

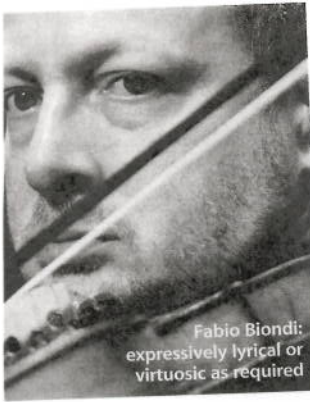


...dynamically violent works, was a...
of violinist Simin Ganatra, whose crisp attacks
in detail seemed to echo through the playing of
the ensemble.

The **St Lawrence Quartet** in an all-Beethoven
programme can be a curious experience (21 February). As is
the case with violinists Geoff Nuttall and Scott St John shared
the violin role, with St John leading in op.18 no.5 and
Geoff taking the reins in Beethoven's arrangement of the
first movement of op.14 no.1 as well as the op.130 Quartet. With
Geoff at the helm, the quartet's sound became extrovert and
advisatory in quality. St John's approach was more
direct and vigorous; in the opening movement of
the quartet he stabbed at the rhythms of the normally polite

strong individual voices with an equally compelling ensemble
profile on 23 February. The quartet op.18 no.4 was composed
by a musician frustrated by his encroaching deafness, and
some of this torture is evident in its darkly coloured opening
theme that rises from the lowest note of the violin to high in
the instrument's range (finely executed by Daniel Ching).

I missed the night's final piece, but the op.135 Quartet was
a good place to leave things. The Miró forged a connection
between the first movement's enigmatic pauses and the cosmic
riddle written into the score of the finale ('Must it be?'). Each
intrusion of that question was rendered with Hamlet-like angst,
in contrast to a relatively tame account of the manic scherzo.
The answer came skittering as a propulsive affirmation.



Fabio Biondi:
expressively lyrical or
virtuosic as required

from the Sonata no.12 in G major of
Carlo Ambrosio Lonati, the latter another
Carnegie Hall premiere.

Biondi's virile but always elegant playing
lent interest to each work. Expressively
lyrical or virtuosic as required, he played
with a pleasing tonal warmth, despite
his spare employment of vibrato, and
a happy absence of any quality that
might be called academic. In sum this
was intimate music making given before
an appreciative audience.

DENNIS ROONEY

played well together, offering beautiful
supporting lines and, from the cello,
elegant solos, resonant pizzicato lines
and wonderfully comical triple-stops.

Second on the programme was the
premiere of D. Edward Davis's *estuary*
for quintet and electronics. It proved an
engrossing piece and the members of
the ensemble – a pristine blend of strings
and piano – impressively matched their
articulations and nearly flawless intonation.

Perlman returned to the stage for
Schubert's 'Trout' Quintet, and to a group
much more unified in sound than the
earlier trio had been. The performance left
hardly anything to be desired – there were
remarkable solos from every player; tight,
well-blended ensemble; and enough joy
to fill the hall and the audience long after
the performance was over.

LEAH SWANN

Biondi (violin)
Poncet (harpsichord)

NEW YORK 1 FEBRUARY 2010

Biondi, who founded the Baroque
ensemble Europa Galante in 1990,
presented a programme of Italian sonatas
and performed up a wintry Monday
evening. Harpsichordist Paola Poncet, Europa Galante's
regular keyboardist and a regular recital partner
of Biondi, played a dulcet-toned
concert that sounded exceptionally
well at the venue and was a good fit for
the programme. The 1766 Carlo Ferdinando Gagliano
concertos performed were also admirably
suited for their mutual suitability. The
programme, Vivaldi's Sonata in G minor RV40
and Scarlatti's Sonata in G minor op.1 no.1,
both Carnegie Hall premieres. Bach's
Sonata in G major BWV1021,
in a more modern style, opened the second half,
and also contained Locatelli's Sonata
in G major op.6 no.12 and the Ciaconna

Itzhak Perlman (violin)
Members of Perlman Music Program

METROPOLITAN MUSEUM OF ART, NEW YORK

13 FEBRUARY 2010

Sometimes a single word can sum up a
performance, and in the case of Itzhak
Perlman's appearance with participants
from his summer music programme, it
was 'joy'. Perlman's sound is so generous
and his phrases so utterly delightful that
one cannot mistake the fact that he loves
what he does. Beethoven's D major String
Serenade opened the concert, and his
lush vibrato and immaculate sense of
timing filled the piece with poignancy
and humour. His spiccato, however – noisy,
and with a lot of articulation and bow
work – stood out keenly from the remarkably
clean and precise playing of his colleagues,
and at times it seemed impossible for
their sounds to blend. Violist Molly Carr
and cellist Saeunn Thorsteinsdóttir

Christian Tetzlaff (violin)
Tania Tetzlaff (cello) Lars Vogt (piano)
ZANKEL HALL, NEW YORK 27 & 28 FEBRUARY 2010

Christian and Tania Tetzlaff are siblings
and Lars Vogt is a regular collaborator,
so, unsurprisingly, their two chamber
programmes presented on consecutive
evenings offered a level of collaboration
rarely bettered for unanimity of musical
and stylistic impulse. Details of ensemble
such as phrasing, dynamics and articulation
were so refined as to sometimes take one's
breath away. The stumbling block was
sound: the subterranean Zankel is a tricky