

Press reviews | August 2026

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Star Moment at Klassik im Klösterle: Schubert and the Busch Trio

The Busch Trio unfolded Schubert's monumental work with existential power and the highest chamber music intensity. Every phrase was imbued with tension, urgency, and expressiveness. A star moment.

nussbaum.de | Weil der Stadt | Redaktion NUSSBAUM | May 29th, 2026

Beethoven Without a Monument – The Busch Trio Lets the Young Master Sparkle

From the very first bars, the music captivates: the violin steps tentatively into the space, only to be met with a forceful retort from the piano—and any skepticism instantly dissolves. The Busch Trio savours this festive contrast with visible delight. In the Largo con espressione, Omri Epstein transforms the piano into a truly singing partner. His filigree, crystal-clear articulation evokes a Haydnesque spirit, one that Beethoven spent his life trying to downplay. The ensemble proves the opposite: Viennese charm and formal rigor are masterfully balanced here. The recording from Brussels' Studio 4 sounds outstanding—natural, transparent, and with a palpable presence. You can hear the wood of the instruments, the breath of the phrases, and the deep familiarity of an ensemble that has played together for many years. It is this rare blend of joy in performance, boldness of character, and profound musical humanity that makes this recording so special. Anyone who wants to know how vividly the late 18th and early 19th centuries can sound today cannot afford to miss this release. A celebration of contrasts—and further proof that the Busch Trio ranks among the leading piano trios of our time.

Online Merker | CD Beethoven vol.2 | Dirk Schauß | May 2026

Again, their Beethoven interpretation is cast from a single mold: everything flows seamlessly, everything is precise to the point, with no fluctuations or disruptions—the three truly speak as one. And this is exactly what the Busch Trio lays out before its audience like no other, down to the smallest detail. It is their powerful, contour-driven playing that sometimes almost takes one's breath away.

Cuxhavener Nachrichten | Cuxhaven | Ilse Cordes | March, 27th, 2026

It offers artistry and commitment, power and tenderness, a lean and transparent tone, and a profound understanding of the music. Their ensemble playing has a dreamlike assurance, and the use of gut strings is a given. It is precisely in its precise detailing and dynamic wealth of shading that the Busch Trio captivates—such as when subtle portamenti, almost in passing, evoke a long performance tradition, or the musicians juxtapose harsh and velvety sounds with striking contrast.

Fono Forum | CD Beethoven Vol. 1 | Jürgen Schaarwächter | February 2026

Right from the start of the E flat Trio it is clear that these are going to be performances of quick brilliance and sharp dynamic contrasts – just what's needed for early Beethoven – and the finale, too, is full of snappy chords and accents.

Gramophone | CD Beethoven | Lindsay Kemp | November 2025

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The violinist Mathieu van Bellen and the brothers Ori (cello) and Omri Epstein (piano) strive for anything but a dignified, beautiful sound, but are passionate expressive musicians who risk a lot. This is courageous, sometimes rough playing, but it can also sound so tender and fragile, for example in the Largo assai e espressivo of op. 70/1, that the audience was silent as a mouse before the pianist suddenly punched another chord into the keys, almost startling them. This certainly created a tense and often vibrating atmosphere that was magnificent and got under the skin. Once again, the three young men pushed the limits of what is possible on their instruments - with exciting results.

Bosco | Gauting | Klaus Kalchschmid | May 4th, 2024

Their blatant complicity and synergistic brilliance place them among the elite of the best ensembles for their size. Their interpretations, already evident in their previous recordings (sumptuous Schubert and Dvůřak), are becoming even more relevant, giving their recordings a place of the first rank.

Res Musica | CD Ravel, Shostakowitsch | Jean-Luc Caron | November 27th, 2023

The Bush Trio as the depth of musicianship to encompass the very different emotions of these great 20th-century chamber works. In the Ravel, I was utterly mesmerized by the sheer beauty of sound that the performers conjure up in the opening movement. The music's dreamlike quality comes across particularly vividly, without any indulgence. But once again, the Busches focus on holding back for as long as possible, so that when the climax is eventually reached – with the forceful restatement of the Trio's opening material – the impact is absolutely overwhelming.

BBC Music Magazine | CD Ravel and Shostakovitch Piano trios | Erik Levi | November 30th, 2023

All four movements of the Ravel reveal distinction of one kind or other. The opening is hauntingly suspended in a realm of dreamlike evocation. The second movement takes wing as it should, being feather-light and forceful by turns, and the slow movement also strikes a fine balance between chasteness and sensuality. When Ravel pushes the medium to the limit in the finale's ecstatic concluding pages, all three artists rise to the occasion.

Gramophone | CD Ravel and Shostakovitch Piano trios | David Fanning | 11/23

With a piano trio on the concert platform, there is always the danger that the mighty concert grand piano will take centre stage and the violinist and cellist will have to play and bow with their last ounce of strength as if for their lives so that they can at least hold their own to some extent next to the concert grand piano. The fact that the Busch Trio escapes this danger is due above all to its excellent pianist, Omri Epstein, and his unrivalled technical and musical presence.

Süddeutsche Zeitung | Dachau | Adolf Karl Gottwald | April 24th, 2023

When it's played with the affection that the Busch lavish upon it, it's irresistible. A true delight from start to finish.

Gramophone | CD Schubert Piano Trio No 1 | David Threasher | April 2023

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What a perfect little distillation of the qualities of the Busch Trio. In short, they play with affection and style, to put the music, and only the music, first'.

Gramophone | CD Schubert | Richard Bratby | December 2020

Their vision also impresses with its grandiose moments: tender and vibrant when dreaming, the three accomplices open the windows wide in the more effusive sections. And with what nobility!

Diapason | CD Schubert | Nicolas Dermay | December 2020

Adolf Busch would certainly be proud to have lent them his name.

Crescendo Magazine | Pierre Carrive | December 2020

Expressive and well-balanced playing relishes Schubert's optimistic side.

The Strad | Julian Haylock | November 2020

This interpretation by the London Busch Trio has quite a grave character. The sallow light in which the first movement is bathed evolves to a flame which, sometimes glowing, sometimes flickering, is equally fascinating. With their clear structure, their lively tempi and overflowing contrasts the musicians create a fascinating composition. With character, precision, style and great joy of playing: this interpretation is a revelation!

Bachtrack | Flagey Piano Days Brussels | Valentin Gautron | February 17th, 2020

...even after the modest passage of four years the youthful Busch Trio can boast one of the most notable features of their namesake: a pooled decision to put the music, and only the music, first. Viewed overall these are very fine performances, the two string players perfectly matched, with articulate piano playing that never exceeds the limits of propriety.

Gramophone | CD Dvořák Vol. II | Rob Cowan | 02/18

Watching and hearing the Busch Trio perform together, this deep connection is certainly palpable in their music-making. Their combined sound is rich and beautifully blended, while their interpretations display an almost telepathic degree of unity, allowing for total flexibility and spontaneity.

International Piano | MuziekHaven | Owen Mortimer | December 2019

The players make much of the bold rhetorical outbursts and emotional intensity of the first movement. In the Andante they bring out many moods, of serenity, anxiety and mystery. It is possible in this performance to hear signs of the awakening opera composer. There is some heated playing in the generally high-spirited finale. The recorded sound is warm and well balanced throughout.

The Strad | CD Dvořák Vol. II | Tim Homfray | October 2018