

Dieses Klaviertrio schrieb ich ursprünglich für das Zürcher Klaviertrio mit Joël Marosi, Gabriel Adorján und Christiane Frucht, welches die ersten vier Sätze einspielte. Später wurde das Werk vom Schweizer Klaviertrio integral aufgenommen, also einschliesslich des optionalen fünften Satzes.

Der erste Satz verbindet moderne Rhythmik mit traditioneller Form. Die dramatische Entwicklung des musikalischen Materials wird in lateinamerikanische Rhythmen eingewoben; der Seitensatz bildet dazu einen ruhigen, kontemplativen Kontrast. Formal folgt dieser Satz der Architektur eines klassischen Klaviertrios.

Dem zweiten Satz liegt eine polymetrische Struktur zugrunde. Dasselbe Tonmaterial überlagert sich in verschiedenen Taktarten, dabei entsteht eine mystische, meditative Stimmung, die Farben der Renaissance evoziert.

Der dritte Satz ist, wie in einer klassischen Sinfonie, ein Scherzo. Er besteht aus einem Spiralkanon in Inversion: Gleichzeitig führen Wendeltreppen hinauf und hinunter. Wir befinden uns hier in einer Zeichnung von M.C. Escher oder auf da Vincis doppelter Wendeltreppe im Schloss Chambord.

Der vierte Satz ist der eigentliche Schlusssatz der ‚Sinfonie‘. Er ist von den Funk-Rhythmen der 70er- und 80er-Jahre beeinflusst und ist bei weitem der stilistisch herausforderndste Satz des Werks. Die Musik wechselt zwischen einer modern-klassischen Harmonie- und Rhythmussprache und einer mehr Blues-orientierten R&B-Phrasierung.

Der letzte Satz ist eine Art ausgeschriebene Zugabe, sozusagen eine Schlusskadenz, mit der sich die drei Musiker nochmals einzeln vom Publikum verabschieden.

Daniel Schnyder
New York City, Mai 2020

I originally wrote this piano trio for the 'Zürcher Klaviertrio' with Joël Marosi, Gabriel Adorján and Christiane Frucht, who recorded the first four movements of the work. Subsequently the Swiss Piano Trio released an integral recording of the composition, including the optional fifth movement.

The first movement combines advanced modern rhythms with a formally traditional approach. The dramatic development of the musical material is woven into the texture of Latin American rhythms. The secondary theme builds a quiet and contemplative contrast to the stormy beginnings.

The second movement is based on a polymetric structure. The same tone row is superimposed onto itself in different meters. This process creates a Renaissance atmosphere of suspense and mystery.

The third movement is a Scherzo, as it is the case in a traditional symphony: Hence the subtitle of the work. The movement consists of a spiral canon in inversion: Spiral staircases lead up and down at the same time. You can compare the underlying technique to a drawing by M.C. Escher or on da Vinci's double spiral staircase at Chambord.

The fourth and final movement 'Tempo di Funk' refers to the special rhythmical vernacular used in this part of the composition, which integrates the idiom of Funk and R&B music from the 70ties and 80ties. It is probably the stylistically most challenging part of the work since one has to interchange quickly between a modern classical language and the phrasing and rhythms of the New World.

The optional fifth and last movement consists of a final cadenza, where the three musicians individually say goodbye to the audience.

*Daniel Schnyder
New York City, May 2020*

PULSAR

Symphony for Piano Trio

I

Daniel Schnyder

Ardito ♩ = 132

Violin *p* produce natural harmonics *mp* produce natural harmonics

Cello *p* *mp* IV III II produce natural harmonics

Piano *mp*

4 *simile* *f* sul pont. sul pont.

7 *f* *f* *mf* ord. ord. sul pont. sul pont.

II

Rubato ♩ = 66

con sord. senza vib.
(arco)

p
p
p
Ped. *

N Misterioso

p
p
mp
p

8va
3

III

Deciso ♩ = 132

senza sord.

fp *f* *p*

fp *f* *p*

fp *f* *p*

4 **Spiral Canon in Inversion**

mf *f* *mp*

mf *f* *mp*

mf *f*

8

f *p* *f*

f *p*

mp *f* *p*

f *p*

IV

Presto ♩ = 162

(arco)
f

Musical score for the first system, measures 1-2. The violin part is marked *f* and (arco). The piano part is marked *f*. The key signature has one flat (B-flat) and the time signature is 4/4.

3

Musical score for the second system, measures 3-5. The violin part includes a triplet of eighth notes in measure 3. The piano part continues with complex rhythmic patterns.

6

Musical score for the third system, measures 6-8. The violin part features a triplet of eighth notes in measure 6. The piano part continues with complex rhythmic patterns.

Intonatio - sempre rubato

The first system of the musical score consists of three staves. The top two staves are for the violin and viola, both marked with '(arco)'. The violin part begins with a dynamic of *p* and the viola with *mp*. The bottom two staves are for the piano, which are mostly empty with some rests. The music is in a 4/4 time signature and features various rhythmic patterns and dynamics.

The second system of the musical score continues the violin and viola parts. The violin part starts with a dynamic of *mf* and includes a *dim.* (diminuendo) marking. The viola part also starts with *mf* and includes a *dim.* marking. The piano part remains mostly empty. The system concludes with a *p* (piano) dynamic marking.

The 'Toccata' section begins at measure 13. It is marked with a tempo of $\text{♩} = 132$ and a dynamic of *f* (forte). The score is written for violin, viola, and piano. The violin and viola parts feature rapid sixteenth-note passages and are marked with *f*. The piano part provides a rhythmic accompaniment with similar sixteenth-note patterns. The section is highly technical and energetic.