

# Trio plays with commitment

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Music Critic

Shostakovich's *Trio in e minor, Op. 67* is a fascinating work. It was composed in 1944, in between his seventh and eighth symphonies and it is an intensely passionate work. The

music depicts a wondrous landscape of the mind, inhabited alternately by musical depictions of madness and happiness. The ethereal opening fugue-like sequence is a half-crazed musical cousin to the sounds of Bartok's "night music" — a sequence

that develops over march-like throbbings into alternating jocularly and lush post-romanticism.

Each of the other three movements of the work is equally strongly characterized and in their recital given in All Faiths on Thursday evening, the Walker Trio played the work with fire and gusto, sweeping through it like the swirling cossacks that so much of the music seemed to portray.

What the Walker Trio lacks in polished tone, it more than makes up for in the sense of commitment to the music, and this is never more so than in their interpretations of the Brahms trios.

The *String Trio, Op. 87* is a large-scaled work that dates from 1882, and this work also, despite its generally outward going nature, slides in and out of the shadows, an effect brought on by the elusive arpeggios during the third and fourth movements.

There is no holding back where the Walker Trio's interpretation of Brahms is concerned and its big tone,

rich sonorities and ebb and flow of passions brought forth at least one well-deserved "bravo" from the audience at the end.

I was not quite as happy with the performance of the Haydn *Trio in C major* that opened the concert. The interpretation of the first movement was a joy, lithe and delicate and quite stylish. But either I lost my concentration, or the members of the Trio lost theirs, but it seemed to me as though the other two movements neither hung together as well, nor were as consistent in performance style as had been the case in the first movement. Perhaps it was that the performers were trying to make too much of the *sturm und drang* aspect of the music and swamped it.

But there is one thing that is clear: There is no ensemble performing locally that communicates a greater sense of commitment to their music, nor plays with such uninhibited intensity of tone, than does the Walker Trio.