By Dental Tribune Middle East

Eminent Polish pianist, Piotr Folkert who is known for his sensitivity and depth of interpretation did not disappoint when he came to perform a demanding recital at concert series, ‘Music Under The Stars of Dubai’. His playing during Bach: Long Organ Prelude and Fugue in A Minor BWV 543 revealed a strong awareness of structure, thoughtfully supported by rich and elegant vocal lines. You could not fail to be carried away by the monumental flow of his contrapuntal music making, which culminated in the evening’s highlight of the four Chopin Ballades. Mr Folkert’s concentration was penetrating as he performed some of the most demanding pieces in the piano repertoire. His refined touch enabled him to display both great dynamic range and subtle shading throughout each piece, illuminating the poetic strength, profundity and grace of Chopin’s wondrous narratives.

On this balmy night in a leafy salon hideaway neighbouring the famous Burj Al-Arab, German impresario Manfred Mumeley has created a unique event that brings the highest musical calibre and culture to the city of Dubai. He is indeed taking a further step through these prestigious concerts to launch the United Arab Emirates Young Artist Foundation in order to support emerging talent within the region. We were therefore most fortunate to witness piano recitals from Mr Folkert’s gifted daughters, Eliza, 12 and Emilia, 11, young artists following confidently in their father’s footsteps.

Emelia played first. There was a strong rhythmic pulse to her music making as she ably inhabited the different worlds of Beethoven’s, “Nel Cor Piu Non Mi Sento” 6 Variations in G Major bringing out their charm and grace. Emelia’s pianistic skill meant she could easily convey the contrasting moods of each piece, switching easily between bright and happy moods, to the demands of a more muscular and emphatic sound. Emelia’s strong connection to the music of Polish pianist, Boleslaw Woytowicz Capriccio (1948) was clearly palpable. She brought a mature coherence to the percussive sounds, extensive runs and angular harmonies within the modern piece, causing her strong musical personality to shine through every note.

Eliza followed her younger sister on stage and as the first crystal clear tone of Chopin’s Etude in F minor op. 25 #2 cut through the night air, it was clear that we had a focused, intuitive artist before our eyes. Her strong fingers were again evident as she produced a committed and even sound during the performance of Chopin’s Etude in C minor op. 25 #12. Throughout each piece Eliza possessed an immaculate, sparkling technique that allowed the music to breathe and gave it sensitivity and heart. Her sense of detail and exploration became more evident during the Impromptus No. 1 in A flat Major op. 29, as we began to realize that musically, she is totally at home with the endless pianistic invention and abundance created by Chopin.

After numerous rounds of applause for this sumptuous musical family affair, our sense could not have ended on a more perfect note, as traditional Arabic food was served in perfect harmony with the red and white wines from regions of the world; a soothing accompaniment to the soft ebb and flow of animated conversation lasting long into the night.