



**Ludwig van Beethoven: Complete Works for Piano Trio - Vol. 2**

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**BBC Radio 3 Saturday 13th February 2016, 10.20 am (Andrew McGregor - 13.02.2016)**



**BROADCAST**

*New Releases: Beethoven Chamber Music*

Harriet Smith reviews recent sets of Beethoven chamber music

**Das Orchester Januar 2016 (Jörg Loskill - 01.01.2016)**

Quelle: [http://www.dasorchester.de/de\\_DE/journal...](http://www.dasorchester.de/de_DE/journal...)



Das Trio ist bestens aufeinander eingestimmt, es beherrscht den klassischen Geist auf dem Weg zur frühen Romantik. [...] Das ist bei dieser CD eben kraftvoller und ausdifferenzierter Beethoven!

*Rezensionstext wird aus urheberrechtlichen Gründen nicht vollständig angezeigt.*

**F. F. dabei Nr. 22/2015 (17.-30. Oktober) (- 17.10.2015)**



Das Schweizer Klaviertrio legt den zweiten Teil der Reihe vor und setzt das Konzept der Gegenüberstellung früher und später Trios fort [...] Beide Werke vermitteln einen Eindruck der unterschiedlichen Kompositionskonzepte Beethovens und zeugen von seiner Ideenvielfalt.

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**Fanfare August 2016 (Paul Orgel - 01.08.2016)**

fanfare

The G-Major Piano Trio is one of Beethoven's "early comedies," to use Donald Francis Tovey's wonderful phrase, yet it's not until the work's fourth movement that the Swiss Piano Trio lets loose with enough energy and suggestion of comic timing to characterize the music fully. In the earlier movements, their rhythms could often be more "sprung," dynamic contrasts seem underplayed, and the sense of interplay between the three instruments is too restrained. Were it not for the speed and commitment shown in the finale, I'd guess that the Swiss players base their interpretation on the outmoded notion that that early Beethoven should sound "Classically restrained" and predominantly gentle.

The group credits Menachem Pressler, among others, with having given them "artistic impulses," but a quick listen to the Beaux Arts Trio's recordings of this work reveals the benefits of sharper articulation, crisper delineation of rhythm, and lovelier "singing" tone—I'm thinking of the violin in the op. 1/2 slow movement—while maintaining the style's basic elegance. Violinist Angela Golubeva plays with a deft bow, and but her tone is small, and in some lyrical moments rather unlovely.

In the fast outer movements of the "Ghost" Trio, the Swiss players sound fully engaged and play with admirable drive and dynamism, but their slightly faster than usual tempo for the Largo assai ed espressivo deprives the slow movement of its initial stillness and mystery. As in two other notable slow movements that share its key of D Minor, the Largo e mesto of the Piano Sonata, op. 10/3, and the Adagio con molto sentimento d'affetto of the Cello Sonata, op. 102/2, I believe that Beethoven challenges performers here to take the slowest possible tempo that can be sustained.

The Swiss Piano Trio is one of a number of successful European piano trios with widespread concert engagements, high level teaching appointments, summer festival residencies, and a connection with a fine label (Audite). This is the second volume in a projected complete Beethoven trio cycle, and though the playing is polished and technically competent, there are so many better competing recordings of these pieces that I can't recommend it. The recorded sound is excellent; the booklet notes are pedantic.

**Record Geijutsu February 2016 (- 01.02.2016)**



Japanische Rezension siehe PDF!

**Taufrisch und sehr nuancenreich**

*Das Swiss Piano Trio legt seine zweite CD mit Klaviertrios von Ludwig van Beethoven vor. Die drei Musiker leben ihre Erfahrung als lange aufeinander eingespieltes Ensemble mitreissend und mit Leidenschaft aus: Ein Beethoven zum (Wieder-)Entdecken.*

Das Swiss Piano Trio spielt bereits 17 Jahre zusammen. Dieses Aufeinander-eingespielt-Sein hört man auf der neuen CD als glasklares Zusammenspiel, als extrem aufmerksames aufeinander Reagieren mit taufrischem Klangresultat in präzis durchdachter Gesamtinterpretation.

*Rezensionstext wird aus urheberrechtlichen Gründen nicht vollständig angezeigt.*

**www.musicweb-international.com Thursday December 17th (David Barker - 17.12.2015)**



As you see, this is the second volume of a planned five from the Swiss Piano Trio and Audite. The first CD was released at the start of this year, and missed out on a review here. It included the first of the Opus 1 set and the Archduke. The Trio formed in 1998, and has a small but interesting discography for the German label Audite, including a well-received Mendelssohn disc (review) and two discs dedicated to the little-known Eduard Franck.

It was probably inevitable, given the Trio's longevity that they find themselves drawn to recording Beethoven, but they do find themselves in a very large pool with some very big fish. My benchmark is the Florestan Trio (Hyperion CDS44471/4) with Trio Wanderer (Harmonia Mundi HMC902100.3) very close behind. I wrote a comparison of the two earlier in the year (review). There are, of course, many other choices, the most obvious being the Beaux Arts Trio, which garnered most nominations in MWI Recommends for the Archduke Trio. You might also read my comments in the "B" section of my Piano Trio Survey. For the two trios presented here, Arkivmusic lists more than 30 of Op. 1/2 and 60 of the Ghost.

The Ghost trio is considered to be one of the two great works Beethoven wrote for this combination, the Archduke being the other. While this is undoubtedly true, I have a great affection for the second of the Op. 1 set, and find it makes a useful yardstick for judging performances. As an early work, it has a Haydnesque character which the Swiss Piano Trio's rather heavy touch doesn't capture. Their scherzo is too slow, and the joyously playful finale doesn't quite reach the standards of the Florestans and Wanderers. It is an approach closer to that more Romantic one of Ashkenazy, Perlman and Harrell. Perhaps that is your take on this work; if so, you should enjoy this more than I did. Not surprisingly this approach suits the later work more. It is a good performance of the Ghost, though not sufficient to change my preferences, and the Presto finale is still too intense and over-dramatised for me.

The notes are informative, the musical analysis not too academic. It is pleasing to see that Audite is starting to provide their booklets with downloads. The sound quality is a little resonant at high levels, but the sound of each instrument is very good.

This hasn't impressed me sufficiently to seek out the first Volume 1, but if you like your Beethoven trios to be dramatic rather than elegant, then you may well want both volumes. It must be said that five full-priced CDs – they are including the triple concerto – will be rather expensive, when compared to existing “complete” sets.

[www.pizzicato.lu](http://www.pizzicato.lu) 20/10/2015 (Guy Engels - 20.10.2015)



### Konsequente Fortsetzung

Mit dem Trio Nr. 2 G-Dur op. 1,2 und dem späteren Trio Nr. 5 D-Dur, op. 70,1 wartet das 'Swiss Piano Trio' auf seiner zweiten Etappe durch Beethovens Klaviertrios auf. Die drei Musiker bleiben sich in ihrer Gegenüberstellung von Früh- und Spätwerken ebenso treu, wie in ihrer letztendlich formvollendeten, klassischen Betrachtung der Kompositionen.

Klassisch ist hier keinesfalls gleichzusetzen mit bieder, poliert, ohne Ecken und Kanten. Geschliffen ist allenfalls der Klang, der ebene Duktus der Tongebung. Darüber hinaus bietet uns das 'Swiss Piano Trio' im G-Dur-Trio ein äußerst lustvolles Musizieren, romantisch und stürmisch im Eingangs-Allegro und furios, mitreißend durch die Betonung unscheinbarer Motivstrukturen im Finale presto.

Im reiferen, ausdrucksstärkeren 5. Klaviertrio unterstreichen die Interpreten ihren intuitiven Sinn für Spannung und Rhetorik. Die klassische Leichtigkeit weicht hier einer wesentlich expressiveren Klangsprache – strenger, herber und kraftvoller im Ton – die dennoch in der klassischen Klangrede des 'Swiss Piano Trio' ein passendes Sprachrohr findet.

Winningly expansive and effective performances, marked by eloquence and vividness.

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