



CREDIT: BRITT OLSEN-ECKER

Threesome makes most of their number

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"We should do this more often."

That phrase has helped launch many an artistic collaboration. An exchange to that effect probably happened at Vermont's Marlboro Music Festival after clarinetist Alexander Fiterstein, cellist Amit Peled and pianist Alon Goldstein first played together.

So the threesome decided to hit the road as a kind of mini-chamber music festival, allowing them to show off their skills in various combinations over the course of a concert. On Sunday afternoon, this itinerant musical colloquy made a stop at St. Paul's St. Anthony Park United Church of Christ for a Music in the Park Series concert that proved to be a **satisfying** variety pack of music from three centuries and four instrumental combinations.

Bookends for the program were two staples of the clarinet-cello-piano canon from a young Beethoven and an aging Johannes Brahms. Between them were two 20th-century works of disparate character. **From Georgian composer Sulkhán Tsintsadze came a flamboyant showpiece for cello that Peled made a marvelously melodic crowd pleaser, dipping into a wide assortment of moods and manners of creating sound with his instrument, from full-voiced song to guitar-esque plucking and strumming to the swoops of a tipsy wedding dance.**

Fiterstein countered with a sonata by Frenchman Francis Poulenc that might have been the last work the composer completed before his death in 1963. Despite having been premiered by a couple of outgoing showmen in Benny Goodman and Leonard Bernstein, **it proved a work of soft, subtle simplicity in the hands of Fiterstein and Goldstein, sounding like a quiet farewell before Poulenc slipped into silence.**

For his solo section of the program, Goldstein chose to sub out his scheduled Bach transcriptions for four Chopin preludes. Although well-executed, they would have achieved more sonic and emotional resonance from a larger piano than the one used.

One catch for such a varied program is that a visit to several sound worlds can rob a program of momentum. Not until a finale of Johannes Brahms' Trio in A Minor **were we treated to the thrill of a chamber music collaboration at which the artists seemed charged by the same high-voltage circuit. The energy and passion of all three musicians skyrocketed on the Brahms, particularly during an Adagio that sounded like sympathetic sighs of sad resignation and an explosively exciting closing Allegro.**