

Total performance time: approximately 60', with no interval

Trio Incendio I

Filip Zaykov violin

Vilém Petras cello

Karolína Františová piano

Josef Suk (1874–1935)

Elegie – *Under the Impression of Zeyer's*
Vyšehrad, Op.23 (1902) 6'

Andrzej Panufnik (1914–1991)

Piano Trio (1934, reconstructed 1945,
revised 1977) 16'
i. Poco adagio – Allegro – Poco adagio
ii. Largo
iii. Presto

Antonín Dvořák (1841–1904)

Piano Trio No.2 in G minor, Op.26 (1876) 32'
i. Allegro moderato
ii. Largo
iii. Scherzo: Presto – Trio: Poco meno
mosso – Presto da capo
iv. Allegro non tanto

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 the 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 Ebene, and with Nicolas Altstaedt, Amihai Grosz, Mihaela Martin and Gabor Takács-Nagy.

Suk: Elegie – Under the Impression of Zeyer’s Vyšehrad

Josef Suk composed his single-movement Elegie in 1902, in memory of the great Czech poet Julius Zeyer – a colleague and close friend who shared Suk’s passion for the culture of their native Bohemia. Zeyer’s epic poem *Vyšehrad* drew on old Czech legends and Suk took inspiration from it for the Elegie, which was first performed on the first anniversary of Zeyer’s death. As well as expressing melancholy and a sense of loss, the music was also intended to accompany what Suk described as a ‘living picture’. The memorial concert was deliberately staged in the gardens of the Vyšehrad, the great castle that stands above the city of Prague. And as the music came to a close, the curtains lifted to reveal a dramatic sunset illuminating the Vyšehrad itself.

Andrzej Panufnik: Piano Trio

Despite showing an early interest in music and having two musical parents, Andrzej Panufnik was initially banned from studying the subject, which his father considered an unsuitable career for a gentleman. By the time he had relented, young Andrzej was too late to sit the entry exam to the Warsaw Conservatory as a piano student so he took up percussion instead, although he soon gave that up in favour of conducting and composition.

This first trio is his only surviving pre-war composition. His daughter, Roxanna, has said she finds it astonishing that such sophisticated harmonies and textures were produced by a teenage student. ‘In some ways,’ she says, ‘they remind me of the late French Romantics such as Ravel and Debussy’. The work was originally intended as an exercise in the formal structure of a trio, and its three-movement format clearly follows the Classical model laid down two centuries earlier by Haydn. Panufnik, however, wanted to move beyond the purely academic to include some ‘expressiveness of feeling and vitality’. This, says Roxanna, he achieves, with ‘sweeping melodies and passionate mood changes’ that she calls typical of a 19-year-old.

Although Andrzej claimed to have given no thought to a public performance, the trio’s 1936 premiere attracted highly complimentary reviews. One critic called Panufnik ‘an artist of high musical culture’. The trio, he said, was ‘a very significant work in our musical life and fully deserves as much attention as possible’.

The original manuscript was destroyed in 1944 during the Warsaw Uprising but the following year Panufnik reconstructed it from memory and dedicated the new version to the memory of his mother, who had been a talented violinist.

Dvořák: Piano Trio No.2

Dvořák wrote four piano trios over the course of some 15 years but they come from very different stages in his career. Only the two later works – particularly No.4, the celebrated ‘Dumky’ – enjoy regular outings in the concert hall. These were works by a composer whose *Slavonic Dances* had catapulted him to international fame but before then, Dvořák had struggled to make a living from composition and had reached his mid-thirties without significant success, even in his native Bohemia, let alone further afield.

The G minor Trio comes from a particularly dark time: not only was Dvořák thoroughly disheartened by his lack of public recognition, he had also suffered the loss of his daughter just two days after she was born. This was the first of his compositions that followed his daughter’s tragic death and it is often regarded as her memorial, just as a trio in the same key had been chosen by his compatriot Smetana to mark the death of his own young daughter two decades earlier. Dvořák himself, however, gave no indication that this was the case and in fact, the work is far from tragic. The serene, introspective Largo comes closest, with repeated bass notes providing occasional hints of a funeral march. Thereafter, however, the pensive mood is lifted: the Scherzo features something resembling a Bohemian folk dance and the final Allegro gives a foretaste of the *Slavonic Dances* with the introduction of an exuberant polka, before racing to a triumphant G major conclusion.

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