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## Piece in D minor

Title	Piece for Violin and Piano in D minor
Time of Origin	1893/94
Premiere	unknown
Duration	ca. 1.30 min.

Arnold Schönberg was self-taught both as a composer and a painter. His desire to compose was kindled by studying the scores of his models, which included Bach, Mozart and Beethoven. Until the age of seventeen, attempts at composing were limited, according to his own account, to "imitations of such music as I had been able to become acquainted with – violin duets and duet-arrangements of operas and the repertory of military bands that played in public parks." ("My Evolution," 1949) Schönberg received his only lessons in composition from Alexander Zemlinsky, whom he had met in the fall of 1895, and who would later also become his brother-in-law. At the time, Zemlinsky was the director of the Viennese amateur orchestra "Musikalischer Verein Polyhymnia." According to Zemlinsky, the club orchestra consisted of only a couple of violins, a viola, a cello (played by Schönberg), and a double bass.

Schönberg's Piece for Violin and Piano in D minor was probably written around 1893/94, while he worked as an assistant at the Viennese banking house Werner & Co. The theme of the work conforms to the traditional eight-measure phrasing, though the second part goes against the grain through its even rhythmic profile. The theme continues to be present in the following measures, but the musical gestures are compressed so that it now occupies only seven measures. After a pause lasting a complete measure, a "scherzando" section begins in F major with contrasting rhythms and melodies. The young composer was very meticulous with the return to the first part: for the first time, the piano steps out of its role as a mere accompanying voice and begins a dialogue with the violin. In this short piece, Schönberg's orientation towards classical models is evident, combined with an adventurous treatment of harmony and form.

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