

Peter Schickele

**AUTUMN
TRIO**

for Clarinet in A, Violoncello, and Piano

PROGRAM NOTE

My son Matt studied composition with Joan Tower at Bard College. In his senior year he also studied cello, mostly to get familiar with a string instrument; he seemed to take to it naturally, but he didn't own an instrument, so he stopped playing after graduation.

Years later, his wife told me that he was feeling the urge to play again, and she took up a collection among friends and family to buy him a cello as a birthday present. I assumed the task of finding an instrument that was decent but not prohibitively expensive, and in that task I had the help of a good Hudson Valley cellist, Nanette Koch. Matt was overjoyed at the present, and he's working on getting good enough to play some chamber music.

I wanted to do something to show my appreciation to Nanette, who put in a fair amount of time and energy on the project, and I came up with a musical idea for cello and piano, thinking to write a short "album leaf" type of piece. But, as often happens, things got out of hand: the idea turned into an extended movement which includes some virtuosic passages. The movement consists of a series of distinct sections, sometimes in suddenly different tempos, and that suggested the title "Mosaic."

It obviously wanted to be the first movement of a longer work, so I started getting ideas for a slow movement. Here again, what started out as an undemanding cello part became more demanding as the movement progressed. It has to me the feeling of an intermezzo.

By now it was time for a finale, and as I worked on the rippling triplets, robust and a little wild, of the opening theme, I got an image in my mind of a dancing cow, laughing and flinging herself around the pasture, which is the reason for the subtitle "La vache qui rit." It has nothing to do with cheese.

As it turned out, the work was premiered by Michele Zukovsky, Armen Ksajikian, and Brian Pezzone, piano, at one of the annual concerts of my serious chamber music presented by the Armadillo Quartet; the premiere took place at the Neighborhood Church in Pasadena, California on February 22, 2010.

Peter Schickele
February 1, 2011

Autumn Trio

for Clarinet in A, Violoncello, and Piano

Duration: c. 14'

PETER SCHICKELE

for Nanette Koch

I. Mosaic

Slow (♩ = c. 76)

Clarinet (A)

Violoncello

Piano

p

mp

p

8va₁

legato

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

A

Immediately slightly slower (♩ = c. 69) (Tempo II)

9

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

B

Immediately Tempo I (♩ = c. 76) Tempo II (♩ = c. 69)

C

Tempo I

12

poco f

sempre legato

poco f

poco f sempre legato

19

D

25

sempre legato

E

29

8va

34

(8va)

37

f

f

(8va)

8vb

40

(8vb)

43

F Immediately faster (♩ = c. 108) (Tempo III)

(8vb)

48

Tempo I

G Faster (Tempo III)

(8vb)

for Matthew Schickele

II. Intermezzo

Moderately slow, with motion ($\text{♩} = \text{c. } 84$)

p

p

RH legato

** p*

8vb

* Optional: Insert a piano tuner's wedge (or some similar object) next to the lowest G string to produce a dull thump on that note. The "G" must still be the predominant note (not some overtone).

p

pp

p

8vb

7

(8vb) ----- (sim.)

A Faster (♩ = c. 112)

10

una corda
(8vb) ----- (sim.)

B

16

(8vb) ----- (sim.)

C

23

(8vb)

28

(8vb)

D

rit.

Slower (♩ = c. 90)

34

pp

pp

legato

pp

(8vb)

III. Tarantella (La vache qui rit)

Fast, rippling (♩ = c. 176)

Violin part: *f*, (arco), *f*

Piano part: *f*, 8vb

Violin part: *f*, pizz. arco

Piano part: *f*, (8vb)

A

15

B

pizz. (pizz.) arco

Tacet 1st time (through m. 33)

(8vb)

22

C

pizz. arco

(8vb)

29

D

1. 2.

(Play) pizz. arco

1. 2. *legato*

(8vb)

37

(8vb)

E

44

(8vb)

F

52

(8vb)