

Like Korngold, Toch, Schoenberg, Zeisl and Zemlinsky, Richard Stöhr (1874–1967) was another Austrian composer driven into American exile by the Nazis. His generous output of music – ripe for rediscovery – includes seven symphonies, fifteen violin sonatas among much other chamber music, songs, and choral and piano pieces. His expansive E flat Piano Trio of 1905 sits firmly in the Viennese Romantic tradition downstream from Schubert and Brahms, with one lovely tune following another, whereas the Three Songs, written only four years later, look forward to the lyrical intensity of Korngold.



TOCC 0446

RICHARD STÖHR Chamber Music, Volume Two

Piano Trio in E flat major, Op. 16 (1905)

1	I Allegro	49:15
2	I Andante, <i>tempo di marcia</i>	12:16
3	III Scherzo (<i>Presto</i>); Trio (<i>Sehr langsam</i>)	15:15
4	IV Finale: <i>Grave e maestoso – Allegro grazioso</i>	11:34
		10:08

Three Songs, for Low Voice and Piano with Cello Accompaniment, Op. 21 (1909)

5	No. 1 Gebet	10:15
6	No. 2 Ward der Abend regenmüd	3:39
7	No. 3 Dem aufgehende Vollmonde	2:57
		3:39

TT 59:30

Laura Roelofs, violin 1–4

FIRST RECORDINGS

Stefan Koch, cello

Mary Siciliano, piano

Seth Keeton, bass-baritone 5–7