

NL

20-21



TRIO KHALDEI

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photo N. Draps

Trio Khaldei brings together Barbara Baltussen (piano), Pieter Jansen (violin) and Francis Mourey (cello), three musicians with a passion for chamber music and, more specifically, the unique sonority of the piano trio.

Since its first concert in 2011, Trio Khaldei has developed from a young, promising ensemble to a crowd favourite on Belgium's biggest stages. In 2013, the trio was one of the six ensembles nominated for the first edition of the Supernova competition. Over the last few years, the trio has performed in many cultural centres throughout the country, in prestigious venues such as the Centre for Fine Arts (Brussels), AMUZ (Antwerp), De Bijloke (Ghent) and the Concertgebouw in Bruges, as well as at numerous festivals in Belgium and abroad, including the Ghent Festival of Flanders, Festival 20/21, En Avant Mars, the Spectrum Festival and the Arsana Festival (Slovenia), Is Arti New Music Festival Kaunas (Lithuania), Eesti Kontsert (Estonia), Battais Figelis Sigulda (Latvia), and l'Association Accord Parfait (France). The trio has also recorded for Belgian stations Canvas (television) and Klara (radio) and the Slovenian National Radio.

Trio Khaldei's first CD, dedicated to Shostakovich and Prokofiev, was released in spring 2017 by French label Paraty (distributed worldwide by Harmonia Mundi). It was very well received by the

press and the audience. The second CD, recorded in Flagey (Brussels) in August 2018, was released in spring 2019 under the same label.

Trio Khaldei has a particular affinity with Russian music from the first half of the 20th Century, especially music by Shostakovich. The trio's namesake, Evgueni Khaldei, was official photographer of the Stalin regime, and created striking portraits of all the great Russian artists of the time. The search for truth, authenticity and the nuances brought by this photographer to difficult moments throughout his life are a great source of inspiration for the trio.

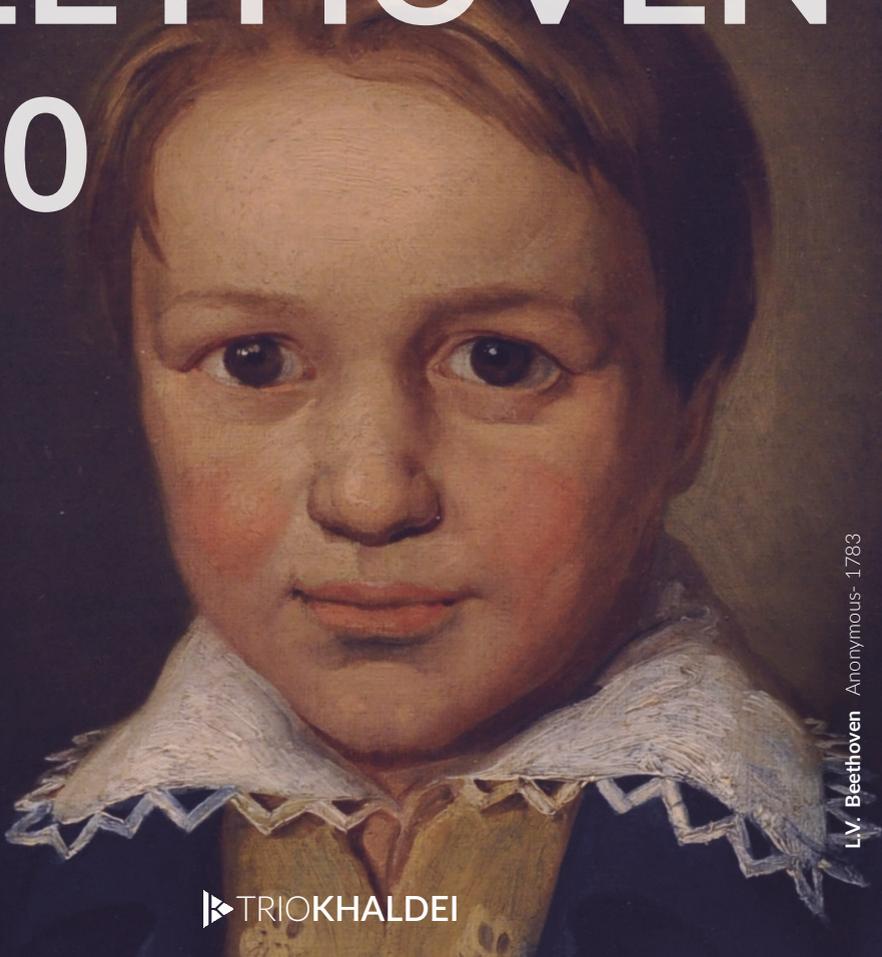
Trio Khaldei likes to bring together music from times past and present in its programs, introducing the public to music by lesser-known composers as well as the great masters. The program Colours presents with Ravel's Trio two very colourful pieces by the Belgians composers Celis and Jongen ; the program "Family Business" brings together well-known pieces by Robert Schumann with hidden treasures from his spouse Clara.

A black and white photograph of a theater stage. In the foreground, a grand piano is positioned on the left, its lid open. The piano is supported by a dark, heavy-duty stand. To the right, a large audience is seated in bleachers, looking towards the stage. The stage floor is made of dark wood. In the background, several bright spotlights are mounted on the ceiling, casting a strong light on the scene. The overall atmosphere is dramatic and professional.

PROGRAMS

BEETHOVEN

250



L.V. Beethoven Anonymus: 1783

Trio Khaldei celebrates Beethoven's 250th birthday with three programs that illustrate the composer's variety of composition styles.

VERSATILE BEETHOVEN



60'

Variations on *Bei Männern, welche Liebe fühlen* , WoO 46

Frühlingssonate for violin and piano in F, Op. 24

Geister Trio in D, Op. 70 No. 1



90'

Duo in C for violin and cello, WoO 27 No. 1

Sonata n°3 for cello and piano in A, Op. 69

Frühlingssonate for violin and piano in F, Op. 24

Geister Trio in D, Op. 70 No. 1

Trio Khaldei likes to extend the boundaries of the trio set-up and brings together in this program pieces for violin and cello, violin and piano, cello and piano and one of Beethoven's most popular piano trios: the Geister Trio. This program gives a wide picture of the evolution in Beethoven's composition style, from classic to revolutionary romantic.

Beethoven originally composed his **Duo in C** for clarinet and bassoon ; we play the arrangement for violin and cello by F. Hermann. It is not known when Beethoven wrote this work, but it's clearly an early work in which the influence of Haydn and Mozart is still easily audible.

The **Sonata for violin and piano** Op. 24a was given the nickname "Springsonata" (Frühlingssonate) after the death of the composer, because of the elegance and joy of life that transpire from it. Once more, Mozart is not far away, but Beethoven experiments with the form: this is the first sonata in four movements instead of the usual three.

The third **Cello Sonata** and the Geister Trio - both composed in 1808 - are clearly from a mature composer who has found his own voice. Beethoven looked for a long time for the right balance between cello and piano, and in the manuscript we can literally see Beethoven trying to find the ideal distribution of the melodic material between both instruments.

The **Geister trio** owes its name to Beethoven's pupil Carl Czerny, who wrote that the slow movement reminded him of the ghost scene from Shakespeare's Hamlet. About the trio, E.T.A. Hoffmann wrote : "this music proves that Beethoven's music has a romantic soul, that resonates in a highly personal, thoughtful and brilliant way."

SYMPHONIC BEETHOVEN



60'

F. MENDELSSOHN *Symphony No. 4 Italian in A, Op. 90*

II. Andante con moto - III. Con moto moderato

L.V. BEETHOVEN *Symphony No.7 in A, Op. 92*



90'

L.V. BEETHOVEN *Geister Trio in D, Op. 70 No. 1*

F. MENDELSSOHN *Symphony No. 4 Italian in A, Op. 90*

II. Andante con moto - III. Con moto moderato

L.V. BEETHOVEN *Symphony No. 7 in A, Op. 92*

It's a centuries-old practice to arrange great orchestral works for smaller formations. In the past, composers did the arrangements themselves, often out of necessity; before the invention of the gramophone, it was the only way to bring these masterpieces into smaller venues. It remained a common practice even after the invention of the recording. The arrangements invariably cast another light on orchestral pieces that were thought to be known inside out, and they allow this music to be played everywhere. The most famous musics are recognisable by their essence, intensity, colour and intimacy.

CELTIC INSPIRATION



60'

F. MARTIN *Trio sur des mélodies populaires irlandaises*

L.V. BEETHOVEN *Irish, Welsh and Scottish folk songs **



90'

F. MARTIN *Trio sur des mélodies populaires irlandaises*

J. HAYDN *Welsh and Scottish folk songs **

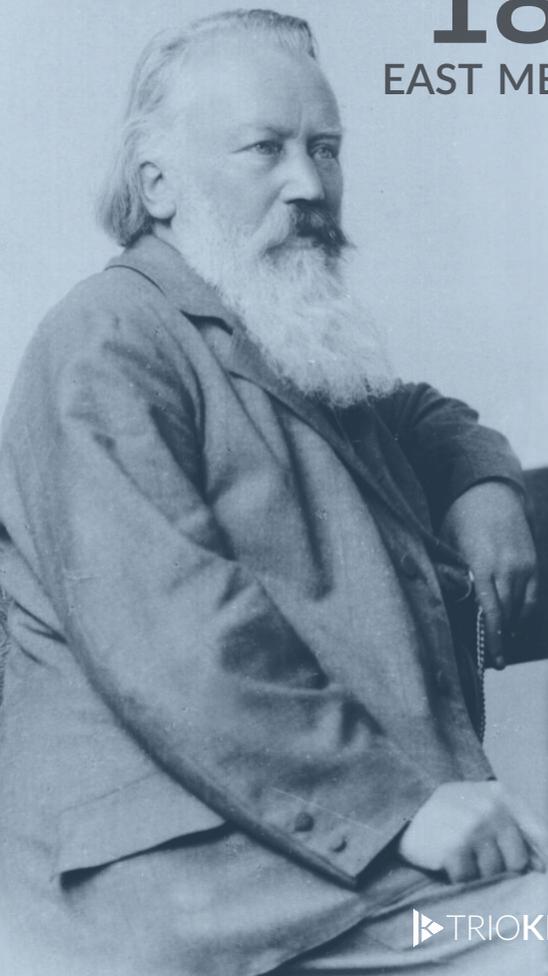
L.V. BEETHOVEN *Irish, Welsh and Scottish folk songs **

Celtic folk music has influenced and inspired many composers, and Beethoven is no exception. In this period of Hard Brexit, Trio Khaldei wishes to maintain the ties that unite the British-Irish islands with the European continent, with a program inspired by Celtic folk songs written by European composers.

* selection of folk songs for voice and piano trio

1882

EAST MEETS WEST





IGOR STRAVINSKY Italian Suite

JOHANNES BRAHMS Trio in C, Op. 87

PIOTR ILLITCH TCHAIKOVSKI Trio in a, Op. 50

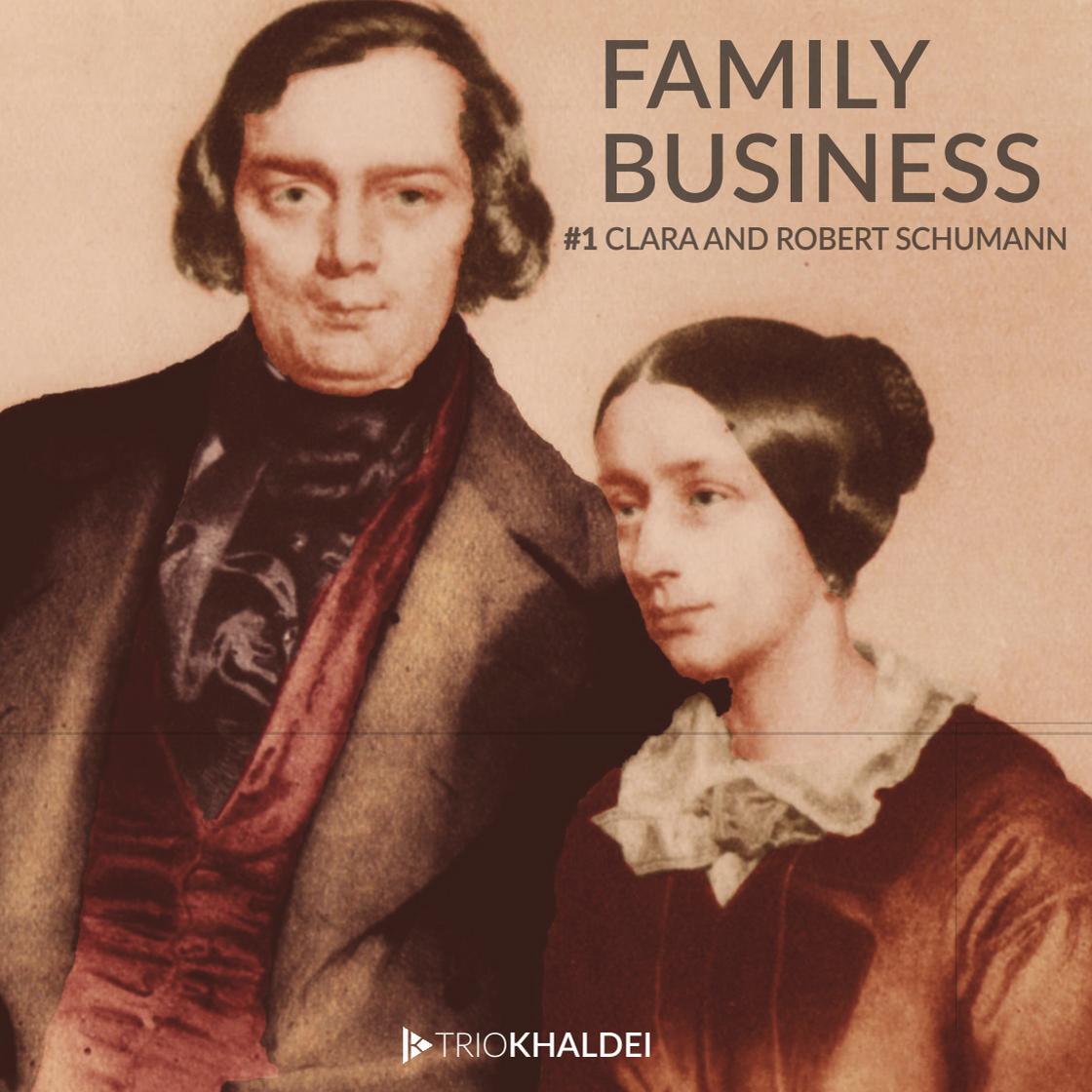
In this program, we see the contrasts and similarities between two of the most representative trios in music history, both written in 1882.

Johannes Brahms' Second Piano Trio is the lesser known of the three trios he wrote. It contains a unique richness and reveals a composer at the peak of his abilities. Usually very critical of himself, the composer seemed quite convinced of this particular work, writing to his publisher: "You have never received such a fine trio from me, and in all likelihood no work of this quality has been published in the last ten years."

Piotr Illitch Tchaikovsky dedicated his piano trio to his teacher and friend Nikolaj Rubinstein, who died in March 1881. The work, with the mention "In memory of a great artist", is a sort of requiem, intimate and deeply moving. This is the only work that Tchaikovsky ever wrote for piano trio. In 1880, when his patron Nadezhda von Meck asked him to compose a trio, the musician first refused, writing to Nadezhda: "simply, I can't bear the combination of piano and violin or cello. In my opinion, the timbres of these

instruments don't mix, and the piano is only effective in three cases: solo, with orchestra or as accompaniment". He composed his trio less than one year later. After the completion of this opus, he seemed to remain dubious about his composition, and wrote: "... after composing all my life works for orchestra, I am afraid I wrote a music with a strong symphonic character, not adapted to the three instruments." Be that as it may, Tchaikovsky, to our mind, brings together the best of two worlds: the symphonic character is present, and he masterfully exploits all the combinations of colours of the piano trio.

We open the concert with **Igor Stravinsky's** Italian Suite, from the Pulcinella ballet. Born in 1882 in the same country as Tchaikovsky, he later migrated to the west; to France and then to America. He is perhaps one of the most prominent composers of the twentieth century, and personifies better than anyone the meeting of East and West.



FAMILY BUSINESS

#1 CLARA AND ROBERT SCHUMANN



60'

C. SCHUMANN Trio in g, Op. 17

R. SCHUMANN Trio No. 1 in d, Op. 63



80'

R. SCHUMANN *Drei Fantasiestücke*, Op. 73

C. SCHUMANN Trio in g, Op. 17

C. SCHUMANN *Three Romances*, Op. 22

R. SCHUMANN Trio No. 1 in d, Op. 63

Inaugurating its "Family Business" series, Trio Khaldei dedicates some programs in the following seasons to a few families of musicians, starting with Robert and Clara Schumann. They shared years of love and pain, exercised reciprocal influence and were for one another a never ending source of inspiration.

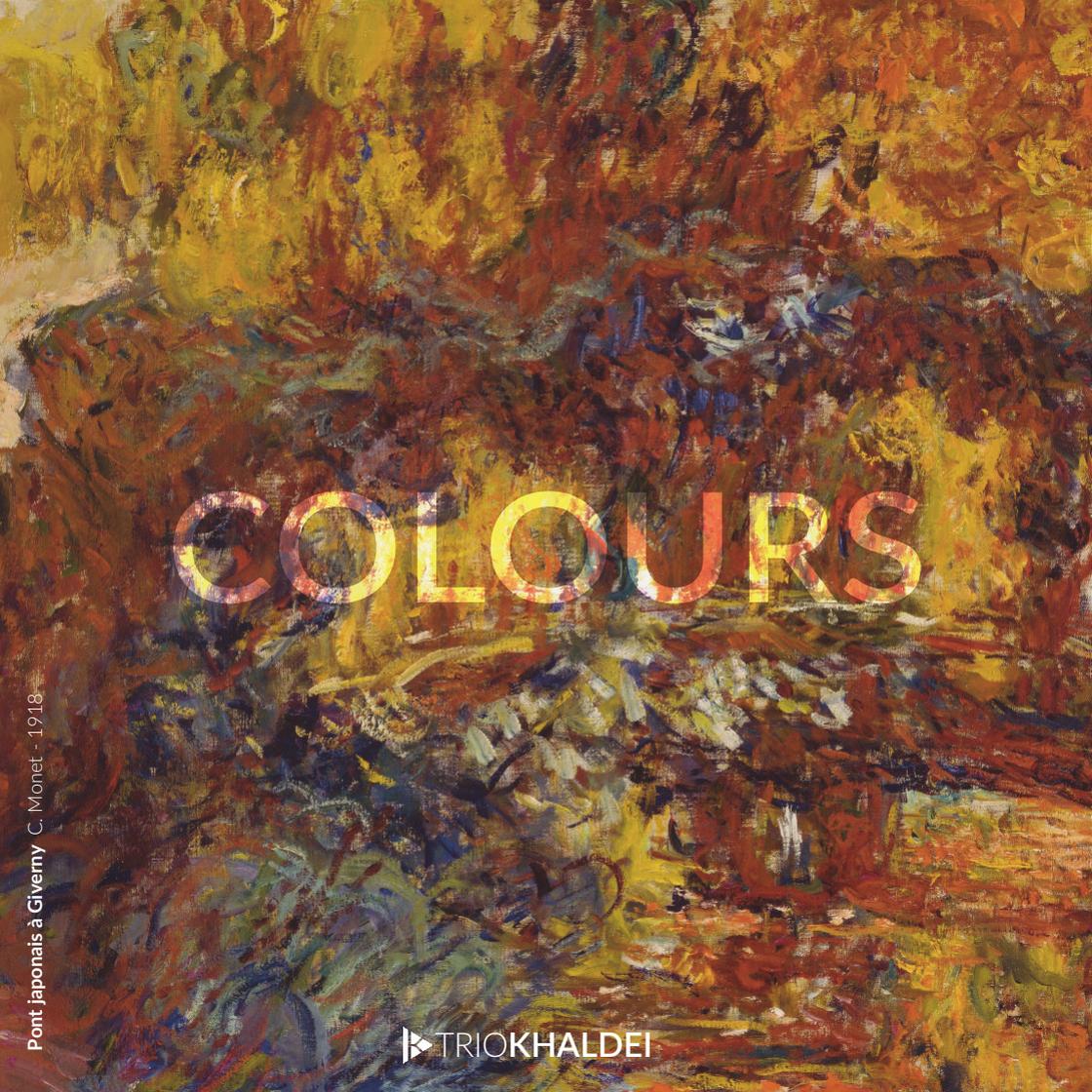
Robert Schumann wrote the **Drei Fantasiestücke** for cello and piano in two days, in February 1849. Originally intended for clarinet and piano, the composer indicated that they could also be performed with viola or cello.

Clara's **Piano Trio**, composed three years before, is generally considered as one of her finest works. At the time, Robert and Clara were intensively studying Bach's music, inspiring Clara to develop a particular sense of counterpoint in this Trio.

Clara Schumann composed the **Three Romances** for violin and piano in 1853, and dedicated them to the legendary violinist Josef Joachim. She also performed an extensive tour with him during which she regularly

performed her own compositions. A critic wrote about this piece in the Times: "Luxurious and poignant, to hear them we regret that Clara's composition career is subordinated to that of her husband."

Robert wrote his first **Piano Trio** in 1847, inspired by the one Clara had composed a year earlier. This trio announces a big change in Robert's composition style, becoming more intellectual, more architectural. He wrote about this: "Before, I was composing almost all my short works in a wave of inspiration. From the year 1845, when for the first time I first elaborated everything mentally, I developed a new style of composition". A new style that remains very intuitively expressive, traditional in form, but at the same time shows a great inventiveness in the way he eludes the "problems" associated with classical forms.

The background is a dense, textured Impressionist painting by J.M.W. Turner, titled 'Rain, Steam, and Great Bridge' (1844). It depicts the Maidenhead Railway Bridge over the Maidenhead Railway Cutting, with a steam train crossing it. The scene is characterized by soft, hazy light and a palette of warm, earthy tones like ochre, sienna, and brown, interspersed with cooler blues and greys. The brushwork is visible and expressive, capturing the atmosphere of a rainy day.

COLOURS

Pont japonais à Giverny C. Monet - 1918

 TRIOKHALDEI



60'

FRITS CELIS Trio, Op. 5**JOSEPH JONGEN** Trio in b, Op. 10*Il. Andante molto sostenuto***MAURICE RAVEL** Trio in a

80'

FRITS CELIS Trio, Op. 5**JOSEPH JONGEN** Trio in b, Op. 10**MAURICE RAVEL** Trio in a

This innovative programme is built around one of the masterpieces of the chamber music genre: Maurice Ravel's Trio. In addition to this trio, the colourful music of Belgian composers Frits Celis and Joseph Jongen.

Called to the battlefield in 1914, **Maurice Ravel** wrote his Trio in a great hurry. In a letter to Stravinsky, he confided that this rushed departure pushed him to write in five weeks a work that should have taken five months. The zeal and urgency of the writing have led to one of the most innovative and coloured pieces in the history of chamber music.

The inspiration for this work's musical content comes from different backgrounds, from the Basque dance of the first movement to the Malaysian poetry of the second. Ravel's genius reveals itself in the way he introduces these elements within the classical four-movement framework.

Two early works of Belgian composers complete the programme.

Joseph Jongen wrote his Piano Trio in b Op. 10 in 1897 and dedicated it to his father. Flashbacks to German romanticism and French impressionism are scattered throughout this great work, which is in three movements.

Unfortunately, the music of Frits Celis is often underappreciated and not played enough. Trio Khaldei wants to give this Belgian composer the place he deserves. **Frits Celis** wrote his Trio in 1958. This fifth opus – one of his first compositions – already contains all of the qualities to be found in his later works: a very strong rhythmic tension and clear structure, but above all, a marvellous wide palette of timbres.

SHOSTAKOVICH



Yasha photo Evgeny Khaldei

70'

SERGUEI PROKOFIEV Ballade in C, op. 15**SERGUEI PROKOFIEV** Five Melodies, op. 35**DMITRI SHOSTAKOVICH** Trio No. 1 in C, op. 8**DMITRI SHOSTAKOVICH** Trio No. 2 in C, op. 67

The **Piano Trio No. 1** is one of Shostakovich's true early works and is filled with the romanticism and passion of the composer's first amorous encounter. This short, one-movement piece contains many features characteristic of Shostakovich's later works, such as snatches of humour, agitated piano passages, persistent chordal passages and sometimes uncomfortable dissonances but these give way to two extended melodies juxtaposing lyricism and exasperated anticipation.

Little of this romantic vigour remains in the **second Piano Trio**, a product not of love, but of war. The full sound of the cello in the first trio is markedly different from the fragile and barely audible introduction, played by the cello in harmonics, to the second trio. The work leaves a haunting void in its wake; an emptiness that Shostakovich himself experienced when one of his most versatile and brilliant friends, Ivan Sollertinsky, passed away while the trio was being composed. It is to Sollertinsky that the trio is dedicated, making this masterpiece almost a requiem.

The programme from our first CD. Two magnificent and under-performed duos by Prokofiev, the first early trio by Shostakovich and his captivating second trio, a favourite in Trio Khaldei's repertoire.

The atmosphere created in the two Prokofiev pieces presented here is more in keeping with that of Shostakovich's Trio No. 1. This is definitely true in the case of the **Ballade for Cello and Piano**, one of Prokofiev's early works. It was written in 1912, when the composer was 21. This one-movement work also has a poetic French title (Shostakovich's Trio No. 1 was originally entitled *Poème*), and this immediately gives a narrative element to the music, even if it is not explicit. As is often the case in ballades, the music transports the listener from one atmosphere to the next, punctuating the journey with repeated melodic motifs.

The **Five Melodies** for Violin and Piano (1925) is an unusual work. The piece was originally written in 1920 for piano and voice without words, using the title 'Songs without Words' in its strictest sense. It is precisely this absence of text that makes these pieces so easily adaptable to other instruments. Prokofiev himself arranged a version for violin, at the request of Pavel Kockansky, to whom he dedicated three of the five melodies.

VIENNA

A DAY IN ROMANTIC VIENNA



Burgtheater Vienna ~1900



60'

JOHANNES BRAHMS Trio No. 2 in C, Op. 87

ARNOLD SCHÖNBERG Verklärte Nacht



80'

JOHANN NEPOMUK HUMMEL Trio in Bb, KV 502

JOHANNES BRAHMS Trio No. 2 in C, Op. 87

ARNOLD SCHÖNBERG Verklärte Nacht

Vienna: the epicentre of three centuries of European music history. This programme offers three works illustrating the soul of this city over the romantic era, by three great composers that were born or lived in Vienna: Hummel, Brahms and Schönberg.

Johan Nepomuk Hummel was very famous as a composer during his lifetime and was also regarded as the most important keyboard virtuoso of his time. His exceptional talent is evident from the fact that he was the only student Mozart really considered as his own. His Trio in F forms the bridge between the classic Viennese school and the beginning of the romantic one. The last part - Rondo alla turca - is reminiscent of the last part of Mozart's piano sonata KV 331 and is strongly influenced by the music of traditional Turkish military bands.

The programme continues with one of the greatest composers of the Romantic era, **Johannes Brahms**. His Second Trio, composed in Vienna between 1880 and 1882, boasts endless treasures, and Brahms'

incomparable talent as a chamber musician makes itself heard. Usually very critical of himself, the composer seemed quite convinced of this particular work, writing to his publisher: "You have never received such a fine trio from me, and in all likelihood no work of this quality has been published in the last ten years."

Verklärte Nacht, **Arnold Schoenberg's** most famous piece, is based on the poem of the same name by Richard Dehmel. The arrangement for trio is by Eduard Steuermann. The composer follows the structure and content of the poem in the music. Nature, guilt, forgiveness and redemption are all entwined in Schönberg's composition.



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