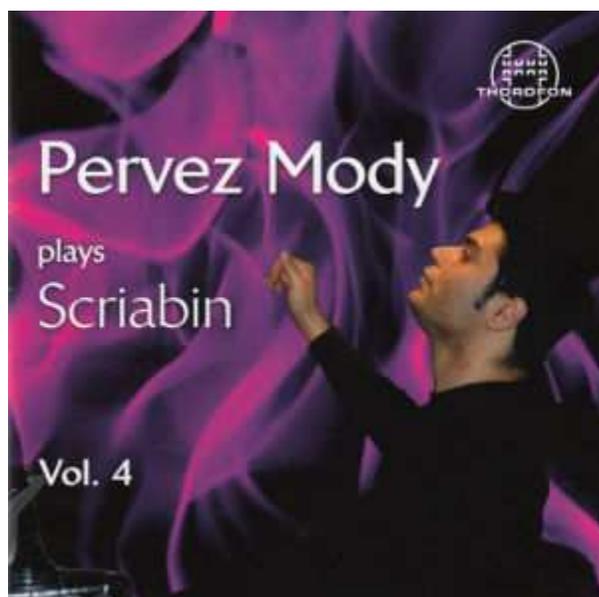


## 19.06.14 Pervez Mody plays Scriabin Vol. 4

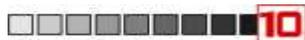


### Klassik-Heute: Recommendation

Thorofon CTH2612

1 CD • 69min • 2013, 2014

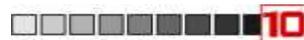
**Artistic Quality:**



**Sound Quality:**



**Overall Impression:**



It is common practice among experienced and knowledgeable music lovers in general, to meet the accomplishments of a budding pianist with skepticism initially, even with some suspicion, if the recorded performances are limited to one composer. That would mean, his knowledge remains limited in a literary sense and therefore it stands to reason that positive judgments can only be pronounced when the musician has proved himself, so to speak, with works of other composers. This could well have been my attitude when I started to review the first Scriabin CD of the Indian pianist, Pervez Mody, who currently lives in Germany.

Now episode 4 of a comprehensive Scriabin project is in front of me - and I still lack the complementary musical experiences with regard to the playful sense, striving and skill of the performer who has been extensively praised by Martha Argerich in the accompanying booklet. In this case, however, I skip over the accompanying information and the experiences which expand the listening perspective, because to trace Mody's feel for Scriabin, his eminent possibilities the different shades, the most extreme opposites of emotional and piano technical clarity and ambiguity, but also his ability to adapt to the plasticity from one piece to the next and to the feeling in the written music - this, and many other "representational" qualities make me consider myself lucky to be able to pronounce him to be one of the most important Scriabininterpreters of

not just the current music scene.

In my opinion the listener profits from Mody's decision to play a mixed program in this fourth volume. Volumes one to three, as also this one, Volume 4 contain compilations which are about 70 minutes in length and they do justice to the expressive and communicative ability of the music in several forms. The selected sonatas give it the framework, but without any trace of didactic compulsiveness, they can also have been chosen as detailed road markers.

Some of the pianists who have focused on Scriabin have chosen thematically concentric programmes – one example is Cyprien Katsaris, who made recordings of all the dances at a young age (EMI LP EMI 2C 181-16198/9, now Piano 21 023 - A). Wolfgang Saschowa too considered it important to include all Préludes in the packet on cascade-LP 30060. The pure Preludes series however also included some thematically related pieces, which were hiding as it were in smaller "Morceaux" collections. The three etudes series op 8, Op 42 and Op 65 were published several times on LP and CD, the most recent being by the young very competent Michèle Gurdal. Naturally she includes the Etude op 2.1, for very personal reasons, but skips the Etude op 65.1. She reveals with disarming honesty in the accompanying text ... (Challenge CC 72640) that her hands were too small for the ninths of this piece. It is clear that Pervez Mody has the necessary hand span for the wide dissonances required in the "Allegro fantastico". However, it is Mody's technical suppleness which to me is even more important for the smoldering, sliding fantastic of this "exercise" and for me it is this skill that that imbues the ninths surprisingly with familiar sonority.

Mody succeeds in drawing out the musical directory even as he thoughtfully probes the beautiful slumbering hidden depths in the text. Thus, the four sharply defined movement characters of the Sonata op 23 are not just recognized, but explored in their restrained, almost recitative, expression patterns which are accelerated at the end, sometimes spiritedly, sometimes sensitively. Under such favorable conditions, it is no surprise that it is given Pervez Mody, op 70 to explore, to air and to compress the glistening world of the sonata, as threatened by cool fire at the same time tamed to the last trill. For me, the "reading" of this so to speak distinctively "modified tithing" was finally an opportunity not to think of Horowitz's Carnegie Hall recording from 1966.

Peter Cossé

Translation: Shirin Gazder