

Quantum Clarinet Trio II

Elena Veronesi clarinet
Johannes Przygodda cello
Bokyung Kim piano

Carl Frühling (1868–1937)
Trio in A minor, Op.40 (c.1900)
i. Mäßig schnell
iii. Andante

15'

Mikhail Glinka (1804–1857)
Trio pathétique in D minor (1832)
i. Allegro moderato
ii. Scherzo: Vivacissimo
iii. Largo
iv. Allegro con spirito

15'

Daniel Schnyder (b.1961)
A Friday Night in August (1996)

8'

Paul Juon (1872–1940)
Trio-Miniatures (1901)
i. Rêverie, Op.18 No.3
ii. Humoreske, Op.18 No.7
iii. Elegie, Op.18 No.6
iv. Danse phantastique, Op.24 No.2

12'

Quantum Clarinet Trio is a Britten Pears Young Artist for 2024/25, here for a two-week residency on the Chamber Music in Residence course.

The Quantum Clarinet Trio has established itself as a leading clarinet trio of its generation. The three musicians met while studying at the University Mozarteum in Salzburg and have played together since 2019. Just a few months later, the trio won third prize at the Fischhoff Chamber Music Competition (USA).

The Trio's debut CD, featuring works by Brahms, Kahn, and Frühling, was released in autumn 2023. It received enthusiastic reviews and was nominated for an Opus Klassik award for Best Chamber Music Recording 2024.

Regular performers on the international chamber music scene, the Trio is committed to bringing their audiences rediscovered treasures, along with the classic masterpieces. Dedicated to contemporary music and actively collaborating with composers, the Trio premiered *Unintended Consequences*, a work written for them by Stefano Seghedoni and Moon Unit Zappa, in 2024 (Modena, Italy).

In physics, a quantum is the minimum amount of any physical entity involved in an interaction and for this reason indivisible. Music, as a quantum, is the essence that brings this trio together.

Carl Frühling: Trio in A minor

Carl Frühling was long thought to have been a native of Vienna. It later transpired that he had deliberately lied about his predominantly Jewish birthplace (now Lviv in Ukraine) in order to hide his true heritage but the deception had limited effect. He found sparse recognition as a composer, and a recently discovered file on Frühling was found to have been marked with an unmistakable 'J'. Few of his works were published and even fewer were performed: he died in poverty just short of his 70th birthday.

This sunny trio, however, gives little indication of his unhappy circumstances, although there is perhaps a sense of yearning in the reflective Andante. It was written around 1900 – a time of great flux in the musical world, particularly in Vienna, where Schoenberg and the members of his Second Viennese School were beginning to challenge traditional musical norms. In general, Frühling remained part of the Romantic tradition – as exemplified by the trio's opening with its echoes of Schumann and Brahms. The Andante, on the other hand, which begins with a sacred Jewish chant, shows a less conventional approach – its free, melodic lines and sometimes unexpected harmonic shifts suggesting that he was ready to explore some newer trends and thus create a distinctive voice of his own.

Mikhail Glinka: Trio pathétique

Glinka is often referred to as the 'father' of Russian music but this trio predates his nationalist work and was largely the result of his love of Italian opera and its glorious, flowing melodies. As a young man he spent three years in Milan, where he immersed himself in the *bel canto* scene and regularly fell in love with the singers. These romances never ended well, a fact he reflected in a preface to the Trio: 'I have known love only through the unhappiness it causes.'

Despite its minor key, the trio is far from tragic and often reflects its sunny Italian roots, although one of its first soloists also spotted moments that he called 'the perfect musical embodiment of true despair'. The two outer movements in particular seem to chime with the title 'pathétique', used here – as in Tchaikovsky's symphony – to mean passionate or emotional.

Glinka's Italian trip was inspirational and he came home with a burning desire to do for Russian music

what composers such as Bellini were doing in Italy. 'I want my work' he said, 'to be completely national – in its subject and in the music.' He proceeded to create a distinctive, Russian style that continues to influence composers today.

Daniel Schnyder: A Friday Night in August

The Swiss composer Daniel Schnyder spent several years studying jazz saxophone in New York, and this wonderfully atmospheric work is a direct reflection of his experience of living there in the mid-1990s – a heady mix of the Manhattan city vibe and the open-air sounds of the Caribbean. 'Just in front of my fourth-storey window' he says, 'there was a little rocky hill where people gathered for barbecues on the weekend. All of them listened raucously and enjoyably to their own Caribbean music, dancing, singing and partying. The musical styles of the various Caribbean islands and the smells of the barbecues mingled into a unique cultural experience that was completely new to me at the time.'

Paul Juon: Trio-Miniatures

Although Paul Juon was born in Russia, his parents were Swiss emigrés and he always felt like a foreigner. Nonetheless, he was regarded in his day as a significant Russian musical voice: his work was performed throughout Europe and he was often referred to as the link between Tchaikovsky and Stravinsky, although Rachmaninov once called him the 'Russian Brahms'.

These miniatures started life as individual piano works but Juon soon reworked them, believing that their emotional content would be better expressed by wind and strings.

The movements are perfectly described by their titles: the dream-like *Rêverie* leading to a gentle *Humoreske* and then an *Elegie* – sad but not tragic – with echoes of Russian folksong. And the random tempi that pervade the tiny finale soon transform the simple waltz into a *Danse Phantastique*.

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