

“HAVING HEARD INON BARNATAN IN SOLO AND CHAMBER MUSIC ENSEMBLE, I BELIEVE THAT HE IS ONE OF THE BEST EXAMPLES OF THE CURRENT CROP OF PIANISTS AND CERTAINLY ONE TO WATCH IN THE FUTURE...MORE SCHUBERT FROM THIS PIANIST WOULD BE MORE THAN WELCOME. HIGHLY RECOMMENDED!” *AUDIOPHILE AUDITION*



Hailed as “a true poet of the keyboard, refined, searching [and] unfailingly communicative” (*Evening Standard, London*), the pianist Inon Barnatan just completed his third season as the New York Philharmonic’s first Artist-in-Association, a major three-season appointment highlighted by multiple concerto and chamber collaborations with the orchestra. Equally commanding in recital, the Avery Fisher Career Grant recipient’s Kennedy Center solo debut prompted the *Washington Post* to marvel: “Although there was firecracker technique on display, it was Barnatan’s intelligence, musicality and story-telling ability that most impressed.” His 2013 recording of Schubert’s late sonatas reveals “superior playing, in which penetrating musicianship, compelling interpretive insight, and elegant pianism achieve near perfect equilibrium” (*BBC Music magazine*), while his solo album *Darknesse Visible* was designated one of the “Best of 2012” by the *New York Times*. As *The Pianist* magazine confirms, “Barnatan is one of the finest musicians. His new CD shows piano playing of the highest order. You don’t notice his fingerwork, you simply immerse yourself in the sound he produces...and you know that there are no technical limits to what he can do.”



RECITAL PROGRAM TO INCLUDE

HANDEL Chaconne in G major, HWV 435
BACH Allemande, from Partita No. 4, BWV 828
RAMEAU Courante, from Premier livre de pieces de clavecin
COUPERIN L’Atalante
RAVEL Rigaudon, from Le tombeau de Couperin
DES Blanca Variations
LIGETI Musica ricercata Nos. 11 and 10
BARBER Fuga: Allegro con spirito, from Sonata, Op. 26

All programs subject to change. Please do not publish programs without written confirmation from Opus 3 Artists.

“He played everything brilliantly. By bringing together composers from Bach to Barber who spanned three centuries, Mr. Barnatan created an historical public domain for his rapt listeners.”

THE NEW YORK TIMES