

**Friends of Chamber Music present Trio Bohémo in concert
at the Vancouver Playhouse, Tuesday, March 24, 2026, at 7:30 pm**

Matouš Pěruška – violin

Kristina Vocetková – cello

Jan Vojtek - piano



Trio Bohémo – Matouš Pěruška, violin; Kristina Vocetková, cello; Jan Vojtek, piano – has swiftly emerged as a force on the international chamber music scene.

“The acoustics of the Dvořák Hall were filled by the excellent playing of the young and now world-renowned Trio Bohémo” - *Klasika Plus, Rudolfinum Debut*

Within just five years, the ensemble has been awarded First Prize and the Audience Prize at the “International Joseph Haydn Competition” in Vienna, “International Parkhouse Award” in London, and prizes at the “International Johannes Brahms Competition” in Austria, the “Melbourne International Chamber Music Competition” in Australia, and the “International Joseph Joachim Competition” in Germany, to name a few. The Trio was named Ensemble of the Year 2021 by Italian society “Le Dimore del Quartetto” and received a prestigious award from the “Czech Chamber Music Society”.

Successful debuts followed at important chamber music venues including the Vienna Musikverein, Wigmore Hall in London, and Stoller Hall in Manchester, as well as major festivals including the Prague Spring Festival, Schwarzwald Musikfestival (Germany), and Flanders Festival Ghent (Belgium). They were repeatedly invited guests on BBC Radio’s 3 “In Tune” program.

In 2024, Trio Bohémo released their debut CD on Supraphon featuring Schubert’s Piano Trio in E-flat Major, Opus 100 D929, and Smetana’s Piano Trio in G Minor, Opus 15. The Guardian

chose it as “Classical Album of the week”, BBC Music Magazine gave it five stars, and the CD won “Debut Album of the Year” at the Presto Music Awards in 2024.

Last season, Trio Bohémo toured to four cities in Australia and coast to coast in the USA. In Europe, the Trio performed two triple concertos with the Brno Philharmonic, and other notable concerts included playing at the Aldeburgh Festival (UK), Dvořák’s Hall of Rudolfinum in Prague (CZ), Chamonix Vallée Classics Festival (FR) and performances throughout Austria, the Netherlands, Denmark, and Germany.

During this 2025-2026 season, the Trio makes their New York City Debut, and their Canadian debut with concerts in Vancouver, Montreal, and places in Ontario, as well as other performances in the USA. Upcoming European highlights include multiple performances at the ISA Festival (Austria), where the trio was invited to be the ‘Ensemble in Residence’, Dachstein Festival (Austria), Barnes Festival (UK), Shaldon Festival (UK), a tour in Ireland, and concerts across Denmark, England, and Czech Republic.

Trio Bohémo was a member of the “European Chamber Music Academy” from 2020–2022, studying under renowned mentors such as Hatto Beyerle, Johannes Meissl, Patrick Jüdt, and Avedis Kouyoumdjian. Thanks to the generous support of Dr. Jan Telenský, Matouš performs on a copy of the Antonio Stradivari “Willemotte” violin by Florian Leonhard. Kristina plays a cello made by Fausto Maria Bertucci.

Trio Bohémo appears by arrangement with Marianne Schmocker Artists International.

PROGRAMME

Piano Trio in F Major, Opus 101 No. 4

Anton Reicha (1770–1836)

Lento, Allegro

Minuetto, Allegro

Adagio

Finale: Allegretto scherzando

Anton Reicha (or Antonin Rejcha) was born in Prague. He ran away from home when he was 10 years old, in 1780, and ended up being adopted by his paternal uncle, Josef Reicha, a virtuoso cellist, conductor, and composer living in Bavaria. In 1785, his adoptive family, with whom he learned to play violin, piano, and flute, moved to Bonn. He became a member of the Hofkapelle of Max Franz, Elector of Cologne. While there, he befriended another young musician who joined the orchestra, Ludwig van Beethoven. Both young men studied composition while in Bonn, likely with some of the same teachers. Anton stayed in Bonn until 1794, when the city was captured by the French military. After some time in Hamburg and Paris, he moved to Vienna in 1801, where he studied with Salieri and others, met with Joseph Haydn, and reconnected with his

friend, Beethoven. Reicha found the time in Vienna very productive for writing music. His time there was interrupted by Napoleon's forces occupying the city in 1805. After some time on the move, in 1808 he settled in Paris to teach composition. By 1817 several of his pupils had become professors at the Paris Conservatoire and he finally received a position teaching there himself. He composed 24 wind quintets during his time in Paris, the music for which he is best known. He became a naturalized French citizen in 1829 and was made a Chevalier of the Légion d'honneur in 1835. Amongst his many students were composers Hector Berlioz, Franz Liszt, and Louise Farrenc.

Reicha published his set of Six Grands Trios Concertants for piano, violin and cello in 1824. Written in the romantic style, and celebrated for their harmonic interaction, these works were designed to feature the virtuosity and potential of all three instruments equally, thus extending the piano trio genre beyond that developed by classical composers such as Haydn and Mozart.

Café Music (arr. for piano trio)

Paul Schoenfield (1947-2024)

Born in Detroit, Paul Schoenfield wrote music that combines classical, folk, and popular forms. Once an active concert pianist, Schoenfield taught composition at the University of Michigan. The composer wrote the following note about ***Café Music***:

“The idea to compose ***Café Music*** first came to me in 1985 after sitting in one night for the pianist at Murray's Restaurant in Minneapolis, Minnesota. Murray's employs a house trio that plays entertaining dinner music in a wide variety of styles. My intention was to write a kind of high-class dinner music – music which could be played at a restaurant, but might also (just barely) find its way into a concert hall.

The work draws on many of the types of music played by the trio at Murray's. For example, early 20th-century American, Viennese, light classical, gypsy, and Broadway styles are all represented. A paraphrase of a beautiful Chassidic melody is incorporated in the second movement.

Café Music was commissioned by the St. Paul Chamber Orchestra (SPCO) and received its premiere during a SPCO chamber concert in January 1987.”

INTERMISSION

Piano Trio No. 1 in D Minor, Opus 49

Felix Mendelssohn-Bartholdy (1809–1847)

Molto allegro agitato

Andante con moto tranquillo

Scherzo: Leggiero e vivace

Finale: Allegro assai appassionato

Although the D Minor trio was an immediate success, Mendelssohn received feedback that the piano passages seemed dated. He completely re-wrote those parts, making the work less conventional and arguably more difficult to play.

In the sonata form **Molto allegro agitato**, the cello's great opening theme would be leisurely if not for the piano's underlying syncopation. The piano's figures turn into flying arpeggios before the music relaxes into a melodic second theme, underlaid by piano murmurs that dominate the middle section, at times in counterpoint, at others building to crescendos. When the opening theme returns, the cello's melody is joined by a haunting, descending violin line. The composer's brilliance reaches a climax in the final chords, marked "assai animato".

Introduced by the piano and repeated by the strings, the **Andante** is a lovely eight-bar "Song Without Words". In a leap from major to minor, the piano launches into one of the Trio's most beautiful moments: the violin's descending line from the first movement. This develops into an impassioned dialogue before subsiding to the opening idea which the piano delicately elaborates.

The sonata-form **Scherzo**, intended to be played "light and lively", is an exuberant and delightful inspiration, with the opening motif regularly thrown from instrument to instrument. There are dark moments, and, in the middle, another song tries to break through. Lightness prevails, and the music vanishes into the ether as effortlessly as it arrived.

Although the **Finale** is played "passionately", it starts with a quiet, four-square theme that is very balanced compared to the previous movement. The brilliance of the piano-writing makes it soar. We expect virtuosity and dash, so it is a surprise when the cello launches into one of Mendelssohn's sweeping melodies. The opening theme eventually returns, at first hesitantly, then developing into another passage that moves from close chords to sweeping arpeggios and chromatic octaves. It seems as if the end is approaching but the singing cello theme breaks through again; this leads to a final climax which combines the movement's virtuoso and lyrical elements.

* * * * *

FREE Public Concert: Friends of Chamber Music's Young Musicians Competition – 71st Annual – March 29, 2026, 1:00pm, Koerner Hall, Vancouver Academy of Music

* * * * *

Next Friends concerts - both at the Vancouver Playhouse at 7:30 pm

Dover Quartet (USA)

Tuesday, March 31, 2026 – 7:30 pm

Franz Schubert: String Quartet No. 11 in E major, D.353

Grażyna Bacewicz: String Quartet No. 4

Joseph Haydn: String Quartet in D major, Op. 20, No. 4

Calder Quartet (USA)

Tuesday, April 28, 2026 – 7:30 pm

Philip Glass: String Quartet No. 2, “Company” (1984)

Ben Johnston: String Quartet No. 4, “Amazing Grace” (1973)

Samuel Barber: String Quartet in B Minor, Opus 11 (1936)

Andrew Norman: Sabina (arr. for string quartet) (2006/2020)

Florence Price: String Quartet No. 2 in A minor (1935)

* * * * *