

## **Reviews of Cyprien Katsaris' concert performance of Beethoven's Concerto for Piano and Orchestra no. 3, Opus 37**

### **Cyprien Katsaris at the Cologne Philharmonia**

The soloist at this concert was the French pianist Cyprien Katsaris, who stirred up a furore in the 1980s with his firily elegant interpretations of the Romantics. His playing of Beethoven also shows romantic spirit, and not only because he inserts into the First Movement a bizarre Liszt cadenza. His declamatory style, the delicate touches of light and colour and a capricious way of highlighting undertones are all hallmarks of 19<sup>th</sup> century tradition. But in no way does this go stylistically awry: Katsaris has the natural pianistic flair to deliver this to the full. His playing of Beethoven brings to the music of one era the legitimate, convincing deployment of the resources of another.

**Kölner Stadt-Anzeiger, 13.10.2003**

### **Soloist takes command**

#### **Pianist Cyprien Katsaris shines at "Meisterkonzert" in Cologne**

With the particular elegance that Cyprien Katsaris brought to his performance of Beethoven's Piano Concerto Opus 37 he was assured of a unanimously enthusiastic response. Technically brilliant, his playing shows extraordinary flexibility. The First Movement with Liszt's cadenza was a comprehensive demonstration of his status as a player without limitations. He can bring to bear admirable restraint, breathtaking tenderness, and with the introduction to the largo he ventured to the very threshold of audibility. Supernaturally beautiful.

**Kölnische Rundschau, 13.10.2003**

### **A dazzling performance**

#### **The Solistes Européens and Cyprien Katsaris at the Cologne Philharmonia**

He approaches the first movement completely relaxed but with totally unmannered precision. And how exquisitely he interprets Liszt's extremely subtle cadenza with its soaring overtones. Now insistant, now tumultuous, nuances are delivered with a sense of ease and the conclusion comes as a surprise as Cyprien Katsaris' left hand floats lingeringly over his right, as if to prolong the pause.

The second movement, a slow meditation alternating between Beethoven's own doubts and certitudes, is interpreted in perfect symbiosis with Jack Martin Handler and his players.

The final movement, rondo allegro, begins almost immediately with an outpouring in which the unassailable technique of the soloist and his evident strength power this conclusion towards an awesome acceleration.

**Luxemburger Wort, October 2003**

## **Masterly interpretation of Beethoven and Brahms A leading orchestra and an excellent soloist at St. Andreas**

The church was full to overflowing - a large orchestra and a packed audience. In Cyprien Katsaris, Beethoven's C Minor Concerto found a magisterial interpreter, who played this great piece with unparalleled ease, elegance and drive: whimsical trills, sparkling triads and a dramatic Liszt cadenza in the first movement alone ; truly astonishing. Katsaris took the largo in a wide embrace, with occasional hints of Arabesques, stirring echoes of Chopin. His rubati were wondrous. Orchestra and conductor alike excelled in the accompaniment they provided for this maestro. Again in the rondo the soloist triumphed, showing every facet of his pianistic and musical mastery.

**Seesener Beobachter**

## **The Solistes Européens, Luxembourg and the pianist Cyprien Katsaris performed works by the great German composer**

The understanding and verve that soloist Cyprien Katsaris and the Solistes Européens brought to their performance of these scores was admirable. The perfect interlocking of piano and orchestra was especially apparent in the thematic interchanges between statement and counterstatement in the First Movement. It was the vibrant, dreamlike quality they brought to the rich phrasing of the deeply felt theme that characterised the Second Movement. Then again in the Third Movement's rondo we witnessed Katsaris' sheer joy in playing, with the masterly accompaniment of the excellent Solistes Européens.

**Luxemburger Wort, 2002**

## **Katsaris is one of the masters of his craft**

Here now in the Stadelum was proof positive that Katsaris remains of the masters of his craft, indeed one of the most sensitive. Think Beethoven and C Minor - think tragic and heroic. But no: Katsaris, with the finesse and elegant fluency of his touch, goes for sonority. This was typified in the delicate trills in the E Major largo, and carried through right into the hugely sweeping conclusion, which he interpreted with the greatest sensitivity.

**Hamburger Rundschau**

## **Pianist bewitches his audience Highly sensitive performance by Cyprien Katsaris and the Staatsorchester Halle**

The pianist's sparkling touch made for a breathtaking performance of Beethoven's Concerto for Piano and Orchestra no. 3, Opus 37. With exceptional composure he elicited from this piece enormous sweetness and tonal beauty, the spirited phrasing of which translated finally into the surprise of a vigorously played conclusion, but without erring into histrionics.

**Stader Tageblatt**

**Reviews of Cyprien Katsaris' recording  
Concerto for Piano and Orchestra no. 3, Opus 37  
by Beethoven  
The Slovenian Philharmonic Orchestra  
Rudolf Barshai**

On his own label Piano 21, Cyprien Katsaris has recently released two recordings of Beethoven's music. Katsaris' Beethoven is unusual in that it exudes a friendliness and elegance we do not normally associate with this composer. [...]. Through the fascinating accompaniment of the Slovenian Philharmonic Orchestra under Rudolf Barshai, who cannot be praised enough, an unusually beautiful balance is struck between entertainment and drama. It is absolutely clear that pianist and conductor strongly inspire each other.

**Pianowereld (The Netherlands), October 2004**

The 3<sup>rd</sup> Concerto is very fresh on the point of vivid sound, various tone, and sharp technique. The sound especially in the soft tone is amazingly beautiful [...]. Let me say Maestro Barshai perfectly controls the Slovenian Philharmonic Orchestra, however Katsaris's performance is so beautiful that I almost forget I'm listening to the concerto once piano solo part begins...

**The Record Geijutsu Disc Review (Japan), July 2004**

[...] his interpretation [Beethoven's Concerto no. 3] was very intense, flexibly delineated but rhythmically very sustained and clearly articulated. The virtuoso's ease at the keyboard was apparent even in the minutest variations in the trills of the cadenza in the First Movement.

**Répertoire (France), December 2003 / January 2004**

This recording offers us Beethoven's Third Concerto in a version that is truly remarkable both for the logic of its conception and for its profound musicality. Typically, Katsaris shows himself to be a virtuoso, but first and foremost a musician. He lovingly tends, like a "tonal gastronomist" to every attack, every chord, every cantilena, and provides us with a rendition that bears comparison - for its musical sophistication and the quality of its phrasing - only with the now classic recording by Murray Perahia (with Bernard Haitink and the Amsterdam Concertgebouw, on the Sony label). An added bonus is the recording here of the all-too-little-known cadenza that Franz Liszt wrote for the First Movement of the concerto; an original initiative and entirely in keeping with Cyprien Katsaris' sense of curiosity.

**Piano Magazine (France), March / April 2004**