

# Trio's program interesting

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In 1891 Antonin Dvorak had accepted the position of professor of composition, instrumentation and musical form at the Prague Conservatory in his native Czechoslovakia, yet before the following year was out Dvorak had moved to The New World to which he had been lured by the offer of the directorship of the National Conservatory of Music in New York.

It is well known that one of the consequences of the composer's three years in this country was to be that ubiquitous standby of radio classical music programming, *The New World Symphony*. It is less well known that one of the products of the year spent by Dvorak at the Prague Conservatory was the attractive *Trio for Violin, Cello and Piano, Op.90, "Dumky"*.

*Dumky* is the plural of the Ukrainian word, *dumka*, meaning "lament" or "complaint", and Dvorak used the term to connote music of a melancholy character. In the case of the *Trio*, the term presumably refers to the fact that the work consists of a series of idealized dances linked by slow music of a poignant character.

It was interesting programming during the recital performed at All Faiths Auditorium on Thursday evening for the Walker Trio to play the romantically conceived dances of the *Dumky Trio* immediately after their performance of Bohuslav Martinu's far more acerbic version of the Czech dance, as expressed in his *Bergerettes*.

As it turned out, Martinu's music suffered from a somewhat untidy performance, which was in complete contrast to that of the *Trio in D Ma-*

*zor, Op.70, No.1* by Beethoven which had opened the program. The playing of the Beethoven *Trio* displayed more cohesion, a better balance between the three instrumentalists and a sensitivity to each other. These qualities were most evident during the performance of the *Largo* with its well controlled crescendi in addition to the sensitive pianissimo playing of the ensemble.

Except for the occasional almost-tonal playing that was to me at times disturbing, the Walker Trio was equally as impressive in their emotional commitment to the Dvorak *Dumky Trio* in a performance that included well-judged interpretations of the *Poco Adagio* and the *Andante*. Warren Walker in particular seemed to be having fun digging into the big cello themes in music that is as far removed from malific intent as it is full of sepia tinted innocence.