

NOTAS DE PROGRAMA  
de obras de Eduardo Alonso-Crespo

**op. 30: Trío**  
para violín, cello y piano

The Piano Trio op. 30 by Argentine composer Eduardo Alonso-Crespo is the result of a commission by the Trío Cordilleras from the University of Colorado, U.S.A., and was written in 2013. Inspired by the practice of this prestigious ensemble of including compositions influenced by Argentine traditional music in its repertoire, the composer wrote a work with a clear South-American profile, particularly by using tango rhythmic cells and melodic turns. Alonso-Crespo had already experienced this line of work in 2005 through a composition he wrote under a commission by Andrés Cárdenes, former concertmaster of the Pittsburgh Symphony, the violin concerto entitled *Concierto en tiempo de tango op. 21*.

The Piano Trio has a traditional structure in disguise. Although written as a one movement piece, it is actually a work in four movements with an introduction, following the practice of classical trios. It opens with a slow prologue that bears the indication *Adagio mesto*, a sad and pensive opening for a soon to come energetic piece of music. In the midst of a somber atmosphere – in which piano and violin encompass both the low and high extremes of the register – the cello unveils a melody marked *espressivo e lamentoso*. This melody is made of the inversion of the main theme of the work, thus establishing one major trait of the trio: all movements are derived of the same melodic material, an aspect that provides enormous unity to the work.

After a crescendo in the violin the prologue ends and the *Allegro giusto* is introduced. Its active and vigorous writing relates to the *allegro sonata* of the traditional trio, with two clear subjects, a brief development and no recapitulation. It is followed by an *Andante* that features a very expressive and lyrical solo for the cello, one of the highlights of the piece. It corresponds to the slow second movement of the classical model and it is followed without interruption by an *Allegro scherzando*. Written in triple meter and marked *leggiero*, it provides a fresh and uplifting moment to the piece, a remembrance of the time-honored *scherzi*. This short section goes directly into the *Finale*, made of two sections, an *Andante* – the recapitulation of the second subject of the allegro sonata – and an *Allegro* – the restatement of the first subject with a broader gesture. Towards the end the *Finale* takes the shape of a *quasi chorale* that leads the work to the final coda. Once the piece seems to be at its completion, a last minute intervention of the piano presents us with a last twist that ends the work with an unexpected picardy third, providing an extra bit of charm to a work already full of inventiveness.

The Piano Trio op. 30 is scored for violin, cello and piano, and lasts eleven minutes

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