

M. BRUCH



piano trio op. 5

8 pieces op. 83



arties records

Piano trio opus 5

Trio Estampe

A label run by artists for artists

Mathilde Borsarello Herrmann, violin

- 4th prize Marguerite Long – Jacques Thibaud violin competition 2010
- member of the Orchestre National de France
- member of the Estampe trio
- plays on a Riccardo Genovese violin (1931)



Caroline Boita, cello

- member of the Estampe trio
- teacher at the CRD in Yerres (cello and chamber music)
- plays on a Frank Ravatin cello (2006)

Claudine Simon, piano

- member of the Estampe trio
- teacher at the CRR (Regional Conservatory) in Chambéry
- specializes in writing, creating and playing live performances with mixedartistic projects (movie, dance and theatre)



8 pieces opus 83

Olivier Patey, clarinet

- Principal clarinet of the Royal Concertgebouw Orchestra
- Principal clarinet of the Malher Chamber Orchestra
- Member of the Lucerne Festival Orchestra / Claudio Abbado
- 2nd Prize (no attributed first prize) of the ARD International clarinet Competition & 2 special Prizes
- 1st Prize of the Carl Nielsen International Competition



Nicolas Bône, viola

- principal viola at the Orchestre National de France
- founder member of the Kandinsky quartet
- principal viola of the Chamber Orchestra of Europe (2000 - 2005)
- member of the Trio HNG
- plays on a Stefan Von Baehr viola

Emmanuel Christien, piano

- best performance of Brahms pieces in Casagrande competition 2004
- laureate in Vlado Perlemuter piano competition 2007
- laureate of the Blüthner Foundation
- recitals in prestigious festivals (La Roque d'Anthéron, Radio-France Montpellier, Festival Berlioz...)
- concertos with Orchestre de Paris (2014), Orchestre national Montpellier (2012), National Chamber Orchestra of Moldova



Max Bruch

(1838 - 1920)

Piano trio in C minor opus 5

01. Andante molto cantabile	6.28
02. Allegro assai	6.08
03. Presto	7.33

Trio Estampe

Mathilde Borsarello Herrmann, violin

Caroline Boita, cello

Claudine Simon, piano

8 pieces for clarinet, viola and piano opus 83

04. Andante	3.50
05. Allegro con moto	2.14
06. Andante con moto	6.47
07. Allegro agitato	3.22
08. Rumänische Melodie : Andante	4.47
09. Nachtgesang : Andante con moto	6.03
10. Allegro vivace, ma non troppo	3.17
11. Moderato	5.43

Nicolas Bône, viola

Olivier Patey, clarinet

Emmanuel Christien, piano

L'œuvre de Max Bruch brille des derniers feux du romantisme allemand. Dans les pas de Félix Mendelssohn, de Robert Schumann ou de Johannes Brahms, Bruch persista à défendre une veine mélodique inspirée de la culture populaire, seul « salut de ces temps hostiles à la mélodie ». C'est aujourd'hui ce qui fait la grâce de sa musique de chambre, ultime et frémissant témoignage de l'Allemagne du XIX^{ème} siècle.

Longtemps l'ombre écrasante de Brahms a plané sur l'œuvre de Bruch. « Brahms est mort depuis dix ans, et l'on continue à médire de lui, y compris parmi les connaisseurs et les critiques (...). Dans cinquante ans, il brillera de tous ses feux (...). De moi on se souviendra surtout de mon Concerto en sol mineur. » Derrière ce jugement lucide et amer porté par le compositeur lui-même, se cache une œuvre encore à redécouvrir. Né en 1838, mort en 1920, Max Bruch traverse un siècle agité par des tensions esthétiques profondes, opposant les tenants de la « musique pure » (Brahms soutenu par le critique Édouard Hanslick), aux partisans de la « musique de l'avenir » (menés par Liszt et Wagner). Si Bruch fut rapidement taxé de passéiste par les tenants de la musique de l'avenir, son œuvre est pourtant bien de son temps, celui d'une nation en quête d'elle-même.

Entamé à Leipzig en 1857, achevé quelques mois plus tard, le Trio op. 5 pour violon, violoncelle et piano est la première œuvre de maturité du jeune musicien. Par delà l'influence manifeste de Mendelssohn et Schumann, le Trio témoigne de la cohérence profonde du compositeur : sa grâce mélodique, son expression résolument romantique qui caractérisent son œuvre entière, trouvent ici un premier accomplissement. Bruch conserve l'architecture traditionnelle de la musique de chambre : deux mouvements extrêmes de forme sonate encadrant un scherzo, et développe dans l'Andante molto cantabile en do mineur une ligne mélodique dont l'expressivité inquiète trouve une résolution dans le finale, un presto enflammé. Le mouvement central, Allegro assai, évoque les derniers scherzos de Mendelssohn, celui du Quatuor en fa mineur, bien loin de la féerie du premier romantisme allemand.

Composées en 1911, les Huit Pièces sonnent comme un adieu au romantisme allemand, celui de Schumann et de ses Märchenerzählungen. Comme Schumann avant lui, Bruch privilégie une structure en « pièces de caractère », s'éloignant du cadre figé de la forme sonate. Ce regard porté sur un passé désormais révolu va de pair avec une charge affective : l'œuvre est dédiée à son fils, Max Félix, clarinettiste reconnu. Ces deux éléments expliquent sans doute le ton saisissant, fait de mélancolie et d'intériorité qui irrigue les pièces. Loin de toute virtuosité démonstrative, les trois instruments s'entremêlent, se confondent en des tonalités mineures (hormis l'avant-dernière pièce) comme si Bruch avait, une dernière fois, souhaité faire sien l'aspect contemplatif qui caractérisait la musique de ses illustres aînés.

Max Bruch's compositions shine the last lights of German romanticism. Following in the footsteps of Felix Mendelssohn, Robert Schumann and Johannes Brahms, Bruch persisted in defending a melodic line inspired by popular culture, "one can only hope in these times that are hostile to melody". Today, this is at the heart of the beauty of his chamber music, a final and fitting testimony of 19th century Germany.

Bruch's work was overshadowed by Brahms for a very long time. "Brahms died ten years ago, and he is still slandered today, even by connoisseurs and critics(...). In fifty years, he will shine(...). Of myself, we will only remember my Concerto in G minor". Despite this bitter judgement by the composer himself, his masterpieces are still to be discovered.

Born in 1838, Max Bruch died in 1920 after a century of deep aesthetical tensions between the "purists" (Brahms supported by the critic Edouard Hanslick) and "futurists" (led by Liszt and Wagner). Bruch was quickly held as a backward person by the "futurists" but his work is of his time, influenced by a nation still searching itself.

The Trio op. 5 for violin, cello and piano was started in Leipzig in 1857 and finished a few months later. It is his first mature work as a young musician. Beyond the obvious influence of Mendelssohn and Schumann, the Trio is a testimony of the profound coherence of the composer: his melodic grace, his resolutely romantic expression are to be found here for the first time, but these are characteristics of his compositional output.

Bruch keeps a traditional architecture in this trio: two extreme movements in a sonata form on each side of a scherzo, which develops in an Andante molto cantabile in C minor with an expressively anxious melodic line which resolves in the finale, an impassioned Presto. The central movement, Allegro assai, reminds us of the last scherzos written by Mendelssohn, especially the one from Quartet in F minor, far from the first German romantics.

Composed in 1911, the Eight Pieces ring like a goodbye to German romanticism such as Schumann and his Märchenerzählungen. As Schumann did before him, Bruch's structures now favour a "character piece", going away from the rigid frame of the Sonata.

The new outlook on a time gone by goes hand in hand with an emotional charge: this work is dedicated to his son, Max Felix, a well-known clarinetist. This certainly explains the striking tone made of melancholy and inwardness that transpires throughout this work. Far from show off virtuosity, the three instruments are entangled and merge in minor keys (except the penultimate piece) as if Bruch wanted, one last time, to take ownership of the contemplative aspect that characterized the music of his illustrious predecessors.

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opus 1 :



Max BRUCH

*Trio Estampe**

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Caroline Boita, cello

Claudine Simon, piano

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