

FRIEDRICH KUHLAU (1786-1832)
1.-3. Trio in G-Dur · op. 119 20'37
Trio in G Major
Trio en sol majeur

CARL CZERNY (1791-1857)
4. Fantasia concertante für Klavier, Flöte und Violoncello · op. 256 15'52
Fantasia concertante for piano, flute and cello
Fantasia concertante pour piano, flûte et violoncelle

CARL-MARIA VON WEBER (1786-1826)
5.-8. Trio g-Moll für Klavier, Flöte und Violoncello · op. 63 23'41
Trio in g Minor for piano, flute and cello
Trio en sol mineur pour piano, flûte et violoncelle

total time: 60'10

TRIO LAFLAMME
Annie Laflamme Traversflöte | transverse flute | flûte traversière
Dorothea Schönwiese Violoncello | cello | violoncelle
Katarzyna Drogosz Hammerflügel | Fortepiano | piano-forte

Booklet: deutsch/english/français

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**FRIEDRICH KUHLAU
CARL CZERNY
CARL MARIA VON WEBER**

TRIO LAFLAMME

Coviello CLASSICS

TRIOS Works by Kuhlau, Czerny & von Weber	COV 91709	PC: 01Q
	1 CD	
Trio Laflamme	2016	

The innovative changes that characterise musical instrument making at the beginning of the 19th century reflect the increasing technical demands of composers as well as the needs of musicians striving for perfection and the audiences' insatiable thirst for novelty. The harpsichord, which had definitely fallen out of favor because of its limited musical expression, was now superseded by the pianoforte. The range of the new instrument was expanded and in order to enhance its expressive possibilities, pedals were added to modify its tone colour and timbre. Another instrument also underwent a rapid evolution: the transverse flute.

The famous flute-maker Johann Georg Tromlitz developed a new key system that allowed flute players to perform with greater velocity, produce a pleasant, even tone and optimise intonation across the full range of the instrument. As to the cello, innovation affected not so much its construction as its role: the instrument gradually freed itself from playing a supporting role to the piano and became an equal partner in the ensemble, engaging in dialogue with the other instruments in its own right. And so this combination of instruments – flute, cello and piano – was now ready to establish itself in the chamber music genre.