

Edouard Lalo (1823-1892) is largely known for his *Symphonie espagnole* which is technically a violin concerto and perhaps his *Cello Concerto* in D minor as well. Most of his other works have unfortunately fallen in oblivion. It is hardly known that Lalo was keen on playing and composing chamber music, and he was one of the first French composers to write for the medium of piano trio.

Lalo was born of Spanish descent. He entered Paris Conservatoire at the age of 16. Before he established himself as a composer, he made his living as a string player and teacher in Paris, and was a founding member of Armingaud Quartet, in which he played the viola and subsequently served as the 2nd violin. Lalo contributed three piano trios, the first of which in C minor, op. 7 was written around 1850.

Except for the three Trios Concertans written by Cesar Franck in 1841 (if Franck was considered a French composer), there was little tradition of piano trio writing in France. Lalo might have modeled his C minor trio on those written by German masters such as Mendelssohn and Schumann. The work follows the conventional 4-movement scheme. All movements are rather brief and balanced in length, with no one movement outweighing the others. The first movement, written in a standard sonata form, opens with the solo cello singing an expressive melodic line which is then taken over and elaborated by the violin. Likewise, the second and closing themes are also first introduced by the cello and imitated by the violin. The closing theme does not include any new material but only recycles part of the first subject. In the recapitulation, the closing theme transforms into a forceful coda which escalates the excitement all the way till the end of the movement.

In the Romance, the piano, cello and violin take turn in that order to sing a very romantic melody. The movement is in ternary form in which the middle section provides a more longing and restless mood to the movement. Like the endings of many other instrumental Romances, the musical line transcends to a high long note before the movement ends with two soft pizzicato chords.

The Scherzo is a unique movement with a strong sense of rhythm and a taste of dry humor. The middle trio section does not bear much contrast from the Scherzo, but is more like a development thereof, in which there is interesting rhythmic interplay between the violin and cello.

The Finale opens with a cello solo in the manner of an operatic recitative. Mendelssohn used this practice in the finale of his A Minor String Quartet (1827).

The recitative is followed by a lively rondo, sharing the same opening theme. The moving semiquavers in the piano provide an energetic driving force to the movement. All three instruments give *tutta forza* to the final appearance of the rondo theme, which suddenly slows down to a halt and the movement dramatically concludes with three unyielding chords.

拉羅: C小調第一號三重奏 · 編號七
LALO: Trio No. 1 in C minor, Op. 7

Der Schwung

拉羅(1823-1892)這名字主要是藉著他的「西班牙交響樂曲」(實際上是小提琴協奏曲)、以及他的D小調大提琴協奏曲而廣為人知。

他的其他作品，卻大部份已無人問津。而拉羅熱衷於寫作及演奏室內樂，更是鮮為人知的事實。他是其中最早一位創作鋼琴三重奏的法國作曲家。

帶著西班牙血統的拉羅，十六歲時入讀巴黎音樂學院。當他還未正式進身為作曲家之前，他在巴黎以演奏和教授弦樂為生；他亦是Armingaud四重奏之始創成員，曾先後於組合中演奏中提琴及第二小提琴。

拉羅一共寫下三首鋼琴三重奏，其中C小調第一號作於大概一八五零年。

若我們視法朗克為法國作曲家，除他於一八四一年寫作的三首協奏三重奏外，法國並沒有多少寫作鋼琴三重奏的傳統。因此拉羅可能以德國作曲家如孟德爾遜、舒曼等的作品作為他的C小調三重奏之藍本。此曲跟隨傳統的四樂章模式，且每樂章的篇幅均非常簡約，沒有一點兒冗長或堆砌。

第一樂章是標準的奏鳴曲式，先由大提琴唱出悠揚的第一主題，然後小提琴再把主題娓娓道來。第二及第三主題亦先由大提琴帶出，然後由小提琴模仿。結尾主題只再利用第一主題部分素材，並沒有新的音樂原素。此主題在再現部中變身為一個強而有力的完結部，在樂章終結時把激情升至沸點。

第二樂章為一首浪漫曲，三件樂器輪流唱出浪漫之旋律。此樂章乃三部曲式，中間部分醞釀著期盼與焦慮的情緒。如很多其他浪漫曲一般，此樂章於終結時音域慢慢往上提升，再配上兩下輕輕的撥弦，令樂曲在悠然神往的氣氛下作結。

第三樂章是一首風格獨特之諧謔曲，有強烈節奏感，且帶著一點嘲諷味。中段與諧謔曲並沒有產生強烈對比，反而近似諧謔曲的發展部，其中包括了小提琴與大提琴之間一些節奏巧妙的對答。

一段由大提琴獨奏出類似歌劇式的宣敘調掀起了終章的序幕；孟德爾遜早於一八二七年已在他的A小調弦樂四重奏中運用了這樣的技巧。這宣敘調的主題隨即化身為一個充滿活力的迴旋曲之主題。鋼琴部分的十六分音符為這樂章提供了推進的動力。當樂章接近尾聲時，三件樂器同時傾力奏出最後一次出現的迴旋主題，但旋律卻突然放慢至停滯，最後由三個澎湃的和弦為樂章劃上戲劇性的句號。

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