Joël Marosi

Robert & Clara Schumann: Piano Trios Op. 17, 88, 110

Clara Schumann | Robert Schumann

SACD aud 92.549

BBC Music Magazine March 2013 (JD - 2013.03.01)

An attractive programme but the playing of the Swiss Piano Trio is, though enthusiastic, rather underimagined. A certain heavy-handedness does little for the Fantasiestücke.

www.ResMusica.com Le 20 février 2013 (Jean-Luc Caron - 2013.02.20)

Inoubliables Trios avec piano de Clara et Robert Schumann

Inoubliables Trios avec piano de Clara et Robert Schumann

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http://theclassicalreviewer.blogspot.de Monday, 28 January 2013 (- 2013.01.28)

Highly recommended Audite release of Piano Trios by Clara and Robert Schumann from the Swiss Piano Trio

The Swiss Piano Trio are at turns sensitive, passionate, richly melodic, forcefully compelling. Their playing always has such terrific ensemble and precision, with them alive to every nuance, making this trio sound a wonderful piece.

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Musik & Theater März 2013 (Sibylle Schäfer - 2013.03.01)

Schumanniana

Schumanniana

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The Strad March 2013 (David Denton - 2013.03.01)

A welcome exploration of piano trios by the two Schumanns

A welcome exploration of piano trios by the two Schumanns

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Pizzicato N° 232 - 4/2013 (Steff - 2013.04.01)

Brillante Aufnahmetechnik, virtuoses und hochkonzentriertes Spiel, drei wunderbare Musikstücke: Was will man mehr? Das 'Swiss Piano Trio' zeigt mit dieser Einspielung, dass es zu den besten Ensembles dieser Gattung gehört. Die Interpretationen sind wohl dosiert, so dass romantisches Feeling, melodiöse Schönheit und architektonische Feinheiten in eine ideale Balance gebracht werden. Die beiden Trios von Schumann kennt man, doch selten werden sie so prägnant gespielt wie hier. Clara Schumanns Trio ist eine Wohltat und zeigt, wie talentiert diese Frau als Komponistin war. Dank der ernsthaften Auseinandersetzung der drei Musiker auch mit Claras Musik, erleben wir ein Klaviertrio von höchster Expressivität und größter Eleganz.

International Record Review April 2013 (Piers Burton-Page - 2013.04.01)

'Formulae, somewhat wearily manipulated … evidence of the composer' s declining powers.' Poor Schumann! His G minor Piano Trio, the third of three, has come in for a lot of stick over the years. Joan Chissell was the doyenne of Schumann commentators in her day, the authoritative author of the book on the composer in the respected Master Musicians series. In those days, critics did not shrink from passing judgement de haut en bas on works they considered sub-standard. Some of the other verdicts one can read, on this same piece, are the reproach that it is too dominated by the middle register of each instrument, and congested as a result in terms of its textures; also that the working out of some of the material is laboured and predictable. That glimpse of a fugue in the finale, for instance.

Maybe there is some truth in all this; one might concede that Op. 110 is not quite the equal of its two fine predecessors, even while echoing their layout and structure in many ways. Something to do with the memorability – or otherwise? – of the melodic material, something to do with a clash between public utterance and private, domestic music-making: the piano trio, that arch-Romantic genre, often seems poised on just this uneasy cusp. Still, the members of the Swiss Piano Trio, who have previously set down Opp. 63 and 80 for the same German label and evidently know and love their Schumann, seem to me to hold the balance nicely: the long opening 'Allegro' is nicely paced, not too fast but with something in reserve for the end, the inner movements (both half the length of the outer) also sure of themselves as

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character-pieces. The sound – the recording was made in a converted Huguenot church in Neuchâtel, last year – is agreeable, as you would perhaps hear it a few rows back, with the piano in proper perspective, i.e. not too close. Eight pages of comprehensive notes by Wolfgang Rathert offer a comprehensive survey of Schumann's chamber music, concentrating in particular on key-relationships in these trios, and are for the most part deftly translated by Viola Scheffel.

It is when Op. 110 is set against the Op. 88 Phantasiestücke for the same combination that one scratches one's head, again. Despite the high opus number these 'Fantasy Pieces' date in essence from 1842. And though the four pieces certainly don't suggest an organic Trio – the long and lively 'Humoreske' in the middle for a start would upset the balance of the movements – I can't help the entirely subjective feeling that the composer's inspiration was indeed burning rather brighter here. The short opening 'Romanze' and the upbeat march-like finale have that indefinable something that all lovers of this composer will recognize: something to do with energy and uplift, is it, or the arc of the melodies?

By way of further contrast, the Swiss Piano Trio opts to let husband and wife go head to head by putting Clara's sole example of the genre – in the same key as her husband's, be it noted – as the first item on the release. It can certainly stand the scrutiny and there are plenty of original touches: for instance, the second movement is a scherzo but in the manner of a minuet, and in it, the trio section indulges in some Baroque-style dotted rhythms. The players respect the 'Allegretto' marking of the finale, even while recognizing that it is a vigorous piece, complete with predictable fugato, that benefits from a firm hand on the tiller. Clara's G minor Trio dates from 1846, Robert's from 1851. I sense no rivalry at work, only the desire to write good music. In their own way each succeeded, and it is good to have their vision as nicely represented as it is here.

Ensemble - Magazin für Kammermusik 3-2013 Juni/Juli (Robert Nemecek - 1999.11.30)

Differenziert & homogen

Das Schweizer Klaviertrios, das Homogenität mit hoher Differenzierungskunst verbindet: [...] Der warme Ton, die atmende Phrasierung und das geschmeidige Zusammenspiel ergeben zusammen eine im besten Sinne "romantische" Interpretation

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Fanfare Issue 36:6 (July/Aug 2013) (Jerry Dubins - 2013.07.01)

This is now the third occasion on which I've been privileged to review a new release by the outstanding Swiss Piano Trio. The ensemble's Mendelssohn trios received an urgent recommendation from me in 34:6, and its account of Tchaikovsky's Trio, if not quite as enthusiastically received by me in 36:3, still earned my nod of approval. Expectations for this Schumann disc thus ran high, and, I'm happy to report, they were not disappointed.

Clara Schumann (1819–1896) was a devoted wife, loving mother, accomplished pianist, and, no doubt, a composer of some talent. But I've always felt that her eminence in the latter capacity has been exaggerated both by virtue of her being spouse to one of the most famous of romantic composers and for being somewhat of that 19th-century novelty, a female composer. It has thus come about that when someone is asked to name three or four women composers, Clara Schumann invariably tops the list. Yet, if one 19th-century composer of the female gender deserves equal billing with her male counterparts, it's not Clara Schumann or Fanny Mendelssohn; it's Louise Farrenc (1804–1875), a composer who wrote

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symphonies and chamber works on a scale and of a quality comparable to many of her male contemporaries.

The Piano Trio in G Minor, dated 1846, is Clara's only large-scale chamber work; in fact, it's her only chamber work of any scale, period. Most of her catalog consists of songs and pieces for solo piano, though, as a teenager, and later, with the help of her husband to be, she did try her hand at a Piano Concerto. The trio was long held to be Clara's crowning compositional achievement; some even credited it with being the inspiration for Robert's first numbered Trio in D Minor, op. 63, written the following year. Thus, I was rather surprised to find fewer recordings of Clara's opus listed than I would have expected; and of those currently in the catalog, more than one logically pairs it with Fanny Mendelssohn's Trio in D Minor, written in the same year, 1846.

Whether pairing Clara's trio with Robert's third and final Trio in G Minor, composed in 1851, is a logical choice or not, I can't say, although it seems to me that juxtaposing Robert's D Minor, the one supposedly inspired by Clara's effort, would have made more sense. However, in addition to Robert's G-Minor Trio, Clara's trio also shares the disc with Robert's 1842 Fantasiestücke, which, though otherwise named, is his actual first work in the medium, though not designated or numbered as such. The present program therefore makes this new release unique, at least insofar as other current listings are concerned, although another recent disc, which also happens to be in SACD format, contains Clara's trio and Robert's G Minor-Trio, but not Robert's Fantasiestücke. That recording by the Boulanger Trio on the Ars Produktion label was filled out with a work for piano trio by Wolfgang Rihm, and was favorably reviewed by Steven E. Ritter in 33:5

I've not heard the Boulanger disc, but the playing here by the Swiss Piano Trio leaves nothing to be desired. I doubt that Clara's trio has ever received a more loving performance. The only word that describes the ensemble's tone is voluptuous, and Audite's perfectly positioned and balanced recording affords that ideal sweet-spot perspective. I do agree with Steven that Clara's trio is not Robert's. One has only to listen to the first few bars of Robert's G-Minor Trio to recognize the difference between talent and genius. But I honestly have to say that I don't think I've ever appreciated Robert's trio as much as I have in this performance. The Swiss players seem to be absolutely swept away by the score, sweeping me away in turn. It doesn't even feel like they're performing the piece as much as they're becoming one with it and living and breathing it.

This is definitely going on my provisional list of Want List candidates for 2013, and I most strongly urge you to acquire it. The Swiss Piano Trio, in my opinion, has rapidly risen to become one of the very top piano trio ensembles on today's stage.

Luister maart/april 2014 (Emile Stoffels - 2014.03.01)

LUISTER
TIJDSCHRIFT VOOR KLASSIEKE MUZIEK

Het heilig vuur is bij het Swiss Trio zeer aanwezig en met veel kleur bovendien. Tegelijkertijd is er veel precisie. Een fenomale SACD. De opname is voorbeeldig. Hoogste lof!

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Record Geijutsu July 2013 (- 2013.07.01)

japanische Rezension siehe PDF

Felix Mendelssohn: Piano Trios

Felix Mendelssohn

SACD aud 92.550

Tagblatt Online 11. Januar 2011 (Martin Preisser - 2011.01.11)

TAGBLATT

Start mit Mendelssohn

Start mit Mendelssohn

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Thurgauer Zeitung 11. Januar 2011 (Martin Preisser - 2011.01.11)

Thurgauer Zeitung

Schweizer Klaviertrio mit fiebrig-feurigem Mendelssohn

Schweizer Klaviertrio mit fiebrig-feurigem Mendelssohn

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Südkurier Nr. 15 (20. Januar 2011) (Martin Preisser - 2011.01.20)

SÜDKURIER
Täglich Ihre Zeitung

Fiebrig-feuriger Mendelssohn

Fiebrig-feuriger Mendelssohn

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Der Landbote 27. Januar 2011 (Herbert Büttiker - 2011.01.27)

Im innersten Zirkel

Im innersten Zirkel

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Thurgauer Zeitung 11. Januar 2011 (Martin Preisser - 2011.01.11)

Start mit Mendelssohn

Start mit Mendelssohn

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Fanfare May/June 2011 (Jerry Dubins - 2011.05.01)

My first reaction to receiving this release for review was, “Oh no, not another recording of Mendelssohn’s piano trios!” This now makes 22 versions I can lay claim to, at least three or four of which I’ve had occasion to review in these pages. I must cede pride of place, however, to Burton Rothleder who claims to have reviewed no fewer than 10 versions. Of those I have in my collection which he happens to have covered, I find myself in agreement with his conclusions about 90-percent of the time. I was favorably impressed and still am, for example, with the Wanderer Trio’s performances on Harmonia Mundi, and I’ve also found much to enjoy in recordings by the Mendelssohn Piano Trio on Centaur and the Amsterdam Piano Trio on Brilliant Classics. To this list, but reviewed by others, I would add the Florestan Trio on Hyperion and the Nash Ensemble on Onyx. With regard to one recent release, however, Burton and I will have to agree to disagree, and that is the Sony recording with Perlman, Ma, and Ax, which made Rothleder’s 2010 Want List. I found these performances to be sluggish, lumpish, and heavy-handed, their slowness in comparison to others quite easily proved by the timings. For me, they miss Mendelssohn’s quicksilver pulse and puckish humor.

I wasn’t quite sure what to expect from the Swiss Piano Trio, an ensemble I’d not previously encountered, though to confess, I did begin my listening with the difficult-to-dislodge idea in my head that Mendelssohn’s piano trios did not need another recording, no matter how good it might be. Imagine then my shock to have all of my doubts and reservations instantly swept away by the most captivating performances of these works I think I’ve ever heard.

Swift in tempo and fleet of foot, but not rushed or breathless; leggiero in bowing and phrasing, but not lightweight or thin in tone; rascally but not roguish in the Scherzo movements; emotionally expressive but not cloying in the Andantes; and strongly persuasive without making over-earnest pie of Mendelssohn’s opening Allegros, the Swiss ensemble plays these works with surpassing elegance, beauty, and absolute technical control and perfection.

In no small measure, this gorgeously recorded hybrid surround-sound Audite SACD is a glory to modern recording technology. The instruments are perfectly placed and perfectly balanced, and the sound is state-of-the-art. I’m not usually one to say, “Throw out all other recordings you have of these works,” but if I were so inclined, this new release would come perilously close to prompting me to say it. These

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magnificently recorded fantastic performances are urgently recommended.

La Liberté 12 février 2011 (EH - 2011.02.12)

L'INSPIRATION PUISSANTE DU TRIO AVEC PIANO

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Spiegel online Montag, 28. Februar 2011 (Johannes Saltzwedel - 2011.02.28)

Felix Mendelssohn Bartholdy: "Klaviertrios" (Audite)

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Kulturspiegel März 2011, Heft 3 (Johannes Saltzwedel - 2011.03.01)

Felix Mendelssohn Bartholdy: "Klaviertrios" (Audite)

Felix Mendelssohn Bartholdy: "Klaviertrios" (Audite)

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Crescendo Jg. 14, Nr. 2 (März-Mai 2011) (Antoinette Schmelter De Escobar - 2011.03.01)

Swiss Piano Trio

WIE MEDELSSOHN SELBST

Swiss Piano Trio

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Pizzicato N° 212 - 4/2011 (Alain Steffen - 2011.04.01)

Ein Meisterstreich

Gerade bei Aufnahmen wie dieser ist es eine Freude für den Rezensenten, die Bestnote Supersonic zu vergeben. Ich muss zugeben, dass ich diese Einspielung der Klaviertrios von Felix Mendelssohn-Bartholdy mit allergrößtem Vergnügen gehört habe. Wieder einmal bestätigt ein junges Ensemble, dass man Kammermusik mit Spielfreude und Engagement von seinem etwas verstaubten und intellektuell-bürgerlichen Image befreien kann.

Dem Schweizer Klaviertrio (Angela Golubeva, Violine, Sébastien Singer, Cello und Martin Lucas Staub, Klavier) gelingt auf Anhieb ein Meisterstreich und der gefährliche Spagat zwischen Unterhaltung, Virtuosität, technischer Versiertheit und kunstvoller Gestaltung. Sicher, Mendelssohns Trios sind dankbare Stücke, aber was das Schweizer Klaviertrio aus dieser Musik macht, mit welcher Dynamik sie diese Werke angehen und mit welch hervorragender Technik sie das Opus 49 und das Opus 66 auszuloten verstehen, ist eindeutig große Kunst. Ja, Kammermusik kann tatsächlich Spaß machen und ebenso intensive wie aufregende Momente bescheren. Eigentlich bräuchte man bei dieser übrigens hervorragend transparent und präsent klingenden SACD-Aufnahme überhaupt keine Worte zu verlieren. Musik und Interpreten sprechen für sich.

Musik & Theater April 2011 (Fritz Trümpi - 2011.04.01)

Feinfasriger Mendelssohn

Feinfasriger Mendelssohn

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www.musicweb-international.com Tuesday March 29th (Kevin Sutton - 2011.03.29)

Felix Mendelssohn

Robert Schumann, in the Neue Zeitschrift für Musik, hailed Felix Mendelssohn as the Mozart of the nineteenth century, the "brightest musician who sees through the contradictions of our time most clearly and is the first to reconcile them, and he will not be the last artist." This is high praise and a bold prediction coming from one of the foremost musicians of the day. Such praise is borne out in these near perfect piano trios. This is music that is replete with every emotion. Even as they are set in minor keys with somewhat turbulent opening movements, they sound sunny and hopeful, full of wit and charm and no small amount of youthful joie de vivre.

Mendelssohn's own piano playing must have been remarkable, given the sheer virtuosity of the piano writing in these works. The c minor trio opens with a rollicking theme and the piano never quits. A beautifully lyrical Andante follows, and Mendelssohn shows his ability to create a gorgeous melody that, while somewhat sentimental, is never over the top or maudlin. A fleeting scherzo is followed by a jaunty finale. The second trio is no less a masterpiece, flashy without being gaudy, packed full of the wonderful tunes that only a Schubert could match. It struck me as amusing that the theme of the Scherzo is remarkably similar to Legrenzi's Che fiero costume, known the world over to beginning students of singing.

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The Schweizer Trio is nothing less than superb in these performances. Particular kudos goes to Martin Lucas Staub, whose keyboard skills are beyond reproach. It is fairly evident that Mendelssohn was thinking beyond the salon when he composed these works. They are so full in scope and rich in tone that he must have had a concert hall in mind. Having said that, Mr. Staub never lets the formidable piano parts overwhelm his string playing colleagues, who by the way, play with spotless intonation, elegant phrasing and youthful panache. I particularly admired the manner in which this ensemble was able to take the fast movements at an almost roller-coaster tempo, yet never leave the listener feeling out of breath. The playing is of such high quality that the music just flows out effortlessly. One is left believing that there is no other way to play this music, and this is a delightful quality. I was thrilled by repeated listening to this disc.

Westdeutsche Zeitung Samstag, 9. April 2011 (wall - 2011.04.09)

Dynamisches Trio

Dynamisches Trio

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Kulimu 37. Jg. 2011, Heft 1 (uwa - 2011.04.01)

Felix Mendelssohn Bartholdy: Klaviertrio Nr. 1 u. 2

Schweizer Klaviertrio

Felix Mendelssohn Bartholdy: Klaviertrio Nr. 1 u. 2

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Stereo 6/2011 Juni (OPf - 2011.06.01)

Klaviertrios Nr. 1 + 2

Schweizer Klaviertrio

Klaviertrios Nr. 1 + 2

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Fono Forum 06/11 Juni 2011 (Ole Pflüger - 2011.06.01)

Gar schön?

Wie schön muss Mendelssohns erstes Klaviertrio klingen? "Nicht zu sehr", scheint die Antwort des Schweizer Klaviertrios zu sein. Es ist etwas dran. Jedenfalls betreibt Angela Golubeva auf ihrer Geige keine Schöntönerei: Kratzig, rauchig, rau ist der Ton, den sie dem Trio vorgibt. Vor allem dem Kopfsatz von Mendelssohns d-Moll-Klaviertrio ist damit sehr geholfen. Er entrinnt der Gefahr, sich zu sehr in seliger Melodiesingerei aufzulösen. Stattdessen wirkt er offen und emotional. Leider schaden die rauen Tonfarben dann dem zweiten Satz des Trios. Wenn Golubeva und der Cellist Sébastien Singer in die Klaviereinleitung von Martin Lucas Staub einsteigen, vernichten sie alle Innigkeit. Es ist ehrenwert, dass das Schweizer Klaviertrio auf eitlen Schönklang und Wabervibrati verzichtet. Manchmal hätten sie – in kleinen Dosen – aber auch nicht geschadet.

Robert Schumann nannte das Werk einmal eine "eine gar schöne Komposition, die nach Jahren noch Enkel und Urenkel erfreuen wird". Golubeva, Singer und Staub widersprechen Schumann, indem sie ihm eine Menge derben Witz und schroffe Melodiebrocken abgewinnen. Bei ihnen ist Mendelssohn mehr als nur "gar schön", er darf auch mal schreien und keifen. Aus dem Kopfsatz von Mendelssohns zweitem Klaviertrio machen die Schweizer dann ein mitreißendes Perpetuum mobile. Vom ersten Klavierton an ist diese Musik nicht aufzuhalten. In den halsbrecherischen Läufen des Scherzos bekräftigen die Musiker diesen Eindruck und beweisen dabei auch noch einmal, wie schön es sein kann, auf Schönheit zu verzichten.

www.ResMusica.com 28 avril 2011 (Jean-Luc Caron - 2011.04.28)

Une lecture probe de Mendelssohn

Une lecture probe de Mendelssohn

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www.jazzstore.com (Mike D. Brownell - 2010.11.30)

Composed in 1839 and 1845, respectively, the two mature piano trios of Felix...

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Ensemble - Magazin für Kammermusik März 2011 (Carsten Dürer - 2011.03.01)

Mit Spannung weiterhören

Mit Spannung weiterhören

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International Record Review May 2011 (Mark Tanner - 2011.05.01)

That Schumann considered Mendelssohn to be a natural successor to Beethoven, and went on to prize his piano trios so ardently, was a strong indication that these works were set to assume a prestigious place in the chamber music repertory. In Schumann's eyes , at least, Mendelssohn's was truly the music of the present, if not the future. Schumann would compose piano trios of his own, of course, albeit rather more brooding and emotionally driven.

Written six years apart, in 1839 and 1845, Mendelssohn's trios are cast in four movements and have a similar duration. Additionally, they are both in minor keys, suggestive of something rather splendid or perhaps even narrative in vein. Wolfgang Rathert, author of the erudite if slightly scholarly notes, reminds us of the especial function of minor keys in Beethoven, as well as in Mozart, and argues that Mendelssohn's particular use of minor tonality holds a mirror to the nineteenth century's increasingly sophisticated tastes. Interestingly, both trios, which in general make rather more of the piano part than of the strings, are radiant and optimistic in their dramatic gestures, not in the least bit introspective or doleful , even in their second movements. This new recording from the Swiss Piano Trio is beautifully presented by Audite, with sharp graphics and a nicely contemporary feel to the fold-out cardboard box.

The Trio in D minor , Op. 49 is confidently captured by the players – a nicely impulsive opening movement with a good sense of lyricism and a clear overview in place. Pianist Martin Lucas Staub drives the impetus assertively with an ambitious tempo, and the strings sustain a robust connection with the music's agitated under current. The individual contributions are strong, although I feel the ensemble's best intentions have not always been fully realized in this region of the recording as regards balance. I'd like a fraction more of the piano when all parts are busy, and indeed when there are short-lived soloistic interjections to enjoy (the opening and closing sections to the Andante con moto tranquillo are good examples of this, too). Conversely, the violin seems to be just a little too forward in the mix, overall, particularly during the more impassioned sections, so that the equally important piano and cello textures come over as a little hemmed in. That said, there are some precious softer moments in the ensemble, both in this movement and in the conclusion to the Scherzo, which is ably done. The finale has good drive and the overall impact improved here quite noticeably – the ensemble seemed to relax , introducing greater ingenuity and freedom into this amiable Schubertian melody. There can be no doubting the youthful verve of these musicians, and the closing stages to this movement are as fiery and effervescent as you could hope for , if perhaps slightly missing some of the opportunities to drop the dynamic before picking up the intensity once again.

The Op. 66 Trio, dedicated to Louis Spohr, is in C minor, and it was in this key that Mendelssohn first explored the idea of a piano trio while still a young man; it emerged as more of an experiment than an accomplished work, however. As I hinted at earlier, the similarities in approach to the formal construction and sense of dramatic destiny in both the published trios are such that Mendelssohn clearly felt satisfied with what he had achieved in his D minor Trio. The Swiss Trio seems more at ease with the elasticity of this slightly later work, grabbing my attention rather more quickly than in the D minor. I particularly enjoy the Andante espressivo, which has a lovely serenity to it and some delightful coupling from the strings. The Scherzo is very successful too , with sterling work from Staub, whose glycerine fingerwork carries the momentum without any hint of compromise; here too, a better sense of balance and of the leggiero lines

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emerges, and the sudden switches in temperament are very well thought through.

My impression of the playing, and indeed of the recording as a whole, grew quite significantly during my survey of this disc. I would very much like to hear these players in the flesh , where I am sure they are capable of even greater vitality and communication.

http://theclassicalreviewer.blogspot.de Saturday, 28 April 2012 (- 2012.04.28)

Mendelssohn - a lightweight composer?

Mendelssohn - a lightweight composer?

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Robert Schumann: Piano Trios Nos 1 & 2 (Op. 63 & 80)

Robert Schumann

SACD aud 92.654

Rondo Nr. 681 / 28.05. - 03.06.2011 (Michael Blümke - 2011.05.28)

Was für den Kritiker gilt, gilt ebenso für den CD-Käufer: Man soll sich nicht...

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Pizzicato N° 214 (6/2011) (ge - 2011.06.01)

Diese Einspielung soll der Start in eine Gesamtaufnahme von Schumanns Trios sein – ein Vorhaben, bei dem es noch vorhandenes Potenzial zu nutzen gilt. Die Schweizer Formation spielt Schumann mit viel Affekt und Leidenschaft. Seine Klangsprache ist sehr dicht, empfindsam und sinnlich. Dennoch fehlt uns an vielen Stellen ein echter kammermusikalischer Diskurs, da sich die Zwiesprache meist auf die Violine und das Klavier zuspitzt. Das Cello findet oft nicht statt, sodass der Eindruck entsteht, es handele sich um Violinsonaten mit Cellobegleitung. Wird dieses Manko spiel- und klangtechnisch ausgemerzt, dürfen wir uns auf weitere Aufnahmen freuen.

Ensemble - Magazin für Kammermusik 4-2011 (August / September 2011) (Robert Nemecek - 2011.08.01)

Energisch und pointiert

Energisch und pointiert

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Thurgauer Zeitung 17. August 2011 (Martin Preisser - 2011.08.17)

Thurgauer Zeitung

Pünktlich zum Festivalstart eine neue Schumann-CD

Das Schweizer Klaviertrio doppelt nach: Nach Mendelssohn legt es eine fulminante Aufnahme von zwei Schumann-Trios vor

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RBB Kulturradio 12.08.2011 (Imke Griebsch - 2011.08.12)

kulturradio

Robert Schumann: Klaviertrios 1 und 2

Das Schweizer Trio geht aufs Ganze und hat eine wunderbare CD eingespielt

Robert Schumanns Kammermusik steht immer noch zu sehr im Schatten seiner Klavierwerke, Lieder und Sinfonien. Dabei hat Schumann auf dem Gebiet der Kammermusik Revolutionäres vollbracht: Er hat vorgeprägte Formmodelle gesprengt, kühne Harmoniefolgen entwickelt (manche meinen sogar, Wagner hätte sich von Schumanns Harmonik inspirieren lassen und nicht umgekehrt!), er hat sich größte metrische Freiheiten erlaubt und den Ausdruck intensiviert.

Seltene, geheime und edle Seelenzustände

Für die klassische Klaviertrio-Besetzung Violine, Violoncello und Klavier hat Schumann insgesamt vier Werke geschrieben: Die Fantasiestücke op.88 sowie drei Klaviertrios. Das Schweizer Klaviertrio (1998 gegründet, mit Sitz in Winterthur) hat nun damit begonnen, alle Stücke einzuspielen. Die erste CD liegt vor, darauf zu hören sind das Klaviertrio Nr. 1 d-Moll und das Klaviertrio Nr. 2 F-Dur. Diese Stücke hat Schumann 1842, in seinem so genannten „Kammermusik-Jahr“ unmittelbar hintereinander komponiert. In ihnen zeigt er sich nicht nur als Revolutionär, sondern auch als Poet. Schumann selbst hat die Musik einmal als „höhere Potenz der Poesie“ definiert und die Poesie bestand für ihn darin „seltene, geheime und edle Seelenzustände“ auszudrücken.

Ungestümes und zupackendes Spiel

Vor allem im d-Moll-Trio, das in einer „Zeit düsterer Stimmungen“ entstanden war, hat Schumann seine verschiedenen Seelenzustände in Töne gesetzt. So macht sich im 1. Satz eine rastlose, vorwärts drängende Unruhe breit, die von schroffen Akkorden und kurzem Innehalten unterbrochen wird. Das Schweizer Klaviertrio nimmt die Vortragsbezeichnung wörtlich und spielt die aufwühlenden, bewegten Passagen „Mit Energie und Leidenschaft“. Die ungestüme und zupackende Spielweise (bei kräftigem Akkordspiel klirrt schon mal der Geigenbogen) passt wunderbar zur poetischen Unberechenbarkeit und stürmischen Leidenschaftlichkeit von Schumanns Musik. Rhythmische Tücken werden mit Leichtigkeit gemeistert und scheinen die Musiker in ihrem herrlich ungezähmten Spiel nur noch anzustacheln. Umso stärker wirken danach die fahlen sul ponticello gespielten Streicherstimmen über den gläsernen und eigentümlich starren Klavierakkorden. Im langsamen dritten Satz des d-Moll-Trios beweisen die Schweizer klanglichen Feinsinn: die drei Stimmen sind perfekt ausbalanciert, jede Nuance ist perfekt dosiert, jeder Akzent sitzt, und in ihrem Zusammenspiel sind die Musiker absolut instinktsicher.

Anstrengung, die sich lohnt

Das freundlichere und etwas leichtfüßigere F-Dur-Trio interpretieren sie mit musikantischer Frische und einem gutem Gespür für die Stimmführung (die kanonisch-kontrapunktische Struktur des 4. Satzes zeigt,

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was Schumann von seinem großen Vorbild Bach gelernt hat). Das Tolle an dieser CD ist: Das Schweizer Klaviertrio geht aufs Ganze, sein Spiel wirkt spontan und unheimlich mitreißend. Der Hörer gerät in einen Sog, dem er sich nicht entziehen kann. Das kann mitunter auch anstrengend sein. Aber die Anstrengung lohnt sich!

Tagblatt Online Mittwoch, 17. August 2011 (Martin Preisser - 2011.08.17)

TAGBLATT

Pünktlich zum Festivalstart eine neue Schumann-CD

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www.SA-CD.net July 25, 2011 (Adrian Cue - 2011.07.25)

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I was not familiar with the Swiss Piano Trio. This is their second performance...

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Westdeutsche Allgemeine Zeitung Dienstag, 23. August 2011 (hb - 2011.08.23)

WAZ

Klassik

Klassik

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Gesellschaft Freunde der Künste 22.07.2011 (- 2011.07.22)

GF DK

Musik Klassik: Swiss Piano Trio - Klaviertrios 1 Op.63 & 2 Op.80 - Kammermusikliteratur des 19. Jahrhunderts

Nach der erfolgreichen Veröffentlichung der Mendelssohn-Klaviertrios legt audite nun das zweite Album mit dem Schweizer Klaviertrio vor. Die SACD präsentiert die Klaviertrios op. 63 und op. 80 von Robert Schumann. 1847 komponiert, stellen die beiden Werke bedeutende Beiträge zur Geschichte des Klaviertrios dar. Die überaus heikle und anspruchsvolle Aufgabe der Interpreten ist es, die reichen Zwischentöne dieser Musik hörbar zu machen, die allgemeine und private, historische und aktuelle Bezüge miteinander verknüpfen und sich dadurch an den Kenner richten.

Die Interpretation des Schweizer Klaviertrios demonstriert, dass es sich bei dieser Musik um Meisterwerke der Kammermusikliteratur des 19. Jahrhunderts handelt, die zu Unrecht nur selten im Konzertsaal erklingen. Das dritte Klaviertrio op. 110 wird zu einem späteren Zeitpunkt zusammen mit den

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Fantasiestücken op. 88 und dem Klaviertrio op. 17 von Clara Schumann auf einer weiteren SACD veröffentlicht.

Das Schweizer Klaviertrio mit Martin Lucas Staub (Klavier), Angela Golubeva (Violine) und Sébastien Singer (Violoncello) ist Preisträger zahlreicher Wettbewerbe wie z. B. dem Internationalen Kammermusikwettbewerb Caltanissetta oder dem österreichischen Johannes-Brahms-Wettbewerb. Seit seiner Gründung 1998 führte intensive Konzerttätigkeit das Ensemble in mehr als 40 Länder.

Das Trio tritt in Kammermusikkonzerten in den großen Konzertsälen der Musikzentren auf, als Solistenensemble konzertieren die drei Musiker regelmäßig mit renommierten Orchestern. Radio- und Fernsehaufnahmen sowie CD-Einspielungen dokumentieren das künstlerische Schaffen des Ensembles.

Fanfare Issue 35:1 (Sept/Oct 2011) (Steven E. Ritter - 2011.09.01)

fanfare

Schumann did not start his chamber music efforts in earnest until immediately following the “song” year of 1840, though until that point he had exerted no little effort in the study of the genre, even to the point of hosting six semi-public “quartet mornings” at his home, devoted to the study of music he hoped would be found as worthy successors of Beethoven. The latter, Schumann knew all too well, had reached a point of no return in his exuberant and mystical excursions in territory only hinted at in the briefest manner by lesser lights. Yet Mendelssohn had shown a third way apart from the avant-garde of Beethoven and the classical models of Bach, one that made use of a nascent Romantic classicism, and this idea spurned Schumann to reflect even more intensely on his other old idol, J. S. Bach, for new guidance.

Because of this look back, and no doubt a real and genuine feeling of inferiority in the chamber realm, the Beethovenian extremes are avoided in his chamber music and a new, raw, and laid-bare sense of contrapuntal activity is present in almost all of his work in this area. Even then it did not appear to be enough—Schumann was never to be known for his small-ensemble music during his lifetime. Only in the last century was this music to make a comeback. The Schumann year (2010) brought a renewed interest in this work, though the music had been trending positive for some time before. Now his string quartets and violin sonatas are becoming the standards they should be, along with the Piano Quintet and Quartet, and the miscellaneous short single-instrument and piano character pieces. But it was only after Schumann created these that he decided to turn to the piano trio as a medium.

Clara in a way paved the way. Her effort was more than respectable, and perhaps broke through some creative block that Schumann was harboring toward the form. Couple that with a desire to find a way to broaden her concert repertoire—the Romantics were far more practical in this regard than we give them credit for—and he was ready to spin off three works that occupied him in 1847 (the two on this disc) and 1851 (op. 110).

The music is not easy—it doesn’t grab you the way a lot of his other music does; in fact, I might be one of the few who feels that Brahms’s chamber music doesn’t grab you either, for the most part. Both of these composers have hidden secrets in their chamber music that take a lot of exposure in order to grasp the essence, and both composers said very different things in the chamber realm than in other mediums. This is especially true for Schumann, being a spurt writer, and whose overall message/communicative ability was closely tied in with the musical medium he was involved with at the time. With the piano trios it is first and foremost a condensing of motives and great variance in harmonic interplay. One must revel in the whole instead of simply latching on to a great melody. This is especially true of the First Trio; the Second is more relaxed, so that Clara thought it a work that would “completely warm and delight my soul from beginning to end.” In fact this Second Trio integrates references to his own song material, and achieves amiability not so obvious in the more terse and intense First.

I am assuming that the Swiss Piano Trio will most likely complete the set in a future Volume 2 (maybe with

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Clara's included—please?). As it stands, this leaps to the top of my (admittedly short) list of recommended versions of these two pieces. The old standby is the Beaux Arts Trio, maybe not the most perfect Schumann interpreters, but cheap and complete, and really tuned into the idiom, while Eric Le Sage's ongoing series of the composer's piano and chamber music (with Gordan Nicolitch and Christophe Coin) continues to impress me, as evidenced in my review in Fanfare 34:1. The youngish members of the Swiss Piano Trio (founded 1998) are about the age of Schumann when he penned these works, and their approach is one of considerable abandon, at times fiercely digging into the music while never losing either control or tonal luster. I felt as though I was learning a lot about music that I already know so well while listening to this recording, and Audite's fabulous SACD surround sound puts them right in front of you. An essential recording.

Musica febbraio 2012 (Stefano Pagliantini - 2012.02.01)

Un'esecuzione genuina e coinvolgente, fresca e partecipe quella che offre lo...

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Record Geijutsu October 2011 (- 2011.10.01)

japanische Rezension siehe PDF!

International Record Review July/August 2011 (John Warrack - 2011.07.01)

An exceptionally good programme essay for this disc by Wolfgang Rathert points to the problems that lurk in wait for the performers in Schumann's first two piano trios, lying as the music does between 'expectations of virtuosity and brilliance and his own compositional ambitions of reflection and constructive concentration'. High among the qualities of these excellent performances is the ability to make the most of the brilliance of the writing without losing a grip on the lyrical, and indeed the highly personal, inward nature of the music. Melodically, both works are difficult, and the players (helped by a very lucid recording) keep a clear hold on not only the unusual nature of the melodic material but on how it is conveyed between the instruments and how it is so skilfully developed. The great striding theme opening the First Trio seems initially straightforward, owing much to Mendelssohn and in particular the D minor Trio which Schumann so much admired: 'the master Trio of the day', he wrote, as in their day had been the Trios of Beethoven and Schubert. It turns out to have many pitfalls in this long, complicated movement, and it is to the players' greatest credit that they never lose their grasp on the directions it takes. They keep the textures light in the Scherzo; and without overemphasis, even with understatement, the beautiful return to the opening music at the end of the slow movement is the more effective.

The Second Trio is in some ways even more elliptical, and if Mendelssohn is again largely the inspiration in the first movement, here the material is much more personal. Rathert points out the importance of the song allusions which Schumann incorporates: the subtle manner in which out of a previous theme there emerges 'mention' of the song 'Intermezzo' in the Eichendorff Liederkreis praising the portrait of the beloved ('Dein Bildnis') and its answer at the end of the third movement from Frauenliebe und -leben, as the gesture of love is returned from the woman to the man. In this subtly allusive music, one cannot be sure whether or not there is perhaps a further Eichendorff 'Dein Bildnis' reference in the slow movement, at any rate a

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melodic line drawn from it. It is fascinating music, played here with great perception, and with the suitably outward virtuosity indeed concealing much inward thoughtfulness.

American Record Guide 01.11.2011 (Paul L. Althouse - 2011.11.01)

Even though they never have gripped the imagination of music lovers, the Schumann trios—these two plus a later one—are certainly worthy of the composer, and they have had their share of distinguished recordings: Thibault-Casals-Cortot (1 only, 1928), Szeryng- Fournier-Rubinstein, and the Beaux Arts Trio.

The two recorded here were written in the same year (1847), but show different character. The first is rather Beethovenian in its exhaustive use of limited materials in a fairly severe style; but the second, written in three days, is lighter and less impassioned. The second—which, by the way, was preferred by Clara—even quotes Schumann songs and works of Beethoven and Mendelssohn. Both pieces have strong advocates in the Swiss Piano Trio, which plays with great spirit and the right level of bravura. The performances are quite brisk, but never seem too fast, and balances are fine.

A very good recording, then, though some may prefer the richer, old-world feel of the Vienna Brahms Trio or one of the classic recordings mentioned above.

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Piotr Ilyich Tchaikovsky: Piano Trio, Op. 50

Piotr Ilyich Tchaikovsky

SACD aud 92.673

kulturtipp Nr. 12 (2.-15. Juni 2012) (Fritz Trümpi - 2012.06.02)

Entfesselung zu dritt

Entfesselung zu dritt

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Pizzicato N° 224 - 6/2012 (ge - 2012.06.01)

Gestalterische Kraft

Peter Iljitsch Tchaikovskys Opus 50, geschrieben im Andenken an Nikolai Rubinstein, ist weit mehr als ein klassisches Klaviertrio. Das Werk bietet eine Fülle an Stimmungen und Gefühlen, beginnt mit einer Elegie und endet mit der Satzbezeichnung 'Lugubre'. Dazwischen gibt es jedoch ein regelrechtes Auf und Ab der Emotionen, und das 'Swiss Piano Trio' liefert uns diese packende Musik hautnah, nimmt uns mit in seine Gefühlswelt und die des Komponisten. Wir erleben eine dramatische Lektüre in ausgefeilter Dynamik, einen kernigen Ton, der aber ebenso gut lyrisch und kantabel im Raum schwebt.

Die Trauer, der Schmerz, die der Komposition zugrunde liegen, haben in dieser facettenreichen Ausdeutung immer etwas Tröstliches, Erlösendes – mögen sie noch so schmerzvoll sein. Die drei Musiker gehen, wie so oft, aufs Ganze – in der Gewissheit, genau das Richtige zu tun.

Ensemble - Magazin für Kammermusik 4-2012 August/September (Ernst Hoffmann - 2012.08.01)

Trauergesang zu dritt

Trauergesang zu dritt

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International Record Review July / August 2012
(Raymond Tuttle - 2012.07.01)

Some might argue in favour of his String Quartet No. 1, and others for the string sextet Souvenir de Florence. For me, however, Tchaikovsky's most lovable chamber work is his Piano Trio, a work composed during the winter of 1881-82 'in memory of a great artist'. The great artist in question was Nikolai Rubinstein, who had died the previous March in Paris of tuberculosis. It was Rubinstein, of course, who savaged Tchaikovsky's Piano Concerto No. 1 when the composer played it for him late in 1874, causing a major falling out between the two. Tchaikovsky apparently forgave him, although it would be difficult to say that he forgot.

Another factor which might make the Piano Trio an unlikely work, in some ways, was the composer's antipathy for this combination of instruments. The booklet note quotes his letter to Nadezhda von Meck in which he claimed that it was 'an agony' for him to hear a piano trio, owing to the perceived 'artificiality' of balancing two string instruments against a piano. 'I had to impart a bit of violence on myself', he later wrote, 'in order to become used to an ensemble of instruments which my ears dislike.' I abhor violence, yet I am glad that Tchaikovsky was able to effect this change in his perception!

The Piano Trio has been lucky on disc. Two approaches have been taken to recording it. One is to assemble a great pianist, a great violinist and a great cellist, whether or not they have performed together extensively, and let them at it. The most famous example of this is the so-called 'Million Dollar Trio' of Arthur Rubinstein, Jascha Heifetz and Gregor Piatigorsky. This is an ensemble that looks great on paper, and the performance has many fine moments, although most of those moments are not the result of interaction between the musicians. Boris Berezovsky, Vadim Repin and Dmitry Yablonsky are more successful because they are more like-minded, and their reading throbs with a dark passion.

The other and more obvious approach is the one taken here – that is, to have an established piano trio play the work. The Swiss Piano Trio was formed in 1998, won major chamber music awards in 2003 and 2005, and has made several recordings, including Mendelssohn and Schumann SACDs for Audite (reviewed in May and July / August 2011). This ensemble received 'important artistic impulses' (the booklet's phrase, not mine!) from the granddaddy of all modern-day string trios, the Beaux Arts Trio, whose members were no strangers to this work. (Their 1970 recording, in many ways a keeper, unfortunately is disqualified by the decision to omit Variation VIII (Fuga) in the second movement.)

I know it will seem like damning with faint praise, but the present disc will probably appeal most to those who want to have Tchaikovsky's Piano Trio on a fine-sounding, well-balanced SACD. (It is not quite the only SACD of this work, but I have not heard the competition.) This is a goodish reading in which nothing goes terribly wrong, but not enough goes terrifically right to make it memorable. There's undeniable rapport among the three musicians and no sense of grandstanding. The work is played with dignity, although one could argue that some of its great moments are almost thrown away. I'm thinking of the moment near the end of the second movement when Tchaikovsky brings back the opening theme of the first. This can be devastating, but the Swiss Piano Trio remains dry-eyed. The closing funeral march can leave the listener feeling empty inside, much like the end of the Sixth Symphony, but again the musicians retreat from the cliff's edge. If you want to be wrecked by this music (and most of the time I do), the aforementioned Erato disc is the way to go.

I have some other reservations. At just over 50 minutes, this is quite a slow reading. The Erato performance is a full ten minutes faster, and the 'Million Dollar Trio' is just a tad slower than that. On this disc, some of the tempos drag. For example, the statement of the second movement's theme is marked Andante con moto, but con moto appears to have disappeared from the Swiss musicians' scores! Also, there's some wooden phrasing and a lack of general flexibility that make the music seem not only less dramatic but also less charming. Again, this could still be enjoyable in a concert hall, but not over and over again. I will keep this disc, but mostly because I am fixated on Tchaikovsky's Piano Trio!

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www.musikansich.de November 2012 (Sven Kerkhoff - 2012.11.01)

Tönendes Grabmal

Tönendes Grabmal

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Infodad.com 20.06.2012 (- 2012.06.20)

Delving a little more deeply than usual into the works of composers who are...

Full review text restrained for copyright reasons.

Fanfare December 2012 (Jerry Dubins - 1999.11.30)

This is only the second single-disc SACD version of Tchaikovky's A-Minor Piano Trio I'm aware of. It's a shame, though, that nothing else was included to fill out the disc. Most other recordings of the work find room for one of Rachmaninoff's "Elegiac" trios or for Shostakovich's popular E-Minor Piano Trio, either of which makes a fitting companion for the Tchaikovsky and easily fits. There's no point, however, in bloviating on about this; let the market decide.
In Fanfare 34:6, I had high praise for the Swiss Piano Trio's Mendelssohn, proclaiming it to be some of the most captivating I'd ever heard. One issue later (35:1), Steven E. Ritter called the Swiss Piano Trio's Schumann "essential."
To its rapidly growing discography, the ensemble now adds Tchaikovsky's lone contribution to the piano trio literature and, based on this performance, it's tempting to regard the Swiss Piano Trio as the gold standard among today's active piano trios. It should be noted, however, that even gold is outclassed by platinum, and in this case I would have to say that as exceptional as the Swiss Piano Trio's Tchaikovsky is, it doesn't nudge from the top of the precious metals index the phenomenal performance by the young Italian ensemble billing itself the David Trio reviewed in 35:3. At the time that review was submitted, the David's Stradivarius disc was not yet listed by the major mail order sites, but it is now. If I could pick only one version of Tchaikovsky's trio to live with for the duration, the David's would be it. And it should be added that it's coupled with an equally outstanding performance of Shostakovich's famous E-Minor Piano Trio. With the Swiss Piano Trio, you get the Tchaikovsky, and that's it, though it's definitely a performance throbbing with Russian pathos and passion that will not disappoint. If having the work in SACD outweighs the short playing time, the extra cost—$19.99 vs. $15.99 for the double-feature David CD—and the even more winning David performance, you won't go wrong with the Swiss Piano Trio's very fine effort. Recommended, but not with blaring bugles and rolling drums.

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Record Geijutsu June 2012 (- 2012.06.01)

japanische Rezension siehe PDF

Eduard Franck: Piano Trios II

Eduard Franck

CD aud 97.690

BBC Music Magazine March 2014 (JH - 2014.03.01)

Father of Richard but no relation to Cesar, Eduard Franck combines the neoclassical enchantment of his teacher Mendelssohn and Schumann's lyrical fantasy to tantalising effect.

Musica numero 254 - Marzo 2014 (- 2014.03.01)

Scritti tra il 1835 e il 1886, forniscono un significativo sguardo sulla cultura della musica da camera nell'800.

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Thurgauer Zeitung 4. April 2014 (Martin Preisser - 2014.04.04)

Mendelssohn-Schüler zu entdecken

Das Schweizer Klaviertrio bleibt sich auch bei dieser Einspielung treu und besticht durch Frische, Klarheit, Durchlässigkeit und kraftvolle Brillanz. Und präsentiert sehr lohnende romantische Entdeckungen.

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www.amazon.co.uk 19 Feb 2014 (J. A. Peacock - 2014.02.19)

amazon

Audite's rewarding survey of Eduard Franck's piano trios completed

With this latest release from German label Audite we now have all of Eduard Franck's extant piano trios available on disc and what a rewarding experience it has been getting to know this unduly neglected music. Violinist Christine Edinger – who has been a stalwart of the Franck revival throughout Audite's recordings of both the composer's chamber music and some of his orchestral music – Is absent here, the music being performed by the Swiss Piano Trio, a relatively young group which has already distinguished itself in recordings of Mendelssohn and the Schumanns (Robert and Clara): happily, the high standards of musicianship that have marked Audite's survey of Franck's oeuvre are maintained in this new release.

There are three trios here, all of them more concise than the two already recorded by Audite, and to all intents and purposes they hail from across his career – the earliest in E major (1835) was only recently published for the first time, the second (also in E major) was published in 1859, while the final work in D major is dated 1886 on its manuscript, though the booklet writer warns us that the high opus number (Op.53) was assigned by Franck's son, Richard, after the composer's death and that the trio cannot definitively be confirmed as "a late work" (there is a hiatus of two decades during which Eduard Franck seemingly lost interest in publishing any of his compositions). In a sense none of this is of great import – Franck seemingly found his personal voice early on in his creative career and took no interest in the more radical musical developments of the Romantic period.

Of the works here, only the trio of 1835 could possibly be said to stand out from the remainder of Franck's chamber music stylistically and then only in minor details: the piano part is a dominant presence, as in so much chamber music of the 1820s and 1830s, and the work's relatively small scale (it plays for around 20 minutes in total, half the duration of the trios Audite previously recorded by Franck*) is perhaps a sign of the young composer's inexperience at handling extended musical structures (the booklet surmises that this trio was written as a direct result of the lessons with Mendelssohn that commenced in 1834). In other respects, however, it already foreshadows many of the characteristics of his mature music – his melodic fecundity, such as in the uplifting primary theme of the opening 'Allegro' that plays an important role throughout the movement; his very personal warmth of expression, a marked harmonic bitter-sweet quality that is quite distinct from the respective idioms of Schumann or Mendelssohn, for example, two composers who were surely formative influences on his style; and, of course, the verve and sense of forward momentum he brings to his faster movements – the persistently bubbling piano writing already mentioned contributes much to the graceful flow of the music here and the scherzo is typically vivacious and engaging (and, furthermore, remarkable for the economic use of thematic material in achieving this).

With the remaining two trios we have mature Franck – the slightly more extended opening movements of both trios and the greater emotional range they display are evidence surely of his increased experience and increased confidence in using what seems (on the evidence of his chamber output as a whole) to have been an innate gift for handling sonata form. That of the Op.22 trio is designated 'Allegro moderato con espressione', which accounts for the cantabile quality of the primary theme but he also introduces more animated – more light-hearted, perhaps? – material and it is testament to his talents that he melds these contrasting elements into a convincing whole. The 'Andante con moto' here and the 'Andante' of the D major trio, Op.53, are movements of considerable ardour (the heartfelt writing for the strings, for example, in that of Op.22 or the comparable lyricism in the 'Andante' of Op.53) and poetry – listen to his striking use of the piano's lower registers at the close of the D major's 'Andante' (and one might also draw attention in that respect to the haunting interplay of violin and cello in the trio-section of Op.22's scherzo).

With the E major trio, Op.22, we are in the unusual position of having a comparative recording for a major Eduard Franck work, this having been included on a Naxos disc of 2012 devoted to the composer's music**: I have to say that, much as I enjoyed getting to know the trio for the first time courtesy of the artists on that release – and there is no doubting their musicianship – the Swiss Piano Trio's performance will be the one I return to most often, as they seem to find more of the poetry in Franck's lyrical music without

losing any momentum and have a lighter, more effervescent touch in the finale. I also have to say that I am inclined to agree with the reviewer of the Naxos release in that there is a slightly unpleasant, acid tone to Shmuel Ashkenasi's violin in that recording (though I should say that some other reviewers either don't seem to hear it or don't find it a problem).

The sound quality here, as I've come to expect from Audite, is impeccable – warm and natural and beautifully balanced. Combined with the polished and sympathetic musicianship on offer here from the Swiss Piano Trio, this disc is undoubtedly another feather in Audite's cap and yet another valuable addition to both the Eduard Franck discography and to our knowledge of German chamber music during the Romantic period.

Enthusiastically recommended – to confirmed admirers of the composer and general listener alike.

Musica numero 256 - maggio 2014 (Bernardo Pieri - 2014.05.01)

L'esecuzione dello Schweizer Trio è di immacolata chiarezza, adeguata bravura, inappuntabile precisione, completa attendibilità. Nell'attesa non ansiosa che ensembles di più spiccata fantasia interpretativa ci facciano scoprire in Franck anche quello che non c'è.

Full review text restrained for copyright reasons.

??? 01.05.2014 (Livio Malpighi - 2014.05.01)

EduardF ranck era un compositore di origine tedesca(nato a Breslavia) da non confondere con il più noto César Franck, ottimo compositore belga che sviluppò la sua carrier a Parigi. Di lui sono spesso eseguiti la Sinfonia No. 3 in Re minore (Organ) e la bellissima Sonata in La maggiore per violino e piano. Eduard Franck, invece, anche se praticamente contemporaneo a César, non ha ottenuto altrettanto successo. Cresciuto in una ambiente di alto livello cultural, grazie alla famiglia benestante, fu allievo di Mendelssohn che frequentava la sua casa insieme a Richard Wagner.

Il suo continuo ricercare la perfezione formale lo portò alla pubblicazione di poche opera che risultano di livello veramente molto alto dal punto di vista compositivo. In questo disco troviamo tre dei suoi trii: quello in E-major del 1835, quello in Es-Dur Op. 22 e quello in D-major Op. 53(questi ultimdi due qui proposti sono in prima registrazione mondiale). Lo Swiss Trio compost da Angela Golubeva al violino, Sebastien Singer al cello e Martin Lucas Staub al piano eseguono con grande affiatamento e comunione di intenti questo difficile repertorio. Questi trii, indubbiamente figli della scuola di Mendelssohn ma con una vena romantic un poco più spinta, sono certamente di non facile esecuzione. Non parlo solo della tecnica esecutiva ma anche dell'interpretazione che richiede la capacità di dipanare un filo logico musicale con frasi molto lunghe che si susseguono senza interruzioni. Questi trii hanno una notevole somiglianza con le composizioni di Brahms, così come il concetto d'interpretazione musicale potrebbe estendersi ad un altro autore molto interessante come Thuille che con il suo Sestetto per pianoforte e fiati, che per certi versi si può accomunare come stile compositivo a Franck, ha creato un'opera di eccezionale livello dalla difficile interpretazione musicale. La caratteristica di questi trii di Eduard Franck sono la cantabilità e la grande maturità musicale, sono opera veramente belle che poco o nulla hanno da invidiare ai capolavori dei grandi maestri dell'ottocento. L'esecuzione poi dello Swiss Trio è fresca, molto matura, tecnicamente molto efficace, in grado di mettere in mostra un fraseggio classico, trasparente e dal romanticismo evidente ma non strillato. Un gran bel disco!

Registrazione nativa 24/96 fatta con i giusti presupposti sonori. La dinamica è ottima anche se non

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amplissima. Probabilmente qesto deriva anche dagli interpreti che non arrivano mai al triplo forte né tanto meno al pianissimissimo. L'avessero fatto forse avrebbero meritato il giudizio di eccezionale anche nell'interpretazione. Il palcoscenico sonoro è limpido con la corretta disposizione degli interpreti con violin a sinistra, cello a destra e pianoforte dietro. Gli echi ambientali sono presenti ma in maniera non invasiva: una registrazione quindi né troppo asciutta né troppo riverberante. Il corretto eco permette di sottolineare correttamente la bellezza delle composizioni senza nessun mascheramento. Ottima anche la preservazione dei timbri degli strumenti e dei dettagli che si possono cogliere senza sforzo.

klassik.com 20.05.2014 (Florian Schreiner - 2014.05.20)
source: http://magazin.klassik.com/reviews/revie...

Quer durchs 19. Jahrhundert

Der hohe Wert dieser Franck-Produktion liegt also nicht nur darin, dass die Kenntnis des Klaviertrio-Repertoires im 19. Jahrhundert erweitert wird, sondern dass die Werke als eigenständige Beiträge von großem Reiz sind – und von Schweizer Klaviertrio schlichtweg erstklassig präsentiert werden. Und schließlich lassen weder Beiheft noch klangliche Darstellung Wünsche unerfüllt.

Full review text restrained for copyright reasons.

Ensemble - Magazin für Kammermusik 3-2014 (Juni/Juli) (Carsten Dürer - 2014.06.01)

Aus Mendelssohns Schatten

Das Schweizer Klaviertrio spielt dieses Werk entsprechend mit Vehemenz, jugendlichem Charme und einer wunderbaren Melodienlust [...] auch mit einer neuen Klanggebung und einer Transparenz, die jedwede Nuance hörbar macht.
[...] Insgesamt ist diese CD ein Erlebnis und das Klaviertrio aus der Schweiz zeigt wieder einmal seine Klasse.

Full review text restrained for copyright reasons.

Fono Forum Juli 2014 (C. Vr. - 2014.07.01)

Ausdrucksstark

Dass Eduard Franck Unterricht bei Felix Mendelssohn bekommen hat, hört man zumindest dem E-Dur-Klaviertrio von 1835 durchweg an. Da sind perlende Passagen, vor allem im Klavier, die die Lehrer-Schüler-Relation nicht leugnen können! Das Schweizer Klaviertrio hat nun drei von Francks Klaviertrios aufgenommen und dieses Repertoire auf erfrischende Weise revitalisiert. Ob schäumend, ob träumend, ob flüsternd, ob stürmisch – die drei Musiker ziehen an einem Strang, malen passend in wechselweise kräftigen und dezenten Farben. Sie finden für diese durch und durch romantische Sprache ausdrucksstarke Formen der Vermittlung.

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www.expeditionaudio.com Jun 24, 2014 (Paul Ballyk - 2014.06.24)

The remarkable Swiss Piano Trio performs with the impeccable technique, sensitive musicality and homogeneity of sound and approach that set them among the finest such ensembles performing today.

Full review text restrained for copyright reasons.

Musik & Theater 9/10-2014 (Sibylle Schäfer - 2014.09.01)

Statt Pralinen

Diese herrlichen Klaviertrios werden in jeder CD-Sammlung brillieren, denn es handelt sich hier durchwegs um meisterhaft gearbeitete Kompositionen, die vor Ideenreichtum und Melodienseligkeit nur so überquellen. Vor allem Opus 22 – das einzige Trio, das zu Lebzeiten des Komponisten gedruckt wurde – braucht den Vergleich mit den besten Werken der Gattung nicht zu scheuen. Man verzeiht es den Interpreten gern, dass sie die Trios auf eine Weise spielen, die niemandem weh tut.

Full review text restrained for copyright reasons.

International Record Review July / August 2014
(Mark Tanner - 2014.07.01)

The piano trio emrged as one o f the more important genres in the nineteenth century, from amidst an ever-complex, ever-volatile, ever-vibrant period of artistic endeavour. Indeed , the piano, having demonstrated itself invaluable in its gently supporting role for the immensely popular duos and trio sonatas that emerged during the latter part of the previous century, now showed itself ideally suited to a centre-stage role within the wider milieu of chamber music. The instrument's capacities for romanticism, virtuosity and at the same time introspection rendered it indispensable in helping to affect the transition from essentially a domestic setting to the concert stage, and from Beethoven onwards a new, seemingly limitless range of possibilities was now up for grabs.

Aged 17, Eduard Franck (1817-93) was a pupil and disciple of Mendelssohn, and during his three lessons per week Mendelssohn appears to have given Franck the courage and social mobility to move in circles inhabited by the likes of Hiller, Joachim, Chopin, Brahms and Schumann, though his reputation as pianist would somewhat overshadow his accomplishments as composer, at least for the time being. Interestingly, though Franck apparently never aligned himself with the so-called 'New German' circle, populated conspicuously by Liszt and Wagner, nor did he overtly trumpet the cause of the thoroughly grounded Germanic tradition, it is perhaps due to occupying something of a diplomatic middle ground that he would eventually garner the resources to carve an important niche for himself as a composer.

Besides occupying a stalwart position within a vibrant cultural scene, Franck was able to weave in his considerable expertise as pianist into a handful of superb piano trios, which, according to Sebastian Bolz, author of the detailed notes for this new Swiss Piano Trio recording for Audite, may possibly contain one other in addition to the five already known. These exploit the piano's ability to generate intensiy and drama, while at the same time drawing out plenty of excitement from the violin and cello parts. Bolz suggests that Franck's treatment of these instruments is directly indebted to his formative time under Mendelssohn's wing. (My review of the Swiss Trio in May 2011, also for Audite, was indeed the Mendelssohn Trios, in which I praised some 'fiery and effervescent' playing). Over a period of just over 50 years Franck would pen piano trios of appreciable distinction, and yet two of those featuring on this recording are premieres: the E

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major of 1835 and the D major, Op. 53, of 1886. This disc, which rounds off the Swiss Piano Trio's project to record all of the piano trios, also holds the E flat major, Op. 22, of 1859.

What strikes me most about the music overall is its affable buoyancy and willingness to move around freely within the blueprint of four strategically positioned movements. While each work contains a racy finale and a thoughtful Andante, only two have scherzos, the E major exhibiting a youthful exuberance and no-holds-barred approach to the Romantic piano part. The players attack this earliest work with decisive, uncompromising tempos, and the sense of enthusiasm is especially palpable in the concluding Presto, where the tight-knit playing comes across as amply spontaneous and ebullient. In the E flat Piano Trio, the longest and perhaps most intriguing of the three due to its sprawling opening movement, Allegro moderato con espressione, there is playing of especial vibrancy and a thoroughly absorbing communication between the players. Notable too are the cheeky Scherzo to the E major and the doleful, heartfelt Andante to the D major, where each instrument claims its territory in a beautifully empathetic way.

Recorded last year at the Temple du Bas in Switzerland, the sound is as sympathetic to the expressive movements as it is to the faster-moving music, and the one or two quibbles I raised about the balance of instruments in relation to the aforementioned Mendelssohn disc are entirely not the case in this splendidly charismatic SACD. It marks the conclusion of an impressive Eduard Franck celebration consisting of a dozen releases from Audite embracing orchestral works, string sextets, quintets and quartets, as well as music for cello and piano.

Fanfare 19.08.2014 (Jerry Dubins - 2014.08.19)

fanfare

By now, readers should be somewhat familiar with Eduard Franck (1817–1893), following half-a-dozen or so appearances he has made here on recordings mainly of his chamber works. The Audite label, in particular, though not exclusively, has taken up the dual causes of Eduard and his son Richard with 15 or so discs devoted in large part to the two composers' chamber music output; and, being the compulsive collector of 19th-century chamber music that I am, I'm proud to say I've acquired every last one of them. But there's more to Eduard Franck than quartets, quintets, sextets, trios, and duo sonatas; among Audite's offerings have been two violin concertos, a disc of concert overtures, and two symphonies.

This latest release, containing three of Eduard's piano trios, holds no surprises if you've already acquainted yourself with one or another previous Eduard Franck release, but like those that have preceded it, this disc of piano trios does hold in store just as many musical felicities.
I use the word "felicity" with intent; for Eduard studied privately with the "Felix" of Mendelssohn fame, and mostly Mendelssohn is what you get with these three trios. It's really hard to describe how brimming over this music is with sheer contentment in untroubled, joyful song. The nonstop rippling piano parts are shot through with Mendelssohn's nimble keyboard work, and even Franck's melodies are consistently constructed from intervals and phrases that are dead ringers for Mendelssohn's melodic invention. If you find Felix's two piano trios irresistible, you will be thrilled to know that Eduard Franck composed at least four piano trios just like them.
In fact, this is Audite's second volume of Franck's piano trios. The first (92567), on SACD, contained the trios in E Minor, op. 11, and D Major, op. 58, performed by a different ensemble of players than the Swiss Piano Trio on the current disc, which, for some reason, did not come to me on SACD. Also, be aware that if you purchased the Naxos CD containing Franck's sonatas for cello and violin, plus the E♭-Major Piano Trio I recommended in 36:5, the trio is duplicated on this Audite disc. No matter, though; it's worth the one duplication to get the two additional trios included on the present CD.
This is now my third or fourth encounter with the Swiss Piano Trio on record, and each one has elicited from me the highest praise. The ensemble's recent Audite release on SACD of Clara Schumann's Piano Trio led me to declare the Swiss Piano Trio one of the top ensembles on today's stage in 36:6; and in a 35:1 review of Robert Schumann's piano trios, Steven Ritter declared the Swiss Piano Trio's Audite SACD an essential recording.

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It seems only fitting that the Swiss Piano Trio, having already committed Mendelssohn's two piano trios to disc on another Audite SACD—to which I gave an urgent recommendation in 34: 6—should now turn its attention to Mendelssohn's musical Doppelgänger, Eduard Franck. You cannot love 19th-century piano trios in general, and Mendelssohn's piano trios in particular, and not love these trios by Franck. Considering Franck's dates, the skewing of his catalog towards chamber works (though he did pen symphonies and orchestral scores), and his strong leaning towards a Mendelssohnian style, he bears comparison, I think, to his very close "French-though-I-prefer-to-be-German" contemporary, Theodor Gouvy (1819–1898).

I just don't understand why previous Audite releases have been SACDs and this one isn't. Perhaps there is a parallel SACD version, and I just happened to receive the standard two-channel stereo CD one. Anyway, with the music, performances, and recording being so beguiling, it would be churlish of me to complain. This is a must-buy recommendation.

Neue Musikzeitung 9/14 September 2014 (- 2014.09.01)

Romantische Grenzgänge zwischen Konzert und Salon

Übersehene Kleinode der Klaviertrioliteratur in neuen Aufnahmen

Die CD mit dem Schweizer Klaviertrio ergänzt die verdienstvolle Franck-Serie bei audite um eine weitere Facette – und dies auf vorbildlichem instrumentalen und klangtechnischen Niveau.

Full review text restrained for copyright reasons.

American Record Guide September 2014 (Gil French - 2014.09.01)

Audite is doing a great service by bringing us another album (the 10th) devoted to the music of little-known German composer Eduard Franck (1817–93). I gave a strong thumbs up to their recording of Trios (Sept/Oct 2009). Here the Swiss Piano Trio, now in their 10th season, give superb performances to the early Trio in E (1835) plus Op 22 (1859) and 53 (1886). The first and last are world premieres.

These three works cover most of Franck's life as a composer. True, the early work is not profound and sounds more like early Mendelssohn (his teacher), yet it's very satisfying musically. Even at the age of 18, Franck really had a feel for making each of the instruments interesting as they intertwine.

While Franck's writing is certainly more mature in the two later trios, his overall style did not change much in 51 years. While he writes splendid sonata-allegro movements, his development sections are less contrapuntal than imitative, each instrument repeating or modulating what another has just played. Perhaps this is one reason why his music is not convoluted like Brahms's can be; Franck's textures are always transparent, which is such a delight because my ears were consistently tuned to each instrument. No one plays mere filler for more than four measures; I was constantly held in a state of anticipation.

Also, all three works are in major keys, another reason this music is so consistently sunny. In Opus 22 the Scherzo is as inventive and fresh as Schubert or Mendelssohn at their best, especially given the bright, light, upbeat, and uplifted phrasing of violinist Angela Golubeva, cellist Sebastien Singer, and pianist Martin Lucas Staub. They also make the Andante con Moto most soulful and the final Allegro Molto Vivace absolutely foot-tapping. All of these qualities are typical of their playing in all three works.
In Opus 53, as in the others, the players' wonderful grasp of form translates into joyous forward motion that can still linger at certain points without impeding the progress. They also give full voice to Franck's splendid gift for melody and lyricism. Also, they adapt their style to each movement: the waltz-scherzo-like II, the

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tender Andante, and the fleet final Allegro con Fuoco. In all works, I must admit that, while I'm normally critical of players who have little tone color, it's a "failure" I forgive here because of their extremely wide palette of expression, especially their manner of shaping phrases.

The only other limitation here is the engineering. Balances are superb, including the piano's full range from firm bass to treble. But the ambience is what happens all too often when ensembles like this are recorded in a church (Temple du Bas in Neuchatel, Switzerland). A kind of hollow aura results, leaving the players somewhat distant. I wish they sounded a degree more present so that the violin wasn't so consistently thin and the ensemble as a whole without a rich dramatic depth. Franck's music has it, and I'm sure the players themselves do. I love the album; I just wish that the full experience weren't locked behind a pastel curtain.

Muzyka21 listopad 2014 (Stanisław Lubliński - 2014.11.01)

Wydawnictwo Audite kontynuuje serie płytową poświeconą niemieckiemu...

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Image Hifi I/2015 (Heinz Gelking - 2015.01.01)

Früchte der Arbeit

Das Schweizer Klaviertrio hat jetzt drei davon auf hohem Niveau eingespielt. Streicher und Klavier stehen in schöner Balance, das Musizieren hat Energie, Transparenz und Homogenität – hörenswerte Werke in einer Top-Erstaufnahme.

Full review text restrained for copyright reasons.

www.klavier.de 20.05.2014 (Florian Schreiner - 2014.05.20)

Quer durchs 19. Jahrhundert

Franck, Eduard: Klaviertrios

Der hohe Wert dieser Franck-Produktion liegt also nicht nur darin, dass die Kenntnis des Klaviertrio-Repertoires im 19. Jahrhundert erweitert wird, sondern dass die Werke als eigenständige Beiträge von großem Reiz sind – und von Schweizer Klaviertrio schlichtweg erstklassig präsentiert werden. Und schließlich lassen weder Beiheft noch klangliche Darstellung Wünsche unerfüllt.

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www.amazon.de 5. April 2017 (- 2017.04.05)
source: https://www.amazon.de/Klaviertrios-Schwe...

Great New Swiss Players

This is a rare recording of the German Frank by a superb Swiss Trio. I have never heard these trios before and recommend them as delightful to hear and come back to several times. They are stimulating and are a strong addition to the many other more famous trios. The Swiss play impeccably with feeling.

Ludwig van Beethoven: Complete Works for Piano Trio - Vol. 1

Ludwig van Beethoven

CD aud 97.692

A Tempo - Das Lebensmagazin nr. 181 januar 2015 (Thomas Neuerer - 2015.01.01)

Beethoven neu entdecken

Beethovens Faktur mit langsamen Sätzen von wunderbar lyrischer Ausdruckskraft und schnellen voller Witz und Esprit wird vom Schweizer Klaviertrio auf besonders schöne Weise realisiert. Es ist ein herrlich homogenes Ensemblespiel zu hören, ebenso solistische Passagen, in denen die Individualitäten der Musiker zu ihrem Recht kommen. Da gibt es angenehm intime Momente und solche von starker Klanggebärde. Schönheit, Esprit, Feinsinn, aber auch emotionale Wechselbäder sind zu erleben.

Full review text restrained for copyright reasons.

De Gelderlander Donderdag 5 Februari 2015, Jaargang 165, Nummer 30 (Maarten-Jan Dongelmans - 2015.02.05)

Op de bres voor meer zangerigheid

Op Audite begint het Swiss Piano hovenleerling Carl Czerny in het Trio aan een nieuwe cyclus met achterhoofd.

Beethovens pianotrio's. Dat doet Diens herinneringen aan de wijze het met de aanwijzingen van Beet-waarop Beethoven zijn kamermuziek graag vertolkt zag, leiden hier tot opmerkelijke tempokeuzes. Verfrissend, net als de bundeling van het eerste pianotrio met het laatste uit de rij: het fameuze 'Aartshertog Trio'. Het Swiss Piano Trio koppelt hier verdieping aan flair.

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Der neue Merker Februar 2015 (Dr. Ingobert Waltenberger - 2015.02.01)

Das SWISS PIANO TRIO startet schwungvoll in die Gesamtaufnahme aller Klaviertrios Beethovens mit dem Klaviertrio Op. 1, Nr.1 und dem Erzherzog Trio Op. 97 (Vol. I) – audite

Das Schweizer Klaviertrio zeigt hier neben handwerklicher Perfektion höchstes Differenzierungsvermögen bei stets klaren strukturellen Vorstellungen und einer bemerkenswerten klanglichen Austarierung der drei Instrumente [...] Klangtechnisch sind diese in der Kunsthalle Ziegelhütte in Appenzell entstandenen Aufnahmen ohnedies vom Allerfeinsten.

Full review text restrained for copyright reasons.

WDR 3 TonArt 09.02.2015, 15.05 - 17.45 Uhr (Nicolas Tribes - 2015.02.09)

Das Schweizer Klaviertrio nimmt es mit Beethoven auf

Das Schweizer Klaviertrio [legt] einen sehr überzeugenden Auftakt seiner Beethoven Gesamteinspielung vor. Der Aufnahmeklang ist warm und rund, die Interpretation ist ausgewogen und doch temperamentvoll – da freut man sich auf mehr.

Full review text restrained for copyright reasons.

Vorarlberger Nachrichten FREITAG, 13. FEBRUAR 2015 (Fritz Jurmann - 2015.02.13)

Volume 1 ist ein vielversprechendes Debüt mit dem ersten und letzten Trio, souverän und in schlüssiger Balance zwischen Klarheit und Emotionalität musiziert.

Full review text restrained for copyright reasons.

Bayerischer Rundfunk BR-Klassik, 16. Februar 2015, 19.05-20.00 Uhr (Elgin Heuerding - 2015.02.16)

Prisma: CDs kritisch gehört - Kammermusik

Das Schweizer Klaviertrio ist da bestens zuhause. Demonstrieren soll das der Finalsatz. Gespickt mit Ausbrüchen und von einer starken Lebhaftigkeit. Von der Spielfreude der Musiker zum Aufblühen, ja manchmal Aufplatzen gebracht.

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Wetzlarer Neue Zeitung 24. Februar 2015 (Dr. Klaus P. Andrießen - 2015.02.24)

Wetzlarer Neue Zeitung

Die CD-Kritik

Klassik

Schon die jetzt veröffentlichte erste CD der fünfteiligen Gesamtaufnahme sämtlicher Beethoven'scher Werke dieser Gattung ist ein faszinierendes musikalisches Zeugnis. Das Swiss Piano Trio kann dabei seine überragenden Fähigkeiten nicht zuletzt deshalb voll ausspielen, weil das Label Audite für eine offenkundig erstklassige Aufnahme und Reproduktion sorgt. Die oft genug überaus feinen musikalischen Strukturen kommen dabei ebenso zur Geltung wie die dramatischen dynamischen Sprünge der Kompositionen.

Full review text restrained for copyright reasons.

Gramophone April 2015 (Nalen Anthoni - 2015.04.01)

GRAMOPHONE
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Instruments are carefully balanced, sound is good. But this recording, originally in SACD format, would audibly have been a lot finer if it hadn't been downscaled to CD. Yet an elevated standard of musicianship shines through, revealing the Swiss Piano Trio to be a redoubtable team. Perhaps the opening Allegro of Op 1 No 1 might have benefited from a slightly slower tempo but that's soon forgotten as a considerate emphasis on modulations and changes in character emerge unobtrusively. Similarly the second movement, a touch quick for Adagio cantabile, is nonetheless yieldingly flexible, the melancholy implicit in the switch from A flat major to tonic minor (2'56") keenly felt.

A wider range of expressive possibilities in interpretation arise in Op 97, the first movement teeming with intensity, an Allegro that pushes the envelope beyond the moderato also specified. But there is no sense of haste either here or in the Scherzo, fierily forward-looking yet sensitive to the tenebrous tone of the B flat minor Trio, the long repeat properly observed. Invidious though it may be to single him out, pianist Martin Lucas Staub's leadership tells everywhere and has also to be credited for the charged emotional motivation of the slow movement; while the directions Allegro moderato followed by Presto in the finale are judged, and contrasted, to a nicety. For a more contemplative Archduke turn to Martin Roscoe and Co. But there is no gainsaying that this new performance is, on its chosen terms, equally formidable.

Pizzicato 24/04/2015 (Guy Engels - 2015.04.24)

pizzicato
Remy Franck's Journal about Classical Music

Gelungener Start

Derweil die Gesamtaufnahme von Beethovens Streichquartetten allmählich auf ihr Ende zusteuert – 4 von voraussichtlich 6 CDs sind mittlerweile veröffentlicht, startet Audite eine neue Reihe mit den Klaviertrios des Bonner Meisters. Als Interpreten hat man sich für Martin Lucas Staub (Klavier), Angela Golubeva (Violine) und Sébastien Singer (Violoncello) entschieden, die sich 1998 als 'Swiss Piano Trio' zusammengeschlossen haben.

Zum Start wurden das Es-Dur-Trio op. 1/1 sowie das B-Dur-Trio op. 97 ausgewählt. 19 Jahre liegen zwischen beiden Kompositionen. Dennoch betont das 'Swiss Piano Trio' weniger die Unterschiede, die musikalische Wegstrecke, die Beethoven zurückgelegt hat, sondern vielmehr die gemeinsamen klassischen Wurzeln.

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Die drei Musiker glänzen durch die Ausgewogenheit der Tempi, eine kluge Klangbalance der drei Instrumente, transparente Strukturen und vor allem das blinde Einverständnis untereinander, ihre Spielfreude und die Intimität im Umgang mit Beethovens Musik.

In very well balanced and transparent performances the 'Swiss Piano Trio' shows how close they are to Beethoven's music.

Bayern 4 Klassik - CD-Tipp 24.04.2015 (Michael Schmidt - 2015.04.24)

Ludwig van Beethoven: Klaviertrios

Sie arbeiten seit über 15 Jahren zusammen und gehören mittlerweile zu den renommiertesten Ensembles ihrer Heimat. Die Rede ist von Angela Golubeva, Violine, Sébastien Singer, Violoncello und Martin Lucas Staub, Klavier, die gemeinsam das Schweizer Klaviertrio bilden. Nachdem sie sich in ihren früheren Veröffentlichungen unter anderem Werken von Schumann, Tschaikowsky oder Mendelssohn-Bartholdy widmeten, starteten die drei Schweizer nun eine Gesamtaufnahme der Beethoven-Klaviertrios.

Schon in seinem ersten Klaviertrio in Es-Dur, op. 1,1 hob Ludwig van Beethoven die Gattung auf ein neues Niveau. Während das Klaviertrio in früherer Zeit Klavier und Cello für den Generalbass zusammenband, behandelte Beethoven alle drei Instrumente gleichberechtigt. Das ungemein homogen, musikantisch lustvoll und zugleich durchsichtig fein zusammen spielende Schweizer Klaviertrio stellt Beethovens frühestes Klaviertrio aus dem Jahr 1795 seinem letzten von 1814 gegenüber. Während man dem klassisch ausgewogen proportionierten Opus 1 noch die Nähe zu Haydn und Mozart anhört, weist das 20 Jahre später komponierte Klaviertrio in B-Dur, op. 97 mit seiner starken Expressivität und seinem orchestral ausgreifenden Klangreichtum deutlich in die Romantik.

Klassisch ausgewogen

Mit virtuosem Schwung, aber auch mit delikater Intimität musizieren die Schweizer selbst die kleinsten Details dieser Kammermusik-Pretiosen. So individuell jedes Ensemblemitglied in den solistischen Partien auch glänzt – die drei Musiker bleiben doch immer in geradezu organischer Einheit miteinander verbunden. Klassisch ausgewogen, ohne übertriebenes Schwelgen oder allzu eigenwillige Ausdrucksgesten gestaltet das Schweizer Klaviertrio auch das lyrisch innige Andante von Beethovens letztem Klaviertrio, dem sogenannten "Erzherzog"-Trio. Zudem besticht das Klangbild der ersten Folge des auf fünf CDs angelegten Aufnahmeprojekts durch seine Wärme, sein Volumen und seine Transparenz. Fazit: Die drei vom Schweizer Klaviertrio sind bravourös gestartet und man kann schon gespannt sein auf die Fortsetzung ihrer Gesamtaufnahme von Beethovens Klaviertrios.

www.ResMusica.com Le 23 février 2015 (Jean-Luc Caron - 2015.02.23)

Le Swiss Piano face à Beethoven

Sans doute une occasion à saisir d'amener les novices à découvrir et se complaire dans l'univers beethovénien intemporel. On attend
avec impatience le second volume.

Full review text restrained for copyright reasons.

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Fanfare May 2015 (Jerry Dubbins - 2015.05.01)

fanfare

In recent issues, I've been extolling the virtues of the Trio Élégiaque for its five-disc Beethoven piano trios intégrale on Brilliant Classics, and not only for some of the best playing I've heard in these works, but for truly the most complete survey of the composer's output for this combination of instruments.

Here now we have what is labeled "Beethoven Complete Works for Piano Trio, Volume 1" from the Swiss Piano Trio, another estimable ensemble I've had occasion to shower with praise—see reviews under Mendelssohn in 34:6, Tchaikovsky in 36:3, Schumann in 36:6, and Edward Franck in 38:1. It remains to be seen, however, if the Swiss Piano Trio's Beethoven compilation will be as complete as the Trio Élégiaque's, but considering that I've already acclaimed the Swiss Piano Trio one of the best currently active ensembles of its makeup on the planet, I expected nothing less than masterful performances of Beethoven's first and last piano trios paired on this disc, and nothing less than that is what I got.

When it comes to the "Archduke" Trio, as regular readers are bound to know, I judge a performance based almost wholly on the closing moments of the Andante variations movement. For me, this is music in which the fingers of Adam and God reaching out to touch each other in Michelangelo's Sistine Chapel ceiling panel actually meet. It's one of those sublime Beethoven moments in which feelings of exultation, ecstasy, and awe come together to convey a sense of beatific bliss, as the veil parts and we're permitted, if only for a brief moment, to know the unknowable. This, at least, is the effect the music has on me beginning in bar 141 at the Tempo I marking, continuing through that breathtaking cello crescendo in bar 172, to the right-hand piano octaves beginning in bar 178.

I know the initial movement marking is Andante cantabile ma però con moto, but the opening measures establish the mood, and they have to project a feeling of reverence and wonderment at the mystery that will be revealed at the end. Too slow isn't good, but too con moto is worse, for it diminishes the sense of solemnity. Beethoven's ma però instruction is syntactically strange, being an almost self-cancelling redundancy. Ma means "but," però means "though." Why not just Andante cantabile ma con moto, or Andante cantabile però con moto? Instead he writes "but though," as if he's a bit hesitant about the con moto: "But though…hmm…maybe I'm not so sure about the 'with motion' part after all."

This is how I take it, and apparently so do the Swiss Piano Trio's players, for their opening is quite broad and suffused with just the sort of reverence and wonderment I want to hear. Obviously, we're on the same page when it comes to the interpretation of this movement. It remains only for the players to send a shiver up my spine in the movement's concluding bars, and this they do with unerring musical instinct. Not surprisingly, the ensemble's reading of the rest of the trio is equally perceptive and penetrating. I'd easily rate this as a great "Archduke," surely the best since I stumbled upon the Trio Trieste's 1959 recording, reviewed a year ago in 37:6.

Beethoven's very first published piano trio, the E♭-Major, op. 1/1, is not, of course, a work possessing anywhere near the same breadth of vision and depth of insight as does the "Archduke" Trio, but in terms of its technical demands on the players and its integration of the three instruments as more or less equal partners, it already represents an advance over the piano trios of Haydn and Mozart, at least in the exposition and working out of its materials, if not in its communicative power. The music, though, definitely makes a statement; it says, "I am Beethoven, and I'm here." The themes, rhythmic patterns, and piano figuration are bold, masculine, commanding, and authoritative, and that's how the Swiss Piano Trio plays the piece.

Put another one in the win column for this outstanding ensemble, which slowly but surely is making its way through the standard piano trio literature. Very strongly recommended.

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Schweizer Musikzeitung Juni 2015 (18. Jahrgang) (Pierre-Alain Chamot - 2015.06.01)

Jeunesse et maturité

Le Swiss Piano Trio lance son enregistrement des trios de Beethoven avec le premier et le dernier.

Le Swiss Piano Trio continue sa série impressionnante d'enregistrements, collectionnant les sommets de la littérature comme si la crise du disque n'était que pour les autres. Cette fois, ce n'est rien de moins que l'intégrale des trios de Beethoven qu'ils mettent sur le métier, commençant par le premier (op. 1,1) et le dernier (L 'Archiduc op. 97), plantant ainsi le cadre du genre chez le compositeur qui l'influença décisivement.

On retrouve les qualités de l'ensemble qui lui ont fait récolter de nombreux éloges: une interprétation très homogène, soignée et respectueuse du texte. Leur version de l'opus 1 est fraîche et sans double-fond, les tempi bien trouvés; on y rencontre le jeune Beethoven, plein de nouvelles idées et d'audace, mais on y cherchera en vain des signes annonçant l'évolution dramatique du titan.

Le trio L'Archiduc, dont ce surnom ne se trouve étonnamment à aucun endroit du livret, peine nettement plus à convaincre. Le Beethoven de la maturité y est trop lisse et trop simple; cette oeuvre immense est sereine, bien sûr, mais cette sérénité n'apparaît ici pas comme le résultat de combats intérieurs et de déchirements surmontés.

L'Archiduc est un des trio les plus exigeants de toute la littérature aussi au niveau technique; il faut bien reconnaître que les trois musiciens arrivent ici à leurs limites. Martin Lucas Staub est un pianiste respectable, surtout dans les passages lyriques, mais ses trilles empâtés alourdissent nettement la texture, ce qui est fatal dans cette pièce; Sébastien Singer peine dans les hauteurs du violoncelle, et la sonorité d'Angela Golubeva manque trop souvent de charme et de persuasion. Un disque donc en partie décevant ; on attendra la suite de cette intégrale en souhaitant aux trois plus de panache et la qualité haut de gamme correspondant à l'obligation que leur fait leur nom.

Crescendo Magazine Le 28 décembre 2015 (Bernard Postiau - 2015.12.28)

Le début d'une nouvelle intégrale des trios avec piano de Beethoven

Sur le plan interprétatif, nous avons affaire à des lectures en tous points magnifiques, brillantes mais intelligemment pensées, virtuoses mais jamais ostentatoires, toujours pertinentes par rapport aux intentions du compositeur, toujours passionnantes par l'intelligence dans la progression du discours, l'élégance de l'expression, le raffinement des sonorités. En somme, un début plus que prometteur pour une intégrale qui pourrait bien venir tutoyer prochainement Kempff-Szeryng-Fournier ou le Beaux Arts trio.

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Bayern 4 Klassik - CD-Tipp BR-Klassik, CD-Tipp vom 24.04.2015 (- 2015.04.24)

BROADCAST

CD-TIPP

Sendebeleg siehe PDF!

Record Geijutsu 09/2015 (- 2015.09.01)

Japanische Rezension siehe PDF!

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

Ludwig van Beethoven

CD aud 97.693

F. F. dabei Nr. 22/2015 (17.-30. Oktober) (- 2015.10.17)

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.

Full review text restrained for copyright reasons.

www.pizzicato.lu 20/10/2015 (Guy Engels - 2015.10.20)

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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www.musicweb-international.com Thursday December 17th (David Barker - 2015.12.17)

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.

Tagblatt Online 21. Januar 2016 (Martin Preisser - 2016.01.21)

TAGBLATT

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.

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BBC Radio 3 Saturday 13th February 2016, 10.20 am (Andrew McGregor - 2016.02.13)

BROADCAST

New Releases: Beethoven Chamber Music

Harriet Smith reviews recent sets of Beethoven chamber music

Record Geijutsu February 2016 (- 2016.02.01)

Japanische Rezension siehe PDF!

Fanfare August 2016 (Paul Orgel - 2016.08.01)

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.

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Das Orchester Januar 2016 (Jörg Loskill - 2016.01.01)
source: 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!

Full review text restrained for copyright reasons.

Ludwig van Beethoven: Complete Works for Piano Trio - Vol. 3

Ludwig van Beethoven

CD aud 97.694

De Gelderlander 18 mei 2016 (Maarten-Jan Dongelmans - 2016.05.18)

Klassiek: Het Swiss Piano Trio biedt het beste van twee werelden

Er zijn meerdere topnamen van de complete pianotrio's van Ludwig van Beethoven (1770-1827) – ik hoef alleen maar de naam van het Beaux Arts Trio te noemen – maar mijn voorkeur gaat uit naar deze in januari 2015 gestarte reeks van het Duitse kwaliteitslabel Audite. [...] Lering trekken uit de muziekwetenschap en dat combineren met ultiem speelplezier: het Swiss Piano Trio biedt het beste van twee werelden.

Full review text restrained for copyright reasons.

WDR 3 TonArt | 21.06.2016 (- 2016.06.21)

BROADCAST

Sämtliche Klaviertrios von Beethoven nimmt das Schweizer Klaviertrio auf. Gerade ist Volume 3 des Projektes erschienen. Christoph Vratz hat die CD gehört.

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www.musicweb-international.com Tuesday August 23rd (Colin Clarke - 2016.08.23)
source: http://www.musicweb-international.com/cl...

My Musicweb International colleague David Barker reviewed Volume 2 of this five-disc series in December 2015 (who knows, maybe even concurrently with the Swiss Trio recording the Variations presented here). If five discs seems a lot of space, it is because they are making their survey into Beethoven's works for piano trio as comprehensive as possible, and including not only the Triple Concerto, but also the Trio, Op. 38, the original arrangement of the Septet, Op. 20. There is a lot going for Volume 3, not least the rather interesting premise that the Swiss Piano Trio (Schweizer Klaviertrio) has used Czerny's Errinerungen an Beethoven (Reminiscences of Beethoven, Vienna, 1842) as an inspiration for their interpretations, particularly the chapter "On the correct performance of Beethoven's complete works with piano accompaniment."

Perhaps as an extension of this informed approach, the booklet notes on the works themselves are remarkably detailed. Such attention to detail extends to the performances themselves, all of them caught in a fabulous, perfectly-placed recording.

The Piano Trio, Op. 1/3, in Beethoven's favourite C minor key, is a major four-movement statement which holds in place of a slow movement an "Andante cantabile con variazioni," which actually here is the highlight of the performance. The five variations are expertly characterised, and they are not afraid of internalising. Sighing phrases are deliciously done; the group is not afraid of drama, also. And excellent programming, to boot, in that this prefigures the larger set of Variations to follow (Op. 44). The Menuetto has its more restless moments (deliberately coming across as a touch off-centre), but it has its beauties, also, not least the feather touch of pianist Martin Lucas Staub in the rapid upward-reaching gestures. The finale's strong outbursts of energy are perfectly judged.

Beethoven's Variation sets always hold much interest as well as delight, and Op. 44 is no exception. The E flat major theme is simple and bare-boned, given out in mezzo-staccato and in octaves, primed for exploration, and the succeeding 14 Variations include much eloquence from the present performers, not least from Sébastien Singer's cello. Finally, the Piano Trio No. 6 of 1808, also in E flat. The skeletal Poco sostenuto opening is taken at a very flowing tempo, following Czerny, and enables the Allegro ma non troppo main body of the movement to emerge naturally. The allegro itself holds some lovely sighing gestures, while the second movement Allegretto holds some real grit. The ensuing Allegro ma no troppo is a dream, with a terrific sense of flow; the finale feels perfectly calculated here, from its baseline tempo through its exploration of the varying terrain. No mere throwaway finale, this movement balances the depth of the first movement. The Swiss Piano trio gives a remarkably satisfying account of this rewarding piece.

A lovely release, one that shows the dynamism of thee works. Collectors will doubtless have their favourites in this repertoire, for many it will be the Beaux Arts Trio, although I hold a particular affection for Kempff with Szeryng and Fournier on DG in the two main Trios.

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American Record Guide September / October 2016 (Gregory Hamilton - 2016.09.01)
source: http://www.americanrecordguide.com/subsc...

This series presents the Beethoven trios not in chronological order, but as integral concert programs. This release has a very lovely ambience and sound, something that I think is overlooked in many recordings. The Swiss Piano Trio has a fine pedigree and has won many awards. There is certainly some stiff competition from other giants such as the Vienna Trio (MDG) and Perlman-Ashkenazy-Harrell (EMI), but these performances stand up well and are not eworthy for their attention to dynamic detail, beautiful timbre, and expressive sensitivity. Nothing is lacking here, and these recordings perhaps have a little edge in that the performers have studied historical information, such as metronome markings as noted by Czerny.

Fanfare October 2016 (Jerry Dubins - 1999.11.30)

I'm not sure what happened to Volume II in the Swiss Piano Trio's ongoing Beethoven cycle, but in 39:1 I gave high marks to the ensemble's Volume I, and here is Volume III. Volume II does exist. It was released a year ago and contained the G-Major Trio, op. 1/2, and the "Ghost" Trio, op. 70/1; but I know I didn't receive it, and it doesn't look like any of my colleagues did either. Be that as it may, I've received other Swiss Piano Trios releases that have come to me for review—namely Mendelssohn, Schumann, and Eduard Franck—and have had high praise for all of them. That continues to be the case with this new release.

In keeping to its commitment to record Beethoven's complete works for violin, cello, and piano—as have the Trio Élégiaque and others—the Swiss Piano Trio here includes one of the composer's early, offbeat works, the Variations on an Original Theme, op. 44. The advanced opus number reflects the date of publication by Franz Hoffmeister in 1804, a dozen years after the piece is believed to have been written in 1792. If the theme is "original" (questionable to begin with), little else about the score is.

Beethoven borrowed heavily from Carl von Dittersdorf's opera Das rote Käppchen (The Little Red Cap). Nonetheless, as Richard Rodda wrote, "Beethoven worked 14 conventional variations and a coda into this lean material, allowing all three instruments leading moments and eliciting some deeper emotions with two minor-key episodes. It's an example of Beethoven spinning gold, or at least silver, from humble materials." Beethoven's first works to receive official publication, his op. 1, was a set of three piano trios in 1795, but it's known that they were first performed in the house of Prince Lichnowsky, their dedicatee, in 1793, which means they had to be composed around the same time as the foregoing variations. Third in the set, the C-Minor Trio already exhibits the emotional intensity and angst that so shocked his early Viennese audiences and that catapulted his music from polite drawing-room society into the public arena.

Some 16 years later, in 1808, Beethoven set about composing another two piano trios, this time published as a pair under the opus number 70. It's rather amazing to think about the works Beethoven turned out in those intervening years, not just the number of them, but the import of those works to music history—six of his nine symphonies, all of his early and middle string quartets, 23 of his 32 piano sonatas, all but the last of his concertos, and the list goes on. But the second of Beethoven's two op. 70 Piano Trios, not unlike several of his other works, not to mention works by other composers as well, has been relegated to a lower status simply due to its proximity to another like work made popular by a nickname. Op. 70/1, dubbed the "Ghost," enjoys greater recognition because of its nickname.

Personally, I've always found its nameless companion, op, 70/2, included on the present release, the more interesting of the two works. For one thing, Beethoven devotes the first half of the development section to exploring the first movement's second theme, unusual enough in itself, but what he does with it is truly breathtaking, as he passes phrases back and forth between the instruments while modulating through a

number of keys. Then midway through, there's a false recapitulation that fools you into thinking the reprise has arrived when, in fact, the development still hasn't run its course. The following Allegretto is one of those enigmatic scherzo-like movements that begins almost flippantly and then turns suddenly militant and menacing. Is it a joke? What does it mean? The third movement, another Allegretto, this time ma non troppo, is perhaps the most beautiful movement of all; if not that, then surely it points to those moments in Beethoven's late piano sonatas and string quartets in which he achieves a sense of ecstatic expectancy and quiet rapture in phrases that seem strangely incomplete, yet searching for fulfillment. The principal theme of this Allegretto poses the same sense of yearning for some resolution that Beethoven never gives us, as he repeats the melody over and over again. The finale is an explosion of pure unbridled joy that wants to break the bonds of the instruments that constraint it.

With this latest release by the Swiss Piano Trio I'm prepared to double down, even triple down on every admiring and praiseworthy thing I've said about this ensemble. For some time now, I've been extolling the virtues of the Trio Élégiaque's Beethoven piano trio cycle, and I'm not about to change my mind about it, but I will say that the Swiss Piano Trio's cycle is shaping up to be every bit as superb. These are exceptionally gifted players who perform with unerring technical perfection and instinctive musical intelligence that never misjudges the significance of a single note. Very, very strongly recommended.

Musica N. 331 - NOVEMBRE 2021 (- 2021.11.01)

MUSICA
La rivista di musica classica fondata nel 1977

[…] Certo, sul mercato l'offerta è ampia, anche tra le uscite recenti, tra cui si ricordano almeno quella con Daniel Barenboim, Kian Soltani e Michael Barenboim per Deutsche Grammophon, e quella, davvero pregevolissima, dello Swiss Piano Trio per l'etichetta Audite.

Di questa interpretazione si ricorderanno in particolare le 14 variazioni op. 44 per l'esuberanza, il divertito gioco di scambi e di incroci tra i tre strumenti e la generale brillantezza che caratterizza la composizione.

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Ludwig van Beethoven: Complete Works for Piano Trio - Vol. 4

Ludwig van Beethoven

CD aud 97.695

Mitteldeutscher Rundfunk MDR Kultur | Spezial | 14.08.2017 | 18:05-19:00 Uhr (bv - 2017.08.14)
source: http://www.mdr.de/kultur/empfehlungen/mu...

Wie die MusikerInnen den eigenständigen Stimmen ihre solistische Präsenz zugestehen, sie zugleich zu einer Einheit verschmelzen, indem sie aufeinander hören und reagieren, ist faszinierend [...]

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Der Landbote 29.08.2017 (dwo - 2017.08.29)
source: https://www.landbote.ch/front/keine-maue...

Keine Mauerblümchen

Das Schweizer Klaviertrio legt Teil vier seiner kompletten Einspielung der Beethoven-Klaviertrios vor

Die frische und unprätentiöse Interpretation des Schweizer Klaviertrios bringt die Qualitäten des Stücks behutsam zur Geltung und zeigt, dass es sich dabei um kein Mauerblümchen handelt.

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The Guardian Sunday 10 September 2017 (Fiona Maddocks - 2017.09.10)
source: https://www.theguardian.com/music/2017/s...

This collection of Beethoven's works for violin, cello and piano [...] is played by the Swiss Piano Trio with real freshness and verve.

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www.pizzicato.lu 18/09/2017 (Uwe Krusch - 2017.09.18)
source: https://www.pizzicato.lu/hervorragende-b...

Hervorragende Beethoven-Interpretationen

Das 'Swiss Piano Trio' ist nun beim vierten Teil seiner Gesamteinspielung der Beethoven-Trios angekommen. Dass sie sich auf fünf Scheiben erstreckt und nicht wie sonst auf drei, liegt daran, dass diese Musiker das übliche Gehege der elf gezählten Trios abgrasen, aber auch noch außerhalb des Zauns fündig werden. In dieser Aufnahme haben sie ihren Pfad ein wenig verlassen und präsentieren nur frühere Werke, die (ursprünglich) bis 1800 entstanden.

Von den gezählten Werken wird das 'Gassenhauer Trio' präsentiert, das im abschließenden Variationssatz eine Melodie von Joseph Weigl verarbeitet. Spätestens in der Coda geht die Gestaltung so weit, dass der Weigl durch Beethoven ersetzt wurde.

Das ebenfalls vorgestellte Allegretto in Es-Dur wurde noch in Bonn komponiert und zeigt damit den jungen und noch nicht vollendeten, wenn auch deutlich erkennbaren Komponisten.

Das Trio op. 38 ist eine Rarität im Katalog ebenso wie im Konzert, wie auch sein Original. Es handelt sich nämlich um die 1807 vom Komponisten selbst geschaffene Bearbeitung seines Septetts für Bläser und Streicher. Diese Triofassung ist wohl auch aus wirtschaftlichen Gründen entstanden, da die Besetzung für Klaviertrio sehr beliebt war und so die Bearbeitung weitere Absatzchancen bot. Interessant ist, dass das Werk neu beleuchtet wird, da aus der Zweiteilung Bläser zu Streichern einerseits eine Fokussierung auf das Klavier wird, dem ein Großteil der Aufgaben übertragen wird, als auch eine Dreiteilung auf die Instrumente des Trios, so dass durchaus neue Ansichten entstehen.

Die drei Musiker bleiben sich insoweit treu, als sie die Kompositionen formvollendet klassisch spielen. Damit bietet das Trio ein spannendes, lustvolles Musizieren an, das die offenen und auch die geheimen Ecken der Kompositionen trefflich ausleuchtet, ohne mit Artistik oder Oberflächlichkeit zu betrügen. Gerade auch beim großformatigen Septett-Trio kommt noch ihre Fähigkeit hinzu, musikalische Linien rhetorisch stilvoll und aussagekräftig über längere Strecken spannungsreich zu gestalten.
Besides his numbered trios, Beethoven has reworked his Septet for piano trio. It is among the works played on this remarkable CD. The Swiss Piano Trio is trustful to its very classic way of performing. The playing is superbly polished, rhetoric and bright.

De Gelderlander 14 okt. 2017 (Maarten-Jan Dongelmans - 2017.10.14)
source: https://www.gelderlander.nl/luister-mee/...

Klassieke helderheid bij het Swiss Piano Trio

Een ander aantrekkelijk aspect vormt de organische eenheid van het musiceren. Het Swiss Piano Trio is als geen ander ensemble in staat homogeniteit in klank en timing met hoofdletters te schrijven. [...] Het Swiss Piano Trio pakt alle kansen en presenteert een triomfantelijke interpretatie.

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St. Galler Tagblatt Mittwoch, 27. Dezember 2017 (- 2017.12.27)

Beethoven in unbekannter Gestalt

Beethoven in unbekannter Gestalt

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Luzerner Zeitung Mittwoch, 27. Dezember 2017 (- 2017.12.27)

Beethoven in unbekannter Gestalt

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Full review text restrained for copyright reasons.

Fono Forum Februar 2018 (Marcus Stäbler - 2018.02.01)

Bei seiner viel gelobten Beethoven-Einspielung ist das Swiss Piano Trio mittlerweile bei der Folge vier angelangt und bestätigt auch da das hohe Niveau, das die gesamte Edition bisher auszeichnet. Die beiden Streicher und der Pianist verschmelzen den Klang ihrer Instrumente zu einer Einheit und wahren dabei trotzdem eine bleistiftfeine Zeichnung der Linien. Im B-Dur-Trio op. 11 ("Gassenhauer") sind etwa die kleinräumigen Crescendi, die Beethoven taktweise vorschreibt, ebenso klar dargestellt wie die Bögen, mit denen er einzelne Noten zu einer Phrase zusammenfasst. In der Sorgfalt, mit der die Interpreten solche Nuancen ausformen, scheint die Auseinandersetzung mit der Historischen Aufführungspraxis ihre Spuren hinterlassen zu haben.

Das 1998 gegründete Ensemble integriert diese Details in einen organischen Fluss der Musik, der viele kleine Freiheiten im Tempo zulässt – wenn der Pianist Martin Lucas Staub etwa einen Aufgang im Klavier minimal verzögert und so eine Einladung an den Themeneinsatz der Geige ausspricht.

Der Klang des Trios ist fein differenziert; er kennt ganz unterschiedliche Lesarten des Staccato, von einer kecken über die schnippische bis zur bissigen Artikulation, und er könnte manchmal vielleicht noch etwas mehr schwelgen. Wie im Adagio aus dem Gassenhauer-Trio, in dem der langjährige Cellist Sebastien Singer das kantable Thema vielleicht schon eine Spur zu schlicht spielt. Seit Sommer 2016 übernimmt Sasha Neustroev den Cellopart beim schweizerischen Klaviertrio. Dass er sich nahtlos einfügt, demonstriert er im zweiten Hauptwerk der CD, der Bearbeitung des Septetts op. 20 für Klaviertrio, die Beethoven unter der Opuszahl 38 veröffentlicht hat. Auch da atmet das Ensemble gemeinsam, lässt die Melodien zusammen erblühen und führt die Phrasen immer auf ein Ziel hin, oft mit einer kaum merklichen Verbreiterung des Tempos. So klingt Kammermusik der Spitzenklasse.

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American Record Guide January / February 20218 (John Dutterer - 2018.01.01)
source: http://argsubsonline.com/subscribers/ARG...

When it comes to Beethoven's trios, there is no short age of recordings, so when a new one comes along it's impossible not to ask what this one will add to the long history—in the case of the Swiss Piano Trio, quite a lot.

The energy level here is high, and though it seems trite to say it, these musicians apparently like performing together. Furthermore, they share their vision of Beethoven; in this instance, they are delving into the classical era incarnation of the man who would only later become the archetypal romantic composer. Much as I like the late quartets, I favor the early Beethoven.

The trio's biggest asset is undoubtedly pianist Martin Lucas Smith, who sometimes calls to mind Glenn Gould, in that he is thinking as he is playing, sculpting his notes rather than getting carried away with the opportunity for bombast. Much like Gould, Smith softens or restrains his piano sound sometimes, so that it resembles a fortepiano; but unlike Gould, Smith does not overshadow his collaborators.

Sounding newly minted, Op. 11 is lovely here, as is the brief Allegretto (Hess 48). The real surprise for me was the septet. While I realize that it is the gold standard of its kind, I have never much admired Beethoven's Septet, which always felt too long and uneventful. I had never heard his later adaptation of the piece for piano trio. Beethoven wasn't one to waste his time, so even the fact that he made the transcription (and gave it an opus number) testifies to his regard for both the original composition and the resulting trio.

This is quite simply a masterclass in chamber music performance. Many ensembles omit this piece from their "Complete Trios" recordings, but I can't imagine why. This isn't a novelty or transcription by some aficionado 50 years later; this is a very special example of Beethoven's genius for grasping all the possibilities of his music. Now I will have to go in search of the Swiss Piano Trio's other Beethoven recordings (J/A 2015, S/O 2016). They are likely just as essential as this one.

Fanfare Issue 41:5 (May/June 2018) (Jerry Dubins - 2018.05.01)

This is Volume 4 in the Swiss Piano Trio's survey of Beethoven's works for piano trio—those originally composed as such and those arranged/adapted for violin, cello, and piano by the composer himself. Whether this wraps up the Swiss Piano Trio's survey or not, I don't know, but I received Volumes 1 and 3 for review and recommended them both highly, though I believe I still gave the edge to the outstandingly well-played and down-to-the-last-scrap complete five-disc set by the Trio Élégiaque on Brilliant Classics. Volume 2 of the Swiss Piano Trio's cycle went to Paul Orgel, who felt the performances were good but not competitive with the best.

It might be helpful to make an accounting of where the Swiss Piano Trio stands in its survey in relation to the long-completed Trio Élégiaque's set. First off, let's address the matter of numbering. Not counting either the few pieces of juvenilia he wrote for violin, cello, and piano, or the later works he arranged for piano trio from pieces originally scored for different media, Beethoven composed six distinct piano trios. The first three, composed in 1795 and bearing the collective opus number 1, were Beethoven's first officially published works. Logically, we refer to them as the Piano Trios Nos. 1, 2, and 3. Not so logically, the next two distinct piano trios are No. 5, "Ghost," and No. 6, composed together as a pair in 1808 and published as opp. 70/1 and 70/2. Beethoven would write only one more distinct piano trio, and that would be No. 7, the "Archduke" in 1811, published as op. 97.

Right away, something doesn't add up here. There are only six trios, but they're numbered 1–3 and 5–7. Is

there a number 4 and, if so, what happened to it? Well, there is and there isn't. In 1797, Beethoven composed a trio, which he dedicated to the Countess Maria Wilhelmina von Thun, but that work was not scored for violin, cello, and piano. It was scored for clarinet (or violin), cello (or bassoon), and piano, and published the following year as op. 11. Beethoven originally conceived the work for clarinet, but because it could be played as a standard piano trio with violin, and it was the next trio work Beethoven wrote after the first three piano trios, by default it became No. 4. The Swiss Piano Trio gives us this trio in its violin version on the present album. The familiar "Gassenhauer" nickname derives from the variations theme in the finale, "Pria ch'io l'impegno" (Before I go to work) from the dramma giocoso, L'amor marinaro ossia Il corsaro by Joseph Weigl. It's said that the tune was so popular people would sing or whistle it in Vienna's alleyways and streets—Gassen in German.

The Trio in E♭ Major, op. 38, was too far removed from a standard piano trio in its original instrumentation to be numbered as one of them. It wasn't a matter of simply exchanging one instrument for another of similar range. This transformation required significant surgery, for op. 38 is in fact a reduction and adaptation of Beethoven's Septet, op. 20, originally scored for clarinet, horn, bassoon, violin, viola, cello, and double bass. There wasn't even a piano part in the original; that had to be derived and fleshed out in idiomatic pianistic writing from the harmonic framework of the piece. Performed as a trio for violin, cello, and piano, as it is here and elsewhere, it's actually one step removed from the original version of the arrangement, for Beethoven retained the clarinet as the lead soprano voice, doing away with the violin altogether and not indicating it as an alternate for the clarinet, as he did in the "Gassenhauer" Trio. The Septet enjoyed such popularity that Beethoven is said to have come to resent that it was held in higher esteem than some of his later works which he considered superior, which begs the question of why he decided to adapt it as a trio. No doubt the answer was money.

To confuse matters a bit, a piano trio by Beethoven in the same key and believed to have been composed in 1790 or 1791 was discovered among his manuscripts following his death. It was published posthumously in 1830, and was subsequently entered into his catalog as WoO 38. So, we have two piano trios, both in E♭ Major, one tagged op. 38—that's this one, the Septet arrangement—the other tagged WoO 38. So far, the Swiss Piano Trio hasn't gotten to any of the WoO numbers, and whether it will or not, I don't know, though the inclusion of the Hess-numbered Allegretto in E♭ Major on this fourth volume would seem to suggest the affirmative.

Trio Élégiaque's set, of course, includes not only the Hess item and the WoO numbers, but also the composer's piano trio adaptations of his Symphony No. 2 and his String Quintet, op. 4, the latter arrangement having its own assigned opus number, 63. The trio version of the String Quintet, however, is actually twice removed from the original work, which was the Octet in E♭ Major, op. 103. The Octet's high opus number reflects its posthumous publication date of 1837; its actual composition date is 1792–93.

Unless and until the Swiss Piano Trio matches the Trio Élégiaque for completeness, I will continue to promote the latter on that aspect of its survey. With respect to the performances, however, that preference is beginning to lessen just a bit, and that speaks to how superbly well the Swiss Piano Trio acquits itself in these works. The playing is of a glorious tonal purity and beauty, enhanced by Audite's exquisite recording. Interpretively, the players exercise what strikes me as an intuitively perfect sense of timing in balancing the music's humor against its moments of touching emotional expression. These are really outstanding performances.

At this point, I'd hate to have to choose between the Swiss Piano Trio and the Trio Élégiaque, and luckily, I don't have to. You wouldn't go wrong with either of them; however, two factors may sway you in one direction or another. The Trio Élégiaque's five-disc set on Brilliant Classics is selling on ArkivMusic for $17.99, or approximately $3.60 per disc, while Audite's releases, not yet available as a boxed set, continue to sell for a pricey $18.99 per disc. The other factor is that Audite's recordings are available from the label's website, audite.de, as downloads in HD format. The Trio Élégiaque's recordings can also be downloaded from iTunes and Spotify, but not in HD format, as far as I can tell. Those considerations aside, basing my conclusions solely on the performances and the quality of the reviewed download, I have to accord this release my strongest recommendation.

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Ludwig van Beethoven: Complete Works for Piano Trio - Vol. 5

Ludwig van Beethoven

CD aud 97.696

Tagblatt Online 30.8.2018 (Martin Preisser - 2018.08.30)
source: https://www.tagblatt.ch/kultur/beethoven...

TAGBLATT

Zehn Jahre Kammermusik Bodensee: Beethoven pünktlich zum Geburtstag fertig

Das Schweizer Klaviertrio beendet mit der fünften CD die Einspielung aller Werke Beethovens für Klaviertrio. Am Samstag feiert es seinen 20. Geburtstag.

Das Schweizer Klaviertrio verbindet auch hier perfekte Balance, exaktes Zusammenspiel und energiegeladene Virtuosität mit der Fähigkeit, immer wieder entspannt auch die intimen, warmen und lyrischen Seiten dieser Musik auszukosten. Insgesamt eine CD, die Beethoven mit viel Intelligenz darbietet und zeigt, was an interpretatorischem Mehr möglich ist, wenn ein Trio lange konzentriert und engagiert zusammenarbeitet.

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www.pizzicato.lu 14.11.2018 (Uwe Krusch - 2018.11.14)
source: https://www.pizzicato.lu/uberzeugende-fo...

pizzicato
Remy Franck's Blog about Classical Music

Überzeugende Fortsetzung

Das 'Swiss Piano Trio' hat nunmehr wohl die letzte Ausgabe seiner erweiterten Sammlung der Klaviertrios von Ludwig van Beethoven vorgelegt und knüpft nahtlos an die vorherigen Leistungen an. Wiederum hat es den Kanon im Umfeld abgegrast und mit den Kakadu-Variationen, einem Allegretto-Einzelsatz und zusammen mit dem Zürcher Kammerorchester das Tripelkonzert eingefangen. Die Aufnahme der beiden Kammermusikwerke ist wiederum makellos inspiriert gelungen, ohne vielleicht das funkensprühende Niveau der vorherigen Aufnahmen zu wiederholen.

Das Tripelkonzert wird in einer wunderbar rundum weichen Version geboten, die keine Schärfe in der Darstellung zulässt und trotzdem den Hörer unmittelbar mitnimmt auf die Erkundung dieses Kosmos, ohne in irgendeiner Form zu langweilen.

In its Beethoven series, the Swiss Piano Trio successfully combines the trios Nos. 9 & 11 with some off-road works and the Triple Concerto. The high quality level of the former releases is maintained.

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De Gelderlander 13-03-19 (Maarten-Jan Dongelmans - 2019.03.13)
source: https://www.gelderlander.nl/luister-mee/...

de Gelderlander

Het Swiss Piano Trio speelt het 'Tripelconcert' met extra portie flair

Qua repertoiresamenstelling is dit een heel bijzondere cd. [...] Mooi dus dat het Swiss Piano Trio zijn luisterrijke, inventief uitgewerkte en in 2015 gestarte Beethovencyclus op deze wijze met deel vijf afsluit voor het label Audite. Het prima op elkaar ingespeelde ensemble speelt met een overrompelende frisheid.

Full review text restrained for copyright reasons.

American Record Guide March/April 2019 (WRIGHT - 2019.03.01)

American Record Guide

It's mighty considerate of the Swiss Piano Trio to collect Beethoven's crummiest trios on one convenient disc—perfect for ignoring—when it could have spread the rubble across all five volumes of its thorough integrale. To give Beethoven his due, though, if the early 1791 trio in E-flat were by Haydn, we'd marvel and its unprecedented pianistic brilliance, frequent independence of parts, and unconventional macrostructure of three fast movements in a row. We can also admire how Beethoven limns Schubert's sweetly naive cantabile in the short, stand-alone Allegretto of 1812. I doubt anyone loves the frivolous Kakadu Variations, though it's come my way for review three times in as many years—if by any other composer, we'd never hear it.

The big work here, the Triple Concerto, runs for dead last place, tied neck-in-neck with the Second Piano Concerto as Beethoven's worst concerto; but it is a bold and radical experiment, largely unreplicated by other composers—except the gorgeous slow movement of Tchaikovsky's neglected Second Piano Concerto. And the Triple Concerto's dominant cello grants us a glimpse into the cello concerto Beethoven never wrote. The trio is accompanied here by a puny chamber orchestra, 24- weak, thrusting the soloists far forward in the sonic picture while orchestral details get crammed into a backdrop that seems sometimes imagined rather than heard.

The Swiss Trio captures the spirit of every work: plaintive and tender in the Allegretto, insouciant and athletic in the early trio, and brawny but playful in the Triple Concerto. I particularly enjoy violinist Angela Golubeva's warm, unhurried vibrato. These players make the strongest possible case for what might be called "Beethoven's Greatest Misses for Trio". Previous volumes won praise in these pages (J/A 2015, S/O 2016, J/F 2018). Sound is close and detailed.

plytomaniak.blogspot.com sierpnia 18, 2020 (- 2020.08.18)
source: https://plytomaniak.blogspot.com/2020/08...

Blogger

Beethoven 2020 (7) – Sukces Wykonaców i Wydawcy. Tria z Wytwórni audite

Kolejna pozycja rocznicowego cyklu recenzji, o czym zresztą już informowałem wcześniej, nie zawierać będzie uwielbianych zapewne nie tylko przeze mnie Symfonii, aczkolwiek te pojawią się już wkrótce, a to dzięki uprzejmości Londyńskiej Orkiestry Filharmonicznej, lecz kameralistykę, a dokładnie mówiąc – tria fortepianowe. Ludwik van Beethoven był przecież wielkim mistrzem i tego gatunku, co przekłada się na całkiem sporą ilość dostępnych na rynku nagrań, zarówno tych starszych, jak i nowszych, dokonywanych współcześnie. Do nich należy ukończony właśnie projekt wytwórni Audite, przynoszący na pięciu albumach wszystkie dzieła napisane na skrzypce, fortepian oraz wiolonczelę. Trafił do mnie, w wersji elektronicznej, ostatni wolumin przedsięwzięcia, na którym nie znalazły się, co prawda, pozycje „oficjalnie" tak nazwane, lecz w rozmaitych zbiorczych kolekcjach nagrań noszące numer porządkowy i miano tria – Wariacje G-dur

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na temat pieśni „Ich bin der Schneider Kakadu” op. 121a, nieopublikowane za życia autora i nieopusowane kompozycje – Trio Es-dur WoO 38 oraz Allegretto B-dur WoO, uzupełnione o dziełem, którym Ludwik van Beethoven pokazał tradycyjną obsadę w nowym świetle, łącząc trzy instrumenty z orkiestrą symfoniczną w pięknym, choć może trochę niedocenianym przez krytyków i znawców, Koncercie C-dur op. 56.

Po wielokrotnym słuchaniu przedstawianego nagrania muszę stwierdzić, że powstanie całego cyklu nagraniowego było uzasadnione, aczkolwiek nie znam wszystkich jego poprzednich pozycji. Nie sądzę jednak, by drastycznie się różniły na niekorzyść od finałowego woluminu, przedstawiającego wykonawców – Swiss Piano Trio/Schweizer Klaviertrio w naprawdę dobrym świetle. Formacja istnieje od roku 1998, ma się dobrze, prowadzi aktywną działalność koncertową oraz nagraniową i cieszy się uznaniem słuchaczy oraz krytyki, co potwierdzają pozytywne recenzje oraz wyróżnienia dla wcześniejszych płyt muzyków. Ich doskonałe przygotowanie nie ulega najmniejszej wątpliwości, grę cechuje zarówno duża kultura i elegancja z jednej strony, zaś z drugiej dyscyplina, stylowość i wrażliwość. Powyższe cechy doskonale sprawdzają się w mniej może znanych, ale za to pięknych, uroczych i bardzo przyjemnych w odbiorze nieopusowanych pozycjach: pochodzącym z wczesnego etapu twórczości kompozytora Triu Es-dur, powstałym jeszcze w Bonn, będącym dziełem dwudziestoletniego Beethovena oraz będącym bodajże ostatnim utworem napisanym na skrzypce, wiolonczelę i fortepian, napisanym w dwadzieścia dwa lata później, niemalże pod koniec dojrzałej i bardzo płodnej, środkowej fazy twórczości, kilkuminutowym Allegretto B-dur. Przy ich słuchaniu można dostrzec różnice w stylu, za to wspólny dla obu jest klasyczny idiom i mistrzostwo w posługiwaniu się przez twórcę obsadą. Szwajcarscy artyści czują się w tej stylistyce wyśmienicie: dbają o należyte proporcje brzmienia między sobą, śpiewność i naturalność frazy, starannie dobrane tempa, podkreślając liryzm, piękno melodii, szlachetną prostotę wyrazu. Choć oba dzieła nie zaliczają się ani do szczególnie wymagających pod względem trudności technicznych, ani być może do najwybitniejszych pozycji gatunku, to jednak ich poznanie zdecydowanie się opłaci wszystkim miłośnikom klasycznego stylu i doskonałych proporcji w muzyce. Mnie sprawiły wielką przyjemność.

Podobnie się rzecz ma z kompozycjami o większych rozmiarach. Zwłaszcza otwierające album Wariacje G-dur op. 121a, co do których nie ma stuprocentowej pewności, kiedy dokładnie powstały (wysoki numer opusowy może w tym przypadku wprowadzić w błąd) mogą zaskakiwać, co oczywiście w przypadku Ludwika van Beethovena nie dziwi. Kompozytor poddaje w nim różnorakim przeobrażeniom temat, dosyć banalny i nieskomplikowany, zaczerpnięty ze śpiewogry Siostry z Pragi mało obecnie znanego Wenzela Müllera, w postaci pieśni Ich bin der Schneider Kakadu (pl. Jestem krawiec Kakadu). Wiemy, co autor Missa solemnis potrafił zrobić z prostymi tematami i w jak fascynujący sposób je przekształcać, dając dowód niezrównanego mistrzostwa, i to w przypadku muzyki własnej, jak i cudzej (Wariacje Diabellego op. 120) i ta umiejętność również dochodzi do głosu również tutaj w postaci dziesięciu opracowań materiału źródłowego. Sam utwór zaczyna się jednak bardzo zaskakująco: długim, dość dramatycznym i przejmującym powolnym wstępem w tonacji g-moll, trwającym ponad cztery i pół minuty, niemającym absolutnie nic wspólnego z samą melodią zaprezentowaną dopiero później i odpowiednio zmienianą. Samo przejście z owej intrygującej introdukcji do właściwego miejsca jest naprawdę zaskakujące i chwała Triu Szwajcarskiemu za bardzo dobre wykonanie, doskonale poprowadzoną narrację, jak również rys dobrego humoru i niewątpliwego temperamentu.

Środkową, bogatą w arcydzieła fazę twórczości reprezentuje i zamyka jako ostatni punkt programu krążka, Koncert potrójny C-dur op. 56. Bardzo lubię ten utwór, choć wydaje się zawsze pozostawać w cieniu pozostałych kompozycji z udziałem instrumentów solowych i orkiestry: genialnego Skrzypcowego oraz pięciu Fortepianowych (i o nich będzie Płytomaniak pisał w swoim czasie). Przyczyn tego może być kilka, np. fakt, że niełatwo jest znaleźć naprawdę wybitnych solistów – kameralistów! - do wykonania, może dlatego, że samo dzieło w swej istocie nie nosi popisowego charakteru, nie akcentuje biegłości technicznej muzyków, przypomina zaś zdecydowanie bardziej symfonię koncertującą. Tym ostatnim tropem poszli autorzy fonograficznej kreacji op. 56, zapraszając do współpracy Orkiestrę Kameralną z Zürichu, poprowadzoną jednakże nie od pulpitu dyrygenckiego przez kapelmistrza, ale od pierwszych skrzypiec koncertmistrza, którym jest Willi Zimmermann. Można to chwalić albo nie, ale ja nie mam specjalnie nic przeciwko takiemu rozwiązaniu. Można Koncert potrójny potraktować wręcz jako muzykę kameralną, opartą na przenikaniu się i uzupełnianiu dwóch podmiotów: tria fortepianowego oraz pozostałych instrumentów orkiestry, operującą niewielką pod względem liczebnym obsadą (fotografia w książeczce przedstawia około 25 muzyków). Zalety słychać: brzmienie całości nie jest bardzo masywne, skala

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rozpiętości dynamiki jest pełniejsza (bardzo cichy wstęp do szeroko zakrojonej części pierwszej, kulminacje w forte i fortissimo, ale nieprzesadne i niezagłuszające solistów), a obie grupy prowadzą ze sobą dialogi i interakcje, co wymaga nieustannego napięcia i zaangażowania ze strony wykonawców. Tempa dobrane rozważnie, cieszyć się można zarówno pięknem melodyki i szlachetnością ekspresji (przepiękna, acz krótka, cześć środkowa, bardzo już romantyczna w wyrazie), wyrazistą rytmiką (roztańczony finał w rytmie poloneza, z wyraźnie sarmackim epizodem w środku). Koncert C-dur ujawnia we współpracy Szwajcarskiego Tria Fortepianowego oraz Orkiestry Kameralnej w Zürichu swoje najpiękniejsze strony – słucha się go z zainteresowaniem oraz satysfakcją.

Polecam album wytwórni Audite – po raz pierwszy pojawiającej się u Płytomaniaka – miłośnikom muzyki kameralnej oraz twórczości Ludwika van Beethovena. Ciekawy i wybitny repertuar, bardzo dobra gra, która nie daje okazji do narzekań, a wręcz przeciwnie, może być powodem prawdziwego zadowolenia. Również jakość dźwięku, element całości mający w propozycjach niemieckiej firmy duże znaczenie, zasługuje na pochwały. Warto wobec powyższego zwrócić uwagę na projekt obejmujący aż pięć woluminów, będący niewątpliwym sukcesem i wykonawców, i wydawcy.

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Ludwig van Beethoven: Complete Works for Piano Trio - Vol. 6

Ludwig van Beethoven

CD aud 97.771

Radio Bremen 11.11.2020 "Klasssikwelt", 22:04 Uhr (- 2020.11.11)

radiobremen

BROADCAST

Einen schönen guten Abend und willkommen zur Klassikwelt am Mittwoch. Die drei großen B´s der Musikgeschichte sind heute dabei – sprich Bach, Beethoven und Brahms. Dazu gibt es am Ende die neue und wunderbare CD „Pennies from Heaven“ des Mandelring Quartetts mit Zugabestücken zwischen E- und U-Musik. […]

Hallo und willkommen zur zweiten Stunde der Klassikwelt. Hand auf´s Herz: Zu Beginn dieses Jahres hatten viele Musikfreunde fast ein bisschen Angst, dass in diesem Jahr ein Komponist alles dominieren würde: Ludwig van Beethoven. Weltweit waren Tausende von Konzerten zu seinem 250. Geburtstag geplant. Dann kam Corona und alles war anders. Livekonzerte wurde abgesagt, und Streaming war das neue Zauberwort. Vom Beethoven-Jahr ist also nicht viel übrig geblieben, aber die fatale Situation hat auch unerwartete Früchte hervorgebracht. So hatte das Schweizer Klaviertrio eigentlich mit Folge 5 seine Gesamteinspielung sämtlicher Trios von Beethoven abgeschlossen. Durch die Corona-Krise hatte das fabelhafte Ensemble aus der Schweiz plötzlich keine Konzerte mehr. Martin Lucas Staub, der Pianist des Trios, hatte plötzlich ganz viel Zeit und entdeckte in seinen Noten zu Hause eine Bearbeitung von Beethovens 2. Sinfonie für Klaviertrio. Das Trio hat diese ungewöhnliche Version von Beethovens Sinfonie dann auch im Studio aufgenommen. Herausgekommen ist dabei eine echte Rarität zum Beethoven-Jahr. Die bekannte Musik in neuer Verpackung klingt erfrischend anders, und das Schweizer Klaviertrio wird hier zum farbigen „Mini-Orchester“. Hier kommen die ersten beiden Sätze aus Beethovens zweiter Sinfonie in D-Dur in der Fassung für Klaviertrio…

Musik Beethoven – 24´09 (Tracks 5 + 6)

Das Schweizer Klaviertrio mit den ersten beiden Sätzen aus der zweiten Sinfonie von Ludwig van Beethoven in einer Bearbeitung für Klaviertrio. Von wem diese Fassung stammt, ist nicht ganz klar – vermutlich von Beethoven selber, wahrscheinlich war aber auch sein Schüler Ferdinand Ries beteiligt. Auf jeden Fall ein ganz neues Hörerlebnis und eine bekannte Musik in neuem Mäntelchen. Mit dieser neuen CD hat das fabelhafte Ensemble aus der Schweiz seiner Gesamteinspielung aller Klaviertrios von Beethoven abgeschlossen.
Bremen Zwei mit der Klassikwelt am Mittwoch und Neuheiten vom Phonomarkt. Zum Schluss kommt jetzt noch ein echtes „Schmankerl“. „Pennies from Heaven“ hat das renommierte Mandelring Quartett seine neue Platte genannt. Seit 1983 gehört das Mandelring Quartett zu den besten Quartetten der Szene. In mehr als einem Vierteljahrhundert haben sich die vier so ziemlich durch das gesamte Quartett-Repertoire gespielt. Nun hat das Ensemble eine ganze CD mit Zugaben, Lieblingsstücken und echten Bonbons gemacht. Eine Platte, die einfach nur Spaß macht. Ob E oder U spielt hier keine Rolle, das Mandelring Quartett spielt mitreißend und frisch in jedem Genre. Hier kommt jetzt ein bunter Mix von Stücken von Stevie Wonder, Joseph Haydn, Juan Crisostomo de Arriaga und Héctor Varela…

Musik CD „Pennies“ – 11´56 (Tracks 14 – 17)

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Das Mandelring Quartett mit vier Stücken von Stevie Wonder, Haydn, Arriaga und zum Schluss Héctor Varela. Zu hören sind diese tollen und bunt gemischten Zugabestücke auf der neuen CD „Pennies from Heaven“ mit dem wunderbaren Mandelring Quartett – heute hier in der Klassikwelt auf Bremen Zwei.

Normalerweise spielt das renommierte Quartett ja die große Literatur für diese Besetzung von Beethoven, Schubert Schumann, Brahms und Co. Auf der neuen Platte spielen die vier aber echte „Herzensstücke“ – kurz und knackig, mal frech, mal melancholisch. Ein Kaleidoskop der Stile, immer aber hochkarätig und unglaublich unterhaltsam. Ich habe hier jetzt wirklich die Qual der Wahl, denn alle Stücke auf dieser Platte sind hörenswert. Jetzt kommt das Mandelring Quartett nochmal mit dem Titelstück der CD „Pennies from Heaven“, einem Walzer von Dvorak und dann einem Tango von Mariano Mores – viel Spaß!

Musik CD „Pennies“ – 11´01 (Tracks 3 – 5)

Das Mandelring Quartett mit drei Stücken aus seiner neuen CD „Pennies from Heaven“, zuletzt dem Tango „Cafetin de Buenos Aires“ von Mariano Mores. Eine herrliche Platte, die das Image des Streichquartetts gegen den Strich bürstet und einfach Spaß macht – auch und gerade in diesen Zeiten!
Das war´s für heute in der Klassikwelt auf Bremen Zwei – ich wünsche eine gute Nacht und sage tschüss bis bald – mein Name ist Wilfried Schäper…

Füllmusik Mandelring Tracks 7 – 9 zum Blenden

De Gelderlander 02-12-20 (- 2020.12.02)
source: https://www.gelderlander.nl/luister-mee/...

de Gelderlander

Onverwachte toevoeging aan Beethovens pianotrio’s is fris en fruitig

Ze pakken het trio energiek aan met veel brille en esprit en dat zorgt voor een tintelende interpretatie. We hadden ook niet anders verwacht want iedere uitgave in hun Beethovenreeks is sinds 2015 een schot in de roos. [...] dankzij de glasheldere, meeslepende lezing en de perfecte timing en kleuring van het Swiss Piano Trio krijgen we als luisteraar de onverwachte kans om dieper tot de kern en de structuur van de oorspronkelijke symfonie te geraken.

Full review text restrained for copyright reasons.

www.pizzicato.lu 12/11/2020 (- 2020.11.12)
source: https://www.pizzicato.lu/swiss-piano-tri...

pizzicato
Remy Franck's Blog about Classical Music

Swiss Piano Trio beendet erfolgreichen Beethoven-Zyklus

(Remy Franck) – Mit zwei Bearbeitungen beschließen die drei Musiker des Swiss Piano Trio ihre Gesamtaufnahme der Beethoven-Trios. Wie schon in den ersten 5 CDs dieser Reihe nehmen sie ihren Beethoven ernst und geben ihm Substanz. Schon das Allegro con brio des nach dem Streichquintett op. 4 transkribierten Trios op. 63 schafft eine Atmosphäre, die wirkt. Sie findet sich auch im Andante und in den beiden übrigen Sätzen dieses Trios, von dem nicht bekannt ist, wie es zustande kam. Beethovens Mitwirkung an der Bearbeitung des Streichquintetts ist weder bekannt noch gesichert.

An der Bearbeitung der 2. Symphonie soll Beethoven zumindest mitgewirkt haben. Das Swiss Piano Trio spielt eine sehr dynamische Interpretation dieses Trios. Man kann nicht anders, als sich von dem wunderbar homogenen Spiel, der perfekten Zusammenarbeit und dem sensiblen Zusammenklang, aber auch dem reinen, geistvollen Spielvergnügen des Trios beeindrucken zu lassen.

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The three musicians of the Swiss Piano Trio conclude their complete recording of the Beethoven Trios with two arrangements. As in the first 5 CDs of this series, they take their Beethoven seriously and give it substance. Already the Allegro con brio of the Trio op. 63, transcribed after the String Quintet op. 4, creates an atmosphere that is effective. It can also be found in the Andante and in the two remaining movements of this trio, of which it is not known how it came about. Beethoven's participation in the arrangement of the string quintet is neither known nor confirmed.

Beethoven is said to have at least participated in the arrangement of the Second Symphony. The Swiss Piano Trio plays a very dynamic interpretation of this trio. One cannot help but be impressed by the wonderfully homogeneous playing, the perfect collaboration and the sensitive harmony, but also by the pure, spirited playing pleasure of the trio.

(Guy Engels) – Das Swiss Piano Trio macht keine Umwege, kommt direkt zur Sache. Das passt wunderbar zu Beethoven, der ja nicht als großer Meister der Diplomatie verschrien war. Dieser aufmüpfige Geist schlägt sich immer wieder in seiner Musik nieder und prägt auch die Interpretationen des Swiss Piano Trio. Martin Lucas Staub (Klavier), Angela Golubeva (Violine), Joël Marosi (Violoncello) haben selbstverständlich – außer dem dicken Hammer – noch anderes interpretatorisches Arbeitsgerät in ihrem musikalischen Werkzeugkasten.

Das Trio bleibt sich seiner musikalischen Linie in dieser Beethoven-Gesamtaufnahme treu: Es besticht durch seinen intuitiven Sinn für Spannung und Rhetorik und seine expressive Klangsprache.
Der dynamisch-robuste Gestus wird immer dann zurückgenommen, wenn die Musik sich aufmacht, eigene Wege zu gehen. Mit klugen Rubati verleihen die Interpreten dem stets vitalen Geschehen ein kantiges Relief und den nötigen Drive. Derart entwickelt sich ein munteres Gespräch, in dem jeder Musiker seine eigenen Kommentare abgeben kann.

Indes das Trio op. 63 eine Bearbeitung von Beethoven eines frühen Quintetts ist, haben wir mit Opus 63 die kammermusikalische Fassung der 2. Symphonie. Dem Swiss Piano Trio gelingt es rasch, den Zuhörer von jedwedem Gedanken an die große Orchestervorlage abzubringen. Seine Interpretation hat eine derartige Sogwirkung, dass man regelrecht in die Musik hineingezogen wird. Womit – einmal mehr – der, hier perfekte, Beweis erbracht ist, dass eine Symphonie nichts anderes ist, als Kammermusik im Großformat.
Mit dieser 6. CD beendet das Swiss Piano Trio eine Beethoven-Integrale, die Referenzcharakter haben wird.

The Swiss Piano Trio makes no detours, gets straight to the point. This fits in wonderfully with Beethoven, who was not known as a great master of diplomacy. This rebellious spirit is reflected again and again in his music and also shapes the interpretations of the Swiss Piano Trio. Martin Lucas Staub (piano), Angela Golubeva (violin), Joël Marosi (cello) naturally have – apart from the big hammer – other interpretative utensils in their musical toolbox.
The trio remains true to its musical line in this complete recording of Beethoven: it impresses with its intuitive sense of tension and rhetoric and its expressive sound language.
The dynamic, robust gesture is always withdrawn when the music sets out to go its own way. With clever rubati, the performers give the always vital events an angular relief and the necessary drive. In this way a lively conversation develops in which every musician can add his or her comments.

While the Trio op. 63 is an arrangement from an early quintet, the other piece is the chamber music version of the 2nd Symphony. The Swiss Piano Trio quickly succeeds in dissuading the listener from any thought of the great orchestral score. His interpretation has such an effect that one is literally drawn into the music. This is – once again – the perfect proof that a symphony is nothing more than chamber music in large format.

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Schweizer Musikzeitung 24.11.2020 (- 2020.11.24)
source: https://www.musikzeitung.ch/de/rezension...

Arrangeur seiner selbst

Über die Aufnahmen sämtlicher Klaviertrios hinaus bietet das Swiss Piano Trio Arrangements der 2. Sinfonie op. 36 und des Streichquintetts op. 4, die Beethoven vermutlich auch selbst verfasst hat.

Alle Klaviertrios Beethovens einzuspielen, ist nicht ein derartiges Mammut-Projekt wie die Gesamtschau auf seine Streichquartette oder Sonaten. Diese Besetzung ist aber gerade bei Beethoven für einige Überraschungen gut. Kommt dazu, dass der Klavierpart erstaunlich dominant und vom Generalbass emanzipiert geschrieben ist, hat sich Beethoven damit in adliger Gesellschaft doch gerne selber als Pianist präsentiert.

Sechs Jahre hat sich das in Winterthur beheimatete Schweizer Klaviertrio für seine integrale Einspielung Zeit gelassen. Alle fünf geplanten CDs waren rechtzeitig zum Jubiläumsjahr beim deutschen Label Audite erschienen, da überraschte das Ensemble mit dem Pianisten Martin Lucas Staub, der Geigerin Angela Golubeva und dem Cellisten Joël Marosi mit einer zusätzlichen CD.

Sie ist zwei unbekannten Klaviertrios gewidmet, die Beethoven mit grosser Wahrscheinlichkeit selbst arrangiert hat. Das Klaviertrio Es-Dur op. 63 beruht auf seinem Streichquintett op. 4. Und von seiner erfolgreich uraufgeführten Sinfonie Nr. 2 D-Dur hat Beethoven für den Hausgebrauch ebenfalls eine Fassung für Klaviertrio eingerichtet. Diese beiden Raritäten sind nun erstmals als Teil einer kompletten CD-Reihe dokumentiert.
Wie gut die drei Musikerinnen und Musiker Beethoven mittlerweile kennen, offenbart die Einspielung der Trio-Fassung der 2. Sinfonie besonders deutlich. Die Reduktion des grossen Orchesters auf drei Instrumente macht die strukturelle Originalität des Werks wie unter der Lupe ohrenfällig. Mit wunderbarer Ruhe spielt das Trio die karge Adagio-Statik im Unisono, um dann mit brillanter rhythmischer Homogenität und dramatischer Verve Beethovens Kontrastfreude auszuspielen.

Mit gutem dramaturgischem Gespür hat das Schweizer Klaviertrio die einzelnen CDs konzipiert, die Stücke sind nicht chronologisch aufgenommen, sondern geschickt inhaltlich aufeinander abgestimmt. Es offenbart sich in dieser gehobenen Unterhaltungsmusik eine Fülle an Ideen und überraschenden Wendungen, die das Ensemble detailreich auszukosten weiss. Es spielt die frühen Trios mit viel Esprit mozartisch schlank und transparent, es kann aber auch dramatisch zupacken und romantisch schwelgen. Die Spielfreude der drei Interpreten steckt an.

Fono Forum März 2021 (- 2021.03.01)

Es ist die sechste Folge einer Gesamtaufnahme im eigentlichen Sinne, also einschließlich der Repertoire-Raritäten. Das schweizerische Klaviertrio hat Beethovens sämtliche Werke für Klaviertrio aufgenommen und legt nun Bearbeitungen des Streichquintetts op. 4 sowie der zweiten Sinfonie op. 36 vor. Abermals überzeugt das Ensemble durch seine genaue Lesart. Akzente, Tempi, Bögen – das ist ein ausgewogener Beethoven, klassisch im eigentlichen Sinne, und doch mehr: Dieser Beethoven kennt energisches Rumpeln ebenso wie den empfindsamen Gesang. Ein gelungener Abschluss einer aussagekräftigen Edition.

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Musica N. 325 - Aprile 2021 (- 2021.04.01)

I tre musicisti dello Swiss Piano Trio ridanno vita alle due partiture con un brio, un'energia e un'urgenza espressiva di contagiosa presa, che testimoniano la bravura e la maturita` dei tre musicisti, che con la loro integrale beethoveniana si pongono ai vertici tra quelle uscite negli ultimi tempi.

Full review text restrained for copyright reasons.

American Record Guide March / April 2021 (- 2021.03.01)

These are all arrangements. The arrangement of the Second Symphony was perhaps by Beethoven himself (but perhaps, as the Audite liner notes point out, by Ferdinand Ries). The Trio in E-flat was arranged from the String Quintet, Op. 4 and published as Op. 63. The piano concerto was arranged for piano and string quintet well after Beethoven's time by Vincenz Lachner and published in 1881. Both of these releases are parts of larger series. The Shybayeva is the second of three that will include all five concertos in Lachner's versions with string quintet (the symphony is a filler), and the Swiss disc is the seventh and last in their survey of the Beethoven trios. In fact I reviewed the first volume from the Swiss Trio (J/A 2015).

Back in 2015 I was particularly impressed with the pianism of Martin Lucas Staub; he was assertive and articulate, but never heavy. That judgement seems just as valid today as then, and with his partners violinist Angela Golubeva and cellist Joel Marosi (who has replaced Sebastian Singer) they play wonderful chamber music. I make this rather banal point because in the other recording I get a sense of a free-for-all, rather than a group of good friends getting together to make music. Hanna Shybayeva is a wonderful pianist, but she tears at the Second Symphony, trying, it would seem, to make the chamber version superior to the original. Strings from the Animato Quartet—violinist Floor Le Coultre and cellist Pieter de Koe—are fully on board with this all-out approach. Tempos are all faster than with the Swiss, and the music is undeniably exciting. Only in the slow movement did I feel the need for more repose.

The other pieces are fine as well. The Trio in E-flat is a nice, interesting piece, and somehow just as enjoyable as the original version (an early work for string quintet). On the other disc Shybayeva plays Beethoven's First Concerto, and again it is quick and exciting, with a long challenging cadenza in I. The accompaniment from the Animato Quartet plus bass is satisfactory if your attention is mainly on the pianist, but sometimes the addition of bass made the music bottom-heavy. So we have two discs, both looking at Beethoven through the medium of arrangement. I endorse both, but you will have to judge whether you want these scaled-down versions rather than the real thing.

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Das Orchester 4/21 (- 2021.04.01)

Die inspirierten Interpretationen des Swiss Piano Trio transportieren Spielfreude und Leidenschaft; [...] Das Ensemble präsentiert sich bestens aufeinander eingespielt. Ein homogenes ausbalanciertes Klangbild verbindet sich mit technischer Virtuosität und differenziert ausgestalteter Stilsicherheit. Eine absolut gelungene Einspielung zu Beethovens 250. Geburtstag!

Full review text restrained for copyright reasons.

plytomaniak.blogspot.com września 15, 2024 (- 2024.09.15)
source: https://plytomaniak.blogspot.com/2024/09...

Trzy po trzy – przegląd nagrań Triów fortepianowych L. van Beethovena (3)

Dobiega końca mała seria tekstów poświęconych Triom fortepianowym Ludwiga van Beethovena, lecz to nie znaczy, że Płytomaniak kończy z ich słuchaniem na swój prywatny użytek; gdy tylko otrzyma kolejne nagrania z tym repertuarem, również napisze o nich parę słów. Tymczasem poświęca swoją uwagę zwieńczeniu ważnego projektu wydawniczego w barwach wytwórni audite – kompletowi dzieł wszystkich na skrzypce, wiolonczelę i fortepian, realizowanego od kilku lat przez Szwajcarskie Trio Fortepianowe. Jego zamiarem jest nie tylko zarejestrowanie wszystkich „przepisowych" dzieł napisanych w oryginale na ów skład, ale poszerzenie kolekcji o dzieła skomponowane w oryginale na różne obsady, lecz opracowane na trzy instrumenty i nadające się tym samym do włączenia do całości przedsięwzięcia, czym nie mogą się pochwalić z reguły inne, podobne inicjatywy pozostałych wydawców.

Szósty wolumin serii jest właśnie pomyślany jako takie uzupełnienie i zawiera dwa opracowania dzieł, które z triem fortepianowym w pierwotnym zamyśle nie miały nic wspólnego, ale za sprawą doskonałej transkrypcji na ów skład prezentują się w nim wyśmienicie. Tutaj można docenić przewagę, jak ma autorska ingerencja tego rodzaju. W moim drugim tekście, którym opisywałem wrażenia odniesione podczas słuchania albumu wytwórni Sony Classical z prawdziwie gwiazdorską obsadą, nie byłem w pełni przekonany do ostatecznego efektu rozpisania VI Symfonii na skrzypce, wiolonczelę i fortepian przez współczesnego aranżera. W przypadku omawianego przedsięwzięcia jest zupełnie inaczej. Płyta zawiera kameralną wersję II Symfonii D-dur op. 36, dokonaną przez samego Ludwiga van Beethovena, a także Trio Es-dur op. 63, będące faktycznie przekształceniem skądinąd mało znanego i wcześniejszego Kwintetu smyczkowego op. 4, a ten z kolei oparty jest jeszcze mniej obecnym w świadomości melomanów Oktecie op. 103 pochodzącym jeszcze z Bonn. Choć nie udało się z absolutną pewnością potwierdzić również jego udziału w tym zakresie, jest on jednak bardzo prawdopodobny, co wychodzi na dobre w obu przypadkach. Za życia kompozytora tego rodzaju praktyki były częste i nie należy im się dziwić; dodać należy że zarówno jedna, jak i druga aranżacja ukazała się drukiem w tym samym roku 1806, aczkolwiek ich „prototypy" datują się odpowiednio na rok 1794 (1792) oraz 1802.

Warto jeszcze zatrzymać się nad powodem włączenia owych opracowań do nagraniowego cyklu, obejmującego tym samym sześć kompaktów. Fakt ów, jak można dowiedzieć się z adnotacji pianisty Martina Lucasa Stauba w książeczce, wynika poniekąd z przypadku. Pierwotnie projekt miał się składać z pięciu części i był gotowy w roku 2020, kiedy cały muzyczny świat obchodził 250. rocznicę urodzin Ludwiga van Beethovena, zaś Szwajcarskie Trio przymierzało się do licznych koncertów wpisujących się w ów jubileusz i promujących własną inicjatywę. Niestety, nadszedł czas pandemii koronawirusa, życie muzyczne uległo zamaraciu, a wykonawcy z konieczności ograniczający się do domowej aktywności, musieli zrezygnować z publicznych występów przed szerszą publicznością. Wtedy właśnie pianista przypomniał sobie, że dysponuje nutami kameralnej, autorskiej wersji II Symfonii, nadającej się idealnie do uzupełnienia gotowego materiału; dodatkowo zdecydowano się zarejestrować także opracowanie Kwintetu op. 4, dając tym samym kompletny przegląd utworów Ludwiga van Beethovena na skrzypce, wiolonczelę i fortepian.

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Było to znakomitym posunięciem, nie tylko marketingowym, ale przede wszystkim artystycznym. Całość wywarła na mnie bardzo dobre wrażenie, co zawdzięczam dwóm czynnikom: jakości i autentyczności opracowania materiału, a także jego bardzo dobrym wykonaniem. Słychać tutaj ogromną przewagę autorskiego kształtu aranżacji, o czym świadczy znakomicie brzmiąca II Symfonia, sama w sobie porywająca i piękna, choć kompozytor w przypływie niezadowolenia nie miał o niej dobrego zdania. Niesłusznie! W niniejszym wykonaniu ujawnia wszystkie swoje zalety, a jest ich sporo, lecz najważniejsza wiąże się z przeznaczeniem na nowy, zminimalizowany skład: zachowuje swój rozmach i głębię, zaś trzy instrumenty doskonale sprawdzają się w wyjątkowo ważnej pracy tematycznej i przetworzeniach głównych myśli muzycznych, co szczególnie istotne jest w imponująco skonstruowanej części pierwszej (wstępne ogniwo następnej Eroiki nie wzięło się znikąd!). Szwajcarskie Trio Fortepianowe odnajduje się w nowej pozycji swojego sztandarowego repertuaru idealnie: gra w bardzo dobrych tempach, zachowuje odrębne właściwości każdego z czterech ustępów, wszystkie instrumenty są dobrze słyszalne, ale nie sposób pominąć wyjątkowo aktywnej partii fortepianu nie tylko za sprawą świetnego udziału Martina Lucasa Stauba, ale przede wszystkim mistrzostwa, jakie w niej zawarł Ludwig van Beethoven – genialny pianista.

Bardzo pozytywne odczucia miałem po wysłuchaniu Tria Es-dur, które w tej wersji nabiera nowego wymiaru. Choć oryginał, Kwintet, jest dziełem dwudziestoparolatka, to jego opracowanie, zachowujące oczywiście tekstową wierność pierwowzorowi. Słychać dzieło godne swojego autora, optymistyczne w wyrazie, pełne energii i żywiołowości, a także frapujących muzycznych pomysłów, z których wykonawcy skwapliwie skorzystali. Znakomita konstrukcja w klasycznym czteroczęściowym ujęciu idzie w parze z klasycznym, przystępnym językiem, plastycznymi tematami, świetną pracą tematyczną i wyrazistą rytmiką, której potencjał najpełniej wykorzystuje żywiołowe Scherzo. Półgodzinnego utworu słucha się z wielką przyjemnością, odnajdując niewątpliwe zalety opracowania, które co prawda nie jest ostatecznie ustalone, ale możliwe jest domniemanie, że dokonał go sam kompozytor. Wprowadza to nową, bardzo dobrą jakość do repertuaru i potwierdza ponownie wyśmienitą formę Szwajcarskiego Tria Fortepianowego, grającego z werwą, radością wspólnego muzykowania i naprawdę imponującego pod względem technicznym i interpretacyjnym. Jest w pełni przekonujące i atrakcyjne.

Polecam zapoznanie się nie tylko z niniejszym nagraniem, ale pozostałymi woluminami projektu poświęconego Triom fortepianowym Ludwiga van Beethovena, opublikowanym wcześniej przez wytwórnię audite. Świadomy i kompletny dobór repertuaru, kompetencja wykonawców, interpretacja na wysokim poziomie, a także bardzo dobra jakość dźwięku są gwarancją satysfakcji i niezwykłych muzycznych przeżyć.

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