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Antoaneta Emanuilova - Violoncello
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WANDERER

Franz Schubert:
(1797-1828)

Trio D. 929 Op. 100 in E flat major

- INTERMISSION -

Franz Liszt:
(1811-1886)

Tristia

Camille Saint-Saëns:
(1835-1921)

Trio Op. 92 in e minor

*Ich wandle still, bin wenig froh,
Und immer fragt der Seufzer, wo?
Im Geisterhauch tönt's mir zurück,
"Dort, wo du nicht bist, dort ist das Glück."*

- Georg Philipp Schmidt von Lübeck, *Des Fremdlings Abendlied*

Almost no other idea has influenced the romantic era as much as that of a “wanderer”. Wandering stands for search and examination, for contemplation and observation, for transformation, for seeking a purpose and an affiliation. Johann W. Goethe’s *Wilhelm Meisters Wanderjahre* and Caspar David Friedrich’s *Der Wanderer über dem Nebelmeer* are just two examples of the wanderer as a symbol. In the field of music, it is Franz Schubert who is associated with this concept more than any other composer. Entire song cycles are dedicated to the adventures, insights and experiences of the wanderer. His song *Der Wanderer D. 489* even served as the essence of his magnificent *Wanderer Fantasy*, one of the grandest pieces of the piano repertoire. In this fantasy, each movement refers to the song. Each movement also echoes it and adds variations to *Der Wanderer* in its own unique way. Also in Schubert’s piano trio Op. 100, an entire piece unfolds from a single idea, here in the shape of a rhythmical motif. The very heart of the trio, its second movement, points in

different directions. On the one hand, composed for the commemorating ceremony of Beethoven's first death anniversary, it pays homage to the great master by quoting the *Marcia funebre* of his *Eroica* Symphony. On the other hand, it quotes the Swedish song *Se solen sjunker* (*Sieh' die Sonne untergehen*) brought to Schubert's attention through a real-life wanderer, the Nordic troubadour Isak Berg, during his visit in Vienna in 1827.

The paradigm of a "wanderer" and Schubert's ingenious approach to it have strongly influenced other 19th century artists, among them Franz Liszt. Obsessed with the piece, he transcribed the *Wanderer Fantasy* in various ways, including for piano and orchestra, as well as for two pianos; he even altered the original version for piano solo. A great traveller himself, Liszt manifested his wanderlust in the cycle *Années de Pèlerinage* for solo piano, one of his most important works. Later he transformed one of its movements, *Vallée d'Obermann*, depicting an excursion along the Swiss Alps, into *Tristia* for piano trio – a medium to which he contributed but a few pieces.

One of the most interesting, almost surprising, artistic friendships of the 19th century is the one between Liszt and Camille Saint-Saëns. Liszt hailed Saint-Saëns as the world's greatest organist and paved the way for Saint-Saëns's opera *Samson et Dalila* to be premiered in Weimar. The two dedicated many of their works to each other and even transcribed each other's music. Great examples are Saint-Saëns's dedication of his third symphony (the *Organ Symphony*) to Liszt; Liszt's arrangement of Saint-Saëns's *Danse Macabre* for solo piano; or Saint-Saëns's arrangement of Liszt's *Orpheus* for piano trio. Saint-Saëns, much like his older friend, was a globetrotter. He visited 27 countries; amongst his destinations were the United States, South America, the Middle East and East Asia. His works draw inspiration from exotic locations, as can be seen from their titles: *Fantasy Africa*, the *Egyptian Piano Concerto*, *Havanaise* and *Suite Algérienne*. Also his Trio Op. 92, composed in Algeria in 1892, pays tribute to an array of cultures: the Slavic breadth of the first movement, the exotic pentameter of the second, the cantilena of the third, the Ländler-like fourth and the earnest German counterpoint of the last. This trio belongs to the pantheon of romantic chamber music repertoire and is a masterpiece on any scale.