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Exploring the Past, Present, and Future of Romanticism: Analyses with Brief Biographies of Works Performed in a Senior Recital

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Exploring the Past, Present, and Future of Romanticism: Analyses with Brief Biographies of Works Performed in a Senior Recital

Abstract

A melodic and harmonic analysis of four instrumental works performed in a senior recital is presented in this thesis with brief biographical outlines of each composer. Three of the works, Johann Wenzel Kalliwoda's *Morceau de Salon*, Edmund Rubbra's *Sonata in C*, and Robert Schumann's *Three Romances* are written for oboe and piano. The remaining piece, Paul Hindemith's *English Horn Sonata*, is written for English horn and piano. The author provides a detailed and methodical approach for understanding the functionality of each piece.

Keywords

analysis, Kalliwoda, Hindemith, Rubbra, Schumann, oboe, English Horn

Subject Categories

Musicology | Music Performance | Music Practice | Music Theory

Exploring the Past, Present, and Future of Romanticism:

Analyses with Brief Biographies of
Works Performed in a Senior Recital

Jordan Hastings
Bachelor of Music in Oboe Performance
University of New Hampshire
April 29th, 2018

The University of New Hampshire Department of Music
presents
A Senior Recital
by
Jordan Hastings, oboe and English horn
Assisted by Paul Merrill, piano

8:00 p.m.
Sunday April 29th, 2018

Bratton Recital Hall
Paul Creative Arts Center

Program

Morceau de Salon, Op. 228	Johann Wenzel Kalliwoda (1801-1866)
Sonata for English Horn and Piano <i>Langsam (nicht schnell)</i> <i>Allegro pesante</i> <i>Moderato</i> <i>Scherzo, schnell</i> <i>Moderato</i> <i>Allegro pesante</i>	Paul Hindemith (1895-1963)
Oboe Sonata in C, Op. 100 <i>Con moto</i> <i>Lento (liberamente)</i> <i>Presto</i>	Edmund Rubbra (1901-1986)

Intermission

Three Romances, Op. 94 <i>Nicht schnell</i> <i>Einfach, innig</i> <i>Nicht schnell</i>	Robert Schumann (1810-1856)
Prelude and Quodlibet for Oboe and English Horn II. Quodlibet	Arne Running (1943-2016)

Nicole Shaw, English Horn

Mr. Hastings is a candidate for a Bachelor of Music degree in Music Performance with University Honors and is a student of Margaret Herlehy

Smoking is prohibited at all times along with eating and drinking. Please refrain from the use of photographic and recording equipment during the performance as it is distracting to the performers and audience alike (there can be a photoshoot at the reception if you so desire). Please turn off all cell phones. A reception will follow immediately after the performance in room M128.

Part the First

Johann Wenzel Kalliwoda's
Morceau de Salon, Op.228

for Dr. Christopher Kies
(Professor of Theory/Composition and Piano at The
University of New Hampshire)

Johann Wenzel Kalliwoda Biography

Bohemian composer Johann Baptist Wenzel Kalliwoda was born on February 21, 1801 in Prague. Having studied at the Prague conservatory in composition and violin, he joined the Prague Theatre Orchestra in 1816. It was through this group that he traveled to many central European countries. Kalliwoda caught the attention of Prince Karl Egon II von Fürstenberg and the prince invited him to become the *Kapellmeister* in Donaueschingen. His new position in the court allowed gave him the opportunity to conduct many operas including Mozart's 'The Magic Flute.'¹

Kalliwoda went on to compose over 450 works of which seven are symphonies. He was one of the composers that straddled both the classical and romantic music periods. He was trained in classical technique and style, it was inevitable for Kalliwoda to resist the new wave of romantic style.² He died on December 3, 1866. Even though his music is not the most remembered, it provides great perspective on this big transitional period of two major music eras.

¹Němcová 1

²Němcová 2

Morceau de Salon Analysis

Morceau de Salon, written by Johann Wenzel Kalliwoda, begins with a 73 measure exposition. Characteristic of the time period, the piece is contained in a sonata form, but Kalliwoda spends the majority of time developing and wandering in the development. One could perhaps argue that the development, starting at measure 81 and continuing until measure 230, is following a theme and variation form due to the similarities of the melodies. Then at measure 234, the recapitulation begins and the beginning material is presented with various alterations including the *vivace* ending.

The piano begins the piece with an arpeggiating G minor chord over two measures and lands on a G minor triad in first inversion. I believe Kalliwoda chose this to provide a foundation for the key and to make it unstable for the upcoming chord progression. In measure three, he arpeggiates a C minor chord for a similar amount of time, ending on a root position *iv* chord. The listener expects the piece to continue in a *i-iv-V-i* fashion as that would be the normal minor progression, but Kalliwoda chooses not to follow that and delays an ending cadence. Measure five returns to the tonic, but the bar group length is augmented to four measures. Measure six continues the arpeggiation of the tonic, but beats three and four are used to pass to the dominant (D major) and accelerate the harmonic rhythm. Kalliwoda uses the strong beats of the measure (one and three) to outline the D major triad while passing through the G minor scale. This gives the effect that the piece is in G minor, but the F# in the D major triad tricks the ear into thinking that there is more to come. Measure nine is the first point after three bars where the left hand of the piano enters playing alternating octave Ds, solidifying the move from *i* to *V*. If it were not for the left hand, the direction of the progression would be

muddled with chromaticism in measures nine and ten. Once again, Kalliwoda uses the strong beats of the measure to emphasize the notes that are the most important. From D in measure nine, he steps down a half step every other beat (D, C#, C, B, Bb, A) until the last two beats of measure 11, where he uses diminution to rapidly arrive at the dominant. Those three measures are also a sequence of descending (6/3) chords over a dominant pedal that is lowered by a step each time. At measure 12, the music reaches an unaltered dominant seven chord that will finally resolve in an authentic cadence on beat 14. After slowing down and teasing the listener by not resolving, Kalliwoda completes the imperfect authentic cadence on the downbeat of measure 14.

All this material presented in the aforementioned transitional 14 bar section is the foundational chord work that is presented when the oboe enters in the pickup to measure 16. In a similar manner, the piano outlines the tonic while the oboe enters for the first time. This oboe entrance is unique as one would expect the pickup (a D) to land on the tonic on the downbeat. This is not the case and it moves to the sixth of the scale. However, it does progress back to G after a bar. In measure 17, the left hand of the bar moves in octaves, passing through the tonic and using its neighbor tones to emphasize the progression; meanwhile, there is very little movement in the oboe. Measure 18 is a $ii^{6/5}$ chord that leads back to the tonic. Even though the oboe is playing a melody that would approach an imperfect authentic cadence, it is the iv chord in the previous bar that prevents this motion from feeling as if it were the end of the phrase. Therefore, the oboe continues in measure 20 to outline a G minor triad with some passing tones. In the piano, a progression of $V^{6/5}-i$ occurs in measure 20 and 21 to accelerate the progress, as the oboe melody is very diatonic and is not venturing chromatically. Measure

22 is used to reset the ear to allow a half cadence in the following measure. On top of this, the slowing down in the measure with the left hand of the piano playing octave D's, the half cadence and the end of the phrase is solidified. Measure 24 is the restart of the melody, but the piano makes a drastic turn when it approaches measure 27 and it throws itself into a $vii^{O\ 4/3}$ of iv chord. It quickly resolves itself to $V^{4/2}$ of iv (and moves to iv^6 in bar 28). This is the point at which the melody starts to venture outside of the realm of G minor (using a Neapolitan 6th chord). Once it reaches the A in measure 33, the oboe falls diatonically down until it reaches another half cadence on the downbeat of measure 36. Kalliwoda makes the transition into the relative major (Bb Major) at measure 38.

At this point in the piece, we have arrived at the second theme, and Kalliwoda changes up the rhythm of the piano line: the right hand is playing on the off beats while the left hand is playing a broken chord over a measure on the down beats. While this is happening, the oboe plays a mixture of held notes and moving notes. The held notes in the line are the ones that are part of the chord structure and help sustain the chord. Bb remains the tonality from measure 38 to 40. It then moves to its dominant and stays there until 45, where it returns to Bb. Measure 46 is an interesting point as the bass line of the piano smooths out and descends, while the oboe rapidly ascends to create contrary motion. This four bar phrase relates to measure 50 and its four bars, as they act as a call and response. Along with this, the bass and treble of the piano are rhythmically playing the same thing.

With the introduction of the sextuplets in measure 54, Kalliwoda is not necessarily introducing a new idea, but rather creating a variation on what we have heard before. Measure 58 is where the oboe and the piano line up rhythmically and ascend chromatically to measure

61. The oboe takes over and reaches up to a G, signaling a return to G minor. Through measures 63 to 81 the oboe and piano play over a dominant pedal and the listener waits for a cadence to happen. It is only in measure 81 that a cadence occurs, but it is not returning to G minor—it moves to G major.

A new theme of this piece starts at measure 81, with a two bar piano introduction of G major. The oboe melody is eight bars long with the piano supporting with a *I-V-I* progression of movement. The second approach at measure 91 is where the melody and accompaniment are more legato and slurred. This lasts for another eight measures in which the phrase is concluded by softer dynamics (and ending on G). The first variation of this melody starts at measure 99 with lots of slurs and accents in the oboe line, and triplets in the piano. This ends with a slight slowing down in measure 105. The next variation starts from measure 107 to measure 122. What makes this similar to the melody is that the direction of a second, a third, and then a wide interval jump appears as well. This is *stringendo*, however, so it is performed at a slightly faster tempo. After this, the right hand of the piano is playing on every beat and not just the up beats. Measure 123 is the transition into the next section that is similarly related to the exposition in measure 38. Both are faster moving sections that ascend and descend. The melody at measure 133, however, uses diminution and only lasts two measure. This melody repeats at the pick up to measure 141 but at a softer dynamic.

The most interesting part of this piece is at measure 149 where the oboe and piano switch rolls until measure 156. The piano contains the melody that is similar to measure 83, while the oboe is accompanying the piano with fluid, arpeggiated sixteenth notes. Once at measure 157, the melody returns back to the oboe in which there is a sequence in the first

three measures. It builds up until it descends back to normal range at measure 161. One could also argue that this is the first variation of the melody at 133. In that case, the second variation would be at measure 166 and ends at 172.

From 173 to 190, the piano plays a transitional coda-like section that summarizes the previous music that was played, and then introduces more material to keep forward progression. The new melody is in A minor. Since there have been many new melodies, one could call the form a Sonata-Rondo, as pointed out by Dr. Christopher Kies. The piano plays consistent sixteenth notes to accompany this melody, which is similar to a waltzing melody. It is eight bars long, separated into two different phrases that can be combined to make one melody. It repeats again at measure 199 with slight variations to make a better cadence. The listener hears that melody set at measure 207 again and expects it to be some sort of sequence or near-repetition. At measure 216, however, an Ab is stuck in to unravel C major and return to the key of the beginning of the piece, G minor. At measure 226, the left hand of the piano is playing octave Ds which is the dominant of G minor, further rooting the motion and returns to the tonic.

From measure 230 until 233 is the return of the introduction at the beginning of the piece. The actual return starts on measure 234 and continues very similarly with few alterations until 281 (note that the second theme comes back in the tonic major in bar 258). From 282 to the end is the coda where the oboe moves diatonically to prepare the approach of the G. Note that the oboe's ascent up to the G contains some non-diatonic neighboring tones. The finale is at measure 311 where G major is arpeggiated.

Part the Second

Paul Hindemith's Sonata for
English Horn and Piano

for Margaret Herlehy
(Resident Artist in Oboe at The University of New
Hampshire)

Paul Hindemith Biography

Born in November 16th, 1895 in Hanau, Germany, Paul Hindemith came from a family with no musical background, but a strong appreciation. His family was not particularly financially solid, so they moved cities frequently. At one point, he stayed with his grandfather for a couple of years in Naumburg.³ Hindemith started his education in 1902 and took violin lessons from Eugen Reinhardt. He later (after moving) took lessons from Anna Hegner and Dr. Adolf Rebner. Around the age of eleven that his family started to not support his musical interests which forced him to run away.⁴ It was Dr. Rebner who arranged for Hindemith to attend Hoch Conservatory with free tuition coverage. Starting by only focusing on the violin, he then expanded to include composition in his field of study. By 1917, he took a position as first violinist at the Frankfurt Opera Orchestra.

World War I was beginning and he was conscripted to serve in the regimental band. He details his close encounters with grenades as “surviving attacks... only by good luck.”⁵ Hindemith returned to Frankfurt after his enlistment. His compositional style had changed to avoid the new trend of serialism and focus on elaborating traditional harmony through the use of twelve tones. From there he started to develop his *Gebrauchsmusik* (music for use).⁶ He believed that music should have a purpose or use in the common person’s home, whether it was recreational or politically driven. This did not please the rising nationalists who were

³Schubert 1

⁴ “Who...” 3

⁵Schubert 3

⁶ Duke 1-2

coming to power. It was ultimately this party that led World War II and drove Hindemith out of the country.

He emigrated to the U.S. in February 1940, and taught composition and theory at Yale. After World War II, he was invited back to Germany, and returned in April 1947. He died on December 28, 1963 in Frankfurt, and his theory of music was soon disregarded in favor of new modern techniques.⁷ However in the late 90s, his popularity started to explode. He is known for writing sonatas and pieces for almost every instrument in the orchestral realm.

Hindemith English Horn Sonata

⁷ Schubert 6

Movement One: *Langsam (nicht schnell)*

In Paul Hindemith's English Horn Sonata, both the English horn and piano begin the piece together. The right hand of the piano is playing a 016 trichords that are generally transposed down a half or whole step on each beat. Each one of those is divided into a dotted sixteenth, a thirty-second note, and two sixteenth notes. Since the rhythmic and melodic structures are repeated sequentially, the piano lacks forward motion and gives the piece an eerie feel. The left hand of the piano starts on a C# and descends down by a step each beat for the first measure. In the second measure, the left hand steps (a whole step) down from the first measure. On top of this, the English horn melody outlines a 0257 tetrachord over the first and second measure. Hindemith inverts the melody from the second half of measure two to measure three. Perhaps this is another tool he uses to keep the melody going, but to give it the sense of stalling as well. The interval class vector of 0257 is <021030> with perfect fourths occurring the most in that tetrachord. Fourth's are key in this piece.

After all this sequential music, Hindemith takes the listener by surprise and stops the piano for half a beat in measure three. It seems this is used to keep the music fresh after much of it is repeated in the same intervals or rhythm. The English horn in measure three, after its sustained B, picks a seemingly different melody and rhythm from before, which can relate to the rhythmic structure of the piano line minus the 32nd note. The notes over measure three through six spell out 0257. This measure is where the English horn range finally breaks the top of the staff. To accommodate the range, the right hand of the piano in bar six plays in treble clef until the last six measures of the movement—it makes for registral 'book ends.' The melody moves to an E in measure seven and continues a melodic sequence of the 0148 tetrachord until

the down beat of measure nine. The piano line follows the 016 sequence from bar one up to this point. There is another point (other than the one mentioned at measure three), however, that the piano does not follow the rhythmic sequence: measure six has very little movement in the solo line on beats two and three. Therefore, Hindemith changes the piano to enter on the pickup to beat three (the piano resumes its rhythmic sequence at measure seven). The exposition slowly comes to a close on beat two of measure 13, with all the material from measures nine to thirteen used as ending material.

The B section begins at measure 13 with a new melody and accompaniment (they do similarly resemble the A section in form). The English horn has one bar phrases that almost form a sequence but journey out and upward to a written D on the third repetition. This melody contains all twelve notes of the chromatic scale except for D# and A#. The right hand of the piano has a pattern of six descending notes that repeat every beat (with one or two note variations) that always end on an F#. The left hand of the piano plays block chords that always contain an F# in the bass of the chord. Once the melody has ended the phrase in measure 17, the meter changes to 3/4 time and the piano takes over with the melody with the pickup into measure 18. The English horn takes an accompanying role and plays 32nd note lines similar to what the piano previously played.

Measure 22 is the beginning of the A₁ section with the English horn playing the melody up a major fifth transposed from the beginning, and the piano plays nearly the same accompaniment as the start of the movement. The right hand of the piano is playing a combination of inversion and mimicry. It does venture away from the exposition after measure 22. At bar 25, the piano begins to play through the measures and has a sense of fluidity; it

briefly does not have the 'stop and start' motion that it had at the beginning. The movement ends with the English horn playing a C# and the piano softly interjecting a beat of the beginning accompaniment with a unison/8va.

Movement Two: *Allegro pesante*

The piano begins the second movement with a rhythmic figure that is the driving force. The right hand plays an A and F together and moves to a C. This repeats over a 3/8 meter. The English horn does not enter until the pickup into measure four. Although the melody line skips around a little, the general shape of it remains compact and wavering in and out of the top of the staff. In measure seven, the piano quickly moves down a step to add more depth. This occurs for two measures. Then it creates an introduction to return back to its original rhythmic sequence at measure 11. The melody is repeated a second time a measure 12 with slight harmonic variances.

The English horn ventures to a new melody at measure 24 that sounds different from the beginning but has a clear connection to the first melody. It is as if the second melody is the inversion. It starts smooth with mostly stepwise motion but then becomes more disjunct with intervals that are larger than a third (opposite of beginning). The left hand of the piano is playing a quarter note and an eighth note from measure 23 which contrasts with what the right hand is doing. The right hand switches to align with the left hand at measure 33, only for the left to move to beat two at measure 36. Measure 41 is where the English horn repeats the melody again but with several ornaments added. At bar 61, the melody is similar to a B section where the line is slowly rising to get back to the range (mostly moving stepwise). This is

repeated twice until the English horn reaches a written G# which sets it up to return to the G natural in the melody at measure 76 into measure 77.

From there, the melody and accompaniment are closely similar to the beginning of the movement. The interval class vector of the melody is 021030, which is the same as the beginning of the piece. There is a brief moment at bar 83 where the right and left hand of the piano are off beat with each other, which creates an unsettled feel. At measure 94, the melody is holding its sounding C natural while the piano is playing a version of the opening melody. It is as if it were a record with a scratch on it repeating itself and starting back to what it just played. The vector is the same as in the beginning (021030) but different notes (CDFG).

Movement Three: *Moderato*

The movement opens with only the piano playing the melody of the first movement in the right hand and a different accompaniment in the left. This continues until the horn enters at measure nine. For three measures, it plays an intro similar to the melody that will prepare it for bar 12 (melody enters with English horn). This is similar to the first movement. At that point, it has the lyrical line while the piano is playing off beats with all major triads. The role switches at measure 19, where the English horn has accompaniment that is related to what the piano had in measure 10. The piano has the melody that is also heard in movement one. Bar 29 has the piano play the beginning of the piece but as an ending. It continues until the last measure of the movement and is *attacca*.

Movement Four: *Scherzo, schnell*

The English horn starts the piece with the melody from movement two slightly rhythmically adjusted. In the first eight bars, the piano only echoes the melody in between the

phrases and does not play otherwise. After that, the piano begins playing in a rhythmic pattern. Measure 19 is where the melody switches to the piano and the English horn has wandering accompaniment. At bar 26, there is another call and response from both instruments. The English horn takes over and has the melody of the development of movement two. It then returns to the melody at measure 37 and finishes the section with ascending half notes. They spell out the 0257 tetrachord that was used in the first movement but very augmented.

Movement Five: *Moderato*

The melody in the movement is a variation on movement one and it played mainly by the English horn. Hindemith chooses to use diminution at the beginning, however, but augments the end of the phrase from measures 10 to 13. The left hand of the piano joins in unison with the melody at measure 25. It continues to build up including the right hand of the piano joining in unison at measure 30. The movement comes to an abrupt end with the spread of three octaves between the English horn and both hands of the piano.

Movement Six: *Allegro Pesante*

Similar to movement two, movement six opens with just piano in 3/8 time with hemiolas being played. The oboe enters on measure three with the melody that is in a three feel, so it clashes with the piano. Measure 23, the same melody in measure 24 of movement two, is where the piano starts to merge back to a regular 3/8 beat rhythm and blends with the English horn. The piano on measure 24 starts a canon with the English horn a beat behind. Bar 54 has the piano playing off beats which gives the movement a new character. The ending has that similar jolting feel as the oboe holds the G. When you think the phrase ends, the English horn descends by a fifth and then an octave.

Part the Third

Edmund Rubbra's *Sonata in C*,
Op.100

for Dr. William Kempster
(Former Director of Choral Activities at The University of
New Hampshire)

Edmund Rubbra Biography

Born on May 23, 1901, Edmund Rubbra grew up in the town of Northampton, England, to a family who shared a strong bond with music. His mother was active as a soloist in the church as well in various music events around the town.⁸ At an early age, he showed passion for music and started taking lessons and eventually studied at Reading University and the Royal College of Music. It was at these institutions that Rubbra was taught by Ralph Vaughn Williams and Gustav Holst, to name a few. He graduated from the Royal College in 1925 and took to teaching, reviewing works, and accompanying soloists to make ends meet as he was largely unknown as a composer at the time.⁹

Rubbra's reputation had greatly increased after the premieres of his first three symphonies, and it was while writing his fourth that World War II began in Europe. It was this war that drove many composers to use serialism and other twelve tone techniques. "Ugliness has become a norm. In music, you can hear it in the wailings and screechings of a multitude of compositions that embrace the agony of the 20th century by making listeners suffer".¹⁰ With all the chaos happening in the world, Rubbra chose to continue in his own style, rather than following more established styles of the 20th century. He would to continue to write 11 symphonies, various choral works, and many chamber pieces. Rubbra died on February 14, 1986.

⁸ Grover 1

⁹ Johnston 2

¹⁰ Reilly 1

Rubbra Oboe Sonata Analysis

Con Moto—Movement one

This oboe sonata by Edmund Rubbra is in A-B-A₁ form with the A section lasting from the beginning of the piece to measure 54, the B section continuing from there to measure 88, and the A₁ finishes the piece out with the remaining measures (up to measure 142).

The exposition starts with piano playing sixteenth notes alternating a minor third of C and Eb—the left hand of the piano arpeggiates this leaving out the G to reinforce the minor third relationship. This will be the underlying ‘motor’ for the movement to keep the piece in a forward direction. On beat two of measure two, the oboe enters with a G that seems to complete the previous outlined triad. However, the oboe moves to Ab in measure three which seems to reimagine the chord to Ab major first inversion. I suspect that he uses this arrangement to give the piece even more forward direction as the first inversion is not (very) stable and wants to move to something more concrete. The oboe uses its neighbor tones around the Ab to emphasize it in measures four and five. After the piano has been stagnant with the same rhythmic and melodic pattern, it diverges and the minor third pattern contrarily steps outward to create a perfect fourth pattern in measure five (only for this bar). Adding the oboe on top, it outlines an E major chord in second inversion. The G# relates to the Ab as it is the same note enharmonically. Moving to this chord also does not provide stability as it is in second inversion (less stable than first). Therefore, this chord wants to move back to Ab first inversion chord in measure six. Even though it can be thought as the minor sixth scale degree of

C minor, the piece in measure five enharmonically plays a G# which is an augmented fifth to C minor. We are provided with a cadence in measure six.

This is how all these chords relate. The E major triad relates to the Ab major triad as it is an augmented fifth away. This is the same relation with the Ab major triad and the C minor key as the Ab is a minor sixth away (enharmonically an augmented fifth away if it were G# as in measure five).

Seeing how he needs to return to C minor or risk watering down the tonality of the piece, Rubbra moves stepwise to B major in measure seven and eight which allows him to step up to C minor in measure nine. The piano returns to the minor third rhythmic and melodic melody/ostinato in measure nine and ten that is played throughout the piece. In measure 11, the right hand of the piano veers away from that, and emulates what the oboe played in measure three and four slightly compressed in time. Minor sixths are played in the right hand of the piano in measure twelve, which strengthens the augmented fifth/minor sixth to perfect fifth correlation in the piece. The oboe at measure 11 has a generally melodic line that moves diatonically to D in measure 14 (this is the next step up from C minor). The left hand of the piano in measure 14 has the same minor third arpeggiations as measure one, but an A is in the right hand on the downbeat and on beat three (in the left hand) to fill out the triad. This and the bass note confirms that we have moved to D minor.

The piano in measure 15 has the left hand in 6/16 feel where as the right hand has more of a 2/8 feel. This continues for four measures, and is the first point we see the piano off kilter with itself for an extended period of time. This is due to Rubbra wanting the two against three feel continuously throughout the piece, and this is just an extended period of time where the

oboe is not the one with the 2/8 feel. On top of this, the oboe now surrounds the E (the fifth of A minor), but returns to C minor tonality in measure 19 as a C minor triad.

The left hand of the piano in measure 22 starts a new partial sequence of a stepwise motion upward with the exceptions in measure 24 and 27—these are used more to reset to keep this harmony line in the right register. During these measures, the oboe is leading stepwise leading to Eb, and then to E natural. This then leads to the B in measure 30 (i.e. the fifth of E major). In general, wherever the oboe has ended a phrase or stopped playing, the pickup to the next point of entry is either the same note, a minor third apart, or harmonically connected. I suspect Rubbra uses this to keep the melody smooth and fluid.

Measure 32 is the point where both the 6/16 and the 2/8 merge in the left hand of the piano. Even though straight sixteenth notes are played, they are played in two note pairs that give the rhythmic crunch which drives the piece. This is also where the oboe moves onto C as a focus point, as it just ended on B. The oboe will then continue to surround itself with neighbor tones around the C until it gets to the climax of D in measure 43 and 44. At measure 45, the oboe takes over as accompaniment to the piano, and the piano has a similar melody line to what the oboe had in the beginning of the piece. I would consider from measure 45 until 52 the coda of the A section, and the measure after that is prepping for the B section. This coda is used to finish the previous materials, but also reinforce the new key area of D major. The oboe ended on a D in measure 43/44, but also alternated primarily between F# and A, the third and fifth of D major.

The piano leads the B section with the right hand playing a three note motive between what is the minor third of F# and A in D major. This relates into the A section as both have the

minor third motive. What is different about this B section is that the rhythm is smoother as Rubbra stays in 6/16 and does not try to layer 2/8 on top. What the piano is leading to is the exact same rhythm and melody/intervals that the oboe will have in measure 57. The oboe continues this melody until measure 60 where the piano picks up the F# that the oboe ended on. From there, the piano continues with the melody. A measure later, the oboe takes it back but steps up the melody to G# until it returns to the F in measure 64. Clashing, the piano adds a G# below the oboe in measure 64 to provide dissonance and promote forward direction. Ultimately it is the G# that moves to Ab to complete a Db key area temporarily. In measure 67 the oboe now moves to a G natural to finish out the melody but not before jumping octaves into the staff. If Rubbra had not done this, the climax of the development would have been reached too soon. From measure 65, the piano is playing the same oboe melody but inverted and a third away.

Since he has reached the bottom of the staff at measure 69 and not the end of the phrase, Rubbra turns the oboe line around and directs it upwards shortly to keep the melody in a decent range. The oboe ends its phrase in measure 70, and the left hand of the piano picks it up from there. Now the melody in the bass line is too low in measure 70 and 71 that it will be too far from the oboe's entrance in measure 74—more so, the oboe would have to match the range above the staff in the previous phrase to preserve continuity, and this forces the left hand to jump one and a half octaves to match the range. The melody returns to the oboe in measure 74 with a lead-in from an Ab/Bb trill. The Ab was important in the last phrase, so Rubbra uses it to continue the melody and lead in to Bb in this next phrase. While the oboe is resting between phrases in this measure, the piano quickly interjects the melody for the sake of

continuity. The oboe has a pick up into 81 with an F natural, which continues the line progression, and leads to the Bb (a fifth away). Measures 81 and 82 are buildups to the first climax of the B section—the progression is Bb to Db, Db to F, and then stepwise up to the Db above the staff. This is another point where the piano picks up the previous melody, and the oboe continues its elaboration.

The expectation of the melody once it hits its climax is to return back to the normal range and to cadence. However, this is not the case as the oboe continues to step upward until it reaches the Eb in measure 86—another high point in the piece. The melody in the oboe then jumps down the octave and returns to a range in the staff. The cadence is at the downbeat of measure 88 where three octaves of C's are played, reinforcing the return to the C minor key and the beginning of the A¹ Section.

The A¹ section begins in measure 88 with the similar introduction as the beginning of the movement. The key difference with the A and B sections is that the oboe does not enter with the melody two bars in—this time the piano does. Other than that, everything is played exactly as what was played in the A section. As the piano starts to elaborate the repeated melody in measure 98 and the downbeat of measure 99, the oboe picks it up and returns it to the original format. The oboe and the piano continue to play the same until measure 127 where the oboe briefly steps down the melody so that the phrase ends on a C in measure 131. I believe this is so that the melody will stay in C minor which will lead into the ending of C major. The oboe then starts the arpeggios to outline C major in measure 132. It moves briefly to Eb major in measure 137 but returns back to C two measures after. Referencing the B section material in measure

53, the oboe plays a step down at measure 140, and then alter the rhythm of the pickup into measure 141 to reinstate the three against two feel. It ends with a C major cadence.

Elegy (Lento)—Movement Two

The beginning starts with solo oboe playing the melody of the second movement using the same stepwise motion strategy as the first movement. What is interesting is that Rubbra wants to keep the piece connected and fluid, so the beginning note of the oboe is a half-step up from the note that movement one ended on (i.e. G to G#). This also stays true to his method of when a melody ends, the next one should start with a note that is the same as the ending of the last, or it must be a step (half or whole) away.

Tonally, the key center is slightly ambiguous at the beginning, but it shares some key notes in the movement that are repeatedly used: B, D, and D#. The melody of the oboe surrounds the B in the first three measures of the movement, to which the piano echoes after it with same melody until measure four. This is when the oboe returns with the melody but a third away. It uses the same intervals for a measure until bar five where the line inverts and jumps to G#. The piano echoes this as well. This first section of the piece is the A section (beginning to end of measure 10) and it has somewhat the tonality of G# minor/B major. In measure 6, the oboe then returns to a D# below the staff to end the phrase with a G# major chord plus a F^x (F double sharp) added in the piano (i.e. G# major seventh chord). As the oboe finishes the phrase, the piano answers with the melody at measure seven as a B natural iteration that is similar to the beginning. This acts as a lead in to the next phrase.

This new phrase starts in measure eight where the oboe picks up the last note it played (an octave up). It plays the melody similarly to measure four, but starts moving downward in

inversion in measure ten. Measure 11 is the first point that the movement feels as if it is in tempo. It has repetitive motion that is regularly placed. At this point, the piano uses sequential patterns to differentiate itself from the beginning section. I notated this as the B section (measure 11) due to the music having repeated sequences: the A section did not. The right hand of the piano is playing triads of a root, fifth (of any kind) and an octave. It moves from each chord by a fourth until measure 17. The left hand of the piano now plays from measure 11 octave Es to As, then to Ds and Gs. This repeats three times until measure 17. The oboe has a descending sequence melody that repeats every measure by a downward step (from measure 11 to 13). It then moves downwards to reach measure 15 where the melody moves diatonically upwards to measure 17. From there, the oboe has a similar melody to the beginning that is altered to reach the B natural at the end of measure 19. This is also where a new phrase starts.

From measure 20, the oboe melody is descending diatonically and is very smooth. The piano is complimenting this melody by using contrary motion and moving downwards diatonically. The right hand essentially repeats every three measures with an ascending scale upwards for a measure and then a step down every three beats (for the next two measures). Although the left hand of the piano is not as sequential as the right hand or the oboe, it follows the general direction of the other hand and has stepwise motion until measure 33. During these bars and closer towards the last couple, there is some chromatic meandering to Ab major, then to E at measure 32 with an added C#, and finally resolves to C major at measure 35.

The oboe in the pickup to measure 38 has a new variation of the new melodies in the A section and the B section and mixes them together in a slighter more upbeat tempo. This occurs while the right and left hand of the piano are playing a contrasting accompaniment to

the oboe. This continues to measure 41 where both instruments begin the conclusion of the B section and prepare for the A₁ section. The piano echoes at measure 45 the primary melody to signal the looming return. It then passes it off to the oboe in measure 47—the melody is played but veers upward instead of returning to the starting pitch. At measure 50, the oboe ends the B section with an A harmonic to give the eerie feel that was presented in the beginning.

The A₁ section starts with the piano playing the section A melody at measure 53, and the oboe takes it at measure 55. It then, from measure 56, has an incomplete sequence as the melody is repeated at bar 58 and uses retrograded rhythm at measure 62 to keep continuity. The end at measure 67 uses the main melody from the beginning of movement two, but the piano resolve it to a C# major chord. Even though the end of the movement is a cadence, it does not feel completely settled like a resolution because the oboe moves to the C# and the bass line of the piano moves to a G# (measure 69) . Only after that does it move to a C#. Despite having a strong cadence at the end of the movement, the ear does not hear it that way: I believe that by having the strong spread out C# chord that then moves to a tight compact C# major chord, the ear wants to hear the bass return to the original low C# chord. Rubbra does not do this, and naturally is forced to continue on to a new (final) movement.

Presto—Movement Three

The beginning of movement three starts with a smooth yet pushing forward piano line that aggressively moves forward (stops and starts occasionally) until measure 75—this will be called the A section. Although not the same note as the previous ending, the connection is very close and is heard as the continuation. The left hand of the piano starts the movement with a pickup that launches both the oboe and the right hand of the piano to enter on the end of the

first beat in measure one. The oboe is playing the melody that first surrounds C, moves downward diatonically, then up, and returns to D (a step above). Just as the second movement started with the last note of the first movement, the oboe now starts with a C. While the piano is running through series of notes very quickly, there are some common attributes that return. It will often jump in thirds downwards via collections of threes and move in contrary motion to the oboe. The left hand of the piano plays in syncopation, contrasting both the right hand and the oboe. It will keep playing C's until it steps up in measure eight to Db's. Then it moves to D natural in measure 9, which will resolve to C in measure 20.

The phrase ends at measure 11 where the left hand of the piano stands in place of the resting oboe. It plays the inversion of what the oboe will play in measure 13. The oboe reclaims the melody, and when the oboe is holding a note or resting, the left hand echoes from previous or future melodies. As the oboe continues in measure 18, the right and left hand of the piano join together in octaves to play a descending thirds pattern, and it turns around to ascend diatonically. When it reaches the D natural above the staff, the left hand drops the octave and plays another open fifth. This occurs over a little more than two bars, and then it repeats itself for a total of four times.

Starting at measure 19 the oboe plays a line in a lower sixth, and then it echoes itself with some diminution in a high octave. This happens in measure 22 and 25/26. The oboe then gears up to restart the melody in bar 28, as if it is gaining momentum to jump above the staff. Also, the piano has a brief back and forth response in this measure starting with the left hand on beat one and three, and the right hand on beat two and four. At measure 34, the piano starts to lose momentum and gets stuck in an ascending pattern that resets every five notes

(with the exception of one or two iterations, but cross relation to the oboe [specifically in 36] keeps it intact). It breaks this pattern at measure 43 where it rises to return to its previous mellifluous form. The oboe melody during this period toggles between E natural and A natural, key notes in the piano accompaniment. As to which one plays the primary role, both complement each other, and could not be sustained without the other.

The oboe ends its phrase at measure 45, and the left hand of the piano takes on the role of melody. It uses the opening melody in the oboe to keep the piece going and provide continuity. The left hand finishes the melody in measure 50 and then returns to its opening syncopation in the next measure. Measure 58 is unique as this is the first point that this movement moves from triplet accompaniment to 16th note accompaniment and stays that way. The moving sixteenth notes are stagnant and repeat the same note (only after a few measures does it change by a step). From there to measure 66 is the oboe playing its melody with the left hand of the piano mimicking the intervals and patterns. It is not quite the same, but the correlation is obvious. It then echoes the oboe in the same intervals—this is from measure 66 to 73. From there, the oboe takes on an accompaniment role and plays fluid sixteenth-triplet runs as were seen in the piano. The piano takes over the melody until measure 80 where the oboe introduces a new variation: it is somewhat march-like. At measure 84, the right hand of the piano starts echoing the oboe in its militaristic sound while the left hand of the piano alternates between B natural and C.

The phrase ends at measure 90 where there is a significant slowing of the time, not the tempo, but rather the instruments play slower note values. Before measure 97, the oboe has collection of three note patterns every couple of bars to make the transition smoother. This

motive seems to be present in the second movement. At 97, there is a meter change that also affects the feeling of the time. It feels slower, and it has a different rhythm than the A section. The piano is playing descending eighth notes that are smooth and are the B section's iteration of the accompaniment in the A section. It descends for three measures and then ascends for the same amount. This repeats twice until the A₁ section (measure 108). At measure 103, the oboe plays a new concluding motive that surrounds G, B \flat , and E \flat (this is brief). I would expect it to return to A \flat major in the A₁ section here as the beginning of the movement is in A \flat .

At the start of the A₁ section, the piano plays a recap of its part in measure 45—the left hand is now up the octave. The oboe enters in measure 115 as a rising scale for three measures. Measure 118 is where the oboe makes its penultimate octave dive between two half notes. It then repeats this in inversion to end on a C, which is held until the end of the piece. The piano in measure 121 resumes its third interval descending arpeggiation. It then ascends diatonically to a C triad. The left hand of the piano then echoes the triad with a final C cadence.

Part the Fourth

Robert Schumann's Three Romances, Op. 94

for Dr. Andrew Boysen Jr.

(Professor of Music, Wind Symphony and
Conducting at The University of New Hampshire)

Robert Schumann Biography

Robert Schumann was born in Zwickau, Saxony (modern day Germany) on June 8, 1810. He was the fifth child of August Schumann and Johanna Christiana Schumann. Being that his father was a lexicographer, Robert Schumann spent many hours reading books.¹¹ His first introduction to music was when he started taking piano lessons with J. G. Kuntsch at the age of seven. In order to receive the inheritance from his father when he passed, Schumann had to become a law student at the University of Leipzig in March of 1828.¹² He used his time as student, however, to study music with Friedrich Wieck instead of law. Through Wieck, Schumann got to know Clara (Wieck's daughter, nine years old at the time) who would become his future wife ten years later.

On 1831, Schumann was in an accident that cut off the tip of his finger on his right hand. This ended his future career with the piano but not his compositional career. With his sights set on Clara Wieck, he asked her father for permission to marry her in 1837. Friedrich Wieck never gave him permission, and Schumann went to court to resolve the matter. Once married, Clara put pressure on Robert to compose for bigger ensembles, and in 1841, he composed his first symphony for orchestra.¹³ With a wide range of compositional talent, Schumann was able to write for chamber ensembles, choirs, orchestra, and solo instruments.

Schumann's sanity started to decline, and he tried to commit suicide several times before he requested to be taken to an asylum. He died in the asylum in 1856.

¹¹ Daverio 1

¹² Daverio 4

¹³ Abraham 5

Schumann Romances Analysis

Romance No.1

Romance No. 1 begins with an A section of 30 measures. The piano in the first measure outlines the key of A minor—think of it as an introduction to the melody. The oboe mimics the rhythm of the piano in the intro to the second measure. What you will see continue throughout the first romance as well as the second and third is the melody constructed with primarily consonant intervals. But it is the dissonant intervals and the non-chordal tones that drive the music forward. This plays an important role in providing a “two worlds” approach that is key in the romantic period. For example, the oboe in the second measure plays on beat two with a pick up to the A, the tonic of the key. However, before reaching the second measure, it passes through the F to return to consonance. The oboe continues to outline the chord of A minor in the third measure via an arpeggio with an added B natural. One could also view this as Schumann preparing to outline the chord of E major. It is as if two people are having a conversation—one in A minor and one in E major. They do not make sense as separate entities, but when merged together, it creates a dialogue with a push and pull feeling (i.e. tonality of / and V). Several times the G is altered with a sharp to help with tonicizing A minor. This B in the third measure switches the entire arpeggio of A minor as the dominant structure to a passing melody leading to the G⁷ in measure four (first inversion G chord). This G natural is emphasized by the A neighbor tone an octave above. The reason this is displaced by an octave is the melody is constantly descending, and soon would run out of room or become too low to be effective. This then leads to the E in measure five as the ‘dialogue’ returns to A minor through measure six. Beat two of measure five is ornaments that embellish the downward motion. While all of

this is happening, the left hand of the piano is mainly providing contrary stepwise motion in octaves. To prepare for the repeat of the first phrase in measure seven, the left hand of the piano descends downward to have enough room to achieve contrary motion. This ending occurs again with a steadier/less syncopated right hand. Measure nine is where this piece finally has a unison with the oboe and this piano in the tonic (A in oboe, A in right, and octave A's in left). It provides a sense of arrival. For the next two measures, the piano outline A minor with an F leading to the E to emphasize the fifth of the tonic triad. The oboe enters in measure 11 but with a function to support the piano's arpeggios of A minor with a V-I motion. The oboe melody ascends from E to F and continues to measure 12 with an appoggiatura from the A to G#, accenting the important downbeat of A but continuing the ascending motion until we arrive at measure 13.

The right hand of the piano now plays the opening oboe melody until measure 17 where it joins the oboe in unison. The D# in the right hand there temporarily tonicizes E minor, and the right hand in measure 18 plays the oboe melody from measure 11 up a fifth. At measure 20, the oboe presents the opening material again, and like the previous piano melody, it is a fifth transposed up a fifth. Measure 25 is where the oboe takes fragments of the past melody and puts them together to form a conclusion to the A section, and prepares for the B section. In the oboe on measure 29, there is a C# which is the first one in the entire piece, which brings the melody into a new direction. Measures 29 through 32 contain a partial chromatic line in the oboe which negates the key and lets the following material impose the key of the relative C major. Bars 29 and 30 act as the end of the A section, and 31 through 32 is the beginning of the B section, preparing the key of C major by landing on the dominant G.

What is interesting about the B section is that the piano is not moving in contrary motion. With this section being in C major, it is the mediant of A and is also equal distance from E. The melody is repeated twice between measure 35 and 48, with the second time containing an E major cadence at measure 50. This, of course, is not the end of the B section as Schumann is beginning to use triplets consistently which elaborates on the rhythmic structure. In measure 50 the oboe takes the melody from measure 25 but with triplets underneath in the piano. The piano starts the transition from B section to A¹ section with rising thirds. The oboe in measure 56 has a spliced melody of measure 42, and transposed up a tritone. This is followed by another tritone in measure 57, which resolves a measure later in the A₁ section. Measure 59 restates the theme from measure two and the piano resolves with the oboe in measure 67.

Now that the oboe has finished the melody, the piano takes its turn as the melody 20 measures from the end and puts a half step sequence on it. This helps keep the melody fresh to the listener. I view this as more of a conclusion preparing for the coda. At the pickup to measure 72, the roles shift and the oboe has the melodic and rhythmic sequence. Finally in measure 76 the oboe plays a portion of the beginning melody, but in measure 80 adds a chromatic sequence adventure of three descending half steps. This occurs four times until the oboe realigns itself in A minor. Although the F in 84 and 85 emphasize the E's, the piano is playing block A chords, while the rest of the notes in the oboe arpeggiate A minor. For Schumann to continue to his next two romances, he does not give an authentic cadence. Rather he gives a minor plagal cadence from D minor to A minor in the piano. The oboe joins until it ends with a fifth (5-1) over the final tonic triad.

Romance No. 2

From the start (first two notes are in a pickup up to bar one) up through measure 25 is the A section of the Romance No. 2, which is in the key of A major. The oboe has the melody in which intervals of thirds heavily predominate. The sequence of C# to E, A to C#, and (a tenth of) F# to A is important. This is followed by downward motion passing through to return to the E. To come back to the beginning of the melody, it escapes through the B in measure three to the C#. The melody repeats similarly in measures four through six, but cadences with a half cadence at measure eight. This pickup is a melody of step wise motion, a jump of a fifth, and continuation of the stepwise motion. The next two measures are repetitions and a close sequence transposed a step down from that same pickup. Then, the melody repeats itself again, but a fourth lower. An E minor scale up ending on a B (v-I) in measure 16 then returns to the beginning sequence of third intervals. Measure 19 is altered with a triplet in the oboe to provide new motion in the familiar melody. However, the melody and the sequence expands in measure 22 to three pairs of thirds plus and octave leap. The cadence ending for the A section, measure 26, ends with a perfect authentic resolution.

The B section is started on beat three of measure 26. One difference is the piano is now accompanying the oboe with triplets, which provides a quickened and urgent atmosphere even though the tempo does not increase by much. The melody again lies in the oboe. The general outline is a rising line but embellished with escape tones as it moves upwards. After four bars, the melody resets down an octave and repeats to preserve the continuity of the rising motion. Measure 38 resets down the octave on the C# (fifth of F# or V of V). In order to delay the cadence at the first ending, the left hand of the piano plays two E naturals apart which clash with the resolution on the F#. The second ending provides a more stable resolution (C# to F#

minor, V-i). At this point, the stability of the F# is now removed, and will be used as a passing tone, leaving A major to return; measure 44 is the recapitulation of the A section. From there, measure 69 is a carbon copy of the exposition with various slight rhythmic differences in the oboe melody. The A¹ ends in this measure with a perfect authentic cadence. From measure 70 to the end of the second romance is a coda in which the melody from the beginning is present but altered in a way to create a conclusion. The first three beats are like the pickup into measure nine but venture to IV. Measure 71 repeats this from *I-IV-I*, but in 72 the left hand of the piano traverses downward while this oboe ascends to a C#. The progression continues as *I-III-flat V* and lands on *II* in measure 75, paving the way for an imperfect authentic cadence (*II-V7-I*). I believe that Schumann chose this so that the third romance is needed to complete a feeling of finality later on.

Romance No. 3

The beginning of the third romance is very different compared to the first two: the oboe and piano are in unison (octaves). Because of this, the piano has a much more prominent role. The piece is in A minor, similar to the first romance. As the oboe and piano finish playing the melody in measure two, the piano finishes the phrase by cadencing with a V-I. The oboe and piano begin again with an exact copy of the phrase, but leave the cadence open with a V⁷ of V. The piano now ventures off in thirds to accompany the oboe from measure five to six. This is also where the left hand of the piano remains on the dominant until the second beat of measure six—it rises chromatically to prepare the modulation into C major. The oboe at measure seven has an octave-leaping melody which is accompanied by the piano with the same intervals at the same time (the piano also echoes, giving an in-sync feeling that is sometimes off

kilter). This ends at measure fourteen where the piano chromatically steps back the dominant of the to A minor tonic, and repeats the beginning of the piece with minor note adjustments. This time at measure 21, there is not transition/chromatic movement, and it remains in A minor until the B section at measure 25.

Like Romance No. 2, the B section of Romance No. 3 is rhythmically different: specifically it contains triplets. This section contains four bar phrases that are a partial sequence (a fourth above). Both hands have some chromatic wandering so as to give a floating or in between feeling. The oboe enters at measure 28 with the melody that has just been played. After this, the piano takes the melody in the right hand while the oboe is more accompanimental. They switch roles at measure 37. In order to achieve a proper return to the restatement of the A section, E major must be heavily emphasized. This is what the oboe is playing, octave E's, functioning as the dominant to come back to A minor.

The A¹ section begins at measure 44 and remains identical to the exposition. The piece closes with a coda that starts on the pick up to measure 68. The skeleton of the oboe melody neighbors A which prepares the listener for something that will happen involving the key of A. The melody then descends to E which is the dominant and is held for three measures. The piece ends on an A major triad.

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