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Intensity and finesse were at opposite ends of Huntington Avenue on Sunday, and the means were identical: violin, cello, and piano. At the Isabella Stewart Gardner Museum, the Claremont Trio offered the second of their season's three musical travelogues, this one a visit to France. The same afternoon, violinist Philip Setzer, cellist David Finckel, and pianist Wu Han presented an all-Schubert Celebrity Series recital at Jordan Hall.

....And then it was down the block to Setzer, Finckel, and Han. (This trio exhibits both family and professional ties as well: Wu Han and Finckel, husband and wife, are artistic directors of the Chamber Music Society of Lincoln Center; Finckel and Setzer are half of the Emerson String Quartet.) The program was Franz Schubert's two piano trios, both dating from the last year of the composer's life, both monuments of the repertoire - and both monumental. Like much of Schubert's late efforts, they alternate between geniality and ambition, the B-flat-major trio (D. 898) amiable, witty musical comfort food, the E-flat-major (D. 929) an epic essay, straining its seams with invention and energy.

The performance was marvelous. The sound was old-fashioned in its plushness, a more omnipresent vibrato than the Claremont, a more prominent wash of pedal in the piano. But Schubert's melodies unfolded with sure-footed grace, all three players attuned to the music's slow-build but resolute large-scale rhythmic pace, not injecting fervency into each phrase, but drawing out reserves of warmth. Each piece reached thrilling culminations as the result of natural evolution; the superbly-paced architecture made magnanimous Schubert's habit of repetition - the composer unwilling to let go of his better themes, especially the E-flat trio's Andante threnody, resurrected by Finckel's burnished cello in the finale. If the afternoon's concerts began with ardent, extroverted insistence, they finished with the opportunity to eavesdrop on exalted conversations.