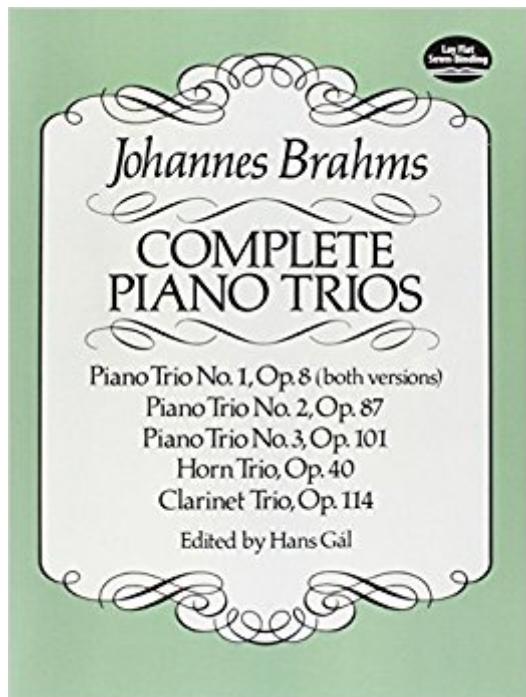


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Complete Piano Trios (Dover Chamber Music Scores)



Synopsis

Brahms's twenty-four chamber works include a number of the most acclaimed masterpieces in the repertoire, and his piano trios – including the famous Horn and Clarinet Trios – are among the most admired, performed, and recorded of all. This edition, reprinted from the definitive one prepared by Hans Gál for Breitkopf & Härtel, presents all five of these brilliant works in an inexpensive yet fine-quality volume. Included are the B Major, C Major, and C Minor Trios (Opp. 8, 87, and 101) for violin, cello, and piano; the E-flat Major Trio (Op. 40) for violin, horn (or cello or viola), and piano; and the A Minor Trio (Op. 114) for clarinet (or viola), cello, and piano. Designed to afford both amateur and professional musicians a lifetime of pleasurable study, this fine, carefully made edition will also provide music lovers of every level of accomplishment the opportunity to follow a live or recorded performance, score in hand: an ideal way to savor the special riches of these superb musical masterworks.

Book Information

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Customer Reviews

The First Trio, Opus 8 in B Major as all initial Brahms (the Piano Sonatas, the First Symphony) all get off to great heights, like claiming territory, and the young Brahms still had that Schumann aesthetic searching for private moments, a working away from the Beethoven conception of symphonic largesse. So Brahms' chamber setting have initially some challenge and interest, but he seemed to repeat himself too often, lumbering at materials that in retrospect had little to offer his own

magical aesthetic. There are dollops of illuminations(as Tovey might say).I recall a Vintage recording, on RCA Artur Rubenstein, Yasha Heifitz and Fournier??,I forgot the cellist, wonderful telescoping, everyone listened to each other, and made the work compelling, in fact I've yet to hear it played even approaching it. The lyricism in the opening 'Allegro con brio' here is unforgettable, perhaps the key of B major suggests this or brings things out of composers that other Keys cannot or refuse to; the main melodic materials, really a broken resonant chord, the major sixth interval; gorgeous stuff filled with anxiety, the opaque, and the question of art; as well in the more violent turbulent rhythmic passages, like Brahms is saying "things are not that nice in Hamburg living as a bachelor" Although he thought Bismarck was quite progressive. Glad that Johannes remained a composer his life.

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