

**Review: Kalichstein Laredo Robinson Trio at the Lobero Theatre**  
**The CAMA Masterseries Presents Music of Schubert, Mendelssohn, and Brahms**

By Charles Donelan  
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**Kalichstein Laredo Robinson Trio**

Photo Credit: David Bazemore

**Pianist Joseph Kalichstein, violinist Jaime Laredo, and cellist Sharon Robinson have been making music together for more than 35 years, and in that time they have risen to occupy a unique place among the world's trios.** With dozens of premieres commissioned specifically for them by many of the greatest living composers, they could easily rest their reputation solely on **giving brilliant, full-bodied voice to modern sounds.** But that would be taking the emphasis off what is perhaps their strongest suit: **their extraordinarily sensitive collective mastery of the classic repertoire for trio.** The enthusiastic audience at their Saturday, January 11 recital at the Lobero got the best of the best — a program of Romantic masterpieces, each more ravishing than the last. In trios by Franz Schubert, Felix Mendelssohn, and Johannes Brahms, **the group consistently took the musical high road, avoiding meaningless showmanship in favor of realizing the composer's intention. Schubert's Adagio in E-flat Major, D. 897 "Notturmo" made a perfect opener, short but dramatic enough to indicate the fireworks to come.**

The Piano Trio No. 2 in C Minor, Op. 66 of Mendelssohn is the kind of **ambitious, extravagantly lyrical composition that activates the KLR Trio's deepest resources, and**

**the swirling resolution of its Finale: Allegro appassionato set the crowd abuzz with excitement for the second half.**

The group's version of Brahms' Trio for Piano, Violin, and Cello in B Major, Op. 8 had a lot to live up to. After another performance by KLR of this piece at the Kennedy Center in April of 2013, the critic for the Washington Post gushed that, **"if you missed this performance, you should regret it bitterly for the rest of your life."** While I will not require bitter regret of any and all who were not at the Lobero on Saturday, I will say that this was certainly **one of the most memorable chamber music experiences I've had anywhere**, and that **cellist Sharon Robinson in particular seemed to reach places of great mysterious beauty over and over throughout the course of this work's gripping 35-minute length.** Obviously feeling good after that titanic effort, the group returned for two short encores: a restrained but still swinging arrangement of George Gershwin's "Summertime," and a lively, idiosyncratic march by Fritz Kreisler.