Talich Quartet's soft sound lessens impact

By Avigdor Zaromp special writer

Among chamber planists, one would have to look long and hard to find someone whose appeal and charm can approach that of the someone whose appeal and the second with the second with the second with the second wist of the Beaux Arts Trio, a group be established 30 years ago. This group was bere twice during the current Chamber Music Society of Derivit (CMS) season. The second wisit on March 12 featured works by Morart, Zemlinsky and Schubert.

A week later — on March 19—Pressler appeared with another group — the Talich String Quartet. The latter, formed in Prague in 1964, is far less well known in this countries.

IT IS hard to match the degree of artistic communication witnessed in the Beaux Arts Trio. This was amply evident on this latter occasion. Mozart's Trio in G major K. 498 was delicately wore, with all its components meshing perfectly, without any loose ends.

nents meshing perfectly, without any loose ends.
Zemilnsky (1872-1842) lived during the era between Brahms and Schoenberg and knew them both. His early D minor Trio reflects more of Brahms' influence, making it appealing in or quite profound. Schubert's Trio in E flat major received an uncharacteristic performance on this occasion. The tempo in the first and final movements was substantially slower than one in



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most recorded versions.
Few other trios, however, would take the pains required to get beneath the surface of this inspired music. Here there was a sincere attempt to saver every note, to a degree that would be impossible with a faster tempo. It presented Schubert in a more serious and reflective style, rather than the more common light and carefree spirit.

THE TALICH QUARTET is most sincere in its artistic appreciation and dedication. One uncomfortable aspect in its approach was the extremely low volume of its sound.

tremely low volume of its sound. It was as if members were used to practicing in a small flat of a poorly soundproofed apartment complex, where they had to exercise extreme caution in order not to raise the ire of their neighbors.

If this is the case, I can fully sympathize with them 1.1 used to live under such, circumslanced myself four this is by in means matterly to put myself in tuer teague. The sound level of Bertinoven's Quartet No 10, Op 74 C'llarp') was rarely above pianissimo. Moreover, the muffled sound obscured the clarify of the thems, inaking his work come off as overly brooding. Morart's texture is higher than Beckinoven's, to be sure. But the could tardly apily in a performance of a Morart piane ever erro, in which a quartet erglace is fall string or chestra Morart messe does lend in section of the companion of the compani

Prame Concerto No. 12, R. 414 in A major, Pressler's tone sounded loud and harsh compared to the muted introduction. This was in pite of Pressler's totorously delicate and referred touch. On its own, however, Pressler's role deserves the highest grade for this inspired performance. Only in Dvorak's Quintet for Piano and Strings in Single Jerobands of the Talich members dare to venture beyond a whosper. Could it be that they tended to feel more at home with the music of their compatito?

I don't know the naswer to that, but they proved it be the most satisfying joint vacuure on this program. The Talich Quinter Jeros to have satisfantal attitute about to have and stantal of their about the Parish of their their delications.



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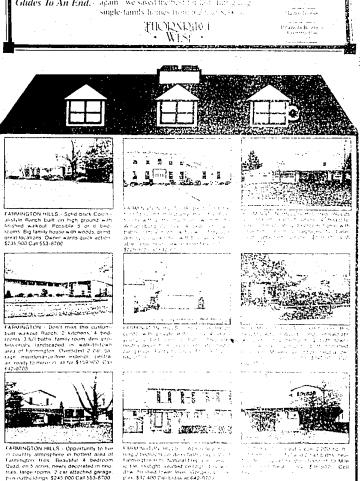
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