

Harmonic evasions and their shaping in performance: The opening movement of Schumann's G minor Trio

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ABSTRACT: While there are ways of discussing harmonic evasions from an analytical perspective, there has not been a thorough investigation into how performers might approach the phenomenon. This paper aspires to open the discussion by presenting how members of a professional piano trio talk about and shape the opening sonata-form movement of Robert Schumann's Piano Trio in G minor (Op. 110) with regard to its evasions, which ultimately thrust the final cadential closure into the formal coda. The article also examines three recent recordings of this work and compares their interpretative decisions with this trio's rehearsal insights. The analytical discussion, including James Hepokoski and Warren Darcy's Sonata Theory and Schenkerian analysis, is constantly reconsidered using performers' insights. It is proposed that capturing the ways performers discuss and play the piece brings fresh and new ideas into analysis and performance studies, which traditionally have been dominated by a one-way analysis-to-performance perspective.

KEY WORDS: analysis and performance, piano trio, Schumann, sonata form, Sonata Theory, Schenkerian analysis, chamber music rehearsal

In the art of music, as in life, motion toward the goal encounters obstacles, reverses, disappointments, and involves great distances, detours, expansions, interpolations, and, in short, retardations of all kinds. Therein lies the source of all artistic delaying, from which the creative mind can derive content that is ever new (Schenker, 1979, p. 5).

Musical structure often sets up expectations for harmonic closures, but arrival at these goals may sometimes be postponed, temporarily creating the impression of an evaded motion. Indeed, these “artistic delays”, as Heinrich Schenker called them, are a vital part of any tonal piece of music. These delays rarely threaten the global coherence of a musical work, but rather appear in the middleground and foreground levels as various kinds of expansions, prolongations and structural delays that take part in creating the particular shape of a given musical composition.

Such delays, as well as disappointments and failures of various kinds in music are phenomena that sensitive performers are aware of – in one way or another. While there are ways of discussing evasions of anticipated goals from a music analytical perspective, there has not been a thorough investigation of how performers might approach this phenomenon. This study will explore the multifaceted relationship between analysis and performance – with particular reference to harmonic evasions – by examining how a piano trio (with myself at the piano) rehearsed and shaped the opening movement of Robert Schumann’s Piano Trio in G minor, Op. 110 during three rehearsals that took place between 2014 and 2015.¹

In addition to our trio’s rehearsal discussion, I will examine three recent recordings of the G minor trio and compare the more definitive interpretative decisions that can be gleaned from these recorded performances with the insights of our own trio. These recordings are by The Benvenue Fortepiano Trio (Eric Zivian, fortepiano, Monica Huggett, violin, Tanya Tomkins, cello) from 2010, Trio *Voces intimae* (Riccardo Cecchetti, fortepiano, Luigi de Filippi, violin, Sandro Meo, violoncello) from 2011, and Trio Jean Paul (Eckart Heiligers, piano, Ulf Schneider, violin, Martin Löhr, cello) from 2010. The first two trios play with period instruments, whereas Trio Jean Paul uses modern instruments. I have chosen these recordings so as to develop a view of current performance trends in Schumann’s chamber music, and my intention is not to examine the differences between performances that use modern vs period instrument *per se*.

The analytical discussion mainly involves Schenkerian analysis and the more recent Sonata Theory developed by James Hepokoski and Warren Darcy. These two approaches offer a good platform to examine musical evasions since their viewpoint is essentially goal-oriented: in Schenkerian analysis, the *Ursatz* closure resolves the overarching, deep-level motion of the work; in Sonata Theory, the closing cadence in the recapitulation section, called “the essential structural closure”, ensures that the work is indeed in sonata form (see, for example, Hepokoski & Darcy, 2006, pp. 124 and 250). If these ultimate goals are evaded – even temporarily – the evasion not only has a local effect but also threatens the completion of the entire sonata-form structure, which is exactly what happens in the opening movement of Schumann’s G minor trio: at the moment when we believe that the movement will close with a perfect authentic cadence, ending the recapitulation section (bar 217), the evaded cadence forces the harmonic structure to search further for its completion. In Sonata Theory, an evasion of this kind is understood as a deformation of previous conventions regarding the generative background of sonata form (Hepokoski & Darcy, 2006, pp.

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614-18). Since deformations usually signal that something special has occurred compositionally, it is worth considering whether they affect the shaping of the music in performance as well.²

In this study, the performers' perspective and insights on musical evasions impact the analytical understanding of the first movement of Schumann's G minor trio. To document our trio's rehearsal process, I have used videotapes and kept an informal rehearsal diary, written immediately after each rehearsal. The documentation helps us to answer questions such as: 1) How did our trio approach the musical material during rehearsals? 2) What musical features or parameters from the first movement of Schumann's G minor trio are considered problematic by the performers, and how do they verbalise these musical issues? and 3) Are the analytically problematic events, in this case the musical evasions, equally problematic from the performers' standpoint? The main objectives of this study are to discuss the salient harmonic evasions of the first movement of Schumann's G minor trio and to examine how a performer-based approach can be incorporated into the theoretical discussion in a fruitful way.³

Analysis and performance: brief overview

This section considers some of the basic questions and challenges we encounter when examining the relationship between analysis and performance. An important issue is whether it is mainly analysis that impacts performance or vice versa. While most analysis and performance research fall into the former category, there are also studies on how performance might influence analysis.

Broadly, there are two, partly overlapping, perspectives on how analysis may influence performance. Arguably the most common argument in this context is that while certain analytical insights may have an impact on performance, there will be others that do not have any such impact. This is the position Joel Lester takes when he notes that "I do not believe that all analytical findings need be projectable or indeed projected. ... Certain structural issues may be highlighted; others are clearly best left for quiet reflection" (Lester, 1995a, p. 210). In other words, while Lester – and others – agree that it is advantageous for the performer to have analytical insights, he does not believe that each and every such insight should have a direct bearing on the performance. This position is also defended by William Rothstein, who writes that

Dramatic truth and analytical truth are not the same thing; a performance is not an *explication du texte*. The performer's task is to provide the listener with a vivid experience of the work, not an analytical understanding of it. But experience – the more vivid the better – will give the listener an avenue towards understanding (Rothstein, 1995, p. 238).

In contrast with the first perspective, where considerations regarding the impact of analysis on performance are typically made *a posteriori* – that is, after a completed analysis – according to the second standpoint the analytical process unfolds in conjunction with the performers' rehearsal process. Since the need for analysis often arises from the specific performance problems that the work itself poses, the interaction between the two processes emphasizes the problem-solving role of analysis. Consequently, the piece is rarely examined from one single analytical viewpoint from the

² Although written more than twenty years before Hepokoski and Darcy's *Elements of Sonata Theory*, Joel Lester's article on Schumann's sonata forms (Lester, 1995) should also be mentioned here. While Lester does not use the same term, he provides an overview of typical Schumannesque 'deformations' against the more normative Classical sonata-form background (Lester, 1995, pp. 203-208). Especially interesting is his notion that many Schumann sonata-form movements fail to establish the polarity between primary and secondary keys of the exposition as well as failing to "establish the second key strongly" (*ibid.*, p. 207). Lester does not, however, say much on the first movement of Schumann's G minor trio, which is the focus of this study.

³ As the examination of the commercial recordings took place only after the rehearsals, the discussion among our trio members has not been affected by the three recordings studied in this article.

beginning till the end.⁴ Rather, the analytical viewpoint changes depending on the interpretative question at hand. This type of interaction between analysis and performance is also advocated by Janet Schmalfeldt and John Rink⁵ (see especially Schmalfeldt, 1985; and Rink, 2002). As Rink notes, even though analysis would take part in tackling certain problems of interpretation, analytical findings “are assimilated into the generalized body of knowledge that lies behind but does not dominate any given performance act” (Rink, 2002, pp. 39-40).

Although the desire to achieve interaction between analysis and performance undoubtedly has noble origins – to create inspiring, or ‘better’ performances – especially in earlier writings on the topic, the tone of voice of the analyst was authoritarian (e.g. Berry, 1989). Yet, as Schmalfeldt stated more than thirty years ago, “there is no single, one-and-only performance decision that can be dictated by analytic observation” (Schmalfeldt, 1985, p. 28). What analysis can do is to reinforce, complement, or even challenge the decisions that the performer makes, which, according to Schmalfeldt, have “a strange way of becoming obscure” (*ibid.*, p. 19) as the practising process progresses. Thus, rather than prescribing specific performance nuances, “analysis should be seen as a means of posing articulate questions” (Cook, 1999, p. 248).

In his often-cited article “Performance and analysis: interaction and interpretation” Lester suggests that theorists should more profoundly rely on performances when they make analytical interpretations. Lester believes that listening to performances may considerably enlarge the analytical options, since “the performance decisions ... likely reflect a much wider range of structural options than analyses, many of which tend to address a fairly limited agenda” (Lester, 1995a, p. 214). Lester’s starting point is that “Performers could enter analytical dialogue *as performers* – as artistic/intellectual equals, not as intellectual inferiors who needed to learn from theorists” (*ibid.*, p. 214).

Admittedly, examining how the initial experience of listening to a performance impacts analytical choices is fairly difficult. This is partly due to the fact that traditionally the potential influence of performance on analysis has remained tacit. In recent years, however, there have been various studies on this subject. For example, Alison Hood examined selected pieces by Chopin from the multiple perspectives of rhythm, Schenkerian analysis, and piece-specific performance “strategies” or “premises” (Hood, 2014, p. 5). She also considered various recordings and explored how a certain performance decision may affect an analytical reading. For example, in analysing Chopin’s G minor Prelude Op. 28 No. 22, Hood discusses the harmonic ambiguity of the main motto – the descending third (B flat-A-G) – especially at its final appearance in bar 34, and presents two different voice-leading readings (Figure 1), which interpret bar 34 as a half cadence or alternatively as an authentic cadence. The recordings Hood examines reveal great differences in the way each performer shapes this functionally ambiguous moment:

Rubinstein ... plays the final appearance in bar 34 without a rest, outlining movement from B^b to G and tonic harmony, thereby reflecting the reading shown on level A₂. ... Cortot, on the other hand, plays the note A very short followed by a noticeable rest in the

⁴ Janet Schmalfeldt describes how “deliberately eclectic” methods are applied in her well-known article where she creates a dialogue between her “Analyst” and “Performer” personas (Schmalfeldt, 1985, p. 2).

⁵ In addition to these two viewpoints, there are theorists (and performers) who uphold the idea – either explicitly or implicitly – that even though analysis can help performers to pay attention to the outstanding features of a musical work, it cannot (and should not) lead to any concrete performance suggestions. Or, there may even be a more negative perspective where analysis is seen harmful for performers since it interferes with and destroys their intuitive approach to music making. While I do not want to suggest that inspired and thoughtful performances cannot be created without analyzing the music, the aim of this study is not to justify the need for analysis and performance studies *per se* but rather to consider fruitful interactions between the two activities.

first appearance of the motto. ... In bar 34, he slows again for the motto and highlights the rest after A with a longer break, thereby stressing $\hat{2}$ and the dominant chord. This interpretation of bar 34 seems to reflect the reading shown in level A_1 – a reading that is certainly reinforced by Chopin’s notation (Hood, 2014, pp. 118-119).

Figure 1. Reproduction of Alison Hood’s analytical readings of Chopin’s G minor Prelude, bars 31-34 (Hood, 2014, p. 119)

Another performer-based analytical study is Patrick McCreless’ article “Analysis and performance: A counterexample?” (2009) where he examines César Franck’s Chorale No. 1 in E major, aspiring to justify analytically an “unorthodox” interpretation he once heard of the chorale. McCreless writes that one of the main difficulties is finding connections between analytical language and the so-called “studio language”, which “is skewed, on the one hand, toward aspects of technique and tone, and on the other, toward metaphorical rather than analytically precise expression with respect to the sorts of things that music theorists like to talk about” (*ibid.*, p. 7). In the article, McCreless aspires to present the performers’ “studio language” within a more analytical context. Along with considerations of hypermeter, motives and harmonically salient aspects, he presents two contradictory harmonic and voice-leading analyses side by side and argues that an orthodox performance produces a more orthodox sketch and the unorthodox a more exceptional one (*ibid.*, pp. 10-11). Thus the *raison d’être* of the entire analysis is the performance itself, not the other way round: “In no sense, did analysis *determine* performance; if anything, performance determined my analysis” (*ibid.*, p. 2).

Studies by Lester, Hood and McCreless are all examples where performance – either the author’s own or somebody else’s – becomes the starting point for analytical reading. However, there are not currently many studies that consider the ways a still-evolving performance preparation might affect a still-evolving analysis. Furthermore, performers’ “studio language”, which McCreless refers to, remains absent in his study, although he puts forward a convincing narrative about the performer’s potential verbalization of the dramatic events at the end of the Franck chorale:

From the outset, she would have been able to articulate the obvious: that mm. 233-259 constitute the triumph and climax of the piece; that at least the last half of the whole work, and probably more than that is a successive building up of waves of energy that finally reach full fruition beginning with the restatement of the Chorale tune in the tonic key in canon at m. 233 (McCreless, 2009, p. 7).

Even in those analysis and performance studies where performance is the motivation for analysis, presentation of the performer's own discourse is rare. This issue has been raised by Daphne Leong and David Korevaar in their article "The Performers' Voice: Performance and Analysis in Ravel's *Concerto pour la main gauche*" from 2005. According to Leong and Korevaar, the fact that most analysis and performance studies treat performers as objects with no "voice" of their own in the research process, has serious consequences:

Apart from the obvious issue of "who knows the most about performance, anyway?" music-theoretic literature on performance and analysis neglects ... performers' implicit analyses and the gloriously messy aspects of a work as an *activity*, involving score, aural, visual, and kinesthetic aspects. For good reason: music-theoretic discourse admits messiness grudgingly, if at all. And performers are culturally "outside" the music-theory community. Unless invited, they cannot participate in the discussion (nor may they wish to, particularly if the price of admission is "music-theory speak"!). But "analysis and performance" suffers as a result (Leong & Korevaar, 2005, paras. 17-18).

The authors argue that presenting the theorist's and performer's views side-by-side "enrich[es] an 'analysis and performance' discussion by granting 'purely performance' issues a place at the analytic table" (*ibid.*, para. 19). The aforementioned issues by Leong and Korevaar have been more elaborately discussed by Cook in *Beyond the Score* (2013). For instance, Cook makes a clear distinction between "theorist's analysis", "performer's analysis" and "performance analysis" (Cook, 2013, pp. 33-55). While "theorist's analysis" usually refers to the more traditional, structure-oriented analysis, in "performer's analysis" (inspired by John Rink) issues of performance, such as various shaping possibilities become the starting point for analytical considerations. Cook's own approach in the book mostly belongs to what he calls "performance analysis" (*ibid.*, p. 49). Here the examination primarily concentrates on existing performances (usually recordings), rehearsals, or any other act that involves performing in some form (*ibid.*, p. 49). As Cook writes, "performers now appear in the role of informants, consultants, or co-researchers" (*ibid.*, p. 49), not as subsidiaries with regard to analysis. In this study, I aspire to utilize all three viewpoints suggested by Cook: While I present a "theorist's analysis" of the first movement of the Schumann trio – employing Schenkerian analysis and Sonata Theory – the analytical process constantly interacts with our trio's "studio language" on issues of musical shaping ("performer's analysis") as well as with the recorded performances ("performance analysis"). I believe that by flexibly navigating between all three approaches we are able to acquire a holistic view on Schumann's work where everyone – both performers and theorists – wins.

On musical evasions, sonata form, and (anticipated) structural closures

Sonata form is one of the most examined genres in Classical music; it includes numerous gestures articulating the course of the whole and creating expectations in the mind of a knowledgeable listener. Figure 2 presents an overview of sonata form, especially from the perspective of its two important harmonic goals, the perfect authentic cadence in a non-tonic key found in the exposition section, and the perfect authentic cadence in the tonic key in the recapitulation section. These two 'goals' have a close relationship, since the musical material around them is often exactly the same – only the key is different. Indeed, James Hepokoski and Warren Darcy argue that

[w]ith the first satisfactory PAC [perfect authentic cadence] the exposition has now accomplished what it set out essentially to do: to cadence decisively in the second key,

thus setting up and forecasting the parallel point of *essential structural closure* (ESC) in the recapitulation (Hepokoski & Darcy, 2006, p. 124).

Figure 2 also summarizes how, according to Sonata Theory, exposition typically divides into two larger segments, Part I and Part II. The first part that includes *the primary-theme zone* and the *transitional zone* (not shown on the figure), ends with a clearly marked cadence, most commonly a half cadence either in the primary key or in the following secondary key (I:HC or V:HC). This cadence, which Hepokoski and Darcy call “the Medial Caesura”, is an important, rhetorical sign indicating that the dynamic transitional zone has ended and that Part II, with the new *secondary-theme zone* (not shown in the figure), is about to begin (*ibid.*, p. 23-26).

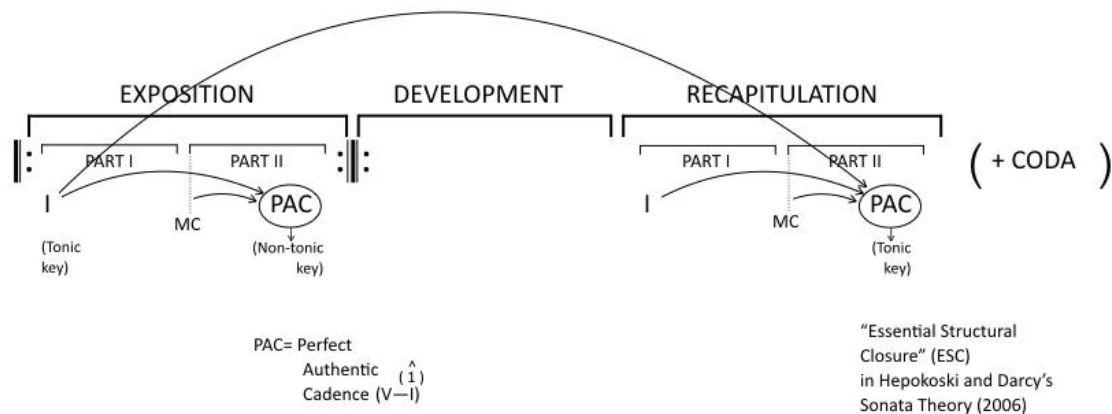


Figure 2. Sonata form overview

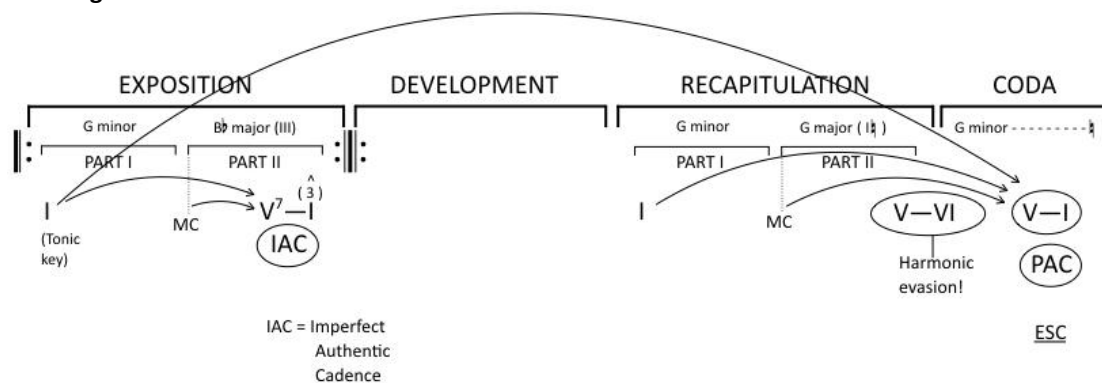


Figure 3. Formal overview of the first movement of Schumann's G minor trio, Op. 110

“The essential structural closure” at the end of the recapitulation section is regarded as the most important moment of a sonata-form movement, since it completes the generically obligatory musical process that secures the movement's tonality (*ibid.*, p. 250). If the “essential structural closure” thus resolves overarching harmonic tensions, what kind of effect does its evasion create in the musical drama? Figure 3 presents the formal and harmonic layout of the opening movement of Schumann's G minor piano trio, Op. 110. Compared with the archetypal sonata-form schema presented in Figure 2, we observe that in this movement both harmonic goals are obscured: in the exposition, the closing cadence in the secondary key, B flat major (III) in bar 72, is imperfect rather than perfect, the latter being what one would expect at this point in the exposition. In the recapitulation, even more surprising things happen: the essential structural closure in the tonic key (bar 241) is postponed until the formal coda, through a harmonic evasion, in this case V–VI^{7-6#}, at the end of the recapitulation section (bars 216-217). Thus it seems that the ‘proper’ recapitulation section is unable to provide a secure closure in this movement. Rather, it is the coda, which often

functions as post-cadential material for the sonata-form structure, that reaches the strongest harmonic goal of the entire movement.⁶

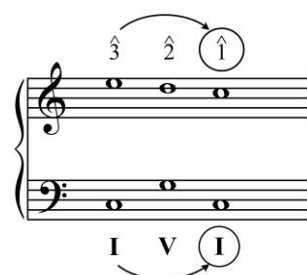


Figure 4. Schenkerian *Ursatz*

Hepokoski and Darcy's "essential structural closure" may be mirrored in Schenkerian analysis, where a similar emphasis is given to *Ursatz* closure, the moment where the *Ursatz* descends to $\hat{1}$ together with the structural tonic chord (Figure 4). However, unlike Hepokoski and Darcy, for Schenker the sectional division of sonata-form into exposition, development and recapitulation does not *a priori* define the expected location of the structural closure.⁷ What is also noticeable from a Schenkerian perspective is that a genuine coda only begins when a structural closure has been attained. In the case of the G minor trio, this happens only in bar 241, not in bar 217, where the formal coda starts with an evaded cadence and with a new *Rascher* tempo marking. For Hepokoski and Darcy this kind of evasion is always a certain type of deformation of the generic sonata-form structure. As they write, "in every sonata in which a failed exposition or failed recapitulation appears – well through the entire nineteenth and early twentieth centuries – it remains a powerful effect" (Hepokoski & Darcy, 2006, p. 178). They note, however, that after Beethoven, non-resolving recapitulations became "a more standard deformational option" such that "the burden of tonal resolution is then placed on the coda" (*ibid.*, p. 178).

On David Huron's musical "surprises"

In his book *Sweet Anticipation* (2006) David Huron presents four types of surprises that musical works entail (Huron, 2006, pp. 269-71): First, there are *schematic surprises* where the music is constructed in such a way that it violates some existing schema.⁸ Second, *dynamic surprises* occur when the musical work itself sets up some work-specific expectation that is then violated.⁹ Third, if the listener already has existing knowledge of a given work, the performance itself can create *veridical surprises* – in other words, when the performer's interpretation is different from the

⁶ Schumann's G minor trio is not unique in harmonically evading essential structural closures; before Schumann, Beethoven in particular composed sonata-form movements with obscured structural closures in the recapitulation section. One of the most famous examples is the Finale of Symphony No. 5 in C minor, where the anticipated closure in the recapitulation section is evaded and the resolution only happens when the coda starts. See also Hepokoski and Darcy (2006, pp. 245-250).

⁷ To be sure, in the section on sonata form in *Free composition (Der freie Satz)*, Schenker does note that after the *Ursatz* closure, "a coda section may follow, and there may be a harking-back to the position of the primary tone in the exposition" (Schenker, 1979, p. 38), which means that after the structural closure the work might end in a more open condition and still be structurally coherent.

⁸ According to Huron, the quintessential example of a schematic violation in Western music is the deceptive V–VI cadence (Huron, 2006, p. 269).

⁹ Although purely dynamic surprises are difficult to find in music (since most of the time there is a schematic violation as well), there are examples where the work defines its own "rules" that are unconventional, i.e. not following an existing schema but acting against it (Huron, 2006, p. 279).

listener's own expectations. Fourth, there are also *conscious surprises* where a knowledgeable listener consciously forms expectations about future events that eventually are not fulfilled.

If we consider these surprise types from a sonata-form perspective, the harmonic evasion at the end of the recapitulation section in the first movement of Schumann's trio is not only a schematic and conscious one but, more importantly, a dynamic one since we have already heard a successful closure (although imperfect) at the end of the exposition section – twice, if the exposition is repeated. In the present study one of the most fascinating questions is how performers may intensify or reduce the effect of this dynamic surprise through their shaping decisions, whether made intentionally or not. Furthermore, if the performers depart from the current mainstream performance tradition, which normally allows little or no temporal flexibility (*rubato*), many agogically bolder performance decisions may be experienced as veridical surprises. Indeed, although this study does not directly address the issue of historical performance practices of the Romantic era, the recordings discussed in the article do present a more historically informed approach, and many of their shaping decisions sound fresh and original.¹⁰

Three cadential closures from the opening movement of Schumann's G minor piano trio

In tonal music, cadential closure (half cadence or perfect authentic cadence) usually signals the arrival of a musical boundary. I will start my examination of the first movement of Schumann's trio by considering a very peculiar boundary found in the exposition: bars 25-39, which entail the transitional zone and the beginning of the secondary-theme zone. Second, I will discuss the somewhat lengthy final phrase (bars 51-72) at the end of the exposition's secondary-theme zone that leads to an authentic cadence in B flat major (the same material leads to the evaded cadence at the end of the recapitulation section). Finally, I will examine the parallel final phrase of the recapitulation section (bars 196-216) and discuss the ways performers shape the material before the evaded cadence, compared with the shaping of the exposition. I will also briefly discuss the music between the evaded structural cadence and the actual structural closure (bars 217-241), which includes a climactic culmination before the movement reaches its harmonic closure.

Case 1: the obscured boundary between the transition and the secondary key area

[V]ery often it's the manner of transition that identifies a composer. Not even one idea, or another, but the way of arriving at an idea, or leaving one. Transitions have always fascinated me and I believe they fascinate all of us. ... Certainly we find ourselves discussing them in a rehearsal a great deal. (Tomes, 2004, p. 35)

As pianist Susan Tomes, member of the well-known Florestan Trio points out, the moments where one thing ends and another begins in a musical work often need to be discussed and shaped during rehearsals since they do not settle down so easily, especially when there is more than one player.¹¹ The boundary between the transitional zone and the subsequent secondary-theme zone in the Schumann trio is quite original, not only because the transitional zone ends with an inverted

¹⁰ The need to shape musical motion in Schumann's music is something that was also noted by his contemporaries: in 1883, Franz Liszt described how "Schumann especially must be phrased well in details; and played very compact – rhythmically well articulated. With him *ritenutos* should be great, as with Mendelssohn the *accelerandos* and *animatos* are great" (in Hamilton, 2008, p. 20).

¹¹ I believe Tomes' term "transition" is a more general term that refers to the span where something ends and something else begins in music. Thus it should not be mixed with the "transition" specific to sonata form – the unit that leads the music to the second group of the exposition. As such, this is a good example of the performer's "studio language" that is analytical, yet it might create confusion when directly included within a more definition-dependent music-theoretical writing.

dominant seventh chord (V_3^4) in B flat major instead of a more normative root-position dominant chord, but also because the secondary theme begins with another dominant seventh chord (V_5^6 of B flat major) as well. Thus we have two successive dominant chords that seem to have the same harmonic function, yet the first clearly ends something while the next starts something else. Figure 5 shows bars 25-39 with the main harmonies and formal divisions. It also shows that the medial caesura break is filled in with 16th notes in the piano part – a phenomenon Hepokoski and Darcy call a “caesura-fill”. (Hepokoski & Darcy, 2006, xxv). Interestingly, since this “filling in” is actually a repetition of bar 32, we may have an expectation of an extra bar before the secondary theme begins, one that would include a genuine pause in the music.

Figure 5 shows the musical score for Schumann Op. 100, first movement, bars 25-39. The score is divided into two sections: "TRANSITIONAL ZONE" (bars 25-34) and "SECONDARY-THEME ZONE" (bars 35-39). The instruments are Violin, Cello, and Piano. The score includes various musical notations such as notes, rests, and dynamics. Below the score, there are harmonic and metrical annotations. The "TRANSITIONAL ZONE" section shows a metrical shift from 4/4 to 3/4 in bar 28, indicated by "4 => 3". The "SECONDARY-THEME ZONE" section shows a metrical shift from 3/4 to 4/4 in bar 35, indicated by "3 => 4". The harmonic annotations include G major (I), B-flat major (I⁶), and B-flat major (V₃⁴). The "SECONDARY-THEME ZONE" section shows a metrical shift from 4/4 to 3/4 in bar 35, indicated by "4 => 3". The harmonic annotations include B-flat major (I⁶), B-flat major (V₃⁴), and B-flat major (I⁷ (evaded)).

Figure 5. Schumann Op. 100, first movement, bars 25-39

The harmonic smoothing is also reinforced by metrical issues since the same bars include two metrical reinterpretations – first in bar 28, and then at the start of the secondary theme (bar 35) – where the expected fourth beat of a four-bar hypermeasure becomes a new downbeat.¹² This does not mean, however, that the beginning of the secondary-theme zone in bar 35 is somehow accented in performance. In fact, while the transitional zone as a whole is dominated by *sf* accents in nearly all bars, the secondary theme includes subtler agogic performance markings such as hairpins and *piano* dynamics. The metrical shift is hence not as abrupt as one might expect at first: notice that bars 33-34 are a repetition of bars 31-32 where the instruments play a chromatic descent in tenths and move from B flat major I⁶ to V₃⁴.¹³ Yet there are differences as well: firstly, the repeated version is

¹² Since bar 28 is clearly a significant turn in the music, it might also be possible to argue that the transitional zone only begins here and bars 25-27 are ‘post-cadential’ after the perfect authentic cadence closure in G minor in bars 24-25. See Hepokoski and Darcy’s discussion on the “dissolving P-codetta” (Hepokoski & Darcy, 2006, pp. 102-103).

¹³ The parallel tenth motion already starts at b. 27.

played one octave lower; secondly, in bar 33 Schumann writes *diminuendo* for all three instruments; and thirdly, the V_3^4 chord is marked *sf* only in its first appearance in bar 32, whereas in bar 34 there is an accent mark in the piano score while the strings play the same note softly, as the end of the *diminuendo* line.

The performance markings, dynamics, and registral issues – sometimes referred to as “secondary parameters” in the analytical literature – provide a good starting point to investigate how performers themselves approach formal boundaries. In the first video clip (Video 1) our trio discusses the aforementioned passage.¹⁴ As the video shows, there were several issues we considered when shaping the final bars of the transition: For example, how long does the *diminuendo* beginning in bar 33 last, and does it affect the tempo? Based on our discussion, I play two possible interpretations of bar 34: first without a *ritardando*, and second with a slight holding back in the middle of bar 34. After this, the cellist comments that I can slow down also at the end. We also ponder with the violinist how she should come in in bar 35 – with a slight holding back or directly *a tempo*. The cellist warns that since she has the same 16th-note motive in bar 36 as I do in bar 34, the tempo should not slow down too much.

Since our rehearsals were not directly followed by a public performance, it is quite natural that many issues are not finalized here. Thus it is fruitful to compare how the same bars were carried out in commercial recordings, which offer the performers’ ‘ideal’ interpretation created in the recording studio. It turns out that each of the three trios approached this moment in the music fairly differently.

Firstly, in the Benvenue Piano Trio’s recording (Audio 1)¹⁵ the pianist almost entirely omits the accent in the beginning of bar 34, thus reinforcing the feeling that bars 33–34 repeat the two-bar idea presented in bars 31–32. There is a very tiny gap between bar 34 and 35 before the secondary theme begins, but basically the boundary is played without any *ritardando*. In contrast, Trio Jean Paul makes a very sudden *ritardando* together with the *diminuendo* in bar 33. The pianist continues the *ritardando* by playing the first half of bar 34 a bit slower. From the second half of bar 34, the pianist plays *a tempo*, directly continuing on towards the second group.¹⁶ Trio *Voces intimae*, on the other hand, takes an entirely different approach by accenting the piano’s chord in bar 34 very clearly, and continuing the bar *a tempo*.¹⁷



Audio 1



Audio 2



Audio 3

¹⁴ Video 1 is available at: <https://dotsub.com/view/b5fb3600-fa45-4c32-92dc-674c225f796c>. The author had three rehearsals with violinist Riikka Kokkonen and cellist Csilla Szilvay between September 2014 and June 2015 in Helsinki, Finland (first rehearsal on 28 October 2014 at the Finnish National Opera; second rehearsal on 3 November 2014 at the Finnish National Opera; third rehearsal on 1 June 2015 at the Helsinki Music Centre, Sibelius Academy).

¹⁵ The link for the entire recording may be found here: <http://www.avie-records.com/releases/piano-trios-nos-1-and-3/>

¹⁶ Trio Jean Paul’s recording is available at <https://itunes.apple.com/fi/album/piano-trio-no.-3-in-g-minor/id373386560?i=373386691> for a small fee. The audio excerpt provided in the text is 0:47-1:08.

¹⁷ Trio *Voces intimae*’s recording is available at <https://play.spotify.com/album/2EnUkgolobzvxNOKVPb4Kw>, track 5. The audio excerpt provided in the text is 0:50-1:10.

How do these differing interpretations help us to acquire a more versatile analytical view on this peculiar boundary? First, let us consider the way the trios interpreted piano's accent in bar 34. Note that this accent can also be interpreted as an agogic hairpin mark. In his recent article "The Brahmsian hairpin" (2012), pianist and fortepianist David Hyun-Su Kim describes this type of hairpin as a "tenuto-type hairpin", which is a subcategory of "accent-type" hairpins:

I call the three most common [hairpin] types "closing," "accelerando," and "lingering." ...To these three types we may add a fourth: the accent-type hairpin. This is a diminuendo hairpin alone, or a pair of hairpins together, understood as an enlargement of a regular accent or messa di voce sign. Read descriptively, an accent-type hairpin thus calls for "more" as opposed to "louder" and can be realized by a variety of means, such as vibrato or chord-rolling. An agogic realization of an accent-type hairpin frequently results in tenuto-like lengthening or slowing, and so I will designate it the tenuto-type hairpin (Kim, 2012, p. 48).

Of the three trios, Trio Jean Paul's interpretation is closest to Kim's description of a "tenuto-type" hairpin: the pianist lengthens the final chord and then pushes ahead towards the second group during the 16th-note figuration. In the Benvenue Trio, the pianist plays the chord the same way as the strings, as the end of a *diminuendo* line, thereby almost entirely omitting the hairpin/accents, perhaps for a more coherent trio playing. In *Voces intimae's* interpretation, the hairpin is rather understood as an accent, without any agogic inflection.

According to Rothstein, phrases¹⁸ may be divided into subphrases, which sometimes are out of phase with the metrical structure, mainly "because at this level it is vital to keep the rhythm flowing from one measure to the next" (Rothstein, 1989, p. 31). In the G minor trio, each ensemble examined shaped the subphrase division (in this case, bars 31-34 include two two-bar subphrases) and the actual formal boundary differently. Figure 6 illustrates three different readings of the subphrase structure between bars 31-35. In 6a, which follows Benvenue Fortepiano Trio's interpretation, the subphrases (marked with a dotted slur in red) correspond with the larger phrase boundary between bars 34-35. In Trio Jean Paul's interpretation (6b), however, the 16th-note figuration in bar 34 rather sounds like a prefix/lead-in to the secondary-theme zone. Finally, by strongly accenting the V_3^4 in bar 34, *Voces intimae's* interpretation (6c) might even suggest a subphrase overlap at the beginning of bar 34 (the strings end their line with a *diminuendo* while the piano begins a lead-in to the following unit directly from the accented V_3^4 chord), which further unifies the two dominant chords (V_3^4 and V_5^6 chords) in one continuous breath: it is even tempting to ask whether from the point of Sonata Theory we hear, in *Voces intimae's* interpretation a medial caesura at all, in which case we would have an example of a so-called *continuous exposition*, with no genuine secondary theme (Hepokoski & Darcy, 2006, pp. 51-60). In continuous expositions, after the harmonically closed primary-theme zone (here bars 1-25), the exposition's next articulated event would be the essential expositional closure, here reached only at bar 72. No matter how debatable such a 'continuous exposition' reading may be from the analytical point of view, it illustrates how the local details of shaping in performance can have a significant impact on the more overarching levels of the music. Indeed, the three trios display further differences with regard to the shaping of more overarching phrases. For instance, while Benvenue Trio mostly accents the first beat of each bar throughout, Trio Jean Paul rather shapes phrases as if they always begin with an 'Auftakt' (upbeat). *Voces intimae*, on the hand, does not have such a clear strategy throughout. What is noticeable, however, is that they stress the *sforzatos* in bars 30 and 32, so that the accented chord in bar 34 becomes a logical continuation of

¹⁸ For Rothstein, a complete phrase always includes harmonic motion, i.e. it should either end with a half cadence or a perfect authentic cadence (1989, p. 5).

the chain of accents. Thus by examining these recorded performances, we not only understand the different ways this boundary can be approached in performance (and how it may affect analytical reading), but also how the performers' initial strategies with regard to phrasing may be related to local, bar-to-bar level, performance decisions.

Figure 6a shows a musical score for Violin, Cello, and Piano. A red dashed line indicates a phrase boundary. A red 'X' and the word 'omitted' with an arrow point to a measure in the Piano part that is not played.

Figure 6a. Benvenue Fortepiano Trio

Figure 6b shows a musical score for Violin, Cello, and Piano. A red dashed line indicates a phrase boundary. A red arrow points to a measure in the Piano part that is played.

Figure 6b. Trio Jean Paul

Figure 6c shows a musical score for Violin, Cello, and Piano. A red dashed line indicates a phrase boundary. A red arrow and the word '(accent)' point to a measure in the Piano part that is played.

Figure 6c. Voces intimae Trio

In his article “The half cadence and other such slippery events” (2014), Poundie Burstein argues: “Especially where the features that clarify cadential status are subtler than can be explicated by the printed score, it might be best to regard the analysis as contingent on the performance decisions, rather than the other way around” (Burstein, 2014, p. 7). As illustrated in Figure 6, performers can shape the Schumann boundary in many different ways, and in this sense they enrich analytical reflections on this particular example.

Case 2: The multi-evaded process towards the B flat major tonic

Before the authentic cadence closure in B flat major in bar 72, the secondary theme-zone involves several cadential attempts, yet all of them are more or less obscured. Here, I concentrate on the final phrase in bars 51½-72. This phrase includes three phases (or subphrases) with two cadential evasions before the actual closure in B flat major (Figure 7). The first evasion occurs in bars 54-55, where one expects a root-position dominant chord resolving to the tonic – the accelerating rhythms in the strings and the ascending bass line in the piano support this reading. Instead, the bass sustains the tonic of B flat, although the upper voices play the tones of the dominant. Bars 55½-59 repeat the same, cadentially unsuccessful motion.¹⁹ Finally, the upbeat to bar 60 begins yet another new motion, this time expanding to 12 bars and reaching the imperfect authentic cadence in bar 72.

The musical score for Schumann Op. 110, first movement, bars 51-72, is presented in three systems. The first system covers bars 51 to 59, divided into three phases: 1st phase (bars 51-55), 2nd phase (bars 55-59), and 3rd phase (bars 59-72). The instruments are Violin, Cello, and Piano. The score shows various dynamics (f, p, cresc.) and articulations. Below the piano part, there are annotations: 'No PAC!' under bars 54-55 and 'No PAC!' under bars 58-59. The final cadence in bar 72 is marked with a circled 'IAC'.

Figure 7. Schumann Op. 110, first movement, bars 51-72

Especially in our first rehearsal session (Video 2), bars 51-72 were rehearsed in detail, not primarily because of the evasions but because of the repetitions (bars 51½-55 and 55 ½-59), which raise questions regarding dramatic intensity. One of the common solutions is to play 'less' in the first one, then grow in intensity during each repetition (something that one often finds in Rossini's operas, for example), and this was a strategy initially suggested by one of our players. Later, however, we began to wonder if this passage is dramatically straightforward after all. For example, during bars 55½-59 the melodic parts between cello and violin are interchanged. For the cello, the

¹⁹ The closing cadence may be interpreted as already happening in bar 59, although I do not share this view. The fact that the music begins three times with the same thematic material (bars 51½, 55½, 59½) asserts that the phrase is not yet completed and that the mysterious tonic-dominant chords in bars 55 and 59 are only temporary arrivals.

final 16th-notes are registrally high compared to the violin, and they have a less firm quality. In addition, the piano's texture becomes lighter the second time, since the bass is written an octave higher and the theme is not doubled in octaves like the first time. Finally, in the third, expanded version (bars 59½-73) it might seem natural to immediately start the crescendo as our violinist first suggested. However, the cellist insisted on holding back in the beginning, and then making a quick crescendo towards the dynamic high point, the B flat seventh chord in bars 63-64.

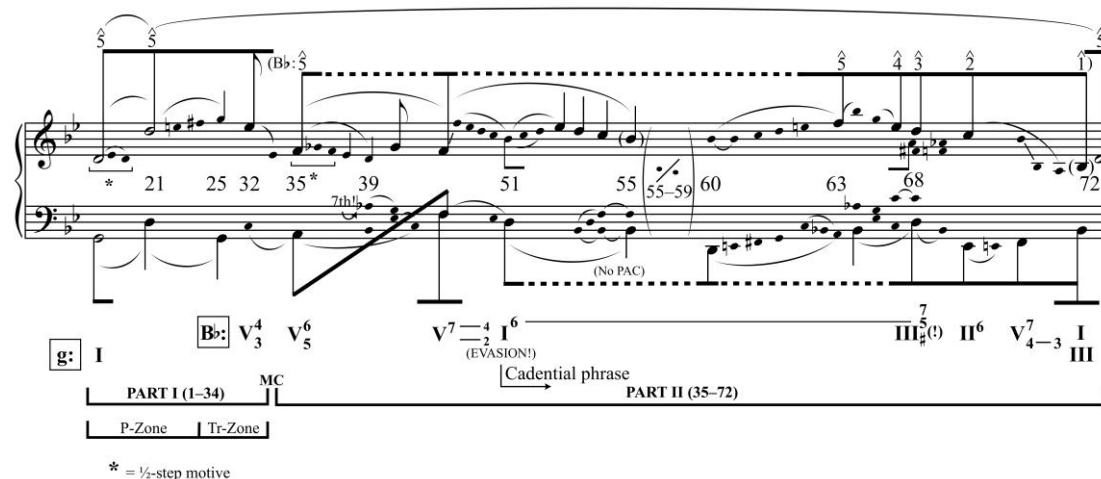


Figure 8. Schenkerian voice-leading graph of the exposition

Figure 8 summarizes the events of the second part of the exposition from a Schenkerian harmony and voice-leading perspective. I think the graph succeeds in partly capturing, in theoretical language, what goes on in this passage with regard to musical expectations. For instance, the four $\hat{5}$ - $\hat{1}$ descents between bars 35 and 72 in the local B flat major key, suggest that before bar 72 there has indeed been more than one attempt to reach a closure.²⁰ In this voice-leading interpretation, the three dominant seventh chords, $V_{3/4}^7$ (bar 32), $V_{5/6}^7$ (bar 35) and V^7 (bar 47) ultimately belong to the same dominant prolongation. Also, the I^6 chord in bar 51 begins an auxiliary cadence motion towards the B flat major chord in bar 72. The I^6 chord is prolonged until bar 68 where the 6–5 motion and chromatic third alteration change the chord to an expressive D major seventh chord with the concluding cello solo.

²⁰ For the readers who may not be familiar with Schenkerian graphing technique: The first $\hat{5}$ - $\hat{1}$ descent (F–E flat–D–C–B flat lines found in the upper clef) is completed in bar 51 (at the start of the cadential phrase) and is slurred with small notes without a stem; the second descent is completed in bar 55, now slurred as notes with stems; the third descent is completed in bar 59 (shown in the graph only through the repeat symbol), and the fourth, final descent is completed in bar 72 – the only one that has a harmonic support in the bass. This descent is connected by a beam with the initial $\hat{5}$ in bar 35 and is regarded as the structurally most important $\hat{5}$ - $\hat{1}$ descent of the entire second group.

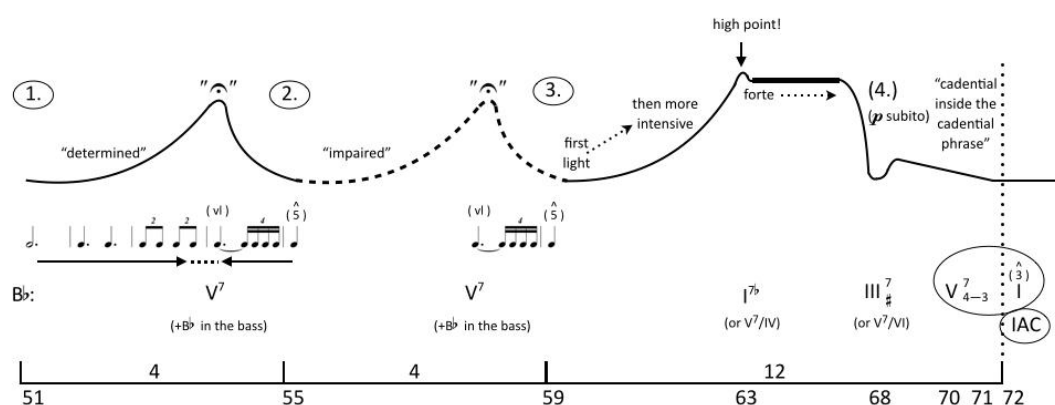


Figure 9. Graphic presentation of our trio's rehearsal discussion of bars 51-72

However, while in analysis, such as the one presented in figure 8, the repetition between bars 55 and 59 is omitted or put in parentheses, performers need to live through the repetitions and to consider some interpretation strategies regarding how to maintain tension and direction. As a result, if we were to make a graphic presentation of how we as performers shaped bars 51½-72, we would need to highlight slightly different aspects. For instance, there clearly are dramatic highpoints – a familiar phenomenon for 19th-century Romantic music – which are not structural in the sense that we haven't arrived at a cadential closure.²¹ Figure 9 includes a graphic presentation based on our rehearsal discussion. It discloses four moments that serve as dramatic goals for the performer: Bars 51½-55 and 55½-59 form brief waves that halt momentarily during the ambiguous dominant-tonic chord (see the fermata symbol in quotation marks on top of the curve). The second wave is written as a dotted curve, which emphasizes the lighter, more transparent quality of the repetition. During the third wave, there is a B flat seventh chord that is both the goal of the crescendo and a turning point: it begins a four-bar forte area with the question and answer motive between the strings and the piano. Finally, in bar 68 we have the mysterious D major seventh, here interpreted as III⁷_# of B flat major key. It begins with a cello solo and a sudden drop to a *piano* dynamic. As Figure 9 suggests, bars 68–72 can be understood as a fourth wave, or part of the longer third wave.

The three recorded performances display differences with regard to location of the strongest dramatic emphasis within these four waves. For example, the Benvenue Fortepiano Trio (Audio 2) takes time during the third high point (bar 63), and also plays the following bars a bit more slowly. Interestingly, they are the only trio that emphasize the structural B flat major chord in bar 72 through the piano's bass accent.²² Trio Jean Paul, on the other hand, are the only one who play the sudden *piano* in bar 68, since the other two trios rather prefer a gradual *diminuendo*.²³ Thus in their interpretation, the fourth wave becomes the turning point, not the third one. As for the *Voces intimae* Trio, their interpretation can be regarded as the most 'balanced' one as the music elegantly moves from one wave to the next.²⁴

Finally, let us consider once more the final cadence of the exposition in bar 72 – do we have an "evaded cadence" in the sense that the exposition did not succeed to produce a perfect authentic cadence? The possibility of an imperfect authentic cadence functioning as an "essential expositional closure" is discussed by Hepokoski and Darcy in some length:

²¹ For further discussion of musical high points, see especially Agawu (2009, pp. 61-630 and Rink (1999, pp. 217-238).

²² The accent is not written in the score.

²³ The excerpt is 1:52-2:10 from Trio Jean Paul's recording.

²⁴ The excerpt is 1:50-2:20 from Trio *Voces Intimae*.

Although rare, it is possible for an EEC [Hepokoski and Darcy's abbreviation of "essential expositional closure"] to be more weakly secured by an IAC. Before one comes to this decision, the rhetorical signals surrounding this EEC-moment – particularly regarding the status of C – should be overwhelming (sufficiently overwhelming to overpower the EEC-concept, among the strongest of conventions). ...Frequently the effect is that of a PAC in the literal or implied structural voices with a mere cover tone in one of the decorative upper voices (Hepokoski & Darcy, 2006, pp. 167-168).

Hepokoski and Darcy continue that elisions with the closing material (C) are also possible: "When that elided C theme begins on $\hat{3}$ or $\hat{5}$, the moment of the EEC/PAC will not have $\hat{1}$ as the highest-sounding voice. Obviously, the implied PAC is not undermined by these circumstances" (Hepokoski & Darcy, 2006, p. 168).

In Schumann's G minor trio, the $\hat{3}$ (the D in the violin) in bar 72 is both an elision and a cover tone, which means that from an analytical point of view the imperfect authentic cadence is only apparent and thus we do not have an evaded cadence like the one found in the recapitulation section.²⁵ The shaping of the process that leads to the imperfect authentic cadence – in this case, the entire final phrase starting in bar 51 – required quite a lot of attention in rehearsals. Yet when our trio carefully prepared the material that came before the actual closure, the final cadence came by itself, spontaneously, to offer a temporary relief from G minor through the more positive B flat major key.²⁶

Case 3: From recapitulation to coda

In their chapter "Sonata form in minor keys", Hepokoski and Darcy discuss how "[t]he desire to be emancipated from minor into major constitutes the basic narrative paradigm – the extra burden – of minor-mode sonatas" (Hepokoski & Darcy, 2006, p. 311). In their view, the minor-mode sonata exposition "represents the building of a structure of promise, a structure that, when it reappears in the recapitulation, will manage to do what the exposition could not do: decisively emancipate the tonic minor by converting it into the parallel major" (*ibid.*, p. 124). However, they note that "a recapitulation that concludes in major may be undercut by a negative, minor-mode coda – darkly pessimistic in its implications" (*ibid.*, p. 313).

Indeed, this is exactly what happens in the Schumann trio: after the recapitulation proper, the major-mode tonic is powerfully swept away with a turn to minor. Instead of G, the bass moves from the dominant to E flat in bar 217 and creates a very eccentric evaded cadence on a submediant seventh that becomes an augmented sixth chord in the following bar. At the same time, a truly mysterious coda begins together with a new tempo marking, *Rascher*. From bar 221 onwards a cadential preparation begins once again, now in G minor, finally leading to a perfect authentic cadence in bar 241. Thus the expected structural closure is evaded and delayed by almost fifteen bars. Figure 10 presents the score with partial harmonic analysis.

²⁵ Interestingly, the cello does not play the $\hat{1}$ in the same register as the leading tone in bar 71 but moves one octave lower. This is the reason why $\hat{1}$ in bar 72 is put in parenthesis in Figure 8. The D is thus like a "reminder" of the initial *Kopft*on while the actual B flat remains implied.

²⁶ Here I do not discuss bars 72-79a (the first repeat), which is a slightly odd post-cadential closing area with its phrase overlap and augmented sixth chord (bar 73 and 75a).

Figure 10. Schumann Op. 110, first movement, bars 213-221

During the rehearsals, our cellist had a lot to say about the motion from recapitulation to coda. One of the reasons may be that she was the only one who had not performed the piece before. Yet there was another factor, one that is easily forgotten when we examine analytical issues with the score in front of us: namely that during an ensemble rehearsal string (and wind) players only see their own parts, not the entire score. Hence if we look at the cello part in the final bars of the recapitulation and the beginning of the coda, there is no visible harmonic evasion (Figure 11).²⁷

Figure 11. Schumann Op. 110, first movement, bars 213-218, cello part

This does not mean, of course, that the evaded cadence with E flat in the bass – eventually played only by piano – is not perceived by the string players when the ensemble plays the work through. On the contrary, when we discussed what difference it would make for our interpretation if the harmony resolved to I at the beginning of the coda, the cellist answered:

Well, if I had arrived thus, I'd have a peaceful feeling and there would be no need to play in *Rascher* tempo. To me, *Rascher* embodies the anxiety of *not* attaining the expected tonic (From the 2nd rehearsal).

²⁷ In his PhD dissertation, Edward Klorman invokes the concept of “multiple agency” in chamber music where analysis is undertaken from the perspective of each player: “Multiple agency offers a theoretical model of how players may conceive of their own musical utterances and interactions as the discourse unfolds in time as they play. Harmonic, formal, and metrical events may be construed as resulting from the interaction among the characters, and conflicts or ambiguities arise when they outwit, surprise, or compete with one another” (Klorman, 2013, from Abstract, page iv). This kind of approach is extremely relevant for anyone who has ever played chamber music and it is important that it begins to play a role in music analysis as well.

Based on our rehearsal discussion, we played the motion from recapitulation to coda with two different interpretation strategies: 1) by not slowing down in the final bars of the recapitulation and then beginning *attacca* the new *Rascher* tempo with agitation, yet with pianissimo dynamics; and 2) by slowing down and thereby encouraging the listeners to “believe” that we are arriving at the final closure (thus emphasizing the work-specific “dynamic surprise” effect suggested by Huron), only to start playing the new section suddenly, emphasizing the bass E flat.²⁸

What about the trio recordings? The Benvenue Fortepiano Trio (Audio 3) plays the cadential unit (bars 196-216) in more or less the same way as in the exposition. The only noticeable difference, quite naturally, is the *timbre* of G major which is more sonorous due to its lower register (for example bar 198 in the piano) and is also more suitable for string instruments. The coda clearly begins with a new character and with a much faster tempo. In Trio Jean Paul’s recording the tempo of the coda is only a little faster; however, the increasing tension is very perceivable.²⁹ In contrast with Benvenue and Jean Paul, The *Voces intimae* Trio plays the entire cadential phrase (bars 196-216) less decisively than in the exposition, thus preparing the structural evasion by playing the material in a different way. Moreover, when the coda starts, the tempo is not remarkably faster, which might suggest that they want the coda to become more integrated with the other material – perhaps to highlight the “real” structural closure in bar 241, which will be discussed next.³⁰

“Bitter fulfilment”: dramatically incomplete structural closure?

While an evaded cadence, such as the one found in the Schumann trio is fairly easy to perceive, there are also more subtle kinds of evasion that nevertheless play an important role in the dramatic narrative of a work. Pianist Murray Perahia has pointed out one such example in his discussion of the last movement of Chopin’s Op. 58 Sonata. According to Perahia, the final resolution (bar 274), followed by a brief coda, is “tinged with bitterness, disappointment [and] regret”, although it is “a triumph nevertheless” (Rink, 2001, pp. 12-13).

Indeed, Perahia’s poetic description of the ‘bitter fulfilment’ of the Chopin Sonata can be apply to the ultimate structural closure of bar 241 in Schumann’s G minor trio. For example, our violinist found the motion towards the final structural closure (bar 241) difficult in many ways: during the last three bars before bar 241, she felt that she was “left alone”, especially in the dominant seventh chord in bar 240. To underline the fact that the violin part is left “hanging in the air”, we made a very small gap between bars 240 and 241. Also, we did not try to soften the harsh dissonances, such as the minor second interval between violin’s E sharp and the piano’s F sharp in the final dominant chord in bar 240.

In what ways a structural closure, which at the same time leaves some of the underlying dramatic tensions unresolved, could be reflected in the voice-leading analysis?³¹ This question is addressed by Perahia who argues that “When you see a graph, you think that it was always intended to go [that way...] It looks inevitable”, whereas the music itself has a more “philosophical dimension: life is always changing and it will never reach the fulfilment, never reach the paradise” (in Rink, 2001, 13). Here Perahia is not criticizing the Schenkerian method itself but rather the mode of presentation: a voice-leading graph is, most of the time, a final product which means that we cannot see the analytical process that has preceded it. Nevertheless, one should remember that a voice-

²⁸ Eventually, we preferred the first version (no *ritardando* but directly leading into to *Rascher*), since the *attacca* change of tempo also emphasizes the distinct nature of the coda.

²⁹ The exact minutes are 7:55-8:42 from Trio Jean Paul’s recording.

³⁰ The exact minutes are 8:20-9:13 from *Voces Intimae*’s recording.

³¹ In Sonata Theory, cases like this can be understood as “attenuated PAC” where the perfect authentic cadence includes elements that weaken its assertive status (Hepokoski & Darcy, 2006, p. 170).

leading analysis is not identical with the graph *per se* but is ideally surrounded by verbal and aural information. As Kofi Agawu states:

[I]t may be that analysis is ideally an oral genre, and that, within the complex dynamics of orality, it achieves a depth that is not available within the written tradition. In this sense, too, analysis and performance are very much alike. Effective verification of analytical claims in the classroom demands regular recourse to the sounds being analysed, if not in actuality then imaginatively. (Agawu, 2004, p. 276)

Figure 12, which is a Schenkerian graph of the whole movement, aspires to take into account how some of the tensions remain unresolved even at the structural closure in bar 241. First, the violin's high register, ending with a leading tone F sharp in bar 240, is left hanging in the air (see the high G in parenthesis). Second, in the structural closure the structural bass and top voice are not played at the same time since the top voice only enters in the second beat of bar 241. Third, the moment when the top voice descends to $\hat{1}$ there is an overlap with a new melody that begins in the piano with thirds. Finally, the graph also illustrates how the major-minor dichotomy is brought back one more time during the final bars of the coda, since the movement ends – somewhat surprisingly – with a major-mode tonic chord. Yet, this major tonic resolution has a very different quality from the one the secondary theme was aiming for. Personally, I regard the G major chord as a metaphor for final relief after a weary struggle.

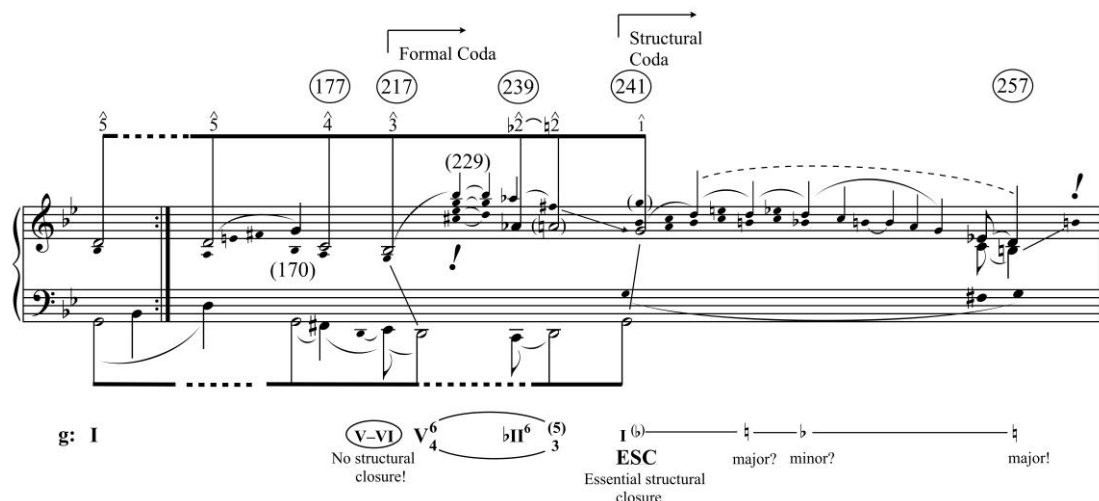


Figure 12. Schenkerian voice-leading graph of the entire movement, with a structural closure that does not resolve all dramatic tension

CONCLUSION

[T]he paradox of art is that the nature of the game at hand also and always includes the idea that we are to expect the unexpected. If deviations from the merely expected never happen within an individual work, that is no sign of aesthetic health or integrity. On the contrary, if expressively charged stretchings or transgressions or standardized shapes and procedures are not present at all, the work is more likely to be sidelined by historical consensus as unimaginative, composition-by-the-numbers, a boiler-plate product (Hepokoski & Darcy, 2006, p. 617).

As Hepokoski and Darcy argue, a sonata-form composition that only follows the most normative and expected procedures is by no means an ideal model. Moreover, especially when we are dealing with sonata-form movements from the nineteenth century, such as the first movement of Schumann's G

minor trio, we more consciously expect each movement to present a unique case with its own twist and turns.³²

With regard to performing nineteenth-century sonata-form works, Lester makes an important argument that “Deciding whether to view the movement as a structure based on neo-Classical mannerisms or as a vital reinterpretation of those mannerisms is no mere academic exercise. It directly affects how performers present it to us and, thereby, how we hear it” (Lester, 1995b, p. 195). According to Lester, if Schumann’s sonata-form works are performed straightforwardly, without rubato, the result is too “Classical” and the music becomes “stodgy rather than agitated” (*ibid.*, p. 195). Indeed, while no present-day theorist would ever claim that without music analysis there cannot be a good performance, there is hardly any harm in investigating which elements make a particular piece unique, or, as in this case, how a combination of Classical form and Romantic spirit creates a highly novel work that performers transform into sound.

To conclude, this study has aspired to show that by capturing the ways performers themselves discuss the pieces they play we can bring fresh and new ideas into the analytical process, and also to performance studies, which traditionally have been dominated by the one-way analysis-to-performance perspective. Moreover, the involvement of a chamber music ensemble enabled the rehearsal process to become even more transparent in comparison to a solo context; with an ensemble there necessarily is verbal discussion (or at least there should be) between the musicians, and it ensures that the interpretation is not solely dictated by one and the same person – the analyst-performer herself. Indeed, most analysis and performance studies, at least in the field of classical music, have been carried out by pianist-researchers who often choose the study material from the repertoire they know best: solo piano music. In this sense, the practice of the performer-researcher as a member of a chamber ensemble can further be explored in the field of analysis and performance.³³ This study has strongly advocated a position where performers’ viewpoints, tacit knowledge and insights can (and should) become part of the analytical discussion.

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³² As Philip Alperson writes, during the Romantic era the individual composer “imposed his or her individual standards of integrity on his or her imaginative freedom” (Alperson, 2010, p. 27).

³³ The few exceptions include Ryan McClelland’s study on Brahms’ Clarinet Sonata Op. 120, No. 2 (McClelland, 2007), and Joseph C. Kraus’s study on Mozart’s Quintet (Kraus, 2009).

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