

Felix Mendelssohn (1809-1847) was often regarded as the most gifted child prodigy next to Mozart. At an early age, Mendelssohn produced some of his most spontaneous and ingenious chamber works, namely his String Quartet in A minor, Op. 13 and his String Octet, Op. 20. Later in his life, he contributed two more masterpieces to the piano trio repertory.

The D Minor Trio, Op. 49, written in 1839, has always been one of the most favorite piano trios. His C Minor Trio, Op. 66 was written in 1845, two years before his premature death at the age of 38, and was the last chamber work he saw published in his life. The work was dedicated to Louis (Ludwig) Spohr, a celebrated German violinist and composer who probably first performed the piece alongside Mendelssohn as the pianist.

If the C Minor Trio is less popular than its predecessor, it is only because the opening movement lacks the lucid melody that appeals immediately to listeners, as in the D Minor Trio. Instead, the movement marked *Allegro energico e con fuoco* (quick with energy and fire), opens with an expansive but urgent and unsettling theme. It is then followed by a soulful second theme introduced by the violin. A third subject in major tonality brings brightness to the movement. As the movement unfolds, all three subjects are skillfully intertwined, interspersed and juxtaposed without any lackluster transitional moments. The energy suddenly subdues at the beginning of the coda, evoking momentary serenity before the movement wraps up like a tempest.

As the title suggests, the second movement is an expressive *Andante* full of melodious themes. It is an instrumental counterpart of another beloved musical form of Mendelssohn – Songs without Words.

The ensuing movement is a typical Mendelssohnian Scherzo, with bubbling fairies dancing around, which we encounter in many of his works including his Octet and *Midsummer Night's Dream*. The composer described it as "a trifle nasty to play". The Trios in between are hardly less energetic, but are rather repetitive and less imaginative.

The finale is a rondo in a complex and intriguing form. The rondo theme which begins a big intervallic leap always recurs in a slightly different disguise.

Two other subjects make up the episodic materials between the rondo themes.

One of the subjects is set in the manner of a Lutheran chorale not dissimilar to those set by Bach, which substantiates Mendelssohn's fascination of Bach's music. Such chorale setting seems to be Mendelssohn's original, despite its various attributions to Bach's chorale or other Psalter.

孟德爾遜: C小調第二號三重奏, 編號六十六
MENDELSSOHN: Trio No. 2 in C minor, Op.66

Der Schwung

孟德爾遜(1809-1847)自小已音樂天才盡現，並於早年已寫下如A小調弦樂四重奏、弦樂八重奏等這些別具創意與影響力的作品，故此他常被視為十九世紀之莫札特。他於三十歲後寫下兩首經典鋼琴三重奏，其中D小調，作品編號四十九更是膾炙人口。他的C小調鋼琴三重奏作於一八四五年，是他逝世前最後發表之室內樂作品，孟德爾遜把它題獻給與自己同台首演此曲的德國著名小提琴家與作曲家施波爾。

C小調鋼琴三重奏的第一樂章沒有如D小調三重奏開始馬上能攝人的優微旋律；這可能是前者並沒後者受歡迎的主因。

第一樂章－精神抖擻與火熱的快板－以一個廣闊但帶着焦慮的主題作開始，然後小提琴奏出憂怨的第二主題；反之，大調的第三主題給這樂章帶來點點歡愉。

隨着樂章的發展，三個主題巧妙地互相交織、呼應，令整個樂章沒有一刻的沉寂。樂章的完結部前，音樂突然變得安靜，象徵着如暴風雨般的終結即將來臨。

第二樂章為一充滿優美旋律的行板，好比一首孟德爾遜拿手創作的無詞歌。

第三樂章是典型孟德爾遜式之諧謔曲，猶如《仲夏夜之夢》或弦樂八重奏中的諧謔曲一般，樂曲輕快且充滿生氣，像在描繪一群頑皮跳躍的精靈在四下淘氣的景象。孟德爾遜自己形容這樂章為一「討厭地難彈奏的小玩意兒」。中段氣氛仍活潑，但稍嫌累贅。

終章迴旋曲的主題由一大跳音程開始，並每每以不同形態再現，迴旋主題中夾着數段插曲，包含兩個主題，其中一個主題是以巴赫聖歌的風格寫成，足以証明孟德爾遜對巴赫音樂的尊崇。

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