by frequent modulation, a third distant, and parallel modal change.

Example 88. Dvořák. Piano Trio in E Minor, fifth dumka, mm. 165-72

The musical score for Example 88 consists of two systems of three staves each. The first system shows the piano part (top staff) and the string quartet (middle and bottom staves). The piano part features a melodic line with dynamics 'dim.' and 'p'. The string quartet provides a rhythmic accompaniment with dynamics 'p' and 'dim.'. The second system continues the piece, with the piano part marked 'spiccato' and 'pp', and the string quartet marked 'pp' and 'fp'. The score includes various musical notations such as slurs, ties, and dynamic markings.

The concluding dumka of this set reverts back to the contrasting elements in mood which mark the first three, and is in a modified rondo form (Lento maestoso, a; Vivace, b; Lento, c, a; Vivace, b; Poco meno, c; Vivace, a; and concluding coda). This piece contains many of the features which give the previous ones their folk-like character. The Gypsy scale is observed in several instances, along with ostinato bass, repeated rhythmic and melodic motives, drone fifth, pedal bass, and frequent modal changes. Additional features not in the folk category are several unresolved chords, the typical parallel thirds and sixths, and use of the main themes as a quodlibet (acting as a summarization of the movement).

Against a halting and repeated rhythmic effect in the strings, the descending figure of the opening piano statement seems to create a rather melancholy figure. Also, if the figure which immediately follows at m. 9 is considered as in the key of G, the flatted second (A-flat) produces the effect of a Gypsy scale (Example 89).

Overall continuity of this piece has been achieved through transformation of the opening piano figure, which appears later in the violin (Example 90). Further continuity is established by the repeated rhythmic fragment in the Vivace section.

Example 89. Dvořák. Piano Trio in E Minor, sixth dumka,
mm. 1-12

Lento maestoso

Poco più mosso

As a more direct element of continuity, a drone fifth exists in this dumka, creating a tremolo for fifteen bars (the last twelve appearing in Example 91). The folk emphasis here is not only due to the drone itself, but also to the delicate intervals of a fourth by the violin, and the plaintive melody in the piano treble (which might also be effective on the fujara).

Example 90. Dvořák, Piano Trio in E Minor, sixth dumka,
mm. 87-99

The musical score is presented in four systems, each with two staves (piano and cello). The key signature is E minor (three flats) and the time signature is 4/8. The tempo is marked 'Lento' with a quarter note equal to a half note. The first system includes the instruction 'sul G.' and 'mp molto espress.'. The second system includes 'pp', 'cresc.', and 'mf'. The third system includes 'piu f', 'dim.', and 'p'. The fourth system includes 'p' and 'pp'. The cello part is marked with 'pp' and 'mf' in the first system, and 'pp' and 'mf' in the second system. The piano part is marked with 'pp' and 'piu f' in the third system, and 'p' in the fourth system.

In the Finale of number IV, Dvořák's originality in the use of musical elements is excellently illustrated (Example 92) with oscillating chords in the piano treble (taken from the fragment at "Poco piu mosso" in Example 89, m. 9), and the alteration of thematic material for the cello, surrounded by the ambiguous and changing harmonies of the accompaniment.

Example 91. Dvořák. Piano Trio in E Minor, sixth dumka,
mm. 115-26

Un poco più mosso.

pp

cresc.

Un poco più mosso.

fz *p* *pp* *mf*

espress. *f* *pp* *rit.*

p *pp* *rit.*

Ad. *

Example 92. Dvořák. Piano Trio in E Minor, sixth dumka,
mm. 164-75

Poco meno.

p

Poco meno.

p *cresc.*

Ad.

Example 92 continued

The musical score consists of four staves. The top two staves are for a melodic instrument, likely a violin or flute, and the bottom two are for piano accompaniment. The top staff begins with a melodic line in G minor, marked with a forte dynamic (*ff*). It features a crescendo (*cresc.*) and a trill (*tr*) in the final measure. The bottom staff provides harmonic support with chords and moving lines, also marked with *ff* and *accel.* (accelerando). The score is written in a key signature of two flats (B-flat and E-flat).

Observations

If this trio lacks the intensity and virtuosity of instrumental performance so amply displayed in the G Minor and F Minor trios, it contains an increased virtuosity in the composer's use of national traits. These are also exploited with greater consistency than before. As in the F Minor trio, which displays a clear Moravian modulation for the first time, the latest informal trait to be used in the Dumky Trio is the Gypsy scale, which imparts a tonal quality not found in the previous three.

As suggested by Sourek, there is some logic to the grouping of these dumky. However, this may be more of a sign of the composer's natural flair for balance and proportion than his conscious attempt to stimulate the distribution of movements in sonata form. Other features may also

contribute to the unity of this piece, such as the thematic transformation in dumky III, V, and VI. The use of the dumka itself as a plan for each of the sections is a reliable source of unity.

In several cases, Dvořák has gone beyond the previous trios in exploiting national traits and idiomatic properties of the instruments. One is an unresolved diminished seventh, which persists for eighteen bars. Another is the extended oscillation of treble chords or tremolo octaves (twenty-one bars in the bass) for the piano. In frequent instances of accompaniment, the strings are heard to emphasize strongly the drone fifth or fourth, or to perform them as important melodic intervals.

The drone bass, ostinato effect of simple chord progressions, and repetition of melodic and rhythmic motives play an influential role in the entire set of dumky, but even more so in the last. In themselves, as with the constant modal change, they form an additional coherence, linking all sections.

Dvořák's desire to manipulate chromaticism has somewhat decreased in this work, in preference to an attempt to infuse a greater degree of nationalism. Toward the ends of numbers III, IV, and V of this set, for instance, a similar homophonic texture occurs which assists in creating musical unity between the set as a whole. It is characterized

by an octave or drone fifth in the lower register, which is generally taken either by the strings alone or by the piano. This, of course, is only one of many features which provide the Dumky Trio with a sense of symmetry and musical unity.

CHAPTER IV

CONCLUSION

This survey confirms the combined presence of national and personal elements in Dvořák's four piano trios. Part of the discussion has also referred to the same joining of elements in other works by Dvořák (Czech Suite, Stabat Mater, etc.). Through the chronological occurrence of the trios, there exists a process of growth, discernable in Dvořák's method of handling materials and the way in which he increasingly utilizes the best features of instrumental and musical (national and personal) elements.

Uneven phrase lengths persist in all of his trios. Other prominent national features are parallel modal change, repetition of short rhythmic and melodic motives, the polka as a rhythmic basis, the drone bass, repetition of a short motive at the end of an uneven phrase, intervals of the fourth and fifth, repetition in contrasting keys, upward leap followed by gradual descent of the melodic line, the dumka, and ostinato.

Several national elements which deserve an important rating, but are not seen in these trios as often, are the furiant, Moravian modulation, modal dualism, and the Gypsy scale. However, the first two have been described in this

discussion as appearing with greater frequency in such works as the Fourth Symphony, Symphonic Variations, Moravian Duets, The Czech Suite, the String Quartet in D Minor, and others.

Dvořák has covered a great distance in his exploration of the piano trio medium. The Piano Trio in B Flat tends to explore, tentatively, some of the possibilities inherent in the musical materials. For its length, it is loose in structure, unprofound, and repetitious in nature. Yet a forecasting of the basic ingredients of a more highly developed style can be seen in its lavish display of typical pianistic devices and its inclusion of national traits. Even the polka becomes the rhythmic basis for the third movement.

The Piano Trio in G Minor carries greater emotional impact. This work as a whole is more condensed than the former, with stronger, more compact ideas. National elements have actually become woven into the thematic material (4th, 5th in first movement) or form the rhythmic and harmonic basis for extended passages (rejdivak-redjovacka, uneven phrase-lengths, drone bass, and polka).

There is a considerable display of Dvořák's sense of personal style in both the B flat and G minor trios. Unprepared modulation, foreign modulation, unconventionally used chord progressions, unresolved sevenths, and modulation by third occur regularly. Key ambiguity accomplished with unresolved sevenths, false modulations, and nonfunctional harmony play an important role in all of the trios, especially

the second and third. Also, it is possible to see a general increase of chromaticism, mainly from the B-Flat to the F Minor trios.

The ultimate in Dvořák's scoring for the piano-trio medium is expressed in both his F Minor and E Minor trios. While the G Minor Trio represents a new level of control of all elements, the Trio in F Minor exhibits his most dramatic and expressive writing. It contains, for the first time in all of the trios, the Moravian modulation and furiant consciously applied as elements of coherence. They occur in separate movements, the former as a harmonic bass for the second movement, and the latter as a rhythmic foundation for the fourth. These elements serve as a broad basis, while modal change and repeated motives are incorporated throughout.

As a rule, the F Minor Trio contains less emphasis on national features than the trios preceding or following it. As has been already suggested, Dvořák chose to use two national traits in a broad and unifying sense. However, his concentration on balanced classical form, nonfunctional harmony, counterpoint, rhythmic continuity, and traditional contrasts between movements produces a major contrast to the next trio, the E Minor, which tends to be opposite in temperament, emphasis, and design. Furthermore, the Trio in F Minor highlights Dvořák's control of traditional form along with his ability to state the dramatic and to achieve high moments of emotional suspense.

Whereas the F-Minor Trio is clearly a more expressive and deeply emotional work, the Trio in E Minor comes through as a more lightly textured, well proportioned, skillfully written, and entertaining work. No less important than its predecessor, it features the dumka, with its alternating mood, as a basis for each sectional division. In this, Dvořák presents almost a summarization of his nationalistic vocabulary. A new item, the Gypsy scale, is also introduced melodically. The drone bass on a perfect fifth is frequently present, and uneven phrase-lengths, rhythmic and melodic repetition, ostinato, modal change, and syncopation constantly underlie the fabric of each major section.

One of the most consistent features in the four trios as a whole is in the form of canonic writing. It takes many forms, and is skillfully employed by Dvořák at important transitional moments, particularly when his intent is to develop an increase in excitement. Canonic writing in these trios can extend from short passage-work to passages that involve an elaborate building process with an expanding texture. Moreover, Dvořák has made a very practical decision in applying it to short rhythmic and melodic motives, and thereby combining a national and traditional technique in one unit.

Although the element of contrast in the four trios is almost endless, some of the more noticeable are the extreme

and sudden changes in dynamics, instrumental reversal of roles, with strings assuming pianistic figurations, the use of parallelism against counterpoint, nonfunctional harmony against the stable quality of drone bass, octave pedals and ostinatos, and short motives against long and unevenly barred phrases.

As Dvořák began to convert to the use of national traits and to reflect their stylization in his works, he enriched his musical scores with an increasing array of musical material not otherwise available. Moreover, it is not only the use of the furiant and dumka that endowed his music with attractive national color. These are often unfortunately mentioned to the exclusion of additional national traits. It is rather his ability to consolidate a variety of national traits with other common musical elements that makes up his style. Thus, to mention a few, it is possible to find parallel modal changes with enharmonic change and parallel thirds (Example 34), melodic emphasis of the fifth with canonic texture (Example 37), passages of parallel thirds and canon in the rhythm of a polka (Example 59), and the furiant combined with an unconventionally used Italian sixth (Example 72). One of exceptional beauty is Example 88, which features canonic writing with an ostinato figure in the piano part.

Dvořák's ability to arrive at a balanced combination of national, personal, and formal musical elements has given

his works an identifiable style. This stylistic continuity is evident in many of his works dating from 1875, and has helped to place his four piano trios among the most outstanding of the nineteenth century.

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