

Wizard at a magic piano

Bad Cannstatt: Pervez Mody played Beethoven, Scriabin und Liszt at Culture in Cannstatt in the *Großen Kursaal*

For Pervez Mody It is a joy to play on a Steinway piano: "It offers endless possibilities to create transcendental music." That's why the creative artist readily accepted the invitation of Manfred Elser to play at a piano recital for Culture in Cannstatt. On Sunday evening the spirited pianist took his place in front of the recently restored Steinway Model D-274, the jewel of the great *Kursaal*. His playing highlighted the qualities of the piano as well as his own virtuosity, resulting in tumultuous applause by the audience, who kept asking for more encores.

Mody played the first five of Ludwig van Beethoven's 11 Bagatelles op. 119, to be precise, he created a stage setting for the melodious little works, which he conjured from the keys with masterful playing in the form of a varied musical kaleidoscope with optical surprises. The world-experienced Indian pianist, who studied in Moscow and taught in Karlsruhe, revealed the cheerful side of the work of the "serious" German composer.

In the Sonata in E flat major op. 31 No. 3 he continued his secret dialogue with Beethoven's spirit and presented a delicious mélange of Viennese classic and Italian opera gaiety. He began lightheartedly in the sonata movement Allegro with the lively interplay of chords, smiled mischievously at the Staccati in the scherzo and celebrated the lovely minuet before – Presto Con Fuoco –unleashing the final accents

Then the extravagant pianist jumped over a century and landed at Alexander Scriabin (1872 – 1915), the mystic among the creators of synesthetic modern music. With a nimble hand, Mody let Scriabin's Nocturne op. 9 "pour la main gauche seul" ascend quietly and forcefully. This was followed by the Poème op. 72 in which mysterious tonal gloom gave rise to the blazing double flame of passion –heralding the interval. With the nine Minute Sonata No. 9 op. 68 by Scriabin, Mody played with the "Black Mass" to make it sound dark, swirling and then let it release through powerful explosions and vanish quietly into the inaudible.

The gentle flowing Préludes op. 33 and the pearly sounds of the 12 Études op. 8 served as a transition to Franz Liszt's wondrously delicate Consolations No. 3. in the style of Chopin. Mody ended his fascinating concert with an ecstatic display of sound fireworks, Liszt's first Mephisto Waltz delivering the explosives. With stroke upon stroke he blazed his way through the devil's ride, swept his magic fingers over the keys and whirled sound capers into the hall until suddenly it was all over.



Bildlegende: Pervez Mody enthralled his audience at Cultur in Cannstatt in the *Großen Kursaal* at the recently renovated Steinway grand piano.

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