

## [Dvořák Trios recording](#)

The Rosamunde Trio, comprising pianist Martino Tirimo, violinist Ben Sayevich and cellist Daniel Veis, have individual curriculum vitae of enviable proportions, though their formation as a trio has yet to reach its tenth anniversary. None the less, they have already impressed with their recording of Tchaikovsky and Shostakovich Trios, also for Alto, reviewed in March 2007, and the wisdom of their collective approach to the [Dvořák Trios](#) becomes amply apparent from the rousing Allegro ma non troppo opening movement of No. 3.

A tightness of rhythmic details and a well-thought-through dynamic scheme seem central to the success of the F minor, and in the Poco Adagio third movement we hear playing of appreciable sonority and colour. The melody, which is elegantly passed between the string players initially, builds in momentum and intensity, yet the sense of yearning is captured clearly throughout. I particularly agreed with the choice of vibrato in this movement and the enthusiastic contributions from Tirimo (both here and in the finale, where the pianist is wonderfully fluid in his phrasing) lend the reading a firm sense of discernment and naturalness.

The Dumky achieves an artistic sincerity all of its own, the streamlined piano interjections in the introductory Lento maestoso leading to a thoroughly vivacious Allegro that is notable for its ability to induce a Schubertian foot-tapping tendency. The Poco adagio has a mellowness that is rendered all the more so by the spirited Vivace non troppo that succeeds it. Indeed, it is to the Rosamunde's credit that the frequent alternations of mood and pace are so effortlessly negotiated (the sense of dance, and indeed the integrity of the slower Dumkas themselves, is so critical throughout both trios), and yet the individual contributions, while always important, never seem to challenge the impression of unified teamwork. The Allegro is delightful in its witty control of Dvořák's flightier inclinations, while the Lento maestoso final movement succeeds in solidifying the work as a whole. This is a recording that combines a maturity of vision in the more leisurely passages with a spry, supple sense of mobility in the busier music.

**Mark Tanner**  
**REVIEW**

**INTERNATIONAL RECORD**

## [Tchaikovsky and Shostakovich recording](#)

The Rosamunde Trio's new CD is an unusual coupling of [Tchaikovsky's Trio in A minor and Shostakovich's Trio in E minor](#) (Alto ALC 1005). For a number of years Heifetz and his colleagues Rubinstein and Piatigorsky had that status of pre-eminence while Yehudi and Hephzibah Menuhin with Maurice Eisenberg (Biddulph) offered a more nostalgic alternative for the Tchaikovsky. A choice of Russian Melodiya artists commanded the scene in the Shostakovich. Now, a marvellous musical balance is achieved in these new versions, with a sense of calm tragedy and poignancy from

each artist in the Tchaikovsky and a phenomenal accuracy of pitch and precision in the Shostakovich – follow the thematic take-over of instrumental lines in the introduction alongside the detailed clarity of the recording. Immediately these recordings become the 'number one' choice.

**Bill Newman    CLASSICAL SOURCE**