

reason, I found myself much more involved in listening to the music itself, as opposed to the performance. This is a subtle distinction, but in the case of Mozart, perhaps uniquely so, a critical one.
Peter Burwasser

MOZART Piano Concertos Nos. 14 and 27. Concert Rondo in D, K 382 • Ingrid Jacoby (pn); Neville-
282 Fanfare September/October 2014

Marriner, cond; Academy of St Martin in the Fields • ICA 5125 (67:15)

I was surprised to discover that Neville Marriner is not only still with us (he turned 90 just 11 days before I reviewed this CD, although he was only 89 when he recorded it) but still conducting with the same zest and energy he possessed as a young man. Having just reviewed a Mozart aria CD (see elsewhere in this issue) where a much younger maestro phoned in his part, this was a bracing reminder of just how good Marriner was, and apparently still is.

But, of course, the focus of any concerto disc is the soloist, not the conductor, and I am equally pleased to report that pianist Jacoby not only matches Marriner in his liveliness but adds a gusto and sparkle of her own. The great-great-great-granddaughter of Prince Louis Ferdinand, for whom Beethoven wrote his Third Piano Concerto, Jacoby is a pianist of not only intelligence and digital dexterity but also of imagination. Indeed, she makes much more of the Concerto No. 14 than I've ever heard before via her varied rhythmic attack and phrasing. She is powerful yet playful in the first movement, unusually broad in phrasing in the second (though the middle of the movement shows her injecting some real emotion into this normally lightweight music), and the third really sparkles as Jacoby slightly separates the notes, creating small spaces between them, and emphasizing the music's rhythm in a way that is engaging and not mechanical.

Needless to say, after this treat I was looking forward to her performance of Mozart's last concerto. She begins lightly, almost poetically, upon her entrance, yet here, too, varies her attack and adds little bits of space to the music which dispel boredom or predictability. What surprised me even more, though, was Marriner's approach: light and dancing, not as dramatic and portentous as many conductors make of this work. Yet there is no sacrificing of detail or lack of rhythmic spring, and his control of dynamics and subtle variety of phrasing remain as good as ever (note, for instance, the way he adds a bit of an upward lilt to the end of the last two phrases before the piano enters). The two of them create a performance of this war-horse that sounds fresh and new, finding a way to add sparkle while still remaining essentially Mozartian. In the hands of Jacoby and Marriner, the music seems to both flow and float simultaneously. There is forward momentum, but it is not pressed; there is sparkle, but it is not overplayed. Everything just sounds natural.

Truthfully, neither Jacoby nor Marriner can make much of the aural fluff of the *Concert Rondo*; I almost wish they hadn't recorded it. Yet in the concertos, this is Mozart playing on a par with such greats as Rosenberg, Haskil, and Fischer, and we should consider ourselves lucky that Jacoby is active in our lifetime. **Lynn René Bayley**