

# ACKNOWLEDGEMENT

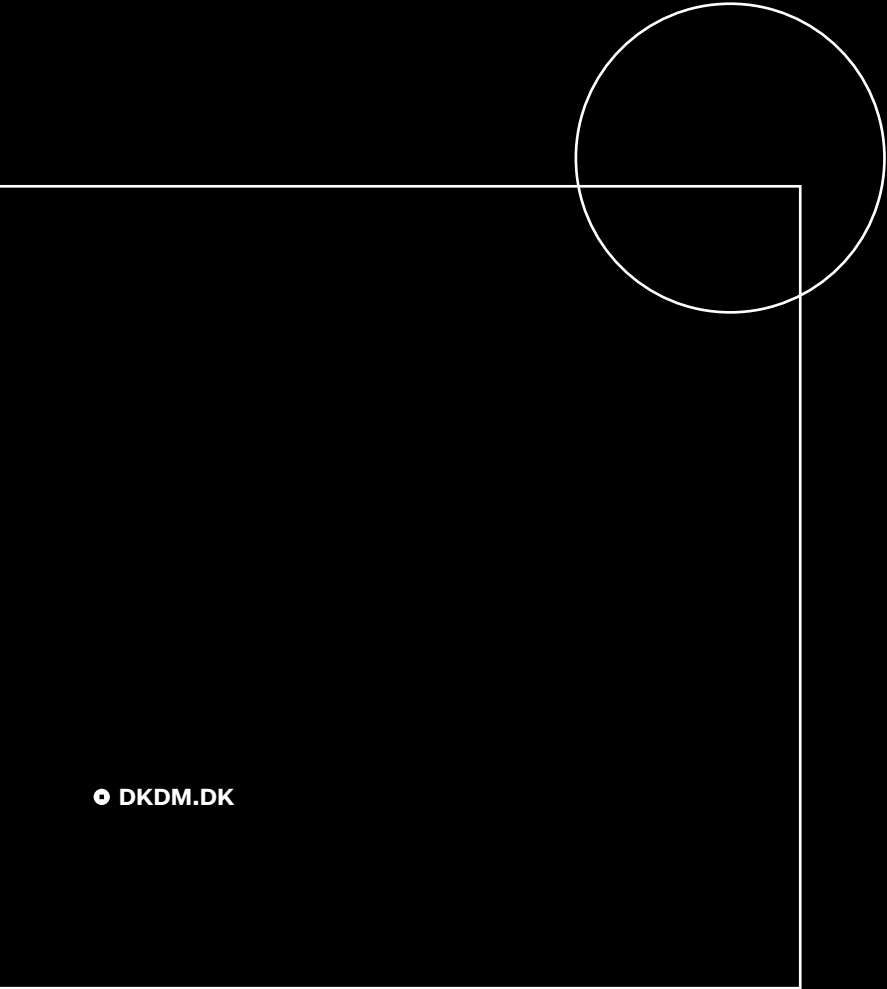
One ought never to underestimate the people who believed in you first. Our professor Tim Frederiksen has been with us from the very beginning, through every discovery and every stumble, through the music and the long stretches between it. He has taught us, among other things, that the distance between three good players and a true ensemble is not only musical but also human. For that lesson, and for everything it has cost him in patience and dedication, we are profoundly and eternally grateful.

To DKDM, thank you for the stages, the opportunities, and the belief. You gave us the ground to grow on, and we leave richer for it.

We also owe a particular debt to the audiences who have accompanied us along the way, many nameless to us, but none unknown in spirit. The Danish audience, as well as the music societies who have welcomed us, have been generous beyond what we could have hoped for: showing up, listening deeply, and making us feel, time and again, that this strange and beautiful thing we do is worth doing. Tonight, you are not merely witnesses. You have been part of this from the beginning.

And finally to our friends and family, it is a truth universally acknowledged that musicians are not the easiest people to stand beside. That you have done so, with such generosity and such constancy, is something we will never quite be able to repay. Tonight is, in no small part, yours.

Heathcliff Trio



10. juni 2026  
Kl. 19.30

Konservatoriets Koncertsal  
Julius Thomsens Gade 1



## HEATHCLIFF TRIO

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DET KONGELIGE DANSKE  
MUSIKKONSERVATORIUM

Gratis adgang

dkdm.dk

DEBUTKONCERT

# HEATHCLIFF TRIO

Bonded by a musical consensus and shared vision, the Heathcliff Trio was founded in 2020. Its origin lies in a decade-long collaboration between childhood friends, violinist Ashley Tong and cellist Sebastian Kolin, who studied together at The Yehudi Menuhin School. Their artistic bond, shaped over years of close musical dialogue, found its perfect counterpoint with the arrival of Danish pianist Jonathan Siahaan, whose resonating philosophy transformed affinity into ensemble, and dialogue into voice. Characterised by their devotion, passion and integrity in their music-making, they are quickly establishing themselves as an ensemble with the finest artistic quality of today.

Shortly after its inception, the trio made its debut at Wigmore Hall for the final concert of The Parkhouse Award in 2021, which marked the beginning of an international trajectory that was swiftly confirmed in 2022 with First Prize at the 9th International Johannes Brahms Chamber Music Competition, alongside two additional special prizes, including Best Interpretation of a Work by Brahms. The trio was also selected as Britten Pears Young Artists 23/24 and performed two sold-out recitals in Aldeburgh Jubilee Hall.

The trio brings together a wealth of individual chamber music experience, including collaborations with leading artists such as Nikolaj Szeps-Znaider, Kathryn Stott, Enrico Pace, Philippe Graffin, and Barnabás Kelemen, and continues to strive towards the discovery of a voice unmistakably their own.

The trio has performed extensively across Europe, appearing in Denmark, Austria, Germany, France, the Netherlands, Lithuania, Spain, Norway, England, Poland, and Switzerland, and at many of the continent’s leading venues and festivals, including Grafenegg Festival, Hindsgavl Festival, Harrogate International Festival, ChamberFest Munich, K&M Festival Stavanger, where they served as ensemble-in-residence, Kammermusik Odense, the Gdańsk Music Festival, and the Copenhagen Summer Festival. Their performances have been broadcast internationally on Danish Radio, Bayerischer Rundfunk, and BBC Radio 3, including a live appearance on In Tune, further affirming their growing international presence.

The Heathcliff Trio is currently based in Copenhagen. They have studied under the guidance of Tim Frederiksen on the Advanced Postgraduate Programme at The Royal Danish Academy of Music, under Johannes Meissl and Stefan Mendl on the Chamber Music Postgraduate Programme at The University of Music and Performing Arts in Vienna, and have also been members of the European Chamber Music Academy, where they were mentored by Johannes Meissl, and have received further tutelage from Avedis Kouyoumdjian, Hatto Beyerle (Alban Berg Quartet), Patrick Jüdt, Dirk Mommertz (Fauré Quartet) and members of the Casals Quartet — a lineage that firmly anchors the ensemble within the great European chamber music tradition.

heathclifftrio.com

# PROGRAM

## LUDWIG VAN BEETHOVEN (1770-1827)

### Klavertrio i Es-dur, opus 1 nr. 1

Allegro  
Adagio cantabile  
Scherzo. Allegro assai  
Finale. Presto

## JOHANNES BRAHMS (1833-1897)

### Klavertrio nr. 3 i c-mol, opus 101

Allegro energico  
Presto non assai  
Andante grazioso  
Allegro molto

## PAUSE (20 minutter)

## PJOTR ILJITJ TJAJKOVSKIJ (1840-1893)

### Klavertrio i a-mol, opus 50

Pezzo elegiaco  
Tema con variazioni. Variazione finale e coda

### Heathcliff Trio

Ashley Tong, violin  
Sebastian Kolin, cello  
Jonathan Siahaan, klaver

# CONCERT NOTES

Three players, three instruments, one voice, or so the ideal goes. Tonight's programme is our attempt to trace that journey. From finding each other as equals, to the deeper surrender of becoming inseparable, to the hardest thing of all: being fully, irreducibly yourself, in the presence of others.

### Ludwig van Beethoven: Piano Trio in E-flat major, Op. 1 No. 1

There is something fitting about opening our debut concert with Beethoven's own debut. His Op. 1 - the work with which he announced himself to the world, happens to be a piano trio, and it remains one of the most confident first statements any composer has ever made.

What makes it revolutionary is not that it invented the genre, Haydn and Mozart had already given it extraordinary things, but that it expanded what was possible within it. The idea that a trio is a conversation between equals became the foundation on which every great trio that followed was built. We open with it not only for its brilliance, but also because it is the reason the repertoire we love exists.

### Johannes Brahms: Piano Trio No. 3 in C minor, Op. 101

If the Beethoven asks whether three voices can be equal, the Brahms answers with something more demanding: can three voices become inseparable? Perhaps the most intimate and compact of Brahms’ three piano trios, and what makes it extraordinary is the nature of its interdependence: each part is so woven into the others that it demands all three players to be completely aligned in breath, in thought, and in intention. It is also a work we know with particular intimacy: it is the piece with which we won the Brahms Competition. We return to it tonight not to repeat that moment, but because it remains the clearest expression of our common voice.

### Pyotr Ilyich Tchaikovsky: Piano Trio in A minor, Op. 50

Where the Brahms asks us to dissolve into one another, the Tchaikovsky asks us to step forward, to be heard as individuals. Written as a memorial to a dear friend, It is monumental in scale, a vast, emotionally exposed work that asks each player to give something deeply personal. When we began discussing this programme, we knew we wanted a work that would allow our individual voices to emerge, not at the expense of the ensemble, but as its fullest expression. It is a piece where being together requires, first, the courage to be yourself. It is the work that closes the programme because it contains everything: grief, grandeur, and the kind of beauty that only comes when musicians trust each other enough to let go.