

EIN JAHRHUNDERT IN WIEN

BEETHOVEN Trio in E flat major for viola, cello and piano op. 81b

BRAHMS Trio In A minor for vlola, cello and piano op. 114

ZEMLINSKY Trio In D minor for viola, Cello and piano op. 3

Vidor Nagy (viola) Jürgen Gerlinger (cello)

Carmen Piazzini (piano)

Edition Hera HER 2119



Clarinet or viola' Is an alternative often found in music of the Romantic era, and one to which viola players owe two cornerstones of their repertory, namely the Brahms sonatas op.120. Not long ago I enjoyed Vidor Nagy And Carmen Piazzini's recording of them, to which they brought an old-worldly, *gemütlich* charm. Now, with Nagy's cello colleague from the Stuttgart State Orchestra, they have put together an attractive programme, again with a clarinet biss.

Even if he didn't prepare the viola version of his A minor Trio himself, Brahms seems to have regarded it as equal to the clarinet original, premiering both versions within days (Joachim played the viola version), Nagy's playing makes light of the awkward corners of the viola part, which makes more frequent forays into the highest register than the sonatas. Jürgen Gerlinger is well attuned to him, and Piazzini provides the perfect setting for her colleagues, knowing exactly when to take proceedings In her hand. Zemlinsky's Trio won its composer a composition price awarded by none other than Brahms. Indeed, both compositions inhabit the same late Romantic atmosphere, having been composed just five years apart.

Beethoven's Trio is better known as the Sextet op. 81 b, but it was actually published simultaneously in both versions. I can't imagine why this one failed to catch on, in his typically erudite annotations. Ulrich Drüner waxes lyrical about the strings' dancing in mellifluous thirds', putting forward the notion that this version might represent Beethoven's original thoughts. South west German Radio's recording is all it should be.

CARLO MARIA SOLARE