



FRANZ SCHUBERT:
PIANO TRIOS, Op. 99 & 100

QUARTETTO D. 487

NOTTURNO D. 897

SONATA D. 28

THE ATLANTIS TRIO

THE ROMANTICS 15

**FRANZ SCHUBERT:
PIANO TRIOS, Op. 99 & 100**

QUARTETTO D. 487

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SONATA D. 28



THE ATLANTIS TRIO

JAAP SCHRÖDER (violin)

PENELOPE CRAWFORD (fortepiano)

ENID SUTHERLAND (cello)

***DAVID CERUTTI (viola)**

FRANZ SCHUBERT (1797-1828)

THE PIANO TRIOS D. 898 & 929

QUARTETTO D. 487, NOTTURNO D. 897, SONATA D. 28

CD 1

TRIO IN B-FLAT MAJOR, Op. 99 (D.898)	40'56
1 <i>Allegro moderato</i>	15'17
2 <i>Andante un poco mosso</i>	10'13
3 <i>Scherzo: Allegro</i>	6'47
4 <i>Rondo: Allegro vivace</i>	9'39
5 ADAGIO E RONDO CONCERTANTE	13'38
IN F MAJOR "QUARTETTO" (D. 487)*	
6 NOTTURNO IN E-FLAT MAJOR,	8'50
Op. 148 (D. 897)	
	Total Time: 64'28

CD 2

TRIO IN E-FLAT MAJOR, Op. 100 (D. 929)	52'08
1 <i>Allegro</i>	16'19
2 <i>Andante con moto</i>	9'00
3 <i>Scherzando: Allegro moderato – Trio</i>	7'08
4 <i>Allegro moderato</i>	19'41
5 SONATA IN B-FLAT MAJOR (D. 28)	11'11
	Total Time: 63'22

FRANZ SCHUBERT (1797-1828)

THE PIANO TRIOS

The trios in B flat and E flat (Op. 99 and 100) have been central to Schubert's reputation as a composer of chamber music since their composition in 1827-28. In them Schubert displays a mastery of idiom and an astonishing originality that makes one regret that, after the one youthful attempt in 1815 (the Sonata in B flat, D. 28) it took him so long to return to the piano trio. In this regard he is not unlike Beethoven, whose three mature piano trios likewise stem from a relatively short period in his career. Indeed, Schubert's trios owe much to the "Ghost" Trio in D, Op. 70, No. 1, and the "Archduke" Trio in B flat, Op. 97. Like them, Schubert's trios were conceived for the concert hall, their sonorities, technical demands, and sheer size scaled to public performance. And performance opportunities may actually have motivated their composition: the B-flat trio may have been premiered at Ignaz Schuppanzigh's concert at the *Society of the Friends of Music* in Vienna on December 26, 1827, while the E-flat trio is certainly the "new trio" featured in Schubert's concerts in the same hall on March 26, 1828.

Schubert follows Beethoven's lead in making the violin and violoncello equal and independent partners to the fortepiano in a full-textured ensemble. This practice certainly contributes to their scale. Themes are repeated generously to allow the strings and fortepiano to alternate, giving the singing role to one, now the other, pairing the strings in unison against

the piano or in contrapuntal dialogue with the effortless fluidity of conversation. The piano writing is as virtuoso and stunningly idiomatic as that in any of Schubert's last piano sonatas, in Schumann's words sounding "as if drawn from the very depths of the instrument." At times, however, especially in the long episodes of tremolo writing that may have been inspired by the famous "Ghost" movement of Beethoven's Op. 70/I or the finale of the "Archduke," the piano aspires to orchestral fullness.

And like Beethoven's "Archduke" trio, Schubert's are cast in four spacious movements. His broad sonata-form opening movement yields to an intensely lyrical slow movement that forms the heart of the entire work. The boundless energy of the scherzo and trio provides welcome contrast, balancing brilliant motivic work and harmonic surprises with pastoral *Gemütlichkeit*. The "heavenly length" lauded by Schumann in the C-major Symphony is no less evident in the massive finales of both trios, resulting in an overall scale that likewise deserves comparison with "a great novel in four volumes by one such as Jean Paul."

Given their seriousness and unprecedented scale, it is no wonder that publishers seemed reluctant to assume the financial risk of these daunting works. When the Leipzig firm of Probst agreed to publish the E-flat trio as Op. 100 in 1828, it was as a "prestige item" without expectation of profit. And Probst also invokes its "hefty" size in explaining his slowness to the impatient Schubert, who never lived to see the finished product. Although the B-flat trio was probably sold to a Viennese publisher in late 1827, it was published only in 1836. Robert Schumann's enthusiastic reviews of both trios in the *Neue Zeitschrift für Musik* later that year assured their artistic future. Both publishers were in the end well rewarded for their investments.

If Schumann's critiques give the palm to the E-flat trio, comparing it favorably with Beethoven's trios and the Mendelssohn D-minor trio, Op. 49, this is no wonder; the Op. 100 trio is the more romantic of the two, the more sensuous and exploratory, and—to judge from Schumann's own Piano Quintet in E flat, Op. 44—the more useful to his own purposes.

The B-flat trio, by contrast, is a rather more classical work, more buoyant and subtly intellectual—and more retrospective (in Schumann's words “older” –, looking across Viennese tradition as far back as Mozart's trio in B flat, K. 502, of 1786. For Schumann it is “passive, lyric, and feminine” to the E-flat trio's “more spirited, masculine, and dramatic” demeanor; if the E-flat trio is an “angry thunderstorm,” the B-flat is its aftermath, when “the world shines in new splendour.” Their difference in character is no less dramatic than Beethoven's two Op. 70 trios or, in Eva Badura-Skoda's judgment, Schubert's last three piano sonatas. In her words, “the apparent individuality of these masterworks...is a sign of maturity and an essential part of their greatness.”

TRIO IN B FLAT, OP. POSTH. 99 (D. 898)

The dating of the B-flat trio remains a contested issue in the Schubert literature, often overshadowing focus on the work's artistic merits. Schubert's manuscript copy, which certainly would have been dated, is lost, and there are no documents referring specifically to this piece. Persuasive research by Eva Badura-Skoda places it in Fall 1827 just before the E-flat, which is dated in the autograph November 1827. Arnold Feil's alternate dating of late spring 1828 in the new Schubert edition (1975), which has found its

way into much of the newer literature, would make the B-flat trio a rush job dashed off after the E-flat trio for a publication opportunity that never materialized. Its architectural integrity and rich musical details, however, belie notions of haste. And if the *Notturmo* in E flat was the original slow movement of the B-flat trio, the earlier dating of the latter work is almost assured.

If Schubert sent the autograph of the B-flat trio to a Viennese publisher shortly after its composition (Leidesdorf or Weigl are most likely), it is probable that the firm balked at publishing the work because of its seriousness and length. The Viennese firm of Diabelli, which later acquired the manuscript holdings of both these firms, published it in 1836 as “Premier Grand Trio” with the opus number that Schubert had assigned it—Op. 99. Schumann recorded his reactions to his *prima vista* reading of this edition in his diary of August 26, 1836 with a single word: “Extraordinary.”

The *Allegro moderato* opens with an assertive theme that establishes a mood of irrepressible energy with its eighth-note pulse recalling the opening of Mozart’s trio K. 502. Its crisp dotted rhythms and the fascinating alternations between rhythmic groups of two and three eighth notes will continue on a larger scale throughout the movement, while the rising octaves in the bass will become a major expressive resource in many of its most affecting moments. Schubert’s placid second theme, which calls to mind Schumann’s characterization of the movement as “graceful and virginal,” recalls as well the fragrant theme that Mozart had introduced in K. 502 at the beginning of the development section of his first movement (the same theme that had probably inspired him in his early B-flat Sonata, D. 28). It also reveals

Schubert's art of making expected keys (here the dominant F major) sound magically foreign. The converse—shifting into bewitching foreign keys with deceptive ease—is everywhere apparent: witness the close of his development section, where the opening theme enters twice in the very Schubertian “wrong” keys of G flat and D flat before the quietly understated return to the home key on the third attempt. Notable as well is the massively loud climax in A flat in the coda with only ten measures to go. The movement's light-hearted close in the tonic key brushes this disruption aside without fully resolving it.

If the *Andante un poco mosso* in E flat was Schubert's second attempt at a slow movement for this trio, it was a fortunate decision. It is in Schubert's favorite slow-movement design, and ABA form with a lyrical outer section surrounding a turbulent inner episode. Its opening gives us Schubert at his loveliest: the rocking 6/9 piano accompaniment supports a seductively contrapuntal duet for violin and cello that is both gentle and passionate. In many ways its middle section in C minor is a prototype for the corresponding section of the slow movement of the String Quintet in C (D. 956) of 1828, with its highly charged rhythmic layering, syncopations, avoided cadences, and dark, central European flavor. But whereas the Quintet's middle section is unrelentingly tragic, in this trio the mood brightens considerably when its theme is repeated in a relaxed C major. The return to the lyrical opening theme has an unearthly quality because of its unexpected key of A flat (can this be a resolution of the A-flat explosion from the end of the first movement?). Schubert often sang most sweetly in foreign keys, including the E major and D major featured in the first movement's development section, before returning to the home key at the very last moment.

Geniality abounds in the *Scherzo* movement, with its vivacious rhythms and brilliant motivic work. Its *Trio* is a particularly happy example of Schubert's art of spinning a ravishing movement out of a single melodic and rhythmic idea. The *Rondo* finale is effervescent without shallowness. "We should be glad," as Alfred Brendel observed, "that Schubert was capable, even in the last period of his life of taking things lightly." It is a "Rondo" in name only (certainly its relaxed opening tune suggests the usual "swing" of this most popular form); careful study reveals that this apparently light-hearted movement is indeed a massive sonata form of such unorthodoxy that Thomas Denny has ranked it "among his boldest breaks with the formal traditions he had inherited." One of its most ravishing moments is the falling tremolo episode at the center of its exposition, an instrumental effect whose novelty is reinforced by foreign harmonies. Exceptional as well are the brusque modulations before the end of the exposition and recapitulation, playing momentary havoc with the expected stable close. His development section begins in D flat with a very Viennese dance tune in 3/2 time; when this tune recurs in the coda in the key of G flat (recalling the same delightfully "wrong" keys used for the false recapitulations in the first movement), the Rondo threatens to wander off into yet another episode. But the *Presto* dash to the finish restores the home key and brings the movement—and the entire work – to a satisfying close.

“NOTTURNO” IN E FLAT, OP. POSTH. 148 (D. 897)

This *Adagio* is a single movement that survives in autograph lacking the title, signature, and date that usually accompany an independent piece by Schubert. It was first published in 1845 as the *Nocturne*, Op. Posth. 148 by Diabelli (who had also published Op. 99). Subsequent editions changed the title to the *Notturmo* by which it is generally known, although it is unlikely that Schubert ever authorized it. Musical as well as source evidence suggest that the *Notturmo* was originally intended as the slow movement of the B-flat trio, Op. 99. If this is so—and its key of E flat as well as its use of the same keys of E and C that are also prominent in the first and new second movements of the trio reinforce this argument—it helps confirm the Fall 1827 dating of the B-flat trio. The *Notturmo* autograph is copied on paper also used by Schubert for the Trio, Op. 100 and available, according to Robert Winter, in Fall 1827 at the earliest.

It is interesting to speculate on Schubert's possible reasons for rejecting this large movement for the Trio, Op. 99—clearly an argument against haste in composing the latter work. Sensuous rather than emotionally probing, extravagant in both ornamentation and expression, the *Notturmo* unfolds as a bewitching succession of instrumental and harmonic colors over a static rhythmic and tonal framework of startling simplicity. He explored this process in several other unusual late works, including the *Andante molto* of the Fantasy in C for violin and piano (D. 934) of December 1827 and the *Klavierstücke* (D. 946) of May 1828. It is possible that Schubert decided that his trio required a somewhat more sober slow movement than this *Adagio appassionato*, and one that would better complement the poetic contents of the first. One can speculate as well

that he may have found the *Notturmo's* robust, heroic middle sections too optimistic and conclusive for an inner movement. Far from being a work of “remarkable emptiness,” as Einstein said of it, the *Notturmo* is an attractive example of Schubert’s late instrumental style, and one that gains remarkably in persuasiveness when clothed in the sonorities of the instruments of his time.

ADAGIO E RONDO CONCERTANTE IN F MAJOR, “QUARTETT” (D. 487)

This showpiece, which adds viola to the piano trio scoring, was composed in October 1816 for his friend Heinrich Grob, who with his equally musical sister, Therese, lived near the Schubert home. Heinrich must have been a very capable pianist to have tackled this brilliant part with its full range of virtuoso techniques. The string accompaniment, which may have originally been performed by a small string orchestra, is played here by soloists; however, even the full-textured *tutti* sections lose none of their impact on single instruments. The work was first published in 1865.

Unlike the earlier Sonata in B flat (D. 28), this work is an unabashed romp in the popular style. With its singing *Adagio* followed by the quick-paced, tuneful *Rondo concertante*, it is designed for the salon, where works must move and entertain without making undue intellectual demands. The *Rondo* (like that of Op. 99 in name only) exploits many features of the larger Classical concerto finale, explaining perhaps Ferdinand Schubert’s confusion in referring to this work as a “Concerto” in a letter to Anton Diabelli in 1829.

TRIO IN E FLAT MAJOR, OP. 100 (D. 989)

The E-flat trio survives in an autograph draft and a complete autograph, both dated “November 1827,” that is, just after the completion of Part II of *Winterreise* in October. Its first performance may have been on January 28, 1828 at the home of Joseph von Spaun, where Ignaz Schuppanzigh, cellist Joseph Linke, and pianist Karl von Bocklet performed a new trio in honor of Spaun’s engagement. Spaun later reported that Schubert had planned the performance as a special gift for Spaun’s fiancée, but not without a pang of sadness at the loss of another friend to matrimony: “I should be angry at [her],” Schubert is reported to have quipped, “but you have chosen well.” This was to be the last Schubertiad before Schubert’s death.

The trio’s first public performance was probably on March 26, 1828, the first anniversary of Beethoven’s death, at Schubert’s concert at the *Society of the Friends of Music*. The trio was an immediate success, and although the Vienna papers were curiously silent about the concert (owing to the distraction of Paganini’s presence in the city), the Leipzig correspondent praised it warmly, even placing Schubert in Beethoven’s august company. The Probst edition, which appeared in October 1828, is fittingly dedicated “to those who will enjoy it.”

Its virtuoso writing for all instruments, sometimes approaching the glitter of salon music, must have helped insure its early success, for on other levels it is a work of astonishing daring and originality. One prophetic stroke succeeds the other: Schubert’s transitions of large

chunks of music from one key to the next in the development section of the first movement (a procedure that Gerald Abraham dubbed the “wallpaper technique”), which would become a major expansive device in later romantic music, especially beloved of Schumann and Liszt; the slow movement with its poignant cello solo inspired by a Swedish folksong; the magical harmonic shifts of the casually canonic *Scherzando* movement, nicely offset by the fantastically accentuated Trio, with its full-textured, almost Schumannesque piano writing and its bold experimentation with cyclic form in recalling themes of earlier movements in both the *Scherzando* and the *Finale*.

The slow movement was inspired by the folksong “*Se solen sunken*” (“See the sun sinking”), which Schubert had heard at the home of the Fröhlich sisters sung by a visiting tenor. The song itself was located in 1978 by the musicologist Manfred Willfort; this is fortunate, for it helps illuminate the implied narrative in this extraordinary movement. It also helps clarify the tempo of the movement, often performed too slowly in spite of Schubert’s *Andante con moto*. The Swedish poem has much in common with the opening poem of Schubert’s and Wilhelm Müller’s *Winterreise*, “*Gute Nacht*.” In the Swedish song a hopeless young man flees at night, leaving behind “his faithful, lovely bride” (a perplexing, and perhaps revealing choice for Spaun’s engagement party). The trio movement also duplicates in its accompaniment the identical walking rhythm of “*Gute Nacht*” and of the later walking song in the *Winterreise* cycle, “*Der Wegweiser*” (The Signpost). This walking pace is essential to setting the tempo of all three.

Schubert's cello melody in the trio borrows freely from the Swedish song. Perhaps the most provocative borrowing is that of the falling octave, associated in the song with the work "Farväl" ("Farewell"). The critically ill Schubert had many reasons to be preoccupied with farewells in late 1827. Perhaps this personal association may have inspired the disruptive *tremolando* episode in Schubert's recapitulation, and explosion of musical rage that climaxes with the farewell motive over percussive chords in the piano. Schubert was a master of the eloquent epilogue, and the *Un poco piu lento* closure is no exception; beginning with the farewell motive reduced to a ghostly plucking, it culminates in a reharmonization of the cello melody that seems to refer to the closing measures of "Der Wegweiser," evoking the fatal road "from which there is no return." The movement closes with a quiet "Farewell, farewell" cadence.

The finale has drawn sharp criticism for its purported ungainly length; in its original form with the exposition repeated it extends to over a thousand measures! It is almost always heard in the shortened version published in the Probst first edition, with the exposition repeat removed and two major cuts of about fifty measures each in the development section. It is possible that those cuts were urged on Schubert by his friends following the Schubertiad of January 1828. Although Schubert insisted to his publisher that these cuts "are to be scrupulously observed," the movement paradoxically gains in formal cogency when restored to its original "heavenly length," as in this performance. It is regrettable that Schubert's original conception for this movement, first published in the new complete edition in 1975, is still relatively infrequently performed.

Besides calling for sheer endurance from the performers, the finale offers the additional challenge of frequent changes of meter, which Schubert instructed in a letter to his publisher, must maintain “a continual uniformity of tempo.” This prescription necessitates careful choice of tempo for the jaunty opening theme if the second theme, whose pace is nothing short of furious, is not to sag. The reason for the meter change is Schubert’s virtuoso transitional theme in C minor, where the repeated notes in the melody imitate the Hungarian gypsy cimbalom. This theme in turn assumes a major role in the development section, where it is also combined simultaneously with the cello theme from the slow movement (now in B minor); this combination necessitates simultaneous notation in 2/2 and 6/8 meter. Yet this stirring moment appears only in one of the excised passages omitted from the first edition, an unfortunate loss in the shortened version. The movement ends with a final reference to the cello theme from the slow movement (at last in the tonic *minor* key). Its eventual shift into the major neutralizes at last the theme’s dark influence on the movement—and on the trio as a whole—and motivates the triumphant closing measures.



This trio gains immeasurably in performance on instruments of Schubert’s time. Superbly conceived for them, it bristles with difficulties of balance when played on modern

instruments. The piano part is considerably more demanding than that of Op. 99, exploiting big percussive chords, octave scales and tremolos, cimbalom-inspired fast repeated notes, and heavy figuration that has to be restrained on a modern instrument if the ensemble is not to be overwhelmed. On the Graf fortepiano, however, they can be played with appropriate abandon. And the work abounds in passages of great delicacy, effects that are greatly enhanced on original instruments.

SONATA IN B FLAT (D. 28)

The one-movement Sonata for piano trio was written in little over a month in summer 1812. At the time Schubert was a student at the City Seminary (*Stadtkonvikt*) in Vienna, and the work may have been intended for the daily music-making in the school. Schubert's autograph tells us that it was begun on July 27, the day after the fifteen-year-old had "crowed" his last performance as a choirboy in the *Hofcapelle*. With his career as a singer at its natural end, Schubert may have celebrated his new status by beginning this ambitious project. Salieri, with whom Schubert had recently begun counterpoint studies, may have advised the young composer on issues of melody and voice-leading (as he would in the impressive string quartets that Schubert wrote over the next year), but his prevailing models in this popular Viennese genre were undoubtedly Haydn and Mozart. Indeed, echoes of Mozart's piano trio in B flat (K. 502) emerge midway through Schubert's exposition (just as the same theme would have its effect on Schubert's later B-flat trio, Op. 99).

Its autograph reveals much about Schubert's goals and methods. For one, we know from the closing *Fine* indications that the work is complete, in spite of its single sonata-form movement. Perhaps to compensate for this brevity, Schubert altered its proportions dramatically as composition progressed. We can likely attribute to inexperience his decision to remove the double bar that had originally closed his compact exposition (or first major section), joining it with developmental and even reprise material in a vastly expanded first section that then closes with repeat indications. His new second half unfolds on a similarly grand scale while playing brilliant havoc with the expectations of Classical sonata form. Many of the movement's loveliest details, such as the expressive sighs for cello in the opening theme, were also later additions.

As with many other youthful works, the Sonata was omitted from the old complete edition and first saw publication only in 1923. This unfortunate omission has obscured the connections between this early work and Schubert's piano trios Op. 99 and Op. 100. For all its youthful exuberance, the Sonata is distinguished by those very qualities that we associate with the late trios: strength and profusion of melodic ideas, sensuous sonorities, resourcefulness of scoring, and rhythmic vitality. It tells us that from the very beginning Schubert regarded the piano trio as an essentially lyrical genre characterized by breadth of conception and profusion of melodic ideas rather than the relatively greater concentration of the string quartet.

—Michelle Fillion



THE ATLANTIS TRIO & ENSEMBLE

The Atlantis Ensemble has introduced audiences to the distinctive sounds of the piano trio repertory played on original instruments in concerts, festivals, and radio broadcasts across the United States and Canada. Their programming is notable for the mixing of works by the best known composers with less familiar masterworks by such composers as Thalberg, Kraus, Hummel and Fanny Mendelssohn.



Penelope Crawford, internationally acclaimed as a master performer on historical keyboard instruments, has appeared as a recitalist, chamber musician, and orchestral soloist in many major cities and concert halls. A respected teacher, she directs the graduate degree program in fortepiano at the University of Michigan, and served for many years on the artistic faculty of the Oberlin Baroque Performance Institute.

Jaap Schröder, distinguished Dutch violinist and pedagogue, has enjoyed a multi-faceted career: quartet player, baroque violinist, soloist, conductor, and teacher. He has long been engaged in research into the violin literature of the 17th and 18th centuries, and was one of the international pioneers in the historical instrument movement. As a chamber musician he founded the Smithsonian Quartet, Quartetto Esterhazy, and the Atlantis Ensemble. His recordings have won many awards, including a Grammy nomination.





Enid Sutherland is one of America's foremost proponents of the viola da gamba and the early cello. She has performed throughout the United States, Canada, and the Far East, both as a soloist and with various chamber groups. Highly esteemed as a teacher, she has been invited to give workshops and master classes at many colleges and universities, and has attracted students from all over the country to her studio in Ann Arbor, Michigan. She is also an active composer.

David Cerutti is principal violist with the Orchestra of St. Luke's and appears regularly with Orpheus and the Metropolitan Opera Orchestra. A former member of the Smithson String Quartet, he has been a guest artist with many ensembles, including the Brentano String Quartet and the Cygnus Ensemble. Performing on Stradivarius instruments, he collaborated with members of Archibudelli on a recording of the Mendelssohn and Gade string octets, for the Sony Classical label. He is a regular participant in the Helicon Concert Series in New York, under whose auspices he will record the Brahms G Major Sextet and Schönberg's *Verklärte Nacht* in spring of 2010. He has performed as featured soloist on the Double Exposure series at the Lincoln Center Chamber Music Society, and has often been featured concerto soloist with the Little Orchestra Society of New York.





The Atlantis Trio during the recording
of Schubert's two trios.

CONRAD GRAF, PIANO MAKER

The foremost piano builder in Vienna in the early 19th century was Conrad Graf. A perfectionist and master craftsman, Graf was at once a successful businessman, a patron of the arts, a collector of contemporary paintings and certainly one of the most intriguing figures of Biedermeier Vienna. He was born into a family of leather tanners, in Riedlingen, Germany on November 17, 1782. After training as a cabinetmaker he journeyed to Vienna where he worked with the piano builder Jakob Schelkle in Währing. After Schelkle's death in 1804 Graf married his widow Katharina and opened his own shop. He selected the highest quality materials and excellent veneers. Deluxe instruments were decorated with ormolu and occasionally even Wedgwood porcelain. Graf's reputation as the finest piano builder among the many excellent makers in Vienna is substantiated in contemporary sources. The *Austrian National Encyclopedia* published in 1835 commented: "Graf's factory is the largest and most famous in Vienna and the entire Austrian Empire." In 1836 Gustav Schilling wrote in the *Universal-Lexicon der Tonkunst*, "Graf's instruments have earned a reputation for their noteworthy solidity and stability of tuning, along with their sonorous and powerful tone."

During his thirty-seven year career Graf received many awards: in 1824 he was granted the title "*Kais. k. Hof Fortepianomacher*." In 1835 he was awarded a gold medal at the Industrial Exhibition Vienna. Graf retired in 1841, selling his factory to the piano builder Carl Andreas Stein. He died in Vienna ten years later on March 18, 1851.

THE PROVENANCE AND RESTORATION OF GRAF FORTEPIANO #2148

It is not known for whom Conrad Graf made this fortepiano circa 1835. Judging from the beauty of the cabinet and the extensive ormolu decoration, it may have been made for a noble family, probably living in Sweden. The exact date of manufacture and the identity of the original owner could only be determined by the discovery of Graf's lost shop records. Around 1940 the instrument was purchased at auction by a Swedish school teacher who was prompted to outbid another family when he heard that they planned to convert the piano into a table. When I first saw this superb fortepiano in May 1981, it was owned by the school teacher's widow in Uppsala, Sweden. In 1992 I was finally able to purchase the piano from the family of the teacher who had saved it from destruction. Although it was unplayable, the piano had been left untouched and still had most of its original strings, tuning pins, moderator, and leather hammers and dampers. The piano was restored in my workshop in Trumansburg, New York with the close collaboration of my friend and colleague Robert Murphy. Special care was taken to conserve the original parts and the original hammer leather. The strings were replaced with brass and iron wire manufactured by Malcolm Rose in England. After two years of restoration, the piano was obtained by fortepianist Penelope Crawford in 1994.

—Edward E. Swenson
Trumansburg, NY

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Peter Watchorn

Session Producer:

Bradley Lehman

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Portrait of Schubert by
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THE ATLANTIS TRIO

left: JAAP SCHRÖDER violin

center: PENELOPE CRAWFORD fortepiano

right: ENID SUTHERLAND cello

Schubert's two piano trios are among the crowning achievements of early 19th century chamber music. They date from the final two years of the composer's short life and inspired similar compositions for the same ensemble by Mendelssohn and Schumann. In this newly re-mastered release of their celebrated recording, the Atlantis Trio provides benchmark performances on instruments of the period.



FRANZ SCHUBERT

DDD

DISC 1

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6 NOTTURNO IN E-FLAT MAJOR, Op. 148 (D. 897)	8'50
Total Time: 64'28	

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Total Time: 63'22	

THE ATLANTIS TRIO

JAAP SCHRÖDER, PENELOPE CRAWFORD
ENID SUTHERLAND, *DAVID CERUTTI

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