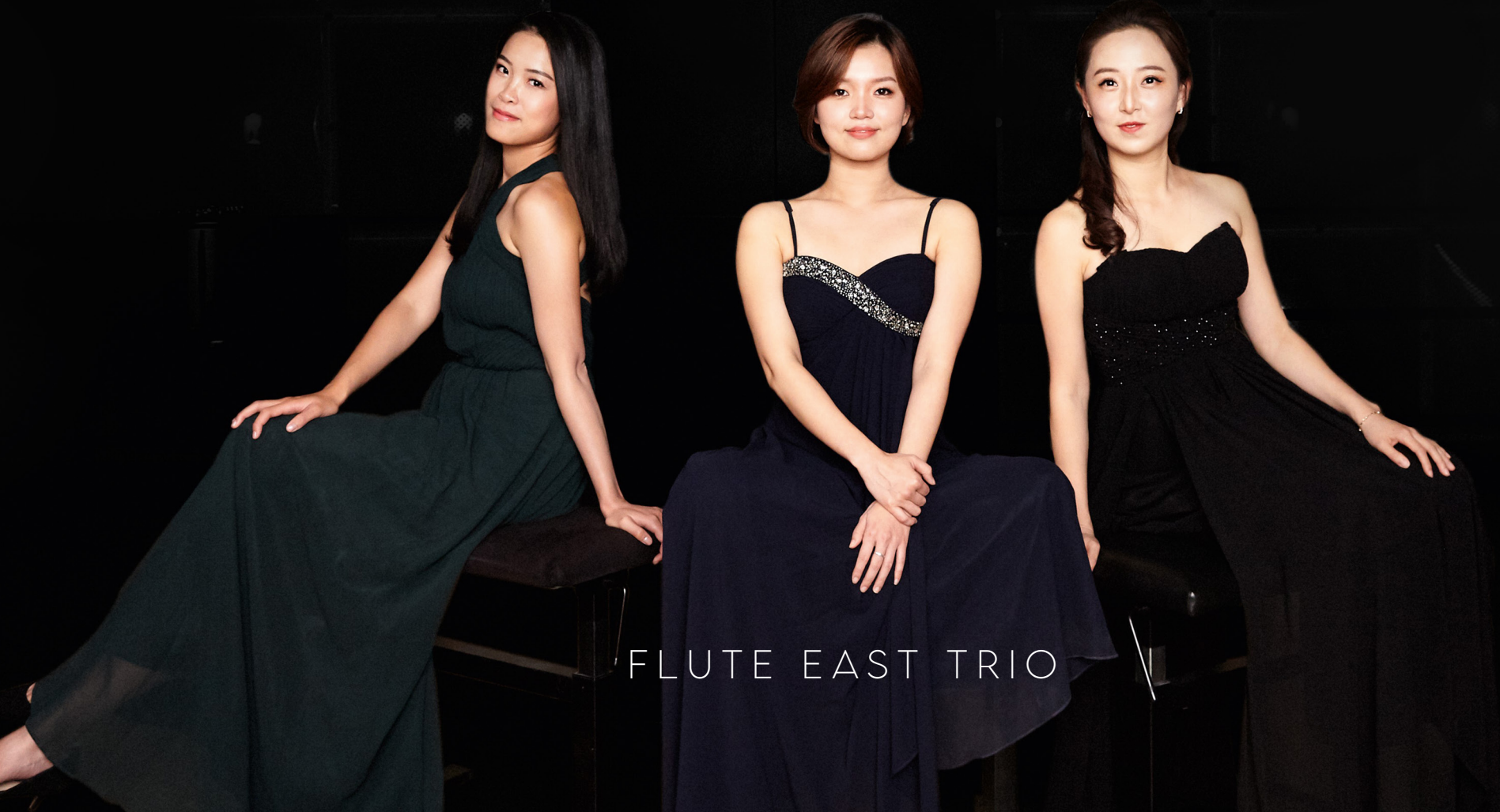


KUHLAU

7 FLUTE TRIOS



FLUTE EAST TRIO

Friedrich Kuhlau 1786-1832**7 Flute Trios****Trio in D Op.13 No.1**

- | | |
|-------------------------|-------|
| 1. Adagio – Allegro | 11'13 |
| 2. Andante quasi adagio | 3'56 |
| 3. Rondo Allegro | 5'13 |

Trio in G minor Op.13 No.2

- | | |
|----------------------|------|
| 4. Allegro non tanto | 5'44 |
| 5. Allegro con moto | 4'16 |

Trio in F Op.13 No.3

- | | |
|-----------------------------------|------|
| 6. Allegro | 6'22 |
| 7. Adagio con dolcezza | 1'56 |
| 8. Menuetto. Allegro assai – Trio | 3'33 |

Trio in B minor Op.90

- | | |
|-----------------------------------|-------|
| 9. Allegro non tanto | 10'15 |
| 10. Scherzo. Allegro molto – Trio | 4'23 |
| 11. Adagio | 4'23 |
| 12. Finale. Allegro poco agitato | 4'44 |

Trio in E Minor Op.86 No.1

- | | |
|-----------------------------------|------|
| 13. Allegro | 8'38 |
| 14. Scherzo. Allegro assai – Trio | 3'15 |
| 15. Larghetto | 2'50 |
| 16. Rondo. Allegro | 6'31 |

Trio in D Op.86 No.2

- | | |
|---|-------|
| 17. Allegro assai | 11'49 |
| 18. Ancien Air Suédois.
Allegretto - Variation 1 - Variation 2 -
Variation 3: Più moto - Variation 4 -
Variation 5 - Variation 6: Andante -
Variation 7: Allegro
assai-Andante | 7'51 |
| 19. Rondo. Allegro molto | 7'16 |

Trio in E-flat Op.86 No.3

- | | |
|------------------------|-------|
| 20. Allegro non troppo | 12'23 |
| 21. Adagio | 4'17 |
| 22. Allegro non tanto | 7'00 |

Flute East Trio

Yu-Cheng Hsu · Sojeong Son · Hannah Park

“Beethoven of the Flute” Friedrich Kuhlau (1786-1832)

Friedrich Kuhlau was the foremost pioneer of the Danish Golden Age in the early 19th century. He is often referred to as the “Beethoven of the flute”. His flute compositions enjoyed great popularity during his lifetime and were praised by the important musical luminaries Brahms and Tchaikovsky. Kuhlau, moreover, is still known for his impressive contribution to the flute repertoire.

Friedrich Daniel Rudolph Kuhlau was born in 1786 at Uelzen, near Hamburg. His father, Johann Karl Kuhlau, was a military bandsman who had to give private oboe and flute lessons to supplement his poor salary. In 1793, his family moved to Lüneberg, where nine-year-old Kuhlau lost his right eye in an accident and as a result was bed-ridden for more than a month. Despite enduring this bitter fate, Friedrich took piano and flute lessons and started writing music. After his family settled in Hamburg in 1802, he started to study under the Stadtkantor and Kirchenmusikdirektor of Hamburg, Christian Friedrich Gottlieb Schwenke, who was a pupil of Carl Philipp Emanuel Bach.

Kuhlau began his career as a pianist and a composer in Hamburg. However, when the city was invaded by Napoleon’s troops in 1810, he had to flee to Copenhagen, where he made his debut as a pianist with his C Major Piano Concerto at the Royal Theatre in 1811. He quickly consolidated his position in Copenhagen. In 1813, he became a Danish citizen and was appointed a court chamber musician, although this remained an unpaid position until 1818.

In 1814, Kuhlau enjoyed his first success as a composer with a Singspiel *Røverborgen* (The Robbers’ Castle) at the Royal Theatre, where he was employed as chorus master in 1816 and 1817. He earned international renown as a pianist in Scandinavia, Germany and Austria and also achieved enormous success with his fairy tale opera *Lulu* (1824). His incidental music for Heiberg’s festival play *Elverhøj* (The Elf Hill) was performed to mark the occasion of a royal wedding in 1828 and

was subsequently performed over 1000 times at the Royal Theatre. In recognition of his great success, Kuhlau was awarded the title of professor and became Denmark's national composer.

However, Kuhlau battled many problems, including financial destitution and alcoholism, during his final years. In 1831, a year after the death of both of his parents, a fire at his house not only destroyed a number of manuscripts but also ruined his health. He died the following year.

Although the most successful works of his career were composed for the concert hall, the pieces that seem much better suited to a private audience constitute more than half of his oeuvre. While, as a concert pianist, he wrote quite a number of compositions for the piano, almost a quarter of his works were for the flute. It seems, however, that he was not a virtuoso flautist and he admitted in a letter to his publisher, "I play this instrument only a little". Furthermore, he allowed Peter Christian Bruun, the first flautist in the Royal Orchestra, to examine his manuscripts prior to their publication.

Kuhlau's prolific composition of works, for both flute and piano, was necessitated by his poor financial position. As a lowly-paid court chamber musician, he struggled to support his parents and the sister who lived with him. As he acknowledged in 1829, "Because I cannot live with my family on my small salary, so I have to write for my publisher many instrumental works and such things, for which I am well paid; at present, however, there are almost only compositions for the flute". Indeed, the popularity of salon culture increased the demand for flute and piano music - which were both fashionable at the time - to such an extent that Kuhlau complained, in a letter to his publisher in 1829, about having too many commissions.

Kuhlau's flute compositions also include works designed for performance by various combinations of instruments: from the unaccompanied flute solos, duos, trios and a quartet to the works specifically created for flute and piano, to a quintet for two violas, a violin, a cello and a flute. Although much of his flute music is typical

of early 19th century salon music - light and pleasant to listen to - it often includes virtuoso passages which create a profound impression. Indeed, such pieces were very well-crafted, especially his sonatas, which display a high degree of artistry and were in fact acclaimed by Brahms.

Indeed, the distinctive characteristics of his flute compositions are evidenced by his seven flute trios: Three Trios, Op.13 (1815), Three Trios, Op.86 (1827) and the Grand Trio in B minor, Op.90 (1828). While his trios each have a clear structure, they also display interesting key relationships and virtuosity. His deep understanding, both technical as well as musical, of the instrument enabled him to write spectacular virtuosic works. He dedicated his trios to many of the great flautists of his time, including August Eberhard Müller, Louis Drouet, Benoit Tranquille Berbiguier and Caspar Kummer.

His trios vary considerably in character, length, key and form. Although Kuhlau relies on traditional forms - such sonata, ternary and rondo - the combinations of forms he uses are not identical. The use of minuet forms (Op.13-3, 3rd movement) or variations (Op.86-2, 2nd movement), as well many different movements, vary the formal patterns of the trios. For example, with regard to character, the Trio in g minor Op.13-2 has only two movements which are contrary to each other - the dotted figure of the first movement and the contrapuntal imitation of the second movement. However, the Grand Trio in B minor Op.90 opens with the sonata form movement and the b minor key is changed into G Major through *Scherzo* and *Trio*. Moreover, after the *Adagio*, the trio ends with a finale in B Major. The use of a scherzo as the second movement of a four-movement work can be understood as illustrative of the influence of Beethoven, whom Kuhlau deeply admired.

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The **Flute East Trio** was founded in 2015 by three Asian flautists of the Hochschule für Musik Hanns Eisler in Berlin. The trio enthuses the audience with their passion, mellow sounds and their distinct personalities that combine to form one musical unity.

Three young musicians - Yu-Cheng Hsu (Taiwan), Sojeong Son and Hannah Park (South Korea) - made their debut at the International Friedrich Kuhlau Flute Competition and were met with outstanding success: they took first prize with the highest score. After this exceptional achievement, they started their master's degree in chamber music at the Hochschule für Musik Hanns Eisler in Berlin under the supervision of Professor Benoit Fromanger. The trio continued to win prizes in several international competitions: first prize at the Grand Prize Virtuoso Awards, second prize at the Orlando International Chamber Music Competition and special prize at the EMCY competition.

The Flute East Trio has appeared at numerous international concerts. The trio has performed at the Asia Flutists Federation (Japan), as well as at the prize-winners' concert of the Grand Prize Virtuoso Awards in the Royal Albert Hall (UK), the Victoria International Arts Festival (Malta), the Project "Jour Fixe" (Germany) and the "Zinettiadi" Soirée (Italy). They have also performed at the Exzellenz-Konzert, the Akademischen Festakt (with Professor Benoit Fromanger), the "Junge koreanische Talente 2018" at the Korean Cultural Centre and the Klassik-um-Eins in Berlin. In addition, the Flute East Trio was awarded a scholarship from the Eisleriana Foundation and the Yehudi Menuhin Live Music Now in Berlin.