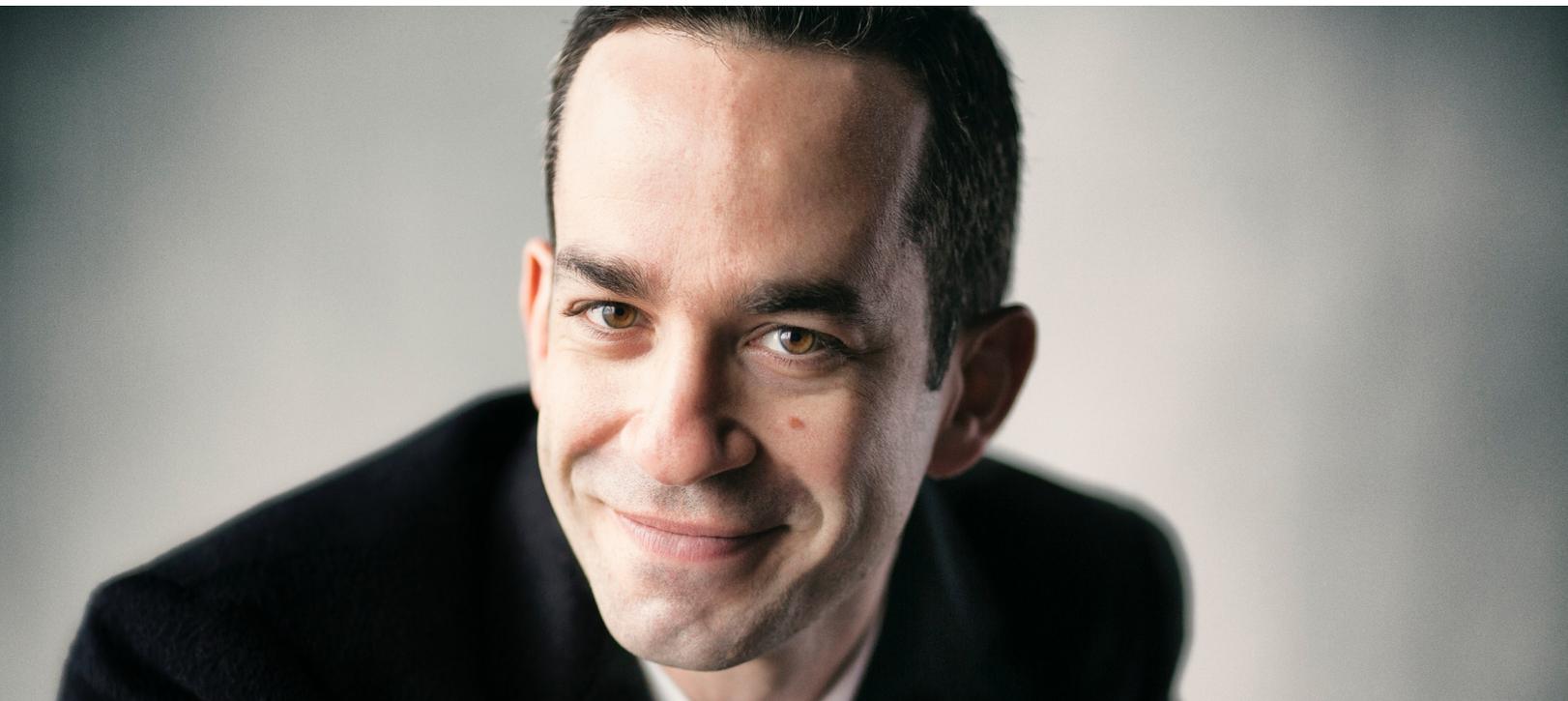


“BARNATAN’S PERFORMANCE OF THE BEETHOVEN WAS STUNNING, WITH CLARITY, INNER VOICINGS, SENSITIVELY WELL-SHAPED PHRASING AND EXCITEMENT...ORCHESTRA AND SOLOIST FELT TO THE LISTENER ‘AS ONE’ IN THEIR MUSICAL EXPRESSION. ”

ARTS ATLANTA



Hailed as “a true poet of the keyboard, refined, searching [and] unfailingly communicative” (*Evening Standard*, London), the pianist Inon Barnatan recently concluded his final season as the New York Philharmonic’s first Artist-in-Association. He made his BBC Proms debut in 2017 with Kazushi Ono and the BBC Symphony at London’s Royal Albert Hall. At Aspen, he gave the world premiere of a new concerto by Alan Fletcher, which was also the vehicle for his season-opening Hollywood Bowl appearance with the commissioning Los Angeles Philharmonic. Other recent highlights include a New Year’s Eve performance with the Minnesota Orchestra and Osmo Vänskä, followed by a Midwest tour; debuts with the London and Helsinki Philharmonic Orchestras, and the Chicago, Baltimore, Fort Worth, Indianapolis, Nashville, San Diego, and Seattle Symphony Orchestras, and returns to many other U.S. ensembles. He toured the U.S. with the Academy of St. Martin in the Fields, with which he played and conducted Mozart and Shostakovich from the keyboard and premiered a newly commissioned concerto by Alasdair Nicolson. He was named the new Music Director of the La Jolla Music Society Summerfest, beginning in 2019.



“...a performance by pianist Inon Barnatan of the Gershwin Piano Concerto in F so hot that it would have burned your fingers, if in a singularly pleasurable way...His fingers were like perfectly timed pistons as he attacked coiled-spring rhythms, two-fisted chords and insidiously hummable tunes straight out of a smoke-filled Jazz Age night club. Brilliant pianistic technique served an utterly natural command of the Gershwin style: The honky-tonk piano episode of the opening movement and the whole of the driving finale were pure delight. Where Barnatan really came into his own was the slow movement, which he properly treated like a dreamy jazz improvisation, teasing the curling melodies as if channeling the great Gershwin’s own piano playing.” CHICAGO TRIBUNE

“While past local visits have shown that Barnatan can play with exceptional gentleness and nuance, he clearly knows that Tchaikovsky’s First is all about pushing the romanticism needle into the red zone. And he wisely chose to give it all the schmaltz it deserves, yet did so with crispness, precision and urgency that felt honest not exploitative, most notably during his captivating cadenzas.” ST. PAUL PIONEER PRESS

“...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 lyricism and eloquence gave the performance its extra glow.” BALTIMORE SUN