

Andrea Bacchetti



Il premio assegnato da ICMA International Classical Music Awards al CD RCA RED SEAL (Sony Music) "The Scarlatti Restored Manuscript" per la categoria "BAROQUE INSTRUMENTAL" consacra Andrea Bacchetti fra gli interpreti di eccellenza internazionale.

Nato dall'influenza del sodalizio artistico con Luciano Berio, il «Bach Modern» ha raccolto entusiastici consensi da parte della più autorevole critica musicale in Italia ed all'estero.

Andrea Bacchetti e Sony Classical sono lieti di proporre al pubblico delle migliori associazioni concertistiche il seguente programma:

The prize awarded by ICMA International Classical Music Awards to the CD RCA RED SEAL (Sony Music) "The Scarlatti Restored Manuscript" for the category "BAROQUE INSTRUMENTAL" consecrates Andrea Bacchetti among the interpreters of international excellence. Born from the influence of artistic collaboration with Luciano Berio, "Bach Modern" was enthusiastically acclaimed by the most influential musical critics in Italy and abroad.

Andrea Bacchetti and Sony Classical are pleased to offer to the public of the best concert associations the following program:

J. S. Bach (1685-1750)

- Toccata in mi minore BWV 914 - *Tocata in E minor*
- Aria con 30 variazioni BWV988 "Variazioni Goldberg" - *Air and 30 variations "Goldberg Variations"* (senza ritornelli - *without refrains*)

D. Scarlatti (1685-1757)

Cinque sonate dal CD *Five sonatas from the CD "The Scarlatti Restored Manuscript"*

- Sonata K 174 in do minore - *Sonata in C minor*
- Sonata K 171 in sol maggiore - *Sonata in G major*
- Sonata K 162 in mi maggiore - *Sonata in E major*
- Sonata K 148 in la minore - *Sonata in A minor*
- Sonata K 162 in si bem maggiore - *Sonata in B flat major*





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50 of the Best CDs from 2012

James Palmer [JP]; Alexander Leonard [AL]; Robert Matthew-Walker [RM-W]; Eve Edwards [EE]; Emily Dawkins [ED]; Bill Newman [BN]; Terry Gale [TG]

52 NOVEMBER-DECEMBER 2012 MUSICAL OPINION

(...)

JS Bach: French Suites 1-6

BWV 812-817; Toccata in E minor BWV 914; Partita No 2 in C minor BWV 826

Andrea Bacchetti, piano

★★★★★ Sony 86919 65102 [2xCDs, 133'36"]

Another first-class CD of 18th-century key board music from this Italian musician, placing him on the top level of contemporary pianists who essay baroque music on modern instruments. Bacchetti's partplaying is immaculate and his tempos first-rate. Recording quality is equally firstclass.

(...)

Un altro CD di prima classe di musica per tastiera del 18° secolo da parte di questo musicista italiano, che lo pone ai massimi livelli tra i pianisti contemporanei che si cimentano nella musica barocca su strumenti moderni. L'esecuzione di Bacchetti è immacolata ed i suoi tempi eccellenti. Ed altrettanto di prima classe è la qualità di registrazione.

pizzicato
Classics in Luxembourg

Bachs Zeitlosigkeit

01/12/2013



Johann Sebastian Bach: The Italian Bach; Andrea Bacchetti, Klavier; 1 CD Sony Classical 88883751812; 04/13(77'03) - Rezension von Alain Steffen



Andrea Bacchetti hat sich in den letzten Jahren zu einem der interessantesten und besten Bach-Interpreten der Gegenwart gemausert. Wie nur wenig andere beherrscht Bacchetti die Kunst, ein ideales Gleichgewicht zwischen Expressivität und Architektur aufzubauen und zwar so, dass der Zuhörer immer beides gleichzeitig wahrnehmen kann. Dabei ist ihm der romantische Zugang eines Barenboim ebenso fern wie die strikten Aufführungen der Verfechter der historischen Aufführungspraxis.

Am besten lässt sich Bacchetti noch mit Murray Perahia vergleichen, obwohl beide einen sehr verschiedenen Stil haben. Doch in ihren Interpretationen werden die Türen zur Ewigkeit aufgestoßen. Die musikalische Sprache erhält eine universelle Dimension,

wird nicht mehr Dokument einer zeitlichen Periode, sondern erreicht durch die Kunst dieser Interpreten eine zeitlose Gültigkeit.

Dabei lebt Bacchettis Bach von einer atemberaubenden Schönheit, die sehr schlicht und klar ist, niemals süßliche Effekte oder künstliche Phrasierungen aufsucht, sondern edel, empathisch und ungemein musikalisch ist. Zudem stellt Bacchettis 'Italienischer Bach' einige Werke vor – wie das 'Capriccio sulla lontananza del suo fratello dilettissimo' BWV 992 oder die 'Aria Variata alla maniera italiana' BWV 989 – die man so gut wie gar nicht kennt. Eine Bereicherung sind neben dem 'Concerto Italiano' BWV 971 auch die beiden Concerti I (Nach Vivaldi) und III (nach Marcello). Bacchetti sprengt in allen Werken die Grenzen des Üblichen und zeigt in jedem Takt, wie frei Bachs Musik fliegen kann und welche zeitlose Schönheit und Aktualität ihr innewohnt. Ein Meisterstück !

With his new CD 'The Italian Bach', Andrea Bacchetti, one of the most interesting Bach performers of our time, perfectly shows the eternal dimension of the composer's music. This beautiful recording is a masterwork of its own!

LES CD DE A À Z

De A à Z les disques du mois



★★★★★

Suites françaises BWV 812 à 817. Toccata BWV 914.

Partita n° 2 BWV 826

Andrea Bacchetti (piano)

Sony 2 CD 88691965102.

2011. 2 h 13'

Nouveauté



Magnifique restitution des timbres et caractère du piano.

Le piano, tout d'abord. Il s'agit d'un magnifique Fazioli (2,78 m), un piano au timbre très chaud avec un grain sonore délicat à manier. On sent la puissance de l'instrument, moins aisé à dompter dans ce répertoire que d'autres pianos de ce niveau de qualité, souvent

plus souples, plus neutres aussi. Ce choix convient à l'interprète qui privilégie le chant. Ses précédents enregistrements consacrés aux sonates de Marcello, Galuppi et Cherubini le démontreraient déjà.

Les *Suites françaises* sont dénommées ainsi, en référence au « goût français »... À vrai dire, elles sont bien davantage inspirées par l'Italie, le souvenir du baroque vénitien. Andrea Bacchetti a choisi des accents, des tempos et des phrasés peu communs. Une certaine lenteur, mais aussi beaucoup de fluidité, de souplesse vigilante. Il apporte un soin, une délicatesse extrême au contrôle du son. Il n'oublie pas non plus la démarche pédagogique initiale des *Suites (françaises ou anglaises)* : chez Bach, le plaisir est un apprentissage et inversement. Andrea Bacchetti évite de justesse de sombrer dans le décoratif. Peut-être repousse-t-il les limites de l'expression quasi-préromantique par détestation des touches qui singent les claveci-

nistes avec une dureté et une sécheresse inutiles...

Les bonus (si l'on peut les appeler ainsi) que sont la *Toccata en mi mineur* et la *Partita en ut mineur* expriment une tendresse heureuse, le bonheur de porter les lignes mélodiques à leur terme. Assurément, l'interprète est plus soucieux de s'enivrer de musique que du culte de l'authenticité. Et nous avec lui.

Stéphane Friédérich

LES NOTES DE CLASSICA



Disque essentiel, coup de cœur

- ★★★★★ : excellent disque
- ★★★★ : bon disque
- ★★★ : disque moyen
- ★★ : disque décevant
- ★ : disque inutile

- 👂👂👂👂 : son exceptionnel
- 👂👂👂 : bonne prise de son
- 👂👂 : prise de son moyenne
- 👂 : prise de son gênante

Pour les enregistrements mono, les 👂 sont remplacés par des 🗣️.

Andrea Bacchetti

EXQUISITEZ

SCARLATTI:
Sonatas K. 174, 171,
176, 170, 162, 164,
149, 154, 148, 172.

SOLER: 4 Sonatas.

ANDREA BACCHETTI, piano.

SONY 88765417252 (Sony-BMG).

2012. 79'. DDD. PN

Andrea Bacchetti presenta su último trabajo discográfico en torno a la figura del también italiano Domenico Scarlatti, con un disco dedicado a diez manuscritos recuperados de la Biblioteca Nacional Marciana de Venecia. La historia de estas sonatas se remonta al siglo XVIII, cuando fueron depositadas en dicha biblioteca (también denominada Biblioteca de San Marcos) por una importante familia de Venecia, que los había obtenido anteriormente a través de una herencia del famoso castro Farinelli. Se trata de unas partituras por lo general repuestas y de ingeniosas melodías (que a menudo recuerdan pasajes operísticos), donde el intérprete puede hacer gala de su fina elegancia y de un discurso tan refinado como pulcro. Bacchetti se perfila como aquel intérprete que une la exquisitez a un fraseo colorido



y bien deletreado, lleno de fantasía y de rigor estilístico. La transparencia y el toque suave predominan en todo este disco, donde el intérprete se sumerge en una introspectiva búsqueda de la belleza conceptual sin ninguna prisa. Las versiones, que implican al oyente con un pianismo que cautiva por tantas delicadezas y sutilezas, también respiran intensidad y mucha eficacia rítmica. El compacto se completa con cuatro sonatas del Padre Soler de ambiente parecido, donde la música se desgana asimismo con paciencia monástica y vocación casi religiosa, valga la redundancia. Es un disco novedoso por el repertorio y excelente por la cristalinidad que en él impera.

Emili Blasco

■山崎浩太郎 (演奏史譚)

バックケッティは1977年ジェノヴァ生まれのイタリアのピアニストで、バロックから古典派にかけての鍵盤音楽をファツィオリの美しい響きで聴かせてくれることに定評がある。

イタリアRCAでは「イタリアの鍵盤」と題するシリーズを継続中で、今回が5作目。ドメニコ・スカルラッティのソナタから、ヴェネツィアのサン・マルコ国立図書館に保存される写本（スペイン宮廷でつくられたもの）の第1集に取められた10曲を、新たな校訂譜を用いて演奏したもの。この写本の筆者と目される、ソレルの4曲も併せて収録している。

バックケッティはこれまでのシリーズ同様、角のとれたまろやかで甘美な響きと、息づくようなリズムで、音楽を見事に波動させている。続編も楽しみだ。

Scarlatti, D



The Scarlatti Restored Manuscript
Andrea Bacchetti

D, スカルラッティ / ソナタ集(10曲), ソレル / ソナタ集(4曲)
アンドレア・バックケッティ (p)
〔録音: 2012年9月〕
〔RCA/B88765417242〕

特

Instrumental

J. S. Bach The Italian Bach. New

Concerto Italiano, BWV971. Aria variata alla maniera italiana, BWV989. Capriccio sopra la lontananza del fratello dilettissimo, BWV992. Organ Concertos – D, BWV972 (after Vivaldi); D minor, BWV974 (after A. Marcello). Chorale transcriptions, B27 – Wachet auf, ruft uns die Stimme, BWV645; Nun komm der Heiden Heiland, BWV659 (both transcr. Busoni).

Andrea Bacchetti (piano).

Sony Classical 88883 75181-2 (full price, 1 hour 17 minutes). Website www.sonyclassical.de

Producer Antonio Verderi. Engineers Luciano Rebeggiani, Mario Marcarini. Date April 2013.



Andrea Bacchetti

Vico Chamla

In recent years, the discography of this admirable Italian pianist has concentrated almost exclusively on unfamiliar music from the late Baroque period, and although purists will undoubtedly object to the performance of eighteenth-century keyboard music on a modern grand piano, opportunities of hearing this magnificent music in any form are so rare that I, for one, have welcomed his releases on purely musical grounds. Bacchetti has made a feature on his recent discs of resurrecting eighteenth-century sonatas, playing them with such style and poise as to make instrumental objections virtually redundant, but with this new issue he moves from the unfamiliar to the familiar, and thereby brings himself into direct competition with many other artists, including specialists in period performance.

The qualities which have distinguished Bacchetti's previous recordings are again in evidence here: great clarity in his part-playing and voicing, excellent chording and a command of an overall phrase which is most impressive. At all times, Bacchetti's playing is intensely musical, clearly at one with the work itself: his trills, grace notes and spread

chords are a further delight. In short, this is first-class musicianship, but what has further distinguished this disc for me is the interesting programme. 'The Italian Bach' would appear to follow quite naturally from Bacchetti's previous CDs of rare Marcello sonatas (reviewed in January 2012) and Domenico Scarlatti manuscripts. Interpretatively, he is fully up to the task, raising an aspect of the master's work which is not as often appreciated as it might be: the Italian influence on the German.

That influence permeates much of the two largest works here: the 'Departed Brother Capriccio' and the 'Italian' variations – this latter work should be much better known than it is. In the individual movements of the *Capriccio* (the 'Coachman's song' especially) and the concluding fugue (on the Coachman's horn signal) Bacchetti is outstandingly good, a certain correct lightness of touch being particularly admirable in terms of musical characterization.

The Variations are in another world – more intimate and contemplative (almost a forerunner of the 'Goldberg Variations') –



Martin Yates

conducts a Bax premiere

Anne-Sophie Mutter rejoins the BPO after 30 years for the Dvořák Violin Concerto

Elliott Carter's 103rd birthday concert

Another first recording Donizetti's *Belisario*

The conclusion of Masaaki Suzuki's Bach cantata series, 18 years in the making



IRR Outstanding Recordings

and receive an excellent overall reading (Variation VI is quite outstandingly well played) that will surely stand the test of time. The shorter solo concerto 'after Vivaldi' and the *Italian Concerto* are more well known and in these Bacchetti encounters stiff opposition. I would hesitate to place him above some of the greatest recorded performances in these works, but he is at all times a compelling pianist; and to conclude with two Busoni transcriptions is a most interesting, not so say slightly whimsical, gesture on the pianist's part. Here, in stylistic terms, Bacchetti resists the temptation to romanticize the music in terms of late-nineteenth-century Afghan-collared virtuosi, concentrating on the inner nature of the individual pieces and thus bringing this unique and very well-worthwhile recital to an end.

The recording quality is fine, though I might have preferred a slightly more intimate acoustic (yet there is absolutely nothing amiss with the sound as such). The booklet notes are in keeping with the admirable ethos which clearly has driven this excellent musician's work.

Robert Matthew-Walker

Ecco l'elenco delle migliori incisioni pubblicate tra novembre 2012 e ottobre 2013, scelte dalla giuria degli International Classical Music Awards, con l'aggiunta di diversi premi speciali. La serata di gala avrà luogo nella sala dell'Orchestra Filarmonica di Varsavia il 12 aprile, nell'ambito del Beethoven Festival, dove si esibiranno artisti come Charles Dutoit (premio alla carriera), Krzysztof Penderecki (l'integrale delle sue sinfonie), Andreas Steier (artista dell'anno) e Andrea Bacchetti (il disco scarlattiano per RCA).

■ MUSICA ANTICA

Erasmus van Rotterdam: *In Praise of Folly*
Louise Moaty, Marc Mauillon, René Zosso, La Capella Reial de Catalunya
Hespèrion XXI, Jordi Savall
Alia Vox AVSA 9895

■ MUSICA BAROCCA STRUMENTALE

« The Scarlatti Restored Manuscript »
Domenico Scarlatti, Antonio Soler: *Sonatas*
Andrea Bacchetti, piano
RCA Red Seal 88765417242

■ MUSICA BAROCCA VOCALE

Giovanni Battista Pergolesi: *Stabat Mater, Laudate Pueri, Confitebor tibi Domine*
Philippe Jaroussky, Julia Lezhneva, Coro della Radiotelevisione della Svizzera Italiana, I Barocchisti, Diego Fasolis
Erato 5099931914727

■ RECITAL VOCALI

Franz Schubert: *Erlkönig*
Matthias Goerne, baritono - Andreas Haefliger,
pianoforte
Harmonia Mundi HMC 902141

■ MUSICA PER CORO

Berlioz: *Grande messe des morts*, Op. 5
Barry Banks, London Symphony Chorus, London Philharmonic Choir, London Symphony Orchestra, Sir Colin Davis
LSO Live LSO0729

■ OPERA

Benjamin Britten: *The Rape of Lucretia*
Ian Bostridge, Angelika Kirchschrager, Christopher Purves, Susan Gritton, Peter Coleman-Wright, Claire Booth, Aldeburgh Festival Ensemble, Oliver Knussen
Erato 5099960267221

■ STRUMENTO SOLO

Maurice Ravel: *Valses nobles et sentimentales*
- George Enescu: *Sonata op. 24/1* - Claude Debussy: *4 Préludes*
Elisabeth Leonskaja, piano
eaSonus EAS 29237

« Scarlatti Illuminated »

Scarlatti - Scarlatti/Tausig - Scarlatti/Friedman
Joseph Moog, piano
Onyx 4106

■ MUSICA DA CAMERA

Béla Bartók: *Quartetto per archi n. 3* - Alban Berg: *Quartetto per archi op. 3* - Alfred Schnittke: *Quartetto per archi n. 3*
Signum Quartett
Capriccio C5163

■ CONCERTI

Béla Bartók: *Concerto per violino n. 2*, Sz 112
- Peter Eötvös: *Seven* - György Ligeti: *Concerto per violino*
Patricia Kopatchinskaja, HR-Sinfonieorchester, Ensemble Modern, Peter Eötvös
Naïve V5285

■ MUSICA SINFONICA

Johannes Brahms: *Sinfonie nn. 1-4, Ouverture tragica, Variazioni su un tema di Haydn, Liebeslieder-Walzer*, ecc.
Gewandhausorchester Leipzig, Riccardo Chailly
Decca 4785344

■ MUSICA CONTEMPORANEA

Krzysztof Penderecki: *Integrale delle sinfonie*
Polish Sinfonia Iuventus Orchestra, Krzysztof Penderecki
Dux 947

■ LA GIURIA: Italia: **Stephen Hastings**, **MUSICA** - Turchia: **Serhan Bali**, **Andante** - Finlandia: **Aarno Cronvall**, **Classic Radio** - Belgio: **Bernadette Beyne**, **Crescendo** - Germania: **Björn Woll**, **Fono Forum** - Germania: **Martin Hoffmeister**, **MDR Figaro** - Ungheria: **Attila Retkes**, **Gramofon** - Svizzera: **Andrea Meuli**, **Musik & Theater** - Gran Bretagna: **John Allison**, **Opera** - Russia: **Irina Gerasimova**, **Orpheus** - Lussemburgo: **Rémy Franck**, **Pizzicato** - Lussemburgo: **Fernand Weides**, **Radio 100,7** - Francia: **Pierre-Jean Tribot**, **Re-smusica.com** - Finlandia: **Harri Kuusisaari**, **Rondo Classic** - Spagna: **Luis Suñén**, **Scherzo** - Austria: **Franz Patay**, **IMZ** - Russia: **Elena Alexandrovna Yampolskaya**, **Kultura**

■ MIGLIORE RACCOLTA

Paul Hindemith: *Concerto per violino, Sonate per violino*
Frank Peter Zimmermann, violino - Enrico Pace, pianoforte - HR-Sinfonieorchester, Paavo Järvi
Bis 2024

■ INCISIONI STORICHE

Celibidache
« The Berlin Recordings, 1945-1957 »
Hans Bottermund, Helmut Heller, Lilia d'Albore, Erna Berger, Margarete Klose, Gustav Scheck, Gerhard Puchelt, Tibor de Machula, Raoul Koczalski, Hans Peter Schmitz, Helmut Schlövgot, Karl Rucht, Berliner Philharmoniker, Rundfunk-Sinfonieorchester Berlin, Radio-Symphonie-Orchester Berlin, Sergiu Celibidache
Audite 21.423

■ DVD PERFORMANCE

Sergei Prokofiev: *Il Giocatore*
Sergei Aleksashkin, Tatiana Pavlovskaya, Vladimir Galuzin, Larissa Dyadkova, Nikolai Gassiev, Alexander Gergalov, Nadezhda Serdyuk, Andrei Popov, Oleg Sychev, Andrei Spekhor, Mariinsky Orchestra, Valery Gergiev; regia video Laurent Gentot
Mariinsky MAR0536

■ DVD DOCUMENTARI

Refuge in Music - Terezin
Un film di Dorothee Binding e Benedict Mirow, con Anne-Sofie von Otter, Daniel Hope, Christian Gerhaher, Bengt Forsberg, Bebe Risenfors, Alice Herz-Sommer, Coco Schumann
Deutsche Grammophon 477 6546 2

■ PREMI SPECIALI

PREMIO ALLA CARRIERA: Charles Dutoit
ARTISTA DELL'ANNO: Andreas Staier
GIOVANE ARTISTA DELL'ANNO: Adrien Boisseau
PREMIO SPECIALE: SWR Orchestra Baden-Baden und Freiburg
PREMIO SPECIALE: Ludwig van Beethoven Association, Cracovia (Polonia)
ETICHETTA DELL'ANNO: Glossa
PREMIO PER IL MIGLIOR SITO INTERNET: Metropolitan Opera Archives