

Programme note by Chris Darwin: please use freely for non-commercial purposes

Franz Schubert (1797-1828) String Trio in B flat major, D. 471 (1816)

Allegro

The autumn of 1814 was the start of one of the most extraordinary burgeonings of creativity music has ever seen. Over 15 months, the teenage Schubert not only produced around 150 songs (including *Gretchen am Spinnrade* and *Erkönig*), but also two string quartets, two symphonies, two masses and four *Singspiele*. He composed at a rate of over 65 bars a day despite being a full-time teacher at his father's school, having composition classes twice a week with Salieri and being so short-sighted that he even wore his glasses when he was asleep.

Two years later during 1816 Schubert's productivity was still extraordinary (110 songs, 2 symphonies etc) but he had not yet received a single public performance in Vienna, a single public notice in a newspaper, or enjoyed a single work being published. In the autumn he made a significant domestic and professional move, leaving his demanding teaching position and his supportively conventional home to take up with the dandified Franz von Schober in Vienna's fashionable inner ring. Today's string trio movement was written in the September of 1816; no other movements exist apart from an *Andante sostenuto* fragment of the second.

The sunny opening (*illustrated*) sets the tone for much of this simply-structured movement. The development, after the repeated first half, is unusually restricted in its material. It is almost entirely based on the two closing bars of the first half (*illustrated*) - the interest comes from the keys that the 19-year-old Schubert leads us through.

