



Review of recital by Kandinsky Piano Trio ~ 16th January 2013

The top ranking musical reputation of the Kandinsky Trio, described in full in the Advertiser preview last Friday, was fully demonstrated in the Ardrishaig Hall concert on Saturday, this being the second of four ABCT concerts given by the group (Rothesay, Mid-Argyll, Oban and Campbeltown).

This international Trio – Fenella Barton –violin; Alexei Sarkissov-cello with pianist, Lora Dimitrova, presented a cleverly designed programme of 3 contrasting piano trios by Mozart, Fauré and Schubert, and the three musicians met the different demands imposed with an outstanding display of musicianship and sensitivity.

Overcoming a none too warm venue, the 3 soloists showed great togetherness throughout. Their dynamics and tempi were always in harmony with one another, and their interpretation of the Schubert in particular was a masterpiece of spirited and virtuoso playing.

With Haydn and Mozart, the piano trio was often more akin to a piano sonata with obbligato string accompaniment. So it was that in the first work, the Mozart Trio in Bb (K502), it was Lora who set the pace and commanded most attention with crisp fingerwork, subtle dynamic changes and superb clarity in the inner parts. There was relaxed enjoyment in the Andante, with the piano again setting the scene for the violin and cello, and the final jaunty Presto brought this enjoyable work to a happy conclusion.

The Fauré Trio (op 120) provided an immediate contrast, as the romantic flowing cello melody led the way, with a gentle running piano accompaniment. The slow middle movement steadily increased in intensity, with long sweeping phrases in violin and cello, to a background of gentle piano chords. In the Finale, a heated dialogue took place between strings and piano - after 4 or 5 minutes, agreement seemed to have been reached, only for more unrest to break out again. "As usual, Fauré going nowhere", one respected commentator was heard to say on his way to tea, but certainly a new and interesting work for most people.

Many musical experts see the Schubert Bb Trio (D898) as a piece of great significance, being the notable work which opens the way for the Romantic piano trios of Schumann, Mendelssohn and later Brahms and Dvorak. Here, the violin and cello are as prominent as the piano, and technically, the work goes far beyond amateur capabilities. The 4 movements – Allegro, Andante, Scherzo and Rondo (Presto) showed the Kandinsky Trio at their very best, with the final Rondo of folk-song like melodies concluding with an effervescent Presto section.

Fenella, Alexis and Lora have on occasions graced venues such as the Wigmore Hall, Purcell Room, the Kremlin, the Vatican.....and we were privileged to enjoy their superb musicianship in our 4 Argyll Music Club venues. Why, one wonders, are the many outstanding young musicians in the region not more in evidence at the monthly chamber music concerts, as they really are missing a great chance to be inspired?

JBH