

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*

“Eleonor Bindman has done a wonderful job for many musicians with her “Brandenburg Duets” project: a transcription of Bach’s Concertos Bach for 4 hands... The result is playfully as fresh and new as authentic and convincing. Balanced in sound, perfectly attuned to each other, the version reveals new sides to these works, and the pianists equally do justice to the solos as well as the tutti with four hands, so that it would be a real pleasure for Bach. The hope is to see the transcription published by 2020 in musical form – it would be a stroke of luck for the four-hand repertoire and its lovers. A wonderful recording.” —Piano News

“Do you really need a new edition of more than 1000 original compositions by Johann Sebastian Bach? Certainly – but only if it is as brilliant as Eleonor Bindman’s new transcription for four-hand piano of the famous “Brandenburg Concertos”. The Latvian-American pianist has succeeded in writing a version that focuses on the polyphony of the six concertos. The result is the “Brandenburg Duets”, which Bindman recorded together with

pianist Jenny Lin. The recordings are as successful as the arrangements themselves. The two pianists are remarkably precise, literally melting together, yet pleasantly relaxed and with unmistakable joy in playing. The original character of the compositions remains, while at the same time they acquire new facets through the sound of the modern piano.” —KulturNews

“Bindman’s transcription of Bach’s Brandenburg Concertos is a significant accomplishment. It reflects Bach’s writing more than Reger’s romanticized arrangement by preserving the interaction between the varied soloists of the original pieces and by reserving the force of the piano’s bass for interpretive impact. Bindman also achieves her goal of making both piano parts equally engaging to play. Debuting The Brandenburg Duets through this exceptional recording, rather than through a published score, not only exhibits the insightfulness of Bindman’s decisions in preparing the arrangement, but also serves as an excellent vehicle to promote this much-needed contemporary transcription.” —International Alliance for Women in Music Journal

“a recording...that will stand the test of time. ... Through every key stroke, Bindman and Lin display a seamless and harmonious partnership and pour all their passion, vitality, and joy into each of the six concertos for piano four-hands. Overall, Bindman and Lin harken a world defined by powerful and imaginative nuance.” —The Classical Post

“What Bindman and Lin achieve as a dual partnership... is breathtaking in its sheer precision and vitality... Created well in time before the 300th

anniversary of the Brandenburg Concertos, the young talents of the piano world will now dive into what could eventually be standard repertoire for piano duos.” —Pianist Magazine

“Like many of Bach’s cycles, such as the “Goldberg Variations” or the “Wohltemperierte Klavier”, the Brandenburg concerti also form a masterful anthology and demonstration of all imaginable possibilities that were inherent to a particular musical form. Each of these six concertos demands a different combination of soloists among the brass players, the strings, the reed players and the woodwinds, the four groups of the then “Stadtpfeifer”. All this can be heard here on piano, albeit with twenty fingers. ... With an equal collaboration between the two instrumentalists, using the full potential of the modern piano, to convey the unique writing and character of each concerto, the six concertos by both pianists Eleanor Bindman and Jenny Lin were arranged (1-3-5-6-4-2), that they create a fascinating listening series. Because Bach’s Brandenburg Concerti were never intended to be performed as a continuous series, their order is of little importance. You should not miss this version. It is very original and very, very special. Highly recommended.” —Stretto

“...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*