

## Revelling in the free flow

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In the 'Konzerthaus' (in Detmold) the Guarneri-Trio Prague enchanted around 350 guests at the third Master Concert. Since its founding in 1986 the ensemble is reckoned to be amongst the leading piano trios.

Ivan Klánský is one of the foremost Czech pianists who manages again and again to kindle a remarkable joy of playing. Marek Jerie is an outstanding cellist of his generation. He plays a cello made by Andrea Guarneri in 1684. Čeněk Pavlík is counted amongst the first Czech generation of violinists and played the 'Zimbalist' violin (made by Guarneri del Gesù in 1735) from the legendary violin collection of Luigi Tarisio. The two instruments make their impression on the sound of the Trio, a credit to the famous Cremona violinmaker family.

The concert opened with Beethoven's Piano Trio number 8 in B minor WoO 39, which consists of just one movement. The Master dedicated this jewel to the ten-year-old daughter of his friend Antonie Brentano. The three Czech Guarneris shone with the springlike freshness of their wonderfully relaxed way of playing together. Central to the performance was the piano's characteristic virtuoso accompaniment of the stringplayers. As with the performance of the 'Archduke-Trio' later in the programme the execution of the *Mediante* in D major reinforced its cheerfully encouraging quality.

The violinist Čeněk Pavlík and Antonin Dvořák have in common an extra-professional enthusiasm for steam engines. Dvořák was an expert in the railway technology of his day and loved the sound of trains. His F-minor piano-trio op. 65 was launched in 1883. One of the longest and more sinister of his four piano trios. The large dramatic arc of suspense of the symphonic score was mastered by the Guarneri Trio in closely knit togetherness with a compelling rising tension. With this work Dvořák turned away from the folkloristic elements of his 'Slavic Period' after which he turned towards Brahms for a more romantic example. The violin continually placed a wonderful crown onto the melodic flow while the cello provided an airy spring to the foundation with his *pizzicato*. Amazing musicality in highly virtuoso playing together.

Moments of peace were masterfully exploited by the trio. Pointed rhythmicity alternated with a brimming over of free flow inspiring a many-faceted performance that was tactfully illuminated. Subtly chiselled violin play accompanied the piano in the Scherzo that struck up a peasants' slavic dance. Dynamic gradations ensured contrast in a perfectly balanced sound.

The crowning finish to the concert was Piano Trio number 7 in B minor op. 97 which was later given the name 'Archduke Trio' because Beethoven dedicated it to his pupil Archduke Rudolph of Austria in 1811. In the Finale the musicians delighted the audience with an Coda full of musical expression.

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