

Antonín Dvořák is revered as one of the greatest composers of late 19th-century Romanticism. He is celebrated for the kind of poignant melodies redolent of Czech folk music found in the utterly charming *Bagatelles* and *Rondo* – the haunting tunes and harmonic twists of which represent the distinctive style that brought him international fame. Less known is that during the years 1868–70 Dvořák composed in a style so wild for the time that it foreshadowed the modernistic innovations of Schoenberg and his contemporaries. Dvořák's *Second Quartet* reveals fascinating examples of early experimentation before his transition into the harmonious Slavic style for which he is so beloved.

Antonín  
**DVOŘÁK**  
(1841–1904)

**Bagatelles, Op. 47, B. 79 (1878)**

1	No. 1. Allegretto scherzando –	2:57
2	No. 2. Tempo di minuetto: Grazioso	3:03
3	No. 3. Allegretto scherzando	3:08
4	No. 4. Canon: Andante con moto	3:43
5	No. 5. Poco allegro	4:20

**String Quartet No. 2 in B flat major, B. 17 (1868–70)**

6	I. Allegro ma non troppo	13:12
7	II. Largo	14:09
8	III. Allegro con brio	6:59
9	IV. Finale: Andante – Allegro giusto	16:44

**10 Rondo in G minor, Op. 94, B. 171 (1891)**

17:17

51:12

6:27



8.574513

DDD

Playing Time  
75:05



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**Fine Arts Quartet**

Ralph Evans, Violin I 1–9 • Efim Boico, Violin II 1–9

Gil Sharon, Viola 6–9 • Niklas Schmidt, Cello 1–10

Ryoko Morooka, Harmonium 1–5 • Stepan Simonian, Piano 10

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