

Xyrion Trio



XYRION TRIO

Widely acclaimed since its debut in 2001, the XYRION TRIO (Pianist Nina Tichman - renowned for her definitive performances in concert and on CD of the complete works of Debussy und Copland, Violinist Ida Bieler - recipient of the Echo Klassik Preis and the Cannes Classical Award, and Cellist Maria Kliegel - Grand Prix winner of the Concours Rostropovich with more than 1 Million CDs sold to date) appears regularly in the major musical centers of the world and at international festivals. Recent highlights include cycles with the complete trios of Dvorak und Beethoven. Concert tours in Japan, Neuseeland, Europa and North America. Recording of Beethoven's Complete Piano Trios on the Naxos label - available Fall 2005

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Nina Tichman, Piano

“Awesome”* and “thrilling”** are two of the adjectives used to describe Nina Tichman’s performances of Claude Debussy. In New York City, Frankfurt and other cities in Europe and the United States she held audiences spellbound with her traversal of the complete works in three evenings and CDs with this repertoire have been called „because of her exquisite touch - the most beautiful recording of the complete works“ ***

Acclaimed as „one of the leading pianists of her generation“****, she is at home in repertoire ranging from Frescobaldi to composers writing today, many of whom have entrusted her with world premieres of their compositions. Her discography includes music by Copland (Complete Works for Piano), Chopin, Beethoven, Mendelssohn, Penderecki, Bartok and Reger.

American born, Nina Tichman has been based in Europe since winning the prestigious “Busoni” Competition. Other awards include the Mendelssohn Prize of Berlin, First Prize of the Casagrande Competition in Italy and the Prize of the Organization of American States. She has appeared as soloist with orchestra and in recital in the major music centers of the world and has been featured in radio and television portraits on five continents. Her diverse activities as recitalist, chamber musician and pedagogue have led to invitations to perform and teach in festivals such as Marlboro, Tanglewood, Music from Salem, Styriarte, International Musicians Seminar at Prussia Cove, Frankfurt Feste, Rheingau Musikfestival, Beethoven Festival Bonn and many others, often featuring premieres of works dedicated to her. In 2001 she founded the Xyrion Trio with Ida Bieler and Maria Kliegel, an ensemble that has been praised for its “vital, emotional and dramatic musicmaking”***** and is currently recording the complete Beethoven Piano Trios.

Nina Tichman is a graduate of The Juilliard School, where she was awarded the Eduard-Steuermann-Prize for outstanding musical achievement. In 1993 she was appointed Professor of Piano at the Hochschule für Musik in Cologne and she has led master classes at the Mozarteum in Salzburg, as well as at Amherst College and Princeton University.

In 2004 she was invited to perform at Schloss Bellevue for the President of Germany, an honor comparable to playing at the White House. Recent seasons have included tours of North America, New Zealand, Germany, Spain, Greece, Turkey, Israel, Mexico, Japan and the Far East.

* New York Times

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*** Darmstädter Echo

**** Neue Musik Zeitung

***** Saale-Zeitung

05/2005



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Ida Bieler, Violin

American-born Ida Bieler received international recognition winning first prizes and awards for contemporary music and chamber music on three continents: New York's „Concert Artists Guild“, Florence's „Concours Vittorio Gui“, Chile's „International Concours de Violin, Vina del Mar“ and Rome's „Concours V. Bucchi“.

A graduate of the Juilliard School New York and the Music Academy of Cologne she received top honors and the Heimsuth Award. Four great instrumentalists guided her musical development: Ruggiero Ricci and Oscar Shumsky in USA; Max Rostal and Nathan Milstein in Europe.

Praised by critics and public alike for her uniquely personal and communicative musicianship, it has been noted:

„Ida Bieler is one of the finest talents to come to my attention.

An exceptionally gifted violinist with an intense personal message Oscar Shumsky. „I have long known violinist Ida Bieler

as an important and outstanding musician. She unites the rare qualities of virtuoso violin playing with enormous musical expression...“ Max Rostal

Ida Bieler has been heard as soloist and chamber musician in major music capitals throughout the world. She has recorded for radio and television throughout Europe (BBC, Radio France, German Radio, et.) in the United States, Australia, Japan, Korea and North- and South-America.

A well-loved guest of international music festivals, she has appeared frequently at the Marlboro Music Festival, Casals Festival Puerto Rico, Schubertiade in Hohenems, Paris Festival Châtelet, Schleswig-Holstein Musikfestival, Ludwigsburger Schlosskonzerte, Schwetzingen Festspiele, Rheingau Musikfestival, Beethoven Fest Bonn, Tivoli Festival Copenhagen, Australian Chamber Music Festival, etc. She has collaborated with artists such as Rudolf Serkin, Karl Engel, Leonard Hokanson, Gerhard Oppitz, Mischa Maisky, Boris Pergamenschikow, Gérard Caussé, Paul Meyer, Sharon Kam, Radovan Vlatkovic, as well as members of the Guarneri, Amadeus and Juilliard Quartets.

Ida Bieler's repertoire for solo violin, violin and piano, and with orchestra is staggering in its extent, stretching as it does from Bach to Penderecki. No musical genre from the Baroque through Classical and Romantic to the Second Viennese School is not featured.

Her artistic interest has been especially characterized by her interpretations of complete-work cycles including performances and recordings of the complete Sonatas of Bartok, Hindemith (Dabringhaus and Grimm Label), Schumann (West Deutscher Rundfunk), Grieg (Saarländischer Rundfunk), Brahms and Beethoven. Ms Bieler has performed the complete cycle of the „Sonatas and Partitas for Solo Violin“ and the „Sonatas for Violin and Harpsichord“ by Johann Sebastian Bach throughout Europe. Her active commitment to contemporary music has led to innumerable performances including premieres of works from Penderecki, Volker David Kirchner, György Ligeti, Ellen Taaffe Zwilich among others. In 1999 at the invitation and under the direction of the composer, she performed Krzysztof Penderecki's „Metamorphosen – Concerto per violino ed orchestra no. 2.

One of the most versatile violinists of her generation, Ida Bieler served as concertmaster (leader) of the Gürzenich Orchestra-Cologne Philharmonic from 1983 to 1988. Her passion for teaching soon led to a full professorship for violin at the Academy of Music and Performing Arts in Frankfurt, Germany. In 1993 she received the appointment of professor, the prestigious chair previously held by Sander Vegh, leading the violin master class at the Robert Schumann Academy of Music in Düsseldorf.

Ms Bieler has led master classes at the Guildhall School of Music (London), Hindemith Institute (Blonay/Switzerland), Schleswig-Holstein Musikfestival, Tokyo University, Auckland University School of Music (New Zealand), Canberra School of Music (Australia), Toronto University School of Music etc. She is initiator and artistic advisor of ‚Yehudi Menuhin Live Music Now‘ in North Rhine-Westphalia; is a member of the International Music Academie in Bonn and artistic director of the newly founded string festival ‚Rheinische Streicherakademie‘.

Since 1993 Ida Bieler has been a member of Germany's renowned Melos Quartet, and the Ensemble Villa Musica. In 2001, she founded with Nina Tichman and Maria Kliegel the XYRION TRIO.

Ms. Bieler's CD recordings have won wide critical acclaim, including the „Echo Klassik Prize“, the „Cannes Classical Award“ and „Repertoire Award“.



Xyrion Trio

Maria Kliegel, Cello

„Maria Kliegel is the best cellist I've heard since Jacqueline du Pré.” (Mstislav Rostropovich)

A native of Dillenburg in Germany, Maria Kliegel is one of the leading cello-virtuosi of our time and the most recorded on CD. Ms. Kliegel took up her studies with Janos Starker at Indiana University in the USA. She won first prize at the American College Competition, at the First German Music Competition and the Concours Also Parisot. – After her victory at the Rostropovich Competition in 1981, the series of outstanding international concerts and tours began: Maria Kliegel played in Basle, she played with the National Symphony Orchestra in Washington and with the Orchestre National de France in Paris – always accompanied by her admirer Mstislav Rostropovich conducting.

Successful concert events have naturally led to numerous recording sessions for radio, television and for record labels. In 1990, when she recorded Alfred Schnittke's First Concerto for cello and Orchestra, the Russian composer recognized her interpretation as the standard recording of the work. The critics agreed when Maria Kliegel's recording appeared on Marco Polo, and later on Naxos. Maria Kliegel appears regularly as a guest soloist at venues all over the world. She has an exceptionally wide repertoire and her versatility and interest in exploring newer works has stimulated contemporary composers to write music for her to perform, for example Hommage à Nelson by Wilhelm Kaiser-Lindemann, dedicated to Nelson Mandela. As a result of the composition's success, Maria Kliegel was invited by the South African President to give a private recital in his residence.

In November 1998, Maria Kliegel was appointed member of the board of the influential Deutscher Musikrat (German Music Council). – In 1999, she was awarded the Order of Merit of the Federal State of North Rhein Westphalia by State President Wolfgang Clement.

Maria Kliegel also succours the next generation of cellists. She has been teaching masterclasses at the Cologne Music Academy since 1986. Her many recording for Naxos include concertos and other cello-works by Beethoven, Bloch, Brahms, Bruch, Dohnányi, Dvorák, Elgar, Gubaidulina, Haydn, Lalo, Popper, Saint-Saëns, Schumann, Shostakovich, Tavener and Tchaikovsky. She has also recorded a large volume of recital music by Brahms, Chopin, Dohnányi, Gubaidulina, Kodály, Lalo, Mendelssohn, Schubert, Piazzolla and others.

New releases are 3 CD's of Beethoven's complete Piano and Cello Sonatas, including the Duet “with 2 obbligato eyeglasses” for Viola (Tabea Zimmermann) and Cello. In February 2005 the 6 Bach solo Cello Suites has been published and later in that year the Cello Concerto op. 29 by Swedish composer Bo Linde with the Gävle Symphony Orchestra. “This is the best-selling cellist in the world” (BBC-Music-Magazine, 2001).

Her future recording-projects for Naxos are the Saint-Saëns Cello and Piano Sonatas with François-Joël Thiollier (2004), the Fauré Cello and Piano Sonatas and “A Carmen Fantasy” with Nina Tichman. They are followed by Beethoven's complete piano-trios (5 CD's) played by the 2001 founded XYRION TRIO with Nina Tichman – piano, Ida Bieler - violin, Maria Kliegel – cello. Volume 1 with the piano trios 5 & 6 was just released by NAXOS.

Maria Kliegel plays the legendary “ExGendron” cello made by Stradivarius in 1693. For more than 30 years, it was owned by Maurice Gendron and was eventually placed at her disposal by the Stiftung für Kunst und Kultur in NRW (Foundation for the Arts and Culture of North Rhein Westphalia).

Oktober 2005



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The Xyrion Trio's new CD has just been released by Naxos. This is the first of a recording project including the Complete Works by Beethoven for Piano Trio and has just been honored with the Pizzicato Award 11/05!

The repertoire: both trios Opus 70 and the Variations Opus 44.

„My recording of the month, without a shadow of a doubt. A wonderful disc containing some magnificent playing! A complete set of Beethoven Trios from this source is to be unreservedly welcomed!” Music Web International

„Thoroughly musical and full of imaginative touches - the players bring out all the music's wit and energy...This recording makes me keen to hear them again...” BBC Music Magazine

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Reviews

Apoteosis de la música de cámara

Yahí estuvo este trío femenino alemán en uno de los mejores conciertos de la historia del Teatro Auditorio. No es que no fallaran ni una nota (que no fallaron); no es que tuviera un sonido y afinación perfecto (que lo tenían); no es que se compenetraran a la perfección (que así hacían)...es más que eso. ... Hubo momentos de arte total, de magisterio inigualable, de transmisión tan trascendente que tras el deleito sólo cabía la reflexión. Fue tan bello que quedará en mi memoria para siempre ...

El Día (Cuenca) Februar, 2007

Es un misterio musical la manera en la que se conjugan las individualidades musicales de la apasionada pianista Nina Tichman, la alegre violinista Ida Bieler y la dulce violonchelista Maria Kliegel, para formar uno de los más sólidos y personales tríos musicales.

(Las grabaciones del Trío Xyrion de los tríos con piano de Beethoven) se consideran una de las referencias absolutas de la música de cámara de Beethoven. Por ello resulta sorprendente que obras tocadas y estudiadas hasta el detalle más nimio, se interpreten con una frescura y naturalidad tan espontánea que parece que están recreando la obra por primera vez.

El Comercio (Gijón) (Januar, 2007)

Verglichen mit seinen Streichquartetten, Violin- und Cellosonaten sind Beethovens Klaviertrios nicht wirklich populär, nicht einmal das wirkungsvollste und deswegen bekannteste von ihnen, das „Geistertrio“ Opus 70 Nr. 1. Dabei war Beethoven der erste Komponist, der das Genre aus den „Niederungen“ purer Unterhaltungsmusik herausholte und auf Augenhöhe mit den ambitionierteren Gattungen brachte. Freilich, die Trios Opus 1 sind noch früher Beethoven, und das „Erzherzog-Trio“ Opus 97 hat seine Längen. Die beiden Trios Opus 70 aus dem Jahr 1808 dagegen halten jeden Vergleich mit Beethovens großen Quartetten aus und bieten gleichzeitig den besten Einstieg in dieses Repertoire.

Mit eben diesen Werken beginnt die geplante Gesamtaufnahme des Xyrion Trios, und man kann nur hoffen, daß sie zügig zu Ende gebracht wird. Das nicht allzu breite Angebot wirklich guter Aufnahmen dieser Werke hat aber allein durch die vorliegende Folge bereits bedeutenden Zuwachs erhalten. Nina Tichman, Ida Bieler und Maria Kliegel liefern eine schlichtweg beglückende Interpretation ab. Sie spüren dem Ausdrucksreichtum der Musik mit kaum gezügelter Leidenschaft nach, verhelfen andererseits allen Nuancen des Notentextes zu ihrem Recht. Ihr Beethoven vibriert und leuchtet, er lässt einen so schnell nicht mehr los.

Den ersten Satz des „Geistertrios“ nehmen sie mit einem Brio und in einem Tempo, wie man es nicht oft hört. Und dann natürlich das Largo, dieses ungewöhnliche Stück, das dem Werk seinem Namen gegeben hat: bei den drei Damen geht es geheimnisvoll, aber mehr noch düster-erregt zu - es ist eben ein Schauerstück, das einem durchaus noch Gänsehaut machen kann, wenn es so gespielt wird wie hier. fono forum (2, Februar 2006 von Andreas Friesenhagen)

„Triumph der Speilfreude...eine bis in die Tiefenschichten reichende musikalische Ausdrucksfähigkeit“
Eßlinger Zeitung

„...fuerte intensidad y exaltada poesia...“ Diario de Sevilla

„Sometimes a concert proves so utterly delightful, flawless and illuminating that there is nothing more to say...“ The Dominion Post (New Zealand)

„Ravels Meisterwerk kongenial interpretiert“ Bonner Rundschau

„Hier stimmte einfach alles...“ Stuttgarter Nachrichten

„...was die drei machen ist phänomenal...da verschmilzt individuelle Klasse wirklich zum Super-Ensemble“ Nordwest Zeitung

Xyrión Trio

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„Thoroughly musical and full of imaginative touches - the players bring out all the music's wit and energy...This recording makes me keen to hear them again...” BBC Music Magazine

Es ist eine reine Freude, sich diese Naxos-CD anzuhören. Drei hochkarätige Musikerinnen, Nina Tichman, Klavier, Ida Bieler, Violine, Maria Kliegel, Cello, stehen für Qualität, Spielfreude und Virtuosität. Und obwohl hier kaum neue Wege gegangen werden und uns dieser Beethoven sehr bekannt vorkommt, verpassen die drei Solistinnen dem Komponisten einen neuen Look. Ausgehend von einer großen Beethoventradition werden Unmittelbarkeit und Spontaneität großgeschrieben. Man folgt den bekannten Linien, verpasst der Struktur allerdings eine Verjüngungskur. So sportlich und mitreißend hat man die Trios wohl schon lange nicht mehr gehört. Und dabei wirken die Interpretationen an keiner Stelle plakativ, sondern in der Ausführung immer ernsthaft und ehrlich. Geschärfte Kontraste, präzise Linienzeichnung, feine dynamische Abstufungen in den schnellen Sätzen wechseln mit subtiler Gestaltungsfähigkeit und weit ausschweifender Melodik in den langsamen Passagen, was natürlich insbesondere in dem wundervollen Largo des Geistertrios hervorragend zur Geltung kommt. Die äußerst dynamisch gespielten Variationen op. 44 sind eine willkommene Zugabe. Wir freuen uns schon auf die nächste CD dieser frischen Gesamteinspielung, der ich ohne zu Zögern Referenzcharakter zugestehe. Pizzicato