

About Trio Más-allá

Trio Más-allá are: Pianist Maria-Clara Thiele, Violinist Luis Pegna Gonzalez and Violoncello Player Mariona Tuset.

Trio Más-allá was formed in 2011 due to a great desire of all members to combine both high quality music performance and an inspiring atmosphere during rehearsals.

The trio uses the rehearsal time to work hardy and highly concentrated on developing a variety of ideas for their current and forthcoming interpretations. Beyond, the musicians regularly meet up for prima-vista playing and for the sake of enjoying the momentum of free inspiration removed from pressure of time and upcoming dates.

The three members of the trio Más-allá have met at Buchmann-Mehta School of Music while undertaking further education as well as cultural and personal development. The trio has recently decided to keep playing together in the future, going beyond all restrictions of space and time.



Special thanks go to Israeli violin maker [Yael Rosenblum](http://www.cremona@rosenblumviolins.net), who generously and particularly for this event allocated the tonight played violoncello. It is of the model of "Sleeping Beauty" and was made in 2011 in Cremona, Italy. **Yael Rosenblum's** workshop is located in Cremona and open for every interested guest. Purchasing and other information being requested directly at cremona@rosenblumviolins.net



Program Trio Más-allá

Ludwig van Beethoven (1770-1827)

piano trio in c-minor op. 1,3

1. Allegro con brio
2. Andante cantabile con Variazioni
3. Minuetto. Quasi allegro
4. Finale. Prestissimo

Max Bruch (1838-1920)

*8 pieces for clarinet, viola and piano,
transcribed for violin, violoncello and piano*

No 1. in a-minor

No 5. in f-minor *Romanian melody*

Carlos Gardel (1890-1935)

Por una cabeza



Tikkun Leil Shavuot

Ludwig van Beethoven's opus 1 no. 3 in c-minor is the last work out of a set of 3 trios for violin, violoncello and piano and has been published in 1795. Especially this very famous trio was causing a big struggle with his then teacher Joseph Haydn, for it was way too avant-garde and "extreme" for the then time's and listener's gusto, as Haydn presumed.

Yet, it has become one of the most popular and frequent played pieces for this instrumentation.

The 8 pieces op. 83 from Max Bruch have been published in 1908/09. His music is to be characterized by his great affinity and affection towards Johannes Brahms and Felix Mendelssohn Bartholdy. Especially his catchy and easy to remember tunes and melodies have made Bruch become a not to forget about figure of the late 19th Century and an important representative of the German late Romantic.

Carlos Gardel, cantante extraordinario e sobresaliente, has brought the Argentinean tango to its today's fame and popularity. None of his songs has been forgotten, on the contrary: the majority is of common knowledge, not only throughout Argentina and Spain. His original soundtracks have even been declared belonging to "Memory of the World" from UNESCO.



Tikkun Leil Shavuot Solo Program - Maria-Clara Thiele

Wolfgang Amadeus Mozart (1756-1791)

Selection from piano sonatas

KV 309 in C

KV 330 in C

KV 331 in A

Joseph Haydn (1732-1809)

Divertimento in A, Hob. XVI:5

John Palmer (*1959)

Selection from musica reservata

to the night 2

to the night 1

chant 3



Tikkun Leil Shavuot Solo Program - Maria-Clara Thiele

Besides the performances of Más-allá, pianist [Maria-Clara Thiele](#) will also appear as a soloist, the main emphasis of her work having been the music of Wolfgang Amadeus Mozart and his contemporaries. Presenting almost all of Mozart's piano works in a recital series in Germany, tonight she will be offering a selection of various movements from his piano sonatas and combining them with a short Divertimento by Joseph Haydn, who had been of a major influence for the young Mozart.

Maria-Clara Thiele's solo performance will also include three pieces from musica reservata, a cycle of short piano pieces by John Palmer. The music itself has been written during the night and is therefore predestined to be performed at such an event. In the late Renaissance the term musica reservata referred to "a music intended to be performed in small circles

such as the aristocratic courts of that time and implying chromaticism and a sense of intimacy and inwardness."

Asked about his perception of composing, [John Palmer](#) writes: "I am instinctively searching for creative connections between art, mind and spirit, and composition has become an all-encompassing experience, both physical and metaphysical, sensual and spiritual. Composing is an extraordinary experience that takes my whole being - mind, body and soul - onto an-"other" dimension where percepts are reinforced by intuition.

I have now reached a point in my life where the music I write is increasingly born out of inner silence and meditation. Similar to Eastern meditation, the music I write springs from my inner centre and the perception of an enigmatic sensuality of sound, silence and space as an interactive field of actions of metaphysical connotations."