

# TRACES

festival 2024

EXILLE  
27/01 - 14/02  
Brussels

PROGRAM

# EXILE

[ENG]

Anchored around the commemoration date of the liberation of Auschwitz (January 27th), this edition of “Traces” has Exile as its theme.

Traces aims to present works of composers whose destinies were disrupted by the tragedies of their time, and reintegrate them into the repertoire. This edition aims to resonate with the storms of our current world and raise awareness about all forms of past and contemporary exile. The Traces Festival 2024 will prominently feature performers living in Brussels and Belgium, a welcoming land open to all cultures, whether they are Belgians or exiles from their home countries. Additionally, we intend to provide young musicians at the beginning of their careers, studying or having studied in Belgium, the opportunity to collaborate with artists from different backgrounds.

[FR]

Cette édition de “traces” a pour thème l’« Exile », encrée autour de la date de commémoration de la libération d’Auschwitz (27 janvier).

Traces souhaite présenter des œuvres de compositeurs dont le destin a été bouleversé par les drames de leurs époque et les réintégrer dans le répertoire. Cette édition vise à faire écho aux tempêtes de notre monde actuel et à sensibiliser à toutes les formes d’exil passées et contemporaines. Festival Traces 2024 donnera une grande place à des interprètes vivant à Bruxelles ou en Belgique, terre d’accueil ouverte à toutes les cultures, qu’ils soient belges ou exilés de leur pays d’origine. Aussi, nous entendons donner à de jeunes musiciens au début de leur carrière, faisant ou ayant fait leurs études en Belgique l’opportunité de se produire avec ou de collaborer avec des artistes venus de différents horizons.

# Exil 1 "THE END OF TIMES"

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**SAMEDI 27/01\_19H30**



CHAPELLE PROTESTANTE  
(RUE DU MUSÉE 2,  
1000 BRUXELLES)

## Ernest Bloch

From Jewish Life - Prière [1924]  
(violoncelle & piano)

## W. A. Mozart

Quatuor à cordes en ré mineur KV421 [1783]

## Béla Kovács

Sholem-alekhem, Rov Fedman  
(piano et clarinette)

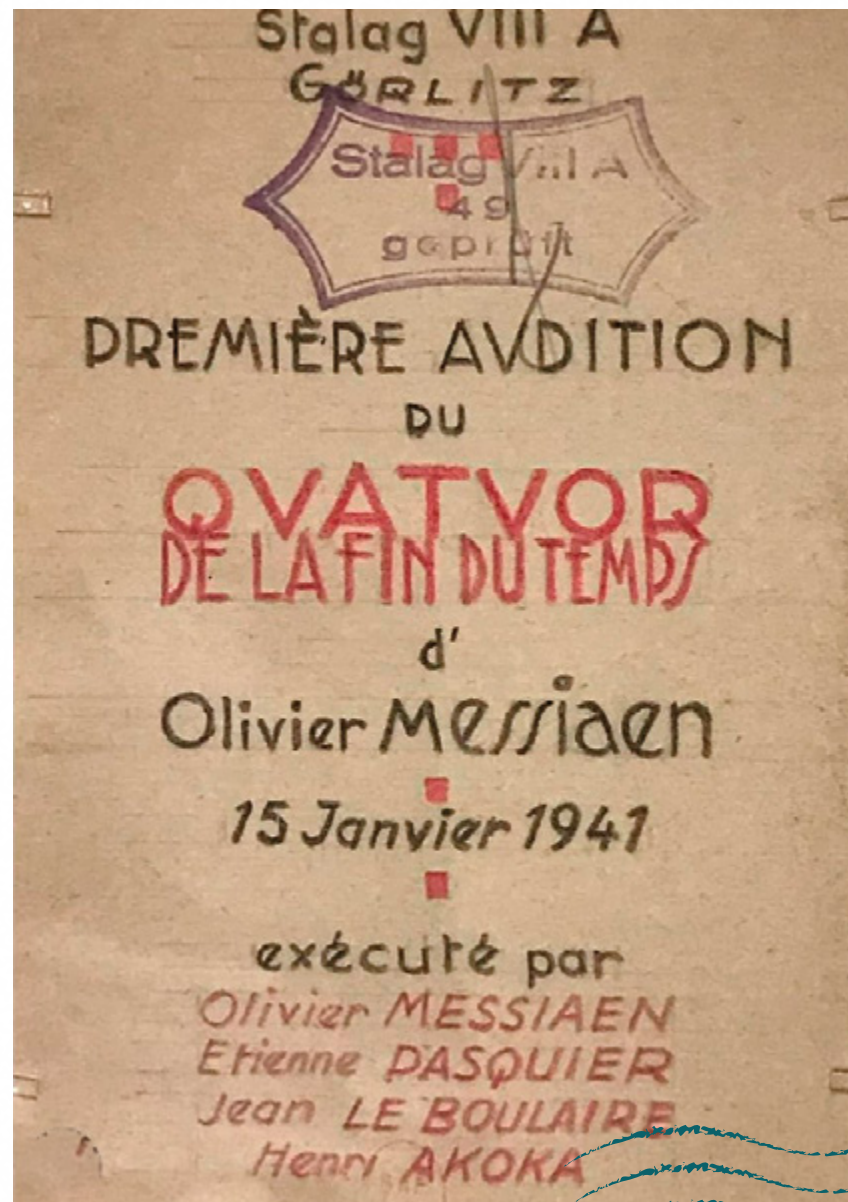
- entracte -

## Olivier Messiaen

Quatuor pour la fin du temps [1941]  
(clarinette, piano, violon, violoncelle)

## Artistes:

Quatuor Karski(BE/PL) • Martijn Vink, violoncelle(NL) • Thomas Dieltjens, piano(BE)  
Ronald Van Spaendonck, clarinette (BE) • Philippe Graffin, violon (FR)



Poster for the first performance of Olivier Messiaen's "Quatuor pour la fin du temps" which he wrote while in stalag VIII -A, in a prisoner-of-war camp in Gorlitz, Germany, now in Poland. Inspired by a text from the Book of Revelation, the "Quatuor..." remains one of the greatest masterpieces of the 20th century, for ever associated with the circumstances in which it was composed.

# Exil 2 “CAR TOUT IRA BIEN”

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**DIMANCHE 04/02\_17H00**



ATELIER MARCEL HASTIR  
(RUE DU COMMERCE 51,  
1000 BRUXELLES)

**Ilse Weber**

Huit Chansons [1942/1943]  
(chant et guitare)

**Erwin Schulhoff**

Duo pour violon et violoncelle [1925]

**Ludwig van Beethoven**

Trio pour cordes, op.9 nr 3 [1797]  
(violon, alto, violoncelle)

## Artistes:

Aline Ferber, chant (FR) • Gaëlle Cantaert, guitare (BE) • Judyta Kluza-Sporniak, violon (PL) • Oleksandr Petryakov, alto (UKR) • Filip Sporniak, violoncelle (PL)

Concert in collaboration with :



**CONSERVATOIRE ROYAL DE LIÈGE**  
ÉCOLE SUPÉRIEURE DE ARTS DE LA FÉDÉRATION WALLONIE-BRUXELLES



## FRITZ KREISLER (1875-1962)

Kreisler's string quartet : *"It is my tribute to Vienna"* :  
that is how Fritz Kreisler described his only string quartet, written in 1922.

One of the very few musicians to have his own star in Hollywood's "walk of fame", Fritz Kreisler's image as a violinist and composer still shines to this day in the heart of violinists around the world. His many transcriptions and small "encore" pieces find their way into our recitals and recordings regularly, and his many marvellous recordings as a violinist are still studied, appreciated and loved unanimously around the world. The fact that he wrote a string quartet is less known but it certainly is one of his most profound works, one that conveys the atmosphere of a lost world, that of his cherished hometown, Vienna, and the Austro-Hungarian empire, as well as the memory of his Parisian years as a student and the new chamber works his generation got to discover then: the Debussy string quartet and his friend Schoenberg's early post-romantic *Verklärte nacht*. Although not of Jewish descent, Kreisler fled Europe to the United States in the mid 1930s, appalled by the antisemitism that raged in Germany and Austria. He became an American citizen in 1943, and died in 1962 having never returned to his native country.

# Exil 3 “ECHOES OF EXILE”

RSVP  
LIMITED PLACES

**MARDI 06/02 - 19H30**



DOMAINE DU VERREWINKEL\*\*  
SIS 586, AVENUE DOLEZ  
À 1180 UCCLE

## Franz Schubert

Trio à cordes en si bémol D471 [1816/1890]

## Fritz Kreisler

Kreisler Quatuor à cordes en la mineur [1919]

## Walter Braunfels

Quintette à deux violoncelles [1945]  
(quatuor à cordes, violoncelle)

## Artistes:

Philippe Graffin, violon (FR) • Jeroen Reuling, violoncelle (NL) • Quatuor Karski (BE/PL)  
Alex Petryakov, alto (UKR) • Judyta Kluza-Sporniak, violon (PL)  
Anastasia Feruleva, violoncelle (NL)

Frais de participation: 35€ au profit exclusif de l'ASBL Traces Festival (IBAN : BE88 0019 1100 1141)

RSVP: [anneveronique.stainier@sybarius.net](mailto:anneveronique.stainier@sybarius.net)

Une collation est prévue après le concert.

\* Ancienne maison-atelier d'Olivier Strebelle.



## Walter Braunfels (1882-1954)

Was born in Frankfurt am Main and, like Pfitzner, he studied the piano with James Kwast at the city's Hoch Conservatory.

He then continued his studies in Vienna (piano with Leschetizky) and Munich (composition with Felix Mottl and Ludwig Thuille). Braunfels was a fine pianist and played the solo part in the first performance of his early Piano Concerto, Op 21, in 1911. He also wrote a number of works for solo piano, among them a group of 14 Preludes, composed in 1921. His greatest success came in the theatre, above all with the opera *Die Vögel*, first performed in Munich in 1920, conducted by Bruno Walter who recalled it in his autobiography as 'one of the most interesting novelties of my time working in Munich'. Walter subsequently conducted Braunfels's *Te Deum* in both Munich and Vienna, and his variations on a theme of Berlioz in Berlin, Leipzig and New York. He remained in contact with Braunfels after both had been dismissed by the Nazis (though a Catholic, Braunfels was 'half-Jewish'), meeting him on several occasions at the home of the Swiss patron of the arts, Werner Reinhart, in Winterthur where Walter heard Braunfels play through his opera *Verkündigung* (based on Paul Claudel's play *L'annonce faite à Marie*).



# Exil 4 „MICHAEL'S NIGUN BY A TRANSFIGURED NIGHT”

**JEUDI 8/02\_19H30**



ATELIER MARCEL HASTIR  
(RUE DU COMMERCE 51,  
1000 BRUXELLES)

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**Antonin Dvorak**

Terzetto op. 74 (deux violons, alto) [1887]

**Karol Rathaus**

Sonate pour violon et piano, op. 14 [1925]

**Ernest Bloch**

Baal Shem pour violon et piano [1923]

**Arnold Schoenberg**

Verklärte Nacht (sextuor à cordes) [1899]

## **Artistes:**

Philippe Graffin, violín(FR) • Michael Guttman, violín(BE) • Elaine Ng[HK]

Katsura Mizumoto, piano(JAP) • Matthew Huber, cello(MLT) • Takumi Nozawa[JAP]

Anastasia Feruleva[NL] • Chen-FangChien[TWN]



## Karol Rathaus (1895-1954)

Karol Rathaus, with his individual compositional style, is one of the most interesting composers of the exile generation whose work has increasingly gained attention in recent years, with a particular reputation as an opera and ballet composer.

Artistically, Rathaus cut his own path by neither following the late romantic traditions nor joining the Second Viennese School movement. Rathaus studied with Franz Schreker and made his breakthrough as a composer with his Second Symphony and his ballet *Der letzte Pierrot*. He was regarded as one of the most established film composers in Germany in the early 1930s. During the Third Reich, his works were banned from public performances. Rathaus left Berlin as early as 1933, lived in Paris and London for a few years, and eventually immigrated to the U.S. In 1938 he accepted the chair of professor for composition at Queens College New York in 1940. He lived in exile until his death in New York in 1954.

# Exil 5 "KARSKI BY KARSKI"

**SAMEDI 10/02\_13H00**



MUSÉE DES INSTRUMENTS  
DE MUSIQUE  
(RUE MONTAGNE DE LA COUR 2)

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Jan Karski, témoin de la Shoah  
lecture et film court métrage  
sur le personnage de Jan Karski

- *entracte* -

**Felix Mendelssohn**

Quatuor à cordes op.13 no. 2 [1827]

**Mieczysław Weinberg**

Quatuor no. 5 op. 27 [1945]

**Artistes:**

Quatuor Karski (BE/PL)



## Mieczysław Weinberg (1919-1996)

Born in Warsaw in December 1919, Mieczysław Weinberg had to flee his native country invaded by both Nazi Germany and Russia, and lived for the rest of life in the Soviet Union, under his new Russian name, Moisey Vaynberg. He soon became one of the most prominent composers along with Shostakovich, his close friend, and Prokofiev.

Late at night on the 6th of September, 1939, the 19 years old Weinberg returned home from the Café Adria where he worked as a pianist. As he ate a meal that his mother had prepared for him, he heard a radio announcement urging all citizens of Warsaw to flee as the arrival of the German army was imminent. The next morning, Weinberg left heading eastwards with his younger sister, but she decided to return home because her shoes were badly hurting her feet. Weinberg never saw his sister and parents again. It was not until 1966, when he returned to Poland for a visit, that he learned from surviving former neighbors that his family had been murdered at the Trawnik concentration camp.

Weinberg's music's ethnic influences include not only Jewish, but also Belarusian, Moldavian, and Polish music. Weinberg has been identified by a number of critics as the source of Shostakovich's own increased interest in Jewish themes.

# Exil 6 "BEETHOVEN'S TANGO"

**SAMEDI 10/02\_15H00**



MUSÉE DES INSTRUMENTS  
DE MUSIQUE  
(RUE MONTAGNE DE LA COUR 2)

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## Ludwig van Beethoven

Trio op. 11 "Gassenhauer" [1798]  
(piano, clarinette, violoncelle)

## Nisinman Marcello/Piazzola - tangos

*Oblivion*, Piazzola /Nisinman

*Beethoven's tango*, Nisinman

*Jeanne et Paul*, Piazzola /Nisinman

*Avec le temps*, Léo Ferré /Nisinman

*Nantes*, Nisinman

*Cuando tu no estas*, Gardel

- Arr. Nisinman

*Argentinos en Europa*, (pour bandonéon,  
quatuor à cordes et contrebasse)

## Artistes:

Marcelo Nisinman(ARG) • Matthew Huber, cello (MLT) • Daniel Blumenthal, piano (USA)

Chen Halevi, clarinette(ISR) • Quatuor Karski (BE/PL) • Elias Bartholomeus(BE)

Philippe Graffin (FR)

# Exil 7 “VIOLONS DANS LE SOIR”

**MERCREDI 14/02\_20H00**

**GET YOUR  
TICKET HERE**



CONSERVATOIRE ROYAL DE BELGIQUE  
(RUE DE LA RÉGENCE 30,  
1000 BRUXELLES)

**Eugène Ysaÿe,**

Poème Concertant pour violon et piano [1893-1910]

**Guillaume Lekeu**

Trois Poèmes pour voix et piano [1892]

Sur une tombe / Ronde / Nocturne\*

\*arr. par G. Lekeu pour voix, piano et quatuor à cordes

**Albert Lavignac**

Galop - marche (piano à huit mains) [1875]

**Ernest Chausson**

Concert op.21 pour violon, piano  
et quatuor à cordes [1891]

Décidé - Animé / Sicilienne - Pas vite / Grave / Très animé

## Artistes:

Philippe Graffin, violon (FR) • Quatuor Karski (BE/PL) • Katsura Mizumoto, piano (JAP)

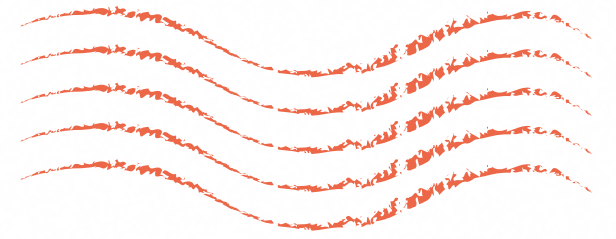
Jean-Claude Vanden Eynden, piano (BE) • Sheva Tehoval, mezzo-soprano (BE)

Cansu Şanlıdağ, piano (TR) • Daniel Blumenthal, piano (USA)

Concert en collaboration avec ASBL Conservamus



# Festival Artists

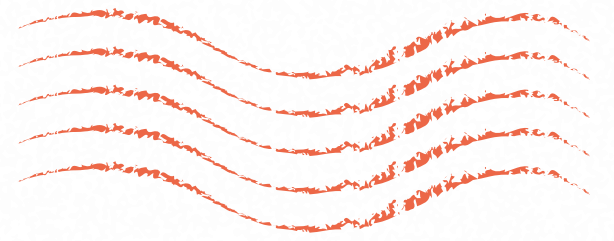


Philippe Graffin  
Karski Quartet  
Thomas Dieltjens  
Martijn Vink  
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Daniel Blumenthal  
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Gaëlle Cantaert  
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Chen-Fang Chien  
Elaine Ng  
Takumi Nozawa

Artistic Direction  
Philippe Graffin & Karski Quartet

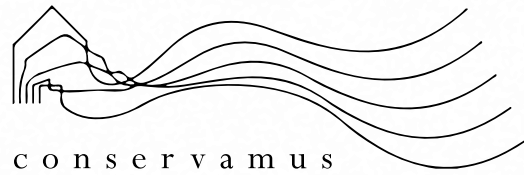
Design  
Mateusz Tochman



# collaboration & support



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ÉCOLE SUPÉRIEURE DE ARTS DE LA FÉDÉRATION WALLONIE-BRUXELLES



Thank You