

Alexi Kenney, violin; Oliver Herbert, cello; & Eric Lu, piano

February 2, 2022 @ 7:30pm

American Philosophical Society

Program

Piano Trio in E-flat Major, Hob. XV:22

Joseph Haydn

Born: March 31, 1732 in Rohrau, Austria

Died: May 31, 1809 in Vienna Austria

Composed: 1792

PCMS premiere

Duration: 16 minutes

The Piano Trio in E-Flat Major is a demanding and ambitious work. The development, with its significant modulations, is duly followed by a final recapitulation. The second movement, marked *Poco adagio*, is, unusually, in G major. With its hand-crossing in the piano part the movement explores a wide range of the keyboard. The final *Allegro*, in the original key, is of comparable dimensions, with elaborate modulating arpeggios in the central development section, leading to the key of C sharp minor and then A major, shifting skilfully to the original key in recapitulation.

Canonic Etudes, Op. 56

Robert Schumann

Born: June 8, 1810 in Zwickau Germany

Died: July 29, 1856 in Endenich, Bonn, Germany

Composed: 1845

Last PCMS performance: 2015

In 1845 Schumann produced three sets of pieces for the pedal piano or organ: Six Studies in Canon Op 56, Four Sketches Op 58 and Six Fugues on B-A-C-H Op 60; the writing in all of these pieces is somewhat pianistic. This is particularly so in the A flat major Study Op 56 No 4; the searing intensity of the melodic line, in canon at the fifth, is set against chugging chords, creating a texture which would not be out of place in one of his lieder. A more agitated middle section, combining rapid passagework with the characteristic rising motif from the main theme, is followed by a harmonically enriched reprise of the first section.

Piano Trio in E-flat Major, D. 929

Franz Schubert

Born: January 31, 1797 in Vienna, Austria

Died: November 19, 1828 in Vienna, Austria

Composed: 1827

Last PCMS performance: 2021

Duration: 45 minutes

Violent contrasts characterize the first movement. After an athletic, triadic theme, the most important idea of the first theme-group turns out to be cello's three-note rocking figure followed by a skip. The piano offers a pianissimo second subject: it brightens from minor to major mode, but in the development major mode keeps slipping into minor. One has the sense of withering hopes. The cello sets out a melancholy walking tune in the *Andante con moto*, and from the tail of that theme the violin proposes a bright new idea with the same rhythm. The *Scherzo* is a canon, at first strict, later not so. The *Finale* begins in the sun, but by quick turns the weather becomes shadowy, then torrential.