

But after the interval, the entire tone of both artists changed, as if they had consulted with each other to determine a better solution to the venue's slightly problematic acoustic. In Gubaidulina's *Dancer on a Tightrope* (1993), the extended opening solo is filled with spiccato, double-stops and glissandos, before the pianist enters, strumming the strings from inside to create a harpsichord-like timbre. Gluzman was dazzling throughout, pirouetting above Joffe's ominous chords with astonishing control. For Bloch's 'Nigun' (from the *Baal Shem Suite* of 1923), the violinist combined solemnity and athleticism, adopting a throatier tone not heard elsewhere in the evening. And in Ravel's *Tzigane*, a brighter, almost metallic timbre – coupled with some tangy snap pizzicatos – added to a hearty performance that brought many in the audience to their feet. Two encores – including a Stravinsky polka – sent the crowd home happy.

BRUCE HODGES

Attacca Quartet

LE POISSON ROUGE 26 MARCH 2013

Celebrating its new recording of John Adams's music, the Attacca Quartet enthralled a standing-room-only crowd at Le Poisson Rouge. In *John's Book of Alleged Dances* each segment uses a pre-recorded beat track derived from prepared piano samples, creating a sort of classical-rock hybrid – and that's exactly the spirit in which the group played them, with high spirits and detail, showing the character of each segment.

Adams requires some versatility: 'Dogjam' turned the players into old-fashioned fiddlers, and the slithery 'Alligator Escalator' demonstrated their clean sul ponticello. This was followed by the lunging 'Hammer and Chisel' and bluesy 'Habanera'.

The two parts of Adams's String Quartet (2008) make a complex fantasia that includes a funky scherzo and a section the composer dubbed 'Schoenberg on acid', along with waves of ostinatos, trills, pianissimo filigree and octave leaps, all executed here with the kind of confidence that only comes after exhausting hours of rehearsal. Working with uncanny precision, the foursome gave keen attention to the metallic col legno effects that pepper the score, along with Adams's other extended techniques. Given the loud audience calls for an encore, the group could hardly refuse, and gave a peppy reprise of one of the *Alleged Dances*, the exuberant 'Toot Nipple'.

BRUCE HODGES

Mark Peskanov (violin) Nina Kotova (cello) Nina Kogan (piano)

BARGEMUSIC 30 MARCH 2013

Bargemusic was packed for this trio of the venue's director, violinist Mark Peskanov, and two fine colleagues. In Beethoven's Violin Sonata in G major op.30 no.3, Peskanov's economical bowing resulted in maximum sound using minimal gestures, with Nina Kogan offering delightful interplay. After the second-movement minuet, infused with soul, the pair gave the finale a little gypsy *joie de vivre*, and despite the barrage of notes from