Rezension für:

Martin Lucas Staub

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

Full review text restrained for copyright reasons.

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.

Full review text restrained for copyright reasons.
**Musik & Theater** März 2013 (Sibylle Schäfer - 2013.03.01)

Schumanniana

A welcome exploration of piano trios by the two Schumanns

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**The Strad** March 2013 (David Denton - 2013.03.01)

A welcome exploration of piano trios by the two Schumanns

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


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**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 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

Full review text restrained for copyright reasons.

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 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)
Felix Mendelssohn Bartholdy: Piano Trios

Felix Mendelssohn Bartholdy
SACD aud 92.550

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

Swiss Piano Trio

WIE MEDELSSOHN SELBST

Swiss Piano Trio

Full review text restrained for copyright reasons.


Dynamisches Trio

Dynamisches Trio

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

Start mit Mendelssohn

Full review text restrained for copyright reasons.

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

Schweizer Klaviertrio mit fiebrig-feurigem Mendelssohn

Schweizer Klaviertrio mit fiebrig-feurigem Mendelssohn

Full review text restrained for copyright reasons.

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

Fiebrig-feuriger Mendelssohn

Fiebrig-feuriger Mendelssohn

Full review text restrained for copyright reasons.

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

Im innersten Zirkel

Im innersten Zirkel

Full review text restrained for copyright reasons.
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 magnificently recorded fantastic performances are urgently recommended.
La Liberté 12 février 2011  (EH - 2011.02.12)

L’INSPIRATION PUISSANTE DU TRIO AVEC PIANO

Full review text restrained for copyright reasons.

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

Felix Mendelssohn Bartholdy: "Klaviertrios" (Audite)

Full review text restrained for copyright reasons.

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

Felix Mendelssohn Bartholdy: "Klaviertrios" (Audite)

Full review text restrained for copyright reasons.

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

Ein Meisterstrech


Musik & Theater April 2011  (Fritz Trümpi - 2011.04.01)

Feinfasriger 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.

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.
Gar schön?


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 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?

Full review text restrained for copyright reasons.
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...

Full review text restrained for copyright reasons.

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


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

Energisch und pointiert

Energisch und pointiert

Full review text restrained for copyright reasons.
Pünktlich zum Festivalstart eine neue Schumann-CD

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

Full review text restrained for copyright reasons.

RBB Kulturradio 12.08.2011 (Imke Griebsch - 2011.08.12)

**Robert Schumann: Klaviertrios 1 und 2**

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


Seltene, geheime und edle Seelenzustände


Ungestümes und zupackendes Spiel


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, 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)

Pünktlich zum Festivalstart eine neue Schumann-CD

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


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

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


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 Konzертälen 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)

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 tense and intense First.

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

Full review text restrained for copyright reasons.

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 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.
Pyotr Ilyich Tchaikovsky: Piano Trio, Op. 50

Pyotr Ilyich Tchaikovsky
SACD aud 92.673

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

**Entfesselung zu dritt**

Entfesselung zu dritt

Full review text restrained for copyright reasons.

**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 hauptsächlich, 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 Träuer, der Schmerz, die der Komposition zugrunde liegen, haben in dieser facettenreichen Ausdeutung immer etwas Tröstliches, Erlösendes – mögen sie noch so schmerzhvoll 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

Full review text restrained for copyright reasons.
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 Ilike 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!
Infodad.com 20.06.2012  (- 2012.06.20)

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

Fanfare December 2012  (Jerry Dubins - 1999.11.30)

This is only the second single-disc SACD version of Tchaikovsky'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.
Eduard Franck: Piano Trios II

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.

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

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.
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.

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

Full review text restrained for copyright reasons.

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Eduard Franck 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 carriera 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 un ambiente di alto livello culturale, 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 opere 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 ultimi due dei quali 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 romantica 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 flauti, 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 amplissima. Probabilmente questo 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 limpio 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)

**Quer durchs 19. Jahrhundert**


Full review text restrained for copyright reasons.

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

**Aus Mendelsssohns 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**

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 Melodienelligkeit 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 emerged as one of 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 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. Notably 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)

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.

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 iterative, 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 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 poświęconą niemieckiemu...

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Image Hifi I/2015 (Heinz Gelking - 2015.01.01)

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

Quer durchs 19. Jahrhundert

Franck, Eduard: Klaviertrios


Full review text restrained for copyright reasons.
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


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.


Full review text restrained for copyright reasons.
Der neue Merker Februar 2015 (Dr. Ingobert Waltenberger - 2015.02.01)


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.

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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.

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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.

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

Prisma: CDs kritisch gehört - Kammermusik


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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.

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, fiercely 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.

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.
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.


Ludwig van Beethoven: Klaviertrios


Klassisch ausgewogen

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.

Fanfare May 2015 (Jerry Dubbins - 2015.05.01)

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.

BROADCAST

CD-TIPP

Sendebeleg siehe PDF!

Record Geijutsu 09/2015 ( - 2015.09.01)

Japanische Rezension siehe PDF!
Ludwig van Beethoven: Complete Works for Piano Trio - Vol. 2
Ludwig van Beethoven
CD aud 97.693


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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.


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.
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)

**Taufrisch und sehr nuancenreich**


Full review text restrained for copyright reasons.
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.
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

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 Errinnerungen 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 these 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.
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 worthy 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.

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.
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 [...]
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 Kliavertrio 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.

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 triomfantele interpretatie. 

Full review text restrained for copyright reasons.
Beethoven in unbekannter Gestalt

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Full review text restrained for copyright reasons.

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Full review text restrained for copyright reasons.

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.


When it comes to Beethoven's trios, there is no shortage 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.
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.
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...

Zehn Jahre Kammermusik Bodensee: Beethoven pünktlich zum Geburtstag fertig


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.

Full review text restrained for copyright reasons.

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

Überzeugende Fortsetzung


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.
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)

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.
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