

“Idil Biret’s complete Rachmaninov is unsurpassed for aristocratic, passionate pianism and exacting musicianship.” Richard Dyer BOSTON GLOBE (USA) *“It is a world in which Idil Biret is completely at home. She is an inspired Rachmaninov player.”* BBC MUSIC MAGAZINE (UK) *“No doubt remained as soon as the piano began to reverberate: on the stage was a first class musician and a maestro.”* SOVIETSKAIA KULTURA (USSR) *“The thought of a Rachmaninov symposium without Idil Biret is like Hamlet without the prince.”* PIANO MAGAZINE (UK)



“Idil Biret and Antoni Wit play Rachmaninov’s 1st Concerto to the proverbial hilt, basking in its wide-eyed virtuosity, gushing ideas, and emotional generosity... The present version ranks among this misunderstood concerto’s (the 4th) finest recordings. I would say the same for the Paganini Rhapsody for Biret’s incisive, sharply accented pianism is an absolute delight.”

Jed Distler CLASSICS TODAY (USA)

“In the RCA set Rachmaninoff plays, and grandly, several of his ‘Etudes Tableaux’ for solo piano, subtle works of great harmonic daring... The new recording of all 17 of them by the Turkish pianist Idil Biret is a rewarding, even invaluable supplement.”

Herbert Glass LOS ANGELES TIMES (USA)

“Idil Biret’s Rachmaninov recital here brings a powerful yet poetic reading of the Chopin Variations, one of Rachmaninov’s finest piano works. Excellent sound to bring out the subtleties of Biret’s tonal shading.”

PENGUIN GUIDE (UK)

“At the London Symphony Orchestra concert two masters of melancholy, Tchaikovsky and Rachmaninov were partnered by the 88 year old Pierre Monteux and Idil Biret, 22 year old Turkish pianist whose Rachmaninov 3rd was most eloquent and mature.”

Percy Cater DAILY MAIL (UK) 1963

“Rachmaninov’s Paganini Variations, Op. 43 for piano and orchestra is a popular work, but one almost never hears his equally estimable Corelli Variations, Op. 42 for solo piano. These Decca recordings by the young Turkish pianist Idil Biret are a remarkable, sparkling demonstration of talent: her Rachmaninov is brilliant, direct, bright... She is never daunted and avoids kitsch. And the 6 Moments musicaux Op. 16 is no less a discovery.”

Joachim Kaiser SÜDDEUTSCHE ZEITUNG (Germany) 1974