

21C ARTISTS TO WATCH

International Critical Acclaim for

KIRILL GERSTEIN

Pianist

“Kirill Gerstein, in his debut with the [Cleveland] Orchestra, proved to be a bold, sensitive soloist [in the Rachmaninoff Concerto No. 3], with an ability to send piano sound vibrantly into the summer night. ... [He] made the lyrical material sing, and his fingers appeared to be unstoppable amid Rachmaninoff’s torrent of notes.”

– *The Plain Dealer*, July 2008 [Donald Rosenberg]

“The resourceful Russian pianist Kirill Gerstein showed...how to turn the tried-and-true piano recital into something startlingly fresh... Mr. Gerstein played with aplomb...with valiant determination and great effect... [and he] set a high bar for creative programming.”

– *The New York Times*, January 2007 [Anthony Tommasini]

“[Gerstein] showed how virtuosity and soulfulness can go hand in hand.”

– *Chicago Sun Times*, May 2007 [Andrew Patner]

“Boston will be lucky if it hears other piano recitals this season as exciting and satisfying as Kirill Gerstein’s last weekend; it is highly unlikely we will hear any better. ...”

– *Boston Globe*, February 2004 [Richard Dyer]

“Gerstein’s background in jazz as well as classical piano certainly came through in the taut, energetic performance, percussive when it needed to be [in Stravinsky’s Concerto for piano and wind instruments].”

– *Dallas Morning News*, October 2007 [Scott Cantrell]

“[Gerstein’s] approach was fast, virtuosic, and intellectually strong ... [Of Rachmaninoff’s *Variations on a Theme of Paganini*] the last was particularly exciting as pianist and orchestra slowly ratcheted up the energy and intensity... Gerstein was even more impressive technically in Liszt’s set of variations based on the *Dies Irae*... He made gargantuan challenges seem easy.”

– *Houston Chronicle*, September 2007 [Charles Ward]

“Kirill Gerstein may not be a household name (although he has now played with many of the world’s leading orchestras) but on the evidence of this demanding [Queen Elizabeth Hall] recital he certainly deserves to be. He is the antithesis of the young *klaviertiger* and – although prodigiously technically endowed – is a player of patrician finesse and the most fastidious intelligence.”

– *ClassicalSource*, May 2009 [Douglas Cooksey]

“An extraordinary musical experience was provided by Kirill Gerstein ... a gripping performance from beginning to end ... not a single note or phrase could have been improved upon. ... Listening

to this enormously gifted young musician, one was convinced that maturity isn't necessarily a matter of age."

– *Jerusalem Post*, June 2006

"Gerstein displayed a fearless technique and maintained an easy unity with the orchestra. He rode the music's bravura, yet had stamina in reserve for encores."

– *South China Morning Post*, March 2006

"Gerstein translates his ideas about sound into music clearly, giving the Beethoven... a speedy dramatic style and impulsive direction. Everything seems deliberately shaped, coherently and strictly performed ... a most refined piano performance."

– *Salzburger Nachrichten*, October 2005

"The concert's high point was Beethoven's Piano Concerto No. 3 ... Gerstein had a fine, lean touch, a delicate, silvery sound with little pedal, which seemed to draw the orchestra into a smaller, more intimate scale ... The playing shone."

– *The Oregonian*, February 2008 [James McQuillen]

"In the opening of Mendelssohn's Piano Concerto No. 1, pianist Kirill Gerstein had such fiery finesse that you half-expected to see sparks flying from the keyboard. Fortissimo chords and swirling passages blazed with virtuosity, reflecting the composer's intention that the movement be played '*molto allegro con fuoco*' ('very fast with fire')."

– *San Diego Union Tribune*, June 2007 [Valerie Scher]

"Inspired throughout by both power and poetry... [With Gerstein collaborating with Gustavo Dudamel and the Frankfurt Radio Symphony Orchestra] one experiences a sovereign virtuosity in the concerto which blended wonderfully with the richness of the orchestra sound... magnificent."

– *Frankfurter Allgemeine Zeitung*, May 2006

"Kirill Gerstein made no attempt to disguise [the] aggression or raucousness [of Stravinsky's Concerto for Piano and Winds], making everything seem larger and louder than life, and presenting the central largo as a tongue-in-cheek pastiche of a 19th century concerto slow movement."

– *The Guardian*, November 2006 [Andrew Clements]

"On Saturday, there's a recital by the extraordinary Russian pianist Kirill Gerstein, winner of the Rubinstein International Piano Competition. Gerstein's recital at the Boston Conservatory last season demonstrated chops at least the equal of Lang Lang's, and musical sophistication and poetic temperament that the more celebrated pianist has yet to develop."

– *Boston Globe*, January 2004 [Richard Dyer]

"Russian pianist Kirill Gerstein, born in 1979, is on the fast track to a major career, and he deserves to be... People remember Gerstein's arrival in Boston in 1994, when at 14 he became the youngest student in the college program at the Berklee College of Music. ... The greatest playing came in eight pieces by Brahms ... When music is spiritual, as much of this is, he makes a connection to it that is both direct and profound."

– *Boston Globe*, February 2003 [Richard Dyer]

www.kirillgerstein.com

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