

## Nelson Goerner – Press/Presse/Stampa

### Schleswig-Holstein Musikfestival

#### **Polnisches National-Radio-Sinfonieorchester / Tadeusz Strugala / Nelson Goerner Chopin Klavierkonzert Nr. 1 in e-moll**

Als hätte man Orchester und Flügel mit Dämpfern versehen, umschmeichelten die Musiker den Hörer mit pastosen Klangwolken und frönten konsequent der sonst so selten gewordenen Pianissimo-Kultur. Goerner entzückte mit perlenden Laufgirlanden und seidenweichem Anschlag, entfaltete insgesamt eine Aura von umflorter Schönheit und wirkungsvoller Tristesse.

*Flensburger Tageblatt, 24. August 2010, Detlef Bielefeld*

### The BBC Proms – July 23rd, 2010, Royal Albert Hall, London

#### **BBC Philharmonic Orchestra/Vassily Sinaisky Skryabin Piano Concerto in f sharp minor**

Nelson Goerner negotiated his way through its harmonic twists with exquisite grace and just the right streak of underlying toughness. The orchestral playing was ravishing in its poise and detail. Gorgeous.

*The Guardian/Tim Ashley/25/07/2010:*

The deceptively slight Nelson Goerner opened up much intrigue between the hands in that respect and besides his impressive bravura what really came across here was his in-the-moment sense of the keyboard writing's improvisatory nature. Terrific.

*The Independent/Edward Seckerson/24/072010*

Skryabin's Piano Concerto found an ideal, scintillating interpreter in the Argentinean soloist Nelson Goerner at the heart of this BBC Philharmonic concert.... The Skryabin concerto is a work of striking individuality... Energy and tranquil lustre were held in superlative balance by the orchestra and by Goerner, who appreciated the refined blend of filigree, muscle and melodic allure. It was a performance to treasure.

*Telegraph/Geoffrey Norris/26/07/2010*

### CD: "Wigmore Hall live"

#### **Chopin: Polonaise-Fantaisie Op 61; 2 Nocturnes Op 62; Andante spianato and Grande Polonaise Op 22; 12 Études Op 10 Rating \* \* \* \***

Nelson Goerner's recent performance of Skryabin's Piano Concerto at the BBC Proms is fresh in the memory, as indeed is this all-Chopin recital he gave at London's Wigmore Hall last autumn.

Goerner, in Chopin as much as in that wonderfully poetic, richly imagined interpretation of the Skryabin Concerto, has matured into a pianist of arresting, naturally expressive sensibility. Here he plays works that are central to the Chopin repertoire, but he brings to them an exceptional sense of intimate involvement with their harmonic as well as their technical intricacies.

Take the beautifully floated melody of the Andante spianato. The decoration is magically contained within the general scheme of things, Goerner's slight pulling-back in the leisurely rhythmic framework judged to a nicety. Then in the linked Grande Polonaise he maintains his

finesse, not launching out into flamboyant bravura but, while finding and establishing the underlying polonaise pulse, tracing the fluidity of the music's development and keeping the whole piece in a sophisticated perspective.

His interpretative insight and broad technical skills are exemplified by the 12 Études of Op 10, music that was perhaps intended as a focus on certain features of piano articulation but which embodies far more emotional implications than other, purely didactic studies devised by some of Chopin's contemporaries. ... Whether in the lyrical ones, the active ones, the ones that test arpeggios, thirds and other weapons in the pianist's armoury, or in the tempestuous Revolutionary Study, Goerner communicates an essential spark of musicality.

*The Telegraph/Geoffrey Norris/ Published: 3:23PM BST 02 Sep 2010*

*Chopin made in Poland : L'Institut Chopin de Varsovie propose une intégrale partagée entre des pianistes choisis et deux trésors : un Erard de 1849 et un Pleyel de 1848*

Les quatre Ballades (de Chopin) trouvent avec Goerner une lecture essentielle, sans doute le meilleur exemple au disque de ce qu'un instrument peut apporter à cette musique. Le pianiste argentin les soulève de terre avec l'assurance d'un grand maître et la fougue, le tempérament et la sagesse du poète qu'il est – et qui transfigure également le Nocturne op. 48 no 2 et les deux de l'Opus 27 (NIFCCD003)

*Diapason, janvier 2009*

A year ago, the South American-born pianist Nelson Goerner gave a performance of Brahms's First Piano Concerto that was something of a revelation ... Yesterday, with the same orchestra and its associate guest conductor Stefan Solyom, Goerner repeated that feat, this time with Rachmaninov's huge Third Piano Concerto, which had a delicacy and lyrical quality that are, quite simply, extremely rare in performances of this piece. Not that it was without power; but Goerner, in a masterly display of virtuoso piano playing at its most nimble, dexterous and subtle, gave an exemplary demonstration of the principle that you do not need to shout in order to be heard.

*The Herald, Glasgow, Dec 3rd, 2008, Michael Tumelty*

Nelson Goerner au sommet

Vendredi matin, à l'église de la station le pianiste argentin Nelson Goerner a fait sensation dans la Sonate de Janáček, et surtout plusieurs Etudes d'exécution transcendante et la Mephisto-Valse No 1 de Liszt (sonorité ample et lumineuse, virtuosité et musicalité phénoménales.

*Julian Sykes, juillet 2008, Verbier*

Atemlose Stille lag über dem Kuhstall. Bis plötzlich ein Gewitter niederging, ein Beifallssturm von Händen, Füßen und Bravorufen. Nelson Goerner hat dem Schleswig-Holstein Musik Festival und dem Publikum mit seinem Konzert "Pianistische Meilensteine" eine Sternstunde beschert! Bescheiden, liebenswert, fast schüchtern betritt Goerner die Bühne, um dann am Flügel die ganz große Kunst zu leben und die Menschen im fast vollen Saal mit seinem Spiel zu verzaubern. Goerner ist ganz bei sich, lässt sich vollkommen auf die Musik ein, spürt ihr nach, will ergründen, warum, mit welchen Gefühlen und Gedanken die Komponisten ihre Werke so und nicht anders schrieben. Diese Intensität, diese Suche nach Vollkommenheit im Spiel ergreift auch die Zuhörer. Der Argentinier gehört zu den wenigen Pianisten, die auch leiseste Töne bis in den letzten Winkel eines Konzertraumes hörbar machen, wie er mit Leo Janaceks zweisätziger Sonate "Von der Straße" bewies, in der er den Satz "Die Ahnung" erst flüsternd, dann leidenschaftlich und das Adagio "Der Tod" erst mit zagender Trauer, dann verzweifelter Schmerz und schließlich fast überirdischer Traurigkeit in Klänge setzt. In Robert Schumanns "Humoreske" in B-Dur, Opus 20, betonte Goerner die Melancholie und

entwickelte die stark unterschiedlich gebauten Sequenzen wie ein Endlos-Märchen aus dem Orient. Atemlos machte er mit seiner Interpretation von Franz Liszts Sonate h-Moll, die wie Schumanns "Humoreske" aufgebaut ist. Goerner ließ die Elemente toben wie im Sturm, der zum leisen Frühlingswind verebbt. Er nimmt die Zuhörer mit durch die wilden Welten des ungarischen Komponisten, aus der sie nur widerwillig wieder erwachen – und ihrerseits einen Sturm des Beifalls entfachen.

*Hamburger Abendblatt*, 31. Juli 2007

Le «Concerto pour la main gauche» de Ravel reste d'une modernité stupéfiante. Nelson Goerner au piano possède une technique, une intelligence et une sensibilité musicale hors du commun. Sa variété de toucher lui permet de détailler chaque plan sonore. Les lignes se chargent d'une angoisse prégnante, puis soudain, c'est une sérénité volubile et légère. Le public qui remplissait le temple du Bas, dimanche, reçut en bis un nocturne de Chopin d'un seul souffle, suspendu, concluant ainsi la magie sonore du pianiste. Voyage onirique et ivresse des sens.

*L'Express, Suisse*, 30.3.2007, David Marchon

Un grand moment musical.

Le talentueux pianiste Nelson Goerner a offert un récital pour le plus grand bonheur des invités. Le maestro a d'abord interprété un nocturne en Fa dièse mineur de Dinu Lipatti. Une magnifique interprétation, avec la touche mélancolique qui caractérise de nombreuses oeuvres du compositeur. Puis avec une virtuosité réservée seul à quelques grands pianistes, Nelson Goerner a joué la Sonate no 3 op. 58 en Si mineur de Frédéric Chopin. Epoustouflant!

*L'extension.com, Suisse*, 20.3.2007

Nelson Goerner transcende la 3<sup>ème</sup> sonate de Chopin. Le talent du pianiste argentin éclate avec une clarté aveuglante.

Les mélomanes ont pu découvrir la personnalité d'un pianiste surdoué, qui donnait hier soir son premier récital à Lyon. Son approche du compositeur franco-polonais trouve un écho favorable dans la 3<sup>ème</sup> sonate opus 58 qui démarre sur un jeu intérieurisé, voire raffiné, pour s'offrir enfin de l'émotion au virage du 3<sup>ème</sup> mouvement. Et là, miracle. Le talent du pianiste argentin éclate avec une clarté aveuglante dans ce largo diablement inspiré. Le final presto est un véritable feu d'artifice sonore qui réunit la technique et le génie dans un mouvement tourbillonnant de beauté plastique.

*Le Progrès, Lyon*, 17.3.2007, Antonio Mafra

Der argentinische Pianist Nelson Goerner stellt in der Beethovenhalle Hindemiths „Klaviermusik mit Orchester op. 29“ vor.

...Offenbar hat sich Goerner mit dem Konzert für die linke Hand, das er gemeinsam mit dem Beethoven Orchester unter der Leitung von Generalmusikdirektor Roman Kofman spielte, wohlgeföhlt. Und das Publikum nahm diese bislang nur vereinzelt aufgeführte Musik mit Begeisterung auf. ...Nelson Goerner behauptete sich in den raschen Sätzen klanglich souverän gegen das von Kofman elegant und mit spielerischem Witz geführte Orchester, das mit vielen Soli für äusserst abwechslungsreiche Dialoge sorgt. Ungewöhnlich ist auch der klanglich extrem ausgedünnte langsame Teil, worin Klavier und Englischhorn sich über einem Fundament aus gezupften Bässe ineinander verschränken – und doch seltsam auf Distanz bleiben... Dass der romantisch fühlende, musikalisch noch ganz im 19. Jahrhundert lebende Wittgenstein in dieser Musik wohl zu wenig Seele und Herz entdecken konnte ist zumindest nachvollziehbar. Goerner aber spielte das alles mit klar zeichnendem Gestus, mit dem richtigen Tonfall eben für Hindemiths freche Sachlichkeit. Seine Interpretation unterstrich, dass diese „Klaviermusik mit Orchester“ sich im Repertoire durchaus neben Ravels wunderbarem Konzert für die linke Hand behaupten könnte.

*Kritik General Anzeiger Bonn*, 29.1.2007, Bernhard Hartmann

“[Chopin Piano Concerto n° 1] Musical interest lies in the effortless with which the soloist diffuses the main themes across passagework ranging from coruscating runs to limpid arabesques. A range such as Goerner, his dextrous style and clarity is ideally equipped to convey. The opening Allegro emerged coherent and well-proportioned, its varied reprise following on seamlessly from the cumulative sequences of the development. The half-lit tones of the Larghetto were shaded and the finale had the requisite verve and lilting charm to round off the work in scintillating style”.

*On line London*, London, 6 April 2006, Richard Whitehouse

«Celebre il pianista argentino Nelson Goerner, Beethoven e Rachmaninov come sontuoso programma. [...]. Il protagonismo luminoso della parte pianistica ha messo in risalto la sua interpretazione vitale, elegante, coinvolgente: il suo suono affonda senza farne sentire il peso, le sensazioni, i nessi sono offerti con la coscienza del piacere sublime del far musica e di viverla e di farla vivere, mescolando al suo al nostro respiro”

*Il Resto del Carlino*, Piacenza, 21 November 2005, Ivana Baldassari

“.....where Nelson Goerner was the hero. For the four Chopin Ballads as performed by Goerner were not only a show of the highest level of pianistic technique. The Ballads were also an excellent example of a truly Chopinist style of interpretation, especially as concerns a noble reticence in the tempi and dynamics, the expression of articulation, the finesse of phrasing and the suggestiveness of expression. Chopin part was preceded by beautifully played Schubert's F-moll Impromptu and Schumann's B-dur Humoresque ... it fascinated from the beginning to the end by the changing shades and moods and fine sense of humour.. It was really an exceptional musical feast.

*Ruch Muzyczny*, Warsaw, 16 October 2005, Józef Kański

«Excepcional virtuosismo de Nelson Goerner. El concierto del joven pianista quedará para el recuerdo. En la Chacona de Bach-Brahms, al admirable toque polifónico empleado por el pianista debe añadirse la calidad del sonido que extrajo del piano... Su pulcritud expositiva, con atinada pedalización, registró la trama armónica de la textura cuyas voces intermedias perfectamente diferenciadas y combinadas expresaron un estilo barroco de gran nivel [Beethoven, Brahms]

*La Nacion*, Buenos Aires, 29 June 2005 – Héctor Coda

"Goerner performed it [Prokofiev piano Concerto n° 2] with extreme precision and just the right approach. In the first movement cadenza, and in the very different one in the fourth movement, he knew how to make the theme stand out against its complex setting, and at the same time managed to express all the angular lyricism of Prokofiev. He deserved the persistent applause of the audience..."

*Diario de Navarra*, Madrid, 23 January 2005

“Di rado un'esibizione dal vivo raggiunge il nitore formale e la cristallina perfezione, tuttavia è possibile il raro verificarsi di eventi che vi si approssimano molto: è il caso del recital del pianista argentino Nelson Goerner. Presentando un programma molto ampio, [Chopin, Liszt, Granados, Debussy] ... L'indiscussa maestria e l'ardimentoso talento del pianista, l'eleganza di un tocco sempre supportato dal perfetto rigore della tecnica, hanno espresso il migliore di se [...] Goerner ha rivelato l'attenzione minuta del e preziosa riservata al particolare dinamico, cesellando piani e pianissimi con l'abilità di un maestro orafo”

*Libertà*, Pesaro, 11 November 2004, Alessandra Gregori

"He seems incapable of giving a routine performance of even the most overplayed repertoire - yet there is not even the merest hint of gimmickry in his performances. What makes his playing so special is its combination of glorious depth and richness of tone with fine musical intelligence; he played even the luscious 18th variation of the Paganini with exquisite delicacy."

*Guardian*, Manchester 3 February 2004

"Friday's soloist, the Argentinian pianist Nelson Goerner, wove supreme sensitivity and limpid clarity into his performance. The final movement, in which he drew some surprising hints of romantic depth from the music, stood out as particularly impressive." (Mozart K 491)

*Glasgow Herald*, London, 20 October 2003

"This young Argentinian pianist, discovered by Martha Argerich ten years ago, is a marvel. He makes an intense, dark sound ... coupled with highly-focussed, extremely earthy playing."

*Le Monde de la Musique*, Paris, September 2003, Olivier Bellamy

"Nelson Goerner's playing of Prokofiev's Third Piano Concerto on Saturday was so good that it eclipsed the rest of the BBC Philharmonic's programme ... Goerner had full measure not only of the concerto's formidable technical feats but also of its effervescence. There is a genuine thrill in hearing a pianist tackle this music head-on, giving the impression, maybe, of impetuous abandon but in reality having every facet of it under control. He played fast, but the rhythms were taut ; he tapped the concerto's lyrical seam, but knew how to colour it with those citrus harmonies and pepper it with Prokofiev's wit."

*Daily Telegraph*, London 4 August 2003, Geoffrey Norris

"...This very concerto [Rachmaninov 3], all too often left to languish on the borders of film-music, is basically classical, transparent, controlled. Very few capture this tone ..but one pianist who knows exactly how to do it is currently guesting in a Rachmaninov concerto cycle. It's Nelson Goerner ... and the reputation of the unpretentious Argentinian - who belongs to the topmost rank of pianists of our time - has become so great that the Gewandhaus was overflowing. Already in the first bars .. Goerner sings ....then the piano texture broadens out into polyphony, and Goerner allows the aesthetic of intensification to speak out emotionally, without any molly-coddling. He perfumes the melodic line elegantly, the counter-melodies, the figurations, colourations, arpeggios. And even the storm of chords does not thunder unchecked, but remains sensuous, disciplined ... Impressive, moving, captivating."

*Leipziger Volkszeitung*, Leipzig, 20 May 2003

"Argentinian pianist Nelson Goerner exquisitely communicated the range of Rachmaninov's writing, from sheer virtuoso brilliance to a sensitive and shapely eloquence. He presented a kaleidoscope of pianistic expression, using dynamic flexibility as a tool to convey emotion rather than his perfect technique."

*The Guardian*, London 29 March 2003

"Goerner began his recital with the Arabesque in C, whispered into existence as though still unfurling from the composer's imagination. Goerner's effortless and instinctive rubato, ripening into rhapsody at the heart of the piece, gave the music an apt sense of dreamlike ecstasy. And his playing found within it seemingly endless after-thoughts and asides .. Within the turbulence (Schumann : Fantasy in C) the exuberance and the sheer impetuosity of his playing, there was always a sense of eavesdropping on a private and extended improvisation on one song cycle after another .. The percussive power of the

finale Etude [Debussy], fiercely focused by Goerner, led nicely to Stravinsky's Petrouschka - a little splashy and overlit here and there, but with a febrile energy and virtuosity which was never less than thrilling."

*The Times*, London 1 January 2003

"After the interval there was a considerable imaginative leap to the world of late Debussy and his second book of Studies. Some of these pieces focus on a technical challenge, such as repeated notes or arpeggios, but the more you hear them, the more strongly their expressive content makes itself felt. Goerner is a very quiet player to look at - his face gives nothing away - yet these were very warm and poetic performances. He is also quite tiny, almost fragile in stature - yet his technique is big and strong, and in the final Study for chords separated by treacherous jumps, there was no sign of struggle, but just an appropriate degree of rhythmic licence to give a rugged impression."

*The Independent*, London 1 January 2003, Adrian Jack

"The best music-making of the evening came at the beginning of the second half, with Book Two of Debussy's Etudes. These six pieces still sound extraordinarily modern. They are plays of texture, colour and gesture, abstract poems in which the focus is on sound as sound - precise, exquisitely refined objects. Goerner was in his element. He positively relished the immense technical demands of these six exquisitely refined objects while offering much in the way of delicate nuance."

*Evening Standard*, London 30 December 2002

"Nelson Goerner beispielsweise zauberte Schulz-Evlers "An der schönen blauen Donau" – Paraphrase mit einer Leichtigkeit aus den Tasten, dass man began, an Horowitz-Wiedergeburtten zu glauben.."

*Hamburger Abendblatt*, Hamburg, 19 August 2002, Joachim Mischke

"Der musikalische Höhepunkt des abends war die Sonate für zwei Klaviere und Schlagzeug von Béla Bartok mit Martha Argerich, Nelson Goerner und zwei jungen Mitgliedern des Festivalorchesters. Ein wunderschönes Werk, polyphon, polyrythmisch, tief, von den Pianisten mit einem riesigen Ausdrucks-Spektrum gespielt.

*Lübecker Nachrichten*, Lübeck, 18 August 2002, Hanno Kabel

"When concert soloists receive a standing ovation, it may be in recognition of their media image, rather than the performance they have just given. But those who stood to acclaim the virtuoso Nelson Goerner in the Bridgewater Hall did so because his was an experience of rare, inspirational beauty."

*Daily Telegraph*, London 27 May 2002, David Fanning

"His technique is formidable, but he never uses it for mere effect, and his performance of the concerto [Rachmaninov: Concerto No 3] and of Rachmaninov's delicate G major Prelude as an encore, was lucid and beautiful. Here was glorious pianism at its most intelligent and musical."

*Guardian*, London 27 May 2002

"...Nelson Goerner's poised yet brilliant piano playing ..."

*The Times*, London 18 January 2002,

"Un théâtre des Champs-Élysées plein jusqu'au comble a fait au pianiste argentin Nelson Goerner l'ovation des grands soirs. Après avoir fait sensation aux dernières Musicades de Lyon en musique de chambre, ce petit homme à la modestie souriante

venait de donner du 3ème Concerto de Rachmaninov une version propre à faire date. On connaissant la splendeur de sa maîtrise pianistique, on ne le savait pas encore capable d'une telle variété de touchers, toujours contrôlés mais en apparence illimités, et surtout d'une imagination et d'une maîtrise des phrasés à faire pleurer les pierres."

*Le Tout Lyon*, Lyon, November 2001, Philippe Andriot

"Nelson Goerner, uno dei più straordinari pianisti della sua generazione – giovanissimo – impressionò tutti. Ne ha dato [Rachmaninov] un'esecuzione che può allinearsi tra le più belle mai udite. Stilista impeccabile, Goerner è dotato di un controllo impeccabile del suono; in possesso di una tecnica trascendentale, la sua mano non conosce ostacoli.

*Il Messaggero*, Rome, 26 April 2001

"Goerner has the imagination to allow phrasing and pacing to absorb the strain, so that he never reaches the point where getting louder seems the only way of maintaining tension. Though intense, even the dark, elemental Scherzo [Brahms: Concerto No 2] was never violent, and his ability to suspend all sense of time in the dream-like Adagio .. was spellbinding."

*The Guardian*, London 30 January 2001, Pauline Fairclough

"Goerner's playing has an integrity that can bewitch an audience. His style of passion without flamboyance is both electrifying and intensely rewarding, and perfect for the Brahms." [Brahms: Concerto No 1]

*The Guardian*, London 16 January 2001, Pauline Fairclough

"Goerner kam, sass und siegte glorreiche zwölf Mal. Wild entschlossen und zugleich angenehm kontrolliert näherte sich der 31-jährige Argentinier den Lisztschen Schaustücken, nahm sie mit vollem Ton in aller Üppigkeit.

*Kieler Nachrichten*, Kiel, 10 August 2000, Oliver Stenzel

"Die Sensation des sonntäglichen Zaubers der Musik. Die heisst Nelson Goerner, nahm für Rachmaninov am Flügel Platz und lieferte die aufregendste pianistische Vorstellung im Gewandhaus der letzten drei Jahre."

*Leipziger Volkszeitung*, Leipzig, 28 March 2000, Peter Korfmacher

"Goerner's sensational digital feats in Rachmaninov's Third Concerto were always coolly to the purpose, and alight with offside musical insights; fresh, sudden, continually rivetting, Goerner is the real virtuoso thing."

*Financial Times*, London 23 February 2000, David Murray

"...Sein verfeinerter Klangsinn, seine souveräne Technik und sein überdurchschnittliche Musikalität kamen auch in Schubert's vier Impromptus Op. 142 wirksam zur Geltung. Erstaunlich mit welchem Nuancenreichtum, mit welcher Klarheit und doch wieder eindrucksvollen Kontrasten er diese wunderbaren Klavierkompositionen ausdeutete..."

*Argentinisches Tageblatt*, Buenos Aires 18 September 1999