



University of North Texas
College of Music

Chamber Recital | Tuesday, April 15, 2025 | 6:30 p.m. | Recital Hall

Moore Trio

Shenjie Liu, piano

Alfiia Mansurova, violin

Iris Fang, cello

Simón Gollo and Pamela Mia Paul, coaches

Piano Trio No. 4 in B-flat Major,
"Gassenhauer," Op. 11 (1798) Ludwig van Beethoven
(1770–1827)
I. Allegro con brio
II. Adagio
III. Tema con variazioni ("Pria ch'io l'impegno": Allegretto)

Piano Trio No. 1 in D minor, Op. 49 (1839) Felix Mendelssohn
(1809–1847)
I. Molto Allegro agitato
II. Andante con moto tranquillo
III. Scherzo. Leggiero e vivace
IV. Finale. Allegro assai appassionato

*Program six hundred seventy-three of the 2024–2025 season
Photography and videography are prohibited*

Program Notes

Ludwig van Beethoven

Piano Trio No. 4 in B-flat major, "Gassenhauer," Op. 11

In the early stages of his career, Beethoven focused primarily on chamber music, particularly piano-based works, reflecting his skill as a virtuoso pianist. He composed many chamber pieces with wind instruments before gradually shifting away from such ensembles. One notable example is Piano Trio No. 4 in B-flat major, "Gassenhauer," written for clarinet, cello, and piano. The trio's title and instrumentation were inspired by the success of Joseph Weigl's opera *The Corsair's Love*, particularly a popular melody sung in the streets. A clarinetist requested Beethoven to base a piece on this melody, leading to the trio, which incorporates the tune in its final movement. An alternative version for violin exists, and the work was dedicated to Countess Maria Wilhelmine von Thun, mother-in-law of Prince Lichnowsky.

Unlike Beethoven's other piano trios, this piece consists of three movements rather than four. It already displays features that would later appear in his sonatas and symphonies, such as contrasting thematic elements. In the first movement, **Allegro con brio**, bold unison melodies from all three instruments are contrasted with more delicate, languid phrases in the piano, followed by a serene dialogue between the clarinet and cello, setting the tone for the development.

The slow movement, **Adagio**, is in sonata form with a brief development section and is set in E-flat major. It is a beautiful example of elevated and deeply expressive lyricism, showcasing a remarkably harmonious ensemble where each instrument "speaks" while remaining part of a unified whole.

The third movement, **Allegro con variazioni**, consists of variations on the well-known "street song," which had evolved from Weigl's *The Corsair's Love*. The theme is well-suited for variation form, being relatively simple and lacking internal contrasts and harmonic complexities—these elements emerge as the variations progress. The degree of transformation varies: for example, in the sixth variation, the theme remains recognizable, while in the eighth, only its general structure is retained. The piano part, in particular, displays virtuosic passages throughout this movement.

A critic described the trio as "an excellent ensemble for piano with accompaniment," acknowledging that it was "not as rough as some of the composer's other works" and encouraging Beethoven to "favor naturalness over refinement." The critic expressed hope that by doing so, Beethoven would continue to provide the public with many more fine compositions.

Felix Mendelssohn

Piano Trio No. 1 in D minor, Op. 49

Felix Mendelssohn's Piano Trio No. 1 in D minor, Op. 49, composed in 1839, is one of the most beloved chamber works of the Romantic era. It was praised by Robert Schumann, who hailed it as "the master trio of our time," lauding its lyrical beauty, formal mastery, and perfect balance between the three instruments.

I. Molto allegro agitato

The opening movement begins with a passionate and stormy theme in the piano, soon joined by the cello and violin. The lyrical second theme provides contrast, showcasing Mendelssohn's signature song-like melodicism. The development section intensifies the drama, with swirling arpeggios and urgent counterpoint, leading to a triumphant recapitulation and a thrilling coda.

II. Andante con moto tranquillo

The second movement is a serene and lyrical song without words, evoking a warm and intimate character. The piano introduces a flowing, almost hymn-like melody, which is gently passed between the strings. This movement's tender beauty offers a respite from the stormy intensity of the first movement.

III. Scherzo: Leggiero e vivace

In true Mendelssohnian fashion, the scherzo is light, fleet, and shimmering with fairy-like energy, reminiscent of *A Midsummer Night's Dream*. Marked *leggiero e vivace*, it dances effortlessly with rapid sixteenth-note figures and an air of buoyancy. The movement's playful yet refined character provides a striking contrast to the surrounding depth of emotion.

IV. Finale: Allegro assai appassionato

The finale returns to the passionate intensity of the first movement, with an urgent and driven main theme. The interplay between the instruments is dynamic, as the piano's virtuosic passagework propels the movement forward. A majestic chorale-like section emerges near the end, lending a triumphant, almost orchestral grandeur before a dazzling conclusion.