

Some of classical music's works are particularly and deeply linked to a specific performance. One example of these types of pieces is the great cycle of Goldberg Variations by J.S.Bach. Immediately one can think of the two versions that the great Canadian pianist Glenn Gould offered in his recordings (especially the second one, slower and meditative). The rhythmic precision, the rich sound, the clarity of each voice and much more, made these recordings impossible to repeat, reaching the point to be often considered the only possible recordings.

A Few weeks ago the American pianist Simone Dinnerstein performed the Goldberg Variations in the Miller Theatre of New York. Her recording of the Goldberg Variations is from 2007, and the big crowd attending the live concert seemed really excited to listen to her version live. Simone, from her entrance, communicated a great confidence and calmness. Before starting to play, she explained the complexity of the work by Bach using simple and direct words, with a soft voice, similar to the one of a mum who is telling a fairytale to her childrens.

Finally she sat at the piano and her beautiful sound surrounded the audience. It was interesting, and sometimes moving, to listen to the counterpoint by Bach in a new light, lyrical, flexible, precise but never mechanical. With the simplicity of a true artist, Simone Dinnerstein convinced, bringing Bach's beloved masterpiece to a more vocal and free quality as in Italian we would call "cantabile" . Standing ovation, and great applause at the end of the concert. Some people were asking for the encore, but they forgot that rarely in the USA the encores are given. [...]