

INTERNATIONAL PIANO

EVGENY KISSIN
On tour with his favourite
piano concertos

**BUDGET
UPRIGHTS**
Read our Buyer's Guide

RUDOLF SERKIN
Twentieth-century
Renaissance man

No.58 July/August 2008

EDUCATION FOCUS

Reviews of the new
piano exams syllabuses,
tutorials, exercise
books, music for
beginners and more

THE IP INTERVIEW

'For me this music lives
today, in this moment,
in the 21st century'

SIMONE DINNERSTEIN

ON PLAYING BACH'S GOLDBERG VARIATIONS

www.international-piano.com

INTERNATIONAL PIANO SELECTION

The Berlin Concert

Bach French Suite no.5 in G major BWV816.

Lasser Variations on a Bach Chorale.

Beethoven Piano Sonata in C minor op.111.

Simone Dinnerstein (pf).

Telarc CD 80715, 75 min/notes

Recorded live at the Berlin Philharmonie on 22 November last year, Dinnerstein's subtly inflected tonal purity and exquisite dynamic suppleness impart a sense of concentrated musical inevitability to the Bach *French Suite* rivalled only in my experience by Dinu Lipatti's incandescent reading of the B flat Partita. To say that Dinnerstein is technically flawless would be to hugely understate the case: her playing (like Lipatti's) is such a natural extension of her interpretative vision that the two become completely indissoluble. The Gigue finale is not only touch-perfect (how does she create such an exquisite, velvety staccato?) but also so mellifluously voiced and immaculately balanced that it is difficult to imagine the music being played with a more complete grasp of every parameter. One can only hope that at some point Dinnerstein might be persuaded to record the complete set.



Imagine the young Pollini's ability to hone even the most potentially cloudy of pianistic textures to an evenly regulated, resonance-free transparency, grafted on to the kind of spiritual intensity generated by Schnabel or Arrau, and you'll have some idea what to expect of Dinnerstein's op.111. Like Perahia at his finest, every potential awkwardness has been ironed out to create a blemishless *cantabile* of seamless precision, yet underlying the iridescent surface is a probing intensity reminiscent of Barenboim's recordings of the 1960s. Most remarkably of all one has the extraordinary sense of Beethoven's epic structures (particularly the theme and variations finale) not so much unravelling in time but emerging as one coexistent whole.

As the perfect "filler" Dinnerstein gives the world premiere recording of Philip Lasser's (12) *Variations on a Bach Chorale* ('Nimm von uns, Herr, du treuer Gott', 'Take from us, Lord, Thou faithful God'), a bracingly inventive work in the tonal tradition upon which Dinnerstein lavishes the same devoted care and insights as in the Bach and Beethoven. A stunning recital, engineered with tactile precision.

JULIAN HAYLOCK