

The lovely second theme follows without any real development. Highly romantic, lyrical and longing, it stands in sharp contrast to the main subject:



The part-writing is excellent, the instruments well-integrated, this movement has everything from convincing themes to pulsating forward motion to an effective and exciting coda. The music is so self-assured, one feels almost certain that Fibich must have tried his hand at a similar composition before penning this one.

**Adagio ma non troppo, (♩ = 60)**



The beautiful monothematic second movement, *Adagio ma non troppo*, is one long lied given entirely to the strings. The cello begins (see above) by stating the first half of the melody. The violin then completes it.

**Adagio ma non troppo, (♩ = 60)**



Though it is not a very long movement, the seamless way in which the music proceeds from start to finish is indeed impressive. This feat can easily escape the inattentive listener because

the music is not particularly showy and not imbued with any great passion but rather remains calm throughout creating a mood of repose. But rehearing only increases ones admiration for the effortless way the theme just oozes forth.

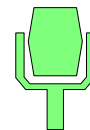


In the first part of the finale, *Vivacissimo*, the piano is entrusted with the first half of the heroic sounding main theme. (see above) The strings' entrance adds a lyrical element. The second theme, with its quarter note triplets creating hemiolas has the aura of Brahms to it. Sparking piano passages, telling episodes of cello pizzicato, emotionally charged and attractive melodies and a powerful finish complete the picture to this superb movement. Surely this trio is a match for Dvorak's Opp.21 and 26 trios as well as Smetana's Op.15. Finely crafted and very appealing, this trio would be warmly received by audiences if professional groups were to give it a chance which it certainly deserves. (This article will be continued in the next issue of *The Journal*)

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## New Recordings



A listing of recently recorded non standard chamber music on CD by category.

### String Quartets

Magnar AM (1952-) *The Silver Cord*, Aurora 5028 / Niels ASHEIM (1960-) *Genesis*, Aurora 5023 / Amy BEACH (1867-1944) Qt, Lorelt 114 / Peter Maxwell DAVIES (1934-) Nos.1-2, Naxos 8.557396 / David DIAMOND (1915-) Nos.4 & 7, Albany TROY 727 / Karl Ditters von DITTERSDORF (1739-99) Nos.1, 3-5, VMS 156 / Daniel ELLIS (1933-) No.1, Campion Cameo 2027 / Friedrich GERNSEHEIM (1839-1916) No.2, Aulos 66108 / Vinko GLOBOKAR (1934-) *Discourses VI*, Aulos 66142 / Friedrich KIEL (1821-85) Op.53 No.1 & 3 *Waltzes* Op.73, Cavalli 231 / Nicola LEFANU (1947-Georg LICKL (1769-1843) Nos.1-3, Hungaroton 32220 / (Ermanno MAGGINI (1931-91) *Canto XIV*, Jecklin 317 / John McCABE (1939-) No.2, Campion Cameo 2027 / Roland MOSER (1943-) *Neigung*, Jecklin 283 / Seppo POJHOLA (1965-) No.3, Alba 187 / Josep QUADRENY (1929-) *Quartet de Catroc*, Ars Harmonica 133 / Joachim RAFF (1822-1882) Nos.2 & 6, Tudor 7116 / Wolfgang RIHM (1952-) Nos.5-6, col legno WVE 20212 / Ervin SCHULHOFF (1884-1942) 5 *Pieces*, Praga 250 303 / Allen SHAWN (1953-) No.4, TROY 683 / Ethyl SMYTH (1858-1944) Qt, Lorelt 114 / Ragnar SÖDERLIND (1945-) No.2, Aurora5028 / Susan SPAIN-DUNK

(1880-1962) Qt, Lorelt 114 / Peter STREIFF (1944-) *Wandelude Gange*, Jecklin 283 / Robert SUTER (1919-) No.2, Jecklin 283 / Zoltan SZEKELY (1903-2001) Qt, Atoll 793 / Germaine TAILLEFERRE (1892-1983) Qt, Helicon 1008 / Lasse THORESEN (1949-) *Aion*, Aurora 5028 / hFritz VOEGELIN (1943-) 4 *Szenen* / Anton WEBERN (1993-1945), Op.22, Naxos 8.557530 / Peter WETTSTEIN (1939-) *Janus*, Jecklin 283 / Riccardo ZANDONAI (1883-1944) Qt in G, Dynamic 461 / John ZORN (1953-) *Necronomicon*, Tzadik 8006

### Strings Only-Not Quartets

Daniel ELLIS (1933-) String Trio, Campion Cameo 2027 / Ervin SCHULHOFF (1884-1942) Sextet, Praga 250 303 / George TSON-TAKIS (1951-) *Heartsounds* for Sting Trio, Koch Intl 7559 / Anton WEBERN (1883-1945) Trio Op.20, Naxos 8.557530

### Piano Trios

Karl GOLDMARK (1830-1915) Nos.2-3, Centaur 2684 / Joseph JONGEN (1873-1953) No.1-2 (2 is for Pno, Vla & Vc), Phaedra 92041 / Henryk MELCER (1869-1928) Op.2, Acte Prealable 111 / Sergiu NATRA (1924-) Trio, Romeo 7231 / Odon PARTOS (1907-77) *Fantasia*, Romeo 7231 / Mordecai SETER (1916-94) Trio, Romeo 7231 / Daniel SHALIT (1940-) Trio, Romeo 7231

### Piano Quartets, Quintets & Sextets

Seppo POJHOLA (1965-) *New York, New York* for Pno Qt, Alba 187 / Pere TINTORER (1814-91) *Quartetino* & Pno Trio, La Ma de Guido 2059 / George TSON-TAKIS (1951-) Qt No.2 & *Bagatelles* for Qt, Koch Intl 7550

### Winds & Strings

J.C. BACH (1735-82) Qt for Ob & Str Trio, Naxos 8.557361 / Bernhard CRUSELL (1775-1838) *Divertimento* for Ob & Str Qt, Naxos 8.55361 / Ketil hvoslef (1939-) Cln Qt, Aurora 5023 / Ervin SCHULHOFF (1844-1942) *Concertino* for Fl, Vla & Kb, Praga 250 303 / Anton VRANICKY (Wranitzky 1761-1820) Sextet No.7 for Fl, Ob, Vln, 2Vla & Vc, Supraphon 3788 / Pavel VRANICKY (Wranitzky 1756-1808) Sextet Nos.3,4 & 6 for Fl, Ob, Vln, 2Vla & Vc, Supraphon 3788

### Winds, Strings & Piano

George TSONTAKIS (1951-) *Eclipse* for Cln, Vln, Vc & Pno, Koch Intl, 7550

### Piano & Winds

### Winds Only

Vinko GLOBOKAR (1934-) *Discourses VII* for Wind Qt, Aulos 66142 / Sigfrid KARG-ELERT (1877-1933) Trio for Ob, Clon & Eng Hn & Qnt for 2 Cln, Ob, Bsn & Hn, Hungaroton 32166