
Trio Isimsiz

Selected Reviews

Francisco Coll Trio world premiere
Centro Nacional de Difusión Musical, Madrid, January 2022

“The prodigious Trio Isimsiz shines at its concert in Madrid. The verve of the prodigious young group... unleashes the vigor of Shostakovich's compositions...The concert offers several impressions, the first, of the great quality of the Trio, who succeeded in all of the tests of such a demanding programme.” – *El País*

Fauré, Schubert, Brahms: Piano Trios
Rubicon CD Release, September 2020

“Eagerly anticipated follow up to an impressive debut... it fully meets the high bar set by its predecessor, seamlessly picking up the latter's threads of softly measured romance and taut poise...”

[the Trio Isimsiz] nails with aplomb Fauré's Trio: vibrato employed with clean restraint; climaxes coming as true releases but measuredly so, always gliding onwards with smoothly weightless urgency; nothing overblown; tautness and flow reigning supreme...

Delicate languor comes beautifully into play for the single-movement Schubert Adagio of 1827, via sensitively judged rubato, lucid textures, and more clean, vibrato-light playing from the strings...

Finally, the 1889 revised version of Brahms's Trio no.1 in B major is presented in a reading serving as a worthy successor to the debut album's superb Trio no.3, pulling us in from the get-go to Brahms's intense world of passionate emotion tempered by poised Classicism, confidence and joy tempered by fragility and doubt. It's a reading to lose yourself in, whether in the ardent sweetness and power of their forte singing, or in the myriad different qualities of silence that they serve. We can only hope that a third album eventually arrives with Brahms no.2..” – **Charlotte Gardner, *The Strad***

Schubert 1828, Aldeburgh Festival
Snape Maltings, June 2019

“The recital's centrepiece was the E-flat Piano Trio, D929, given an understated account by Trio Isimsiz, whose restraint beautifully captured the work's intimacies, Pablo Hernán Benedí (violin) and Michael Petrov (cello) responding expressively to its many confessional-style exchanges and both smoothly integrated with Erdem Misirliogio (piano). The expansive first movement and discursive Finale held the attention, but it was the rage and resignation of the Andante (and the humour of the Scherzo) that gripped.” – **David Truslove, *Classical Source***

“The centrepiece in 1828 was the Eb piano trio which in 2019 opened the second half. The highly accomplished Trio Isimsiz had all the notes and more; delicious pianissimos, engaging rhythms and a work that can seem over long never did.” – **Gareth Jones, *East Anglian Daily Times***

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Beethoven Triple Concerto with the Philharmonia Orchestra Brighton Festival, May 2019

“Petrov and Pablo Hernán Benedi on violin were, as expected, in total alert accord in their melodic and passage work together, and the awaiting power was obvious when joined by the piano. Benedi has a subtle characteristic style, sometimes understated, sometimes delivering familiar passages seasoned with the freedom of a street fiddler and imparting that welcome sense of spontaneous newness.” – **Richard Amey, Brighton & Hove Independent**

Ettlingen Schlosskonzerte October 2018

“An original programme and pure, sweeping energy... The Trio Isimsiz played with emphasis, fiery *Espressivo* and the highest concentration... [Beethoven’s Piano Trio No. 2 in E flat Major] was intense and powerful, with a rich palette of colour and expression.” – **Birgitta Schmid, Badische Neueste Nachrichten**

“Beautiful sonority and perfect synergy... ‘Isimsiz’ is Turkish for ‘indescribable, unnameable’ Trio Isimsiz, founded in 2009 at the Guildhall School, indeed had an indescribably beautiful sound.” – **Christine Gehringer, Pamina-Magazin.de**

Beethoven, Brahms & Takemitsu: Piano Trios Rubicon CD Release, November 2017

“The Trio Isimsiz are punctilious...In the Isimsiz’s hands, the melodic fragments [of Takemitsu’s *Between Tides*] fit together like an exquisite mosaic...All in all, this is an outstanding debut disc by the Trio Isimsiz, whose unusually thoughtful interpretations are presented with dazzling technical mastery.” – **Andrew Farach-Colton, Gramophone**

“An impressive debut for the Trio, it’s a piano trio that already has that vital combination of unanimity of ensemble and musicianship, plus plenty of individual character and vitality.” – **Andrew McGregor, BBC Radio 3 Record Review**

“This trio with no name is one to remember...Brahms’s *Allegro* kicks things off in knockout fashion, with a stylistic approach as taut as Brahms’s actual writing is concise. The players display crisply delineated articulation and sparingly employed vibrato/pedal, lending a clean, high-definition quality to the music’s turbulence. The *Andante* brings magic of a different character, violin and cello fused tenderly and playing with a less-is-more approach to expressivity, complemented by an often achingly soft and luminous keyboard touch from Misirlioglu... Another highlight is the ‘Ghost’ Trio’s *Largo*: a study in tension and dynamic control... Add the cleverly chosen central Takemitsu with its 20th-century timbral tricks, and it’s hard to know how Trio Isimsiz could have bettered such artistry and distinctiveness.” – **Charlotte Gardner, The Strad**

“The Trio Isimsiz is one to watch! They are a modern trio in the best sense of the world: they are noticeably in the know about true-to-original performance practices, while displaying an intuitive feel for contemporary music and a fresh perspective on 250 years of music history. This is a CD that is worth it, as three clever musicians unearth new ideas in old pieces.” – **Wibke Gerking, WDR 3 TonArt**

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Royal Welsh College of Music & Drama February 2017

“Though they may call themselves the Trio “without a name”, these three young musicians, by the sensitivity and intensity of their performances, are rapidly making a considerable name for themselves – a name likely to grow bigger yet.” - *Seen and Heard International*

Festival de Stavanger, Norway August 2016

“Et une révélation : le Trio Isimsiz, formé en 2009 sur les bancs de la Guildhall School de Londres et distingué l'an passé au Concours international de Trondheim. L'Andante du Trio n°2 de Schubert, idéalement chanté, nous soufflait par le contrôle des timbres et la beauté des changements d'éclairage, entre murmure, exaltation et fatalisme.”
– *Diapason*

“The real highlight of this year's festival were the performances of the Trio Isimsiz ... they are well-matched players who demonstrated exquisite ensemble playing in their performances. From the Trio Isimsiz we will certainly hear a lot in the future.” – *IOCO – Kultur im Netz*

Newbury Spring Festival May 2015

“There was an excellent rapport between these artists ... passionate and so expressive ... virtuosic playing from all the artists.” – *Newbury News*

Brighton Dome February 2014

“Though they may call themselves the Trio “without a name”, these three young musicians, by the sensitivity and intensity of their performances, are rapidly making a considerable name for themselves – a name likely to grow bigger yet.” – *The Argus*

“The Schubert B flat trio is a glorious work and the Isimsiz did justice to it ... the slow movement achingly beautiful.” – *stringsattached.com*