



Festival
Classica

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SCHUBERT PIANO TRIOS

Chloé Kim / Meagan Milatz /
Cameron Crozman

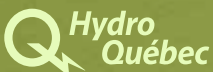
16th edition

10 June 2026 – 7:30 p.m.

Église Sainte-Famille

Boucherville

In collaboration with



Schubert Piano Trios

Pre-concert talk – 6:30 p.m.

Musicologist Marilou Garon invites the public to learn more about the pieces on the program.

Program

(120 mins with intermission)

Franz Schubert (1797–1828)

Piano Trio no. 1 in B-flat major, op. 99, D. 898

I. Allegro moderato

II. Andante un poco mosso

III. Scherzo: Allegro

IV. Rondo: Allegro vivace – Presto

Intermission

Franz Schubert

Piano Trio no. 2 in E-flat major, op. 100, D. 929

I. Allegro

II. Andante con moto

III. Scherzando: Allegro moderato – Trio

IV. Allegro moderato

Artists

Chloé Kim, violin

Cameron Crozman, cello

Meagan Milatz, piano

About

Among the last works of Franz Schubert are two monumental piano trios, regarded as some of the greatest music written for this ensemble. Schumann described Schubert's music as "novelistic," pointing to its "heavenly length"; to experience these pieces is to feel as though one is living an entire lifetime, at the end of which awaits inner peace, joy, and a gentle sense of triumph. The trios will be performed on a beautiful 1854 Erard fortepiano, whose intimacy and clarity of textures are perfectly suited to this music.

Program notes

Benjamin Goron, musicologist

In the final years of his life, Franz Schubert carried chamber music towards new horizons. The two piano trios—D. 898 in B-flat major and D. 929 in E-flat major—were composed in 1827 during the same spell of creativity as the final piano sonatas, the String Quintet in C major, and the *Die Winterreise* cycle. These compositions testify to a sudden expansion of musical time in Schubert's work, an infinite breadth of form. Schubert transformed the piano trio into a vast lyrical structure in which classical form becomes a space for the development of melody. The sonata is no longer a locus of dramatic confrontation in the manner of Beethoven, but an open soundscape where themes unfold, transform, and reflect themselves. With their broad scale, their melodic richness, and their unprecedented sense of duration, these two trios represent one of the peaks of Romantic chamber music.

At the time when Schubert wrote these trios, Vienna was the music capital of Europe, mourning its most illustrious composer, Beethoven, who had died in March 1827. But Schubert's lifestyle there was modest. He lived with friends, moving frequently, and working in apartments in which the piano was the centrepiece of the room. In the daytime, he wrote almost nonstop: symphonic scores, Lieder, and chamber music sketches. Around him coalesced the *Schubertiads*, meetings where a close-knit circle gathered to sing, read poetry, and play the composer's latest works. In the evenings, we can imagine him walking in the old city on his way to a tavern where his poet, painter, and musician friends met to talk late into the night. Schubert listened, watched, dreamed. A melody scribbled in a notebook on returning home would perhaps find its way into a slow movement, a trio, or a Lied. In this way, friendly nights Vienna gave birth to two works of unexpected depth.

The piano trio held an important place in the classical tradition. Its contours had been laid down by Haydn and Mozart: elegant music for salons with the piano often dominating the writing while the strings provided accompaniment. Beethoven profoundly transformed the genre, particularly in the Opus 70 trios and, especially, in the "Archduke" *Trio*, conferring on these works a dramatic symphonic dimension. Schubert inherited this tradition but gave it a new direction. Where Beethoven favoured tension and conflict between themes, Schubert favoured lyrical continuity. Themes were not just motifs to be transformed, but soundscapes to be explored at length.

The Trio no. 1 in B-flat major, op. 99 begins with a luminous *Allegro moderato*. In the initial bars, the theme displays an almost narrative quality: some commentators heard it as a "coachman's song," evoking travel by stagecoach. The writing is clear, flowing, almost pastoral. Yet behind this freshness lies a fragility, with the development allowing unexpected harmonic tensions to emerge. The second movement, *Andante un poco mosso*, forms the work's expressive core. The instruments share a melody that seems to pass back and forth from one voice to another in an intimate conversation. The *Scherzo* brings a lively, playful contrast, while the final *Rondo* releases a flood of joyous inventive energy. This final movement clearly shows Schubert's imagination: themes well up, are transformed, and return with a spontaneity that gives an impression of masterful improvisation. "A glance at Schubert's trio," wrote Schumann, "and all miserable human commotion vanishes; the world glows with a new splendour."

On an even grander scale, the Trio no. 2 in E-flat major, op. 100 pushes this aesthetic to a climax. Right from the initial *Allegro*, the writing is fuller and more dramatic. This time, Schumann saw both “deep rebellion and ardent nostalgia.” Themes follow one another like episodes in a story, alternating between moments of great vigour and passages of lyrical gentleness. The celebrated *Andante con moto* is one of the most recognizable movements in the entire Romantic chamber canon. An insistent pulsing carries a simple, poignant melody, often compared with a popular Nordic song. This melody, used to great success in the film *Barry Lyndon*, has a hypnotic quality: it advances slowly, like a silent march through an inner landscape. The lighter *Scherzo* introduces an almost ironic moment of dance. But the work truly peaks in the finale, where Schubert brings together a number of previously heard elements. The thematic reminders lend the whole a cyclical dimension: the music seems to be remembering itself.

These two piano trios, then, considerably broadened the genre. The second was the longest trio yet written in the history of music. Combining a meditative space, an inner journey, and the stretching of time, these two trios summon the listener into an infinitely rich emotional world, the universe of a composer who, on the eve of his early demise, had attained extraordinary expressive freedom.

Artists

Chloé Kim
Violin



Cameron Crozman
Cello



Meagan Milatz
Piano



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16th edition

22 May to June 14 2026

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