

# The Telegraph

## Nicola Benedetti, Royal Albert Hall, review

John Allison | September 26, 2013

Very much a concert of two halves, the second part featured a satisfying account of Tchaikovsky's Piano Trio in A minor. Joining Benedetti were her regular trio partners, the cellist Leonard Elschenbroich and pianist Alexei Grynyuk, and though the Albert Hall may be an unpromising space for chamber music, they projected the work powerfully while never undermining its elegiac tone.



## Review: Benedetti/Elschenbroich/Grynyuk Trio, Cheltenham Music Festival

Roger Jones | July 12, 2013

NICOLA Benedetti and her colleagues chose two major works from the piano trio repertoire for this gala recital.

The first was Beethoven's Archduke Trio, sometimes regarded as the most beautiful of his piano trios.

The piano's role is absolutely crucial here, and pianist Alexei Grynyuk managed skilfully to bring out all the subtleties of the part.

Interest centred on the second work, Tchaikovsky's Piano Trio in A minor. Because of its scope and complexity, it is not played as often as perhaps it deserves to be.

Composed in memory of his great friend and supporter Nicolai Rubenstein, it has an elegiac first movement.

The opening lament for cello from Leonard Elschenbroich conveyed powerfully the anguish Tchaikovsky clearly felt and was taken up by the other two.

There were outbreaks of passion and even a sense of elation as church bells rang out in the piano part. But gradually the music turned from melancholy to feelings of tenderness especially in the dialogue between Nicola Benedetti's violin and the cello.

The second movement – a theme with variations – lasted half an hour during which the threesome often sounded like a full orchestra.

Grynyuk opened with an almost reverent statement of a Russian folk song which then re-appeared in various guises – as a waltz, a fugue and a mazurka, for instance.

While some of the variations were upbeat, there were also outpourings of grief and moments of sad reflection amongst passages of great intensity and complexity especially in the monumental finale which.

Majestic and funereal, robust and assertive, yet permeated by deep emotional undercurrents, one could not fail to be moved by it.

Despite the warm temperatures the three musicians gave a masterful and moving performance.

## Frankfurter Allgemeine

### Frankfurt alte oper, Germany November 14, 2013

Guido Holze | November 27, 2013

On top of technical perfection, the trio transmitted a very deep content playing Rachmaninov's Piano trio op. 9. Iterating passages of the music got a desperate and manic character. Choleric bursts became liberating coups and sparse passages developed an almost paralysing force. In this manner, the consoling moments of the requiem were strongly integrated into the arc of suspense. Within its deep sound, the ensemble perfectly met Rachmaninov's idiom.

'in Sergei Rachmaninovs Klaviertrio op.9, dem Trio elegiaque, vermittelte das Trio über die technische Perfektion hinaus tieferen Gehalt. Sich wiederholende Wendungen der Musik bekamen etwas verzweifelt Manisches. Cholerische Ausbrüche wurden zu Befreiungsschlägen. Karges entfaltete fast lähmende Wirkung. So waren die trostvollen Momente des Trauerwerks besonders stark in den Spannungsbogen eingebunden. Ideal traf das Ensemble in einem satten Klang Rachmaninows Idiom.'