

Ronald Brautigam Reviews

HAYDN Complete Music for Solo Keyboard • Ronald Brautigam (fp) (period instrument) • BIS 1731 (15 CDs: 1026:00) - Fanfare Review

The 55 Sonatas. Capriccio in G, Hob XVII:1. Ariettas con variazioni: in E \flat , Hob XVII:3; Hob XVII:2. Fantasia in C, Hob XVII:4. 6 leichte Variationen in C, Hob XVII:5. Andantes con variazioni: in f, Hob XVII:6; in B \flat , Hob XVII:12; in D, Hob XVII:7. Adagios: in F, Hob XVII:9; in D, Hob XVII:7. *Zwanzig Variationen in G*, Hob XVII:2. Andantino (Allegretto) con variazioni in A, Hob XVII:8. Allegretto in G, Hob XVI:10. Aria con variazioni in C, Hob XVII:15. Allegretto con variazioni in A, Hob XVII:A3. Allegretto in G, Hob III:41(IV). *Variationen über die Hymn "Gott erhalte Franz, den Kaiser."* Divertimento, "Il maestro e lo scolari." *The Seven Last Words of Christ on the Cross* (trans. Anon)

This 15-CD set sells for the price of three. These recordings were made in a Swedish church from 1998 to 2002, and have been available on single discs and smaller sets. There are known to have been 62 Haydn keyboard sonatas; seven remain lost despite the recent hoax that fooled many experts. The chronological, geographical, and stylistic range of Haydn's keyboard output suggests that at least three instruments be played: a harpsichord, a Viennese fortepiano, and a London (Broadwood) pianoforte. There have been recorded sets of the sonatas that employed three instruments (and three performers), the last being a modern grand. It is understandable that an artist would choose to play a single instrument, and Brautigam's—a 1992 copy, by Paul McNulty, of a 1795 Anton Walter fortepiano—is a felicitous choice. It has the delicacy and sparkle for the early works, the power and gravitas for the late ones, flawless, responsive action, and a pleasing, well-balanced sonority over its five-and-a-half octaves. Brautigam, a leading Dutch pianist who studied with Rudolf Serkin, has played standard repertoire concertos on a modern piano with major European orchestras; he also plays 20th-century music. He is represented on discs primarily by Haydn, Mozart, and Beethoven, whose sonatas and concertos he is currently recording.

In the period-practice era, it has been fashionable to play Haydn's keyboard music fast and crisp—which is fine with me—but it's by no means the only way. Brautigam takes a softer, more thoughtful view. Brilliance and virtuosity are here when called for (his Prestos are breathtaking), but—an occasional variation excepted—they are seldom the central issue of a performance. Considerable warmth is present, without any romantic leanings, and a wide range of mood and character. Haydn's humor is different in his keyboard music than it is in the quartets and symphonies; in place of quick one-liners, we get a basically sunny disposition, smiling rather than laughing. Brautigam exemplifies that feeling, and it comes through in sonatas

early and late. An occasional routine movement in an early sonata is Haydn as much as Brautigam. All repeats are taken throughout the sonatas. Whereas the sonatas are admirable performances, several sets of variations are magnificent. Brautigam produces great variety of color, and the larger sets (in E^b, in A, and in G) burst with life. Although he is especially successful in the serious moments, his reading of the great Andante con variazioni in F Minor is less successful, his variety disrupting that work's concentrated intensity. The many shorter pieces are eminently satisfactory, but the *Seven Last Words* does not work well on any keyboard instrument, even though Haydn supposedly approved the (to us) anonymous transcription. Several of the later sections have an insistent rhythmic underpinning that—on the fortepiano, even at Adagio or Lento—lends a Chopsticks air to the work, totally destroying its character. Recorded sound is up to the usual high BIS standards and is consistent over the several years; I can't tell which were recorded when. The 15 discs are packed in paper sleeves within a cardboard box that is one and a quarter inches thick, and a 60-page booklet discusses most of the works in three languages. This is a lovely set, highly recommended. James H. North

Haydn: Keyboard Sonatas/Brautigam - ClassicsToday
David Hurwitz Artistic Quality: 10 Sound Quality: 10

There is no other collection of the complete Haydn keyboard music that comes anywhere close to this one. Ronald Brautigam plays all of this music, even the early divertimento-sonatas, as if it truly matters, with excitement and real panache. His exploitation of his instrument's full dynamic range prevents the keyboard writing from ever sounding thin (in the early pieces), and produces those explosive, dramatic effects in the later works that are so much part and parcel of Haydn's personality. His performances of the better-known works (the last sonata in E-flat, or the contemporaneous—and hilarious—C major, with its zany finale) stand among the finest available on either ancient or modern instruments. Finally, here is a version of the great C minor sonata that has genuine "Sturm und Drang" urgency.

However, if I had to choose a single disc that best illustrates Brautigam's accomplishment, it would have to be the one containing miscellaneous pieces, including the Andante with Variations in F minor. This key was Haydn's "personal minor", and he used it much as Mozart used G minor, to express some of his darkest and most personal feelings. In both keyboard technique and harmonic daring this piece looks far forward to Schubert and even to Chopin's famous funeral march. Brautigam plays the daylights out of it. The tumultuous coda is thrilling, the final diminuendo perfectly controlled. Brilliant, expressive, gorgeously recorded, this set belongs in every serious collection of keyboard music—and at 15 discs for the price of 3, how can you resist? [9/15/2008]

Franz Joseph HAYDN (1732-1809) - MusicWeb Review

Complete Music for Solo Keyboard

Ronald Brautigam (fortepiano - Paul McNulty, after Anton Walter, ca. 1795)
rec. 1998-2002, Länna Church, Sweden. DDD

BIS BIS-CD-1731/33 [15 CDs: 17:04:37]

Haydn wrote a huge amount of music, and among his oeuvre is a tremendous collection of solo keyboard music. From his early, youthful, divertimento-style pieces to his later large-scale works, Haydn's keyboard output covers a wide range of styles and techniques. For years, Ronald Brautigam has been recording these works on fortepiano, and Bis has released them in individual volumes or multi-disc sets. Finally, the Swedish label has released a boxed set of all fifteen discs of these works at a bargain price.

Unlike the original CDs, these works are "in order". In other words, they follow the number order of the sonatas - though the Hoboken numbers are not in the same order. In the original releases, Bis started with the "meatier" later sonatas, beginning with numbers 48 through 62 for the first three CDs. They also relegated the early works and the "miscellaneous" works to two 3-CD sets released near the end. Those latter non-sonata works appear here at the end of the series as well. And, in both releases, the *pièce de résistance* is the keyboard version of the *Seven Last Words of our Saviour on the Cross*.

The liner-notes separate these works into four groups: the youthful works, sonatas 1 to 18, which betray youth and simplicity. These are very much like early Mozart: pretty music, but not much that you'd want to listen to often. They are all competently composed, but lack the character and depth of the later works. The second group is the "'difficult' large-scale sonatas", numbers 19 to 33. You should note that numbers 21 to 27 are lost; only opening bars of these works are extant. The third group, that the notes call "ambitious and popular", cover numbers 34 to 56, and are probably the meat of the set. This is Haydn at his most proficient, and his most challenging. There is a wide variety of works in this group. Finally, after 1784, Haydn paid less attention to solo keyboard works and composed a number of piano trios. Only six sonatas date from this final period. The last three sonatas are among the best of Haydn's work, and were composed while he was in London, where he discovered John Broadwood's pianos. To quote the liner-notes, "More robust, more powerful than those in use in Vienna, and with an expanded upper register, they permitted for instance hitherto unknown pedal effects." Finally, the three CDs of "miscellaneous" works include compositions from different periods. These range across several series of small minuets and German dances to a late capriccio. The last disc contains a piano version of the *Seven Last Words*, not by Haydn himself, but seemingly contemporary.

Brautigam is a master of the fortepiano, and he plays these works with authority and passion. He uses a single instrument by Paul McNulty for all the works, which gives this set a unity that other collections may not have. Christine Schornsheim's set on *Capriccio*, for example, features several instruments: harpsichord for four discs of early works, both sonatas and other works, and one disc on clavichord. The Brilliant Classics set of complete sonatas (but not other works) features a number of different performers on different instruments, providing more variety, but less homogeneity. The harpsichord in the Schornsheim set places the early works more in their context, for it is probable that Haydn did compose them on and for that instrument, and they do sound idiomatic on harpsichord.

Brautigam's performances of these works are convincing, and, in the later works, close to masterly. His proficiency in the idioms of these works is apparent, and his technique flawless. While he may not always sound as expressive as possible, this may be, in part, due to the fortepiano itself. Unless one is an unconditional lover of the instrument, it is always "different" from the piano sounds we know intuitively. But the instrument Brautigam uses has a luscious tone, and it grows on the listener. My only gripe is with the recordings themselves. Recorded in a church, the instrument takes on a dry, hollow sound, unlike that of the drawing room or small hall where these works would have been played. This is most obvious when listening on headphones. It sounds as if artificial reverb has been added, and the treble has been dampened in more complex passages. This is a shame, because listening to a fortepiano on headphones brings out all the instrument's nuances, but the reverb is too disturbing to do so for long. Nevertheless, this reverb is less obvious when listening on speakers, so it's probably not a reason to avoid this wonderful set.

While one may not want to listen to the earliest works very often, or the "little pieces" on disc 14, Brautigam makes this listener want to come back often to the heart of the collection: the sonatas from number 28 to 62. He plays all these works with great perception and clearly loves this music. This is a benchmark recording of these works. Brautigam should be praised for these performances. They bring the fortepiano back to the forefront for this music. Take out any of the eight discs of these works and you'll have a fine listening session. In addition to this being a great set, its budget price (15 discs for about the price of 3) makes this a must-have. If you're not familiar with the fortepiano in this repertoire, this will be a unique discovery. If you like the instrument, and if you already know Brautigam's other masterful recordings of Mozart (complete keyboard works) and Beethoven (complete keyboard works, in progress), you'll want to add this to your collection.

A wonderful set of Haydn's keyboard works played on fortepiano. For fans of the instruments or neophytes, this is a bargain not to be missed ... see Full Review

Kirk McElhearn - NOTE: Full Tract Listing Below

HAYDN Complete Keyboard Works Bl...

Classical CD review

musicweb-international.com



Tom Beghin Reviews

Virtual Haydn Works For Keyboard: Virtually Fabulous - ClassicsToday

David Hurwitz Artistic Quality: 10 Sound Quality: 10

Tom Beghin is one of the true keyboard geniuses among performers on period instruments. Here he has chosen seven gorgeous-sounding instruments—harpsichords, clavichords, and fortepianos—to present all of Haydn’s keyboard music in superlative performances, recorded to simulate the acoustics of nine rooms in which they might have been performed. This last bit smacks of gimmickry, and the truth is we have no way of knowing how accurately this has been accomplished or even if those rooms were optimal for the music played in them. I presume all of this is been explained in the “making of” DVD included in this set, but I didn’t and won’t watch it and frankly don’t care. All that matters is how the final product sounds, and here I can say without qualification that it sounds excellent.

On to the music, then. Beghin is a fearless artist who plays with a classicist’s feel for tonal architecture and a romantic’s feel for freedom of phrasing and expressive emphasis. The result will prove revelatory to Haydn fans. Consider, as a typical example, the slow movement of the “Sturm und Drang” Sonata in C minor, which Beghin plays on a beautiful clavichord by Joris Potvlieghe. Note the expressive handling of ornamentation, the poignancy of the music’s chromaticism, and the intimacy conveyed by Beghin’s sensitive phrasing and feeling for nuance. It’s just lovely—truly touching.

At the opposite expressive extreme, there’s the late Capriccio in C major, performed on a faux-Walter fortepiano by Chris Maene. This take-no-prisoners performance, with its pounding bass notes, impressionistic pedal effects, and pregnant pauses, wrings every last drop of hilarity from this riotous piece. Too often it sounds like a sort of lost Scarlatti sonata, rattled off with a mechanical precision devoid of personality. Not here. From the early sonatas and variations from the 1760s to the last great sonatas of the 1790s, the instruments and interpretations invariably present the music (and Haydn’s matchless powers of invention) in the most flattering light possible.

It took me a long time to work through this set. First, I found the album title and presentation, emphasizing technical tricks rather than musical qualities, off-putting. Then, once committed to the cause, it took a great deal of time to get through all 12 discs. These are performances that need to be savored, slowly and individually. I'm glad to have made the effort, and you will be too.

Sonata in C minor (ii)

Classical-Musci (BBC Magazine)

Haydn: Piano Sonata in A, Hob XVI:30; Piano Sonata in D, Hob XVI:42; Piano Sonata in E flat, Hob XVI:49; Piano Sonata in C, Hob XVI:50

COMPOSERS: Haydn

LABELS: Eufoda

WORKS: Piano Sonata in A, Hob XVI:30; Piano Sonata in D, Hob XVI:42; Piano Sonata in E flat, Hob XVI:49; Piano Sonata in C, Hob XVI:50

PERFORMER: Tom Beghin (fortepiano)

CATALOGUE NO: NUGI 017 DDD

Anyone who thinks that a fortepiano by definition lacks expressive potential may get quite a shock listening to this. Beghin, a young American, here plays an 1815 Broadwood and delivers these four Haydn sonatas with an inspiring freshness and a terrific sense of drama, especially in the C major, which emerges as positively Beethovenian. Happy proof that scholarship, technical brilliance and downright musicality are not mutually exclusive. Jessica Duchon

Note: Tom Beghin was born in Belgium - did study at Cornell in NY state; now teaches at McGill.

Amazon Review by Adam M. Dubin Rating: 5*/5*

This set has been available for 3 years already on Blu-Ray, but I am reviewing the CD/DVD edition, which is likely to have much greater interest for the general collector. Tom Beghin is a Flemish keyboardist with an interest in historical instruments and performance practice. He has collaborated with colleagues at McGill University in Montreal in the science of acoustics to recreate a visual and auditory experience to simulate what Haydn might have experienced during his lifetime in performing these sonatas, variations, capriccios, and other shorter solo keyboard works. They have used seven marvelous reproductions of contemporary instruments (2 harpsichords, 1 clavichord, and 4 various fortepianos) and have recreated (by ingenious and relatively successful methods) nine "virtual" acoustic spaces of various rooms and halls which Haydn knew (or similar to ones he knew

but which are no longer extant).

This has been accomplished by a very sophisticated application of the technology of acoustical reproduction -- sampling of the rooms/halls themselves, and overlying the resulting ambience onto studio recordings. Included are 12 CDs and 1 DVD, which includes a full-length fascinating documentary; a 40-minute program of filmed (mostly studio) performances of various pieces by Beghin; and a "7 x 9 matrix" demonstrating most vividly the technology utilized. Here Beghin has recorded the 1.25 minute long Andante for Musical Clock on the 7 instruments, and the viewer/listener is able to choose to hear each rendition in any of the acoustic spaces. The results are strikingly different.

All this technological wizardry would be pointless if Beghin were not a supremely talented and creative musician. But fortunately he is. Especially noteworthy are the improvisatory (but always tasteful) ways he varies repeats in the sonatas, a practice which most modern pianists eschew or ignore, but which is probably entirely consistent with the way Haydn and his contemporaries performed these works.

The notes are extensive and scholarly, and the documentation is extensive. I could go on, but urge you explore this set for yourself. The cost is negligible for 17 hours of music and video.

Daniel-Ben Pienaar Reviews

ArkivMusic Summary

Autumn 2020 offered Daniel-Ben Pienaar an opportunity, not because the world was in lockdown but rather for the benefit it provided. A professor at London's Royal Academy of Music, Daniel-Ben was allowed overnight access to the RAM's Angela Burgess Hall. Solitary, with a Steinway and a single pair of suspended omni-directional microphones, surrounded by silence and the darkness of the night, Daniel-Ben recorded this inspired eight-CD set of Haydn's Piano Sonatas over a four-month period.

Daniel-Ben's choice of Haydn's 48 Piano Sonatas is based on his own meticulous research. The cycle comprises authenticated works plus earlier compositions presumed by scholars to be penned by Haydn. This deluxe box set follows in the footsteps of Daniel-Ben Pienaar's acclaimed surveys of sonatas by Mozart, Beethoven and Schubert.

SUMMARY: From Avie Records Website

"both ambitious and curious ... the experience for the listener is raw and unflinchingly intimate" – BBC Music Magazine

"An illuminating survey of the Haydn piano sonatas ... sincere musicality, technical finesse and a personal point of view ... no small achievement ... witty to the point of zany. Haydn would have approved!" - Gramophone

"Mysterious beauty ... Daniel-Ben Pienaar introduces his recorded cycle of 48 Haydn piano sonatas, which casts fresh light on the composer's musical style and personality ... [His] focus is on (micro)-details of nuance, gesture, accentuation, tactus and touch" – International Piano Magazine

"[Stimulating and Delightful are] apt descriptions of this boxed set as a whole. There is much delight to be discovered in the piano music of Haydn, and this set offers the music lover a way to sit back and dig in. Whether one might want to methodically work their way through the whole set from start to finish or instead randomly listen to a few selections here and there while perusing the CD booklet for background information, this release offers those opportunities in a package of excellent quality." - Classical Candour

International Piano Pienaar Interview

**Daniel-Ben Pienaar on recording Haydn's complete piano sonatas
Tuesday, November 14, 2023**

Daniel-Ben Pienaar introduces his recorded cycle of 48 Haydn piano sonatas, which casts fresh light on the composer's musical style and personality

Daniel-Ben Pienaar has immersed himself in the music of Haydn

The cycle as an idea is very important to me. I see every cycle as a self-contained world where one can identify a set of ideas to explore paradigmatically, comparing like with like across the whole set of works – over and above taking what's on the page at face value and enlivening it.

In the case of Haydn's sonatas, I decided to trim the early works we find in 'complete' editions down to those that are definitely by him or most probably by him. Maybe even Haydn himself ended up not remembering what he had written when he was young! And there's some evidence that suggests he was happy to have pieces attributed to him if they brought in money. So a cloud of scholarly doubt hangs over the early works of up to around 1765.

We definitely know that four of these sonatas are by Haydn because they appear in his 1765 'Draft Catalogue' alongside seven sonatas that are now lost. I started my cycle with these four, which give a nice snapshot of Haydn when he was still building his craft. Although not a prodigy in the Mozart sense, Haydn was of course prodigious in his own way. One has a sense that he turned up every day and put the work in. There is a kind of iterative process where he is constantly building on what he has done before at the same time as keeping an astonishingly

open mind as to what he allows himself to explore and experiment with. The collective achievement ends up being truly astounding.

I present nine further early sonatas presumed to be by Haydn by way of an addendum, on the last CD, so that if a listener listens from disc 1 onwards they get to the beautifully accomplished works from 1765 to 1772 quite quickly. The rest of the cycle is presented chronologically by date of original publication. My aim has been to present a clear view of the cycle and what it contains, within which one can then freely speculate about what Haydn might or might not be, what he might be on the modern grand, what he might be to us now. And inevitably there are performance-practice questions, the answers to which will hugely affect the overall impression the cycle leaves from that of one performer to the next.

I expect some listeners might hear my Haydn as 'straightforward', particularly because I rarely ornament during repeats. That is in part because I mostly omit second-half repeats in sonata-form movements, in part because I find the ornamentation most modern players come up with rather tawdry, especially on repeated listening. Haydn's own pen is always just that much sharper – after all, we don't spend a lifetime 'being' Haydn! The only times where I add something significant are on the few occasions where the score demands a little cadenza. My focus instead is on (micro-)details of nuance, gesture, accentuation, tactus and touch – tools that, used together creatively, form a web of complexity that tells you more about a performer's mind and aesthetic than any obvious interpretative decisions. The people who notice my use of these tools tend to find my playing rather 'interventionist'! But then my aim has never been to create a kind of mediated, Goldilocks version of the works I play. Rather Marmite than vanilla ...

Rhythmic drive and forward intensity are key personal values for me. The underlying rhythmic trajectory of Haydn's music is quite long, and I deem it important to retain a sense of that in my body even as I relish all sorts of opportunities for spontaneity along the way. I think that is the secret to making the emotional undertow of the music palpable.

Haydn sets up all kinds of odd asymmetries and incongruities in longer movements that make us curious about how they will be resolved. This creates tension. He is also a master of 'register' in the sense of what the expected 'tone' is in a given situation – how one is supposed to behave, as it were. He is constantly playing games that might be lost on many players and listeners today.

I had only played five of Haydn's sonatas before starting this project in 2020, between the UK's two Covid lockdowns. I had always had Haydn's complete sonatas on my shelves, but it was only in July 2020 that I picked them up after a walk with a friend through the deserted streets of the City of London. Reading through at the piano took me a day or two, after which I straightaway read through them all again. On the third read-through I put in the necessary fingerings and started to form concrete ideas about tempos and character. It all felt like a strange but also magical homecoming, having previously recorded the sonata cycles of Schubert, Beethoven and Mozart.

I started recording at the end of the summer, at the Royal Academy of Music in London. The Academy's Angela Burgess Recital Hall is fitted with a single pair of omnidirectional mics that are pretty good – so I just positioned the piano in the best way I could and played and played, without an engineer or producer. I got permission to access the building overnight, and I tended to work on Saturday nights. I would record about one CD's worth of music on each of these nights, spending altogether eight nights between September and December. It then took me about five weeks to choose takes and edit everything (I always edit my own work). It was especially important for me that everything should remain 'fresh' and that I should capture a feeling of making music for myself, allowing myself to be surprised by Haydn's music, and exploring in the way I do every day at the piano – thus working in an intimate hall, on my own, and using the simplest means of recording.

The combination of elements in Haydn's music strikes me, perhaps more than anything, as rather mysterious. There is something one can't quite put one's finger on which makes it beautiful in a special way – very different from the totally disarming sensuality and emotion of Mozart.

Take the opening Moderato of the Sonata in C sharp minor (HobXVI:36, L49). A lot of it is rather severe and unyielding, but there's also some real delicacy and a few yielding gestures; a couple of slightly perverse jokes too – all punctuated by silences, some comfortable, some not. It's registrally disparate too, yet it all somehow adds up. When you listen again it starts to seem less off the wall, and by the third time you feel it has to be that way.

A lot of the writing is highly decorous, sometimes punctuated by moments of deeply personal tenderness that flourish out of nowhere and then recede. There are also things that are baroque, austere or rather plain. And then there are the 'dad jokes' and some rather camp humour, even passages that seem childish and amateur – and then suddenly not. And, yes, there many chances to play as fast as you can, where it would be a pity not to.

One of the richest strains in this cycle is the minuets. They cover the gamut from old-world grace, conventional formality or archness, through gentle sensuousness or extroverted passion, to being subversive or naughty, or outright funny. The variety is amazing, and it is a depressing thought that Haydn's music is so often used to teach the so-called 'Classical style' to students in a sort of painting-by-numbers way, instead of all these many interesting modes of being.

Young pianists tend to focus on the more 'famous' sonatas, in particular the last eight or nine, with a smattering of earlier ones. For me it was so rewarding to explore the 'middle' works in depth, where there is an overt sense of experimentation, with so much to explore in the space between the notes. The later sonatas have a 'through-composed' feel that is completely satisfying, but there is so much that is quizzical and thought-provoking about the sonatas from 1765 to 1780. Haydn's published sonatas mostly catered to a domestic market, but one must not forget that some of these amateurs were extremely gifted. Of course, being a virtuoso means more than commanding a well-oiled mechanism

and musicality. It is much more rare to find pianists who are true masters of timing, characterisation and idiom.

Every album of mine has been a kind of experiment in avoiding the glossiness that seems almost *de rigueur* nowadays when it comes to recorded sound. The question to ask is: what are we trying to achieve with recorded sound? Are we just evoking a space? As a listener I don't really want to be transported to an empty concert hall. And it is important to engage the imagination of the listener – does the recorded sound allow that to happen? It feels to me that the mind is better at filling in some 'gaps' in audio information than subtracting it in the case of unrealistic, excessive amounts of resolution and detail.

Recordings made over the past 100-plus years have become reference documents that can themselves spur new work. This has elevated the role of the performer. The idea of a performance as a preserved artefact could not have been part of the thinking of composers before the advent of recording. This is one of the principal things that puts classical music performance now in an anachronistic frame.

When we engage with 'canonical' works we are not just engaging with the works and the composer in their original setting; we are also engaging with their reception history, with the varied recorded performances of these works that sometimes 'become' the music as much as the notes on the page. Absorbing such a plurality of voices becomes, above all, a way of making sense of ourselves in the world now, of trying to understand how we got to where we are now.

Ultimately, I cannot be sure that my Haydn is 'new' or 'original'. That is for others to judge. I had simply set myself the task of immersing myself in Haydn for four months – or rather, in many Haydns: the Haydn of his sonatas, trios, quartets and symphonies themselves, but also that of, for example, HC Robbins Landon's five-volume biography, or the Haydn that musicologists Donald Tovey and Lawrence Kramer describe; or the Haydn of Lili Kraus, Vladimir Horowitz, Ivo Pogorelich, Ernst Levy and a host of other pianists; or that of the Beaux Arts Trio or Leonard Bernstein even! I can only hope that something of all of them shows itself in my recording.

Feature from September 2023 issue of International Piano

Interview by Owen Mortimer