

Chandos

CHAN 8308

THE BORODIN TRIO – a renowned ensemble whose violinist is Rostislav Dubinsky who was for thirty years first violinist of the celebrated Borodin String Quartet. The Trio was formed after the three musicians – Dubinsky with Luba Edlina (piano) and Yuli Turovsky (cello) – left Russia in 1976.

Also available by the **BORODIN TRIO** on Chandos

SCHUBERT: PIANO TRIO IN E^b Op. 100 ABRD 1045
"A noble, classical reading." GRAMOPHONE

TCHAIKOVSKY: PIANO TRIO IN A MINOR Op. 50
ABRD 1049

"The Borodin play with intense passion and commitment"
HI-FI NEWS

Available on cassette

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Chandos

DIGITAL

BORODIN TRIO

SCHUBERT

PIANO TRIO IN B FLAT Op.99



THE COMPACT DISC DIGITAL AUDIO SYSTEM

offers the best possible sound reproduction — on a small, convenient sound-carrier unit. The Compact Disc's remarkable performance is the result of a unique combination of digital playback with laser optics. For the best results, you should apply the same care in storing and handling the Compact Disc as with conventional records.

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If you follow these suggestions, the Compact Disc will provide a lifetime of pure listening enjoyment.

Recording Producer: Brian Couzens. Sound Engineer: Ralph Couzens.
Recorded at the Church of St. George the Martyr, Bloomsbury, London on June 2 & 3, 1982
Front Cover Photo: Clive Barda/London. Sleeve Design: Mantis Studio, London.

Not so much in style, but in very existence, this B flat Trio seems to have been blown from the spirit world. Virtually no trace of it survives from Schubert's lifetime; yet it appears as Opus 99 in a Diabelli listing of 1831 and was so published in 1836, eight years after the more transcendent Opus 100 Trio had become famous. By now, of course, it has eclipsed all of the chamber works other than the celebrated "Trout" Quintet in popularity. Within it, to borrow Schumann's wonderful phrase about the great C major Symphony, lie "the seeds of everlasting youth".

The opening of Opus 99 is a special combination of deliberate control and boundless, overflowing delight. Stentorian dotted rhythms in the piano base are a perfect foil for the outpourings of the theme. Later, when the melody is heard in the keyboard high above the strings, frolicking in the triplets or transported in streams of semi-quavers, one can only be charged with the sheer joy of creation. Both triplet and dotted rhythms feature prominently in an evermore agitated transition, until a typically Schubertian sustained-tone in the 'cello glides gently into the serene loveliness of the second theme. Its placid melodic leaps go through several transformations, before a magically stretched and chromatic version, again in the solo 'cello, signals the end of the Exposition.

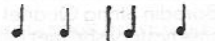
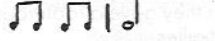
The Development, though beginning in a somewhat forced "Grand Manner", proceeds to a reworking of the second theme which coalesces, over the piano's repeated *f*'s, into a lovely, arched descent whose sustained emotional power is surely as great as anything Schubert ever wrote. Eventually, one is released into a graceful four-bar phrase heralding the Recapitulation. Yet some artful key changes and piquant ritardandi are a sign that this is no orthodox Return; only later does the piano take up the main theme in the tonic B flat. At the end, there is a transfigured moment when, after a huge climax, everything stops, hesitates, and then, in a

magical ripple of semi-quavers, skips through the concluding seven bars.

A favourite story of mine has to do with the late Irwin Freundlich, master teacher at the Juilliard School, who once announced (to general laughter) that a student would play "the most beautiful piece in the world". Though he meant the B flat Impromptu of Opus 142, his hyperbole could well refer to many other Schubert themes – to the slow movement of the Opus 100 Trio, for example, or to the divine *Notturmo*, the only remaining mature work for this combination, which is so static as almost not to be a melody at all. Indeed, in this E flat *Andante un poco mosso*, with its drowsy, rocking quavers, its theme flowing from the simplest 2-note figure, there is such penetrating expression, such a piercing sense of beauty, as to induce a feeling of inexplicable sadness. The movement is actually a modified minuet form, but apart from the throbbing C minor "trio" (recalling Schumann's enigmatic remark that dances make one "sad and languid") we are chiefly conscious of the composer's delving even deeper into his own fancies. Special mention should be made of the rapt moment at the supposed Da Capo when the violin sinks into the "wrong" key of A flat.

It has been said that the closest Schubert ever comes to humour is *good-humour*. Certainly this Scherzo is a case in point, with its breathlessly extended phrase units of staccato crotchets and quavers, dizzying progress through related and unrelated keys, and artful use of imitative counterpoint. Though it eschews the deeper levels of expression of the Opus 100 Scherzo, it is truly captivating music.

The finale is designated "Rondo", though the main theme recurs not several times, but only once, in the tonic key. For all its child-like vivacity, this tune appears less important for itself than as fertile material for what is to come. Its rhythmic cohesion belies an uncanny simplicity:

a.		bars 1 and 2
b.		bars 3 and 4
c.		bars 5 and 6
d.		bars 7 and 8

Unit *a*. permeates the movement; in bars 15 and 16, *b*. is changed melodically from a simple falling step to large skips – no doubt the source of a jagged *tutti* interruption some bars later which introduces a gypsy-like theme in G minor, derived from the dotted rhythms of *c*. The "interruption" figure is in turn the basis for a soaring violin passage over descending tremolos in the piano, a somewhat tendentious mock-closing section, and another, *pianissimo*, episode in D flat. Here the dance-like effect remains, but transfixed, as in a dream, by the insistent repetitions in the piano left hand. There follows the now-familiar "false" Return, in E flat, then a modified reprise of all the original material. At last, a charging Presto brings the work, in a flurry of bouncing piano chords and string repetitions, to a whirlwind close.

Nearly forty years after Schubert's death, as the still-faithful Moritz von Schwind was beginning sketches for "A Schubert Evening at Josef von Spaun's" he wrote to Spaun's niece, Henriette, "Our old friend (Spaun) was quite right when he said, 'We were the happiest people in all Germany, yes, in all the world'. And it was not only to the Schubert songs that we owed it, but also to the splendid, modest, warm-hearted people who were together then!"

How sad in retrospect! Yet, in the sunny exuberance of Opus 99 we can almost believe that those wonderful *Schubertiads*, with their readings and charades, music and dancing, were never to be interrupted by black periods of hopelessness and misery, and by early death.

Jean Wentworth

LUBA EDLINA is especially noted for her brilliant performances and recording with the original Borodin String Quartet. When she was studying at the Moscow Conservatory she met fellow-student Rostislav Dubinsky, and they were later married. During her 20-year association with the Quartet, she was permitted to appear with them in the West only once, when they gave a rapturously acclaimed concert in the Palace of Versailles.

ROSTISLAV DUBINSKY, after completing his studies with Abraham Yampolsky at the Moscow Conservatory in 1944, became first violinist of the newly-formed Moscow Conservatory Quartet, later known as the Borodin String Quartet. The ensemble received the Russian decoration for 25 years of service as 'Musical Artists of Great Merit' in 1968 and by 1976, when he left the Soviet Union, The Borodin String Quartet had given some 3000 concerts around the world. During this period he became a celebrated chamber music coach, preparing a number of prize-winning groups for international competitions and he has continued working with chamber ensembles at several leading conservatories in Holland. He and his wife now live in the U.S.A. where they both teach at Indiana University.

YULI TUROVSKY, who studied with Galina Kozolupova at the Moscow Conservatory, was a cello soloist with the Moscow Chamber Orchestra under Rudolf Barshai, appearing with them on international tours until his emigration from the Soviet Union in 1976. While still in Russia, he made a number of recordings both as a soloist and in chamber groups with such musicians as violinist Vladimir Spivakov – with whom he appeared in 1979 at the *Mostly Mozart Festival* in the Lincoln Center in New York. He has lived in Montreal since 1976 where he now teaches at the Conservatoire du Musique.

CHANDOS DIGITAL RECORDING

This recording was mastered and edited on Chandos Complete PCM Digital System. This system is superior to conventional analog (tape recorder) recording in dynamic range, signal to noise and distortion.

Equipment used:

- Schoeps & Neumann microphones
- New classical mixing console—State of the Art specification designed and built by Chandos
- Sony PCM 1610 Digital processor
- DAE-1100 Digital electronic editor
- Digital information stored in BVU 200A recorders

Although analog tape recorders have been remarkably improved today, they are still limited by a number of drawbacks resulting in distortion and dynamic range limitations. These limits are inherent in the tape, heads, and other mechanical factors, and it is virtually impossible to eliminate them completely.

Digital recording, including PCM (Pulse Code Modulation) is a revolutionary technique to leave these limitations of present analog recorders behind. With digital systems, the sound signal is recorded and transmitted in the form of digital codes and this provides a whole host of features.

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SCHUBERT: PIANO TRIO NO. 1 — Borodin Trio • Chandos CHAN 8308

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FRANZ SCHUBERT (1797-1828)

TRIO IN B^b FOR PIANO, VIOLIN AND CELLO
Op. 99, D.898 (1827)

- I — Allegro moderato
- II — Andante un poco mosso
- III — Scherzo: Allegro
- IV — Rondo: Allegro vivace

BORODIN TRIO

LUBA EDLINA — Piano
ROSTISLAV DUBINSKY — Violin
YULI TUROVSKY — Cello

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