

LSO St Luke's

CHAMBER MUSIC

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Friday 1 October 2021 1pm
Jerwood Hall, LSO St Luke's

Joseph Haydn:
Piano Trio in A major, Hob 15/9
Franz Schubert: Notturmo
Erich Wolfgang Korngold:
Piano Trio in D major

Trio Karénine

Piano Trio in A major Hob 15/9

Joseph Haydn

- 1 Adagio
- 2 Vivace

Joseph Haydn began to write trios for harpsichord, violin and bass in the 1760s, but his 30 or so mature trios (still called 'sonatas') span a period dating from the mid-1780s to the mid-1790s. In this time he was emerging from long years of virtual artistic enslavement to a single patron, and beginning to explore the possibilities of the lucrative European domestic market for chamber music. The piano had become enormously popular with the emerging middle class, and there was an insatiable appetite not only for solo piano music, but also for chamber works with piano. Chief among these was the 'accompanied sonata', in which the piano played a pre-eminent role, bolstered by violin (or flute) and cello – which was largely relegated to doubling the keyboard's bass line. Haydn's trios were largely conceived for this thriving amateur market. The fifth, in A major, dates from 1785. It is by no means an early work, but shows Haydn still finding his feet in a largely new form. There are just two movements: Adagio and Vivace.

Notturmo in E-flat major

Franz Schubert

From Haydn's accompanied keyboard sonata, the piano trio emerged fully-fledged in Ludwig van Beethoven's hands, before soaring to magisterial heights in Franz Schubert's two great trios and the Notturmo. All date from the autumn and winter of 1827–28: the two trios were performed the following spring, but we don't know when the Notturmo, which might have been intended as the slow movement of a larger work, was given its premiere. This exquisite piece has long been a favourite. It enfolds us in rapt enchantment, conjuring up the sensuousness of a summer night with its seductive melody on violin and cello, with the piano providing a serenade-like accompaniment, imitating harp or guitar. A heart-stopping semitone shift upwards introduces a declamatory central episode, in which the piano commands attention with dramatic arpeggios. At the return of the opening, roles are reversed with the piano taking the melody, accompanied by string pizzicati (plucked). There's a brief reprise of the middle episode, followed by a tender passage decorated by piano trills, and a final, yearning harmonic sideslip.

Next concert
Friday 8 October 1pm



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Piano Trio in D major Op 1

Erich Wolfgang Korngold

- 1 **Allegro non troppo, con espressione**
- 2 **Scherzo: Allegro. Trio: Viel langsamer, innig. Allegro**
- 3 **Larghetto, sehr langsam**
- 4 **Finale: Allegro molto e energico**

The final piano trio in today's programme was the work of a precociously gifted child. Born in Brünn (now Brno in the Czech Republic, but then part of the Hapsburg Empire), Erich Wolfgang Korngold started to compose aged seven. Two years later, Gustav Mahler declared him a genius. His ballet *Der Schneemann* (The Snowman), composed when he was eleven, was performed at the Vienna Court Opera in front of the Emperor Franz Josef, while his Second Piano Sonata, composed at 13, was played on concert tours by Artur Schnabel. By his twenties, Korngold was famous throughout Europe for his theatrical works. The rise of the Nazis induced him to leave in 1934 for Hollywood, where he became an Oscar-winning film composer. In later life he achieved success with concert scores, including his popular Violin Concerto.

Korngold was still only twelve when he composed his D major Piano Trio in 1909. It was premiered the following year in Vienna by a trio of celebrities – the revered concertmaster of the Vienna Philharmonic, Arnold Rosé; cellist Adolf Buxbaum; and pianist Bruno Walter – and quickly appeared in print. Its four substantial movements – opening Allegro, Scherzo with contrasting trio, expressive slow movement, and vigorous Finale – display a mature and assured handling of traditional form, steeped in the late Romantic idiom which Korngold adopted throughout his life, and which stood him in such good stead as a successful film composer.

Trio Karénine

Charlotte Juillard (violin), Louis Rodde (cello), Paloma Kouider (piano)

Founded in Paris in 2009, Trio Karénine bears the name of Tolstoy's beautiful and emotionally honest heroine. The trio is acclaimed by critics and audiences for its musical integrity and passionate interpretation, and was the top prize-winner at the ARD International Competition in 2013. The group has performed in the world's prestigious halls, including the Philharmonie and Auditorium du Louvre in Paris, London's Wigmore Hall, the Concertgebouw in Amsterdam, the Frick Collection in New York, Salle Bourgie in Montréal, the Konzerthaus in Berlin, Herkulesaal and the Prinzregententheater in Munich, and Leiszhalle in Hamburg.

The trio is a highly sought-after collaborator and has shared the stage with Adrien La Marca, Marie Chilemme, Alena Baeva, Hélène Clément, Raphaël Sévère, to name a few. The group is also a regular advocate of new music, performing works by Wolfgang Rihm, Philippe Hersant, Hans-Werner Henze, Graciane Finzi, Franck Krawczyk, among others. The trio is the dedicatee of Benoit Menut piano trio *Les Allées Sombres*, and its performance of Fazil Say's *Space Jump* won the special prize at the ARD International Competition. During the 2021/22 season, the trio performs and records a new Triple Concerto by Benoit Menut, and Philippe Hersant's concerto *Le Chant de l'Isolé*.

Trio Karénine's rich discography for the french label Mirare includes a wide range of repertoire. The first recording, dedicated to Schumann piano trios, was released in 2016, and was rewarded with five Diapasons and international acclaim. The most recent album, a program of transcriptions (Schönberg, Liszt, Schumann) was released in 2021 and received five Diapasons and five stars from *Classica Magazine*.

Trio Karénine has been generously supported by the Académie de Villecroze, the Culture et Musique Fondation under the auspices of the Fondation de France, the Fondation Banque Populaire, as well as a scholarship from the Festival Musique et Vins au Clos Vougeot. The trio is currently supported by the French organisation Adami.