

of both Chaminade trios, the music is 'elegant' and 'well-crafted'. Still, it's anything but slight. Rather, the elegance and craft are interlaced with passion and even passion (listen to the bite of the finale). Add the profound solemnity of the middle movement (especially the opening section), and you have a work that's more gripping than giddy. Both trios stand up well next to Schumann's magnum opus.

Caveats! Violinist Anna Williams's tone is sometimes slightly edgy, cutting away at the music's lyricism; more generally, balances can be askew and details in the faster passages can be smudged. As a result, some may prefer the more polished Andrej Bielew/Christian Poltera/Oliver Trendl recording of the Pejačević, the Trio Parnassus's deft Chaminade or the powerful Schumann from Anne-Sophie Mutter, Pablo Ferrández and Lamiert Orlis. Still, hearing these trios together is an illuminating experience, and the sweep of the Neave's interpretations more than compensates for the imperfections. Especially with the fine engineering, this can be warmly recommended.

Peter J Rabinowitz

- Chaminade – *intended arrangement*
- Trío Parnassus – *Das Wiener Quartet, 11/18, 2017, 2 CDs (727)*
- Pejačević – *intended arrangement*
- Peter J Rabinowitz, Oliver Trendl – *CD (727) 11/18*
- Schumann – *referred arrangement*
- Mutter, Ferrández, Orlis – *Sony CD 19615 74111 2 (1/14)*

**Coluccino**

*Dal nero immenso, Revite®. Rispechiato in quarzo. Traspare assente alore!*  
 Daniel Aji & Carl Roaman conduct the Jan Michiel / Osvaldo Cosentino Quartet  
 Kairos (0022066KAI • 497)



Although he may be little known (and even less heard) this side of the

Channel, Ossaldo Coluccino (1961) enjoys no mean reputation as a composer and poet in Western Europe, with several releases from 'new music' labels and two previous volumes on Kairos (including 'Eanileino', 11/18).

As the composer's notes confirm, each of these recent pieces unfolds in audibly demarcated sections. Hence in *Miruvul in Quarzo*, this brings a gradual emergence of piano with all its connotations of circuitousity that reach a peak in the third section, before being drawn into a sonic continuum amorphous yet translucent. *Fover dy immenso Mach*, in *Revite* focuses on contrabass clarinet as it arises from

the depths, thereby discovering its own persona that latterly becomes as one with its aural context. Finally, *The alons a brianca d'ons* through features bass flute as protagonist on a journey towards consciousness then on to immutability. In all three works, the dialectical process is rendered with an exemplary subtlety and finesse.

It helps when these recordings involve performers with the credentials of Jan Michiel, Carl Rosman and Daniel Aji, while the input of Coluccino himself with his humanising approach to electronics can hardly be overlooked. With its sound of unsparring immediacy and detailed annotations, this release shines a worthy highlight on one whose compositional ethos is never wantonly idealistic but precisely realised and, most importantly, eminently listenable. Richard Whitehouse

**Enescu - Mendelssohn**

Enescu Octet in C, Op 7  
 Mendelssohn Octet in E flat, Op 20  
 Baker Quartet, Quatuor Fédéro  
 Lrato (2173 29972-9 14 • 727)



Recorded in the warm, generous atmosphere of Schloss Fünna, this meeting of two

flagship quartets sounds less like a joint venture than eight players sharing a single imagination. Phrases tilt towards one another like angled mirrors: each line catches the next and returns it brighter, so the texture deepens without ever turning opaque. The division of labour – Ebene leading Mendelssohn, Belcea leading Enescu – matters less than the sense of one enlarged instrument, alert to every internal relay.

In the Mendelssohn, Pierre Colombe leads without recasting the work as a concerto. The opening *Allarg* runs on collective momentum, its E flat sonority broad yet never smearing the counterpoint. Where Heifetz-Piatigorsky-Primrose (RCA/Sony, 11/62, 9/15) spotlight the first violin and Gringolis/Metral (HS) gave the music a modern edge, Ebene/Belcea choose a firmer stride, letting inner voices speak as protagonists, not padding. The *Andante* keeps moving – shaded, never indulged. The Scherzo is *leggiero* in yet leaves a trace of weight not the disappearing featherwork of period-style playing, but Walpurgis-night fix with diction intact. In the *Piano*, the fugato stays clear as lines stack, the Scherzo theme's return thifts the light, and the coda finds one last gear.