

PERFORMING ARTS

audiences. A well-constructed program can have almost as much influence on how the music is perceived as a well-played one, and Strata—a clarinet, violin/viola and piano trio—brought both to Strathmore Hall's intimate recital space on Friday.

Stravinsky's quirky "L'Histoire du Soldat" (the selections he arranged from the original larger instrumentation) was an astringent setup for the charms of the Mozart Trio



in E-flat, K. 498, neither too imposing nor too clever to allow Mozart's own idiosyncrasies to be enjoyed. "The Riddle," a two-movement piece written for Strata by

Robert Maggio, was intriguing and created a mood that the concluding weighty and opulent set of four of Max Bruch's Eight Pieces, Op. 83, did not disturb.

The material for Maggio's trio is the American folk tune "The Riddle Song," whose melody is fragmented and scattered through a bunch of octaves in the energetic first movement and whose harmonic implications are explored

quietly and intensely in the second. It is a nicely put-together piece and a fine contribution to the chamber repertoire.

The performances by pianist Audrey Andrist, violinist and violist James Stern, and clarinetist Nathan Williams were beautifully paced and articulated, and the commentaries on each piece were as well done as everything else about the concert.

—Joan Reinthal

Strata At Strathmore Hall

Program building is a subtle art, usually taken for granted by