

## PRESS COMMENTARIES

### **A competent performer and improviser (*Konzertstudio, Chur*)**

[...] Risch Biert proved himself to be a technically highly accomplished pianist, who knows perfectly well how to apply his skills to his musical expression. The improvisations he played at the end of the concert were proof of his profound knowledge of the composition techniques of the last two centuries. As the performer himself explained, such improvisations are certainly not yet elaborate compositions, but this "prima vista" playing, which lies somewhere between "post-creative" interpretation and "self-creative" composition, requires an above average knowledge and performance ability that by far exceed technical skills.

*Bündner Zeitung*

### **Young pianists on stage at the *Tonhalle***

#### **Great success: The final concert of the Jecklin Music Meeting**

[...] The performance by the already experienced professional musician Risch Biert was very impressive. He concluded the meeting with two improvisations from Jazz and classical music which he played with stylistic brilliance, great musical depth and an excellent formal arrangement.

*Schaffhauser Nachrichten*

### **The art of improvisation**

The young artist Risch Biert, son of the poet Cla Biert from the Lower Engadin, who has already given us proof of his musical talent last year at the Seehof in Küsnacht, presented again an interesting programme at the Limmathaus in Zurich. [...] As Hans Erismann mentioned in his introduction, improvisation has a great tradition with master composers like Beethoven, Brahms and Bruckner. The audience could choose themes and musical styles at random, and the pianist had to interpret or vary them on the fly. The first two selections were folk song themes which Biert interpreted in the romantic-classical mode. He played the baroque style in the form of fugues. In his improvisations on the style of Liszt and Bartók he demonstrated a high degree of virtuosity. [...]

*Zürichsee-Zeitung*

### **Recital given by Risch Biert in Scuol**

[...] At first, Risch Biert played the Chromatic Fantasia and Fugue by J.S. Bach with an extraordinarily differentiated sound articulation and phrasing. Biert's touch and his skilful use of the pedal made his performance very lively: in his interpretation of Bach he made conscious use of the possibilities offered by the modern grand piano.

*Bündner Zeitung*

### **Recitals of the best pianists: Risch Biert**

#### **A fiery prelude to "Piano 80" (*Waaghaus, St. Gallen*)**

[...] It happens quite often that a contemporary composition is introduced into a traditional music programme, but it happens rarely that such a piece is also accepted euphorically by the audience. As a matter of fact, the highlight of this evening was the variations on Jim Morrison's "Light my fire" by Friedrich Gulda. With his powerful yet emotionally sensitive touch Risch Biert evoked an enthusiastic response from the audience in his performance of the kaleidoscopic variations which partly remind us of Mussorgski's "Pictures of an exhibition".

*St. Galler Tagblatt*

### **Sophisticated piano evening with Risch Biert**

[...] His performance is varied and without arbitrariness or frivolity. His knowledge of style, his sensitivity to the work and his differentiated and subtle arrangement are obvious. He doesn't omit anything, nor leave any motive unnoticed. He plays the different "parts" in distinct sound patterns (achieved by the touch, the phrasing, etc.). His use of the pedal is versatile; everything remains transparent and audible. (Beethoven: Waldstein sonata; Chopin: études, op. 10).

*Engadiner Post*

### **Mozart as touchstone (*Tonhalle*, Zurich)**

[...] The conductor Michael Kobelt made an unconventional but convincing choice. The impressive sacral work (Mass in C minor) was preceded by the Concerto for Piano no. 21, in C Major, KV 467, which Mozart wrote two years after the mass. It is a cheerful and charming work performed by the orchestra, especially the winds, in a way that brings out its chamber music quality remarkably well. Risch Biert at the grand piano and the chamber orchestra Michael Kobelt paid particular attention to this by emphasising the light and pointed articulation of the violins, never giving in to the conventional romantic "feasting" on the music but keeping the sound under control. This ensured the winds' transparency and never made the pianist feel compelled to force anything. Accordingly, Risch Biert set important interpretative accents particularly with his restrained and in the lower dynamic spheres beautifully accentuated play. He gave a playful and balanced performance full of inner concentration.

*Zürichsee-Zeitung*

### **The Chamber Orchestra Flawil at the Evening Music Cycle Oberglatt-Flawil**

[...] Risch Biert, the soloist of this concert, played this andante (Mozart: Concerto for Piano, no. 12, in A Major, KV 414) with a soft touch, wonderfully unpretentious and with an almost romantic sound. Under the careful direction of conductor Paul K. Haug the dialogue between the piano and the orchestra was very stimulating. The audience was quite enthusiastic and applauded until the pianist played an encore.

*St. Galler Tagblatt*

### **A musical idyll with Haydn (*Tonhalle*, Zurich)**

After the programme of last November with works by Mozart only, the Chamber Choir Kobelt made another safe bet with Haydn's "The Four Seasons" but had the courage in the following autumn to take on two unknown choral works by Fauré and Gade. [...] Both the Chamber Choir and the Chamber Orchestra Michael Kobelt (with the versatile player of the continuo, Risch Biert, at the grand piano) gave a carefully prepared performance. Particularly successful was the rendition of the various moods, such as the dawn and the calm before the storm in the "Summer".

*Neue Zürcher Zeitung*

### **Rarities in choral literature**

#### **The Chamber Orchestra Kobelt at the *Tonhalle* in Zurich**

[...] Gabriel Fauré's "Pavane" (op. 50) was interpreted first in the version for orchestra and then in the choral version - what a good idea! In between the two pieces the pianist Risch Biert played the Ballad for Piano and Orchestra, in F-sharp Major, op. 19 with the subtle touch of the French musical culture.

*Neue Zürcher Zeitung*

### **Winter sounds at the theatre**

#### **One Monday evening at Chiasso on the "*Macchina del tempo*" [time machine]**

The applause that confirmed the successful performance of "Il suono bianco dell'inverno" [the white sound of winter] (supported by Pro Helvetia, the Department for Education and Culture, and the SBC) descended like a thick shower of snow flakes onto the stage of the cinema theatre at Chiasso. One actor and six musicians were open to experiment and gave an enjoyable and rich but never exaggerated performance in a varied and heterogeneous show. [...] Two thousand year old words of a wintry Epicure rise from the music, spoken in wise tones with the caressing voice of the Italian actor Mario Cei. Following, Claude Debussy's "Passi sulla neve" [steps on the snow] with the soft and clean notes of the pianist Risch Biert.

*Corriere del Ticino*