

TRIO KLEIN

19-21 November 2021

Bridport Arts Centre – SS Peter & Paul Church, Uplyme

The Dance House, Crewkerne – St Laurence Church, Upwey

To hear Trio Klein during their tour of four concerts with Concerts in the West was to clearly understand why the trio of Kamila Bydlowska (violin), Shiry Rashkovsky (viola) and Ella Rundle (cello) were a delight to their audiences.

It almost goes without saying that each player possesses a very high order of technical skills and musicianship. However, in the context of the programme that included works such as Krzysztof Penderecki’s Trio of 1991 and Gideon Klein’s 1944 work composed just before his death at Auschwitz, those skills and musicianship were essential. The Penderecki work has all the hallmarks of his late compositional craftmanship: his ambition; his distinctive structural architecture; his complete understanding of the medium. Trio Klein did not shy away from the undoubted challenges of timing and ensemble and writing that used every technical device across the complete pitch range. Indeed, a constant feature of Trio Klein’s playing was the sheer joy and enthusiasm of their approach to this and other items of their programme. There is an extrovert individual and collective confidence that underpins their efforts.

Trio Klein’s evening started with Jean Sibelius’s G Minor Trio, an early and structurally immature work with the young composer striving towards his own distinctive voice of continuous thematic development from one or two musical cells that is exemplified in his orchestral works. By way of contrast, the eighteen-year-old Richard Strauss had the rich vein of German romantic music experience to draw on and with his fortunate family music connections and teachers in Munich had already found a surprisingly mature voice. His Variations on a Bavarian Folk Song with its Schubertian qualities demonstrated the lyrical qualities of the three instruments and in particular the poise and charm of Kamila Bydlowska’s playing.

The Sitkovetsky arrangement for string trio of JS Bach’s 1741 Aria and Thirty Variations for keyboard lends clarity to the contrapuntal invention of the so called, Goldberg Variations. Trio Klein’s selection was judicious as was their choice of vibrato and bowing when using contemporary strung instruments and bows to play Baroque period music.

Since it was formed in 2018, Trio Klein have championed the Gideon Klein String Trio. The lively opening Allegro gives way to a set of variations on a Moravian folksong. The latter movement introduces a sound world that is more contrasting and conflicting and reflects the harsher conditions of Klein’s life in the ‘holding’ centre at Terezin. The last movement would suggest that Gideon Klein had a bright future as an important composer, but the prospect was to be cruelly denied. Trio Klein’s performance of his Trio was both poignant and well executed.

[www.trioklein.com](http://www.trioklein.com)

Andrew Maddocks 2021