



Henja Semmler - Violin
Antoaneta Emanuilova - Violoncello
Jonathan Aner - Piano

DUALITY

Joseph Haydn:
(1732-1809)

Trio in d-minor Hob. XV:23
Molto Andante
Adagio ma non troppo
Finale- Vivace

Aaron Copland:
(1900-1990)

Vitebsk (1929)

- Pause -

Toshio Hosokawa:
(*1955)

Trio (2013/2017)

Robert Schumann:
(1810-1856)

Trio in F-Major Op. 80
Sehr lebhaft
Mit innigem Ausdruck
In mässiger Bewegung
Nicht zu rasch

Yin and Yang, Thesis and Antithesis, Ego and Alter Ego: conflict and reconciliation have always been prominent pillars in the history of the arts. This program examines some of the most exciting examples of these elements in the piano trio literature. Haydn's d minor trio is among the first instances of the double variation form in which two themes, one in minor and another in major, are contrasted with each other throughout an entire movement.

Schumann's trio op. 80 depicts the polarity between Florestan and Eusebius, extravagance and intimacy, and exhilaration and frustration. Quoting Mendelssohn, a composer whose piano trios Schumann admired, and from his own settings to Joseph von Eichendorff's and Heinrich Heine's songs, Schumann embraces a rich cultural palette and merges it into one magnificent work.

Aaron Copland took the inspiration to *Vitebsk* from the play *The Dybbuk: Between Two Worlds*. The play portrays a battle between the demonic and the sacred within Lea's soul. At the center of both works lies the refrain "Within itself, the fall contains the ascension"

Toshio Hosokawa's trio explores the rituals of the Shamans, the duality of the earthly and spiritual, as well as of femininity and masculinity.

No medium is more suitable for this challenge than a piano trio: an ensemble with inherent instrumental contrasts and an odd number of musicians, yet also with the rare ability to harmonise and integrate three entities into one.