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*The Essential Guide
For Players & Listeners
To The Wider World
of Chamber Music*

A Guide to the Piano Trio
Part IIa
Those for
The Standard Piano Trio
Violin, Violoncello And Piano

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A Guide to the Standard Piano Trio, Part I

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With this issue of *The Journal*, we begin a new format. Heretofore, we have mostly presented articles on the works of individual composers. On occasion, we have included surveys of various genres such as, for example, string sextets. In the past few issues, readers will have noted that I have begun what is admittedly a massive project—namely to provide a comprehensive guide to chamber music. The outstanding work on this subject in English is *Cobbett's Cyclopedic Survey of Chamber Music* in three volumes. The first two appeared in 1929 and a third in 1963. It is the work of hundreds of contributors and probably took several decades to complete. It has been out of print for many years now. This guide is not an attempt to duplicate that superb work. With regard to piano trios, no comprehensive guide, to the best of my knowledge, has been written in English. In German, there is Wilhelm Altmann's *Handbuch für Klaviertriospieler*, which appeared in 1936 and has long been out of print.

To date, I have covered string trios and non-standard piano trios, i.e. those for two violins and cello and those for violin, viola and cello. These categories were small enough to allow for the presentation of other articles. But with the standard piano trio, which is, after the string quartet, the largest genre of chamber music, *The Journal* will only be devoted to the Guide.. Most composers who wrote chamber music almost always wrote a piano trio or two. Tens of thousands of piano trios have been composed and it is highly unlikely that any guide or reference book will include every single one which has been written. Nor would such a work be practical. And certainly, this is not my purpose. There are several good works with which I am familiar and which unfortunately are unobtainable being out of print. These I shall only mention in passing to at least alert the reader to their value.

This Guide is part of a planned book on chamber music dealing with ensembles from trios to nonets, As I expect this will take several years to complete, I have decided to make those portions I have completed available online to readers of *The Journal*. Its chief use should be as a reference. The main objective is to provide both professional and amateur chamber music players with a practical guide to the literature. But, as previously noted, 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. I had originally thought I would also try and let record collectors know if the works had been recorded and I mentioned this fact in the first two parts of this Guide dealing with string trios. However, it has become quite clear to me that this is really an insuperable task, especially since recordings disappear regularly and without warning. Hence, listeners would do well to see if they can track down recordings by searching on the internet. From this point on, I will not deal with the matter. Finally, I refer readers to Volume 24 No.2 (Winter 2013) of *The Journal* in which I discuss my treatment of famous works and the omission of experimental and atonal compositions

There are two basic ways such a guide can be presented: in alphabetical order by composer's last name or by date of birth.

Altmann chose to arrange his guide in order of when a composer was born. However, this does not make much sense. Take for example Haydn who lived from 1732 to 1809 and who composed throughout most of his life. It is misleading to list his Op.76 quartets composed in the late 1790's in the same time frame of his early quartets such as Opp.1, 2 and 9 which date from the 1750's and 1760's, not to mention works by other composers. Logically, date of composition would be more useful as it would at least give some idea of whether a work was, for example, from the classical, early romantic or late romantic era. But even date of composition is not a clear indication of this because some composers did not evolve and wrote in the same style throughout their lives. Whether an alphabetical guide is superior, I will only note that most reference works are composed on this basis.



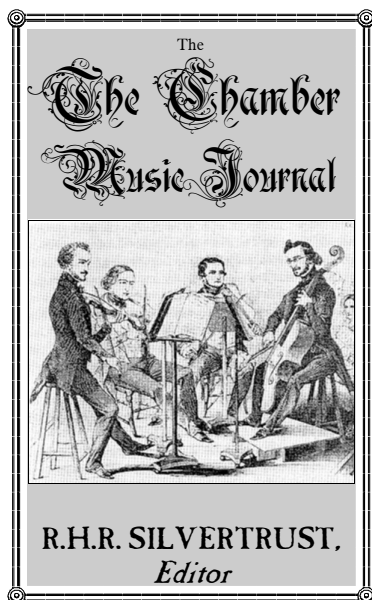
Carl Friedrich Abel (1723-1787) a German composer who served in the Dresden court orchestra from 1749-59 before moving to London where he was appointed chamber-musician to the Queen. He was a close friend of Johann Christian Bach Abel's piano trios or trio sonatas as they were then known (Haydn called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



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ing 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, Alyabyev, 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 decorated 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 impressionists. 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 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 virtuoso 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 which could stand comparison with all comers.



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 *Habenera* 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.



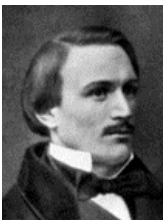
Anton Arensky (1861-1906) was born in Novgorod but his family moved to St. Petersburg and studied at Conservatory there with Rimsky-Korsakov. He subsequently taught at the Moscow Conservatory where he befriended and was influenced by Tchaikovsky and Sergei Taneyev. His **Piano Trio No. 1 in d minor,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

doff, 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

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 during 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

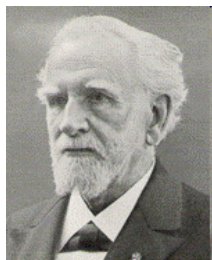
operas. After his return to London in 1835, he became one of the Victorian eras most successful composers of opera. He is said to have penned over 150 operas, many of which enjoyed tremendous popularity and were often performed throughout the capitals of Europe. However, Of these, only *The Bohemian 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 interspersed 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 fur 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, pen-sive 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.

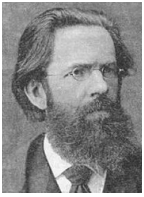
The English composer **Arnold Bax** (1883-1953) has written two trios. The first **Elegiac Trio** dates from 1916 and shows the influence of French impressionism. A second came in 1947.

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.



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.

The American composer **Amy Beach** (1867-1944) has one work, the **Piano Trio, Op.150** to her credit. Composed toward the end of her life in 1938.



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 an effective and well-written work which shows the influence of Mendelssohn and Schumann.



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. 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.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 mel-

ody 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 is in the major and the movement does end triumphantly end in D Major. All three instruments are given a chance to shine.



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.



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 Cheri 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 fließend* (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.



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 is 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.



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, ex-

cept 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 Mendelssohnian 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 elegant 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.



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. This 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 spirituosu*, 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

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 subtly 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 commodo*, 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 of mood, tone color and tempi while at the same time retaining an inner unity. He also wrote a three sets of **Minatures 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.



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 cellist Gaspar Cassado (1897-1966) composed his very appealing neo classical **Piano Trio in C Major** in 1926)



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, Prel-

ude 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 excel-

lent 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 neither overpowers nor out-plays 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 certainly 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 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 Neopolitan 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. Perhaps the best are his **Opp.27 & 28**. Full of pleasant melodies, mostly for the piano, light and charming a bit in the style of early Mozart.



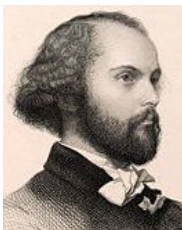
Samuel Coleridge-Taylor (1875-1912) was born in London, the product of a mixed race marriage, his father, a doctor, being an African from Sierra Leone and his mother a white Englishwoman. His father returned to Africa when he was a small boy and he was brought up by his mother in Croydon. His musical 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, *Modéré 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 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



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. Listening, one is tempted to kick up one's heels. **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-Saens. 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 carefree 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*, again one hears echoes of Beethoven.

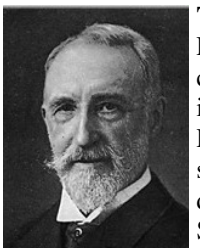


Albert Dietrich (1829-1908) was born in the German town of Golk near Meissen. Today, he is chiefly remembered as being a contributor to the famous collaborative FAE Violin Sonata. He first studied at the Leipzig Conservatory and then continued his composition studies with Robert Schumann in Dusseldorf. 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 from the mid romantic era belong in the front rank and 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.



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 soundbite starts here). This is contrasted with a lovely, lyrical second melody. This trio clearly belongs to the first rank of such works and 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 between two larger ones on a concert program.

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.



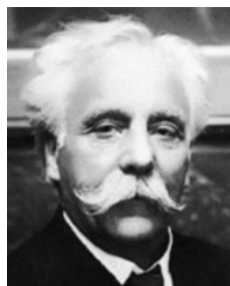
There is no composer whose works were more frequently passed off as Mozart's than **Anton Eberl** (1765-1807). Even more surprising was the documented fact that there was no protest from Mozart against the use of his name on Eberl's compositions. Eberl, a friend and student of the great man, did mind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



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, and sports the strong sent of late Faure.



Louise Farrenc, (1804-1875) a childpiano 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, Farrenc 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 vitually 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 *École 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 the *Société*

Nationale de Musique and eventually became director of the Paris Conservatory. In retrospect, he has come to be regarded as a tran-

sitional 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** 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**, which came out in 1841 and **Piano Trio No.3 in G Major, Op.23**, from 1843 were also highly praised by Schumann as outstanding works. Three further works, **Piano Trio No.4 in c minor, Op.31** composed in 1844, **Piano Trio No.5 in b minor, Op.46** from 1845 and **Piano Trio No.6 in F Major, Op.54** composed in 1848 all received excellent reviews. Given the high praise by the likes of Schumann and later by Altmann, it is rather surprising that these trios never received a modern edition. The melodies, the part-writing, the construction, everything about these works is appealing and pleasing and those who fortunately 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 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 Salomon 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 to it. Finely crafted and very appealing, this trio deserves concert performance.



The Polish composer **Grzegorz Fitelberg** (1879-1953) won first prize at the Warsaw-Zamoyski 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 first class work which deserves to be better known and 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 which undoubtedly belongs in the concert hall. **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.



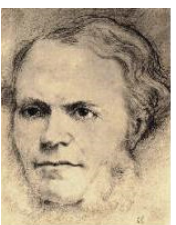
Arthur Foote's Piano Trio No.1 in c minor, Op.5, had he been a German, would almost certainly have established his reputation. Foote (1853-1937) certainly was the equal of nearly any of his European contemporaries, but the fact that he was an American, at a time when American composers were not generally 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 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 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.



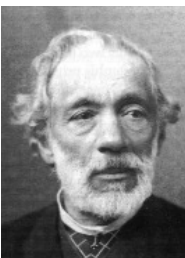
The short lived Portuguese composer **Antonio Fragoso** (1897-1918) in 1916 wrote his **Piano Trio in c sharp minor**. It is a work redolent of Debussy and Faure. The work is interesting and rather impressive for a 19 year old composer. Had he lived longer, he might well have made a name for himself.



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 *Andantino* 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 *Earlkonig*. 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 Dusseldorf 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 an up-to-date and rousing 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 taking all before it.



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 Menu-

etto 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. **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 magic dissipated by the return of the jovial main theme.



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 a 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 cer-

tainly 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 either 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 Tyrolian 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 contemporaries 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 tune. 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 original 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 mood of 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. **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.



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 composed 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. It plays well and is sure to create friends by those who make its acquaintance.



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.



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 opera-mad 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 accompani-

ment 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. It 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*, moments of deep feeling are 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 mel-

ancholy 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 Lérida, 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*, also quite 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. Grechaninov 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 bears no other marking and shows his indebtedness to post war French developments.



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 folk-song. 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.

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, however, listeners and players alike have discovered that it is original and fresh, notwithstanding the influence of Brahms. Most of his chamber is first rate and Brahms might well have wished he had written some of it. Toward the end of his life, 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 captivating 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.



Adolph Henselt (1814-1889), who was born in Schwabach near Nuremburg 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



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 the sixth. 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.



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 composing 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 and Piano Trio No.3 in F Major, Op.105 are solid works but not quite as impressive as No.1 or **Piano Trio No.4, Op.120** which appeared in 1903. Huber subtitled it *Bergnovelle* (mountain novel), a musical representation of the 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 Appenzell 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 at one and the same time 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 written 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 someways 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 seamless 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 Eng-

lish 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 successful 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 to the trio 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 enthusi-

asm 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, *Entreé, 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.



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 which, if he had wished, could have easily served as separate movements. 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 Wilhelmine Germany. Reinecke was almost Jadassohn's exact contemporary and somewhat of a superstar. 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 influ-

ence 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.



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 No.1 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 found in the 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 Euro-

pean 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 Hrmaly 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. During his lifetime, Juon was widely regarded as an important composer and his works were given frequent performance throughout Europe. 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 Juon's response to the terrible upheaval caused by the First World War. Its structure follows that of a typical tone poem in that it is technically in one movement there are actually 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 rondo form and full of forward motion with a vivace coda. It belongs in the concert hall but will also give pleasure to amateur players. 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. 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. Kahn's **Piano Trio No.3 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 very fine work which deserves to be in the repertoire.



Johann Wenzel Kalliwoda (1801-66 Jan Vavclav 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. There are three piano trios to his credit **Opp.121, 130 and 200**. They 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, innig, 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 Siefried 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.



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** (in English 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. Our soundbite presents about half of the work. 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 transcrip-

tion 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!" In short, Kirchner's version stands on its own as an independent and very effective work. The **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** (in English 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.



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 consid-

erable 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 (our sound-bite begins just before this) 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.



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 sets of very effective variations and a 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 Robert 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 tremolomarks 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 often moves to the front 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 final movement 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 took singing lessons. Subsequently, he 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. Structurally following the classical tradition, 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.



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 vio-

linist 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 section 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, perhaps more than anywhere else in the trio, 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. In the finale, *Allegro agitato*, Lalo begins with a powerful and captivating march-like melody. Two other excellent themes follow. A very fine work, which of course, 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.



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 Joahnn Kaliwoda 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 **Pi-**

ano 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 and 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 technique 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

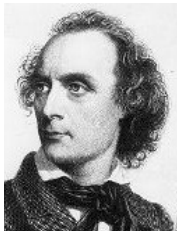
as talented as Franck and d'Indy regarded him a genius. Lekeu's **Piano Trio in c minor** is one of only two chamber music works that he lived to complete. It dates from 1891 but was not published until after his death in 1908. It is a highly emotional work to which Lekeu provided some detailed commentary 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, with very different episodes follow each other, one is clearly reminded of Smetana's biographical From My Life string quartet--and this form a young man of 21!



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 Berthld 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



Henry Charles Litolf (1818-1891) was a key-board 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 movements. 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 Mocheles 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 recitativ which leads to an exciting Allegro con brio ed appassionato.

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 call "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, 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 surprising 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 and more on a par with his K.564. The three movements are Allegro moderato, Andante sostenuto and Allegro con brio. **Piano Trio No. 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. he 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 can be warmly recommended for the 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 mostly 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.

**Part II, from M to Z of the Guide to the Standard Piano Trio
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