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## The New York Times

### A Cello's Tones Shine Forth in a 3-Way Meeting of Equals

By Zachary Woolfe, November 19, 2012

***“And after almost 36 years together, it is no surprise that the three are a tight, compelling team, unified down to the pace of the vibrato in the violin and cello.”***

We tend to listen to chamber music ensembles as units, and they certainly rise and fall as such. But at the Kalichstein-Laredo-Robinson Trio's concert on Thursday afternoon at the 92nd Street Y, I was focused on an individual. The last player listed was the one I kept returning to: Sharon Robinson, the trio's cellist.

It is not that Ms. Robinson's colleagues — the pianist Joseph Kalichstein and the violinist Jaime Laredo — are less than redoubtable players in their own right. **And after almost 36 years together, it is no surprise that the three are a tight, compelling team, unified down to the pace of the vibrato in the violin and cello.**

Mr. Kalichstein was affecting in the slow, broken scales that crawl up from the piano's lower depths in Richard Danielpour's "Child Reliquary" (1999). And Mr. Laredo played with a lovely amber tone in the muted passage of that work's Adagietto. But on this occasion the two men were retiring, not so much subtle as a tad underwhelming.

That was never Ms. Robinson's problem. **Playing without exaggeration or overemphasis, she was nevertheless alert and eloquent. She was memorable throughout the concert, from the anxious curlicues in the first movement of Ellen Taaffe Zwilich's Piano Trio (1987), through her ascent to icy heights at the end of Arvo Pärt's "Mozart-Adagio" (1992), to an assertive yet natural rendition of the tender cello line in the Adagio of Brahms's Piano Trio in B (Op. 8).**

The Zwilich, Pärt and Danielpour works, all three in an intense, post-Romantic vein, were written for this group, a tribute to its adventurousness and support for new music. The Zwilich is full of tangy, dissonant harmonies with a folk spirit out of Bartok; the Pärt is a snowy arrangement of the slow movement from Mozart's Piano Sonata in F (K. 280).

The Danielpour is a multifaceted, contemporary "Kindertotenlied," written to commemorate the death of a colleague's young son. Unexpectedly, the most moving section is the upbeat middle one; it is alternately dreamy and playful, an abstraction of a cruelly arrested childhood. **The third movement opens with held chords in the strings, a richness with its base in Ms. Robinson's cello.**

The Kalichstein-Laredo-Robinson Trio