

Preface

Like hardly any other genre, that of the piano trio is rooted in the bourgeois musical tradition of the 18th and 19th centuries, without – like the genre of the string quartet, for example – having experienced radical reinterpretations in the 20th/21st century through “milestones” of the repertoire. The present trio does not strive for such a reinterpretation.

Rather, the intention was to continue the chamber music tradition founded by composers such as Schubert, Dvořák and Brahms from the perspective of the present, specifically: to rehabilitate identity-forming means of the classical-romantic musical repertoire such as pulsating rhythms, melodic phrasing and certainly also tonal progressions (whoever, like Adorno, wants to, may gladly regard this as “regression”!), but at the same time to take up the achievements of contemporary tonal languages and thus (in a dialectical sense) to reconcile the opposites of “traditional” and “progressive” tonal language, which are often perceived as contradictory. In this context, the interweaving of rhythmically synchronized sections with quasi-aleatoric sections of “free” interplay is particularly significant.

The work consists of three seamless movements: A pulsating central section is flanked by two slow sections whose basic lyrical mood is sometimes broken up by energetic eruptions.

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