

Joaquín Turina (1882-1949) is the Spanish composer who comes to mind after one has thought of Albéniz, Granados, and Falla. By comparison with his possibly more celebrated contemporaries, Turina devoted far more of his creative energies to chamber music in the received forms. His opus primum was a Piano Quintet, published in 1907, when Turina was a student at the Schola Cantorum in Paris. The Schola's director, Vincent d'Indy, gave pride of place in the composition curriculum to the works of his own teacher, César Franck, so it causes little surprise that Franck's stylistic legacy turns up in Turina's chamber music: highly chromatic harmony, far-flung modulations, fondness for counterpoint, and a penchant for unifying multi-movement works by deriving various themes from a single motivic "generative cell." A complementary strategy of unification, equally important, was the use of cyclic form, or the recurrence of a given theme(s) in two or more movements. One "story" to be followed in the chamber works here recorded is how the influence of the Schola, from which Turina graduated in 1913, gradually yielded to that of his native country. The first three works, published in Paris, all bear generic titles in French. The fourth work, *Circulo*, is the only one to be titled in Spanish and published in Spain. First Trio for Piano, Violin, and Cello, Op. 35. Turina's first piano trio, a prizewinner in the Spanish national competition of 1926, bears clear trappings of musical academicism. The first movement is a "Prélude et Fugue," the second a "Thème et Variations," and the third a "Sonate." Moreover, like certain finales in Haydn's string quartets Op. 20, Turina's fugue wears its contrapuntal artifice on its sleeve: "Fugue (à l'inverse)" -although the expected inversion of the subject never proceeds beyond its first few notes. The austere prelude (Lento) contrasts a highly chromatic beginning with a stately continuation (in double-dotted rhythms) before combining them. That combination, in turn, recurs as a "second theme" within the sonata-form fugue, then as the variation theme in the second movement. The model of Franck's violin sonata hovers about Turina's first trio, both in specific thematic reminiscences (compare Turina's fugue subject with Franck's finale) and in the overall cyclic formal strategy of thematic return. The second movement also points to the model of Beethoven's Op. 34 in that the character variations delineate tonal centers that descend by thirds.



Second Trio in B Minor for Piano, Violin, and Cello, Op. 76. Turina's second piano trio appeared in 1933, with a dedication to its publisher, Jacques Lerolle. In the best "Franck-ish" manner, the first movement presents its generative cell as a motto (Lento), from which Turina derives a spacious, lyrical first theme simply by playing the cell's motivic elements in reverse order. The movement follows the traditional sonata form rather closely, except that a new theme (evocative of Ravel) stands where one would have expected the development section. The same theme briefly interrupts the next movement, a scherzo-like fantasm in 5/8 time, of markedly Iberian character. By now one expects the finale to "put it all together," and it does. The opening gesture, almost orchestral in texture, ushers in a granitic B-minor theme in block chords with string flourishes. Subsequent variations on this theme alternate with a waltz-like second theme in D major, a portion the first movement's second theme, then the transition and first theme from that movement. A frenetic Allegro vivo sets up the last variation of the finale theme, its ending now extended to ring out in B major.

Circulo Fantasy for Piano, Violin, and Cello, Op. 91. The three movements of this late fantasia (published in 1942) are inscribed "Amanecer" (dawn), "Mediodía" (noon), and "Crepúsculo" (dusk), indicating that the overall title refers to the daily temporal cycle. Listening to register, harmony, and rhythm in the first movement, one can easily trace the passage from gloom to shimmering light of day. The sonorities progress from low to high, the tonal center from C minor to C major, and so forth. The second movement ripples with the vibrancy of midday (no siesta here), and one has trouble shaking the impression that a certain passage in the middle, *ritmado y con garbo*, alludes slyly to a familiar Gershwin song. The third movement begins without break, as a riotous dance of strong national character. This gradually slows into a gentle transformation of the "Mediodía" theme. Then, true to its title, the work comes full circle to the hushed cello theme from the "dawn" movement. It ends on a delicately poised Db major chord, suitably "dark" with flats, but with an added C, as if to point toward the tonal space in which the cycle might begin again.

Quartet in A Minor for Piano, Violin, Viola, and Cello, Op. 67. Published by Rouart, Lerolle in 1932, the Piano Quartet still invokes the cyclic formal model of Franck, in that just about any first-movement theme can pop up in later movements. The stentorian octaves that open the initial Lento serve notice that this texture will assume rhetorical prominence throughout. A Phrygian-sounding motive presented by the violin some

measures later, functions as a generative cell. Among its many thematic "offspring" is the cello's emphatic recitation toward the end of the movement, marked *muy expresivo*. In a French music edition bestrewn with the usual Italian performance instructions, this and other Spanish markings amount to a declaration of national musical identity. The blithe *Vivo* movement bears the rhythmic patterning of an Iberian dance, with pizzicati to suggest guitars. A long stretch of the opening *Lento* is "recollected" near the middle of the *Vivo*—a pensive patch amidst the general exuberance. The third movement is a curious if attractive patchwork. After a rhapsodic violin solo "*a modo de cadencia*," we hear an *Allegretto* section dominated by a new variant of the generative motive (closing with "drum rolls" in the piano's bass register), and yet another incarnation presented *Allegro molto*. Then comes a string of reminiscences: the second theme from movement 1, a passage of the *Vivo*, the *muy expresivo* theme from the first-movement coda, the *Lento* and second theme (again!) from movement 1, finally the first theme from movement 1, now in A major. The distinctive thematic profiles of the finale risk getting lost in the crowd of familiar faces from previous movements, and one has to wonder whether some unstated program shaped the whole.



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(Spring 2001)

**The Meadowmount Trio** has been in demand for concerts and recordings worldwide since its formation in 1991. Comprised of three of the most noted chamber musicians in the United States, the Trio is ensemble-in-residence at the Meadowmount School of Music. Meadowmount is the legendary summer school founded by the master teacher-violinist Ivan Galamian situated in the beautiful Adirondack Mountains of New York.

In their first season, Chamber Music America and the American String Teachers Association (ASTA) co-sponsored a feature appearance by the Trio at their 1992 national convention in New Orleans. Subsequently, the Trio has made repeated tours of the United States, in recital and residencies. The Trio has been featured soloists across the United States with orchestra in Beethoven's Triple Concerto to wide acclaim. They have been featured in many broadcasts on NPR and made a highly successful New York debut at the Weill Recital Hall of Carnegie Hall in 1998.

Their South American debut was made in 1995 at the AmArte International Arts Festival in Colombia. The Trio has toured Russia twice and was featured by Moscow Radio in 1993 which carried the live broadcast of the Trio's Russian debut from Rachmaninoff Hall at the Moscow Conservatory. The Trio's European debut was in 1995 at the Teatro Rossini in Pesaro, Italy. Further European appearances have featured the Trio as soloists with the Czech Philharmonic Chamber Orchestra in 1998.

The Meadowmount Trio has had an active recording career for a decade. Their first recording of Dvorak's Dumky and F minor trios is now available on an American reissue on Equilibrium CD 41. Their recording "American Music in Moscow" is available on CD on Melodiya CD 1000571 and features works of Arthur Foote, Samuel Barber, William Bolcom and Paul Schoenfield. Upcoming releases include the music of Chausson for Equilibrium and music of Robert Ward on Citadel.

**Stephen Shipps, violin**, has made solo appearances with the Indianapolis, Dallas, Omaha, Ann Arbor and Seattle Symphonies. He appears regularly in international music festivals and serves on juries of major U.S. and international competitions. Mr. Shipps has recorded for the Bay Cities, American Gramophone, Albany, Citadel, Russian Disc and Melodiya labels. He was recently awarded twelve gold and platinum records for his solo performances on the Grammy-nominated Mannheim Steamroller Christmas Albums. He studied with Josef Gingold, Sally Thomas, Ivan Galamian and Franco Gulli. He has served on the faculties of the North Carolina School of the Arts, Indiana University, and the Banff Center for the Arts. He is currently on the faculty of the University of Michigan, the Meadowmount School of Music and is a regular Guest Professor at the Prague Conservatory of Music.

**Owen Carman, violoncello**, has concertized in the United States, Canada, Mexico and the Netherlands and as a guest artist with the Juilliard Quartet Mr. Carman has appeared often on NPR and PBS. He has given master classes at many of the major conservatories and universities in the United States. Mr. Carman studied with Leonard Rose, Channing Robbins, David Soyer and Orlando Cole at the Juilliard School and the Curtis Institute of Music. He has served on the faculty of Michigan State University and is currently the Director of the Meadowmount School of Music.

**Eric Larsen, piano**, has been heard in the major concert halls of Russia, Europe, South America and the United States. He has recorded for the Hessisches Rundfunk, Bay Cities and New World Records and his live performances have been broadcast nationally on NPR and WFMT Chicago. As the recipient of major grants from the Mary Duke Biddle and Andrew Mellon Foundations, he has done extensive research of the Edvard Grieg Manuscript Collection at the Bergan Bibliotek in Norway. His association with the Moscow Conservatory has led to numerous recitals and master classes throughout Russia. Mr. Larsen studied with Dora Zaslavsky, Artur Balsam and Carroll Chilton in the United States, Pierre Sancan in Paris and Benjamin Kaplan in London. He is currently a member of the Artist-Faculty of the North Carolina School of the Arts, the Ibla International Piano Academy in Italy and the Meadowmount School of Music.

**Jiri Zigmund, viola**, was born in 1966 in Prague. He studied violin at the Ostrava Conservatory where his teacher was Professor Irena Vitkova. In 1988 he took up the viola and joined the Wihan Quartet. He continued advanced studies in viola at the Hochschule fur Musik of Munich with Professor Heinz Endress. The Wihan Quartet has gone on to win the major international competitions of Trapani in Sicily, the Prague Spring in the Czech Republic and then a major triumph in the prestigious London String Quartet Competition of 1991. Their career has blossomed and they have toured internationally in Europe, the Far East, Australia and New Zealand.



# MEADOWMOUNT TRIO

**Eric Larsen piano • Stephen Shipp, violin • Owen Carman, cello**  
with **Jiri Zigmund, viola**

<b>Trio No. 1 for Piano, Violin and Cello, op. 35</b>	<b>22:22</b>
1. Prélude et Fugue: Lento–Andante–Allegretto	6:54
2. Thème et Variations	8:38
3. Sonate: Allegro	6:50
<b>Trio No. 2 for Piano, Violin and Cello, op. 76</b>	<b>15:13</b>
4. Lento–Allegro molto moderato	7:00
5. Molto vivace	2:41
6. Lento–Andante mosso–Allegretto	5:32
<b>Circulo..., Fantasia for Piano, Violin and Cello, op. 91</b>	<b>10:37</b>
7. Amanecer: Lento–Andantino	4:00
8. Mediodía: Allegretto quasi Andantino	2:28
9. Crepúsculo: Allegro vivace	4:09
<b>Quartet in A minor for Piano, Violin, Viola and Cello, op. 67</b>	<b>17:45</b>
10. Lento–Andante mosso	6:35
11. Vivo	3:45
12. Andante–Allegretto–Allegro molto	7:25
<b>Total Time</b>	<b>65:57</b>

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