



Classic-Romantic program
Trio-Serenade

Ludwig van Beethoven: Serenade op.8 in D major

Marcia, Allegro

Adagio

Menuetto

Adagio – Scherzo – Adagio – Allegro molto – Adagio

Allegretto alla Polacca

Thema con variazioni - Allegro

Marcia, Allegro

Jean Sibelius: Trio in G minor

Largo

Ernst von Dohnanyi: String Serenade op.10

Marcia, Allegro

Romanza, Adagio non troppo, quasi andante

Scherzo, Vivace

Andante con moto

Finale, Allegro vivace

Program Notes

Serenade op.8 by Ludwig van Beethoven is one of his first composition and even in absolute his second experiment in the chamber music for strings. Like the previous Trio op.3, it is strongly inspired on the Divertimento for strings KV 563 by Wolfgang Amadeus Mozart, although shows a marked stylistic difference between the two Masters. The parallels are more formal than musical: there are both 6 movements, but Beethoven adds at the end a repeat of initial March and replaced the Mozart's second Minuetto with a Polish, and his theme with variations, still heavily tied to the form, is embellished by a beautiful cantability and refined timbre choices. A fresh masterpiece, far from the Beethoven of maturity, but the fruit of an already skilful and innovative hand.

Only recently the first compositional period of **Jean Sibelius** (1865-1957) has begun to be heard. After his death, only Erik Tawaststjerna had access to his manuscripts and analyzed it, but this activity remained almost unknown. The situation changed when, in 1982, Sibelius's family decided to donate the autograph of the maestro to the library of the University in Helsinki: then it was discovered that the years of his studies at the Institute of Music Helsinki were for the composer very prolific, particularly in the field of the chamber music. On the G Major Trio -dated by the composer in 1885 but according to detailed studies composed 10 or more years later - is probably the first movement of a trio for strings never finished. This is a very particular composition in which he experiences a mixture between the lied, the sonata form and theme and variations, written with the broad and emotional intensity that characterizes his most mature works.

Ernst von Dohnanyi, brilliant pianist, clever conductor and good teacher, is usually ascribed to the array of artists of the twentieth century. He died 1960, but his music continues the great tradition of the Romantic period, with ideas and themes from the popular music repertoire of his Hungarian homeland. His complete work includes no more than 48 compositions, and the Serenade for strings op. 10 is the only one for string trio. Apparently in 5 movements, the Serenata is actually composed by 4 classic movements - alternated according to the nature of custom in XVIII century of slow - fast - slow - fast, preceded by a martial introduction that, united by a repetition of themes in the final part of Allegro vivace, creates a nice frame to work.