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## Peabody Trio

By Joe Banno

**A** nose-thumbing sense of humor ripples through much of Mauricio Kagel's music. But while his Piano Trio No. 2 in One Movement – especially with its desolately beautiful finale, written in the wake of 9/11 – is a far cry from his more puckishly absurdist pieces, there's unmistakable mischief in the little marching figures and creepy-crawly slitherings at the opening of the work. The Peabody Trio, in its program at the Corcoran Gallery on Sunday, conjured smiles in those early passages, kept pace with the music's restlessly changing moods and found a touching stillness in the elegiac finale.

No less ear-catching was composer Stephen Coxe's conjectural reconstruction of the (now lost) original piano trio

version of Janáček's String Quartet No. 1, the "Kreutzer Sonata." Inspired by a Tolstoy novella about a love triangle that ends in jealous murder, the quartet's impassioned lyricism translates arrestingly to the roiling piano and operatic treatment of the violin and cello lines in Coxe's retooling.

The Peabody performed the Janáček with trenchancy and kept the emotional temperature high in Dvorák's rapturous, often Brahmsian F-Minor Trio, Op. 65. With throaty, robust tone from violinist Violaine Melançon and cellist Natasha Brofsky, and rock-solid keyboard work from pianist Seth Knopp (who rode the crests of Dvorák's writing in the bigger moments without ever overwhelming his partners), the ensemble brought an edge-of-the-seat excitement to this exuberantly romantic score.

B E S E N  A R T S

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