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SCHUBERT:
PIANO TRIO No 2 IN E FLAT,
Op 100 (D929)
SPENCER DYKE TRIO

SPENCER DYKE
B. PATTERSON PARKER
HAROLD CRAXTON

- | | | |
|---|---|-------|
| 1 | 1st mvt. - Allegro | 11:42 |
| 2 | 2nd mvt. - Andante con moto | 8:36 |
| 3 | 3rd mvt. - Scherzando - Allegro moderato - Trio | 4:19 |
| 4 | 4th mvt. - Allegro moderato | 11:20 |

Recorded on 10th October 1924 (sides 1-5) and 7th January 1927 (side 6-9)
Issued as NCS H, I, K, L and M+
Transfer made in 2006, XR Restoration in 2008 by Andrew Rose at Pristine Audio
Total duration: 35:57 ©2008 Pristine Audio.

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The **Trio No. 2 in E-flat major** for piano, violin, and violoncello, D. 929, was one of the last compositions completed by Franz Schubert, dated November 1827. The piano trio contains four movements:

1. Allegro
2. Andante con moto
3. Scherzo. Allegro moderato
4. Allegro moderato

From 1826 to 1828 Schubert resided continuously in Vienna, except for a brief visit to Graz in 1827. The history of his life during these three years is little more than a record of his compositions. There were few events worth mention during this period. In 1826, he dedicated a symphony to the Gesellschaft der Musikfreunde and received an honorarium in return. In the spring of 1828 he gave, for the first and only time in his career, a public concert of his own works which was very well received. But the compositions themselves are a sufficient biography. The String Quartet in D minor (D.810), with the variations on Death and the Maiden, was written during the winter of 1825–1826, and first played on January 25, 1826. Later in the year came the String Quartet in G major, the "Rondeau brilliant" for piano and violin (D.895, Op.70), and the Piano Sonata in G (D.894, Op.78) (first published under the title "Fantasia in G"). To these should be added the three Shakespearian songs, of which "Hark! Hark! the Lark" (D.889) and "Who is Sylvia?" (D.891) were allegedly written on the same day, the former at a tavern where he broke his afternoon's walk, the latter on his return to his lodging in the evening.

In 1827 Schubert wrote the song cycle Winterreise (D.911), a colossal peak of the art of art-song (remarkable is already the way it was presented at the Schubertiades), the Fantasia for piano and violin in C (D.934), and the two piano trios (B flat, D.898; and E flat, D.929): in 1828 the Song of Miriam, the Mass in E-flat (D.950), the Tantum Ergo (D.962) in the same key, the String Quintet in C (D.956), the second Benedictus to the Mass in C, the last three piano sonatas, and the collection of songs published posthumously under the fanciful name of Schwanengesang ("Swan-song", D.957), which whilst not a true song cycle, retains a unity of style amongst the individual songs, touching unwonted depths of tragedy and the morbidly supernatural. Six of these are to words by Heinrich Heine, whose Buch der Lieder appeared in the autumn. The Symphony No. 9 (D.944) is dated 1828, and many modern Schubert scholars (including Brian Newbould) believe that this symphony, written in 1825-6, was revised for performance in 1828 (a fairly unusual practice for Schubert, for whom publication, let alone performance, was rarely contemplated for many of his larger-scale works during his lifetime). In the last weeks of his life he began to sketch three movements for a new Symphony in D (D.936A).

The works of his last two years reveal a composer increasingly meditating on the darker side of the human psyche and human relationships, and with a deeper sense of spiritual awareness and conception of the 'beyond', reaching extraordinary depths in several chillingly dark songs of this period, especially in the larger cycles, (the song Der Doppelgänger reaching an extraordinary climax, conveying madness at the realization of rejection and imminent death, and yet able to touch repose and communion with the infinite in the almost timeless ebb and flow of the String Quintet). Schubert expressed the wish, were he to survive his final illness, to further develop his knowledge of harmony and counterpoint.

NOTES FROM WIKIPEDIA - FULL NOTES ON THIS RECORDING CAN BE FOUND AT WWW.PRISTINECLASSICAL.COM

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