

# FAURÉ

Piano Quartet No. 2  
Piano Trio (clarinet version)  
Trois romances sans paroles

Kungsbacka Piano Trio  
Philip Dukes, Viola • Richard Hosford, Clarinet



## Gabriel Fauré (1845–1924)

### Piano Quartet No. 2 • Piano Trio (clarinet version) • Trois romances sans paroles • Berceuse

The sixth and youngest child of a father with some aristocratic connections, a former teacher, employed in the educational inspectorate and then as director of a teachers' training college, Gabriel Fauré was encouraged by his family in his early musical ambitions. His professional training, designed to allow him a career as a choirmaster, was at the Ecole Niedermeyer in Paris, where, by good fortune, he met Saint-Saëns, who was then teaching the piano at the school. This was the beginning of a relationship that lasted until the death of Saint-Saëns in 1921.

Fauré completed his studies at the Ecole Niedermeyer in 1865 and the following year took up an appointment as organist at the church of St Sauveur in Rennes, turning his attention increasingly, during the four years of this provincial exile, to composition. After similar less important appointments in Paris, in 1871 he became assistant organist at St Sulpice, later moving to the Madeleine as deputy to Saint-Saëns and subsequently as choirmaster, when Théodore Dubois succeeded Saint-Saëns in 1877. Marriage in 1883 and the birth of two sons brought financial responsibilities that Fauré met by his continued employment at the Madeleine and by teaching. At the same time he wrote a large number of songs, while remaining, as always, intensely critical of his own work, particularly with regard to compositions on a larger scale.

The last decade of the nineteenth century brought Fauré more public recognition. In 1892 he became inspector of French provincial conservatories and four years later principal organist at the Madeleine. In the same year he at last found employment as teacher of composition at the Conservatoire, the way now open to him after the death of the old director Ambroise Thomas, who had found Fauré too much of a modernist for such a position. His association with the Conservatoire, where his pupils over the years included Ravel, Koechlin, Enescu and Nadia Boulanger, led, in 1905, to his appointment as director, in the aftermath of the scandal that had denied the Prix de Rome to Ravel. He remained in this position until 1920, his time for composition initially limited by administrative responsibilities, although he was later able to devote himself more fully to this, adding yet again to the

repertoire of French song, with chamber music and works for piano.

Fauré's musical language bridged a gap between the romanticism of the nineteenth century and the world of music that had appeared with the new century, developing and evolving, but retaining its own fundamental characteristics. His harmonic idiom, with its subtle changes of tonality and his gift for melody, is combined with an understanding of the way contemporary innovations might be used in a manner completely his own.

Fauré was the pianist in the first performance of his *Second Piano Quartet*, given in January 1887 at the Société Nationale, founded in 1871 for the promotion of French music. It was published in the same year, with a dedication to Hans von Bülow.

The first movement starts with a characteristic theme, boldly introduced by the three string instruments, accompanied by the piano, which takes up the theme, in a movement of seamless fluency. The viola, which has an important part to play in the work, introduces an expressive derivative of the main theme, suggesting a second subject. Viola and cello introduce a new theme, *molto tranquillamente*, which opens the development of a broadly classical first movement, proceeding forward to magical shifts of key as the music unfolds. In the recapitulation the viola secondary theme returns in G major, and this key is maintained until the end of the movement. The second movement is a scherzo, without a trio, and makes use of scale patterns, while bringing thematic elements derived from the main theme of the first movement in what is a cyclic work. The slow movement offers tranquillity, the piano recalling the bells of Cadirac, near Fauré's family home at Montgauzy, while the viola presents a theme of gentle melancholy. Turbulence returns in the energetic finale, with its oblique references to earlier thematic elements.

*Dolly*, a suite of six pieces for piano duet, was dedicated to Hélène Bardac (Dolly), daughter of the singer Emma Bardac, a banker's wife, who later became Debussy's second wife. The first of the set, *Berceuse*, dates from 1893 and is the most familiar of the pieces, from a variety of arrangements. It is here played by violin and piano.

The *Trois romances sans paroles, Op. 17*, were written in about 1863, dating, therefore, from Fauré's period at the Ecole Niedermeyer. These piano pieces were published in 1880 and have been variously arranged. In a letter of 1912 to Robert Montesquiou, his model for Baron de Charlus, Marcel Proust describes one of the pieces as '*un morceau de piano déjà ancien mais enivrant*' and there is no doubt of the intoxicating charm of these *Romances sans paroles*, in whatever version.

Fauré wrote his *Piano Trio in D minor* between August 1922 and the following spring, undertaking the work at the prompting of his publisher, Jacques Durand. Whatever Durand may have suggested, Fauré, staying at Annecy-le Vieux in the Haute Savoie, first set about writing a work for clarinet, cello and piano, before turning to the more usual instrumentation. It is recorded here as seemingly originally intended, with the clarinet adding a new dimension to a work generally familiar in its more conventional published version. Fauré first completed the *Andantino* and then, back in Paris, the other two movements, with the final *Allegro vivo* finished by March 1923. The work was dedicated to Mme Maurice Rouvier, widow of the former banker and President of the Council.

The first movement, in modified sonata-form, starts with a long-drawn cello theme, eventually taken up also by the

clarinet. The piano introduces a second thematic element, duly passed, in turn, to the clarinet and cello. Both themes, developed and extended as the movement takes its course, are highly characteristic of Fauré, in a musical language familiar from his songs. Their varied treatment leads eventually to a short recapitulation, with the first theme reintroduced by the clarinet, and elements of both themes interwoven, as the movement comes to an end. The F major *Andantino* entrusts the principal theme to clarinet and cello, with accompanying chords from the piano, which proceeds to a second thematic element, interwoven with the first and leading to further thematic material from the piano, marked *Cantando espressivo*. There is a recapitulation, briefly introduced by the piano, as the movement draws to a gradual close. Others have drawn attention to the accidental and, for Fauré, improbable resemblance of the opening of the finale to Canio's *Ridi, Pagliaccio* in Leoncavallo's opera. At all events this motif, played by clarinet and cello, introduces a movement in the mood of a scherzo and is answered at once by the piano. Clarinet and cello usher in a third element, in canon, to which the piano has its own reply. The three themes are to return, as the movement comes to its D major conclusion.

**Keith Anderson**

### **Kungsbacka Piano Trio**

Formed in 1997, the Kungsbacka Piano Trio has gained an enviable reputation as one of the most outstanding ensembles of its kind. Having established its credentials early on by winning First Prize in the Melbourne International Chamber Music Competition, joining the Young Classical Artists Trust and BBC Radio 3's New Generation Artists scheme, and being selected as "Rising Stars" by the European Concert Halls Organization with concerts including at New York's Carnegie Hall, the Trio has since appeared at numerous festivals and venues throughout Europe, North and South America, Australia and New Zealand. In the United Kingdom, the Trio has performed at the Wigmore Hall, Bridgewater Hall, LSO St Luke's and the City of London, Cheltenham and Edinburgh International Festivals. Recordings for Naxos include *Piano Trios* by Schubert, Mozart, Chopin and Fauré, and the world première of Karen Rehnqvist's *Beginning for Piano Trio*, commissioned for the Trio and released on BIS. Other commissions have included works by composers such as Daniel Bortz, Joe Duddell, Helen Grime, Paul Stanhope and Mark-Anthony Turnage. With a strong connection to Sweden through founder-member Malin Broman, the Kungsbacka Piano Trio regularly performs on tour throughout the country. Alongside numerous chamber music tours, the Trio has performed as soloists in Martinů's *Triple Concerto* with the Västerås Sinfonietta, and in Beethoven's *Triple Concerto* with the Helsingborg Symphony Orchestra under the baton of Andrew Manze. The Kungsbacka Piano Trio has been honoured to receive the prestigious Interpret Prize from the Royal Swedish Academy of Music, which was presented to them by Crown Princess Victoria of Sweden.

### Philip Dukes

A pupil of Yfrah Neaman and Michael Tree, Philip Dukes was selected for representation by the Young Concert Artists Trust in 1991 and won the coveted European Rising Stars Award in 1997. He has since appeared as a concerto soloist with most of the major British orchestras, and appeared at the BBC Proms as a concerto soloist on five occasions. In 1997 he gave the world première of the *Concerto for Violin, Viola and Orchestra* by Benjamin Britten and in 2006 was elected a Fellow of the Guildhall School. He was made an Honorary Associate of the Royal Academy of Music in 2007. Philip Dukes is also a Professor at the Royal Academy of Music and Artistic Director at Marlborough College. An experienced chamber musician, he has been the principal guest violist of the Nash Ensemble since 1992, and in addition has appeared at leading Music Festivals worldwide including Savannah, Mecklenburg, Gstaad, Aldeburgh, and the Australian Festival of Chamber Music.

### Richard Hosford

Richard Hosford has a busy career as a soloist and chamber musician, as well as being principal clarinet of the BBC Symphony Orchestra since 1994, having previously been principal clarinet with the London Philharmonic. As a member of the Chamber Orchestra of Europe for more than twenty years he toured the world, performing as a soloist with them and recording the Mozart and Copland concertos as well as all the major repertoire for wind ensemble with their Wind Soloists. He has recorded with the chamber ensemble Domus and the Florestan Trio. He is a leading member of the Gaudier Ensemble and has recorded many works for strings and wind with them. In recent years his recordings of the Copland *Concerto* and the Brahms *Trio* have both been rated 'First choice' by BBC Radio 3 Record Review. In 1998 he became a member of the Nash Ensemble. He teaches at the Royal College of Music.

Hanya Chlala



Keith Saunders / ArenaPAL

**Kungsbacka Piano Trio** Above, from left to right: Malin Broman, Simon Crawford-Phillips, Jesper Svedberg  
Right, top: Philip Dukes • Right, bottom: Richard Hosford

**Gabriel Fauré (1845–1924)**  
**Quatuor pour piano n° 2 • Trio pour piano (version pour clarinette)**  
**Trois romances sans paroles • Berceuse**

Sixième et plus jeune enfant d'un père qui avait quelques racines aristocratiques et fut employé à l'inspection académique comme professeur avant de devenir directeur d'un institut de formation des maîtres, Gabriel Fauré vit ses premières aspirations musicales encouragées par sa famille. Son éducation professionnelle, censée le préparer à une carrière de chef de chœur, se fit à l'École Niedermeyer de Paris. Il eut ainsi la chance de rencontrer Saint-Saëns, qui y enseignait le piano à cette époque. Ce fut le début d'une relation qui perdura jusqu'à la disparition de Saint-Saëns en 1921.

Fauré acheva ses études à l'École Niedermeyer en 1865, et l'année suivante, il accepta un poste d'organiste en l'église Saint-Sauveur de Rennes ; pendant ces quatre années d'exil provincial, il se consacra de plus en plus à la composition. En 1871, après avoir occupé diverses fonctions moins importantes à Paris, il devint organiste adjoint à Saint-Sulpice, rejoignant ensuite la Madeleine en qualité d'adjoint de Saint-Saëns, puis comme chef de chœur lorsque Théodore Dubois succéda à Saint-Saëns en 1877. Avec son mariage, contracté en 1883, et la naissance de deux fils, il dut endosser des responsabilités financières qu'il assumait en poursuivant son travail à la Madeleine et en donnant des cours. Dans un même temps, il écrivit un grand nombre de mélodies, tout en demeurant, comme toujours, extrêmement critique à l'égard de sa propre production, notamment en ce qui concernait ses compositions de plus grande envergure.

La dernière décennie du XIXe siècle apporta à Fauré une plus grande reconnaissance publique. En 1892, il devint inspecteur des conservatoires de province de France, et quatre ans plus tard, premier organiste de la Madeleine. La même année, il fut enfin engagé comme professeur de composition au Conservatoire, le champ étant devenu libre pour lui suite au décès d'Ambroise Thomas, l'ancien directeur, qui trouvait Fauré trop avantgardiste pour un tel poste. Ses activités au Conservatoire, où au fil des années il eut pour élèves Ravel, Koechlin, Enescu et Nadia Boulanger, menèrent, en 1905, à sa nomination comme directeur, dans le sillage du scandale

qui avait vu Ravel évincé du Prix de Rome. Il continua de remplir ces fonctions jusqu'en 1920, le temps qu'il pouvait consacrer à la création étant d'abord limité par ses responsabilités administratives, même si par la suite, il se trouva plus libre de composer, contribuant davantage au répertoire de la mélodie française, et écrivant de la musique de chambre et des pièces pour piano.

Le style de Fauré faisait le lien entre le romantisme du XIXe siècle et l'univers musical qui s'était fait jour avec le siècle naissant ; tout en se développant et en évoluant, il conservait tout de même ses caractéristiques fondamentales. Son langage harmonique, avec ses subtiles modulations et sa mélodicité innée, se conjugue à une fine compréhension de la manière d'utiliser et de s'approprier pleinement les innovations contemporaines.

Fauré tenait la partie de piano lors de la création de son *Quatuor pour piano n° 2*, donnée en janvier 1887 à la Société Nationale, fondée en 1871 pour promouvoir la musique française. L'ouvrage fut publié dans le courant de la même année, avec une dédicace à Hans von Bülow.

Le premier mouvement débute sur un thème caractéristique, hardiment énoncé par les trois instruments à cordes, accompagnés du piano, qui reprend le thème, dans un mouvement d'une grande fluidité. L'alto, qui a un rôle important à jouer au cours du morceau, introduit un dérivé expressif du thème principal, avec l'amorce d'un second sujet. L'alto et le violoncelle présentent un nouveau thème, *molto tranquillamente*, point de départ du développement d'un premier mouvement largement classique qui évolue vers des modulations féériques. Dans la récapitulation, le thème secondaire de l'alto reparait en sol majeur, et cette tonalité se maintient jusqu'à la fin du mouvement. Le deuxième mouvement est un scherzo, dépourvu de trio, et utilise des dessins par gammes tout en reprenant des éléments thématiques dérivés du thème principal du premier mouvement dans ce qui est une œuvre cyclique. Le mouvement lent procure un moment de quiétude, le piano rappelant les cloches de Cadirac, non loin de la demeure familiale de Fauré à Montgauzy, tandis que l'alto présente un thème empreint d'une douce mélancolie. Les

turbulences se raniment dans le finale plein d'énergie, avec ses références détournées à des éléments thématiques antérieurs.

*Dolly*, une suite de six pièces pour piano à quatre mains, fut dédiée à Hélène Bardac (dite Dolly), la fille de la cantatrice Emma Bardac, épouse d'un banquier qui finit par devenir la seconde épouse de Debussy. La *Berceuse* initiale date de 1893, et c'est le morceau le plus connu du recueil, rendu célèbre par toute une série d'arrangements. Elle est ici jouée par le violon et le piano.

Les *Trois romances sans paroles, Op. 17* ont été composées vers 1863, et remontent donc à l'époque où Fauré fréquentait l'École Niedermeyer. Ces pièces pour piano furent publiées en 1880 et ont fait l'objet de divers arrangements. Dans une lettre écrite en 1912 à Robert Montesquiou, son modèle pour le Baron de Charlus, Marcel Proust décrit l'une des pièces comme « *un morceau de piano déjà ancien mais enivrant* », et le charme entêtant de ces *Romances sans paroles* est indéniable, quelle que soit la version retenue.

Fauré composa son *Trio pour piano en ré mineur* entre août 1922 et le printemps suivant, se mettant à l'œuvre sur la suggestion de son éditeur, Jacques Durand. Si l'on ignore ce que Durand lui proposa de composer, on sait que Fauré, qui séjournait à Annecy-le Vieux en Haute-Savoie, entama d'abord un ouvrage pour clarinette, violoncelle et piano avant d'opter pour une instrumentation plus traditionnelle. Le *Trio* est enregistré ici tel qu'il avait apparemment été conçu à l'origine, la clarinette ajoutant une nouvelle dimension à une œuvre que l'on connaît généralement dans sa version publiée, plus conventionnelle. Fauré acheva d'abord l'*Andantino* puis, rentré à Paris, les deux autres mouvements, mettant la dernière main à l'*Allegro vivo* en

mars 1923. Il dédia le morceau à Mme Maurice Rouvier, veuve de l'ancien banquier et Président du Conseil.

Le premier mouvement, en forme-sonate modifiée, débute par un long thème de violoncelle, qui finit par être repris par la clarinette. Le piano introduit un deuxième élément thématique, dûment confié ensuite à la clarinette et au violoncelle. Les deux thèmes, développés et élargis au fil du mouvement, sont extrêmement caractéristiques de Fauré, dans un langage musical que l'on connaît aussi par ses mélodies. Leur traitement varié finit par mener à une brève récapitulation, avec le premier thème réintroduit par la clarinette, et des éléments des deux thèmes entrelacés, puis le mouvement s'achève. L'*Andantino* en fa majeur confie le thème principal à la clarinette et au violoncelle, avec un accompagnement d'accords au piano, qui évolue vers un deuxième élément thématique mêlé au premier et menant à de nouveaux éléments thématiques du piano, marqués *Cantando espressivo*. Après une récapitulation brièvement introduite par le piano, le mouvement atteint progressivement sa conclusion. Certains commentateurs ont fait observer la ressemblance accidentelle et, pour Fauré, improbable, de l'ouverture du finale avec l'air de Canio *Ridi, Pagliaccio* dans l'opéra de Leoncavallo *Pagliacci*. Quoi qu'il en soit, ce motif, joué par la clarinette et le violoncelle, introduit un mouvement aux allures de scherzo et obtient aussitôt une réponse du piano. La clarinette et le violoncelle introduisent un troisième élément, en canon, auquel le piano apporte sa propre réaction. Les trois thèmes referont leur apparition, à mesure que le mouvement parviendra à sa conclusion en ré majeur.

**Keith Anderson**

*Traduction française de David Ylla-Somers*

Gabriel Fauré's chamber works, long overshadowed by his popular *Requiem* (Naxos 8.550765), are regaining their rightful place. This new release from the Kungsbacka Piano Trio follows their recording of Fauré's *First Piano Quartet* and other chamber works (8.573042), described by *Gramophone* as 'a delectable way into Fauré's chamber music'. The programme features the less frequently heard original version, with clarinet, of the *Piano Trio*, the *Second Piano Quartet*, which includes an evocation of the bells of Cadirac near the composer's home, the *Romances sans paroles*, described by Marcel Proust as 'intoxicating' and one of Fauré's most famous works, the *Berceuse* from the *Dolly Suite*.

**Gabriel  
FAURÉ**  
(1845–1924)

<p><b>Piano Quartet No. 2 in G minor, Op. 45</b></p> <p>1 I. Allegro molto moderato 11:14</p> <p>2 II. Allegro molto 3:28</p> <p>3 III. Adagio non troppo 10:16</p> <p>4 IV. Allegro molto 8:31</p> <p><b>Dolly Suite, Op. 56</b></p> <p>5 I. Berceuse (for violin and piano) 2:41</p>	<p>33:40</p>	<p><b>Trois romances sans paroles, Op. 17</b> 6:11</p> <p>6 I. No. 1, for violin and piano* 1:49</p> <p>7 II. No. 2, for cello and piano* 2:17</p> <p>8 III. No. 3, for cello and piano † 2:03</p> <p>*arr. Jules Delsart † arr. Pierre Guin</p> <p><b>Piano Trio in D minor, Op. 120 (for clarinet, cello and piano)</b> 19:22</p> <p>9 I. Allegro ma non troppo 6:03</p> <p>10 II. Andantino 8:33</p> <p>11 III. Allegro vivo 4:40</p>
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**Kungsbacka Piano Trio**  
**Malin Broman, Violin** <sup>1–6</sup> • **Jesper Svedberg, Cello** <sup>1–4, 7–11</sup>  
**Simon Crawford-Phillips, Piano** <sup>1–11</sup>  
**Philip Dukes, Viola** <sup>1–4</sup> • **Richard Hosford, Clarinet** <sup>9–11</sup>

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