

“BARNATAN’S PERFORMANCE OF THE BEETHOVEN WAS STUNNING, WITH CLARITY, INNER VOICINGS, SENSITIVELY WELL-SHAPED PHRASING AND EXCITEMENT...ORCHESTRA AND SOLOIST FELT TO THE LISTENER ‘AS ONE’ IN THEIR MUSICAL EXPRESSION. ”

ARTS ATLANTA



Hailed as “a true poet of the keyboard, refined, searching [and] unfailingly communicative” (*Evening Standard*, London), the pianist Inon Barnatan is wrapping up his third and final season as the New York Philharmonic’s first Artist-in-Association. To launch his unprecedented new partnership with the New York Philharmonic, Barnatan made his subscription debut playing Ravel’s concerto under Alan Gilbert. In repertoire ranging from Mozart and Beethoven to Andrew Norman’s *Suspend* (2014), recent highlights include his Walt Disney Hall debut with the Los Angeles Philharmonic under Gustavo Dudamel; performances of Copland’s jazz-inflected Piano Concerto with the San Francisco Symphony and Michael Tilson Thomas in San Francisco and at Carnegie Hall; a debut with the Royal Stockholm Philharmonic; and a tour with Academy of St. Martin in the Fields which culminated in a recording of the ASMF’s first complete Beethoven concerto cycle on disc. The pianist has also enjoyed debuts with the Chicago, Baltimore, Seattle, Nashville, San Diego and Fort Worth Symphony Orchestras, and returns to many orchestras including the Milwaukee Symphony, and, under Matthias Pintscher’s leadership, the Atlanta Symphony.



“... fine musicmaking wedded to astounding technique.” WASHINGTON POST

“Barnatan elevated all three movements with his impeccable technique, inspired phrasing and gossamer touch...He manifested a brightness of spirit, an alacrity perfectly in tune with the Mozart’s quicksilver genius. [...] One sensed a rapport between conductor, soloist and orchestra that kept this a seamlessly woven performance.”

HOUSTON CHRONICLE

“Though there are too many fine performers to cite, special mention goes to the fearless young pianist Inon Barnatan.” THE NEW YORK TIMES

“Making his BSO debut, Israeli pianist Inon Barnatan offered superior musicality at every turn, starting with the extraordinary array of colors and dynamics he brought to his first measures in the opening movement. The way he phrased the start of the Largo, his delicate touch creating a prayerful effect, likewise proved memorable. The soloist hardly stinted on power when called for (the cadenzas inspired plenty of bravura), but the lyricism and eloquence gave the performance its extra glow. The ensemble likewise offered sensitive work under Petrenko’s watchful eye.”

BALTIMORE SUN