



GUIDE TO THE PIANO TRIO LITERATURE

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Introduction and Preface

The main objective of this guide is to provide both professional and amateur chamber music players, as well as concert-goers, with a practical guide to the piano trio literature. But it is a special type of guide which up until now has not existed in English; a guide which can be used as an aid to helping explore the wider world of chamber music, most of which in my experience, is virtually unknown to professional musicians as well as the listening public. However, this guide is by no means a mere compilation or an encyclopaedia of works, nor is it an academic treatise which analyzes how a composer actually wrote his music.

It is unfortunate that today's concert-goer is presented with the same works over and over again. As far as chamber music concerts go, most of them are by string quartets or piano trios. One can go to a piano trio concert in Vienna, Amsterdam, London, Tokyo or Chicago and often find the same works on the program. From the classical period, there will almost always be a piano trio by Beethoven or Mozart or even Haydn, whose trios aren't even real piano trios but glorified sonatas for piano with violin accompaniment. Of the Romantics, Brahms, Dvorak, Schubert and Mendelssohn are played with deadening regularity. From the so-called "modern" period, rarely is anything programmed, but if one does appear, it almost certainly will be Shostakovich.

There are several reasons for this sad state of affairs. In talking with professional players over many years, I have heard a number of explanations put forward. One common scapegoat often cited is the demand of the Box Office. Common wisdom has it that only the well-known or famous works will fill the concert hall. Sometimes the fault lies with the sponsoring organization which requests the old chestnuts. Often the artists themselves neither wish nor have time to explore and prepare new works which bear the risk of being poorly received. Whatever the reasons though, the result is that the same works are performed over and over to the exclusion of any others.

As wonderful as Schubert's two marvellous piano trios are, I do not wish to hear one at every piano trio concert I attend. The same goes for all of the other tried and true greats. Nor do I wish to confine myself to playing only these trios at my regular trio sessions if one is not being prepared by us for a performance. Familiarity does indeed breed contempt and musically, it is possible to get too much of a good thing. I can well recall, in my youth, purchasing rock hits and playing them non-stop for a month and then never wishing to hear them again. It may be unfair to compare a rock hit with a piano trio of Beethoven or Brahms, but I cannot agree with those who argue that one cannot hear a masterpiece too many times. Although I have the greatest love and affection for many famous works, nowadays, I will go out of my way to avoid hearing and playing them frequently, given that I have done so many times already. Doing this allows me to retain my enthusiasm for them.

But there is another excellent reason to explore the wider chamber music literature. Those who take the time and trouble to make the trip will be well rewarded and will have the opportunity to make many exciting discoveries. This is because there are an incredible number of excellent pieces, many masterpieces in their own right, awaiting a hearing. Of course, not every rediscovered work by a little known composer is a masterpiece, but one must remember that not everything Mozart, or even Beethoven, wrote is a masterpiece. The sad thing is that many marginal chamber

works get performed simply because they are the work of composers who became famous by virtue of writing operas or symphonies, while a truly superb piece of chamber music by a composer, such as Joachim Raff or Friedrich Gernsheim, whose metier was chamber music, sits awaiting to be discovered.

There have been many composers posterity has forgotten whose music has literally been brought back to life through the efforts of devotees. For example, it seems incredible that Bach could have been consigned to oblivion at the start of the nineteenth century, yet this was the case, at least as far as public performance went. It took a Mendelssohn to get Bach's music back into the concert hall. In part, this was due to changing musical fashion and tastes. Schubert could not get his quartets or his symphonies published during his own life time and was virtually unknown for anything other than his lieder until 40 years after his death.

After the First World War, literally dozens of 19th century romantic era composers, who were well known up until that time, were consigned to the dustbin of musical history in the wake of a strong anti-romantic sentiment. Judging from what commentators of that period have written, no Romantic composer's reputation was left entirely intact by this reaction. Mendelssohn and Schumann were downgraded while lesser luminaries such as Raff, Hummel, Herzogenberg, Kiel and Rheinberger to name only a few, were relegated to an existence in encyclopaedias and musical dictionaries. After the Second World War, the big names gradually bounced back but it was not until the 1960s, and almost exclusively thanks to the record industry, that the public was able to hear the music of other composers from the Romantic period.

It is not only the Romantics who, *en masse*, were consigned to the historical role of musical footnote. There are many fine composers from the classical period whose reputations were all but snuffed out as the decades passed by the sheer brilliance of Mozart and Haydn. Few would claim that Paul and Anton Wranitzky, Karl von Dittersdorf or even Franz Krommer deserve to sit in the front rank with Mozart and Haydn, yet they all wrote several very charming works some unqualified masterworks, which would be welcomed by listeners and players alike.

Of the 20th century, the situation is more problematical. It is a constant that most new composers meet with resistance. It happened to Schubert and to Beethoven in their time. In the 20th century, it has happened to Stravinsky and Shostakovich, to cite but two examples among hundreds. The fact is, it is hard for any new artist to get a hearing. Beyond this, however, came the belief at the beginning of the 20th century, as first voiced by the composers of the New Vienna School, that all which could be accomplished through the use of traditional melodic writing had been. A few modernists rejected this path and created some fine work, but a very reactionary listening public for years consigned the music of even the most conservative of these composers to death. Having said this, one must come to terms with atonal and so-called experimental music. Contemporary accounts claim that the Viennese found Beethoven's Symphony No.1 to be incomprehensible cacophony. However, the story must be apocryphal. While they may not have liked it, it is inconceivable the audience found it to be merely sounds. The melodies are there. It was his increased use of woodwinds that upset the critics. Of his Late Quartets, the argument can certainly be made that few contemporaries were ready for such music, but it was tonal music, containing an occasional melody which could be sung by the average

listener, along with much which due to its complexity could not. As for atonal music, the listening public has now been exposed to it for more than a century and for those who wish to know the truth, the verdict is in. Despite many fervent supporters and committed performances by professional groups, such work, great as they may be on paper to a musicologist or the student of music theory, are not an experience the average listener generally wishes to repeat.

Why it has come to pass that so many composers felt that traditional tonality and melody should be abandoned is not a subject for this guide. But music goes on. Popular music continues to enthral, be it from India, America, Europe or Arabia, the music which most wish to hear is music which can be sung, music which is tuneful.

Experimental music, as it has come to be regarded, may be an extraordinary experience both visually and aurally, but ultimately it is not music which someone turns on a radio to hear. It is not my purpose to pass judgment on or write a polemic against atonal or experimental music, some of which is extraordinarily interesting. Nor do I wish to attack composers who write for the violin as if it were a kind of percussion instrument. I put forward these thoughts to explain why the reader will not find such works which do not seem to recognize that violins, violas and cellos are stringed instruments. Fortunately, there is a plethora of recent music which, while quite daring in many ways, is nonetheless appealing. The problem is having the opportunity to hear this music. Where possible, I will attempt to draw attention to such new works.

Given this guide's main objective, little attention will be expended on famous works. Entire books have been devoted to many of these famous works, for example, Beethoven's chamber music and there is little, if any more, of importance to be said on the subject by anyone writing today. Hence, this guide will only list such works for the sake of completeness.

In authoring such a guide, the reader has the right to inquire as to the qualifications that the writer brings to his or her task. I have had the opportunity to play several times a week and regularly perform chamber music for the past 40 years, mostly in amateur groups, but occasionally as a member of a professional or semi-professional ensemble. Along the way, I developed a love of the broader chamber music literature to which I was first exposed through the medium of phonograph records. To my chagrin, years of concert-going made clear that I was unlikely to ever hear such music performed live, either because the professionals did not know of the music or because the music was unavailable. When I realized this state of affairs, I undertook to obtain some of the music I had heard on disk so that at least I could play it. To this end, I began to search music stores, antiquarian dealers and libraries both in America and Europe. Later, I used my briefly held position as chamber music critic for a classical music radio station to further the cause of lesser known but fine chamber music by encouraging many of the groups passing through our city to examine them. I have, on occasion, sent copies of some of these works I unearthed to well-known ensembles currently performing. Additionally, I have served as the editor of and a frequent contributor to *The Chamber Music Journal* for more than 25 years and have headed up The International Cobbett Association for Chamber Music Research for a similar period or time.

Over the years, it occurred to me that a guide such as this was needed by players and possibly by listeners. Guides to chamber music have appeared from time to time, but have been little more than detailed analyses of a few famous works. In contrast, Cob-

bett's marvellous and mammoth *Cyclopedic Survey of Chamber Music* is just that, an encyclopaedia, not a practical handbook that the performer, whether professional or amateur, can rely upon in navigating the literature.

Despite the fact I recognized the need for a different kind of guide, I did not initially consider the possibility of undertaking it myself until a number of my chamber music friends and colleagues, after regularly hearing me complain such a book was needed, suggested I had the knowledge and experience and urged me to write it myself. To this end, I have been fortunate in having had the opportunity to play thousands of pieces of chamber music by several hundred composers and with a strange sense of foresight, I had in many instances made notes on the pieces played. I have also been fortunate in collecting a large number of little known works over the years through my searches. Finally I have had the opportunity to hear many works that I would otherwise never have encountered through the medium of records.

As to the question of whether a work is a good one and deserving of attention, the answer unfortunately must be subjective. There is, as they say, no accounting for taste and intelligent men can differ on such things. Fashion and tastes change over time as well. My judgments as to the value of most of the works discussed obviously come into play and I make no apology for them. At the same time, unlike late 19th century Viennese music critics, such as Eduard Hanslick, I do not consider myself a Tsar on the question of Musical Worth. Therefore, I have taken considerable pains to arrive at a composite judgment based not only on my own feelings but also the opinions of my fellow players and performers and in many instances the audiences in front of whom I have had the opportunity to perform. This fact has allowed me to be able to comment with some confidence on whether a given work might be well received by an audience or would be fun for an amateur group to read through or to work on.

Still, no one person is going to know it all and I make no claim to this. Even *Cobbett's Cyclopaedia*, with its several hundred contributors, is incomplete. This fact, in and of itself, was enough to make me consider the hopelessness of what seemed a daunting undertaking and for a long time, I thought of abandoning it. However, upon reflection I concluded my ultimate goal was to broaden the general public's knowledge of chamber music and to rescue as many unjustifiably ignored works as I knew about. It is hoped this guide will serve as a catalyst by informing chamber music lovers about the music.

When record collectors buy records from those companies offering new selections, they increase the chances that previously unrecorded works will see the light of day. When professional chamber music groups are urged by their audiences to present a wider offering of works from all periods, concert halls will be filled with the sounds of new and long-forgotten works. Inevitably, a by-product of this will be that music publishers will bring out modern reprints and publish new music which in turn will increase its availability among amateur players. (This is something which I have already undertaken by founding a publishing firm, Edition Silvertrust, which has, to date, made over 2,000 chamber works available) So it is with this goal in mind that I offer the reader this work.

I had originally intended to try to include whether the work had been reprinted or generally available and or had been recorded in recent times, i.e. during my active musical life, beginning circa 1960. But works go in and out of print, sometimes quickly, as do recordings. And such information for those reading this guide years in the future would no doubt be next to useless. Nonethe-

less, if they have been available in recent times, there is a good chance, especially via the internet, that musicians and record collectors will be able to track down a copy of what they are looking for. As a reference resource, I think it is important to take the long view. More rediscovered works have been reprinted and recorded during the past 20 years than at any other time.

While it is arguable that there is no point in discussing works which the player is unlikely to ever get a chance to play, I have, nonetheless, included many such works, which I consider to be of merit and which I have found at antiquarian music shops. In my experience, if one is persistent, there is a good chance of finding out of print works. There is also the possibility of obtaining such works through university and national libraries. And now, there are several websites dedicated to digitalizing and making available parts and scores of thousands of works which have never been reprinted.

As for my treatment of famous works, I mention them here only for the sake of completeness. Entire books have been written about many of these trios and I have nothing of importance to add which cannot be read elsewhere. As for the omission of experimental and atonal compositions, I make no apologies. I believe that very few people want to hear or play such works.

I wish to acknowledge all of those who have been of especial help to me over the years and without whom this work would not have been possible. Most of these individuals have been my fellow chamber music enthusiasts who joined me in playing through a huge amount of chamber music. Some professionals, some are teachers, and some introduced me to works which I had not known. I must begin with my son and daughter: Skyler Silvertrust and Loren Silvertrust. Both are violinists and together, with an army of additional violinists and, of course, pianists, I have played through more piano trios than probably most people on the face of the planet. Among those who joined me on this adventure are Gordon Peterson, Henry Coretz, Eric Eisenstein, Kathleen Tumminello, Richard Sherman, Thalia Collis, Dr. Prof. Hugo Zeltzer, Willi Boskovsky, Beverly Bloom, Dr. Maurice Burke, Sylvie Koval, Tom Weyland, Siegfried Moysich, Carl Fox, Dr. Bernard Resnick, Mordy Rhodes, Lillian Cassey, Joseph Kirschner, Naomi Feldman, Gerda Bielitz, Jeff Wagner, and Seth Grosshandler.

A Little Generically Speaking About Piano Trios

When one mentions piano trios, it goes without saying that one is almost certainly talking about works for violin, cello and piano. After the string quartet, this ensemble has been the one most often treated by composers. However, there are some very fine works for violin, viola and piano and even a few noteworthy efforts for two violins and piano. This guide will discuss these works. The modern day piano trio has its antecedents in the baroque era trio sonata. Most of these works were primarily sonatas for the harpsichord or other precursors of the piano. Little had changed by the time of Haydn and Mozart. Haydn styled his piano trios as sonatas for piano with accompaniment of violin and cello. In nearly all of these works, you could remove most of the violin part and all of the cello part and nothing would really be lost. Such works are by no means piano trios in the modern sense of the word. And, it should be noted, the cello part was almost always nothing more than the doubling of the bass line of the piano. This was a direct descendant of the treatment and role it played in the baroque era. Even in Mozart's piano trios this is how the cello is treated.

While the violin gets its innings, the cello is kept well in the background, even in K.564. Only with the onset of Beethoven does the modern piano trio start to emerge. By his Op.70, the cello is almost, but not quite, an equal player. Finally when we reach Schubert, one can truly say the butterfly has emerged from its chrysalis. Of course, not every composer after Schubert took his

lead and there are plenty of later trios which do not treat the voices, the cello in particular, as real equals to the piano.

There are a couple of problems with the piano trio which the composer must surmount. The most important is writing in such a way that the strings can be heard over the piano. Schubert solved this in magnificent fashion and Mendelssohn, for the most part, did as well. This is more difficult to accomplish in the case of the lower registers of the cello than with the violin. And it is here that many composers have failed and have often produced an unintended muddy effect. Brahms comes to mind. The next problem is a proper of blending all three voices when none has a solo and all three are working together. And then there is also the problem of a satisfying bass. Of course, with the cello on board, this is not a great problem except when it is given the lead in its highest registers. Then, either the violin or more commonly the piano, must provide the bass. However, when the cello is absent, it is not an easy thing for the viola to take its place. And, in fact, it really can't. The overall sound and weight of a trio for violin, viola and piano is going to be different no matter how hard the composer tries to mask the situation. This is not to say, however, that such an ensemble cannot be satisfying. To the contrary, when well handled, it can be very pleasing indeed.

Piano Trios for Violin, Viola and Piano

The Dane **Johan Amberg** (1846-1928) wrote a set of **Fantasiestücke, Op.12** which date from 1910. In four movements, they were obviously influenced by Robert Schumann and the first movement is even so titled. The second movement is called Daybreak, the third called Fairytale and the last, Farwell. Like Schumann's they were intended for clarinet, viola and piano, but also like Schumann's a violin part in place of the clarinet quickly appeared. Pleasant, effective late romantic pieces.



Arnold Bax (1883-1953) was born in London and studied at the Royal Academy of Music. Of independent means, he never needed to teach or conduct. His music shows many influences, perhaps the strongest of which is Impressionism. His **Trio for Violin, Viola & Piano, Op.4** dates from 1906. It is an engaging but at times texturally quite dense work. Echoes of Dvorak and Richard Strauss can be found therein.



In 1911, the French composer and organist **Joseph Ermend-Bonnal** (1880-1944), who was born in Bordeaux, contributed a small work, his **Petit Poeme for Violin, Viola & Piano**—an appealing but not exactly prepossessing work. Technically easy, it would be ideal for students although professionals could bring it to recital since the material is not trite. It shows its impressionist heritage but is quite accessible.



Max Bruch (1838-1920) composed his **Eight Pieces Op. 83** in 1909. Originally intended for his son Max Felix, a talented clarinetist. Bruch's publisher Simrock brought out the work in 1910 shortly after its completion. The clarinet and viola parts were also arranged for violin and cello, as the publisher felt the customary piano trio combination would appeal to a wider audience. Hence the Eight Pieces can be and are often played trios consisting of a Violin, Viola and Piano. The Eight Pieces favor rich, mellow instrumental hues and an autumnal maturity of expression, deeply felt but purged of excess. The strings are evenly matched, singing together in duet or conversing in dialogue, while the piano serves as an accompaniment. Bruch intended that the Eight Pieces be regarded as a set of independent miniatures of various styles rather than as an integrated cycle, and advised against playing all of them together in concert.

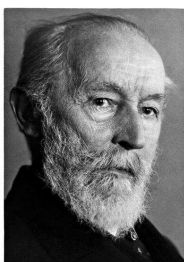
His **Double Concerto in e minor, Op.88** is an intimate conversation between two instruments. Tunefully rich and opulently romantic in style. Its melodies drawn from earlier works. The Double Concerto was originally scored for clarinet, viola and orchestra. However, at Hess' suggestion, Bruch provided a violin part in lieu of the clarinet. Bruch regularly made the practice of adapting his large scale works as chamber music. And this he did with the Double Concerto, providing a piano reduction so that the work could be played as a trio either for clarinet, viola and piano or violin, viola and piano. It is performed more often as a chamber music work than as a work for solos instruments and orchestra. The concerto's form is unusual, in that it begins with a relatively slow movement, Andante con moto, featuring cascading arpeggios. The most dramatic passages appear at the in the first movement as the viola and then the violin introduce themselves. Bruch meant this to echo the structure of the cello and violin entrances in Brahms' Double Concerto. The second movement, Allegro moderato, is somewhat faster but not terribly fast. The finale is a vigorous triplet-powered Allegro molto.



The English composer **Thomas Dunhill** (1877-1946) wrote a **Phantasy Trio Op.36 for Violin, Viola and Piano**. It dates from 1911 and was dedicated to William Wilson Cobbett who had created and endowed a famous competition. The Cobbett Competitions were designed to encourage the younger generation of British composers to write chamber music. The rules of the competition provided an alternate format, the old English Fancy or Fantasia from the time of Purcell, to the traditional four movement work which had developed from Haydn onwards. Although it is in one long movement, there are various moods and tempi so that one could rightly say that there are several sub-movements which form the whole. It is by turns pastoral, lyrical, dramatic and exciting.

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Oscar Fuchs (1866-1927 original name Oskar von Diebitsch) was born Altona, a suburb of Hamburg in Germany, where he studied music and was trained as a classical musician. He worked as an actor and theater director in various provincial capitals, such as Dusseldorf among others, during the 1880s and 1890s. Fuchs made his name as a composer for the fledgling German cinema starting with two important films in 1912--Zwischen zwei Herzen and Totentanz (Between 2 Hearts and Dance of Death). He became a much sought after film composer and continued to orchestrate for the movies right up until his death. Most of his classical compositions date from before the time that he started composing for the cinema. His **Three Character Pieces, Op.29**---Abendlied, Gondoliera & Scherzo--- were originally published and known in Germany as Three Salonstücke, indicating that they were of a lighter nature. Composed in 1888 and published the next year, these charming works are easy to play, make a fine encore separately or a nice shorter work when played together.



The Austrian **Robert Fuchs** (1847-1927) wrote two works for this combination. The first, **Seven Fantasy Pieces for Violin, Viola and Piano, Op.57** from 1896 must be included in the front rank of such works. The genre of Fantasy Pieces (Phantasiestücke in German) was more or less pioneered by Robert Schumann in the 1830's. These were generally a set of shorter pieces meant to be performed together. Each, colorful and with a different mood or character.

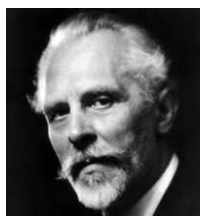
In 1926, shortly before his death, he composed his **Trio for Violin, Viola and Piano, Op.115**. The opening Allegro molto moderato, recalls late Brahms in its tonalities. The overall mood is one of melancholy and unrest. But the Andante grazioso which follows is bright and upbeat, however, a stormy and dramatic middle section totally changes things until the main section returns. Next comes an Allegretto scherzando, a dance rhythm tinged with sadness but in the middle section, an upbeat lively section chases the clouds away. The finale, Allegro giusto, has a pressing, determined quality to its main theme. Once again, the music has a somewhat dark quality to it. This trio must be considered one of the very best works for this ensemble and it certainly deserves to be heard in concert.



John Jacobsson (1835-1909) was born in the Swedish capital Stockholm. He received his basic music education from his mother who was a singer. At the age of 14 it became necessary for him to find a job and he was employed at music and piano store. Because he was forced to work, Jacobsson was unable to study at the

Royal Conservatory, however, he studied piano, harmony and composition privately with one of Sweden's leading composers Ludvig Norman, who had studied with famous teachers at the Leipzig Conservatory. Jacobsson was also able to study with Franz Berwald. He pursued a career as a composer, while running his own music shop, and also served as chief organist at the Great Synagogue of Stockholm. He and his music were recognized and he was awarded the Swedish Royal Medal for Literature and Art, and was inducted into the Royal Swedish Academy of Music. Jacobsson's style reflects the influence of Mendelssohn and Schumann, but also contemporary Scandinavian composers such as Norman and Adolf Lindblad. He composed in most genres and became known for his songs. The **Tre Stycken or Three Pieces, Op.45**, which date from 1896, were originally for Clarinet, Viola and Piano. However, his publisher, with a view to sales, insisted on a violin part in lieu of clarinet. Jacobsson complied and the violin part was published simultaneously with the other parts. The movements are marked. Fantasy piece (Allegro moderato), Lyrical Intermezzo, (Allegretto con moto e grazioso) and Humoresque (Introduction. Allegro moderato, Allegro con moto, Un poco lento, and più mosso)

Gustav Jensen (1843-1895) was born in the Prussian town of Königsberg. He studied composition with Siegfried Dehn and violin with Joseph Joachim and Ferdinand Laub at the Hochschule für Musik in Berlin. He subsequently pursued a career as a composer, performer and teacher, becoming a professor at the Cologne Conservatory. In the tradition of Robert Schumann, Jensen wrote his **Fantasiestücke for Violin, Viola and Piano, Op.27** in 1888. There are three movements. The opening Allegro con brio is full of spirit and optimism. The lovely middle movement Andante cantabile is at times reflective and then elegiac. The exciting finale rounds off a superb work.



The Belgian **Joseph Jongen** (1873-1953) composed his **Trio for Violin, Viola and Piano Op. 30** in 1907. Although it is nearly impossible to tell from listening to it, virtually all of the melodic material is derived from one theme, a simple folk melody from which Jongen manages to draw ever new melodic ideas. The lengthy opening movement, entitled Prelude, consists of two subjects. The heart of the Trio is found in the second movement, a theme and set of variations. The Finale, is actually another variation though not so marked. It is only now that we hear the theme in full. This Trio is, without doubt, one of the best and most important works for this ensemble. A concert work par excellence, it is in no way beyond the range of experienced amateurs.

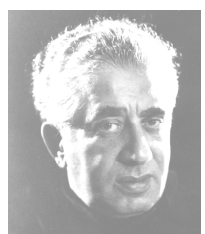


Paul Juon (1872-1940) was born in Moscow of Swiss-German parents. He entered Moscow Conservatory where he studied violin with Jan Hrimaly and composition with Anton Arensky and Sergei Taneyev. After graduating, he went to Berlin for further composition instruction from Woldemar Bargiel, Clara Schumann's step brother. He was widely regarded as an important composer and his works were given frequent performance throughout Europe. He has been called the link between Tchaikovsky and Stravinsky. Juon was professor of composition at the prestigious Berlin Hochschule für Musik between 1906 and 1934. In 1901 he wrote his **Four Trio Miniatures**. They were taken from a series he had written for the piano, now unknown. He recognized the emotional content of these works could be better expressed by wind and string instruments rather than a solo piano and hence rewrote them as a small suite

for a piano trio of clarinet or violin, cello or viola, and piano. The first piece, Reverie, is dreamy and reflective, expressing a yearning for things past. The second, Humoresque, is a perky dance with a hornpipe middle section that is quicker yet. The title to the third, Elegy, gives notice of the sad, but not tragic mood. The last, Dance Fantastique, begins as a slow, melancholy waltz, the middle section is quite lively and gay. These exquisite miniatures are among the finest in the late romantic literature, little gems.



Robert Kahn (1865-1951) was born in the German city of Mannheim. He studied at the Hochschule für Musik in Berlin and later in Munich with Joseph Rheinberger. He worked for a while as a free lance composer before obtaining a position at the Hochschule in Berlin where he eventually became a professor of piano and composition. In 1922 he composed his **Trio Serenade, Op.73**, It was originally a trio for Oboe, Horn & Piano. His publisher, the infamous Simrock, told Kahn he would never sell more than a few copies if that were the only combination by which the work could be played. He told Kahn point blank that he would not publish it unless he made at least a version for standard piano trio. Kahn, who apparently was very fond of this work, rewrote the Serenade so that it could be played by 7 different ensembles, including violin, viola and piano! It is a post-Brahmsian piece in one continuous substantial movement. It does, however, consist of two alternating parts, each with its own middle section or trio. The first part is a genial and relaxed Andante sostenuto which has for its trio section a lively Vivace. The second part consists of an Allegretto non troppo e grazioso, not terribly fast but elegant. It too has a faster middle section. A very effective work



The Armenian **Aram Khachaturian** (1903-1978) was born in the Georgian city of Tiflis now Tbilisi. He entered the Moscow Conservatory where he studied composition with Nikolai Myaskovsky. Eventually, he served as a professor there. The **Trio** dates from 1932 while Khachaturian was still studying with Myaskovsky. It initially appeared as a trio for Clarinet, Violin and Piano but the publisher quickly released an alternate Viola part for the clarinet. The work is in three movements. The opening movement, Andante con dolore, is essentially a lyrical improvisation based on a slow, mournful melody derived from an Armenian folk song, and decorated with arabesque embellishments. In the second movement, Allegro, stormy episodes alternate with tender-dance like interludes. The finale, Moderato, is a set of nine variations based on an Uzbek folk melody, featuring several exotic intervals. This is not an easy work to play. For all practical purposes beyond all but the best amateurs.



It is somewhat surprising that the first work which the cello virtuoso **Julius Klengel** (1859-1933) wrote was not for cello but a **Trio for Violin, Viola and Piano in E flat Major, Op.1**. It is not really surprising that he wrote something for this combination, he wrote a lot of good chamber music, just surprising that his first work was for this combination. It is a Mendelssohnian work in four movements—Allegro ma non troppo, Andantino, Scherzo allegrissimo and Larghetto-allegro con brio. It presents no great technical problems for the string players although the piano part is florid in the Mendelssohnian way. It is fun to play and hear and can be recommended to amateurs.



August Klughardt (1847-1902) was born in the German town of Köthen in Saxon-Anhalt. Although influenced by Franz Liszt, with whom he was friendly, he did not become part of Liszt's so called New German School. The **Schilflieder**, (Song of the Reeds) **Op.28** were composed in 1872 and were inspired by the poem of the same name by the German romantic poet Nikolaus von Lenau (1802-1850) The Schilflieder are 5 fantasy pieces which describe a wanderer's day and evening in the forest and by a pond. Each has a different mood. The first, *Langsam*, is a slow dreamy movement. Next comes *Leidenschaftlich* (passionately). Then another slow movement, *Zart*. The fourth piece, *Feurig* (con fuoco) describes a summer storm. The finale, *Sehr ruhig*, is also quiet, describing the scene after the storm has passed. The piece was originally composed for oboe, viola and piano, but Klughardt hoped for greater exposure and wrote a part which could be played by either violin or oboe and it was so labeled.



Hans Koessler (1853-1926) was born in Waldbeck in upper Bavaria. He studied organ and composition with Joseph Rheinberger in Munich. He held a number of positions in Germany before finally taking up the position of Professor of Organ, Composition and Choral direction at the Music Academy of Budapest in the early 1880's. He stayed there until his retirement in 1908. Bartok, Kodaly, Dohnanyi, Leo Weiner and Imre Kalman were all among his many students and he was widely regarded as the finest teacher of composition in Austria-Hungary during the 1890's and the first part of the 20th century. The **Trio Suite for Violin, Viola and Piano** was dedicated to his student and friend Ernst von Dohnanyi and published in 1922. The opening *Allegro* is written on a grand scale with lovely themes--including a very Hungarian dance--and a very effective coda. The second movement, *Romanze*, is filled with sentiment and emotion. Koessler follows this up with a delightful, gay *Gavotte*. The finale, *Vivace*, is full of attractive themes which are warm-blooded and distinctive. There are few works for this combination which can match the excellence of Koessler's Trio Suite.



Emil Kreuz (1867-1932) though born in Germany won a scholarship to study at the Royal Academy of Music in London at the age of 16 and remained there for the rest of his life. He studied composition with Charles Villiers Stanford and Violin and Viola with Henry Holmes. For a time he became viola soloist. His **Trio for Violin, Viola and Piano in C Major, Op.21** dates from 1891. Kreuz's teacher Stanford as well as the trio's dedicatee the piano virtuoso Eduard Dannreuther were both Brahms acolytes, so it is hardly any wonder that what we have here is a Brahmsian work. It is in four movements—*Allegro moderato*, *Presto*, *Andante sostenuto* and *Allegro alla marcia*. Having said it's Brahmsian, it is not imitative and only shows Brahms' influence. There is much of Stanford to be found in it as well. It is a really fine work and the viola, unsurprisingly is very well served. It is not particularly difficult and can be recommended both for concert performance and also for home music making.

There is a second work the **Trio Facile for Violin, Viola & Piano in C Major, Op.32**. In three movements—*Allegro moderato*, *Andante*, *Allegro quasi marcia*—the title gives it away. It is intended for amateurs, its aristocratic dedicatee was one. Still, Kreuz took enough pains to make sure that this was a workmanlike piece but no one is going to mistake it as a candidate for the concert hall, although it would make a good recital choice for

students or amateurs. It sounds more English than its predecessor.



Ignaz Lachner (1807-1895) was the second of the three famous Lachner brothers. (there were some 16 children in all) His older brother Franz was the best known, having heavily traded on his youthful friendship with Franz Schubert, certainly more than Ignaz who also knew Schubert. Ignaz was taught (as were the others) organ, piano and violin. He studied violin with Bernhard Molique, a violin virtuoso and then joined his brother Franz in Vienna where he too befriended and was influenced by Schubert, not to mention Haydn, Mozart and Beethoven. Though primarily known as a conductor, Lachner composed a considerable amount of music, much of it chamber music. His place in music is as a "Classicist-Romantic". Lachner bears the distinction of writing more trios for this combination than anyone else. It is not known if he ever composed a standard piano trio. Just why Lachner chose to write all of his piano trios for this combination is also not known. It is thought that they were either commissioned over time by viola connoisseurs or that he simply liked the light sound created by the ensemble. In any case, it is fortuitous, for he greatly enriched the literature for this combination. **Trio No.1 for Violin, Viola & Piano in B flat Major, Op.37** dates from the late 1840's. The opening movement *Allegro moderato* begins with a Beethovenian melody. The second melody is a lovely Schubertian lied. The second movement, *Andante con moto*, opens with a simple and naive tune in the strings but almost immediately and rather suddenly, the music quickly changes into a wild syncopated dance. Again, a very original treatment which is fresh and pleasing. A muscular *Scherzo* follows, it is a mix of Schubert and Beethoven. The lovely trio section provides a superb contrast. The finale, *Allegro*, begins in a rather dainty fashion with an rhythmically off-beat melody. Then we hear a Mozartian melody which Lachner puts to excellent use, quickly following it up with an elaboration of the first theme.

Trio No.2 for Violin, Viola & Piano in D Major, Op.45 dates from the early 1850's. It is characterized by wonderful Schubertian melodies throughout. The opening movement *Allegro moderato* begins with two double stops in the violin before the first subject, of a Beethovenian nature, is stated. However, this is not the main theme, which is dramatic and powerful and ultimately climaxes with a series of chords in the strings which recall the opening two chords of the movement. A substantial *Andante*, whose first theme harks back to Schubert, follows. Though not so marked, it is a theme with variations. Some of the variations recall those of Schubert's Trout Quintet. Instead of a *scherzo*, Lachner substitutes an *Allegretto*, whose propulsive main theme is of a pleading nature. A lovely trio section provides a fine contrast. The music of the finale, also marked *Allegretto*, brings to mind a rousing rustic, peasant festival.

Trio No.3 for Violin, Viola & Piano in G Major, Op.58, dates from the early 1860's After a brief introduction comes an energetic *Allegro con spirito*. The second movement is an *Andante*. This very beautiful music is of the utmost simplicity which is surely part of its charm. An exciting, somewhat ghostly *Scherzo*, *allegro assai*, full of thrusting energy follows. The trio section with its romantic melody first sung in the viola provides a wonderful contrast. The finale, *Allegro molto*, in 6/8 has a chase motif as its main theme and is reminiscent of Schubert.

Trio No.4 for Violin, Viola & Piano in d minor, Op.89 was completed in the mid 1870's, The opening *Allegro giusto*, begins with a long piano introduction in which the somber main theme is given out. Soon the strings join in and with them the dramatic pitch is raised to a high level of excitement. The lovely main theme to the *Andante*, quasi *allegretto*, has a child-like innocence

to it but the contrasting second theme brings a bit of emotion to the front. Next comes a very interesting scherzo, *Allegro molto*. The lilting first theme moves forward effortlessly. A mocking second theme, rather than a development, makes a very brief appearance. The middle section is calm and lyrical. The exciting finale, *Allegro molto*, has a Mozartian quality about it. The first theme brings to mind a racing horse ride. It concludes with a stomping peasant section which elicits the lyrical theme.

Trio No.5 for Violin, Viola & Piano in E flat Major, Op.102 dates from the 1880's. It begins quietly with a rather romantic *Andante* introduction which unperceivably increases in tempo until it finally morphs into an *Allegro*. Quietly, the piano alone presents the simple but attractive main theme to the second movement, *Andante*. The fleet scherzo, *Allegro assai*, is playful, while the strings have a lyrical duet in the short middle section. The finale, *Allegro con spirito*, begins with a celebratory melody, which is full of brio and excitement. The middle section continues in a more lyrical vein but then leads to the recapitulation and exciting coda.

The last of the six trios, **Trio No.6 for Violin, Viola & Piano in C Major, Op.103** was finished in the late 1880's. It opens with an *Andante* grave--*Allegro*, beginning with a slow and serious introduction. The main part of the movement is quicker and more light-hearted, and certainly sounds like the notes flowed from Lachner's pen without any effort on his part. The *Andantino* which comes next opens with double stops in the strings and almost sounds tragic but this mood quickly lightens as the clouds are burned away by the sun. Yet, the opening returns again and again creating a strange contrast. The *Tempo di Menuetto* sounds like something Haydn might have penned. Charming and very classical in mood. In the lively and engaging finale, an *Allegro*, Haydn's influence can be felt as the main theme consists of responding snippets. After much back and forth a wonderful second theme is brought forth by both strings. One will note that there is little or no advance in style between the earliest and last of the trios despite the fact that more than 4 decades separate them. Lachner made no bones about the fact that he always wished to remain true to the style of his heroes—Mozart, Haydn and Schubert. Keeping that in mind, these are all first rate works that can be recommended to any violin, viola and piano ensembles. That Lachner had a Schubertian gift melody is undeniable.



The Swedish composer **Adolf Lindblad** (1801-1878) after studying at the music school of Uppsala University went to Berlin where he studied with Carl Zelter, Mendelssohn's teacher. He got to know Mendelssohn but his compositions cannot be compared to those of Felix. His **Trio for Violin, Viola & Piano, Op.10** dates from the early 1840's and is in four movements—*Allegro*, *Allegro*, scherzo molto, *Andante con moto*, and *Allegro assai*. This is a good work, not too difficult with decent thematic material and part-writing. If someone told you Beethoven composed it around 1805, you would not have been surprised.

Of course, a quick mention of Wolfgang Amadeus **Mozart's K.498 Kegelstatt Trio** is in order, keeping in mind that the original was for clarinet, viola and piano and only later came the violin part as a replacement for the clarinet.

The German composer **Ernst Naumann** (1832-1910) was born in the Saxon city of Freiburg. He studied at the Leipzig Conservatory and then pursued a career as an organist, composer and Bach scholar. His **Trio for Violin, Viola & Piano in f minor, Op.7** dates from the early 1860's. It is in four movements—*Allegro ma non troppo*, *Andante con moto*, and *Allegro risoluto*. A rela-

tively effective working in the style of Schumann and Mendelssohn.



Désiré Pâque (1867-1939) was born in the Belgian city of Liege where he studied piano, organ and composition. He had an interesting, multi-faceted career which included founding the Sofia Conservatory in Bulgaria. He wrote five suites for violin, viola and piano between the years of 1891 and 1896. I am only familiar with his **Suite No.4 for Violin, Viola & Piano in B flat Major, Op.27** which dates from 1893.

It is in four movements—*Allegro*, *Adagio molto*, *Allegretto scherzando e capriccioso*, and *Adagio religioso*. From Pâque's so-called early period, it shows the influence of his mentor Ferruccio Busoni more than any Franco-Belgian input of his conservatory days. It is an accomplished work, while not overly difficult, it does not play itself and requires some close listening. It can be recommended for both concert and home performance.



Napoléon-Henri Reber (1807-1880), was born in the Alsatian town of Mulhouse. He studied composition with Anton Reicha at the Paris Conservatory and thereafter pursued a career with considerable success as a composer, eventually becoming a Professor of Composition at the Paris Conservatory and a member of Académie Française. Among his many students number Benjamin Godard, Jules Massenet,

Pablo de Sarasate, and Wladislav Zelinski. Henri Reber's **Piano Trio No.4 in D Major, Op.25**, subtitled 'Serenade', dates from 1864. The main theme of the opening *Allegro* is quite broad and unfolds in leisurely fashion. Lyrical and romantic, it has a certain dignified quality to it. The trio was given the nickname 'Serenade' most likely because of its second movement, *Allegretto*, un poco *andantino*, which begins with the muted strings playing a lovely song like melody over the soft arpeggio accompaniment in the piano. The music has great beauty and delicacy. Next comes a thumping and strongly accented Scherzo which leads to lengthy whirling passages in the piano. The finale, *Andante*, *allegro*, begins with a solemn, almost threatening, lengthy Beethovenian introduction which leads rather unexpectedly to a light-hearted rather gay dance like main section.

Piano Trio No.6 in E Major, Op.34. It dates from 1876. It was issued from its inception in two versions, one for standard piano trio, the other with the viola as substitute for the cello. It represents his mature style and provides a sound picture of the music appreciated during the Second Empire and Third Republic by the French public and its musicians. His piano trios achieved such popularity that by the time of the Fourth Trio, his publishers asked him to provide a viola part which could serve as an alternative to the cello and all of the later trios, including Trio No.6, have such a part. The piano writing of these trios often reflects the fact that pianists such as Chopin, Liszt, Moscheles and other virtuosos were the performers of his trios. Despite this, the part-writing is entirely balanced and the piano is never allowed to dominate but remains an equal partner. The opening movement, *Allegro ma non troppo*, begins with a quiet but pregnant introduction which blends seamlessly into the stately main theme bearing march-like characteristics. It surprisingly dies away and leads to a tender episode alternately sung by the strings in an air of calm beauty before the march is reintroduced. The second movement, *Larghetto ma non troppo*, opens with a lovely string duet, with an undeniably vocal quality over a quiet piano accompaniment. Slowly tension is built which eventually rises to a very effective dramatic climax. Next comes a short Scherzo. The chromaticism coupled with the racing 16th note passages create an exciting

picture. The finale, *Allegro con brio*, is a combination of Beethovenian thrust with French sensibilities.



Max Reger (1873-1916) was born in the small Bavarian town of Brand. Reger studied with Hugo Riemann and then was appointed to the prestigious position of Professor of composition at the Leipzig Conservatory. In addition to this he was widely regarded as one of the best living conductors and organists. In a career that only lasted 20 years, Reger wrote a prodigious amount of music in virtually every genre except opera and the symphony. Chamber music figures prominently within his oeuvre. His **Trio for Violin, Viola and Piano in b minor, Op.2** is an early work dating from 1891. Reger's works from this period are markedly different from his later works in which he sought to find a new path for tonality without resorting to the atonalism of Schonberg and his follows. Works from his early period, such as this fine trio, show the influence of Brahms, but in many respects move beyond him, which Reger himself stated was his goal. This is especially apparent in the use of melodic phrases which exceed the normal 8 measure limits then standard. The emotionally powerful opening movement, *Allegro appassionato ma non troppo*, begins in a dark, searching vein, which though reminiscent of Brahms also shows that Reger, even at this early stage, is striving to go beyond the older master. The wonderful lyricism that one hears shows the composer's clear affinity for vocal music. The middle movement, marked *Scherzo*, is an unusual mixture, at times like an intermezzo, at other times like a heavy-footed scherzo. Reger's choice for a finale, *Adagio con variazione*, is quite unusual. The genre of theme and variation was a favorite of Reger's and even in his early works, he clearly showed himself a master of this form. The opening *Adagio* theme is leisurely, lyrical and somewhat sad. Five large variations follow. The first variation and the final two both in mood and tempo are close to the opening theme, while the middle two, which are full of passion rise to what is the dramatic climax of the entire work. Unjustly ignored, this fine work would make an excellent choice for the concert hall but also can be warmly recommended to amateurs



Carl Reinecke (1824-1910) was, musically speaking, a renaissance man. He was regarded at mid 19th century as one of the finest concert pianists before the public. As a composer, he produced widely respected and often performed works in every genre running the gamut from opera to orchestral to chamber music. As a conductor, he helped turn the Leipzig Gewandhaus Orchestra into a group with few if any peers. As its director, he helped the Leipzig Conservatory become what was widely regarded as the finest in the world. As a teacher of composition and of piano, he was considered to have few if any equals. Among his many students were Grieg, Bruch, Janacek, Albeniz, Sinding, Svendsen, Reznicek, Delius, Arthur Sullivan, George Chadwick, Ethel Smyth, Felix Weingartner, Karl Muck and Hugo Riemann. In his time, Reinecke and his music were unquestionably regarded as first rate. His **Trio in B flat Major, Op.274** was produced in 2 versions, clarinet, horn & piano and violin, viola and piano. It is amazing that 82, Reinecke's creative juices were not dried up, but even more amazing is that unlike so many others, he moved with the times. As a young composer Mendelssohn and Schumann were his models but his music did not remain frozen in time. This is a late Romantic, even post Brahmsian, work which is effective in either version. In the opening movement, *Allegro*, the mood begins in triumphant fashion but then becomes more hesitant. The development is quite dramatic and the role given the piano approaches the or-

chestral against a dark introspective role in the other voices. The movement is painted on a big tonal canvas—rich in ideas, updated harmonies and with an instrumental treatment which shows the sure hand of a master composer. The second movement is entitled *Ein Marchen—Andante*. Briefly, the piano creates the atmosphere of a Schumann fairy tale. Next comes a rhythmic, muscular *Scherzo* with two trios. In the finale, *Allegro moderato*, the fine use of harmony and chromaticism, which is well in advance of Brahms, shows the extent to which Reinecke continued to evolve. This trio is one of the finest of its type.



The German musicologist and composer **Adolf Sandberger** (1864-1943) studied with Josef Rheinberger in Munich. His **Sonata for Violin, Viola and Piano, Op.4** dates from 1906 and was dedicated to the famous conductor Felix Weingartner, who was also a composer. The dedicatee gives some indication of what we might expect. It is a work full of dramatic episodes, rather well-written. On the front of the Breitkopf & Härtel edition, it is marked "*Mittelschwere*", i.e. medium difficulty. But technical speaking, though not for beginners, this is not a particularly difficult work. Its four movements—*Mit Leidenschaft* (with passion), *Langsam und ausdrucksvoll* (slow and full of expression), *Rasch* (quick) and *Rasch und Kräftig* (quick and powerful) are effective and convincing. Here is a very good work suitable for both concert and home.



The Parisian violinist and composer **Eugene Sauzay** (1809-1901) contributed his **Piece en Trio for Violin, Viola & Piano, Op.7** which though published in the 1850's appears to have been composed sometime before that. In one short movement, *Modere*, it is a moderately pleasing trifle which might give pleasure to amateurs but is not a candidate for concert performance.



Philipp Scharwenka (1847-1917) was born near Posen, then part of Prussian Poland. He moved to Berlin in 1865 to complete his musical education. A good pianist, he primarily devoted himself to composition and teaching at several of Berlin's leading conservatories. His **Trio for Violin, Viola & Piano in e minor, Op.121** appeared in 1915. The idiom is late German Romantic, which by that time was certainly a retrospective style. The appearance of this work in 1915, rather than say in 1890, no doubt played a role in its not receiving the attention it should have for it is a first class piece. The trio is in three movements. Although the opening movement is marked *Andante tranquillo*, the music is far from tranquil. There is an sense of restlessness and yearning which can be heard immediately from the opening bars and then throughout the movement. The middle movement, *Un poco lento*, is quite short. Somewhat ponderous, it has a Beethovenian profundity. One might even consider it a very lengthy introduction to the finale, *Allegretto con spirito*, which is played *attacca*. The *Allegretto* while exciting and with much forward drive, nevertheless has a certain heaviness which acts as a restraint until a *moto perpetuo* section is finally reached. A first class work not to be missed.

Robert Schumann's Märchenerzählungen, Op.132 for either clarinet, viola & piano or violin, viola & piano which dates from 1853 can be said to have kicked off the whole genre of fantasy pieces for this combination. Of course, they must not be missed by any violin, viola and piano ensemble.

You would have thought from the beautiful cover that the German publisher Simrock created for the **Trio for Violin, Viola & Piano in c minor, Op.6** that the Anglo-Irish composer **Theodore Xavier Tanner** (1880-1948) was somebody. But no, he was nobody so to speak. He attended the Royal College of Music where he may have studied composition under his fellow countryman Stanford. His name has all but disappeared like a rock thrown into water. He appears to have written only one chamber work, the above mentioned four movement trio from 1905. The movements are Allegro, Allegretto, Andante and Grave—Allegro molto. I wonder if anyone from Simrock actually played through the work or just decided it looked good on paper. There are a lot of notes here and the work is not particularly easy to play and again I would not be wasting my time mentioning it except, once again, for the fact, that there are so few works for this ensemble. Someone may find this work worthwhile.



Ludwig Thuille (1861-1907) was born in the then Austrian town of Bozen located in the South Tirol (now in Italy and called Bolzano.) His remarkable talent for music was recognized at an early age. After a stint at the Innsbruck School of Music, Thuille studied with Josef Rheinberger at the Bavarian Royal Conservatory in Munich. Thuille befriended Richard Strauss when he was ten and they remained friends for the rest of Thuille's life.

Strauss' influence on Thuille's music was certainly as great as that of Rheinberger. The last part of his life, Thuille spent as a music professor and composer, achieving considerable fame for his operas. He was the founder of the so-called New Munich School of composition. Among his many students was Ernest Bloch. Thuille wrote in most genres and often turned to chamber music. His **Trio for Violin, Viola and Piano** was composed in 1885 as this is the date one finds on the manuscript in the Bayerische Staatsbibliothek (the Bavarian State Library) in Munich. It is in four movements and shows the influence of his teacher Rheinberger. The engaging opening Allegro moderato has a heroic, yearning quality and is full of excellent writing. Next comes a dark but also highly romantic Andante Maestoso in which the viola is given the main subject in its entirety before the others join in. The third movement, Moderato cantabile, is an updated version of the German dance alla Tedesca. The finale, Allegro vivace, is upbeat, bustling and full of forward drive. There are so few works for this combination, it is hard to understand why Thuille did not try to get this work published. It is now available from Edition Silvertrust. The part writing is beyond reproach. Our edition is based on the aforementioned composer's manuscript. This trio must be placed in the very front rank of works for this ensemble. It belongs in concert and will also please experienced amateur players.



Henri Vieuxtemps (1820-1881) was born in Verviers, Belgium. He received his first violin instruction from his father, subsequently studying with Charles de Bériot. He toured Europe for several decades and was regarded as one of the leading violinists of his time. Vieuxtemps also devoted himself to composition, having studied composition with Simon Sechter in Vienna, and Anton Reicha in Paris. **The Duo**

Concertant for Violin, Viola & Piano, Op.39 dates from the early 1860's. I hesitate to include it in that it is virtually a triple concerto for all three instruments and requires, no surprise here, players of the highest technical caliber. It is in three sections: A short opening Allegro followed by an Adagio and a substantial finale, Allegretto. The music shows considerable melodic flair and is captivating from start to finish.



A true servant of chamber music **Richard Henry Walthew** (1872-1951) born in Islington (London) was, nonetheless, well back in the second rank of British composers from that era. A student of Hubert Parry at the Royal College of Music, chamber music was his thing, and he not only wrote a fair amount of it, he sponsored and took part in numerous chamber music concerts in London for many years. In 1897, he composed a his **Trio in c minor**. It was originally for clarinet, violin and piano, but like so many other similar works, a viola part for the clarinet was created at the time of publication. It is a decent work though not a candidate for the concert hall and it must be said that the viola part looks to be a mere transcription of the clarinet and as such is not, with all of the typical quick clarinet flourishes, well-suited for the viola.



The German **Adolf Weidig** (1867-1931) was born in Hamburg and subsequently after completing his studies emigrated to Chicago in 1892, where he served as a teacher and assistant director of the American Conservatory. His **Kleines Trio for Violin, Viola & Piano in d minor, Op.9** was composed about the time he emigrated. In three movements—Moderato, Adagio cantabile and Rondo, allegro non troppo—we are

not dealing with a terribly inspired work but rather one apparently designed for young students and for that purpose it can be warmly recommended..



The German composer **Philipp Wolfrum** (1854-1919) studied with Josef Rheinberger in Munich. Not a terribly important figure in German musical life, he nonetheless contributed a **Trio for Violin, Viola & Piano in b minor, Op.21**.

A follower of Liszt he chose to mark his four movements in German—Nicht schnell doch sehr belebt (not fast but certainly very lively)

Etwas getragen (somewhat solemn), Mit humor (with humor) and Ziemlich rasch un mit Schwung (nearly quick and with swing). This is an also ran, not bad, not particularly memorable, not inspired but not banal. It is okay, however, were it not for the fact that this combination is so thinly served, I would not suggest you give it a look-see.

Trio for Violin, Viola & Piano in c sharp minor, Op.46 by the surprisingly little known, given the high quality of his work, Viennese composer **Julius Zellner** (1832-1900) dates from the 1880's although it was not published until after his death. In three movements—Allegro con brio, Andante & Allegro molto agitato, it is a Brahmsian work. First rate and well worth consideration.

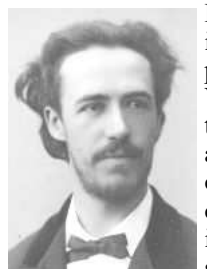
Piano Trios for 2 Violins and Piano

The origins of the trio for 2 violins and piano differs from that of the standard piano trio. Rather than the trio sonata, it probably began life as a double concerto which soon found a harpsichord reduction of the orchestra. Most of the concert works for this combination were composed before the time of Mozart and are not really chamber music in the modern sense. With this combination, for the most part, only the piano can provide an adequate bass although one violin on its G string could, though it is usually difficult for it to overcome both the other violin and piano so that it can be heard. Additionally, its antecedents usually convince composers to continue the tradition of a kind of intimate double concerto rather than a real integrated trio. Most of the works for this combination are not for concert performance, at least by professionals or skilled amateurs, but are pedagogical and aimed at students. The composers of these works, with only a few exceptions, such as Hans Sitt and Friedrich Herrmann, did not exactly lavish much of their skill on these pieces and for the most part the thematic material is weak. Therefore I see no point to even mentioning these, even in passing.



Eyvind Alnæs (1872-1932) was born in the Norwegian town of Frederiksstad. He studied piano, organ and composition, the latter with Iver Holter, at the Oslo Conservatory, after which he took further piano and composition lessons from Carl Reinecke at the Leipzig Conservatory. He made his living as an organist and choir director at various churches in Oslo, but also performed as a pianist in recital

and worked as a composer. His **Suite in D Major for 2 Violins and Piano, Op.36** was published in 1923 but composed sometime before the First World War, is his only piece of chamber music. The lively and playful first movement, Allegro, begins brightly and in upbeat fashion, full of charm. There is also a finely contrasting slower, somewhat melancholy middle section. The second movement, Andante tempo rubato, bears some resemblance to the middle section of the first movement, lyrical and sad. The finale, Allegro giocoso, is full of foreword energy and excitement. It, too, has a wonderful contrasting slower middle section. It makes for a great finale. This is certainly an attractive and very effective work which deserves to be heard in concert and is well within the range of amateur players to whom it can also be warmly recommended.



Benjamin Godard (1849-95) was born in Paris. He studied at the Paris Conservatoire composition with Reber and violin with Henri Vieuxtemps. He was somewhat of a prodigy on that instrument, as well as on the viola, and accompanied Vieuxtemps to Germany on concert tours on two occasions. Godard enjoyed chamber music and played in several performing ensembles. This experience stood him good stead when it came to writing effective chamber music compositions.

In 1878, Godard was the co-winner with Théodore Dubois, head of the Paris Conservatory, of a musical competition instituted by the city of Paris. He composed music with great facility and from 1878 up to the time until his death Godard composed a surprisingly large number of works, including the opera Jocelyn, from which the famous "Berceuse" has become perhaps his best known work. He also composed several symphonic works, ballets, concertos, overtures and chamber music, including three string quartets and two piano trios. Godard's **Six Duettini for Two Violins and Piano, Op.18** dates from

1878. They consist of six contrasting pieces all of them fairly short except for the last one, Serenade in the Spanish Style which is a bit of a barn burner. Romantic and tuneful, all six can be played together in recital as the length of a full sonata or separately as encores.



Joseph Haas (1879-1960) was born in the Bavarian town of Mailingen. He studied privately with Max Reger, then later at the Leipzig Conservatory. A career as a composer and a professor at the Stuttgart and Munich Conservatories followed. His **Kammertrio for 2 Violins & Piano, Op.38** dates from 1938. It shows the influence of his teacher Reger but is far more accessible. Very suitable for concert performance but not beyond experienced amateur players.



Kurt Hessenburg (1906-1994) was born in Frankfurt on Main. After studying at the Leipzig Conservatory, he pursued a career as a composer and teacher at the Frankfurt Conservatory. His **Trio in G Major for 2 Violins & Piano, Op.26** was completed in 1942. In three movements—Moderato, Menuetto and Introduction and finale—the style is mostly neo-classical with a modicum of dissonance..



The Swiss composer **Hans Huber** (1852-1921) born in the town of Eppenberg, studied at the Leipzig Conservatory with Carl Reinecke after which he pursued a career as a composer and as professor and then director of the Basel Conservatory. The **Sonata for Two Violins and Piano in B flat Major, Op.135** dates from 1913 and is without doubt one of the finest Romantic works for this ensemble.

It opens with a brief Maestoso introduction which leads seamlessly to the main section Allegro tranquillo. It starts calmly with great lyricism. After an the first subject in the minor, a joyous and triumphant second theme is introduced. An extraordinarily fine Menuetto in the minor comes next. It retains its dance-like quality, while at the same time exploring the new tonalities of the late Romantic movement. The third movement, Romanze, adagio ma non troppo, begins in a highly romantic vein with a warm, affectionate melody. The second theme though just as romantic provides a very fine contrast. The finale, Allegro non troppo, begins with a brief whirlwind introduction before it is swept away by the gorgeous main theme which rushes forward with a jovial sense of purpose.



During his lifetime, **Paul Juon** (1872-1940) was widely regarded as an important composer and his works were given frequent performance throughout Europe. He has been called the link between Tchaikovsky and Stravinsky. In his early music, one can hear the influence of his Russian homeland and schooling. Of course, Juon recognized that though he had been born in Russia and schooled there, he was a still foreigner living among Russians.

His second period is more cosmopolitan and is in tune with the contemporary Central European trends of the early 20th century. Ultimately, it is hard to characterize his music as Russian or German, Romantic, Modern or Folkloric, because one can find all of these elements in his music.

Paul Juon was the son of Swiss parents who emigrated to Moscow where he was born. Educated at the Moscow German High School, he entered the Moscow Conservatory where he studied violin with Jan Hrmaly and composition with Anton Arensky and Sergei Taneyev. After graduating, he went to Berlin for further composition instruction from Woldemar Bargiel. Juon served as a professor of composition at the prestigious Berlin Hochschule für Musik between 1906 and 1934. Paul Juon **Silhouettes for 2 Violins and Piano, Op.9 and 43** appeared at different times. Each set was divided into 2 parts or books. The Silhouettes are character pieces, a once popular format for recitals and concerts which Robert Schumann had pioneered. The first set, the Op.9, date from 1899 at which time he was still living and working in Russia. Each of the six pieces has a different and contrasting mood, several with Russian flavor. The second set, Op.43 came a decade later in 1909 by which time he was living and teaching in Berlin. The music tonally is more advanced and shows the influence of developments then taking place.

His **Sieben Tondichtungen for 2 Violins and Piano, Op.81** The Seven Poems were completed in 1928 just about the time Juon stopped composing. Again, these are character pieces, tone poems as the title makes clear, which while certainly more modern sounding than the either set of the Silhouettes, are nonetheless entirely tonal.



Bohuslav Martinů was born in the small Czech town of Polička. He studied briefly at the Prague Conservatory. In 1934, he completed his **Sonata for 2 Violins & Piano**. The work is often neo-classical, tonal mostly, but not in the traditional sense. In three movements—Allegro, Andante, and Allegretto, Its tonality is very modern but it is not an atonal work. Suitable for experienced players seeking a reasonably accessible modern work.



Arnold Mendelssohn (1855-1933) was a distant relation to Felix Mendelssohn. His early schooling took place in Berlin and Danzig. He subsequently worked as an organist and teacher at the Cologne Conservatory where Paul Hindemith was among his many students. The **Trio for 2 Violins and Piano in a minor, Op.76**, was composed in 1917. It is in the Neo Romantic style. The opening Allegro virtually thrusts forth with an explosion of sound before the dramatic, but more lyrical theme is fully fleshed out. The second movement, Adagio, begins with a long series of somber chord progressions in the piano which do not prepare the listener for the bright question and answer duet that the violins introduce before settling into a lovely romantic duet. This then is developed with an unusual neo-romantic harmonic accompaniment in the piano. The third movement, Un poco vivace, is a clever, rhythmically interesting scherzo. The superb finale, Sostenuto, piu allegro, is clearly the high-point of the trio. It begins with a neo-baroque, slow introduction. The allegro begins in a declamatory fashion and leads to an exciting theme with considerable forward motion. The lyrical second melody is introduced in masterly fashion and keeps things moving right along. An excellent choice for concert.

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Darius Milhaud (1892-1967) was born in the French city of Marseilles. He studied composition at the Paris Conservatory with Charles-Marie Widor and became a member of the so called "Les Six", a group of modernist French composers who were active during the first part of the 20th century. His **Sonata for 2 Violins & Piano** dates from 1914, quite close to his conservatory days. A gen-

tle work, not much drama here. In three movements Vif, Lent and Très vif. A forward-looking impressionist work.



The **Suite for 2 Violins & Piano in g minor, Op.71** by Moritz Moszkowski was immediately hailed by critics as a spectacular and brilliant work. **Moritz Moszkowski** (1854-1925) was born in Breslau, Prussia (now Wroclaw, Poland). He studied music in Breslau, Dresden and Berlin. He not only enjoyed a career as a brilliant and prominent concert pianist and respected conductor, but was also a fine composer and a first rate teacher. Among his many students were Thomas Beecham, Frank Damrosch, Josef Hofmann and Joaquin Turina. The nature of the Suite can be gleaned right from the opening measures of the first movement, Allegro energico. gorgeous chordal double stopping in the strings creates a volume of sound hardly imaginable from two instruments. The main theme, romantic and highly attractive, carries all before it. A second theme, just as lovely is more wayward and has a yearning quality to it. The second movement, Allegro moderato, begins in the form of a lyrical waltz, charming and elegant. A slow movement, Lento assai, comes third. After a brief piano introduction, the strings enter with a lovely, but somewhat sad melody. The music is at once reflective and at the same time graceful. The high-spirited finale, Molto vivace, begins with a buoyant and playful subject. The music races along effortlessly until the appearance of the slower and very romantic second subject. A virtuoso showcase that cannot fail to bring the house down but requires players of high technical accomplishment.



The English composer **Edmund Rubbra** (1901-1986) born in the town of English town of Semilong composed a his one movement **Fantasy for 2 Violins & Piano, Op.16** in 1925. It is essentially pastoral in mood. It is not going to make a great impression but is workmanlike.



The Norwegian **Christian Sinding** (1856-1941) was born in the small town of Kongsberg near Oslo, Sinding, after studying music in Oslo, attended the Leipzig Conservatory where he studied violin with Henry Schradieck and composition with Salomon Jadassohn and Carl Reinecke. Sinding's two serenades for two violins and piano are widely regarded as among the best of the romantic repertoire. His ability to draw tremendous tonal color from two soprano instruments is truly surprising. **Serenade No.1 for 2 Violins & Piano in G Major, Op.56** dates from 1902. In five movements, it begins with an upbeat, rather quick and energetic Tempo di marcia. The romantic second theme is softer and quite lyrical. The melancholy main theme to the second movement, Andante, is closely related to the second theme of the first movement and features a lovely duet between the two violins. A short, sprightly Allegretto, is placed between the two slower movements. A second Andante, which serves as the fourth movement, highlights Sinding's melodic gift. The energy of the finale, an Allegro, bears a resemblance in feel with the opening movement.

Serenade No.2 for 2 Violins & Piano in A Major, Op.92 dates from 1909. Like the First Serenade, it, too, is in five movements. The opening Allegro non troppo, is rather similar in mood to the opening of the First, upbeat and bright it uses the echo effect quite tellingly. The second theme begins as a lyrical melody but the seeds of its heroic treatment can clearly be heard. The introduction to the Andante sostenuto which follows, is warm, intimate and has a charming simplicity. The romantic second subject, somewhat

dark in tone but not mood, soars. A wonderful, lilting Allegretto serves as an intermezzo between the two slow movements. The Adagio, which comes next, begins calmly with a warm and romantic melody that builds gradually to a climax both stormy and dramatic. The finale, Deciso ma non troppo allegro, is gay and dance-like, untroubled in mood. These 2 serenades are among the best works you can find for this combination, it is an excellent concert vehicle for two violinists



Hans Sitt (1850-1922) was, during his lifetime, regarded as one of the foremost teachers of violin. Born in Prague, he studied at the Conservatory there and after a brief concert career served as Professor of Violin at the Leipzig Conservatory from 1883 on, and authored several important studies for that instrument, some of which are still used. But he also wrote a lot of chamber music. His

Concertino for 2 Violins & Piano in d minor, Op.133 dates from 1920. In the tradition of the double concerto, it is designed for students and was advertised that it could be performed in the first three positions. Yet, it is very well written, the thematic material is not trite and while no professional ensemble is likely to consider it, it would make a fine choice for student recitals and competitions.

The **Kleines Trio in d minor, Op.9** by **Adolf Weidig** (1867-1931) mentioned in works for violin, viola and piano can also be performed as a work for 2 violins and piano.

Piano Trios for Violin, Cello and Piano



Carl Friedrich Abel (1723-1787) a German composer who served in the Dresden court orchestra from 1749-59 before moving to London where he was appointed chamber-musician to the Queen. He was a close friend of Johann Christian Bach Abel's piano trios or trio sonatas as they were then known (Haydn called his first piano trios sonatas) served as models for later composers such as

Haydn and Mozart who eventually created the modern piano trio. **Op.9 No.2** is part of a set of six trio sonatas originally for violin, cello and figured bass (fortepiano or harpsichord) which were composed in 1771 and self-published by Abel in 1772. These trios were relatively short and generally in two movements. Op.9 No.2 is one of the few that has received a modern edition. It has a Moderato for its first movement and a Tempo di Menuetto for its second. Though the Op.9 trios were not technically difficult, they were extremely well written and clearly meant for public performance. Abel's treatment of the cello as an equal to the violin anticipates Beethoven and is in advance of both Haydn and Mozart, who gave the cello a lesser part in their trios.



Charles-Valentin Alkan (1813-1888) was born in Paris and entered the conservatory there at the age of 7. He was a child prodigy on both the violin and the piano. During his lifetime, he was regarded as the equal of Liszt as a piano virtuoso. Liszt himself said Alkan had the best technique of any pianist he knew. Hummel, Cherubini, Chopin, Bach and above all Beethoven influenced Alkan's music. Although a great piano virtuoso whose output

was mostly for the piano, Alkan, who began as a violinist, knew how to write for strings. His **Piano Trio in g minor, Op.30** was published in 1841. The first movement, *Assez largement*, begins with a very dramatic and powerful--almost violent--fashion. The lovely, lyrical second theme could not be more different. The Scherzo, which comes next, begins softly but is punctuated by strong rhythmic interruptions. The finely contrasting trio features a lovely cantabile duet between the violin and cello. The slow movement, *Lentement*, is quite unusual. It begins with a lengthy section, played by the strings alone. The first theme is a beautiful, but very somber melody. Next comes an equally long piano cadenza. It is only in the second half of the movement that all three voices are united. The finale, *Vite*, with its powerfully rhythmic theme, which is played against the constant moto perpetuo scale passages in the piano, makes a strong impression and could easily serve as an encore.



Alexander Alyabiev (1787-1851 also transliterated variously as Aliabiev, Al-yabyev, Alabiev, Alaybieff etc.) was born in the Siberian city of Tobolsk. He studied piano in St. Petersburg, in 1796 where Alyabiev received piano lessons. He lived a rather romantic life, joining the Tsar's army to fight against the invading French in 1812. He took part in the Battle of Borodino. It was about this time that his first songs were published. He became a deco-

rated officer and continued to serve with the Army until 1823 after which he lived in St. Petersburg. He was suspected of being a member of the Decembrists, a group which tried to assassinate

the Tsar in 1825. Proof was hard to come by so a false charge of murder was lodged against him. After a rigged trial, he was to Siberia until 1832 after which he was allowed to move to the Caucasus for medical reasons. He lived there until 1843 and much of his music shows the influence of this area. He wrote works in virtually every genre and is thought to have penned 3 string quartets, 2 piano trios, a piano quintet, a woodwind quintet and several instrumental sonatas. Today he is remembered for one piece, a song *The Nightingale*, which became incredibly famous and has remained in the repertoire. His other works, many of which were censored, fell into oblivion and he remained forgotten until Soviet research a century after his death rediscovered him and his music. His **Piano Trio in a minor** was published for the first time as part of a centennial commemoration of Alyabiev's death in 1950-51. The exact date of its composition is unknown as the manuscript is undated, however, scholars believe it to be in the early 1820's. It is in three movements, the format basically used by Haydn and Mozart, rather than the 4 movement style which came with Beethoven and Schubert. The opening movement, *Allegro ma non troppo*, begins with a lyrical melody and is followed by a lighter, more buoyant second subject characterized by its glittering passage work in the piano. The second movement, *Adagio*, has a reflective, valedictory quality. It is calm although the middle section hints at agitation. In the finale, a *Rondo allegretto*, the main theme quite clearly is based on Russian folk melody, certainly an important development for Russian music and one which clearly influenced Glinka. This is the finest Russian piano trio, if not the only one, from the early Romantic era and as such is historically important. But beyond this, it has appealing melodies and is fun to play.



Volkmar Andreae (1879-1962) was born in the Swiss capital of Bern. He studied at the Cologne Conservatory under Carl Munzinger and after a short stint at Munich working as an opera coach, he moved to Zurich where he lived for the rest of his life, becoming one of the most important figures on the Swiss musical scene. From 1906 to 1949, he was conductor of the renowned Zurich Tonhalle Orchestra and headed the Zurich Conservatory from

1914 to 1939. He conducted throughout Europe as was regarded as one of the foremost interpreters of Bruckner. In addition to his work as a conductor and teacher, he devoted considerable time to composing. While his works received praise from contemporary critics, like those of so many other modern composers, his works were not given a place in the standard repertoire. Andreae's **Piano Trio No.1 in f minor, Op.1** dates from 1901. It is a late Romantic or post-Romantic work, much in the way that Dohnanyi's early works are. It begins with a powerful *Allegro*. The composer takes us to a remarkably expressive tonal world, fresh sounding and original. The music is given an expressive sense of forward motion which is in part created by the compelling development section. The middle movement, *Adagio*, is of the sort Brahms might have written had he lived another ten years. The beautiful opening theme bears a distant relationship to the opening theme of the trio, heard in the *Allegro*. The middle sections is a very original scherzando. The hand of Brahms can be felt in the finale, *Allegro ma non troppo*. Though it is unhurried, nevertheless, there is an undercurrent of urgency. A lovely second theme provides excellent contrast.

Piano Trio No.2 in E flat Major, Op. 14 dates from 1908 and is in four movements. Its big opening *Allegro moderato* shows a new receptivity and influence from the French impres-

sionists. What is particularly striking is that each of the voices, for great stretches at a time, works quite independently of the others. In the slow movement, *Molto adagio*, which follows, a dark meditative stillness descends. After the theme is given out, an impressive set of variations follows. A scherzo, *Presto*, with its tremendous tempo, gives the music a gossamer-like quality. The trio could not be more different, very slow and reflective, it completely washes away the light, nervous mood of the scherzo. This is a highly original and very inventive movement. The expansive and exciting finale, *Allegro con brio*, is music of movement. The main melody, a hunting theme, is played over a strong rhythm in the piano. The second subject creates a very fine contrast.



Elfrida Andrée (1841-1929) was born in the Swedish town of Visby on the island of Gotland. The child of avid amateur musicians, she was sent at age 14 to study the organ in Stockholm. She became a virtuoso, the first woman cathedral organist, the first Swedish woman conductor and symphonist. Her composition teachers included Ludwig Norman and Niels Gade. Her **Piano Trio**

No.2 in g minor was composed in the early 1880s, shows the influence of Schubert, Mendelssohn and Schumann without sounding derivative. The first movement, *Allegro agitato*, is superb in every way. The opening theme is exciting, the part-writing is first rate, the melodies very beautiful, and the working out thorough, without being in anyway boring. It is, in feel, somewhat reminiscent of Mendelssohn's first trio without the shamelessly virtuosic and florid piano part. A lovely *Andante con espressione* follows. It is a very intimate and fine piece of writing with the parts deftly handled. The finale, *Rondo, Allegro risoluto*, is a softer movement than the title implies, charming and at times delicate. This is a first-rate work.



Enrique Fernández Arbós (1863-1939) originally made his name as a virtuoso violinist and later as one of Spain's greatest conductors. After studying violin in Madrid, he continued his studies in Brussels under Henri Vieuxtemps and later in Berlin under Joseph Joachim. He enjoyed a considerable solo career but was also engaged as concertmaster of several orchestras including those of Berlin,

Boston and Glasgow. In 1904, he was offered the position of principal conductor of the Madrid Symphony, a position he held for nearly 35 years. Arbós emphasized that his **Tres Piezas Originales en Estilo Español, Op.1** (three pieces in the Spanish style) were original, meaning they were of his own creation and not taken from Spanish folklore. Although the music is highly stylized and perhaps approaches the archetypical, it is more than salon music. The work dates from the late 1880's during which time he was still in Germany. Although the official title is "Three Pieces", Arbós usually referred to the work as the Spanish Trio. The first piece or movement is marked *Bolero*. Remove any thoughts you may have of Ravel because there is nothing here sounding like that except the quick rhythmic drum-beat triplets used as the back drop. Lively and formal, yet romantic, the music is captivating from first note to last, a real show piece, which like the other two movements, could stand on its own. This is followed by an atmospheric and moody *Habanera*. The dramatic dance follows the typical rhythmic pattern we have to come expect, especially after *Carmen*, from this kind of dance. But the slower middle section has some very interesting chromatic piano writing and other passages in the strings which create a new kind of *Habanera* out of the famous old standard. The deeply Spanish finale, *Seguidillas gitanas*, (Gypsy songs) begins classically as you might expect. Long-lined lyrical melodies in the strings are accompanied by perky angular rhythms in the piano.



Anton Arensky (1861-1906) was born in Novgorod but his family moved to St. Petersburg and studied at Conservatory there with Rimsky-Korsakov. He subsequently taught at the Moscow Conservatory where he befriended and was influenced by Tchaikovsky and Sergei Taneyev. His **Piano Trio No. 1 in d minor, Op.32** was dedicated to the memory of the legendary Russian cellist,

Karl Davidoff, director of the Petersburg conservatory during Arensky's time there as a student. The opening, *Allegro moderato*, is a big movement built around three themes and opens with a very dramatic subject, clearly influenced by Tchaikovsky, featuring triplets in the piano to a singing melody in the violin, which immediately captivates the listener. It appears throughout the movement including in the coda at the end when it is played *adagio* as a valedictory. The second subject, presented first by the cello, has the quiet, yet effective elegance of a simple song and a mood of hope. In the second movement, *Scherzo-Allegro molto*, the strings are given a sparse, though telling, theme which is played against a fleet and running part in the piano. The contrasting trio features a superb waltz, Slavonic in nature, and one of many which this composer wrote. It became known as a typical example of "The Arensky Waltz." The third movement, *Elegia-Adagio* reaches the heights of lyricism. The lovely sad opening melody is passed from the muted cello, to the muted violin and then to the piano and back again. It is a personal and intimate dialogue between the instruments, evocative of the composer's friendship with Davidoff. The explosive and dramatic finale, *Allegro non troppo*, makes brilliant use of themes from the preceding *Elegia* as well as those of the first movement.

Piano Trio No.2 in f minor, Op.73 dates from 1905. The main theme to the massive opening *Allegro moderato* is dark and brooding. Here, the influence of Tchaikovsky makes itself felt. The second movement is a *Romance*. After a short introduction in the strings, the piano proceeds alone, playing what sounds rather like a Chopin nocturne. When the strings are finally brought into the mix, the writing becomes very beautiful. In the third movement, *Scherzo, presto*, the piano is given rippling arpeggio passages to unusual accompaniment of spiccato in the violin and guitar-like strumming pizzicato in the cello. The gorgeous theme of the trio section is first given out by the cello. The finale is a *Tema con variazioni*. The theme is followed by six effective and contrasting variations. Both these works are of the first order



Ernest Austin (1874-1947) was born in London. He was largely self taught. He had initially made a career in business and did not decide to work full time as a composer until he was 33. In 1924, His **Piano Trio No.4, Op.26** was composed in 1909 and published a few years later. Though in one movement, it really has four sub-movements—*Allegro moderato con vigore, Allegro con animato, Allegro con vigore* and *Molto allegro con fuoco*. It is not a big work, lasting a little more than 12 minutes. The music flows effortlessly, is melodic and well formed. This is a good work which could be performed in concert.



Arno Babajanian (1921-1983) was born in Yerevan, the capital of Armenia. By age 5, Babajanian's extraordinary musical talent was clearly apparent, and the composer Aram Khachaturian suggested that the boy be given proper music training. Two years later, in 1928 at the age of 7, Babajanian entered the Yerevan Conservatory. In 1938, he continued his studies in Moscow with Vissarion Shebalin. He later returned to Yerevan, where from 1950-1956 he taught at the conservatory. It was dur-

ing this period (1952) that he wrote the **Piano Trio in f# sharp minor**. It received immediate acclaim and was regarded as a masterpiece from the time of its premiere. Subsequently, he undertook concert tours throughout the Soviet Union and Europe. In 1971, he was named a People's Artist of the Soviet Union. In three substantial movements, it is passionate and full of memorable melodies with wonderful writing for all three instruments. The first movement, an Allegro, begins in dramatic fashion with the strings playing the main theme in unison. Like a leitmotif, this theme reappears in each of the following movements. The second movement, Andante, begins very softly with the violin introducing the lovely main theme high on its e-string. Eventually the cello joins in and the theme is intertwined between them in a very original fashion. The Finale, Allegro vivace, is rhythmically quite interesting. Mostly in 5/8 time, it features two themes which stand in stark contrast to each other. The first is rather rough and aggressive while the second is softer and more song-like. The trio ends with appearance of the opening theme and leads to a short stormy coda.



Edward Bache (1833-1858), though vouchsafed very little time on earth, made good use of what time he had. He studying violin, organ and piano in his native Birmingham where he made a name for himself as a flashy piano player. In 1849, he went to London to study with William Sterndale Bennett. His talent was such that Bennett suggested Bache attend the Leipzig Conservatory. Bache did so in 1853 but contracted tuberculosis and could not complete his studies. When he died a few years later, he was widely regarded as England's most promising composer. Bache composed his **Piano Trio in d minor, Op.25** in 1852, while he was still studying with Bennett. It might be said at the outset, that Mendelssohn must be considered the godfather of this charming work. That this is so should be no surprise as Mendelssohn was Bennett's ideal composer, as well as a personal friend. The Trio is in three movements, the first, Allegro, is dominated by two fetching themes, both characterized by long lyrical lines in the strings over running passages in the piano. The outer sections of the Andante espressivo, which serves as the slow movement, are gentle, a veritable song without words. They are punctuated by more a dramatic middle section which presents a contrasting mood. The finale, Allegro molto ed appassionato, begins with a happy, dance-like theme, which kicks up its heels, and which, for a few moments, sounds rather Hungarian. Later, a slower and more lyrical section appears, but gradually the faster tempo reasserts itself and leads to a satisfying ending.



Michael Balfe (1808-1870) was born in Dublin, where his musical gifts became apparent at an early age. He studied the violin with his father and eventually was engaged as a violinist in the orchestra of the Theatre Royal in London, subsequently its concertmaster. Simultaneously, he pursued a career as an opera singer which in 1825 took him to Italy where started composing operas. After his return to London in 1835, he became one of the Victorian eras most successful composers of opera. He is said to have penned over 150 operas, many of which enjoyed tremendous popularity and were often performed throughout the capitals of Europe. However, Of these, only The Bohemian Girl, has remained in the repertoire. Though primarily an opera composer, Balfe, as a violinist, had a fine command of string technique and wrote quite well for strings. His **Piano Trio in A Major** dates from 1867 but was not published nor performed until after his death when it was premiered three famous musicians: the violinist Joseph Joachim, the cellist Alfredo Piatti and the pianist Agnes Zimmermann. Balfe knew how to

write catchy tunes; the success of his operas testifies to this. So, it is not surprising that we find the same treatment in his piano trio which is filled with exciting tunes and beautiful melodies along with an operatic approach. The opening movement, Allegro, has all of these ingredients. One fetching melody follows another. Tinges of mid 19th century Italian opera are to be heard as well. It is an extraordinary tour de force. It was said that at the premiere, the audience went mad with applause after hearing the first movement and the second movement could not be played for several minutes. The stately Adagio ma non troppo which follows features a lovely singing melody in the strings which at times becomes a kind of lovers duet. A short and lively scherzo, Allegro con brio, in the ancient style comes next. The finale, a jovial Allegro, is a quick-paced rondo with several lyrical interludes.



Woldemar Bargiel (1828-97) was Clara Schumann's half brother. Bargiel studied with Siegfried Dehn in Berlin and then at the Leipzig Conservatory with two of the leading men of music: Ignaz Moscheles (piano) and Niels Gade (composition). After leaving Leipzig in 1850, he returned to Berlin where he tried to make ends meet by giving private lessons. Eventually, Clara and Robert were able to arrange for the publication of some of his early works, including his First Piano Trio. Subsequently, Bargiel held positions at the conservatories in Cologne and Rotterdam before accepting a position at the prestigious Hochschule für Musik in Berlin where he taught for the rest of his life. His **Piano Trio No.1 in F Major, Op.6** dates from 1851 and was begun just after he left Leipzig. Schumann gave him help in the way of suggestions and criticism. In gratitude, Bargiel dedicated the Trio to him. It met with immediate success upon its publication in 1855 and became one of Bargiel's best known works. It begins with a lovely, pensive Adagio introduction. No sooner is this concluded than we hear the triumphal march-like theme from the main movement, Allegro energico (our soundbite begins with the march). The second movement, Andante sostenuto, begins with two extraordinarily lovely themes. In the middle section, there are two dramatic episodes, which briefly disturb an almost other-worldly calm. The third movement is a Scherzo-presto. The rhythm of the syncopated main theme bears some resemblance to the scherzo from Beethoven's Symphony No.9. It is Halloween music, a dance of ghosts or goblins. The finale, Allegro con fuoco, is based on a massive fugue. The opening theme is stated first by the piano with the cello entering next and then the violin. What makes this fugue particularly interesting is the fact that it is a breathtaking moto perpetuo. In 1861, the prestigious music journal Neue Zeitschrift für Musik wrote, "This trio (Op.6) belongs to the most important works of the post-Schumann era in the field of chamber music."

The 1861 review of Bargiel's **Piano Trio No.2 in E flat Major, Op.20** in the prestigious Neue Zeitschrift für Musik stated, "Since Robert Schumann's piano trios, Bargiel's Op.20 is, in my opinion, the most important such work known to me from this period and I know practically all the trios by Volkmann, Rubinstein, Berwald and Reinecke and so on up to X, Y and Z." Strong praise indeed from the mid-19th century high oracle of German Music" Piano Trio No.2 in E flat Major, Op.20 consists of four movements. The big first movement, Allegro moderato, begins with a leisurely theme of heroic tones. The second theme, introduced by the piano is darker. The quiet and reflective theme of the following Andante takes its time, like a flower in the sun, unfolding the leaves of its melody. When restated in dramatic fashion, it assumes the guise of a dignified march. A ghostly Scherzo, molto allegro, comes next. Heavily syncopated, it brings forth a spooky atmosphere. Bargiel begins the finale with a long Andante poco adagio introduction which builds suspense and leads to the impression of something unhappy impending. However, the main

part of the movement, Allegro, is both joyous and affirming. It, too, has a heroic quality.

Bargiel's **Piano Trio No.3 in B flat Major, Op.37** dates from 1870. The opening movement, Allegro moderato con grazia, begins a sweet, little dance-like tune. The strings play it with for a bit before the piano enters restating it in a more authoritative framework. The development, a series of scale passages, leads to the highly lyrical second theme. The lovely main theme to the second movement, Andante molto sostenuto, sounds like it was based on a folk melody. It proceeds peacefully, almost dreamily. The second theme has a Schubertian quality and leads to a powerful and dramatic and powerful middle section. The Scherzo, allegro which follows begins abruptly with a series of powerful chords and in fact the main theme has a muscular Brahmsian thrusting quality, while the finely contrasting second theme strikes a sad, pleading note. The trio provides further contrast with a distant, other worldly feel. The finale, Allegro moderato, begins with the cello introducing a highly romantic melody, which the violin and then the piano further develop in turns. The development involves a highly accented rhythmic episode. This in turn leads to the heroic-sounding second theme.



Christian Barnekow (1837-1913) was born in Copenhagen, the son of a Danish nobleman. His musical talent was discovered early and he was given piano and organ lessons. The pressure put on him to be a great virtuoso led to a nervous breakdown and the end of a plan for such a career. Instead, he turned to composition. He was most comfortable writing for smaller ensembles and besides this trio, wrote a string quartet, a string quintet, two piano quartets, a piano quintet, a piano sextet and several art songs. His **Piano Trio in f sharp minor, Op.1**, dates from 1861 and though it bears the opus number of 1, it was hardly his first work. The opening Allegro begins in a stormy turbulent fashion and immediately demands the listener's attention. In between the violent outbursts, the lovely writing for the strings is especially apparent. Echoes of Schubert hover over the proceedings. The delicate second movement, Andante con moto, is a gorgeous 'song without words' in the Mendelssohnian tradition. This is then followed by a muscular scherzo, Vivace. The scale passages and air of restlessness recall Schumann. The finale, Allegro con brio, combines a rustling unease with dramatic and romantic interludes of great intensity.

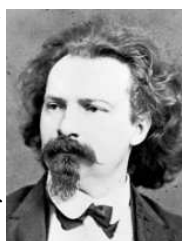


Richard Barth (1850-1923) was a student of Joseph Joachim. He served as a concertmaster of several orchestras, eventually serving as a conductor in Marburg and Hamburg. His music shows the influence of Brahms. His one **Piano Trio, Op.19**, (no key is given but it can be said to be in a minor and C Major) dates from 1905 and despite its late appearance has its roots firmly in the music of Schumann and Brahms but in a more updated tonality. It is a work worthy of concert performance and not particularly difficult to play.

Ludwig Beethoven (1770-1827) appears here merely for the sake of completeness. His trios (Op.1 Nos.1-3, Op.11, Op.70 Nos 1 & 2 and Op.97) are often performed and generally well-known. Entire books have been written about them and it is not my goal to add to what has come before.

Amy Beach (1867-1944) née Cheney was born in Henniker, New Hampshire, USA. She studied piano with several at the time well-known piano teachers, including Ernst Perabo and Kal Baermann, but with regard to composition she was almost entirely self-taught. She made her concert debut at the age of 16. Two

years later, she married a physician 24 years her senior, Dr. Henry Harris Aubrey Beach. During her lifetime, she was known neither by her maiden name nor her own given name but by the moniker "Mrs. H.H.A. Beach." That this was so, one must remember that this was the practice at the time and even the most celebrated actresses in Britain and America were known by their husband's names. Hence, all of her compositions appeared under the name of Mrs. H.H.A. Beach and it is only recently in more egalitarian times that she has finally become known under her own name, Amy Beach. For social propriety's sake, her husband, as a member of Boston's upper crust, insisted that she limit her concert performances to one a year. It was only after his death in 1910 that she embarked on a concert tour of both Europe and America. She wrote in most genres and was the first American woman to write a symphonic work. Ultimately, she was considered one of America's leading composers and the only female composer to be ranked alongside of Arthur Foote, George Chadwick, Edward MacDowell, and Horatio Parker. Her writing is in a late Romantic idiom, but tonally more advanced than either Foote or Chadwick. Her **Piano Trio, Op.150** was composed toward the end of her life in 1938. It is romantic but also shows the influence of Impressionism. The opening Allegro begins with some lush piano writing over which the cello introduces the first thematic material. The mood is reserved with little drama. The second movement, Lento espressivo begins in much the same mood. In the middle a presto section interrupts things. The third movement, Allegro con brio, begins in subdued fashion, only to be followed by a more upbeat coda. Nothing here stands out and I do not think it would do well in concert.



Franz Bendel (1832-1874) was born in the town of Schoenlinde in Bohemia, then part of the Austrian Empire. He studied piano with Josef Proksch in Prague and then with Franz Liszt in Weimar. An outstanding virtuoso, he toured throughout Europe and the United States. A prolific composer of more than 400 works which included, symphonies, masses, a piano concerto, piano trio and hundreds of lighter works for piano, which became extraordinarily popular and which made his name as a composer. Among these were works with such names as Souvenir d'Tyrol, Innsbruck, Italie, Am Genfersee etc. One of the most popular of all was his **Souvenir d'Hongrie**, composed in 1873 for the Boston Music Festival and originally for piano four hands. He also arranged it for piano trio. The work presents to the world, a sampling of typical Hungarian themes of the sort popularized by Franz Liszt. It makes an excellent shorter work or encore.

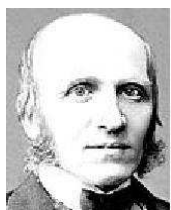


Gyula Beliczay (1835-1893) was born in the Hungarian village of Komaron. He studied piano with piano with Carl Czerny and Joseph Hoffman and composition Gustav Nottebohm and Franz Krenn. He pursued a dual career as an engineer and composer. His 1883 **Piano Trio in E flat Major** is effective and well-written showing the influence of Mendelssohn and Schumann.



William Sterndale Bennett (1816-1875) was born in English city of Sheffield, the son of an organist. He studied piano and composition at the Royal Academy of Music. He met and befriended Mendelssohn, who first heard him perform in London when Bennett was 17. His piano technique was such that during concert tours in Germany, he quickly gained the reputation as one of the finest pianists in Europe. Robert Schumann praised his playing and musicality quite highly. Bennett settled in London,

devoting himself chiefly to teaching, eventually becoming a Professor of Music at Cambridge University. He also served as chief conductor of the London Philharmonic and later as Director of the Royal Academy of Music. Owing to his professional duties, his latter years were not creatively fertile, and what he then wrote was scarcely equal to the productions of his youth. The principal charm of Bennett's compositions (not to mention his absolute mastery of the musical form) consists in the tenderness of their conception, rising occasionally to the sweetest lyrical intensity. Except for opera, Bennett tried his hand at almost all the different forms of vocal and instrumental writing. Bennett's one piano trio was known as **Chamber Trio in A Major, Op.26** and was completed in 1839 after a lengthy visit to Germany and much time spent with his friend Mendelssohn, then generally considered Europe's greatest living composer. It was hardly surprising that the first work Bennett composed upon his return to England, his Piano Sextet, reflected Mendelssohn's influence. This influence is far less apparent in the Chamber Trio. Of note is the fact that Bennett did not simply title the work Piano Trio but added the word Chamber. Why? Because Bennett wanted performers and listeners to have no doubt that this was an intimate work, a true chamber work and not a concert piece intended for a large hall of the sort in which orchestras perform. The first two movements, Andante tranquillo and Serenade, make this abundantly clear for they are both soft, and though full of charm, their intimate nature makes it highly unlikely that they would make much of an impression in a large hall. Only in the fiery and energetic finale does the mood change while at the same time retaining the lyricism of the preceding movements.



Hermann Berens (1826-1880) was born in Hamburg and studied piano and composition in Carl Gottlieb Reissiger who was the music director and chief conductor in Dresden. During this time, Reissiger employed Wagner as his second conductor. Although Berens undoubtedly got to know Wagner well, there is nothing of Wagner in Berens' music. Rather, Mendelssohn and Schumann served as his models. He spent most of his life in Sweden eventually becoming the director of a prominent Stockholm music drama theater and a professor at the Stockholm Conservatory. In addition to his chamber music, he wrote several operas in Swedish and a considerable amount of piano music. Besides the piano, Berens also was proficient on the violin and the trios reveal the hand of an experienced string player. Berens wrote several piano trios, all of them quiet effective and at one time popular. His **Piano Trio No.4** in g minor, Op.95 No.2 second of a set of three which were composed during 1876. These trios were very well received, no doubt, because they are so well-written for each of the instruments and because of the appealing melodies to be found therein. The opening movement, Allegro, with a lilting theme presented by the strings, somewhat sad but full of forward motion and drama. In the middle movement, Andante con moto, the piano and the strings take turns developing the main subject, a simple but lovely melody. The finale, Allegro con fuoco, bursts out of the gate, right from the start. Berens combines a dramatic, driving melody with some catchy and capricious effects, which at times, give the movement the feel of a scherzo.



Charles Auguste de Beriot (1802-1870) was born in the Belgian city of Leuven. At the age of 8 he moved to Paris. He studied the violin and was influenced by such luminaries as Viotti, Baillot and Paganini. He became a concert violinist and toured with great success throughout Europe. Later, he served as a professor of violin at the Brussels Conservatory and is considered the

founder of the so-called Franco-Belgian school of violin playing. He wrote a great deal of music, most of it for the violin, and his influence as a teacher remains important to this day. He did not, however, ignore chamber music, and has four piano trios and a piano quartet to his credit. His **Piano Trio No.1 in D Major, Op.4** was based on themes from Carl Maria von Weber's opera Robin des Bois (der Freischütz) Because of the popularity of opera during the 19th century, there was a great demand by the music-making public for chamber music arrangements of theme from some of the more popular operas. These generally took the form of fantasies or sets of variations. Carl Maria von Weber knew and was a friend of de Beriot and praised his playing. Quite possibly as a way of saying thanks de Beriot wrote a piano trio based on Weber's early opera known to the French as Robin des Bois (Robin Hood) and in German as Der Freischütz. The work opens with a dramatic Maestoso, the tension created by piano tremolos. Next comes an attractive Moderato which is then followed by two virtuosic variations, the first for piano, the second for violin. Next comes an Allegretto which rather sounds like a lively Polacca. The fetching finale is Allegro non troppo, piu presto, makes a suitable conclusion recalling many of the themes. A lighter work, and perhaps a bit of a curiosity, it is nonetheless very well-written for all three voices and is an appealing work which would surely please audiences if given in concert. Never reprinted and long unavailable we are pleased to make this trio available once more.

His **Piano Trio No.2 in D Major** dates from 1845 and is perhaps the most effective. The lovely opening movement, Moderato, begins with the violin introducing a leisurely, lyrical theme which is then taken up by the cello before a development. The writing is not at all virtuosic but in true chamber music style. In the middle movement, Adagio, the main theme is a folk melody carried mainly by the strings. A dramatic and exciting middle section interrupts proceedings before calm returns. Although the buoyant finale, Rondo, allegretto, starts off in d minor, it sounds as if it is in the major and the movement does end triumphantly end in D Major. All three instruments are given a chance to shine.



Henri Bertini (1798-1876) was born in London but his family returned to Paris shortly after his birth. He first learned the piano from his father and his brother, a pupil of Muzio Clementi and was considered a child prodigy. After studies in composition, he was appointed professor of music in Brussels but returned to Paris in 1821. He enjoyed a career as a soloist, composer and teacher. He wrote close to 200 works with opus and many

more without, most for piano. However, he did not ignore chamber music, writing several works for piano and various instrumental combinations from piano trios to a piano nonet. At one time, his chamber enjoyed great popularity. His **Piano Trio in A Major, Op.43** which dates from the mid 1820's was published in 1825 by Richault. It was dedicated to Friedrich Kalkbrenner one of the leading piano virtuosos then active Paris. It is in four movements. Though certainly given some fine opportunities does not dominate as if it were a piano concerto, as is often the case in works written by piano virtuosos. The strings are frequently given the opportunity to develop the thematic material while the piano weaves filigree accompaniment around them. The piano writing is extremely elegant and tasteful, in the style of Clementi, Mozart and Hummel so that one is almost unaware of some of the virtuosic passages given to it. The Trio is full of lovely Mozartean influenced melodies. The opening Allegro begins with an introduction though not so marked. It leads to the exciting main section, recalling early Beethoven although the sparkling piano writing owes more to Clementi than Beethoven. The main theme to

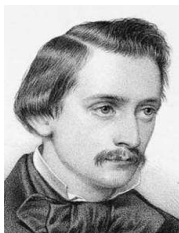
lovely second movement, Andante, is introduced first by the violin and then the cello. Everything is tasteful and restrained. A bright, upbeat Minuetto, allegro vivace comes next, but this is not a traditional minuet but rather a cross between a scherzo and an intermezzo. The chemically accented trio provides a nice contrast. The finale, Rondo, allegro, begins in the fashion of a slow Polonaise and more or less keeps to this style even as the tempo and excitement increase. This is a delightful and elegant work deserving concert performance where it is sure to please, but it can also be recommended to amateur players.



Franz Berwald (1796-1868) was born in Stockholm. He studied violin with his father and was largely self-taught as a composer. Though he composed throughout his life, he was never able to make a living as a composer and was forced to pursue several various careers including those of glass blowing and manufacturing of orthopedic devices. He wrote four piano trios. They were, like much of his

music ignored during his lifetime. They are hard to characterize, clearly romantic in character, Berwald went in for unusual effects which though original cannot always be said to be very effective or appealing. Nonetheless, critics have come to recognize that his musical ideas were ahead of their time. However, one must admit that his thematic material from the point of view of melodic content is not particularly memorable or captivating. He relies on other devices to make an impression. His **Piano Trio in C Major** was not published until 1981. The first movement, Allegro risoluto, opens with an interesting theme followed by a lot of chromatic passages. An Adagio molto follows, sort of a second rate Song Without Words. The Scherzo which comes next is dominated by its rhythm rather than an melodic material. The finale, Presto, is the most effective with an unusual, some what awkward march-like theme.

His **Piano Trio No. 4** was also in C Major because he planned to rework his earlier C Major trio. Instead, however, he decided to write a new trio, but, if you are familiar with the first, it obviously lacks any inspiration. Much of the material is taken from the earlier trio. He may have tried hard but he failed.



Born in Hamburg in a neighborhood not far from where Mendelssohn had been born two decades before, **Jacques Blumenthal** (1829-1908) began his piano studies there with Friedrich Grund and then in Vienna studied composition with Simon Sechter before entering the Paris Conservatory where he continued his studies with Henri Herz and Fromental Halévy. In 1848 Blumenthal settled in London, where he became the pianist to

Queen Victoria. The position contributed to his demand as a teacher in London society. His duties were light and he was able also to pursue a career as a soloist. Most of his works were for piano and this trio is his only large scale chamber work. Critics at the time called Jacques Blumenthal's **Piano Trio in f minor, Op.26** "Mendelssohn's Third" and indeed the trio is a very Mendelssohnian work. However, it is not an imitation. Superbly written for all of the instruments with fetching melodies, it is hard to understand why this fine work did not enter the repertoire. The trio was premiered in 1853 in Paris at the famous Friday 'Salon Concerts' at the Louvre where it made a considerable impression upon critics and audience alike. The opening movement, Allegro con fuoco, opens with a somber theme which increases in tension as it develops. For his second theme, Blumenthal borrows a melody from one of Mendelssohn's trio and it can be said that in some ways, this trio might be called Mendelssohn's Third. The lyrical second movement, Andante, is a lovely song without words. A scherzo, Presto, comes next. One can almost hear the Mendels-

sohnian elves dancing about. It is full of charm and elegantly executed. The finale, Allegro molto, also recalls Mendelssohn with its appealing melody and driving forward propulsion which keeps the excitement from start to finish.



Luigi Boccherini (1743-1805) was born in the town of Lucca in northern Italy. He studied cello and became a virtuoso. But it was at a time that such players could not yet make a living from touring, so Boccherini found jobs in various orchestras in Vienna and Italy. Boccherini eventually moved to Paris where he hoped to establish himself as an independent

soloist and composer but could not and was forced to take employment with the Spanish royal family for most of the rest of his life. His **Six Piano Trios Op.12 Nos. 1-6, G.143-148** were published in 1781 went by the opus number 12. The title with which they were then published was Sonatas en trio for piano with violin and cello accompaniment. It was common to call trios for piano, violin and cello sonatas at that time. For example, Haydn's piano trios were also known as sonatas. In such works, the piano was primus inter pares, i.e. the first among equals, that is to say, the piano had the lion's share of the thematic material. This was the case, for the most part right up until 1830 with a few notable exceptions, such as Beethoven's later trios and those of Schubert. Nonetheless, it is interesting to note that Boccherini's keyboard trios give the strings more to do than one finds in Haydn's trios from the same era. These lovely trios are among the best from this period for string trio and historically important because they owe nothing to the emerging Mannheim school which influenced Haydn and Mozart. They make an excellent choice where a shorter trio is required for a concert program.



Léon Boëllmann (1862-1897) was born in the Alsatian town of Ensisheim. He moved to Paris after the Franco-Prussian War after which Alsace became part of Germany. In Paris, he studied organ, piano and composition at the Ecole de Musique Classique, winning many honors. After graduating he worked as a teacher at the Ecole. His compositions won him considerable recognition and he almost certainly would have

made a greater name for himself had he not died at the young age of 35. His **Piano Trio in G Major, Op.19** dates from 1895 and like his Piano Quartet which composed five years earlier, also was awarded a prize by French Société des Compositeurs. Structurally, the Piano Trio is an experimental work in that Boëllmann writes it in two sections only. However, each has two subsections, so one could say it has four movements except that the subsections are joined to each other. In the first movement, Introduction, Allegro et Andante, a brief and somewhat jazzy introduction in the minor, a bright and rhythmically free Allegro, full of bounce begins. The beautiful Andante which is interspersed through the first section is lyrical and highly romantic. The second section, Scherzo et Finale, Allegro vivace, begins with a pulsating, tense scherzo, the trio is so seamlessly integrated into the scherzo that one is only barely aware of it. The finale, Allegro vivace, begins without pause. The urgent main theme is frantic and heavily accented. The second subject relaxes the tension but not the forward motion. This piano trio is first class from start to finish.

Carl Bohm (1844-1920) was certainly very well-known during his life time. Yet today, his name brings nothing but blank stares. He was one of the leading German song writers of the 19th century and is regularly ranked among a select few after Schubert. Literally dozens of his songs achieved world-wide fame. Among them are such works as: Still as the Night, Twilight, May Bells, Enfant Chéri and The Fountain, just to name a few. Nowadays it



is virtually impossible to find any information about him in the standard reference sources although the Oxford Companion to Music tells us, "*A German composer of great fecundity and the highest salability...He occupied an important position in the musical commonwealth inasmuch as his publisher, Simrock, declared that the profits on his compositions provided the capital for the publication of those of Brahms.*" Bohm,

like Schubert, was far more than just a song writer, composing in most genres. His chamber music, mostly quartets and piano trios, was extremely popular not only amongst amateurs but also among touring professional groups who were always in need of a sure-fire audience pleaser. Bohm's specialty was music in a lighter vein and no one would ever confuse it with the dark, brooding and introspective works of Brahms. There is always something to be said for a work which listeners can immediately appreciate. Among his more appealing piano trios are his **Opp.330 and 352.**



Emil Bohnke (1888-1928) was born in the Polish town of Zduńska Wola to German parents. He attended the Leipzig Conservatory where he studied violin with Hans Sitt and composition with Stephan Krehl and then moved to Berlin where he took further lessons from Friedrich Gernsheim. He pursued a career as a conductor, composer and teacher. During his lifetime (he died tragically in 1928 with his wife in an automobile accident) his music was held in

high regard and received frequent performances. But because he married Lili von Mendelssohn, a great granddaughter of Felix Mendelssohn, his music, like that of other composers who either were Jewish or had Jewish relations was banned during the Nazi regime and soon forgotten as a result. His **Piano Trio in b flat minor, Op.5** was published in 1920 but it was composed several years before that judging from its style, which can be characterized as very late Romantic. He combined late Romanticism with slight touches of Reger in his earlier works which cover the period 1908-1916. Later he was influenced by the impressionists. In three movements, the work opens in a dark, brooding fashion despite the fact that the movement is marked *Feierlich, doch fliegend* (fiery but flowing). A second theme is somewhat lighter though certainly not upbeat. The impressive and highly original middle movement, *Langsam mit grossem Ausdruck* (slow with great expression) is a kind of funeral march. Lightning bolts of passion, from time to time, briefly break through the tonal gloom. At last, in the finale, *Frisch bewegt* (fresh, lively) the sun breaks through the heavy, dark clouds of the earlier movements as light and playful themes carry the music forward. This is truly a highly original and, in our opinion, important work. Tonally, approachable, but because of the key, clearly, at times, extending the boundaries of traditional tonality, this trio deserves concert performance where it will make a lasting impression, but it is only of average difficulty.



René de Boisdeffre (1838-1906) was born in the French village of Vesoul. He came from a distinguished military family and moved to Paris at the age of four when his father, at that time a captain in the army, was transferred. His parents did not allow him to enter the Paris Conservatory but he received private piano and composition lessons from Charles Wagner and later from the respected French composer and professor at the

Conservatory Auguste Barbereau. These came to an end when Saint Saens warned him away from Barbereau and briefly took the aspiring composer under his wings. Of independent means, he

was able to devote himself to composition. He was especially fond of the genre of chamber music writing several trios, quartets and quintets, all with piano, as well as a number of instrumental pieces. Boisdeffre's **Piano Trio No.1 in E flat Major, Op.10** was composed over a three year period and completed in 1872 and dedicated to one James Wittering aka Jacobus Wittering of Amsterdam, who was also the dedicatee of Henry Litolf's First Piano Trio of 1850. Wittering was a prominent and wealthy supporter of the arts. The opening Allegro shows Boisdeffre's familiarity with the German composers of the Romantic movement. One can hear the influence of Beethoven and perhaps Mendelssohn in the opening theme. The second subject is borrowed from Schumann's Op.54 Piano Concerto in a minor. However, he presents the theme in the major. The second movement, Andante, is a very lyrical song without words which leads attacca to the upbeat Scherzo that comes next. The finale, Allegro ma non troppo, seems to hark back to the toccatas of Bach but with a Beethovenian fugal treatment

Piano Trio No.2 in g minor, Op.32 was completed in 1884 and dedicated to Henri du Seuil, his publisher at Hamelle. Boisdeffre entered the trio in a competition held that year by the Society of French Composers and his trio took first prize. The opening movement, Prelude andante, makes a clear reference to the Prelude found in Bach's Well-Tempered Klavier. The piano alone gives out the somber main theme before the strings join in. Tension is created by the piano ostinato over the extended string lines. This tension is only relieved with the appearance of the second movement, a fleet-footed, bright Scherzo. The highly romantic main theme of the third movement, Andante, is given out at length by the cello. It approaches the nature of a love song. The finale, Allegro energico, is serious in mood but full of thrusting forward motion and energy

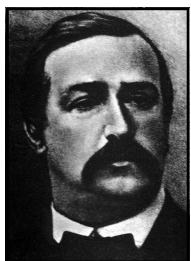


Mel Bonis (Melanie Helene Bonis 1858-1937) was born in Paris. gifted but long underrated composer. She used the pseudonym Mel Bonis because she rightly felt women composers of her time weren't taken seriously as artists. Her music represents a link between the Romantic and Impressionist movements in France. Her parents discouraged her early interest in music and she taught herself to play piano until age 12,

when she was finally given private lessons. A friend introduced her to Cesar Franck, who was so impressed with her abilities he made special arrangements for her to be admitted to the then all-male Paris Conservatory in 1876. She won prizes in harmony and accompaniment and showed great promise in composition, but a romance with a fellow student, Amedee Hettich, caused her parents to withdraw her from the institution in 1881. Two years later she married and raised a family. Then in 1893 she again encountered Hettich, now a famous critic; he urged her to continue composing and helped launch her career in fashionable Parisian salons, where her music made a considerable stir. Saint Saens highly praised her chamber music and could not believe that it had not been composed by a man. Although her music was much played and praised she never entered the first rank of her contemporaries as she probably would have because she lacked the necessary vanity for self-promotion. It did not help that she was a woman. As a result, by the time of her death, she and her music had fallen into obscurity. She composed over 300 works in most genres. Finally, in the 1960s, historians began to re-examine the contributions of women composers and this set the stage for Bonis's posthumous reputation. While she never composed a piano trio, she wrote several character pieces for piano trio. Two in particular stand out for mention The **Suite Orientale, Op.48** was composed in 1900. It is in three movements and is typical of the 19th century French fascination with things from the orient. The music is

evocative or the orient as expressed in the language of late French impressionism. It opens with a Prelude in which echoes of the Call of the Faithful to Prayer. The second movement is entitled *Danse d'Almées*. The Almées were beautiful female dancers who also sang and improvised poetry to the accompaniment of a flute, castanets and tiny cymbals. One would hear them typically at weddings and other festive occasions. The finale movement, *Ronde de Nuit* (The Night Watch) is a somewhat spooky, lopsided dance.

The second work of note is her **Soir-Matin, Op.76** (evening and morning), composed in 1907 in two movements. It presents two different moods. A cantabile, singing melody dominates the material in *Soir* which evokes a mostly calm, peaceful evening atmosphere. In contrast, *Matin* though quiet, features a restlessness, characteristic of awakening, which is continually heard in the sparkling running notes of the piano. It is full of chromaticism and unusual modulations that push but to not pass the boundaries of traditional tonality.



Alexander Borodin (1833-1887) is fairly well known, but his chamber music is not. His **Piano Trio in D Major** most likely dates from the when was in Italy during the 1860s. It is in three movements, is generally thought to be either unfinished or missing its finale as it ends with a minuet, which would have been rather uncharacteristic for this time period. Again, there is no conclusive evidence one way or the other as to whether the finale was lost or never

written. Published for the first time by the Soviet State Music Publishers in 1950, In the first movement, *Allegro con brio*, one hears the influence of Mendelssohn. The music leaves no doubt that Borodin clearly had been influenced by Mendelssohn's First Piano Trio, the Op.49 in d minor. Surprisingly, the piano part is even more florid than the one Mendelssohn wrote. The writing however is sound and effective. The cello introduces the first theme: In general, the strings are given long sustained lines over a rushing piano background. Interestingly, the bridge passage and second theme are related to the second and third movements. Next comes a Schumannesque *Romanze, Andante*. The last movement, *Minuetto*, is the most original of the three. It is not a true minuet but rather a more like a mazurka. It does, however, make for a satisfactory finale but still worth hearing occasionally and fun to play.



Marco Enrico Bossi (1861-1925) was born in Salò, a town in Lombardy, into a family of musicians. His father was organist at Salò Cathedral. He studied organ, piano and composition at the conservatories in Bologna and Milan. Among his teachers was Amilcare Ponchielli. Bossi enjoyed a career as an organ soloist but also as a music educator. He became a professor of organ and harmony at the Naples Conservatory,

later serving as director of the conservatories in Venice, Bologna and Rome. He was responsible for establishing and implementing the standards of organ studies that are still used in Italy today. As a concert organist, he made numerous international organ recital tours, which brought him in contact with well-known colleagues such as César Franck and Camille Saint-Saëns. Only recently has his importance as a composer been recognized. Bossi wrote more than 150 works for various genres including orchestral works, operas, oratorios, and chamber music, as well as many pieces for piano and organ. His compositions are still largely unknown, except for his organ works. His **Piano Trio No.1 in d minor, Op.107** was composed in 1896. It is in the tradition of the late Romantic movement, but also features episodes of what was then surely daring tonalities. It is a big work and shows his

concern, perhaps taken from his training as an organist, for great sound surfaces as well as the large range of tonal color he presents. The opening movement, *Allegro moderato*, which begins with a loud piano flourish is an good example of this interest. The attractive main theme has a wayward lilting quality. Dramatic tension gradually builds to a climax which is quickly relaxed by the appearance of the lyrical second theme. The sentimental second movement, *Dialogo, Larghetto*, combines a rich tonal palette with the fusion of Italian *bel canto* style and German romanticism. Next comes a *Scherzo, vivace*. It has combines a quirky rhythm with a kind of updated Mendelssohian dance of the goblins. The finale, *Festoso*, as the title suggests has a festive quality. The modern bouncy main theme playfully inserts mild dissonances here and there just to keep the listeners on their toes.

Bossi's **Piano Trio No.2 in D major, Trio Sinfonico, Op.123** dates from 1901. The subtitle shows that the composer intended the music to almost break the bounds of chamber music. This can be seen in the nature of thematic material and its tendency toward dramatic expression. The trio is elegiac in character, and its theme run the gamut from lyrical to dramatic to melodramatic. The opening bars of the first movement, *Moderato*, quickly establish the general character of the work. The main section of the movement is entitled *Energico con vita*. The second movement, *Adagio*, is funereal in character and is, in fact, subtitled *In Memoriam*. It is particularly striking that that some of the rich chordal dissonances clearly anticipate Bartok. Bossi's gift for invention is particularly on show here. The third movement, *Allegretto*, is subtitled *Noveletta*. Instead of the traditional trio one expects, Bossi substitutes a *Tranquillo* consisting of undulating broken chords which provide a nice contrast with the more lively main section. In the finale, *Allegro energico*, the thematic material with its searching yearning melody and powerful instrumentation leans toward the symphonic in expression.



Rutland Boughton (1878-1960) was born in the English town of Aylesbury. He studied composition at the Royal College of Music in London with Charles Villiers Stanford and subsequently pursued a career as a teacher, composer and conductor. He wrote for most genres and became known early on for his operas. He did not start to write chamber music until he was in his 40s. His first venture

into the genre was the **Celtic Prelude for Piano Trio**. The Celtic Prelude dates from 1921 and was subtitled "Land of Heart's Desire", which was the title of a play by the Irish poet William Butler Yeats and is also on the coat of arms of the Irish county Sligo. The play tells the story of the visit to a newly married bride by a fairy child who entices the bride to leave the physical world: "*You shall go with me, newly married bride / And gaze upon a merrier multitude...and their Land of Heart's Desire / Where beauty has no ebb, decay no flood, / But joy is wisdom. Time an endless song.*" The fairy kisses the bride who dies and goes to the Land of Heart's Desire. Boughton dedicated the work to the Fiddlers of Doncaster, a town in south Yorkshire, who presumably were a then contemporary well-known folk music group which seems to have left no trace. The music is not particularly programmatic and does not seem to follow the plot of the play so much as featuring attractive Irish melodies. The work begins with a majestic theme which is alternates with a very Irish folk melody. This, emotive work makes an ideal program choice where a shorter piece is required. It can also be recommended to amateur players.

Francisco Braga (1868-1945) was born in Rio de Janeiro and studied music at the conservatory there before traveling to Paris where he studied with Jules Massenet at the Paris Conservatory. He served as a professor of music at the Instituto Nacional de Música in Rio and was known for his operas and vocal works



along with his composition *Hinos à bandeira* which was adopted as the Brazilian National Anthem. Although he did write some chamber music, he primarily occupied himself with larger works. His **Piano Trio**, though undated, is thought to have been composed between 1890 and 1905. No key is given, although the first half of the trio is in B flat Major, while the last part is in the key of D Major. The Trio is particularly striking in conjuring the jungle-like atmosphere of Brazil. This is especially apparent in the opening movement. It begins with a brief attention-getting Andante introduction, where the theme is first given to the piano while the strings play a soft tremolo accompaniment in their highest register. The main part of the movement, *Allegro non troppo*, begins in ultra-dramatic fashion with powerful, upward rocketing and downward plunging passages in both the violin and cello parts. Slowly, tension is relaxed and a more lyrical secondary subject is introduced. The second movement, *Allegretto spiritoso*, is in the form of a scherzo. The main subject is an obvious quote from the first movement and this cyclical technique may well be attributable to his studies at the Paris Conservatory then much in the thrall of Cesar Franck's use of this method. The third movement, *Larghetto*, is subtitled "Lundu". The lundu or lundum is a dance brought to Brazil by slaves from Angola. It enjoyed great popularity the all over Brazil and particularly in the Amazonian regions where descendants of the slaves most often could be found. It is a very sensual couple's dance. The music is rather like a lovers vocal duet with the cello being the first to introduce the lovely and highly romantic theme. Vague hints of the material from the first movement can briefly be heard in the piano's accompaniment, but are not obvious. The finale, *Allegretto*, begins with a bang. The music is upbeat, modern and indicative of the hustle and bustle of early 20th century urban life in world-class cities such as Rio. But interspersed are lyrical and more romantic themes. This is a powerful and highly original work from one of the most important Brazilian composers in the generation before Villa Lobos. It certainly deserves concert performance



Gaetano Braga (1829-1907) was a Neapolitan cellist and composer of opera, who above all else was fond of the bel canto style of playing. *The cello must sing* was his credo. No fancy Paganini tricks for him. Today, if remembered at all, it is for his soulful *Angel's Serenade*. His piano **Trio de Salon** is a short, lovely work which is in two movements. It opens in an andantino tempo with a flowery and ornate melody presented first as a series of string solos and then as duets with the piano accompanying, parlor music par excellence. The second movement is a fetching dance-like scherzo. Here the writing is in true chamber music style rather than that of the vocal-solo. The contrasting trio showcases all three parts with the piano playing light, sparkling passages, now solo, now accompaniment. The compositional technique is masterful throughout. The title makes it clear what purpose this work was intended to serve and that it does perfectly. Equally at home on the concert floor of an ocean liner or in the homes of amateurs, this lovely music is well worth hearing.

Johannes Brahms' piano trios are well-known and nothing needs to be written of them here. However, players may not know of two works for piano trios which he commissioned. They were piano trio arrangements of his two string sextets, Opp.18, 36. Brahms asked his friend **Theodor Kirchner** to undertake the project, Brahms' publisher Simrock, with a view toward increasing sales, initially suggested the idea to him noting that string sextets were played both in concert and in homes far less often than piano trios and that these two outstanding works deserved a

greater audience. As a result we have two magnificent arrangements which truly can stand on their own. Brahms himself noted that Kirchner, widely regarded as the best arranger of his time, would do a better job than he himself could do. **Piano Trio in B flat Major and Piano Trio in G Major**—Authorized Arrangements made by Theodor Kirchner at Brahms' Request of his String Sextets Opp.18 & 36.



Tomas Bretón (1850-1923) was born in the Spanish city of Salamanca. His father, a baker, died when he was two. He started playing the violin at age eight and within two years was already playing in theater orchestras helping to support his family. When his mother moved to Madrid, he entered the conservatory there, studying violin and composition. During his studies and after he continued playing in theaters and restaurants. Finally fortune smiled on him at the age of 30 when he was awarded scholarships which allowed him to study in Rome and Vienna. Over the following years, he made his name as a composer of Zarzuelas and as a pioneer of serious Spanish opera. He eventually became director of the Madrid Conservatory as well as the Sociedad de Conciertos--the forerunner of the Madrid Symphony Orchestra. Bretón, although a passionate advocate of Spanish music, wished to put it on the same footing as German and Italian music and take it out of the music hall atmosphere of the Zarzuela. For this, his more serious music, his opera, orchestral works and chamber music were often attacked in his native Spain as not being Spanish enough. These attacks were basically made by ignorant critics who failed to realize that the kind of national music which could be placed in a light-hearted operetta could not be placed in more serious works in the same fashion. The truth was that, Bretón infused Spanish melodies into all of these works, but much more subtlety in his more serious works. Bretón's chamber music is original-sounding not only because of the unusual and disparate influences it fuses together but also because of his harmonic boldness. Those who have taken the time to familiarize themselves with his music are recognized that it is the equal of his foreign counterparts. His **Piano Trio in E Major** dates from 1891 and blends elements of the early Viennese romantic style with the richer more florid writing of late romantic French chamber music. The opening movement, *Allegro comodo*, begins quietly but quickly gets moving. The main theme is based on an upward scale passage. If one listens carefully, one can hear tinges of Spanish melody. The second theme is quite lyrical. The second movement, *Andante*, highlights the singing quality of Bretón's writing and its pacing clearly shows him as a master of music for the stage. One can well visualize a lovely duet between singers. A charming scherzo, *Allegro molto*, follows. Here the influence of the late French romantics, in particular Saint-Saens, can be heard. The finale, *Allegro energico*, begins with a rhythmically unusual theme. The music is brilliant and animated.

A second and noteworthy work for is his **Quatre Morceaux Espagnols for Piano Trio** composed in 1912 when Bretón was 62, were dedicated to the famous Spanish cellist Pablo Casals. Beautiful, highly emotive and with fetching melodies, the music conjures up pictures of Old Spain. The four movements are entitled *Danse Orientale*, *Boléro*, *Polo Gitano* (in gypsy style) and *Scherzo Andalou*.



Frank Bridge (1879-1941) was born in Sussex and learned to play violin from his father, and had much early exposure to practical musicianship, playing in theatre orchestras his father conducted. He studied violin and composition, the latter from Charles Stanford, at the Royal College of Music. He later played viola in prominent quartets and

was a respected conductor. When Frank Bridge's chamber music first appeared, it was a revelation to amateurs as well as professional players. The **Phantasie for Piano Trio in c minor** dates from 1907. Bridge entered it in the prestigious Cobbett Competition for English Chamber Music and won the First Prize. The style is that of the late romantic as influenced by the French impressionists. In the work, one can hear echos of Faure. These competitions were designed to encourage the younger generation of British composers to write chamber music. Its founder and benefactor was the chamber music aficionado William Wilson Cobbett. The rules of the competition provided an alternate format, the old English Fancy for Fantasia from the time of Purcell, to the traditional four movement work which had developed from Haydn onwards. While there was to be only a single movement, there are several sections, each embracing a different mood, tone color and tempi while at the same time retaining an inner unity.

He also wrote a three sets of **Miniatures of Piano Trio** between 1909 and 1915 which are highly effective short works.



Hans von Bronsart (1830-1913) was born in Berlin where he studied composition with Siegfried Dehn and piano with Theodor Kullak. In 1853, he traveled to Weimar where he studied with Liszt, who held an extremely high opinion of him both as a pianist and a composer. It was Bronsart to whom he entrusted the premier performance of his Second Piano Concerto and was so pleased with the performance that he dedicated the work to him. After his studies with Liszt, Bronsart worked as a conductor in Leipzig, Berlin, Hanover and Weimar. He was considered one of the best of his day. Not a prolific composer, as he primarily devoted himself to conducting, those works which he did produce were generally considered to be first rate. Critics hailed his **Piano Trio in g minor, Op.1** is a masterpiece which most skillfully combines form with noble contents. Both as a whole and in detail, it makes a favorable impression and reveals original thought. It begins with a vigorous introduction which leads to the first movement, which beginning pp, gradually builds to a powerful climax. The second subject, with its soft, elegiac mood provides a fine contrast to the defiant first theme. The second movement, Vivace, begins in piquant fashion and is followed by a cantilena section of considerable harmonic interest. The Adagio which comes next, with its powerful climax, is particularly beautiful. A short Grave introduction leads to a bright Allegro appassionato. The movement is full of original ideas which bear witness to Bronsart's talent.



Max Bruch (1838-1920) enjoyed a long and fruitful career as a composer, conductor and teacher. He studied with Ferdinand Hiller and his talent was recognized early on by Schumann and Ignaz Moscheles. Today, Bruch is primarily remembered for his fine violin concertos and his choral works. However, as the esteemed chamber music scholar Wilhelm Altmann notes, Bruch's chamber music is beautiful and deserving of performance. His **Piano Trio in c minor, Op.5** was written in his youth when Mendelssohn was his guiding light. It was composed when he was but 19 years of age in 1859. It is not in typical form, beginning as it does with an Andante molto cantabile, rather than a fast movement. The music clearly demonstrates, even at this early stage, that Bruch was particularly fond of melodies of nobility and capable of producing great beauty of tone in his writing. The second movement, Allegro assai, is played immediately afterward without any pause. Its main theme is lyrical and the music is in the nature of an intermezzo rather than a scherzo. The finale, a Presto, begins with a powerful series of

chords before the thrusting main theme takes over. Power and drama characterize this fine movement.



Ignaz Brüll (1846-1907) was born in the Moravian town of Prossnitz, then part of the Austrian empire, now in the Czech Republic. At an early age, his family moved to Vienna. He began to play the piano as a child, studying with his mother. His talent was recognized quite early on and soon he entered the Vienna Conservatory where he studied piano with Julius Epstein and composition with Johann Rufinatscha and Otto Dessoff. Anton Rubinstein after hearing Brüll perform encouraged him to pursue a career in music which he did. Brüll enjoyed a successful dual career as concert pianist and composer. He wrote several operas, a few of which enjoyed considerable success. Most of his other compositions were for piano, although he also left some very effective instrumental sonatas as well as a piano trio **Piano Trio in E flat Major, Op.14** dates from 1876. It is in four concise, good-sounding movements which are sure to please chamber music lovers. Particularly pleasing is the main, march-like theme of the opening movement, Allegro moderato. The main part of the second movement, Andante, is deeply felt and given contrast by two lighter and livelier interludes. A spirited Scherzo with brief contrasting trio comes next. The effective finale resembles the opening movement in its use of a march-like subject for the main theme.



Adolf Busch (1891-1952) was born in the German town of Siegen. He studied violin and composition at the Cologne Conservatory and became one of the leading soloists of the day specializing in the classical repertoire. He also founded two famous string quartets, the Vienna Konzertverein Quartet and the Busch Quartet. His Piano Trio No.1 in a minor, Op.15 dates from 1920. It is in four movements, dark and moody. Still tonal it combines elements of Brahms, Bruckner, Mahler and stretches tonality to its limits. The finale, recalls Bach and is perhaps the most approachable. At times very beautiful, at other times harsh and strident. This is not a work for amateurs, but would do well in the concert hall if presented. **Piano Trio No.2 in c minor, Op.48** also in four movements is still tonal. Busch must be one of those composers who rejected Schoenberg's 12 tone system and tried to forge new paths in the footsteps of Reger, along with Karl Weigl, Hans Gal, and Richard Stohr. It is angular, only in the triumphal last movement, does he seem to revert to tradition. Again, this is not a work for amateurs.



Charles Wakefield Cadman (1881-1946) is another unjustly forgotten composer. Cadman's musical education, unlike that of most of his American contemporaries, was completely American. Born in Johnstown, Pennsylvania he began piano lessons at 13. Eventually, he went to nearby Pittsburgh where he studied harmony, theory and orchestration with Luigi von Kunits and Emil Paur, then concertmaster and conductor respectively of the Pittsburgh Symphony Orchestra. This was the sum of his training. Cadman was influenced by American Indian music and traveled throughout the American West to make cylinder recordings of tribal melodies for the Smithsonian Institute. He learned to play their instruments and later was able to adapt it in the form of 19th century romantic music. He was to write several articles on Indian music and came to be regarded as one of the foremost experts on the subject. But his involvement with the so-called Indianist Movement in American music made it difficult for his

works to be judged on their own merits. His early works enjoyed little success until the famous soprano, Lillian Nordica, sang one of his songs (From the Land of Sky Blue Waters) Cadman eventually moved to Los Angeles where he helped to found, and often was a soloist with, the Hollywood Bowl Orchestra. He wrote the scores for several films and along with Dmitri Tiomkin was considered one of Hollywood's top composers. But Cadman, first and foremost, was a serious composer who wrote for nearly every genre. His **Piano Trio in D, Op.56** dates from 1913 and was Cadman's first published chamber music work. The music falls within the late 19th century Central European romantic tradition. In three movements, the opening Allegro maestoso is full of energy. Cadman loved to write songs. (he wrote nearly 300) This attraction for and understanding of the human voice gives his writing the same kind of quality one finds in Schubert's trios. The violin and cello are treated in a rather vocal way and the piano is never allowed, as in Brahms or Schumann, to overwhelm them. In the second movement, a lovely Andante cantabile, the strings are given most of the melodic material, which can be characterized as a highly charged romantic love song. It was the finale, Vivace energico, which caught the attention of the music critics who styled it "idealized ragtime." It is true that there are some ragtime elements, which might be missed if one were not listening for them, but other American elements—a restless and optimistic energy, for example, are more prominent. The Piano Trio is clearly a forerunner to some of the "American" writing Gershwin and others were to make popular.



The Spanish composer and cellist **Gaspar Cassado** (1897-1966) was born in Barcelona, the capital of the Spanish region of Catalonia. He began to study cello at age seven with Dinoniso March, a prominent cellist in that city. The famous cellist Pablo Casals happened to be in the audience of a recital Cassado gave at age nine. Cassado's talent was such that Casals immediately made an offer to teach him. With the help of a grant from the city of Barcelona,

Cassado was able to study with Casals for several years in Paris. While there, he also had the opportunity to study composition with Maurice Ravel and Manuel de Falla, and his music, to some extent, shows their influence. He was probably the most famous cellist after Casals to come out of Spain. Besides, being one of the leading soloist of his time, he also formed three prominent piano trios with Artur Rubinstein, Harold Bauer, Jose Iturbi and Alicia de Larocho. He was a sought after teacher, holding several professorships at conservatories in Spain, Germany and Italy. In addition, he became an important composer for his own instrument but also for modern Spanish chamber music works. His **Piano Trio in C Major** was composed in 1926 and dedicated to his friend the Italian pianist and composer Alfredo Casella. It is a powerful and virtuosic work full of Spanish and Catalan melodies and rhythms. The opening movement, Allegro risoluto, explodes out of the gate, fortissimo energico. Several Allegro ma non troppo interludes provide stark contrasts. The riveting second movement, Tempo moderato e pesante, employs pizzicati, glissandi, extreme changes of dynamics and rhythms to telling effect. It is an unforgettable experience. The finale, begins with a substantial Recitativo introduction which leads to the main section, Allegro vivo. (our soundbite begins here) The themes here are more graceful and elegant than in the preceding two movements. This is an extraordinary work, among the very best modern Spanish piano trios. It will make the very strongest of positive impressions upon audiences which get the chance to hear it performed in concert. Certainly not a work for the average amateur enthusiast, however, amateurs of professional technical and ensemble standard will find this a rewarding work.



Alexis de Castillon (1838-1873) was born in the French city of Chartres. As a member of the nobility his parents initially expected him to have a military career, which for a time he pursued, joining the imperial cavalry. However, his love of music, which came from the piano lessons he had received as a boy, led him to enter the Paris Conservatoire where he ultimately studied with César Franck. His health, always of a fragile nature, was not

helped by his military service in the Franco-Prussian war of 1870-71. His health deteriorated and he never really recovered. He composed several chamber works which his contemporaries considered to be first rate. Vincent d'Indy called him one of the best chamber music composers of his time. Castillon's **Piano Trio No.1, Op.4** was completed in 1869 and published 2 years later. The opening movement, Prelude and Andante, is quite interesting in that it begins as a quasi recitativo for the piano. The tempo is relaxed throughout and the players are told that they may "take liberties" with the tempo. The second movement, Scherzo allegro, is literally tied to the end of the first movement. It is a bright and playful affair. Next comes a deeply felt Romance. An upbeat, extended finale, Allegro lusingando, concludes this fine work.



Georgy Catoire (1861-1926) is generally considered the father of Russian modernism. He was born in Moscow to a French noble family which had emigrated to Russia in the early 19th century. Although fascinated by music, he studied mathematics and science at the University of Moscow, graduating in 1884. After graduation, however, he decided to devote himself to music. His early compositions showed the influence of Tchaikovsky who described Catoire as talented but in need of serious training. Eventually Catoire was to study composition with Rimsky-Korsakov, Lyadov, Arensky and Taneyev. In 1916, he was appointed Professor of Composition at the Moscow Conservatory, a position he held for the rest of his life. Catoire wrote several treatises on music theory, which became the foundation for the teaching of music theory in Russia. His composition style was a synthesis Russian, German and French influences --Tchaikovsky, Chopin, Cesar Franck, Debussy and Richard Wagner were the chief influences. From them, Catoire developed a highly personal and original idiom. His championing of Wagner is partially responsible for the fact that his works are relatively unknown today. Rimsky-Korsakov's circle disliked Wagner's music intensely and did little to promote it. This resulted in its being barely known in Russia. They also shunned Catoire's music because he was a Wagnerite. His **Piano Trio in f minor, Op.14** dates from 1900 and one can clearly hear how advanced it is for its time. The opening movement, Allegro moderato, begins with a beautiful but dark theme which is quickly soars to a climax before falling back only to build to another climax, this time of great drama. The middle movement, Allegretto fantastico, is a scherzo. The main theme is restless, in part because of the unusual meter Catoire uses. The middle section is in five beats and appears based on Russian folk music. The music of the magnificent finale, Molto allegro agitato, is highly intense and driven with incredible forward motion, a real tour de force. This trio is unquestionably a first rate work for the concert stage.



Cecile Chaminade (1857-1944) studied privately with some of France's best composers and pianists including Benjamin Godard. Unfortunately, she like many others, suffered from an unfair prejudice against women composers. But some, such as Ambrose Thomas, composer of

the opera *Mignon*, recognized her talent. Upon hearing an orchestral work of the 18 year old Chaminade, he remarked, "*This is no woman composer, this is a composer who happens to be a woman.*" Primarily a concert pianist, Chaminade wrote over 200 works for piano and toured the world to considerable acclaim performing them. **Piano Trio No.1 in g minor, Op.11** dates from 1881. In four movements, it begins with a flowing and slightly agitated Allegro. There is some affinity to the early chamber music works of Faure but she also shows a cognizance of Brahms. The Andante which follows is a Schumannesque lied. Next comes a racing Presto leggiero in the manner of a scherzo. The brilliant opening theme in the piano is very French and updated in feel, the lovely lyrical second theme played by the strings provides excellent contrast. The finale, Allegro molto agitato shows the influence of Godard as well as traditional central European musical thought. It is big but not overly long and brings this satisfying work to a suitable conclusion. This trio is very well-written. The piano does not overpower the strings. It is a unified whole. Here is a work that not only deserves its day in the concert.

Piano Trio No.2 in a minor, Op.34 dates from 1887. It is in three movements. The opening bars of the first movement, Allegro moderato, serve notice that this is a work which will scale mighty heights. The main theme, dominated by scale passages, has a thrusting muscular quality but also an austere, dark and brooding nobility. In two highly dramatic and striking episodes, the piano restates the opening theme, first in a soprano register then again in the bass, making it somehow sound as if there were an extra voice—all against the tremolo (the first time) and triplets (the second time) in the strings. In the middle movement, Lento, the strings, in one voice much of the time, state and develop the lovely first theme which has an undeniable vocal quality to it. The delicate lyricism of the music shows the influence of her teacher, Benjamin Godard. The finale, Allegro energico, begins with much of the power and resoluteness that appeared in the first movement. It is characterized by several exciting chromatic bridge passages as well as other original effects along with a very effective coda. This Trio deserves to be heard in concert.



Ernest Chausson (1855-1899) was born in Paris into a wealthy family. Although he received some musical training as a boy, a career in music was never envisaged by either his father or himself. He studied law and became a barrister but realized he had no interest in the law. After dabbling in writing and painting, he decided to study music and entered the Paris Conservatory in 1879 where he studied first with Jules Massenet and later Cesar Franck. His friend Vincent d'Indy introduced him to the music of Wagner. Scholars generally divide his work into three periods, early, middle and late. His very early works tend to show the influence of Massenet. In those which come later there is also the influence of Franck and Wagner. His **Piano Trio in g minor** was begun in 1881 just after he had stopped studying with Massenet and just about the time he entered Franck's class. It is usually considered an early work, yet, at times, it already shows the influence of Franck. It is in four movements. Introduction and Allegro, Intermezzo, Andante and Finale. The opening movement With its thick textures, dark harmonic progressions and abrupt dynamic changes reveals the influence of César Franck. The piano provides a restless underpinning to the strings as they trade motivic phrases in a dark, intense minor mode. The second movement is a short and jaunty scherzo of rustic character. Here a fast piano part is juxtaposed against a slow supporting theme in the strings. After the lightness of the scherzo the third movement, marked *assez lent*, has an elegiac character. At first the piano begins but is soon joined by the cello in a plaintive aria, building tension until the violin takes over the melody. In the finale, Franck's influence and his use of cyclic

themes can be heard. The music begins simply in an upbeat mood though the earlier mood of gloominess does return toward the end of the trio. It is surprising that this fine work has not achieved a permanent place in the concert repertoire.



Frederic Chopin (1810-1849) needs no introduction, famous in his lifetime and after, his music for solo piano as well as his piano concertos are among the best known. Unfortunately, one cannot say the same for his trio. There was a time when Frederic Chopin's **Piano Trio in g minor, Op.10** was often heard in concert and in the homes of amateurs. Sadly, that has not been the case for a long time, although it still gets recorded. Robert Schumann praised it highly at the time of its 1828 publication. Both he and Chopin were only 18 and the trio had been composed a few years earlier. Other than his cello sonata, it is his only chamber work and quite a good one indeed, if one considers he was only 16 when he completed it. The main theme to opening movement, Allegro con fuoco, calls to mind Hummel's Piano Quintet. And perhaps this is no accident, as Chopin knew Hummel, who was then considered the finest pianist of his time. It is a dramatic movement full of appealing melody. Schumann in his review of the trio described the last three movements as follows: "The Scherzo, which is the second movement, is lively and flowing, the Adagio which comes next is charming, and the Finale cheerful and vivacious."

The Neapolitan composer **Francesco Cilea** (1866-1950) wrote an interesting work, his **Piano Trio in D Major**.



The Italian pianist **Muzio Clementi** (1752-1832) wrote several works piano, violin and cello, which he styled as did Haydn, as keyboard sonatas. Clementi was born in Rome where he studied piano. He playing so impressed Peter Beckford a wealthy English aristocrat that the Englishman convinced Clementi's father to let him come to England to continue his studies. Clementi became a famous touring piano virtuoso as well as a famous composer and teacher. Among his students were John Field, Ignaz Moscheles and Ludwig Berger. Perhaps the best are his **Opp.27 & 28**. A typical example is his **Piano Trio in D Major, Op.28 No.2** is the second of a set of three he completed in 1793. It is an interesting work in that it can be said to be in advance of the trios of Haydn and the early Mozarts with regard to the strings having a better role to play. As such it is an interesting work from an historical standpoint and showcase Clementi's gift for melody. The opening movement is a lovely and at times spirited Allegro amabile. The middle movement is marked Polonese. It is not a Polaca but closer to a mazurka. The finale is a spritely Rondo. Full of pleasant melodies, mostly for the piano, light and charming a bit in the style of early Mozart.



Samuel Coleridge-Taylor (1875-1912) was born in London, the product of a mixed race marriage, his father, a doctor, being an African from Sierra Leone and his mother a white Englishwoman. His father returned to Africa when he was a small boy and he was brought up by his mother in Croydon. His musical talent showed itself early and he was admitted to study the violin at the Royal College of Music where he eventually concentrated on composition when his gifts were ascertained. His teacher was the renowned composer, Sir Charles Villiers Stanford. He and his compositions gained considerable fame during his lifetime. His oratorio *Hiawatha's Wedding*

Feast for a time became as popular as Handel's Messiah and Mendelssohn's Elijah. He made several visits to the United States because of his interest in American Negro cultural life. His famous was such that on one visit he was invited to the White House by Theodore Roosevelt. Coleridge-Taylor's **Five Negro Melodies for Piano Trio**, which date from 1906, are taken from his Twenty Four Negro Melodies, for piano, which was the result of one of his many trips to the United States. He selected five of his favorites and, in the same year set them for piano trio. Four of the five are Negro spirituals, the fourth is from a southeast African song. The melodies are entitled Sometimes I feel like a motherless child set as a Larghetto, I was way down a yonder, set as an Andante, Didn't my Lord deliver Daniel? set as a Moderato, They will not lend me a child, also an Andante and lastly, My Lord delivered Daniel, an Allegro. Booker T. Washington was so impressed, he wrote the following introduction to the work: *"Using some of the native songs of Africa and the West Indies that came into being in America during the slavery regime, Coleridge-Taylor has in handling these melodies preserved their distinctive traits and individuality, at the same time giving them an art form fully imbued with their essential spirit."*



Nearly forgotten now for more than a half century, **Jean Cras** (1879-1932) stands out in stark contrast to virtually every other French composer of his generation. He was born in the coastal town of Brest into a family with a long naval tradition. Although his affinity for music and his talent showed itself early, he was, nevertheless, enrolled at the Naval Academy in 1896. But, in his spare time, he studied orchestration, counterpoint and composition. Feeling he could go no farther alone, he sought out a respected teacher, Henri Duparc. Duparc was astounded by Cras' talent and meticulously exposed him to compositional techniques of Bach, Beethoven and his own teacher, César Franck. These were Cras' only lessons in composition. As a composer, Cras' greatest problem was a chronic lack of time to devote to his art as he became a fully commissioned officer in the French Navy. He loved the sea, but served in the navy only out of a sense of patriotism and family tradition. Unlike Rimsky-Korsakov and Albert Roussel, both of whom had begun careers in the navy but later resigned, Cras never left the navy and eventually rose to the rank of Rear-Admiral. His maritime experiences sowed the seeds of an imagination and introspection which enabled him to understand profoundly the alienation of the human condition. And it is this which truly provides the key to his music. Although he was, as so many other of his contemporaries, drawn to cyclical composition pioneered by Franck, he employed it with a unique iconoclastic language of his own. It was a meticulous and sophisticated autobiographical synthesis of the things which were paramount in his life: the sea, the Church, his native Brittany, and the exoticisms discovered on his many voyages. His **Piano Trio** dates from 1907. The opening movement, *Modérément animé*, begins rather darkly in the lower registers of all the instruments. But beneath the plodding rhythm burns hidden passion. The second movement, *Lent*, is subtitled *Chorale*, and indeed, from the opening chords of the piano, we hear an updated version of a Bach chorale. Somber and reflective, the piano sets the tone with its long introduction. When the violin and later the cello enter with their long-lined cantilena melody, the music takes on an aura of a Bachian aria. Very different in mood and feel is the lively *Trés vif*. The main theme is a sea shanty but with modern tonalities. The finale, also marked *Trés vif*, begins as a fugue. The theme has a jaunty military air about it. This is a very interesting and original trio which is clearly a first rate work



Carl Czerny (1791-1857) is remembered as one of the most famous piano teachers of all time. He was a child prodigy. When Beethoven heard Czerny play, he invited the boy to study with him, which Czerny did for three years. He also studied with Muzio Clementi and Johann Nepomuk Hummel. Besides being Liszt's only real teacher, Czerny taught a host of other famous pianists. Today, the only music of

Czerny's which is ever played are his pedagogical works for pianists such as his etudes and his famous *Art of Finger Dexterity* and his *School of Velocity*. But Czerny composed over 1000 works in virtually every genre although most were for the piano. The bulk of his oeuvre---potpourris based on various opera arias and such which made his publishers rich, was composed at the their request. These salon pieces were incredibly popular throughout the 19th century but for this very reason Czerny was attacked by most critics as nothing more than a hack. Very few of his other works received more than a premiere and it is highly doubtful that his critics ever heard his symphonies, lieder or chamber music. Had they done so, their opinion about Czerny and his music would certainly have been very different because Czerny was not only a master craftsman but also a composer with a gift for melody. This piano trio is an excellent example of this. Carl Czerny's **Piano Trio in E flat Major, Op.105** was originally for Violin, Horn & Piano. Because of the limited sales that a work for such a novel ensemble would have---Czerny's was the first such composition for a formal trio---his publisher insisted that Czerny supply a cello part in lieu of the horn. Czerny did so. It is in three substantial movements. The opening *Allegro* features broad melodies in the violin and horn while the piano is given much quicker moving lines. It is clear that Czerny intended the work for himself or a player of his ability level. The middle movement is an intensely felt *Adagio* with lovely passages in all three voices. The work concludes with a lively, toe-tapping and quite playful *Rondo, allegro scherzando*.

His **Piano Trio in A Major, Op.166** dates from 1829 and begins with a Beethovenian *Allegro* which has a short introduction, though not so marked, which builds tension before the opening theme is slowly revealed. The second movement, *Scherzo*, starts off sounding a bit like a quick step etude because of its rhythm, emphasizing the three beats to a measure, over which an appealing, lyrical melody is sung. Third is an *Adagio*, elegant and full of charm harking back to his teacher Clementi. The finale, *Allegro agitato*, is by turns turbulent, exciting, restless, dramatic and full of forward motion, a real tour de force. Recommend for concert performance but also to accomplished home music makers.



Félicien David (1810-1876) though widely known in his home country for his spectacular operas, filled with exotic music, elsewhere he is virtually unknown. David was born in the south of France in the town of Cadenet. His early musical education took place there, but much of what he learned was through self-study of Haydn, Mozart, and Beethoven. At the age of 20, he moved to Paris and entered the Paris

Conservatory. While in Paris, he fell under the sway of the Saint-Simonian movement, which he joined. With them, he traveled to Egypt, where he lived for a number of years. Intoxicated with the near east, when he returned to France, he began composing operas which incorporated the melodies he heard there. His exotic-sounding music electrified French audiences and became extraordinarily popular. David, however, also wrote chamber music, something in which French audiences showed little curiosity during the first half of the 19 century. But by mid century, thanks to the pioneering efforts of George Onslow and Louise Farrenc, this

was starting to change, and in 1857, David composed his three piano trios in response to this growing interest. These trios, do not feature the exotic and bizarre which made him famous, but instead, they hue tonal the paths established by the classical and romantic composers. Firmly in the romantic camp, David is said to be the link between George Onslow and Saint-Saëns. **Piano Trio No.1 in E flat Major** begins with an Allegro moderato, first the violin and then the cello introduce the lovely theme over the pulsing accompaniment in the piano. A second subject, also lyrical but somewhat heroic immediately follows. The mood is bright and upbeat as things proceed almost effortlessly. The middle movement, Molto Adagio, begins as a romance with the violin presenting not only the first theme but also its development before the cello enters and the strings engage in a lovers 'duet' answering each other. The mood is only briefly disturbed by a mildly stormy middle section. The playful finale, Allegretto, is a rondo, a slinky and very fetching dance.

Piano Trio No.2 in d minor has a big, opening, Allegro moderato, begins dramatic somewhat heroic theme, which is heavily accented. The very charming second theme is Spanish in origin. Its dance-like rhythm is almost mesmerizing. The lovely main theme of the second movement, Adagio ma non troppo, surely anticipates Saint-Saëns. The romantic sighing of the strings is especially effective against the sparkling accompaniment in the piano. The second theme, does not start off particularly sad though it has a pleading quality. Slowly the music build to a big climax. The finale, entitled Scherzo, is a rhythmically driving subject which pushes forward relentlessly. Then suddenly a care-free happy and lyrical melody surprises.

Piano Trio No.3 in c minor from the opening bars of the first movement, Allegretto, one is immediately impressed with the intrinsic melodic beauty and natural grace of the music. The two main themes, though closely related are emotionally contrasting. The lovely second movement, Andante, with its simple but charming melody calls to mind an Austrian country dance. An exciting Scherzo, featuring a galloping main theme is vaguely Beethovenian. In the captivating finale, Allegro,



Albert Dietrich (1829-1908) was born in the German town of Golk near Meissen. Today, he is chiefly remembered as being a contributor to the famous collaborative FAE Violin Sonata. He first studied at the Leipzig Conservatory and then continued his composition studies with Robert Schumann in Dusseldorf. He not only became good friends with Schumann and his wife Clara, but also with Brahms and the violinist Joseph Joachim. It was Schumann who suggested that he, Brahms and Dietrich together should write a sonata for Joachim as a surprise. Joachim had recently separated from his wife and the sonata came to be known as the FAE--Frei aber einsam (free but lonely). Dietrich was one of Brahms' closest friends and wrote an important biography of him. He enjoyed a long career as a music director and composer. It is a shame that Dietrich's two piano trios have been forgotten. **Piano Trio No.1, his Op.9**, appeared in 1855 and not surprisingly shows the influence of his teacher Schumann. The main theme of the big first movement, Allegro appassionato, is filled with noble passion while the more lyrical second subject also expresses deep feelings. Both are beautiful and charming and the development is also well done. The very romantic introductory theme of the very poetic second movement, Adagio espressivo, non troppo lento. It is followed by a sweet Moderato quasi Allegretto which is basically an intermezzo. It is here and in the trio section with its winning melody that one clearly hears Schumann's influence. The huge finale, Allegro molto vivace has a lilting melody for its main theme and another lyrical second theme of deep feelings.

Piano Trio No.2 in A Major, Op.14 dates from 1863. Schumannesque, the first movement, Allegro moderato is filled with magnificent melodies. In the Adagio which comes next, an appealing Scandinavian folk melodies is given superb treatment. A fleet Scherzo, allegro vivace with two fine contrasting trios follows. A lilting Allegro, fresh and original sounding brings this first rate trio to an effective close. Both of these trios are deserving of concert performance



Ignacy Feliks Dobrzynski (1807-67) was the son of a kapellmeister to a Polish count who held much the same duties that Haydn did with the Esterhazys. Training from his father and experience with the count's orchestra provided Dobrzynski's early musical education. Later he went to the Warsaw Conservatory and studied piano and composition with Josef Elsner. While he achieved only moderate success

in his native Poland, in Germany, his works were highly praised, and critical reviews in newspapers, such as those in the influential city of Leipzig, were very favorable. His **Piano Trio in a minor, Op.17** dates from 1831. The work was dedicated to Johann Nepomuk Hummel, the famous piano virtuoso and bears certain stylistic similarities to the work of that composer. Schumann who reviewed it, found much to recommend. The first subject of the opening Allegro moderato serves as a kind of motto. In the Scherzo which comes next, the strings are pitted against the piano but in the trio they talk among themselves while the piano provides an arabesque accompaniment. The center of gravity is the magnificent Adagio fantastico. Here much drama is created by use of a declamatory recitativ style. The finale, Rondo, shimmers with dance-like brilliance.

Gaetano Donizetti (1797-1848) in 1817 wrote two very short piano trios dedicated to families with whom he was playing chamber music. Obviously for amateurs, they sound like a cross between Mozart and early Beethoven.



Théodore Dubois (1837-1924) was born in the French town of Rosnay. After an impressive career at the Paris Conservatory, where he studied with Ambroise Thomas, he won the coveted Prix de Rome. Among the many important positions he held during a long career was that of director of the Madeleine, where he succeeded Saint-Saëns, and later of the Paris Conservatory. Among his many students were Paul Dukas and Florent Schmitt. Dubois wrote a considerable amount of music in nearly every genre. Like Saint Saëns, he eschewed impressionism, and continued on in the French Romantic tradition which the former had helped to pioneer. It is characterized by, logic, clarity, fine melody, drama and a refined sense of taste. His music is finely crafted and clearly shows that he was a gifted melodist. It is truly a pity his chamber music is unknown because it is absolutely first rate. His **Piano Trio No.1 in c minor** dates from 1904 at which time he was 67. This witty, spontaneous and energetic music very much sounds like the work of a young man, however, the sophistication and polish are clearly the product of much learning and experience. The opening movement, Modéré mais avec un sentiment agité, begins with a restless main theme, the second subject is warmer and more optimistic. The opening melody to the slow movement, Assez lent, très expressif, is a highly romantic and beautiful love song. The original and witty scherzo, Vif et très léger, is full of gaiety and elegance. The finale, Très large et très soutenu--Vif et bien rythmé, très articulé, très chaleureux, begins with a long, slow introduction which builds suspense, then in a burst of energy, a lively and energetic

section, which begins with a magnificent fugue, takes flight. (our sound-bite starts here). This is contrasted with a lovely, lyrical second melody. This trio clearly belongs in the concert hall.

Piano Trio No.2 in e minor was composed four years later in 1911. The broad and expansive opening theme to the first movement, Allegretto con moto, first heard in the cello, sets the tone and pace for the entire work. The second movement, also Allegretto, is lighter, less romantic, and more airy than the first. Here, Dubois creates an interesting dialogue between the piano and the strings. This is followed by an Adagio of a serious nature. Perhaps the emotional high point of the trio, the music is characterized by very fine harmony and contrapuntal writing. The finale, Allegro, is a witty synthesis of the many motifs from the earlier movements.

A third work the **Promenade Sentimental** makes no pretensions. It was meant to be a romantic character piece and in this it succeeds quite well, combining sweetness, with buoyancy as well as sentiment. Composed in 1904, and makes a perfect encore or can even serve as a very short piece.

For sake of completeness, I mention that **Antonin Dvorak** wrote four piano trios. Much has been written about them. Only one, the *Dumky*, Op.90 is played with any regularity.



Vladimir Dyck (1882-1943 in the then Russian now Ukrainian city of Odessa. He showed early ability on the piano and when Tchaikovsky came to the city in 1893, it is thought that Dyck was one of many of the so-called 'wunderkind children' whose parents accosted Tchaikovsky begging him to listen to and evaluate their child's playing. If so, nothing came of it. However, the following year, when Rimsky Korsakov came to Odessa

to conduct a memorial concert for Tchaikovsky, Dyck met and played for him. Korsakov encouraged Dyck's father to continue his son's musical education. But when Dyck came to St Petersburg a few years later, Korsakov suggested that the young man continue his studies Paris. He provided Dyck with a letter of introduction and that along with Dyck's audition was enough for him to gain admission to the Paris Conservatory in 1899 where he studied harmony with Antoine Taudou and composition with Charles-Marie Widor. After graduating, he pursued a career as a composer, initially writing classical compositions but later concentrating on writing music for silent films. His **Piano Trio in c minor, Op.25** was an early work completed in 1908 and published two years later. It was dedicated to Antoine Taudou and shows the influence of the conservative tastes of his teachers. The first movement opens with a rather dramatic, ominous and despairing Largo sostenuto introduction. The main section, Allegro ma non troppo, is full of a sense of restless yearning. The second movement, Scherzo allegretto grazioso, while not exactly playful, it is much lighter and graceful. The Andante sostenuto which follows opens dramatically much the same way as the introduction to the first movement, but quickly gives to a very lyrical song without words. The finale, Allegro con brio, is full of energy, and has heroic atmosphere to the thematic material which is interspersed with beautiful lyrical episodes. This is truly a first class work from start to finish. It makes one wish that Dyck had written more chamber music. It is sure to make a strong impression upon audiences who are lucky enough to hear it in the concert hall. It can also be recommended to experienced amateur players.

There is no composer whose works were more frequently passed off as Mozart's than **Anton Eberl** (1765-1807). Even more surprising was the documented fact that there was no protest from Mozart against the use of his name on Eberl's compositions. Eberl, a friend and student of the great man, did mind but was too



timid to take action until after Mozart had died. Finally, he published the following notice in a widely read German newspaper, *"However flattering it may be that even connoisseurs were capable of judging these works to be the products of Mozart, I can in no way allow the musical public to be left under this disillusion."* Despite this, his works still continued to be published under Mozart's name. This in itself was a reliable indication as to the contemporary opinion of the quality of Eberl's works but we also have contemporary critical reviews of his works such as that of the influential Berlin Musical Journal which wrote these words in 1805 after a performance of his new Symphony, *"Since the symphonies of Mozart, Haydn and Beethoven, nothing but this symphony has been written which could be placed along side theirs."* Eberl was born in Vienna and studied piano and composition from several teachers, including Mozart. Besides being an outstanding composer, he was a pianist of the first rank and toured throughout Europe. He wrote well over 200 works and in nearly every genre. The opus numbers given to his works bear no relation to reality. It is not clear just how many piano trios he composed. He wrote at least six. The **Opp.8 and 10** both are sets of three. Full of tuneful melodies with piano writing which resembles that of Mozart. Unfortunately, there are no modern editions and the originals are virtually impossible to come by.



Rosalind Ellicott (1857-1924) was born in Cambridge and studied piano at the Royal Academy of Music with Thomas Wingham, a pupil of William Sterndale Bennett. At first she devoted herself to composing ambitious works for chorus and orchestra, cast in a traditional, broadly Romantic vein. She turned her attention to chamber music at the end of the 19th century, hoping that there would be more opportunities for it to be

performed. There weren't, and she began disappearing from the public eye in 1900 dying in obscurity in 1924. Little of her work has survived; although her **Piano Trio No.2** which dates from 1891 did. The big first movement, *Allegro appassionato*, is very Schumannesque with some tinges of Mendelssohn. The second movement, *Andante sostenuto*, is highly romantic, lovely though very saccharine. It too harks back to the 1850's or even before. The *Scherzo* which comes next is well done, but again rather dated. The finale, *Allegro molto*, is the finest of the four movements. From the opening notes, it is dramatic and exciting. A work of this quality, especially by an English woman composer definitely deserves concert performance.



Georges Enescu (1881-1955) famous as a violinist, and composer of the Romanian Rhapsodies for orchestra has two piano trios to his credit. **Piano Trio No.1 in g minor** dates from 1897. It is in the late Romantic style but shows the influence of Beethoven, Mendelssohn, Schumann and Dvorak. The opening *Allegro molto vivace* is bursting with energy, drama and forward motion. The *Allegretto grazioso* is less intense but moves with a restless, almost nervous quality. A Beethovenian *Andante* follows. The finale, *Presto*, is a hard-driving, Mendelssohnian affair full of excitement.

His **Piano Trio No.2 in a minor** is very different which is not entirely surprising seeing as how it was composed in 1916. In the opening *Allegro moderato*, one immediately hears the effect that the French impressionists have had on him. No longer do we hear the gods of German Romanticism. The second movement, *Allegretto con variazione*, is quiet and introverted. The finale, *Vivace amabile*, is rather intense and not amiable, like late Faure.



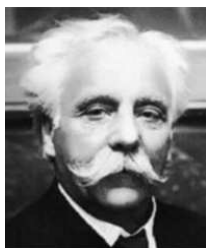
Siegfried Fall (1877-1943) was born in the city of Olmütz in the province of Moravia, then part of the Habsburg Austrian empire, now in the Czech Republic. Both his father and his brothers were opera composers. His initial studies were with his father before moving to Berlin where he studied with Heinrich von Herzogenberg and Max Bruch at the Berlin Hochschule für Musik. Shortly

after graduating, his **Piano Trio in a minor, Op. 4** composed in 1899 received Germany's highest musical award for students, the Mendelssohn Prize. Several of his works received regular concert performance before World War I, including his operas, symphonies and chamber music, but after the war, he had little success and was forced to earn a living as an arranger and choral director in Vienna. The opening movement to the trio, *Allegro ma non troppo*, begins with a highly romantic, yearning theme which has considerable energy and forward drive. One can well imagine the judges' reactions as the trio grabs one's attention from the opening notes and does not let go. The middle movement, a lovely, lyrical *Adagio*, is calm and again very romantic. The big finale, *Rondo allegro*, is the piece de resistance. It begins with a short, jaunty subject, which when developed is clearly recognizable as kind of folk dance melody. The second theme is broad and almost operatic in nature. A third theme is yet another lively folk melody. This movement, by itself alone, was worthy of the prize. An outstanding late Romantic era trio which deserves concert performance and can be recommended to experience amateurs.



Louise Farrenc, (1804-1875) a child piano prodigy, was fortunate in studying with such great masters as Ignaz Moscheles and Johann Nepomuk Hummel. Because she also showed great promise as a composer, her parents enrolled her in the Paris Conservatory when she turned 15. There she studied composition with Anton Reicha. After completing her studies, Far-

renc embarked on a concert career and gained considerable fame as a performer. By the early 1840's, her reputation was such that in 1842 she was appointed to the permanent position of Professor of Piano at the Paris Conservatory, a position she held for thirty years and one which was among the most prestigious in Europe. No woman in the 19th century held a comparable post. At first, during the 1820's and 1830's, she composed exclusively for the piano. Several of these pieces drew high praise from critics abroad including Schumann. In the 1840's, she finally tried her hand at larger compositions for both chamber ensemble and orchestra. It was during this decade that much of her chamber music was written. Her two piano trios **Opp.33 & 34** are worth playing but are virtually unobtainable. **Piano Trio No.2 in d minor, Op.34** is in three movements and opens with a massive *Andante*, *Allegro*. The *Andante* introduction is reminiscent of early Beethoven. In the main section, the piano part requires a pianist who if not a virtuoso, is at least of very high technical ability and with a light touch. The middle movement, *Thema con variazioni*, *Andante semplice*, could well be the Op.1 No.4 of Beethoven as it is clearly influenced by his first set of trios. The Finale, *Allegro molto* is energetic and dramatic.



Gabriel Fauré (1845-1924) was born in the village of Pamiers, Ariège, Midi-Pyrénées. At an early age he was sent to study at the famous Ecole Niedermeyer with several prominent French musicians, including Charles Lefèvre and Camille Saint-Saëns. For most of his life, Fauré worked as a church organist and teacher. Among his students were Maurice Ravel and Nadia Boulanger. He was a

founder of the Société Nationale de Musique and eventually became director of the Paris Conservatory. In retrospect, he has come to be regarded as a transitional and unique figure in French music. His lifetime and works spanned the period of the mid Romantic right up to the modern post-WWI developments of Stravinsky. He wrote his only piano trio toward the end of his life in 1923. The **Piano Trio in d minor, Op.120** is, not surprisingly, autumnal in mood, its harmonic language combines traditional tonality with modal inflections and enharmonic intricacies. The first movement, *Allegro ma non troppo*, is lyrical and flowing, its melodic lines concentrated into statements etched delicately. The middle movement, *Andantino*, is somewhat slow and quiet with an air of resignation. The finale, *Allegro vivo*, is bright and full of élan, and quite energetic.



Alexander Fesca (1820-1849) was born in the German city of Karlsruhe where his father Friedrich Ernst Fesca, also a composer, was serving as music director of the Ducal Court Orchestra of Baden. Fesca received his first lessons from his father and was considered a prodigy on the piano. He attended the Prussian Royal Conservatory in Berlin where he graduated with a degree in composition at the young age of 14 after which he enjoyed a career as a pianist and music director. Though he did not live very long, he composed a considerable amount of music. His chamber music includes six piano trios, two piano quartets and two septets for piano, winds and strings. Of Fesca's **Piano Trio No.1 in B flat Major, Op.11** which appeared in 1840. Schumann noted the influence of Mendelssohn, Henselt and Thalberg, praising the work profusely.

Piano Trio No.2, in a minor, Op.12 came out in 1841. For the better part of the next 50 years, it remained in the repertoire and was a popular program choice. The fetching main theme to the opening *Allegro* is full of promise and developed in a masterly way. Succeeding melodies are lyrical and appealing. The idyllic second movement, *Adagio ma non tanto*, is in the form of a Song Without Words, peaceful but beautiful. The Scherzo, *allegro vivo* which come next has the character of a folk dance, bright and lively. The finale, *Allegro vivo*, is an energetic and thrusting affair, full of forward motion. This is a fine work which can be recommended for concert performance and to amateurs.

Piano Trio No.3 in G Major, Op.23 was also composed in 1843 and again was highly praised by Schumann as an outstanding work.

Piano Trio No.4 in c minor, Op.31 composed in 1844, and **Piano Trio No.5 in b minor, Op.46** came out the following year in 1845. Its wonderful melodies are without doubt its most striking feature. The opening movement, an *Allegro molto con spirito*, is particularly impressive by virtue of its *Andante con sentimento* introduction in the major creating the mood of a barcarolle. This gives way to an exciting and hard driving series of themes in the minor. The second movement, *Andante cantabile*, Fesca calls a Romance. And, indeed, the music is so romantically charged that Schumann warned Fesca to "watch out for the longing glances of smitten lady admirers." Next comes a Scherzo, *allegro moderato*. This begins with a series of double stops in the cello giving the music the flavor of a rustic folk dance with bagpipe. The trio section is lighter. The finale, another *Allegro moderato* is in four sections without development. Throughout, the composer's gift for beautiful melodies is clearly on display.

Piano Trio No.6 in F Major, Op.54 composed in 1848. All of these trios received excellent reviews. Given the high praise by the likes of Schumann and later by Altmann, it is rather surprising that they never received a modern edition. The melodies, the part-writing, the construction, everything about these works is appealing and pleasing and those who are fortunate to have the opportunity to play them will not be disappointed.



If reputation could be likened to a horse race, then in the “19th Century Czech Composer’s Derby” Antonin Dvorak would cross the finish line several lengths ahead of his nearest rival, Bedrich Smetana, and then, after an even greater distance, would come **Zdenek Fibich**, (1850-1900) far behind in third place. But reputation must not be confused with quality. Fibich is no third rate composer. His music is of very high

quality, and totally undeserving of the near obscurity into which it has fallen. The fall into obscurity can be explained by the fact that Fibich lived during rise of Czech nationalism within the Habsburg empire. And while Smetana and Dvorak gave themselves over entirely to the national cause consciously writing Czech music with which the emerging nation strongly identified, Fibich’s position was more ambivalent. That this was so was due to the background of his parents and to his education. Fibich’s father was a Czech, his mother, however, was an ethnic German Viennese. Home schooled by his mother until the age of 9, he was first sent to a German speaking gymnasium in Vienna for 2 years before attending a Czech speaking gymnasium in Prague where he stayed until he was 15. After this he was sent to Leipzig where he remained for three years studying piano with Ignaz Moscheles and composition with Salamon Jadassohn and Ernst Richter. Then, after the better part of a year in Paris, Fibich concluded his studies with Vincenz Lachner (the younger brother of Franz and Ignaz) in Mannheim. Hence Fibich, in contrast to either Dvorak or Smetana, was the product of two cultures, German and Czech. He had been given a true bi-cultural education. And during his formative early years, he had lived in Germany, France and Austria in addition to his native Bohemia. He was perfectly fluent in German as well as Czech. All of these factors were important in shaping his outlook and approach to composition. And this outlook was far broader than that of Smetana and Dvorak, who in their maturity, exclusively took up the Czech cause and never let it fall. Such an approach was too narrow and constricting for a man like Fibich, trained at the great Leipzig Conservatory by colleagues and students of Mendelssohn and Schumann; too narrow for a man who had sojourned in Paris and Vienna; a man who understood that German, along with French, was clearly one of the leading languages of Europe. And Fibich could plainly see that writing opera and vocal works (his main areas of interest) in Czech would limit their appeal. What he did not appreciate was that writing such works in German would profoundly affect the way in which he and his music were regarded by Czechs. In his instrumental works, Fibich generally wrote in the vein of the German romantics, first falling under the influence of Weber, Mendelssohn and Schumann and later Wagner. It seems, that like Tchaikovsky, Fibich did not wish to write music that merely sounded nationalistic, but unlike Tchaikovsky, for the most part, Fibich succeeded. And therein lies the reason that Fibich has never been held in the same regard by his countrymen as either Dvorak and Smetana or even Janacek. The **Piano Trio in f minor**, dating from 1872, is Fibich’s earliest known chamber work and was one of the first works which brought him to the attention of musical Prague. Although it received favorable reviews upon its premiere, Fibich never submitted this surprisingly mature work for publication during his lifetime and it was not until 1908, eight years after his death that it was finally published. It is in three movements. The opening *Molto con fuoco* begins with a very powerful and original syncopated theme. Interestingly, almost immediately, the strings bring forth echos of Bohemia. Not much later the piano is given an unmistakably Czech-sounding passage. The lovely second theme follows without any real development. Highly romantic, lyrical and longing, it stands in sharp contrast to the main subject: The beautiful monothematic second movement, *Adagio ma non troppo*, is one long lied given entirely to the strings. In the finale, *Vivacissimo*, the piano is entrusted with the

first half of the heroic sounding main theme. The strings entrance adds a lyrical element. The second theme, with its quarter note triplets creating hemiolas has the aura of Brahms. Finely crafted and very appealing, this trio deserves concert performance.



The Polish composer **Grzegorz Fitelberg** (1879-1953) won first prize at the Warsaw-Zamoycki Competition of 1908 with his **Piano Trio in f minor, Op.10** which had been composed in 1903. He pursued a multifaceted career as concertmaster and later conductor of the Warsaw Philharmonic as well as that of composer. He studied composition with Zygmunt Noskowski at the Warsaw Conservatory. The trio is both interesting to hear and to play. The first movement, *Allegro moderato e appassionato*, has a lilting main theme and a lyrical second subject which is given canonic treatment. One hears echoes of Tchaikovsky’s Op.50 trio. A lively scherzo marked, *Allegro vivace, tempo di Obertass* (a quick Polish folk dance) comes next. A beautiful elegy, *Adagio non troppo lento* follows. The exciting finale, *Allegro agitato*, concludes this fine work which deserves to be heard in concert.



Adolph Foerster (1854-1927), was born in Pittsburgh and studied at the Leipzig Conservatory. He returned to his native city and spent his life teaching and composing. His **Serenade for Piano Trio, Op.61** dates from 1907, is in three modest size movements: *Tempo rubato*, *Andante sostenuto* and *Allegro molto*. This is an appealing, lush and very romantic work and strong enough for the concert hall.



Josef Bohuslav Foerster (1859-1951) was born in Prague and first studied with his father who was a leading organist and Professor at the Prague Conservatory. Foerster studied organ at the Prague Organ School and composition at the Conservatory. Upon graduation he took over from Dvorak as chief organist in one of Prague’s leading churches. He was on friendly terms with all of the leading Czech composers and was initially influenced by Smetana and

Dvorak. He worked as a music critic in Hamburg after marrying the leading Czech soprano who was engaged at the Hamburg opera. In Hamburg, he met and became close friends with Mahler as well as Tchaikovsky. When Mahler left for Vienna, Foerster followed him and became a professor at the New Vienna Conservatory. After the formation of the Czech Republic in 1918, he returned to Prague where he taught for many years at the Conservatory. His music while initially influenced by Smetana and Dvorak, later changed as did musical styles, although he always remained a tonal composer. After his first period, his works no longer could be considered nationalistic as he stopped employing the idioms of Czech folk music and adopted a more personal and mystical style. He composed in most genres and left a considerable amount of chamber music including five string quartets and three piano trios. **Piano Trio No.1 in f minor, Op.8**, dedicated to Edvard Grieg, dates from 1883 although it was not published until 1890. Dvorak, who was at its premiere, praised it lavishly. The fact that it was dedicated to Edvard Grieg may explain why one can at times hear Nordic harmonies. This is a noteworthy work which deserves a place of honor in the concert hall. The opening movement, *Allegro*, has for its main theme a somewhat Hungarian melody, but which, nonetheless, is quite original. The development section is quite cleverly done. The second movement, *Allegro con brio*, which serves as a kind of scherzo is dominated by its sharp rhythms while the lovely trio section makes for a fine contrast with its appealing melody. A deeply felt and warm

Adagio molto follows. The finale, Allegro con brio, has considerable swing to it, especially the lyrical theme.

Piano Trio No.2 in B flat Major, Op.38 dates from 1894 shortly after his wife's premature death. The trio was dedicated to her memory. Perhaps somewhat surprisingly, the work does not have outbursts of drama, pain or despair but rather a more measured and poeticized grief. Its structure does not conform to the standard three movement pattern of fast--slow--fast, but instead has two fast movements and then is concluded by a slower, elegiac one. Given the "message" of the trio, this layout is entirely logical. In the first 2 movements, Allegro energico and Allegro molto, the mood is bright and optimistic, telling of his early happiness. The second movement in particular is a brilliant and lively scherzo which sets the stage for the onset of the grief which is to follow. The introductory solo passage in the cello is reminiscent of Smetana's approach in his First String Quartet. The mood is gloomy but tinged with a sophisticated sense of resignation. This is a powerful piano trio deserving concert performance.

Piano Trio No.3 in a minor, Op.105 dates from 1921. It is written in a post romantic style but is entirely tonal. The moods are mostly reflective and introspective. It does not have the immediate appeal of the earlier two trios but there is considerable depth to the work.



Arthur Foote's Piano Trio No.1 in c minor, Op.5, had he been a German, would almost certainly have established his reputation. Foote (1853-1937) certainly was the equal of nearly any of his European contemporaries, but the fact that he was an American, at a time when American composers were not generally taken seriously, was without doubt an insurmountable obstacle to his achieving the reputation he deserved.

Foote was born in Salem, Massachusetts and was the first important American composer trained entirely in America. His main teacher was John Knowles Paine, from whom Foote gained an admiration for and was primarily influenced by the leading Central European Romantic composers of the day, such as Mendelssohn, Schumann, Dvorak and Brahms. If Arthur Foote's name is not entirely unknown, it is fair to say that his music is. This is a shame especially as far as chamber musicians are concerned. Foote's chamber music is first rate, deserving of regular public performance. **Piano Trio No.1 in c minor, Op.5** was composed in 1882 and revised in 1884. Foote meant to make his name with this work and his first string quartet which he was working on at the same time. While this trio bears the low number of Op.5, Foote was thirty years old at the time he wrote it, and it was clearly not his fourth composition. It is fair to say that Mendelssohn and Schumann are the godparents of this work, but they are really only his structural models and his point of departure. The trio is not imitative of their works but fresh, up-to-date and fully informed of the most recent developments being made by such luminaries as Brahms and Dvorak. The expansive, opening movement, Allegro con brio, has for its main theme a fetching, yearning melody in c minor. The part-writing for the parts leaves nothing to be desired. The second theme has the aura of a New England congregational church hymn. The marvelous, elfin-like, dancing Scherzo which follows is as fine as anything of its sort. It is something Mendelssohn might have managed had he been alive and writing in the 1880's. The slower, contrasting trio section again features a hymn-like tune. The main theme of the very lyrical third movement, Adagio molto, is a sad, languid and highly romantic melody. The dramatic development section creates an uneasy mood of unrest. The finale, Allegro comodo, opens with a rhythmically unusual and somewhat angular theme. It shows an updated for the time (1880's) tonality. The second theme is based on the American church hymn O God our Help in Ages Past. After a brief fugue, a broad coda brings this fine work to an exciting

finish. This is a first rate piano trio by any standard. The only reason this work has never received the audience it deserves is because it was written by an American who was "out of the loop," living in Boston, far away from the then main centers of interest for such music, i.e. places such as Vienna, Berlin, London and Paris. But this work is in no way inferior to its great European counterparts.

Piano Trio No.2 in B flat Major, Op.65 was composed in 1909. Foote was at the height of his career. A great deal musically had happened since he had written his First Piano Trio in 1884. Romanticism and traditional tonality had moved well beyond Brahms. While clearly still in the Romantic camp, Foote shows that he had moved with the times. His harmonic and melodic language had expanded and developed as did his command of instrumental color. The opening movement, Allegro giocoso, begins in a gripping, bravura fashion. The rhythms used in the development are fresh and unusual. The attractive second theme has a native American flavor to it. The central and second movement, a relaxed Tranquillo, begins expansively with a lyrical and highly romantic melody in the cello. The second theme, brought by the violin compliments this and leads to a wonderful duet between the strings. The finale, Allegro molto, is full of a forward thrusting energy. It begins with a sense of urgency as the melody quickly rises to a dramatic high point. Tension is maintained by the nervous, driven second theme, full of staccato passage work. This is a modern masterpiece from the first decade of the 20th century. It belongs in the concert repertoire.



The short lived Portuguese composer **Antonio Fragoso** (1897-1918) in 1916 wrote his **Piano Trio in c sharp minor**. It is a work redolent of Debussy and Faure. The work is interesting and rather impressive for a 19 year old composer. Had he lived longer, he might well have made a name for himself.



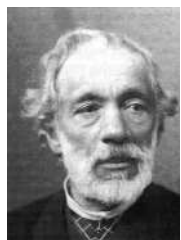
César Franck (1822-1890) even today, is fairly well-known, not only as the father of modern French music, but also for his Symphony in d minor. His chamber music has in modern times been ignored. He wrote four piano trios early on in his career and then never returned to the genre. Writing about the **Piano Trio No.1 in f sharp minor, Op.1 No.1** in his Handbook for Piano Trio Players, Wilhelm Altmann noted

that "Every musician should take the opportunity to get to know it. It was completed in 1841 and is in three movements. The opening Andante, begins almost inaudibly and for its first half flows gently and slowly like a large sluggish river. One might say that we aurally witness the brick by brick construction of the massive edifice. Little by little the emotional temperature of the music is raised until it finally reach an explosive climax towards the end of the movement. The second movement, Allegro molto, is a scherzo. It begins in a powerful, but somewhat plodding fashion. But as the music is developed, it becomes more fleet of foot. The finale, Allegro maestoso, explodes with two powerful chords before the almost orchestral first theme is splashed upon a huge musical canvas. The music at times with its tremendous explosive power pushes the limits of chamber music, yet at other times it exhibits a charming, intimate delicacy.

Piano Trio No.2, Op.1 No.2 was subtitled by Franck himself *Trio de Salon*. Because of the subtitle, many critics mistakenly believed it was because the composer intended it to be a drawing room piece but Franck had intended to signify that it was a more intimate work than his first trio. In four movements, the first movement, Allegro moderato, sets the mood for the entire trio. It is gentle and elegant, beginning with a simple, naive but beautiful melody. It glides along effortlessly. The second movement An-

dantino is immediately given an exotic, almost oriental, flavor by the brief introduction. The construction of this movement is particularly striking. It is virtually two sonatas sewn together. In the first part the cello is given the lead. The melody, a sad folk melody, is a haunting lament. In the second half of the movement, the violin takes over. The third movement, Minuetto, is clearly related to the second movement, not only in its form of construction but also in the relationship of its slightly more lively theme. It is only in the finale, that a real burst of energy explodes in the rhythmically interesting figure which serves as part of the triumphant first theme. Altmann recommended it to his readers over the first trio because of the extraordinary second movement but also because it was grateful to play.

Piano Trio No.3 in b minor, Op.1 No.3 was completed in 1843. It opens with a powerful set of triplets first heard in the piano and then the cello over an urgent lengthy melody in the violin. This dramatic effect is reminiscent of Schubert's *Erzählung*. The movement proceeds in a relentless fashion, only periodically interrupted by less turbulent sections, but on the whole is a riveting and stormy affair. The middle movement, *Adagio-Quasi allegretto*, is really two movements rolled up into one. The *Adagio*, is sweet and peaceful and could almost be styled a lullaby. The *Quasi allegretto* is march-like but is quite interesting in that long-lined string melodies underpinned by the marching rhythm create a rather original effect which is followed by a dramatic reprise of the theme from the *adagio* which is played over a tremolo accompaniment. The big finale, *Poco lento—Moderato ma molto energico*—opens quietly but with a long crescendo in the strings to soft short notes in the piano. The whole effect creates a rather mysterious and ominous atmosphere. The introduction which leads to the main section that is energetic and thrusting. Unfortunately, in my opinion, **Piano Trio No.4 in g minor, Op.2**, written a couple of years later, does not match the excellence of the first three and does not merit discussion here.



Eduard Franck (1817-1893) was born in Breslau, the capital of the Prussian province of Silesia. His family's financial position allowed Franck to study with Mendelssohn as a private student in Düsseldorf and later in Leipzig. As a talented pianist, he embarked upon a dual career as a concert artist and teacher for more than four decades during the course of which he held many positions. Although he was highly regarded

as both a teacher and performer, he never achieved the public recognition of his better known contemporaries such as Mendelssohn, Schumann or Liszt. As fine a pianist as the first two and perhaps even a better teacher, the fact that he failed to publish very many of his compositions until toward the end of his life, in part, explains why he was not better known. Said to be a perfectionist, he continually delayed releasing his works until they were polished to his demanding standards. Schumann, among others, thought quite highly of the few works he did publish during the first part of his life. He wrote at least five piano trios, one without opus and not all have been published. His **Piano Trio No.1 in e minor, Op.11** was composed in 1848 and is in four movements. While many of his works show the unmistakable influence of his teacher Mendelssohn, others, such as this piano trio, are entirely original sounding. In the short slow introduction to the first movement, *Allegro moderato con espressione*, the strings first play a series of chords to which the piano responds with a wistful motif. The first theme then explodes forth with energy. Only later do we hear the motif again as the second theme. A third theme is highly lyrical. In the *Adagio con espressione* which follows, the violin is given the chance to bring forth the lovely first theme in its entirety before the other two join in. The melody is highly effective and beautifully presented. The thrusting and powerful scale passages of the third movement, *Scherzo, prestissimo*, bring

to mind Schumann. The highly original opening of the finale, *Alla breve*, has the solo violin beginning with passage which sounds as if Bach had penned it. Soon, however, the others join in to create arousing conclusion to this fine work.

Piano Trio No.2 in E flat Major, Op.22 is not immediately as appealing. It dates from 1856 and was published in 1859. It was dedicated to his friend Ferdinand Hiller, also a virtuoso pianist, who at the time was director of the Cologne Conservatory where Franck taught and director of the Cologne Orchestra. Despite its dedication, the work is not a vehicle for the piano. To the contrary, the three instruments are all equal partners in so much as is possible in this type of work. The opening movement, *Allegro moderato con espressivo*, begins in a relaxed somewhat diffident fashion. After further development the music turns both lyrical and dramatic. A Schumannesque *Scherzo* comes next. The third movement, *Andante con moto*, is calm and dignified. The finale, *Allegro molto, vivace*, is lively and playful with touches of Mendelssohn and then a very Beethovenian middle section, which in parts almost sounds like a quote. The parts to *Piano Trio No.3 in E flat Major, Op.53* remain in manuscript although a score has been recently published.

Piano Trio No.4 in D Major, Op.58 was not published until after Franck's death but dates from sometime in the 1860's. It begins in a rather formal fashion. The scale passages bring to mind Schumann. The appealing second theme has a lilting dance-like quality. The second movement, *Presto*, begins with a short hunt call redolent of Schubert but Franck's use of chromaticism gives music an unusual and playful twist. The slow movement, *Andante con moto*, begins quietly, in a rather straight forward way. A chaste and simple theme is given out by the violin to a somber accompaniment in the cello and piano. It is the slinky second section which truly stands out. The cello, brings forth a skulking melody which the piano embellishes with some rather far out tonal sequences. The jovial finale, *Allegro molto vivace*, has a rustic, festive mood to it. It bustles along energetically.



Richard Franck (1858-1938) was the son of the composer, concert pianist and teacher Eduard Franck. Born in Cologne, where his father was then teaching, Richard showed an early talent for the piano. When it became clear he was going to pursue a career in music, Eduard, who had studied with Mendelssohn, saw to it that he received the best training available. Richard was sent to the prestigious Leipzig Conservatory to study

with Carl Reinecke and Salomon Jadassohn, both of whom were among the leading composers and teachers of their day. After finishing his studies, Richard enjoyed a long career as a teacher, composer, and pianist, during the course of which he held several positions in Germany and Switzerland. His **Piano Trio No.1 in b minor, Op.20** in 1893. The opening *Allegro*, has for its main theme a restless, searching melody followed by a turbulent development section. The gorgeous second theme effectively relieves the tension but it, too, brings a sense of striving. Next is a quiet and reflective *Andante sostenuto*. This is followed by an updated, graceful and light-hearted *Menuetto* which gives no hint at all of the stormy music hidden in the middle section of this very fine movement. The finale, *Prestissimo*, is a whirling tarantella. With its lovely melodies and exciting musical episodes, audiences and players alike will find this trio a very appealing work.

Piano Trio No.2 in E flat Major, Op.32 is a late Romantic work, dates from 1900. It is a warm and expansive work in the tradition of Brahms though with fresh melodies and original ideas of its own. The opening *Allegro moderato*, begins with a genial theme which, as it slowly unfolds, takes us on an unhurried tonal journey over a satisfying and familiar landscape. The second movement, an *Adagio*, has a love song for its main theme. Full of warmth and affection, the music effortlessly floats forward until it

is suddenly interrupted by a passionate interlude of an urgent nature. A Brahmsian Scherzo follows. It is Brahmsian in the sense of that the highly rhythmic and accented main theme pulls forward relentlessly, yet there is a certain drag, as if the emergency brake was left on. It is powerful and full-blooded, only the appearance of the quiet and lyrical second theme relieves the tension. The finale, Allegro, is simply brimming over with melody. The first theme is a jovial and celebratory melody. The development almost unnoticed creates a real sense for forward motion. The second theme, in the minor, pregnant with yearning creates unrest which is dissipated by the return of the jovial main theme. Here is a real masterwork of the late Romantic literature. It plays amazingly well and deserves concert performance as well as entrance into the homes of amateurs.



James Friskin (1886-1967) was born in Glasgow, and at a young age showed considerable music ability which gained him a scholarship to the Royal College of Music in London, where he studied piano with Edward Dannreuther and composition with Charles Stanford. In 1914 Friskin went to work in the States as a teacher, and was subsequently appointed to the staff of the Juilliard School in New York where he remained for many years. Friskin's **Phantasie in e minor for Piano Trio** dates from 1909 and won Second Prize in the prestigious Cobbett Competition. The rules of the competition provided there was to be only a single movement of around 15 minutes duration embracing a variety of moods, tone colors and tempi while at the same time retaining an inner unity. The work is dominated by two distinct tempi, adagio and allegro molto. It begins with an adagio theme on cello alone, later taken up by the violin. In the allegro molto section, the violin plays a theme with the character of a jig, to which the other instruments supply an accompaniment of rhythmic phrases, which add further vitality to the texture and provide extra thematic material later on. The middle section is also adagio and opens with a beautiful melodic theme. The final section of the trio is heralded by the reappearance of the allegro molto tempo but it is the return of the adagio which brings the peaceful conclusion.



Robert Fuchs (1847-1927) was born near the Styrian capital of Graz and attended the University of Vienna Conservatory studying with Otto Dessoff and Joseph Hellmesberger. By 1875, he himself was teaching at the Conservatory, eventually rising to the rank of Professor of Composition. He was one of the most famous and revered teachers of his time. Mahler, Sibelius, Hugo Wolf, Franz Schmidt, Alexander Zemlinsky, Franz Schrecker and Richard Heuberger

were among his many students. That his compositions did not become better known was largely due to the fact that he did little to promote them, living a quiet life in Vienna and refusing to arrange concerts, even when the opportunity arose, in other cities. He certainly had his admirers, including many famous conductors such as Arthur Nikisch, Felix Weingartner and Hans Richter, who championed his works when they had the opportunity. Fuchs' **Piano Trio No.1 in C Major, Op.22** dates from 1879 and was dedicated to Brahms. It is said that Brahms was so impressed by it that he decided to try his hand at writing another piano trio after a hiatus of nearly 30 years. Fuchs' trio is the epitome of mid-late Romanticism: full of noble themes, heroic and written on a large scale. The opening Allegro moderato, exhibits all of these traits. Its gorgeous main theme flows forth as calmly as a majestic river. A slow movement, Adagio con molto espressione, has a vaguely funereal quality, while the lovely and finely integrated part-writing reminds one of Schubert. Fuchs follows this up with a

lively scherzo, Allegro presto. Despite its tempo there is a hint of captivating darkness flowing beneath the surface. The finale, Allegro risoluto, is full of angular energy and ultimately emerges into a heroic mode. No wonder Brahms was impressed.

Piano Trio No.2 in B flat Major, Op.72 dates from 1903. The evocative opening notes the first movement, Allegro molto moderato ma energico, begin with a tinkling tremolo high in the piano before the strings present the winning main theme. After a short development, a more energetic second theme appears. The wonderful second movement, Allegro scherzando, begins in a slightly exotic mode but quickly becomes a more traditionally romantic lyrical melody. But in the trio, the exotic appears this time more prominently. The Andante sostenuto which follows is calm and has for its main theme a very romantic but melancholy melody. The middle section features a pleading theme, which at times becomes quite dramatic. (our sound-bite presents the last part of the first section and the middle section). So often composers use the term giocoso, which should mean jocular, joking, with good humor, but the music in question is none of these things. In the finale here, the Allegro giocoso is all of these things: playful, joking, teasing and most importantly highly appealing. This is gay, happy music, genial without even the shadow of a cloud.



Niels Gade (1817-1890) was born in Copenhagen and began his career as a concert violinist, later taking a position with the Royal Danish Orchestra. Mendelssohn, who was much impressed by and premiered Gade's First Symphony, invited him to teach at the famous Leipzig Conservatory. After Mendelssohn's death in 1847, Gade was appointed director of the Conservatory and also conductor of the Leipzig Gewandhaus orchestra. In 1848, he returned to Copenhagen the next year when war broke out between Prussia and Denmark. In Copenhagen, Gade became director of the Copenhagen Musical Society and established a new orchestra and chorus. He was widely regarded as Denmark's most important composer from the mid-Romantic period. He taught and influenced several Scandinavian composers, including Edvard Grieg, Carl Nielsen and Otto Malling. His own music often shows the influence of both Mendelssohn and Schumann. His **Novelletten for Piano Trio, Op.29** (Novelletten meaning shorter pieces) date from 1855 and consist of five character pieces, each with a different mood. The opening piece, Allegro scherzando, thrusts forward powerfully before whirling away in a lighter vein. A lovely and highly romantic Andante con moto worthy of Schumann follows. The most famous of the five novelletten comes next. The theme from this determined march has been quoted several times by other composers. A fond remembrance of things past might be the subtitle for the fourth Novelletten, Larghetto con moto. The finale, Allegro begins in a light-hearted way, but quickly shows a Mendelssohnian sense of urgency.

Gade's **Piano Trio in F Major, Op.42** was published in 1864 and is his most substantial work for this combination. The trio begins with a fresh-sounding Allegro animato and is followed by an archetypical scherzo, Allegro molto vivace with a pleasing and elegant middle sections. The third movement is a short, but very fine Andantino. In truth, it might almost be considered a lengthy introduction for the finale, Allegro con fuoco, which makes a very effective conclusion.

Constantino Gaito (1878-1945) was born in Buenos Aires, son of an Italian violinist who played an important part in the musical life of the city. He received his first lessons from his fathers and then received a grant from the Argentine government to study in Europe. He chose the Naples Conservatory where he studied with Giuseppe Martucci among others. After returning to Argentina,



he pursued a multifaceted career as a pianist, conductor, composer and teacher and was one of Argentina's most important composers from the first half of the 20th century. His **Piano Trio, Op.25** dating from the second decade of the 20th century does not seem to owe much to his Italian schooling or his Latin American roots but rather is a post Romantic work showing influences of French impressionism.



Hans Gál (1890-1987) was born in the small village of Brunn am Gebirge, just outside of Vienna. He was trained in that metropolis at the New Vienna Conservatory where he taught for some time. Later, with the support of such important musicians as Wilhelm Furtwangler, Richard Strauss and others, he obtained the directorship of the Mainz Conservatory. Gál

composed in nearly every genre and his operas were particularly popular during the 1920's. Upon Hitler's rise to power, Gál was forced to leave Germany and eventually emigrated to Britain, teaching at the Edinburgh Music Conservatory for many years. The **Variations on a Viennese Drinking Song, Op.9** were composed in 1914 just before the outbreak of the First World War. The actual German title (*Variationen über eine Wiener Heurigenmelodie*) is somewhat difficult to render accurately into English. Just on the outskirts of Vienna, one finds cozy wine taverns where the Viennese, from even before Mozart's time, have gone to drown their sorrows and to drink the new wines fresh from the wine presses before they are bottled. These popular taverns are known as Heurigers from the German word meaning this year. Despite the title, the melody or theme is not a drinking song but, as the composer himself later noted, a folk melody he had heard while drinking in a Heuriger. Gál and his friends, deep in their cups, took the tune, and added funny words to it, sending up a fellow musician who was drinking with them. The next day, Gál, as a kind of atonement, wrote his set of 24 marvelous variations for piano trio. His friend surely must have forgiven him, in view of the quality of his "atonement". These variations truly showcase Gál's compositional talent. Although he never digresses, he brings forth much variety and is always entertaining. In the 17th variation, he introduces the famous Viennese folk tune *O du lieber Augustin*.

His **Piano Trio in E Major, Op.18**, published in 1925 but dates from 10 years earlier, The trio is captivating to both players and listeners. The ideas are highly poetic and but sometimes appear somewhat exotic, but nonetheless his use of structure and especially harmony is quite straight forward. The two main themes of the first movement, *Tranquillo ma con moto*, are both charming and lush. The second movement, *Allegro violento*, is a highly rhythmic, jagged scherzo with a very appealing and more lyrical middle section. The third movement is actually two in one, beginning with an *Adagio mesto*, which is a poignant, graceful plaint that eventually shows a sense of closure leading to an upbeat *Allegro*.



Johann Baptist Gänsbacher (1778-1844) was born in the Tyrolean town of Sterzing. After studying with his father, he subsequently moved to Vienna where he studied with the then famous teachers Abbe Joseph Vogler and Georg Albrechtsberger. He then followed Vogler to Darmstadt where he befriended Carl Maria von Weber and Giacomo Meyerbeer. The three remained close friends throughout their lives.

Eventually, Gänsbacher returned to Vienna and in 1823 was appointed to the important post of Music Director of Vienna's Cathedral, St. Stephen's, a position he held until his death. He also became a well-known teacher. Weber and several of his contem-

poraries regarded Gänsbacher as one of the leading composers of the day. He composed in virtually every genre but during the last part of his life, the bulk of his compositions were for the church. Stylistically, his music resembles Hummel's as well as that of early Schubert in that it represents the end of the Viennese Classical Era and the bridge period between it and Romanticism. He is known to have written at least three piano trios two of which date from the first decade of the 19th century. These he entitled, as Haydn did his piano trios, sonatas for piano, violin and cello. The **Piano Trio in D Major** was published in 1808 but its sonata title leads to the conclusion that it was composed some years before that. The rather ordinary opening bars to the first movement, *Allegro*, give no indication whatsoever of the explosion which takes place only a few seconds later. The fetching second theme is first stated by the violin. The gorgeous middle movement, *Andante*, not though so marked is a Romance. The main theme of the finale, *Rondo allegretto*, is a kind of playful Viennese dance. Here and there, strains of Mozart can be heard in this charming piece.



Friedrich Gernsheim (1839-1916) is a composer whose music was held in the highest regard by critics during his lifetime. No less an authority than Wilhelm Altmann, perhaps the most influential chamber music critic of all time has written that Gernsheim's chamber music is poetic and of a high intellectual content. But Gernsheim had two misfortunes, which led to his music not obtaining the reputation it might have. The first was

to be born within 6 years of Brahms. A misfortune because, in what is surely an extraordinary phenomenon, virtually every composer in the German-speaking countries born within a decade either side of Brahms were so eclipsed by him that their reputation and music all but disappeared when that era was over. Names such as Rheinberger, Reinecke, Kiel, Bruch, Dessoff, and Herzogenberg, among many others, come to mind. The second misfortune was that being Jewish, his music was officially banned during the Nazi era, which insured that it would fall into oblivion. It is only now, close to a century after his death that it is being rediscovered with great delight. Gernsheim, somewhat of a piano and violin virtuoso as a child, was eventually educated at the famous Leipzig Conservatory where he studied piano with Ignaz Moscheles and violin with Ferdinand David. After graduating, he continued his studies in Paris getting to know Saint Saëns, Lalo, Liszt and Rossini. Despite his admiration for France and the French, he returned to Germany and during the course of his life, he held academic and conducting positions in Cologne, Rotterdam and finally Berlin. He used his position as a conductor to advance the cause of Brahms' music. The two, while not close friends, carried on a correspondence for many years during which it was clear that Brahms had considerable respect and admiration for Gernsheim's work. An accolade which was, in Brahms' case, no mere flattery as Brahms only very rarely praised the works of other composers. **Piano Trio No.1 in F Major, Op.28** dates from 1873. The first movement is a Beethovenian *Allegro ma non troppo*. In the *Largo* which follows there are echoes of the slow movement from Schubert's famous D.956 Cello Quintet. The third movement, a *Scherzo, allegro molto vivace*, is a superb real stand out impressive effort. The concluding *Allegro moderato assai* is full of pleasing, broad Brahmsian melodies.

Piano Trio No.2 in B Major, Op.37 dates from 1879. He had by then obtained his own voice and had freed himself from the influence of Mendelssohn, Schumann and even Brahms whom he admired. The trio is full of wonderful melodies and original ideas. It can stand on its own in the front rank of this genre and was much admired from the time of its premiere onward. The opening *Allegro moderato* begins with a highly romantic love theme, perhaps in part because the trio was dedicated to his wife. The second theme is more somber and more reflective. The quite origi-

nal second movement, Vivace, is a playful scherzo. The slow movement, *Lento e mesto*, as one would expect from the title, slow and sad. The lovely and moving melody quite clearly is a funeral dirge. The part writing is extraordinarily fine and effective. The triumphant finale, *Allegro non troppo ma energico*, dispels the sadness and brings with it a compelling joie de vivre.



Benjamin Godard (1849-95) was born in Paris. He studied at the Paris Conservatoire composition with Reber and violin with Henri Vieuxtemps. He was somewhat of a prodigy on that instrument, as well as on the viola, and accompanied Vieuxtemps to Germany on concert tours on two occasions. Godard enjoyed chamber music and played in several performing ensembles. This experience stood him good stead when it came to writing effective chamber music compositions.

In 1878, Godard was the co-winner with Théodore Dubois, head of the Paris Conservatory, of a musical competition instituted by the city of Paris. He composed music with great facility and from 1878 to time until his death Godard composed a surprisingly large number of works, including the opera *Jocelyn*, from which the famous "Berceuse" has become perhaps his best known work. He also composed several symphonic works, ballets, concertos, overtures and chamber music, including three string quartets and two piano trios.

Piano Trio No.1 in g minor, Op.32 dates from 1880 and for many years enjoyed considerable popularity. The restless, opening *Allegro* begins with a turbulent theme in which the piano is given a fast running passage softly played beneath the longer-lined melody in the strings. A second theme is quieter and of a reflective nature. The following *Tempo di Minuetto* is not a minuet but a bouncy, highly accented scherzo. The middle section has a Russian orthodox church-like melody which is cleverly interrupted by the sprightly first theme after almost every utterance, creating an original effect. The third movement *Andante* is a simple but beautiful lovers' duet. First the violin the calls out, then the cello answers. Eventually, they join in and sing together. The finale, *Allegro*, follows without pause. It begins in the same turbulent theme that began the trio, although in a slightly altered form. Godard actually brings back each of the earlier themes from the preceding movements, but ingeniously clothes in a quite different guise. Fun to play and exciting for audiences to hear.

Piano Trio No.2 in F Major, Op.72 dates from 1884. It clearly shows his ability to write in a dramatic vein while at the same time showcasing his considerable lyrical talent which his contemporaries constantly praised. The opening movement *Allegro moderato* begins with the strings singing a cantabile melody over the syncopated resistance in the piano. The harmonic writing is very sophisticated. The tender melody of the second movement, *Adagio*, creates a sunny mood which is only briefly interrupted by a few shadows in the middle section. The playful *Vivace* with its warbling birdsong serves as a scherzo. The dotted rhythm and swelling melody of the stormy finale, *Allegro vivace*, gives the music an almost Hungarian flavor. Good for concert or home.



Alexander Goedicke, sometimes spelled Gedicke (1877-1957) was born in Moscow and attended the Moscow Conservatory where he studied piano and organ. It is not known for sure whether he actually took formal composition lessons although some sources indicate that he did study composition with Anton Arensky, Nikolai Ladoukhine and Georgy Konyus, while others claim he was self-taught which seems unlikely in view of the quality of his compositions which won several prestigious prizes. He eventually became a professor of piano and organ at the Moscow Conservatory. Goedicke com-

posed in most genres and did not neglect chamber music, for which he penned a piano trio, a piano quintet, two string quartets and several instrumental sonatas. His **Piano Trio in g minor, Op.14** was composed in 1900 and entered in the Universal Exhibition in Paris that year, winning the Grand Prize and a Gold Medal. Structurally speaking it is in the traditional German style of four movements. It is full of fresh ideas and noble melodies. The bustling first movement, *Allegro moderato*, has warm and deeply felt themes. The same can be said for the *Largo* which comes next. The Russian-sounding Scherzo, *Presto con fuoco*, is quite original and striking. The work is topped off with a graceful Rondo *Allegro*. This is a work which can be recommended both for the concert hall as well as for home music making.



Hermann Goetz (1840-1876) studied theology and mathematics in Königsberg where he was born. Eventually he switched to music and attended the Stern Conservatory in Berlin where he studied with the founder Julius Stern, as well as Hans von Bülow and Hugo Ulrich. In 1862, he succeeded Theodor Kirchner as organist at the church in Winterthur. **Piano Trio in g minor, Op.1**, which was dedicated to

von Bülow, dates from 1867. It is a very impressive Opus 1 and one is forced to assume there were many other works which preceded this very mature work. The opening movement to the trio, *Adagio-Con fuoco*, begins with a slow and brooding introduction. This is followed by the highly dramatic and emotional main section which entirely fulfills the promise hinted at in the introduction. Next comes a slow, valedictory *adagio*, *Molto tranquillo*. The duet-style string writing is particularly beautiful. The third movement, *Leggiero ma agitato*, is an original-sounding scherzo. The finale, *Allegro moderato, vivace*, also opens in a brooding manner with shades of the Mendelssohn Op.49 trio, but a sunny second subject quickly chases away the clouds.



Carl Goldmark (1830-1915) was born in the town of Keszthely in Austria-Hungary. His early musical training was at the conservatories in Sopron and Odenburg. His father then sent him to Vienna where he briefly studied violin under two of the better known teachers, Leopold Jansa and Joseph Böhm. As a composer, however, Goldmark was largely self-taught.

World-wide fame came to him with the performance of his opera *The Queen of Sheba*. He wrote in most genres and many of his other compositions, such as his *Violin Concerto* and the *Rustic Wedding Symphony*, were quite popular during his lifetime and for several years thereafter. His chamber music was well-thought of and also received concert performances while he was alive but sadly disappeared from the concert stage after his death. Brahms was to become a good friend but Goldmark's chamber music does not show much of that composer's influence. Rather, one sometimes hears an interesting mix of Mendelssohn and Schumann often seasoned with lively Hungarian gypsy melodies. Carl Goldmark has composed two piano trios which are both effective in the concert hall and welcome for home music makers. **Piano Trio No.1 in B flat Major, Op.4**, which dates from 1865, though an early work is in now way a weak one. To the contrary, it is fresh, powerful, full of wonderful melodies and superb tonal language. The short introductory measures of the first movement, *Schnell* (fast) are very energetic but give way to a sweet, lyrical and lovely main theme. The second movement, *Adagio*, begins with an improvisation in the tradition of Hungarian gypsy music. It has exotic tone color and oriental harmonies. One is reminded of his opera, *The Queen of Sheba*. Further on is a lovely singing cello solo. The middle section has a particularly fetching melody. Then comes a Scherzo. There is a spirited fugue-like theme which

is followed by a magnificent lyrical subject. The coda which goes ever faster is particularly effective. The opening theme to the finale, Allegro, is forceful. The second theme, which is more lyrical provides excellent contrast.

Piano Trio No.2 in e minor, Op.33 dates from 1879 and was widely considered among the front rank of then contemporary piano trios. It is a fully mature work and shows Goldmark at the height of his artistic and technical mastery. The first movement, Allegro con moto, begins in a simple but very noble manner. The second theme is delicate in feeling and imaginative in development. A lively somewhat Mendelssohnian Scherzo comes next. It is impish, goblin music, while the trio section, Andante grazioso, which is pleasingly naive in character, offers an effective contrast. The slow movement comes third. It is a short Andante sostenuto is full of grace and elegance and after the mad whirlwind of the Scherzo produces a doubly pleasing effect by its unpretentiousness. The buoyant finale, Allegro, is full of life and energy although it closes in a meditative and dreamy fashion.



Rubin Goldmark (1872-1936) was born in New York City. His father Leo had emigrated to the United States from Austria and was the younger brother of the then famous Austrian composer Carl Goldmark. Rubin studied piano at the City College of New York and then was sent to his Uncle Carl's care in Vienna where he attended the Vienna Conservatory, studying with Robert Fuchs and Anton Door among others. After the conclusion of

his studies in Vienna, Goldmark returned to the United States and continued his composition studies with Dvorak and his piano studies with Rafael Joseffy. Subsequently, he pursued a career as a pianist, composer and teacher. During his lifetime, his compositions were among the most frequently performed by American composers. Today, if he is remembered at all, it is as a teacher of George Gershwin and Aaron Copeland. He served as a professor of composition at the newly opened Juilliard School of Music. His **Piano Trio in d minor, Op.1** hardly his first work but the first work to which he chose to give an opus number, dates from 1893, not long after his return to New York from Vienna, while he was studying with Dvorak who attended the premiere and who afterwards was heard to remark, "And now there are two Goldmarks". The writing finds its antecedents in Schumann and Brahms. The big opening movement, Allegro moderato, is clearly in the tonal world of mid-late German Romanticism with its broad themes and lovely melodies. The second movement, Romanze, begins in a dark vein with the cello singing a haunting melody. Soon the violin joins in over the piano's soft accompaniment. Much of the movement is a kind of lovers duet between the strings. Next comes an energetic and vigorous Scherzo with a mellow and finely contrasting short trio. The finale, Allegro con fuoco, has touches of Brahmsian fire. A good choice for concert performance and also for amateur ensembles.



Théodore Gouvy (1819-1898) was born into a French speaking family in the Alsatian village of Goffontaine which at the time belonged to Prussia. As a child, he showed no significant talent for music and after a normal preparatory education was sent to Paris in 1836 to study law. While there, he also continued piano lessons and became friendly with Adolphe Adam. This led to further music studies in Paris and

Berlin. Gouvy, drawn toward pure instrumental music as opposed to opera, set himself the unenviable task of becoming a French symphonist. It was unenviable because the French, and especially the Parisians, throughout most of the 19th century were operamad and not particularly interested in pure instrumental music. It

was this distain for instrumental music in general which led to Gouvy living the last third of his life almost entirely in Germany where he was much appreciated. During his lifetime, his compositions, and especially his chamber music, were held in high regard and often performed in those countries (Germany, Austria, England, Scandinavia & Russia) where chamber music mattered. But in France, he never achieved real acclaim. Gouvy was universally acknowledged for being a master of form and for his deft sense of instrumental timbre. Mendelssohn and Schumann were his models and his music developed along the lines one might have expected of those men had they lived longer. Virtually all of his works show that he was a gifted melodist whose music is a joy to hear. That he and his music were held in high regard but nonetheless failed to achieve great fame is surely in part due to the fact that he was a man of some means who was not forced to earn his living from music. There has always been a bias against those who had the freedom to live for their art but did not need to live by it. Many jealous second-raters held this against him; the most notable being Fétis, a third rate composer who was nonetheless perhaps the most influential 19th century music critic. By contrast, musicians of the first rank such as Brahms, Reinecke and Joachim, who were familiar with Gouvy's music, held it in high regard. He wrote four piano trios. **Piano Trio 1 in E Major, Op.8** dates from 1844. It appears to have made no impression on critics or anyone else.

Piano Trio No.2 in a minor, Op.18 dates from the mid 1850's at which time he was still a relatively young man. To a certain extent, his youth can be felt in the energy and freshness which one finds in the music. The fine opening movement, Allegro vivace, begins darkly in the minor. The rushed notes in the piano create a sense of unease which is further heightened when the cello presents with the main theme. The mood brightens somewhat with the entrance of the violin. A lovely, quiet Andante follows. The main theme is one which requires great space for its elaboration. The long-lined melody in the violin against the rhythmic harmony of the piano and cello create both longing and a sense of the eternal. Next comes one of the most original-sounding scherzos, Allegro assai, to be found in the entire literature. By turns, lithe and restless, then playful and even buffoonish, this brilliant little movement is a real tour de force. The finale, Allegro non troppo, begins with a big fanfare (our sound-bite starts after this) and takes quite a while before we actually get to hear the triumphant themes which clothe this appealing movement. The fresh ideas and the superb way in which they are executed are sure to appeal to performers and listeners alike.

Piano Trio No.3 in B flat Major, Op.19, the second of a brilliant set, was written immediately after his Second Piano Trio and also dates from the mid 1850's. The big opening movement, Allegro moderato, begins with an attractive heroic theme first given out by the strings against a pulsing accompaniment in the piano. The masterly development is full of excitement. The second movement, Intermezzo, Allegretto, con grazia, begins in the manner of a simple child's dance, carefree and guileless. However, the sudden appearance of a powerful march-like middle section surprises. The trio's center of gravity is clearly its lengthy, superb Adagio. It begins peacefully, perhaps conjuring up tranquil waters on a breezeless day. A sparkling Vivace, full of vim and vigor caps this excellent work.

Piano Trio No.4 in F Major, Op.22 was composed not long after Nos.2 and 3 and dates from the mid 1850's. Its opening movement, Allegro con brio, quotes thematic material from Hummel's Piano Trio No.5 in E Major. (Hummel, Mozart's only full-time student and the most important piano virtuoso during the first two decades of the 19th century wrote 7 piano trios, all of which were extremely popular for most of the 19th century.) Apparently Gouvy quoted it because it was one of Hummel's best known trios and he wished to show how he could develop it in a very original and varied style. The second movement, Larghetto,

features wonderful singing melodies which could easily have been adopted as operatic arias. The third movement, Minuetto, is far from a typical minuet, but rather a stormy thrusting affair, while the lyrical trio provides a fine contrast. The light-hearted finale, Allegro vivo, is full of fun and catchy tunes which was typical of Gouvy's style.



Hermann Grädener (1844-1929) was born in northern German city of Kiel. His father Karl was also a composer and teacher. In 1862, Hermann entered the Vienna Conservatory where he studied composition and violin. He worked for a number of years as a violinist in the Court Orchestra and gained a reputation as a respected composer and teacher, eventually holding a professorship at the Vienna Conservatory. He also served for a number of years as the director of the famed Vienna Singakademie. He wrote three works for piano. **Piano Trio No.1 in F Major, Op.1** dating from 1880 was his first effort. His **Five Impromptus, Op.11** appeared not long after. But his best work in this area and one certainly deserving of revival is his **Piano Trio No.2, Op.25** which came out in 1893. It is a work which is not only well-written but a pleasure for all three of the instruments. The opening Allegro is not only effective but full of inspiration. A lilting Scherzo full of charm comes next. In the impressive third movement, Adagio, deep feeling is interspersed with highly dramatic episodes. The work is finished with an energetic Allegro con fuoco.



Paul Graener (1872-1944) served as director of the Theatre Royal Haymarket in London from 1898-1906, taught at the New Vienna Conservatory from 1911-1913, was appointed Director of the Mozarteum in Salzburg in 1914, succeeded Max Reger as Professor of Composition at the Leipzig Conservatory and then served as director of the Stern Conservatory in Berlin from 1934. Graener was a prolific composer and during the 1920's and 30's his works, especially his operas, were frequently performed. He wrote three works for piano trio. The most immediately appealing is his **Suite for Piano Trio, Op.19** composed during his time in England. His most impressive work is his **Kammermusikdichtung, Op.20** (Chamber Music Poem) It is in one movement and was composed in 1906. From the very powerful opening measures, with its dark and melancholy theme, it almost bursts the boundaries of chamber music. It was dedicated to the German poet, Wilhelm Raabe after Graener had read Raabe's 1864 novel, *Der Hungerpastor*. But according to Graener scholars, the *Kammermusikdichtung* is not to be regarded as programmatic music based on Raabe's novel, but rather simply as dedication for the inspiration it gave Graener. Nonetheless, it is a very theatrical composition. Much of the thematic material bears the resemblance to themes found in Bruckner's symphonies, although the Poem cannot really be called a Brucknerian work. Lasting some 20 minutes, this is a powerful and emotionally draining trio. Although it is in one movement, there are several sections. Our soundbite presents about 2/5ths of this magnificent work.

His last work for piano trio is the **Piano Trio in C Major, Op.61**. It dates from 1923 and is in four short movements. The tonality is, to a certain extent, what one expects to hear of a work composed after the First World War but in this trio, Graener has held fast to the concept that only effective melody can give a work merit. The first movement, Moderato, presents several pregnant themes which provide beautiful contrasts. This is especially so of a very lyrical theme followed by a stormy, syncopated rhythmic subject. The main section of the Adagio which follows

is of a religious nature. The middle section is a lighter, lovely Andantino. Next is an Intermezzo, un poco allegretto, which, in part, sounds somewhat like the café music of the era. The powerful and dramatic finale, Allegro energico, increases in intensity as the movement progresses and the music makes a very effective closing to the work.

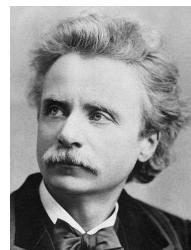


Enrique Granados (1867-1916) was born in Llérida, Catalonia on 27 July to a family that included illustrious members of the Spanish military. He studied composition with Felipe Pedrell in Barcelona. It was Pedrell who undoubtedly helped the composer to cultivate a strongly nationalist style, as he had done for Isaac Albéniz and Manuel de Falla. In 1887 Granados moved to Paris to study the piano with Charles Wilfred de Bériot, returning to Barcelona in 1889 to begin a career as a concert pianist. His **Piano Trio in C Major, Op.50** was composed in 1894. Its rhythms are clearly influenced by those of Spanish folk dance as are its melodies. Its opening themes are broad and poetic with each of the voices imitating each other. Next comes a Scherzetto characterized by its use of pizzicato and staccato rhythms. A dazzling Finale, Spanish in flavor concludes this appealing work



Alexander Gretchaninov (1864-1956) was born in Moscow and studied at the Moscow Conservatory with Anton Arensky and Sergei Taneyev. In the late 1880s, after a quarrel with Arensky, he moved to St. Petersburg where he studied composition and orchestration with Rimsky-Korsakov until 1893. His works, especially those for voice, achieved considerable success within Russia, while his instrumental works enjoyed even wider acclaim. By 1910, he was considered a composer of such distinction that the Tsar had awarded him an annual pension. Though he remained in Russia for several years after the Revolution, ultimately, he chose to emigrate, first to France in 1925 and then to the U.S. in 1939 where he remained for the rest of his life. **Piano Trio No.1 in c minor, Op.38** was composed in 1906 and dedicated to his teacher, Sergei Taneyev. The first movement, Allegro passionato, is propelled forward by the rhythmic urgency of the first theme, which is, in fact, full of passion. A second theme brings a modicum of tranquility to the music, but only briefly. The second movement, Lento assai, begins with tonal ambiguity until the appearance of the main theme introduced by the violin and echoed by the cello. The finale, Allegro vivace, derives its energy from its rhythmic motifs which are interrupted from time to time by more lyrical episodes before an exciting conclusion.

Gretchaninov composed the **Piano Trio No 2 in G major, Op 128** in Paris in 1930. In three movements, it is much shorter than No.1. The opening Allegro begins in the Major but quickly drifts into the minor. The second movement is an Intermezzo. The Finale shows his indebtedness to post war French developments.



Edvard Grieg (1843—1907) In 1878, Grieg began work on a piano trio but only managed to complete one movement, the Andante con moto in c minor. The manuscript was discovered posthumously by Grieg's Dutch colleague and close friend of many years, Julius Röntgen. Upon examining it, Julius Röntgen wrote: *'It is a beautiful piece and complete in order. What solemnity it conveys. Even in the major mode, it retains its mournful character and then so beautifully develops its full power. It can stand by itself and does not at all give the impression of being a fragment, as it constitutes a perfect entity in itself.'* Röntgen noted the mono thematic nature of the movement and called it a dramatic narrative with austere constraints.

Using a single powerful theme of just six notes, Grieg introduced variety by changing the key, harmony, rhythm, tempo, instrumentation and texture, but not the theme. The theme is also fragmented into motifs during a very dramatic part of the development which then leads to a powerful climax. This piece is long enough to serve as a concert choice where a short work is required. It is sure to make an indelible impression.



Cornelius Gurlitt (1820-1901) was born in the German town of Altona, nowadays, a suburb of Hamburg. He studied piano and composition with Rudolf Reinecke, Carl Reinecke's father before moving to Copenhagen to study further and then attended the Leipzig Conservatory where he studied with Niels Gade. He worked as an organist and piano teacher. His was a prolific composer and perhaps his best known works are pedagogical. His **Miniature Trio in G Major, Op.181** dates from 1891. In four movements, it begins with a graceful and upbeat Allegretto. The second movement, Moderato, is a Mendelssohnian intermezzo. Third comes a short, reflective Adagio which leads the buoyant, lively finale, Allegro scherzando. The review from the Chamber Music Journal noted *"Few would mistake this appealing work for anything other than what it is: a trio which is well-written, very effective sounding and easy to play, presenting no technical problems. It is a perfect choice for amateurs and student trios planning a recital."*



Adalbert Gyrowetz (1763-1850) was born in the Bohemian town Budweis, then part of the Austrian Habsburg empire and today known as Budějovice in the Czech Republic. He was also known by the Czech form of his name Jirovec. He studied violin and voice with his father, a choirmaster. Gyrowetz traveled throughout Europe, residing for periods in Vienna, Paris, London, Rome, Naples and several other major European cities. He knew and was friendly with Haydn and Mozart, the former whose style his closely resembles. Several of Gyrowetz's symphonies were published under Haydn's name by unscrupulous publishers trying to make an extra buck. Mozart thought enough of Gyrowetz's symphonies to perform several of them in concerts in Vienna. Gyrowetz, like most of his contemporaries, was a prolific composer writing some 400 works, among them 60 symphonies, and hundreds of chamber works including 40 piano trios. Most of his piano trios date from the 1780's to the first decade of the 1800's and were styled by him as Haydn had styled his own piano trios, that is as sonatas for Piano, Violin and Cello. The six **Opus 12 trios** were a set of three which date from 1792 and which were published a few years later. Scholars believe that he brought them with him to England and they are in the so-called English style of the time, the same as Haydn's London trios. This style is sometimes referred to as the 'orchestral touch' as they attempted to create the brilliant sound of the new overtures which were then the rage in England. Records showed that both Gyrowetz's and Haydn's piano trios were often performed on the program at Johann Peter Salomon's famous Professional Concert Series in the Hanover Square Rooms, sometimes with the both composers taking the stage to play the piano parts. **Op.12 No.1**, the first of the set begins with a lively Allegro and is followed by an Adagio titled Air Ecossoise, a tip of the cap to his British hosts. The finale is a spirited Allegretto.

Emil Hartmann (1836-1898) was born in Copenhagen, the son of J.P.E. Hartmann, one of Denmark's leading mid-19th century composers. He studied mostly with his father. In Denmark, he held important positions as a church organist by which he earned



his living. He composed in virtually every genre and his music enjoyed considerable success in Germany for many years. As this fine piano trio indicates, he was an accomplished composer with a gift for melody and a good understanding of the instruments for which he was writing. His **Piano Trio in B flat Major, Op.10** dates from 1867 and was dedicated to his father. The work makes some reference to his father's opera Liden Kirsten (Little Christine) which was widely praised for its brilliant use of Nordic folksong. And Nordic melody can clearly be heard in this trio not only in the actual tonalities but also in the way Hartmann uses them to create an evocative, almost narrative atmosphere. An example of this is the beautiful introduction to the first movement, Poco Andante-Allegro. A lovely cello solo, full of pathos leads to the main section which is bright and lively. The second movement, Scherzo, allegro vivace, creates a mystical mood as it races breathlessly along. The trio section is full of Mendelssohnian lightness and grace. A slower movement, Andante, is a lovely song without words capped by a passionate middle section. In the finale, Poco Andante-Allegro vivace, the haunting cello melody from the opening introduction briefly returns. Slowly, the tempo is increased until a good-humored Allegro is reached.

For the sake of completeness, we mention **Franz Joseph Haydn** who wrote dozens of works for piano trio. It is only later generations and publishers, however, which called them piano trios. He called them Sonatas for Piano with violin and cello accompaniment. And, indeed, most of them can be played perfectly satisfactorily by the piano alone, and all of them without the cello which adds nothing but simply doubles the bass line in the piano. It is doubtful that any of these would be heard today if they had not been written by Haydn.

William Heilman (1877-1946) was born in Williamsport, Pennsylvania. He is said to have studied in Munich with Josef Rheinberger and then in Paris with Charles Marie Widor before returning to Harvard from which he graduated. He subsequently was a lecturer in music at Harvard for over three decades. The **Piano Trio in C Major** was completed in 1922 and consists of three movements. First comes a buoyant Allegro amabile. This is followed by an appealing Poco adagio. The finale, Allegro grazioso, though graceful, is also full of forward energy. The trio is an ingratiating work of moderate difficulty and grateful to play.



Peter Heise (1830-1879) was born in Copenhagen where he studied locally before attending the Leipzig Conservatory. Heise was of the generation for whom Mendelssohn and Schumann were the guiding lights. He was also influenced by his fellow countryman, Niels Gade. He did not find Wagner and the tonal ideas of the New German School to his taste. Upon his return to Copenhagen, he made a name for himself as a song writer although he composed in most genres. His opera Drot og Marsk (King & Marshall) was widely regarded the finest Danish opera of the 19th century. Although his instrumental works are almost uniformly excellent, because of the tremendous popularity of his songs, they were overlooked. Among his chamber music works are 6 string quartets, a piano trio, this piano quintet, and a number of instrumental sonatas. On a trip to Rome, Heise met and befriended the Italian composer and pianist, Giovanni Sgambati. His **Piano Trio in E flat Major**, which dates from 1869, is dedicated to Sgambati. The music is characterized by youthful energy and elan. The movements are overflowing with melodic ideas, most taken from Nordic folk music. The opening movement, Allegro molto risoluto, begins in a typically classical Beethovenian

fashion, but the melodic writing is clearly romantic, especially the lyrical second theme. In the second movement, Andantino, one can clearly hear from the wonderful vocal qualities of the melodies, that Heise, like Mozart and Schubert, was a superb composer for voice. The movement might well be subtitled, Romance. It is by turns dramatic, sensitive and wistful. A scherzo, Presto—Vivace, follows. Taken at a furious tempo, the music is full of high spirits, while the Nordic sounding trio surely must have influenced Grieg. Again, in the finale, Allegro con spirito, Heise relies on Nordic folk music for his themes from which he fashions an appealing dancing melody. Against this comes a highly romantic second theme.

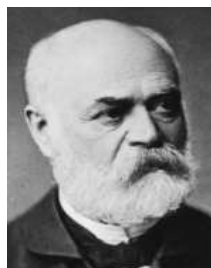


Fini Henriques (1867-1940) was born in Copenhagen. He studied the violin and piano in his youth was considered a child prodigy on both instruments. He initially concentrated on violin, first studying at the Royal Danish Conservatory with Valdemar Tofft, a student of Louis Spohr. However, he also took composition lessons from Johan Svendsen. He concluded his studies at the Berlin Hochschule, with Joseph Joachim for violin and Woldemar Bargiel for composition. Returning to Denmark, he enjoyed a long career as a soloist becoming one of Denmark's most popular and beloved concert artists. He also founded a string quartet and chamber music society. In addition to his career as a soloist, he composed throughout his life, leaving operas, symphonies, ballets, and chamber music. Today he is mostly remembered for his very appealing short works for violin and piano. **His Piano Trio in G Major, Op.31** subtitle by Henriques as *Børne Trio* (Children's Trio) was composed in 1900. Although, the composer titled it children's trio, if children are to play, they would have to be rather accomplished players. Although the trio presents no great technical difficulties and is written in a mid rather than late romantic style, its beautiful thematic material raises it to the level, deserving of concert hall performance, especially for amateurs seeking a very effective work. The trio opens with a charming Moderato. The middle movement, Andantino-allegro vivo, combines a slow movement and a scherzo. An exciting finale, Allegro con fuoco, brings this appealing work to a close.



Fanny Mendelssohn Hensel (1805-1847) was Felix Mendelssohn's older sister, the family's first born child. She enjoyed the same musical education and upbringing as her brother, including studying with such teachers as Ignaz Moscheles. Like Felix, Fanny showed prodigious musical ability as a child both as a pianist and also as a budding composer. However, the prevailing attitudes of the time toward women limited her opportunities. Her father warned her that while Felix could become a professional musician if he chose, she could not do so herself. Except for Felix, her entire family opposed her dreams of a career as a concert pianist or even as a composer. Ironically, Felix, as well as many others, considered her an even better pianist than he. In 1829, after a courtship of several years, Fanny married the painter Wilhelm Hensel who, unlike her parents, encouraged her to compose. A few of her songs and small piano pieces began to receive public performances. It was ironic that her family took her **Piano Trio in d minor, Op.11** to the publishers Breitkopf and Härtel after her death for they had all but forbidden her to publish works while she was alive. It dates from 1846 and was completed shortly before her death. In four movements, the opening Allegro molto vivace, begins with a flowing, restless accompaniment in the piano over which a beautiful, broad melody of yearning is sung by the strings. The gorgeous second movement, Andante espressivo,

though very romantic, is introspective and reflective in mood. Fanny subtitled the third movement Lied (song in German) and indeed this lovely little Allegretto is a charming Song Without Words of the sort Felix made famous. The finale, Allegro moderato, has a lengthy piano introduction before the strings finally join in. The somewhat heavy, Hungarian-sounding theme has a sad but not quite tragic aura to it. Cross rhythms and a the second theme serve to lighten it. It is a lovely mid romantic trio with many fresh ideas.



Adolf Henselt (1814-1889), who was born in Schwabach near Nuremberg studied piano and composition with several teachers, the most famous being Johann Nepomuk Hummel for piano and Simon Sechter for composition. His rise to the front rank of pianists was meteoric. What was astonishing was that he accomplished it in less than two years with only a few public concerts. By 1837, he was being mentioned in the same breath as Liszt, Chopin and Thalberg. In 1838, he traveled to St. Petersburg where he initially enjoyed great success as a performer. But Henselt suffered greatly from stage fright and as a result was unable to pursue the career of touring virtuoso. Instead, he devoted himself to composition and teaching, mentoring a whole generation of Russian pianists. Most of Henselt's compositions are for piano and Schumann wrote that many of them brought tears of pleasure to his eyes. It is perhaps to him that we owe the **Piano Trio in a minor, Op.24** as he encouraged Henselt to try his hand at larger forms. The trio dates from 1851 and is dedicated to his friend Franz Liszt. The turbulent opening Allegro ma non troppo begins with a lovely and lyrical melody but tension is quickly built and an emotional climax is quickly reached before the introduction of the appealing and somewhat calmer second theme. The Andante which follows, much like the first movement, begins quietly with a simple but beautiful melody. Before long, it is interrupted by powerful emotional outbursts which punctuate the development and create a original and striking effect. Then a comes an exciting and energetic Presto which hardly allows one to catch one's breath. The lyrical trio provides an excellent contrast. The finale, Allegro non troppo, has for its first theme an urgent-sounding, somewhat Mendelssohnian melody. A highly romantic second subject follows and the music concludes with an explosive coda. Schumann praised this trio as an extraordinary accomplishment and anyone who either hears or plays it will soon conclude that this is a very fine work.



The Austrian composer **Heinrich von Herzogenberg** (1843-1900) has sometimes been attacked as nothing more than a pale imitation of Brahms, of whom he was a great admirer. There is no denying that his music sometimes shows the influence of Brahms, but to be fair his music is original and fresh, notwithstanding. Most of his chamber music is first rate and Brahms, who was not in the habit of praising other composers publicly, wrote of Herzogenberg, whom he had often harshly criticized in the past, "*Herzogenberg is able to do more than any of the others.*" **Piano Trio No.1 in c minor, Op.24** dates 1876. Although the dark, somewhat brooding notes of the first theme to the huge opening movement, Allegro, given out by the cello seem to establish the mood, the music quickly becomes more dramatic and quite passionate. The second movement, an Andante, is a lovely folk melody and a set of variations. An very original, highly syncopated Scherzo, presto comes next. The finale begins quite softly with a Lento introduction which moves forward with a sense of uncertainty. Then tension builds and gives way to restless and captivat-

ing Allegro full of wonderful melodies, one better than the next. I feel this trio qualifies for the title of masterwork. It unquestionably belongs in the repertoire.

Piano Trio No.2 in d minor, Op.36 dates 1882 and is in four movements. The first movement, Allegro, from its opening notes conveys a downtrodden sense of defeat. The tempo, in keeping with the mood, is moderate. It is only with the introduction of the second theme in the cello that hope is injected into the music. The lovely and highly romantic Andante brings with it fond memories of beautiful bygone days. The opening pizzicato of the strings in the third movement, Allegro molto, establishes the ghostly atmosphere of this lumbering scherzo. The formal musette trio section provides an excellent contrast. The Brahmsian opening theme to the finale, Allegro moderato, begins in a restrained manner, but quickly picks up momentum and a more joyous, even boisterous, mood is established. The buoyant and lyrical second theme helps the music sail forward effortlessly. Several dramatic climaxes at least lead to the magnificent, sweeping coda. This trio, too, is of the first order. It truly belongs in the repertoire.



Wilhelm Hill (1838-1902) was born in the German city of Fulda. He studied piano and violin locally before moving to Frankfurt where he studied with Heinrich Henkel and Johann Christian Haupff. Except for a few short intervals, Hill remained in Frankfurt for the rest of his life where he gained a reputation both as a piano teacher and composer. He knew and was on friendly terms with many of

the important composers of his day including Brahms, Anton Rubinstein and Louis Spohr. Spohr's high praise of Hill's first piano trio helped to make him better known in chamber music circles around Frankfurt. His **Piano Trio No.1 in D Major** dates from 1863. The first movement begins with a short Andante introduction which leads to the genial main section, Allegro ma non troppo. The mood is relaxed and filled with much lyricism. In the Andante which follows, the cello introduces a sad folk tune and when the violin enters a lovely duet ensues. Elegant and tasteful the music flows effortlessly along as the mood lightens. A classical Menuett, stately and solemn comes next. The finale, an engaging Allegro assai brings this worthwhile trio to a close. It should appeal to professionals and amateurs.



Ferdinand Hiller (1811-1885) first studied piano and violin in his native Frankfurt. His talent was such that he was taken to study with Johann Nepomuk Hummel, then the greatest living pianist. Hiller eventually became one of the leading pianists of his time and for a while devoted himself to a concert career before deciding to concentrate on composing and conducting. For more than 2 decades he was one

of Mendelssohn's closest friends, succeeding him as conductor of the Leipzig Gewandhaus Orchestra. He served as a Professor and Director of the Cologne Conservatory for several decades.

Among his many students was Max Bruch. A prolific composer who wrote works in virtually every genre, Hiller's vast musical output today is more or less forgotten despite the fact that there are many fine works which certainly deserve to be revived. Certainly Hiller's six piano trios fall into this category if Robert Schumann and Wilhelm Altmann are to be believed. Both gave high praise to these works. Schumann was particularly impressed by the first three, **Piano Trio Nos.1-3, Opp.6-8** composed in the 1830's. Altmann has high praise for **Piano Trio No.4, Op.64** which appeared in 1856 and was subtitled *Serenade*. Except for the second movement, Altmann is less keen on **Piano Trio No.5, Op.74** which dates from 1860. He does not mention **Piano Trio No.6, Op.186**. I have played through the First and found it very

pleasant. But the problem with is that there are no modern editions and the piano part is just that and not a piano score.

Ferdinand Hiller's **Piano Trio No.6 in c minor, Op.186** bears two titles. On the cover page in large letters we see the word *Serenade*. Further down in small print, easy to miss, we see 6th Trio. It was in fact his last piano trio and though composed in 1879 toward the end of his life. By this time, publishers were routinely publishing piano scores, i.e. the piano part in big print with the string parts above it in smaller print. No.6 has a piano score. The music gives no evidence whatsoever that it was written by an old, and perhaps tired man. To the contrary, this captivating work bubbles over with the good spirits and joy of youth. Hiller himself wrote the word *Serenade* on the manuscript and it is clear that the music was surely meant to entertain. The opening movement *Praeludio, Allegro moderato* is a lovely kind of intermezzo rather than a distant relative of the baroque prelude. The second movement, marked *Alla marcia, Allegro vivace*, only vaguely resembles what we might expect a march to sound like. Instead, the music is by turns playful and light hearted, although the dotted rhythm is march like. Next comes a *Notturmo, Andante espressivo*. From the start we hear the lovely, languid melody given out by a nightingale. There is a more turbulent middle section. The fourth movement, *Intermezzo, vivace*, is closer to a scherzo, the buoyant, exciting and nervous theme is quickly passed from voice to voice at breakneck speed. The finale, *Vivace ma non troppo*, opens quietly with the piano beginning in starts and stops at a rather slow tempo. When the strings join in, the music morphs into a very romantic waltz. This is one Hiller's finest and most appealing works. It is sure to enthral if presented in concert and good amateur will get much pleasure playing this as well.



E(rnst) T(theodore) A(madeus) Hoffmann

(1776-1822), outside of the German-speaking world, is remembered today because of Offenbach's opera, *The Tales of Hoffmann*. But in the 19th century, Hoffmann's fiction was widely translated which is why not only Offenbach but also Tchaikovsky, who based his *Nutcracker* on one of Hoffmann's stories, came to hear of him.

He is often regarded as the creator of the horror and fantasy short story. His writings influenced the likes of Edgar Allan Poe and Nathaniel Hawthorne. But Hoffmann came late to writing. Although he was trained as a lawyer and made his living as a Prussian bureaucrat, he aspired to be both a painter and a composer. Totally enamored of music, as a young man, he changed his middle name from Wilhelm to Amadeus in honor of Mozart. At various times, he held positions as a conductor, music critic, and served as theatrical musical director. Around 1814, he recognized that he would never be a great composer, and so turned to writing. But before he did, he wrote a considerable amount of music including a symphony, several operas and a **Grand Piano Trio in E Major**. It was composed in 1809 but rejected for publication by the Swiss publisher Nägeli. The manuscript to the trio was found among his papers after his death. It remained unpublished until 1970. The large, opening movement, *Allegro moderato*, is nearly half the length of the work. I was very surprised to find that it showed a considerable affinity with Beethoven's trios. Perhaps this was no accident. Hoffmann was very conversant with those compositions, having recently reviewed several of them. This movement shows the influence of Beethoven's Op.1 trios. But there are also passages in the strings which surprisingly anticipate Schubert's trio writing. The main theme is full of bravura, the other melodies are tuneful and the part-writing is quite good. The use of the cello is better than Beethoven's in his Op.1. The second movement is a short, dramatic and highly accented *Scherzo*. Again Beethoven's Op.1 comes to mind. This is effective, if not extraordinary, music. The very short slow movement, *Adagio*, with its lovely string writing, might just as well have been an

introduction to the lively finale, *Allegro vivace*. Here the atmosphere is Mozartean rather than Beethovenian. Full of verve and forward motion, it provides a satisfying conclusion to what is really a pretty good work. In fact, outside of Beethoven's trios, I can't think of anything better being written for piano trio from this period (around 1809). The trio is well worth hearing and playing.



Hans Huber (1852-1921) was born in the Swiss town of Eppenberg. Between 1870-74, he studied at the Leipzig Conservatory with Carl Reinecke and Ernst Richter. After graduating he held a number of positions before being appointed a professor at the Basel Conservatory, where he served as director between 1889-1917. Huber's music was firmly rooted in the Romantic movement inspired at first by Schumann and Brahms and then later by Liszt and Richard Strauss. He was widely considered Switzerland's leading composer during the last quarter of the 19th and first decade of the 20th century. He composed in virtually every genre and many of his works were for long years part of various repertoires and the only works by a Swiss composer that were regularly performed outside of Switzerland. He wrote four numbered piano trios and also a **Trio Phantasien Op.83** which appeared in 1885.

Piano Trio No.1 in E flat Major, Op.20 was finished in 1877. The very appealing opening movement, *Nicht schnell*, quasi andante has for its two winning melodies for its main themes. The second movement, a charming Scherzo, has a Spanish flavor to it created by its rhythms and a finely contrasting trio. A slower movement, *Nicht zu langsam*, comes next and poetically expresses deep feelings. The main theme finale, *Sehr schnell*, recalls a melody from Brahms Horn Trio, Op.40. One can hear the influence, without any sense of imitation, of Schumann and Brahms throughout. To its credit, the work sounds good, is quite effective in performance and a pleasure to play.

Piano Trio No.2 in E Major, Op.65 is a solid work but not quite as impressive as Nos.1,3 or No.4.

Piano Trio No.3 in F Major, Op.105 dates from 1890. The main theme to the first movement, *Allegretto*, is fluid, flowing and genial but not without dramatic episodes. The second movement, *Adagio ma non troppo*, begins in a quiet and reflective fashion but tension builds and leads to quicker and more agitated section before calming to conclude. Next comes an intermezzo, *Allegretto molto grazioso*. The effective and energetic finale, *Allegro con fuoco*, features a fetching heroic melody.

Piano Trio No.4, Op.120 which appeared in 1903. Huber subtitled it *Bergnovelle* (mountain novel), a musical representation of the Swiss novelist Ernst Zahn's novel *Bergvolk* (mountain people.) Zahn wrote about Swiss social life and Huber uses Swiss folk melody fairly exclusively in this work. The trio might almost be considered program music. In the first movement, *Allegro con fuoco*, we hear Alp horns and Swiss mountain folk melody. The dreamy second movement, *Andante molto moderato*, features folk melodies from the canton of Solothurn. The third movement features themes from the folk melodies of the canton of Appenzel and is a rustic peasant serenade. The finale, *Allegro con fuoco*, begins with a funeral march and ends triumphantly with the ringing of church bells. This is a first class work which would make a fine impression in the concert hall.



Johann Nepomuk Hummel (1778-1837) was not only considered one of the most important composers of his time but was also widely regarded as the greatest piano virtuoso of his era. We owe the transmission of Mozart's pianistic style and technique to him. From early on, Hummel was recognized as a prodigy and not just on the piano. Brought to Vienna from his

native Pressburg (today Bratislava) at the age of 4, Hummel auditioned to study with Mozart and was the only full-time student Mozart ever had. In 1788, Mozart told Hummel's father it was time to take his 10 year old son on tour and to make his name. This was done and Hummel spent the next four years concertizing throughout Germany, Holland and England. The general consensus was that Hummel was the greatest prodigy ever, save Mozart. After returning to Vienna in 1792, he spent the next decade studying with Vienna's leading composers, taking lessons from Albrechtsberger, Salieri and Haydn. As he reached maturity, Hummel opted for a more conventional life rather than the vagabond existence of a touring virtuoso. Instead, he spend most of his adult life serving as a music director at various German courts. He was widely regarded as Europe's leading pianist for more than two decades and most of the next generation's leading pianists at one point or another studied with him. His compositions were widely played during his lifetime and throughout the 19th century. Even in the 20th century, the general opinion has been that Hummel's works reached the highest possible level accessible to someone who was not an ultimate genius. Hence, of his generation, only Beethoven's works could be ranked higher. Yet despite this, his marvelous music disappeared throughout much of the 20th century. And though recently it has begun to be recorded with some frequency, the same unfortunately cannot be said for its appearance on the concert stage. Stylistically, Hummel's music generally represents the end of the Viennese Classical Era and the bridge period between it and Romanticism. He has seven piano trios to his credit. His **Piano Trio No.1 in E flat Major, Op.12** dates from 1804 and is in three movements and is the longest of his early trios. The beautiful opening theme to the *Allegro agitato* already shows that Hummel has assimilated some of the dramatic elements of early Romanticism. The gorgeous slow movement, *Andante*, features what might be called a "love-song" with its clearly vocal style of writing. The breath-taking finale, *Presto*, in 6/8 is both elegant and very exciting.

Piano Trio in F Major, Op.22, although composed in 1799, was not printed until 1807. The opening movement, *Allegro moderato*, has for its main subject a lyrical, lovely melody. It starts somewhat calmly but the music quickly becomes quite lively. The second movement, *Andante con variazioni*, has for its theme, a simple melody of child-like innocence. After the statement, there are five wonderful variations. (our sound-bite presents three). It is truly the epitome of this kind of movement. The breath-taking finale, *Vivace*, *Rondo alla Turca*, is reminiscent of Mozart's Piano Sonata, K.331 which also employed a Turkish rondo. (Mozart was Hummel's teacher-see below). If anything, Hummel's effort is even finer and more exciting than Mozart's.

His **Piano Trio No.3 in G Major, Op.35** appeared in print around 1806 and is also in three movements. The introduction to the opening *Allegro con brio* starts in a somewhat subdued fashion but the main theme, while primarily elegant and graceful, also shows a more bravura character. For a middle movement, Hummel chooses to eschew a slow piece and substitutes a livelier, *Tempo di Minuetto*. This is a classical Viennese minuet in the tradition of Haydn. The very exciting finale, *Rondo, vivace e scherzando*, shows the influence of his famous teacher, Mozart, not only in its structure but also in its fetching melodies. The clever and catchy main theme to the opening *Allegro con spirito* is characteristic of Hummel's

Piano Trio No.4 in G Major, Op.65 from his middle period exhibits all of the grace and elegance one associates with the Vienna Classics. The slow movement, *Andante grazioso*, is a lovely set of variations, mostly calm and peaceful except for one (heard in our sound bite). The exciting finale, *Rondo, vivace assai e scherzando*, is a doff of the hat his teacher Mozart as it quotes from the final movement to K.387.

The beautiful, lyrical second theme of the opening *Allegro* to **Piano Trio No.5 in E Major, Op.83** could well have been writ-

ten by Schubert. A lovely song-like Andante follows. The playful and charming Rondo serves as the finale to round off the trio. This trio is the first indication that Hummel has finally moved beyond the style of Mozart and Haydn.

In **Piano Trio No.6 in E flat Major, Op.93** this becomes even more apparent and can be heard almost immediately in the first movement, Allegro con moto, which is in some ways reminiscent of Beethoven's Archduke Trio. Unlike the trios of Mozart and Haydn, Hummel actually makes good use of the cello. The slow movement, Un poco larghetto, begin in a rather quiet fashion, the theme being distinguished by elegant ornaments. In this movement, Hummel doffs his cap to the classical period. But in the finale, Rondo, Allegro con brio, we are once again firmly in the early Romantic period. The music is by turns brilliant and lyrical with a very fine coda.

His last piano trio, **Piano Trio No.7 in E flat Major, Op.96**, which he completed around 1825 is the last of his seven piano trios, and as such, his final word on the subject. The opening Allegro con spirito, exhibits all of the grace and elegance for which his pianism was famous. He seamlessly weaves it around the string parts and then has them join in the fast moving theme. The middle movement, a slower but not particularly slow Andante quasi allegretto, is a theme and lovely set of variations in which each instrument has its chance to shine. In the brilliant finale, Rondo alla Russa, Hummel takes a then popular Russian folk tune as his main theme and creates a real showcase.



William Yeates Hurlstone (1876-1906) was born in London and at an early age he showed great interest in music and soon played the piano brilliantly. Unfortunately his activities were hampered by bronchial asthma, from which he suffered all his life. Hurlstone won a scholarship to the Royal College of Music when he was 18 and studied piano and composition, the latter with Sir Charles Stanford, who among his many

brilliant students considered Hurlstone his most talented. Virtually all of his contemporaries recognized his tremendous ability and the excellence of his compositions. In 1905 at the age of 28, he was appointed Professor of Harmony and Counterpoint at the Royal College but unfortunately, less than a year later, he died. Hurlstone was especially fond of chamber music and left behind several first rate works, of which the 1905 **Piano Trio in G Major** is certainly one. This delightful work features themes which are fresh and attractive and workmanship beyond criticism. In four movements, it begins Allegro moderato. The music is happy and genial flowing along easily, nothing forced or affected. The second movement, Andante, begins calmly with a lovely theme, which in the middle section rises to a very dramatic pitch. Next comes a scherzo, Molto vivace, with a very upbeat, contemporary-sounding English theme. A slower, lyrical trio section completes the picture. The exciting finale, Allegro comodo, grabs the listener's attention from the opening bars and does not let go. A beautiful and reflective second subject provides a magnificent contrast. This is a work which is both great to hear and fun to play--a work which surely would have taken its place in the repertoire as a masterpiece had the composer lived to publish it, and had he been German and not English.



Henry Holden Huss (1862-1953) grew up in New York City, the son of German immigrant parents. His father was an organist who engaged a graduate of the Leipzig Conservatory to teach his son piano and organ, and then when the boy was old enough, sent him to the Royal Conservatory in Munich where he studied with Josef Rheinberger, among others. Upon his return to the States, Huss embarked on a moderately suc-

cessful career as a touring piano virtuoso. As a composer, he was regarded as one of the best of his generation by those who counted, but unfortunately, it was at a time when American composers could rarely get a hearing for their works. Huss' **Piano Trio in d minor, Op.23**, subtitled, *The Munich*, was composed in 1886 and dedicated to his teacher, Rheinberger. Unfortunately the trio was not published until 2008. Its last public performance was said to have occurred 1892—truly incredible because it is an extraordinarily good work, in my opinion, a masterpiece which would certainly have seen the light of day had Huss been living in Europe. It might even have entered the front rank of the romantic trio literature. In four movements, the massive opening Allegro molto appassionata has for its main subject a theme of destiny which carries everything before it in a dramatic and tempestuous fashion. The beautiful second theme is quite lyrical, while the passionate coda is one of the most thrilling you will find anywhere. The second movement, Intermezzo, romance, has an exceptionally beautiful melody for its first subject, originally presented by the cello. Full of calm tranquility, there seems to me to be an undeniable American quality to this melody, having as it does, a sense of optimism and bounty. It is harmonized wonderfully. In the middle section, the opening theme to the first movement returns in the guise of a dramatically toned-down march. It lends an aura of yearning and tension which is dissipated by the peaceful ending. The third movement, marked Scherzo, is more of a cross between an upbeat march and an intermezzo. Only of moderate tempo, the trio section is a bit slower and creates a valedictory mood. The huge last movement, simply marked Finale, opens with an introduction in which the main theme from the second movement reappears. It gives way to a buoyant allegro, full of the spirit of 19th century American "can do" sentiment. But gradually we hear many of the other themes from the earlier movements. The finale, in fact, is a very fine example of cyclicism which was then popular, especially among composers such as Wagner and Cesar Franck and their followers. The exciting and grandiose conclusion is entirely fitting for a work of this magnitude.



Vincent D'Indy (1851-1931) was born of aristocratic stock. His musical talent was recognized by his grandmother who raised him and saw that he received piano lessons from famous teachers. Both Massenet and Bizet were impressed by his early compositions and encouraged him to show his work to César Franck. Franck did not share their enthusiasm and was reputed to have told D'Indy, "*You have ideas but you cannot do anything.*" Apparently those ideas were enough, however, to convince Franck to show D'Indy how to do things, as he took the latter on as a pupil. Though D'Indy was to assimilate and be influenced by many different sources, Franck and his music left the most telling mark on him. D'Indy's reputation, during his own lifetime was considerable, having founded, in 1900, what was to become the most important music school in France after the Paris Conservatory—The Schola Cantorum. What is known as his **Piano Trio No.1 in B flat Major, Op.29** is really a work for Clarinet, Cello and Piano. The publisher insisted on an alternate violin part to increase sales. The work is a masterpiece and made d'Indy's for himself.

Piano Trio No.2 In the Form of a Suite, Op.98 certainly sounds like the work of a young man, but at the time it was composed, he was seventy nine years old. D'Indy's style underwent a considerable change in the years following his retirement and move from Paris to the south of France. Here, he composed a series of works which are straight forward, youthful in spirit and generally bright and gay in mood. Taking its lead from the great classical tradition of the 17th and 18th century baroque French suite, albeit, in an updated style and neoclassical tonalities. The opening movement, Entrée, en sonate, is based on a bright, optimistic melody. The following Air begins with a slow, slightly

disjointed melody and resembles an intermezzo which mixes charm with slightly grotesque but wonderfully contrasting interludes. Next comes a Courante, slow and in the form of a lament. As it progresses, vague hints of the baroque can be heard in its tonalities. The finale, Gigue en rondeau, as the title implies is a lively, heels up in the air, dance in which all three instruments are so cleverly intertwined that they seem as one instrument. This one of the best French works from the neo-classical period.

Wilfrid d'Indy (1821-1891) was born in the French town of Valence and was the uncle of the better known French composer Vincent d'Indy. From an old French noble family, Wilfrid, who became a count upon his father's death, was intended for a military career but with his mother's permission became a composer studying piano and composition with the Polish pianist and composer Anton de Kontski then resident in Paris. He composed mostly for the Opera Comique and even Rossini was said to have pronounced favorably on several of his works. But he also devoted himself to chamber music, of which he was quite fond. These were tailored for the tastes of the French salon concerts of the time. His **Piano Trio in G Major** dates from the mid 1850's and is an excellent example of the music which was popular at French salon concerts during the first part of the Second Empire. His trio was not intended to plum the depths of profundity but rather to give pleasure through attractive, light and gay melodies and with a touch of operatic drama. In the three movements, the work begins with a melodramatic and heroic sounding Allegro giusto. The middle movement, Andante sostenuto, is quite lyrical and evokes the opera, especially during the piano's brief but lovely aria-like cadenza. The finale, Allegro moderato, is a naive, playful dance, light and sunny, full of fun. D'Indy's publisher insisted on a viola part in lieu of the cello with a view of increasing sales and the composer was only too happy to comply. Here is a work which is fun to play and to hear.



John Ireland (1879-1962) was born in the English village of Bowdon near the city of Manchester. After studying at the Royal College of Music in London with Charles Villiers Stanford, he pursued a career as a composer and teacher eventually obtaining a position at the College. Among his students were Ernest Moeran and Benjamin Britten. Primarily a composer of songs, during the early part of his career, Ireland did write chamber music and won the first prize in the 1908 Cobbett Competition for chamber music with his First Violin Sonata. His **Phantasie for Piano Trio in a minor** dates from 1906 and was composed for an earlier Cobbett Competition. The rules of the competition provided an alternate format, the old English Fancy for Fantasia from the time of Purcell, to the traditional four movement work which had developed from Haydn onwards. There was to be only a single movement of around 15 minutes duration embracing a variety of moods, tone colors and tempi while at the same time retaining an inner unity. In keeping with the rules of the competition, is in one movement but has three sections. The trio begins in dramatic and full of passion, but there are also reflective and brooding interludes characterized by chromaticism as well as beautifully melodic and jovial episodes.

Composed in 1917, Ireland called his **Piano Trio No.2 in e minor**, a trio in one movement. And while it is that, it is also in four distinct sections. The music presents a grim landscape and Ireland himself left no doubt that he tried to convey the terrible wastage of World War I which destroyed so many young men at the very springtime of their lives. The work opens quietly with a long Poco lento section. It is then followed by an Allegro giusto section which Ireland wrote was meant to convey "the boys going over the top of the trenches" where they would be mowed down by machine gun fire a few moments later.



Charles Ives (1874-1954) was known during most of his lifetime primarily for innovations in the insurance business, but he was also an innovator in music which was generally considered too radical to find an audience during his lifetime Ives studied at Yale University, where he confounded the composition teachers, who tried to get him to write like Brahms, by giving them scores that juxtaposed folk song and fugue, humor and sobriety, solid tonality and generous hints of the post-tonal world to come. His **Piano Trio** was begun in 1904 and completed it in 1911, although he later revised it extensively in 1914-15. Ives noted that its three movements expressed various aspects of his student years: The first movement recalled a rather short but serious talk by an old professor of Philosophy. The second movement was meant to portray the games and antics of students and some of the tunes and songs of those days were partly suggested in this movement. The last movement was partly a remembrance of a Sunday religious service on the campus which ended with the old biblical potboiler *Rock of Ages*. This is not a work for beginners and to be honest, despite its great originality, requires more than one hearing to appreciate it.



Salomon Jadassohn (1831-1902) was born to a Jewish family living in Breslau, the capital of the Prussian province of Silesia. First educated locally, Jadassohn enrolled at the Leipzig Conservatory in 1848, just a few years after it had been founded by Mendelssohn. There he studied composition with Moritz Hauptmann, Ernst Richter and Julius Rietz as well as piano with Ignaz Moscheles. At the same time, he studied privately with Franz Liszt in Weimar. He spent much of his career teaching piano and composition at the Leipzig Conservatory. Over the years, he became a renowned pedagogue, and Grieg, Busoni, Delius, Karg-Elert, Reznicek and Weingartner were among his many students. Jadassohn wrote over 140 works in virtually every genre, including symphonies, concertos, lieder, opera and chamber music, the latter being among his finest compositions. Considered a master of counterpoint and harmony, he was also a gifted melodist, following in the tradition of Mendelssohn. But one also hears the influence of Wagner and Liszt, whose music deeply impressed him. Jadassohn and his music were not better known primarily for two reasons: The first being Carl Reinecke and the second being the rising tide of anti-Semitism in late 19th century Wilhemine Germany. Reinecke was almost Jadassohn's exact contemporary and somewhat of a super-star. Not only was he a world famous piano virtuoso but also an important professor at the Leipzig Conservatory and later its director. If this were not enough, he served as the conductor of the renowned Leipzig Gewandhaus Orchestra. Under these circumstances, it was hard for a colleague to get the public's attention. Wilhelm Altmann, in his *Handbook for Piano Trio Players* wrote "*Although Jadassohn is still remembered today (written in 1937) as a great composition teacher, he is all but forgotten as a composer. This is extremely unjust. Amateurs, especially, will get great pleasure from his Piano Trio No.1 in F Major, Op.16 which dates from 1859. This very melodic trio shows the influence of Mendelssohn and Niels Gade. The first movement, Allegro tranquillo, shows Jadassohn already in full command of good compositional technique. It is a fine-sounding movement. The opening to the second movement, Andantino, reminds one of the slow movement to Schubert's Great C Major Symphony, but with a somewhat Nordic tone coloring. The finale, Allegro grazioso, reminds one of Carl Reissiger. The lyrical main theme is especially beautiful. The whole trio plays and sounds well and all of the parts are not only grateful to play but present no technical difficulties.*"

Piano Trio No.2 in E Major, Op.20 was composed in 1860, two years after he had completed his first piano trio. The opening Allegro appassionato begins in e minor and much of the movement stays in that key giving the music a sense of gravitas. A beautiful second theme follows on the heels of the passionate first subject. The second movement, Andante, Jadassohn calls a Romanza (a romance) With its lovely melodic writing, it evokes a mood of discreet ardor. A third movement, Scherzo, allegretto moderato, is more in the way of a intermezzo with a very unusual juxtaposition of capriciously leaping string parts against a rather plodding piano part. The finale, Allegro con brio, opens with a fetching, melody which has, because of its dotted rhythm, a somewhat military quality to it, but also one feels the aura of Mendelssohn. This is another worthwhile work from the mid-romantic era which is not only grateful to play but also filled with lovely melodies and good part-writing.

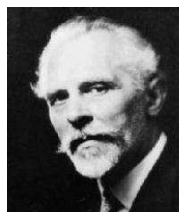
Jadassohn's **Piano Trio No.3 in c minor, Op.59** dates from 1880. It shows us an experienced master of compositional technique. Not only does the trio sound good throughout, it presents no great technical difficulties. The main theme to the first movement, Allegro patetico is vigorous, but the movement is not without its lyrical moments. The second movement, Andante tranquillo, is a Romance. The main theme has a beautiful simplicity. The second part of this movement, Allegro giocoso, holds a lively scherzo, so in actuality the third movement is within the second. The rich finale, Allegro energico, is every bit as good as the first movement. While this work would certainly do well in the concert hall, amateurs should delight in a first class trio which is by no means hard to perform.

Piano Trio No.4 in c minor, Op.85 is a masterpiece which belongs in the concert repertoire as well as on the stands of amateur piano trio players. Dating from 1887, the opening Allegro energico begins with a powerful theme full of emotion first given to the cello. The writing is highly imaginative, veering from large scale dramatic episodes to more intimate lyrical moments. The light and playful Scherzo which comes next has the vague aura of Mendelssohn about it without in anyway being imitative. There is a wistful trio which provides fine contrast. The long, spacious and highly lyrical opening theme to the slow movement, Adagio sostenuto, begins low in violin register and though it moves forward slowly, it does so with dramatic tension. This is clearly the writing of a master composer. In the finale, the piano dramatically lays the ground work for big opening theme which is taken over by the strings. Along the way, soft charming, lyrical episodes are interspersed with powerful dramatic outbursts.



Wilhelm Jeral (1861-1935) was born in Prague then part of the Habsburg Austrian empire. He studied cello and composition at the conservatory in that city and pursued a career as an orchestral cellist and composer. He held the position of principal cello in several orchestras including the Vienna Philharmonic where he was appointed principal cellist by Gustav Mahler. His **Serenade Viennoise** though published in 1922 most likely was composed before the First World War as the romantic music conjures up the atmosphere in Fin de siècle 'Old Vienna prior to the start of the First World War and was the sort of music one could hear in the cafes throughout the city. Unfortunately, by the time it was published, Austria had been dismembered and 'Old Vienna' was just a distant memory as post war Vienna was a cold and starving city, a place where one rarely if ever heard such music. It was dedicated to the famous Viennese violinist Fritz Kreisler.

Joseph Jongen (1873-1953) was truly born to be a musician. On the strength of an amazing precocity for music, he was admitted to the Liege Conservatory (in Belgium) where he spent the next



sixteen years. It came as no surprise when he won the First Prize for Fugue in 1891, an honors diploma in piano the next year and another for organ in 1896. In 1897, he won the prestigious Grande Prix de Rome which allowed him to travel to Italy, Germany and France. He began composing at the age of 13 and immediately exhibited extraordinary talent. By the time he published his opus one, he already had dozens of works to his credit. His **Piano Trio in b minor, Op.10**, which dates from 1897, is in three movements though written on a large scale. The opening Allegro appassionato has a flowing and passionate, song-like melody for its main theme. The second theme bears an amazing resemblance to the melody found in the second part of Rimsky-Korsakov's Scheherazade. This may have or may not have been coincidence. Of course, it receives a very different treatment. The lovely middle movement, Andante molto sostenuto, begins almost as a recitative. As the music progresses both themes from the first movement make an appearance though in quite a different setting. The trio concludes with a sparkling Allegro deciso, which begins with an urgent and searching melody. This occupies the first section. But then, all of the themes which have preceded it are brought together and masterly worked out before giving way to a brilliant coda. It is hard to understand how a work of this quality is not better known. The explanation, of course, can be explained by the fact that Jongen remained nearly his entire life in tiny Belgium outside of the purview of mainstream musical Europe. The trio belongs in the repertoire and though challenging, it is not beyond experience amateurs.



Paul Juon (1872-1940) is widely regarded as the link between Tchaikovsky and Stravinsky. In his early music, one can hear the influence of his Russian homeland and schooling. Of course, Juon recognized that though he had been born in Russia and schooled there, he was a still foreigner living among Russians. His second period is more cosmopolitan and is in tune with the contemporary Central European trends of the early 20th century. Ultimately, it is hard to characterize his music as Russian or German, Romantic, Modern or Folkloric, because one can find all of these elements in his music. He was the son of Swiss parents who emigrated to Moscow where he was born. Educated at the Moscow German High School, he entered the Moscow Conservatory where he studied violin with Jan Hrimaly and composition with Anton Arensky and Sergei Taneyev. After graduating, he went to Berlin for further composition instruction from Woldemar Bargiel (we have published Bargiel's Piano Trio No.1). In 1906, after holding various posts in Russia, Juon was invited by Joseph Joachim head, of the prestigious Berlin Hochschule für Musik, to be a Professor of Composition. It was a post he held until 1934 at which time he moved to Switzerland, where lived for the rest of his life. Juon was widely regarded as an important composer and his works were given frequent performance. Chamber music plays a large part of his total output which numbers more than 100 works. **Piano Trio No.1 in a minor, Op.17** dates from 1901, when he was already living in Berlin. It represents the high-watermark of his so-called Russian period in which his music is heavily infused with Russian folk material and Slavic tonalities that use fourths and fifths. The opening Allegro begins with a somewhat sad, Russian folk theme given out by the strings. When the piano joins in, it becomes triumphant. The second movement, Adagio non troppo, also begins with a Russian theme but in a highly romanticized style that makes it barely recognizable. The strings open with a lovely duet before the piano joins in. In the finale, the piano alone introduces the main theme, which once again has a Russian folkloric quality. The music alternates between moments of dramatic power and intimate tenderness.

The **Trio Caprice (Piano Trio No.2), Op.39**, was composed in 1908, is a tone poem for piano trio. It is the second of two chamber works (the first being his Rhapsody for Piano Quartet which Juon loosely based on the then popular novel, Gosta Berling's Saga by the Swedish Nobel Literature Prize winner Selma Lagerlöf. Although Juon was inspired by the novel, he categorically stated that the trio was not programmatic music and was not intended to portray any of the specific events which took place in the book. Nonetheless, it still worth knowing the source of the romantic outpouring which has made the Trio Caprice one of Juon's most personal and emotional works. Gosta Berling's Saga is about a fallen pastor who is forced out of his ministry and must make a new life for himself. It is set in the Sweden of the 1830's and is at one and the same time highly romantic and also mystical. The atmosphere is a cross between Henrik Ibsen and Jack London, combining the eccentric upper-class nobility of Sweden with magical snow scenes involving wolves. The opening movement of the trio, *Allegro moderato non troppo*, is a rhapsody in one movement. The following *Andante* is based on a broad theme which vacillates between major and minor, while the third movement, *Scherzo*, is clearly connected to the preceding *Andante*, it presents an oriental folk melody as a saltarello with a march like trio section, both of which have that special tension of the Jugendstil period just before the First World War. In the finale, *Risoluto*, Juon stitches many of the themes from the earlier movements into a modernistic Russian-sounding tonal quilt.

The opening movement to **Piano Trio No.3 in G Major, Op.60**, *Moderato assai*, has for its main theme a melody of vaguely Russian provenance. Juon treatment, especially rhythmically is highly imaginative and quite compelling. The middle movement, *Andante cantabile*, though introspective is highly romantic and full of deep feeling. The finale, *Risoluto*, *ma non troppo allegro*, after a brusque chordal opening, is moved forward with a powerful and thrusting theme characteristic of the self-willed quality of many east Slavic folk melodies. The second theme, though also powerful and highly charged, is more lyrical in quality. In addition to the above three piano trios, he wrote a number of other works for this combination.

Among them are **Four Trio Miniatures** which date from 1901 and were taken from a series he had written for the piano. However, Juon recognized the emotional content of these works could be better expressed by wind and string instruments rather than a solo piano and hence rewrote them as a small suite for a piano trio of clarinet or violin, cello or viola, and piano. The first, *Reverie*, is dreamy and reflective, expressing a yearning for things past. The second, *Humoresque*, is a perky dance with a hornpipe middle section that is quicker yet. The title to the third, *Elegy*, gives notice of the sad, but not tragic mood. The last, *Dance Fantastique*, begins as a slow, melancholy waltz, the middle section is quite lively and gay. These exquisite miniatures are among the finest in the late romantic literature.

Also of note is his **Litaniae-A Tone Poem for Piano Trio, Op.70**, composed in 1920. It is Juon's penultimate work for piano trio. The title is, of course, suggestive and some scholars have thought that it was a response to the terrible upheaval caused by the WWI. Its structure though technically in one movement there four distinct sections. The first section *Allegro moderato*, opens with the strings along briefly stating the main theme, a prayer like refrain. When the piano joins in a broad development takes place, but the pleading quality of the theme never disappears. The second section, *Scherzando*, starts and stops and starts again. When it finally does get going, it is characterized a bouncy rhythm and an upbeat melody. Next comes a *Largo*, which clearly the poem's center of gravity. Highly chromatic, and quite modern sounding, it nonetheless, retains a certain religious quality thanks to the chordal playing of the strings. The final section, *Allegro moderato*, begins quite softly. The main subject of the first movement returns and is presented in a highly dramatic fashion.

His last work for piano trio is his **Suite for Piano Trio, Op.89**, composed in 1932. It consists of a loose collection of five movements of moderately short length. Critics have called it a tribute to the cosmopolitan atmosphere of Berlin, where Juon was then living, in the late 1920's and early 1930's. One can hear echoes from the Berlin theater scene, from the emerging world of jazz, as well as hints of Russian and Scandinavian themes--both groups had large populations then living in Berlin and helped to give the city its international flavor.



Robert Kahn (1865-1951) was born in Mannheim of a well-to-do banking family. He began his studies at the Hochschule für Musik in Berlin. There, he got to know and became friends with Joseph Joachim who was the director. It was through both Joachim and his own family that he had a chance to get to know Brahms, who was so impressed with Kahn that he offered to give him composition lessons. However,

Kahn was too overawed to accept. Nevertheless, Brahms did help Kahn informally, and while Kahn's work does, to some extent, show the influence of Brahms, he is an eclectic and independent composer whose music has its own originality. After finishing his studies in Berlin, Kahn, on Brahms' suggestion, went to Munich to study with Joseph Rheinberger. After completing his own studies, he worked for a while as a free lance composer before obtaining a position at the Hochschule in Berlin where he eventually became a professor of piano and composition. **Piano Trio No.1 in E Major, Op.19** appeared in 1893. One can hear the influence of Mendelssohn because the highly poetic music drips with gorgeous melodies, especially in the opening *Allegro*. It is hard to imagine more attractive and appealing melodies than what finds herein. The middle movement, *Andante*, is a sweet Album Book (*Albumblatt*) and can be likened to a lovers' duet. In the middle section we find dramatic turbulence and unrest. The finale, with its fire and rhythmic drive, fits the movement's marking, *Allegro con fuoco*. An appealing work.

Piano Trio No.2 in E flat Major, Op.33 appeared in 1900. The first movement, *Allegro*, opens in a jovial mood. The unusually fresh main theme is immediately pleasing and its development is superbly done. It is followed by a delicate and more lyrical second subject. Of particular note is the beautiful triplet accompaniment. The remarkable and poignant second movement, *Andante sostenuto*, begins in a funereal vein, its lovely melody creates an air of resignation. The finale, *Allegretto vivace*, is in round form and full of forward motion with a vivace coda. It belongs in the concert hall but will also give pleasure to amateurs.

Kahn's **Piano Trio No.3 in c minor, Op.35** was published in 1902. It is concise in form. The first movement, *Moderato*, begins with a solemn, elegiac introduction and leads to the main section, *Allegro energetico*. Its excellent main theme impresses by virtue of its sharp rhythmic passages. The second movement, *Allegro moderato*, has a quicker middle section. It comes close but is not quite a scherzo. It has a ghostly quality and is full of spirited ideas. In some ways, the music reminds one of a similar movement in Beethoven's Op.70 No.2 Ghost Trio. The finale begins with a long, captivating, melodic introduction, which slowly by stages leads to the attractive main section, *Allegro appassionato*.

Kahn's **Piano Trio No.4 in c minor, Op.72** was published in 1902. It is concise in form. The first movement, *Moderato*, begins with a solemn, elegiac introduction and leads to the main section, *Allegro energetico*. Its excellent main theme impresses by virtue of its sharp rhythmic passages. The second movement, *Allegro moderato*, has a quicker middle section. It comes close but is not quite a scherzo. The music has a ghostly quality and is full of spirited ideas. In some ways, the music reminds one of a similar movement in Beethoven's Op.70 No.2 Ghost Trio. The finale begins with a long, captivating, melodic introduction, which

slowly by stages leads to the attractive main section, *Allegro appassionato*. A fine work which deserves to be in the repertoire.



Johann Wenzel Kalliwoda (1801-66 Jan Vaclav Kalivoda in the Czech form) is a name virtually unknown today, except perhaps to violinists. However, he was a well-known and highly respected composer, conductor and soloist during his lifetime. Schumann, among others, held a high opinion of his compositions and he is sometimes spoken of as the link between Beethoven and Schumann. He was born in Prague and studied at the conservatory there. After

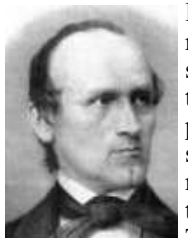
some years of touring as a concert violinist, he chose permanent employment as conductor of the Donaueschingen Orchestra at the court of Prince Karl Egon II. Thereafter, Kalliwoda devoted what free time he had to composition as a means of supplementing his income and was, for the last 30 years of his life, considered a "house composer" by the publisher C.F. Peters, who published all but 60 of his nearly 250 works. His three piano trios **Opp.121, 130 and 200** may appeal to good amateurs because of the many lovely melodies within, on the other hand there are sections of dross that could be characterized as etude like passages.



Hugo Kaun (1863-1932) was born in Berlin and received his musical education there, studying composition with Friedrich Kiel at the Royal Prussian Academy of Music. In 1887, he moved to the United States and settled in the city of Milwaukee where he lived for 13 years. Milwaukee had a large German-American population and Kaun taught at the Milwaukee Conservatory. He acquired quite a reputation as a

composer as several of his works were premiered by the Chicago Symphony under the direction of his friend Theodore Thomas who had founded the orchestra. He returned to Berlin in 1900, where he remained for the rest of his life, teaching and composing. His style is late romantic and shows the influences of Brahms, Bruckner and Wagner. He wrote a fair amount of chamber music, including 4 string quartets, a string quintet, an octet, two piano trios and a piano quintet. His **Piano Trio No.1, Op.32** appeared in 1896. The opening movement, *Nicht zu schnell*, in-ig, is cleverly put together with fine writing for all voices, fresh sounding and interesting throughout. The second movement, *Langsam*, is tonally beautiful and deeply felt. The finale, *Schnell, geheimnisvoll*, is full of passion and well done. A good work.

Piano Trio No.2 in c minor, Op.58 was completed in 1904. A big work full of fine work, appealing melodies and interesting ideas. Written in a late Romantic idiom and showing the influence, to some extent of Brahms.



Friedrich Kiel (1821-1885) was taught the rudiments of music and received his first piano lessons from his father but was in large part self-taught. Something of a prodigy, he played the piano almost without instruction at the age of six, and by his thirteenth year he had composed much music. Kiel eventually came to the attention of Prince Wittgenstein, a great music lover.

Through the Prince's efforts, Kiel was allowed to study violin with the concertmaster of the Prince's fine orchestra with which he later performed as a soloist. Kiel was also given theory lessons from the renowned flautist Kaspar Kummer. By 1840, the eighteen year old Kiel was court conductor and the music teacher to the prince's children. Two years later, Spohr heard him and arranged for a scholarship which allowed Kiel to study in Berlin with the renowned theorist and teacher Siegfried Dehn. In Berlin, Kiel eventually became sought after as an instructor. In

1866, he received a teaching position at the prestigious Stern Conservatory, where he taught composition and was elevated to a professorship three years later. In 1870 he joined the faculty of the newly founded Hochschule für Musik which was shortly thereafter considered one of the finest music schools in Germany. Among his many students were Noskowski, Paderewski and Stanford. He has 7 trios to his credit. **Piano Trio No.1 in D Major, Op.3** was written in 1849. The opening movement, *Allegro*, is a direct descendant of Beethoven's own piano trios although certainly more lyrical. The second movement, *Intermezzo*, is a lively, accented scherzo also in the Beethovenian tradition. The trio section is considerably slower and imbued with lovely Schubertian melody. The finale begins with a substantial introduction whose purpose is to build tension. The main part of the movement, *Allegro assai*, begins with a lyrical melody in the cello. The second theme full of yearning leads to a satisfying coda. Players will enjoy what is a very well done trio with excellent part writing and no particular technical difficulties.

His **Piano Trio No.2 in A Major, Op.22** was published in 1862. It begins with a slow piano introduction leading to an *Allegro assai* con spirito. Next comes an *Intermezzo* in canonic form where there are echoes of Beethoven's Second Violin Sonata. The finale, *Presto assai* reminds one a bit of Beethoven's Ghost Trio, Op.70.

Piano Trio No.3 in E flat Major, Op.24 was more or less composed immediately after No.2. It is workman like but not particularly remarkable. In 1865,

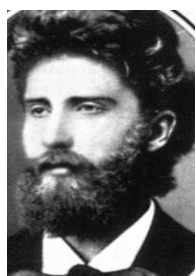
Kiel's **Piano Trio No.4 in c sharp minor, Op.33** was published. It would be fair to say that Beethoven was Kiel's guiding spirit and this trio is truly infused with the spirit of Ludwig. A gloomy but powerful opening movement, *Allegro con spirito* begins the trio. The second movement, a lively *Scherzo allegro vivace*, relieves the gloom which returns in force in the third movement, a serious *Adagio* theme which is followed by a very effect set of variations. The effective finale, *Allegro molto* is filled with appealing themes.

Piano Trio No.5 in G Major, Op.34 which was completed soon after No.4 is an altogether lighter work. It is notable for its use of counterpoint. And very appealing melodies The slow movement, *Andante quasi allegretto grazioso* is a kind of intermezzo with an agitated middle section. Once again the spirit of Beethoven hovers over the music particularly though its pattern of modulations. The finale is a Rondo, at first lively and elegant and then later serene, it makes a fitting conclusion to the work

Piano Trio No.6 in A Major, Op.65 No.1 dates from around 1875. The first movement, *Allegro con passione*, opens with a lovely melody sung by the cello. This theme is closely associated with more a rhythmic second subject. Next comes an *Intermezzo* which is full of humor and sounds quite well in spite of its contrapuntal ingenuity. The lovely third movement, *Largo con espressione*, is relatively short and opens with an expressive recitative. It leads straight into the finale, *Vivace*, which may be described as kind of a Schubertian hunting piece with an especially ingratiating second theme.

Piano Trio No.7 in g minor, Op.65 No.2 was composed immediately after No.6 and also dates from around 1875. The opening movement, *Allegro moderato, ma con passione*, begins in a dark and brooding vein. Kiel takes his time, masterfully raising the tension and listener's expectations. Eventually the tempo picks up with a rocking melody but the mood is far from bright. Finally, the cello introduces the lyrical and lovely second theme, which while not exactly bright is optimistic. In the middle movement, *Adagio*, Kiel brings forth a gorgeous, valedictory melody. While it is certainly not funereal or tragic, there is nonetheless a deep sense of sadness and leave taking. The treatment of the three instruments leaves nothing to be desired. The finale, a Rondo, is quite unusual. There is a gypsy quality to it, but for much of the movement, a heavy lassitude prevents any fiery outbursts. Kiel

keeps us guessing until the very end when a vivace brings this fine work to a satisfying close.



Wilhelm Kienzl (1857-1941) was born in the small, picturesque upper Austrian town of Waizenkirchen. His family moved to the Styrian capital of Graz not long after. It was there that he began studies on the piano and later in composition. Subsequently he was sent to the music conservatory at Prague University. There his teacher, Josef Krejci who was also the director of the conservatory, took him to Bayreuth to hear the first performance of Wagner's Ring Cycle. It made a lasting impression on Kienzl and though he subsequently fell out with "The Wagnerites", he never lost his love for Wagner's music. The exposure to Wagner resulted in Kienzl eventually studying with Liszt at the Leipzig Conservatory before completing doctoral studies at the University of Vienna. Kienzl's first love was opera and then vocal music and it was in these two genres that he made his name. Despite the fact that opera came first in his life, as it did for Mozart, Kienzl by no means ignored chamber music. His **Piano Trio in f minor, Op.13** dates just after he had completed his studies. As one might expect, it is full of youthful exuberance, turmoil and tumult. Listening to the trio, if one had told you that Kienzl had been a student of Schumann and Mendelssohn, one would not have been surprised other than the fact that both of these composers had died before Kienzl was born. Kienzl wrote, that at the time he was composing his piano trio, the music of Schumann was on his mind. And one can hear the exuberance and punctuated by episodes of longing, which one finds in the music of Schumann. The opening movement, Allegro moderato, begins with a highly romantic, lyrical melody first introduced by the cello. A very Schumannesque energetic Scherzo follows. The lovely contrasting trio is fresh and flowing. A quiet, reflective and calm but very lyrical, singing Adagio is placed third. The unmistakable ghost of Schumann hovers over the closing, Allegro vivace, which brings this attractive trio to a satisfying close. This appealing piano trio would certainly be welcome in the concert hall and can be especially warmly recommended to amateur groups as it is a straight forward work with no great difficulties.



Theodor Kirchner (1823-1903) was born in the town of Neukirchen near Chemnitz in the German province of Saxony. He showed a prodigious musical talent at an early age, however, his father was reluctant to let him study music. It was only after hearing both Schumann and Mendelssohn highly praise his son's talent that he permitted Theodor to attend the Leipzig Conservatory, where he studied with Mendelssohn, among others. It was upon Mendelssohn's recommendation that Kirchner in 1843 obtained his first position as organist of the main church in Winterthur in Switzerland. He was a friend of both Robert and Clara Schumann as well as Brahms. Kirchner's compositional talent was widely respected and held in the highest regard by Schumann, Brahms, Liszt, Wagner and many others. But Kirchner, found himself unable to write large scale works. Rather, he excelled at writing miniatures. He would often write several at a time and then publish them together, each with a different mood and feel and each perfect in its own way. He was widely considered to be the undisputed master of the character piece, a short kind of free form work. Kirchner literally wrote hundreds of such pieces which can rightly be considered little gems, little masterpieces. Though primarily known, during his lifetime, as an organist, pianist and teacher, he wrote more than 1,000 works, most are short and for the piano, although he did write a small amount of very appealing chamber music, primarily

for piano trio. The slow and elegiac **Ein Gedenkblatt, Op.15** (a Memorial) is one such work. This short, very beautiful one movement work was composed in 1874. It is, like so many of his others, gorgeous and exquisite. It would make a perfect encore.

His **Novellettes, Op.59** were originally published in Berlin in 1881, a set of 12 pieces as a tribute to Schumann who had pioneered the form. Composed in 1888,

Kirchner's **Six Pieces in Canonic Style** was loosely based on Robert Schumann's Op.56 piano work of the same title. But this is by no means a mere transcription or slavish arrangement. It did not have to be as this work was not commissioned by either a composer or publisher, but rather a work Kirchner conceived on his own. The title page of the first edition which bears the inscription "A free arrangement" makes it quite clear that Kirchner intended something else and the result was a very different work from Schumann's original. While the thematic material of Schumann is clearly recognizable, it is totally transmogrified by Kirchner in his setting for piano trio. One is reminded of the famous rejoinder made by Brahms when accosted by *someone accusing him of using a theme by Mendelssohn*—"Yes, any idiot can see that, but did you hear what I did with it!" Kirchner's version stands on its own as an independent and very effective work.

His album **Bunte Blätter, Op.83** (brightly colored leaves in German). were originally published in 1888 and are a set of 12 charming character pieces.

The slow, highly lyrical **Serenade in E Major** is a very lovely one movement work without opus number and was composed in 1879. It is, like so many of his others, gorgeous and exquisite. It would make a perfect encore.

Composed in 1894, the **Zwei Terzette, Op.97** (two little trios) were not published until the year after Kirchner's death. The first of these, Andante, begins in the fashion of a lullaby or barcarolle with its gentle rocking rhythm and tender melody. But after a short time a stormy section interrupts the proceedings. It is full of drama and brings a sense of urgency with it. However, in the end, the beautiful calm of the opening bars is restored. The main subject of the second trio, Allegretto poco vivace, is given a playful and teasing quality by its slinky melody and quirky rhythm.



Dmytro Klebanov (1907-1987) Dmitri is the Russian form of the Ukrainian name Dmytro). He was born in the Ukrainian city of Kharkiv (then known as Kharkov and part of the Russian empire). He studied piano, viola and composition at the Kharkiv Music and Drama Institute. After briefly playing viola in the Lenin-grad Philharmonic Orchestra, he returned to Kharkiv where he pursued a career as a composer, conductor and teacher, eventually becoming a professor at the Kharkiv Conservatory in 1960. His first symphony, composed in 1945 and titled "In Memoriam to the Martyrs of Babi Yar" was attacked by Stalinist music critics who found it anti-patriotic. He was accused of distortion of the historic truth about the Soviet people and of national narrow-mindedness. Shortly thereafter, Stalin made his famous attack on Soviet artists with the result that Soviet Composers were forced to compose politically correct works of "socialist realism. Klebanov's **Piano Trio No.2** was completed in 1958 and though Stalin had been dead for some 5 years, the constraints imposed on composers during this time had not yet been lifted and therefore Klebanov no doubt felt that he had to tread carefully. The four movement work opens with an Allegro moderato in which the main theme is filled with music of melancholy yearning. Shifting chromaticism also plays an important part. The second movement, Scherzo, is characterized by its nervous, restless energy and zips forward with vague echoes of folk melody here and there. A middle section has a rather slinky salon quality of the sort that was popular in post

WWI Germany. One is struck with certain similarities to the music of Shostakovich who was almost an exact contemporary of Klebanov, but who as a ethnic Russian, certainly had a much easier time of it than Klebanov. The Adagio which follows is rather down at the mouth with an aura of depression and sadness, which borders on the funereal. The finale, Allegro, is at the same time frenetic and restless occasionally with a feeling of desperation. This piano trio is of the first order. It is a work which certainly belongs in the concert hall but which also can be warmly recommended to experienced amateur players.



August Alexander Klengel (1783-1852) was born in the German city of Dresden. He studied piano and composition with Muzio Clementi, one of the most important piano teachers of his time. He pursued a career as a touring piano soloist, teacher and composer. After being appointed composer to the King of Saxony, he spent the rest of his life in Dresden. Most of his works were for piano.

Chopin, who was on friendly terms with him, thought highly of his compositions. Though fairly well-known during his lifetime, he and his works fell into oblivion shortly after his death. Today, if he is remembered at all, it is as a footnote for one composition, his Canons and Fugues for Piano. In them, Klengel attempted to synthesize the lessons he had learned by studying composers from Bach to Clementi and illustrating them by musical examples. He was probably the first pianist to reintroduce Bach's works in his concerts and he became the editor of Breitkopf and Hartel's important edition of the Well-Tempered Klavier. As a teacher of piano, Mendelssohn considered him without equal. His **Piano Trio in c minor, Op.36** dates from 1824. In four movements, the trio opens with a stately Largo introduction which leads to the main section, an exciting Allegro non troppo ma con fuoco. (our soundbite starts here) The second movement, Andante con moto, is noteworthy for the dialog between the violin and cello over the discreet accompaniment of the piano. A sparkling Scherzo with finely contrasting trio section comes next. The finale is a fast moving Allegro molto with thrilling Presto coda. This is a fine, early Romantic era piano trio. It is by turns beautiful and exciting with great part-writing. It deserves concert performance and can also be recommended to experienced amateur players.



August Klughardt (1847-1902) was born in the German town of Köthen in Saxon-Anhalt. After studying music locally, Klughardt began to earn his living by conducting. He served in several locales, including Weimar where he worked from 1869 to 1873. There, he met Franz Liszt, which was very important for his creative development. While influenced by Wagner and Liszt, Klughardt did not by any means entirely adopt

the ideology of their New German School, refusing to write tone poems and instead concentrating on symphonies and chamber music. The influence of Robert Schumann, and to a lesser extent Brahms, certainly is equally important. It was his failure to whole-heartedly adopt Lisztian principals which led to his being labeled as a conservative composer. His **Piano Trio in B flat Major, Op.47** appeared in 1886. The opening Allegro moderato is workman-like but the middle movement, Adagio, is extremely well done with beautiful melodies and deeply felt. The finale, Allegro, holds one's interest and includes an effective fugue.

Friedrich Koch (1862-1927) was born in Berlin and studied cello with Robert Hausmann and composition with Woldemar Bargiel at the famous Hochschule für Musik. He played cello in the Royal Orchestra of Berlin, but eventually became a professor of



composition, serving at several conservatories in Berlin. His compositions, often based on folk melodies, gained him considerable recognition and acclaim during his lifetime. Among his most popular works were his character pieces, generally for one instrument and piano. His two best known pieces of chamber music were his string trio for which he won the Mendelssohn

Prize and his Three Fantasy Pieces--The **Wald-Idyll**—Woodland Idyll—for **Piano Trio, Op.20**, which was frequently programmed well into the 1930's. The Wald-Idyll was composed in 1902 and consists of three emotive character pieces written in the late Romantic style. The first, Mondandacht or Moonlight Reverie, transports us to a pale, moonlit atmosphere of calm. Suddenly there is agitation which disturbs the tranquility. Perhaps it is meant to evoke a wayfarer who is deep in thought and brings back turbulent memories. The second piece, Nixenpuk or Phantom Spirits, conjures up the spooky night sounds of the forest. The cello is often asked to play col legno (on the bow stick). Brief episodes of pizzicato and staccato as well as the scurrying passages in the piano, complete this haunted picture. The final piece, Waldrauschen or Forest Murmurs, portrays the rustling unease of the forest before a storm. Eventually the storm breaks and then dies away. It is a pity this wonderful music, full of evocative tone color with fine part-writing, has fallen by the wayside. It would make a wonderful addition to the repertoire and any one of these pieces would be an excellent encore.



Charles de Kotski (born Karol Katski) is relatively scarce and much of the information which exists is was born into a musical family in the Polish city of Krakow probably in 1815. He studied piano and composition at the General Music School in Warsaw. Subsequent to his studies, he gave tours throughout Poland and Russia He emigrated to Paris, he Frenchified his name. His **Piano Trio in D major,**

Op.30 was published in 1859, although it probably was composed a couple of decades earlier. The lovely first movement, Allegro con moto opens gracefully with a sweet, elegant salon-like theme. The middle movement, Andante cantabile, is delicate and very romantic. It begins with four variations and then has two further sections which are not variations. The finale is a tuneful, lilting Allegretto. This is an appealing work and in it one hears Kotski's roots, not at all unlike those of Chopin no doubt because the two received the same musical education.



Egon Kornauth (1891-1959) was born in the Moravian town of Olmütz, then part of the Austrian Empire. A cellist and pianist from his youth, he went in 1909 to Vienna where he studied with Robert Fuchs, Guido Adler, Franz Schreker and Franz Schmidt. He enjoyed a career as a teacher, composer, conductor and concert pianist. Kornauth composed extensively and won a number of prizes. His **Piano Trio,**

Op.27 appeared in 1922. It is written in one movement but has several sections which could be considered movements except for the fact that there are no pauses between these sections. It is not an easy work, though entirely tonal with several compelling episodes, including an effective Hungarian Rondo.

Erich Wolfgang Korngold (1897-1957) was born in the city Brünn then part of the Austrian Habsburg Empire, (today Brno in the Czech Republic). His father was a music critic and amateur musician. Given piano lessons as a boy he started composing at an early age. Mahler declared the boy a genius when he was only 9 years old and recommended he study with his own teacher Rob-



ert Fuchs. Later Korngold also studied with the prominent Viennese composers Alexander Zemlinsky and Hermann Graedner. He became world famous as an opera composer and later a film composer in Hollywood. Most of his chamber music was composed during the first part of his career. Despite the fact that Korngold was only thirteen when his **Piano Trio, Op.1** was published, his reputation as a musical genius was such in Vienna that it was premiered by three of city's leading musicians—Arnold Rosé, concertmaster of the Vienna Philharmonic Orchestra, the cellist Adolf Buxbaum and on piano was the Bruno Walter already a well-known conductor. The first movement, *Allegro non troppo*, opens with a suave theme given initially to the piano, before being taken over by violin and cello in an impulsive dialogue with the piano providing an animated accompaniment. This subsides into a more hesitant though no less expressive theme in which the three instruments are very much equal partners, a lively codetta then rounding off the exposition. Next comes a Scherzo, characterized by its lively rhythms which create dance-like subject. A second theme is calmer and more reflective. A trio section with its slow melody provides a fine contrast. The third movement, *Larghetto*, starts with the cello giving out a meditative theme over a sparse accompaniment in the piano. A powerful dramatic climax with tremolo marks the dramatic high point before the music fades softly away. The finale, *Allegro molto e energico*, opens with a driving subject in the strings. A second theme is more lyrical and flowing. The two themes alternate with each other each struggling to end the work.



Joseph Martin Kraus (1756-92) was born in the German town of Miltenberg am Main. He studied violin and piano from a number of local teachers. At the age of 21, he moved to Sweden to make his fortune for the Swedish king was known as a great music lover. He eventually succeeded in gaining the king's favor and was given the chance to travel abroad at the king's expense. During this trip he met Gluck, Albrechtsberger, Mozart and Haydn, all of whom were impressed by his music. A number of scholars believe that he may have studied with Haydn His **Piano Trio in D Major** dates from 1787 and is believed to be the last of seven such works he composed and the only one to have survived, the others being lost. Kraus was in Vienna during the 1780's and got to know both Mozart and Haydn, the latter with whom he was believed to have studied. Whatever the case, the *Piano Trio in D Major* bears a remarkable resemblance to the style and melodic language of Haydn. In the three charming movements--*Allegro moderato*, *Larghetto ma poco con moto*, and *Allegro Ghiribizzo* (whimsical)---which are filled with appealing melodies. The piano takes the lead, the violin embellishes and the cello, in the *au courant* style of Haydn and Mozart, for the most part, doubles the bass line in the piano.



Stephan Krehl (1864-1924) was born in Leipzig. He first studied painting then art history and finally piano and composition with the famous teacher Johann Rischbieter, whose nickname was "counterpoint incarnate", which in no small part accounts for the excellence of his compositional technique. After completing his studies, he taught composition at the conservatories in Karlsruhe and Leipzig. Krehl's music was of the language of the late romantics. He rejected the new directions that Bartok and Schoenberg were taking and his music, like that of so many other fine composers, disappeared from the concert stage after the First World War, when new tastes rejected romanticism and all but the most famous romantic composers such as Brahms.

His **Piano Trio in D Major**, Op.32 appeared in 1909. It is a difficult work both to play and to hear, though tonal and post romantic. On paper it impressed the musicologists. Without doubt original in many aspects and even at times appealing, its constantly changing rhythms and hard to grasp modulations make this a work which requires much attention and rehearsal.



Alexander Krein (1883-1951) was the son of a well-known Klezmer musician. He entered the Moscow Conservatory at fourteen, taking composition lessons from Sergei Taneyev. Subsequently, he joined the Society for Jewish Folk Music and began to weave Hebraic melodies into the format of orthodox chamber works. The **Elégie for Piano Trio**, Op.16 dates from 1913. In it one can hear elements of the late 19th century style of the so-called Moscow School as personified by his teacher Sergei Taneyev, which he combined with the expressive fervor and sensuous harmonies characteristic of Scriabin. The music though emotive, is not particularly sad but rather more in the nature of an affectionate tribute. Mostly gentle, though at times highly charged, the *Elégie* is perfect where a shorter work is called.



Conradin Kreutzer (1780-1849) was born in the German town of Messkirch. He studied violin, clarinet, oboe, organ and piano as well voice as a young man. After briefly studying law in Freiburg, he went to Vienna where he studied composition with Albrechtsberger, one of Beethoven's teachers. He enjoyed a career as a composers and music director holding posts in Vienna, Stuttgart, Cologne and a number of other German cities. Today, if he is remembered at all, it is for his opera *Der Nachtlager von Granada*. However, in his time, his chamber music was highly thought of and often performed. He was a gifted melodist and his style is that of the late classical and early romantic era and in many ways resembles that of Carl Maria von Weber. He wrote 2 piano trios, both of which are pleasing and effective and date from 1821. Both **Piano Trio No.1 in B flat Major, Op.23 No.1** and **Piano Trio No.2 in G Major, Op.23 No.2** are filled with charming melodies, are fun to play, sound operatic and show the influence of Weber. In the finale of No.2 we hear echoes of Mozart's g minor symphony and a precursor to the *Radetzky March*.



Toivo Kuula (1883-1918) was born in the Finnish town of Vaasa, then part of the Russian empire, at that time known as the Grand Duchy of Finland. As a boy, he studied the violin and later studied composition with Jean Sibelius. Though primarily known for his songs and choral works, he wrote several pieces for violin and piano as well as this piano trio which dates from 1909 at which time he was studying with Sibelius. His **Piano Trio in A Major, Op.7**, which was published in 1910. Though lengthy, nonetheless shows the hand of a real talent. The work shows the influence, to some extent of the German Romantics. In the first movement, *Allegro moderato*, the opening theme is characterized more by the unusual rhythms than the thematic material, however, the second subject, a kind of funeral music, is quite noteworthy. The Scherzo which follows is particularly well-done and the lovely, contrasting middle section which serves as a trio is also appealing. The third movement, *Andante elegico*, is full of beautiful touches. The main theme to the finale, *Allegro vivace*, has the character of a tarantella while the second subject is rather march-like.

Paul Lacombe (1837-1927) was born in the town of Carcassonne located in the far south of France in the province of Occitan. He



began to study piano with his mother and then entered the local conservatory. Subsequently, Lacombe studied composition with Bizet for two years by means of correspondence. Through the efforts of Bizet and Lalo, both of whom admired his music, his compositions were performed in Paris. Though Lacombe's music was well appreciated among fellow composers and musicians, it never gained a widespread popularity as he

was not willing to leave his hometown of Carcassonne for Paris. A prolific composer with more than 150 works, including a fair amount of chamber music, which was composed during two distinct periods. The first from the late 1860s into the mid 1870s reflects the influence of Mendelssohn and Schumann. The second period from the late 1890s through the first decade of the 20th century shows him to be au courant with the recent developments of the impressionist movement. In 1887 he was awarded Prix Chartier for his chamber music by the Académie des Beaux-Arts, of which he subsequently became a member. He was made a Chevalier of the Légion d'honneur in 1902. Paul Lacombe's **Piano Trio No.3 in A Major, Op.134** dates from 1909 and is one of his last chamber music compositions. The opening movement, *Modéré*, begins in lyrical fashion with the cello and then the violin introducing and developing the somewhat sad and languid theme with its searching mood and impressionist tonalities. The second movement, *Lento ma espressivo*, might be styled a romance, highly lyrical, the tonalities are perhaps a little more conservative to fit the vocal style of the melodies. The slower, the mood is surprisingly similar to that of the opening movement. The third movement is a charming *Allegretto* while the finale, *Allegro* begins in triumphant fashion with a local folk dance melody. Modern tonal developments mix with folkloric elements to create a fresh effect.



Édouard Lalo (1823-1892) wrote three very appealing piano trios and a string quartet, yet hardly anyone knows this. In France, he is remembered for his opera *Le roi d'Ys* and elsewhere, it is for his *Symphonie Espagnole* for violin and orchestra and perhaps his cello concerto. Lalo was born in Lille and studied at the local conservatory there before entering the

Paris Conservatory, where he studied with the well-known French violinist and conductor, François Habeneck. Before he made a name for himself as a composer, for nearly two decades, Lalo made his living working as a violinist, and in particular, performing chamber music. If one considers this, it is perhaps not so surprising that he was able to write such attractive and finished chamber works. He clearly had a gift for writing appealing melodies and his tonal world is that of Schumann and Mendelssohn but modified by uncommonly colorful and exotic harmonies, sometime bizarre rhythms and the use of powerful contrasts in dynamics. Structurally, Lalo was influenced by Beethoven, Mendelssohn and Schumann, most probably because his teacher had helped to popularize their music within France. **Piano Trio No.1 in c minor, Op.7** was composed around 1850. At this time, no one in France, other than George Onslow, had written piano trios and his were largely unknown. As for well-known recent models, he would only have had those of Schumann and Mendelssohn so it is not surprising that, structurally he followed their lead. His trios have four movements and generally follow classical sonata form. The superb opening *Allegro moderato* begins with a moody theme which quickly picks up considerable motion as the music powers forward. The lyrical second theme is full of hope. After the drama and excitement of the preceding movement, Lalo relaxes with a lovely, peaceful *Romance*, andante, classical in form. A rhythmically interesting *Scherzo*, *allegretto* follows. The trio sec-

tion is closely related in rhythm to the *scherzo*. The finale, *Allegro*, features the same dramatic writing and lovely melodies one finds in the first movement along with an exciting coda.

Piano Trio No.2 in b minor, which has no opus number, but is known to date from around 1852. The first movement, *Allegro maestoso*, begins quietly in a Schumannesque fashion with an attractive, yearning melody. Slowly the music builds in dynamics and tension. Suddenly Lalo inserts a dramatic, downward-plunging chromatic passages which sets things off. The main theme of the slow movement, *Andante con moto*, given out by the piano alone, has an almost religious quality to it. The highly romantic second theme has a wonderful duet between the strings. It is in the third movement, *Minuetto, allegretto*, that a Spanish element appears. Neither a minuet nor an *allegretto*, it is a rhythmically interesting *scherzo*. After a short introduction, an off-beat, Spanish style rhythm and melody is seamlessly woven into a more Germanic whole. The exciting and dramatic finale, *Allegro agitato*, crowns this very fine work. Nearly thirty years separate the third trio from his earlier two. During the intervening 30 years, French composers such as Lalo, Saint-Saëns and Fauré began to create a French sounding body of instrumental music.

Lalo's **Piano Trio No.3 in a minor, Op.26**, dating from 1880, was one of the first works of its type, and as such, it marks a clear break with the earlier two trios. The main theme of the opening movement, *Allegro appassionato*, consists of a dialogue between the violin and the cello, with each instrument giving out only part of the theme. Slowly, the music does become more passionate by means of gradual dynamic increases. The overall effect is of water in a tea kettle coming to a boil, you can hear the climax coming. The next movement, *Presto*, is a fiery *scherzo*. Here, the newly emerging French school of instrumental composition is very apparent, both in the brilliant and turbulent *scherzo* and in its more sedate and relaxed trio. The slow movement is the longest. The main theme unfolds very slowly, like a flower shown in time-lapse photography. The finale, *Allegro agitato*, begins with a powerful and captivating march-like melody. Two other excellent themes follow. A fine work, which should be heard in concert



Peter Erasmus Lange-Müller (1850-1926) generally known as P.E. Lange-Müller was born in the Danish town of Fredriksberg where he studied piano before entering the Royal Danish Conservatory in Copenhagen where he studied with Edmund Neupert. He was founder of one of Denmark's leading concert societies and orchestras, the *Koncertforening*, which he conducted for several years. Though known for his vocal music, he also wrote symphonies, and a violin concerto besides this trio. His early music showed the influence of Schumann, however, his later works, including this piano trio, not only show the awareness of developments in France but also in Germany. Tonal ambiguity, as for example in the finale, clearly reveals this. He composed his only **Piano Trio in f minor, Op.53** in 1898. It can be recommended not only for concert performance but also for amateurs. This trio is among the best coming out of Denmark and one cannot help but be pleasantly surprised by the charming melodies and striking rhythms of which the first movement, *Moderato con moto*, is an especially good example. The middle movement, *Allegretto piacevole* begins with a wonderful, leisurely, lyrical melody in which we find especially pleasing modulations. The middle section is a fetching *scherzo*. The finale, *Allegro con brio*, combines forward drive with a lyrical, lilting theme. It is jovial and full of life. This is a very fine, first rate piano trio, marginalized because of the composer's nationality. It deserves to be known and performed.

Rued Langgaard (1893-1952) was born in the Danish city of Copenhagen. Both of his parents were professional pianists with

whom he studied. His talent was recognized early on and he was sent to study privately with the Danish composer C.F.E. Horneman. At the same time he studied organ with Gustav Helsted a noted composer and organist in the city. He later procured a position as an organist in one of Copenhagen's larger churches. He was a prolific composer but he and his compositions were not recognized until the end of his life. He wrote in a late Romantic style influenced by Wagner and Richard Strauss. His **Fjeldblomster for Piano Trio** has no precise translation in English. It has been variously translated as Mountain Flowers or Rock Flowers. It dates from 1909. Roughly at the same time, he orchestrated it and used it as the second movement to his first symphony. The music begins in a somewhat sad, plodding vein. The main theme though sad but gradually becomes highly lyrical and romantic. It is hard to know how musically one might convey flowers that are peeking out between rocks. But even without knowing the name given to the music, one recognizes the loveliness and beauty. It makes a fine choice where a short work on a program is needed.



Sylvio Lazzari (1857-1944) was born in Bolzen in the South Tirol, then part of the Austrian Habsburg Empire, now part of Italy known as Bolzano. Of Italian and Austrian stock, his given name was Josef Sylvester Lazzari which he changed when he arrived in Paris in 1882, after studying law in Innsbruck and Vienna. In Paris, he studied with Charles Gounod and befriended Cesar Franck and Ernest Chausson, who encouraged him to pursue a career in France. He did so and remained in Paris for the rest of his life, holding several positions. He composed in most genres. His chamber music includes a string quartet, an octet for winds and this piano trio. His music shows the influence of Franck and Wagner. The **Piano Trio in g minor, Op.13** dates from 1887 and met with considerable success at its premiere and was often played in France up until the First World War after which it, along with so many other fine works, disappeared from the repertoire. It is a big work in four movements, opening with a lengthy Adagio misterioso introduction before the appearance of the main powerful section, Allegro con fuoco. (our soundbite begins here) The second movement, a lovely, flowing Andante begins with a long cello solo before the violin joins in. Next comes a playful Allegretto grazioso. The dramatic and exciting finale, Allegro appassionato, brings the work to a close. This trio is sure to make a strong impression upon its audiences.



Luise Adolpha Le Beau (1850-1927) was born in the town of Rastatt in the, Grand Duchy of Baden. She initially studied piano with her father. Subsequently, she studied with Johann Kalliwooda and Clara Schumann. She then studied composition with Josef Rheinberger and Franz Lachner. She pursued a multi-faceted as a concert pianist, composer and music critic. Her

Piano Trio in d minor, Op.15 dates from 1882 and is quite a good work. The opening movement, Allegro con fuoco is full of fire with good thematic material. Next comes Andante which is akin to a Mendelssohnian song without words. The Scherzo which comes next has quite a striking trio section. The work is finished off by an exciting Allegro molto.



Jean-Marie Leclair (1697-1764) was born in the French city of Lyon. Though he studied violin, he originally pursued a career as a ballet dancer. After the publication of his twelve Op.1 Violin Sonatas in 1722, he changed directions and pursued a career as a concert violinist and composer. He is considered the founder of the French school of violin playing and expanded the instrument's tech-

nique considerably. As were most of his contemporaries, Leclair was a prolific composer, writing numerous, suites, sonatas, concertos, vocal works, ballets and stage music. He did not write any piano trios in the modern sense, but several of his trio sonatas were ahead of their time and gave the bass or cello more to do than just reinforcing the clavier. One such work is his **Op.2 No.8 in D Major**. It has an interesting history. It was composed in 1728, originally a trio sonata for violin, viola da gamba and continuo. However, its opus number is misleading as it was not part of a set of similar works. It was composed by itself and was stuck into a set of violin sonatas. Later, in 1753, Leclair rewrote it for two violins and continuo, giving it the opus number Op.13 No.2. In the trio, Leclair used the then ascendant Italian pattern of slow—fast—slow—fast for his movements, however the delicate ornamentation is clearly French. In the treatment of the bass line, the work was considerably ahead of its time. The bass line is a true third voice and not merely a doubling of the continuo. Not even Mozart in his piano trios treated the cello so well. The work opens with an stately and noble Adagio and is followed by a spirited Allegro, and then a serene Sarabande. The finale is an exuberant Allegro assai.



Guillaume Lekeu (1870-94) was born in the village of Heusy in Belgium and began his musical studies at a conservatory nearby. In 1888, his family moved to Paris and he entered the Paris Conservatory where first he studied with César Franck and after Franck's death, with Vincent d'Indy. Tragically, Lekeu died of typhoid fever just after his 24th birthday.

The usually critical Debussy regarded Lekeu to be as talented as Franck and d'Indy regarded him a genius. Lekeu's **Piano Trio in c minor** is one of only two chamber music works that he lived to complete. It dates from 1891 but was not published until after his death in 1908. It is a highly emotional work to which Lekeu provided some detailed commentary as to what he was trying to express in the first movement. "In the massive opening movement, Lent--Allegro, the introduction tells of grief, a ray of hope brusquely driven off by a somber reverie. In the Allegro, there is the sorrow of melancholy mixed with the emotions of battle and memories of victory. Then grief and cries of hate then a struggle between the two ideas". The second movement, Très lent, begins with a very calm, lyrical theme. Calmness prevails for some time until at last Lekeu, almost imperceptively, slowly raises the temperature to a powerful dramatic climax. The Très animé which follows cannot really be called a scherzo. It violently bursts forth full of tension and drama. The middle section, though slower and no longer stormy does not release any tension. The finale, Lent, Animé, reminiscent of late Beethoven, which Lekeu often took as a model, begins with a slow section, full of pain and questioning. It is funereal and yet there is a glimmer of hope beneath the surface. The second section, more optimistic is full of the hurly burly of life. As the movement progresses, different episodes follow each other, one is clearly reminded of Smetana's biographical From My Life string quartet-



There is very little information about the French composer **Rene Lenormand** (1846-1932) available. He was born in the French town of Elbeuf and studied piano privately with Berthold Damcke in Paris. He took an active part in Parisian musical life and founded the Societe de musique d'ensemble. Almost entirely forgotten today, he was known for his vocal works and for his book The Study of Modern Harmony. As far as chamber music goes, besides his piano trio, he wrote a few instrumental sonatas. The **Piano Trio in g minor, Op.30** dates from 1893.

The work opens with a harmonically audacious (for the time) and passionate Allegro which has a gallant melody for its main theme. Tension comes in the form of rhythmic episodes. Next comes a somber Andante with a dramatic and sensual middle section. The third movement is a galloping a Scherzo with tinges of Bizet. The work concludes with an Allegro which is full of unbridled energy and forward motion. Here is another first rate piano trio, totally forgotten and consigned (hopefully until now) to oblivion. It certainly belongs in the concert hall where it will be welcomed by audiences for its freshness and originality



Franciszek Lessel (1780-1838) was born in the Polish city of Warsaw. His first music lessons were with his father, a prominent pianist and composer. In 1799 he went to Vienna where he studied with Haydn for a decade after which he returned to Warsaw pursuing a career as a pianist and composer. Along with Josef Elsner and Ignacy Dobrzynski, Lessel is considered one of the most important Polish composers of the classical era. Piano Trio in E Major dates from 1807. Based on a letter of recommendation from Haydn, Breitkopf and Härtel agreed to publish the work. It was dedicated to his lover Cecilia Beydale, the illegitimate daughter of Princess Izabela Czartoryska. Although Cecilia had agreed to marry Lessel, her parents put a stop to it due to their difference in birth and Lessel's poor financial condition. The opening Allegro brillante begins with a powerful series of upward scales before the introduction of the lyrical and elegant main theme, characterized by its forward motion as well as several triplet episodes. The second movement, Reve Adagio, as the title suggests, is soft, dream-like and valedictory. The violin brings forth a delicate melody in aria like fashion to the pizzicato in the cello and soft chords in the piano. This goes on for some time but when it finally ends, the cello joins in to make a kind of lovers duet. The third movement is a very classical Allegro di molto full of nervous energy. Polish dance tunes and even a tarantella episode. Haydn had just reason to be proud of his student's trio, a highly effective work full of drama and excitement.



Henry Charles Litolf (1818-1891) was a keyboard virtuoso and composer of Romantic music. Litolf was born in London, the son of a Scottish mother and an Alsatian father. His father was a violinist who had been taken to London as a prisoner after being captured while fighting for Napoleon. Litolf's first music lessons were with his father, but when he was twelve he played for the famous pianist Ignaz Moscheles, who was so impressed that he taught the boy without charge. (Moscheles had also taught Mendelssohn) Litolf's promise was indeed realized, and he enjoyed a very successful concert career throughout Europe, and was widely considered one of the leading pianists of his time. Liszt was so deeply impressed by Litolf's talent that he dedicated his first Piano Concerto to him. The two were good friends. Besides performing, Litolf also taught. Among his many students was the famous Wagner protégé and conductor, Hans von Bülow. He founded the well-known publishing house of Litolf Editions. His most notable works were his four piano concerti "Concerto Symphoniques" and his three piano trios. The Chamber Music Journal noted that *Listening to Litolf's music is an extraordinary and surprising experience. There are times when Litolf is the equal of Beethoven, other times when he is the equal of Liszt and especially times when he is equal of Mendelssohn. Hard to credit, perhaps, but true as a hearing of his First Piano Trio reveals.* **Piano Trio No.1 in d minor, Op.47** dates from 1847 and is in four move-

ments. The massive opening Allegro begins with a somber introduction before the powerful main theme is advanced. A lengthy, complex development a la Liszt finally leads to the gorgeous second theme. The slow movement is an Andante, which features a simple, choral melody. At first, the piano and the strings alternate with each other in presenting the thematic material, but as dramatic tension is slowly built, all three join forces. The thrusting Beethovenian main theme of the Scherzo which follows brooks no delay as it rushes forward with its boundless energy. The finale, Presto, is a contest between two contrasting themes, one ebullient and playful, the other lyrical and romantic.

Piano Trio No.2 in E flat Major, Op.56 appeared three years later in 1850. Unlike the first trio, it does not seem to have made much of an impression and there are few records of its performance in concert.

However, **Piano Trio No.3 in c minor, Op.100** which came out in 1854 also enjoyed a certain modicum of popularity. It was dedicated to his teacher Ignaz Moscheles a virtuoso from an earlier time and Mendelssohn's piano teacher. As such, it is not surprising that the piano part, like those of Mendelssohn, are fairly demanding. The big, opening Allegro assai is full of drama and creates a deep impression. The beautiful Andante which follows is in the form of a Mendelssohnian song without words. A fleet Scherzo vivace, with fetching melodic material comes next. The finale begins with a Molto adagio introduction in the form of a recitativo which leads to an exciting Allegro con brio ed appassionato.



Carl Loewe (1796-1869) is a name many have know but few, outside of the aficionados of song, have actually heard any of his music. Known as the so-called "inventor of the ballade", most of Loewe's output, like Schubert's, was for voice. An industrious composer, he did try his hand at many different genres including opera and chamber music. The **Grand Trio Op.12** dates from 1830. In four

movements, a mammoth *Allegro* begins in very dramatic fashion. It is really a ballade and many different tempi appear across this large tonal landscape. The treatment of the captivating main subject shows Loewe's unusual ability to alter the mood and character of a theme simply by handing it over to a different voice without altering either the notes or the tempo. His attention to the smallest of details also helps to accomplish this effect. Another big and fast movement, *Allegro molto agitato*, follows. Though in a minor key, it is a bumptious and robust dance full of exuberance. In the elegant middle section, the strings present a lovely waltz. The beautiful slow movement, *Larghetto*, is an object lesson of how to write cantabile for three very different instruments based on their own individual characteristics. His skill as a vocal master, though apparent throughout the trio, really comes to the fore here. The beginning to the finale, *Allegro assai vivace*, sounds a bit like a spooky parody of Rossini's overture to the *Barber of Seville*. Jocular and full of many unexpected rhythmic twists and changes of mood, it is a wonderful denouement to a superb romantic piano trio.



Jean Baptiste Loillet (1680-1722) clearly predates the era of the modern piano trio and the works he wrote for keyboard, violin and cello were trio sonatas. However, a few of them have appeared in excellent modern arrangements which make them a candidate for performance where a work from the baroque era is required. There is considerable confusion over composers with the name Jean Baptiste Loillet and even the spelling of the name. The two most famous are had the same name. added "de Gant" (meaning born in Ghent) to distinguish

himself from his cousin of the same name who is sometimes called "of London". Le Gant wrote several books of sonatas in the Italian style after Corelli. His trio sonatas served as models for later composers such as Haydn and Mozart who eventually created the modern piano trio. The **Trio Sonata in b minor**, thought to be second from Book 5, is sometimes styled **Op.5 No.2** but it did not travel by that name for several centuries. It may not have even been for harpsichord, violin and cello. Composers from this period used several instruments and even voice interchangeably. For example, Oboe for a Violin and vice-versa. The writing is surprisingly modern in that the bass voice is given an equal role. It is in four movements, Largo, Allegro, Adagio and Allegro con spirito.



"If he is not a composer of the Romantic era, then he must be considered the most romantic of the Classical." So wrote Robert Schumann of **Louis Ferdinand Hohenzollern** (1772-1806), a nephew of Frederick the Great and a Prince of Prussia. I do not place him under H because although that is his surname, he has become known to musicologists and musicians alike

simply as Louis Ferdinand and has for the most part been listed under the letter L in most standard reference sources. A professional soldier, who died during a battle fighting Napoleon's invading army, Louis Ferdinand was also trained as a musician, studying piano and composition with several different teachers. He was a gifted pianist, reckoned a virtuoso with few peers by those who heard him, and his compositions have always been regarded as the work of a professional composer. Musicologists generally consider him an early Romantic whose music anticipated Schubert and Schumann, but one can also hear the influence of Mozart as well as early Beethoven. Military and court life left little time to compose and he has but a few works to his credit, mostly chamber music. These include 3 piano trios, 2 piano quartets and a piano quintet. Most of the Prince's chamber music was published by Breitkopf & Härtel in the year of his death, 1806. However, the works were not composed in that year and the opus numbers were merely assigned to the works by Breitkopf following the order in which the works were published. **Piano Trio No.1 in A flat Major** appeared in the year of his death although scholars believe that it was composed during 1798-99. The piano, as in all three works, is treated rather generously, not surprisingly since he was a pianist and the works may well have been intended for performance with him on the piano. The treatment of the cello in these works is better than Haydn and also of Mozart in his early trios. The three movements are Allegro moderato, Andante sostenuto and Allegro con brio.

Piano Trio No. 2 in E flat Major, Op.3 was composed immediately after No.1. The work is dedicated to the Duchess of Courland, whose daughter Louis planned to marry. It is a surprisingly forward looking work in that the themes of the second and third movements are derived from the themes of the first movement. The themes of the first movement, Allegro espressivo, to the Op.3 Trio are festive and gallant. The second movement an Andante and set of variations has a wealth of ideas. The appealing finale, a rondo, is dominated by its dance rhythms.

Piano Trio No.3 in E flat Major, Op.10 was not published until 1810, four years after his death. It seems to have enjoyed more popularity than the first two, although it resembles No.2. It begins with a lively Molto allegro e con brio. Next is a rather impressive Adagio cantabile, which Schumann praised highly, and finally a Rondo brillante. Often dismissed simply because he was a nobleman, these trios are pretty much the equals of what was being composed at the time and there is no denying that he had a gift for melody.

Friedrich Lux (1820-1895) enjoyed a career as an opera conductor and composer. Most of his works were for voice but he did



not ignore chamber music writing a number of string quartets and one piano trio. His **Piano Trio in c sharp minor** dates from 1858. Lux styled it Grand Trio and it is a very well written work. In melodic form it resembles Schumann and perhaps Mendelssohn. Its melodies are at least as good as those of Schumann's. An Andante sostenuto introduction leads to an Allegro ma non troppo, ma con brio. The use of chromaticism reminds one of Spohr. The second movement, Andantino, though not so called is a romance with a more agitated middle section. A lively Scherzo with noteworthy thematic material follows. The finale, Allegro ma non troppo, is full of fire and excitement with an especially brilliant piano part.



Boris Lyatoshinsky (1895-1968), was born in the Ukrainian town of Zhytomir then part of the Russian Empire. After studying piano and violin locally, he moved to Kyiv (Kiev) and enrolled in the law school of Kiev University as well as simultaneously entering the Kiev Conservatory, studying composition with Reinhold Glière. After graduating from the Conservatory, he obtained a teaching position

there and subsequently became a professor both there and at the Moscow Conservatory. Besides composing, he was an active and sought after conductor. He is generally considered the father of contemporary Ukrainian music. He wrote in all genres and did not ignore chamber music, which includes five string quartets, a piano quartet, a piano quintet, two piano trios and instrumental several sonatas. His earliest compositions were romantic and lyrical in style, influenced mostly by Schumann and Borodin. Later, the impressionist music of Scriabin attracted him. However, under Stalinism, he returned to using folkloric themes, especially those of Ukraine. His **Piano Trio No.1, Op.7** was the product of three years work which he completed in 1925. It is in three movements and dedicated to his wife. The opening Allegro non troppo, begins with a very romantic theme in the strings played over a sparkling, raindrop like accompaniment in the piano. One hears echoes of Tchaikovsky in a somewhat updated vein. The second movement is marked Lento con freddezza. One wonders how hard Lyatoshinsky had to search to find the rarely used word freddezza which means indifference or coldness. He must have had access to an Italian dictionary as it is unlikely that he was an Italian speaker. Anyway, the music begins with the piano playing in a rather depressed mood a la Scriabin. When the strings enter, the music continues in a melancholy vein. Perhaps Lyatoshinsky chose freddezza to describe a lack of passion, which is not to be found in the movement. However, the music eventually morphs into a kind of nervous scherzo, not particularly happy, but certainly interesting. The finale is entitled Allegro fermentante, another word rarely come upon, meaning firmly or steadily. Again, he must have perused that Italian dictionary, for he could just as easily have written something like Resoluto e agitato. The music is resolute and agitated and filled with powerful energy. Without doubt a work worthy of concert performance. As for amateurs, it is only within the reach of those with considerable ensemble experience and of a high technical standard.

His **Piano Trio No.2, Op.41** was composed in 1942. It is in four movements. It begins with a powerful Maestoso exuding dynamism and dynamically loud from start until the final bars which surprisingly end softly pizzicato. The second movement, Andante sostenuto, Lyatoshinsky subtitled Ballade. The piano alone brings forth a sad, mournful melody before the strings enter changing the mood to a kind of eerie feeling which is followed by a lengthy, dramatic episode which dies away with ominous chords low in the piano's register. Next comes an Intermezzo, Allegretto pastoral, quasi allegro. It is a wayward, mysterious dance. The finale is longer than the first three movements put

together. It is marked Theme and Variations. The Piano presents entire theme by itself. This is followed by 11 magnificent, contrasting variations and a coda. Also worthy of concert performance but beyond all but the best amateurs.



Albéric Magnard (1865-1914) was born in Paris to wealthy parents. His father François Magnard was a bestselling author and editor of the Paris newspaper *Le Figaro*. After military service and graduating from law school, he entered the Paris Conservatoire, where he studied counterpoint with Théodore Dubois, Jules Massenet and Vincent d'Indy. Magnard's musical output numbered only 22 works with opus numbers.

Larger compositions such as symphonies were his main area of interest, however, he did write a piano trio, this string quartet and some instrumental sonatas. Magnard's musical style is typical of French composers contemporaneous to him, but occasionally, there are passages that foreshadow the music of Gustav Mahler. Magnard's use of cyclical form is more was influenced by Cesar Franck His **Piano Trio in F minor, Op. 18** dates from 1904/05. It is in four movements, densely scored. The opening Sombre is restless with frequent tempi and meter changes. The second movement Chantant is less astringent than the first. Perhaps the most appealing is the third movement Vif, Tempo de valse, a kind of scherzo. The big finale: Largement-Vif is also impressive. Not a work for amateurs.



Otto Malling (1848-1915) was born in Copenhagen. Studied at the Royal Danish Academy of Music with Niels Gade and Johan (J.P.E.) Hartmann. He worked as a teacher and composer and eventually became a professor and then director at the Royal Danish Academy. Among his many students was the composer Knudage Riisager. His **Op.36 Piano Trio in a minor** dates from 1889. It shows the influence

of Schumann, and in its time was widely regarded as one of the very best Danish piano trios from the Romantic era. In four movements it begins with an Allegro moderato which has a Nordic folk melody for its main theme. The music by turns dramatic and lyrical. The second movement is a dainty Intermezzo full of lovely melodic writing shared equally by all of the voices. Full of charm, its dance-like rhythms are quite appealing. The third movement, Notturmo, begins with a cantilena melody first in the cello. The violin's reply is somewhat darker and sadder. The finale, Presto, is bright and lively, playful and elegant. This is an all round good work which deserves to be heard in concert and certainly can be recommended to amateurs.



Today, **Heinrich Marschner** (1795-1861), rival of Weber and friend of Beethoven and Mendelssohn, is remembered mainly for his many romantic operas. He was widely regarded as one of the most important composers in Europe from about 1830 until the end of the 19th century and is still generally acknowledged as the leading composer of German opera between Weber's death and Wagner. Though he considered himself primarily

a composer of opera, he did write 7 piano trios. These did not escape the notice of Schumann who praised the piano trios lavishly and for good reason. Marschner did not just toss off these works as an afterthought but clearly devoted considerable time and effort writing them. To each of his works for piano, violin and cello he gave the title "Grand Trio", indicative of the importance he attached to them. In these fine works, one finds all of the emotions prevalent in the romantic movement during the mid-

19th century expressed in a fresh, original and captivating manner. Marschner wrote his First Piano Trio while still relatively young in 1823. He did not return to the genre for nearly twenty years. However, between 1840 and 1855 he was to compose six more piano trios. I am only familiar with four of them.

Piano Trio No.2 in g, Op.111 begins *Allegro con spirito* and the word Mendelssohnian immediately comes to mind. This is perhaps not so surprising since not only were the two friends. The strings are massed together in longish fetching melodies against a florid but sparkling piano part. The striking use of chromaticism greatly adds to the excitement. In the following *Romanze, Andantino*, the strings are given the lead whilst the piano falls back into a tasteful accompaniment role. Here the music sounds of Marschner's own original voice. In the gorgeous middle section, the cello is given an extraordinarily fine solo lament. This is a very lovely movement, certainly as fine as anything Mendelssohn wrote. In the powerful *Scherzo, Presto* which comes next, the piano at first takes the lead, but in the equestrian, bouncing second theme, all three voices work together to achieve a telling result. The finale, *Allegro vivace*, is a kind of relaxed tarantella, perhaps more lyrical and not as lively as the title suggests. Nonetheless, the melodies are fresh and the music captivating. This is a work which should be reintroduced to concert audiences. Both themes to the *Allegro giusto* which begins

Piano Trio No.4 in D Major, Op.135 are very fetching. The piano writing is first rate and effective without bringing attention to itself. This is a very captivating movement. Again, in the slow movement, *Andante*, we find the cello given the lead with a sad and reflective vocal aria. When the violin enters, a very fine duet ensues. In the middle section, the strings bring forth an emotionally charged theme in the form of a desperate plea. This gorgeous music is archetypical of mid 19th century romanticism. It is hard to imagine it could be improved upon. Again, a *Scherzo, Presto* is placed third and again it is the piano which provides the forward motion. A *Vivace* concludes the trio. The opening theme, though lovely, is not very dramatic and seems more suitable for an intermezzo. The development brings more excitement. The short coda is excellent. This is another very good work, deserving of performance.

Piano Trio No.5 in d minor, Op.138 which dates from 1848. The opening *Allegro giusto*, is a very different sort of piece from what we heard in No.2. The second theme has a certain Beethovenian feel to it, especially with a rhythmic quote from the finale to the 3rd Rasumovsky; but more interesting are the several Brahmsian moments. (Brahms was only 15 at the time) The lovely second movement, *Romanze, Andantino*, is the only piece of Marschner's chamber music to have survived into the 20th century as a salon cum encore piece. It begins with a highly romantic vocal solo for the cello with the piano in the background. After some minutes the violin takes over the thread but soon all three are equally singing away. A stormy middle section brings the music to a dramatic high point before it softly closes. A superb gem. Next is an atmospheric and original sounding *Scherzo, Presto*. It features dazzling and effective piano writing along side moody writing for the strings. A wonderful Schubertian trio, with the strings in the lead, provides fine contrast. In the finale, *Allegro, Vivace*, the piano introduces a racing, polka-like melody in minor. The second theme, slower, and highly lyrical, is entrusted to the strings. It concludes with a powerful and exciting coda. This trio is absolutely first rate and belongs in the repertoire.

Piano Trio No.7 in F Major, Op.167, also begins with an energetic and at times dramatic *Allegro giusto*. Next comes an *Andantino, quasi allegretto grazioso* which begins with a dancing piano solo. The strings are given a lovely but somewhat cloying theme which is more in the realm of Sunday afternoon parlor music. Third is another *Scherzo, Presto*. This chromatic, ghostly galloping music is fresh and memorable; the trio less so. The main theme to the finale, *Vivace*, is a restatement of the opening

theme to the work, but dressed up differently. A lyrical second subject follows. The coda is exciting and effective. In my opinion, Trio Nos. 2, 4 & 5 belong in the repertoire.



Bohuslav Martinu (1890-1959) was somewhat of a violin prodigy as a child. He entered the Prague Conservatory but did not graduate. Eventually, he went to Paris where he studied with Albert Roussel. His **Piano Trio No.1** (also known as Five Short Pieces) was composed in 2 days time during 1930. The movements, *Allegro moderato*, *Adagio*, *Allegro*, *Allegro moderato* and *Allegro con brio* are in fact quite short, all but one of less than three minutes duration and quite different from each other. In the first movement one hears what has been called his 'Neo-Baroque' style which features busy string parts against unison writing in the piano. The writing is primarily polyphonic with discordant harmonies, but the music definitely is not atonal. There is neither Czech nor French influence so much as the emerging International or European sound. Perhaps there is a bit of Stravinsky in the last movement. These are enjoyable and fun pieces to hear.

Twenty years separates the First Trio from **Piano Trio No.2 in d minor**. Written when Martinu was living in New York, it was dedicated to the Massachusetts Institute of Technology. It is in three movements and relatively short, under 20 minutes duration. The music is neither harsh nor angular but has returned to the world of traditional tonality with little or no use of polytonality. The opening *Allegro moderato* immediately shows tonalities which are more lyrical than that of the First Trio. There are touches of Czech melody and Central European Romanticism, but they are presented in an updated way. The music is mostly dark and searching until the end when it syncs into a enthusiastic coda. The *Andante* begins in a reticent fashion but then becomes quite lyrical, its melody a tip of the hat to Dvorak and Brahms, although the tonal totality of the music is much more modern. This is a very fine movement. The lively finale, *Allegro*, is alternately nervous and buoyant and concludes with a brilliant coda. This Trio is a first rate modern work which deserves to be heard in concert often. Two years later, in 1952,

Piano Trio No.3 in C Major was composed. It, too, is in three movements and is dedicated to Leopold Mannes, founder of the Mannes School of Music in New York where Martinu taught. The tense mood and rhythmic first theme of the opening *Allegro moderato* is similar to the last movement of Trio No.2. The soft second theme, however, is rich and sweet. The contrast between the two themes is quite great. There is a strident modern urgency to the first theme which all but overwhelms the second theme. The middle movement, *Andante*, begins darkly on the outer limits of conventional tonality with some harsh dissonances but gradually, as the emotional pitch rises and the tempo quickens, becomes more tonal and has several short lyrical episodes. The last movement, *Allegro*, begins on a happy note. It is music of movement and of celebration. No clouds overhead. From time to time a bit of Czech melody can briefly be heard. Perhaps not immediately as accessible to listeners (with the exception of the last movement), it is in its own way every bit as good and should be placed in the first rank of 20th century works for Piano Trio.



Giuseppe Martucci (1856-1909) was born in the southern Italian city of Capua. His father was a bandmaster and gave him his first music lessons on the piano. When it was discovered that the boy was prodigy, he was sent to the Naples Conservatory at the age of 11. Before he could graduate, his father, seeing his son's amazing talent, decided to cash in and started him on a successful concert career. Martucci

became well-known as a concert artist throughout Europe and his playing was admired by Liszt among others. However, later when he became of age and gained independence from his father, he worked as a professor at the Naples Conservatory, virtually ending his concert career. Besides being an important teacher, he also became the conductor of the Naples Symphony Orchestra and later the Liceo Musicale Bolognese orchestra. He is recognized as an important late 19th century Italian composer and was considered the leader of the group of Italian composers determined to break away from the dominance of opera in Italy and to restore instrumental music to its rightful place. Written between 1882-83, both of the trios are massive works each taking about 45 minutes to perform. **Piano Trio No.1, Op.59 in C Major** opens with a spacious and not terribly *Allegro Giusto* in which the strings play a lovely theme above the piano. The melodies are gorgeous and the part writing very good indeed in that the strings are not forced to duel with piano, but there is nothing very Italian-sounding about the music. A furious *Scherzo* follows in which the piano takes the lead. In the short contrasting trio, the melodic material is given to the muted strings. A melancholy cello solo opens the almost painfully lovely *Andante con moto*, clearly the Trio's center of gravity. The finale, *Allegro risoluto*, by use of similar tempi and themes gives the feel of the first three movements without directly quoting but overall, there seems to be sufficient lack of forward motion and drama one would expect in a finale. All in all though, this is a very fine work.

Piano Trio No.2, Op.62 in E Flat was written almost immediately after the first. An *Allegro*, sounding more *moderato*, introduces a very lyrical and lazy melody. One hears the influence of Brahms. This is a big movement, but there are no small movements in this trio. Even the *Scherzo-Allegro* is a lengthy affair. Rather more subdued, again *a la* Brahms, than the average scherzo this *Scherzo* plods along almost interminably finally ending without warning on one chord. The contrasting trio is a marvelous other-worldly theme given to the strings over the piano. Next is an *Adagio*, huge, again one hears the guiding hand of Brahms in the very long but lovely themes. In the *Finale*, *Allegro vivace*, again we hear Johannes, but also some very original musical thought especially in the splendid conclusion.



Joseph Marx (1882-1964) was born in Austrian provincial capital of Graz. He studied violin, cello and piano at Graz's Buwa's Music School and then attended Graz University where he took degrees in philosophy and art history, all the while composing music. In the realm of composition, he was largely self-taught. Most of his compositions at this time were art songs, or

Lieder, and gained him a wide audience, so much so, that he was hailed the successor to Schubert, and Hugo Wolf as a song composer. On the strength of these works, he obtained the position of professor of theory at the Vienna Music Academy (Hochschule für Musik) and later served as its rector. He also was an adviser to the Turkish government in laying the foundations of a conservatory in Ankara. Marx's music drew from many sources. He could be called a late romantic impressionist. Although one can hear certain affinities with the music of Debussy, Scriabin, Delius, Ravel, Respighi, Jongen, Richard Strauss, Reger, Korngold, Brahms, Mahler and Bruckner, his sound is nonetheless his own. His **Trio-Phantasy** dates from 1913 and is in five movements. The opening movement, *Schwungvoll, aber nicht zu schnell*, (lilting but not to quick) the dramatic opening subject rises. The second movement, an *Adagietto* recalls the spirit of Beethoven. Next comes a Viennese *Scherzando*, full of tempo changes, with echoes of Johann Strauss's *Fledermaus* song: *Trink Liebschen, Trink*. The fourth movement, *Intermezzo*, recalls the opening movement. In closing movement, *Tanz-Finale*, many of the

themes heard in the earlier movements are reprised but new material is also added. The work can certainly be recommended, even to amateurs who are experienced and of good ability.



Rudolf Mauersberger (1889-1971) was trained at the Leipzig Conservatory where he won a prize for his **Piano Trio in c minor**. He pursued a dual career as composer and choral conductor. Most of his works are for choir. His **Piano Trio** dates from 1914. In four movements, the work begins with a gloomy somewhat ominous Adagio introduction. This in turn leads to the main section, a highly dramatic Presto, The second movement can be summed up by its tempo marking, Adagio martiale. It is a grim funereal dirge. The mood finally lightens with the dance-like Scherzo which comes next. It is bright and full of good spirits. The finale, Allegro vivace, begins with a gypsy dance flavor. Dark clouds are no longer dominant as good spirits prevail. One can see why he won prize for the work, it is very well-written with appealing themes. A late Romantic era work which deserves performance but which can be played by amateurs.



Emilie Mayer (1812-1883) was born in the German town of Friedland. Although she received piano and organ lessons as a child, she did not pursue a musical career as her widowed father needed her to help keep house for him. It was only upon his death at the age of 28 that she pursued formal studies moving to the city of Stettin (since 1945 Szczecin in Poland) where she took composition lessons from Carl Loewe, the City Music Director. Loewe considered her extraordinarily talented and as a result she worked extremely hard, dedicating herself to composition. On Loewe's recommendation she went to Berlin where she studied with Adolph Marx, then a leading teacher in theory and composition and a family friend of the Mendelssohns. It is through him that he introduced her to them and their circle of musical friends. She was a fairly prolific composer, especially in view of the fact that she started to compose rather late. Among her many works number eight symphonies, at least six piano trios, two piano quartets, seven string quartets, two string quintets, seven violin sonatas, and twelve cello sonatas. Her **Piano Trio No.1 in e minor, Op.12** was published in 1861. It was dedicated to her brother, Dr. Eduard Mayer. Just when she had finished writing the trio is unclear. She herself in a letter from the late 1850s mentioned that she had composed three piano trios and the trio in e minor is probably one of these. By 1861, she was living in Berlin and was recognized as a prominent composer at least in musical circles. The opening Allegro begins in energetic fashion before several lyrical subjects are introduced one after the other. A powerful and thrusting Scherzo comes second. The Un poco Adagio which is in third place is lovely and delicate. The piano states the initial theme which is rather somber until it is embellished by the strings. The pounding finale, Allegro assai, has Beethoven's Op.1 piano trios as its antecedent, however, the parts for the strings, especially the cello, are far better than the Op.1 of Beethoven. Of note is the fact that Mayer seems to have escaped the influence of Mendelssohn with whom she had been in close contact. It can be recommended for concert and to amateurs.

Piano Trio No.2 in D Major, Op.13 The Trio begins with a long and stately Andante maestoso introduction. The main part of the movement is a fleet-footed Allegro molto e agitato which recalls Beethoven's early piano trios. The main theme of the second movement, a Larghetto, as in the first movement is introduced in its entirety by the piano. Mostly subdued, a turbulent middle section provides fine contrast. The third movement, Scherzo, is a whirlwind and at times pounding presto. The finale, a Presto, clearly was influenced by Beethoven's Op.1 piano trios.



Joseph Mayseder (1789-1863) was born in Vienna. He began to study the violin at an early age and was quickly recognized as a child prodigy and was therefore turned over to the most famous violinists and teachers then in Vienna, Paul and Anton Wranitzky and Ignaz Schuppanzigh. He also studied composition with Emanuel Aloys Förster. At the age of 21, he was appointed concertmaster of the Vienna Court Opera and subsequently was

appointed soloist of the K. und K. (Royal and Imperial) orchestra, which he later conducted. He was not only considered one of the finest violin soloists of his day, but also chaired Vienna's leading string quartet. In addition to this, he was a respected composer, mainly of chamber music, whose works achieved great popularity not only in his lifetime but right up until the First World War. He was a sought after teacher and the famous soloist Heinrich Wilhelm Ernst numbered among his students. Mayseder's **Piano Trio No.1 in B flat Major, Op.34** dates from 1820. The opening movement, Allegro, begins with what were known as Mannheim rockets—brief upward scale passages ending in a loud chord. In this case, there were two before the introduction of the charming and lyrical main theme. Virtuoso runs alternate with beautiful, appealing, song-like melodies. The second movement, an Adagio, is short enough to even be considered a lengthy introduction to the finale, a dance-like and playful Rondo moderato.

Piano Trio No.2 in A flat Major, Op.52 dates from 1823. The opening movement, Allegro, begins with the cello presenting the lyrical main theme softly in its lower registers. The violin then joins in also in a low register. The mood is genial and the adorned with flowing themes. The middle movement Poco adagio is calm and romantic with images conjuring sitting on a blanket on a warm summer's afternoon. The finale, Allegro, is light-hearted and pleasant. Good enough for concert and for good amateurs



Erkki Melartin (1875-1937) was born in the Finnish town of Käkisalmi. He studied with Martin Wegelius in Helsinki and then in Vienna with Robert Fuchs. He pursued a career as a composer, conductor and teacher, serving as the director of the Helsinki Conservatory. He was a prolific composer who wrote in most genres. His music shows the influence of Mahler and is primarily written in the late, post Brahmsian

idiom. He did not ignore chamber music and composed a piano quintet, a string quintet, four string quartets and several short works for piano trio. Unfortunately, most of these have remained languishing in manuscript form in libraries and have not been published. His work, as the quartet clearly shows, is quite accomplished and indicates that he was a first rate composer whose music deserves to enter the repertoire and to be heard on a regular basis. His **Six Pieces for Piano Trio, Op.121** were originally composed for cello and piano. Shortly after they appeared, his publisher asked if he could make versions for violin and piano and for piano trio. This he did. Each piece was dedicated to a different person or persons, friends and fellow musicians. Although they were composed in the early 1920s, they are clearly products of the Romantic era. Played together, they are the length of a standard piano trio, but any of the six would make a fine encore. These works are suitable for both professionals and amateur players..

Henryk Melcer (1869-1928) studied violin and piano with his father, a music teacher in Kalisz before entering the Warsaw Conservatory where he studied piano and composition, the latter with Zygmunt Noskowski, then one of Poland's leading composers and musical figures. He then pursued a career as a piano soloist,



composer and teacher, holding posts at conservatories in Helsinki, Lvov, Vienna and finally in Warsaw where he became director of the Conservatory and also conductor of the Warsaw Philharmonic. His **Piano Trio in g minor** dates from 1894. It won the grand prize in the 1895 Berlin Anton Rubinstein Competition and is a very good work. It opens with a massive

Moderato, by itself almost long enough to be a short piano trio. It is full of passion and drama. Almost as long is the sweet Andante con moto which follows. The third movement, Vivace, is a kind of spooky scherzo. The boisterous finale, Allegro con fuoco, is full of good spirits and appealing melody. Surely a first class piano trio like this should have made it into the repertoire. It deserves concert performance and is not beyond the scope of experienced amateur players.

I include the name of **Felix Mendelssohn** for the sake of completeness. While No.1 in d minor, Op.49 is featured quite often on concert programs and is quite well-known, surprisingly his Piano Trio No.2 in c minor, Op.65 rarely gets an outing and is relatively unknown by both amateurs and professionals. Though a very different work from the first, it certainly does not deserve the lack of attention it has received.



Aarre Merikanto (1893-1958) was born near Helsinki. His father was a professor of music. Merikanto studied with Erkki Melartin at the Helsinki Conservatory, then with Max Reger in Leipzig and Sergei Vakilenko in Moscow. His **Piano Trio in a minor**, which was composed in 1917, the year after Reger's death, was inspired by Max Reger's chamber music, but it is certainly much more approachable than all but Reger's earliest

works. Although the work was performed shortly after it was completed and received favorable reviews, Merikanto withdrew it and did not allow it to be performed until the 1930s. This may be because shortly after he composed it, his style changed radically, combining elements of Scriabin and Szymanowski. He probably felt this early work was no longer representative. The manuscript was rediscovered in 1987. It is a fairly substantial work in four movements. The opening movement, *Allegro ma non troppo*, is cast in a late romantic style, the melody is very lyrical and the music rises to several dramatic climaxes. The second movement, *Andante*, opens rather hauntingly with the strings playing double-stops over a tinkling piano accompaniment, after which comes the main section which is in the form of a sad romance. Next is a turbulent, pounding *Scherzo, vivace*, full of forward motion, but not without a lyricism. The jovial and triumphant main theme of the finale, *Allegro energico*, begins in a conservative way but soon the modernism which imbues all of the melodic writing can be heard. A very good work, deserving of concert performance.



Franz Mittler (1893-1970) was born in Vienna. As a boy he was given violin and piano lessons, the later with the famous pedagogue Theodore Leschitzky. At the Vienna Conservatory, he studied theory with Joseph Labor and composition with Richard Heuberger and Karl Prohaska. Mittler made a name for himself not only as a composer and became one of the most sought after lieder accompanists and made a name for

himself as a chamber music pianist, joining forces with such groups as the world famous Rosé String Quartet. Of Jewish extraction, Mittler left Austria for New York in 1938 when the Nazis seized power. In the United States, Mittler enjoyed a varied career, performing chamber music on the radio, teaching, writing

for Hollywood and television. He returned to Europe in 1964 and spent his final years teaching at the famed Mozarteum in Salzburg. His chamber music was written during the first half of his life and shows that he had firmly rejected atonalism. Instead, his work takes Brahms as a starting point and builds on it, extending the limits of tonality and combining them with fresh and original ideas. The **Piano Trio in G dates from 1911**. The big opening Allegro molto appassionato is framed on a broad tonal canvas. The main theme is leisurely and genial. But very soon, its romantic nature reveals itself, as the music soars to a dramatic climax. The second movement is a spooky Scherzo. What is unusual is that Mittler uses a military march for this purpose. Powerful, strident chords interrupt the music at crucial times creating a sense of shock. Yet, for all of the grotesquery, the music has an undeniable charm. The languid trio section, with its lovely lyrical theme, makes for an excellent contrast. The following Andante presents a gorgeous lover's duet, sung by the strings. The buoyant finale, Allegro vivace, begins with a restless, syncopated subject which races along as it quickly builds excitement. It is only with the appearance of the song-like second theme, which provides a brief but slower interlude, that the pace lessens. Good for concert as well as amateur ensembles.



Ernest Moeran (1894-1950) was born in Heston near London. Shortly after his birth, the family moved to the remote Norfolk Fen Country. As a child he learned to play the violin and piano. He subsequently enrolled at the Royal College of Music and studied composition with Charles Villiers Stanford. He fought in World War One and received a severe head injury, with shrapnel embedded too close to the brain for

removal. He underwent what would now be considered primitive head surgery which involved the fitting of a metal plate into the skull. Unsurprisingly this was to affect him for the rest of his life. After discharge, in 1920 he continued his studies the Royal College, studying there under John Ireland. Moeran completed the **Piano Trio in D Major** in 1921 but after hearing it performed was not entirely satisfied with it and continued working on it until 1924. It was published the following year. In four movements the music is a blend of French impressionism, English pastoral melody à la John Ireland, his second teacher, with further tinges of Brahmsian effects, no doubt gleaned from his main teacher, Charles Stanford.



Bernhard Molique (1802-1869) was born in the German city of Nuremberg. After studying with his father, Molique took lessons from Louis Spohr and Pietro Rovelli. After pursuing a career as a touring virtuoso for several years, Molique accepted the position of Music Director to the Royal Court in Stuttgart. He also taught for several years in London at the Royal Academy of Music. As a composer, he

was largely self taught. His music shows the influence of Mozart, Beethoven, Mendelssohn and Spohr. Remembered now only for his violin concertos, he wrote a considerable amount of chamber music. He wrote two piano trios. **Piano Trio No.1 in g minor, Op.27** dates from 1845. It was a favorite of the pianist Hans von Bülow who was said to prefer it to those of Schubert. The opening theme to the first movement, Allegro, recalls Beethoven's Op.59 No.1, probably no accident a Molique was a life long quartet player. There is a lilting second subject. A catchy Scherzo with trio comes next and is followed by an Adagio and a dance-like Rondo for a finale. A good work, but I cannot see how one could prefer it to Schubert.

Piano Trio No.2 in F Major, Op.52 came out in 1858. It appears to have left little impression and disappeared rather quickly.



Emanuel Moór (1863-1931) was born in the Hungarian town of Kecskemét and studied piano and organ in Budapest, Prague and Vienna. He enjoyed a career as a pianist, conductor and sought after composer, with many famous instrumentalists such as Casals, Kreisler, and Ysaye, to name but a few, commissioning works from him. He wrote a considerable amount of chamber music and was exceptionally fond of the cello. His

Piano Trio in C Major, Op.81 dates from 1909. It is a Brahmsian work, full of magnificent melodies and very effectively executed. The opening Allegro is lyrical and full of atmosphere. The middle movement Largo is serious and deeply felt. The finale, Allegro moderato, is lyrical and full of verve. A good choice for the concert hall and amateurs



Ignaz Moscheles (1794-1870) was born in Prague. He was won of the major musical figures of the 19th century, a friend of Beethoven and teacher and friend of Mendelssohn, he was a piano virtuoso of the first order. Mendelssohn selected him to be the first Professor of Piano at his newly formed Leipzig Conservatory. He had been pianist to Prince Albert in England and knew and was on friendly terms with most major musical

personalities of his time, Wagner excepted. His **Piano Trio in c, Op.84** was composed in 1830. Superb and lovely melodies for all 3 voices are found in the opening Allegro con spirito, a huge movement nearly as long as the rest of the trio. There is, as one might expect from a pianist of Moscheles stature, some very fine writing for piano, which must have been characteristic of his technique, but there is also very fine writing for the strings as well. The piano, in contrast to the efforts of so many other piano virtuosos, does not dominate. The lovely Adagio which follows again keeps the parts in balance and while the piano does receive the occasional florid run, it is more in the tradition of Beethoven rather than Mendelssohn. Most original of the four movements is the short but unusual Scherzo alla Scozzese: Presto, leggiero e ben staccato. Scozzese one finds in Beethoven and elsewhere, but they are invariably slow, but here we have a Scottish scherzo! It's very clever and quite effective. In the finale, *Allegretto grazioso*, the piano "escapes" once or twice but no more than in Mendelssohn. While perhaps not as strong as the first three movements, it is nonetheless good albeit perhaps a bit backward-looking toward early Beethoven. All in all, one can see why Schumann was enthusiastic—it was because of the music and not the man. This trio deserves to be revived.



Mihály Mosonyi (1815-1870), who until he changed his name in 1859, was known as Michael Brand. Born in the Austro-Hungarian town of Frauenkirchen (Boldogaszonyfalva), he studied piano and composition with unknowns and learned what he did from studying the Viennese Classics along with textbooks by Reicha and Hummel. Up until 1859, he wrote in the German Romantic style. After that time he

wrote Hungarian Romantic music. **Piano Trio in B flat, Op.1** dates from 1842 and is in four movements. It begins with a massive, overly long but effective *Allegro*. This is clearly mainstream Austro-German romantic music. It comes closest in style to the trios of Hummel. The piano part is both prolix and florid and certainly requires the same kind of deft touch as do the Hummel or, for that matter, the Mozart trios. The *Scherzo, Presto* which comes next is very well written. Full of catchy melodies it makes a stronger impression than the *Allegro*. The opening theme

to the following *Adagio, Religioso* sounds Beethovenian. The middle section provides excellent contrast. The finale, *Presto*, features a florid piano part but the string themes are good. This is a solid piano trio. Monsonyi-Brand knows how to write for all three instruments. The only criticism which can be leveled at the work is the florid piano writing.

The **Grand Nocturne for Piano Trio in D Major** was written around the same time as the Op.1. In 5 movements, it begins with a wonderful attention getting *Marcia*. The middle section is another kind of march, more operatic in nature. The part-writing here is the best so far. The *Menuetto* is a very romantic version of a classic form. Monsonyi is careful to keep the piano part under control. This is followed up with a big and very romantic *Andante, tema con variazione*. It is a striking and virtuosic set of variations in which the composer unerringly writes for all three instruments. There is nothing second-rate about this music. In the brilliant *Scherzo allegro molto quasi presto*, Monsonyi takes a rhythmic quote from the scherzo to Beethoven's 9th Symphony as his main theme. This is both exciting and very effective writing. The short but lovely trio section has an italiente melody which provides excellent contrast. The finale, *Tempo di valse* is very original and ever so slightly tinged with Hungarian flavor. It is first rate and belongs in the concert hall where it will undoubtedly be a great success.

Wolfgang Amadeus Mozart appears here for the sake of completeness. It must be said that his piano trios, except for the last three K.502, 548 and 564 are in the style of Haydn in that the cello part is little more than a double of the piano bass line. And even in the aforementioned last three, the cello is not as well treated as one finds in Beethoven's Op.1 trios.



Eduard Nápravník (1839-1916) was born in Bohemian town of Beisch (now Býšť), in what was then the Habsburg Empire. He learned to play the organ at his local church and then entered the Prague Organ School after which he obtained an appointment to serve as conductor of the famous private orchestra of Prince Yusupov in St. Petersburg. Thereafter he served as conductor of the Mar-

iinsky Theatre and later several Imperial Theaters. He became an influential figure in Russian musical life and was even mentioned in Dostoyevsky's novel *The Brothers Karamazov* as a famous conductor. He premiered several of Tchaikovsky's works and assisted the composer in tightening up certain scores. He wrote in most genres but today is remembered for his most successful opera, *Dubrovsky*. He did not neglect chamber music writing three string quartets, a string quintet, two piano trios, a piano quartet and several instrumental works. **Piano Trio No.1 in g minor, Op.24** dates from 1876 and won first prize in the Imperial Russian Music Society Competition for that year. It is dedicated to the Tsar's brother, the Grand Duke Constantin Nikolaievich who subsequently ennobled the composer. The main theme to the big opening movement, Allegro con fuoco, is passionate and full of forward drive while a second subject is more lyrical. The second movement, Allegretto grazioso, quasi andantino, is a slinky Russian slow dance. A pounding Scherzo with contrasting trio serves as the third movement. The finale, Alla Russe, vivace, no doubt caught the attention of both the Music Society and the Grand Duke. The opening theme is a rhythmic, stomping affair, full of nervous energy, but it is the tender slower section that follows which is full of Russian pathos. It is nicely put together work, with attractive themes and fine part-writing. A winner in the concert hall as well as on the stands of experienced amateurs

Piano Trio No.2 in d minor dates from 1897. The opening movement, Allegro con spirito, is full of bravura, especially the exuberant opening theme in which the strings play in parallel

octaves, which creates a sense of added drive as well as beauty. The second movement is a lively Scherzo with contrasting contemplative trio. Napravnik subtitled the third movement, *Molto moderato, Elegie*. The music is gentle, almost tender but not sad. The finale, a rousing *Allegro con fuoco*, is full of excitement and drama but also has its lyrical moments.



Laura Netzel (1839-1927) was born in the Finnish village of Rantasalmi to ethnic Swedish parents. While still a baby, her family moved to Stockholm. Except for composition studies with Charles Marie Widor in Paris, she lived her entire life in Sweden where she worked as a concert pianist, conductor and composer. Prior to studying in Paris, she had studied piano, voice and composition at the Royal Swedish Conservatory in Stockholm. While most of her works were for piano or voice, she did not ignore chamber music. Her **Serenade for Piano Trio, Op.50** Violin, Cello and Piano dates from 1895. This lovely one movement work makes a good choice where a shorter program work is required or a nice encore.

Her **Piano Trio in d minor, Op.78** was completed in 1902 and published the next year by a prominent Parisian publisher through the auspices of her teacher Widor. The opening movement, *Allegro moderato*, is quite romantic and moody. Like her teacher, who did not join the Impressionists, Netzel's music owes nothing to French Impressionism but has more of a Central European feel. The lovely second movement, *Andante*, is closer to an adagio. It lingers lovingly over its gorgeous main subject. Sandwiched in the middle section is a scherzo episode cleverly inserted. The finale, *Allegro deciso*, opens in a heavy, somewhat plodding fashion, but as the music progresses the tempo increases and the emotional pitch rises to several climaxes. This is a work that might well have entered the repertoire if it had been written by a German or Austrian male composer. But it had two strikes against it: be composed by a Swedish woman composer.



Carl Nielsen (1865-1931) was born on the Danish island of Fyn (Funen) in a village not far from its capital Odense, Denmark's third largest city. He eventually entered the Royal Danish Conservatory in Copenhagen where he studied violin and composition with the famous composer Niels Gade. He himself became Denmark's leading composer during the first part of the 20th century. Both of his parents were amateur musicians. His mother sang and his father played the violin and cornet in a military band and at local barn dances. Before obtaining a scholarship which allowed him to study with Gade, Nielsen studied the violin and cornet with his father and joined him in the military band as well as playing at the barn dances. He began composing sometime in the late 1870s while taking violin lessons from Carl Larsen, one of the leading musicians in Odense. Larsen also taught him the rudiments of composition. In his partial autobiography, *My Childhood in Fyn*, Nielsen recalled playing string quartets and piano trios with friends as well as some players from the military band. This most likely was the impetus for his composing the **Piano Trio in G Major** which he completed in 1883. It was also probably this work along with a string quartet in d minor which were shown to Gade and impressed him enough to offer Nielsen a place at the Royal Conservatory. The trio is in three movements and shows the influence of the Vienna Classics. Nielsen recounted how he and his comrades would play the music of Haydn, Mozart and Beethoven, and one can hear their influence upon his writing. The trio's manuscript bears no tempo marking to the opening movement, although it is clearly music meant to be played at a quick tempo. It begins with three loud chords which are repeated frequently throughout the movement. The music sounds like a cross between

Mozart and early Beethoven. The second movement is marked *Andante*. Here, the Op.1 trios of Beethoven come to mind, although Nielsen gives the strings better parts than Beethoven and piano in no way dominates affairs as it does in Beethoven's Op.1. The finale is marked *Allegretto grazioso* and is charming as well as graceful. Nielsen shows that he had a gift for melody.



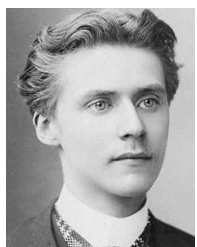
Ludvig Norman (1831-1885) was born in Stockholm. He studied at the Leipzig Conservatory shortly after it was founded by Mendelssohn. His composition teachers were Julius Rietz and Moritz Hauptmann, his piano professor was Ignaz Moscheles. A prolific composer, he also enjoyed a career as a pianist, conductor and teacher. Among his many pupils was the prominent composer Elfrida Andrée. Norman composed in a wide variety of genres, and chamber music was an important part of his oeuvre, among which there are two piano trios, a piano quartet, a piano sextet, five string quartets, a string quintet, a string sextet and a string octet. **Piano Trio No.1 in D Major, Op.4** was composed in 1849 while he was studying in Leipzig. Through the efforts of his friend Robert Schumann, this trio along with several other of his early works received publication. It is a youthful work, not surprisingly showing the influence of both Schumann and Mendelssohn, undoubtedly the two most important composers of the age. The first movement, *Allegro con brio*, is just that, full of energy, optimism and forward motion. The second movement, *Intermezzo, allegro*, is closer to a scherzo in mood, bright and lively with a Schumannesque, march-like main theme. A second subject is more lyrical. Next comes a reflective *Adagio cantabile*. The sad main subject first introduced by the violin and then the cello is full of pathos. Once again, in the buoyant and effective finale, *Allegro con fuoco*, we can plainly hear the guiding hand of Schumann. Is it any wonder that the 18 year old Norman fell under the spell of his friend and mentor. A second trio Op.38 seems to have disappeared rather quickly.



Vitezslav Novak (1870-1949) originally Viktor Novak was born in Kamenice nad Lipou, a small town in Southern Bohemia. He was a leading proponent of Czech nationalism in music in the generation after Dvorak and Smetana. He studied at the Prague Conservatory. It was at this time that he changed his name to Vitezslav to identify more closely with his Czech identity, as many of his generation did. At the Conservatory, he attended Dvorak's composition class. When Dvorak departed for America in 1892, he had no choice but to study with the ultra-conservative Karel Stecker. Novak, however, was to reject not only Stecker's teaching but also to a certain extent, the influence of Dvorak. By 1900, his compositions began to show the influence of the new modernist movement. He chose to explore Moravian and Slovakian folk melody, both of which were then regarded as culturally backward by the cosmopolitans of Prague. He also developed an interest in what would come to be called musical impressionism. It was thought that he had borrowed from Debussy but Novak categorically denied these claims, stating in no uncertain terms that he had arrived at similar techniques on his own. These included forays into bitonality and non-functional, parallel harmony. Rather surprisingly, Novak was to become influenced by the music of Richard Strauss. Despite his move to modernity, however, his music retained at least a partial allegiance to the late-Romantic style until his death. His earliest work to receive an opus number was his **Piano Trio No.1 in g minor, Op.1** which dates from 1892. It predates his interest in Slavonic folk melody and the writing is in the traditional Central European romantic style. The first move-

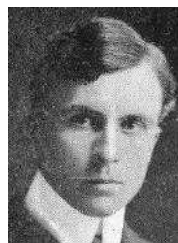
ment, *Allegro moderato*, begins in a dark and brooding mood. There is a sense of yearning as well as impending storm clouds. But the second theme, given out by the cello, expresses hope. The sunny second movement, *Allegro giusto*, is a relaxed scherzo. The Trio's center of gravity is clearly its slow movement, *Andante sostenuto e mesto*, which begins in a quiet and reflective mood. Although it is marked *mesto*, it is not particularly sad. The highly romantic middle section, *doppio movimento*, with its beautiful melodic writing rises to a brief dramatic climax before the music once again becomes more reflective. The finale, *Allegro non troppo*, begins with powerful and triumphant introduction brought forth by the piano. The second theme, is softer and more lyrical.

Piano Trio No.2, Quasi una Ballata Op.27, was written at a time (1902) when his allegiance was torn between two different musical camps. He was still attracted to the use of folk melody as was advocated by the older and more conservative generation of Czech composers such as Dvorak, but he was also attracted to the tonal modernism which was emerging from fin de siècle Europe. This conflict caused him considerable anguish and he was later to write that in many ways, the trio was autobiographical. Although the trio is written in one movement, hence a ballad, it nonetheless follows traditional classical structure in that it has four succinct episodes or sections. It begins with an introductory *Andante tragico*, full of pessimism and though tonally advanced for the time, there are still traces, mostly rhythmical, of Moravian folk songs. The *Andante* is followed by an *Allegro* which has a heroic theme for its main subject but it too is tinged with a sense of the tragic. (example on right) Next comes a sarcastic scherzo, *Allegro burlesco*. In the fourth section, the *Andante tragico* is reprised, this time followed by a very dramatic *Allegro* which leads to a somber and funereal coda. Both of these trios deserve to be heard in concert and can should be investigated by amateurs as they present no real technical problems.



Max d'Ollone (1875-1959) was born in the French town of Besançon and studied composition at the Paris Conservatory with Jules Massenet, winning the prestigious Prix d'Rome. He then pursued a career as a composer, conductor and teacher and eventually served as a professor at the Paris Conservatory. Most of his works are for the stage although he did not entirely ignore chamber music, composing this piano trio, a string quartet and some instrumental works. The **Piano Trio in a minor** dates from 1920. The structure is entirely conventional and his use of cyclical form, of which the French, since the time of Cesar Franck were so fond, can be heard throughout. It is the main theme from the first movement, *Allegro ma non troppo e ben deciso*, which reappears in each of the succeeding movements, but it is dressed up in such a way as to be virtually unrecognizable. This *Allegro* is characterized by its distinctive rhythmic drive. The second movement, *Adagio*, is somewhat melancholy with long-lined melodies given a subtle accompaniment which is based on the main theme from the first movement. Next comes a nervous Scherzo. The exciting finale, a *Presto*, bursts out of the starting gate with tremendous energy and forward momentum which is kept up from start to finish. This trio certainly belongs in the concert hall where it will be welcomed by audiences for its freshness and originality. It should also be of interest to experienced amateurs.

Norman O'Neill (1875-1934) was born in London. He studied first with the British composer Arthur Somervell. At the suggestion of Joseph Joachim, he then went to the Frankfurt Conservatory where he studied with Iwan Knorr. He became friendly with four other British students then studying with Knorr—Percy Grainger, Roger Quilter, Balfour Gardiner and Cyril Scott. Together, they became known as the Frankfurt Gang. Upon return-



ing to London, he primarily wrote for the theater and became quite well-known for his scores. But he also wrote for the ballet, and penned several works for orchestra, chamber ensemble and instrumental groupings. His **Piano Trio in One Movement** dates from 1909 and was dedicated to Sir Arthur Somervell, his first teacher. It begins with an *Andante* introduction, with the violin muted to the cello's pizzicato. This leads to an energetic *Allegro con fuoco*, the first main section. It is jaunty and quite rhythmic. After a few *Andante* interruptions, the central section of the trio, *Allegro scherzando*, emerges. Here, the shifting tonality is characteristic of French and American developments of the time. The finale is a reprise of the opening *Allegro con fuoco*. An excellent work both for concert and home. He also wrote a set Variations on a the theme Polly Oliver.



There is probably no composer more than **George Onslow** (1784-1853) who deserves to be included among the greats, at least as far as chamber music goes. Nearly all of his 36 string quartets and 34 string quintets are of the first order. That Schumann and Mendelssohn ranked him alongside of Mozart, Schubert and Beethoven says it all. When it comes to his ten piano trios, the case is less clear. Not all of them can be called works of the first order. I will discuss those most deserving of revival. In 1807, he composed a set of three trios, his Opus 3. Onslow's **Piano Trio No.1 in A Major, Op.3 No.1** is the first of a set of three which were dedicated to his sometime teacher and friend, the touring concert pianist and composer Jan Dussek who returned to Paris in 1807. The trios were completed that year and were published by Pleyel in 1808. The fact that Dussek himself took part in their public performance helped to put the young composer's name on the map. Critics were impressed and the trios became quite popular and went through several editions. The trio opens with a lengthy introduction marked *Introduzione, largo*. It might well be argued that given its pace, the length of the introduction, this is actually the first movement. There a haunting and somewhat tense quality portending that something dramatic is coming. However, the *Allegro vivace* which follows is bright and upbeat seemingly unrelated to what has come before. It is almost as if Onslow had intended to trick the listener. The playful *Menuetto Allegro* has Haydnesque roots but is considerably updated blossoming with early Romantic melody. The finale, *Pastorale, allegretto*, has an elegant and graceful quality.

Piano Trio No.2 in C Major, Op.3 No.2, was the second of the set. Its quality is indicative of Onslow's native talent. Mozart's trios serve as Onslow's model. The charming opening movement, *Allegro moderato*, might well have been written by Mozart except that the string-writing, especially for the cello, is better. The piano part does not dominate, which is somewhat surprising since these trios were dedicated to the piano virtuoso Jan Dussek. The Mozartean *Andante non troppo lento* is exquisitely conceived. Even as early as 1807, Onslow's *Menuettos* were beginning to sound like scherzos. This one, however, leans more toward the classical minuet. The *Finale* concludes in an early Beethovenian vein, which in itself is extraordinary, since Beethoven's early period was only then just ending. This is a fine work.

Onslow's Piano Trio No.3 in e minor, Op.3 No.3 Critics were Impressed and the trios became quite popular and went through several editions. The opening movement, *Vivace*, begins with a very original introduction with the violin and cello alone in unison presenting a remarkable theme, dark and foreboding. The movement proceeds with tremendous forward energy and excitement. The *Andante grazioso* which follows is calm and quite lyrical, but dramatic episodes from time to time break through to

disturb the idyll. The third movement is marked Minuetto, however, it is much closer to a scherzo in mood and tempo. A fine contrasting trio is provided. The finale, Allegro agitato, with its compelling themes which alternate between reckless breakneck subjects and Schubertian loveliness cap off this fine work.

Piano Trio No.4 in e minor, Op.14 No.1 is the first of another set of three which appeared in 1818. It, too, was quite popular and for a time entered the standard repertoire. The work opens with an Allegro with a dramatic dialogue between the first violin and cello, which immediately captivates the listener. The dramatic effect is heightened by the fact that the melody rises in the violin and then plunges in the answering cello part. This movement is an excellent example of one of the individualistic characteristics which marks Onslow's quartet music—it is a perfect fusion of operatic drama and melody with chamber music style. In the following Andante Grazioso, the lovely opening theme is given to the cello in its tenor register. A long passage in the violin creates a gauze-like filigree while still remaining within the bounds of chamber music. The Minuetto Presto, in actuality a scherzo, is of the type of which Onslow always excelled, it is a pounding, propulsive Beethovenian affair. A stately trio section makes a wonderful contrast. The finale, Allegretto, is a big movement. The first theme has an Italian vocal quality to it. The ingenious second theme, passed from voice to voice each time modulated to increase tension, is full of bravado in a French military fashion.

Piano Trio No.5 in E flat Major, Op.14 No.2 is the second of a set of three which appeared in 1818. Critics hailed the works as elegant and exhibiting a great diversity of invention. The work opens with a broad Allegro recalling the mood found in Beethoven's Op.1 piano trios. Painted on a broad canvas, it takes its time to rise to the several dramatic climaxes therein. The second movement, Menuetto vivace, is not the sort of minuet anyone could ever dance to. The opening measures are hyper fast, before it slows a bit but it is still not the sort of minuet that would be danced to. Next comes an Andante con variazioni, Air populaire des montagnes d'Auvergne, an air from the people of the Auvergne mountains. The finale, an Allegro in 6/8, is a bumptious steeple chase across the French countryside.

Piano Trio No.6 in D Major, Op.14 No.3 is the last of a set of three which appeared in 1818. Critics hailed the works as elegant and exhibiting a great diversity of invention. The opening Allegro vivace begins with a jaunty, song-like tune played in a canon. The second theme bursts forth with tremendous forward energy. An Andante non troppo lento follows. This is a simple country melody which Onslow elegantly embellishes. The Minuetto Allegretto is a scherzo par excellence, of the sort for which Mendelssohn became famous. The catchy, syncopated first theme is developed with military modulations. The dazzling conclusion to this outstanding movement is the equal of the most famous scherzos. The light, buoyant Finale, Presto is yet another gem which strikes just the right touch.

Piano Trio No.7 in d minor, Op.20 was composed in 1822 and it, too, was popular, especially in Germany, where it remained in the repertoire well into the last part of the 19th century. An example of his emerging mature style, its opening Allegro begins in a bombastic and florid fashion. The main theme is pretty, but fussy, however, an exciting moto-perpetuo section is quite riveting. The second movement, a *Thema con variazione*, is not bad but not out of the ordinary. Next comes a *Minuetto, Presto*. It is *not* a minuet but a whirling and exciting scherzo with a finely contrasting trio. The main theme to the finale, *Allegro*, is attractive with a good, if somewhat involved development. Excitement is maintained throughout.

Piano Trio No.8 in c minor, Op.26 was written in 1824 at a time when Onslow's mature style was emerging. This trio, along with several others he composed, enjoyed considerable popularity during the 19th century and demand was such that it received a

second edition. The first subject of the opening movement, Allegro espressivo, is lyrical and dreamily poetic. The piano writing recalls Schubert. The second subject is a jaunty, almost march-like melody. A lengthy introduction precedes the lovely and highly romantic main theme of the Adagio which comes next. The music is quite deliberate and yet there is a very delicate exquisiteness to it. A complimentary second theme conveys a sense of yearning. The third movement, though marked Menuetto, is music which could never be danced to—it is a rather fleet and somewhat spooky scherzo, full of forward motion. It is coupled with a bright and marvelously contrasting trio with a beautiful long-lined theme. The finale, Allegro agitato, bursts forth with an introduction of dramatic downward plunging chromatic passages which lead to a theme which is both lyrical but also with considerable motion. It must be admitted that the last two movements are very good, while the first two are considerably weaker.

Piano Trio No.9 in G Major, Op.27 also dates from 1824. It begins as if it were salon music. The second movement, *Andante cantabile*, continues on in this vein. A *Menuetto*, which is a scherzo dominated by the piano, is quite good. The genial last movement, again simply marked *Finale*, returns to the style of the earlier movements.

Piano Trio No.10 in F Major, Op.83 dates from the early 1850's, not long before his death and is a fine work deserving to be heard in concert. The opening *Allegro pathetico* is full of drama and excitement. It sounds almost Beethovenian. A lengthy *Adagio grandioso* begins in a calm, reflective manner. There is a true sense of the valedictory. Onslow did not write a better slow movement for piano trio. A stunning and thrilling *Scherzo* comes next. The use of pizzicato in the strings is quite telling. The syncopated *Finale* races forward with determination. Again it is almost Beethovenian but with highly effective use of chromaticism.



George Alexander Osborne (1806-1893) was born in Irish city of Limerick. His first music lessons were with his father, the cathedral organist. Subsequently, he went to Paris where he studied piano with Johann Pixis and Friedrich Kalkbrenner, one of the greatest virtuosos of the first decades of the 19th century. He also studied composition with Joseph Fétis. He became an important soloist in his own right, but also pursued a career as a composer. After living in Paris for a number of years, he returned to London in the 1840's and spent the rest of his life there where for many years he was a leading personality in that city's musical life. He served as both a director of the London Philharmonic and the Royal Academy of Music and for many years hosted his own series of concerts at which he performed his compositions. Osborn composed in most genres but was mostly known for his solo pieces for piano. His **Piano Trio in G Major, Op.52** was composed and published in the 1840's. It was his most popular chamber music work and his friend Hector Berlioz described the work as "lofty in style and special in design." The trio not only shows the influence of Schubert and Mendelssohn but also from the Italian operas that were then popular in Paris. The opening Moderato has an abundance of lyrical themes as well as some exciting passage work. A rambunctious and Scherzo, which is dominated by its rhythm, follows. The third movement, Adagio, is a Mendelssohnian Song Without Words and one also hears echoes of Rossini and Bellini. The exciting finale, an Allegro, has for its main theme a syncopated gypsy melody and is full of dramatic effects.

Henrique Oswald (1852-1931) Oswald was born in Rio de Janeiro. His father was a Swiss-German, his mother Italian. Shortly after his birth his family moved to São Paulo. His mother taught music and he had his first lessons with her. Subsequently he studied at the Music Conservatory of Florence with Giuseppe



Buonamici. He was active as a conductor and music director both in Europe and Brazil. He was a prolific composer of chamber music: his list includes a violin sonata, 2 cello sonatas, 3 piano trios, 2 piano quartets a piano quintet, 4 string quartets and a string octet. In addition to the above, he wrote several short pieces including the **Serrana for Piano Trio**, a Brazilian serenade which dates from the mid 1880s.

His **Piano Trio No.1 in g minor, Op.9** dates from 1884 while he was still living in Italy. It is in four movements Allegro moderato, Adagio, Prestissimo, and Molto allegro. The main theme of the first movement is a yearning, lyrical melody recalling Mendelssohn. The cello, in a lengthy introduction, brings forth the primary subject of the Adagio. It is reflective, perhaps somewhat dreamy. The third movement, Prestissimo, is a nervous scherzo showing some influence of Impressionism. The finale, Molto allegro, almost sounds like a continuation of the preceding Prestissimo with its nervous, restless, running passages. This is an important work by one of Brazil's foremost romantic era composers. It deserves to be heard in concert but can certainly be managed by experienced amateur ensembles. I am not familiar with his later two trios. Opp.28 and 45.



Paul Pabst (1854-1897) was born in the city of Königsberg, then part of the German kingdom of Prussia. He came from a well-known musical family. His father August Pabst was a composer, pianist and director of the Riga Conservatory in Latvia, then part of the Russian Empire, and his uncle Louis Pabst founded the Melbourne Conservatory in Australia. After first studying with his father, he was sent to Vienna to study with Anton Door, he then moved to Weimar to study with Liszt. His father hired him to teach at the conservatory in Riga but shortly thereafter, at the behest of Nikolai Rubinstein, brother of Anton, he became a professor of piano at the Moscow Conservatory, eventually becoming its director after Rubinstein's death. He was an important teacher and among his many students were Alexander Goedicke, Nikolai Medtner, Alexander Goldenweisser and Georgi Konus. His **Piano Trio in A Major** was composed in 1895 and was dedicated to the famous pianist and composer Anton Rubinstein who had died a few years before.

The powerful, emotional and often dramatic opening movement to the trio, Allegro con brio, is full of mood, conveying a sense of restlessness. The playful second movement, marked Intermezzo, Menuet, is surprisingly modern sounding and has a salon like quality, with a lyrical, singing middle section. The third movement is marked Reverie elegiaque, the tempo molto cantabile. While one might expect from the title, something sad or perhaps melancholy, there is none of that. Instead we have what sounds like a lovers' duet between the violin and cello. The wayward sounding and exciting finale, Allegro moderato, begins with a great sense of movement and unrest. Eventually, this gives way to an upbeat and sunny episode. It is only at the end that Pabst attaches a short coda marked, Quasi marsche funebre. Were it not for the coda, one would never have guessed this was a tribute to a dead artist. What is striking about this trio, besides its many original touches, is its outstanding part-writing for the strings. An excellent work, first rate, deserving concert performance.



Horatio Parker (1863-1919) was born in Auburn, Massachusetts. He first studied composition with George Chadwick at the New England Conservatory in Boston and subsequently with Josef Rheinberger at the Bavarian Royal Conservatory in Munich. Like other American composers working at this time, he was primarily

influenced by the major German Romantic composers. He enjoyed a long career as a teacher, first at the National Conservatory in New York under Dvorak's directorship and subsequently as a Professor and Dean of the Yale Music School. He wrote in most genres but today is primarily remembered for his vocal compositions. Composed in 1904, the **Suite for Piano Trio in A Major, Op.35** clearly harks back to that popular in the baroque era as it follows the format of a Bach dance suite, but its style is that of the romantic era and not the baroque. The opening movement, Prelude, in the piano part, with its arpeggios, resembles a Bach prelude, but the long-lined, yearning string melodies are something not found in Bach. The second movement, Tempo di Menuetto, in structure resembles the formal minuet, but the melody and rhythm are clearly those of a romantic waltz. A slow movement, entitled Romance, follows. The main section is lush and yearning but the contrasting middle section is lighter and almost playful. The finale, an Allegro, though not so marked, is clearly a march dominated by its dotted rhythms. The middle section is faster and more lyrical.



Charles Hubert Hastings Parry (1848-1918) was born in Bournemouth, England. As far as music went, he received some lessons on the piano as youth but did not formally study it. He was educated Eton and Oxford and though he showed an extraordinary aptitude for music, he took a degree in law and modern history as his father wanted him to have a career in commerce.

From 1870 to 1877 he worked in the insurance industry, but he continued his musical studies, first with from William Sterndale Bennett, and later with the pianist Edward Dannreuther when Brahms proved to be unavailable. After leaving the insurance industry, Parry became a full-time musician and during the last decades of the 19th century was widely regarded as England's finest composer. In the 1890s he became director of the Royal College of Music and was appointed Professor of Music at Oxford. He helped establish classical music at the centre of English cultural life. As head of the Royal College of Music, his pupils included Gustav Holst, Ralph Vaughan Williams, Frank Bridge and John Ireland. His music shows the influence of Bach and Brahms, His **Piano Trio No.1 in e minor** was completed in 1878 and performed to acclaim. The trio shows the hand of a bold and eager mind. The first movement, Allegro appassionato and the Scherzo, molto vivace, display great ingenuity and originality in their handling of form and tonality. Both movements are brimming with attractive, highly appealing melody. The emotional heart of the trio can be found in the third movement, Adagio ma non troppo. Parry's gift for lyrical composition is of the first order. The finale, Allegro giocoso, is an energetic rondo, full of exhilarating melodies and elan. This work is of the first rank and if it had been composed by a German or Austrian it would have entered the concert repertoire.

Piano Trio No.2 in b minor dates from the mid 1880's. The opening movement, Maestoso--Allegro con fuoco, begins with an slow, stately introduction which is seamlessly incorporated into the turbulent and passionate first theme of the Allegro. The whole movement is permeated with intense rhythmical energy. A highly lyrical slow movement, Lento, follows. Then comes a buoyant scherzo, Allegro vivace, with a melodious trio. The finale, Maestoso--Allegro con moto, begins with an introduction which recalls the first movement. The main theme of the Allegro (where our sound-bite begins) is Brahmsian in nature, but melodies from each of the preceding movements make brief appearances in altered forms. Also a fine work.

Dora Pejačević (1885-1923) until recently spelled Pejacsevich) was born in Budapest, the daughter of an important Croatian aristocrat. Her mother had been a pianist. She studied piano and vio-



lin locally before attending various conservatories. At the Munich Conservatory she studied composition with Walter Courvoisier and violin with Henri Petri, although it has been said that she was mostly self-taught. Today, she is considered one Croatia's most important 20th century composers and many of her works, during her lifetime, enjoyed considerable success and were performed

throughout Germany, Austria, Hungary and the rest of the Habsburg Empire. The **Piano Trio in C Major, Op.29**, finished in 1910, is actually her second piano trio. Her first effort composed eight years before is not, as is this trio, representative of her mature style as a composer. The opening movement, *Allegro con moto*, is characterized by its two very attractive and lyrical, flowing themes which are punctuated by a swinging rhythmic development and bridge passages between. A very original Scherzo comes next. Brilliantly conceived, its main theme is playful and its lopsided rhythm attracts attention. Pizzicato is also used to telling effect. The rather more transparent and lyrical trio section provides a fine contrast. A rather extraordinary slow movement, *Lento*, follows. The music is essentially quite lyrical but constant tempo and key changes create a wide panoply of moods and feelings. The finale, *Allegro risoluto*, is an energetic affair with several suspenseful and exciting climaxes. This is a first rate late romantic work mostly likely ignored because she was a woman.



Richard Perger (1854-1911) was born in the Austrian city of Graz. He studied composition in Vienna with several teachers, including Brahms. His career was divided between composing, conducting and teaching. He served as director of the Rotterdam Conservatory and later the Vienna Conservatory as well as the Vienna Choral Society and the Gesellschaft der Musikfreunde. He wrote in most genres and his chamber music, in particular, was held

in high regard. His **Serenade for Piano Trio, Op.17** dates from 1889. The opening movement, *Allegretto*, sets the mood with its march-like main subject which leads to a more lyrical serenade theme. One might call the second movement 'Night Music' or a nocturno, a brooding *Allegro moderato e patetico*. The work concludes with a Schumannesque *Vivace*. Very well written for all instruments. It deserves to be heard in concert and can be warmly recommended to amateurs as it presents no special technical problems and plays quite easily.



Georges Pfeiffer (1835-1908) was born in Paris. His mother was a pianist and student of the famous virtuoso Friedrich Kalkbrenner. His father was a piano maker and ran the Pleyel piano store in Paris. After studying at the Paris Conservatory, Pfeiffer pursued a career as a performer and composer. As a performer, he was particularly active in the realm of chamber music serving as pianist for several French chamber music societies. He

composed two piano trios, two piano quartets, a piano quintet and some instrumental sonatas. His **Piano Trio No.1, Op.14** dates from 1862. It is an uneven work. The two inner movements, an *Andante cantabile* and *Scherzo*, are particularly appealing, but the outer movements although they sound all right lack compelling themes and are rather threadbare.

Piano Trio No.2 in D Major, Op.103 is another matter. Dating from 1885, the opening *Allegro moderato* has a searching melody for its main theme. Tension is slowly built to dramatic climax after which a slinky march-like melody follows. The second movement is a bright, airy, fluttering *Scherzo*. The trio section is a simple, but attractive country dance. The cello gives

forth the lovely and lyrical main theme of the *Largo* which follows. It is valedictory and reflective, almost haunting. The finale, *Allegro ma non troppo*, is busy and lilting, conveying the bustle and charm of late 19th century Paris. It deserves performance.



Hans Pfitzner (1869-1949) was born in Moscow of German parents. His father was a professional violinist and he received violin lessons from his father. Later he studied piano and composition at the Hoch Conservatory in Frankfurt. He enjoyed a long career as a conductor and teacher. His music was held in high regard by contemporaries such as Richard Strauss and Gustav Mahler. Pfitzner was an avowed opponent of the Second Vienna

School with its serialism and atonal music. Instead, he sought new paths for traditional tonality. He composed in nearly every genre and is best known for his operas. He did not ignore chamber music, writing a number of string quartets, two piano trios and a piano quintet. His first piano trio dates from 1886 when he was 17 and is derivative. His **Piano Trio No.2 in F Major, Op.8** was composed during 1895-96 and was published in 1898.

Though not particularly easy, it is not beyond the reach of accomplished amateur players. Interestingly, a side theme from the first movement (a waltz from, at the time, Puccini's little known opera *La Bohème*) is used throughout all four movements of the trio as a binder link, that is to say a leitmotiv. The first movement, *Kräftig, feurig, nicht zu schnell* (powerful, fiery, not too quick), is so stormy and turbulent that one barely notices the aforementioned side theme. In the slow second movement, *Langsam*, Pfitzner, harks back to the music of the past for his source of inspiration. This leitmotiv is least recognizable in the third movement, *Mässig schnell, etwas frei im Vortrag* (moderately quick, but not in strict time), which is a cross between a humorous scherzo and a capriccio. The finale begins *Rasch und Wild* (fast and wild) but soon the leitmotiv appears and leads to a slow fugue. Several dramatic episodes follow wherein the leitmotiv is clearly recognizable. As the trio reaches its stormy conclusion, the coda becomes quite slow. This a very good late Romantic work.



Gabriel Pierné (1863-1937) was born in the French city of Metz. His parents were musicians and he was eventually sent to study at the Paris Conservatoire, where his teachers included César Franck and Jules Massenet. A gifted and highly talented student, he won several prizes, including performance awards in piano and organ and composition awards in counterpoint and fugue. He also won the prestigious

Prix de Rome in 1882. He enjoyed a successful career as an organist as well as a conductor at the Ballets Russes in Paris. He was also a prolific composer who left several works in most genres. Pierné's **Op.45 Piano Trio** dates from 1922 and show the influence of his teacher Cesar Franck. This is a work which is beyond the ability of all but the best amateur players. The massive opening movement, *Agité*, is quite complicated both rhythmically and thematically. It is emotionally charged and agitated. It could serve as a stand alone trio by itself. There are many sections which are connected and interrelated in ways that are not always apparent, especially on first hearing. The second movement, *Allegretto scherzando*, is lively and dance-like, again, the rhythm is unorthodox. Next comes *Modérément lent*, which begins with a dreary introduction. It is followed by several variations. During a lengthy development themes from the first movement appear and the work concludes with an upbeat dance.

Johann Peter Pixis (1788-1874) was born in Prague, which at that time had a majority German population. He studied piano



with his father and was considered a prodigy. Along with his brother, an excellent violinist, the two boys were taken by their father, a la Leopold Mozart, touring throughout Europe for many years, eventually settling in Vienna around 1806, where Pixis studied composition with Albrechtsberger, one of Beethoven's teachers. Pixis stayed in Vienna for 15 years and while there was on friendly terms with

Beethoven, Schubert and Meyerbeer among others. Eventually, he moved to Paris where he stayed for two decades, concertizing and was widely considered among the leading pianists in the city, along with Chopin and Liszt. Around 1840, Pixis moved to Baden Baden where he worked as a private teacher. Besides his career as a concert pianist, Pixis was a prolific composer and chamber music was a prominent part of his oeuvre. He wrote eight piano trios, a piano quartet, a piano quintet and six string quartets. One wonders why his chamber music disappeared, especially in view of the fact contemporaries had a high opinion of it. One example: when Liszt wished to give a piano trio concert in Paris, he chose one trio by Beethoven and the other by Pixis. Contemporary accounts relate that the audience far preferred the trio by Pixis. It is interesting to note that Pixis dedicated his piano trios, as well as several other works to famous musicians most of whom were his friends. His **Piano Trio No.1 in E flat Major, Op.75** dates from 1825. It was dedicated to Johann Nepomuk Hummel, Mozart's only full time student, who was considered the greatest living pianist at the time. To some extent, the piano writing resembles that of the dedicatee, which Hummel would certainly have noticed. The opening movement, *Allegro con brio*, begins with a catchy two bar theme, which comes to dominate the movement. It is at times playful, but at other times full of fiery excitement. It serves as a springboard to several other themes, one of which was reminiscent of the finale to Hummel's Piano Quintet. The middle movement, *Andante con moto*, has for its main subject, a Schubertian folk like melody which was taken as Pixis wrote on the manuscript from his opera *L'oracle*. The finale begins with a slow introduction, *al capriccio*, *poco adagio* which leads to the main section, a very exciting and breath-taking Presto. This is really a fine, first rate work and it is hard to understand why it disappeared. It is by turns beautiful and exciting with great part-writing. It deserves concert performance and can also be recommended to experienced amateur players.

Pixis' **Piano Trio No.3 in b minor, Op.95** dates from 1829 and was dedicated to the German pianist August Klengel. In four movements, the opening *Allegro vivace*, has a Beethovenian flavor alternating dramatic fiery passages with more lyrical melodies in the strings. The second movement, *Andante con moto alla marc*, is an engaging and original sounding playful march. Next comes an exciting *Scherzo vivace*, with a beautiful contrasting trio. The finale, *Alla Mauresque, allegro*, takes a page out of Vienna's fascination with the Turks. It is, a la Mozart, a westerner's rendition of Turkish music, very effectively done. Like his first piano trio, this also is another excellent work.

Although I am not familiar with his other piano trios, it is worth noting to whom some of them were dedicated. Piano Trio No.2 was dedicated to the famous violin virtuoso and composer Louis Spohr, Piano Trio No.5 was dedicated to Felix Mendelssohn and Piano Trio No.6 to Clara Schumann. Piano Trio No.6 was arranged as a double concerto for violin, piano and orchestra and I have had the opportunity to hear in this version and can report it is another superb piece of music.

Ignaz Pleyel (1757-1831) Haydn's most celebrated student, a man whom Mozart predicted would be the next Haydn, did write a considerable amount of chamber music including some 30 piano trios. His opus numbers are unreliable due to the fact that different publishers gave them different numbers, something



which happened to Boccherini and others who were prolific. They are rather similar to those of Haydn, the cello is perhaps a little better treated, but in many cases the works lose nothing by eliminating the string parts.



Manuel Ponce (1882-1948) is one of Mexico's best known composers, that said, he is not all that well-known. A piano prodigy, after studying at the Mexican National Conservatory, he studied in Italy at Bologna's Conservatory with Enrico Bossi and in Berlin at the Stern Institute. He returned to Mexico in 1909 and taught at the National Conservatory. In the 1920's, he returned to Europe briefly and studied with Paul Dukas in Paris. He became known for his interest in Mexican folk music but one does not hear this in his **Trio Romantico** completed in 1911 although it was begun while he was in Italy. In four movements, it opens with an engaging *Allegro energico*, full of forward motion. It sounds rather Italian, a bit of a cross between Puccini and his teacher Bossi. It is the second movement, *Andante romantico*, which gives the work its name. Here, especially in the string melody, one can hear the perfumed influence of Puccini. The *Scherzino vivace*, from a thematic point of view, is rather unfocused and seems to wander a bit aimlessly. The frenetic finale, *Allegro moderato*, is full of nervous energy and brings to mind the piano quintets of Sgambati. A worthwhile work.



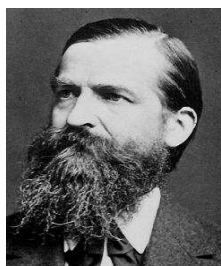
Walter Rabl (1873-1940), was born in Vienna. He studied at the Vienna, Prague and Salzburg conservatories with Karl Navratil and Guido Adler. His composing career was rather short and most of what he wrote was either for voice or the opera. He made his name as a conductor and only has three chamber works to his credit, this set of fantasy pieces for piano trio, a quartet for violin, clarinet, cello and piano which was awarded a prize by Brahms in a competition and a violin sonata. His **Fantasy Pieces for Piano Trio, Op.1** appeared in 1897. These consist of eight very effective works which deserve to be heard in concert and will also be welcomed by amateurs. No.1 is a deeply felt *Adagio molto*. No.2, *Allegro vivace* is a rustic Austrian peasant dance. No.3, *Allegro con spirito* pleases by virtue of its simple humor. Especially fine is No.4, a delicate *Adagio con espressione* which is in the form of a canon. No.5, *Allegro con impeto*, is energetic and stormy while No.7, a short atmospheric *Largo*, serves as a serious introduction to the final piece No.8, a lilting *Allegro vivace*.



Sergei Rachmaninov (1873-1943) is well-known both for having been a famous piano virtuoso and for having composed several important piano concertos as well as other works for orchestra. Few, however, know that he wrote chamber music. **Piano Trio No.1 in g minor** (it has no opus number) was composed during the first part of 1892 and performed shortly thereafter. Though it circulated in manuscript for several years, it had to wait until 1947 for publication.

It shares the same subtitle, *Élégiaque*, as his **Piano Trio No.2 in f minor, Op.9** which was composed the next year. What is interesting about both of these trios is that although they are early works, they show a mastery of technique and an uncanny similarity to his later compositions. The work is in three movements. From the opening notes of the massive *Moderato*, one is aware of a deep sadness which is accentuated by the repeated funereal accompaniment of the strings in the piano. The music, though highly passionate, moves as a very deliberate, almost plodding pace.

The second movement, *Andante*, quasi variazione, is also written on a grand scale. The piano alone announces the theme which is followed by eight substantial variations. The finale, *Allegro risoluto*, the piano states the very Tchaikovskian theme during a long opening solo. It is rough and punctuated by violent outbursts of emotion. The sense of pathos and passion is further heightened when the strings join in.



Robert Radecke (1830-1911) was born in the Silesian town of Dittmendorf. He studied at the Leipzig Conservatory shortly after Mendelssohn opened it—composition with Moritz Hauptmann, piano with Ignaz Moscheles and violin with Ferdinand David. He pursued a career as a teacher, conductor and chamber music player in a string quartet. Surprisingly, he only wrote two chamber music works, both piano trios. **Piano Trio**

No.1 in a flat Major, Op.30 was published in 1865 but may appear to have been composed several years before, shortly after he left the Conservatory. It is a bright and sunny work in four movements showing the influence of Mendelssohn and Schumann. It does not seem to have gained any traction.

His **Piano Trio No.2 in b minor, Op.33** dates from 1868. It is written on a broad scale. It is a work which will certainly make friends among home music makers as all of the parts are grateful to play. The work shows the influence of Schubert, especially in the slow movement and in the lyrical theme of the finale. However, rhythmically speaking there are many original touches to be found here. One hears it immediately in the opening movement, *Allegro appassionato*, with its fresh, wistful and effective main theme. The beautiful slow movement, *Andante espressivo*, is a set of variations based on a folk melody. A piquant Scherzo, *allegro molto vivace*, is full of fire. The finale, *Allegro non troppo*, stands out for its march-like rhythm



Joachim Raff (1822-1882) was born in the small town of Laachen not far from Zurich. His father, a school teacher and an organist, was not Swiss but from Württemberg. He had fled to Switzerland during the Napoleonic wars. The only real musical education Raff received was from his father. Early on it became clear that he had an extraordinary talent and at a young age was an accomplished pianist and violinist as well as an organist. Today, few have heard of him,

but if you had, say between 1875 and 1910, consulted any of the many books and articles that were devoted to discussing the music of the then contemporary composers, you would have found Raff's name always mentioned along with those of Liszt, Brahms and Wagner as one of Germany's leading composers. His music was compared favorably with that of Mendelssohn, Schumann and Tchaikovsky and, if concert programs are anything to go by, performed just as often. Yet, by 1920, his music had all but disappeared from the concert stage and it would only be another decade before his name faded away altogether. Why is beyond the scope of this guide. Raff wrote five piano trios, four of which are extant. The first was composed during the late 1840's and was either destroyed or lost. His first surviving and published work in this genre, **Piano Trio No.1 in c minor, Op.102**, dates from 1861. It was premiered to considerable acclaim and almost immediately became regarded as a masterpiece. Nearly seventy years later, in his 1934 *Handbuch für Klaviertriospieler* (Handbook for Piano Trio Players), the famous chamber music critic and scholar Wilhelm Altmann warmly recommended it, writing that it still deserved to be heard in concert and could hold its own against any of the other of the major works of this genre. The big first movement is marked *Rasch*

(quick) but it does not actually begin this way. Rather, there is a masterful, slow introduction which only gradually ratchets the tempo up to speed as it builds dramatic tension. This introduction is a very fine example of Raff's abundant compositional skill. The piano opens the work in a Lisztian fashion, dramatic and dignified. Twice, the strings reply with a somewhat pleading answer. Then out of this the piano takes over with a long, restless eighth note passage, entirely in its bass register. The tension becomes palpable. At last, the heavily accented first theme breaks forth. It has a martial quality to it and, although arresting, it is not particularly melodic. As it hurls forward with considerable motion, Raff adds a heroic touch to it. Interestingly, the first part of the development section shows a Schubertian lyricism which is absent from the theme itself. In the second theme, we hear the lyricism which was hinted at during the development section. Though not particularly sad, it has a valedictory quality to it. The second movement, *Sehr Rasch* (very quick), is a scherzo, which begins softly as a fugue with the violin beginning, then the cello and the piano. The theme is fleet with a tinge of the macabre. The very beautiful theme from the trio section is especially memorable. The third movement, *Mässig langsam* (moderately slow), is particularly fine, peaceful, poetic and inspired with uncommonly fine sonorities. The stirring finale, *Rasch bewegt*, (quick moving), is equally fine, replete with three memorable and tuneful themes. The movement, which is clearly a rondo, opens with an attractive theme, in the cello, full of yearning. The second theme is a Hungarian-melody which later in the minor sounds rather Slavic. Without question this trio belongs in the repertoire and is as good as anything written from this period.

Piano Trio No.2 in G Major, Op.112 was composed two years after his first. Like those of the First Trio, the Second's tempi and other markings are in German, a practice Raff was to terminate as he began to distance himself from the New German School of Liszt. The title to the opening movement, *Rasch, froh bewegt* (quick, lively & joyful) in fact aptly describes the main theme which is presented by the violin. The second subject is gentler and lyrical. Next comes a scherzo marked *Sehr Rasch* (very quick). In the minor, it is a somewhat lopsided but lilting dance. The lyrical but brief middle section consists entirely of a canon in which the violin leads and the cello follows while the piano provides the harmonic underpinning. The magnificent third movement, *Mässig langsam* (moderately slow), is undoubtedly the trio's center of gravity. Spacious and calm, this music might well serve as a eulogy. It is solemn and dignified with the aura of Schubert's late piano sonatas to it. The development, primarily entrusted to the strings, adds a mildly pleading air to this mix. Then a lengthy, turbulent and roiling middle section explodes forth. First, there is just unrest, but quickly Raff heightens the tension until there is a powerful sense of the melodramatic. The rondo finale, *Rasch, durchaus belebt* (Quick, lively throughout) begins with a catchy theme. Its development takes the form of a fugue. In the middle section, the piano is given a lively and peculiarly familiar Chinese interlude. Tchaikovsky borrowed it for use in his *Nutcracker Suite*. The coda follows an exciting stretto section and leaves nothing to be desired. It must be admitted that this movement makes considerable technical demands on all of the players, though it is certainly not beyond the scope of good amateurs. This is a fine trio, well worth concert performance.

Some seven years passed before Raff returned to the genre of the piano trio again. He composed his **Piano Trio No.3 in a minor, Op.155**, in 1870. In the opening movement, marked *Quasi a capriccio, Allegro agitato*, Raff takes his time before stating the main theme. He begins in a highly unorthodox fashion, not with an introduction or with something which at least sounds like an introduction, but with music which appears as if it is beginning in mid-phrase. The music does not really seem to move forward but, nonetheless, suspense is built up and eventually an agitated and passionate main theme. Surprisingly, we find that this unusual

beginning, which is treated as a caprice, is the kernel of the main theme. But then, as the movement progresses, we hear that Raff has virtually used every snippet of the caprice, each for a different and an important part of the material in the *Allegro*. This is, in my opinion, an absolutely outstanding movement, one of the finest in the romantic literature. It is highly creative, and, at one and the same time, full of passion and drama, but also filled with lovely, lyrical melodies, ingeniously juxtaposed between the fiery counter-melodies. Beyond this, it has excellent part-writing and a thrilling coda. As in his earlier trios, Raff places a scherzo, although he does not call it such, in the second position. This *Allegro assai* can almost be called an interlude, as it is rather short, but perfect in every way. Halloween Music is the phrase which best describes the main theme. It is spooky and conjures up images of goblins and ghosts. Raff was an absolute master of the mercurial and fleet-footed scherzo. In this, he has few if any equals and no superiors. This *Allegro assai* is a good example why. The third movement, *Adagietto*, is a theme and set of several variations. The main theme is solemn but not tragic. The magnificent finale, *Larghetto, Allegro*, begins with a slow, somewhat sad introduction. Unlike the opening movement, here we have a more traditional introduction, whose purpose is to build suspense. Several themes including Turkish sounding melody of the sort one finds in Mozart's 5th violin concerto. As might be expected, he concludes with a suitably exciting coda. To sum up, this work, along with his First Piano Trio, belongs in the repertoire and is the equal to any of the other piano trios from this era.

Piano Trio No.4 in D Major, Op.158 was composed a few months after the Third Trio. The first movement, *Allegro*, begins with a sparking series of 16th note triplets lightly played in the piano whilst the cello introduces the noble main theme in a low register. The second theme is closely related to the development and seamlessly evolves from it. This, unfortunately, creates a sense of monotony. The piano part is very difficult in that it has tremendously long, fast passages which require a secure technique and a very light touch. Again, the second movement, *Allegro assai*, is a scherzo though not so marked. The first theme is a lugubrious dance, lumbering along in the strings and a little on the heavy side. The piano is used quite nicely to compliment what is going on. The second theme is lyrical and quite romantic. This is a good but not a great scherzo. It does not, in my opinion, rise to the high level of excellence that one generally finds in Raff's scherzi. The impressive slow movement, *Andante quasi Larghetto*, begins with a fine melody first sung by the cello. Raff creates a magical similar to that which Mendelssohn achieves in some of his *Songs Without Words*. The finale, *Allegro*, begins with a brusque and modern (for that time) sounding theme. It is restless and driving, with some similarity to a tarantella. The second theme is frequently interrupted by the piano, loudly and violently playing the signature chords from the opening theme. This creates a very restless mood. Eventually, these interruptions become rather annoying since they are always played *ff*. The coda is short but adequate. It is to my mind, the weakest of his four trios.

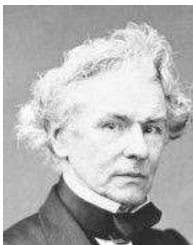


François Rasse (1873-1955) was born in the Belgian town of Helchin. He attended the Brussels Conservatory where he studied violin with Ysaÿe. He pursued a dual career as a conductor, leading such orchestras as the Concertgebouw in Amsterdam and the Monnaie in Brussels as well as the orchestra in Toulouse. He eventually became a professor at the Brussels Conservatory and served as Director of the Liege Conservatory. He composed in most genres. François Rasse's **Piano Trio in b minor, Op.16** was composed in 1898 and dedicated to his fellow countryman and teacher, the famous violinist Eugene Ysaÿe. The work begins with a brief Moderato introduction which leads to the main section, *Al-*

legro appassionato. It is characterized by two very different themes. The first is an elegant melody introduced by the strings, the end to which is rather surprising, an abrupt, pounding rhythmic figure which is unsettling. The second subject is calmer and serene. Both themes of the second movement, *Andante*, are melancholy and heavy-hearted. In the finale, *Interlude et final*, Rasse seamlessly melds new material with the subjects from the two preceding movements.



Maurice Ravel (1875-1937) was born in the French Basque town of Ciboure. He studied at the Paris Conservatory and though he did not graduate became one of the 20th century's better known composers, if only for a few orchestral pieces. His **Piano Trio in a minor** dates from 1915. Despite the haste and sense of concern attendant upon its creation, the Trio remains an objective, perfectly-shaped composition. The first movement, marked *Modere*, opens with a piano motive described by Ravel himself as "*Basque in color*." This distinctive figure unifies the sonata-form movement by returning at the end of the exposition as an ostinato in bass octaves on the keyboard. Ravel no doubt named the next movement *Pantoum* after the Malayan declamation sung to the accompaniment of instruments rather than the Malayan verse form made popular by Victor Hugo. The *Assez vif tempo* and the structure of the movement resemble a scherzo and trio. The outer scherzo sections employ three themes. The first, consisting of staccato repeated notes and biting pizzicatos, acts as a refrain within the scherzo and recurs once in the trio. The second theme is a bouncy string melody accompanied by piano arpeggios, while the third consists of piano triplets and chords in the bass with string octaves accompanying. In the stately *Passacaille*, Ravel borrows the Baroque passacaglia technique of continuously varying an ostinato melody initiated in the bass. The movement begins and ends as the three instruments successively provide clear, linear renditions of the noble theme. The middle section encompasses melodic and rhythmic variations of the ostinato, interrupted by incisive cadences with rich piano harmonies. After the dignity of the third movement, the *Anime finale* that immediately follows becomes a showpiece of instrumental color. The expository material commences with violin arpeggios in harmonics and double tremolos in the cello that accompany the two principal piano themes of octaves and open fifths. Though infrequently heard outside of France, it generally regarded as one of the great piano trios of the early 20th century.



Napoléon-Henri Reber (1807-1880), was no doubt given his first name as the year of his birth coincided with the time when Bonaparte was at the height of his power and popularity. But the composer, who was born in the Alsatian town of Mulhouse, for most of his life went by Henri Reber. He studied composition with Anton Reicha at the Paris Conservatory and thereafter pursued a career with considerable success as a composer, eventually becoming a Professor of Composition at the Paris Conservatory and a member of Académie Française. Among his many students number Benjamin Godard, Jules Massenet, Pablo de Sarasate, and Wladislav Zelinski. He composed seven piano trios which span the years from 1837 to 1880. While the piano writing often takes into account that such performers as Chopin, Liszt, Moscheles and other great pianists often were the performers of his trios, the part-writing is entirely balanced and the piano is never allowed to dominate but remains an equal partner. I am not familiar with his first piano trio. Reber's **Piano Trio No.2 in E flat Major, Op.12** dates from 1840. In four movements, it begins with an *Allegro moderato* which has a series of quick runs before the main subject takes

over. This is a stormy subject of great unrest. A second more lyrical theme is later introduced by the cello. The second movement, Andantino, is simplicity itself with its naïve, charming melody. Next comes a delicate scherzo, Allegro non troppo, light and graceful. The finale, Très accentué sans vitesse—literally very accented and without speed. It is a very stately fanfare which could have served as an entry procession for royalty, dignified and deliberate. The whole movement keeps to this atmosphere.

Piano Trio No.3 in g minor, Op.16 dates from 1862. The opening movement is a powerful and turbulent Allegro, quite riveting. The middle movement, Adagio cantabile, is a delicate, lovely song without words. The finale, also an Allegro, is a fleet and exciting dance. An excellent work deserving performance and in no way beyond amateurs with a good pianist.

Piano Trio No.4, Op.25 came two years later in 1864. Like No.3 it is in three movements and was subtitled Trio Serenade. The opening Allegro is genial but not compelling. The middle movement, though marked Allegretto, is in actuality slow. It is sad and subdued, but again, it does not grab one like No.3. Next comes a Scherzo in which the piano is given several substantial florid passages. The finale begins with a lengthy, Beethovenian Andante introduction which lead to a rather pedantic Allegro. If this were all he wrote, he would deserve to be forgotten.

Piano Trio No.5 in C Major, Op.30 was completed in 1872. The opening Allegro is adequate but the thematic material is not particularly memorable. The Andante sostenuto which follows is an improvement in this respect with its sad, pleading main theme. The finale, Allegro molto, is pleasant but hardly captivating.

Piano Trio No.6 in E Major, Op.34 came four years later in 1876. I suppose you could say that it provides a sound picture of the style appreciated during the Second Empire and Third Republic by the French public and musicians. The music has a timeless dimension, clearly of the mid-romantic era, but with its roots clearly traceable to the late 18th century. Hence one can hear echoes of Mozart, Beethoven, Schubert and Mendelssohn, while at the same time the influence of such contemporaries as Berlioz with its typical use of French coloration. The opening movement, Allegro ma non troppo, opens with a quiet but pregnant introduction which blends seamlessly into the stately main theme which bears march-like characteristics. It surprisingly dies away and leads to a tender episode alternately sung by the strings in air of calm beauty before the march is reintroduced. The second movement, Larghetto ma non troppo, begins with a lovely duet, with an undeniably vocal quality, brought forth by the strings over a quiet piano accompaniment. Slowly tension is built which eventually rises to very effective dramatic climaxes. Next comes a short Scherzo. The chromaticism coupled with the racing 16th note passages create an exciting picture. The finale, Allegro con brio, is a combination of Beethovenian thrust with French sensibilities. A good, though not great, work, which can be recommended to amateurs.

Piano Trio No.7 in a minor, Op.36 was finished in 1880, the year of his death. The main theme of the opening Allegro moderato is powerful well conceived. There is lyricism as well. A stately and effective Adagio comes next. The Scherzo which comes next contrasts long lines in the strings against rapid, rippling passages in the piano. Unfortunately, the melodic material is rather uninteresting. The finale, Allegro non troppo, begins in a highly dramatic fashion and does not disappoint. The florid piano part is, uncalled for and mars a very good movement.



Max Reger (1873-1916) was born in the small Bavarian town of Brand. He began his musical studies at a young age and his talent for composition became clear early on. Reger studied with the famous musicologist Hugo Riemann for nearly five years. By 1907 he was appointed to the prestigious position of Professor of composition at the Leipzig Conservatory. In addition

to this he was widely regarded as one of the best living conductors and organists. In a career that only lasted 20 years, Reger wrote a prodigious amount of music in virtually every genre except opera and the symphony. Chamber music figures prominently within his oeuvre. As noted in an earlier part of this guide, he wrote a trio for violin, viola and piano early on. His only work for standard piano trio is his **Piano Trio in b minor, Op.102** composed in 1908. It is one of his best works. It is quite clear and tonally beautiful. It is not just straight forward on paper, it plays that way as well. His use of harmony is uncommonly witty. The moods of the huge first movement, Allegro moderato, are alternately acerbic and passionate. There is something undoubtedly elemental to this music and here Reger's tremendous counterpoint skills are on display. The tonalities of the second movement, Allegretto, are quite original and leave a ghostly impression, while the middle section features a lovely, canonic duet between the strings. The magnificent Largo which follows is in the Lydian mode and is rich in ideas. The work concludes with a finale, Allegro con moto, brimming with appealing melody. The trio belongs in the repertoire and deserves concert performance and should also be of interest to experienced amateurs. It is one of the more original piano trios of the 20th century.



Anton Reicha, (1770-1836, Antonin Rejcha in the Czech form) was born in Prague. Orphaned at an early age, he went to Bavaria to live with his uncle, Joseph Reicha a concert cellist and music director. He studied composition, violin, flute, piano and composition while with his uncle. In 1785, they went to Bonn, where Joseph became music director at the electoral court.

There, Anton got to know Beethoven with whom he became friends. He traveled extensively, holding positions in Hamburg, Vienna and Paris, where he eventually settled. By 1810 he was a professor at the Paris Conservatory and became one of the most famous teachers of his time. George Onslow, Louise Farrenc, Franz Liszt, Hector Berlioz, Cesar Franck and Charles Gounod were among his many students. He also gained fame as a theorist. He was an innovator in many areas. Though perhaps not the inventor of the Wind Quintet, he was the first to popularize it. A prolific composer, he wrote in virtually every genre. Chamber music is a very important part of his oeuvre. He composed at least four piano trios. I am not familiar with his Sonata for Violin, Cello & Piano, Op.47 which was composed in 1804. In 1824, he completed six more piano trios, his Op.101. These works show that Reicha's conception of a piano trio went beyond that of Mozart or Haydn. He accepted the notion that there was a need for equality between the instruments. He wrote in the forward to the first edition of the Op.101 trios that it was his goal to achieve a harmonic interaction between the voices. In this respect, they are certainly the equal of Beethoven's trios. The players were instructed not to regard the music as a mere piano score. All if these trios are in four movements. **Op.101 No.1 in E flat Major** begins with a Beethovenian Lento introduction which leads to an engaging Allegro moderato. The effective Minuetto, allegro which comes next does not sound much like a minuet but a kind of an operatic, scherzo redolent of Rossini. The third movement, Lento, andante almost sounds baroque. The finale, Presto, especially the piano writing, sounds as if Mozart had composed it.

The introduction to **Op.101 No.2 in d minor** Allegro non troppo creates an ominous mood. The dramatic main theme has a sense of urgency. But slowly during the development, the theme slowly brightens and the second theme, first given out by the cello is altogether happier. Though marked Menuetto Allegro, the appellation Menuetto is rather misleading. This is no minuet but an exciting scherzo. Against the pounding accompaniment of the piano, the violin sets forth the dramatic first theme. When it is repeated, the mood immediately lightens and heads off in an en-

tirely different direction. The Andantino which follows begins with a lengthy piano introduction. (the sound-bite presents on the last few seconds of it). The lovely and delicate main subject which the piano has developed painstakingly is immediately changed with the entrance of the strings. A very unusual and original figure in the piano opens the exciting finale, Allegro assai. The strings immediately join in. The bright second theme provides a wonderful contrast. Here is a trio from Beethoven's time that is in its own way on an equal footing Op.1 trios

Op.101 No.3 in C Major again uses a Lento introduction to begin the trio. It leads to a workmanlike Allegro. The second movement, Minuetto, allegretto, again, does not sound like a traditional minuet. The invention seems a little forced. A stately Andante comes next. The finale, Allegro assai, has a catchy main theme which holds one's interest. Op.101 Nos 1 & 2 are notably strong than No.3. Nos. 4-6 with exception of the equalization of the parts, do not in any way stand out in particular. But the first two show that Reiche did have some original ideas which were fresh and not to be heard elsewhere. No harm would be done by dusting them off and bringing them into the concert hall. And they will give pleasure to amateurs.



Carl Reinecke (1824-1910) has been all but forgotten, an unjust fate, to be sure, for a man who excelled in virtually every musical field with which he was involved. As a performer, Reinecke was, during the mid-19th century, reckoned for three decades as one of the finest concert pianists before the public. As a composer, he produced widely respected and often performed works in every genre running the gamut from opera, to orchestral to chamber music. As a conductor, he helped turn the Leipzig Gewandhaus Orchestra into a group with few if any peers. As its director, he helped the Leipzig Conservatory become what was widely regarded as the finest in the world. As a teacher of composition and of piano, he was considered to have few if any equals. Among his many students were Grieg, Bruch, Janacek, Albeniz, Sinding, Svendsen, Reznicek, Delius, Arthur Sullivan, George Chadwick, Ethel Smyth, Felix Weingartner, Karl Muck and Hugo Riemann. In his time, His **Piano Trio in D Major, Op.38** dates from 1853. It is dedicated to Robert Schumann and sounds much like the music of the dedicatee though even less interesting than those of his model.

In 1873, he wrote **Two Serenades for Piano Trio, Op.126 Nos. 1 & 2**. They were dedicated to his friend and fellow professor at the Leipzig Conservatory Salomon Jadassohn, like Reinecke a famous teacher of composition. Jadassohn had dedicated one of his piano concertos to Reinecke's wife and Reinecke repaid the compliment by dedicating the serenades to Jadassohn. **Serenade No.1** is in four movements. The middle movements have subtitles—Intermezzo and Fandango. The outer movements do not. The work opens with a lengthy Adagio introduction which leads to the main section, Molto moderato, which is in the style of a legend. The second movement, Intermezzo, allegretto is light and wistful. One wonders whether Reinecke ever heard a real Fandango, the subtitle to the third movement, marked Moderato molto. The rhythm is vaguely Spanish but the melody is not. Orientale might have been more suitable as a subtitle. The finale, a bright, upbeat Allegro con brio, has a Schumannesque lilt to it. **Serenade No.2** is also in four movements. It begins with a slinky March, moderato interrupted by a more lyrical, singing section before the march returns to conclude the movement. The second movement is subtitles Canon which is a lovers duet between the violin and cello. The middle section is a nervous scherzo. Third comes a lively Humoresque, allegro. The finale, Andante is followed by six variations and concluded by the march from the first movement. Tuneful and not hard to play, these Serenades make excellent choices for amateurs looking for concert selections.

In 1880, he composed **Three Easy Trios, Op.159**. As the editors of *The Chamber Music Journal* noted "One must not forget how good these trios sound and how well they are put together Just because they are relatively easy to play and present no technical problems. These works are perfect for amateur trios planning a recital and should not be overlooked by professionals who need something pleasing they can perform with perhaps just one rehearsal. These tuneful, Schumannesque works are a valuable addition to the piano trio repertoire." Are they great works. No, but they are quite good especially in view of their aim.

Reinecke's **Piano Trio No.2 in c minor, Op.230** dates from 1895 and seems to have escaped notice like most of the chamber music he wrote late in life. The trio begins with a searching and powerful Allegro. The lyrical second subject is slightly more upbeat. The dark second movement, Andante sostenuto, has a funereal quality to it. Next is a Scherzo, vivace ma non troppo. It is energetic, thrusting. The trio section is slower and lyrical. The finale begins with a downcast, somewhat ominous Lento introduction which leads to a turbulent Allegro appassionato. This is a good work but not easy and requires precise ensemble work to make it come off.

It would be amiss not mention that Reinecke made an absolutely superb, unquestionably the best, **Arrangement of Beethoven's Triple Concerto for Piano Trio**. Often recorded.



Carl Gottlieb Reissiger (1798-1859) was born in the Prussian town of Belzig. He originally attended the famous Thomasschule in Leipzig as his father intended him to be a priest, however, his extraordinary musical talent was recognized and he was encouraged to pursue a musical career. He studied with Antonio Salieri among others. An early opera attracted Carl Maria von Weber's attention and Reissiger went to Dresden, eventually succeeding Weber as Music Director of the Dresden Court Orchestra, a post he held until his death. He became a leading conductor of German opera. Wagner worked under Reissiger for nearly a decade, and Reissiger premiered Wagner's first opera. A prolific composer, as most composers of that time were, he penned works in virtually every genre. His works show the influence of the Viennese masters, in particular Schubert and Beethoven. His piano trios, during his lifetime, were extraordinarily popular, so much so that he composed no less than 27. And his fecundity, made many of his contemporaries jealous and critical. They often would unfairly call him names such as "the poor man's Schubert." However, the public adored his music for its appealing melodies, excitement, and drama. Amateur chamber music players never ceased to enjoy playing his works and professionals performed them in concert often to great success. It is a pity, the jeers of those who could not produce such ingratiating works, and who were especially peeved that Reissiger could produce one after another, almost effortlessly, led to his music falling into oblivion. It is impossible within the scope of a work of this type to discuss all of these work. I will discuss three which can be taken as representative of this treasure trove of beautiful piano trios. The numbering of his trios is a bit confusing and sometimes two different trios have been given the same number. This is because he wrote three different sort of trios: the standard piano trio, the trio brillant and the trio and trio brillant et non difficile. This being the case, the Opus number is more important than the trio number **Piano Trio No.7 in E Major, Op.85**, dates from the 1830's. It is one of his so-called standard piano trios. The opening movement, *Allegro brillante*, begins with a series of attention-getting chords. The first theme is a beautiful Schubertian melody brought forth by the strings. A Beethovenian development section follows. The simple, second theme, is clearly a folk dance tune. The cello presents the very vocal and charming first theme to the

Andante which follows. When the violin enters, we are reminded of an operatic duet. A Beethovenian, pounding *Scherzo*, full of forward motion, comes next. The finale, a syncopated *Allegro molto*, is a toe-tapping rondo with Hungarian overtones.

Piano Trio No.15 in G Major, Op.164, was composed in the late 1830's and published in the early part of the next decade. It is a trio brilliant and the same trio number has also been given to Op.167. The lovely main theme of the first movement, *Moderato*, evokes the ghost of Schubert with its fine melodic writing which effortlessly flows forth like water from a fountain. A hard-driving *Scherzo, presto*, which does not allow for a moment's breath, comes next. A beautiful, languid trio section provides a fine contrast. This piano trio has no real slow movement as the *Andante quasi allegretto*, is more of an upbeat march than anything else. The finale, *Allegro*, has a dramatic melody, pulsing with excitement for its main theme. Once again, the composer's great melodic gift is on display.

Piano Trio in g minor, Op.181, a trio brilliant et non difficile consists of a gripping, dramatic and exciting *Allegro appassionato*. A bumptious *Scherzo* with contrasting lyrical trio comes next. It is followed by a lovely *Andante quasi allegretto*. The finale, an excellent *Allegro non troppo*, tops off this fine work which deserves concert performances should not be missed by amateurs. And this is true of most of the others which I did not discuss.

Wilhelm Reuling (1802-1877) was born in the German city of Darmstadt. He studied violin and composition. Most of his career was spent in Vienna where he served as a concertmaster and conductor of various theater orchestras. His **Piano Trio No.1 in d minor, Op.75**, which appeared in 1841 was reviewed very favorably by Robert Schumann and created a stir in critical circles.

Piano Trio No.2 in A Major came out two years later in 1843 and was followed in 1847 by **Piano Trio No.3 in b minor, Op.82**. They did not receive the attention that his first did. Reuling was influenced by Italian opera and one finds this in his trios. I am only familiar with No.3 which is filled with Schubertian melodies and good part-writing for all. It is not particularly difficult and can be recommended to recommended to amateurs.



August Reuss (1871-1935) was born in the town of Znaim in Moravia, then part of the Austrian Empire. He studied with Ludwig Thuille at the Munich Conservatory and held various conducting positions in Germany. His **Piano Trio in F Major, Op.30** dates from 1913. This is not a work for beginners or the inexperienced but nonetheless worthwhile. The opening movement begins with a broad introduction, *Sehr breit*. The main part of the movement, *Bewegt*, alternates passionate episodes with more lyrical and gentle moments. The main theme is used as a kind of motto which reappears in subsequent movements a la Wagner. The second movement, a chromatic *Scherzo* is characterized mostly by its rhythms. Next comes an *Adagio* which opens and ends with a lovely cello solo. The main part of the movement is rather like a funeral march. The finale, *Lebhaft*, begins in a rather edgy fashion but also has contrasting more lyrical episodes.



Prince Heinrich XXIV Reuss of Köstritz (1855-1910), was born in the Prussian town of Trebschen. The Reusses were a large old German noble family with several branches and literally dozens of princes called Heinrich. There was even another Prince Heinrich XXIV, but he "of Greiz", hence the need for the lengthy name. Reuss studied composition privately with Carl Reissiger and then Hein-

rich von Herzogenberg who introduced him to Brahms. Although Brahms never formally gave lessons to Reuss, according to the prince he gave the young composers numerous suggestions and considerable help which as far as Reuss was concerned almost amounted to the same thing. Though not a prolific composer, he did pen six symphonies as well as a considerable amount of chamber music. His style can be an amalgam of Brahms, Herzogenberg and to some extent Dvorak and Mendelssohn. His works were premiered to critical acclaim and were held in high regard for many years before disappearing from the repertoire after the First World War. His **Piano Trio No.1 in c# minor, Op.14** appeared in 1903. The opening movement, *Allegro moderato ma passionato*, makes a strong impression. It is followed by a warm *Andante un poco sostenuto*, quite beautiful. Next comes a fiery *Scherzo, Presto con fuoco*, with considerable lilt. The finale, *Moderato maestoso*, is a set of superb variations on a funeral theme. Very effective and can be recommended for both concert performance and home use.

Piano Trio No.2 in G Major, Op.37 followed in 1908. The gorgeous opening movement, *Allegro non troppo, ma con brio*, is fresh and lively and full of convincing melodic material, headed by an extraordinarily impressive main theme. The second movement, *Allegretto quasi andantino*, is a simply, dreamy theme and set of wonderfully contrasting variations. It is followed by a fleet *Scherzo, Vivace*, and a very lovely Brahmsian trio section. The finale, *Allegro con brio*, sports an excellent quick march-like subject for its main theme, with a strongly pronounced rhythm. This trio can fairly be called a masterwork and should be in the repertoire but is not in anyway beyond amateurs of regular ability.



From Swiss-German stock, **Joseph Gabriel Rheinberger** (1839-1901) was born in Vaduz, the capital of Liechtenstein. At the age of 5, he was given piano and organ lessons from a local teacher. His talent was immediately discovered and was of such a substantial nature that by 7, he was appointed organist for Vaduz. Eventually, he entered Royal Conservatory in Munich where studied with Franz Lachner, one of Schubert's close friends and an important composer in his own right. After graduating in 1854, Rheinberger, who remained in Munich for the rest of his life, was in great demand as an organist and served in this position at all of the important churches in Munich. In 1859, he was began teaching at the Royal Conservatory where he became a Professor of Composition. **Piano Trio No.1 in d minor, Op.34** dates from 1862 and was composed in only 3 days time. Dedicated to Lachner, it was premiered in 1866 with Rheinberger playing the piano part himself. (An accomplishment of note, since the part requires a soloist absolutely of the first rank.) The first movement, *Allegro appassionato*, has a syncopated and muscular opening theme but it is harder to put together than it looks. The development section, in particular, requires the pianist to play several series of cascading triplets, which for the most part provide only background noise to the theme in the strings. The second movement, *Adagio espressivo* has two sections. The main theme, introduced by the piano with the strings tacit, is sweet and tender and perhaps the words "romance" might be justified. Of note are the very unorthodox figures which appear in the piano accompaniment when the strings take over the melody. As fine as the main theme is, it is the brief appearance of the second theme, *Piu mosso e feroce*, before the recapitulation which creates a lasting impression and gives striking evidence of Rheinberger's genius. The third movement, *Scherzo vivace*, is rather genial and relaxed which even the vivace tempo cannot change. The main section is in the form of an elegant waltz in which the piano has a dominant role complete with little virtuoso flourishes that are not, however, as superfluous as some of the long runs

given it in the first movement. The trio, a kind of musette, does not provide enough contrast to the main section. The conclusion, *Finale all'ongarese: Allegro vivo*, is an extraordinary movement from its opening measures which instantly grab one's full attention. Following this very unusual beginning, Rheinberger continues in a highly unorthodox vein veering off into a *capriccioso*, one that is full of gypsy fire. As fine as this movement is, it must be admitted that the technical demands on the pianist are at least as great as those of Mendelssohn trios, to the level of the virtuoso. Though not without blemish, it deserves concert performance.

The 16 years which separate the First Trio from **Piano Trio No.2 in A Major, Op.112** which came out in 1878 made a difference. At 23, Rheinberger was a prodigious keyboard performer, feeling his way in the world of chamber music. In the First Trio the piano is given many bravado episodes. These are now gone. The development of the main theme and the second theme all show the touch of a master. The part-writing is in true piano trio style, *a la* Franz Schubert: The different capabilities of the piano are recognized but it treated in an equal, and as much as possible, similar way to the strings. The occasional flourish does not change any of this and is entirely in keeping with the music. The opening movement, though marked *Allegro*, is not particularly fast and is redolent of a kind of Brahmsian geniality. The second theme is a highly lyrical and romantic duet between the violin and cello. In the *Andante espressivo*, which comes next, there is a slinky, gnome-like first theme by itself. The second subject more lyrical and dynamic. Third comes a *Tempo di Minuetto*, we hear two lovers calling out to each other in joy. It is a lovely and sparkling moment. It is contagious, one wants to get up and dance. The trio cannot really be called dark although the mood is more subdued. The finale, *Allegro con fuoco*, is full of spirit beginning with the opening measures which are a trumpet call of affirmation: The real main theme comes after the trumpet call. It is a kind of destiny motif, a hymn of affirmation. This trio is a masterpiece from the romantic era. It belongs in the repertoire. It can be managed by amateurs with a good pianist.

During his lifetime, **Piano Trio No.3 in B flat Major, Op.121**, dating from 1881, was probably the most popular of his piano trios, performed all over Europe and in New York and Boston. The opening bars of the first theme bring to mind *Rock-a-bye Baby* although it is hardly an exact quote. This genial theme sets the amiable mood of what is a rather large movement, perhaps larger than the thematic material justifies. The development section and second theme are an attempt to create a heightened sense of drama, but they seem ill-suited to the rest of the movement. What comes next is, without doubt, one of the finest movements in the romantic piano trio literature. The haunting theme of the *Romanze Andantino* is ushered in first by the violin and then the cello to the pulsating eighth note accompaniment of the piano. One is reminded of the slow movement to Schubert's *Piano Trio No.2* with its so-called Swedish Lied. Suddenly we hear the inexorable forces of destiny in the form of a powerful march which is taken up by all three instruments in unison. The two themes are masterfully blended creating a very effective, hushed coda. A few moments of silence are really required before going on to the captivating and clever *Scherzo. allegro* which sounds just like it jumped out of the composer's head fully grown. The middle section has a Brahmsian theme which provides a nice contrast. The finale, *Con moto*, is more or less a rondo, full of invention and clever effects. Basically upbeat, the mood is suddenly and surprisingly changes into one of horror and foreboding to the beat of a grotesque march in which the composer asks the performers to play the music with ferocity. The whole effect makes a great impression. In this trio, the strings are almost always in the forefront with long-lined melodies. The piano part, though not easy, is most often used to create the lovely landscape backgrounds upon which the strings sing. This is a first rate work which deserves to be heard in the concert hall and become part of the repertoire. It is

well within the ability of amateurs and can be recommended to them as well. In 1898,

Rheinberger composed his last piece of chamber music, the **Piano Trio No.4 in F Major, Op.191**. The attractive opening theme of the first movement, *Moderato*, has a somewhat autumnal quality to it. The tonal warmth and congeniality reminds one a bit of Brahms. The second theme is closely related to the first and does not initially change the mood. Here and there, the music builds to a brief dramatic climax, but overall it is amiable and without tension or pathos. The second movement, *Adagio molto*, has a brief introduction which is a slightly sad and march-like, but the main theme is one of more affirmation. It turns out that the second part of the main theme is composed of the sad march. It exhibits great power with marvelous writing. A high-spirited *Tempo di Menuetto* comes next. With an *allegro* bordering on *presto* yet the music shows no sense of hurry. The trio section is slower and is more muted in spirit. The main theme to the finale, *Allegro moderato*, carries the music forward effortlessly while creating a vibrant sense of excitement. None of the successive themes cloud this music of joy. A very good work well within the grasp of amateurs and certainly suitable for the concert hall.



Giulio Ricordi (1840-1912), was the grandson of Giovanni Ricordi the founder of the famous Italian publishing house. He was born in Milan. As a youth he studied composition and published several works under the name of Jules Burgmein. He was passionate in helping Italy achieve independence and served in the army winning many honors for bravery in the war against the Austrians. However, his father Tito Ricordi, then head of the firm, asked Giulio to leave the army and join him in running the business. On the death of his father in 1888, he took over the reins of the family publishing house which he ran until his death in 1912. With him, Casa Ricordi became one of the most important music publishers in the world. He served as both the editor and publisher of the operas of Verdi, Ponchielli, Puccini, to name but a few of the many he edited. His business and editing activities did not leave him a lot of time to compose, however, he did manage to write a few operas, several works for piano, and some for voice. His **Piano Trio in A Major** was completed and published in 1903, one of the few works composed toward the end of his life. It was dedicated to the Trio Pesarese, then one of the foremost piano trio ensembles in Italy. In four movements, the first *Allegro energico*, begins with the piano bringing out a triumphant march-like subject. Eventually the strings present a more lyrical second theme. A lively and playful *Scherzo* comes next. In third place is a sad, almost funereal *Andante con Marcia*. The finale, *Allegro ed energico*, begins like music to tragedy but is interspersed with several fetching lyrical episodes which relieve the tension.



Ferdinand Ries (1784-1838) was born in Bonn, the eldest son of one Beethoven's earliest teachers, Franz Ries, a violinist. Ferdinand was taught violin by his father, cello by Bernhard Romberg and later, when he came to Vienna, piano by Beethoven. He gained a considerable reputation as a piano virtuoso and toured widely. From 1813 to 1823 he lived in London and for the rest of his life in Frankfurt. He was also a prolific composer and though the bulk of his work is for piano, he did write a considerable amount of chamber music. He wrote three piano trios specifically for violin, cello and piano: Opp.2, 143 and WoO86. There are two others Opp.28 and 63 but Op.28 was for clarinet and Op.63 was flute but violin parts as substitutes for the wind instruments were supplied by the publishers. I am not familiar with his last trio. **Piano Trio No.1 Op.2**

in **E flat Major**, is from his early period, presumably before 1810. It is a transitional work, showing all the characteristics of the late Classical period with some early Romantic tendencies. The opening *Adagio con moto-Allegro* sounds a great deal like Beethoven's Op.1 piano trios. The melodies are appealing. The piano trios of Hummel are also called to mind as the elegant but, at times, florid piano part contains the bulk of the material. The second movement, *Andante un poco allegretto*, is particularly striking. Here, the strings are given the lead in presenting the haunting main theme. The light-hearted and fleet finale, *Rondeau-allegro*, recalls late Mozart, although Ries makes better use of the cello.

Op.143 in c minor is thought to come from Ries' London period. The turbulent opening *Allegro con brio* brings to mind Beethoven's Archduke Trio. Here, the strings are given much more of the thematic material than in Op.2. The middle movement, *Adagio con espressione*, though calm, is highly lyrical and leads without pause to the exciting finale, *Prestissimo*, which presents a wild ride though several lovely melodies. At times, the piano is unleashed, but this does not spoil the overall effect of the music. That both of these works are Beethovenian perhaps should come as no surprise. But, to some extent, this harms the case for whether they are original or striking enough to merit performance in the concert hall. They can be recommended to amateurs.



Nikolai Rimsky-Korsakov (1844-1908) needs no introduction. He is justifiably famous for Scheherazade, several operas and many other orchestral works. By the time he came to write his **Piano Trio in c minor**, in 1897, he pretty much considered himself just a composer of opera. Nonetheless, while on vacation, he composed a piano trio as a sort of relaxation. Although the trio was performed in manuscript privately many times, it was not published until his former student, the composer Maximilian Steinberg, edited it and prepared it for publication in 1939. Even a cursory glance at this work, which is written on a massive scale, in particular the outer movements, shows that this was a work to which Rimsky-Korsakov devoted considerable effort. The end result is a piano trio from the late Russian romantic era which rises to the level masterpiece. The huge opening movement, *Allegro assai*, begins with the cello introducing a noble, searching melody. The entire movement, lasting nearly a quarter of an hour, is full of drama and forward motion and a wealth of attractive melodic material. A playful and lively *Allegro*, which in its first section brings a Mendelssohn scherzo to mind. But the chromatic second subject is something very different. After the scherzo reappears, a gorgeous and lyrical middle section follows. A quiet, haunting theme opens the third movement, an *Adagio*. But the main subject, which is highly romantic and tinged with sadness, is entrusted first to the cello alone which is given a marvelous solo which takes it high into its treble register. The big finale, also marked *Allegro assai*, begins with a substantial *adagio* introduction. This is followed by a short violin recitativo which then gives way to an exciting and frenetic theme which races along at a feverish pitch. Finally, at some length, we reach a lyrical and lovely theme which provides some stunning duets between the violin and cello. Other than the Tchaikovsky Piano Trio and the last two of Rubinstein's piano trios, there is nothing in the Russian romantic literature which can compare to this outstanding work which both professionals and experienced amateurs should consider.

Julius Röntgen (1855-1932) was born in the German city of Leipzig. His father was a violinist and his mother a pianist. He showed musical talent at an early age and was taken to the famed pianist and composer, Carl Reinecke, the director of the Gewandhaus orchestra. Subsequently he studied piano in Munich



with Franz Lachner, one of Schubert's closest friends. After a brief stint as a concert pianist, Röntgen moved to Amsterdam and taught piano there, helping to found the Amsterdam Conservatory and the subsequently world famous Concertgebouw Orchestra. He composed throughout his life and especially during his last 10 years after he retired. Though he wrote in most genres, chamber music was his most important area. He is known to have composed 12 piano trios, five of these in the last year of his life. Most of these works have never been published, let alone performed and have no opus number.. Most have no opus number and the numbering of the trios appears to be either arbitrary or in confusion. **Piano Trio No.2 in B flat Major Op.23** (however listed as the first trio he wrote by the Nederlandmuziekinstituut and hence should be No.1). The Nederlandsmuziekinstituut states the trio dates from 1883, other sources list 1894. The opening *Allegro molto* is full of rich harmonies and melodies. The second movement, *Un poco andante*, consists of a three part song, full of yearning. The fetching middle section is particularly noteworthy for its fine use of tonal color. The next movement, *Scherzo*, has for its main theme a jovial, fleet and very appealing subject. The contrasting trio is calm and somewhat reflective. The finale, *Allegro moderato*, has a lovely melody for its main theme charged with emotion. It slowly rises to a heroic coda. This is a first rate trio deserving of concert performance but also suitable for amateurs.

Röntgen's 1904 **Piano Trio No.4 in c minor, Op.50** (The Nederlandsmuziekinstituut claims it is his third trio, other sources erroneously claim it is No.6) won the prize at the Concours International de Musique in Paris and was dedicated to Carl Nielsen with whom he was quite friendly. In three movements, the opening *Allegro non troppo e serioso* begins with a short, dramatic piano introduction which gives way to a very lyrical theme in the strings. The second subject has the character of mystery and shows some influence of Brahms. The very original-sounding main theme to the *Andante* which follows sounds like Grieg but clearly tinted by German Romanticism. This is not an accident. Röntgen was very fond of Scandinavian folk melody. While the opening is very Nordic, the development takes the thematic material into Brahmsian, as well as post-Brahmsian, tonalities. This is a movement of great charm. The finale, *Allegro non troppo*, begins in a soft but agitated manner before exploding into a rich and dramatic exposition of the melodic material. For the superb coda, Röntgen takes a page from Brahms. It is not hard to see why this work won a prize, although it is hard to understand how it could disappear. It is a masterpiece, should be in the repertoire, hopefully will be republished, and should be explored by professionals and amateurs alike. Highly recommended. None of the other trios have opus numbers and their numbering is highly suspect, but several were given subtitles by the composer.

Piano Trio in g minor, 'Entam', appears to date from 1898. The opening *Allegro molto* is highly charged and full of charged torrential passages and restlessness. Next comes a peaceful, lyrical *Andante tranquillo e cantabile*. The third movement, *Animato ma non troppo presto*, has Mendelssohn as an antecedent. At times a quick elvish dance, at other times dreamy and with gauze like filligree. The finale, *Moderato*, is closely related to the preceding movement. After the excitement that has come before it is a bit of a let down, at least at first, because it takes a rather long time to get going, but even when it does, it does not quite reach the fevered pitch the other movements have led one to expect. Still, a very fine work.

Piano Trio in f minor 'Post tenebras lux' was completed in 1924. The trio opens with a lugubrious *Allegro molto sostenuto*. There is an unrelieved heaviness to the music, rather like a thick river of sludge, hardly a tonal picture of light after darkness.

Toward the end, the dramatic temperature rises but it does not relieve the weight. The second movement, *Intermezzo*, poco allegro con sentimento, is less heavy and more interesting but hardly riveting. The *Lento*, *mesto* which comes next is more successful. It is dark and funereal. The finale, *Allegro non troppo ma agitato*, is more in the vein of a scherzo, not particularly light-footed because of the piano writing. The inspiration is rather thin compared with the two previous works. *Piano Trio in A Major*, 'Gaudeamus' also dates from 1924. The opening movement is marked *Con moto*, but surprisingly, the music hardly moves at all, at least at first. It wanders about almost without a sense of purpose. There is little rejoicing to be heard. However, the second movement, *Vivace* is bright and upbeat. Cleverly written and suggestive of rejoicing. The *Andante tranquillo* which comes next is just that, peaceful and calm. You could fall asleep to it, not out of boredom though. The finale, *Allegro molto*, begins in sparkling fashion. The writing is inspired and holds the listener's interest. While not of the quality of his earlier works, it is perhaps deserving of concert performance.



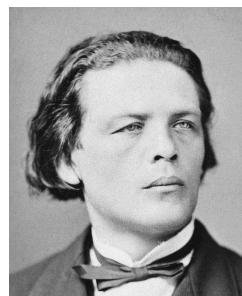
(Joseph) **Guy Ropartz** (1864-1955) as so many other composers, was originally trained as a lawyer. Subsequently, he studied composition under Jules Massenet. During his earlier period, he came under the influence of Cesar Franck. His **Piano Trio in a minor** which dates from 1918. Is a big work in four movements. The attractive opening theme to the *Modérément animé* serves as a Franckian Motif and appears throughout the work, it begins with a rhythmic "horn call" figure. The mood is romantic but punctuated by "modern effects" that the impressionists had used. It is original, sounding, as if Schumann had been "crossed" with Debussy. The second movement, *Vif*, is muscular and march-like and has hints of Stravinsky (who was probably absorbing the same influences in Paris at the same time as Ropartz). Next comes *Lento*, soft, sad, slow, disembodied and meditative. There is a haunting quality to it, perhaps related to the War. The finale, also march-like, begins with a cautious spirit of optimism. The music is a mix of straight melody with occasional impressionist side tours *a la Ravel*. I found this an entirely convincing and appealing work which surely belongs in the repertoire.



Solomon Rosowsky (1878-1962) was born in the Latvian city of Riga, then part of Russia, to a Jewish family with a strong musical tradition. He studied composition at the St. Petersburg Conservatory with Liadov and Rimsky Korsakov. In Leipzig, he studied conducting with Artur Nikisch and after graduating worked as a director of a Jewish art theater. He eventually returned to Riga where he founded a Jewish Conservatory around 1920. Subsequently he moved to Palestine where he taught for a number of years before emigrating to the United States where he remained teaching at a number of schools. Most of his output is related to Jewish folk melodies in one form or another. His **Fantastic Dance for Piano Trio** was composed in 1907 and was based on a Hebrew Folksong which Rosowsky knew from his studies of the researches of Susman Kisselgof, perhaps the leading ethnologist on the subject of Jewish folk melodies at the time. It opens with a long recitativ in the cello, followed by the violin, which recalls a cantor singing. The lively dance follows in free form. Here is a marvelous medium length work where something shorter than a full length trio is needed.



Ludomir Różycki (1883-1953) was born in Warsaw. His father was a professor at the conservatory there and Ludomir received a thorough musical education there studying composition with the important late 19th century Polish composer, Zygmunt Noskowski. After graduating, he moved to Berlin where he continued his studies with Engelbert Humperdinck. He then pursued a career as both a conductor and teacher holding posts in Lvov and Warsaw. Along with Karol Szymanowski and Grzegorz Fitelberg, he was a founder of Young Poland, a group of composers whose goal was to move Polish music into the modern era. Although he was primarily known for his operas, he did not ignore chamber music, most of which was written during his so-called first period wherein his music remained traditionally tonal. The **Rhapsodie for Piano Trio, Op.33** dates from 1913 while Różycki was living in Berlin. Its premiere met with enthusiastic critical acclaim. The work is not in sonata form but rather characterized by a noble and expansive construction with broadly laid out themes, some of them imbued with idyllic poetry and others resembling Hungarian gypsy music, sensual and passionate.



The 'music' of **Anton Rubinstein** (1829-1894) was one of those rare concert virtuosi whose contribution to music went far beyond performing. In 1862, he founded the St. Petersburg Conservatory and served as its first director. His efforts in developing Russian musical talent were perhaps the greatest of any single individual. Not only did he introduce European educational methods but he also established standards that were as rigorous as any conservatory in Europe. While Rubinstein's compositions were extremely popular during his lifetime, after his death, they were criticized because they showed 'no Russian influence' and were viewed as derivatives of prominent European contemporaries, especially of Mendelssohn. Despite the fact that commentator after commentator has repeated this assertion, almost as if it were a litany, it is nonetheless not entirely accurate. Although he was not part of the so-called emergent Russian national school as led by Rimsky Korsakov, it is not true that there is no Russian influence to be found in his music. This influence is just not as pronounced as in the works of Borodin, Mussorgsky or of Korsakov himself. However, it is there, for example in the second movement second movement of his first piano trio to quote but one of many instances. His **Piano Trio No.1 in F, Op.15 No.1** is an early work written when the composer was 22. It begins *Con moto moderato*. The first theme is gentle, although not particularly inspired, but Rubinstein immediately shows he knows how to write for this medium. The second theme, tinged with Mendelssohn's influence, makes a greater impression, but hardly justifies the massive development which he lavishes upon it. This could be said of the entire movement which is simply too long. The second movement, *Moderato*, is a theme and set of variations. It is huge but effective. The finale, *Moderato con moto* is well-done. The melodic material is good, if not great, and Rubinstein handles it convincingly. This is clearly the best movement. Whether this trio deserves to be revived is arguable, but certainly it would give pleasure to amateurs.

Piano Trio No.2 in G Major, Op.15 No.2 was composed immediately after the First. The lilting main theme of the opening *Moderato* is indeed quite effective while the development section, which leads to the delightful, lyrical second theme, is very finely done. The magnificent second movement, *Adagio*, is a gorgeous Mendelssohnian Song Without Words. The *Allegro assai scherzo* which follows is in the form of a tarantella. This is a

lively, fleet and very effective movement. Both melodies of the finale, Moderato, are expressive and well done. This trio deserves a place of honor in the concert hall.

Piano Trio No.3 in B Flat, Op.52 was composed some 6 years later in 1856-7. It was immediately hailed as one of the best of its kind and for next half century held a place in the standard repertoire. It combines a heroic spirit with radiant lyricism. The opening movement, Moderato assai, begins quietly but the bustling piano part builds tension and leads to a dramatic climax with outcries in the string parts. The second theme contrasts with its lyricism. The pensive Adagio which follows has a Russian flavor as Mendelssohn might have imagined it, while the dialogue in the development anticipates Tchaikovsky elegies. A playful Scherzo, full of humor, comes next. Its trio section features a lilting waltz. The heroic, memorable main theme of the finale, Allegro appassionato, is full of passion and forward drive while the second and third subject are full of majesty.

Piano Trio No.4 in A Major, Op.85 dating from 1870, is an excellent example of a first rate work which has been unjustly neglected and is not performed in concert...The big first movement, Moderato assai, has a Russian folk melody of an elegiac nature for its main theme. The movement is by turns lyrical and passionate. The very original second movement, Moderato con moto, is a real devil's dance with unusual harmony, while the middle section provides good contrast. The third movement, Andante, begins in a deeply religious mood but this calm is periodically broken by stormy episodes. This is an effective and very impressive movement. The stunning finale, an Allegro, immediately attracts attention through the chromatic turbulence in the piano part juxtaposed against a yearning melody in the strings. This movement will certainly greatly please any concert audience. The work belongs in the repertoire and on the concert stage.

Piano Trio No.5 in c minor, Rubinstein's last, dates from 1883. It begins with a chromatic Lento assai introduction which leads to a passionate Moderato. This movement features an excellent main theme as well as a very winning, more lyrical second subject. The second movement, Con moto moderato, falls somewhere between a scherzo and an intermezzo. Here the effective main theme is followed by lilting and expressive second melody. Next comes a slow movement, Moderato assai, with its lovely, heartfelt writing for the strings. The finale, Allegro, follows without a break begins in martial fashion with a staccato fanfare more lyrical music follows which is later interrupted by a fugue, a la Bach before movement is brought to a close in triumphant fashion. Again, we have another first rate work deserving of the attention of professionals and technically accomplished amateurs.



Antoni Rutkowski (1859-1886) was born in Warsaw. He studied piano and composition at the Warsaw Institute of Music. Among his teachers were Stanislaw Moniuszko, Wladislaw Żeleński and Zygmunt Noskowski. He was not a prolific composer. His **Piano Trio in g minor, Op.13** dates from 1878. It was premiered by a group which included the famous pianist Paderewski, who left behind reminiscences of the trio. He wrote enthusiastically of the trio

but noted that it was not without problems and this is true. The opening movement, Allegro vivace, has several extraordinarily gorgeous melodies, but the development is weak and the melodies perhaps too often repeated.. But the music is full of energy and excitement. The lyrical and stately middle movement, Adagio, unfolds its thematic material slowly and has a contrasting agitated middle section. The finale, Allegro con fuoco is a toe tapping rondo, captivating but fuoco it isn't, but that is not a slam against the music as opposed to mislabeling. Allegro con spirito would have been more accurate to describe the elegant, let spirited music. It is well to remember that Rutkowski was only 19 at

the time he completed the work. Perhaps not a candidate for the concert hall but amateurs are sure to appreciate this trio.



Philipp Rüfer (1844-1919) was born in the Belgian city of Liege and studied at the conservatory there. He mostly worked in Germany as a conductor and music director but also taught at the Hochschule für Musik in Berlin. Among his students was the Russian modernist composer Georgy Catoire. His **Piano Trio in B Major, Op.34** dates from 1882. It

well constructed, plays easily and has fresh sounding and appealing melodies. The opening movement, Allegro moderato, is genial and full of good spirits. A bright, sunny scherzo, Allegro vivace, follows, with original thematic material. The third movement is a serious but also warm Adagio molto, which makes particularly fine use of the strings as they sing a kind of lovers duet. The finale, Allegro assai, is also fully of good spirits, no storms cloud the skies of the music. The trio can stand up to concert performance and certainly will be welcomed by amateurs.



Joseph Ryelandt (1870-1965) was born in the Flemish town of Bruges (Brugge in Dutch) in Belgium. He was largely self taught although he did study privately with Eduard Tinel. Because he was of independent means, he was able to devote himself entirely to composing. His **Piano Trio in b minor, Op.57** dates from 1915 and is two movements. Allegro con moto and Andante. His style, at least in this trio, is entirely free from French impressionist influence and has more in common with the

German Romantic tradition. It is an interesting and at times engaging work, and while not exactly compelling, is pleasant enough to occasionally bring out.



Leonid Sabaneyev (also spelled Sabaneev 1881-1968) was born in Moscow. He studied music at the St. Petersburg Conservatory and later at the Moscow Conservatory with Sergei Taneyev. He pursued a dual career as a composer and a musicologist. Today, he is primarily remembered for books. With its high-strung volatility, its detailed motifs, its seething disquiet and unending expressive suspense, the **Op.4 Trio Impromptu** of 1907 is the embodiment

of the pre-revolutionary epoch in its anticipation of the approaching catastrophe. The foundations on which this daring piece is built reveal a terrifying fragility. In the opening movement, Allegro ma non troppo, the formal structures are softened, the meter seems to have been thrown off track in the first bars, harmonic tremors make the painstakingly established tonality shake at its foundations. The middle section, Appassionato, is full of drama and passion but also has a mysterious, quiet middle section. The finale, Largamente, is drenched with pathos, a sense of the tragic permeates the powerful themes which collide with each other. This work like that of Georgy Catoire must be considered part of the early Russian modernism movement.

The **Sonate pour Piano, Violon et Violoncelle, Op. 20** was composed in 1923/24. The contrasts in this piece are even more wide-ranging, with serene passages of a solo melody in violin or cello beautifully accompanied by rising lines in the piano juxtaposed with angular punchy ensemble intensity. A few rich melodies serve to unite the work as a whole, though of course their presentation in different moods and with different accompaniment makes the music unsettled. This is not a work for amateurs.



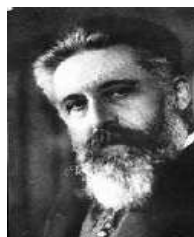
Camille Saint-Saëns (1835-1921) is widely regarded as the most important 19th century French composer of instrumental music. He was born at a time when the state of French instrumental music was at an all time low. The French attitude toward instrumental music was extraordinarily hostile. Opera, and especially Italian comic opera of the sort Rossini composed, completely dominated the music scene. Young French composers such as

Berlioz were stymied and composers such as George Onslow and Louise Farrenc, who were primarily composers of instrumental music, were widely ignored in their own country though their music gained renown elsewhere. His persistent championing of instrumental music finally revived French interest in it.

Piano Trio No.1 in F Major, Op.18 dates from 1863. It is a work that is at once elegant and brilliant and which shows a very skillful use of the instruments and their possibilities. The first of its four movements, *Allegro*, begins with a gay and buoyant theme in the cello followed by a more lyrical second theme. The second movement, *Andante*, makes a very strong impression, not only because it is so different in mood from the preceding *Allegro vivace*, but also because of the originality of its theme, a melody which gives the impression of being an almost mediaeval folk tune. The piano states the main theme, over a drone in the strings. This effect makes the music sound rather like a folk melody from the mountains of the Auvergne. The third movement, *Scherzo, presto*, is interesting because of the many cross rhythms which punctuate the music. The very unusual and lopsided first subject consists entirely of an exchange between the cello, which has a third beat pizzicato, and the piano, which has an accented chord on beat one. The bumptious second subject is less pointedly rhythmic but could not be called lyrical. In the finale, *Allegro*, Saint-Saëns seems out to prove that he can create a first rate movement from the meagerest of resources, and he succeeds. The music is light and elegant. From time to time, the piano loudly interrupts with abrupt chords which signal the entrance of the second theme. Thunderous crashes aside, this is a light and graceful movement full of youthful exuberance. Nearly thirty years passed before Saint-Saëns chose to write another piano trio.

Piano Trio No.2 in e minor, Op.92 was composed and completed in 1892. It is composed on a grand scale and required five movements to hold all of the many ideas he wished to present. The big opening movement, *Allegro non troppo*, (nearly twice as long as all of the other movements together) begins with a melancholy theme that bears a striking resemblance to the main theme of Tchaikovsky's *Piano Trio Op.50*. Even the treatment of the opening measures is fairly similar. It seems unlikely that this was an accident as Saint-Saëns and Tchaikovsky were good friends and they each admired the other's music. Saint-Saëns must almost certainly have been familiar with Tchaikovsky's piano trio which predated his by some 10 years. Against a soft arpeggio figure in the piano, the violin and cello alternate, each given two measures of the theme. Finally, when it has been completely stated, the two play it in unison in its entirety and then move into the development. The main theme of the *Allegretto* which comes next has neither the power, the drama, nor the huge scope of the first movement. It is sprightly and light-hearted and clearly intended as a brief, contrasting, palette-cleanser. But when the middle section takes this melody and thrusts it into the minor, it becomes menacing. The middle movement, *Andante con moto*, though it is the shortest movement of the trio and not as dramatic as the opening movement, nonetheless, serves as the trio's center of gravity. The somewhat introspective theme is a highly romantic love song first stated by the piano and then in turn by the strings. The mood is lightened by the fourth movement, *Gracioso, poco allegro* and can be likened to a sparkling Tchaikovsky waltz. It moves quickly but elegantly and is full of *joie de vivre*. The

finale, *Allegro*, begins in a quiet, but restless and sinister fashion. The main theme dominates but the second theme is the subject of a short, somewhat frantic, marvelous fugue. It is then capped off with a short, exciting coda. Both of these trios, though very different in mood and style are masterpieces of the literature and ought to be heard in concert.



Philipp Scharwenka (1847-1917) was born near Posen, then part of Prussian Poland. He moved to Berlin in 1865 to complete his musical education. A good pianist, he primarily devoted himself to composition and teaching at several of Berlin's leading conservatories, finally joining the faculty and serving as director of the conservatory founded by his younger brother, Xaver. Otto Klemperer was among his

many students. During his lifetime, his orchestral compositions were featured regularly in German concert halls, but the common consensus is that his chamber music was his best work. Among Philipp Scharwenka's very best works are his two outstanding piano trios. These works are not only masterly in form, but spirited and full of noble melodies. They can be warmly recommended to professionals for concert performance but also to amateur players.

Piano Trio No.1 in c sharp minor, Op.100 dates from 1897. The first movement, *Lento e tranquillo* opens with a very somber and serious theme. The slow tempo, which only very occasionally speeds up, adds tremendous weight to the three powerful subjects. A big, fleet *Scherzo Allegro* follows. The finale, *Allegro appassionato*, begins with a bustling main theme, whose interest is only further heightened by its rhythm. Add to this a lilting second subject and a lyrical and deeply felt third melody. Though full of passion and power, this serious music ends on a quiet note.

Piano Trio No.2 in G Major, Op.112, like that of his First, is not only masterly in form, but spirited and full of noble melodies. In the first movement, *Allegro moderato*, the main theme presented in unison by the strings to the accompaniment of the piano is outstandingly effective and the modulations are particularly attractive as is the lyrical second theme. In the *Andante tranquillo* that follows, we find the use of the strings in their lower registers particularly striking as is the very appealing second subject. An energetic finale, *Allegro con spirito*, concludes this fine work. Particularly noteworthy is riveting main theme with the back and forth of the strings. This is set off by a lilting second theme.



Xaver Scharwenka (1850-1924) was born in the small town of Samter near what is now the Polish city of Poznan (German Posen) in what was then part of Prussia. He learned to play the piano at an early age and his extraordinary talent was clear to all. At 15, he moved with his family to Berlin, where he studied with Theodore Kullak, one of the most renowned piano teachers of his day. He also received instruction in composition. Subsequently,

he began touring as a concert pianist and was widely regarded as one of the best then performing. He founded two conservatories, one in Berlin and another in New York and composed in nearly every genre. Although Scharwenka was a piano virtuoso, he did not ignore chamber music entirely. **Piano Trio No.1 in f sharp minor, Op.1**, is not a vehicle for the pianist as the strings are treated as equals. From the beginning, this work enjoyed considerable success and was often performed in concert right up until the First World War. The trio begins with a lengthy *Adagio sostenuto* introduction which then leads to the main section of the first movement, *Allegro con brio*. (our sound-bite begins here) The lovely main theme has a pleading, sad quality to it. The syncopated main theme of the second movement, *Andantino quasi alle-*

gretto, is a slinky march-like melody. The middle section, with its dignified, quasi religious melody, provides excellent contrast. A Scherzo vivace comes next. The scherzo is a light-footed dance with a certain lilt to it. Again, a fine contrast is presented by the trio section with its beautiful lyrical melody. The robust finale, Allegro molto, quasi presto, makes a strong impression from the opening notes of the energetic main theme.

Piano Trio No.2 in a minor, Op.45 was composed in 1878, is a mature composition and can stand comparison with any trio from the same period. The big opening Allegro non troppo begins quite softly with a mysterious introduction which holds the kernel of the lovely, yearning main theme. The second theme is lighter and more fleet-footed while a third melody is quite lyrical. A lengthy, but extraordinarily fine Adagio begins haltingly with a sense of quiet bereavement. This then leads to a highly romantic duet between the violin and the cello which builds to a dramatic climax. The third movement, Allegro molto, is a spooky, nervous scherzo. The mood of the trio is lyrical and happy. The wild finale, Allegro con fuoco, bursts forth with great energy. Its broad, moving theme is exciting and exotic, the second theme, led by the cello, is lyrical but expertly intertwined with the first.



Johann Schobert (circa 1720-1767) was born somewhere in Silesia, then part of the Austrian Habsburg Empire. He pursued a career as a pianist and composer, primarily in Paris where he spent most of his life and died after eating some poisonous mushrooms. Contemporaries considered his compositions the equal to those of C.P.E. Bach. He came to the attention of music historians because of his intersection with the six year old Wolfgang Mozart whom he met in Paris. Schobert's music influenced the young Mozart to a considerable extent, so much so, that Mozart borrowed several movements from Schobert's piano sonatas for use in his own concertos. He wrote at least four piano trios but probably several more. I am only familiar with the four trios of his Op.16. The **Piano Trio in F Major, Op.16 No.4** is the last of a set of four which were published in Paris in the early 1760's. They are rather interesting not only because they are a definite link between the older trio sonata and the modern piano trio, but also because Schobert's handling of the parts was rather advanced for the time. The work is in four movements. It begins with a stately, tuneful Andante and is followed by a Polonaise, also marked Andante, characterized by its heavy accented rhythm. Next comes a classical Menuetto with a lilting trio. The work is topped off with rousing finale, Presto.

Franz Schubert (1797-1828) is only included here for the sake of completeness. His two just famous piano trios, Opp.99 and 100 are among the absolute best ever written. He is the first composer who entirely solved the problem of balance and treatment of the three instruments. In this respect they are superior to every composer who came before him and most who came after him. And unlike many other composers, Mendelssohn for example, the piano is not allowed to fly off into showy virtuoso passages which have little or no place in a true chamber music composition.



Clara Schumann (1819-1896) was a gifted pianist whose lessons were from her father Friedrich Wieck, a prominent piano teacher. Robert Schumann also studied with Wieck and having gotten to know Clara eventually married her. She enjoyed a considerable career as a concert pianist and teacher. Clara began composing early and was encouraged by her husband to continue during her their marriage although after her husband's death she gave up composing and devoted herself to performing Rob-

ert's works for piano and was for many years considered his finest interpreter. Her **Piano Trio in g minor, Op.17** is the only chamber music work she wrote and dates from 1847. It shows her considerable talent and one is left to wonder what else she might have achieved had she chosen to continue composing. The opening Allegro moderato, begins with a Mendelssohn theme of yearning. The second theme is a lovely, lyrical melody. The second movement, though it is marked scherzo and is also designated, Tempo di Menuetto, it really sounds like neither of these but rather an gentle, somewhat playful intermezzo. A slow movement, Andante, comes next. The atmosphere is highly romantic and exudes the aura of a very effective Song Without Words a la Mendelssohn. A thrusting, dramatic middle section interrupts the proceedings and makes for a fine contrast. The finale, Allegretto, begins quietly with a wayward, chromatic theme. The music is presented with great taste and elegance.



Georg Schumann (1866-1952 no relation to Robert or Clara) was born in the German town of Konigstein. He was born into a musical family. His father was the town Music Director and he initially studied piano and violin with him. He studied organ in Dresden and then entered the Leipzig conservatory where he studied piano with Reinecke and composition with Salomon Jadassohn. He became a brilliant pianist and started off on a solo career but later branched off and enjoyed a conducting career in Bremen and later Berlin where he also taught. He composed throughout his life and he was especially fond of chamber music and composed two piano trios, two piano quintets, a piano quartet and some instrumental sonatas. Schumann's **Piano Trio No.1 in F Major, Op.25** dates from 1899. It begins with a beautiful sounding Allegro amabile which leaves us marveling at his art. The development and contrasting material are masterfully handled. The second movement, Andante con espressione, begins with a warm-blooded melody which is seamlessly passed from voice to voice and then later interrupted by a somewhat nervous con moto impetuoso section. The third movement, Allegretto grazioso, is closer to an intermezzo than a scherzo. There is a pastoral quality to its noble melodies and a passionate and contrasting middle section. In the finale, Moderato and then Presto, the composer shares his humor with the musicians beginning with cadenzas. This is a real show piece and though be no means easy, it is well within the reach of competent amateur players as well.

Piano Trio No.2 in F Major, Op.62 appeared in 1915. It is an outstanding work and shows the hand of a master composer in each of its four movements. The first movement, Allegro animato, begins in a genial vein and is followed by an extraordinarily fine second subject. The ideas and their working out are superb hold the listener's attention throughout. The second movement, Adagio con passione, begins with an impressive singing theme in the cello. The middle section of the movement provides a lovely contrast. The third movement, Allegretto, is a kind of intermezzo and is attached to quicker and fetching scherzo, Presto. The original rhythm adds to the attraction. The finale, Allegro, is by and large a sunny, bright affair. Here is a work which if given a chance is sure to wind many friends, a work to treasure.

Robert Schumann (1810-1856) is included as is the case with all famous composers for the sake of completeness. He wrote three piano trios, Opp.63, 80 and 110. During the 19th century they enjoyed a certain vogue, largely because of his name, but as time has passed, these works have faded considerably. In the 20th and 21st centuries that have not been able to hold their place alongside the piano trios of other famous composers such as Beethoven, Schubert, Mendelssohn and Brahms. The cause may be the thematic material itself, which is not always inspired. However, these are good works that deserved to be heard and amateurs will

certainly enjoy them. Perhaps his best work in this genre is not a formal piano trio at all but his Op.88 Phantasiestücke, a set character pieces for piano trio. Here the writing is truly inspired.



Eduard Schütt (1856-1933) was born in St Petersburg, Russia. A talented pianist, Schütt graduated from the St. Petersburg Conservatory, having studied piano with Theodor Stein and Anton Rubinstein. He then continued his studies at the Leipzig Conservatory where he took further piano lessons from Carl Reinecke and studied composition with Salomon Jadassohn and Ernst Richter.

He then moved to Vienna and took additional lessons from Theodor Leschetizky after which he pursued a career as a concert pianist for a few years. He then devoted himself to composing and conducting. Most of Schütt's works involve the piano. As far as chamber music is concerned, he composed two piano trios a piano quartet and several instrumental sonatas. **Piano Trio No.1 in c minor, Op.27** dates from 1888. It is in four movements: Allegro maestoso, Scherzo vivace, Andante tranquillo and Allegro grazioso.

His **Piano Trio No.2 in e minor, Op.51** appeared in 1897. It, too, is in four movements: Poco allegro, Scherzo allegro, Andante molto cantabile and A la Russe in several different tempi. Both of these trios are excellent works with fine writing for all three instruments. The second piano trio, especially the finale, a theme and set of variations makes a very strong impression and deserves to be heard in concert.

Two other works for piano trio which deserve mention are his **Walzer Momente, Op.54** paraphrases of the works of Strauss and Lanner. Schütt was widely considered one of the best arrangers of his time and these three character pieces are absolutely first rate and highly entertaining.

His **Episoden, Op.72** which came out in 1905 are five very fine character pieces.



Cyril Scott (1879-1970) was born in Oxtou, England not far from Liverpool. He showed a talent for music from an early age and was sent to the Hoch Conservatory in Frankfurt to study piano in 1892. He composed up until the last three weeks of his life, dying at the age of 91. By the time of his death, he was only remembered for a few popular pieces that he had composed over sixty years before.

Critics claim he was essentially a late romantic composer, whose style was at the same time strongly influenced by impressionism. His harmony was notably exotic. Scott wrote around four hundred works and was called the English Debussy. Though he was considered one of England's leading composers during the first two decades of the twentieth century, by 1935, his rejection of the developments of the Second Vienna School led to his music being considered passé. **Piano Trio No.1** dates from 1920. This is a substantial work, in four movements. The opening *Allegretto moderato* is divided into several different tempo markings and sections. It begins in an unconventional way with the strings muted. The strings play in unison, albeit an octave apart, against the piano for great stretches of the work. This lends it a certain monotony. The use of the piano often consists of long, quick ascending and descending passages, as if the pianist had taken his hand and run it up and down the keyboard. It is an unusual effect but not altogether effective. The music might make a good accompaniment for a scuba diver in a big tank of water with exotic fish. The outstanding feature of the tonally murky second movement, *Sostenuto misterioso*, is the alternating of slow and fast sections. Again, the piano is used in a similar fashion. The strings are given pianissimo tremolos. Basically, it is a series of effects rather than music. Perhaps the best part is a vaguely

Chinese sounding section. The third movement, *Andante sostenuto*, sounds rather like what came before, only without any fast sections. The finale is a *Rondo giocoso*, did not make use of unusual effects as much as the preceding movements. In trying to sum up this work, I am reminded of what the French general Pierre Bosquet said as he watched the Charge of the Light Brigade—*C'est magnifique, mais ce n'est pas la guerre*. The word music could be substituted for guerre.

His **Piano Trio No.2** was composed in 1951. It is in one movement, but divided into three subsections. Once again, not too much is going on. Scott's late style seems preferable to the earlier one. He is less mesmerized by trying to achieve affects and more concerned with writing music.

Cornish Boat Song for Piano Trio is the only work for this ensemble in which one can hear a recognizable melody.



Bernhard Sekles (1872-1934) was born in the German city of Frankfurt am Main. Although his musical talent showed itself early, his parents did not want him to become a musician. It was only upon the intervention of the well-known Frankfurt composer Wilhelm Hill that Sekles was allowed to attend the Frankfurt Hochschule für Musik where he studied with Ivan Knorr. Sekles enjoyed a career as a teacher both in his native Frankfurt and in Mainz, eventually becoming

director of the Frankfurt Hochschule. His **Capriccio in Four Movements** for Piano Trio dates from 1932. It starts off with a Preludio that sounds like Bach had imbibed the music of the neo-classical movement with a touch of polyphonic madness. A frenetic and lively "Scherzino" follows. It gallops along at a wild pace that keeps one on the seat of their pants. Next comes an Intermezzo which serves as a tranquilizer, like seeing through a fog of opium. The finale is a set of superb variations on Yankee Doodle. It shows what a great composer can do with the simplest of tunes and, by itself, it would make a fine encore. The whole work is really a tour d'force by a composer whose music deserves to be better known.

Dmitri Shostakovich (1906-1975) is one of the best known composers from the 20th century. His two piano trios Opp.8 and 67, both in e minor, are both well-known and are among the most frequently performed when a tonal modern work is called for. We list him here for the sake of completeness.



Jean Sibelius (1865-1957) is well-known for his symphonies, violin concerto and tone poems, but outside of his string quartet "Voces Intimae", none of his many chamber works has received the attention of the public largely because many of these works remained in manuscript until recently and all were from his early period. There are some 16 works for piano trio written between 1882 and 1891. Of these, four

are complete piano trios, three of which have subtitles—Korpo, Haftrask and Lovisa. Many of these works are well worth performing. One such work is his **Piano Trio in C Major** from 1888 subtitled **Lovisa**. It was composed at the family country home near the village of Lovisa. Although he was only 23 when he composed the trio, it is surprisingly mature. Up to this point his earlier works were based on classical models, but in the Lovisa trio, he has moved into the territory of full-blooded Romanticism. The opening movement of the trio, Allegro, begins with a buoyant melody full of élan and warmth. The middle movement, Andante, is quiet and tinged with melancholy. The mood is further heightened when the strings enter. The restless main theme of the finale, Allegro con brio, with its striking tonalities and downward-plunging rapid passages leaves a strong impression.



Christian Sinding (1856-1941), along with Edvard Grieg came to symbolize Norwegian classical music between 1885 and 1940. Born in the small town of Kongsberg near Oslo, Sinding, after studying music in Oslo, attended the Leipzig Conservatory where he studied violin with Henry Schradieck and composition with Salomon Jadassohn and Carl Reinecke. Whereas Grieg's style of writing has been described as Schumann's technique combined with Norwegian folk melody, Sinding's is often and incorrectly characterized as combination of Wagner's technique with Norwegian folk melody. Although the influence of Norwegian folk melody can be found in his music, Sinding did not use it, as did Grieg, so extensively. Rather, it was German romanticism, and in particular the music of Liszt and Wagner, which greatly influenced Sinding. But unlike Liszt and Wagner, Sinding relied on wit and developed a more cosmopolitan style. His **Piano Trio No.1 in D Major, Op.23** dates from 1894. The first movement, Allegro, is sunny and full of good spirit. The second movement, an Andante, is in actuality a romance with a contrasting middle section in the minor that is elegaic. The energetic finale, Con fuoco is characterized by its sharply accented rhythms but also has several lyrical episodes. It is the least known and performed of his three trios, but is nonetheless a fine work. **Piano Trio No.2 in a minor, Op.64** was completed in 1902. It has a generally Nordic mood and a romantic freedom of expression in its flowing melody and frequent modulation. The first movement, Allegro con brio, has a heroic cast, to which the lyrical beauty of the slow movement, Andante forms an effective contrast. The first and second movements begin in the minor, but the virile finale, Allegro, starts in the affirmative A Major. Near the end, after a masterly development and just when a conclusion is expected, a pregnant chord announces a brief and glorious epilogue. Themes previously heard reappear and the work ends with a satisfying coda. **Piano Trio No.3 in C Major, Op.87** dates from 1908. Sinding's Piano Trio The opening movement, Con brio, begins in stormy, restless fashion with a chromatic, descending motif. Only with the introduction of the second theme is tension relaxed. The middle movement, marked Romanza, is a calmer andante, while the finale, Allegro, is full of sunny optimism.



Hans Sitt (1850-1922) was born in Prague and was, during his lifetime, regarded as one of the foremost teachers of violin. Most of the orchestras and conservatories of Europe and North America then sported personnel who numbered among his students. He held the august position of Professor of Violin at the Leipzig Conservatory from 1883 on, and authored several important studies for that instrument, some of which are still used. He entered the Prague Conservatory where he studied violin and composition. Subsequently, he pursued a successful solo career for a short time before being appointed concertmaster of the Breslau Opera Orchestra at age 17, the first of many such appointments. Besides his pedagogical works, Sitt wrote several pieces for violin and orchestra, including six concertos and a number of sonatas for various instruments. His only chamber music is for piano trio. **Piano Trio No.1 in G Major, Op.63 No.1** dates from 1886. The genial and beautiful opening theme to the first movement, Allegro moderato, is perhaps just a little reminiscent of Schumann. The second theme is more exciting. Sitt dispenses with a slow movement and an Allegretto in a minor comes next. The mood is a mixture of minuet and scherzo. The trio provides an excellent contrast not only tonally (it is in E Major), but also in mood. It is a pastorella. The bright finale, Allegro non troppo, begins with a buoyant Schumannesque main theme followed by a more lyrical second theme. Sitt finishes with a short but excellent coda. Here then is a work which makes

no great pretensions, yet is perfect in its way. It could be used in concert where a shorter work is needed between two more substantial trios. **Piano Trio No.2 in B Major, Op.63 No.2** is the more serious of the two. The opening theme to the first movement, Allegro, brought forth first by the strings alone is clearly heroic in nature and shows the influence of Brahms without being imitative. The second theme is sadder and more reflective. Unlike his first trio where he dispenses with a slow movement, here we find an Andante. The piano alone brings forth the lovely first subject and completely states it before the strings are brought in to heighten its beauty. An exciting animato section appears in the middle. The rollicking finale, Allegro vivace, has somewhat of a tarantella mood to it. A brilliant coda brings the work to an exciting close. Both of Sitt's trios can be strongly recommended to amateur groups looking for first rate musical content without technical difficulties.



Bedrich Smetana (1824-1884) is fairly well-known because of his operas and especially for his orchestra tone poem *Ma Vlast* (my country). His chamber music, however, has not received the same attention. His **Piano Trio in g minor, Op.15** is one such work. In three movements, it dates from 1855 and was occasioned by the death of his oldest daughter. The first movement, Moderato assai, expresses the composer's emotional anguish, opening with a haunting violin solo. This motif continues throughout the first movement echoed by both cello and piano. A second theme is heard in the cello, also as a solo. Though still sorrowful, it seems more controlled. At one point there is a quote from a song in Schubert's song cycle *Winterreise*, *Gefrorene Tränen*, frozen tears. The second movement, Allegro ma non agitato, is a kind of scherzo but with two trios, marked *Alternativos*. In the first trio we hear dance music, a polka-like allegro, reminiscences of happier times, but the second is more somber. The opening theme to the finale, Presto, is full of restless energy, the second subject is elegaic. The themes alternate with each other until they morph into a funeral march. A powerful work, full of emotion. Musically demanding but not for technical problems.



Julia Smith (1911-1989) was born in Denton, Texas. She studied piano and composition first at the University of North Texas, then at the Juilliard School of Music and at New York University where she obtained a doctorate. She enjoyed a career as both a concert pianist and a teacher, holding positions at Juilliard and the Hartt School of Music. She is mostly known for her large scale works such as her operas and orchestra pieces. Her style is eclectic combining elements of folk music, jazz and French impressionism. It is traditionally tonal. The **Trio Cornwall** dates from 1966 and has nothing to do with the English shire of Cornwall, but rather with Cornwall on the Hudson in New York State where the composer first heard bird calls which she used as thematic material for the work, especially in the first movement. It is in three movements, the opening Allegro giusto is a bouncy melodic piece that is quite appealing. It has the feel of the New England School of composers, i.e. Beach, Foote, Chadwick et.al. A Theme and Variations comes next and has a sort of early American children's melody as its theme. The variations are ingenious with a blues-like episode and rumba interlude of particular note. The boisterous and playful finale, Allegro quasi rondo, resembles the first movement in spirit although it is punctuated by an occasional moody interlude before concluding with a catchy hoe-down coda. This is a first rate work rate to which professionals should give serious consideration when searching for an 20th Century American work.



Smyth (1858-1944) was born in London. She studied composition at the Leipzig Conservatory with Carl Reinecke and privately with Heinrich von Herzogenberg. Her **Piano Trio in d minor** dates from 1880 during her time in Leipzig, but it was not published until the mid 1980's. It is not surprising that the work shows the influence of Brahms since he was Herzogenberg's alpha and omega and also

because it was at that time she was introduced to Brahms. The work opens with a big, spacious Allegro non troppo which proceeds at a leisurely pace. A gentle Andante follows and though not so marked is a theme and set of variations. Next comes a scherzo, Presto con brio. This is the most original sounding and impressive movement of the trio, but even here, we cannot escape echoes of Brahms. The finale, Allegro vivace, is full of forward motion and appealing thematic material. The influence of her teacher Herzogenberg hovers the music and for this reason it sounds less derivative. All said and done, this is an accomplished work by the 22 year old Smyth. Unfortunately, the fact that it has appeared some 100 years after it was composed is not going to help it get much traction.



The American composer **Rick Sowash** (1950-) was born in Mansfield, Ohio. He studied piano as a child and eventually went to Ohio State University where he studied music. He has five piano trios to his credit, four of which have subtitles. His style is eclectic combining many different elements from classical to jazz and beyond, but it is always tonal, full of original and engaging ideas and appealing melodies presented in an updated fashion. He considers

himself what he calls a regionalist composer. **Piano Trio No.1 "Four Seasons in Bellville"** dates from 1977. He lived and worked in Belleville, Ohio between 1976 and 1988. Copeland's Appalachian Spring served as an inspiration for the work. The opening movement Adagietto subtitled 'Winter' is bleak. Next is a jaunty and upbeat Allegro moderato 'Spring'. Then, of course, 'Summer' and Allegro moderato. This, too, is upbeat, good humored and full of energy. 'Autumn' is a Largo, rather lugubrious. A very evocative and well-put toether work.

Piano Trio No.2 "Orientale and Galop" is from 1980 and was commissioned by the Mirecourt Trio who championed his works playing them in concert and recording them on CD. In two movements, the Orientale, an Andante, is jazzy and has echoes of Gershwin. A contrasting middle section has a hymn-like quality. A jazzy cello solo precedes The Galop, an upbeat Presto, which has march-like elements which recall Sousa.

Piano Trio No.3 "A Christmas Divertimento" was completed in 1983. It is in seven short movements and opens with an uplifting Allegro. Next comes an Allegretto which is a kind of sailor's dance, a hornpipe. The third movement, Moderato, is slow with a sad plaint and is then followed by a very short Allegro vigoroso that provides a strong contrast. The fifth movement, Lento, quotes several Shaker folk songs. The Shakers were a religious group well known for their abstinence and primarily active in Ohio. The sixth movement, Moderato espressivo, is a soft, lyrical romance. The finale movement is a set of variations and a fugue based on the Boar's Head Carol, a English folk song said to date from Anglo-Saxon times but the music appears to have come from Queens College, Oxford.

Piano Trio No.4 is a revision of a 1963 work finished in 1983. It is the only one of Sowash's five trios without a subtitle. It is in two movements and opens with an angular, energetic and angry Presto tempesto. The second movement, Adagio molto espressivo, while not exactly sad, has dirge like qualities and a touch of the funereal.

Piano Trio No.5, "Eroica" which started out life as a cello sonata. Begun around 1980, it was never completed. In 2000 Sowash returned to it and turned it into a trio. The massive first movement, *Allegro*, begins with the strings caught almost in mid-phase, as it were, with some inconsequential rambling. But after only a few seconds, the music quickly builds to a majestic opening. The main theme is of great breadth and power. The writing is unabashedly romantic, but neither clichéd nor derivative. The contrasting middle section features some unusual effects such as *ponticello*. The middle movement, *Adagio*, is elegiac. The bouncy main theme of the finale, *Presto*, sounds the most modern. It is full of twists and turns but shot throughout with rays of hope. Of these five trios, it is the first and the fifth, in my opinion, that are the most deserving of attention and should be heard in concert.

Hermann Spielter 1860-1925) was born in the German town of Barmen. He studied piano and composition and was active in Schwelm for a number of years as a teacher and composer. Some time around 1900, he emigrated to New York, where he spent the rest of his life. In America, he continued to compose and held several conducting positions as well as continuing to teach. His **Piano Trio in F Major, Op.15** dates from 1888. This is a work perfect for amateur ensembles looking for a accomplished performance work. The work opens with a pleasing Allegro moderato and is followed by a lyrical Andante con moto. Then comes a lively scherzo, Allegro vivace. The trio concludes with a lilting and sharply accented Allegro commodo. Very well-written.



Louis Spohr (1784-1859 also know as Ludwig) was born in the German city of Braunschweig. From early childhood, he showed a great aptitude for the violin. He studied with the virtuoso violinist Franz Anton Eck in St. Petersburg and ultimately became one of the leading violinists in the first half of the 19th century. He also became a leading conductor, a highly regarded composer and a famous violin teacher. In the

1830's he bemoaned his lack of ability on the piano and said that he would gladly trade a year's salary to be able to play the piano well. Sometime during the late 1830's he undertook a rigorous course of study of the instrument and by the 1840's had become a good, if not great, pianist. The main result of this was that he was able to compose chamber works with piano, such as his piano trios. **Piano Trio No.1 in e minor, Op.119**, which Spohr subtitled Concertante, was completed 1841 and created a sensation upon its premiere. Critics wrote that it had no parallel from Beethoven through Mendelssohn either in its construction or use of instruments. This was because Spohr, as a violinist and quartet player, had an intimate knowledge of the abilities of the string instruments. He was able to write for them on an equal basis and even do such things as giving the cello the real bass while the left hand of the piano played an octave above, something no composer before him had ventured to do. Perhaps more than his other trios, this one with its wistful pathos is an expression of Spohr's personality. This is especially prominent in the first theme of the opening movement, Moderato. A march-like second theme precedes several bravura passages. In the broad and lyrical second movement, Larghetto, Spohr presents only one theme but gives it several contrasting settings. The Scherzo which follows especially impressed critics with what we might now call its jazzy syncopation, which in some ways anticipates Slavonic dances. The finale, Vivace, combines a fiery main theme with a more relaxed second subject.

Piano Trio No.2 in F Major, Op.123 dates from 1842 and of his five trios is written on the largest scale. The first movement Allegro moderato begins with a powerful opening phrase which leads directly to the chromatic first theme. The second theme demonstrates an example of imaginative scoring. The Larghetto

which comes next is one more remarkable in the literature. The cello with only the piano for a soft accompaniment, in its lower registers, sings a sad and forlorn theme. The violin's entrance briefly creates a moment of tension before moving on to the lyrical second theme. Then comes a Scherzo with a haunting leisurely dance-line melody. By contrast, the trio section is bright and sunny. The finale, *Vivace*, begins in the minor with a promising theme which quickly dissolves into rushing triplet passages which create considerable excitement.

Piano Trio No.3 in a minor, Op.124 was also completed 1842. The dramatic opening of the *Allegro moderato*, begins with a theme of pathos. This is immediately followed by a highly romantic theme. In the second movement, *Andante con variazione*, Spohr chooses a fine folk ballad for his theme, which proves capable of withstanding the wide-ranging treatment it is given. The Scherzo which comes next is of the sort in which Spohr was a master. It might be called the flip-side of the Mendelssohnian scherzo with its elves and fairies. Spohr's scherzos are haunted and tend to feature ghosts and ogres. The contrasting trio is more ethereal. The finale, *Presto*, seems to take up where the Scherzo leaves and begins with a haunted "march of the goblins." Full of exciting and bizarre twists and turns, it provides an excellent conclusion to what is one of Spohr's very best works.

Piano Trio No.4 in B flat Major, Op.133 dates from 1846. It is generally lighter in mood than his other piano trios. The opening *Allegro* has for its main subject a flowing, dance-like theme, untroubled in character. For his second movement, Spohr substitutes a stately Minuetto for what, by that time, would almost certainly have been a scherzo. What is perhaps surprising are the sudden capricious interruptions. The third movement, *Poco adagio* has the character of a noble hymn. The finale, a playful *Presto*, is a sparkling affair. Spohr called it a *Sprudelsatz*—a bubbling movement—because the music just bubbled forth from his pen effortlessly, while he was taking the cure at Carlsbad Spa with its bubbling springs.

Piano Trio No.5 in g minor, Op.142 was composed in 1848. The opening *Allegro vivace*, is filled with urgent, march-like themes. In contrast, the themes of second movement, *Adagio*, are calmer and filled with nobility. A restless Scherzo follows. The finale, *Presto*, opens with dramatic ascending passages and its flowing undercurrent creates an even greater sense of restless than the opening movement, although the lyrical second theme serves to relieve the tension created by the opening section.



Alexei Stanchinsky (1888-1914) was born in the Russian town of Obolsunovo. He received piano lessons at an early age and by the time he was six, he was regarded as a prodigy. Eventually, he enrolled in the Moscow Conservatory where he studied piano with Joseph Lhevinne and composition with Sergei Taneyev. His compositions, which were regarded as groundbreaking by his teachers and peers, were mostly for piano. Very few were published during his

lifetime. His music was influenced by several composers, the most noticeable being Scriabin, Mussorgsky and Grieg. The **Piano Trio in D Major**, in one fairly large movement, was not published until some 52 years after his death in 1966. It was begun in 1907 and completed in 1910, but this was not because he worked on it for 3 years, but because shortly after it was begun, Stanchinsky suffered his breakdown from which he had to be hospitalized. The main theme of the trio is clearly folkloric in nature. The melodies most often sound like something out of the American West that Aaron Copeland might have written but at other times, they are clearly inspired by Russian folk melody. It is heavily scored in the string parts, with the violin often given substantial passages of double stops. The treatment of all of the instruments is masterful.



Charles Villiers Stanford (1852-1924) was born in Dublin without question one of Britain's most important 19th and early 20th century composers. He was fortunate in being able to study under two of the leading teachers of his day: Carl Reinecke in Leipzig and Friedrich Kiel in Berlin. While studying abroad, Stanford met Brahms and became friends with him. Upon his return to England,

he helped found an English national style and contributed to the renaissance of British music. This was particularly true in the realm of chamber music where Stanford almost single-handedly jump-started the British repertoire. Among his many students were Ralph Vaughan Williams, Gustav Holst, Herbert Howells, Frank Bridge, Ernst Moeran, Arthur Bliss, and Percy Grainger. During his lifetime, he and his compositions were held in the highest regard. After his death, he was unfairly attacked for having been too heavily influenced by Brahms. While it is to some extent true that his early works show a German influence this should really come as no surprise for two reasons. First, during the last part of the 19th century, the British, unlike the French and the Russians, had yet to develop anything that could be called a national style. Since the time of Mozart, the leading composers of Austria and Germany were held up as the models to follow: Beethoven, Schubert, Mendelssohn, and Schumann showed the way. Later, men like Reinecke and Kiel transmitted this influence to their many students, a prodigious amount of whom, like Stanford, became famous in their own right. It should be noted that very few who studied in Germany escaped or wanted to escape this German influence. Men from such disparate backgrounds as Borodin, Busoni, Respighi, Grieg and the American George Chadwick, to name but a few, are examples. His **Piano Trio No.1 in E flat Major, Op.35** dates from 1889. The opening *Allegro grazioso* begins in a relatively unassuming way and slowly builds momentum but always remains true to its *grazioso* character. The melodies are certainly ingratiating. The light-hearted second movement, *Allegretto con moto*, performs the function of a brief, dance-like intermezzo. The tempo of the *Tempo di Minuetto* which comes next is perhaps that of a slow minuet but the music is more in the form of a lyrical *andante*. The finale, *Allegro moderato, ma con fuoco*, right from the start begins in an exciting fashion. The themes are thrusting and energetic and crown a well-crafted and appealing work. If Stanford had been German, no one would have hesitated, even today, to place it in the front rank of piano trios from this time period. Sadly, the prejudice against Anglo-America composers led to its being marginalized.

Piano Trio No.2 in g minor, Op.73 was composed in 1890. It opens with an impetuous theme, *Allegro moderato*, rich and full-blooded. A questioning bridge passage leads to the romantic and lyrical second subject. In the second movement, *Andante*, the piano presents the gentle theme alone for sometime before the strings finally enter to restate it. (our sound-bite begins here). There is a short fugal bridge section which leads to the powerful, dramatic climax of the movement. This is followed by a *Presto*, which is a muscular and thrusting scherzo. The gorgeous trio section is slower and provides excellent contrast. The finale, *Larghetto--Allegro con fuoco*, begins with a slow, introduction, pregnant with expectation, in which several parts of what is to be the main theme, are heard in a distended version. Then, after a brief pause, the powerful *Allegro* bursts forth (our sound-bite starts here) fulfilling the expectations created by the *Larghetto*.

Piano Trio No.3 in A Major, Op.158 dates from 1918. Although the work is dedicated to the memory of the sons of two of his friends who had been killed in the First World War, the music does not commemorate their deaths. The main theme to the opening *Allegro moderato ma con fuoco* is thrusting and energetic while the second theme is lyrical and reflective. The middle movement, *Adagio*, is sweet and a bit sad, but not funereal. Even

when it rises to moments of heightened passion, there is no bitterness. The finale, *Allegro maestoso*, begins ceremonial with a celebratory, jovial melody and continues on in a triumphant vein. All three of his trios are first rate and deserve to be heard in concert and should also interest amateur ensembles.



Constantin von Sternberg (1852-1924) was born in the then Russian capital St. Petersburg of ethnic German parents. He was given piano lessons locally but then at the age of 13 entered the Leipzig Conservatory where he studied piano and composition with Ignaz Moscheles, Moritz Hauptmann, and Carl Reinecke. After two years, he left and as a mere 16 year old obtained conducting positions in various organizations in Leipzig and Wurzburg. In 1871, he

moved to Berlin and took further piano lessons from Theodor Kullack after which he embarked on several concert tours taking him throughout Europe, Asia and the United States where he settled in the early 1880s eventually becoming an American citizen. He became director of the College of Music in Atlanta and then in 1890 founded the Sternberg School of Music in Philadelphia.

His **Piano Trio No.3 in C Major, Op.104** was published in 1912. The opening movement, *Allegro con spirito*, appeals by virtue of the dance-like elegance of its fetching thematic material. The middle movement, *Andante-Tema con variazione*, is full of charm and even includes an Austrian *Ländler* as one of the variations. The finale, marked *Rondo umore* (with humor) features all three instruments jousting for the melody and finally coming together for a rousing finish. This is a highly appealing work which will charm audiences in the concert hall and can be warmly recommended to amateur players.

Immediately after *Piano Trio No.3*, he composed a suite called **Aus Italien, Op.105** which consists of three movements, each given a title *In den Bergen*, *the Veneziana*, *Napolitana*. Excellent choice concert and for amateur ensembles.



Richard Stöhr (1874-1967) was born in Vienna. His father insisted that he study medicine and Stöhr only formally studied music after receiving an M.D. He entered the Vienna Academy of Music and studied composition with Robert Fuchs receiving a doctorate in 1903. He immediately obtained a teaching position at the Academy and was appointed a professor of composition in 1915, a position he held until 1938. In 1939, he was forced to

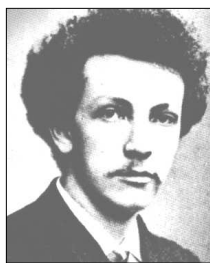
flee Austria because of the Nazi takeover. He emigrated to the United States. There, he obtained a similar position at the Curtiss Institute of Music. Among his many students were Leonard Bernstein, Erich Leinsdorf, Herbert von Karajan, Erich Zeisl, and Samuel Barber. Stöhr's **Piano Trio No.1, Op.16** dates from 1905. The opening movement, *Allegro moderato*, is gentle and lyrical. The second movement, *Andante*, offers a series of seven variations on a March theme and while some of the faster ones are urgent, and indeed in one case stormy, the main impression remains one of airy and lyric geniality. The ghostly *Scherzo* which follows creates a sense of nostalgia. The finale begins with Grave introduction which leads to the main section, *Allegro grazioso*. This fine example of a late Romantic era piano trio belongs in the concert hall where it would certainly make a strong impression but can also be recommended to experienced amateur players. He wrote three more piano trios, however, they remain unpublished.

Ewald Straesser (also Sträßer 1867-1933) was born in the Rhenish town of Burscheid not far from Cologne. After studying music locally, he entered the Cologne Conservatory where he studied



with Franz Wüllner. After graduating, Straesser held a teaching position there and then later became a professor at the Stuttgart Conservatory. Between 1910-1920, Straesser's symphonies enjoyed great popularity and were performed by the leading conductors of the day such as Artur Nikisch, Richard Strauss, Willem Mengelberg, Felix Weingartner, and Wilhelm Furtwängler. His chamber music was also frequently performed

by the then active leading ensembles. His **Piano Trio in D Major, Op.33** dates from 1917. It is in three concise movements. It opens with a Ben sostenuto introduction leading to an *Allegro moderato* whose main theme is quite appealing. The middle movement *Andante sostenuto* has a particularly impressive melody for its main theme and a quicker contrasting middle section, which might be considered in lieu of a scherzo. The finale, *Frisch un energetisch*, begins as a kind of a German march and later becomes quite dramatic, almost operatic. This is an engaging work, good for the concert hall, but it is not an easy work and will be beyond most amateur groups..



Richard Strauss (1864-1949), is quite well-known for his operas and symphonic tone poems. Many people are completely unaware of the fact that he did write a string quartet, a piano quartet, and two piano trios. These works were all written before Strauss reached 25. His two piano trios date from 1877 and 1878. The occasion for their composition has to do with the fact that Strauss' good friend, Ludwig Thuille had

been accepted as a student of composition at the Royal Music School. Strauss, who as mentioned received his musical tuition privately, felt the urge to compete with his friend. The trios were dedicated to Richard's maternal uncles; the first to Munich Public Prosecutor, Anton Knözinger, and the second to Georg Pschorr, owner of the famous Munich brewery, Hacker-Pschorr. They were performed privately on several occasions apparently to acclaim. That they were subsequently forgotten is no doubt due to the fact that Strauss had been but 13 and 14 at the time he composed these works and later he no doubt felt they were not representative of who he was as a composer. The trios remained unpublished throughout Strauss' lifetime and in fact were only brought out in 1996. If no one told you who the composer was to Strauss' **Piano Trio No.1 in A Major**, reasonable guesses might be late Mozart, early Beethoven or Carl Maria von Weber, or perhaps an amalgam of all three. Yes, the year was 1877 and yes, Strauss was clearly a student at the time, but like many of Mendelssohn's youthful works which were modelled on earlier composers, this piano trio is more than a mere student work in that it shows a mastery of technique and does not sport the kinds of errors characteristic of student efforts. In four movements, the trio begins with an *Allegro moderato*, in which all three voices together introduce the listener to the main theme which sounds like something Beethoven might have penned about the time he was studying with Haydn: One difference is that the cello writing is far better than was Beethoven's at that time, although Ludwig may well have been influenced by Haydn's rather anemic use of the cello in his own piano trios. Not too long and well-worked out, this is a reasonably good movement. An *Adagio* comes next. It is relatively short and without a second theme but again well written. The third movement is a *Menuetto* which reaches back beyond the Viennese Classics to the French Rococo for its inspiration. There is nothing very remarkable about it, although in the short trio section, the violin is given a very charming melody. To me, the most striking and best movement is the finale, *Allegro vivace* in which the cello introduces a hunt-like rondo melody in

6/8. There is some very fetching and clever piano writing which achieves the kind of brilliant and original effect Weber often achieved. All in all, this is a remarkable effort for a 13 year old, especially if, as Strauss claimed, it was written in 2 days time while he laid sick in bed. Strauss shows a very good understanding of the three instruments and how to combine them and the part writing is both clear and even-handed, the piano part is neither incrementally harder or nor bigger than the string parts. While I don't think the trio is a candidate for the concert hall, amateurs will certainly enjoy this work which makes only very modest technical demands.

Although **Piano Trio No.2 in D** was written only a year later, it is, in part, tonally far more advanced. One can hear the influence of Schumann, Mendelssohn and of the young Brahms. However, the writing is not as even as that of the first trio. The first movement, *Allegro moderato*, is quite good. The part writing, the use of the instruments, and the thematic material are all above reproach. It is doubtful anyone hearing this movement would conclude it was written by a student, let alone a 14 year old. The first theme shows the influence of Schumann and has a brief Brahmsian introduction. An *Andante cantabile ma non troppo* comes next. The piano introduces the faintly Hungarian sounding first theme. It is played entirely in the middle and lower registers until the strings join in some 16 measures later. The very effective second theme has more forward motion and a heightened sense of drama. Again the writing is of a high standard. It is in the third movement, *Scherzo, allegro assai* that, in my opinion, the writing falls off. The first theme is pedestrian and not worthy of all of the excitement that Strauss tries to generate through the quick tempo and racing rhythmic part in the piano. In fact, the piano has far too many notes. The writing in the trio section is better and sounds a bit like Schubert. In the finale, *Allegro assai*, the piano part is both florid and preeminent. The music sounds like a cross between Weber and Mendelssohn but the thematic material is weaker. It is a pity because if the entire trio were of the standard of the first two movements, it could be recommended to professionals for performance in the concert hall, perhaps as an historical rarity. Amateurs will enjoy it, but will need a pianist who is quite good.



Oscar Strauss (1870-1954) was born in Vienna and studied at the conservatory there with Hermann Graedener and then later with Max Bruch. He was primarily a composer of operettas. His **Suite in Tanzform, Op.43** for Piano Trio appeared in 1900. As the title suggests, it is lighter music. The music to the opening movement, Preamble, *Allegro moderato*, flows easily along with attractive themes. Next comes a charming, waltz-like

Scherzo with a contrasting and effective trio section. It is followed by an Intermezzo, *Andantino quasi allegretto*, a true salon piece, and concludes with a jolly *Allegretto grazioso*. This is not music which is intended to plumb the depths, but it is superbly written, highly entertaining and makes for a good performance piece.



Josef Suk (1874-1935) was born in Krecovice in southern Bohemia, then part of Austria. He studied piano, violin and organ with his father who served as village choirmaster. His exceptional talent led to his being enrolled at the Prague Conservatory in 1885 at the age of 11 where he first studied violin. Eventually, he became a composition student of Antonin Dvorak. He graduated in 1891, and kept up a friendship with Dvorak, whose daughter he married in 1898. He formed what became the world famous Bo-

hemian Quartet with three of his fellow students. Suk played second violin with the Quartet for most of his life. From 1922, he taught at the Prague Conservatory. Among his many students were the composer Bohuslav Martinu and the pianist Rudolf Firkusny. His **Piano Trio in c minor, Op.2** was composed while Suk was studying at the Prague Conservatory. It was performed in 1891 and as a result of this performance, Suk was recommended for a place in Dvorak's composition master class. Suk eventually showed the trio to Dvorak who made further recommendations. The main theme to the opening *Allegro* is expressed by a powerful series of piano chords against a striving melody in the strings. The slower, second theme, introduced by the cello, is more lyrical. The second movement is a striking, *Andante*. It is a relaxed and elegant folk dance. The lovely second subject is extremely romantic. The main theme to the finale, *Vivace*, is a highly original and heavily syncopated dance. Its forward energy has a bright and brilliant second part, while the second theme is an optimistic march. It can be recommended to both professionals and amateurs, who will surely find it pleasant to play, be it in concert or at home



George Sviridov (1915-1998), was born in the Russian town of Fatezh in Kursk province. After studying folk instruments locally, he eventually entered the Leningrad Conservatory where he studied with Shostakovich among others. He spent most of his life in Moscow working as a composer. He wrote primarily for voice and his piano trio is his only chamber music work other than a sonata. His **Pi-**

ano Trio in a minor, Op.6 was composed during 1945-46 and clearly shows the influence of Sviridov's teacher Shostakovich. It is a massive work, written on a grand scale. The first movement, marked *Elegy* opens with a subdued melody shared by the strings. This mood is brusquely interrupted by a powerful episode in the piano, full of passion and anguish. Given that it was written during the height of Leningrad's struggle for survival against the brutal Nazi attack lengthy siege, and that Sviridov was in the city at the time, most commentators suggest that it is related to this. The second movement, *Scherzo*, though exciting and energetic is a dance macabre, a devil's dance of death. The trio section, romantic and innocent stands in sharp contrast. Next comes a Funeral March, once again we hear the main subject of the elegy from the first movement, but now it is even more somber and gloomy as befits such a march. The finale, marked *Idyll*, has a pastoral quality, perhaps connoting that peace has returned to the land, but the movement ends sadly and quietly, a reminder of the tragedy of war. This incredible work won the 1946 Stalin prize. Those who either hear or play Sviridov's stunning piano trio for the first time will wonder why we never hear this masterpiece in concert. It certainly belongs in the repertoire.



Germaine Tailleferre (1892-1983) was a star at the Paris Conservatory and became part of the famous group of composers (Auric, Durey, Poulenc, Honegger & Milhaud) known as *Les Six*. She was perhaps France's best known woman composer of the 20th century. Besides her ties with *Les Six*, she was also on friendly terms with Stravinsky and Ravel as well as many of the most important avant garde writers of her time. Her **Piano Trio (1978)** was begun in 1916 and completed the following year, it was originally in three movements: *Assez animé*, *Calme sans lenteur*, and *Très animé*. It was never published. Then in 1978, Tailleferre received a commission from the French Ministry for Culture. She decided to use the outer movements of the 1916/17

trio and wrote two inner movements. The opening *Allegro animato* is full of lush tonalities against a background of nervous energy. It shows the strong influence of Debussy. This is followed by an *Allegro vivace* which is a short engaging march, filtered through the lens of late French impressionism. A gentle and lyrical *Moderato* comes next and serves as the work's slow movement. In the sparkling finale, *Très animé*, some very interesting and beautiful melody is sandwiched between the fast sections. The four movements stylistically seem of the same cloth and make a remarkable whole. It is a short and excellent work and deserves to be heard in concert.



Sergei Taneyev (1856-1915) is one of the greatest Russian composers from the last half of the 19th and early 20th centuries and probably, from this group, the one whose music is the least known in the West. Taneyev came from an aristocratic family that patronized the arts and when Sergei's talent became apparent, his father sent him to the newly opened Moscow Conservatory at the age of 10. His main teachers there were Nicolai Rubinstein for piano and Tchaikovsky for composition. Although he became a brilliant pianist, Taneyev opted for a career as a composer and teacher and soon became a professor at the Conservatory. His fame both as a teacher and as a composer quickly spread. Among his many students were Gliere, Rachmaninov, Gretchaninov, Scriabin and Medtner. In Russian concert halls, one always finds a bust of Taneyev alongside those of Mozart, Beethoven, Mendelssohn, Schumann, Brahms and Tchaikovsky. Sadly, the fame of this outstanding composer has not spread beyond his homeland. His **Piano Trio in D, Op.22** dates from 1908 and dedicated to the composer Alexander Gretchaninov. The opening theme to the first movement, *Allegro*, is noble, yet reserved. It is followed by a dark, somewhat macabre and brooding scherzo, *Allegro molto*. A slow movement, *Andante espressivo*, with rich and warm melodies comes next. The finale, *Allegro con brio*, is full of life and good spirits. It qualifies as a masterwork and certainly deserves to be heard in concert and not to be missed by good amateurs.



Peter Tchaikovsky (1840-1893) is known for his symphonies, orchestral works and operas but not so much for his chamber music. His piano trio cannot be said to be entirely unknown, but unlike those of Schubert, Mendelssohn, Shostakovich or Beethoven, it is very rarely played so I will include it here. The **Piano Trio in a minor, Op.50** was occasioned by the death in 1881 of his close friend Nicolai Rubinstein. Rubinstein, who is all but forgotten today, was one of the great personalities of 19th century Russian music. Considered the pianistic equal to his famous brother Anton, Nicolai had chosen not to pursue an international concert career. Instead he served as founder-director of the Moscow Conservatory. It was he who hired the young and struggling Tchaikovsky as a professor, and it was he who arranged for the premieres of many of the composer's most important works. The trio is subtitled *To the memory of a great artist*. The balance between the instruments could be better as the piano has an inordinate amount of the interest. Tchaikovsky was well aware of this, having written to a friend, "*I am afraid, having written all my life for the orchestra and only taken late in life to chamber music, I may have failed to adapt the instrumental combination to my thoughts. In short, I fear I may have arranged music of a symphonic character as a trio instead of writing directly for my instruments.*" Much of the opening movement finds the violin and the cello taking a subsidiary role, despite the

fierce quasi-orchestral flavor of many of their accompanying figures. There are devices to strengthen these, including a *sempre marcato* instruction against the left hand of the piano part. The movement includes expressive tempo changes, and during the more hectically dramatic passages, there are moments when the chordal writing in massive octaves for the keyboard are certainly redolent of the romantic concerto. This tension-laden style appears only intermittently, but in the coda to the movement the sheer excitement of the music sweeps away criticisms of Tchaikovsky's "symphonic" chamber music style. The concluding movement, *Tema con variazioni*, is more a metamorphosis since the varied treatment of the theme is in no way classical. It has been suggested that each variation represents some incident in Rubinstein's life, and although the actual music gives no direct evidence of this, it could account for the free fantasia style of much of the writing. A sober statement of the melody by the piano, violin and cello in turn is followed by the second variation. It is in $\frac{3}{4}$ time and has the character of a mazurka. The tempo quickens for the third variation to *Allegro moderato*, the piano part being marked *Scherzoso*, while the violin and cello are limited to gentle pizzicati. The brilliance of this variation represents Tchaikovsky at his best. Realizing perhaps the attractive effect of these moments of sparkling good humor, he turns to more serious matters somewhat cautiously, for the fourth variation is kept at the same tempo, hinting however at fugal methods. Although Variation V is in the minor, the right hand of the keyboard part is full of gaiety, while Variation VI, though in A Major, is a waltz tinged with sadness. Variation VII is rather orchestral in layout and as such more powerful. Variation VIII is in fact a fugue on a variant of the theme but is often cut in concert (a revision Tchaikovsky suggested after hearing the first performance). Variation IX is a rhapsodic fantasia with the melody mainly in the muted violin. Tchaikovsky was unhappy about the proportions of the finale and decided that the first 145 measures could be omitted. This means that the movement, superficially in sonata form, starts at its recapitulation, thus avoiding a "re-restatement" of the theme of the variations. Though now lacking the size of a full-scale finale, this section still is an effective apotheosis, especially when the dark, elegiac opening theme of the first movement reappears (*lugubre*) in the form of a funeral march as the coda, a powerful and beautiful ending to this highly suggestive if somewhat problematic work.



Alexandre Tcherepnin (1893-1977) was the son of the composer Nikolai Tcherepnin. He studied piano and composition at the Petersburg, Tiflis and Paris Conservatories where his family moved after the Revolution. He enjoyed a cosmopolitan career teaching both in Europe and U.S. His time in Georgia was of considerable significance to his later work as a composer as he became very interested in Georgian folk music with its different tonalities. This and his fascination with the major-minor triad and its modal possibilities led him to create a 9 tone scale divided into three tetrachords. He used this scale to compose most of his works and wrote a treatise on the subject. His tiny **Piano Trio, Op.34**, which dates from 1925 is in three short three movements. The first *Moderato tranquillo-Allegro*, begins softly with a somewhat depressed and dragging theme. The tonality is rather muddy and uncertain. However, this changes in the tense and exciting *Allegro*. A definite melodic theme can be heard and is logically developed in a way which can be easily followed. In the coda, the slow section reappears but ends on a tonic. The very appealing second movement *Allegretto* is very chromatic. It combines an elegant lyrical melody with bizarre flourishes. The middle section is quick and lively. The opening section then reappears to conclude the movement. The hectic, frenetic finale, *Allegro molto*, is also highly

chromatic. A relentlessly pounding theme of the sort Shostakovich was later to use is featured. It is a very approachable work and not hard to see why it was often performed.



Thomas Tellefsen (1823-1874) was born in Norwegian city of Trondheim. His first music lessons were with his father a church organist. In 1843 he went to Paris, where he studied with Charlotte Thygeson, Friedrich Kalkbrenner and then with Frédéric Chopin, whose favorite student he became. During his lifetime, Tellefsen was widely regarded as one of the outstanding pianists of his time, and was especially admired as an interpreter of Chopin's music. Besides his career as a concert pianist, he was also active in performing chamber music. Most of his compositions are for piano. However, he did write a number of instrumental sonatas of note, in particular for the violin and cello. He was close friends with the French violinist Alard and the Belgium cello virtuoso Franck, with whom he often performed, and this no doubt was the impetus for writing those sonatas as well as his **Piano Trio in B flat Major, Op.31**, which was completed in 1861 and is in four movements. The opening *Allegro maestoso* begins in relatively sedate fashion. But slowly, tension is built as the romantic opening theme is given a striving development. A second theme is of an heroic nature. In the second movement, *Scherzo moderato*, the piano is given the lead in presenting a light-footed, French, somewhat delicate theme to a long-lined, brooding accompaniment in the strings. The trio section begins in the same vein with bursts of Norwegian folk melody making brief appearances. An *Adagio*, featuring very romantic, Chopinesque melodic writing, follows. The finale, *Allegro*, begins rather calmly with the piano introducing the main subject. When the strings enter, they repeat it with a heightened sense of delicacy and elegance. Suddenly, they burst into a marching development, full of power and energy. This trio is typical of the mid-romantic French era. It is an engaging work combining elements of Chopin's musical thought with some Norwegian folk melody.



Sigismund Thalberg (1812-1871) was born in Pâquis near Geneva, Switzerland. Born out of wedlock, his father was a prince, his mother, a baroness who was a brilliant amateur pianist and it generally thought that she became his primary teacher. By the time he finally took some lessons from the famous virtuoso Ignaz Moscheles at the age of 14, Moscheles was of the opinion that Thalberg needed no further lessons to become a great artist. He subsequently became one of Europe's leading piano virtuosos, generally considered the equal of Liszt, though some such as Mendelssohn and Onslow thought him better. One of the main differences between Thalberg and Liszt was that Thalberg did not engage in overweening showmanship. His repertoire remained rooted in the classics and he often performed in chamber music ensembles. The bulk of his compositions were for the piano, however, he did write a few works for violin and piano as well as this piano trio. As a frequent performer of chamber music, Thalberg realized that excessive virtuosic displays were out of place in chamber music and saved those for his piano works. Instead, one finds in his **Piano Trio in A Major, Op.69** that all three instruments are treated in true chamber music style. Composed in 1853, the work is in three movements and begins with a richly scored *Allegretto molto moderato*. The gorgeous but leisurely themes take their time to reach a dramatic climax. In the second movement, *Andante cantabile*, the piano is held entirely in the background—

extraordinary for a composer who was a piano virtuoso. All of the action is in the string parts. The writing is redolent of Schubert and Schumann, but it even out does them in the way the piano in is held check. Certainly, this is one of the most beautiful movements in the romantic era literature. The finale, *Allegretto ma non troppo*, begins as a scherzo but slowly morphs into a true allegretto only to periodically return to the style of a scherzo. Again, the fine writing for all three instruments is on display. This is a first rate piano trio from the mid romantic era which is deserving of concert performance. It is no way beyond amateurs who certainly enjoy it as well.



Louis Thirion (1879-1966) was born in the French town of Baccarat. He studied violin, and organ as well as composition, the later with the French composer Guy Ropartz at the Conservatory of Nancy. At the age of 20, he was appointed professor of piano and organ there, eventually becoming its director in 1918. Besides Ropartz, he was influenced by Cesar Franck, Debussy, Chabrier and Stravinsky. Most of his works were composed between 1900 and 1913. This was in part due to the fact that he was on active duty in the French army from 1914 to 1918 and not long after, his wife died leaving him with two small children to raise. He made the decision then to stop composing and concentrated on performance and conducting. As far as chamber music goes, besides this piano trio, he wrote a string quartet and some instrumental sonatas. Thirion's **Piano Trio in A Major, Op.11**, which dates from 1912, opens in stormy fashion as the marking to the first movement, *Impétueusement*, clearly indicates. The music is restless and constantly striving for a seemingly unobtainable resolution. The second theme is less turbulent but also with the same sense of striving. The second movement, *Pas trop vite*, after the opening crashing chord, proceeds as a light, upbeat and playful French scherzo. The third movement, *Adagio*, unfolds slowly, like a flower filmed in slow motion, proceeding inexorably to a climax which vanishes before it can be reached. The music turns soft and somewhat mysterious. The engaging finale, *Joyeusement*, is at times genial, playful and lively and at other times a dignified march. As is often the case with composers who live outside of the main centers of musical life in their country, Thirion's fine piano trio, which certainly would have entered the repertoire had he lived in Paris, languished forgotten and unplayed. But it is undeniably a first rate work deserving of performance and its chance on the concert stage.



Pedro (Pere in Catalan) Tintorer (1814-1891) was born in Palma de Mallorca to Catalan parents but grew up in Barcelona where he studied with Ramon Vilanova music director of the cathedral. At the age of 16 he entered the Madrid Conservatory where he studied piano with Pedro Albeniz and composition with Ramon Canicer after which he attended the Paris Conservatory where he studied with Pierre Zimmerman. He remained in Paris until 1836 during which time he is thought to have studied privately with Franz Liszt. He served as a professor for many years at the Lyon Conservatory before returning to Barcelona where he served as a professor and then director of the Conservatori del Liceu in Barcelona. He composed in most genres. His **Piano Trio** dates from the mid 1840's. The opening *Allegro* begins with a bright and clever melody, however, its elaboration though attractive and appealing often veers across the border in the land of drawing room music, though of a high quality. The cello is allowed to present the main theme to the middle movement, *Andante moto*. It is simple but lyrical and there is a vague Spanish flavor to it, although it is mostly dressed in the clothing of early the romantic period in Vienna. The substantial

finale, *Allegro moderato*, begins with a charming and sprightly melody. The music is gay and carefree, attractive and appealing. It probably was not intended to be more than it is, very pleasant.



Fernand de La Tombelle (1854-1928) was born in Paris and studied piano with his mother who had been a student of Liszt and Thalberg. He also studied organ with the famous French organ virtuoso Alexandre Guilmant. At the Paris Conservatory he studied composition with Theodore Dubois and organ with Guilmant. Subsequently, he became a well-known organist in Paris. He was, along with

Vincent d'Indy, Guilmant and Charles Bordes, one of the founders of the Schola Cantorum, France's other great conservatory. He taught there for many years. He wrote in most genres. His **Piano Trio in g minor, Op.35** dates from 1894. The big opening *Allegro* is definitely French, showing as it does the influence of his teacher Dubois but also of his friend Vincent d'Indy. It is fluid, the themes full of yearning, but there are also hints of Schumann which makes for an interesting mix. A dreamy, somewhat sad *Lento* follows. The short third movement is a nervous *Allegretto scherzando*, not really an *allegretto* at all but an *allegro*. The exciting finale, an *Allegro vivace*, owes more to the tradition of Schumann than to his French cohorts. An excellent work, suitable for concert performance and the music stands of competent amateurs.



Donald Tovey (1875-1940) was born in the English town of Eton. He studied piano privately and subsequently attended Oxford and the Royal Academy of Music in London where he studied composition with Hubert Parry. He enjoyed a career as a concert performer as well as a composer and served as a Professor of Music for more than 25 years at Edinburgh University. Today he is best remembered for his essays on music, but he regarded himself first

and foremost as a composer. Tovey wrote in most genres and his compositions were not only respected but regularly performed in such important venues as London, Vienna and Berlin. But like the works of so many others, it has inexplicably disappeared from the concert stage. He wrote several chamber music works, most dating from the last decade of the 19th century up to the First World War. Tovey's **Piano Trio No.1 in b minor, Op.1** was composed in 1895 while he was a student at Oxford and submitted for a competition but was published until 1910. It was dedicated to Hubert Parry with whom Tovey had studied periodically on a private basis. Somewhat surprisingly, for a first work, it is written on a massive scale. The opening movement, *Maestoso*, *Andante ma con moto*, over shadows the other movements in its breadth and length. It begins rather calmly, almost languidly. Rather than any sense of the majestic, there is a diffidence. But slowly tension is built and leads to several effective dramatic climaxes. The second movement is marked *Minuetto*, *molto moderato* and it is identifiable as such to begin with. But this is a very free-form movement and soon the music is unrecognizable as any kind of a minuet. It has a rather dreamy and limp quality. The mood is subdued and the tempo is rather relaxed. It is only with the arrival of the third movement, *Rhapsodie*, *Feroce*, that the music acquires real energy and drive, however, it cannot be styled as fierce. Rather it begins as a kind of cheerful march. The second subject has a vaguely Oriental flavor to it. The finale, *Allegro ma non troppo*, begins unusually with a tinkling part in the piano but an attractive yearning melody in the strings. The music quickly builds in drama and excitement.

Piano Trio No.2 in c minor, Op.8 also dates from 1895 and was originally composed for clarinet, horn and piano. Tovey,

who was quite fond of this composition, wanted it to receive as wide an airing as possible and recognized that it would not receive many performances if it remained solely as a trio for winds and piano. He therefore set about and created a version for standard piano trio and it is in this form that the work became best known. Both versions were published simultaneously for the first time in 1912 by which time he had also added the "Style Tragique" to the title. Certainly the beginning of the opening movement, *Allegro moderato*, has the mood of the tragic to it. A heavy and emotion laden theme is brought forth by all three instruments. The forward motion is very deliberate although the various tempi give the music the feel of rubato. A second theme is more lyrical and less dramatic. The second movement, *Largo*, opens quietly with subdued chords. The theme takes a long time to unfold like a garden of flowers planted from seedlings, however, when it finally is in full bloom, it is glorious to behold. Thus the music here. The finale, *Allegro non tanto*, begins with a very powerful theme which is an unusual blend of thrust and lilt. Here and there, one catches, tinges of Brahms.

Piano Trio No.3 in D Major, Op.27 was composed in 1910. The opening *Allegro con brio* has for its main theme a heroic subject full of drive and confidence. The lovely main subject of the middle movement, *Larghetto maestoso*, is presented first by the piano and then the strings. It is developed in a rhapsodic fashion. The finale, *Allegro energico*, *non presto*, though marked *non presto* nevertheless is lively and exciting. One can hear that Beethoven is not far from the composer's thoughts in some of the fugal episodes. This is an absolutely first rate work which was popular for a short time, but then like so many other fine works from the Romantic era disappeared from the concert stage and the literature. It is a fresh alternative to the often heard "War Horses" and is sure to make a strong impression in the concert hall as well as impressing amateur players.



Joaquin Turina (1882-1949) was born in the Spanish city of Seville. At the age of four he was given as a gift an accordion and surprised everyone with the speed and facility he learned to play. In 1894 he began his formal studies of harmony theory and counterpoint. Almost immediately he began to compose small pieces. In 1905 he, as most other Spanish composers of the time, went to Paris where he studied

piano with Moszkowski and composition under Vincent d'Indy in the Schola Cantorum. He became good friends with Isaac Albeniz and Manuel de Falla. It was Albeniz who encouraged to find inspiration in the popular music of Spain and Andalusia. After finishing his studies, Turina moved to Madrid where he spent the rest of his life composing and teaching. His **Piano Trio No.1 in D Major, Op.35** dates from 1925. It was the winner of the Anglo-Spanish Society's prize the following year. It combines the French impressionist influence of his teachers with the music of Spain. It opens with astringent *Prelude* which leads to a somewhat lighter *Fugue*. Turina noted that the music was "unbelievably difficult technically," which may explain why the trio is so rarely performed. The second movement is a set of five on a Spanish folk melody. Each variation is based on a regional Spanish dance. The first is a *Muniera* from the northwest, Galicia, the next is from Castile. It is followed by a jazzy *Zortzico* a Basque dance, then comes a *Jota* from Aragon. The final variation features the *Soleares* from Andalusia. The third movement reveals that the trio is cyclical as the fugue and a theme from the first movement reappear.

Piano Trio No.2 in b minor, Op.76 dates from 1933. The first movement goes through three moods corresponding to different tempi, *Lento*—*Allegro molto moderato*—*Allegretto*. The themes are highly romantic and Andalusia melodies, although subtly presented, can be heard. The second movement, *Molto*

vivace—Lento—Molto vivace, starts off as a scherzo, with the strings buzzing about as the piano plays a long-lined melody consisting of chords. The finale has seven distinct sections: *Lento—Andante mosso—Allegretto—Meno mosso—Moderato—Allegretto—Allegro molto moderato—Allegro vivo*. For all of this, it lasts less than six minutes. Interestingly, the mood does not change much between the various sections. This trio is at once romantic, but, at the same time, very modern-sounding.

Lastly, we have **Circulo, Fantasia for Piano Trio, Op.91** dating from 1942. It is a work in three short movements, each with the subtitles: *Dawn, Midday and Dusk*. *Dawn* begins quietly, the mood is dark, slow and quiet. *Midday* is somewhat more lively with some vague tinges of Spanish style. *Dusk* is the most energetic but ends peacefully. Though slight, *Circulo* is an ethereal and intellectual work of considerable charm.



Glauco Velasquez (1884-1914) was born in the Italian city of Naples, although both of his parents were Brazilian. He had been the product of an illicit affair and his unwed mother was forced to flee to Italy to avoid a scandal. Soon after his birth, she returned to Brazil and Velasquez was taken in by an Italian family and lived his first 11 years in Naples. He showed an interest in music early on and sang in Neapolitan choirs. Finally, his mother re-

turned and took him back to Brazil, despite the fact that he could not speak Portuguese. Eventually, he entered the National Institute of Music where he studied composition and piano with Frederico Nascimento, an acolyte of Cesar Franck and Richard Wagner. Velasquez combined their ideas with elements of French Impressionism to create his own blend and style. His **Piano Trio No.1, 64** was composed in 1909. It is in three movements. The opening movement begins with no tempo marking other than a metronome marking of 126 for a quarter note, which, of course, is fairly brisk. But the music frequently changes tempi and moods. The lovely melodies recall to some extent the music of Debussy. The middle movement is marked *Lento espressivo* is melancholy but very romantic. The finale, *Allegro vivace*, is upbeat and bright and again shows the influence of the French impressionists.

This is a very good work by an important Brazilian composer whose work has been unjustly ignored. It deserves concert performance and is sure to be well received. I have not played the other three trios but have only heard them.

Piano Trio No.2, Op.86 dates from 1911. It is a highly romantic and powerful late Romantic work. In four movements: *Allegro moderato, Scherzando, Lento* and *Finale. Allegro viva*. Really superb. Of the four, it appears to be the best known and has been published. Unfortunately, he virtually unknown outside of Brazil, but surely these trio deserve to be heard and played.

Piano Trio No.3, Op.95 came in 1912. It is in three movements, the first is untitled, followed by an *Allegro scherzando* and the third movement simply marked *Finale*.

Piano Trio No.4, Op.106 also was completed in 1912. In three movements only the first movement, *Animato* bears any tempo marking.



Alice Verne-Bredt (1860-1938), born of German parents who settled in Southampton. She studied piano with a daughter of Robert Schumann and became a prominent performer. Her one movement 9 minute **Phantasie Trio** was composed in 1908 for one of the Cobbett competitions. This is quite a good work, and though romantic, it does not hark back to

Schumann or Mendelssohn but is considerably more *au courant*. Certainly worth performing where a short work is called for.



Henri Vieuxtemps (1820-1881) was born in Verviers, Belgium. He received his first violin instruction from his father, subsequently studying with Charles de Bériot. He toured Europe for several decades and was regarded as one of the leading violinists of his time. Schumann compared Vieuxtemps to Paganini, and Paganini, himself, was extremely impressed when he heard Vieuxtemps at his London debut in 1834. Vieuxtemps also de-

voted himself to composition, having studied composition with Simon Sechter in Vienna, and Anton Reicha in Paris. His violin concertos are still in the repertoire. In addition to this, he became an important teacher, founding the violin school in St. Petersburg and teaching at the Brussels Conservatory, where Eugène Ysaÿe was among his many students. Although the bulk of Vieuxtemps' compositions were for the violin, he often turned to other instruments, writing two cello concertos, a viola sonata and three string quartets among other things. Vieuxtemps composed the **Duo Brillant, Op.39** in 1864 with his friend, the virtuoso cellist, Adrian Servais in mind. The work was originally intended as a double concerto with orchestra and, in fact, the two virtuosos did perform it with orchestra. However, his publisher immediately insisted on a version for violin, cello and piano and it is in this version that it became known. Vieuxtemps, also a superb violist, created an alternate viola part as a replacement for the cello. He often performed this version with Benjamin Godard, a violin and viola virtuoso and composer in his own right, who had been one of Vieuxtemp's students and who toured with him. The work is in three sections. A short opening *Allegro* followed by an *Adagio* and a substantial finale, *Allegretto*. The music shows considerable melodic flair, is captivating from start to finish. This obviously is not for players of average technical ability but for those who can, it will make a strong impression on an audience.



Pancho Vladigerov (1899-1978) was born in Zürich to a cosmopolitan couple. His mother, Dr. Eliza Pasternak, was a Russian Jew and a relative of the famous writer Boris Pasternak. His father, Dr. Haralan Vladigerov was a Bulgarian lawyer, who had studied in Brussels. Pancho grew up in Bulgaria, but in 1912 he moved to Berlin where he studied with Paul Juon and Friedrich Gernsheim. After his graduation, he became a music director at the Deutsches Theater in Berlin and worked with the famous director Max Reinhardt. In 1932, he was appointed professor in Piano, Chamber Music and Composition at the Bulgarian State Academy of Music in Sophia. Vladigerov composed in nearly every genre. His **Piano Trio, Op.4** dates from 1916. Though no key signature is given, it is a traditionally tonal work of the late Slavic romantic idiom. In fact, the big, passionate opening movement, *Moderato*, though certainly more modern than either the trios of Tchaikovsky or Rachmaninov, immediately reminds one of those works. Bristling with vigor and striving, the music is full-blooded and powerful. The main theme of the middle movement, *Andante cantabile*, given out at length by the cello alone, is a passionate love song. When the violin does enter, the strings produce a lover's duet while the piano tastefully remains in the background. The superb finale, *Impetuoso*, with its angular rhythms and unusual jazz-like tonal effects anticipates Stravinsky. The melody reminds of Russian-Jewish folk music. This is a very fine work which would triumph in the concert hall.

Friedrich **Robert Volkmann** (1815-1883) was born in the German town of Lommatszsch. Almost an exact contemporary of Wagner, however, he certainly did not tread the same path as his fellow countryman. Volkmann forever kept Beethoven in front of



him as his model although he was later to fall under the sway of Mendelssohn and then Schumann. Though born and schooled in Germany, he studied at Freiburg & Leipzig, Volkmann, after a brief stint in Prague, got a job in Pest in 1841 and made friends among the large German community there. Though he went to Vienna in 1854, he missed Pest and moved back in 1858 where he remained for the rest of his life. Liszt, when he had friends visiting him, for whom he wished to provide a superlative enjoyment, often played a Volkmann piano trio with his countryman, Joachim and the cellist Cossmann. High praise indeed for a composer who today is barely known. During his lifetime, Volkmann's music was regularly compared to and considered the equal of Schumann or Mendelssohn. His second piano trio was often mentioned in the same breath as Beethoven's Op.97, "The Archduke." **Piano Trio No.1 in F Major, Op.3** was composed in 1842-3 during his first sojourn in Pest, but not published until he moved to Vienna in 1852. The trio begins with a stately Adagio introduction which builds slowly in tempo and emotion and seamlessly leads to the main movement Quasi Andante (where our sound-bite begins) The heavily accented first theme is reminiscent of Beethoven while the second theme is lighter, almost playful. The second movement, Allegretto, is a scherzo and again shows the influence of Beethoven. The slow movement, Andante, is for the most part a calm pastorale, straight forward and simple, although the middle section (our sound-bite) provides a clever contrast in both tempo and emotion without becoming overly dramatic or stormy. The finale, Allegro con fuoco, is clearly the show piece of the trio. It contains three excellent themes, all of which provide excellent contrast. It begins with a highly dramatic and rhythmically swaying subject which suddenly, without any development, gives way to an exciting gypsy theme. Brahms himself later borrowed this technique many times.

Piano Trio No.2 in b minor, Op.5 was hailed as a masterpiece from the day it was premiered in 1850 and there is no reason to change that assessment today. It was called a "New Path" because of its highly unusual structure, which represented a clear break from the standard four movement trios of Schubert, Mendelssohn and Schumann. The format of the trio is not easy to describe. It has been called a multi-part fantasy with each movement having two and sometimes three sub-movements. The opening movement, entitled Largo, is an example of this. It is a long introduction, which leads to a genial, seemingly unrelated section. The third theme begins as a pleading melody which rises to a tremendous dramatic climax. (our sound-bite gives part of the Largo and all of the third theme) The second movement is entitled Ritornell. A ritornell is usually an instrumental interlude in a vocal work. Here, Volkmann seems to have used the title in place of intermezzo. The tuneful music is mellow and relaxed. The main theme of the finale, Allegro con brio, is both forceful and exciting. It is hard to understand how these trios which were prized by Liszt of Joachim are no longer in the repertoire. And, they are not beyond amateur players.



Victor Vreuls (1876-1944) was born in the Belgian town of Verviers. He initially studied the violin at the local conservatory and then continued his studies in Liege with Sylvain Dupuis and Jean Radoux. In Paris, he studied with Vincent d'Indy later becoming a professor of harmony at the famous Schola Cantorum and subsequently at the Luxembourg Conservatory of which he served at director for many years. He composed in most genres. Although it is marked Opus 1, the **Piano Trio in d minor** is hardly Vreul's

first work. By the time he came to write his Piano Trio in d minor, he had already composed a prize winning piano quartet and several other works. Nonetheless, as the opus number suggests, the trio is an early work. It was composed in 1896 when Vreuls was barely twenty. The music is full of youthful vigor and reckless abandon. The opening movement, Impetueux, opens in stormy fashion. We encounter many beautiful melodies accompanied by rich harmonies, and frequent tempo shifts. There is even a jovial choral section. Two slow, intimate movements follow the tumultuous opening. The ethereal ending of the Moderement lent is particularly effective. The charming third movement, Simple et calme, is relaxed and meditative but always engaging. The trio is a fine representative of the late Franco-Belgian romantic movement. It certainly would do well in concert where it is sure to find appreciative audiences.



Harry Waldo Warner (1874-1945) was born in the English town of Northampton. He studied violin and viola as well as composition at the Guildhall School of Music in London. He later became a Professor of Viola at that institution. Warner was known during his lifetime and remembered thereafter as a founding member and violist of the London String Quartet which was widely considered one of the finest playing before the public between the years of 1908 and 1934. As a composer, Warner one several prizes for his chamber music compositions in the Cobbett Competitions for Chamber Music held annually in London. But he also won first prize for his **Piano Trio in a minor, Op.22** at the Coolidge Competition in the United States in 1921. The opening movement, marked Quasi fantasia, Moderato con qualche licenza, describes the music rather well. The tempi and moods are constantly changing and widely contrasting. The next movement is a spritely Scherzo, mostly presto but with a slightly slower and more lyrical episodes. The finale begins with a long Andante moderato introduction but the main part of the movement, Allegro ritmico, is full of pulsing energy. This is a riveting work which will create a stunning impression if brought into the concert hall, but as for amateur players, only the most experienced ensemble players of the highest technical accomplishment will be able to enjoy this fine trio.



Carl Maria von Weber (1786-1826) rests almost entirely on his famous operas Die Freischutz and Oberon and a few other works such as his clarinet concertos. But Weber's music by and large is unknown to present day players and listeners, which is a pity since it is uniformly well-written, particularly for wind instruments. Chamber music, however, comprises only a very small part of his oeuvre. There are only three works which qualify as chamber music—his Piano Quartet, his Clarinet Quintet and this work for Flute or Violin, Cello and Piano. Weber studied with Michael Haydn in Salzburg the Abbe Vogler in Vienna, two of the leading teachers of their day. He pursued a career as a conductor and music director holding posts in Breslau, Prague, Berlin and Dresden. The **Piano Trio Op.63** was composed in 1819 while Weber was serving as music director in Dresden. In four movements, the first, Allegro moderato, is more moderato than allegro and has an air of melancholy and contemplation. Next comes a short, martial Scherzo. The third movement, The Shepherd's Lament, is in the tradition of the French Air Pastorale, evocative of a rustic scene with a lonely shepherd, playing a song-like ballad on his flute. The finale, also an Allegro, displays Weber's gift for melody and invention. It was apparently intended for Flute, Cello and Piano, however his publishers immediately dubbed it a piano trio for

Violin, Cello and Piano and it actually became better known in this version. It plays equally well with a violin, something which often not the case when a violin plays a part intended for flute.



Julius Weismann (1879-1950) was born in the German town of Freiburg. He studied with Joseph Rheinberger and Ludwig Thuille at the Royal Bavarian Conservatory and pursued a career as a composer, conductor and pianist. His **Piano Trio No.1 in d minor, Op.26** appeared in 1910. The big first movement, *Allegro ma non troppo*, makes a strong impression by virtue of its lovely tonal writing. It is followed by a clever scherzo, *Molto*

vivace, with a finely contrasting trio section, *Grave*. The third movement, *Adagio*, is a set of spirited variations on a simple but charming theme. The finale, *Poco allegretto*, is effective but it must be admitted very hard to keep together and for this reason alone, most amateurs will find it beyond them. Weismann composed another, his **Piano Trio No.2** in 1926. It hovers between polytonality and atonality.



Charles-Marie Widor (1844-1937) today is primarily remembered for his organ compositions and as one of the greatest organists of all time. Widor was born in Lyons and studied first studied with his father, also an organist, and then at the Brussels Conservatory. In 1870, upon the recommendation of Charles Gounod and Camille Saint-Saens, he was appointed to the most important position

an organist could hold in France, the position of organist at Saint Sulpice Church in Paris. In 1890, he succeeded Cesar Franck as Professor of Organ at the Paris Conservatory and many important composers, including, Darius Milhaud, Louis Vierne, Marcel Dupre, and Edgar Varese, studied with him. He composed throughout his life in virtually every genre and left a considerable amount of chamber music. The fact that his chamber music along with his other non-organ compositions have been ignored is because of his tower contribution to the organ literature. The **Piano Trio in B flat Major, Op.19**, composed around 1875, illustrates that Widor was not only a fine melodist but in complete control of compositional technique. The lovely and sophisticated opening *Allegro* clearly shows that the young Widor had already adopted the new French school of composition which was just coming into its own. The delicate and exquisite *Andante con moto quasi moderato* is an updated version of a baroque Sarabande. Next comes a marvelous, lively Scherzo which starts off lightly and moves to a compelling second theme and then back to a elves dance. The trio is somber and darker in tonal color. The finale, a light and swift *Presto*, both charms and excites with its vitality. This first rate trio is a superb example of the burgeoning French school of composition. With its lovely melodies and tasteful writing it would make an excellent concert choice. Amateurs will also enjoy it. He also wrote several other small pieces for piano trio, including *Soiree d'Alsace*, Op.52, and *Quatre Trios WoO*.



Jozef Wieniawski (1837-1912) was born in the Polish city of Lublin, then part of the Russian empire. Today, if he is remembered at all, it is as the younger brother of the more famous Henryk Wieniawski, one of the most outstanding violinists of all time. However, Jozef, during his lifetime, was one of Europe's best known and leading musicians in his own right. His first lessons were with his mother a fine pianist, a student of Eduard Wolff. At the age of 10, he entered the Paris Con-

servatory where he studied with Pierre Zimmermann and François Marmontel. Subsequently, a scholarship from the Tsar of Russia enabled him to study with Franz Liszt. For a while, he performed with his brother Henryk, but then embarked on his own as a touring piano virtuoso and was considered one of the foremost pianists of the time. Liszt thought so well of him that they played duo piano concertos in concert together. Josef knew and was friends with many of the Europe's leading composers such as Rossini, Gounod, Berlioz and Wagner and was a favorite of several national leaders including Napoleon III and the Tsar. Besides his career as a virtuoso pianist, he was a much sought after conductor and teacher. He served as a professor of piano at both the Moscow Conservatory and the Brussels Conservatory. He did not ignore composition, penning a very successful piano concerto, several other works for piano, as well as a string quartet and this piano trio which were very highly praised.

Jozef Wieniawski's Op.40 Piano Trio in G Major dates from 1885 and was dedicated to Carl Reinecke, also a famous pianist and an even more famous teacher of composition at the Leipzig Conservatory as well as director of the Gewandhaus Orchestra. The trio is in four movements opening with a spacious, genial *Allegro*, full of lovely melodies. The second movement, *Andante molto cantabile* is followed by an exciting *Allegro con fuoco* scherzo. The finale, *Allegro risoluto e non troppo presto*, is full of varied tempi, rich with melody, bringing this fine work to a triumphant close.



Mortimer Wilson (1876-1932) who was born in Chariton, Iowa and first studied organ, violin and composition at the Chicago Musical College before attending the Leipzig Conservatory where he studied with Hans Sitt and Max Reger. Upon returning to the U.S., he taught at the Atlanta Conservatory and conducted the Atlanta Philharmonic before taking a job as a consulting editor for the National Academy of Music in New York. Most of his works remain in manuscript, however, his *Suite of Miniatures for Piano Trio, From My Youth, Op.5* was published in 1911. It consists of four very short movements which wonderfully conjure up memories from childhood. The first, entitled *Funeral of a Calico Cat*, is reminiscent of Charles Alkan's *Marcia Funebre sulla Morte d'un Pappagallo*, with its somber but mawkish mood. At the end, the violin gives out a few sad meows. This is followed by *Love Song of an Alpine Doll*, a lovely 19th century, Central European lovers' duet, played by the strings. Next is *Tin Soldier Dress Parade* which starts with a bugle call played by the violin on harmonics. The piano enters and we are treated to a playful toy march, expertly handled. The last piece, *Over the Little Blue Tea Set*, has, for its time, a rather modern, urban, socialite sound to it. his is a lovely little set of miniatures, quite original. Any of the four would make a good encore and together, as they were intended, the Suite provides a pleasant short program work which would work well between two longer pieces.



Per Winge (1858-1935) was born in the Norwegian capital Christiania, today known as Oslo. He studied piano locally and composition with Johan Svendsen before traveling to Leipzig where he studied composition with Salomon Jadassohn and piano with Carl Reinecke and then on to Berlin where he took lessons from Woldemar Bargiel. After which he returned to Norway and worked as a conductor and composer. Most of his works are for voice.

His **Piano Trio in F Major, Op.3** was published in 1884 and appears to have be composed just after he finished his studies with Svendsen. The opening movement, *Allegro vivace*, is quite

lyrical and very romantic in style. It is followed by a beautiful *Andante sostenuto*, then a charming, dance-like *Scherzo, allegretto*. The finale is a triumphant *Molto vivace*. This is a very appealing work which presents no technical difficulties and as such can be warmly recommended to amateur players looking for a first rate concert work.



Ermanno Wolf-Ferrari (1876-1948) was born in Venice, the son of a German father and an Italian mother. Throughout his life, he felt torn between the two cultures, uniting in himself the deep-felt German seriousness of purpose with sunny, Italian *bel canto* melody. His father was a painter and initially Ermanno wanted to follow in his footsteps. However after studying painting in Rome and Munich, he enrolled in the Royal Bavarian

Conservatory and studied composition with Joseph Rheinberger. He spent his rest of his life between Munich and Venice, never entirely satisfied in either place. This tension was, however, an important source of creativity for him. Wolf-Ferrari enjoyed his greatest success while still rather young, winning international fame for several of his operas between 1900 and the First World War. He served as Choral Director in Milan and later became the director of the Marcello Music Academy in Venice and taught at the Mozarteum in Salzburg. Though mainly known for his operas, he was quite fond of chamber music and wrote a fair amount including two piano trios, a piano quintet, a string trio, a string quartet and a string quintet. His **Piano Trio No.1 in D Major, Op.5** comes from his first surge of creativity. It is brimming with original ideas and is full of youthful exuberance. The opening movement, *Allegro molto moderato*, begins in a rather relaxed fashion with the violin giving out a stately theme. But gradually the music rises to a feverish pitch of dramatic tension before the introduction of the energetic second theme. The second movement, *Presto*, is an unusual kind of scherzo. The main section is characterized by long-lined lyricism. A dance-like based on rising and falling scale motifs is juxtapositioned between the faster outer parts. A superb *Larghetto* follows. The main theme is a lovely, sad plaint, powerfully framed by a strong repeated rhythm. A quicker middle section, *Andante mosso*, provides a charming contrast. In the finale, *Allegro vivace assai*, one fine theme follows another, there is enough thematic material here for an entire work. The first section opens quietly but the promise of the upbeat theme in the first bars is quickly realized. But almost immediately, a second theme, a Slavic dance folk-tune, is introduced. Then comes an exciting chromatic interlude which in turn is followed by a fairy-land dance of the elves out of which a powerful and dramatic melody subject makes its entry, and this is only part of what is in this magnificent finale.

Piano Trio No.2 in F sharp Major, Op.7 dates from 1900. It is well-written and contains fine and serious ideas which are quite interesting. The work leaves a strong impression of an independent artist, uninfluenced by others. The main theme of the first movement, *Sostenuto*, has an other-world atmosphere that is quite charming. The second movement, *Largo*, perhaps even more than the first has this same quality. The finale, *Lievemente mosso e tranquillo sempre*, is noteworthy for the clever and interestingly written theme presented in canonic fashion. This makes an effective work for the concert stage and certainly will also appeal to experienced amateur players. While both are excellent, the first makes a strong impression and is more enjoyable to play.

Joseph Wölfl (1773-1812, the name is often spelled Woelfl) was born in Salzburg. He studied violin, piano and composition there with Leopold Mozart (Wolfgang's father) and Michael Haydn (Joseph's brother). In 1790, he moved to Vienna where it is thought he briefly studied with Wolfgang Mozart. Wölfl became



a virtuoso pianist and was sometimes considered to be Beethoven's equal. It was on Wolfgang's recommendation the Wölfl was able to procure a position with Count Michal Casimir Oginski as a piano teacher in Warsaw. During the political upheavals in Poland he returned to Vienna and then began a career as a touring concert pianist, eventually settling in Paris (1801-1805) and then London

where he spent the rest of his life. Wölfl wrote operas, ballets, symphonies, works for piano, songs and quite a lot of chamber music, including some 25 string quartets, 3 string quintets, 15 standard piano trios and several others for various instrumental combinations with piano. In addition to this, he wrote dozens of sonatas and other works for violin and piano, flute and piano and harp and piano. Wölfl's music is of a very high quality and it would not be an exaggeration to say it the equal to Haydn's. It was often performed during his lifetime and for several decades thereafter when it inexplicably disappeared from concert stages. **Piano Trio in D Major, Op.23 No.1** is the first of a set of three which were published in 1803 and completed the year before, while he was sojourning in Paris. The opening movement, *Allegro maestoso*, more dramatic than majestic, burst forth with great power and thrust, which color the entire movement. The *Minuetto, presto* which follows is more a scherzo than a minuet. The rhythm, with its heavy accents on beats one and two, create the interest. In the third movement, *Adagio ma non troppo*, lovely singing lines are given to the strings while the piano has soft moving phrases which keep the tempo moving forward. The lively finale, *Allegretto*, gives proof of Wölfl's Austrian roots. This is a clever and pleasing work, far superior to any of the Haydn piano trios as to part-writing. The cello is given a real part to play and is not just a double of the piano bass line.

Piano Trio in E Major, Op.23 No.2 is the second of a set of three which were published in 1803. The opening movement begins quietly with a *Largo* introduction which leads to the main section, an upbeat *Allegro molto*, which recalls Haydn except that the part writing for the strings is much better. The second movement, *Andante con moto*, begins sounding like an etude, but quickly changes into a lovely, lyrical melody. In the third movement, *Menuetto, presto*, burst forth full of energy and forward drive. The finale, *Presto*, could be subtitled *la chasse*, as it race around with snippets of melody passed from voice to voice. As in the first of the set, again the cello is given a real part to play and is not just a double of the piano bass line.

Piano Trio in c minor, Op.23 No.3 is the last of the set. The opening movement, *Allegro*, begins with a short hesitant introduction which leads to the main section, a Mozartean fluid affair, elegant but with much forward motion. The main subject of the second movement, *Andante*, sound rather like an aria. In the Haydn-esque third movement, *Menuetto, presto*, bursts out of the gate at full speed and never lets up. The finale, *Allegretto*, though not so marked is a theme and set of interesting variations. Unlike the piano trios of Haydn and Mozart, where the cello is virtually an afterthought, here the cello is given a real part to play and is not just a double of the piano bass line.



Felix Woyrsch (1860-1944) was born in town of Troppau then in the Habsburg Empire, later known as the Czech Sudetenland. He was raised in Dresden and later Altona, then a suburb and now part of Hamburg. Said to have been largely self-taught, he did study for some time with Ernst Chevallier, a local music teacher in Hamburg known as a conductor and composer of choral works. Woyrsch pursued a career as a organist, choral conductor and composer. He became known primarily for his vocal works and symphonies, although he did not ignore

chamber music. His **Piano Trio in e minor, Op.65** dates from 1924. It can be recommended not only for concert performance but also to amateur musicians. The tremendously captivating main theme is elegiac in mood. The writing is clear and well done and the whole movement is both effective and interesting. Restless episodes in the strings interrupt this atmosphere from time to time. The deeply felt main theme of the second movement is quite expressive. In the middle, eruptions of passion provide a fine contrast. In both the charming, scherzo like third movement and the finale, the thematic material continues to hold the listener's interest, not only by virtue of the rhythmic material but also from the appealing modulations.



Sergei Yuferov (1865-1927 variously spelled Youferov, Youferoff etc. Some sources list his birth as 1856) was born in the Russian city of Odessa to a wealthy family possibly of noble rank. He studied composition at the St. Petersburg Conservatory with Alexander Glazunov and piano with Nikolai Klenovsky, then subsequently in Moscow with Nikolai Hubert. He was active both as a composer, pianist and lawyer. He spent several years serving as music director in the Russian now Ukrainian city of Kherson, where he also held administrative positions. He is said to have worked on codifying Russian copyright law as it pertained to music. Peripatetic, he also lived at various times in Leipzig, Dresden as well as in Lausanne and Geneva. His **Piano Trio in c minor, Op.52** was published in 1913. The opening movement begins with a lengthy, ominous Moderato introduction which leads to a furious, stormy and powerful Allegro filled with memorable themes and excitement. The middle movement, Adagio, could not be more different than the preceding one—romantic, highly lyrical and calm, it sounds rather like a mid-19th century a salon piece of the sort Schumann might have written. The finale, Allegro, begins with an unusual, mysterious, spooky, syncopated rhythm that underpins the rest of thematic material, which while not sad has a downtrodden quality to it. One might image a march in retreat of a defeated army. This is a highly original work, which sounds like little else. It is sure to make a strong impression upon audiences who are lucky enough to hear it in the concert hall. It can be recommended to amateurs of a high technical standard.



Amilcare Zanella (1873-1949) was born in the Italian town of Monticelli d'Origina. He showed a talent for music at an early age and after studying locally entered the Parma Conservatory where he studied piano, horn and composition with Giovanni Bottesini among others. He began his career as an opera conductor in Buenos Aires. From 1903, he succeeded Giovanni Tebaldini as the director of the Parma Conservatory and then served as successor to Mascagni as director of the Rossini Liceo Musicale in Pesaro. In 1921, he founded an important Quartet Society in Northern Italy and in 1927, together with the violinist Giovanni Chiti and the cellist Nerio Brunelli, he created the Trio di Pesaro, an ensemble which would remain active until 1949. His piano playing was of such a caliber that he was frequently mentioned in the same breath as Busoni. Although he composed in virtually every genre, he was especially fond of chamber music. His **Piano Trio No.1 in e minor, Op.23** dates from 1899. It was published, however in 1906. It is written on a huge canvas and is packed full of excellent ideas which easily hold one's interest. Each of the parts is grateful to play. The first movement, Allegro agitato, is full of lively but also sensitive themes makes a very strong impression. The second movement is a tonally magnificent Andante with an especially captivating

middle section. Next comes a lively Scherzo, Allegro vivace, with an Intermezzo which serves as the trio section. The finale, Allegro, is similar in rhythm to the preceding Scherzo. Particularly impressive is the beautiful, lyrical second theme.

Piano Trio No.2 in f minor, no opus number, dates from 1928. Allegro impetuoso opens with a super dramatic theme. The whole movement is riveting. A funereal Recitativo follows. Next comes a frenetic Scherzo, modern and updated sounding. The finale, Allegro vivace con spirito, like the opening movement, is begins in ultra dramatic fashion, with dashing melodies, full of angst, truly outstanding. This work would bring down the house, it has so many spectacular features. A pity one never hears it in concert. It is not beyond accomplished amateurs.



Eric Zeisl [1905-1959] was born in Vienna and entered the Vienna State Academy when he was only 14. There he studied with Joseph Marx, Richard Stöhr and Hugo Kauder. By the late 1930's he was recognized as one of Austria's leading composers. Being Jewish, he fled Austria in 1938 after Hitler came to power stopping first in Paris and then continuing on to America and settled near Los Angeles where he spent the rest of his life as a teacher. Though he won the praise of such eminent men as Milhaud, Stravinsky and Toch, success came slowly in his adopted country and it was only toward then end of his life, which was cut short by a heart attack, that he began to make a name for himself. Primarily a composer of vocal music, he did write some chamber music. His **Piano Trio Suite in b minor, Op.8** is an early work dating from around 1924 when the composer had just completed his formal studies and was not yet 20. It clearly establishes the position he staked out for himself in the spectrum of 20th Century composition as a bridge between the music of Richard Strauss and Mahler and the Vienna avant-garde. Atonalism did not appeal to him. The opening Praeludium features a march-like, heroic, theme of descending chords. It has the same spirit one finds in Fritz Kreisler's Miniature Viennese March. The quiet introduction of the Adagio which follows leads to a very broad lyrical post-Brahmsian theme akin to early Dohnanyi. Its emotional peak is reached in a piano solo to a tremolo in the strings. The Allegretto Scherzando, though a scherzo, is not at all a fast movement; based on a simple theme which is very quickly developed, it is scherzo in feeling and not tempo. The lyrical middle section shows very assured compositional technique. It is a Schumannesque lied albeit in very late romantic idiom complete with telling ponticello effects. The Finale is a theme and variations. Nearly as long as the three preceding movements, It is the center of gravity for the trio. The theme is tonally modern and melodically dry but clearly a folk melody. Its austerity is further increased by a unison passage in the strings played at the same pitch. The first variation is given over to the piano with lovely arpeggio figures in the strings. In the 2nd, the cello is given the theme to a rich piano accompaniment, it is followed by a quick rumbling scherzo in the piano's lower registers while the violin plays quickly in a higher register. In the 4th variation a late Faure-like perfumed violin solo is played over the piano's broken chords; in the 5th, a brooding Hebraic funereal melody is played by the cello and when the violin joins in, it becomes an unmistakable dirge, but the final variation brings the trio to a close with a sprightly modern Viennese March Militaire. This is an excellent piece of music which would make a handsome addition to any professional piano trio's repertoire. It deserves revival and is within the ability of experienced amateurs.

Wladyslaw (Ladislas) Zelenski (1837-1921) was born in Grodkowice not far from the city of Cracow. After studying piano locally with several teachers, including the well-known concert



pianist Alexander Dreyschok, he went to Prague University where he took a doctorate in philosophy. He also took composition lessons from Josef Krejčí after which he enrolled in the Paris Conservatory where he continued his composition lessons with Henri Reber. Upon his return to Poland he enjoyed a long career as a concert pianist, teacher and composer. He held several important teaching posts including Director of the Cracow Conservatory which he helped to found. He wrote in most genres and left a number of chamber music works. His **Piano Trio in E Major, Op.22** dates from 1874. It is unusual in that it is programmatic with each movement is given a subtitle. The opening movement, an Allegro, is subtitle *Vivos voca* (The living I assemble). This is a well-written dramatic movement, with fetching melodies. It sounds rather Schumanesque. The middle movement, *Andante sostenuto*, subtitled *Mortuos plango* (The dead I lament). The music is melancholy but not really sad and does not, to my mind, bring a lament for the dead to mind. Again, it is well-written and tonally in the Germanic romantic tradition. There is very little to indicate that he studied at the Paris Conservatory. The finale, *Allegro deciso*, subtitled *Fulgura frango* (Thunder I crush) Again, I have to wonder at this subtitle as the music, a dance like march with hints of Polish melody sound nothing like a thunder being crushed. It is rather joyous and triumphant and again, Schumann comes to mind. This is a fine work, not particularly original tonally, it would be hard to guess the nationality of the composer or just who he might be. Still, it would not be amiss to hear it in concert and it will also appeal to amateurs.



During his lifetime, **Alexander Zemlinsky** (1871-1942) was very highly regarded not only as a composer but also as a teacher and conductor. His works are an authentic testimony of the turbulent developments in music between 1890 and 1940. He stands between times and styles but in this intermediary position he found a rich, unmistakable, musical language. His personality and work epitomize one of the most fascinating epochs of art in Europe. Zemlinsky was born in Vienna. His musical talent became evident at an early age and he was enrolled at the *Gesellschaft der Musikfreunde Konservatorium* (Conservatory of the Society of the Friends of Music) when he was 13 years old. There he studied piano and composition. He was greatly influenced by Johannes Brahms, who at the time was serving as President of the *Gesellschaft*. By 1900, Zemlinsky was firmly established as an important, though not a leading, musical figure in Vienna and therefore accepted the important post of opera conductor of the Prague *Deutsches Landestheater* until 1927. He became well-known as a perceptive interpreter of Wagner, Bruckner, Mahler, and Schoenberg. In 1927, he moved to Berlin to take up a position as a conductor of a major opera house. In 1933, he returned to Vienna where he remained until 1938, before emigrating to New York. When Zemlinsky showed his **Piano Trio in d minor, Op.3** for Clarinet, Cello and Piano to Brahms in 1895, Brahms was mightily impressed and immediately recommended that his own publisher Simrock print the work. Simrock, however, with an eye for sales, insisted that Zemlinsky add a violin part so the work could be performed by standard trio. Zemlinsky did not simply arrange the clarinet part for violin, he wrote a part specifically for the violin and as a result, one can almost say that he created two works, each which stands on its own. The big, broad opening movement, *Allegro ma non troppo*, has for its main theme a heroic melody to be played "Mit Schwung und Wärme" (warmly and with swing). This is late Romantic music on a grand scale. The coda is particularly well done and makes a

great impression. Although the influence of Brahms is undeniably in the language of the music, it does not sound much like him. In the second movement, *Andante con moto espressione*, which in the clarinet version calls for an A clarinet to create a bright sound, the violin plays the overtly romantic melody in a high register. The middle section is slightly faster and very freely written. It takes an almost melodramatic stance but is undeniably effective. The bustling finale, *Allegro*, has a remote slightly exotic quality, interspersed with dramatic and passionate outbursts. A first rate late Romantic era work that will always be appreciated in concert and by amateurs.



Hermann Zilcher (1881-1948) was born in the German city of Frankfurt. He studied at the conservatory there with Ivan Knorr and pursued a career as a piano soloist, composer and director of a number of conservatories. His **Piano Trio in c minor, Op.56** was composed in 1927 and is in two big movements. The first, *Ruhig, fließend beginnend*, is, despite the title, not very peaceful but rather full of strenuous striving. It is characterized by considerable unisono playing in the strings, punctuated by loud chords. The more gentle middle section has an appealing, almost French impressionist quality to it. Briefly and unexpectedly, snippets of Schumanesque melody burst forth only to quickly disappear into a sea of modernity. This is a very engaging movement which runs the entire gamut of musical emotions. The last movement, *Variations on a Welsh Folk-song*, takes the tune *All Through the Night* as its theme. Beginning quietly and maintaining the simple chorale quality of Welsh song, the variations imperceptibly shift tonally into the rarified atmosphere of impressionism. The emotional range of the variations is narrow and the music remains calm and peaceful in keeping with the quiet nature of the theme. A candidate for the concert hall and within the range of experienced amateur players



Agnes Zimmermann (1847-1925) was born in the German city of Cologne. At the age of nine, her family moved to London. She entered the Royal Academy of Music in London and studied piano with Ernst Pauer and composition with George Macfarren. Afterwards, she pursued a successful career as a soloist in England and abroad, but also worked as a composer. She was interested in chamber music, of which she was a frequent performer, and composed, in addition to this cello sonata, three violin sonatas, two works for piano trio, a piano quartet, a piano quintet and a string quartet. The **Suite for Piano Trio, Op.19** Suite was composed in the mid 1870's. The movement titles, *Introduction & Allegro*, *Canon*, *Gavotte*, *Air* and *Gigue*, clearly indicate that Zimmermann was harking back to the old Baroque era suite we find in the works of Bach and his contemporaries. Zimmermann's treatment, however, is not an imitation of the Baroque but a more modern rendition. This lovely Suite is an ideal work for the recital hall where a lighter work which blends the Romantic with the Baroque is required. It presents no technical difficulties and is ideal for amateurs as well as professionals.

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