

# Passionate musical

The concert pianist Pervez Mody was awarded a standing ovation in Mitwitz castle concert.

By Dr. Pete Müller

The Indian pianist Pervez Mody entered in the White Hall of the castle Mitwitz on Sunday, pleasantly and quietly like the peaceful Kaiserstuhl near Freiburg, in whose proximity he lives: But once seated at the piano, this volcano showed the emotional energy which pushes towards idiosyncratic outbursts and disconcerting and concentrated tensed discharge and results in the great admiration of the listeners.

Pervez Mody designed his homage to Frederic Chopin (1810 - 1849) on his 200th birthday with such skillful variation varied that a synaesthetic voltage infused the hall starting with the first notes. Impressionistic miniatures, such as the Polish dance melodies of the mazurkas, which made Chopin acceptable in salons, or the new forms of the scherzo, the concert etude and waltz nocturne were contrasted with larger forms like the ballad.

He played Scherzo No.1, B Minor, op 20 in which a tender lullaby in transparent clarity is juxtaposed with furious and witty escapades. Incorporating the moderate angry outbursts of the composer in romantic Beethoven's style, peppered with water drop impressions, Pervez Mody impressed with his flying fingers in his independent mature rendering of the Scherzo No.3 B minor, op. 30.

## Listening to the sound

The individual and dynamic interpretation of Chopin by Pervez Mody with its meditative, and "listening" qualities was apparent in the song-like, onomatopoeic, Mazurkas, op 24 ". It showed us that that the young pianist expends himself -emotionally and reflectively - in his passionate, musical dialogue with the composers. In all the rhythmic striving forward of the themes, in all seemingly harmonious and tactile disappointments of listening habits, he accords each sound as much space as each resonance in the slight hesitations; he has the courage to incorporate the speculative gap. His virtuosic brilliance serves the direct expression of feelings, as well as the expression of the romantic composer torn between trying to deal with both emotional worlds.

The waltz, op. 70 G flat major Mp. 1 and waltz No. 14, E minor (posthumous) showed the sensitive spirit of both artists, that of the composer and that of the pianist. This chosen relationship was also apparent in the Nocturne from op. 8. The five Etudes (from op. 10 and op. 25) were characterized by stirring virtuosity and a charged tempo and resulted in the first emotional outbursts from the audience, whose reactions until then had been seemingly restrained like those of the artist, The., Etude op 10 No. 3 "as known as, "In mir klingt ein Lied" and, Etude op 10, No. 12, the Revolution etude gave rise to tumultuous emotional outburst in the audience.

Delicate harp sounds in the Berceuse op. 37 " with chromatic tone flow and octave leaps above a stable bass structure and the famous and well known Ballad No. 1 in G minor, op.23, an intense love song without words, in which Chopin weaves together all his genres to a humorous finish, brings to an end an unexpectedly individualistic concert adventure of a headstrong virtuoso walking his own his musical path. The cheers in unison of the entire room and the frenetic ongoing applause elicited three encores from the enthused artist, which made the audience go crazy. His own Fantasy on the theme of "die Forelle" with the title, What to do with Schubert?, the "Overture from the Sonata in C major No. 1" and "Nocturne for the Left Hand" by Alexander Scriabin (1872 - 1915). This romantic Scriabin and his music perfectly suited the acclaimed artist and found the unending admiration of music lovers.

Translated by: Shirin Gazder