

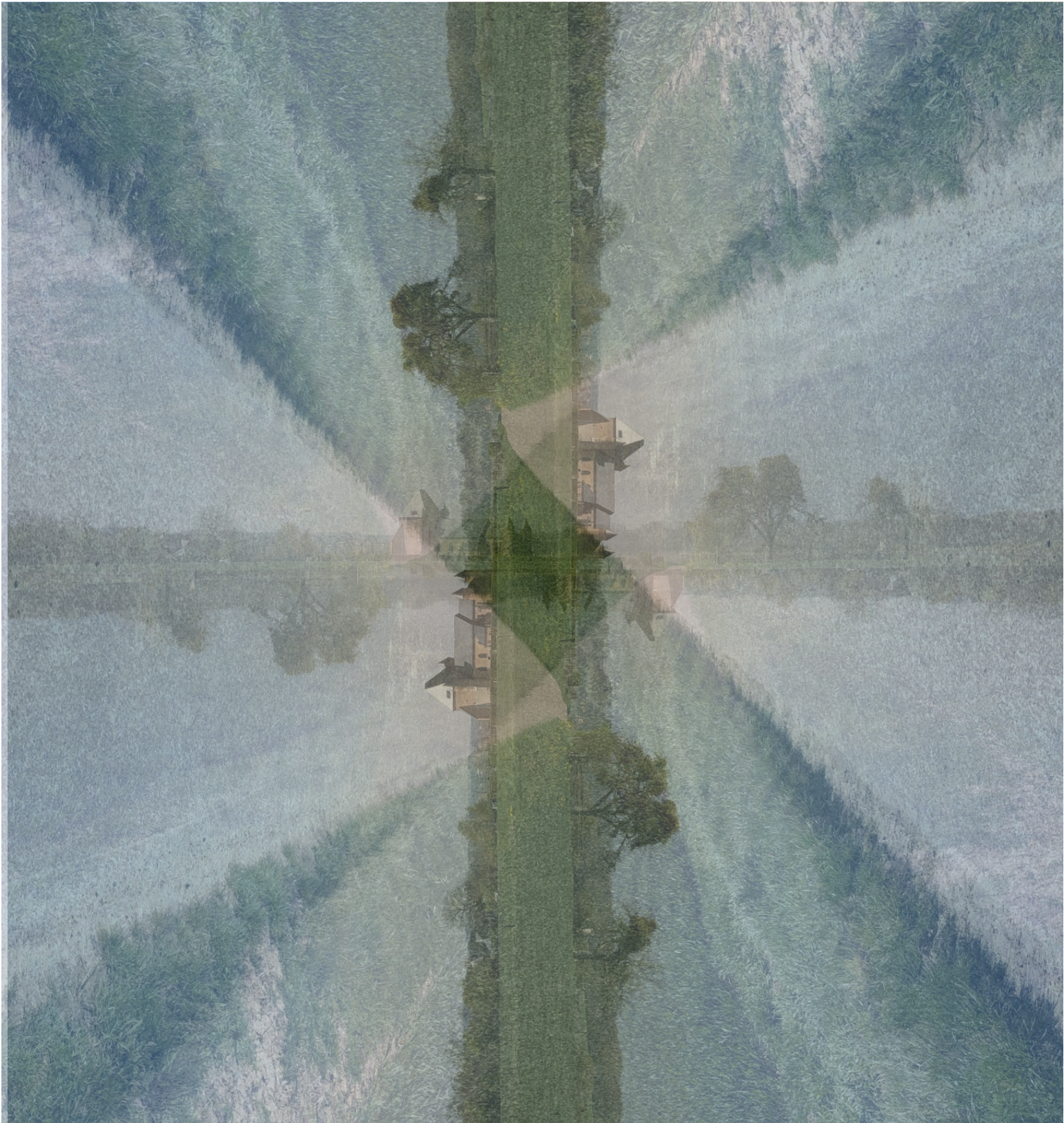
ENSEMBLE MENDELSSOHN

Since 2002

committed to the string quintet & sextet repertoire with and without piano

Remembering the Future

Journey within the memory through the piano quintet

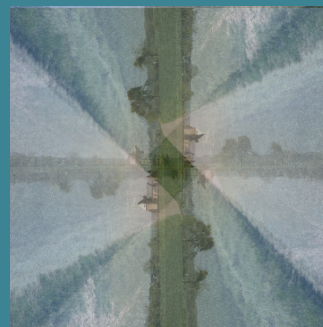


Remembering the Future

Journey within the memory through the piano quintet

Remembering the Future is a series of six concerts exploring objects, events, persons... lying in our memory. Each concert focuses on a particular kind of reminiscence and proposes works of the existing repertoire together with a composition specifically written for this project.

The different programs can be performed independently from one another, though the complete series offers a deeper exploration of the subject and a richer listening experience.



Memory is a *territory* densely inhabited: our memory shapes the way we are, influences our choices and directs our emotions. This territory is particularly fertile and constitutes an inexhaustible source of inspiration for artistic creation. The repertoire for piano quintet offers outstanding examples of this. This project proposes them together with new compositions tailored to each programme. Memory is explored from its more personal recesses up to its historic, identitarian and communitarian value.

From the first concert, centred on the reminiscences of the beloved ones, to the last one, exploring the function of memory in music history when new paths are opened, the series proceeds through the recollection of personal events, the persistence and reutilisation or distortion of cultural models, and the sublimation of intangible cultural heritage.

1. The Beloved Ones

The works of this programme are strongly connected with the commemoration of a person very close to the composer. Alfred Schnittke wrote his piano quintet shortly after his mother's death. The memory brings here despair which evolves throughout the composition from an impersonal form to a much deeper, more intimate and existential desolation. Louis Vierne, instead, in its quintet written after his son's death in 1917 during WWI, does not want to interiorise this painful memory which could destroy him. Rather, he wants to exteriorise it with a savage energy: with this quintet he wants to *bury his son in a rumbling of thunder*.

Alfred Schnittke (1934-1998) - Piano Quintet (1976) 27'

Victor Kissine (°1953) *to be confirmed* - Commission for this project (2021)

Louis Vierne (1870-1937) - Piano Quintet op.42 (1917) 37'

2. The Events

Certain experiences stay hidden in the recesses of the memory. At times something apparently insignificant brings them to the fore. This happens to the narrator of *La Recherche du Temps Perdu* when he tastes a piece of *madeleine* dunked in a spoon of tea: reminiscences of his childhood become vivid in his mind as well as plenty of people in a colourful village environment. In Marcel Proust's view, Gabriel Fauré's chamber music has also a strong evocative power, bringing the listener towards unexpected territories of sweet reminiscences. His first piano quintet is a beautiful example of this. The evocation is the declared goal of Mario Castelnuovo-Tedesco's piano quintet no.2. This work has been written in the United States where the Italian composer settled after escaping the fascist dictatorship of his country. This deeply nostalgic piece allows him to *see again* the Tuscan countryside.

Gabriel Fauré (1845-1924) - Piano Quintet no.1 (1905) 30'

Vladimir Mendelssohn (°1949) *to be confirmed* - Commission for this project (2021)

Mario Castelnuovo-Tedesco (1895-1968) - Memories of the Tuscan Countryside (1951) 37'

3. Cultural Models: the Assimilation

Some cultural products, like musical works, can have such an impact to be forever engraved in one's mind. They become models conditioning imagination and artistic creation. Anton Webern, Erno Donhanyi and Béla Bartók are still at the very beginning of their careers when they compose their piano quintets. The cultural models of the past (19th century German music in general and Brahms' works in particular) are recognizable in their compositions. Although the personal styles who made them famous are not yet audible in their piano quintets, these works denote a rich imagination and a strong expressive power.

Anton Webern (1883-1945) - Piano Quintet (1907) 13'

Erno Donhanyi (1877-1960) - Piano Quintet no.1 (1895) 30'

Béla Bartók (1881-1945) - Piano Quintet SZ23 (1904) 42'

4. The Memory Toolbox

Cultural products engraved in the memory can also be used in an original (or even unorthodox) way. They become a toolbox without guidelines and their elements can be freely recombined. This is the case of Sergiu Natra's *Future in the Past*, a composition freely reusing elements of the baroque style. Bohuslav Martinu makes in its piano quintet no.1 a modern synthesis between the baroque divertimento, Stravinsky neoclassicism and an original melodic invention. The most important example of treating past cultural models as a toolbox is undoubtedly Dimitri Shostakovitch piano quintet. The composition begins with a prelude and fugue and the other movements incorporate stylized dance passages: all supported by an original language and great formal coherence.

Sergiu Natra (°1924) - Future in the Past (1943/2019) 13'

Bohuslav Martinu (1890-1959) - Piano Quintet no.1 (1933) 20'

Nicolas Bacri (°1961) - Commission for this project (2021)

Dmitri Chostakovitch (1906-1975) - Piano Quintet op.57 (1940) 33'

5. Heritage

Cultural traditions are a particular form of the memory of a folk. They represent the roots of an individual belonging to a community with a particular identity. Music is one of this identity markers, being passed down from generation to generation. It is therefore not surprising that this particular kind of memory influence the output of composers, especially when they are part of communities whose identity has often been in danger. In his piano quintet, Edgar Oganessian largely employs musical memories from his country: Armenia. Ernst Bloch nurtures his piano quintet no.1 with Jewish mysticism and Hebrew songs, using at the same time a forward-looking language. Hao-Fu Zhang embodies in his newly composed quintet inspired by the traditional Chinese theatre, the tension between past and future permeating contemporary Chinese society.

Edgar Oganessian (1930-1998) - Piano Quintet (1955) 27'

Hao-Fu Zhang (°1952) - Flowing Sleeves 水袖 (2019) 17'

Ernest Bloch (1880-1959) - Piano Quintet no.1 (1923) 33'

6. New Paths

The *memory* of the piano quintet is not that old in music history and has suffered of a little amnesia. In fact, this kind of ensemble has been invented twice, by Luigi Boccherini and Robert Schumann. Innovative composers, they have ignored the chamber music habits of their time, looked forward and opened new paths. Boccherini has been the first one to have written for this ensemble but his quintets, though very refined, have been quickly forgotten. Fifty years later, Schumann has written his own quintet. This composition is considered a masterwork within the chamber music repertoire and has deeply influenced all successive composers. Schumann succeeded in engraving the piano quintet in the collective memory.

Luigi Boccherini (1743-1805) - Piano Quintet no.1 (1764) 27'

Talia Amar (°1989) - Commission for this project (2021)

Robert Schumann (1810-1856) - Piano Quintet op.44 (1842) 32'



Founded in 2002, the Ensemble Mendelssohn centres around the rich but often unexplored string quintets and sextets literature, with or without piano. Besides famous works of the repertoire, the Ensemble Mendelssohn also performs less known literature and regularly collaborates with composers. This led to the creation of works by Jean-Pierre Deleuze, Stéphane Orlando, Hajime Fukagawa, Anna Segal, Ola Gjeilo, Michel Lysight, Guillaume Auvray, written for piano quintet, string quintet, string sextet, but also for quartet for 2 violins, cello & piano, string quintet with harp and clarinet, string quintet with harp and oboe, string quintet 2 cellos with electronics etc.

In recent years, the Ensemble Mendelssohn performed among others in Japan in venues such as Kobe Uhara Hall, Nara Akishino Ongakudo Hall, Tokyo Nippori Sunny Hall, Yokohama Lilis Hall, in Turkey in Istanbul Kadıköy Süreyya Series and Albert Long Hall, Izmir Adnan Saygun, in Cyprus, in Belgium at the Festival de l'Eté Mosan, Festival Loop, Concerts de Midi de Liège,... The Ensemble Mendelssohn released 2 CD's including Tchaïkovsky's *Souvenir of Florence* (live recording), Dvorak's first Piano Quintet and Lysight 3 Croquis for string quintet (Premiere recording), as well as some works by Israeli composer Anna Segal (World Premiere recordings) with harpist Rachel Talitman, clarinetist Jean-Marc Fessard and oboe player Adrien Eble. With clarinetist Aysegül Kirmanoglu, the Ensemble Mendelssohn just recorded works for clarinet and strings by Mozart, to be released in 2019 (*Le Chant de Linos*).



Active as a concert pianist, Alessandro Cervino recently appeared in important venues and festivals in Belgium and abroad such as *International Piano Festival* in Ravello (Italy), *Festival Papaioannou* in Kavala (Greece), *Conservatorio della Svizzera Italiana* in Lugano (Switzerland), *OAMK Oulu* (Finland), *Centro de cultura musical* in Porto (Portugal), *Festival of Flanders*, *Musical Instruments Museum* and *Flagey* in Brussels, *Handelsbeurs* in Ghent (Belgium), He performed various piano concertos with the Flemish Radio Orchestra, the *Milano classica* orchestra, the *Sturm und Klang* orchestra and the *Baylor Chamber Orchestra*, working with conductors as Massimiliano Caldi, Pierre Bartholomé, Thomas Van Haepere and Stephen Heyde. Alessandro is also a sought after chamber musician and has performed with artists such as Berten D'Hollander, Judith Ermert, David Makhmudov, Yossif Ivanov, Weronika Godlewska, Ludovica Nardone, Vincent Hepp, and the Mendelssohn Ensemble.

PERFORMERS

violin I

Daniel Rubenstein

violin II

Sophie Ackermann

viola

Vincent Hepp

cello

Johannes Burghoff

piano

Alessandro Cervino



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NEXT CONCERTS

(the updated agenda is available at www.ensemble-mendelssohn.com)

| | |
|----------|---------------------------------------|
| 16/02/20 | @ Huy Cultural Center (BE) |
| 14/06/20 | @ Great Synagogue of Europe (BE) |
| 30/07/20 | @ Festival Musicorum - Brussels (BE) |
| 01/10/20 | @ Concerts de Midi de Liège (BE) |
| 07/10/20 | @ Agen Artepiano (FR) |
| 08/10/20 | @ Pont-du-Casse (FR) |
| 09/10/20 | @ Passerelle Musicale en Agenais (FR) |
| 10/10/20 | @ Prayssas (FR) |
| 15/10/20 | @ Concerts de Midi de Liège (BE) |
| 18/10/20 | @ Jodoigne Music Festival (BE) |
| 05/11/20 | @ Heredot Kültür Merkezi Bodrum (TR) |
| 07/11/20 | @ Albert Long Hall - İstanbul (TR) |
| 12/11/20 | @ Concerts de Midi de Liège (BE) |
| 10/12/20 | @ Concerts de Midi de Liège (BE) |
| 13/12/20 | @ Folles Journée Beethoven (BE) |
| 14/01/21 | @ Concerts de Midi de Liège (BE) |
| 10/02/21 | @ Arsonic Mons (BE) |
| 11/02/21 | @ Concerts de Midi de Liège (BE) |
| 25/03/21 | @ Concerts de Midi de Liège (BE) |

PAST CONCERTS

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|----------|--|
| 15/12/19 | @ Auditorium Salik (BE) |
| 24/11/19 | @ Festival Loop Brussels (BE) |
| 04/08/19 | @ Les Musicales de Savoie (FR) |
| 03/08/19 | @ Les Musicales de Savoie (FR) |
| 13/12/18 | @ Concerts de Midi de Liège (BE) |
| 21/10/18 | @ Dimanches 11:11 - Brussels (BE) |
| 09/09/18 | @ Musique à Glabais (BE) |
| 17/06/18 | @ Dimanches 11:11 - Brussels (BE) |
| 22/05/18 | @ Théâtre de Liège (BE) |
| 15/04/18 | @ Chapelle de Boendael (BE) |
| 05/04/18 | @ Toyonaka Arts Center - Osaka (JP) |
| 04/04/18 | @ Arts Center - Nishinomiya (JP) |
| 03/04/18 | @ Toyonaka Arts Center - Osaka (JP) |
| 11/10/17 | @ Albert Long Hall - İstanbul (TR) |
| 09/10/17 | @ Heredot Kültür Merkezi Bodrum (TR) |
| 15/09/17 | @ Centre Culturel de Waterloo (BE) |
| 25/06/17 | @ Klassiek Central - Sint-Niklaas (BE) |
| 13/05/17 | @ Atelier MA - Brussels (BE) |
| 12/04/17 | @ Magusa Kültür Merkezi - Cyprus (TR) |
| 10/04/17 | @ Saygun Sanat Merkezi - Izmir (TR) |
| 29/01/17 | @ Centre Culturel de Waterloo (BE) |
| 19/01/17 | @ Concerts de Midi de Liège (BE) |
| 12/12/16 | @ Kadıköy Süreyya - İstanbul (TR) |
| 02/12/16 | @ Festival Loop - Namur (BE) |
| 27/11/16 | @ Musique à Glabais (BE) |
| 10/11/16 | @ Lilis Hall - Yokohama (JP) |
| 09/11/16 | @ Nippori Sunny Hall - Tokyo (JP) |
| 07/11/16 | @ Akishino Ongakudo Hall - Nara (JP) |
| 06/11/16 | @ Fukushi Bunkakaikan - Osaka (JP) |
| 05/11/16 | @ Uhara Hall - Kobe (JP) |
| 02/11/16 | @ Kyushu Church - Fukuoka (JP) |
| 18/09/16 | @ Festival Mozart (BE) |
| 23/07/16 | @ Théâtre Mercelis - Brussels (BE) |
| 20/07/16 | @ Festival de l'Été Mosan (BE) |

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