

Édouard LALO (1823 - 1885)

3 TRIOS

Trio n° 1 in C major, Op. 7

1	Allegro moderato	6'10
2	Romance	5'04
3	Scherzo	3'29
4	Final	5'40

Trio n° 2 in B minor (without opus)

5	Allegro maestoso	6'17
6	Andante con moto	5'50
7	Minuetto	6'51
8	Allegro agitato	5'57

Trio in A minor Op. 26

9	Allegro appassionato	6'55
10	Presto	4'27
11	Très lent	9'30
12	Allegro molto	6'13

Durée totale : 73'13

TRIO FLORILÈGE

Irakly Avaliani, piano
Jean-Noël Molard, violon
Paul Boufil, violoncelle

Recorded in Courbevoie, France, 2000
Recording and digitalisation: CDpac
Design: Ce.Fab
Pressing: Flash Laser
Mastering: Frédéric Marin/CINRAM
Production: Polymnie

LE TRIO FLORILEGE

The greatest composers were captivated by the association of the violin, the violoncello and the piano. Much of their creative genius was devoted to this form whose richness of sound enabled them to express their innermost feelings. After their recording of the trios of BRAHMS, the TRIO FLORILEGE, founded in 1989, is pleased to dedicate this new recording to EDOUARD LALO, the distinguished French composer.

Irakly AVALIANI, piano, **Jean-Noël MOLARD**, violin, and **Paul BOUFIL**, cello, have studied at leading music academies in Europe and in France and their aim is to share with you the fruit of their experience as concert artists by interpreting for your pleasure masterworks of the past and the present.

EDOUARD LALO

Édouard Victoire Antoine LALO was born on January 27, 1823 in Lille, into a family of Spanish origin, installed in Flanders since the 16th century. He studied the violin and the cello at the Lille Conservatory with a teacher of German descent, Pierre Baumann, who had played under the direction of Beethoven, and it was he who inspired in the young Edouard a love of symphonic and chamber music. Edouard's father, a former soldier under the Empire, foresaw a military career for his son.

At the age of 16, therefore, faced with his father's opposition, Lalo left home and went to live in Paris. At the Paris Conservatory he studied the violin under François Habeneck at the same time taking private lessons in composition with Crèvecoeur and his pianist friend Jules Schulhoff. In 1848 he published some drawing-room ballads and some chamber music. Through the detailed study of musical scores especially those of Beethoven, Schubert, Schumann and Weber he strove to serve the cause of chamber music and the symphony. According to Alain PÂRIS, Lalo "does not handle the orchestra like Fauré, even though his sounds are delicate and his harmonies rich, his orchestration remains closer to that of César Franck in the realms of both chamber and symphonic music.

In about 1850 Lalo composed his first trios for piano, violin and cello, two trios which represent some of the earliest works in the modern repertory. The first in C major, opus 7, was published by Costallat and dedicated to Edmond Membrée who in his turn dedicated three trios to him.

His second trio in B minor was dedicated to his friend Jules Armingaud. In a letter to Armingaud dated October 3, 1852, Lalo wrote, "For some time I have been sending my proofs to Maho for correction, I know it won't be much fun but could you please make any final corrections: it would give me great pleasure if you could do this chore for me as I fear I may have overlooked many mistakes." On 25th October 25 copies of the trio were published by Maho and later copies were published by Hamelle without opus number. Henri Blanchard in the analysis he made of the trio in the "Gazette musicale" of 14 August 1853 wrote, "It begins resolutely with an energetic unison phrase for the violin and cello." The first performance of the second trio was given in Lille by Madame François-Delarroqua (piano), Jules Armingaud (violin), and Léon Jacquard (cello). The critic, A. Wacquez, of "L'Echo du Nord" wrote an article highly praising the trio and singling out for special mention Minuetto which he particularly admired.

From 1855 Edouard Lalo regularly performed chamber music with Arningaud and Jacquard. He was instrumental in forming the Arningaud-Jacquard quartet in which he played first the viola and then the second violin. This experience was to give him a greater understanding of string instruments. For example, in the third trio he indicated the fingering and the bowing.

The Arningaud quartet performed Lalo's B minor trio in April 1859 and its performance was warmly received by the editor of the "Gazette musicale", Botte, who bestowed lavish praise on it. But unfortunately, the public was not then very interested in chamber music, and disappointed by this Lalo was so discouraged that he reached the point of giving up composition for many years. In 1865 his marriage to Mademoiselle Besnier de Maligny, the daughter of a highly placed army officer turned out to be a stimulus to his self-esteem and pride: his wife would sing his songs, and this inspired him to compose again. He began an opera taken from Schiller, "Fiesque". He made a name for himself on the concert platform with his violin concerto and "La Symphonie Espagnole"

both works being premiered by Pablo de Sarasate. In 1881 the Armingaud quartet became "La Société Classique de Musique de Chambre" and introduced a number of contemporary works to the public. It was in this context that Lalo played with Saint-Saëns and Clara Schumann.

After his success on the concert platform and in the theatre he returned to the composition of chamber works with the third trio for piano, violin and cello opus 26, published in April 1880 by Durand. This is generally recognized as the best of his chamber works. George Servières in his book on Lalo writes about the andante "I would not be at all surprised if this beautiful score, one of the most remarkable that he has written as far as its development and tone texture are concerned, were not based on a lyric theme from a long-abandoned opera" Composed in 1879, the trio in A minor was dedicated to Madame Wilhelmine Szarvady, a pianist who was very close to the Lalos and who had played in the Armingaud quartet. Its first performance was probably given in private. Its first public performance was on 12 March at the "Société Nationale" in Paris. It was an immediate success and still is to this day. From this time Lalo's chamber music has been esteemed and recognized by critics. Lalo gained official recognition and received the 'Légion d'honneur'.

During the final years of his life Lalo gave up composing but he revised many of his earlier works. In 1884 Durand published his orchestration of the Scherzo of his third trio. It was first performed on 1 March 1885 at a Godard society concert.

Lalo died in Paris on 22 April 1892.

Alexis Mazel
Translate by Peter Jacobs