

OBERON TRIO // PROJECTS 2024-25

Availability upon Request - Program changes possible upon request

VOCAL PROGRAMS

LIEBST DU UM SCHÖNHEIT

with **Ian Bostridge, tenor**

Rückert songs by Franz Schubert, Gustav Mahler and Clara Schumann a.o.

F. Schubert: Liebst du um Schönheit, Klaviertrio E flat major Op. 100 - I. Allegro
Wallfahrt Greisengesang, Du bist die Ruh, Dass sie hier gewesen, Lachen und Weinen,
Sei mir gegrüßt, Piano Trio E flat major Op. 100 - II. Andante con moto

G. Mahler: Ich atmet einen linden Duft, Liebst du um Schönheit, Blicke mir nicht in die
Lieder, Ich bin der Welt abhanden gekommen

C. Schumann: Piano Trio in G minor Op. 17 - I. Allegro moderato, Er ist gekommen, Warum
willst du andre fragen Die gute Nacht, die ich dir sage, Liebst du um Schönheit, Ich hab
in deinem Auge

FOLK SONG BY HAYDN AND BEETHOVEN

with **Christoph Prégardien or Ian Bostridge, tenor**

with works by L. v. Beethoven and J. Haydn, amongst others:

J. Haydn: John O' Badenyon JHW XXXII/3, Nr. 189 Hob. XXXIa:24bis

J. Haydn: Variations on My Love She's But A Lassie Yet JHW XXXII/3, No. 264

J. Haydn: Trio in E flat major Hob. XV:29

L. v. Beethoven: Adelaide · Wonne der Wehmut · Neue Liebe, neues Leben

J. Haydn: Folk songs arrangements: Variation on von Bannocks O' Barleymeal JHW
XXXII/3, No. 265 · The Britons [Y Brython] JHW XXXII/4, No. 336; Hob. XXXIb:51 · Rattling
Roaring Willy JHW XXXII/3, No. 229; Hob. XXXIa:227

L. v. Beethoven: Folk songs arrangements: Sunset, Op 108 · Could this ill world, Op. 108
· The kiss, dear maid WoO 153 · Since greybeards WoO 153 · Come, Darby dear, easy
WoO 153 · Again my Lyre, Op 108 · Sally in our Alley, Op. 108

L. v. Beethoven: Trio in B flat major, Op. 11 „Gassenhauer“

L. v. Beethoven: Folk songs arrangements

INSTRUMENTAL PROGRAMS

LIGHT AND SHADOW

with **Shirley Brill, clarinet**

As a concept Light and shadow, “chiaroscuro”, has fascinated artists throughout the centuries. For Robert Schumann, it meant the visual realization of the duality, which embodied musically with Florestan and Eusebius. Jörg Widmann, on the other hand, was searching for different musical colors in the shadows. Olivier Messiaen, as a synesthete, saw and heard an enormous palette of colors in his complex tone rows.

R. Schumann: Trio in D minor Op. 63
J. Widmann: Drei Schattentänze
O. Messiaen: Quatuor pour la Fin du Temps

TIME

with Shirley Brill, clarinet

Marcel Proust ("In Search of Lost Time") and his partner Reinaldo Hahn, were both fascinated by Gabriel Fauré. Fauré wrote his only piano trio in 1923, at the age of 78, one year after Proust's death. The essence of time, the ostinato, the hours of the night, and even the timelessness are present in all three works.

R. Hahn: Nocturne for violin und piano
G. Fauré: Trio Op. 120
O. Messiaen: Quatuor pour la Fin du Temps

ARC-EN-CIEL

with Shirley Brill, clarinet

The rainbow as a symbol of peace, speaks not only from the hearts of today.

Ravel wrote in a letter at the beginning of the 1st World War, composing his only piano trio: *'Ja, ich arbeite, mit der Sicherheit und Hellsicht eines Verrückten. Aber währenddessen arbeitet der Trübsinn auch, und plötzlich breche ich über meinen ganzen B-Vorzeichen in Tränen aus.'* More than Ravel's gloom, one hears in his piano trio the play of exotic rhythms and distinctive harmonies that lead to novel, sometimes pleasurable, experiments in sound.

More than just Ravel's sadness, his piano trio is a play of exotic rhythms, distinctive harmonies, and sound experiments. Messiaen, influenced by Ravel's compositions, entitled the 7th movement of his Quatuor: 'Whirl of rainbows, for the angel who announces the end of time.' He wrote the work during World War II in a German prison camp, where he also premiered it together with other prisoners in front of 400 fellow prisoners.

M. Ravel: Trio
O. Messiaen: Quatuor pour la Fin du Temps

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