

EN

COLOURS

Pont japonais à Giverny
Claude Monet - 1918

▶ TRIOKHALDEI



FRITS CELIS Trio, Op. 5

JOSEPH JONGEN Trio in b, Op. 10

II. Andante molto sostenuto

MAURICE RAVEL Trio in a



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 colorful music of Belgian composers Frits Celis and Joseph Jongen.

Called to the battlefront in 1914, **MAURICE RAVEL** wrote his *Piano 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 first *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. The Khaldei Trio 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.

EN



SHOSTAKOVICH



Red flag over Reichstag
Yevgeny Khaldei - 1945

▶ TRIOKHALDEI

70'

SERGEI PROKOFIEV Ballade in C, Op. 15

SERGEI PROKOFIEV Cinq mélodies, Op. 35

DMITRI SHOSTAKOVICH Trio No. 1 in C, Op. 8

DMITRI SHOSTAKOVICH Trio No. 2 in e, 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.

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

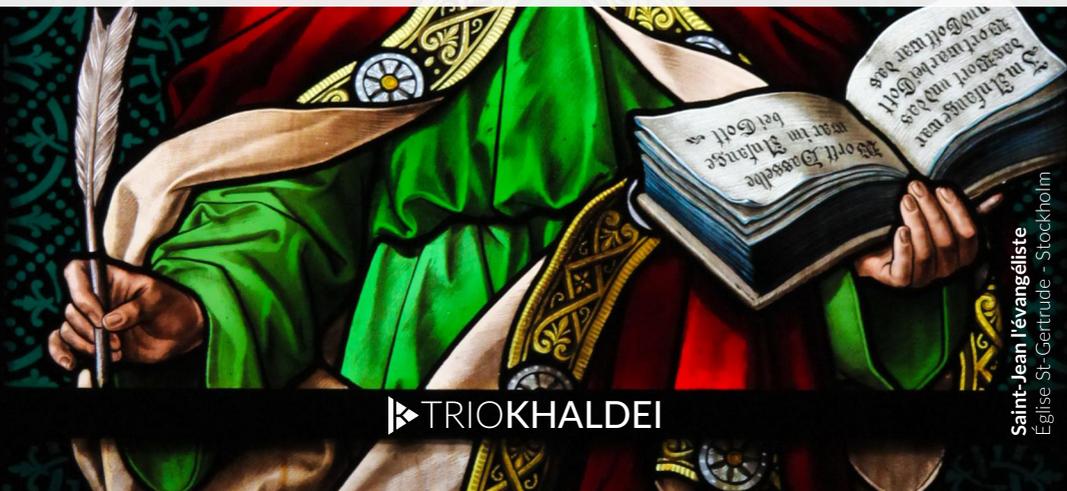
The *Five Melodies for Violin and Piano* (1925) is an unusual work. The piece was originally written in 1920 for piano and voice without words, using the title 'Songs without Words' in its strictest sense. It is precisely this absence of text that makes these pieces so easily adaptable to other instruments.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

Text Pieter Bergé

EN



APOCALYPSE



▶ TRIOKHALDEI

Saint-Jean l'évangéliste
Église St-Gertrude - Stockholm

80'

MAURICE RAVEL Trio in a
OLIVIER MESSIAEN Quatuor pour la fin du temps
with Geert Baeckelandt - clarinet

Two of the all-time masterpieces of the 20th Century. The atmosphere created is spellbinding, and while it evokes the end of the world, it also suggests hope and a longing for a new and better world.

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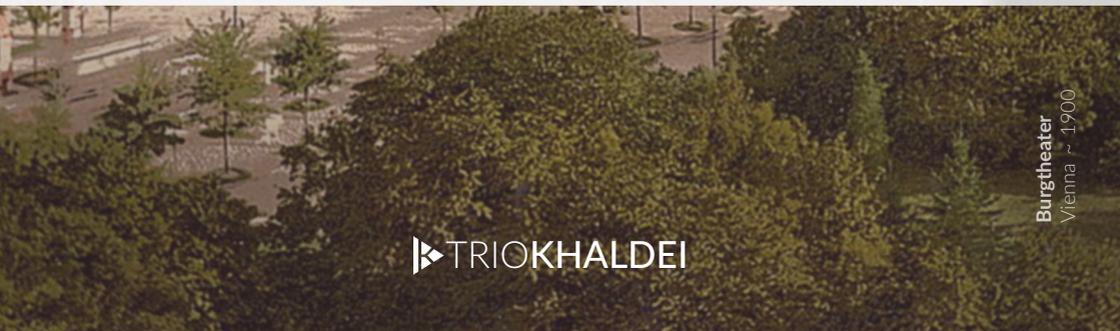
Clarinetist Geert Baeckelandt joins the Khaldei Trio for the performance of **OLIVIER MESSIAEN**'s *Quatuor pour la fin du temps*. This work was both composed and premiered in wartime (1941), more specifically in the Prisoner of War camp in Görlitz in which Messiaen was imprisoned. As in the trio by Ravel, mysticism and spirituality characterize this work, which takes its inspiration from a quote from the Apocalyp of St John. The première of this quartet took place within the same camp, in gruelling conditions. The work is in eight movements, with certain movements only featuring some of the musicians. The movement for solo clarinet, *Abîme des oiseaux*, is perhaps the most well known movement of the quartet.

Even today, the performance of the *Quartet for the End of Time* leaves a lasting impression on the listener.

EN



VIENNA



 TRIOKHALDEI

Burgtheater
Vienna ~ 1900



FRANZ SCHUBERT Trio *Sonata* in Bb, D. 28

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

ARNOLD SCHÖNBERG Verklärte Nacht



WOLFGANG AMADEUS MOZART 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 time, by three great composers that were born or lived in Vienna: Mozart, Brahms and Schönberg.

At the beginning of this concert, the Khaldei Trio returns to the origins of the piano trio. It was actually in the age of Mozart and Haydn that the genre of the piano trio as we know it now, appeared first. **MOZART's** *Trio* KV502 marks a turning point in the evolution of this form: from a more solistic piano part with the violin and cello in an accompanying role, it has arrived at a point where the three instruments converse on an equal basis.

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. Brahms, usually incredibly self-critical, seems to have been

especially pleased with the C-major Trio, writing to his publisher: "You have not yet had such a beautiful trio from me and very likely have not published its equal in the last ten years."

Verklärte Nacht, **ARNOLD SCHÖNBERG'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.

For a shorter version without interval, it is suggested that **FRANZ SCHUBERT's** refreshing early work, *Sonata*, replaces the Mozart Trio.

EN

DEBUTS

Yellow Red Blue
Wassily Kandinsky - 1925



JEAN SIBELIUS Trio in C "Lovisa", JS 208

DMITRI SHOSTAKOVICH Trio No. 1 in C, Op. 8

GILLIS SACRÉ Sursum

GASPAR CASSADÓ Trio in C



JEAN SIBELIUS Trio in C "Lovisa", JS 208

GILLIS SACRÉ Sursum

DMITRI SHOSTAKOVICH Trio No. 1 in C, Op. 8

SERGEI RACHMANINOFF Elegiac Trio No. 1 in g

GASPAR CASSADÓ Trio in C

Five composers experimented at the start of their careers with the challenging form that is the piano trio. These early works showcase numerous characteristics that would later define their musical style.

Writing a piano trio is a challenge for any composer. The repertoire is already rich with countless masterpieces. In addition, striking the right balance between the unique but formidable combination of the tonal colours of the piano and strings makes the trio a tough taskmaster.

Although the pieces in this programme are part of each composer's early works, certain typical characteristics of their later styles are already audible. In **JEAN SIBELIUS'** *Trio in C Major*, we hear the first signs of the narrative style of his future orchestral works.

SERGEI RACHMANINOFF's first *Elegiac Trio*, written in 1892 when he was 19, pays homage to his mentor, Pyotr Ilyich Tchaikovsky. Despite his youth, Rachmaninoff showcases a mature range of tonal colours in the piano part.

DMITRI SHOSTAKOVICH wrote his first *Piano Trio* at the age of 17. This one-movement trio was dedicated to Tatjana Glivienko and originally entitled 'Poème', and it is no less rich in tempos and characters.

This programme is also a chance to discover two lesser-known composers. The Belgian composer **GILLIS SACRÉ** wrote *Sursum* for the Khaldei Trio in 2015.

GASPAR CASSADÓ was a famous Catalan cellist of the first half of the 20th Century, who studied composition with Maurice Ravel. He composed a brilliantly virtuoso trio, influenced by earlier Spanish models, but revealing great panache and considerable demands via guitar imitations, malagueña rhythms and lashings of folkloric brio.

EN

WWI

A copse, evening
A. Y. Jackson, 1918

TRIOKHALDEI



CLAUDE DEBUSSY Sonata for Violin and Piano in g

GEORGE ENESCU Trio in a

MAURICE RAVEL Trio in a



CLAUDE DEBUSSY Sonata for Violin and Piano in g

GEORGE ENESCU Trio in a

CLAUDE DEBUSSY Sonata for Cello and Piano in d

MAURICE RAVEL Trio in a

2018 marks the end of the centenary of the Great War. Here are some of the most beautiful chamber works of the 20th Century, written during this tumultuous period of history.

CLAUDE DEBUSSY composed his *Sonata for Violoncello and Piano* in a couple of days during the summer of 1915. A title considered for the work was “Pierrot fâché avec la lune” (Pierrot argues with the moon. Pierrot here refers to a character from 18th Century French theatre.) Although its form is pure and traditional, the Cello Sonata has an unmistakably theatrical dimension, evoking a world of humour, sarcasm and fantasy.

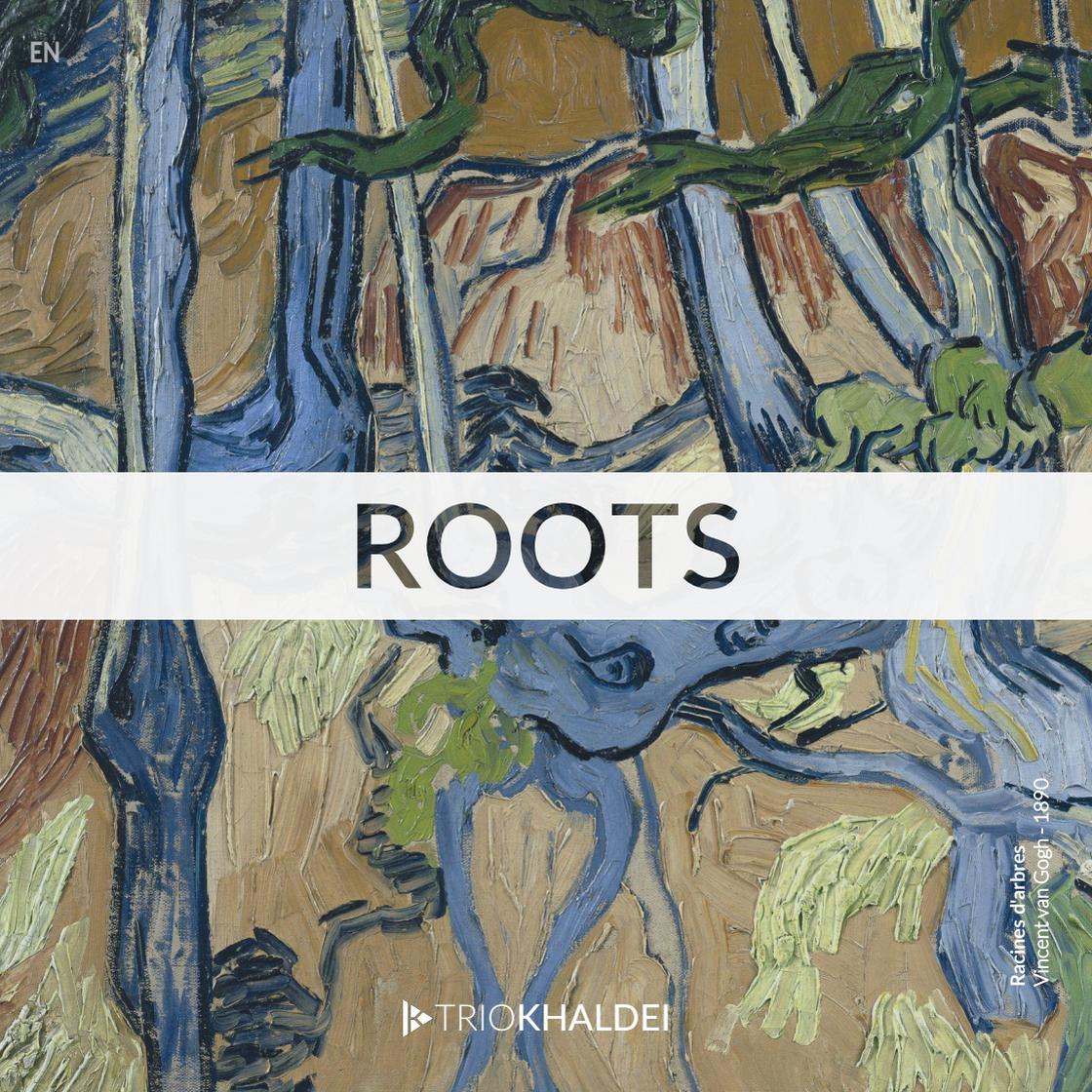
Two years later, the composer wrote his *Sonata for Violin and Piano*, equally as concise as the Cello Sonata, and Debussy's last major work before his death in 1918. Of the Violin Sonata, Debussy wrote, “This Sonata will be interesting from a documentary point of view and as an example of what may be produced by a sick man in time of war. I dedicate it to those who can read between the staves!”

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GEORGE ENESCU, a Romanian violinist and composer who spent around 60 years in Paris, was one of the best violinists of his time. His music is a wonderful mixture of French impressionism and elements from the popular music of his homeland, as shown in his Trio in a, composed in 1916.

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EN

ROOTS

Racines d'arbres
Vincent van Gogh - 1890

▶ TRIOKHALDEI



JOSEPH HAYDN Trio “Gypsy”, Hob. XV/25

FRANK MARTIN Trio sur des mélodies populaires irlandaises

ANTONIN DVOŘAK Dumky Trio in e, Op. 90



JOSEPH HAYDN Trio “Gypsy”, Hob. XV/25

ZOLTÁN KODÁLY Duo for Violin and Cello, Op. 7

FRANK MARTIN Trio sur des mélodies populaires irlandaises

ANTONIN DVOŘAK Dumky Trio in e, Op. 90

For centuries, composers have been inspired by popular music of every kind, borrowing elements, motifs and themes for use in their own ‘art music’.

JOSEPH HAYDN, the ‘father’ of the string quartet, wrote 45 piano trios! Here is his most well known trio, known as *alla zingarese*, or the *Gypsy*. In the last movement, entitled *Rondo alla zingarese* by Haydn himself, the composer uses many elements that come from Gypsy musicians that he met in Esterhazy’s court.

ZOLTÁN KODÁLY’s *Duo* Op. 7, composed in 1914, represents a glorious fusion of elements of Hungarian folklore with more formal structures of Western Classical music. Kodaly spent part of his life travelling across the Hungarian countryside with Béla Bartók, collecting, gathering and analysing the melodies of the people.

Commissioned in 1925 by a rich American amateur musician of Irish origin, **FRANK MARTIN**’s *Trio sur des mélodies populaires irlandaises* is based on popular Irish folk tunes. It is inspired by previously unpublished ancient melodies that come from dances as well as songs.

ANTONIN DVOŘAK was happy to let traditional Slavic music influence his work. These influences can be seen in one of the favourites of the piano trio repertoire, the *Dumky trio*.

Dumky, plural of *dumka*, is a diminutive form of the term *duma*, which refers to epic ballads, specifically a song or lament of captive people. During the 19th Century, Slavic composers used the term *duma* to indicate a brooding, introspective composition interspersed with cheerful and light sections.