

# ELEONOR BINDMAN | PIANIST

## Eleonor Bindman Review Quotes:

“In Bach’s Partita #6 , her staccato bass lines and singing treble made for a reading that was lively, clear-textured and urbane, with an appealing hint of the harpsichord’s lighter timbre... She conveyed Schumann’s shifting world of tension, humor, gracefulness and fire with impressive clarity of purpose and a full grasp of the music’s spirit.” —Alan Kozinn, *The New York Times*

“...Fortunately, this was followed after intermission by some Gershwin transcriptions performed by the concert pianist Eleonor Bindman, whom Mr. Charlap introduced as a high school classmate. Ms. Bindman brought a light precision to “Liza” – which had served as a showcase for the quicksilver brushwork of Mr. Washington in the concert’s first half – and then paired off with Mr. Rosenthal on “Three Preludes for Piano.” From offstage, Mr. Charlap seemed to be reinforcing a silent point: that even the orchestrated Gershwin is jazzy, with syncopation fluttering in the music’s DNA...” — Nate Chinen, *The New York Times*

“Bindman’s playing was at once languid and lyrical, as in the Prelude, and then powerful and moody, as in the Musical Moments. Even the silences were rich with emotion. ... Bindman’s playing is art, practiced for years, until it finally becomes internalized, a natural part of the performer. It is true that hearing Bindman play is like hearing a nightingale sing, but what she plays is not the mindless instinctive song of a bird, but the expression of the heart and mind and soul of a human being.” —Helen York, *Bangor Daily News*

“Gershwin’s Concerto in F featured distinctive playing by piano soloist Eleonor Bindman. She displayed fine technique in those sections of the concerto that required accuracy and strength. Especially delightful was her command of the blues idiom that lies at the core of the second movement, which was to me the highlight of the evening.” —Patrick Gardner, *The Staten Island Advance*

“Ms. Bindman received a tremendous response from the audience as she returned for three curtain calls.” —Laura Orella, *The Staten Island Advance*  
“...a strong pianist who attacks her work with great vitality and emotion. She is extremely expressive and mesmerizes her audience with her flair and technique.” —Barbara Hauptman, *The Poughkeepsie Journal*

“Ms. Bindman brought a natural flair to her playing of J.S. Bach’s Italian Concerto... A wisdom, appropriate for this exciting piece, came out in Mussorgsky’s Pictures at an Exhibition, with which Ms. Bindman had fun.” —Frederick Kaimann, *The Birmingham News*

“...Only a pianist of exceptional skill and experience can do justice to such a venture and even the already quite accomplished Eleonor Bindman went beyond herself to make this folksy showpiece a brilliant choice for a finale. Ms. Bindman chose to emphasize *Dolmen*’s rich harmonic palette rather than its ghostly outlines, producing a lovely effect.” —Barry L. Cohen, *The New Music Connoisseur*