



REWIND Artists talk about their past recordings...

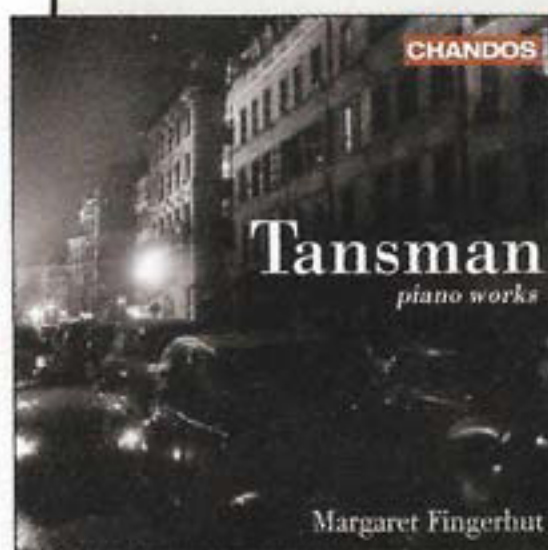


THIS MONTH MARGARET FINGERHUT

An acclaimed performer of British music in particular, Margaret Fingerhut's recordings for Chandos have explored a wide

repertoire. After a recent break from playing, the pianist returns to the studio this summer.

MY FAVOURITE RECORDING



Tansman Piano works

Margaret Fingerhut
Chandos CHAN 10527
I've always felt a special affinity with Alexandre Tansman, partly because he was born in Łódź in Poland, where my great-grandparents came from. I

long wanted to create a CD that would present an overview of his unique piano style and language – he was a dazzling, prolific composer and I love how his music combines his Polish heritage with French neo-classical and jazz influences. His music abounds in melody, sweet melancholy, good humour and sheer, exuberant virtuosity.

MY FONDEST MEMORY

Russian Piano Music of the Mighty Handful

Margaret Fingerhut Chandos CHAN 8439
I have great memories of many happy sessions over the years, but those of my very first recital disc remain particularly treasured. I had been



apprehensive beforehand about how I would take to the whole recording process, but these worries evaporated the moment the red light went on.

I found I loved it – no distractions, just me, the producer, and all this gorgeous Romantic music. For various reasons, I also had the luxury of using two different pianos at the sessions in Snape Maltings – something I've never done since. I was later to blush inwardly when a reviewer declared I was 'a pianist of real range'.

I'D LIKE ANOTHER GO AT...

Lennox and Michael Berkeley Piano Works

Margaret Fingerhut Chandos CHAN 10247
This was originally going to be an all-Lennox Berkeley disc. However, a severe snowstorm curtailed the sessions on the first day, which meant I had to record virtually the entire disc the next day. I recorded flat out for about 12 hours and by the end of it I was so exhausted I could hardly move my fingers. No amount of editing afterwards could disguise the fact that I sounded tired in the final piece, and we couldn't use it. It actually turned out for the best as we then decided to record a work of Michael's



instead, which made it an interesting father-and-son disc. I would still love to re-record the piece that didn't make it, along with other works by both composers.