

MHL 737: The Piano Trio
San Francisco Conservatory
Spring 2009
Mon 1-2:50, room 201

Prof. Emily Laurance
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Office hours Tues 2-3
or by appointment

This course is a survey of the development of the Piano Trio genre from its beginnings in the middle of the 18th century into the mid 20th century. Along the way we will consider the rather complicated origins of the genre, its relationship to other genres as it developed, its interaction with the evolution of sonata form and other formal types, ideas of texture and the interaction of texture with form

Required Text: Basil Smallman, *The Piano Trio: Its History, Technique, and Repertoire* (Oxford, 1990).

Supplementary Readings will be on reserve and posted online at www.sfc.edu/history. Scores will also be available in a folder on reserve and posted online.

Grading:

Essay #1	20%
Essay #2	20%
Draft of paper	15%
Final Paper	30%
In class presentation and participation	15%

Policies:

Listening and Reading are to be done for that day's class. Attendance, while not strictly mandatory, does count towards your overall participation grade, so it is a good idea to let me know when you truly cannot be in class. Written assignments are to be done on your own. More will be said about this in class and in a separate handout.

Syllabus

26 Jan

The Trio Sonata and Instrumental Suite rescored

- 2 Feb
 The Accompanied Keyboard Sonata
 Rameau, Mondonville, Schobert
 Reading: Smallman, Introduction
 David Fuller, "Accompanied Keyboard Music."
 Listening: Mondonville, *Pièces de clavecin en sonates, avec accompagnement de violon* op. 3, nos. 1-2. Rameau: *Pièces de Clavecin en concert*, your choice.
- 9 Feb
 Schobert & Mozart; Haydn I
 Reading: Smallman, Chapters Two and Four
 H.V.F. Somerset, "Johann Schobert and His Influence on the Music of Mozart."
 Simon P. Keefe, "Antoine Reicha's 'Dialogue': The Emergence of a Theoretical Concept." Pp. 43-54 (excerpt).
 Listening: Schobert Sonata op. 3/2; Mozart, Trio in B flat, K. 502, **ENTIRE (note change)**
- 16 Feb
PRESIDENTS' DAY
- 23 Feb
 Haydn II; Texture and Form
 Reading: Dean Sutcliffe, "Haydn's Piano Trio Textures."
 Excerpt: Excerpt: Katalin Komlos, "Haydn's Keyboard Trios Hob. XV: 5-17."
 Listening: Trio in e minor Hob. XV: 12; Trio in C Major, Hob. XV: 27
 Take home essay #1 due in class.
- 2 Mar
 Beethoven and monumentalism;
 Extended sonata form
 Reading: Smallman, Chapter Three
 Listening: Beethoven: Op. 1/3
- 9 Mar
 Beethoven continued
 Reading: Joseph Kerman, "Tändelnde lazzi: On Beethoven's Trio in D major, Op. 70 No. 1."
 Listening: Beethoven: Op. 70/1 ("Ghost")
- 16 Mar
 Schubert
 Reading: Thomas A. Denny, "Articulation, Elision, and Ambiguity in Schubert's Mature Sonata Forms: The Op. 99 Trio Finale in Its Context."
Listening: Schubert: D. 898 in B flat, Op. 99 (note change)
 Take home written assignment #2 due in class.

23 Mar	Spring Break
6 Apr	Mendelssohn/Schumann/Brahms; Questions of influence and tradition Reading: Smallman, Chapter Five R. Larry Todd, "The Chamber Music of Mendelssohn." pp. 192-195 Listening: Mendelssohn Trio in D minor, op. 49
13 Apr	Schumann & Brahms cont. Reading: Antonio Baldassarre, "Johannes Brahms and Johannes Kreisler. Creativity and Aesthetics of the Young Brahms Illustrated by the 'Piano Trio in B-Major' Opus 8." Listening: Schumann, Trio in D minor, op. 65 Brahms, Trio in B Major, Op. 8
20 Apr	Chopin, Dvorak, Tchaikovsky Nationalism Reading: Smallman Chapter Six Listening: Chopin Trio in G minor, op. 8, first movement Dvorak: Trio in F minor, Op. 65, entire
27 Apr	The French: Franck, Saint-Saëns, Fauré, Lalo Reading: Smallman, Chapter Seven and TBA Listening: Franck Trio in F sharp minor, op. 1/1 Fauré, Trio in D minor op. 120
4 May	Student presentations on 20 th -century works
11 May	Student presentations on 20 th -century works