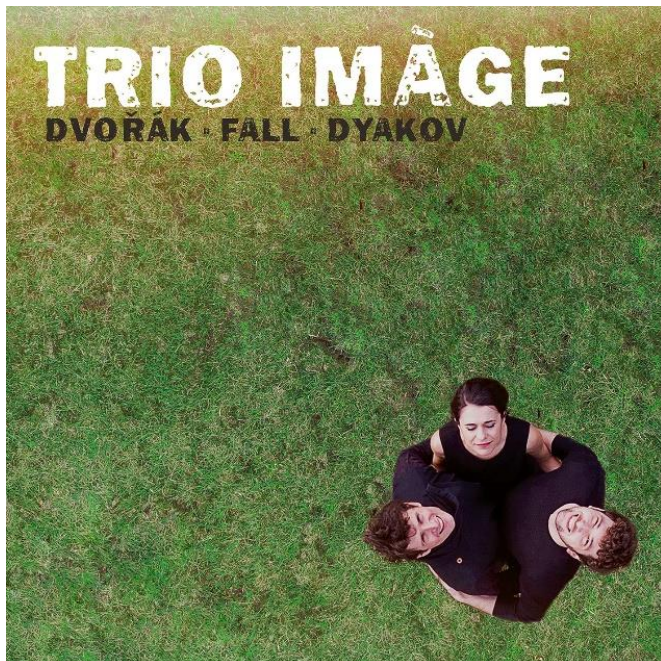




## Original Collage à trois

The Trio Imàge enlarges its unusual discography with works by Dvořák, Fall and Dyakov



### **Antonín Dvořák (1841-1904)**

Piano trio F Minor op. 65 (ca. 1883)

- [1] I. ALLEGRO MA NON TROPPO
- [2] II. ALLEGRO GRAZIOSO
- [3] III. POCO ADAGIO
- [4] IV. FINALE. ALLEGRO CON BRIO

### **Siegfried Fall (1877-1943)**

Piano trio A Minor op. 4\* (1898/99)

- [5] I. ALLEGRO MA NON TROPPO
- [6] II. ADAGIO
- [7] III. RONDO

### **Marek Dyakov (\*1976)**

[8] „PERPERIKOANA” FOR PIANO TRIO\* (2015)

from: „Old Bulgarian Legends“, dedicated to Trio Imàge

\*world premiere recording

### **Trio Imàge**

Gergana Gergova, Violin / Thomas Kaufmann, Cello / Pavlin Nechev, Piano

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With its third album, the Trio Imàge is expanding its still young but all the more exciting discography. On its début CD in 2014, it recorded the three piano trios by Mauricio Kagel for the first time and in 2015 made the première recording of chamber music by the Strauss contemporary Hans Sommer, all with its wonted brilliance. Now, for its third recording, it has chosen three different composers. Antonín Dvořák's great Piano Trio in F Minor opens this original collage of works and lays the ground for the first recording of the Piano Trio in A Minor by Siegfried Fall, a particularly valuable discovery by the musicians. The CD closes with another première recording: “Perperikoana” (2015) by Marek Dyakov, a Bulgarian painting in sound that the composer dedicated to the trio.

Dvořák's op. 65 piano trio was written at a time when the composer was shifting from a phase where his works were largely dominated by Slavic elements to a more “international” sound with traditional influences. Stylistically, Dvořák took his cue from the works of his friend and mentor, Johannes Brahms, while unleashing a flow of brilliant melodies in all three parts that carry the work from its serious beginning through many magical moments to the hopeful finale.

With its chance discovery some time ago of the practically-forgotten Piano Trio in A Minor by Siegfried Fall, the Trio Imàge pulled off a veritable coup. Although this talented pupil of Max Bruch won the prestigious Mendelssohn Prize in Berlin with his composition in 1899, he was never really able to establish himself in the music scene, unlike his brothers Leo and Richard, who were successful composers of operettas and popular music. His life, which was nonetheless devoted to music and influenced by his Jewish roots, was brutally extinguished by the Nazis in a concentration camp in 1943.

In the three movements of his promising piano trio, Siegfried Fall made striking use of rhythm and chromaticism, while hinting at the world of operetta in the last movement with a suggestion of polka. In this early work, the Trio Imàge sees “amazing, imaginative ideas and innovations” and “music full of youthful emotions and lively virtuosity, leavened by Viennese folk elements.” With this revival of Siegfried Fall's musical voice, the Trio Imàge is making an important contribution to commemorative culture.

The ensemble has felt a strong bond with the accordionist, dancer, arranger, conductor and composer Marek Dyakov (b. 1976) for years, especially as, like him, two of its members come from Bulgaria: “His music blends the great wealth of our folklore and the tradition of Bulgarian composition with creative depth and sincerity, ingenuity and a pronounced personal touch.” In his works, Dyakov combines his passion for Bulgarian folklore, classical music and jazz in an extremely elegant fashion. “Perperikoana” comes from the four-part cycle “Old Bulgarian Legends,” which Dyakov wrote for the Trio Imàge. The short, sparkling piece evokes the mountainous landscape around the Bulgarian stone sanctuary of Perperikon and the local musical tradition. It is also a personal homage to the composer's wife, Ana, and not just through her inclusion in the title.

The violinist Gergana Gergova, the cellist Thomas Kaufmann and the pianist Pavlin Nechev have been playing together as the Trio Imàge since 2008, delighting listeners with their refined sound and unusual repertoire. Their mentor, the internationally-renowned chamber music pedagogue Eberhard Feltz, sees them as “three quintessentially musical talents, each with their own intellectual yet sensuous appeal and mastery.” This new album once more bears witness to the inspiration, passion and artistry of the three ensemble members.

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