



VIINI VARJUD JA
VALGUS

In memoriam animarum iuvenum, quarum vita nimis cito finita est.

Programme

Wolfgang Amadeus Mozart
(1756-1791)

Piano Trio in B flat
KV 502

Allegro
Larghetto
Allegretto



Franz Schubert
(1797-1828)

Piano Trio in B flat
D 898

Allegro moderato
Andante un poco mosso
Scherzo. Allegro — Trio
Rondo. Allegro vivace

WOLFGANG AMADEUS MOZART



Wolfgang Amadeus Mozart was an Austrian composer who was born in Salzburg. As a child prodigy, he began composing at the age of five and performed widely across Europe in his youth under the guidance of his father, Leopold Mozart. In 1781, Mozart moved to Vienna, where he worked as a freelance composer and pianist and created many of his most important works, including piano concertos, operas such as *The Marriage of Figaro* (1786) and *Don Giovanni* (1787), as well as a large amount of chamber music. Mozart wrote more than 600 works in nearly all genres of Classical-era music before his death in Vienna at the age of 35.



Mozart composed the Piano Trio in B-flat major, K. 502 in November 1786 in Vienna. The work belongs to his later piano trios, written after he had firmly established himself in Vienna as a composer and pianist. These trios reflect an important stage in the development of the genre. During the second half of the eighteenth century, the earlier keyboard sonata, to which violin and cello could be added in accompanying roles, gradually evolved into a true chamber work with three independent parts.

In earlier decades, the violin often doubled the keyboard's right-hand melody, while the cello supported the bass line. By the 1780s, structural and tonal developments in the fortepiano made it possible to write a more independent and virtuosic keyboard part. Mozart's piano trios from the mid-1780s, including K. 502, show a clear movement toward greater balance between the piano, violin, and cello, although the piano still retains the leading role. These works were closely connected to Mozart's performing activity in Vienna, where he frequently appeared as a pianist in both chamber music and piano concertos.

The Piano Trio in B-flat major, K. 502 consists of three movements. The opening movement, *Allegro* in B-flat major, is in sonata form and is built on an extensive dialogue between the piano and the strings. The second movement, *Larghetto* in E-flat major, has a lyrical and singing character that is typical of many of Mozart's slow movements from this period. The finale, *Allegretto*, is in rondo form, combining a recurring main theme with contrasting episodes and bringing the work to an energetic conclusion.

Mozart's later piano trios, including K. 502, played an important role in the development of the Classical piano trio as a balanced chamber ensemble rather than merely a keyboard work with accompanying instruments. They also influenced later composers such as Ludwig van Beethoven and Franz Schubert.

FRANZ SCHUBERT



Franz Schubert was an Austrian composer who was born in Vienna. His musical talent became evident at an early age. In 1808, he was admitted to the boys' choir of the Imperial Chapel in Vienna, where he sang while also receiving his education at the Stadtkonvikt school. During his short life,

Schubert composed over a thousand works, including more than 600 songs, as well as symphonies, chamber music, and piano pieces. Although much of his output achieved widespread recognition only after his death, works such as the song cycle *Winterreise* and the C-major String Quintet, D. 956, are now considered central to early Romantic music. Schubert died in Vienna at the age of 31.



Schubert composed the Piano Trio No. 1 in B-flat major, D. 898 between late 1827 and early 1828, during the final, exceptionally productive period of his life. This period also produced several of his greatest instrumental works, including both piano trios, the C-major String Quintet, and his last piano sonatas. Although the B-flat major trio is now regarded as one of the masterpieces of nineteenth-century chamber music, it remained largely unknown during Schubert's lifetime. The work was not published until 1836, eight years after the composer's death, by the Vienna publisher Anton Diabelli under the opus number Op. 99.

The trio was first performed on 28 January 1828 at a musical gathering in Vienna among Schubert's circle of friends, often referred to as a Schubertiade. The performers were pianist Carl Maria von Bocklet, violinist Ignaz Schuppanzigh, and cellist Josef Linke—all prominent Viennese chamber musicians of their time. Early accounts indicate that the piece was initially played almost directly from the manuscript, with little or no prior rehearsal. This approach was typical within Schubert's circle: new works were often read and tried out first among friends and professional musicians before entering the wider concert repertoire.

The Piano Trio No. 1 in B-flat major, D. 898 is an extensive four-movement work with a duration of approximately forty minutes. Its expansive structure and lyrical melodies are characteristic of Schubert's late style, in which the piano, violin, and cello are treated as equal partners. This approach differs from the earlier Classical piano trio tradition and gives the work an almost symphonic scope and expressive depth.



Τρίο Καλλιστό **Trio Callistó**

Trio Callistó is a piano trio founded in Tallinn in 2025, combining a fresh approach to performing and programming classical chamber music. The ensemble aims in its concerts to connect well-known repertoire with lesser-performed and contemporary works, revealing to audiences the diversity and richness of the piano trio repertoire.

The name Callistó carries multiple meanings. In astronomy, Callisto is one of Jupiter’s four largest moons, discovered by Galileo Galilei in 1610. At the same time, the name comes from Greek mythology, where Callisto was a nymph regarded as a symbol of extraordinary beauty. The name derives from the Greek word kallistē, meaning “the most beautiful.”

These meanings reflect the ensemble’s artistic vision: to combine the joy of discovery in music with poetic imagination and the pursuit of beauty. Trio Callistó’s goal is to present both beloved classical works and less frequently performed or new compositions, sharing their passion for chamber music with every listener.



Merily Leotoots

Merily Leotoots is a violinist whose playing combines technical clarity with expressive depth. Her interpretations merge sensitivity and intensity, emphasising precision, structural clarity, and a distinctive personal style. She is active both as a soloist and as a chamber musician.

She began her violin studies at Keila Music School under the guidance of Leena Laas.

In 2014, she graduated from the Tallinn Music High School under professors Mari Tampere-Bezrodny and Sigrid Kuulmann and continued her studies at the Estonian Academy of Music and Theatre, earning a master's degree under professor Tampere-Bezrodny. She is currently refining her skills privately with the internationally renowned violinist and pedagogue professor Pierre Amoyal.

Merily has also studied at the Guildhall School of Music and Drama in London (professor Ofer Falk) and at the Musik und Kunst Privatuniversität der Stadt Wien (Lidia Baich). She has participated in masterclasses led by Kolja Blacher, Pavel Berman, Petru Munteanu, Natalia Lomeiko, Sophia Jaffé, and others. In 2025, she was selected to study at the prestigious Sarasate Academy in Spain and has also advanced her training in Italy at the Young Classic Europe courses.

Chamber music is central to her artistic identity. She is active in several ensembles, including Duo EnPassant, Trio Callistó, and the piano quartet Quattuor Artium. With the latter, she performed at the Wye Valley Chamber Music Festival in the United Kingdom (2025), presenting the world premiere of Artur Lemba's Piano Quartet. She also plays in the Kiili Early Music Ensemble, performing in Estonia, Spain, Greece, and Ireland with a focus on historically informed performance.

As a soloist and chamber musician, she has performed in France, Austria, Germany, the United Kingdom, Greece, and across Europe. Her artistic approach combines historical awareness with contemporary expression. She is particularly interested in projects that intertwine narrative and music, bringing classical repertoire to new audiences.



Anna Ryland-Jones

Anna Ryland-Jones is a cellist whose playing is characterised by a warm tone, clear musical thinking, and natural stage presence. Her expression combines technical precision with artistic sensitivity. Both chamber and orchestral music play important roles in her creative work. She regularly performs with Duo EnPassant, Quatuor Artium, and Trio Callistó.

Anna began her cello studies under the guidance of her mother. She later continued her training at the Royal Northern College of Music with Emma Ferrand and Petr Prause and earned a master's degree at the Guildhall School of Music and Drama under Tim Lowe. She has also participated in masterclasses with István Várdai, Adrian Brendel, Pierre Doumenge, Indrek Leivategija, and Maria Kliegel.

Chamber music is central to Anna's musical career. She was a founding member of the UK-based Elgar Ensemble, performing regularly in London and Malvern. With the ensemble, she took part in the Wye Valley Chamber Music Festival summer course in 2022 and returned in 2023 as a soloist. In 2025, she performed with Quatuor Artium at the same festival, presenting the world premiere of Artur Lemba's Piano Quartet. Anna also performs with the Kings Chamber Orchestra, appearing across the UK, including at the Île Joyeuse Summer Festival in Jersey.

In recent years, she has worked as a freelance musician in Estonia, performing with both the Estonian National Symphony Orchestra and the orchestra of Estonia National Opera. As a chamber musician, she has collaborated with Estonian performers including Merily Leotoots, Hans Christian Aavik, Marten Meibaum, and Joonatan Jürgenson. She divides her time between London and Tallinn, maintaining an active performance schedule in the United Kingdom, Estonia, and Finland.



Eliza Agajeva

Eliza Agajeva is a pianist whose playing is characterised by elegance, precision, and subtlety. Her interpretations combine a clear sense of form with a refined attention to detail, highlighting the inner drama and colour of the music.

She began piano studies at the age of seven at the Tallinn Music High School with Ira Floss. In 2013, she continued her education at the Amadeus International School Vienna, studying in the piano class of Austrian pianist Paul Gulda. After successfully graduating in 2017, Agajeva pursued further studies at the Musik und Kunst Privatuniversität Wien with Professor Dr. Johannes Kropfitsch, earning both her bachelor's and master's degrees under the guidance of Johannes Kropfitsch and Gerhard Geretschläger.

In addition, she obtained a bachelor's degree in instrumental and vocal pedagogy at the Universität für Musik und darstellende Kunst Wien with Konstantin Semilakov. She is currently studying piano duo at the Universität für Musik und darstellende Kunst Graz under Professors Gil Garburg and Sivan Silver-Garburg.

Masterclasses and collaborations with prominent musicians, including Till Fellner, Anne Queffélec, Amandine Savary, Evgeny Sinaiski, Ivori Ilja, and Arturs Cingujevs, have played a significant role in her development. As a concert pianist, Agajeva has performed at prestigious venues, including Tokyo's Suntory Hall, Munich's Gasteig, and the Vienna Musikverein.