

CLASSIC *f*M

March 2011 Issue



REVIEWS

Bach – Britten

Bach ★★★★★

Keyboard Concertos Nos 1 & 5; English Suite No3; Chorale transcriptions

Kammerorchester Staatskapelle Berlin/
Simone Dinnerstein (pf)

ORCHESTRAL SONY 88697 72728-2



The Music Both concertos are dated 1738 on autographs but may be earlier. Either way, they are among the first such works by anyone. The English Suites were written around 1718 supposedly for an English nobleman. The transcriptions are anti-authentic, reverent, late Romantic takes on the immortal Johann Sebastian.

The Performance American pianist Dinnerstein has Argerich's touch: her Bach swings. The Suite's gigue has jazz momentum and the F minor concerto finale sounds unstoppable, the spellbound Berliners following like lemmings. The middle movement is the saddest account of Bach's 'Arioso' ever. The D minor work sports ghostly shades in the long unison passages. The whole, beautifully conceived programme is shot with emotion, none more than the unfashionable transcriptions. Dinnerstein shapes Busoni's *Ich ruf zu Dir* like Fauré, finds stern organ power and delirious effervescence in Kempff's *Nun freut euch* and dares to re-interpret Myra Hess's defiant *Jesu Joy* with deeply affecting results.

The Verdict This irresistible pianist knows her mind and expresses it. Her freely exuberant Bach leads away from the clogged purist's path while her affinity for early 20th century readings points to her future.

WANT MORE? Dinnerstein's Goldberg Variations and live Berlin recital are both on Telarc (CD80692 and CD80715 respectively).

RICK JONES