

Gloria Saarinen

New Zealand born pianist Gloria Saarinen is a soloist, chamber musician, impresario, television host, recording artist, and most recently, artistic director of the first Esther Honens International Piano Competition. She tours regularly throughout Canada, the United States and Europe as a soloist and with The Chinook Trio and the Canadian Trio, and has now performed in 40 countries.

Susan Hoepfner

An award winning flutist and graduate of the Juilliard School, Susan Hoepfner has become an artist of international renown performing as a guest soloist with orchestras around the world. Her tours have taken her across Europe, Japan, Argentina and North America. Ms. Hoepfner gave her New York debut to critical acclaim. She is the first woodwind player to win the grand prize of the Canadian Music Competition, and among the other competitions she has won was the New York Olga Koussevitsky Flute Competition.

Susan Hoepfner is featured in works by Reinecke, Jolivet, Foote, Glick and McCauley on Marquis Classics ERAD 143, with Lydia Wong, piano, The Moveable Feast, strings and Judy Loman, harp.

Amanda P. Forsyth

Considered one of North America's most talented cellists, Amanda P. Forsyth is a graduate of the Juilliard School. Ms. Forsyth has toured North America, Europe, the Far East and Australia as soloist, with the Toronto Symphony, and with numerous chamber ensembles. Ms. Forsyth is principal cellist with the Calgary Philharmonic Orchestra, and makes frequent concerto and recital appearances during each season.

CREDITS

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Marquis Classics ERAD 141 144 Front Street West Toronto, Canada M5J 2L7

BEETHOVEN - CZERNY - HUMMEL - KUHLAU

THE CHINOOK TRIO



GLORIA
SAARINEN
Piano

SUSAN
HOEPPNER
Flute

AMANDA
FORSYTH
Cello

MARQUIS
CLASSICS
ERAD 141

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|---|--|-------|-------|
| 1 | Carl Czerny
<i>Fantasia Concertante</i> | | 15:03 |
| | Ludwig van Beethoven <i>Trio in G major</i> | | 25:51 |
| 2 | Allegro | 11:19 | |
| 3 | Adagio | 5:10 | |
| 4 | Thema andante con variazioni | 9:20 | |
| | Friedrich Kuhlau <i>Trio, Opus 119</i> | | 18:11 |
| 5 | Allegro moderato | 8:37 | |
| 6 | Adagio patetico | 4:07 | |
| 7 | Rondo | 5:24 | |
| 8 | Johann Neponiuk Hummel
<i>Trio for Flute, Cello and Piano, Opus 78</i> | | 14:08 |

The Chinook Trio

Gloria Saarinen, piano
Susan Hoepfner, flute
Amanda P. Forsyth, cello

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all tracks 

Carl Czerny *Fantasia Concertante*

Carl Czerny (1791-1857) was a pianist of surpassing skill as well as a teacher, composer, and writer on music. For many of us, our early recollections of piano lessons include the familiar yellow cover with CZERNY on the front and inside of some of those keyboard exercises, so deftly laid out, so lightly dusted with charm and so helpful to anyone who might be modestly serious about learning to play the piano.

Of course, there was much more to him than that. He came from a musical family and by the age of ten he was already enough of a virtuoso to be taken to see Beethoven, who heard him play and at once offered to teach him. In later life he was indefatigable in arranging music for the keyboard, tackling the overtures to Rossini's *Semiramide* and *Guillaume Tell* arranged for eight pianos with four hands each. Later in life, he specially mentioned his beautiful arrangement of one of Beethoven's "Leonora" overtures. In his autobiography he said "it is to Beethoven's remarks on this work that I owe the facility in arranging which has been so useful in later life."

Czerny was a work-o-holic, who lived only to work and compose. He never married and had neither brothers, sisters, nor near relatives. He travelled very little. His single planned concert tour was arranged for 1805, a crucial year of the Napoleonic wars. It was the year of both Austerlitz and Trafalgar, so it is perhaps not surprising the tour was cancelled for political reasons. However, he soon withdrew from all public performances although the critics described his playing as "uncommonly fiery".

All the same, Czerny explained that his own playing "lacked that type of brilliant calculated charlatanry that is usually part of a travelling virtuoso's equipment."

Physical frailness and natural preference led him to spend his entire life quietly but busily in Vienna. Just as Czerny, was taken to Beethoven, so Liszt was taken to Czerny, who said the nine

year old lad, though his playing was “completely irregular, careless and confused”, he nonetheless has an enormous natural talent. In later life, Liszt, impatient as a boy with Czerny’s discipline, as a renowned virtuoso frequently and gratefully acknowledged that he owed his talent and success to Czerny.

As a pupil of Beethoven and teacher of Liszt he occupies a unique position among 19th-century pianists, not only as a transmitter of ideas from one great master to another, but also by virtue of his extraordinary productivity during the decades that embraced the most dramatic changes in technique and literature for his instrument.

This trio originally composed for flute, cello and piano, shows off all the instruments on their best and finest behavior. In one movement, it is a kind of rhapsody, beginning with a rather solemn introduction, and melting into a set of splendid variations.

Ludwig von Beethoven *Trio in G major*

Ludwig van Beethoven (1770-1827) was very young when he began plying his trade. This trio was written for flute, bassoon, and clavicembalo, and was probably intended for the Von Westerhold-Gysenberg family. In this kind of music, composers were very open-minded about substituting a violin for the flute, a cello for the bassoon or a piano for the clavicembalo.

Modern scholarship seems to establish that this music was written in Bonn in 1786. It appears as WoO 37 in Kinsky’s 1955 catalogue (WoO stands for Werke ohne Opuszahl - works without opus number). So Beethoven was sixteen. The music is youthful, daring - and has some hair-raising difficult moments. The last movement is a set of variations, a device that Beethoven delighted in all his life. Even in this set, (perhaps the very earliest that he wrote, for any kind of music) glimpses of the genius of the man can be heard prefigured in the talents of the boy. This early trio continues to astonish by its sweetness and subtlety.

Friedrich Kuhlau *Trio, Opus 119*

Friedrich Kuhlau (1786-1832) the son of a military bandsman was born in Melzin and brought up in Hamburg. Kuhlau had not intended to be a musician until a childhood accident caused him the loss of an eye and a long illness. While he was convalescing he learned to play the clavier, and made up his mind to become a musician. He supported himself in Hamburg by giving keyboard lessons.

In 1810 he was threatened with conscription by Napoleon, who was collecting recruits from all over Europe. Even though he had only one eye, he quickly made his way to Denmark, where he lived for a while under a prudently changed name. He remained in Denmark for the rest of his life except for numerous tours. He was a good all-round musician, although a little conservative and old-fashioned.

He complained uneasily that Weber’s music was “too daring as far as the musical rules are concerned”. All the same, he eventually picked up the reputation of “Beethoven of the flute”.

In 1825 one of these tours took Kuhlau to Vienna where he met the real Beethoven. It was friendship at first sight. They passed a merry and convivial evening, in the course of which Beethoven composed a complimentary canon (based on Mozart’s four note motto tag) to words by Beethoven himself beginning “Kühl, nicht lau”.

Lau means *tepid*, so Kuhlau was honoured with some of Beethoven’s joviality on the lines of “How’s Luke?” — “Not so hot”.

The two spent the evening exchanging friendly canons. Next morning, Beethoven revised the Kuhlau canon and sent it over with a little note:

Baden, September 3rd, 1825

I must confess that the champagne got too much into my head last night, and has once more shown me that it rather confuses my wits than assists them; for though it is usually easy enough for me to give an answer on the spot, I declare I do not in the least recollect what I wrote last night.

Think sometimes of your most faithful.

Beethoven

The trio op. 119 was one of the very last pieces that Kuhlau composed. He described all his domestic flute music as intended not for the music-loving dilettante, but for the "advanced lover of the art".

The trio was originally written for piano and two flutes, and this version for flute, cello, and piano was prepared by the composer himself

Johann Neponiuk Hummel *Trio for Flute, Cello and Piano, Opus 78*

Johann Neponiuk Hummel (1778-1837) was in his day considered one of Europe's greatest composers, and perhaps its greatest pianist between Mozart, Beethoven, and Liszt. He was a prodigy, and his father, a string player and opera conductor, saw to it that he had the finest

musical education possible. He arranged for the nine year old boy to play for Mozart, who was so impressed that for the next two years, he took Hummel into his household and gave him free lessons.

Hummel was portly and (mostly) jovial. He was extremely hard working and diligent. His music, idolized by the young Chopin, is full of classical heritage, but enriched and ornamented by romantic decoration. His music, like his personality, though subtle and varied, only begins to hint at the darker depths of sensibility. Like Czerny and Beethoven, Hummel was also a pupil of Abrechtsberger. Nowadays, his music is becoming more popular; rightly so, for it explores the boundaries of what can be done by prodigious talent, learning and hard work. Perhaps this is a little unfair - pianists often share Chopin's perception of him, as a genius.

notes by Lister Sinclair

THE CHINOOK TRIO

The members of The Chinook Trio - Gloria Saarinen, piano, Susan Hoepfner, flute, Amanda P. Forsyth, cello - join their solo and chamber careers to create this formidable ensemble. Formed in 1988, the trio performs along with the standard repertoire, lesser known masterpieces, solos and contemporary works written especially for them.

They make an annual tour in Canada and United States and have toured Japan on several occasions, including the opening of the new Canadian Embassy in Tokyo in 1991.