

Total performance time: approximately 60', with no interval

## Trio Incendio II

**Filip Zaykov** violin

**Vilém Petras** cello

**Karolína Františová** piano

**Hans Werner Henze** (1926–2012)  
Kammersonate (1948, revised 1963) 15'

- i. Allegro assai*
- ii. Dolce, con tenerezza*
- iii. Lento*
- iv. Allegretto*
- v. Epilogo*

**Franz Liszt** (1811–1886)  
Tristia (La Vallée d'Obermann), arr. for  
piano trio (1880) 16'

**Antonín Dvořák** (1841–1904)  
Piano Trio No.4 in E minor, Op.90 'Dumky'  
(1891) 30'

- i. Lento maestoso – Allegro vivace*
- ii. Poco adagio – Vivace non troppo*
- iii. Andante – Vivace non troppo*
- iv. Andante moderato – Allegretto  
scherzando*
- v. Allegro*
- vi. Lento maestoso*

**Trio Incendio** is a Britten Pears Young Artist for 2023–24 and a participant on Chamber Music in Residence at Snape Maltings.

Trio Incendio was founded in 2016 in Prague and has quickly established itself as one of the most distinctive young ensembles in Europe today. It has performed in some of the finest venues including Wigmore Hall, Philharmonie Berlin and Rudolfinum in Prague, and is a laureate of many competitions, such as the Joseph Haydn Competition in Vienna, Joseph Joachim Competition in Weimar, Gianni Bergamo Classic Music Award in Lugano, and the Bohuslav Martinů Competition in Prague – where it was awarded the prize for the best interpretation of a work by Martinů.

Recently, the trio has been awarded the 2023 Hans Gál Prize by the Akademie der Wissenschaften und der Literatur Mainz and Villa Musica Foundation.

Trio Incendio took part in the 2023 Verbier Academy, where it had the pleasure to work with the members of Quatuor Ébène, and with Nicolas Altstaedt, Amihai Grosz, Mihaela Martin and Gábor Takács-Nagy.

## Henze: Kammersonate

Over the course of a long life, Hans Werner Henze was an enthusiastic adopter of the latest methods of composition. In 1946, aged 20, he attended the inaugural Darmstadt New Music Summer School, which had been founded to promote avant-garde techniques: it was here that he encountered serialism.

His Chamber Sonata appeared just over a year later, one of several early works in which Henze developed new styles using traditional forms. In this one, he takes as a model the *sonata da camera* (chamber sonata) of the Italian Baroque, typically involving two violins and continuo and comprising an opening prelude followed by a series of dance movements. In his own sonata, Henze tweaks the instrumentation and casts the work in five short movements, exploring a multitude of different colours along the way.

Although primarily an atonal work, there are moments – such as the opening of the third movement *Lento* – that show the influence on the young Henze of the late German Romantics. Their music conveyed a sensuality that, at the time, he openly admired. His ideal, he said, was to write music that above all else would be pleasing to the ear – creating what he called a ‘full, wild euphony’.

## Liszt: Tristia (after La Vallée d’Obermann)

In 1855, Liszt published the first of what would be three masterly suites for solo piano under the title *Années de Pèlerinage* – ‘Years of Pilgrimage’ – intending, he said, to portray some of the ‘strongest sensations and most lively impressions’ he had experienced during his lengthy travels abroad.

Among this first set, based on time he had spent in Switzerland, was *Vallée d’Obermann*, a miniature tone-poem inspired by a novel of the same name, in which a young, melancholy recluse retreats to the mountains to ponder profound and unsettling questions. Obermann is the ultimate solitary, Romantic hero and provides the perfect subject for Liszt, for whom he embodied ‘the relentless solitude of human pain’. His musical portrayal reflects, according to one commentator, the ‘deeply human and tormented nature of a composer haunted by death and who, more than any other, was capable of expressing its icy smile’.

*Tristia* was arranged from the piano original for piano trio by one of Liszt’s students, and was subsequently edited by the composer himself.

## Dvořák: Piano Trio No.4 ‘Dumky’

The term ‘dumka’ (plural ‘dumky’) originated in Ukraine where it applied to the country’s epic ballads. It was a pensive, often melancholy lament but with moments of real joy, and it soon developed into a form of folk music that spread throughout the Slavic world. Dvořák had long been inspired by his country’s folk traditions and although he had no interest in transcribing folk tunes as such, he set out to capture their spirit using a combination of traditional rhythms and his own original melodies. He was particularly drawn to the dumka with its sharp contrast of moods and in 1890 he began work on a new trio that he told a friend would be ‘both happy and sad’. By this time, he was an established composer with an international reputation and felt confident enough to break new ground, casting the trio in six movements, each in the form of a complete dumka.

Dvořák’s ‘happy and sad’ description of the trio could not be illustrated more clearly than in the opening section: a solemn, Bohemian lament that leads to the cheeriest of Slavonic dances and sets the pattern for whole trio. Four of the movements follow the traditional slow-fast sequence, while in the fourth and fifth dumky the contrast comes between the two. Overall, Dvořák covers a wide range of emotions – the ‘sad’ moments are often thoughtful, sometimes tearful and occasionally downright tragic; the ‘happy’ ones exhibit everything from the glimmer of a smile to unrestrained euphoria. There is no specified narrative to the trio but it is easy to conjure up our own – a miniature collection of Slavic folk-tales, perhaps, or episodes in the life of a mythical hero.

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