

1 Introduction

It seldom happens that the origins of an artistic form can be assigned with confidence to a particular date or identified with a specific creative artist; usually such beginnings are obscured by the number and variety of the factors that contribute to them, or by the inconsistencies which appear inseparable from the evolutionary process. In the case of the piano trio, however, the criteria applicable to its fully fledged form are sufficiently precise to make the pin-pointing of a date, or at least a narrow period of origin, more than usually feasible. The genre represents, as we shall see, the culmination of an extended process of development, during which a great deal of music was written for the trio ensemble (usually in the earlier stages, harpsichord, violin or flute, and bass) under the guise of the so-called accompanied sonata. It was not, however, until the end of the eighteenth century that the conditions were gradually created for it to adapt fully to the ideals associated with classical chamber music. In order for this to happen three specific criteria had necessarily to be accepted as paramount: that the strings (and most crucially, for historical reasons, the cello) should be granted near-equal partnership with the keyboard; that the scoring should be unequivocally for the piano rather than the harpsichord,¹ and most importantly, that all three instruments should be accorded, as nearly as possible, an equal share in the sonata argument through the exchange and alternation of thematic material. During the last quarter of the century a number of composers came near to reaching these ideals, among them K. F. Abel, C. P. E. Bach, J. C. Bach, Carl Stamitz, and Ignaz Pleyel, and the works they produced, though still basically sonatas of the accompanied variety, began to include increasingly independent roles for the strings and to specify the

¹ Essentially that it should have been conceived by the composer in terms of the fortepiano. The publishers, in order to maximize sales, continued to stipulate 'for harpsichord or piano'. Mozart's mature piano trios, for example, were published as *Sonate per il clavicembalo à forte-piano con violino e violoncello*.

fortepiano as at least a possible alternative to the harpsichord. But the equitable distribution of the sonata elements among the instruments, essential to the classical style, remained largely absent. It was absent also in the trios of Haydn, despite his position as a principal founder of Viennese classicism. In the long series of keyboard trios he composed between 1784 and 1796, he came close to adopting the essential criteria of the fully developed forms, but by not fully emancipating the strings, he failed to sever entirely his links with the traditional accompanied sonata, with its keyboard-dominated style. It remained, therefore, for Mozart to provide the definitive breakthrough to the fully formed piano trio, at first tentatively, in 1776, with his *Divertimento* in B flat, K254, the cello line of which lacks independence, and then with growing assurance, from 1786 (our 'pin-pointed' date), with the first three of the great series of trios written in Vienna—K496 in G, K498 in E flat (the clarinet trio) and K502 in B flat. In these works we find for the first time clear signs of a successful marriage between large-scale sonata structures and fine trio scoring, involving to a marked degree shared interest and ingenious thematic distribution.

The piano trio, which was destined to become one of the most widely cultivated of chamber forms, second in importance only to the string quartet, was, by comparison with the other major instrumental forms of the period, a late arrival on the scene in the Vienna of classical times. One clear reason for the delay was the tardy progress made in contemporary piano construction. Necessarily the full development of the trio (and all other forms of concerted chamber music with piano) had to wait upon the evolution of a truly efficient instrument, one with enough power to match the strings in the ensemble and sufficient mechanical capability to ensure clarity in the attack and release of notes and precise damping. It is hardly surprising therefore that Mozart did not attempt major works for strings and keyboard—neither the piano trio, the piano quartet, nor the mature violin sonata—until his discovery in the late 1770s of the superbly responsive 'Viennese' pianos of J. A. Stein and Anton Walter, whose instruments represent major milestones in the history of piano construction. The composer's admiration for Stein's instruments is made clear in a notable letter which he wrote to his father from Augsburg in October 1777. 'In whatever way I touch the keys', he declared,

'the tone is always even. It never jars, it is never stronger or weaker or entirely absent; . . . his instruments have this special advantage over others that they are made with an escape action. Only one maker in a hundred bothers about this.'² It was only with pianos of this smoother, and indeed brighter toned, variety that it became possible to achieve the complex ensemble writing, involving a high degree of integration between the keyboard and its instrumental partners, which the fully developed chamber style demanded. Somewhat similar is the situation observable in the evolution of the keyboard concerto. Whereas in the early concerto the orchestral accompaniment had frequently to be severely restrained or even eliminated during the 'solo' sections in order to preserve the soloist's audibility, at later stages of development the growing power and efficiency of keyboard instruments made possible altogether richer, more complex supporting textures, often involving wind instruments as well as strings.

A second, and equally important, reason for the trio's protracted development lay quite simply in the sheer difficulty of writing really effective chamber music for piano and strings. On the one hand there was the problem of reconciling the structural imperatives of the sonata style with the need to distribute thematic material equitably among the instruments; and on the other the difficulty of attaining, through judicious scoring, an appropriate blend and balance in an ensemble comprising instruments of non-equivalent tonal character and dynamic strength. That these requirements did not prove easy to fulfil, even for Mozart, is evident from the large number of trio sketches and half-finished attempts which he left. Furthermore, since the provision of an independent, but fully integrated, role for the cello presented him with some of his most severe difficulties, it was only natural that he should have postponed his development of the trio: until he had first mastered the problems of the violin sonata, a task in which he was intensively engaged from the end of 1777.

In one important respect the retarded development of the trio brought with it positive benefit, since it enabled the new form at the point of its first maturity to profit directly from technical and aesthetic advances which had already taken place in other princ-

² E. Anderson (ed.), *The Letters of Mozart and his Family*, 2nd edn., rev. M. Carolan and A. H. King (London, 1966), i, 328.

pal forms of the period—concerto and opera, as well as chamber music of all kinds. When, in 1786, the first true piano trios appeared, Haydn had already brought the string quartet to an advanced state of development and was currently engaged on the six works contained in his Op. 50 set. And Mozart, himself, had not only completed his six quartets dedicated to Haydn, but had also recently finished *Le nozze di Figaro* and three of his greatest piano concertos, K482 in E flat, K488 in A, and K491 in C minor, all of them works rich in compositional features of significance for the growth of the piano trio. Quartet writing, for example, provided essential insights into the use of motivic integration and contrapuntal resource in composing for small ensembles; the concerto demonstrated effective methods of distributing thematic and accompanimental material between keyboard and strings; and opera, by providing lively examples of the handling of soloists, both individually and in ensemble, suggested ways in which a vivid dialogue style might be made appropriate to a purely instrumental medium. Samples of the influence of each of these major forms are discoverable in the variation finale of K496 in G, the first of the mature trios of 1786—string quartet and concerto textures in variations 2 and 6, respectively, the latter recalling in particular the finale of the great G major concerto, K453; and a remarkable anticipation, in the second half of variation 5, of parts of the terzetto, 'Soave sta il vento' from the first act of *Così fan tutte*.

From his experience with Vienna's rich concert and operatic life Mozart gained the resource to develop not only the piano trio and the piano quartet, but also virtually every other major chamber form of the late classical period, those involving wind, stringed, and keyboard instruments in a remarkable variety of groupings. After his death in 1791 there remained to be established only two further large-scale chamber genres involving strings and piano—the cello sonata and the piano quintet. Haydn, on the other hand, working for much of his life within the relatively more restricted orbit of the court at Esterháza, preferred to focus particularly on the single genre of the string quartet and to explore it in depth and with extraordinary fecundity. He too, of course, wrote piano trios, particularly after relinquishing his full-time position at Esterháza in 1790; but these works, as we have seen earlier, represent more a stirring end to the traditional

accompanied sonata form than any new departure of vital significance for the future of the genre. They are none the less compositions of outstanding vigour and imagination whose special virtues will be examined in greater detail in the next chapter.

Although antecedents of the classical piano trio are not greatly in evidence before the middle of the eighteenth century, there are a few early indications of the important solo part the keyboard was eventually to play in chamber music. Notable examples are provided by various of the flute, violin, and gamba sonatas (often described as 'en trio') by J. S. Bach, dating from around 1720, in which the harpsichord abandons its usual continuo function and begins to undertake a new obbligato role. As if substituting for an absent player (probably a not uncommon requirement) the keyboardist's right hand contributes over the bass line a separate contrapuntal strand to the texture, sometimes also with chordal enrichment, in full equality with the solo wind or stringed instrument, and thus points the way towards a new type of artistic partnership in chamber music.³ This method is well exemplified in Bach's bass viol sonata in G (BWV 1027) which the composer transcribed from a trio sonata (for two flutes and continuo) of his own composition in the same key (BWV 1039). In this case the original flute lines are allotted, with necessary adjustments, to the solo gamba and the harpsichordist's right hand, providing in the process an altogether different sonority from that of the original work.⁴

Also of much significance from the late Baroque period are experiments made by some of the French clavecinistes, who sought a reversal of the traditional instrumental functions by placing the keyboardist in the forefront as soloist and relegating the strings (either violin alone, or violin and cello/bass viol) to a simple accompanying role. This new genre, the Parisian origins of which were investigated in detail some fifty years ago by the

³ In the study of the trios of C. P. E. Bach—'C. P. E. Bach and the Trio Old and New', C. P. E. Bach *Studies*, ed. S. L. Clark (Oxford, 1989), 83—M. Fillon adopts the term 'obbligato duo: donata' for solo string or wind sonatas with realized harpsichord, derived from, or written in the style of, trio sonatas; and reserves the term 'keyboard trio' or *trio* for keyboard sonatas with a subordinate accompaniment for violin and cello.

⁴ See H. Dipstein, 'J. S. Bachs Triosonate G-dur (BWV 1039) und ihre Beziehungen zur Sonate für Gamba und Cembalo G-dur (BWV 1027)', *Die Musikforschung* 18 (1965), 126–37.

Dutch scholar Edouard Reeser, subsequently became categorized consistently as the 'accompanied sonata'.⁵ Amongst its earliest exponents was Jean-Joseph Cassanéa de Mondonville (1711-72) whose reputation in Paris rested at least as much on his operas as on his instrumental works, since in 1752 he became involved in the *Querelle des bouffons* as a leading champion of the national school. His accompanied sonatas, published in 1734 as his Opus 3, under the title *Pièces de clavecin en sonates avec accompagnement de violon*, were very probably the first of their type.⁶ Collections of a similar nature by other French composers followed shortly afterwards, including Rameau's *Pièces de clavecin en concert* (1741) and Louis-Gabriel Guillemain's *Pièces de clavecin en sonates* (1745). Rameau's set shows several particularly elaborate and forward-looking characteristics. Scored for harpsichord and a choice of accompanying instruments ('*un violon ou une flûte, et une viole ou un 2^{me} violon*') it comprises nineteen short movements grouped into five suites each of which contains four movements, except No. 5 which has only three. Although the dominant role falls to the harpsichord in these pieces, the other parts are by no means always simply accompaniments. Moving beyond the self-imposed limitations of his fellow composers Rameau grants both the violin and the cello (or their substitutes) a full share in the proceedings in several of the movements, contributing solo passages, imitative counterpoints, echo effects, and scalar decorations in a colourful baroque manner. Not only is the music full of lively contrapuntal interest, but it contains many features of scoring suggestive, when allowance is made for differences of style, of the piano trio of later times. Rameau's publication, however, was exceptional for its period; more usual was the method, evident in the Mondonville and Guillemain collections, of reducing the accompanying part (or parts) to a position of such extreme subordination *vis-à-vis* the keyboard that it mattered relatively little whether or not it was actually present. In adopting this approach these composers appear to have been responding to

⁵ See E. Reeser, *De Klaversonate met Vioolbegleiding in het parijische Musiekleven ten tijde van Mozart* (Rotterdam, 1939), 43 ff.

⁶ See W. S. Newman, *The Sonata in the Classic Era*, 2nd edn. (New York, 1972), 67 and D. Fuller, *Accompanied Keyboard Music*, *Musical Quarterly* 60 (1974), 239-40.

⁷ Examples of accompanied sonatas by Mondonville, Guillemain, and others are to be found in an appendix to Reeser, *De Klaversonate met Vioolbegleiding*.

a growing trend of the period, as is indicated in the following extract from the preface (*Avertissement*) to Guillemain's set:

When I composed these 'Pièces en Sonates' my first thought was to make them only for the clavecin without including an accompaniment, having noticed that the violin covered the clavecin a little too much, which keeps one from distinguishing the true melody [*sujet*]. But to conform to the present taste, I did not feel that I could dispense with the added part, which requires an extreme softness of execution in order to let the clavecin itself be heard readily. If one wishes one can play these sonatas with or without accompaniment. They will lose none of their melody, since it is all complete in the clavecin part, which will be the more convenient for those who do not have a violinist available.⁸

Guillemain neglects to say why the 'present taste', to which he deems it wise to conform, should have demanded the addition of a violin part which interfered so greatly with the audibility of the melodies. He might, not unreasonably, have pointed out that a frequent and attractive function of the accompanying instrument, often referred to in the prefaces of the period, was to give unison support to the weak-toned keyboard melodies, thereby sustaining and highlighting them, and to enrich the middle of the texture with chords, arpeggios, and a variety of simple, imitative counterpoints. It is interesting to notice from the composer's comments how major a concern problems of balance were to musicians at this time (and how markedly different, incidentally, from those of present-day string players in harness with a concert grand piano). Frequently directions are to be found in scores and parts of the period for the accompanying violin to use a mute, or adopt a lower level of dynamics, in order to avoid overpowering the delicate sound of the keyboard instrument.

With the general shift in musical style which took place around the middle of the century, in which multi-strand polyphony gave way increasingly to new homophonic approaches, keyboard instruments came into particular prominence as the ideal media for the latest types of sonata, providing as they did for a single performer to combine melody and accompaniment, to effect ready variations in style, to range freely over a wide compass, and to create swift, dramatic changes of texture. One might well

⁸ Quoted in Newman, *Sonata*, 621-2. This preface is very similar to the one given in Rameau's *Pièces de clavecin* and may well have been modelled on it.

expect this development to have hastened the demise of the accompanied sonata, but in fact quite the reverse was the case. Although the solo sonata gained greatly in importance and was widely cultivated, the accompanied type none the less maintained its hold and continued to offer much scope for inventive treatment. Particular advantages of the form were the warmth and colour which, as we have seen earlier, a violin could impart to the relatively restrained melodic surface of a harpsichord or forte-piano sonata, and the enrichment of the middle of the texture it could achieve by means of held notes or simple chord and arpeggio patterns. Furthermore, a welcome element of variety could frequently be introduced by allowing the violin to take over entirely as soloist in short melodic passages, or to insert attractive echo phrases and snatches of imitation. In cases where the cello was also used—and this was the practice principally of German composers—its limited but useful function was to double and strengthen the comparatively weak bass notes of the keyboard part.

However, in addition to such technical and aesthetic reasons, the accompanied sonatas gained popularity through the scope they provided, with their simple string parts, for amateur musicians to enjoy the pleasures of ensemble playing without overtaxing their abilities. This social aspect is well brought out by various of the titles and published prefaces encountered at this period. Boccherini, for example, describes his Op. 7 collection of 1770 as *Sei conversazione a tre*, and makes it clear that they are designed to meet the requirements of the *amatori* of music. And Charles Avison, in the preface to his harpsichord sonatas, Op. 7, which have accompaniments for two violins and cello, provides a definition that is apt enough for domestic music-making at all periods and in all styles:

This kind of music is not, indeed, calculated so much for public entertainment, as for private Amusement. It is rather like a conversation among Friends, where Few are of one Mind, and propose their mutual Sentiments, only to give Variety, and enliven their select Company.

Also, at the height of the vogue for this much favoured genre, it was not unusual to find amateur musicians advertising their skills through the local press in order to seek out kindred spirits for mutual musical pleasure. A familiar example, which moves

pleasantly enough across the class barriers of the time, is a notice which appeared in the *Wiener-Zeitung* in 1789: 'Wanted by a nobleman, a servant who plays the violin well and is able to accompany difficult keyboard sonatas'.⁹

A continuing supply of readily accessible works for amateurs was provided by minor composers of the period, such as Koze-luch, Vanhal, Sterkel, and Hoffmeister, whose numerous accompanied sonatas were praised more for their tunefulness and technical simplicity than for any deeper musical characteristics. In a review published in Vienna's *Musikalische Real-Zeitung* in 1789, for example, Sterkel's trios were commended to the readers precisely because they showed 'no excess of modulations to remote keys, no awkward difficulties or neck-breaking passages; but pleasant melody, well-ordered progress and—what is so rarely achieved by today's fashionable composers—tonal unity'.¹⁰ Still further examples of suitable accompanied works resulted from the addition of optional string parts to solo keyboard sonatas, or the arrangement for trio of works originally written for other combinations. Noteworthy instances of the former kind, from late in the century, are J. C. Bach's *Sei sonate per il cembalo ô il forte piano*, published by Johann André with an added violin part marked '*Composto dal editore*', and Mozart's B flat piano sonata, K. 570, which was issued with a violin part (possibly also by André) not originally intended by the composer; and typical of the latter variety are the keyboard trio versions of string quartets by Pleyel, published by Artaria between 1788 and 1790.¹¹ Within the complex web of developments leading to the fully formed piano trio, special significance attaches to the work of a group of German composers who settled in Paris during the third quarter of the century, and built for themselves a considerable reputation in chamber composition: J. G. Eckard, L. Hönauer, H. F. Raupach, and Johann Schobert, of whom the first named was probably the finest keyboard player and the last the best

⁹ Cited in K. Geiringer, *Haydn* (London, 1932), 38.

¹⁰ *Musikalische Real-Zeitung* for the year 1789, No. 45, p. 336; quoted in K. Komlos, 'The Viennese Keyboard Trio in the 1780s: Sociological Background and Contemporary Reception', *Music and Letters* 68 (1987), 229.

¹¹ See Komlos, 'The Viennese Keyboard Trio (Sociological Background)', 226. The vogue for transcriptions seems particularly to have affected Mozart's G major trio, K. 496, which appeared in nine versions, one of them involving a clarinet quartet and another, of the slow movement only, an orchestra.

composer. Schobert's output, in addition to some solo keyboard sonatas, includes numerous duos, trios, and quartets in which the harpsichord is accompanied by either a single violin, a violin and cello, or two violins and cello.¹² All four musicians were particularly important, however, for the influence they exercised on the seven-year-old Mozart when he stayed in Paris between November 1763 and April 1764, during an extended journey across Europe with his father Leopold and sister Nannerl, which led eventually to London. In a letter written early in 1764 Leopold declared that in Paris

it is the Germans who are masters, as far as published music is concerned. Among them Schobert, Eckhard and Honauer are particularly appreciated . . . M. le Grand, a French clavier-player, has abandoned his own style completely and now writes sonatas in our manner. Schobert, Eckhard, Le Grand and Hochbrucher have all brought us their engraved sonatas and presented them to my children.¹³

Leopold appears to have held no very high opinion of Schobert, apparently because he took little trouble to disguise his envy of Nannerl's extraordinary keyboard ability—'this mean Schobert', he called him. But his son was strongly drawn to the ethos of the older man's music, its 'true passion, seriousness and fatalism', as Einstein describes it.¹⁴ Already in 1762, the child composer had written two keyboard sonatas (K6 and K7) and these, with added violin parts, were published in Paris in 1763 as his Op. 1, together with a pair of similar accompanied works (K8 and K9), in the Schobert manner, as his Op. 2. Subsequently, in London, a further six sonatas were engraved (K10 to K15) in which the keyboard part is supported not only by an accompanying violin (or flute) but also by a cello to reinforce the bass (*avec l'accompagnement de Violon ou Flûte Traversière et d'un Violoncelle*). No doubt the young Mozart, keen though his musical sensibilities clearly were, was indulging at this point mainly in a childish form of imitation; and no doubt he received considerable help from his father, particularly in devising the additional string parts. But it is not hard to see in these earliest essays of his the beginnings of an evolutionary path that was to lead first to the classical violin

sonata in 1778, and then after a further eight years to the fully fledged piano trio.¹⁵

Influence at least equal in importance to that of the 'Paris Germans' was exercised on the young Mozart by Johann Christian Bach, whom the eight-year-old composer first encountered on his arrival in London in April 1764. Some two months earlier Christian Bach had published a set of six harpsichord sonatas with accompaniments for violin, or German flute, and cello, and it is entirely likely that Mozart was provided with an opportunity to study these and probably also to perform them.¹⁶ The sonatas, all cast in Bach's favourite two-movement structure, involve a sonata-form first movement of modest proportions and limited key-range, followed by either a minuet finale in binary form or a simple rondo movement. The principal role is allotted consistently to the harpsichord and, apart from one special instance, the accompanying parts are wholly restricted, the cello in particular being tied unremotely to the keyboard bass line. The exceptional case is the first movement of the last sonata in the set (Op. 2 No. 6 in E flat), where the treble instrument has an unusually florid part, frequently pitched well above the keyboard's top line, which creates the impression of a genuine duet sonata. However, even in this movement, the cello line has virtually no independence but glumly continues its routine supporting role.

Fourteen years later, in September 1778, J. C. Bach published in London a further set of accompanied sonatas (Op. 15 Nos. 1-4) which shows some interesting progress towards the classical piano trio concept. Particularly noteworthy in these works are the occasional bursts of cello independence which indicate a growing urge towards a more viable string partnership in the ensemble. A passage such as that in Example 1, which occurs quite unpredictably in the final movement of Op. 15 No. 1, must surely have taken many an unwary eighteenth-century cellist by surprise. In

¹² Among works by the young Mozart, in which he borrowed openly from the composers he had met on his travels are three harpsichord concertos, K107, based on sonatas by J. C. Bach (*The sonate del Sgr. Giovanni Bach ridotte in concerti del Sgr. Wolfgang Mozart*) dated 1765, and a further collection of four concertos, K37 to K41, based on sonata movements by Raupach, Honauer, and others, written in 1767. A keyboard sonata by Raupach with violin accompaniment was at one time misattributed to Mozart and included as No. 61 in the Köchel catalogue.

¹³ Modern edn., ed. E. Warburton, in *Johann Christian Bach, 1735-1782, The Collected Works*, 39 (New York, 1988).

¹² Modern edn., ed. H. Riemann, in *Denkmäler deutscher Tonkunst*, 39.

¹³ Anderson, *Mozart Letters*, I, 37.

¹⁴ Einstein, A., *Mozart: His Character, His Work* (London, 1946), 125.

Ex. 1
[1 tempo di minuetto]

other respects these later works show relatively little stylistic advance on their predecessors of 1764. The piano is indicated as an acceptable, and perhaps even preferred, alternative to the harpsichord; and the German flute is no longer suggested as a substitute for the violin. But the structural patterns are hardly any different and the harmony and key schemes only slightly richer; and nowhere does the violin part match the lively character of Op. 2 No. 6, mentioned above. Clearly these works provide a significant link in the chain from the accompanied sonata to the classical piano trio; but, lacking as they do an organic, integrated treatment of the instrumental parts in relation to the whole sonata concept, they remain at, rather than over, the threshold of the burgeoning piano trio genre. The crucial differences of approach may be seen by comparing the brief excerpt from Christian Bach, given above, with the passage in Example 2 from Mozart's B major trio, K 542, written ten years later. Whereas Bach's sudden cello solo is an isolated phenomenon, a simple continuation of a four-bar phrase initiated by the violin, Mozart's cello part (as also

Ex. 2 [Allegro]

his violin line) is fully independent and fully integrated into a closely wrought contrapuntal texture in which each strand has a role of equal significance.

With the growth of the mature piano trio, the accompanied sonata began inevitably to wither. The stark inequality of musical interest and technical demand between the keyboard and string parts was sufficient to ensure the older form's demise. But it was not a rapid decrease, and examples of the genre by such minor composers as Adalbert Gyrowetz (1763-1850), Anton Reicha (1770-1836), and Joseph Wölfl (1773-1812) continued to appear until well into the second decade of the nineteenth century. Also, rather curiously, the terminology associated with the form tended to linger on in various more or less inappropriate contexts, such as Beethoven's Op. 30 violin sonatas, which were described in their first edition as 'for pianoforte with violin accompaniment'. In more recent times the accompanied sonata has failed to hold a place on the concert platform, partly because of its inherently distant nature, which is alien to modern ideas, and partly

because of its generally insubstantial repertoire. Only where the actual music is of unimpeachable quality, as in the late Haydn trios, has the imbalance of interest within the ensemble not proved an insuperable obstacle.

Like the traditional accompanied sonatas, the earliest piano trios were designed mainly for the enjoyment of amateur performers in the home—in contrast to the string quartets of the period which were more frequently conceived in terms of professional performers.¹⁷ Often the composer himself would act as pianist and invite suitable string-playing friends to join him for an evening of pleasurable music-making. Something of the general approach is conveyed by a postscript which Mozart attached to a letter of 17 June 1788 to his friend and benefactor, Michael Puchberg: 'When can we make a little music again at your place? I have written a new trio!—the work in question being very probably the E major trio K542, composed around that time.¹⁸ It is not clear whether Puchberg himself was intended to participate, but, as an amateur bass player of some repute, he may perhaps have been expected to take the cello line. At later stages, as the technical demands of the string parts increased, it became customary to 'borrow' players from professional string quartets for the performance of trios, very often with the composer functioning still as pianist. Thus, Beethoven and Schubert both called upon the services of Ignaz Schuppanzigh (founder of the Rasumovsky Quartet) as violinist and either Nikolaus Kraft or Joseph Lincke as cellist, while Schumann relied on Ferdinand David (Joachim's teacher) as violinist, Julius Rietz as cellist, and his wife Clara as pianist; and later in the century Brahms and Dvořák played their own works with members of the Cologne and Bohemian Quartets, respectively. It was only during the twentieth century that specialist professional trios began to be formed in any number, one of the earliest and most distinguished being the Thibaud-Casals-Corrot Trio, founded in

¹⁷ See Komlós, 'The Viennese Keyboard Trio (Sociological Background)', 222, for further details about the popularity of the genre with amateur, and particularly, lay pianists in the late eighteenth century.

¹⁸ Anderson, *Mozart Letters*, ii, 916. Also often referred to as the 'Puchberg' trio is the Divertimento in E flat, K563 for string trio of Sept. 1788; however, the date of Mozart's letter discounts the possibility that this was the work referred to. Very possibly both compositions were intended to be offered in gratitude to the friend who had provided Mozart with so much help, financial and otherwise.

1905. Happily, the growth of professional ensembles did little to dampen the enthusiasm of amateurs; indeed, as expert performances became increasingly available, new ideals of musicianship were established, towards which domestic groups of sufficient technical skill were only too eager to aspire.