

## Preface

Ferdinand Ries was baptised in Bonn on 28 November 1784. Today his name is rarely mentioned without a reference to Ludwig van Beethoven (1770–1827), even if it is likely that it was only after his arrival in Vienna on 29 December 1802 until Ries had significant contact with Beethoven. Ries' father, Franz Anton Ries (1755–1846) was the archbishopic concertmaster and one of Beethoven's teachers, before he left for Vienna in 1792. After Ferdinand Ries arrived in Vienna, he became Beethoven's pupil, secretary and copyist. In 1805 he returned to Bonn for a year and, following Beethoven's advice, lived in Paris for a short period before resettling in Vienna in August 1808. From 1811 to 1813 he performed as a pianist all over Europe, starting in Russia and ending in London, where he was to live until 1824. After marrying into a wealthy family and with the help of Johann Peter Salomon (who was a friend of his father's), Ries became one of the directors of the London Philharmonic Society in 1815, a post he was to hold until his resignation in 1821. From 1824 to his death in 1838, he and his family lived in Germany, with Ries holding various posts as music director (e.g. in Aachen or at the Niederrheinisches Musikfest). While he seemed busy as a performer and also was highly active as a composer, not much of his music was performed. When he died in Frankfurt on 13 January 1838, he was virtually forgotten. His more than 200 compositions include nine piano concertos, chamber music of all genres, three operas and seven symphonies.

The Trio for Piano, Flute and Violoncello in E Flat Major, Op. 63, was composed in Bath in 1815, the year when Ries joined the London Philharmonic Society and was elected as one of its directors. A reviewer in *The Gentleman's Magazine* in 1816, states that "we have not room to specify the numerous parts of this trio that meet our approbation, – the ingenuity of modulations and of the parts which imitate each other, etc.; and shall therefore content ourselves with simply recommending it to our readers who are interested by learned variety." Interestingly enough, the first printed edition (which is the subject of this review) was one of the first that had metronome markings – the reviewer explains the advantage of Johann Nepomuk Mälzel's metronome (the inventor's only patented device, registered in December 1815) at great length. Besides through many other of his inventions (including leg prosthetics), the ingenious Mälzel is nowadays also remembered for constructing several hearing aids for Beethoven between 1812 and 1814.

## Note on the Edition

The aim of **paladino editions** is to produce practical modern editions that also provide historical insight.

While the manuscript is a full score, the first edition only exists as a flute and piano score with separate flute and cello parts. Between these two scores and the parts of the first edition, there are a large number of inconsistencies regarding articulation and dynamics. While trying to stay as close to the original as possible, we have attempted to produce an edition that presents players with less problems than the original rather than opening up more questions. Additions or minor changes to clarify ambiguities have been made in accordance to common sense and performance practice.

*Martin Rummel*  
*Vienna, August 2020*