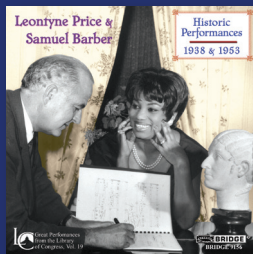


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HORSZOWSKI TRIO

## Horszowski Trio

Jesse Mills, violin

Raman Ramakrishnan, cello

Rieko Aizawa, piano

### Camille Saint-Saëns (1835-1921)

Trio No. 1 in F Major, op. 18 (29:17)

- 1) I. Allegro vivace (8:03)
- 2) II. Andante (8:10)
- 3) III. Scherzo: Presto (3:41)
- 4) IV. Allegro (9:23)

### Gabriel Fauré (1845-1924)

Trio in D Minor, op. 120 (19:25)

- 5) I. Allegro, ma non troppo (6:18)
- 6) II. Andantino (8:30)
- 7) III. Allegro vivo (4:37)

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**Editor:** Doron Schächter

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Theater C, SUNY College at Purchase, Purchase, NY

The Horszowski Trio dedicates this recording to Ms. Bice Horszowski Costa

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Series at Longy School of Bard College (Cambridge); in Chicago for the Dame Myra Hess series; in Kansas City for the Friends of Chamber Music; and on the West Coast for the Da Camera Society (Los Angeles), Athenaeum (La Jolla), Music at Kohl Mansion (San Francisco), and the Southern Oregon University Chamber Music Concerts. Other performances at distinguished universities include Cornell University, Princeton University, and the University of Nevada at Las Vegas. Summer festivals have included the Bard Music Festival and the Cooperstown Chamber Music Festival. Their international career has included tours of Japan, Hong Kong, and India.

The Trio has championed the works of several living composers, including Joan Tower, John Harbison, Wolfgang Rihm, Ned Rorem, and Dan Visconti. They premiered Eric Moe's "Welcome To Phase Space," commissioned for them by Electric Earth Concerts, for which the Trio is resident ensemble, in June 2014.

Based in New York City, the members of the Horszowski Trio teach at Columbia University and the Longy School of Music of Bard College.

## Vincent d'Indy (1851-1931)

Trio No. 2 en forme de Suite in G Major, op. 98 (18:59)

- |     |      |   |        |
|-----|------|---|--------|
| 8)  | I.   | Entrée, en Sonate: Modéré                                   | (5:47) |
| 9)  | II.  | Air: Très modérément animé                                  | (2:51) |
| 10) | III. | Courante: Lent et solennel                                  | (6:31) |
| 11) | IV.  | Gigue en rondeau, sur une chanson française:<br>Joyeusement | (3:50) |



## Notes by Raman Ramakrishnan

In the early years of the 20<sup>th</sup> Century, the wealthy Madame René de Saint-Marceaux, whose family had forbidden her to marry the brilliant but impecunious Camille Saint-Saëns, hosted a series of salons. Dancing, poetry, food, drink, and music (sometimes all at once) abounded. Often in attendance, performing on the piano, were Gabriel Fauré and Vincent d'Indy.

It is interesting for us to imagine the pianist Mieczysław Horszowski, our trio's namesake, at one of these salons, although there is no direct evidence that he was there. As a child, Horszowski toured France with his mother. In May 1905, after a series of successful concerts in Paris, his mother cheerfully reported to his father, "Micio is well-known in the Parisian musical circles." He performed one of Fauré's compositions for the great man, and then his mother asked Fauré what he thought. (Horszowski never found out what he said.) He met Saint-Saëns a few years later, in Nice. His impresario, Launay, told Saint-Saëns, "You know, the boy loves French music, Debussy..." upon which Saint-Saëns cried, "And I hate it!" (Saint-Saëns regarded Debussy as an ungracious upstart.) A meeting with d'Indy is not recorded, but most likely the men rubbed elbows at some point. Horszowski presented a

Two-time Grammy-nominated violinist Jesse Mills first performed with Raman Ramakrishnan, founding cellist of the prize-winning Daedalus Quartet, at the Kinhaven Music School over twenty years ago, when they were children. In New York City, they met pianist Rieko Aizawa, who, upon being discovered by the late violinist and conductor Alexander Schneider, had made her U.S. debuts at the Kennedy Center and Carnegie Hall. Their musical bonds were strengthened at various schools and festivals around the world, including the Juilliard School and the Marlboro Festival.

Ms. Aizawa was the last pupil of the legendary pianist, Mieczysław Horszowski (1892-1993), at the Curtis Institute. The Trio takes inspiration from Horszowski's musicianship, integrity, and humanity. Like Horszowski, the Trio presents repertoire spanning the traditional and the contemporary. In addition, they seek to perform works from the trove of composers with whom Horszowski had personal contact, such as Ravel, Saint-Saëns, Fauré, Martinu, Villa-Lobos, and Granados.

The Horszowski Trio's busy concert schedule has included performances in New York City for the People's Symphony Concerts, the Schneider Concerts at the New School, and Bargemusic; in Washington at the Phillips Collection; the Gessner-Schocken Concert



Hailed by *The New Yorker* as “destined for great things,” when the members of the **Horszowski Trio** (Hor-SHOV-ski) – **Jesse Mills**, **Raman Ramakrishnan**, and **Rieko Aizawa** – played together for the first time, they immediately felt the spark of a unique connection. Many years of close friendship had created a deep trust between the players, which in turn led to exhilarating expressive freedom.

solo work by d’Indy at his Carnegie Hall recital in 1927, and gave the first performance of d’Indy’s music at the Marlboro Festival, in 1972. **Saint-Saëns’s Trio in F Major, op. 18** (1863) was written in the wake of his visit with Fauré’s family and subsequent vacation in the Pyrenees. Fauré, who was only ten years younger than Saint-Saëns, was the latter’s student at the *École Niedermeyer* in Paris, and would be his lifelong friend. The visit, and the vacation, seemed to put the 27-year-old Saint-Saëns in a good state of mind. His trio is brimming with a relaxed and punning joy. At its outset, a gentle hemiola pleasantly obscures the listener’s sense of meter; then, carefree melodies are tossed back and forth between the instruments. The second movement plays at darkness. Drones, minor modes, and dotted rhythms hint at music from more ancient times. But the writing is so lyrical that hope never seems far away. The *Scherzo*, a virtuosic romp, is full of tricks. The instruments argue over the location of the downbeat. Awkward silences occur. And the *trio* section returns, uncharacteristically. The *Finale* gives us flashes of lightning and moments of quiet prayer, but in the end, we are led home with a wink and a smile.

**Fauré’s Trio in D Minor, op. 120** (1923) is quite a different piece. Fauré died only about a year later, with the humble final words, “What of my music will live? [Pause.] But, then, that is of little importance.”

Like Beethoven, he suffered from deafness in his later years, and his late works were, for a long time, neglected. They were considered too bizarre. His trio is strangely beautiful. A dark melody is passed from cello to violin, against a sparse, oscillating piano accompaniment. The use of strings in unison creates a new instrument, haunting and glowing. The second movement is a masterpiece of pacing. Phrases spin on and on, taking us on an extraordinary journey; the return home to F Major is as breathtaking as it is poignant. Gritty drama unfolds in the final movement, but even here the cannon fire periodically gives way to dreamy free-wheeling. The conclusion, a stretto of sorts, is intense and fiery.

When, amid scandal, Fauré became the director of the Paris Conservatoire in 1905, he systematically purged the school of its dead wood and appointed professors with more vision. Among these new appointees were Debussy and D'Indy. D'Indy was a disciple of César Franck, and was considered something of a rebel. He came from a very aristocratic family, and was openly anti-Semitic. Furthermore, he embraced the muscle and drama of Wagner and the German school when it was more popular in France (especially after the Franco-Prussian war, in which D'Indy fought) to stick with a distinctly French approach.

That said, his **Trio No. 2, op. 98** (1929), is in the form of a French dance suite. The aging D'Indy, in the south of France, seemed to be returning to his roots. The *Entrée* is in strict sonata form, with exposition and development repeats written out. The *Air* contrasts smooth, soaring melodies with spiky, tongue-in-cheek interjections. We tend to think of a courante as a fast, spritely dance (as in Bach), but D'Indy's *Courante* hearkens to the old French form, which was a slow, graceful, and stately dance for couples. This one incorporates a rhapsodic solo for the piano before the final statement. The final *Gigue* brings the suite to a joyous close.

Vincent d'Indy's trio is dedicated to Madame René de Saint-Marceaux, the salon hostess. How extraordinary it must have been for composers, actors, dancers, and artists to participate in these salons. They were a crucible for artistic inspiration; they encouraged interaction between members of one discipline and provided for bridges to be built between disparate disciplines. Perhaps it was salons like these that inspired Horszowski to put his performing career on hold for a few years starting in 1910 and study philosophy, literature, and art history in Paris. In any case, the artistic community in Paris was a tightly knit tapestry, and the composers featured on this album were exceptionally bright threads in that tapestry.