

international Piano

NO.30 MAR/APR 2015
£5.50
www.international-piano.com

FREE DOWNLOAD
Bartók solo works
By Andreas Bach
FROM HÄNSSLER CLASSIC

THE ART OF ACCOMPANYING
Experts reveal the highs and lows

FESTIVALS 2015
Essential diary dates

FUTURE PROOF
Will Hungary's new instrument change the face of piano making?

Also inside:
SERGIO TIEMPO
ZLATA CHOCHIEVA
SIMON BARERE

ANDREAS HAEFLIGER
The Swiss master talks Berio and kung fu

INSIDE SHEET MUSIC
➤ SEE PAGE 41
BEETHOVEN: SONATA NO 15 OP 28
ANDANTE MOVEMENT FROM ALFRED PUBLISHING

03>
9 772042 077005


MUSIC IS
ORIGINAL
AT LEEDS
COLLEGE
OF MUSIC
Degrees in Classical Music, Jazz, Pop, Production and Music Business.
Come and find out more at our Experience Day on 6 June 2015.
@LeedsMusic
www.lcm.ac.uk/experienceday
LEEDS COLLEGE of MUSIC

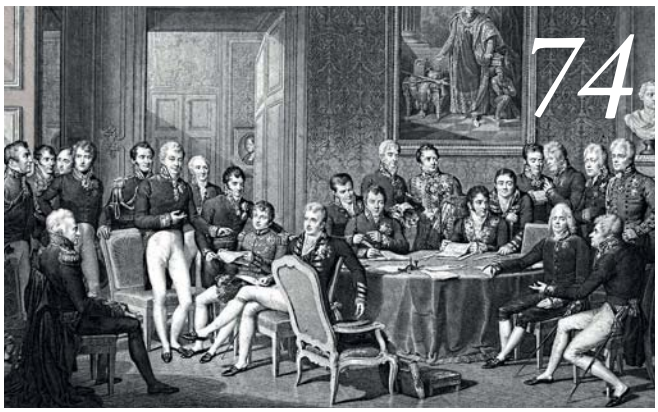


© MARCO BORGGREVE



© ZENGAFONS LTD 2015





Contents

20 COVER STORY
Swiss master pianist Andreas Haefliger

24 JAMIE'S CONCERTS
Noriko Ogawa on music and autism

27 FESTIVALS
The latest from Husum and Lagrasse, plus listings

49 THE TAUBMAN APPROACH
The pursuit of freedom at the piano

58 TRAVELOGUE
In search of Grieg

66 COMPETITION REPORT
Italy's Premio Venezia

74 CONFERENCE REPORT
Reflections on the Congress of Vienna

REGULARS

7 LETTERS
Your thoughts and comments

8 NEWS
The latest updates from the piano world, including news from competitions and conservatoires

15 COMMENT
The pros and cons of the public piano

17 ONE TO WATCH
Pianist Zlata Chochieva talks Rachmaninov and Mikhail Pletnev

19 DIARY OF AN ACCOMPANIST
Michael Round is lost in translation

34 PIANO MAKERS
The Bogányi: piano of the future?

37 HELPING HANDS
The importance of rhythm

38 MASTERCLASS
How to develop your listening skills

41 SHEET MUSIC
Andante from Beethoven's Sonata No 15 Op 28

52 SYMPOSIUM
The art of the accompanist

62 REPERTOIRE
The oeuvre of Peter Sculthorpe (1929-2014)

65 TAKE FIVE
Jelly Roll Morton

68 IN RETROSPECT
Simon Barere (1896-1951) through the eyes of his son, Boris, and other industry luminaries

72 RHINEGOLD LIVE
Highlights from Nicholas McCarthy's recital

76 LETTER FROM AMERICA
Thoughts from across the pond

80 REVIEWS
The latest CDs, books, films and sheet music

90 MUSIC OF MY LIFE
Sergio Tiempo selects his favourite tracks

Birmingham International Piano Festival 2015

March 6-8th 2015

Hosted by
UNIVERSITY OF BIRMINGHAM

In association with
YAMAHA

Design: designbyantony.com

In its inaugural year, Birmingham International Piano Festival brings some of the world's finest pianists to the city of Birmingham over three days, and showcases the piano, not only as a solo instrument, but also for its role in chamber music and jazz. Concerts take place at the University of Birmingham in Birminghama's newest concert venue, the Elgar Concert Hall, and in one of the UK's finest chamber music venues, the stunning Art Deco concert hall in The Barber Institute of Fine Arts.

March 6 2015, 1.10pm
Piano4Hands

March 6 2015, 7.30pm
Cropper Welsh Roscoe Trio

March 7 2015, 7.30pm
Francesco Piemontesi

March 7 2015, 7.30pm
Back to Basie Orchestra

March 8 2015, 3.30pm
Nikolai Demidenko with the European Union Chamber Orchestra

Tickets and information

birminghampianofestival.com
01782 206 000



Welcome



British piano teaching guru Dame Fanny Waterman has announced that she will step down as artistic director of the Leeds International Piano Competition after its September instalment. Waterman co-founded 'The Leeds' in 1961, and the contest has propelled the likes of Murray Perahia, Radu Lupu and Artur Pizarro into the spotlight. (It has also seen its share of historically amusing placements: András Schiff famously came third in 1975 – but then he was against Dmitri Alexeev and Mitsuko Uchida, who took first and second prize, respectively.) Waterman has made an invaluable contribution to the music world, and under ordinary circumstances, this column would simply speculate on the appointment of her successor. However, Waterman's recent comments in the UK press must be addressed.

In an interview published in the *Observer*, Waterman appeared to blame the popularity of digital pianos for the UK failing to produce performers who can compete internationally. When asked if the standard of British playing has deteriorated, Waterman replied: 'Definitely' and suggested that few teachers in Britain were teaching students 'the subtleties you can bring out of the piano.'

Firstly, this is hugely offensive to the vast swathes of piano teachers who are doing exactly that. Secondly, where is the evidence to support that British playing has deteriorated? There may well be fewer British entrants to The Leeds – and other international competitions – but this is not an accurate barometer of talent levels.

The issue of digital pianos is more complex and has been discussed at length in these pages. There are many types of electronic instruments, from entry level to grand piano. Waterman is incorrect to liken them to 'playing the violin but studying the guitar' – perhaps this was the case 20 years ago but technology has developed. Of course, an aspiring professional pianist at conservatoire level should be playing an acoustic the majority of the time. But what if they live in a flat and must play with headphones? And what about the families that cannot afford an acoustic instrument but can provide their children with a keyboard? For better or worse, electronic keyboards have democratised piano playing: isn't that what Dame Fanny and her colleagues have been fighting for?

CLAIRE JACKSON
EDITOR

PHOTO © PHILLIP NANGLE. NECKLACE FROM TATTY DEVINE

***IP* is available as an interactive digital magazine from pocketmags.com, iTunes and GooglePlay – read on your iPad, iPhone, Android device, Kindle Fire or computer.**
App FREE, single issues £2.49



International Piano

Editor Claire Jackson

Sub Editor Femke Colborne

Contributors Jonathon Brown, Michael Church, Colin Clarke, Andy Hamilton, Duncan Honeybourne, Benjamin Ivry, Michael Johnson, Graham Lock, Murray McLachlan, Malcolm Miller, Bryce Morrison, Jeremy Nicholas, Geoffrey Norris, Guy Rickards, Michael Round, Stephen Wigler, Craig Williams

Head of Design & Production / Designer Beck Ward Murphy

Production Controller Gordon Wallis

Advertising Sales Louise Greener
louise.greener@rhinegold.co.uk

Marketing Manager Frances Innes-Hopkins

Managing Director Ciaran Morton

Publisher Derek B Smith

Printed by Latimer Trend Ltd, Estover Road, Estover, Plymouth, Devon PL6 7PY

Distributed by Comag Specialist Division
Tel: +44 (0)1895 433800

International Piano, 977204207700507, is published bi-monthly by Rhinegold Publishing, 20 Rugby Street, London, WC1N 3QZ, UK

Advertising
Tel: +44 (0)20 7333 1733
Fax: +44 (0)20 7333 1736

Production
Tel: +44 (0)20 7333 1751
Fax: +44 (0)20 7333 1768

Editorial
Tel: +44 (0)7824 884 882
international.piano@rhinegold.co.uk
www.rhinegold.co.uk | www.international-piano.com
Twitter: @IP_mag

Subscriptions
Tel: 0844 844 0936 | +44 (0)1795 414 650
internationalpiano@servicehelpline.co.uk
800 Guillat Avenue, Kent Science Park, Sittingbourne, ME9 8GU, UK

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or any means (electronic, mechanical, photocopying, recording or otherwise) without the prior permission of Rhinegold Publishing Ltd. The views expressed here are those of the authors and not of the publisher, editor, Rhinegold Publishing Ltd or its employees. We welcome letters but reserve the right to edit for reasons of grammar, length and legality. No responsibility is accepted for returning photographs or manuscripts. We cannot acknowledge or return unsolicited material.

RHINEGOLD PUBLISHING

recycle
When you have finished with this magazine please recycle it.

© Copyright Rhinegold Publishing 2015

International Piano is proud to be a media partner of the International Piano Series at Southbank Centre

International Piano Series 2014/15 SOUTHBANK CENTRE



pianostreet.com

- the website for pianists, teachers, students and piano enthusiasts



Latest piano news



E-books on piano technique



Autograph manuscripts



Listen and learn



Piano Forum - full of valuable information, knowledge, fun and friendship

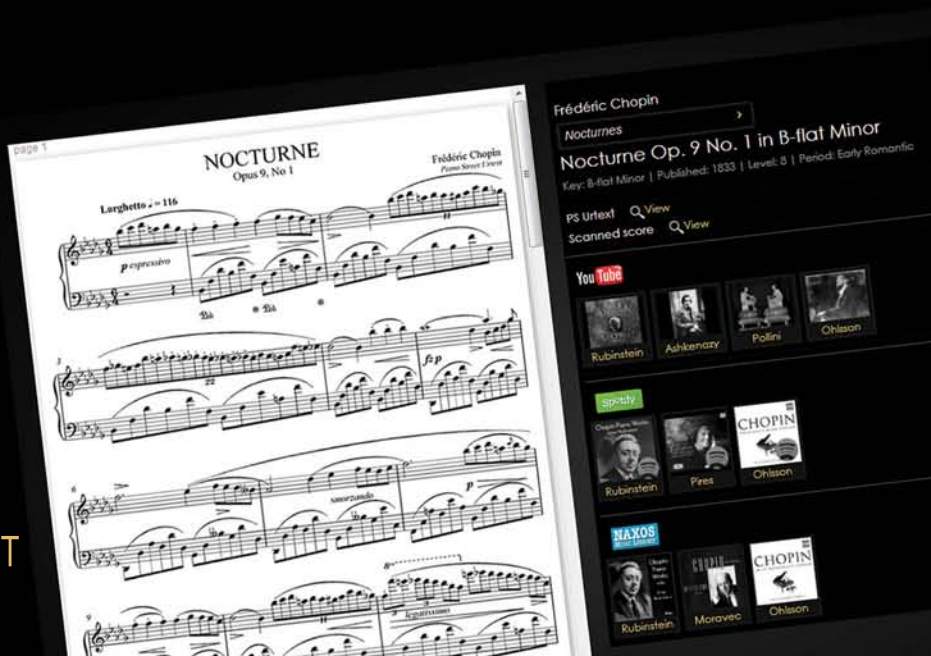


Thousands of classical piano scores to download and print or to view on your mobile device

The Audiovisual Study Tool allows you to:

- Learn piano pieces faster
- Improve your interpretational skills
- Broaden your repertoire knowledge
- Improve your sight reading
- Effortlessly enjoy the great art of classical piano music

Try it now at:
www.pianostreet.com/AST



LETTERS

Write to *International Piano*, 20 Rugby Street, London, WC1N 3QZ, email international.piano@rhinegold.co.uk or tweet @IP_mag. Star letters will receive a free CD from Hyperion's best-selling Romantic Piano Concerto series

hyperion
www.hyperion-records.co.uk
SPONSORED BY HYPERION RECORDS

★ ZLATA CHOCHIEVA

Dear *IP*,
I subscribe to *IP* for my college library here in northern Minnesota. As an amateur pianist and pianophile, I have enjoyed the articles and reviews immensely.

I have not seen any reviews in your publication of the young Russian pianist Zlata Chochieva, who has made a couple of exceptional recordings of Rachmaninov and Chopin for the Piano Classics label.

I heard Chochieva at the Miami International Piano Festival in May last year. Her recital was the highlight of the festival, and has led to at least two more engagements with that organisation. There's some footage from this recital on YouTube, including the Four Etudes Op 2 by Prokofiev. There is some real magic at the end of the second etude, and very convincing playing throughout.

I hope you will consider covering this emerging pianist in future issues.

Brad Snelling

Many thanks for the recommendation; I hope you enjoy the interview with Chochieva in this issue, on p17. Ed



© ALENA BEREZINA

IN DEFENCE OF WEIR

Dear *IP*,
Normally I have a lot of time for Michael Church's opinions and enjoy reading them, but his comment on Benjamin Grosvenor's Cadogan Hall recital (issue 29, January/February 2015) is something else. Firstly, he leaves so little space for it that one learns nothing about Grosvenor's recital itself to justify its inclusion. Secondly, this raises the ugly suspicion that it is there purely to facilitate a closing swipe at '…an irredeemably dour little piece which Judith Weir had (rather unkindly, I thought) written for him'; this after glossing over Chopin, Ravel, Mompou and Gounod-Liszt (not to mention the excellent Grosvenor himself) in one sentence.

Church is entitled to his opinions – and I would concede that Judith Weir's most acknowledged strengths reside in her choral and operatic output. That does nothing to dispel an air of plain vindictiveness. I have met Judith Weir only once, in my capacity as chair of composition at the London College of Music. Her reputation went before her not only professionally but also humanly, and it came as little surprise to encounter one of the warmest, kindest, least egocentric and most thoughtful of people, willing to give unstintingly of her time to student composers and to shine an unsparingly candid light upon her own early steps in the profession. That impression remains vivid enough to compel suspicion that Church has never met Judith Weir in person. Flippancy may occasionally serve an instructive purpose; but in failing to judge when it crosses a line into gratuitous meanness unleavened by wit, Church lets down *IP*, a major pianist and his readership, not to mention a distinguished composer. And he calls her unkind…! I look forward to a resumption of his customary high standards.

Francis Pott

NEXT GENERATION

Dear *IP*,
I wish to reveal my thoughts on some of today's young pianists. By this, I mean the under-40s. It is true that they have fabulous memories and keyboard technique to astonish – but too many of these young stars cannot resist playing too loudly and much too quickly.

It would be invidious to name the performers, but to illustrate the issue, not long ago, a Liszt recital was given by a recent prize winner. To the pianist's credit, the quieter pieces were played beautifully and with great delicacy, but he became carried away with his own virtuosity in the technically demanding works. The speed was phenomenal and he thumped the keyboard into submission, sending the piano perceptibly out of tune in the later stages. He could have been chopping logs, such was the ferocity of his delivery; accuracy suffered and his tone degenerated into clangourous 'noise'. His 'reward' was a standing ovation so perhaps I'm missing something here, but I came away somewhat disappointed. I would have preferred a more measured interpretation, like one of the available recorded versions.

Perhaps some of these young players are afraid that they must play as fast and loudly as possible or someone else will do so – in effect, they feel they must win the race. But this attitude does a disservice to music, in my opinion. I put it down to excessive 'showing off'; not an endearing thing.

David Butterworth

AND ANOTHER

Dear *IP*,
I was most surprised that your article on piano duos made no mention of the Duo Tal & Groethuysen. In October they gave a most informed lecture recital at the Wigmore Hall, on two pianos. Clearly 'space limits prevent mention..'; but I do feel this Duo deserves attention.

Averil Kovacs

news & events

FORGOTTEN HARRIET COHEN WORKS PREMIERED IN LONDON

FOUR MINIATURES WRITTEN by the British pianist Harriet Cohen (1895-1967), best known for her dedication to new music and her relationship with Arnold Bax, have received their first-known public performance, exactly 100 years after they were first published.

The evocative *Russian Impressions*, published by Augener in 1915, were performed by Mark Bebbington in a recital on 4 February that also featured premieres of works by Felix Blumenfeld (Vladimir Horowitz's teacher) and Mario Castelnuovo-Tedesco.

The concert, which took place at the historic Central Synagogue near London's Regent's Park, was part of an international series featuring the music of the Jewish experience. Bebbington's passion for reviving neglected music also emerged in the framing works, Arthur Bliss's *Masks* and Castelnuovo-Tedesco's *Piedigrotta – Neapolitan Rhapsody*, both from 1924 and both recently recorded (the Bliss is due for release later this year on Somm).

Cohen is famous as a pianistic muse who inspired geniuses such as Vaughan Williams, Ireland, Bliss, Bartók, Bloch and Bax, her lover; yet her own creativity, apart from some Bach transcriptions, is less familiar.

Cohen's *Russian Impressions* resonate with a neo-Mussorgskian and post-Scriabinesque quality. Plangent delicacy sets the mood for *Sunset on the Volga*, warm melodies in different registers contrasting with a sprightlier central pastoral interlude. *The Exile* is a delicate, pastel-shaded gem that resembles an improvisation on *The Old Castle* from *Pictures at an Exhibition*, while chorales from *The Great Gate of Kiev* seem to rise up in the bell-like dissonances of *The Old Church at Wilna*. Yet more striking here are affinities with Debussy's *La cathédrale engloutie*, which was played effectively by Bebbington earlier in the concert alongside four more Preludes.



© TULLY POTTER COLLECTION

The Tartars, the most extended piece, crowns the set; Bebbington projected its expressive lyricism and propulsive, often obdurate textures with panache. The whole set highlighted a creative compositional talent that appears to have been suppressed in favour of an international performing career that was to exert a notable influence on 20th-century music.

Blumenfeld's suite *The Bells*, with its echoes of Rachmaninov, was an another appetising discovery.

MALCOLM MILLER

BEYOND THE GRAVE: RACHMANINOV 'GIVES RECITAL' IN ITALY

RACHMANINOV HAS GIVEN a 'live' recital at Italy's Teatro Mediterraneo – curiously overcoming his death in 1943.

The event, dubbed a 'Ghost Concert' by organisers, was the brainchild of Italian pianist Roberto Prosseda, in collaboration with Julius Tuomisto, chief executive of the Finnish software company Delicode. Tuomisto and Prosseda converted piano rolls of works recorded by Rachmaninov into MIDI format. The files were then played by a Yamaha Disklavier piano at the opening of Piano City Napoli, a festival that presented 200 piano recitals – performed by living pianists – in Naples on 5-7 December.

An animated 3D image of Rachmaninov playing the piano was also projected on to the stage. During the recital, Prosseda 'interviewed' Rachmaninov – thanks to computer trickery by Italian computer graphic artist Adriano Mestichella.

'The project was conceived to bring classical music to people beyond the traditional audience,' said Prosseda. 'Only two or three per cent of the population normally attend piano recitals, and our goal is to reach the other 98 per cent, using an innovative and attractive format, but still focusing on great music.'

Yamaha's Disklavier technology is opening doors for pianists who are willing to experiment with new formats. In 2013, Jim Aitchison's *Portraits for a Study* was performed on four pianos, in four different venues – by one pianist.

SCHÖNBRUNN PIANOS SELL OUT AT NAMM

SOME GOOD NEWS FROM Bösendorfer: the Austrian piano maker's limited edition Schönbrunn grand piano sold out within days of its launch at US-based music show NAMM earlier this year.

The Schönbrunn is the second in the limited edition Marquetry Series and follows on from Bösendorfer's popular Hummingbird design. The sell-out success will no doubt boost the boutique piano manufacturer's confidence as the industry continues to suffer under wider economic challenges.

'We saw how well the Hummingbird sold and were keen to continue the series,' said Bösendorfer's managing director Brian Kemble. 'The Schönbrunn epitomises what we do well – a beautiful-looking, hand-built instrument with our inspiring sound and 186-year heritage.'

The orders for the instrument came from the US, Canada, Hong Kong, Japan and China.

The Schönbrunn is a tribute to the magnificent gardens and murals of Vienna's famed baroque Schönbrunn Palace. This lavish dwelling played host to many leading figures from the arts, including the six-year old Mozart, who performed there in 1762.



FOLLOW US ON TWITTER & FACEBOOK FOR EXTRA NEWS, PREVIEWS, COMPETITIONS & GIVEAWAYS

@IP_mag

facebook.com/internationalpiano

IN BRIEF

WATERMAN TO LEAVE LEEDS

Dame Fanny Waterman has announced that she will retire from her role as chairman and artistic director of the Leeds International Piano Competition following the 2015 event. The exact date of her retirement will depend on the appointment of her successor. The decision comes as she approaches her 95th birthday in March.

Waterman co-founded the Leeds International Piano Competition in 1961, with the first event following in 1963. The 18th instalment of the triennial event takes place between 26 August and 13 September 2015 in Leeds.

Under Waterman's leadership, 'The Leeds' has long been regarded as one of the most coveted platforms in the piano world. Artists including Radu Lupu, Murray Perahia and Sunwook Kim launched their careers by taking first prize at the contest, while the finalists have included András Schiff, Mitsuko Uchida and Lars Vogt.

LANG LANG LAUNCHES SCENT

He's collaborated with some of the world's leading brands – including Montblanc, Adidas and Bombardier – and now celebrity pianist Lang Lang has launched a new perfume in association with Barbara Le Portz, founder of Fragrance Inspirations (Art in a Bottle).

The new fragrance, dubbed 'Amazing Lang Lang' was premiered at a VIP event at Berlin's Galeries Lafayette. The scent – available in 'his' and 'hers' – was inspired by a range of 'emotions' selected by Lang Lang, which he demonstrated with short piano excerpts. The range was developed by perfumer Nathalie Lorson.

'Amazing Lang Lang for Her' is said to feature kumquat, grapefruit, red pepper, jasmine, gardenia, tuberose, patchouli, musk and kyara wood; while 'Amazing Lang Lang for Him' includes bergamot, lavender, black pepper, jasmine, geranium, rock rose, cedarwood, vetiver and kyara wood.

Guests were treated to cocktails inspired by the new fragrances, goodie bags that contained samples of the new perfume and a copy of Lang Lang's *The Mozart Album* (Sony). Galeries Lafayette will donate €5 per bottle sold in the first few weeks to the International Lang Lang Music Foundation.



NEW in 2015 – 2016

40 YEARS hänssler CLASSIC

hänssler CLASSIC SCM

Béla Bartók

Andreas Bach performs a new series of the Complete Works for Solo Piano

Volume 1: The Mature Bartók [Out Now]

In the 25 years since the acclaimed recordings by Hungarian virtuoso Zoltán Kocsis were made, no single pianist has attempted to record a complete edition of Bartók's works for solo piano.
In this new five volume series, this is exactly what the German pianist Andreas Bach has set out to achieve; 'to discover the young Bartók in the late works, and the late Bartók in the early works'
CD-No. 098.042 | 3 CDs

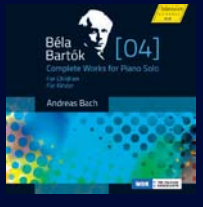
Still to come …



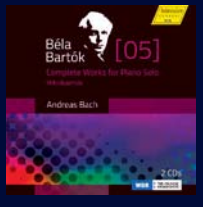
Vol. 2 | 2015



Vol. 3 | 2016



Vol. 4 | 2016



Vol. 5 | 2016

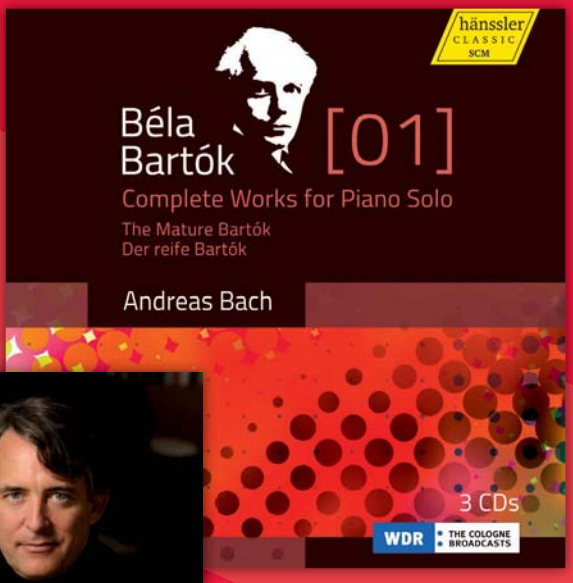
haenssler-classic.de | info@haenssler.de

FREE MP3 DOWNLOAD

Courtesy of Hänssler Classic, we are delighted to offer *International Piano* readers a FREE mp3 download of the following track:

Allegro barbaro Sz. 49
performed by Andreas Bach

From *Béla Bartók [01]: Complete Works for Piano Solo – The Mature Bartók*





Download now at www.rhinegold.co.uk/ipdownload

NETHERLANDS

GEORGIAN PIANIST WINS LISZT CONTEST

Georgian pianist Mariam Batsashvili has won the International Franz Liszt Piano Competition, held every three years in Utrecht, the Netherlands.

Batsashvili, 21, studied at the E Mikeladze Central Music School in Tbilisi with Natalia Natsvlishvili and the Hochschule für Musik Franz Liszt in Weimar with Grigory Gruzman. As well as winning the €50,000 first prize, she also took home the jury prize and the press prize.

Second prize went to Peter Klimo, a student of Tamás Ungár at Texas Christian University (TCU), and third prize went to Mengjie Han, who studied at the Royal Conservatory of The Hague with Marlies van Gent and with Jan Wijn at the Conservatory of Amsterdam.

GERMANY

YELLOW LABEL SNARES SOKOLOV

Deutsche Grammophon has signed a recording contract with Russian pianist Grigory Sokolov.

Sokolov's first album for the Yellow Label, a recital of works by Mozart and Chopin recorded live at the 2008 Salzburg Festival, was released in January. It was his first new album for almost 20 years – since a Schubert Sonatas disc recorded in 1992 came to the market in 1996.

Born in Leningrad in 1950, Sokolov first attracted global attention after his victory at the 1966 Moscow International Tchaikovsky Competition. However, he no longer performs with orchestras, makes no studio recordings and rarely gives interviews.

Mark Wilkinson, president of Deutsche Grammophon, said: 'The wait is finally over as we warmly welcome Sokolov to the Yellow Label and herald a new and rare album release. Critics and pianophiles alike have known of his work for many years, and we now want to connect the broadest possible audience with this life-affirming, revelatory and enigmatic artist.'

UK

BRITISH STUDENT TRIUMPHS IN DUDLEY

Mishka Rushdie Momen, a postgraduate student at London's Guildhall School of Music and Drama, has won first prize in the Dudley International Piano Competition.

Rushdie Momen, 23, was born in London and began her studies at the Purcell School at the age of six. She later went on to become the only student of Imogen Cooper for five years and has also studied with Alfred Brendel and Nelson Goerner. Her current teacher at the Guildhall is Joan Havill.

The biennial Dudley International Piano Competition is open to pianists of all nationalities studying or resident in the British Isles. The finals were held at Symphony Hall in Birmingham with the City of Birmingham Symphony Orchestra under Michael Seal.

Second prize in this year's contest went to Marina Koka, from Japan, and third prize went to Natalia Sokolovskaya, from Russia.

US

ANNIVERSARY FOR CHOPIN PRIZE

The National Chopin Piano Competition in Miami is celebrating its 40th birthday this year by offering a first prize of $75,000 – the highest cash prize ever awarded by a US piano competition.

As *IP* went to press, 24 pianists were about to begin competing in finals at the Miami-Dade County Auditorium.

Founded by Blanka A Rosenstiel, the National Chopin Piano Competition was first held in Miami in 1975 under the auspices of the American Institute of Polish Culture. It has since been presented every five years by the Chopin Foundation of the United States. It is the only classical piano competition devoted to the works of a single composer that is open exclusively to young US pianists.

The competition is open to pianists born between 1985 and 1999. In addition to the cash prize, the winner receives automatic entry to the International Chopin Piano Competition.



Queen Máxima of the Netherlands congratulates Mariam Batsashvili



Claire Huangci, winner of the 2010 National Chopin Piano Competition



Mishka Rushdie Momen with Michael Seal



Grigory Sokolov





Zsolt Bognár Debut Recording

"In an auspicious debut recording, **Zsolt Bognár** pays homage to **Franz Schubert** and **Franz Liszt**, a recital of **resonant power** and often **compelling poetry**… a gossamer luster and cumulative sweep quite **reminiscent of the best pages in Liszt from veterans Cziffra and Horowitz**." (Gary Lemco, Audiophile Audition)

"**White-hot virtuosity, pinpoint control, and interpretive freedom** reminiscent of Lazar Berman… I know of no recording of the feature repertoire that is finer than Bognár's." (Radu A. Lelutiu, Fanfare)

www.zsolt-bognar.com • www.LivingTheClassicalLife.com • CBR21346

A rising presence in the musical world and a protégé of Sergei Babayan, Zsolt Bognár's debut at the Berlin Konzerthaus was described as "**intellectually shaped, powerful, and of crystalline precision**." The new film series he hosts, Living the Classical Life, has been described by Norman Lebrecht as "fabulously entertaining."

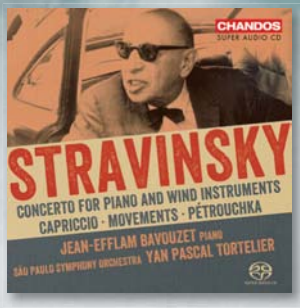
Bognár's debut CD album is now available on Con Brio Recordings.
Photo by Kaupo Kikkas ©2015

CHANDOS

RECENT PIANO RELEASES

The finest pianists playing great composers

APRIL 2015 MAY 2015



Jean-Efflam Bavouzet
Stravinsky: Works for Piano & Orchestra
CHSA 5147



Imogen Cooper
Robert & Clara Schumann
CHAN 10841



Louis Lortie
Chopin: Complete Works for Solo Piano, Vol. 4
CHAN 10852



Barry Douglas
Brahms: Complete Works for Solo Piano, Vol. 4
CHAN 10857

www.chandos.net
www.theclassicalshop.net (24-bit studio masters, lossless, MP3)

STAY IN THE KNOW
New releases · Reviews · Special offers · Artist features

FACULTY NEWS

Benjamin Ivry reports on the latest developments in keyboard departments around the world

CALIFORNIA, US

New post for Kahane

American pianist Jeffrey Kahane, music director of the Los Angeles Chamber Orchestra, will join the Thornton School of Music at the University of Southern California (USC) as a part-time instructor this autumn. Kahane, born in 1956, told the *Los Angeles Times* in December 2014 that USC was a 'great university, not just a conservatory', adding: 'I have a degree in classics and am very engaged in literature, and the relationship of literature and music, so I'm excited to bring that perspective to my teaching.' A former student of the Polish pianist Jakob Gimpel (1906-1989), Kahane will be teaching piano to start with but hopes to explore more diverse subject matter in future.

PARIS, FRANCE

Romano switches suburbs

French pianist Pascal Romano has stood down after 12 years as director of the Conservatoire de Maurepas in the western suburbs of Paris. Romano studied at the Ecole Normale de Musique de Paris with Germaine Mounier (1920-2006), herself a student of Yves Nat and Magda Tagliaferro. He also spent time studying with another Nat pupil, Jean Martin, in Versailles. Speaking to *Toutes les nouvelles*, a local newspaper, Romano said he was proud of starting a musical exchange programme in 2008 between his Maurepas students and traditional musicians in the town of Mopti in Mali, West Africa. Romano will be joining the faculty of the nearby Conservatoire de Plaisir.

WASHINGTON, US

Murray moves to Whitman College

American pianist Kathleen Murray has been named president of Whitman College in Walla Walla, Washington, starting in July. Murray, who is currently provost and dean of the faculty at Macalester College in St Paul, Minnesota, has an MA in piano performance from Bowling Green State University and a PhD in piano performance and pedagogy from Northwestern University, with a thesis on Aaron Copland's Piano Sonata. She has recorded a piece by Tania León for the CRI label (NWCR823). Interviewed in 2013 in *The Mac Weekly*, a Macalester College publication, she was asked how pianism had helped her administrative career. Murray replied: 'I did a lot of collaborative playing, a lot of chamber music and accompaniment work. And there's a certain amount of negotiation while you're doing that and while you're preparing […] you might have to compromise somehow along the way.'

PIANISTS REMEMBERED

José Feghali

Brazilian pianist José Feghali, an artist in residence at the Texas Christian University (TCU) School of Music, died in December. According to the Tarrant County Medical Examiner's office, his death at the age of 53 was suicide from a gunshot wound to the head. Among shocked and saddened friends and colleagues, American pianist Jeffrey Biegel left an online comment on the *Dallas Morning News* website: 'Terribly tragic to lose such a respected colleague and musical artist. I […] respected his nobility and warmth, his teaching abilities and innate musical gifts.' Feghali, who studied with Maria Curcio and Christopher Elton, won first prize in the 1985 Van Cliburn International Piano Competition and recorded for Naxos, Koss Classics and VAI.


José Feghali

Alexei Nasedkin

Russian pianist Alexei Nasedkin died in December aged 72. A student of Anna Artobolevskaya, Nasedkin made his debut at the age of nine in 1951 playing Beethoven's First Piano Concerto. He later studied with Lev Naumov and Heinrich Neuhaus. Nasedkin came first in the 1967 Austrian Franz Schubert und die Musik der Moderne competition in Vienna, third at the 1966 Leeds International Piano Competition and sixth at the 1962 Tchaikovsky Competition in Moscow, the year that Vladimir Ashkenazy and John Ogdon were co-winners.

Ray Santisi

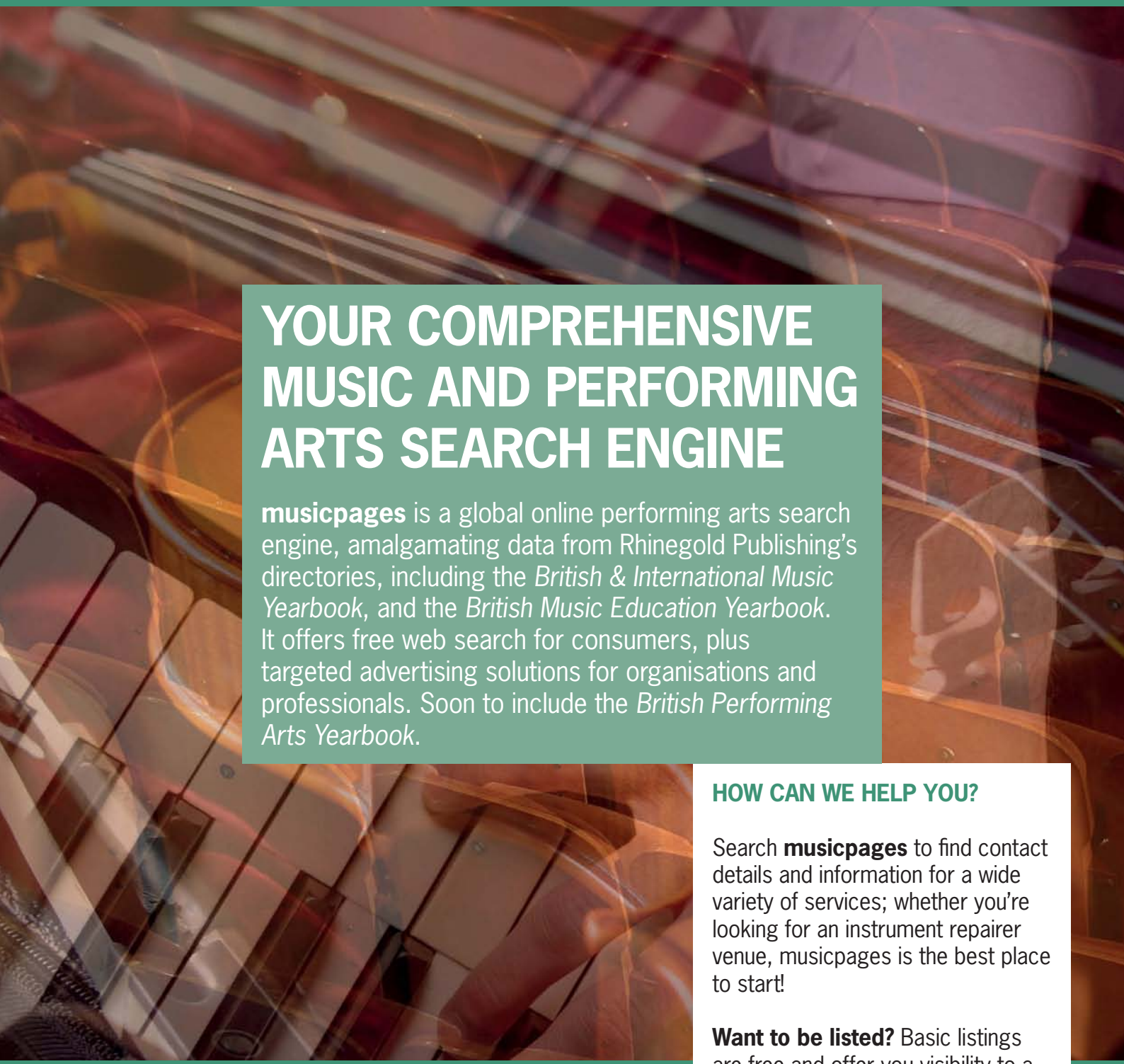
American jazz pianist Ray Santisi, who taught at Boston's Berklee College of Music for 57 years, died following heart surgery in October. Santisi, who was 81, performed with Charlie Parker, Stan Getz, Dexter Gordon, Mel Tormé, Joe Williams, Zoot Sims, Donald Byrd and Clark Terry. He was the author of *Berklee Jazz Piano* (Berklee Press, 2009). His pupils included Joe Zawinul, Keith Jarrett, Arif Mardin and Danilo Pérez.

Richard Syracuse

Ohio University professor of piano emeritus Richard Syracuse died at the age of 80 in November after being hit by a minivan while crossing a road near his rural home west of Athens, Ohio. Syracuse studied at the Mannes College of Music with Vera Popova Boneva and at the Juilliard School with Rosalyn Tureck and Rosina Lhévinne. After winning a Fulbright Scholarship, he received lessons at Rome's St Cecilia Academy of Music from Carlo Zecchi. ♪

musicpages

your comprehensive music & performing arts database



YOUR COMPREHENSIVE MUSIC AND PERFORMING ARTS SEARCH ENGINE

musicpages is a global online performing arts search engine, amalgamating data from Rhinegold Publishing's directories, including the *British & International Music Yearbook*, and the *British Music Education Yearbook*. It offers free web search for consumers, plus targeted advertising solutions for organisations and professionals. Soon to include the *British Performing Arts Yearbook*.

HOW CAN WE HELP YOU?

Search **musicpages** to find contact details and information for a wide variety of services; whether you're looking for an instrument repairer venue, musicpages is the best place to start!

Want to be listed? Basic listings are free and offer you visibility to a growing number of users a month. We also offer a number of options to help increase your presence on the site, and therefore your brand visibility, from as little as £50 a year.

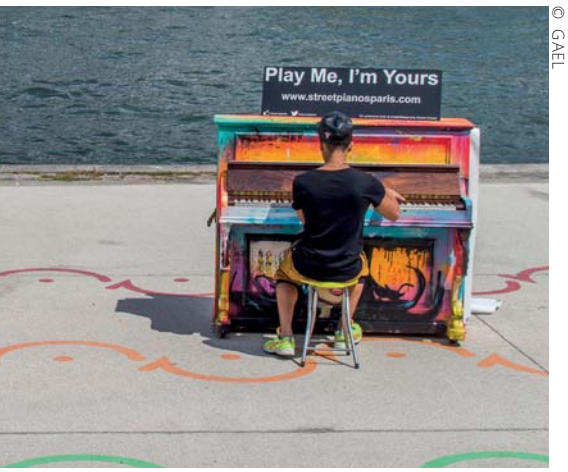
FIND US at **musicpages.co.uk**

CONTACT US on **020 7333 1733** or email **advertising@rhinegold.co.uk**

The public piano: friend or foe?

A piano in the street is not always cause for celebration, argues *Benjamin Ivry*

IN RECENT YEARS, PIANOS HAVE been installed in streets, shopping centres and railway stations for public access. The 'Play Me, I'm Yours' project by the Bristol-born artist Luke Jerram has seen more than 1,300 public pianos placed in over 45 cities worldwide since 2008. Florence, South Carolina is next on the list and will receive its pianos in April. A conceptual artist with no apparent specific ties to the piano, Jerram admits: 'Questioning the rules and ownership of public space, "Play Me, I'm Yours" is a provocation, inviting the public to engage with, activate and take ownership of their urban environment.' This provocative stance has naturally led to some glitches, as in Toronto where a street piano had to be moved from Trinity Bellwoods Park after persistent playing at 3am disturbed nearby residents. Organisers had tried padlocking the piano after a certain hour, but determined roisterers had disabled the security measures.



© GAEL

A few professional pianists have leapt at the 'Play Me, I'm Yours' venture, as proven by videos posted on YouTube. Most notably, Valentina Lisitsa performed at St Pancras railway station in 2013. In 2012, the SNCF, France's national state-owned railway company, installed dozens of Yamahas in stations around France. At the Gare du Nord, food vendors wailed that some performers on the piano were everyday fixtures, 'playing too loud'. Homeless alcoholics and other clochards had cottoned on to the fact that the police would never roust them if they were seated at the keyboard. Higher-class performers bashing away at *Für Elise*, *Frère Jacques* or *Happy Birthday* likewise irked involuntary listeners. In the northwestern French city of Brest, one pianist who regularly spent hours at such tunes arrived one morning at the station to find that the piano stool had been removed. More violently, in 2014 in the Gare de Lyon in Paris, a young man playing a pop song was set upon by an angry mob, as one witness described: 'A few notes transformed the people into savage beasts with bloodshot eyes.' Other physical altercations reportedly occurred in Bordeaux as a result of renditions of the Céline Dion song *My Heart Will Go On* and soundtrack music from the syrupy 2001 film *Amélie*.



© SALLY REAY

THE WORD 'BUSKING' IS FROM the Spanish 'buscar' meaning to seek. Braving potential assault, what are street pianists seeking, if not remuneration? Are they motivated by TV talent show-style exhibitionism or the opportunity to share and communicate with fellow human beings, or a mixture of both? Given the ambient din of any cityscape, augmenting noise is inimical to quality of life, as if some Lady Bountiful had purchased loudspeakers to blast piano music in previously tranquil public parks. Many people feel a horror vacui so acute that they are always plugged into iPods for fear that without fabricated noise, they might be left alone for a moment with their thoughts. It is charming to see and hear youngsters exuberantly playing public access pianos; their public libraries have been closed, so where else can they go? Long ago, strolling pipe organists would set up beneath a window and play until money was thrown down as a bribe to take the noise a block away. Today, street pianos imposed by municipalities are moved only every few months, leaving the city dweller, as so often, with no recourse. ♪



colourstrings

26th International Teacher Training Course

Monday 3rd – Saturday 8th August 2015

The Yehudi Menuhin School

Tutors will include:

Géza Szilvay Violin, **Yvonne Frye** Violin, **Heidi Viksten** Violin, **Pirkko Simojoki** Viola, **Csaba Szilvay** 'Cello, **Aija-Riikka Rannanmaki** Piano, **Rody van Gemert** Guitar, **Karen Mackenzie** Music Kindergarten & **David Vinden** Kodály

Featuring

an overview of the "Colourstrings distance-teaching" programme;
an introduction to the new Colourstrings guitar teaching material
new publications and additional material for the existing volumes of the string programme

Colourstrings Taster Day
with Geza Szilvay (violin), and Karen Mackenzie (music kindergarten)
Sunday 31st May.

Running parallel:

PHASE TWO TEACHER TRAINING COURSE PARTS A & B

(for teachers who have previously completed Phase One)

PART 2A: 5th - 6th August 2015 **PART 2B: 6th -8th August 2015**

PLUS: ONE-DAY MUSIC KINDERGARTEN WORKSHOP FOR INSTRUMENTALISTS, SUNDAY 9TH AUGUST 2015

Early booking and student discounts available

www.colourstrings.co.uk
email: training@colourstrings.co.uk
tel: +44 (0)20 8546 0114

COLOURSTRINGS

The Szilvay Foundation is a Registered Charity, number 1062822

Szilvay

PEREGRINE'S PIANOS






Quality instruments for the professional pianist.

Spacious rehearsal rooms for the working musician.

Sale and hire options for the musical family.

SCHIMMEL PIANOS

AUGUST FÖRSTER

www.peregrines-pianos.com

Peregrine's Pianos, 137A Grays Inn Road, London WC1X 8TU Tel: 020 7242 9865

Russian tradition

Zlata Chochieva is currently a hot topic in piano circles. She talks to *Jeremy Nicholas* about Rachmaninov, competitions and studying with Mikhail Pletnev

ZLATA CHOCHIEVA WAS BORN IN MOSCOW. SHE HAS been playing in public for 25 of her 30 years, and is a seasoned artist whose first two recordings (one of Rachmaninov, one of Chopin) have won unusually ecstatic reviews. Chochieva, it would appear, is about to come into her own. At present, she makes her home in Salzburg, where she moved three years ago. In between concerts, she occasionally teaches at the city's Mozarteum University.

'Everything started when my brother began to study the piano,' she says. 'My mother didn't want to leave me alone so I went to listen to his lessons. He is five years older than me. Since I was quite an ambitious child, I always wanted to do the same as he did. His teacher at the Flier Music School was a brilliant musician but she had no experience of teaching a young child – I was four and a half. But she tried, and in less than a year I appeared on stage playing two pieces from Tchaikovsky's Children's Album. After that I played in concerts quite often. My first competition was in 1993, when I was eight. I won first prize playing the last two movements of Mozart's Concerto No 17 in the Great Hall of the Moscow Conservatory. It was after that I decided to become a professional musician.'

Chochieva's mother is a pianist and her late father was, she says, 'a very creative person. He played double bass in a jazz group. He had an amazing memory, very good ears and was very talented. I was surrounded by music as a child.' Her disc of the complete Chopin Etudes, recorded last February, is dedicated to her father's memory.

WHEN CHOCHIEVA WAS 14 SHE WAS INVITED TO play with Mikhail Pletnev's ensemble, the Russian National Orchestra. 'We played the Rimsky-Korsakov Piano Concerto. Then he offered to teach me. He had only two pupils – me and Sergei Basukinsky – and it was an amazing experience.' She studied with Pletnev from 2000 to 2003. 'I believe he is the last of the three greatest Russian pianists, with Horowitz and Rachmaninov. It's my dream to follow this line. And maybe Michelangeli. I find them quite similar. They follow the same direction, in my opinion – especially with the sound. Of course they're very different, all four of them, but their sound and their approach is really very close. Anyway, Pletnev was my first and my biggest influence. He helped me with my technique, my sound and musical ideas. He encouraged me to have brave ideas.'

Paradoxically, Chochieva became a serial winner on the international competition circuit (ten in all) – an arena that, by and large, does not look favourably on 'brave' pianists. Chochieva concurs. 'Exactly. At one time, I was playing in competitions almost every year. It's good to have that kind of experience. You build your repertoire and it's nice to play in front of great musicians, the jury members. But then I stopped about three or four years ago. I couldn't find any reason to play in competitions any more. If you have brave ideas, the competition world doesn't work.'

Nevertheless, it was through a competition that Chochieva made contact with Piano Classics. 'In 2010 I won the Agropoly Contest in Italy and they offered me a contract. I recorded the Rachmaninov Chopin Variations and the First Sonata, pieces that are not played that often. Rachmaninov and Chopin are two composers who are very special to me, very close to my soul. My next goal is to record all the Etudes-Tableaux, which we will do this June. I wish to find my own Rachmaninov, to get closer to his own interpretation and style.'

Last year, she played Rachmaninov's Second Piano Concerto and Rhapsody on a Theme of Paganini in the Tchaikovsky Concert Hall in Moscow with the Russian National Philharmonic under the brilliant young Ben Gernon. 'I should love to record all the Rachmaninov concertos one day, of course! Amazing music – and not completely discovered yet, in my opinion. I think I can find something new there because I think today's interpretations go rather in the same direction. We should take the composer's recordings into account more. They're extremely important. He was such an outstanding pianist.'



© ALENA BEREZINA

This season, Chochieva is presenting a programme of Scriabin (Sonata No 2 and the 'Black Mass' Sonata) and Rachmaninov (the complete Etudes-Tableaux and Chopin Variations). 'But,' she enthuses, 'Mozart is also very important to me and I recently played a programme in Salzburg of two fantasies and two sonatas, and also one of the concertos. So I think at present it's important for me to stay in Salzburg!' ♪

Zlata Chochieva's latest recording – Rachmaninov's Variations on a Theme of Chopin and Sonata No 1 – is available on Piano Classics (PCL0047)


Morningside Music Bridge
at Mount Royal Conservatory
July 2-31, 2015
Calgary, Canada
An international classical music festival and training program for the world's best emerging young artists.
Apply by Feb. 18, 2015
mtroyal.ca/musicbridge
SUPPORTED BY
MORNINGSIDE GROUP
Canadian Heritage
Patrimoine canadien
MKiDN
MOUNT ROYAL UNIVERSITY
1910


blossom communication
Verbier festival
17 JULY – 2 AUGUST 2015
Khatia Buniatishvili
Jan Lisiecki
Menahem Pressler
András Schiff
Grigory Sokolo
Daniil Trifonov
NESPRESSO
Julius Bär

Diary of an accompanist



In which *Michael Round* faces the language barrier

TUESDAY Rehearsal and performance with foreign singer. Dig out relevant phrase-book in advance: learning the words for 'Hello', 'Thank you', 'Very good' and 'Goodbye' always helpful for smooth co-operation en route and possible social enhancement later.

Programme mixes Western and ethnic songs. Internet printouts of latter have lyrics in original (non-Western) alphabet: hope singer does not forget words in mid-performance for could not possibly prompt her. More helpfully, links to songs in actual performance showed considerable deviations from printed copies: anticipate increased street-cred by carefully annotating printed copies to match.

Meet soloist: spoken English passable if not always fluent. V pretty, and delighted to (i) be greeted in own language and (ii) find piano parts now matching online links. Tactile post-concert gratitude beckons. Ask which songs will have spoken introductions: explain this as recall all too vividly long-ago memories of (i) collisions between piano's and ad-libbed spoken intros, or (ii) uneasy silences while waiting for spoken intros that in the event failed to materialise. 'No problem', is reply. 'Have own presenter'. Meet same. Also pretty: sole drawback, presenter's English worse than singer's own. Imagine employing second presenter, or whole sequence of them in gradually increasing order of intelligibility, something like Russian dolls.

Soloist's entourage arrives, bearing costumes, hand-mics, amplifiers – and huge paper screens, some covered with exotic writing. Ask 'Traditional theatre backdrop?' Reply: 'No, is prompt, in case forget words.' Words huge, whatever the language: necessary because singer will remove spectacles for performance and cannot read anything smaller.

Performance. Screen propped up by friends in front row of audience. Words so large that each song requires several screens, noisily changed en route with rustlings like close-miked rat's nest. Western songs include *Think of me* from *Phantom of the Opera*. Brief boy's part taken by singer's friend, conscripted at last minute and unsure of words. Has loaded lyrics onto iPhone, and sings to it, reading from screen. Interesting piece of theatre: mentally plan updated staging of *La Voix Humaine*.

Soloist makes one serious mistake elsewhere. Discreetly cover, ignore. Performance ends. Soloist distraught backstage about mistake, and repeatedly apologetic. Keep saying, in her language, 'It doesn't matter, it doesn't matter.' Atmosphere changes: soloist retreats, makes excuses and departs. Puzzling. Go home, phone friend helpfully married to woman from same country as soloist. Describe event. Friend's wincing audible – even over phone. 'Not best translation', he says, 'You kept telling her "I don't give a toss!"' Ah. Beg friend to email me guaranteed-correct phrase for 'Am really, really sorry', for forwarding to soloist in faint hope of reconciliation.

WEDNESDAY Another day, another world: am guest keyboard in contemporary music ensemble workshop. Much talking between items, often exceeding durations of actual pieces – luckily so, since most of them difficult and all of them awful. Regular players join discussion: am astonished at elaborately diplomatic language used, but refrain from straight-talking contributions because am only a guest. Ponder story of Emperor's New Clothes. Recognise fellow guest from way back, non-English and famously monosyllabic trumpeter: eagerly anticipate his considered response when asked to sum up 'the veteran player's viewpoint.' Brief pause for thought. 'I don't mind playing crap', he says, 'but I do mind playing hard crap.' Wonder if same author wrote both his phrase-book and mine. ♪

Words huge, whatever the language: necessary because singer will remove spectacles for performance and cannot read anything smaller

ILLUSTRATION © URSULA ROUND



'It amazes me that there is so much hatred in our musical world. I just don't get it'

BUILDING BLOCKS

The extraordinary Swiss pianist Andreas Haefliger juxtaposes Beethoven with Berio and counts real estate – and kung fu – among his hobbies. *Geoffrey Norris* meets him

'I ALSO BUILD HOUSES', SAYS Andreas Haefliger over coffee. The previous evening, Haefliger had given the European premiere of the piano concerto *Postures* by the Pulitzer Prize-winning Chinese-born composer Zhou Long at the Royal Albert Hall. We are meeting to discuss the new work, and Haefliger's ongoing recording series Perspectives. So this seemingly incongruous reference to housebuilding comes rather out of the blue. 'I have a real estate company,' he explains. 'Working with wonderful architects, finding the money to do things – it makes me independent. I want to build museums,' he adds with a sincere but modest flourish, making the point that this is one of the ways in which he can find 'different outlets for creative energy'. 'Also', he stresses, 'I want to be a first-rate pianist.'

This extramural activity is unusual in a musician with a concert and recording schedule as busy as Haefliger's, but it is fundamental to what makes the pianist tick. He's unwilling to be hemmed in by the norms of a performer's life and is driven by a desire to widen his outlook from the central core of the repertoire. Haefliger first went to mainland China about four years ago. 'I wanted to feel something about this culture', he says, 'and started looking out for Chinese composers.' He encountered Zhou Long at a chamber music festival and thought his chamber music 'very special. There's a real seriousness there. After all, he was a student of Mario Davidovsky [the Argentine-born, now New York-based composer of the *Synchronisms* series for instruments and electronic sound], and it shows. I was less impressed by the music of his wife, Chen Yi. She was the one who was being touted around and introduced everywhere, but I thought he had something.' Initially, though, it was hard to get any collaboration off the ground. 'There was no interest from sponsors, orchestras or promoters. Even my manager was saying that we couldn't find anybody to take it and that we should just drop the idea.' Then Long happened to push through the fame barrier by winning the Pulitzer Prize in 2011 for his opera *Madame White Snake*, and the whole idea of *Postures* became possible once more, coming to fruition through a joint commission between the BBC and the Singapore Symphony Orchestra, which played the concerto with Haefliger at the Proms in September. 'It was wonderful,' says Haefliger, 'because we got the best exposure possible – the Proms and a broadcast.'

HAEFLIGER'S LIFE HAS TAKEN on a new dimension in recent years. Now in his early 50s, he could easily have followed a traditional career trajectory after his Juilliard School training in New York and his US and London debuts in the late 1980s. He is part of a musical dynasty: his father was the Swiss tenor Ernst Haefliger (1919-2007); his brother Michael, a similarly Juilliard-trained violinist, is director of the Lucerne Festival; and his wife is the flautist Marina Piccinini. 'Of course my father was like a Titan for us,' Haefliger says. 'But he was also a very simple man. He just came from the mountains. He didn't himself have any musical background; he just started getting involved and lived a life of music. He accrued his knowledge and his intensity, and that is what I inherited. That was given to me, and it is something I am very proud of.' Haefliger has put this legacy to good use. Indeed, he has been acclaimed in Mozart, Beethoven, Schubert, Schumann and a whole spectrum of the Classical and Romantic repertoire. And then, in the mid-1990s, he showed his mettle in a disc of piano works by the contemporary Russian composer Sofia Gubaidulina. This exploratory mind is the same one that has generated the Perspectives recording series, and is what lies behind the recital programme Haefliger will present at London's Wigmore Hall on 9 April: two Beethoven sonatas (the F major Op 54 and E minor Op 90), Bartók's *Out of Doors* suite and Brahms' Third Sonata in F minor.

Beethoven is the backbone of the recital, and of the Perspectives series, of which there are so far six instalments on the Avie label. Haefliger is recording all 32 of the sonatas over 11 or 12 CD releases, but he has opted not to work through them chronologically or in any other Beethoven-only permutation. Instead, he makes them part of recitals with other works in which he detects a connection or a complementary idea. The first volume (2004) linked Schubert's A minor Sonata D537 and Mozart's in B flat K570 with Beethoven's last Sonata in C minor Op 111 and Thomas Adès' *Darknesse Visible*, composed in 1992. The second (2008)

'Concert life comes in bursts, which suits me. I really have a desire to live life'

comprised the same programme that Haefliger will play in April at Wigmore Hall. The third (again of 2008) combined Beethoven's D major Sonata Op 28 and the 'Appassionata' Op 57 with Schubert's last sonata, the one in B flat, D960. And so it has continued until last year's release of volume six, which features Beethoven's sonatas in G major Op 14 and E major Op 109 together with Schumann's Fantasy in C Op 17 and Luciano Berio's *Erdenklavier* (1969), *Wasserklavier* (1965), *Luftklavier* (1985) and *Feuerklavier* (1989). Haefliger has said this programme explores profound ideals of romantic love. 'Fantasy, love, desire, religion – everything is in it, the whole spectrum of what makes us move. It is a sort of love that, as an emotional state, has become difficult for us to grasp today. The four pieces by Berio frame this idea within humanity and the laws of nature. The works by Beethoven, Schumann and Berio interlace in terms of their underlying romantic idea – they speak of a deeply felt attention for other human beings, as well as for nature.' He adds that the Berio miniatures 'are super-difficult works, which make a good relationship to the Beethoven and Schumann pieces.'

On the more general point about devising the Perspectives programmes, Haefliger asserts that 'it is not as complicated as it sounds. It's not a sense of me wanting to educate the world. They are just well put-together recitals with a historical context that makes a lot of sense. Somehow, with the way I build the programmes, they start to make sense for other people as well. I wish I could say that I was tremendously intelligent in these combinations, but, joking aside, they do sometimes make intellectual sense. But that's not the purpose.' As to future volumes of Perspectives, 'ideas will come as I go – something played a little less often, perhaps something 21st-century' – with Beethoven at the heart. As he says, 'the big early Beethoven sonatas are on a technical scale that hadn't been conceived before. Those early sonatas are just as revolutionary as the late ones. For me, it is more interesting to play the late ones, because there is a calm of thinking and a transcendence that speak to me, though you will also find those qualities in the slow movements of the earlier ones.'

The thread of love running through Perspectives 6 – 'love as an ever-expanding human picture' – stirs Haefliger to other thoughts. 'It's something I would like to see more of in the world, which is more and more frightening. It amazes me, even in our musical world where we have the most wonderful thing that humanity has given and has created over the last three or four hundred years, that there should be so much hatred, so much back-stabbing. I just don't get it. I really don't understand it, because here we are, we have this luck, and we can do this incredible thing. I understand that there is competition, but why must it be so ugly?'

HAEFLIGER, ON THE OTHER hand, seems to approach his life and his commitments with an uncommon composure. Just as house-building gives him another conduit for his creative thoughts, so it is the martial art of kung fu that has helped him to find an equilibrium. On a practical level, as he says, 'kung fu is certainly good for people who are in a sitting profession'. But there are deeper advantages, too. 'It came about with my family,' he explains. 'About ten years ago, when my daughter was seven, she did kung fu – it was a way for us to do things together. The first troubles you can have with a seven-year-old disappeared, because suddenly we were equal partners. She's much better than me, incidentally. But I also noticed how, with the lengthening of the muscles, your whole perception changes. You can achieve things in a different way. And I like that. It's not a bad thing at all. For me, my way of playing has slowly changed into something more relaxed. The attitude



Haefliger says the martial art of kung fu has helped him to find an equilibrium

© ANDREAS HAEFLIGER, PHOTOGRAPHER WOLFGANG GALL

to my career is more relaxed. The main thing now is that I think about the music. I think about how I can show what is inside me. When you are not constantly thinking, "I must do this, I must do that, I must be better than he or she is", your true voice comes out.' He finds that this is explicit in Perspectives 6, where 'there is a freedom, a directness, something that is not convoluted'.

Kung fu is also physically and mentally beneficial to 'somebody who has a very short energy span', Haefliger disarmingly asserts. 'I can do two or three months [of playing] and then I need to take a break. It's always been that way. I'm very focused and I work very hard. Practising at home is intensive pretty much all year round except for five weeks. Concert life comes in bursts, which suits me. I really have a desire to live life. I find that that's so important for me. I know the piano is my core, but I don't have to be always fully engaged. I always take September off – two weeks without any piano at all, and then I start working on the next programme. This will always be my life. The piano has been the absolute focus for me since the age of four.' But, equally, there will always be other things, too. With housebuilding and kung fu among his extra-musical essentials, Haefliger also expresses a wish to do humanitarian work. 'When I have more time, I will,' he says. 'It doesn't have to have a label. It might sound like those Hollywood actors who are advisers to this or that charity, but I'm more interested, even on a very small scale, in doing work with the homeless. I don't need to be the organiser of it, but I do want to make a contribution in that way.'

Meanwhile, dividing his time between homes in Vienna and the US, Haefliger continues to be an inspiring presence on the concert platform and in the recording studio, earning critical plaudits for his performances but at the same time having found a nourishing balance between work, family life and leisure. The very idea of the concert treadmill would be complete anathema to him. As he says, 'That would be gruesome, really gruesome.' ♪

Andreas Haefliger performs at Wigmore Hall on 9 April



© MARCO BORGGREVE

Beyond the notes

Pianist Noriko Ogawa is expanding her Jamie's Concerts series for the parents and carers of people with autism. She tells *Duncan Honeybourne* about her personal connection to a complex condition



Ogawa hosted the first Jamie's Concert at Kawasaki's Symphony Hall in 2004

AUTISM, IN ITS MANY AND varied expressions, remains a much misunderstood condition. The autism spectrum is vast, ranging from those who exhibit impressive recall in a specific topic but struggle to engage with colleagues' small talk, to the entirely non-verbal individual who displays little or no engagement with the outside world.

The confusing realities of autism are always infinitesimally subtle and, within a loose-fitting framework, each person is different. The media carries a constant stream of real-life stories that enrich public awareness, but society's growing familiarity with the concept of autism can foster a set of stereotypes that inhibit broader curiosity, discovery and understanding. If you think you know what it's all about, it's all too easy to make a quick judgement and, most devastatingly of all, harder to keep an open mind to the strengths, weaknesses, struggles and insights of each individual. Needs are complex, ever changing and all consuming, and so are the demands made on families and carers. Noriko Ogawa knows this better than most, and that's what led her to launch a special series called Jamie's Concerts, with its roots not only in Ogawa's scintillating pianism, but also in a far more human experience.

HAVING WON THIRD PRIZE at the Leeds International Piano Competition in 1987, Ogawa found lodgings with a musician couple named Peter and Janice. 'After I got the prize, I had lots of concerts and needed a place to live,' she tells me over lunch at a cafe in Wimbledon Village. 'Ben Kaplan [Ogawa's teacher] introduced me to Peter and Janice. A few years later Jamie was born; a long-awaited son. Everyone was very happy.'

Ogawa had always been attuned to the sensitivities of the human condition. 'Since I was a teenager I've had this fantasy of being a psychiatrist,' she admits. A friend with autism had given her an insight into the workings of the autistic mind, a framework she quickly recognised in Jamie's behavioural patterns: 'I realised Jamie wouldn't turn around when we called his name, and he got stressed very easily. Jamie was unique in many respects. He fascinated me no end.'

It was Ogawa who first suggested to Peter and Janice the reason for Jamie's uniqueness. 'When Jamie was two-and-a-half, I sat them down in the lounge. I told them to go to the doctor, because I believed he was autistic.' A diagnosis of severe autism followed and life for Jamie's parents changed immeasurably.

JAMIE DOES NOT COMMUNICATE verbally, cannot make eye contact, is hypersensitive to musical sounds and is extremely particular about his diet. From babyhood, Jamie took no pleasure in listening to music, finding it an intrusive and unpleasant sensory experience, and he would never accept any food cooked by Ogawa. 'To this day, Jamie won't eat rice – not even a single grain. It's a signal of cooking by me, an outsider in his home.'

Ogawa explains that Jamie, in many senses, rejected her. 'He always knew that I was not his mother and I was not his sister.' Ogawa tells me this not with a sense of sadness, but in wonderment of Jamie's emotional intelligence and integrity: 'So many mothers carry this sorrow: my autistic child doesn't look at me. Does he know I am his mother? I can tell them that yes, they do know. Jamie knew so clearly what Janice was to him – his mother. I was a lodger from another country, and he knew that. Jamie was the one who knew, more than anyone else in the family.'

Ogawa desperately wanted to help Jamie, but wondered how. Then she noticed a pattern in Jamie's response to his mother's mood. 'When Jamie had difficulty sleeping he would run around and take books off



Ogawa with Jamie in 1994, shortly after his diagnosis

shelves; we'd watch him do it. The more Janice tried to stop him, the worse it got. When we had a cup of tea and calmly watched him, Jamie seemed to relax and things got better.' Ogawa's observation was a vital ingredient in the eventual conception of Jamie's Concerts 11 years ago. 'I realised that if Janice calmed down, Jamie was easier to handle. So I decided to help Janice, not Jamie. Without looking at me, he told me that he didn't like me interfering.'

Ogawa realised how restricted a lifestyle Jamie's parents were obliged to lead: 'They could not go out very much, not to dinner, not to a film. Jamie would get upset if he was left alone for an evening with a stranger.' She identified that the loneliness and stress of parenting an autistic child could be partly assuaged through the healing power of music. 'What about a concert during the day, while Jamie was at school? He comes home at three so I designed a concert to start at 11am. The important thing for me was not to compromise artistic standards in any way. I wanted proper repertoire, nice clothing and a high standard of performance. By doing this, I could help parents and, indirectly, the autistic children themselves. But I leave the children to decide whether they want to come themselves. For Jamie, the sound is too much, but some autistic children can't get enough music.'

The first Jamie's Concert took place at the Muza Kawasaki Symphony Hall in autumn 2004. 'I was laughed at in the beginning,' recalls Ogawa. 'Many people couldn't understand how such an idea could help autistic children and their parents.' Then a special needs educationalist leapt to Ogawa's defence. 'She stated that what I was proposing was not rubbish. Her endorsement opened the door.'

Jamie's Concerts have since taken place regularly in Japan, and in 2010 Ogawa launched the series in the UK. Now, thanks to a new partnership with the National Autistic Society (NAS), Jamie's Concerts are set to expand in this country. Ogawa was announced as a cultural ambassador for the society in September and her new role will be formally launched in April. The society will help to promote Jamie's Concerts and get more parents and carers involved.

The concerts can be moving: 'The audience members feel a connection through shared experiences,' says Ogawa. 'There is an extraordinary understanding in the room, as mums and dads exchange stories and meet other parents and carers.



There's a lot of crying, but much laughter too. Sometimes music can permeate more than words. I strongly believe that this couple of hours of mutual understanding and high-quality music gets through to parents and carers, and eventually to the children themselves.'

It is a devotion that has led to Ogawa's appointment as a cultural ambassador with the NAS. Jamie's mother was the first person Ogawa rang to share the news of her new role. 'Janice knows what a strong impact Jamie has made on my life. I'm not playing the piano simply to be successful; he's given me more than that. It may not be visible to an outsider what is going on, but I am pioneering a way of thinking, an acceptance not only of those who have autism themselves, but of those close to them who live and care for them. It's a kind of healing, in a way.' ♪

Duncan Honeybourne is a pianist whose life and career have been shaped by his Autism Spectrum Condition. He has given talks on a wide range of autism-related topics and promotes the understanding of autistic spectrum conditions.

The next UK Jamie's Concerts are in Manchester on 22 April and London on 5 May. There will also be an evening concert to raise awareness of Jamie's Concerts and launch Ogawa's role as a cultural ambassador for the NAS at Eaton Square on 9 April. For more information, visit http://uk.jamiesconcerts.com

Donations to Jamie's Concerts can be made at www.justgiving.com/noriko-ogawa1

21.-29. August 2015
Schloss vor Husum

Rarities of Piano Music

9 concerts matinée exhibition

Yuri Favorin
Florian Uhlig
Jonathan Powell
Alex Hassan
Martin Jones
Jonathan Plowright
Xiayin Wang
Two concerts with
Piano Trios and Piano Quartets

Lecture on: **Moritz Moszkowski**

Piano works by

Alkan	Lekeu
Chevillard	J. Marx
Danielpour	Nin
Eiges	Roger-Ducasse
Gál	Scriabin
Grainger	Spoliansky
Kornauth	v. Weber
Lambert	a.o.

Ticket sale & Festival information
Museumsshop
Schloss vor Husum, 25813 Husum/Germany
Tel. +49 4841- 8973-130, Fax: + 49 4841- 8973-111
karten@raritaeten-der-klaviermusik.de

Information & accomodation
Tourist Information Husum
Tel. +49 4841- 89 87-0
www.husum-tourismus.de

www.piano-festival-husum.de

Kulturpartner
NDR kultur Deutschlandradio Kultur

MEMBER OF THE WORLD FEDERATION OF INTERNATIONAL MUSIC COMPETITIONS

楽都仙台

SENDAI INTERNATIONAL MUSIC COMPETITION

for Violin & Piano

The 6th Sendai International Music Competition

in Sendai,Japan

Violin Section May 21 – June 5, 2016

Piano Section June 11 – June 26, 2016

Eligibility	Born on or after January 1, 1988, irrespective of nationality
Application Deadline	Postmarked by November 16, 2015
Prizes	1st prize: Cash prize of JPY 3,000,000(≈US$ 25,641*);CD Production;Concerts withmajor orchestras in Japan; Recitals in Japan
	2nd prize: Cash prize of JPY 2,000,000(≈US$ 17,094*); Diploma;Silver Medal
	3rd prize: Cash prize of JPY 1,000,000(≈US$ 8,547*); Diploma;Bronze Medal

*Calculated based on the exchange rate of 15 Jan.2015(USD1=JPY117)

Contact: **Secretariat of Sendai International Music Competition**
3-27-5, Asahigaoka, Aoba-ku, Sendai City, 981-0904, Japan
Phone: (+81) 22 - 727-1872
Fax: (+81) 22 - 727-1873
E-mail: info@simc.jp

Complete information can be found at http://www.simc.jp/

SIMC focuses on the concertos in its repertorie.

HURRAH FOR HUSUM

The Schloss vor Husum Rarities of Piano Music Festival has become an annual haven for pianophiles, as *Bryce Morrison* discovers

QUOTING ONE'S OWN WORDS can be self-indulgent, but for the Schloss vor Husum Rarities of Piano Music Festival, I am going to make a necessary exception. As I wrote elsewhere, 'What would we do without Husum?' Started 25 years ago and inspired and guided by Peter Froundjian, it has evolved and erased all early misgivings to become a unique musical paradise for those wishing to explore beyond the safe and obvious, reminding us that the piano repertoire is immense, too much of it unknown and unplayed. Of course, there is much that deserves obscurity, though even music as banal as, say, Kabalevsky's Fourth Piano Concerto deserves a hearing, if only for amusement value. But it is when you think of the sneering dismissal of composers such as Fauré, Chabrier, Alkan, Balakirev and Szymanowski that the blood starts to boil and something needs to be done.

Having been a college teacher for a large part of my life, I have been dismayed at the ignorance of students, particularly those in the leading schools of music. To hear a so-called postgraduate student at a so-called 'centre of excellence' ask of the Chopin Mazurkas, 'They're dances, aren't they?' takes one into a dark place. I recall a head of the strings department at the Royal College of Music exclaiming in rage at a pupil whose only knowledge of Mozart came from a box of Mozart Kuchen. I myself heard the infamous Fanny Waterman telling a luckless student not to play enterprising repertoire (in this case Schumann's B minor Allegro and Liszt's Third Mephisto Waltz) 'because it's not good music'.



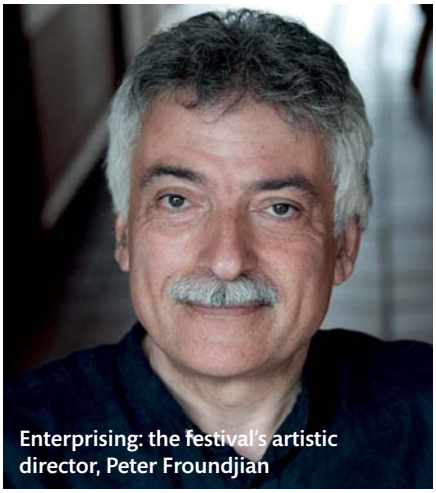
The festival is based at the picturesque Husum Castle

GREAT ARTISTS – WHETHER composers or performers, creators or re-creators – are not always helpful in making a case for particular byways of the piano repertoire. For Messiaen, Saint-Saëns was 'très inutile,' while for Nadia Boulanger, Rachmaninov was 'très vulgaire'. Hugo Wolf claimed Brahms 'cannot exult', while for Alfred Brendel, Grieg 'is for chamber maids'. How grateful one is for Sviatoslav Richter, who complemented his Bach, Beethoven and Brahms with late Liszt, Hindemith and Szymanowski. Glenn Gould's insistence, on the other hand, that interest in rare Romantic music was no more than a passing fad has been triumphantly erased by the popularity of Hyperion's magnificent Romantic Piano Concerto series. Prejudice, too, against transcriptions (notably those by Liszt and Busoni) now seems little more than a lost cause. And similarly, the influence of 'Schnabelites' (disciples of a great pianist who turned his ideas into a rigid ideology) has mercifully waned. Schnabel's belief that great music is always better than it can be played or his teasing irony ('I am the only pianist who plays a second half of a programme as boring as the first') have now been tempered with a greater sense of range and possibility.

DISCUSSION AT THE 2014 festival ranged far and wide, with debates about the various merits of past pianists such as Arrau, Gieseking and Horowitz continuing far into the night (no chatter about Lang Lang at Husum!). In other words, Husum is the real thing, a festival with a meaningful rather than superficial difference. Above all, it gives pianists a chance to explore


27-29 MARCH 2015
IT'S ALL ABOUT PIANO!
at the Institut français and Kings Place
Get ready to see the rising stars and the greatest pianists including Mikhail Rudy, Peter Donohoe, Angela Hewitt, François-Frédéric Guy, Cyprien Katsaris and many more!
INSTITUT FRANÇAIS ROYAUME-UNI
kings place music+art+restaurants
LOTTERY FUNDED
Supported using public funding by ARTS COUNCIL ENGLAND
www.itsallaboutpiano.co.uk


DUBLIN INTERNATIONAL PIANO FESTIVAL
& SUMMER ACADEMY
25 July – 2 August 2015
Faculty Artists:
Edmund Battersby
Evelyne Brancart
Archie Chen
Lance Coburn
HJ Lim
• Lessons & Masterclasses
• Seminars
• Student Performance Opportunities
• Small Class Size – 16 International Participants
• Excursions – Experience Irish Culture
• Scholarships Available
Public Masterclasses
Concert Series
Archie Chen, Artistic Director
Rhona Gouldson, Festival Director
Tel: +353 15555000
Student Application Deadline: April 17th, 2015
www.pianofestival.ie
Sponsored by:
Blüthner
Riverdance
PIANO ACADEMY OF IRELAND



Enterprising: the festival's artistic director, Peter Froundjian



The 2014 instalment featured Joseph Moog performing Scharwenka's Second Sonata



Intimate: the main concert hall

It is when you think of the sneering dismissal of composers such as Fauré, Chabrier, Alkan, Balakirev and Szymanowski that the blood starts to boil and something needs to be done

(Hamish Milne in Reubke, Jonathan Plowright in Bach-Rummel). Let off the lead, so to speak, most pianists long to dabble in lesser-celebrated repertoire.

The chief record companies have hardly helped the cause of neglected music. I can recall asking Cecile Ousset why she had not placed her masterly performance of the Dutilleux Sonata on disc, and the answer – 'it's not commercial' – was all too predictable. Appealing to the lowest common denominator, the record companies have become 'hoist with their own petard' and it is little wonder that disillusionment and falling sales have quickly set in.

All these considerations are at the heart of Husum, of its foundation and philosophy, of its delight in opening rather than closing doors. For the guest or visitor, everything is made as inviting and hospitable as possible. My own talk on the brilliant Australian pianist Eileen Joyce was complemented by a superb glass-case exhibition of my own collection of photographs and letters. Everything is done to make the occasion vivid and worthwhile. All young artists should visit Husum and, of course, listen to the accompanying annual CDs on Danacord, which include selections of each year's outstanding performances. I can guarantee that they will have their vision enriched and enlarged. They will surely leave free to think again, to consider and hopefully have many prejudices removed. ♪

The next instalment of the Schloss vor Husum Rarities of Piano Music Festival takes place on 21-29 August and features Florian Uhlig, Jonathan Plowright and Xiayin Wang, among others

HUSUM SAMPLER

We have four free tracks to download from the CD of the 2013 Schloss vor Husum Festival, courtesy of Danacord Records: www.rhinegold.co.uk/ipdownload. Digital readers click here for instant access.

- **Track 1:** Grieg – Dance from Jølster, Op 17 No 5. Håvard Gimse (pf)
- **Track 2:** Christian Sinding – Impromptu, Op 31 No 4. Håvard Gimse (pf)
- **Track 3:** Aleksander Michalowski – Mazurka in C sharp minor, Op 17. Ludmil Angelov (pf)
- **Track 4:** Korngold – Fairy Tale Pictures, Op 3 No 7, The Fairy Tale's Epilogue. Artur Pizarro (pf)

PIANO FESTIVALS GUIDE 2015

Pack your suitcase: *IP* highlights top picks from the festival season

EUROPE

Dublin International Piano Festival & Summer Academy

Dublin, Ireland
Dates: 25 July – 2 August
Artists: Lance Coburn, Edmund Battersby, Evelyn Brancart, Archie Chen, Artur Pizarro
Details: Complements the summer academy for advanced students. The festival is part of 2015's summer celebration of Irish culture, sport & history.
www.pianofestival.ie

ORPEHUS & BACCHUS PIANO & DUOCLAVE FESTIVAL

Bordeaux, France
Dates: 13-18 June
The Orpheus & Bacchus Festival takes place in an intimate 18th century salon based in Bordeaux, France. As well as A-list featured artists – Federico Colli, Danny Driver, Benjamin Frith, Stephen Kovacevich, Piers Lane and Kathryn Stott – the event boasts two very special pianos: a concert Steinway that was once owned by Alfred Brendel and an extremely rare Pleyel DuoClave (only about a dozen of these magnificent double pianos remain at full concert level).

Each afternoon there will be an optional tour, including famous châteaux, Montaigne's birthplace, St Emilion and a trip on the River Dordogne. Domaine du Faure has many sporting facilities including three swimming pools, tennis, croquet, boules and a nine-hole golf course. Post-dinner impromptu recitals on the Pleyel DuoClave are also promised.

Nigel Grant Rogers is the artistic director.

www.orpheusandbacchus.com/festivals.html

Festival International de Piano La Roque d'Anthéron

La Roque d'Anthéron, France
Dates: 24 July – 23 August
Artists: TBC – announced in the spring
Details: Classical, contemporary, jazz & electronica. Takes place in the magical gardens of Castle Florans.
www.festival-piano.com

En Blanc Et Noir Festival

Lagrasse, France
Dates: 25-29 July
Artists: Louisa Cournarie, Charlie Felter, Ivan Ilic, Ed Pick, Paul Salinier and Guillaume Sigier
Details: New festival exploring Europe's vast pool of young or undiscovered talent in the medieval village of Lagrasse. See p33 for further information.
http://enblancetnoir.weebly.com/about.html


Et Blanc Et Noir Festival in France

Verbier Festival

Verbier, Switzerland
Dates: 17 July – 2 August
Artists: Khatia Buniatishvili, Denis Matsuev, András Schiff, Mikhaïl Pletnev, Grigory Sokolov and Daniil Trifonov
Details: 22nd edition of the festival in the heart of the beautiful Swiss Alps
www.verbierfestival.com

Rarities of Piano Music

Husum, Germany
Dates: 21-29 August
Artists: TBC – announced mid-March
Details: A festival that goes beyond the mainstream and presents rarities of piano repertoire. For further information see pp30-31.
www.raritaeten-der-klaviermusik.de

Schleswig-Holstein Musik Festival

Schleswig-Holstein, Germany
Dates: 11 July – 30 August
Artists: TBC, announced 20 February
Details: This year's festival centres on a retrospective of Peter Tchaikovsky and concerts take place in castles, manors, barns, churches and even shipyards.
www.shmf.de

Beethoven Fest Bonn

Bonn, Germany
Dates: 4 September – 4 October
Artists: Claire Chevallier, Jos van Immerseel, András Schiff, Dénes Várjon
Details: Every year Beethoven's native city of Bonn welcomes top international orchestras, well-known soloists, major ensembles & promising young performers
www.beethovenfest.de



Audiences gather at Beethoven Fest Bonn

UK

IT'S ALL ABOUT PIANO! INSTITUT FRANCAIS

London, UK

Dates: 27-29 March

Presented by the Institut français, the third edition of It's All About Piano opens at London's Kings Place on 27 March, continuing through the weekend at the Institut français with an eclectic feast of piano-inspired events, curated by Françoise Clerc. The festival opens with two multimedia recitals that fuse animated images by the Brothers Quay and Kandinsky with music by Janáček and Mussorgsky, later, French-Cypriot pianist Cyprien Katsaris improvises to a champagne tasting given by French Bubbles co-founder Maud Fierobe; and closing the evening is a recital given by British jazz pianist John Taylor.

Over the course of the weekend the festivities move to the Institut français where concerts and readings overlap with free tuition for beginner piano enthusiasts and practical workshops on how to Build Your Own Piano and The Art of Piano Tuning. Peter Hill will give the London première of Messiaen's *La Fauvette Passerinette*, plus recitals from François-Frédéric Guy and Peter Donohoe.

www.institut-francais.org.uk/itsallaboutpiano/events/

Birmingham International Piano Festival

Birmingham , UK

Dates: 6-8 March 2015

Artists: Back to Basie Orchestra, Nikolai Demidenko, Piano4Hands, Francesco Piemontesi, Cropper Welsh Roscoe Trio

Details: A festival celebrating piano solo, chamber and jazz music, takine place in the Elgar Concert Hall and the stunning Art Deco concert hall in The Barber Institute of Fine Arts

www.birminghampianofestival.com

International Piano Series

London, UK

Dates: various dates 2015-16

Artists: includes Ingrid Fliter, Lukas Geniušas, Denis Kozhukhin, Maurizio Pollini

Details: One of the most prestigious piano series in the world, featuring venerable piano masters and emerging talent

www.southbankcentre.co.uk

Oxford Philomusica

Oxford, UK

Dates: 26 July – 2 August

Artists: Barry Douglas, Mari Kodama, Leon McCawley, Ivo Pogorelić, Menahem Pressler,

Details: Worldclass artists perform in some of Oxford's most beautiful and historic buildings, including Sir Christopher Wren's Sheldonian Theatre, the ceremonial hall of the University

www.oxfordphil.com

BBC Proms

London, UK

Dates: 17 July – 12 September 2015

Artists: TBC, announced 23 April

Details: Renowned eight-week summer season, presenting orchestral and chamber concerts at the Royal Albert Hall, Cadogan Hall and Hyde Park.

www.bbc.co.uk

Aldeburgh Festival

Suffolk, UK

Dates: 12-28 June 2015

Artists: Pierre-Laurent Aimard, George Benjamin, Florent Boffard, Louis Lortie, Gabriela Montero, Tamara Stefanovich

Details: Annual festival under the artistic direction of Pierre-Laurent Aimard. Education and artistic development remain at the heart of the festival, with a number of masterclasses and artist residencies – this year focussing on the work of George Benjamin.

www.aldeburgh.co.uk

NORTH AMERICA

Seattle International Piano Festival & Competition

Washington, US

Dates: October 2015

Artists: TBC, will include finalists of the 2015 competition

Details: Guest recitals, masterclasses and seminars presented by worldclass performers

www.seattlepianocompetition.org

PianoTexas International Academy & Festival

Texas, US

Dates: 5-21 June

Artists: Eugen Indjic, Piotr Paleczny, Dang Thai Son, Arie Vardi, Dina Yoffe

Details: Renowned festival presenting worldclass solo, concerto and chamber music concerts

www.pianotexas.org

Portland Piano Festival

Oregon, US

Dates: 18-21 June 2015

Artists: TBC

Details: Annual festival devoted to the solo piano recital. Takes place at Lewis & Clark College. Last year's event featured Edna Golandsky, Alexandre Dossin, Farhan Malik and John Tibbetts

www.portlandpiano.org

Orpheus & Bacchus
Music Festival

PIANO FESTIVAL, JUNE 13-19, 2015

Chateau du Faure, nr. Bordeaux, France

Deep in Bordeaux wine country, easily accessible with two airports nearby, we invite you to experience some of the great pleasures in life - and Piano Heaven! At Château du Faure, an 18th century restored wine estate set in 20 acres, we have a superb Steinway D and a rare Pleyel DuoClave double piano. For this Piano Festival, over six days, we have concerts by eleven of the top pianists from four generations. In addition to their solo concerts they will play two-piano music on the DuoClave in informal after-dinner concerts. The Times described our festivals as "The best musical holiday-making anywhere". The Artistic Director is Nigel Grant Rogers, well known for promoting the careers of pianists, including Freddy Kempf and Yevgeny Sudbin. Good food, wine, accommodation, sublime music, and much more. Full details, including our other festivals, on our website.





Masterclasses

Musikhochschule Lübeck
July 20 – August 15

Elisabeth Leonskaja, August 3 – 8

Application deadline: May 1, 2015
Application and information: www.shmf.de/mk

Seattle International Piano Festival



2015 Competition. The Sixth Seattle International Piano Competition is a two-round competition allowing developing artists of all ages to make a truly personal mark on the concert stage. Invited finalists may select a short program of solo works that defines one's unique strengths and allows his or her most eloquent artistry to shine through. Finalists perform in beautiful and prestigious Illsley Ball Nordstrom Recital Hall at Benaroya Hall, in downtown Seattle during ***October, 16-19, 2015***.

Prize Money: up to $2,000
Final Round Program: up to 20 min
Repertoire: free to choose
Application Deadline: ~~May 15, 2015~~
June 30, 2015 (revised date)

Competition Divisions:
* youth (age 9 or under)
* youth (ages 10-13)
* youth (ages 14-18)
* amateur
* collegiate
* professional

www.seattlepianocompetition.org

JERSEY INTERNATIONAL FESTIVAL for AMATEUR PIANISTS

24th MAY - 31st MAY 2015

Masterclass / Student Class by

idil biret

Individual and Group Tuition

Extensive practice facilities - one piano per person

Introduction to the piano method of Alfred Cortot

Many opportunities to perform

Closing Public Concert to be recorded by BBC Radio Jersey

Option of staying with host families

www.normandypianocourses.com
normandypianocourses@hotmail.com

COLOURING IN THE BLACK AND WHITE

A new piano event in Lagrasse, France, founded by Robert Turnbull, is turning heads for all the right reasons. *Jonathon Brown* puts down his paint brushes to reflect on a fledging festival with laudable ambition

IN UNDULATING COUNTRYSIDE that alternates between severe and lush, treeless rock and regiments of vines, lies Lagrasse. The Romans knew the place well and banned the vine to promote imports from Italy; but in the 19th century the vine returned and the local wines are characterful and bold. The town's abbey dates from the time of Charlemagne and last year was the venue for a new piano festival, En Blanc Et Noir.

To be absolutely accurate, the festival was not entirely new – a trial festivalette had been held the year before, but it was last year's that really set the precedents upon which the festival will build. Robert Turnbull, the Englishman behind the project, explains his dream: 'I have great ideals for the festival, but they're also perfectly simple. We find pianists from all over Europe who excite us, and we ask them to play! The piano is set up in the very heart of the town, a 16th-century market hall, which has a terrific old beamed roof held aloft on stone pillars. The sound is unexpectedly good. It's not Carnegie Hall, they know that, but they really want to come.'

All concerts are free and Turnbull hopes to keep it that way. Last year there were three a day over five consecutive days, and after each a hat was passed around. 'I was thrilled by people's generosity,' he says.

'But the social aspect, the family feel, is just as important as the quality of the artists; how the players blend in with the community and, if you like, share its values. To me, this is vital. Many festivals start off in an entrepreneurial spirit, but that can turn into what I think of as a revolving door of slightly self-important artists with their agents in tow. Lagrasse has the sense of being a strong historical community so my goal is to bring together a musical community to match. We can invite new faces as well as asking back those who have become part of our family here.'

NOW, I SHOULD REPORT AN interest here, since, as an old friend of Turnbull's, I have become part of this family, and last year I painted a backdrop for the players. This was a lark I shall never forget. The old market 'hall' is a roof on legs, therefore of course open all round, and for acoustic as well as aesthetic reasons, some sort of a screen was needed behind the stage. I decided to paint in black and white – not just for the obvious reason but because I felt the design should not detract attention from the players.



© BARRY LEWIS

Having come up with a series of sketches incorporating elements from the town's crest, I waited eagerly with my paintbrush at the ready. But the blank panels were not installed until the night before the opening concert, which was due to begin at noon. With a 9am start, I had just under three hours to daub 20 or more square metres of canvas, to the accompaniment of the tuner. Thereafter, I was an inactive part of the family, except to ferry the odd pianist to or from an airport.

En Blanc Et Noir celebrates the piano in all its plumage. We heard solo piano as well as the marriage of piano and voice, and piano and violin. Overnight, the instrument was wrapped up in its cloak and after the last balmy performance – *The Rite of Spring* for four hands, no less – Turnbull's team of volunteers worked like sappers at a military tattoo and the scene of orgy and sacrifice was returned to the medieval state of market place in under an hour.

But the family will be back. This year, the starry final night will feature Holst's *The Planets* in a recently unearthed piano duet version transcribed by the composer himself. Oh, and I am building a wine bar in the shape of a piano. Cheers! ♪

En Blanc Et Noir takes place on 25-29 July.
www.enblancetnoir.com


© ZENGAFONS LTD 2015


© ZENGAFONS LTD 2015

Back to the future

Hungarian pianist Gergely Bogányi has built an instrument that he hopes will change the face of piano manufacturing. *Femke Colborne* reports from Budapest

HUNGARIAN PIANIST GERGELY Bogányi has unveiled his new 'super piano' – an instrument that he hopes will represent the next phase in piano building. The piano, which has been in development for a decade, was created in collaboration with leading technicians and uses a pioneering carbon fibre soundboard.

At the launch of the piano in Budapest earlier this year, Bogányi, 41, revealed his motivation for the project. 'It was not an intellectual decision but a long and painful inner desire and a need to create something new,' he said. 'That is the spirituality of musicians, seeking something new and unknown, a path not yet opened. It was never my intention to make something better than a traditional piano – all I wanted to do was something new, using new materials to create whole new dimensions.'

He was also inspired by the idea of creating a new sound. 'What we hear inside our minds is often more colourful and beautiful than what comes out of the instrument, because our imagination is endless,' he said. 'With a modern piano, you get the attack of the wooden sound. I was interested in finding a way to diminish that noise, to allow the tone to live for a longer time. We have new modern materials, so why not investigate whether they work for the piano?'

Bogányi enlisted the help of some technicians and began experimenting with new parts at his home in Vác. He eventually assembled a team of volunteers including senior piano technician Attila Bolega, industrial designer Péter Üveges and technician József Nagy. By 2012, the team had made sufficient progress to secure a grant from the EU's Economic Development Operational Programme, part of a development plan for Hungary. With this support, they then applied for HUF60m (£143,000) of bank funding to complete the prototype.

VISUALLY, THE MOST STRIKING thing about the Bogányi is its two curved legs. As a result of these two sweeping structures, the body of the instrument looks almost as though it is suspended in mid air, floating above the stage. The purpose of this design, according to Bogányi, is to allow the sound to project straight out to the audience, instead of being channelled through a third leg into the floor.

The other major difference between this and a traditional piano is the carbon composite soundboard. It has been designed not only to project the sound but also to withstand changes in temperature and humidity, maintaining a quality and consistency of sound in all conditions. The piano also comes with a new agraffe system based on designs pioneered by the Hungarian piano maker Lajos Beregszászy, while the action was produced and delivered by Louis Renner in Germany.

BUT WHAT ABOUT THE ALL-important question: what does the Bogányi sound like? At the

launch event in Budapest, several dozen journalists were ushered into the smart chamber music hall of the Budapest Music Centre for the grand unveiling. The room fell silent as Bogányi proudly walked onto the stage and shuffled into position on the matching piano stool. When he started to play, there was a ripple of concurring nods, perhaps a slight sense of relief – it sounded pretty good. It's a big, pure sound, with each individual note reverberating for a noticeably long time.

British jazz pianist John Tulville was among a handful of pianists who got the chance to try the piano at the launch event. Tulville was impressed by the sound, but said the most striking thing about the instrument was how it felt to play. 'The action feels completely different,' he said. 'It's really sensitive, so if you play very quietly it responds well and also keeps the tone, and when you play loudly it doesn't become harsh – you don't hear the hammer sounds as much as you would on, say, a Steinway.

'It's like pressing into water, somehow – on any other piano, you almost feel the hammers when you play, you can almost visualise them. But the Bogányi is obviously very cleverly designed to make you more aware of the actual tone. It's got the precision and projection of any other modern piano, but there's less noise, basically. If you want evenness, that's an even piano.'

That evenness is likely to appeal to jazz players in particular – and indeed, Bogányi invited renowned jazz pianist Gerald Clayton to perform at the launch event to demonstrate the instrument's capabilities in that genre. But Bogányi insists he doesn't have a target market in mind and he hopes the instrument will appeal to players in all genres. 'People ask me who my target is, but I'm not a businessman and there is no target group,' he says. 'I don't want to exclude anyone. It is not our aim to produce something only for certain people. We are open and welcoming everybody.'

At the moment there are only two Bogányis in existence: the prototype and the instrument that was unveiled in Budapest. But Bogányi is considering commissions and says he has received hundreds of enquiries since the launch event. Though he can't put a figure on it yet, he hints that anyone who wants a Bogányi of their own is likely to have to be pretty well heeled: 'It will be expensive. It is impossible for it to be cheap. We had to fulfil all the requirements of a traditional piano and also add new elements, so it should be more expensive.'

Bogányi doesn't know how much of his own money he's put into the project – either that, or he's unwilling to admit it – but he has no regrets. 'I have not done it for success or any business reason – I have done it out of the necessity to create something new,' he says. 'In the past century, there has been no relevant change to the piano. That's partly a good thing, but I felt there was space in the modern world, with all the new materials we have, for some development. My team and I were looking for something new. According to our philosophy, tradition and innovation can go together.' ♪



© TÁMAS BUJNOVSZKY

'We have new modern materials, so why not investigate whether they work for the piano?'



© TÁMAS BUJNOVSZKY



INGRID FLITER

CHOPIN: PRELUDES

Recording of the Month

The vibrant and captivating Argentinian pianist Ingrid Fliter further cements her reputation as one of the pre-eminent interpreters of Chopin with this new recording of Op. 28, a poetic collection of great emotional power.

'Fliter plays with such grace and heartfelt sincerity...by whatever magical means, [she] touches the heart.'
GRAMOPHONE

'...truly memorable moments from Ingrid Fliter... a torrential account of the B flat minor prelude, as exciting as any I've ever heard, and a fiercely dramatic one of the F minor, both performances that get well rewarded for the risks they take. The disc is rounded off with a selection of mazurkas, the A minor Op 17 no 4 particularly touching...'
THE GUARDIAN

LINN Just Listen

All albums available in Studio Master from www.linnrecords.com
Distributed in the UK by RSK Entertainment www.rskentertainment.co.uk
Distributed in North America by Naxos of America www.naxos.com

ODRADEK

PROJECT ODRADEK

A NEW WAY OF DOING CLASSICAL

A non-profit, artist controlled label and concert association



Artur Pizarro
Complete Piano Works of Rachmaninoff
Vol. 1/3

"a poet amongst pianists"
The Herald

"a labour of love, and he's a passionate... guide to this music."
The Guardian



Aki Kuroda
Firebird
20th Century Transcriptions for Piano

Mahler - Adagietto | **Debussy** - Prélude à L'après-midi d'un faune | **Stravinsky** - L'oiseau de feu | **Schoenberg** - Kammersymphonie No. 1

"Kuroda's fearless precision pays huge dividends in such mercurial music"
Arts Desk



Diana Gabrielyan

Stravinsky - Sonata
Shostakovich - Sonata N.1
Babajanyan - Six Pictures
Mansuryan - Three Pieces

"a verve and a nostalgic impetus without comparison."
Pianiste Maestro Award



Rinaldo Zhok
Liszt-Verdi: Complete Paraphrases and Free Transcriptions

"Liszt gives Verdi his hands. Verdi gives Liszt his voice."
BBC Music Magazine

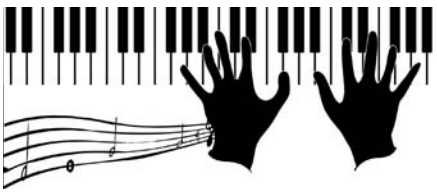
"an almost sculptural power."
Pizzicato

A label by artists, for artists.
Self selecting. Self governing. A true independent.

ANONYMUZE.COM

Join our roster. Apply here via *ANONYMUZE* - putting the *demo* in *democracy*: **bit.ly/odradek**

Marketed and distributed in the UK by Proper Note
PROPER NOTE



A strong inner pulse is an essential aspect of musicianship, writes *Murray McLachlan*

In the beginning, there was rhythm

RHYTHM IS ONE OF THE MOST important technical concerns for all practising musicians. Without its clarifying logic, control and guidance, the sounds we produce are rendered meaningless. Because pianists have fewer opportunities to perform with other musicians than orchestral players do, rhythmic liberties and indiscretions tend to become entrenched in their musicality. Solitary performers do not have the luxury of collaborating with an experienced accompanist or conductor, so the responsibility of sustaining a convincing pulse is left entirely to them. Pianists are also at a disadvantage compared with other solo instrumentalists because they tend to have far more notes to process. The sheer quantity of pitches on the printed page can make pianists – of all ages and abilities – overlook the basic requirement for rhythmic control.

Towards rhythmic control

Rhythm should be a priority for pianists not only in musical pieces, but also in all technical work, including scales, broken chords and arpeggios. With heightened rhythmic discipline, your whole technique will feel stronger. You will have more time to deal with awkward jumps, nasty position changes and challenging 'corners' in your repertoire. Your music making will feel more organised, less hurried, and as a result you will become a far more confident player.

Sadly, rhythmic control has tended to be sidelined in many technical treatises and collections of exercises. In fact, rhythmic control is as important as articulation, building up speed or developing a beautiful sound. Without rhythmic technique and facility, it is very difficult to do anything productive at the piano. It is crucial that rhythmic skill is built up from the very first piano lessons. In fact, many would argue that rhythmic co-ordination as a separate skill needs to be long established via Dalcroze exercises and lessons before piano lessons even begin. Readers are strongly encouraged to explore the enduring legacy of Emile-Jaques Dalcroze (1865-1950). (See www.dalcroze.org.uk)

Using the metronome

The metronome can help us to develop and refine our 'technical-rhythmic co-ordination'. When you set the machine at a fixed number of beats and begin playing a scale or simple exercise, there is no room for hesitation, uncertainty or confusion. This should be obvious, but how many students do you know who regularly and consistently play arpeggios with the metronome? The metronome immediately encourages you to focus on and listen to the actual space between the notes. It almost goes without saying that it is these silences, as much as the notes themselves, that determine the conviction and success of our performances. This is enshrined in a popular remark given by the great Austrian pianist Artur Schnabel: 'The notes I handle no better than many pianists. However, the pauses between the notes – that is where the art resides.'

In most of the repertoire that intermediate level players attempt, rhythmic security is far more important than the notes. For this reason, it is often advisable to begin learning repertoire by clapping the rhythms out loud. Having a strong sense of the rhythmic 'message' of a piece is far more valuable than being able to 'de-code' pitches with no sense of pulse. In addition, even at the final stages of preparation before an important exam or concert, it is a good idea to practise clapping out the rhythms of your music away from the instrument. It is never too late to re-enforce a strong sense of rhythmic conviction. ♪



PRECISION LISTENING



It is vital that pianists learn to listen with objective sensitivity. Beware the temptations of the 'electronic ear', warns *IP* tutor *Murray McLachlan*

THE ABILITY TO LISTEN WITH objectivity and sensitivity to one's own playing while performing and practising is something that takes years to develop on any instrument. Indeed, precision listening is perhaps the most essential skill for a performing musician to cultivate; yet it is one of the least discussed in pedagogical literature. However, because the piano is a solitary instrument by nature, young pianists are especially at risk of under-developing their listening reflexes. This is a serious technical worry, as sustainable progress and artistic development depend entirely on a player's ability to listen. 'Make your ears your tutors' is a good motto to remember each time you enter the practice studio.

One of the biggest temptations to resist is the physical exhilaration – the sporty euphoria – that can sweep away any sense of aural awareness as you play. It takes strength of character to consistently listen as you practise *pianissimo* and *molto largo* in search of unwanted misreadings, bumps and accents in the middle of phrases or untidy pedal shifts. Beware of obsessively recording everything you practise, then listening back for evaluation. One cannot substitute an 'electronic ear' for a human one in a 'live' performance, and to do so too much while practising can make you aurally lazy.

The self-listening practice routine

From day one as a beginner pianist in the practice room, much of your time should be spent as your own critic. Practice at its simplest level consists of a three-way listening process. First comes your inner conception, your ideal imaginary performance of the couple of notes, half bar, whole bar, phrase or section of music you are about to practise. 'Hear' an ideal performance of the fragment you are about to play in your inner ear. Next comes the actual attempt at playing the passage you are working at. When you play this aloud, you should do everything in your power to remain as focused as possible by listening acutely to the sounds as you produce them. Beware of 'switching off' aurally on longer notes; it is especially important to listen on after notes have been physically articulated. Do not get distracted by the practical-mechanical difficulties of playing the piano. You will manage your stress levels if you can temporarily disable your visual sense as you play: Close your eyes and liberate your ears! Use short-term memory to avoid staring at your printed music. I have always found blind practice extremely useful for intensifying my self-listening faculties. It provides many additional benefits, too, from the point of view of enhancing memory skills and security. However, arguably the most important benefit you get from blind practice comes from the heightened awareness it provides of the sounds you produce. You should find that your ears automatically become more sensitive. It is a matter of personal taste whether you prefer to do this by practising in a darkened room, or by covering your eyes with a scarf, or simply by shutting your eyes.

The third and final stage in the self-listening practice routine involves an objective self-review and evaluation of what has just been played. You must 'self-adjudicate' analytically and dispassionately what you have just heard. When you know what you want to improve in your playing, you can re-start the three-fold process again. Keep going by repeating each stage over and over, with repetition following repetition until you feel that you have made sufficient progress. You can then move on and practise another section of music.

Arguably nothing is more important for self-listening than this practice technique, and I remain eternally grateful to chapter one of Frank Merrick's seminal book *Practising the Piano* (1960) for outlining its principles with clarity and expertise.

Equipment and support

In order to develop your own personalised and ultimately foolproof internal 'sound system', you do need help from teachers, recording machines and sympathetic listening friends and family. Use technology and your listening supporters with intelligence, pragmatism and sensitivity. It is always fascinating to compare and contrast your own perceptions with those of others. Usually pianists are much harder on themselves than their friends are. Machines and friends should be able to

Sustainable progress and artistic development depend entirely on a player's ability to listen

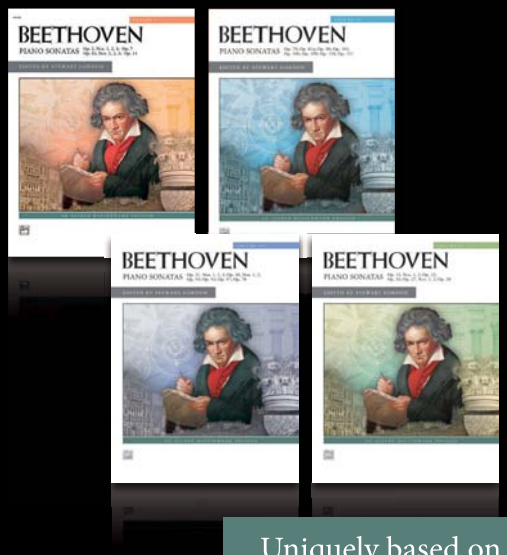
confirm or deny what your ears have just told you. Of course, when you are playing with other musicians it is especially interesting to find out what others think about the balance and projection of your playing. This is especially true when you are performing piano concertos in a large hall. Many inexperienced pianists find it hard to know if they are being heard or obliterated by a symphony orchestra when they are rehearsing a big Romantic piano concerto, so having someone in the auditorium to give immediate feedback can be useful. But time and experience will help in this regard (and the same is true for accompaniment, chamber music and piano duet playing), and it is important to develop your own perceptions: always try to form a clear picture of what you feel the balance is like before asking for the opinions of friends in the auditorium. If you do not do this, then you will never cultivate musical independence. Beware of trusting the opinions of others too much – often, even well intentioned friends can be biased for social reasons when they offer criticism, praise or a mixture of the two. The best piano teachers all realise this, and long for the day when a student is able to work independently, using their own ears as reliable, acutely aware and sensitive 'piano teachers'.

An additional benefit of recording and then listening back is that it provides you with a broad overview of your playing. It can give you a bird's eye view and so help you to see where you stand in the build-up to a concert, exam or just in the learning process itself. You can gradually develop independence through using recording devices with pragmatism. Try this as a recording 'experiment': play a page of music into a recording machine, but before listening back take detailed notes of what you thought about your playing. Consider the tonal balance, phrasing, sound quality and dynamics as well as the mechanical accuracy, quality of pedalling, stability of pulse etc. After writing down your immediate impressions, listen back to your recording. Does the recording tally with your written critique? If not, you need to continue doing this exercise on a regular basis. By working in this way, you should find that your listening skills become much more 'street wise' and less naïve as you practise. Gradually you can wean yourself off the recording device and rely exclusively on your body's own superb audio equipment. Our ears are indeed truly excellent resources, but they need to be constantly cared for and used with intelligence and sensitivity in practice sessions. ♪



ALFRED MASTERWORK SERIES

BEETHOVEN SONATAS COMPLETE - A COMPREHENSIVE SURVEY





Scan here for further info

Uniquely based on first and classic editions; superbly edited by Stewart Gordon.

Alfred Music
LEARN • TEACH • PLAY

Tel: 01279 828960 | Fax: 01279 828961
Email: music@alfredUK.com | www.alfredUK.com

Alfred Publishing is distributed to the Music Trade throughout the United Kingdom and Ireland by FM Distribution Ltd.

PIANO CLASSICS

INGRID FLITER

Plays

CHOPIN
PIANO CONCERTO No 1

Conducted by Jun Märkl

Thursday 23 April, 7.30pm, Edinburgh Usher Hall
Friday 24 April, 7.30pm, Glasgow City Halls
Saturday 25 April, 7.30pm, Aberdeen Music Hall

SCOTTISH CHAMBER ORCHESTRA
www.sco.org.uk



Chopin Piano Concertos
with Ingrid Fliter and the SCO
is out now on Linn Records.

International Piano
SHEET MUSIC

Beethoven
Sonata No 15 Op 28, Andante
From Alfred Publishing

About the music

BEETHOVEN'S SONATA NO 15 OP 28 EARNED THE 'Pastoral' signature, which was ascribed to it by the London Publisher Broderip & Wilkinson, some three years after its first publication in 1802. This four-movement work reveals Beethoven's intimate and reflective nature: the thunderous finale of its predecessor, Sonata No 14 Op 27 (the 'Moonlight'), is now forgotten. Sonata No 15 emerges from a mist, appearing from afar and gradually coming into view. Getting the gentle low D of the opening bars right is always a challenge – and that is just one note!

The challenges don't end there of course, although this Sonata, despite the flourish of the coda, is technically modest by Beethoven's standards. The difficulty is interpretive, especially because this music is, in many ways, unlike Beethoven: it ebbs and flows like Schubert, rather than moving forward with relentless inevitability. Indeed, the beginning of the finale seems to be a reimagining of the opening, with its pedal point D and lilting rhythm. Try playing these two introductions l'istesso tempo crotchet/quaver – it seems to capture the prevailing mood of the whole quite well.

THE ONLY POINT WHERE THERE IS A DISTINCT sense of onward progression is in this delightful second movement, cast ABA in the tonic minor. The Andante 'walking pace' tempo needs to be finely judged: I have often heard this movement played too slowly. I try to think of Beethoven walking purposefully through the fields around Vienna, jotting down themes and ideas in his notebook, preoccupied and definitely not to be disturbed! Equally, the staccato ought not to be too short and should match the tempo: detached, certainly, but never delicate.

Harmonically, the A section is not dissimilar from that old chestnut *La Folia*, with additional 'passing chords' quickening the harmonic impetus. Starting in bar 10, we have a favourite Beethovenian device: an accumulation of repeating phrases and diminished harmony before the 'anti-climax' of bars 16/17 brings us back to a variation of the opening. The repeats can seem unnecessary at first, but in performance I find they deliver a very effective sense of momentum, so that when the contrasting tonic major B section arrives at bar 25 it is not too startling. This cheerful interlude suggests birdsong and requires delicacy. The staccato, now in the right hand, should be necessarily lighter and *dolce*, contrasting not just with the bolder accompanying chords, but also with the legato theme and heavier 'tread' of the previous section.

The recapitulation (bar 43) appears just that at first, but Beethoven gently increases the intensity with some lovely decorative work in the right hand beginning at bar 51, then subsequently at bar 73. Despite the 'legato' left hand (clearly our walker is getting weary), the pace must maintain, allowing the filigree work to do its job. I enjoy this twisting turning passagework – it is both decorative and melodic. Little fragments jump out at you like birds dancing around the tired man's head before the music rises to a *forte* at bar 86.

The coda (bar 87) is relatively static, but a sense of tempo ought to be maintained – the pauses will do the rest. Finally, the movement drifts off to sleep with only the memories of a good walk echoing in the distance.

Andrew Higgins


Andante
p
cresc.
sempre stacc.
p
5
1.
2.
cresc.
p cresc.
p cresc.
(4)
(4)
10
p
cresc.
p
sf
15
sf
sf
p
(4–5) (4) 5–2
sf
sempre stacc.

20

sf cresc. f p (p)

25

p

28

f decresc.

31

p

1. 2.

(a) Beethoven's marks in the autograph on the second sixteenth note of beat 2 in measures 28, 32, and 33 are slightly larger than normal accents. This led the engraver of the first edition to interpret them as decrescendo marks. Of the referenced editors, nine and this editor believe the marks to be accents. Arrau, Martienssen, and Schenker follow the first edition, indicating decrescendo markings.

autograph measure 28:



first edition measure 28:




34
37
40
1.
2.
43
cresc.
sempre stacc.
47
cresc.
cresc.


51
p
cresc.
54
57
cresc.
(4)
p
60
cresc.
p
cresc.
sf
64
sf
sf
p
sf
sempre stacc.


69
sf
cresc.
f
p
(4)
73
cresc.
76
sf
sf
sf
79
cresc.
82
cresc.
sf
sf
cresc.
sempre legato



(b) A natural sign followed by a sharp sign appears in both the first edition and the autograph. Of the editors who deal with this turn in detail, d'Albert, Casella, Geoffroy, Köhler, Schenker, and Tovey indicate using a B-natural in the turn, Casella even making a case for it in a footnote. Bülow and Schnabel use the B-sharp. This editor sides with the first group, believing the ambiguity is to be read as a B-natural followed by a C-sharp. Rhythmic realizations differ, from the most rapid of Bülow, who confines the turn to the second sixteenth of beat 2, to the broadest of d'Albert, who simply uses four thirty-second notes starting on beat 2. Schnabel's rhythmic arrangement lends a feeling of improvisation and is attractive to this editor:



A second confusing issue is a cresc. placed over the last two notes of the measure in the first edition. This indication would seem to be in conflict with the decrescendo mark placed between the staves in the same portion of the measure. The autograph does not show the cresc. at this point, so one can assume its addition was an engraver's error. The error is, however, incorporated into Arrau's edition. Wallner includes it in her 1952 edition, but deletes it in the 1980 version.

playing is believing

Try our pianos at the following pop-up displays in 2015:

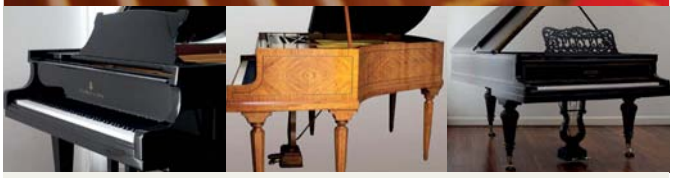
7 March Battersea Piano Festival

27 June Grand Passion Pianos Amateur Pianists Competition

First in the UK to use bronze bass strings (pictured).

"A great improvement over traditional copper wound bass strings with a warm, deep and clear sound."

Mr F. Tahmasebi, repeat customer.



GRAND PASSION PIANOS
distinction restored

grandpassionpianos gppianos
www.grandpassionpianos.co.uk
info@grandpassionpianos.co.uk
0800 233 5213



The Well-Balanced Pianist

The integrated approach

Musicianship • Taubman Approach • Healthy mindset • Bodywork • Pedagogy

- **Intensive programs designed to improve practice, performance, and teaching — in a supportive, interactive environment**
- **Programs held biennially in New York, Colorado, and Pennsylvania**
- **Private lessons in Long Island, Chicago, Philadelphia, Manhattan, Denver, and all over the world through Skype**

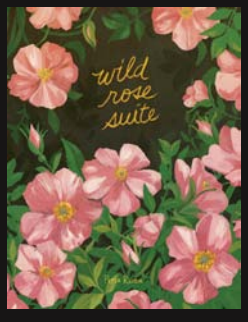
"I can't imagine a better program! My technique and mindset have improved, and I am a more effective musician and performer. And my students show that I am a better teacher – all because of The Well-Balanced Pianist!" *--A. R., Appleton, Wisconsin*

www.WellBalancedPianist.com

PETER RUDZIK

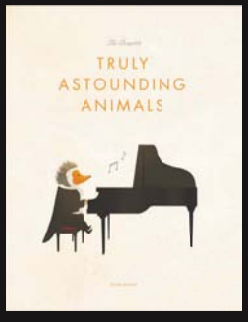
FROM THE COMPOSER OF
INTERNATIONAL PIANO MAGAZINE
FEATURED PIECE, *HOT SPRINGS*

WILD ROSE SUITE



ADVANCED LEVEL

TRULY ASTOUNDING ANIMALS



BEGINNER TO INTERMEDIATE

AVAILABLE ON SHEETMUSICPLUS.COM



HANDLE WITH CARE

Dorothy Taubman's methodology – which teaches how to make music without fatigue, pain or injury – has transformed pianists' lives the world over, writes *Audrey Schneider*



Edna Golandsky was one of Dorothy Taubman's key collaborators and went on to co-found the Golandsky Institute in 2003

FOR THE PAST ELEVEN YEARS, musicians, teachers and students from all over the world have gathered annually at Princeton University in New Jersey, US, for a seven-day symposium on the Taubman Approach. The methodology appeals to a broad range of pianists – from seasoned professionals and dedicated teachers to gifted amateurs – all of whom come together to share the fascinating pedagogy and artistry of Dorothy Taubman's unique technique.

Although awareness of musicians' injuries increased during the last two decades of the 20th century, the roots of the problem are as old as the art of performing. In the late 17th century, physician Bernardino Ramazzini was the first to describe 'cumulative micro-trauma' as the main cause of 'occupational disease'. We know that some of the most revered pianists of the past suffered pain, sporadically or constantly: Clara Schumann, Paderewski, Scriabin, Schnabel, Rachmaninov and Glenn Gould all cited discomfort throughout their careers. And although the likes of Arrau, Rubinstein, Horowitz, Horszowski, Earl Wild and Jorge Bolet all played well into advanced age, many younger pianists have been sidelined in their 20s and 30s, purportedly because of 'overpractising'. Taubman (1917-2013) and her colleagues quickly realised that many of these problems were due to misuse, not overuse.

CONSIDERING THE SUBTLETIES and complexities involved in playing any instrument, it is easy to understand why many physical problems have previously defied detection: most movements are minuscule and some aren't even visible. Most traditional training was based on observation of the visible, with disregard for what was operating underneath. Taubman's approach, on the other hand, was in line with Nobel Prize-winning Hungarian physiologist Albert Szent-Györgyi's assertion: 'Discovery consists of seeing what everybody has seen and thinking what nobody has thought.'

In essence, Taubman's approach explains how the fingers, hand and arm should function in order to make music without fatigue, pain or injury. This prevents problems from occurring in the first place and provides retraining pathways for those already injured. It utilises almost invisible hand and arm motions to facilitate movements of the fingers across the keyboard, eliminating overuse or forced misuse of fingers alone for power, speed and covering distance. Taubman's combined understanding of human physiology and the mechanical possibilities of the piano yielded a system of totally economical motion.

THE TAUBMAN APPROACH HAS undergone scientific validation studies and emerged as 'the only movement retraining approach with any non-anecdotal evidence of efficacy with regard to repetitive stress injuries' (W Pereira et al, proceedings of the 13th Triennial Congress of the International Ergonomics Association, Vol 4, pp384-386, 1997).

Edna Golandsky is the person with whom Dorothy Taubman worked most closely. Taubman wrote: 'I consider her the leading authority on the Taubman Approach to instrumental playing.' Together, they established the Taubman Institute in 1976, where pianists could come together for one to two weeks to pursue intensive study. The institute was ➤

held for many years in Massachusetts, first at Amherst College and later at Williams College.

In 2003, Golandsky, John Bloomfield, Robert Durso and Mary Moran established the Golandsky Institute, tasked with cultivating high-level training in the Taubman Approach within the international music community. Since 2004, the institute has held an intensive Summer Symposium and International Piano Festival at Princeton University every year in July.

Those attending for the first time are said to be inspired by the warmth, friendliness and generosity of faculty and participants. This is in accordance with Taubman's claim that 'we learn best when we are relaxed and happy. The best teachers never stop being students. Pain, insecurity and lack of technical control are symptoms of non-co-ordination, rather than a lack of talent, practice or imagination.' Many returning participants embark on a professional training programme, mentored by faculty, which leads to certification as instructors. All participants, performers, teachers and students alike are engaged in the process of applying Taubman principles, which often resolve technical limitations and encourage full artistic expression.

The Summer Symposium includes private lessons, supervised practice sessions for first-time participants, masterclasses, interactive technique clinics, workshops, lecture demonstrations, performance opportunities, pedagogic strategies and evening concerts. Many of these are professionally filmed and produced each year and later released to the institute's website, where users can purchase them for further at-home study. Most recently, the institute launched a digital subscription streaming service where nearly 60 of these instructional videos are available for unlimited online viewing. The institute is committed to providing easy access to training films, particularly for those who are not able to attend the Summer Symposium or workshops regularly or in person.

The Golandsky Institute operates throughout the year with workshops, masterclasses and training sessions in New York, Philadelphia, Berkeley, Montreal and other cities. ♪

The 2015 Summer Symposium takes place on 11-19 July at Princeton University, US

Digital readers may click on the photographs for sample videography



Golandsky Institute co-founder Robert Durso is a regular lecturer at the Summer Symposium

Taubman's combined understanding of human physiology and the mechanical possibilities of the piano yielded a system of totally economical motion




FURTHER INFORMATION

Taubman seminars5

Taubman seminars are also held at Temple University. The 2015 Dorothy Taubman Seminar event takes place on 18-23 May. Previous courses have included lectures entitled 'The Piano as a Machine: What Pianists Need to Know' and 'The Taubman Approach Using Disklavier Technology'.
www.temple.edu

Teresa Dybvig

For those who are unable to attend the Golandsky Institute, private lessons may also be an option. Teresa Dybvig, a piano teacher based in New York, gives lessons and lectures about the Taubman Approach. Dybvig focuses on fundamental Taubman concepts such as alignment and balance, basic movements, fingering and scales. She also holds clinics and classes in Dalcroze, the Feldenkrais Method, Alexander Technique and fitness for pianists.
www.wellbalancedpianist.com

Further reading

www.taubman-tapes.com
www.taubmanseminar.com
www.golandskyinstitute.org



Jocelyn Burton

World renowned silversmith & designer

Telephone: 0044 (0)207 405 3042 Email: info@jocelynburton.com
www.jocelynburton.com

The art of the accompanist

Jeremy Nicholas invites a quartet of top accompanists – William Godfree, Anna Tilbrook, Roger Vignoles and *IP*'s resident diarist Michael Round – to spill secrets on an often-misunderstood art form

IS THERE A COLLECTIVE NOUN for a group of piano accompanists – a vocalisation? A transposition? Whatever it may be, four distinguished practitioners of the art kindly met up with me to discuss just what it takes to be a professional accompanist. There could be only one place to meet: London's Wigmore Hall. As the world's pre-eminent recital venue, it attracts all the great soloists and accompanists. The management kindly allowed *IP* the use of the Bechstein Room for our convocation.

My four invitees represented the whole range of different (and frequently overlapping) areas of expertise included in the accompanist's remit: from accompanying exams and auditions to international recitals and everything in between. The contributors were William Godfree, *IP*'s own Michael Round, Anna Tilbrook and Roger Vignoles, the last of whom has more than 200 appearances at the Wigmore Hall under his belt. For Vignoles, Tilbrook and Round, who all grew up in musical families, becoming a professional accompanist was a natural progression from their formative years playing for family and friends at home, school and university. Godfree decided on his career path having seen what the competition was like when studying at the Guildhall. All four have always felt more comfortable working with somebody else rather than being the soloist. It is the joy of collaboration that fires them musically. Which neatly led to my first question…

JN: Do some people view an accompanist as a second-best option?

The panel L-R: William Godfree, Michael Round, Jeremy Nicholas, Anna Tilbrook and Roger Vignoles



ANNA TILBROOK: A professor once told me that an accompanist is a failed soloist. But in fact we have to have a whole set of additional skills because we have to be aware of the other part, of someone's breathing, the language, being totally on top of what we're doing but also influencing the music by collaboration. I don't see my job as inferior to the job of a soloist.

ROGER VIGNOLES: There's a good case for saying that the Lied is a piano art because all the great song composers were pianists and they put most of the interesting music into the piano part. The singer occasionally has a nice tune [laughter], but otherwise they provide a verbal commentary and we have all the fun! Besides, I'd like to hear someone who's spent years playing the Chopin Etudes try to transpose one of them for a baritone [more laughter]! We have to play all sorts of complicated stuff in several different keys where the black notes sometimes come in very peculiar places.

JN: Transposing seems to me a prerequisite of the accompanist's art. Is the ability to transpose something you pick up by experience and then develop, or do you have to learn how to do it?

RV: Well, in these days of Schubertline and the like, you can get a copy of anything online in any key. But I grew up as a cathedral chorister and hymns were often played in lower keys for the congregation. So I got used to the idea of transposing something downwards. Interestingly, I find it much harder to transpose upwards – it's not something you are usually asked to do [nods of agreement]. Generally, it's 'I'm feeling a bit under the weather – would you mind just putting it down a bit?' There's a great story of Gerald Moore's. Just before the concert began, the soprano said, 'Darling, I've got a bit of a throat. Can you put it down a tone?' And they walked on to the stage and Gerald thought, 'I can't do that!' So he just played it in the original key. They came off stage and the soprano said, 'Darling, that was so much more comfortable!' I do it by clefs. I read the left hand in the treble clef, for instance, or the viola clef, and that takes it down a tone or whatever and then you fit everything else around it.

AT: I do it by ear. I'll look at it and there'll be a sort of guide there. If there's something I haven't seen before I'll often play it in a key I can sing it in, then once it's in my ear I can transpose it down.

MICHAEL ROUND: Paris Conservatoire students have an advantage when it comes to clefs because they have to read in all seven of them. You can then find middle C anywhere. I've had to use the soprano clef once or twice, though I don't like it!

AT: It isn't something I was taught but I was talking to some students at the Academy the other day and I think they now must learn transposition.

WILLIAM GODFREE: Last summer I accompanied an extremely distinguished tenor – I was punching way above my weight as usual! – and he wanted to do a Britten folk song. I happened to have both versions, the low key and the high key. I listened to his recording and, bless me, it was somewhere in the middle. It wasn't in G flat, it wasn't in D flat. It was in E flat, so musicnotes.com came to my rescue. [This provoked a great deal of merriment. Who was the tenor? (**WG:** No, no, I can't say.) I know who you're talking about! One of the more accessible Britten songs? (**WG:** Well, yes.) E flat? I know which song it was! (**WG:** I'm not going to say.) I bet I know who that is!]

JN: Let's talk about that side of the job. You have to deal with a lot of different personalities – the pleasant, the difficult, the talented and the untalented.

MR: It's an extension of getting on with other people, musically or otherwise. If you're cut out for that – and there are some ivory-towered people who don't get on with other folk – then no matter how odd they might seem or how odd you seem to them, you find a way of relating to them and accommodating them. I've accompanied some terrific people. I've also accompanied some well-meaning but really incapable people [laughter]. We all have.

RV: The other very important rule is that being an accompanist is not a test of your moral fibre. In other words, if you insist that your musical idea is the only possible one – if you are fundamentalist about how a particular song should go – then you can't possibly accompany anybody else. You have to know how the music goes, offer that, and then be able to think on your feet.

JN: How much can you push your own musical taste and ideas?

RV: The moment they walk in the door, you're assessing what this relationship is going to be like. You very quickly find out what you can and can't say.

AT: I have some people who I know so well that during the process of rehearsal we don't fix things. We'll just respond to each other on stage, do what we feel like, knowing and trusting that we're going to be together on the same page and that it's going to work. But working with someone for the first time you must develop a sixth sense about what they're going to do – when they're going to breathe, if they're going to run out of breath or breathe in a different place from where they did in rehearsal.

RV: You develop a kind of radar.

MR: I think that's possibly more crucial with singers, who expect, far more than instrumentalists, a degree of coaching in rehearsals. Instrumentalists usually come ready to play and we play. I don't do many singers simply because I'm not qualified to be a coach to the kind of level they need.

RV: The thing about the piano and the voice is that you have two completely different forms of attack. The piano is very precise. The moment you play the note is when it happens. All sorts of different things happen in the way a singer's note is produced. If you're playing for a violin or cello they are equally precise in the way they attack. Points of articulation have to be discussed and carefully practiced for ensemble, whereas between the piano and the voice there is a greater degree of flexibility – and therefore autonomy – for the accompanist.

JN: Do you find if you're playing for auditions for, let's say, a West End musical, that they come with the same preparedness as, for instance, an opera singer?

WG: A lot of them are probably actors foremost and singers afterwards. Quite often they arrive with strings of paper attached to bits of sticky tape. Sometimes they'll just have a lead sheet with the melody line with chords above. You're expected to extrapolate, much like in the Baroque era, and play to a figured bass. There's no substitute for knowing the repertoire, I have to say. [Laughter] You get to a certain age and you say, 'Yeah, I know these songs, it's fine.' Just occasionally they bowl you a googly.

MR: It's mainly actors who do a bit of singing but don't necessarily know how the music should be prepared. There was the singer who gave me the lead sheet of *Fly Me to the Moon* in three-four time. 'Sorry,' they said to me, 'but it sounds too fast and too slow at the same time.' Turned out he wanted it in four-four but didn't know enough about music to know it was written wrong. At least it wasn't several sheets stapled together in one corner.

CONCOURS INTERNATIONAL

LONG THIBAUD CRESPIN 2015

SESSION PIANO



Finale Concerto :
THÉÂTRE DES CHAMPS-ÉLYSÉES

ORCHESTRE DE CHAMBRE DE PARIS
DIR. FAWZI HAIMOR

22-27 OCTOBRE 2015

président du jury :
STEPHEN KOVACEVICH

PRÉSÉLECTIONS DU 15 MAI AU 15 JUIN
à Paris, Londres, Philadelphie, Hambourg, Moscou, Tokyo, Rome, Shanghaï

inscriptions avant le :
20 AVRIL 2015

CONCOURS INTERNATIONAL LONG-THIBAUD-CRESPIN • 32, av. Matignon - 75008 Paris - France
33 (0)1 42 66 66 80 - www.long-thibaud-crespin.org - contact@long-thibaud-crespin.org

International Piano Series 2014/15

Sunwook Kim
TUESDAY 3 MARCH 2015

Maurizio Pollini
TUESDAY 17 MARCH 2015

Jonathan Biss
TUESDAY 31 MARCH 2015

Yundi
MONDAY 13 APRIL 2015

Stephen Hough
TUESDAY 28 APRIL 2015

Yevgeny Sudbin
WEDNESDAY 13 MAY 2015

Alexei Volodin
FRIDAY 5 JUNE 2015

Alice Sara Ott & Francesco Tristano
THURSDAY 11 JUNE 2015

Alice Sara Ott & Francesco Tristano © Marie Staggat Photography



SERIES SAVINGS
BOOK 3 – 4 CONCERTS AND SAVE 10%
BOOK 5 OR MORE CONCERTS AND SAVE 20%

SOUTHBANKCENTRE.CO.UK/IPS

Supported using public funding by ARTS COUNCIL ENGLAND
LOTTERY FUNDED

Media Partner
International Piano

SOUTHBANK CENTRE

25TH ANNIVERSARY 1990-2015

The PARKHOUSE AWARD 2015

FINALS CONCERT

SATURDAY 18 APRIL 2015

2-5pm

4 young chamber ensembles selected from an international entry will perform to a panel of distinguished musicians

Supported by:
THE GORDON FOUNDATION
THE TERTIS FOUNDATION

WIGMORE HALL

WIGMORE HALL
36 Wigmore Street, London W1U 2BP
Tickets £5*
(*Free for music students, Friends of Wigmore Hall and Friends of Parkhouse Award)

020 7935 2141 www.wigmore-hall.org.uk

SUMMER SCHOOL FOR PIANISTS

ALL STEINWAY SCHOOL
STEINWAY & SONS

Wolverhampton University, Walsall Campus

16 August - 22 August 2015

TUTORS: James Lisney, Christine Stevenson, Karl Lutchmayer, Graham Fitch, Lauretta Bloomer

An exciting week of masterclasses, tutor recitals, presentations and student concerts. The only United Kingdom piano summer school that is held at an All Steinway Institution. Ample practice facilities. Accommodation in single en-suite bedrooms on site.

For further details contact:

Gina Biggs: Tel : +44 (0)117 985 2726
Email: info@pianosummerschool.co.uk
Website: www.pianosummerschool.co.uk

AT: Not just actors but people auditioning for postgraduate music college or opera companies. You're playing for their audition and you want to do your best for them but they present you with 17 loose sheets photocopied. Sometimes the bottom line is missing – or sometimes even the key signature is missing! They present you with a bit of Korngold with the key signature chopped off. Frequently!

JN: Now what about sight-reading? Are you warned in advance of a rehearsal that there's something that might need a little preparation beforehand? What's the kind of stuff that really makes you sweat?

RV: I'm currently learning a piece of Krenek, the *Reisebuch aus den Österreichischen Alpen*. It's a song cycle. A lot of it is pretty straightforward but then there are certain passages that are almost impossible to read. They're not really very complicated. It's just that his harmonies are so totally unpredictable.

WG: Yes, there is a date before which 'It Is All Right'. [Laughter]. Then there's this late 19th-century mush where they're experimenting, teetering on the edge of serial music.

RV: Yes, there are a lot of composers from that era who never quite find their own voice. So you never know what's going to come over the page. But we all get terribly good at giving an impression of how the music goes.

AT: You learn how to do it. I do a lot of coaching with young artists at the Opera House. They just walk in the room and present you with the score. The worst are the orchestral reductions of [Richard] Strauss, when you get *Capriccio* or *Elektra*. You have to read it, coach them at the same time, sing in the other parts in whatever clef – and in German… But I love the challenge of that. I love sight-reading. People often ask me how. Well, you just do it. More and more and more. There is no substitute. It's very hard to offer tips, especially with something that is complex harmonically. Look at the vocal line, look at the bass line and then hopefully put the essentials in between.

RV: Strauss is a good example because it's much more important to nail the basic harmonic structure than anything else.

MR: What I find is happening now is that more and more students are worse and worse at sight-reading – and they seem to think it's not something they need to do. They're terribly slow at it. Their thought process is, 'I'm not going to be a soloist, so it doesn't matter.' I try and teach it, and more importantly what to leave out. At the most basic level I start by saying, if your soloist hasn't got the tune, then that's what you play; if they have got the tune and you can't read anything else, then you play the bass. Then at least the two musical ends meet.

WG: I've done lots of these international summer schools so I have been able to



BRITANNIA PIANOAUCTIONS

THE UK'S CENTRAL PIANO AUCTION HOUSE

APRIL AUCTION 2015

Be part of our piano auction in Manchester this April and take home that piano you have been promising yourself.

Instruments for beginners to professionals all at excellent prices.



Prices from £400.00 up to £40,000

Two examples of lots in the April auction:

Steinway
A beautiful 1968 Model B in an ebonised case raised on square tapered legs together with a button down concert stool and cover.
Case restored in 2013. Est. £14,000 – 18,000

–

Yamaha
A 1986 Model C3 grand piano in a mahogany polyester case raised on square tapered legs. Est. £3,000 – £5,000

Never been to an auction before?
A beginners guide video is available on our website

For a free catalogue for this auction or a valuation of your piano for future sales please call
(+44) 0161 977 0076
or visit
www.britanniapianoauctions.com

Don't miss out on buying your dream piano at the right price...



Forsyth



Forsyth, still a family firm after 158 years, has over 150 grand & upright pianos from all the leading makers for you to choose from. We understand that assessing a new piano is difficult. In addition, pianos are quite expensive and often the choice must last a life time. With honest, informed and objective advice from our expert staff, we can help you find your ideal instrument with peace of mind.
Nowhere else can you compare so many quality pianos side by side and receive such illuminating advice.

SCHIMMEL PIANOS · Bösendorfer · C. BECHSTEIN
YAMAHA · KAWAI · WILHELM SCHIMMEL
KEMBLE · Roland · W.HOFFMANN

As-new pianos by Steinway, Bluthner, Boston & Essex

www.forsyths.co.uk/pianos
Tel: 0161 834 3281 ext 604

Forsyth

126 Deansgate, Manchester M3 2GR

compare how different countries have prepared their students. I must say the UK doesn't come out too badly. A lot of these people from Venice and Paris have even less of a clue.

AT: The most important thing is to keep going and keep counting.

WG: Keep counting – and the left hand is probably a tad more important than the right. That's how I was taught sight-reading – from the bottom up. In my final exams I had to sight-read the full orchestral score of a Beethoven overture.

JN: Now then. It's a male-dominated profession. [Cries of 'Shame!'] Why?

AT: You're right. There are very, very few of us. There are more women doing chamber music but in the song world very few. But I don't know why. You tell me.

MR: Is it any more male dominated that other parts of the music profession?

AT: In the orchestral world it's all changed but conductors, composers, accompanists…

RV: At the highest level there does seem to be some kind of gender bias in favour of male accompanists. I wonder if it has to do with promoters' (and perhaps other musicians') subconscious perceptions of the relationship on stage. Man-plus-man is fine: it suggests comrades-in-arms. Woman-accompanied-by-man is equally so: like a prima ballerina and supporting (literally) male dancer. Man-accompanied-by-woman begins to be more tricky: in quasi-marital terms, maybe she is seen as subservient, or else the opposite. Finally, two women together: too many frocks on stage? This is only speculation on my part but does any of that resonate?

AT: Yes. I was once booked by a female singer, then the promoter found out that I was a woman and said, 'No, no, we've got to have a man – it doesn't look right, a woman sitting at the piano.' I was booked for a concert at the Lincoln Centre in New York with a male violinist. The violinist had visa problems and had to pull out. They had to get a replacement – and they got a female. I was removed.

JN: What exactly do you learn on a specialist accompanists' course at a music college? Is it an art you can be taught?

RV: Repertoire. You learn how to do it because you have lots of other students to play for. And foreign languages. But when I was first at the College they said to me that with accompanying you've either got it or you haven't. And to an extent that's true, but beyond that there's an enormous amount that needs to be taught. I find myself working in huge detail with my students on purely pianistic stuff – the complexity of technical finesse that is required, how you create colours, how you adapt your articulation from one voice to another, how you connect the music to the text, how you read what the composer's written.

'Being able to play a Schubert piano sonata doesn't necessarily mean you know anything about playing *Winterreise*'

ROGER VIGNOLES

JN: What then, ultimately, apart from the obvious, is the difference between a soloist and an accompanist?

AT: Wanting to collaborate.

WG: Understanding about breathing.

MR: Getting on with people. In tennis, there are terrific singles players who are rotten at doubles.

AT: Yes. A soloist is someone who says, 'I don't like playing doubles. I only like playing singles.'

WG: There's a tendency now for soloists to accompany. Such as Mitsuko Uchida.

RV: Being able to play a Schubert piano sonata doesn't mean that you necessarily know anything about playing *Winterreise*. It does upset me when some critic writes 'How wonderful it is to have this great pianist playing this great cycle' in a way that just wipes out all the years that I and my colleagues have spent studying that piece and absorbing it, learning to live with both the music and the texts.

JN: Should you play from memory like the singer? Would that help the audience perception of you being 'equals'?

AT: No, because you often need the score when they skip a verse, or when the singer turns around with big eyes and you give them the next word. I'm often concentrating more on the words than the piano part so I'm ready at any point to give a cue. Then there are the occasions when a singer comes in two bars early over your nice little piano interlude. Or they skip to verse three instead of verse two and you have to think, are they going back to verse two or going on to verse four? You cover it. That's what we do. And that's one of the things I love about my job, actually – so the audience has absolutely no idea.

WG: You do a wonderful job – but nobody seems to notice.

JN: I wonder how many people, heading for the exit after a recital by a great singer or instrumentalist, have exactly the same thought.

The discussion ended with nominations for all-time favourite accompanists of the past (invidious to name those still with us). Gerald Moore (3), Benjamin Britten (2), with one nomination each for Georg Solti, James Levine, Ivor Newton, Franz Rupp, Brooks Smith and Geoffrey Parsons. ♪

ICE TO INSPIRE

The Norwegian city of Bergen is justly famed for its rich musical history. *Claire Jackson* travels to Grieg's hometown and finds a cultural heritage like no other

THE SMALL BUT PERFECTLY formed city of Bergen is a gateway to Norway's otherworldly landscape; snowy mountaintops, aquamarine fjords and a kaleidoscope archipelago await the intrepid visitor. But Bergen is also a portal into musical discovery, world famous for its main cultural export: Edvard Grieg. Latterly, the city has also garnered global attention for its role in Disney's smash hit *Frozen*, a reimagining of Hans Christian Andersen's *The Snow Queen*: the film's fictional kingdom of Arendelle was directly inspired by the look and feel of Bergen.

This medieval hub, a onetime capital city, has a longstanding reputation for artistic endeavour. Its resident ensemble, the Bergen Philharmonic Orchestra (hereafter referred to as BPO), once led by Grieg himself, celebrates its 250th anniversary this year. Bergen also now hosts the annual Grieg Piano Competition, which moved there from Oslo in 2012 and now takes place in Troldhaugen, the grand villa that was once Grieg's summer home and whose grounds now house an exhibition centre and concert hall. The city's Grieg Hall (noticing a theme?), a stone's throw away from the historic harbourside, offers an impressive year-round programme.



Leif Ove Andsnes presented a special concert to mark the Bergen Philharmonic Orchestra's 250th birthday

© VEGAR VALDE

The aforementioned hall is splendid in its simplicity. A monument to the possibilities of concrete, it is a fine example of the same Brutalist style that can be seen in London's Barbican Centre; its Escher-like stairways serve to both bemuse and bewitch. Row upon row of single lightbulbs hang in the cavernous second level, deceptively contemporary, yet an original feature. Recent renovation has been sympathetic to the architecture's hippy roots, and the only concession has been to change the light fittings to LEDs. The environment is sparse but friendly: an open cloakroom operates on an honesty policy (Me: 'May I swap my sheepskin for one of those warmer-looking ski jackets?'). Inside the concert hall, the concrete disappears, replaced by a forest of wooden cladding. A carved wooden emblem on the wall depicts an oversize number, '250', the logo for the BPO's 250th anniversary year, which is featured throughout the city. It is tasteful, yet its message is clear: a masterclass in artful branding.

A candelabra lights a corner of the stage. Yet is it not Liberace who appears, but a chamber ensemble, which performs music by Luigi Boccherini. More orchestral players gradually join the group and the candelabra is dimmed, replaced by stage lights. The stagecraft tells the story of the BPO's growth from humble house group to world-class symphony orchestra. This celebratory concert in honour of the BPO's sestercentennial year has been curated

© EDVARD GRIEG MUSEUM TROLDHAUGEN



Grieg's house in Troldhaugen is now a living museum – featuring the composer's original Steinway

by Bergen's premiere pianist, Leif Ove Andsnes. Andsnes was born in Karmøy, but moved to Bergen as a music student and was quickly adopted by the city. He has a special connection with the BPO, and the Grieg Hall, and this event is a key part of 'season 250'. The unusual programming – single movements and short works, punctuated with dialogue from Andsnes – has captured the imagination of both locals and national broadcasters: the event will be shown on Norwegian TV later this year. In fact, the concert has proved so popular that it will be repeated verbatim the following evening.

'I HAVE BEEN PLANNING THIS concert for several years,' Andsnes tells me the morning after. 'I feel that Bergen is my home as I've lived here since I was 16 – I just don't have the correct dialect! The Bergen Philharmonic is the orchestra that gave me my first great experiences of symphonic music. When I first heard Shostakovich Five, I went straight to the conservatory library and copied the LPs onto cassette tapes!'

Although there has been a long history of philanthropic support in Norway the arts are currently well supported by the state. 'However, there is a feeling of responsibility in Bergen,' explains Andsnes. 'It's to do with the size; it's less spread out than, say, Oslo. Local patriotism is very strong – there is a joke that when you go to Bergen you need a passport!' A sold-out hall – for both nights – and peak attendance at receptions for supporters both before and after the concert suggested a real feeling of warmth for the BPO. There is a sense of artistic collaboration between the hall, the orchestra and the community that is perhaps unique to Bergen.

'Local patriotism is very strong – there is a joke that when you go to Bergen you need a passport'

A party in honour of the BPO's 250th year would not be complete without a performance of the Grieg Piano Concerto. In the spirit of the 'highlights' programming, Andsnes played the Adagio movement, prefacing it with the somewhat surprising claim, 'I haven't played this for eight years.' On hearing this, eyebrows raised, I questioned my kindly interpreter's translation (the concert narration was, naturally, in Norwegian). 'It *was* the first time in eight years that I had played the Grieg piano concerto,' smiles Andsnes. 'It's music of my childhood. When I started my career that was my piece; I was Norwegian and I became known for playing it – I did about 100 performances of it. There was a tradition here [in Bergen] that the Grieg Concerto always closed the Bergen Festival – Gilels, Richter – great people had done it. I was asked and that was my debut with the orchestra. I don't remember much of that performance.'

Andsnes is the go-to pianist for all things Grieg. He participated in *IP*'s Grieg symposium last year (issue 25, May/June 2014) and at the time remarked on the sincerity of Grieg's work: 'He's very, very honest. He knew his strengths as a composer, but he also knew his limitations. His humanity shines through his music, and it's this, I think, that touches people's hearts. He said himself that he wasn't able to build palaces and castles like Bach and ➤


if you love piano music, sunshine and Italy
informal one-week holiday courses
amateurs, teachers, students - all welcome
www.musicholidayitaly.com
info@musicholidayitaly.com


audite
ORIGINALS
AND BEYOND
Original transcriptions for piano duo
Schönberg | Beethoven | Schumann
audite 97.706 (DPac)
harmonia mundi
distribution
PIANO DUO
TAKAHASHI LEHMANN
VIDEO
VIDEO on
AUDITE.DE
HD-DOWNLOADS
available at audite.de
www.audite.de



Season 250: The Bergen Philharmonic Orchestra

© FOTO ODDLEIV APNESETH

Beethoven but he could build comfortable homes for people.'

There was a freshness to Andsnes' performance of the second movement that made a convincing case for leaving a work for eight years. It's not just the piano concerto; Andsnes has also not performed Grieg in recitals for a long time. But this is not an irreversible decision: 'He will come back; I love working with him for a while but then I have to put it away. He is not inexhaustible.'

IT'S UNDERSTANDABLE THAT Andsnes might need a break from Grieg. The composer is omnipresent in Bergen. The city's library hosts an eclectic collection of scores, biographies and letters. Some of the most revered objects in the exhibition are Grieg's notebooks, in which he jotted his most personal thoughts and musings. Curator Siren Steen shows me one page in which Grieg details some purchases for his beloved Troldhaugen, his summer residence from 1885 until his death. It was the place where he felt most inspired, and the house has been preserved as a living museum, dedicated to the memory of his life and work.

As Grieg himself once wrote, reaching Troldhaugen in winter is fraught with difficulties. The snow and ice threatened 'broken arms and legs', and he and his wife Nina saw very few visitors during the low season. Today, transport from the city is more reliable, but the sleet-storm that greeted my arrival at Grieg's villa served as a reminder of the potential isolation. There was little opportunity to admire the 19th-century archecture, with its distinctive green and cream palette and large veranda. But once inside, my eagerness was rewarded: the house is beautifully presented – and filled with Grieg memorabilia. Most excitingly, the living room boasts the Steinway Model B that Grieg was given as a silver wedding anniversary present in 1892. The instrument is still in use, regularly tuned and played in private concerts and events held in connection with the Bergen International Festival. There is also a newly built 200-seat concert hall, Troldsalen; a sunken building that overlooks Grieg's 'composer's hut' and Lake Nordas. Since 2012 the International Edvard Grieg Competition has taken place at Troldhaugen, having previously been held at the State Academy of Music in Oslo. The move enabled further collaboration with the BPO and the orchestra now participates in the final rounds. Grieg adored Troldhaugen and it is fitting that both he and Nina are buried in a tomb overlooking the lake. Troldhaugen was, of course, the inspiration behind Wedding Day at Troldhaugen, Op 65, No 6.

Back at the Grieg Hall for a family concert – a regular fixture in the BPO's audience development programme – little ones toddle wide-eyed to take their seats. Leif Ove Andsnes is making another appearance and this time he has a stern critic in the audience: his young daughter. Despite its illustrious past, Bergen and its orchestra are forward-thinkers; eager to embrace the next generation of music fans. An enormous poster engulfs a corner of the lobby in the Grieg Hall. It features Andrew Litton, the BPO's chief conductor since 2003, in profile facing Edward Gardner, currently principal guest conductor, who takes over as chief conductor in October. Gardner joins the BPO at an exciting point in its lifetime and is a match made in heaven for this polished outfit. I just hope he likes Grieg. ♪

Endless song

Tamara-Anna Cislowska has recorded the solo piano music of Australian composer Peter Sculthorpe, who died last year. Here, she introduces his oeuvre and shares some memories

'THE MOMENT I PLAYED IT, I knew. It had the feeling that it would write the music for me.' These are the words of Peter Sculthorpe (1929-2014), talking about his treasured Moore & Moore baby grand, purchased in 1962. It was the piano he wrote his last piece on, and every other piece in between.

Sculthorpe was born in Australia and remained there for most of his life. Many of his compositions, particularly his earlier works, reflect the culture of Australia's neighbouring countries and its indigenous heritage. His solo piano music spans 66 years and is a substantial body of work. The 33 titles showcase diversity and gravitas, spanning everything from Impressionism to popular music and indigenous melodies, with plenty of experimentation. But what these works all have in common is true expression without obstruction.

Last year, I concluded a project to record Sculthorpe's complete solo piano works. The project was ten years in the making: I had already recorded Sculthorpe's Piano Concerto twice and completing a full survey of the work of this seminal Australian composer had remained foremost in my mind. Peter and I worked closely together to compile the final list of works. As many of the earliest pieces from the 1940s existed only as manuscript or were missing, there was detective work to be done.

In June 2014, the recording was finally completed and the almost exactly 160 minutes of material had been captured. There was much that had not been recorded previously, and some that had never been heard. Peter and I were both in high spirits and looking forward to the September launch. The full package by ABC Classics was sent into production on 6 August. Two days later, the wretched news of Peter's passing was announced. It was hard to believe that this robust man, this strapping soul of endless song, had been silenced. We had finished the project together; accomplished our stated goal to record every note. But now the source was gone.

THE FIRST NOTES OF THIS far-reaching cycle of works were penned by an unknown Launceston schoolboy in 1945; the last by an octogenarian legend in 2011. Sculthorpe spent most of his life at the piano. It was his instrument and the place where every work began. The piano was his stepping stone to other ways of being and of being heard.

From a pianistic point of view, what Peter asks of us most is transcendence. This music may be played on a piano, but it does not rely on a piano's dominant qualities. The principal voice may bisect the texture and there is no special attention to instrumental bravura at work. Rather, his writing for the instrument seeks to shapeshift and transform; to bend and extend the accepted. Pianistically, he incorporates the extremes of the range. His music requires large stretches of the hand and grand caverns between notes.

Rhythmically, the percussive elements often require odd numbers and floating triplets. Emotionally, too, he requires us to explore the known and the unknown. The sounds and temper he appeals for range from distant whispers to roaring hearts to water and rock. The piano may be transported from living room to desert; from the concert hall to the wilds of foreign lands.

Before his prize-winning Sonatina of 1954, Sculthorpe wrote 13 miniatures over a ten-year period. Three Nocturnes echoing Debussy, *Falling Leaves* and the two Short Pieces already blink with a percussive, astringent style, while *Siesta*, *Evocation* and *Aboriginal Legend* are pre-laced with mystery and suggestion. In all of the early works, little sprays of familiar intervals and turns catch the attention. But it is in the Sonatina and the Piano Sonata of 1963 that the fundamental tools of Sculthorpe's iconic sound first trickle to the surface – the layering of major thirds, the chant-like incantations, the drones – devices that he would stretch and mould into his second skin.

During the rest of the 1960s, Sculthorpe's piano writing was restricted to three smaller pieces. The first, *Haiku*, is his only serial work, while the Two Easy Pieces are sweetly melodic and meticulously voiced. *Left Bank Waltz* was a favourite of his mother, who said it reminded her of Paris. In 1971 came the *Night Pieces*. Based on Japanese philosophy and scales, they are exquisitely economical, with the placement of every sound offering meaning and force. The next three works represent a more experimental time in Sculthorpe's career. *Koto Music I*, *Koto Music II* and *Landscape* are all 'interior piano' works, requiring the performer to deploy a number of implements inside the piano. In the *Koto Music* series, the performer must adhere strictly to a tuning system and bar cycle. In *Landscape*, there is an element of organised improvisation: the structure is predetermined and the performer undertakes to fill the sections with co-existing material.

'The moment I played it, I knew. It had the feeling that it would write the music for me'

The 1980s were a rich time, including *Mountains*, *Djilile* and *Nocturnal*. These works are expressively arched and texture-driven, with Sculthorpe using the upper and lowermost notes available and often transgressing the traditional roles of the registers. Later, in the 1990s, came two cycles: the tribal *Simori* and the magical *Little Book of Hours*. They couldn't be more different: one all earth and stain, the other radiant and diaphanous.

The final works are characterised by a distillation of style and strengthening of message. The poignant lament *Little Passacaglia* of 2004 (a response to the Bali bombings) exemplifies this – as does *Riverina*, a 25-minute work and his longest for piano. Written in 2011 for the people of Wagga Wagga (in regional New South Wales), it is programmatic and contains cultural, historical, geographical and indigenous references to the region. In addition, it contains many of the gestures and melodies that Sculthorpe cherished throughout his life.

In all his music, Sculthorpe returned to familiar and loved themes. A handful of Aboriginal melodies would surface again and again in his work. These he called his 'songlines' – ever present, comforting, reminiscent of times past. Peter has left us now and though his support and inspiration are missed, his influence will be felt always. I often try to picture him in my mind, and when I do, I see him singing a new songline, looking at the stars, sitting at the piano. ♪

Peter Sculthorpe: Complete Works For Solo Piano performed by Tamara-Anna Cislowska is out now on ABC Classics



MAGGIE OWEN
LONDON



CONTEMPORARY JEWELLERY
AND ACCESSORIES

13 RUGBY STREET
LONDON WC1N 3QT
INFO@MAGGIEOWENLONDON.COM
+44 (0)20 7404 7070

TEACHING HAS
NEVER LOOKED
SO STYLISH

The Classic Music Bag

A slim and elegant silhouette, coupled with a unique steel bar closure, makes these bags unmistakable. These stylish bags are an ideal home for sheet music, books and other teaching materials.

www.cambridgesatchel.com/teachers



The Cambridge Satchel Company
Made in Great Britain

HOLKHAM

Chamber music in a magnificent setting



Saturday 25th April – **Laura Samuel, Simon Rowland-Jones, Alasdair Tait & Carole Presland**
Saturday 23rd May – **Christian Blackshaw**
Saturday 6th June – **Cavaleri Quartet**
Friday 23rd October – **Elizabeth Watts & Julius Drake**
Sunday 15th November – **Doric String Quartet**

Holkham Hall, Wells-next-the-Sea, Norfolk NR23 1AB
For further information visit www.holkham.co.uk



Jelly Roll Morton

IP's jazz expert *Graham Lock* outlines top solo piano recordings by Mr Jelly Lord

JELLY ROLL MORTON WORE A DIAMOND ON HIS GOLD tooth and spoke in a similarly flamboyant style. In 1938, when he heard a radio presenter describe WC Handy as 'the originator' of jazz and the blues, he felt so slighted that he dashed off a 4,000-word letter of protest, asserting, 'I, myself, happened to be the creator [of jazz] in the year 1902' and denouncing Handy as 'the most dastardly imposter in the history of music'.

Such self-aggrandisement had long antagonised people, earning Morton a reputation as a braggart, although musicians who worked with him testified to the outsize talent that underpinned his outsize ego. People scoffed at the claim he had invented jazz, but while the date he gave seems a stretch – he was only 12 years old in 1902! – it's true he was the first jazz composer, arranger, pianist and theorist. Morton was born Ferdinand Joseph Lemott, a New Orleans Creole of French descent, but later adopted and Anglicised his stepfather's surname, Mouton. Growing up in the Crescent City's cosmopolitan embrace, he was familiar with all forms of Uptown and Downtown music. His own pieces began to marry ragtime's strict multi-thematic formality with the the 'hot', improvisatory attack of the blues, all spiced by what he called the 'Spanish tinge' of tango and Cuban habeñera rhythms.

Morton's most celebrated recordings are those he made with his Red Hot Peppers for the Victor label in 1926-1928. Tracks such as *Black Bottom Stomp*, *Dead Man Blues* and *Original Jelly Roll Blues* are now regarded as the acme of early New Orleans-style polyphonic jazz. One critic likened Morton's arrangements – colourful kaleidoscopes of shifting textures and timbres – to 'controlled euphoria'. The Red Hot Peppers recordings include several striking piano episodes, but I'd like to focus on the solo piano recordings, which are often overlooked – despite Morton being an excellent pianist, with a range that extends from elegance to stomping power to the precipitate virtuosity of *Finger Buster*.

BY THE TIME HE HAD MADE HIS FIRST HALF-DOZEN solo recordings in 1923, Morton had been an itinerant musician for nearly two decades, so these are assured performances of well-honed compositions. The sassy charm of *New Orleans Joys* derives from its 'Spanish tinge' and from Morton's conceptual daring, or what Gunther Schuller has called his 'experiments with the bimetric and birhythmic independence of the two hands'; that is, he contracts the right-hand tempo so the melody falls between the beats, effecting particularly tricky cross-rhythms against the left hand's habeñera. *Grandpa's Spells*, which begins as a typical Morton rag-cum-stomp hybrid, turns highly original with the crashing left-hand clusters that punctuate the stomp section.

Morton continued recording throughout the 1920s, but after the Wall Street Crash, Victor failed to renew his contract and he disappeared from view. In 1938 the ethnomusicologist Alan Lomax invited him to reminisce about fin de siècle New Orleans for the Library of Congress archives; the results were an oral history extravaganza, as Morton recounted, and recreated on the piano, the array of styles that had given birth to jazz. Several of his own finest compositions were treated to unusually relaxed and expansive performances. *The Pearls*, a work of unassuming yet insinuating beauty, was recast as a lovely stream of ideas, composed and improvised parts merging in Morton's irrepressible creative flow. The previously unrecorded *Creepy Feeling*, a slinky, spidery tango, emerged as Morton's 'Spanish tinge' masterpiece, praised in James Dapogny's liner notes for its 'texturally inventive, poised, sensitive piano playing, combining delicacy and swing'.

Lomax also helped Morton arrange a few commercial sessions, which included a final batch of solo recordings in 1939. At the Library of Congress, Morton had revealed a talent for singing, not least on a delightful scat treatment of *Wolverine Blues*. The 1939 sessions featured his earthy baritone drawl on more outstanding tracks, notably *Winin' Boy Blues*, *Buddy Bolden's Blues* and aficionados' favourite *Mamie's Blues*, its bleak lyric offset by the finesse of Morton's discreet piano.

Morton hoped these sessions might revive his fortunes, but his health was failing. He died in 1941, impoverished and still neglected by the music industry. It was only when the Library of Congress material appeared on LP, several years after his death, that the self-titled Mr Jelly Lord finally secured his rightful place in the jazz aristocracy. ♪

Take Five: Jelly Roll Morton

1. *New Orleans Joys* (take 2) – 1923 (Gennett/Milestone)
2. *Grandpa's Spells* – 1923 (Gennett/Milestone)
3. *The Pearls* – 1938 (Circle/Rounder)
4. *Creepy Feeling* – 1938 (Circle/Rounder)
5. *Mamie's Blues* – 1939 (General/Commodore)

PHOTO © TULLY POTTER COLLECTION

LA DOLCE VITA

The Premio Venezia offers vital support to young pianists who have studied at an Italian conservatoire – with lucrative cash prizes up for grabs. *Bryce Morrison* reports from Venice

THE PREMIO VENEZIA IS A competition with a difference. And as competitions – particularly piano competitions – sprout in all directions, it is cause for celebration when one is responsibly thought-through and sympathetically planned.

Inspired and masterminded by its president, Barbara Valmarana, the Premio Venezia began its annual life in 1983. The competition is open to young pianists of any nationality who have studied at an Italian conservatoire and achieved a first-class diploma. In this sense, it is proudly national rather than international, offering support to young pianists hoping to place their feet on the bottom rung of a seemingly endless Jacob's Ladder. The prizes are lavish, with €34,000 plus concert engagements for the winner and €21,000 for the runner-up – incentives for worry-free further study. No one is allowed to compete twice, so the contest is a one-off occasion for all concerned.

To kick off the latest Premio Venezia in October, previous winners Alexander Gadjiev (Russian but Italian-based) and Arianna De Stefani both gave recitals as a reminder of the competition's calibre. Gadjiev, in particular, was worth the visit to Venice alone – a pianist of trenchant temperament and power, and never more so than in Chopin's B flat minor Sonata and Liszt's 'Mazeppa' Etude. He is an exceptional talent and it is good to know that he will be playing in London next year.



The Teatro La Fenice provided a backdrop of 'incomparable splendour'

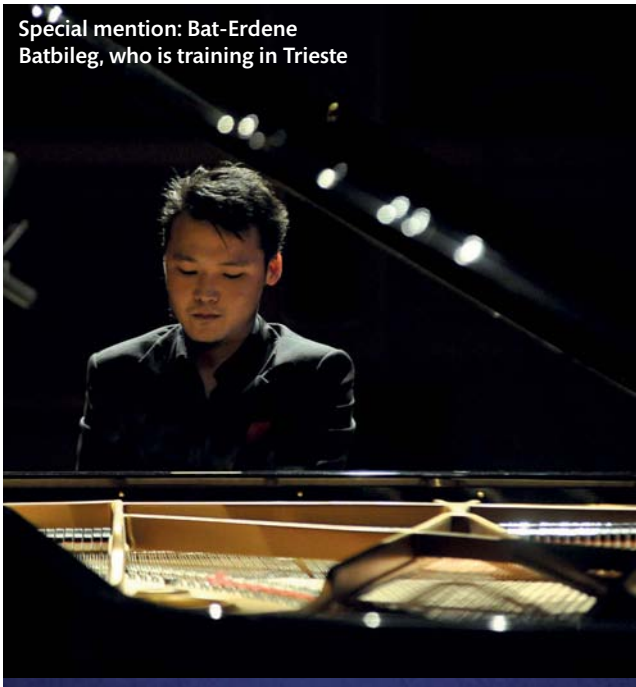
© MICHELE CROSERA

Before considering individual offerings in the 2014 competition, I should add that one of the chief glories of the Premio Venezia is that it takes place alongside Venice's labyrinthine waterways and in the Teatro La Fenice, a setting of incomparable splendour. It's a far cry from, say, the relatively plain and accoustically unacceptable Leeds Town Hall (venue of the triennial Leeds International Piano Competition). Venice is the setting of macabre literary works (Daphne du Maurier's *Don't Look Now*, Ian McEwan's *The Comfort of Strangers* and, most of all, Henry James's *The Aspern Papers*). It also inspired James Huneker to write that Chopin had conjured 'a corpse washed ashore in a Venetian lagoon' in his C sharp minor Nocturne, Op 27 No 1. Yet it remains 'the pleasant place of all festivity' (Byron).

REPERTOIRE CHOICE WAS wide-ranging – though, as usual, it was disappointing to find so few competitors taking advantage of the piano's uniquely rich legacy. Renditions of Beethoven's 'Appassionata' and Chopin's Sonata No 3 abounded – though it was refreshing to hear Schumann's too rarely played B minor Allegro. Out of 41 contestants, few were able to convince in music primarily focused on outwardly simple virtues (the vast spans of Liszt's *Vallée d'Obermann*; the opening pages of Chopin's Fantasie). To quote Muriel Spark's heroine Miss Brodie (*The Prime of Miss Jean Brodie*), 'Safety does not come first. Goodness, truth, and beauty come first.' To make such demands from players very much at the start of their careers may be excessive, but it was often hard to discern a genuine poetic and musical impulse, a true balance between creation and recreation, between composer and interpreter. Playing for safety reaps limited rewards.

The jury included Andrea Lucchesini and Pietro De Maria, two of Italy's finest pianists, who whittled the numbers down from 41 to 12, then six, and finally two. Special mention should be made of Bat-Erdene Batbileg, from Mongolia but now training in Trieste, and also of 16-year-old Gloria Cianchetta – both of whom, after fine early recitals, disappointed in their later performances (Cianchetta succumbed to a bad attack of nerves, sending her formerly brilliant dexterity all over the place in Chopin's B minor Sonata).

The eventual finalists were 22-year-old Adrian Nicodim from the Verona Conservatoire and 16-year-old Alessandro Marchetti from the Franco Vittadini Music School in Pavia. Nicodim had earlier given a performance of Beethoven's 'Appassionata' that made his advance to the last stage questionable. In that recital, his way with the central Andante con moto variations was offensively wooden and dismissive. Yet in the final he retained much of his best form, once more fast and fluent but sensitive and controlled in Scriabin's Op 2 No 1 C sharp minor Etude. Yet there was little hesitation in the choice of the ultimate winner. Marchetti, playing well within himself, was poised and elegant in Chopin's Andante spianato and Grande Polonaise Brillante, commanding and musicianly in Schumann's Toccata and, most of all, captured much of Rachmaninov's all-Russian melancholy in his Corelli Variations. Already distinctively musical and contained, his playing will surely expand with the years and acquire a greater dynamic range and character. But his is an already exceptional talent. All of us at the competition will surely follow his career and, hopefully, see it blossom into fullness, making him recall with gratitude the launch he was given by the Premio Venezia.



Special mention: Bat-Erdene Batbileg, who is training in Trieste

© MICHELE CROSERA

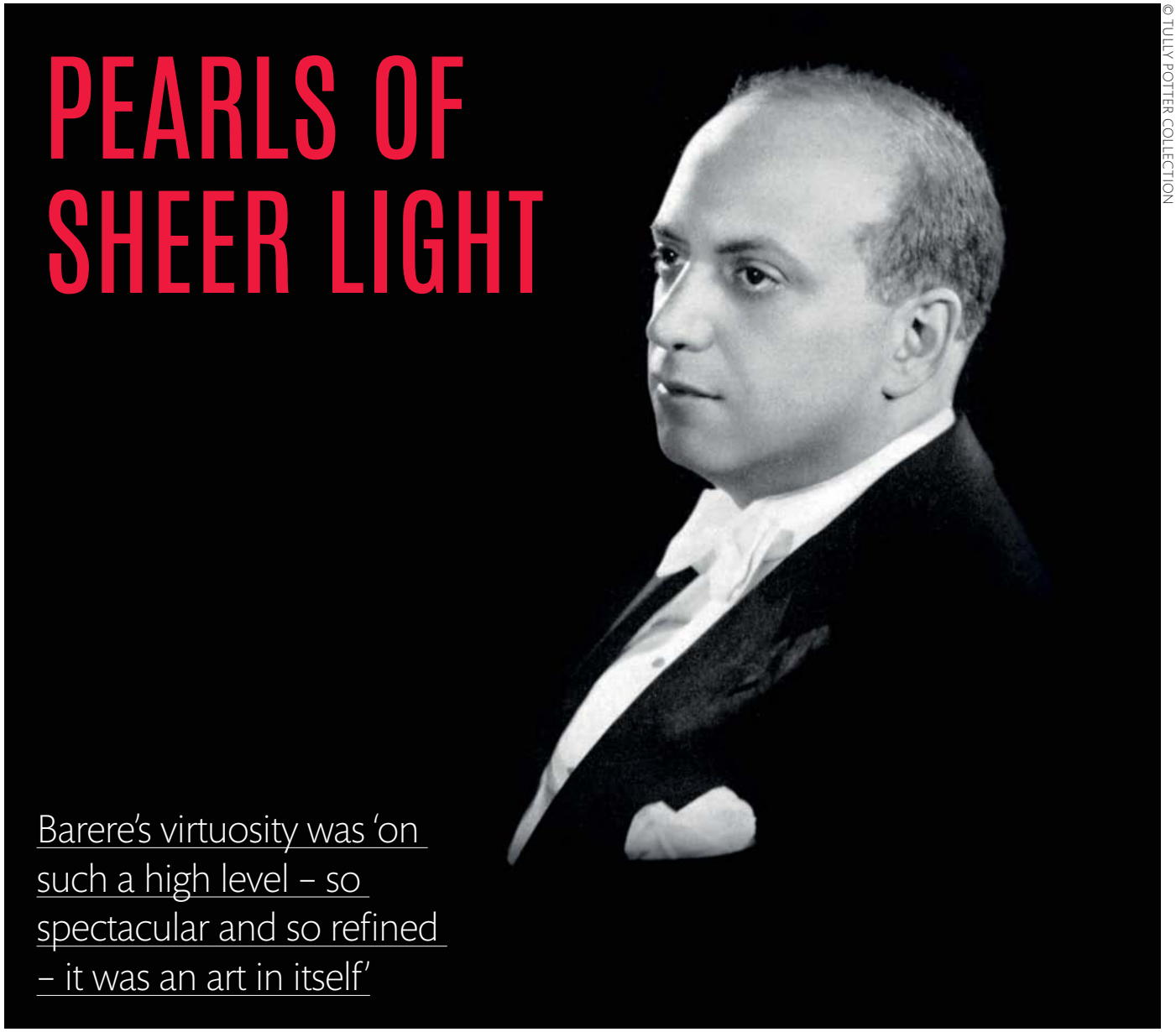


Finalist Adrian Nicodim, 22, from the Verona Conservatoire

© MICHELE CROSERA

The competition also includes a Giuria Popolare (people's jury), whose ten-man team is allowed a single vote to add to the official jury's count. And why not? Pianists do not spend their time playing to academics and experts, but to music lovers from all walks of life – to doctors, lawyers, accountants, etc. They are, after all, the audience that, in the long term, nourishes and sustains a career. Again, piano competitions in Italy may be two a penny (or two a euro), but the Premio Venezia is special. It provides a vital step forward for those in need of future recognition, and for those less successful, a cherished memory. ♪

PEARLS OF SHEER LIGHT



© TULLY POTTER COLLECTION

Barere's virtuosity was 'on such a high level – so spectacular and so refined – it was an art in itself'

Simon Barere was on the cusp of international success when he died suddenly at the piano stool in Carnegie Hall in 1951, aged just 54. Through conversation with his son, Boris – now 93 – and other industry luminaries, *Michael Johnson* paints a portrait of this oft-overlooked musician

WHEN THE THUNDEROUS introduction to Grieg's Piano Concerto erupted in Carnegie Hall on a spring evening in 1951, the audience was poised for a great musical experience. Pianist Simon Barere was making his first appearance with the Philadelphia Orchestra under the baton of Eugene Ormandy.

But barely three minutes into the concerto, as the cellos announced the second theme, keen listeners noticed tempo discrepancies and a wrong note or two. A member of the audience recalled some years later, 'My wife touched my arm in surprise,

and I looked at her in astonishment.' Within a few bars, Barere stopped playing altogether and leaned forward.

Barere's son Boris, now 93 and living in New York, tells me he can still recall the sound of his father's head crashing onto the keyboard before he rolled to the left and slid off the bench to the floor. The back sections of the orchestra, unaware of the drama, continued playing for several more bars before going silent.

A doctor rushed from the crowd and helped carry Barere backstage, where he was given emergency resuscitation. Within half an hour, however, he had been pronounced dead of a stroke, aged 54. The audience, many weeping openly, stood stock still as they took in the tragedy. The piano world had just been robbed of one of its greatest Romantic masters. Out of respect for Barere, the rest of the Carnegie programme was cancelled.

THE FRONT-PAGE OBITUARY IN the *New York Times* the next day praised Barere for his 'prodigious technique' and his devotion to music. 'Others sought the limelight aggressively,' wrote the *Times*. 'Mr Barere was concerned with only one thing, the humble service of music.'

In the 1950s world of classical music, Barere was mentioned in the same breath as other super-pianists of the era – Georges Cziffra, Ignaz Friedman, Vladimir Horowitz and Josef Lhévinne. But his most ardent admirers say he was actually in a class by himself. Barere had given frequent solo recitals, sometimes twice a year, at Carnegie Hall to packed houses, with such musical giants as Rachmaninov, Leopold Godowsky and Horowitz often in attendance.

Despite his New York success, Barere's reputation had attracted mainly piano aficionados. His prior European career had been dogged by bad luck and political turmoil, and he was never promoted by managers nor record companies. And yet, at the moment of his death, international success seemed at hand. He had just returned from a wildly successful tour of the US, South America, Australia and New Zealand.

Admirers were drawn to Barere by two related qualities: his poetic interpretations of the Romantic repertoire and his ability to play at blinding velocity. In combination, these two elements, as in the Liszt E flat Piano Concerto, for example, still leave many music-lovers awestruck.

One critic, commenting on CD remasterings of his old 78 rpms, wrote that such a cliché as 'legendary' actually applied to him: 'Far from being an exaggeration, it almost understates his mercurial brilliance,' the reviewer wrote.

Mordecai Shehori, a pianist who has studied his recordings and produced CD compilations on the Cembal d'Amour label, has compared his rapid *pianissimo* passages to 'a string of pearls made of sheer light'. This quality is especially apparent in his version of Liszt's *La leggierezza*.

New generations of piano fans today are just beginning to rediscover Barere as recordings of his 1940s Carnegie Hall recitals and earlier discs circulate on CD. His showpieces such as the Balakirev *Islamey* and the Schumann Toccata are available on YouTube and iTunes.

TO BETTER UNDERSTAND THIS neglected giant, I tracked down several witnesses, obtained a dozen CDs of his playing and read a selection of interviews, including those featuring his son. I found a remarkably uniform – if not quite unequivocal – assessment.

Jacques Leiser, a retired EMI executive and founder of the Tours Music Festival in France, has carried around memories of a 1947 Barere recital that he happened to attend at the age of 16. He recalls that of all the hundreds of piano recitals he has attended throughout his life, 'that one stands out. It just stunned me. Sheer magic, and different from everyone else.'

Pianist Abbey Simon, still touring at an advanced age, recalled for me what it was like to hear Barere in person. He emphasised the pianist's 'legendary technical facility' and his spontaneity in performance.

Most Barere recordings were live with no retakes or splices. 'He was a very free player, representing a different generation,' Simon says. Even the waspish Horowitz praised Barere's talents, singling out his recording of Felix Blumenfeld's Etude for the Left Hand Alone as being 'like a miracle'. Legend has it that Horowitz stopped performing it after one hearing. Barere's secret was not digital dexterity but delicate song-like phrasing, which Horowitz apparently felt he could not match.

Barere's finger speed, although not to everyone's taste, was so exceptional that his son Boris recalls that he was sometimes thought of as a 'neurological accident'. Leiser says simply that Barere's virtuosity was 'on such a high level – so spectacular and so refined – it was an art in itself'.

Barere's recordings of the Scarlatti Sonata in A, KK113, the Liszt *Gnomenreigen*, the Balakirev *Islamey* and the Schumann Toccata, among others, defy description. The Toccata he races through, to my mind excessively, at 4'17" (without repeats), resulting in a blur of sound. But he set that breakneck tempo for a reason. He wanted it to fit on one side of the old 78 rpm discs. When asked by Horowitz why he played it so fast, he responded with a twinkle in his eye, 'I can play it faster than that.' His Scarlatti comes in at 2'51", compared with four or five minutes in other pianists' versions.

Barere's legacy continues to draw criticism today among anonymous YouTube gremlins, one of whom dismissed Barere as a 'clown' after hearing the Toccata. Similarly, *New York Times* critic Harold Schonberg wrote in his biography *Horowitz: His Life and Music* that Barere had 'amazing fingers' but that 'his fingers sometimes outran his brain'.

Horowitz, known for his strong opinions on other players, knew Barere personally from their time together at the St Petersburg Conservatoire and admitted being 'a little bit jealous' of him.

Shehori remembers a revealing incident at Carnegie Hall that indicates how deep Horowitz's envy actually was. Violinist Berl Senofsky was seated near Horowitz while Barere performed Liszt's *Réminiscences de Don Juan*. Shehori remembers: 'As Barere launched into his trademark supersonic chromatic scales in thirds, Horowitz stood up and silently mouthed, "I cannot stand this any more," and left in the middle of the piece.'

A natural keyboard genius from the Jewish ghetto of Odessa, Barere was ➤

SAVE 73%!

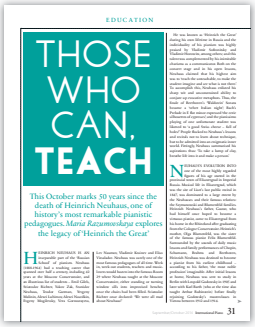
SUBSCRIBE TO INTERNATIONAL PIANO

– Save up to 73% off the cover price















PRINT

6 print issues a year delivered direct to your door

Promotion code: IPMA15

Save 15% off print cover price

£27.95

DIGITAL

6 digital issues a year available on PC, Mac and mobile devices

Promotion code: IPMA15D

Save 73% off print cover price

£8.99

BUNDLE

6 print issues + 6 digital issues a year

Promotion code: IPMA15B

Save 15% off standard bundle price

£29.95

PLUS SAVE AN EXTRA £5 WHEN YOU SUBSCRIBE BY DIRECT DEBIT TO OUR PRINT OR BUNDLE PACKAGE

PHONE 01795 414 650 OR VISIT RHINEGOLD.SUBSCRIBEONLINE.CO.UK

The subscription prices above are for UK customers only paying by credit/debit card or Direct Debit. After the first year Direct Debit subscriptions will move to the standard price of £29 every 6 issues (print), £8.99 every 6 issues (digital), or £34 every 6 issues (bundle). We also welcome orders from overseas customers: please see online for prices. Orders can also be taken on the phone: 01795 414 650. PROMOTION CODE: IPMA15 for print, IPMA15D for digital, or IPMA15B for bundle

RHINEGOLD PUBLISHING

www.rhinegold.co.uk

the 11th of 13 children. His personal story is one of missed opportunities and political repression. From an early age, he demonstrated extraordinary memory, technique and depth of musical understanding.

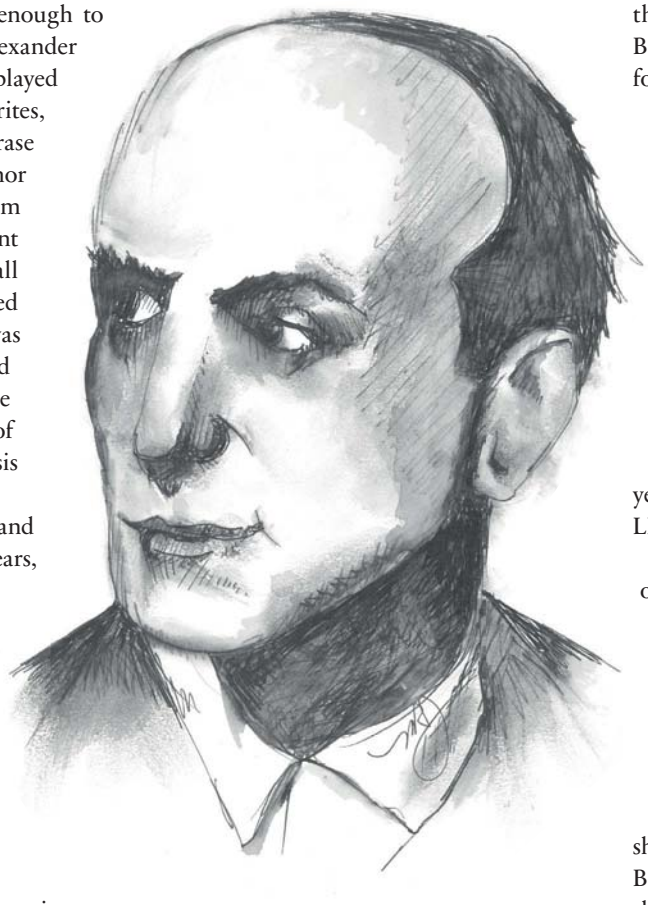
After studying at the Odessa Imperial Music Academy between the ages of 11 and 16, he made his way to the St Petersburg Conservatoire and was lucky enough to be greeted at the door by Alexander Glazunov himself. He played two of his personal favourites, the Liszt *Rigoletto* Paraphrase and the Chopin C sharp minor Etude. Glazunov then took him directly to the piano department for a repeat performance and all agreed that he must be accepted on the spot. So obvious was his talent that he was spared the entrance exam and the standard conservatoire diet of counterpoint, theory, analysis and musicology.

The school took him in hand and nourished his talent for seven years, helping him reach beyond technique and into the cosmic potential of great works. Glazunov is known to have pulled strings to keep Barere safe from compulsory conscription and to protect him from anti-Jewish restrictions. Other Jewish musicians, including Horowitz, Nathan Milstein, Jascha Heifetz and Efrem Zimbalist, also benefitted from Glazunov's courageous protection.

Barere studied under two leading Russian pedagogues, Anna Yesipova and Isabelle Vengerova. His most influential teacher was Blumenfeld, who also taught Horowitz, Maria Grinberg and Heinrich Neuhaus. Following graduation, Barere settled at Kiev Conservatoire as a young professor, performing around post-revolutionary Russia. Boris recalls that on joint tours in the poverty-stricken countryside, Barere and violinist David Oistrakh were often paid in sacks of potatoes.

Travel restrictions imposed by the new Soviet government kept Barere from developing an international career, but finally in 1928 he took a position in Riga, Latvia, as Soviet cultural ambassador to the Baltic states and Scandinavia. Four years later, he was joined by his wife and their seven-year-old son.

Berlin beckoned next, where Barere made his solo debut to great acclaim,



only to be hampered by more tyrannical regulations, this time the Nazi exclusion of Jews from German society. Boris recalls that his father's manager had booked an extensive tour, with some 40 appearances, but was forced to cancel all the engagements outright. In desperation, Barere resorted to helping support the family by providing entertainment in cafes and movie houses, sometimes filling in between jugglers, sword-swallowers and dog acts.

Fleeing the Nazis, the family escaped to Sweden, where Boris attended school while his father languished in an 18-month period of depression. Eventually, while still in Sweden, Barere attempted to restart his career, making his first recordings there for Odeon in 1929, featuring works by Liszt, Chopin and Rachmaninov.

In 1934, Barere moved to London and made his recital debut at Aeolian Hall. Later the same year, he accepted Thomas Beecham's invitation to perform the Tchaikovsky Piano Concerto No 1. Both appearances set him on a course for international recognition, leading to a series of recordings for HMV, now available on CD under the APR label. Two years later, the Baldwin Piano Company invited Barere, then 40, to move to New York, where he began building a career virtually from scratch.

He toured widely, playing in Australia, New Zealand, South America and throughout the US. Following his dramatic death, however, public interest waned, and it was two years before Remington issued a memorial LP album of his best works.

Barere's gradual emergence from obscurity today can be credited in large part to Bryan Crimp of APR, who found himself drawn to Barere for his 'phenomenal technical security and wonderful phrasing'. Crimp took on the task of salvaging the entire Barere oeuvre that existed in random locations on acetate and shellac. With the active assistance of Boris, the recordings were assembled and then arranged by venue and period, mostly with exact programmes as performed, and remastered.

Crimp salvaged two recordings that would have been lost – Barere's Beethoven Sonata No 31 in A flat Op 110, and Chopin's Ballade No 4 in F, Op 52. Crimp says surface noise was so extreme when he first heard them that they were excluded from the project. But digital technology improved rapidly through the 1990s, and eventually it became possible to ease the noise and enable their first release.

It is only thanks to the dedication of a few individuals, and the impact of digital technology, that Barere's rich legacy of piano genius has been rescued from oblivion. ♪

© MICHAEL JOHNSON



International Piano was delighted to present a special recital by left hand specialist Nicholas McCarthy as part of Rhinegold LIVE

Photography by *Ceri Wood*

McCarthy performing Scriabin's Prelude and Nocturne for the Left Hand

In conversation with *IP* editor Claire Jackson



Complimentary copies of *IP* were available in the foyer





Jonathan Castle (*left*), principal of series sponsor Kinetic Wealth Management (a Partner Practice of St James's Place Wealth Management) with Ciaran Morton, managing director of Rhinegold

McCarthy meets a fan



Pianist and past Rhinegold LIVE soloist Charles Owen (*right*) was in attendance



RHINEGOLD LIVE RECITAL SERIES 2015

24 MARCH
THE ALLEGRI QUARTET

The Allegri Quartet celebrated its 60th anniversary in 2014, making it Britain's oldest chamber group and cementing its key role in the British music scene.

29 APRIL
CAROLYN SAMPSON, SOPRANO

British operatic soprano Carolyn Sampson will be joined by pianist Joseph Middleton in a programme of songs inspired by flowers. This event at London's Conway Hall will mark the launch of Sampson's first solo recital CD, *Fleurs*, on BIS Records.

10 JUNE
JENNIFER PIKE, VIOLIN

A former BBC Young Musician of the year, violinist Jennifer Pike has performed extensively with the likes of the BBC Philharmonic Orchestra.

29 SEPTEMBER
ARTUR PIZARRO, PIANO

Artur Pizarro shot to international fame when he won the Leeds International Piano Competition in 1990. He performs internationally in recitals, chamber music and with the world's leading orchestras.

Register online for your FREE ticket at **www.rhinegoldlive.co.uk**

Concerts begin at 7pm; drinks reception at 6.15pm. Concerts take place at Conway Hall, 25 Red Lion Square, London. Tickets for all concerts should be reserved at **www.rhinegoldlive.co.uk**

International Piano

RHINEGOLD MEDIA & EVENTS

Rhinegold LIVE

KINETIC WEALTH MANAGEMENT
Partner Practice of St. James's Place Wealth Management

Vienna through the looking glass

A conference to mark the bicentenary of the 1814/15 Congress of Vienna has shed new light on Beethoven's involvement in the historical event, with particular reference to his pianism. *Malcolm Miller* reports from Bonn

AFTER NAPOLEON'S DEFEAT in 1813/14, the Austrian Emperor Franz I hosted a summit meeting to decide Europe's fate, inviting heads of state and their retinues in their thousands to the imperial capital Vienna. From September 1814 to June 1815, intense diplomacy was accompanied by extravagant celebrations, including public balls, plays and musical displays. Chief among Vienna's musical heroes was Beethoven, who produced popular nationalistic pieces to charm the crowds, as well as more experimental, lyrical works that foreshadowed his 'late' style.

To mark the bicentenary of the Congress of Vienna, an international conference, Beethoven and the Congress of Vienna, took place at the Beethoven House in Bonn last September in association with the University of Alabama, Wake Forest University, Illinois, and the Ira F Brilliant Center for Beethoven Studies at San Jose State University. The event attracted leading Beethoven scholars to illuminate the many paradoxes associated with this particular period, especially Beethoven's politics.

THIS ERA WAS A PARTICULARLY significant one for Beethoven as a pianist and composer for the piano. During the congress, he made his final public appearances as a performer, firstly in the 'Archduke' Trio, premiered in April and repeated in May 1814, and later as accompanist to the tenor Franz Wild. Famous descriptions of Beethoven's waning powers as a virtuoso are given in reminiscences by Spohr and Moscheles, who at the time was making the first piano reduction of *Fidelio* (the opera had at last become a hit in its new revised version in May 1814). Meanwhile, Beethoven's main piano masterpiece of that year, the Sonata in E minor Op 90, composed between June and August 1814, was his first sonata in nearly five years – since Op 81a, 'Das Lebewohl', which had been composed for Archduke Rudolph during the French occupation of Vienna in 1809.

Tamara Balter, an Israeli scholar, shed new light on the influence and significance of Op 90 in her richly laced paper Beethoven's Schubertian Sonata, which persuasively linked it conceptually with the Sonata Op 101 of 1816. Balter highlighted how, curiously, all Beethoven's works in E major or minor (Sonatas Op 14 No 1, Op 90 and Op 109 and the Quartet Op 59 No 2) retain the same key for all their movements. Remarkably, Beethoven's contemporary Reichardt (1752-1814), best known for his Lieder, also composed an E minor Sonata in 1814 and dedicated it to Dorothea von Ertmann, Beethoven's student, admired interpreter and the dedicatee of Op 101. Was there a possibility of mutual influence? Some years earlier, in 1808, Von Ertmann had performed both the 'Moonlight' Sonata Op 27 No 2 and the Sonata Op 90 in the presence of both composers. Reichardt recorded in his journal that in her hands, Beethoven's music became 'lofty, noble… everything turned into song'.

Beethoven made his final public appearances as a performer during the congress, firstly in the 'Archduke' Trio, premiered in April and repeated in May 1814, and later as accompanist to the tenor Franz Wild

Balter also highlighted the influence of CPE Bach, whose 1785 E minor Sonata foreshadowed some of the expressionistic, sometimes unexpectedly lyrical rhetorical style of Op 90. Balter also pointed out that Op 90 and Op 101 share an improvisatory quality, and that the final chord of Op 90 and the opening chord of Op 101 are identical in register and spacing, though contrasting in function.

A further solo piano piece followed in December 1814, the Polonaise Op 89, dedicated to the Empress of Russia, a unique example by Beethoven of the increasingly popular genre. The historical context of this piece was discussed by Larissa Kirillina of the Moscow Conservatoire in Beethoven and the Empress Elizabeth Alexejevna. Kirillina brought to light original documentation about the czarina's famous gift of 50 ducats for the piece and her payment of a further 100 ducats for the Op 30 Violin Sonatas. A study of the Polonaise by Birgit Lodes has illustrated its innovative structure, marrying ternary form with a complex introduction and cyclic conclusion, and its symbolism of Russian national identity and political domination over Poland. Kirillina discussed two letters by the Empress expressing appreciation for the gift and asking Beethoven to perform for her (we know that Beethoven eventually performed in a concert on 25 January 1815 to mark the Empress's birthday).

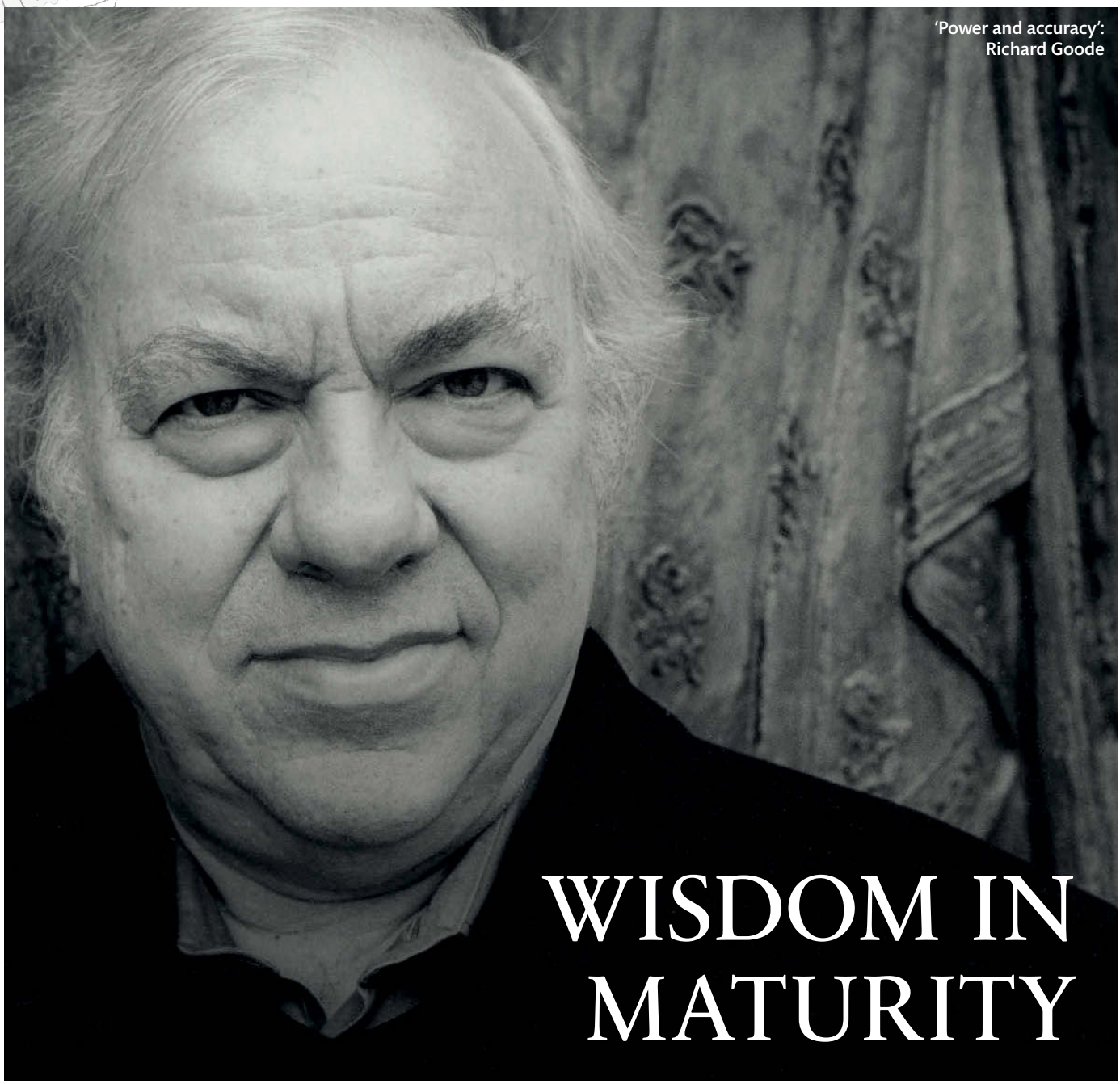
ONE OF THE LAST WORKS Beethoven composed for the congress was the incidental music *Leonore Prohaska* WoO 96, composed in March 1815 for a play by Friedrich Duncker, Cabinet Secretary to King Friedrich Wilhelm III of Prussia, one of the visiting monarchs. The last of its four numbers is a remarkable orchestral self-arrangement of the third movement of the Piano Sonata Op 26, transposed into B minor with some structural alterations. Beethoven expert Barry Cooper's masterly presentation traced the context and significance of this seldom-heard work, based on the real-life story of Eleonore Prochaska, 'Potsdam's Joan of Arc', who disguised herself as a male soldier and died in battle in 1813.

Though commemorations and plays were mounted in the spring of 1814, by 1815, Vienna was overwhelmed by celebrations of Napoleon's defeat, thus the play remained in manuscript and was lost. Nevertheless, Cooper demonstrated how the music, even if incomplete, highlights Beethoven's enthusiasm for its 'heroic' subject matter, notably the celebration of 'brave women' that also features in both *Egmont* (1809) and *Fidelio*. *Leonore Prohaska* shares with the opera a heroine of the same name, using the same weapon (a pistol) and emphasises the same themes of freedom and love. As Cooper and the conference as a whole affirmed, clearly Beethoven's idealistic vision had not been dimmed amid the glamour and acclaim of this unique period in his career. ♪



In 1814/15, diplomats gathered to discuss the future of Europe after the defeat of Napoleon. Meetings were held against a backdrop of lavish celebration, including performances by Beethoven

© TULLY POTTER COLLECTION



'Power and accuracy': Richard Goode

© MICHAEL WILSON

WISDOM IN MATURITY

IP's US correspondent *Stephen Wigler* considers the importance of musical maturity after attending performances by two world-class septuagenarian pianists

THE TWO RECITALISTS I HEARD in the opening weeks of the 2014/15 season were pianists whom I've been following for nearly all of their adult lives. Maurizio Pollini, Richard Goode and I are all in our early 70s, born within a few months of each other. They are among the world's most admired pianists and both their appearances – Pollini on 5 October at Symphony Hall and Goode on 1 November at Jordan Hall – were sold out in Boston's Bank of America Celebrity Series.

My acquaintance with Pollini – on record, at least – began just before I turned 19. His playing made such a strong impression on me that I can remember exactly where I was and what I was doing the first time I heard it. I was in the lobby of a Harvard woman's dormitory, waiting for my date to come downstairs. I don't remember the name of the girl I was visiting, what she looked like or what we did that evening – but I remember exactly what happened next. In the lobby, a girl with a phonograph was

playing music with which I was familiar – Chopin's Concerto No 1 in E minor. But I had never heard anything like the colour, strength, flexibility and identification with Chopin coming out of that phonograph. I asked her who the pianist was. Without so much as looking at me, she held up the album cover. It featured a boy about my own age, with curly, ginger-coloured hair, at the piano. I looked at the name, Maurizio Pollini, and recognised him as the pianist who had recently won the Chopin Competition in Warsaw, becoming the youngest first-prize winner in its history. There was already enormous interest in the young Pollini and Rubinstein's remark to the jury, of which he was the chairman, that 'this boy already plays better than any of us' had been much publicised.

But for the six or seven years that followed the release of that recording, which was made shortly after the competition, Pollini essentially – except for a few concerts in Italy – withdrew from performing in public, turning down repeated offers to play in the most prestigious venues in Western Europe, the US and Japan and to record anything he wanted for the most important labels.

His self-imposed absence only increased public interest. Crazy rumours sprung up: he'd had a nervous breakdown; he'd entered a monastery; he'd abandoned music to study mathematics or physics; he'd decided to devote his life to playing chess. Pollini actually spent those years restudying music he knew, expanding his repertoire and honing his already spectacular technique to an almost unprecedented level. When he re-emerged in the late 1960s, the public heard a pianist who had not only the most impressive technique of anyone in his generation but also a comprehensive grasp of musical styles from Bach to Boulez.

POLLINI CAME TO THE US IN 1968 and returned almost every season thereafter, usually with no less than three completely different programmes. Whenever possible, I tried to hear him – even when he programmed composers I did not like (such as Stockhausen). I regarded his six-concert traversal of the Beethoven Sonatas in Carnegie Hall during the 1995/96 season as my greatest musical experience there since 1960, when Richter made his debut. I loved Pollini's Schumann, which was lucid as well as passionate, and his Chopin, which set a new standard for pianists in the 20th century. Year after year, his playing struck me as the pinnacle of perfection. This was as true in 2010, when he performed three all-Chopin programmes, as it was 40 years earlier when I heard him in concert for the first time.

But when he walked out on the stage of Symphony Hall last October, I was shocked. I hadn't seen him since September in 2010, when I visited him in Milan to interview him for a feature in this magazine (issue 5, January/February 2011). I knew that illness later that season had forced him to cancel his spring tour and then his entire tour the following season. The vigorous man in late middle age that I had seen in Milan four years earlier now looked much older. He was stooped and his steps were slow and painful. Nothing had prepared me for this.

Pollini's programme on this occasion consisted entirely of works I had heard him play for decades: Schumann's Arabesque and *Kreisleriana*; and, after the interval, Chopin's B flat minor Sonata ('Funeral March'), the Berceuse and the Polonaise in A flat ('Heroic'). The Arabesque initially seemed to assuage my worries. The piece did have its accustomed flexibility and elegance, qualities that call upon the pianist to lift a phrase and then let it subside. In addition, there was something darkly ruminative about Pollini's performance, which made it equal – perhaps even superior – to those we usually hear.

But with *Kreisleriana*, my skepticism returned. About the first of its eight movements, I noted in my programme: 'This is a mess!' And, indeed, it was. As the piece tumbled out of Pollini's fingers, it was littered with clinkers. But then it occurred to me that almost no one could have played it at Pollini's tempo without a few mishaps and that Pollini probably could have played the opening accurately had he chosen a slightly slower tempo. But that would have compromised the helter-skelter eccentricity essential to the movement's character. (Schumann intended it as a portrait of ETA Hoffmann's Kreisler in all his untidy and crazed genius.) Musically, Pollini's characterisation was spot-on, even if all the notes weren't. And then, throughout the rest of this 32-minute piece, Pollini magnificently held together Schumann's bewildering maze of fragments and textures. He delved more deeply into the composer's heart of darkness than any other performance I have seen, including those of Pollini himself.

Perhaps because his music lies more comfortably under the hands than Schumann's, there were fewer qualifications attached to Pollini's performances of Chopin after the interval. No pianist today has greater organisational power and his sense of architecture has always been phenomenal. He made it clear that the four movements of Chopin's B flat minor Sonata, which seem so strikingly different, actually comprise a powerfully unified work. He played the Berceuse with a lightness of touch, a liquid legato and a delicacy that were much more appropriate here than in Schumann's superficially similar Arabesque. And if in the famous octave passages of the concluding A flat Polonaise one could not help but miss the razor-sharp clarity that Pollini commanded only a few seasons ago, the grandeur and emotional depth of his playing were undiminished.

Critics hostile to him used to say that a great part of the satisfaction at a Pollini concert came from his impregnable technical security. That was, to be sure, always a pleasure. But this concert demonstrated that in most respects, Pollini remains one of our greatest pianists – living proof that what time takes away can be replaced by concomitant wisdom.

POLLINI'S ALMOST EXACT contemporary, the American pianist Richard Goode, has had a different sort of career from the Italian, and this difference was reflected in the contrast between the two venues the Celebrity Series booked for them. Pollini's sold-out programme took place in Boston's grand 2,600-seat Symphony Hall; while Goode performed his sold-out all-Beethoven programme in the city's no less grand, but more intimate, 1,000-seat Jordan Hall.

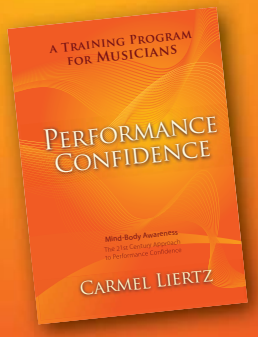
Pollini was always charismatic, which is why I remember so exactly the circumstances of hearing him the first time. I don't remember any of the details about my first encounter with Goode – I think I heard him not long after he won the Young Concert Artists Award in 1961 – but I must ➤

PERFORMANCE CONFIDENCE

Mind-Body Awareness
The 21st Century Approach to Performance Confidence

With this unique strategies' program you can:

- *become your own performance coach*
- *enhance your practice and performance*
- *restore your mind-body health and fitness*



AVAILABLE NOW AT performanceconfidence.com

If you require a performance coach contact Carmel on cliertz@gmail.com

Dogs and Birds + friends!

Teaching music to children

www.dogsandbirds.co.uk

Well-established and successful method for teaching piano

Provides a strong foundation for singing and learning music

Developed for 3–7 year olds: no need to know the alphabet

Three tutor books, a teachers' guide and a sol-fa book

Small Animal Tiles: aid reading, ear-training and composition

Rapid progress and fun guaranteed

ENGLISH CAMERATA SOLOISTS

18TH SUMMER WEEKEND OF CHAMBER MUSIC

7th - 12th July 2015

SHREWSBURY SCHOOL, SHROPSHIRE, UK

For passionate musicians
Piano, strings and winds
Pre-formed groups & individuals welcome

Personalised courses

Unique for unstinting & inspirational coaching

Elizabeth Altman, pno; Pal Banda, vc; M Escreet, db & brque db; Ofer Falk, vln; K Fawcett, brque vln; D Gamalova, vln & vla; Peter Merry, fr hn; Edwina Smith, fl & brqe ch mus; further ww & brass coaches tba.

Participants' & tutors' performances
Dedicated rehearsing rms, quality pianos

Indoor heated pool, professional catering
Beautiful historic setting in which to create chamber music
Residential & day rates

AND FROM JAN 2015: STUDY DAYS IN HERTFORDSHIRE, UK

FOR MORE DETAILS & TO DISCUSS REPERTOIRE WITH ELIZABETH
T: 01923 853309
E: english.camerata@virgin.net
www.englishcamerata.org.uk

ANTHONY GILBERT



Two recent CD releases on the Prima Facie label contain almost all Gilbert's piano music:

***CHIMES IN TIME* (PFCD 013)**

Pianist/composer Panayiotis Demopoulos

performs eight short poetic pieces, along with works by Goehr, Ellis and himself

~

***PIANO MUSIC by Anthony Gilbert* (PFCD 007)**

Pianists Richard Casey and Ian Buckle perform the 3 Sonatas and a range of shorter pieces, a disc voted among the Sunday Times Top Ten contemporary releases for 2012

have liked him very much. That's because, in 1969, as a graduate student at the University of Virginia in Charlottesville, I remember arguing about Goode with a professor. He was the chairman of the music committee, which selected the artists for the university's recital series, and I wanted him to engage Goode, whom I described as one of the two or three most interesting young American pianists. He said that he knew that 'Mr Goode is a fine pianist', but that he did not want to engage him 'because he makes such dreadful faces when he plays'. I replied that if something so trivial prevented him from enjoying such beautiful playing, then he was 'an idiot'. Suffice it to say that during my years at the university, Goode was never invited to perform there.

But in the next 20 years or so, he gradually became a major figure in the classical music world. And by the beginning of the 21st century he had become firmly established as one of the supreme interpreters of the core Austro-Germanic repertoire – the music of Bach, Mozart, Beethoven, Schubert and Brahms – as well as of the great Romantic era works of Schumann and Chopin.

But while I believed he was a great musician, I still did not think of him – as I did of Pollini – as a great pianist, a great virtuoso. He had never played – so far as I knew, at least – any of the virtuosic keyboard music works of Liszt. While he played an enormous amount of Chopin, he didn't play the glittering 24 Etudes. And despite all the Brahms in his repertory, he never programmed the Handel or Paganini Variations. Finally, it occurred to me that he simply was not a showy pianist: he was too self-effacing to want to call attention to himself. But he certainly was a virtuoso. No one played the fugue of the 'Hammerklavier' with more fire and granite-like weight and strength. He also easily negotiated treacherous pianistic landmines such as the codas of Chopin's F minor Ballade or the second movement of Schumann's C major Fantasy.

A few years before Pollini's illness, Goode also had to cancel a season of solo engagements because, as I remember, he was having a problem with weakness in his right arm. When he resumed giving concerts more than a year later, I was as surprised by his appearance as I was by Pollini's this past October. But in Goode's case, it was because he walked on stage with much more energy than usual; he had lost about 40 pounds and looked at least 10 years younger; and he played with more power and accuracy than he had in years.

We tend to forget that playing any solo instrument, particularly the piano, is an athletic – as well as a musical and intellectual – activity, and I can't help but feel that Goode's renewed health had a great deal to do with his renewed pianistic brilliance. This was undiminished in his Boston recital. Goode performed his technically and musically challenging programme of Beethoven's final three sonatas brilliantly. He negotiated with almost impudent ease the mood swings of the first two movements of Op 109 and he made the long variations of the finale sing lyrically, with immaculate and expressive trills. He pushed the first two movements of Op 110 to their contrasting extremes – dreamy and gentle in the first, peremptorily rough-and-tumble in the second – and fearlessly explored the bottomless depths of the fugal finale, which contains some of Beethoven's saddest music.

> What time takes away can be replaced by concomitant wisdom

As the music came to its seeming dead end at the movement's centre, Goode made the fragmented phrases sound like sobs. The way he played the series of repeated G major chords, beginning softly and growing progressively louder, could not have been more dramatic. They led the way out of the darkness into the majesty and unfettered joy of the music's jubilant conclusion. Op 111 was a triumph. The first movement made its entrance with thunder, with risk taking in the subsequent Allegro con brio that was thrilling not only because of the pianist's technical security. The second movement Arietta was both spiritually elevating and viscerally exciting. The pianist made the movement's sustained chains of trills both ethereal and ineffably expressive.

The circumstances of these Pollini and Goode recitals offered interesting perspectives on dealing with the uncertainties and anxieties that aging creates. If Pollini showed that the courage to take risks could compensate for losses, then Goode demonstrated the existence of occasions – though they are rare – when time does not inevitably lead to loss, but to an unexpectedly rich harvest. ♪



Stephen Wigler and Maurizio Pollini pictured at a Carnegie Hall reception during the 1995/96 season

© STEVE SHERMAN



Mozart Piano Concerto No 23 in A major, K489; Piano Concerto No 27 in B flat, K595; Rondo in A minor, K511 **Debussy** *Clair de Lune* **Menahem Pressler** (pf), **Orchestre de Paris/ Paavo Järvi**. Recorded 17 October 2012 (K595, Debussy) and 29 January 2014 (K488, K511) *Euroarts DVD, 82 minutes (plus 13-minute interview)*

●●●●

The German-born Israeli-American pianist Menahem Pressler (born 1923) played for 53 years with the Beaux Arts Trio and has taught at Indiana University since 1955. He approaches notes subtly, like a string player, or as the French cellist Paul Tortelier told him: 'You are a pianist who plays with a bow arm.' As concerto soloist, Pressler listens as attentively and co-operatively to orchestral musicians as any conductor, rather than with the adversarial stance of other pianists. Paavo Järvi leads a blunt, generic and overemphatic orchestra (the Orchestre de Lille and Ensemble Orchestral are France's chief Mozartian groups), redeemed by Pressler's tenderly intimate playing and admirably limber wit.

The Adagio of the A major Concerto is played lento, although with satisfying legato. The third movement Allegro assai, taken at only a moderate clip, is at the limit of Pressler's technique at this point. K595 is delightful for the looks of radiantly merry recognition Pressler occasionally gives to the orchestra. Pressler inspires, rather than conducts, from the keyboard.

In the K595 finale, the pianist runs out of steam somewhat. Solo works, palette cleansers of sorts, include the Mozart Rondo in A minor in a lucid, understated reading with a grasp of style that we might expect from a sublime master such as Ivan Moravec. Debussy's *Clair de lune* is a bit too Mozartian here, regressing to an over-delicate school of Debussyists heard circa 1940.

In a 13-minute chat, Järvi mostly sits and listens to Pressler's voice of experience.

BENJAMIN IVRY



Grand Piano
Directed by Eugenio Mira
Produced by Nostromo Pictures
Music by Victor Reyes
First shown in 2013; DVD released in October 2014

●●●

'If you play music this dense, you're gonna hit a wrong note. And they won't know. They never do.' These questionable words of wisdom are uttered by an improbably wisecracking conductor to Elijah Wood's concert pianist as he returns to the stage for his first performance since fluffing a notoriously difficult piece five years earlier. The advice works almost as a self-reflexive bit of wishful thinking on director Eugenio Mira's part; *Grand Piano* is an enjoyable but unquestionably silly work of genre cinema whose propulsive momentum belies its structural fragility. The story – a pianist is told he will be assassinated in the middle of a performance by an unseen audience member (John Cusack) if he plays a wrong note – riffs on the finale to Alfred Hitchcock's *The Man Who Knew Too Much*, and is executed with admirable panache.

The music itself is of the bombastic film score variety, with Bernard Hermann proving a key influence. But it's entirely in keeping with the picture's high-octane drive, amplified by some pleasingly virtuosic camerawork worthy of Brian De Palma. Mira posits a pianist's performance anxiety almost as conduit for the Freudian death drive; music gives the performer life, and *Grand Piano* exploits this situation by filtering it through the unforgiving lens of horror cinema. It may be a film made by musicians – Mira himself is a composer and writer Damien Chazelle made the extraordinary jazz drumming film *Whiplash* – but their real interest here is in the kinetic force of exploitation cinema rather than the plight of the pianist.

CRAIG WILLIAMS



Pianoteq 5.1
Modartt
From €99
www.pianoteq.com

●●●●●

Last year, Modartt's Pianoteq virtual software won the Music Tech Platinum Award for Best Software Instrument. Its latest offering, version 5.1.4, certainly reveals why: the software's scope for parameter adjustment could have certain tech 'types' tweaking for hours, with some truly impressive new features.

First and foremost, Modartt has dramatically increased the level of control afforded with the software's sound recording element. With the addition of directional microphones, a choice of 15 industry favourite microphone simulators now feature, including the Neumann U87, AKG C414 and numerous DPA, Schoeps and Royer models. Three-dimensional microphone rotation is another new feature, and an improved binaural setting delivers a higher quality 3D sound.

If all this seems a little specialist, then the good news is that Modartt has added a number of new and improved overall pre-set offerings. Existing piano models such as the D4 and Blüthner Model 1 have been refined, but the most notable development is a new addition, the K2 Grand Piano – created by 'combining the best elements of several piano sources'.

What might excite *IP* readers most, however, is the new Kremsegg Collection. In collaboration with Austria's prestigious Kremsegg Schloss Museum, Pianoteq has crafted a new collection of historic 18th and 19th-century instruments, including a 1796 Broadwood, an 1835 Pleyel and an 1841 Erard. And all of this is available in a download that only requires 130MB of space!

LOUISE GREENER

The CDs featured in this issue of *IP* are available to purchase via Rhinegold's new astore. We've put these titles into one handy location, meaning you don't have to spend time searching for the products you want. Visit **www.rhinegold.co.uk/astore** and look for 'March/April'.

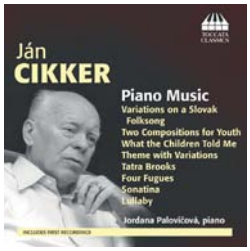


Prokofiev Piano Concerto No 3; **Tchaikovsky** Pas de quatre from Swan Lake (arr Wild); Piano Concerto No 1
Behzod Abduraimov (pf), RAI National Symphony Orchestra/Juraj Valčuha
Decca 478 5360, 64 minutes
●●●

Ukrainian pianist Behzod Abduraimov first came to public prominence in the UK in 2009, when he won the London International Piano Competition with Prokofiev's Third Piano Concerto. Here is a chance to experience something of his way with that piece, then, in a studio recording.

Abduraimov offers something of an antidote to the bashers who regularly hammer out Prokofiev's Third, the best known of the composer's five piano concertos. His playing is accurate and he employs an appropriately dry touch. He avoids pounding out the loud piano/orchestra chordal interchanges in the first movement, and finds much detail throughout. The slow movement is the problem: both pianist and orchestra miss the mystery of this central panel, and Abduraimov almost sounds clumsy in places. The finale is better, the tempo well chosen and the music dancing, albeit in very angular fashion.

Earl Wild's transcription from *Swan Lake* is pure delight, a fleetingly brief masterpiece of its genre. The Tchaikovsky First is fluent, the orchestra excellently sensitive. The excitement level remains rather low, but there is much to enjoy despite this (not least the beautifully controlled inner voice trill in the first movement cadenza). Abduraimov's bejewelled touch stands him in good stead in the last two movements, but ultimately the impression remains a tad underpowered. COLIN CLARKE



Cikker Piano music: Lullaby; Sonatina, Op 12 No 1; Two Compositions for Youth, Op 27; Variations on a Slovak Folksong; Seven Fugues, Nos 1, 3, 4 & 6; Theme with Variations, Op 14 No 1; What the Children Told Me; Tatra Brooks: Three Studies for Piano
Jordana Palovičová (pf)
Toccata Classics TOCC 0270, 74 minutes
●●●●●

What a marvellous disc this is. Seventy-four minutes of delightful and unfamiliar music (four of the works receiving first recordings here), beautifully played and presented. Jan Cikker (1911-1989) was one of the most prominent Slovak composers of the last century, best known for his orchestral and operatic works. The earliest of his piano works here is a Sonatina (1933) composed during his time as a student at the Prague Conservatoire. Along with four of seven surviving student fugues of the same vintage, the Sonatina reveals a clear-thinking and versatile musical mind.

The two sets of variations showcase the harmony of brevity that is such an appealing side of Cikker's compositional character. Theme with Variations dates from 1935 and is a fine set, full of light and shade, that deserves to be in the repertoire (albeit occasional) of many more pianists than at present. The Variations on a Slovak Folksong came four decades later and is a subtler work still in its handling of the theme. Both sets arrange the variations into musically cogent, expressive structures.

Tatra Brooks: Three Studies for Piano (1954) is a superb triptych offering different vistas of these mountains from those created by Novák in his symphonic poem *In the Tatra Mountains*. The Two Compositions for Youth (1948) and *What the Children Told Me* (1962) are for children but do not write down to their intended audience. Jordana Palovičová (an erstwhile student of Yonty Solomon and James Tocco) has the measure of the music and proves a most sympathetic exponent. Excellent sound, too. GUY RICKARDS



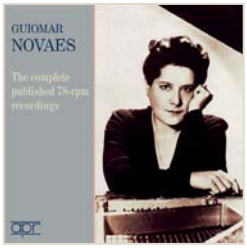
Motherland Works by Bach/Petri, Tchaikovsky, Mendelssohn, Debussy, Kancheli, Ligeti, Brahms, Liszt, Dvořák, Ravel, Chopin, Scriabin, Scarlatti, Grieg, Traditional (arr Buniatishvili), Handel, Pärt
Khatia Buniatishvili (pf)
Sony 88883734622, 66 minutes
●●

Khatia Buniatishvili's 2012 Chopin disc disappointed me when I reviewed it for *IP*; and while this disc, *Motherland*, is better, it is still difficult to be absolutely convinced of this pianist's talents. A shame, as the programming is fascinating, and the recording quality excellent.

Though the first track (the Bach/Petri *Schafe können sicher weiden*) is lovely and peaceful, and the quiet 'October' from *The Seasons* moves us nicely into Tchaikovskian territory, after a while it all becomes a little somnambulistic. Kancheli's contribution (from the soundtrack to the Lana Gogoberidze film *When Almonds Blossomed*) is obviously film music, while the Ligeti (*Musica ricercata* No 7) simply reminds one that it is to Aimard on Sony that one should head in this music.

Buniatishvili fails to capture the contained energy of the left hand. She clearly loves the hush of the quieter pieces (Liszt's *Wiegenlied*, for example) and the Ravel *Pavane* has some sort of brittle beauty. Yet put her Scriabin Etude Op 2 No 1 against Lane on Hyperion (reviewed elsewhere) and there is no competition, with Lane pinpointing depths that Buniatishvili barely hints at.

Buniatishvili's own arrangement of a folksong, *Vagiorko mai* ('Don't you love me?'), moves from fragile beginning via Lisztian gestures to a Lisztian climax, largely effectively, although it may well not sustain repeated listening. The Pärt that closes the recital (*Für Alina*) is wonderfully delicate and the best track on the album. A pity there's such a wait to get there. CC



Guiomar Novaes: The Complete Published 78-rpm Recordings Works by Gottschalk, Gluck, Rubinstein, Moszkowski, Paderewski, Chopin, Mendelssohn, Liszt, MacDowell, Philipp, Richard Strauss, Villa-Lobos, Scarlatti, Bach, Couperin, Albéniz, etc
Guiomar Novaes (pf)
APR mono 6015 (two discs, 150 minutes)
●●●●

Although Novaes' career blossomed with the advent of the LP, it is good to hear this treasure trove of early recordings. The first disc presents recordings made in 1919-1927 for Victor, while the second features footage captured in 1940-1947 for Columbia. The collection confirms her affinity with Chopin, including a rollicking Mazurka Op 33 No 2 and the A flat Ballade.

The first disc kicks off with Gottschalk's *Grande fantaisie triomphale sur l'hymne national brésilien*, its imitation of the side drum magnificently managed. Surface noise is kept to a blissful minimum, enabling one to actually hear Novaes' quality of tone, fluency and legerdemain. She also delivers the music of Moszkowski and Paderewski with insouciant ease, and the inclusion of a piece by her teacher in Paris, Isidor Philipp (*Feux follets*, Op 24 No 3), adds to the fascination.

Her way with transcriptions is inspired: the Gluck/Friedeman *Dance of the Blessed Spirits* is disarmingly simple, while the Strauss/Godowsky *Ständchen* is delivered with real panache. Any doubts of Novaes' technical prowess are blown away by her glittering Liszt *Gnomenreigen*. Excellent programming to include MacDowell's *Hexentanz*: the pieces are intimately related in spirit, if not in harmonic vocabulary.

The recording and transfer quality of the second disc are even better. The spirit of the two Scarlatti Sonatas (KK450 and 125) delivers unalloyed joy and introduces the twofer's Baroque segment: Couperin, Daquin and Bach before the limpid strains of Mozart's A minor Rondo move us forward in time. Novaes' native Brazil features here, including her own charming arrangements of Villa-Lobos' Brazilian children's songs and the magical *As três Marias*. Recommended. CC



Ponce Ferial; Piano Concerto No 1, 'Romántico'; Piano Concerto No 2, 'Unfinished'; Preludios encadenados; Cuatro danzas mexicanas
Rodolfo Ritter (pf), **San Luis Potosí Symphony Orchestra/Zaeth Ritter**
Sterling CDS 1102-2
●●●●

Ponce's *Concierto del sur* for guitar (1941) has previously overshadowed his other concertos, two for piano (1910 and 1945) and one for violin (1943). Indeed, the guitar concerto has been recorded more times than the other three combined – and the Second Piano Concerto here receives its first recording.

Concerto No 1's three movements play continuously to form a giant, single span written in the High Romantic manner. Thus, the central Andantino amoroso equates to the second subject group of conventional sonata structure, the ensuing Allegretto and Allegro 'come prima' sections being then partly episodic developments. The 21-minute concerto is rounded off by a vibrant Allegro drawing the expressive and musical threads together.

Only two movements of the Second Piano Concerto were complete at Ponce's death. Curiously, Schonthal's finale – described by Rodolfo Ritter in his informative booklet note as lacking Ponce's 'distinctive personality' – is not included here but will be given on a later disc. The Second's leaner textures look enticingly towards neoclassicism but need a bravura finale.

Ritter is a fine interpreter with a real feel for Ponce's idioms, whether the late Romanticism of the First Concerto or the less opulent manner of the Second – or, indeed, the unaccompanied *Preludios encadenados* (1927) and *Cuatro danzas mexicanas* (1941). This vividly recorded disc, from a live concert in December 2012, is completed – and commenced – by the exuberant orchestral work *Ferial*, conducted with verve by Rodolfo's sister, Zaeth (director of the Mexican Navy symphonic band). Recommended. GR



Rimsky-Korsakov Works for piano duo: Scheherazade, Op, 35 (arr Rimsky-Korsakov); Antar, Op 9 (arr Nadezhda Purgold); Neapolitan Song, Op 63 (arr Rimsky-Korsakov)
Anthony Goldstone & **Caroline Clemmow** (pf)
Divine Art DDA25118, 77 minutes
●●●●

Stravinsky The Rite of Spring (orchestral and piano duet versions)
Maki Namekawa & **Dennis Russell Davies** (pf), **Basel Symphony Orchestra/ Dennis Russell Davies**
Sinfonieorchester Basel SOB 06, 73 minutes
●●●

New piano duet CDs are two a penny at the moment. This Goldstone-Clemmow *Scheherazade* is actually a reissue from 1990: playing and synchronisation are technically immaculate and interpretation happily recalls that of orchestral performances. A few features we miss were deliberately left out of the arrangement, Rimsky's own. The less well-known *Antar*, Rimsky's much-revised Second Symphony (arranged here by the composer's wife), is a new performance: even deprived of orchestral colour, Goldstone and Clemmow maintain the interest in a piece that can seem over-repetitive. The third piece on the disc is a most entertaining reworking of Denza's tune *Funiculì, Funiculà*, a potential encore-piece that duet recitalists should seek out without delay.

This Basel Symphony Orchestra own-label *Rite of Spring* includes performances with and without orchestra. Again, the arrangement (for one piano) is the composer's own. Namekawa and Davies strive for as literal a rendering of the duet as possible: technique and synchronisation are impressive, but misprints are deliberately left uncorrected. Part of the 'Sacrificial Dance' goes at half speed (a tempo indication missing from the original manuscript, perhaps?), themes are stated but left unphrased, and pizzicato crotchets are all sustained full length. Purely as a document, this is outstanding – but it sounds infinitely plainer than the orchestral performance, superbly conducted by Davies himself. MICHAEL ROUND



Saint-Saëns Complete Piano Concertos; Africa, Op 89
Gabriel Tacchino (pf), **Orchestra of Radio Luxemburg/Louis de Froment**
Brilliant Classics 94944, 145 minutes (2 CDs)
●●

Rubinstein's classic performances of Saint-Saëns' Second Concerto have, sadly, thrust the others firmly into the shade. Cortot promoted the Fourth Concerto (currently available as a Documents download), but the others were rarely played until recently. The First and Third in particular do not deserve their neglect.

Tacchino's set is cheap, but also old, dating from the 1960s: it may also be had as part of a three-disc Vox box. He opens the Second Concerto (that famous quasi-Bach fantasia for piano alone) accurately though unimaginatively: the orchestra, here and throughout, is likewise dutiful but sounds uninvolved. The First Concerto is even harder to play than it sounds, and Tacchino is not alone in cheating around letter K in the first movement. The orchestral parts are all simple enough to sight-read, but a caring conductor should demand more than just the notes, particularly in No 1, ensuring that – for instance – the first two Allegro horn notes can actually be heard, and shaping the violin tune (eight bars before B) so that it sounds joyous rather than commonplace.

Many rival sets exist: Jeanne-Marie Darré's is the oldest (and fastest!), while Rogé, Collard, Hough, Ciccolini, Brownridge (who adds all four of the shorter concertante works) and Entremont (reviewed in November/December 2014) are all more exciting, and well worth searching out second-hand if not currently available.

No jungle drums in Africa, by the way: like the Fifth Concerto, this concertante fill-up is North-African inspired, not sub-Saharan, and quotes the Tunisian national anthem for good measure. MR



Benjamin Fantasy on Iambic Rhythm; **Dutilleux** *D'ombre et de silence*; **Messiaen** various, inc. *La Fauvette Passerinette*; **Murail** *Cloches d'adieu, et un sourire*; **Ravel** *Oiseaux tristes* (Miroirs No 2); **Sculthorpe** *Stars* (from Night Pieces); **Stockhausen** Klavierstück VII; Klavierstück VIII; **Takemitsu** *Rain Tree Sketch II*; **Young** *River*
Peter Hill (pf)
Delphian DCD34141 79 minutes
●●●●

Peter Hill returns to the music for which he's best known. He collaborated with Messiaen during 1986-91, when recording the complete piano works. But in 2012, he discovered among the composer's papers an almost-complete, previously unknown piano piece from 1961, *La Fauvette Passerinette* (Subalpine Warbler). Hill added missing dynamics on the basis of Messiaen's birdsong notebooks; this recording places the piece with others by the composer, and by those he influenced, including Stockhausen, Takemitsu, Murail and George Benjamin.

The programme includes *Le traquet stapazin* from *Catalogue d'oiseaux* from 1956-8, and we hear how its French Impressionist elements have disappeared in the more austere soundworld of *La Fauvette Passerinette* – which anticipates the more abstract 1970s piano music, and the birdsong style's apotheosis in the opera Saint Francoise d'Assise. However, the pieces' natural inspiration – the birdsongs themselves – is so dominant, it seems to impose a barrier to appreciating their real musical art, a barrier that Hill's immense advocacy has done so much to counter.

Tristan Murail's *Cloches d'adieu, et un sourire* (1992) is a moving requiem to Messiaen, that refers to early and late pieces by him. Dutilleux's haunting *D'ombre et de silence* (1973), with shared roots in Ravel, reminds us of a less radical but equally personal voice in modern French composition. Peter Hill has been praised for his poetic distillation of Messiaen's style, but his incisive analytic intelligence is also exhibited through this excellent release.
ANDY HAMILTON



Wagner without Words Works by Wagner and Wagner arr Liszt and others
Llŷr Williams (pf)
Signum Records SIGCD388, 143 minutes (2 CDs)
●●●●●

This Signum twofer is little short of a revelation: firstly, because it shows how well – if insightfully played, as here – Wagner's music fits the piano; secondly, because over a third of the 142-minute playing time is original Wagner, not transcription; and thirdly, for Llŷr Williams' beautifully idiomatic playing. These discs were a near-permanent fixture in my player in the run-up to Christmas.

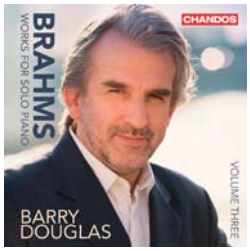
Around half (in number) of Wagner's extant piano works are given here, including the last of his six sonatas, the single-span Sonata for the Book of Mrs MW (1852, written for Mathilde Wesendonck). The largest work is the Fantasy in F sharp minor (1831), throughout which one can hear the young composer coming to terms with Beethoven. Its 26 minutes strain the structure but this is a compelling listen. The other original items are trifles, written for individuals (all women, unsurprisingly!), including the flirtatious Zürich Waltzes (1854) for Mathilde's younger sister.

Wagner's greatest transcriber was Liszt, whose reworkings dominate the programme. They range from the delicate, charming Spinning Chorus (*The Flying Dutchman*) and Elsa's Bridal Procession (*Lohengrin*) to the grand recomposition of Entry of the Guests (*Tannhäuser*, Act II), made to fit a satisfying, purely musical structure, removed from theatrical considerations.

Liebestod (*Tristan und Isolde*) is fairly straight, as are Williams' own transcriptions of three episodes from *Parsifal*, made for this recording: 21 minutes encapsulating Williams' complete understanding of Wagner's music as well as his technical virtuosity. Glenn Gould's transcriptions of Siegfried's Rhine Journey and the Prelude from *Die Meistersinger* are also included. Signum's sound is superb. Highly recommended. GR

REVIEWS CDs in brief











Chants nostalgiques Selected works and transcriptions, including works by Schumann, Strauss, Brediceanu, Dima, Schubert
Luiza Borac (pf); **Ion Buzea** (ten)
Avie AV2316, 80 minutes
●●●●●

This latest release from Luiza Borac ticks a number of boxes, including idiomatic playing of the highest virtuosity. It features original compositions – Constantin Silvestri's extraordinarily poetic *Chants nostalgiques* (1944) and Godowsky's charming *Alt-Wien* – as well as a nicely judged group of transcriptions by Liszt of Schubert songs, and Rachmaninov's transcription of Kreisler's *Liebeslied* and *Liebesfreud*, made in 1931. There are also first recordings (the Silvestri, and Borac's recasting of Tárrega's evergreen *Recuerdos de la Alhambra*) and even some technical wizardry, in remixed recordings of songs tenor Ion Buzea made in 1964. The programme as a whole is beautifully judged; the sound is exceptional. GUY RICKARDS

Brahms Works for Solo Piano, Vol 3: Waltzes, Op 39; Theme with Variations; Intermezzos, Op 119 Nos 1, 3 and 5; Piano Sonata, Op 2
Barry Douglas (pf)
Chandos CHAN 10833, 67 minutes
●●●●

Barry Douglas' conspectus of Brahms solo piano works continues with this well-recorded and well-chosen programme. The Op 39 Waltzes offer plenty of opportunities for the pianist to reveal his or her interior side, and Douglas shows himself as sensitive (the gentle sway of No 4, for example) as well as more outgoing (No 13). The Theme with Variations is better known in its version for string sextet; Douglas gives a strong, muscular reading that fits well with the organ-like gestures and burnished, bass-rich writing. If the three Intermezzos do not quite fit the late Brahmsian mode, the youthful Op 2 Sonata finds Douglas on excellent form, standing tall in the light of his main rival (Sviatoslav Richter). The Chandos recording is top notch, enabling granitic chords and trill-encrusted lines alike to shine. COLIN CLARKE

Handel Piano Concertos Nos 13-16 (F major, HWV 295, *The Cuckoo and the Nightingale*, A major, HWV 296; D minor, HWV 304; F major, HWV 305a)
Matthias Kirschnereit (pf), Deutsche Kammerakademie Neuss/Lavard Skou Larsen
CPO 7778542, 56 minutes
●●

This disc follows on from a recording issued in 2013 of the Op 4 Organ Concertos played on the piano. The sound, unfortunately, is rather congested; HWV 295, the most famous of these works, immediately feels rather cushioned, losing much of its stateliness in the process. Generally, Matthias Kirschnereit is unsubtle at cadence points, which can interrupt the flow, and it is the orchestra that is more on the ball rhythmically (for example in the finale of the A major, HWV 296). The D minor Concerto (HWV 304) begins well, but when the piano is let loose on its own, it all becomes too narcissistic. Better is the F major, HWV 305a, which has strong links to the oratorio *Judas Maccabeus*. CC

Mozart Piano Concertos No 21 in C major, K467 and No 14 in E flat major, K449; *Ch'io mi scordi di te?*, K505
Ronald Brautigam (fortepiano); **Carolyn Sampson** (sop), Die Kölner Akademie/Michael Alexander Willens
BIS BIS-2054, 56 minutes
●●●●●

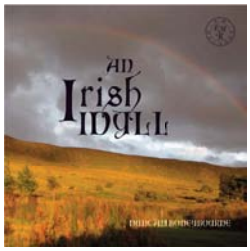
Ronald Brautigam's latest Mozart disc pairs two attractive concertos and also provides a fascinating study in contrasts. The chamber-like K449 can, said Mozart, 'be performed a quattro without wind instruments' (by piano and string quartet); Brautigam and Willens decline this option and, with the piano unduly foregrounded, they fail to realise the concerto's spirit of playful camaraderie. The quasi-symphonic K467 is richly orchestrated, with Brautigam's fortepiano providing a silvery thread of clarity amid Mozart's brilliantly variegated textures and colours. From the opening Allegro's festive splendour, through the subtle chiaroscuro of the hushed Andante to the madcap brio of the finale, this is a performance of thrilling panache! It's possibly the best version of K467 I've heard. There's an unexpected bonus, too – a concert aria that Mozart composed for Nancy Storace, his first Susanna; soprano Carolyn Sampson's dramatic flair is nicely complemented by Brautigam's obbligato filigree. GRAHAM LOCK

Beethoven Piano Concerto No 5 in E flat, Op 73 ('Emperor'); Piano Sonata No 32 in C minor, Op 111
Nelson Freire (pf), Gewandhausorchester Leipzig/Riccardo Chailly
Decca 478 6771, 62 minutes
●●●●

The elusive pianist Nelson Freire is on sterling form for these two pianistic pinnacles. Freire's articulation and patrician gravitas are reminiscent of Arrau (as is his sparing pedal, although not as extreme as that pianist's). Lyricism is at the heart of his playing and informs everything he does. This can mean that the fiery side of Beethoven can suffer. After a mesmeric slow movement, with Freire's tone miraculously luminous, the Rondo's shock beginning is underplayed. Beethoven's last sonata emerges better, with Freire finding some ruggedness in the opening movement (and honouring the rigour of the counterpoint), while the finale is an oasis of calm. CC











Chopin Nocturnes
Earl Wild (pf)
Brilliant Classics 94930, 106 minutes (2 CDs)
●●●●●

This is a reissue from a 1996 Ivory Classics original. Earl Wild, better known for his pyrotechnics at the keyboard, plays on a sonorous Baldwin to deliver readings of real integrity which absolutely stand comparison with the finest in this repertoire (Pollini, Pires, Barenboim and Arrau perhaps top the list). The Nocturnes are not played in chronological order, but as a recital programme. The result is that the time flies by. Wild clearly sees drama as an intrinisic part of these pieces, yet he can sustain an intimate line (see Op 9 No 2). The E minor Nocturne (Op 72 No 1) is heady, almost Scriabinesque, while Wild finds what Hunecker described as the 'troubled lyricism' of Op 62 No 2 perfectly. Issued at super-budget price, this is a steal. CC

Debussy *Images*, Books 1&2; Preludes, Book 2
Marc-André Hamelin (pf)
Hyperion CDA 67320, 71 minutes
●●●●●

Famed for tackling the most ridiculously difficult scores, Marc-André Hamelin here presents some of the most subtle. The filigree is impeccable throughout, articulated and modulated so that it is enfolded within the confines of Debussy's Impressionist world. The *Homage à Rameau* (the second movement of Book 1 of *Images*) is almost whispered; Hyperion's recording is simply beautiful here. Strangely, the top register seems a little thin in the third piece of that set, *Mouvement*. The second book of Preludes exudes yet more whispered secrets: *Feuilles mortes* is here a mezza-voce funeral processional for nature itself. And there is more contrast, with *Général Lavine – eccentric* and *Hommage à S Pickwick* getting the most laughs. *Feux d'artifice* is predictably stunning technically. This is truly special Debussy playing. CC

An Irish Idyll Works by Rosenthal, Stanford, Bax, Beckett
Duncan Honeybourne (pf)
EM Records CD024, 78 minutes
●●●●

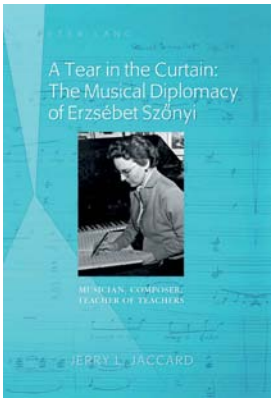
EM Records has taken works by (mainly) little-known Irish composers and put together a programme that enchants, disarms and whets the appetite for more in equal measure. In some ways, this is a companion to Barry Douglas's *Celtic Reflections* disc on Chandos. *An Irish Idyll* showcases the music of Dublin-born Archy Rosenthal (1874-1947) and also includes music by another Dubliner, Walter Beckett (1914-1996). Duncan Honeybourne's playing is astonishingly affectionate, yet never saccharine, something that rescues pieces like Rosenthal's Variations on a Nursery Rhyme from the salon. Stanford's Ballade in G minor presents some of the most serious of intent music on the disc, distinctly Lisztian in breadth and gesture. Honeybourne plays it with suave confidence. Rosenthal's Barcarolle, heard later in the recital, proves this composer, too, was capable of great poignancy. CC

Tcherepnin Complete Piano Music, Vol 8
Giorgio Koukl (pf)
Grand Piano GP659, 59 minutes
●●●●

This immensely appealing disc lasts one hour but has 83 tracks: surely a record? Only 16 exceed a minute: the longest (1'44") is *Les cloches tristes*, from the collection *For Young and Old* (1940). Its title, brevity and simplicity echo Nielsen's better-known set, though Tcherepnin's are more descriptive. Amazingly, 26 tracks last under 30 seconds, for example in *17 Piano Pieces for Beginners* (1957), a charming set not unlike the early volumes of Bartók's *For Children*. The three suites of *Etude du piano sur la gamme pentatonique* (the singular title, 'Piano Study on the Pentatonic Scale' is intentional) are a delightful set of Oriental-sounding bagatelles; only Suite 1 is within the scope of beginners, however. Koukl plays with the same consummate skill he has shown throughout this series, and is superb at communicating the sense of fun behind the music. A thoroughly enjoyable finale. GR

Mozart Piano Sonatas, Vol 2: K281, K282, K283, K330, K333
Christian Blackshaw (pf)
Wigmore Hall Live WHLIVE0069, 99 minutes (2 CDs)
●●●●●

This is the second volume of Christian Blackshaw's concert recordings from the Wigmore Hall (these were recorded 23 May 2012). Born in Cheshire, Blackshaw was absent from the limelight for a long time in this country, so it is good to see him back in fine form. There is no greater compliment to Blackshaw that this ongoing set surely ranks with the greats and that he appears to be one of the foremost Mozart interpreters of the day. He honours the basic mood of each movement impeccably, from the brilliance and quirkiness of the first movement of the B flat (K281) to the sparkling staccato of the G major's first movement (K283). All movements exude a sense of rightness, but perhaps above all it is the slow movements that impress. In each and every one, concentration is unflagging, while melodies sing vocally, as if from a Mozart opera aria. CC



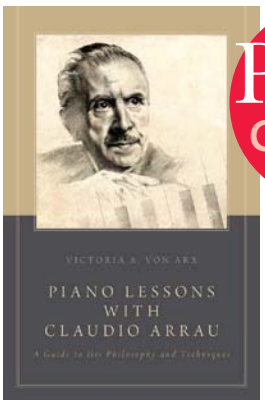
A Tear in the Curtain: The Musical Diplomacy of Erzsébet Szőnyi
By Jerry L Jaccard
Peter Lang Publishing (www.peterlang.com), 350 pages, £56.43

Erzsébet Szőnyi, who celebrated her 90th birthday in 2014, is a Hungarian pianist, educator and composer known to English readers for her *Musical Reading and Writing* series of pedagogical workbooks, *Sergei Rachmaninoff: His Life and Music* and *Kodály's Principles in Practice*. Szőnyi is a former protégée of Kodály, who was himself deeply involved with child development through music. This biographical tribute implies that such concerns may derive from one's own earliest memories of piano-related experiences. Szőnyi recalls that her mother and grandmother played the piano 'very well', with the former often running through Grieg's *Papillon* Op 43 No 1: 'Still today I have the sound of my mother's piano playing in my ear.' Szőnyi took her first lessons on the family's Bösendorfer grand: 'I still have this piano with me today because I felt it was part of my body and I could not get along without it.' At 13, she began composing works for the piano and continued until recently, although her Piano Pieces for Children on Spanish Folksongs (1986), *Jerusalem Pictures* for two pianos (1988, available on Hungaroton HCD 3246) and Piano Quintet (1999) are rarely performed. Carrying on through the Second World War, she distracted herself from the bombing of Budapest by improvising fugues on Bach Inventions. Still passing along her knowledge and insights, Szőnyi has remained silent about the recent rise of fascism, anti-Semitism and concomitant evils in her homeland, although well-practiced discretion during Communist regimes may have taught her a key survival strategy. BENJAMIN IVRY



Listening to the War: Sounds, Music and Silence from 1914 to 1918
Edited by Florence Gétreau
Gallimard (www.gallimard.com), 160 pages, £18.88

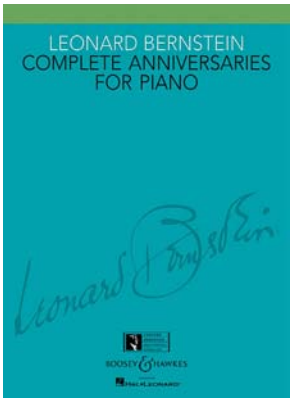
This well-illustrated volume was published to accompany an exhibit co-curated by Florence Gétreau at the Museum of the Great War (www.historial.org) in Péronne, northern France, near the battlefields of the Somme. During trench warfare, soldiers had no time to transport or tune pianos, so instead they fashioned makeshift string and wind instruments to divert and inspire themselves. Perhaps because of this deprivation, composers hastened to write war-related piano works even before the Treaty of Versailles was signed in 1919. In a chapter on 'Composers and the War', musicologists Esteban Buch and Cécile Quesney examine how Ravel's *Le tombeau de Couperin*, a suite in six movements for solo piano written between 1914 and 1917, 'pays homage to 18th-century French music while echoing [Ravel's] experience of the conflict, each of the six pieces being dedicated to a comrade fallen in the line of duty'. Yet this context scarcely seems expressed in *Le tombeau* itself, with its childlike sobriety and grace. Buch and Quesney also cite *Printemps guerrier* ('Bellicose Spring'), a suite for piano published in 1917 by the now-forgotten composer and musicologist Paul-Marie Masson (1882-1954), an expert on Rameau. With movements entitled *Dead Men and Flowers* and *March to Justice*, Masson's suite awaits rediscovery after neglect due in part to the composer's notorious collaboration with the Vichy government during the Nazi Occupation. By contrast, the brilliant Dada-inspired works of the Czech pianist and composer Erwin Schulhoff (1894-1942), including Five Grotesques (1917) and Five Burlesques (1918), emerged from war's tragedy with life-enhancing gusto. BI



international Piano CHOICE

Piano Lessons with Claudio Arrau: A Guide to His Philosophy and Techniques
Victoria A von Arx
Oxford University Press USA, 496 pages, hardback £64, paperback £22.99

This eye-opening analysis of the teaching of a master pianist, including transcriptions of classes, suggests that lessons can bring out unsuspected facets in a supposedly well-known artist. The Chilean pianist Claudio Arrau (1903-1991) has long been admired for his genial, benevolent personality expressed in performances that in later years could be statesmanlike in their humanistic decorum. Yet in this book we learn how, in 1967, when teaching Richard Strauss's *Burleske* to the young American pianist Bennett Lerner, Arrau said, 'Just play it really wildly. Go all the way. I mean, attack the piano and rape it!' Elsewhere, discussing Beethoven's 'Eroica' Variations, we learn that Arrau described the composer as 'crazy'. When the student demurred that crazy might not be the correct word in English, Arrau insisted: 'Oh, yes, exactly! It's crazy! Crazy in the good sense! Insane, if you want it, insane.' The book also includes Arrau's views on some legendary historical performances, such as when Strauss himself conducted *Burleske*, which Arrau found 'extremely fast, much too fast, in whole bars all the time. It was not very pleasant. You had the feeling that he wanted to get through it fast, but anyway it was interesting.' Much space is devoted here, and on a companion website, to the nuts and bolts of Arrau's teaching approach, with such credos as, 'I never let pupils use the fingers alone. I always ask them to use the whole arm with the fingers.' Occasionally ponderous, like some super-serious late Arrau recordings, *Piano Lessons with Claudio Arrau* is a much-deserved, revealing tribute. BI

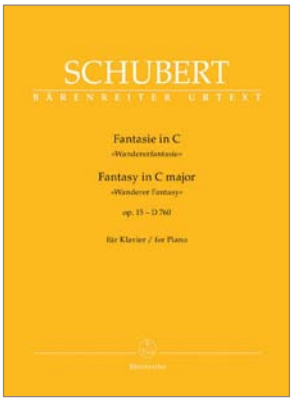


Bernstein Complete Anniversaries for Piano
Boosey & Hawkes, distributed by Hal Leonard
ISMN 979-0-051-24675-5

Leonard Bernstein's piano music has never been mainstream fare. It includes a worthy if rather bland early sonata, as well as the highly impressive Copland-influenced *Touches*, which was commissioned as the test piece for the Van Cliburn competition in 1980. Alongside these two works, Bernstein completed a total of 29 miniatures, which he presented as dedications to various friends over the years. Until now it has been quite hard to obtain scores for these bagatelles, many of which are characterful and well within the abilities of post-Grade 6 players.

The initial set of seven anniversaries was written in 1942-1943 and includes a charming opener dedicated to Felicia Montealegre as well as a syncopated and angular atonal two-page trifle for David Diamond. The energy in the piece written for Helen Coates is more immediately attractive, as is the charm evident in later anniversaries for Elizabeth Rudolf (1949-1951 set) and Sandy Gellhorn. Perhaps the simplest music to play comes from the final collection, brought together in1988 and including music dedicated to family members as well as friends and colleagues (the piece dedicated to Bernstein's wife on their 28th wedding anniversary could be played comfortably by a Grade 5 pianist).

Not all of the music is easy by any means: you will need to have a very reliable technique to cope with the works written for William Schuman and William Kapell. Above all, this is music that is written without padding. Everything is lean, mean and exposed, which means that clarity of articulation is essential for conviction in performance. In sum, an excellent series of shavings from a genius's workbench.
MURRAY MCLACHLAN

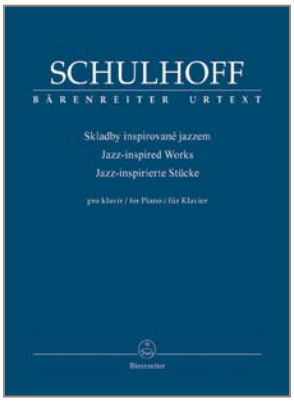


Schubert Fantasy in C, 'Wanderer', Op 15/D760
Bärenreiter 10870
ISMN 979-0-006-52582-9

The 'Wanderer' Fantasy is one of the cornerstone works of the Romantic repertoire and it is a great pleasure to welcome this edition. It is the very first (to my knowledge) to be presented without any editorial fingering whatsoever! Instead, editor Walther Dürr has done a splendid job of presenting Schubert's intentions in an extremely lucid and authentic manner. There are a number of surprises and clarifications for those of us who have been used to urtext editions from reputable rival publishing houses. These go well beyond articulation marks as even note values and accidentals are clarified and 'corrected' (as in bars 572 and 79, respectively).

It is wonderful to note the way in which 'obvious' omissions in terms of phrase markings are inserted with dotted lines into the text. This again is a very different approach from other editions, which tend to simply use the same type for editorial articulation marks as they do for Schubert's own.

Dürr's preface is extremely informative, explaining the differences in Schubert's mind between *ritardando* (become slower), *decrescendo* (become softer) and *ritardando* (become both slower and softer). Also included is a reassuringly clear explanation of the difference in Schubert's notation between hairpin signs and accents. As though that were not enough, there is also an extended essay by Mario Aschauer on performance practice which gives invaluable insights into the fortepiano, Schubert's approach to piano playing, Hummel's 1828 tutor for piano playing and embellishments. A wonderful addition to the catalogue in every respect.
MM



Schulhoff Jazz-Inspired Works for Piano
Bärenreiter BA 9559
ISMN 979-0-2601-0588-1

Czech-Jewish composer Erwin Schulhoff (1894-1942) died under imprisonment during the Second World War and is one of the most distinguished musicians from the so-called 'lost generation' of Jewish composers. Schulhoff was a prolific composer with a very impressive pedigree; after a recommendation from Dvořák he studied with Max Reger and also had some lessons with Claude Debussy. In the 1920s and 1930s, a significant number of his works were written under the direct influence of jazz and the music hall. To date it has been quite hard to obtain the music of this grossly underperformed composer, so this new anthology is most welcome.

In works such as the *Suite dansante en jazz* (1931), the rhythms and dance patterns of popular jazz are the starting point for a quasi-cubist approach to composition. It is as though we are in the world of Picasso. Similar qualities are evident in the slightly earlier eight-movement Partita (circa 1922). The foxtrot, shimmy, ragtime and tango dance rhythms dominate the overall characterisation, reminding us of the letter Schulhoff wrote in 1921 to Alban Berg: 'I have tremendous passion for the fashionable dances and there are times when I go dancing night after night with dance hostesses […] purely out of rhythmic enthusiasm and subconscious sensuality.'

Alongside these two suites, this extremely important new publication includes the much more technically accessible *Esquisses de jazz* from 1927 (six pieces suitable for a post-Grade 5 student), the slightly more demanding *Cinq études de jazz* of 1925 and ten 'syncopated' studies from 1928 called *Hot Music* which are clearly designed as a modern jazzy alternative to studies from the oeuvre of Carl Czerny! MM

NELLY BEN-OR

London Piano Courses

incorporating The Alexander Technique
for pianists, teachers & advanced students

Tuesday 21 – Sunday 26 July 2015

Daily sessions at the piano and individual
Alexander sessions, both aiming at new ways of learning
and preventing disturbing tensions

Some scholarships available

Details from: 23 Rofant Road, Northwood, Middlesex, HA6 3BD
Tel: 01923 822268 Email: roger.clynes@virgin.net
www.pianocourseswithalexandertechnique.com

Chetham's
School of Music



Chetham's International Summer School & Festival for Pianists

Artistic Director: Murray McLachlan

Part One: 14–20 August 2015
Part Two: 20–26 August 2015

The Friendliest Piano Summer School in the World!

Faculty includes: Dmitri Alexeev, Paul Badura-Skoda, Philippe Cassard, Peter Donohoe, Philip Fowke, Carlo Grante, Harry Harris, Nikki Iles, Eugen Indjic, Matthias Kirschnereit, Murray McLachlan, Noriko Ogawa, Artur Pizarro, Vladimir Tropp, Nelita True

With daily concerts, lectures, improvisation, jazz, composition, intensive one-to-one coaching, duets, organ and harpsichord.

For further information call +44 (0)1625 266899
or email info@pianosummerschool.com
www.pianosummerschool.com

LOAN FUND FOR *MUSICAL* INSTRUMENTS

We consider applications from young professional musicians for loans toward the cost of buying fine instruments which will enhance the careers of performers. We will also consider applications for grants from advanced students and young professional musicians.

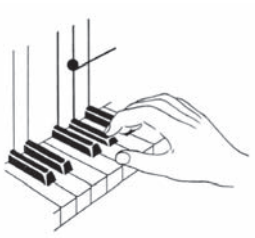
Further details and application forms are available from the administrator:

1 Speed Highwalk, Barbican
London, EC2Y 8DX

Telephone: 020 7496 8980 Email: info@lfmi.org.uk
Registered Charity No. 277909

Adult Beginners

Play piano and
READ MUSIC
with ease -
Children love it too!



The Alternative Music Notation which grows out of the keyboard.

*What you **see** is what you **play**.*

An empowering, logical notation you can read instantly for piano, organ and all keyboard instruments; Guitar and accordion also!
25,000 volumes available: **going strong since 1931**

Download 12 FREE lessons
From our web site: www.klavarmusic.org
Email petersjackson@gmail.com for queries; Free transcription software

KLAVAR MUSIC FOUNDATION OF GB.
Educational Trust and Registered Charity
Sharps # #, flats b , different clefs and other arcane symbols like these:



are not needed as each note has its own place on the **vertical** Klavar staff.
http://en.wikipedia.org/wiki/Klavarskribo

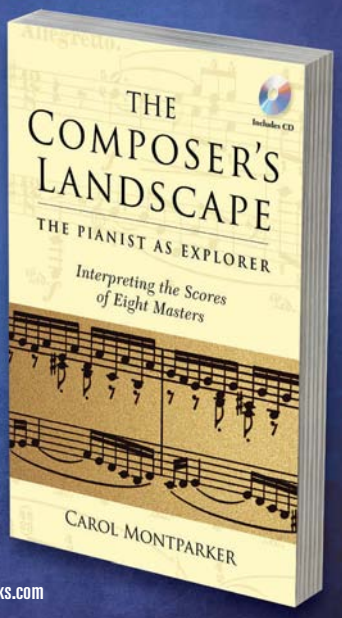
NEW FROM
AMADEUS PRESS

Eight insightful essays on the piano repertoire, each focusing on a single composer: Bach, Mozart, Beethoven, Schubert, Schumann, Brahms, Chopin, and Mendelssohn.



Includes a CD of Steinway Artist Carol Montparker performing selections by the composers featured.

AVAILABLE WHEREVER BOOKS ARE SOLD.



AMADEUS PRESS
AN IMPRINT OF HAL•LEONARD

composerslandscape.halleonardbooks.com
www.montparker.com

YOUR ESSENTIAL GUIDE TO TEACHING ABRSM'S CURRENT PIANO SYLLABUS



FROM £4.95!

The only independent guide of its kind, *Music Teacher* magazine's teaching notes take the reader through the current piano and syllabus piece by piece, with substantial and detailed advice for teaching each one.

BUY NOW AT
RHINEGOLD.CO.UK/GUIDES

Next issue

MAY/JUNE 2015



FERRUCCIO BUSONI
Experts discuss the great concerto – and more

NEURONS AND NOTES
Meeting Norman Doidge, author of *The Brain That Changes Itself*

COMPOSER FOCUS
The overlooked piano works of Roger Sacheverell Coke

PORTER'S PIANOS
Cole Porter and the American popular songbook

PLUS
All the usual news, reviews, interviews and comment from the piano world

ON SALE 28 APRIL

The CDs featured in this issue of *IP* are available to purchase via Rhinegold's new astore. We've put these titles into one handy location, meaning you don't have to spend time searching for the products you want. Visit **www.rhinegold.co.uk/astore** and look for 'March/April'.

Music of my life

Sergio Tiempo picks the recordings that shaped his pianism



© SUSSIE AHLBURG

Prokofiev
Piano Concerto No 3
Martha Argerich, Berlin Philharmonic/ Claudio Abbado
DG 4474382

Debussy, Ravel
String Quartets
Alban Berg Quartet
EMI 0852022

Franck, Debussy
Sonatas
Mischa Maisky and Martha Argerich
EMI 371329 or 763577

Stravinsky
The Rite of Spring
Columbia Symphony Orchestra/ Stravinsky
Sony 88765442692

Bill Evans
Live at the Top of the Gate
Resonance Records HCD2012 (2 CDs)

THE PROKOFIEV WAS THE recording that completely changed my outlook on piano playing and music-making in general. Up until then, as a child, I had been a huge fan of Rubinstein and Shura Cherkassky – Horowitz not so much at that point because it's not so simple to get into when you're small. When I was ten, I heard this recording quite fortuitously. I was on a train heading to Holland to give a concert with my sister [Karin Lechner] and she said, 'Here, why not listen to this?' And she handed me her Walkman. It blew my mind. And it was also the first time I'd heard Martha as Martha Argerich, rather than 'Auntie Martha' [Tiempo was a protégé of Argerich]. So it was a double whammy. Until then, playing the piano had just been something I enjoyed, a normal part of my life as everyone else in the family played the piano and made music. I was thinking I'd become a doctor or philosopher or scientist or I don't know what, but after I heard this Prokofiev I thought, 'Wow, if it's possible I'd like to get to do that.'

I am completely nuts about Ravel and Debussy. They are composers who are very, very close to my inner nature. I remember when I first heard these quartets at a friend's house – he had the most incredible collection of CDs. I just picked out this disc at random and from the very first note I was mesmerised and transported into some science fiction place that I didn't want to leave. It's the recording I must have listened to most in my life, over and over again. I was so jealous that Ravel and Debussy had written these works for string quartet and not piano. It may be surprising to many people but the truth is that I am rather pudique, as the French say, which might be why they appeal to me so much – and also because of the language of Impressionist music. I love the way it can say something important without saying it directly. I find that very sexy.

Mischa Maisky has been a huge influence in my life as a musician and a human being because I have played so much with him. I remember the first time I heard him playing the Franck with Martha. I could not understand how it was possible to be surprised and completely fulfilled every single time I heard it. It spoilt the Franck Sonata for me, in a way, because now I can't stand to hear it played on the violin! What makes it work is this unbelievable musical marriage between Martha and Mischa. I've hardly known another musician who knows better than him what he wants to do at any given moment. I had played very little chamber music before I played with him. His sense of musical grammar, timing and intensity is extraordinary; he reacts to the moment in a way that is organic and natural.

The Stravinsky again takes me back to when I was a child in Brussels and when I first heard the work in concert. It was like a slap in the face. It influenced my piano playing a great deal too. And then I saw the Béjart choreography of it. It moved me to tears. It has that effect on me every time. It makes me weep. I don't know why. Then, of course, you hear different recordings of it, start to become a little more critical about which way you like it best, but what surprised me the most about Stravinsky's was that many of the tempos were a lot faster than almost everyone else. That's extremely interesting. The composer is not trying to make a point with his music. He's just doing it – being it!

I'm a huge jazz fan and there are many jazz pianists I could have chosen for this, but the kind of language that Bill Evans creates takes us back to what I was saying about Ravel and Debussy. Evans is influenced by Debussy, for sure, but he also has this capacity to say a lot with not so much. It's very disarming and incredibly touching. I can't pin down a particular track of his – it's more the whole Bill Evans sound. Jazz language is different from classical – even though they have elements in common – and that is something that is enriching for me. I also like the idea that it allows you to be in the moment and create something of substance without the pressure of it having to be so. That's something I get from Bill rather than from Claude! ♪

INTERVIEW BY JEREMY NICHOLAS



OBERLIN CONSERVATORY OF MUSIC

THE ART OF PIANO TECHNOLOGY

Oberlin Conservatory's new Artist Diploma in Piano Technology, designed in association with Steinway & Sons, capitalizes on the conservatory's long relationship with the piano maker, access to incredible performers, and more than 230 Steinway pianos of all vintages. Featuring mentorship by concert technicians and rebuilders John Cavanaugh, Robert Murphy and Ken Sloane, the program emphasizes the collaborative relationship between the concert artist and piano technician. Study includes advanced techniques on both New York- and Hamburg-built models in the shop and on stage, as well as harpsichord and fortepiano maintenance and tuning.

Take your skills to a higher artistic level. Only at Oberlin.

Application deadline: April 15, 2015*

**Late applications accepted until positions are filled.*

For more information, email john.cavanaugh@oberlin.edu

OBERLIN
COLLEGE & CONSERVATORY

Oberlin Conservatory of Music
39 West College Street, Oberlin, OH 44074
440-775-8275 | go.oberlin.edu/pianotech

PHOTO: WILLIAM RIETER

The Juilliard Store



CDs • DVDs • Specialty Gifts • Apparel • Books

40,000+ Sheet Music & Scores Titles

Selections Recommended & Written by Juilliard's Renowned Faculty

144 West 66th Street

New York City

Mon - Fri 10am-6pm

Sunday 12-5 Saturday 10-6

(212) 799-5000 ext.237

SHOP ONLINE AT THEJUILLIARDSTORE.COM

FREE DOMESTIC GROUND SHIPPING W/ CODE SHIPFREE