

## LONG VERSION

### Matthias Kirschnereit

Matthias Kirschnereit is currently one of the most interesting and sought-after German pianists of his generation. Born in Westphalia, Kirschnereit grew up in the Namibian desert and began studying piano at the Detmold Music Academy with Professor Renate Kretschmar-Fischer. Many years of cooperation with Claudio Arrau, Bruno Leonardo Gelber, Murray Perahia, Oleg Maisenberg and Sandor Vegh left an indelible artistic impression on him.

His great successes at the German Music Competition in Bonn, the International Concours Géza Anda in Zurich and the Australian International Piano Competition in Sydney marked the beginning of his international concert career, which has since then taken him to all five continents. He has appeared as a soloist with such renowned orchestras as the St. Petersburg Philharmonic, the Tonhalle Orchestra Zurich, the Residentie Orkest Den Haag, the Bamberg Symphoniker, the Radio Symphony Orchestras of Stuttgart and Leipzig, the Sinfonia Varsovia, the Camerata Academica Salzburg, the Franz Liszt Chamber Orchestra Budapest, the Zurich and Cologne Chamber Orchestras as well as the Festival Strings Lucerne.

One of the most celebrated high points of 2003 was Matthias Kirschnereit's performance of Rachmaninoff's *Second Piano Concerto* with the St. Petersburg Philharmonic under Yuri Temirkanov for the 300<sup>th</sup> anniversary of the city of St. Petersburg. But his intensive collaboration with Sandor Végh and the Camerata Academica Salzburg have been of major significance for his understanding of Mozart as well. During recent months, work with such conductors as Anthony Bramall, Matthias Foremny, Howard Griffiths, Leonid Grin, Hartmut Haenchen, Norichika Iimori, Daniel Klajner, Hannu Koivula and Eiji Oue have provided important stimulation.

Matthias Kirschnereit is a regular guest at the Piano Festival Ruhr, the Berlin Festwochen, the Schleswig-Holstein Music Festival, the Schubertiade Feldkirch and the Gilmore Festival in Michigan/USA. He has a deep affinity for chamber music, which has resulted in musical partnerships with Ulrike-Anima Mathé, Christian Tetzlaff and the Artemis Quartet. He recently founded the Trio Mirabeau with Nicola Jürgensen (clarinet) and Volker Jacobsen (viola), which had its successful debut at the 2004 Dresden Festival.

The pianist's successful cooperation with ARTE NOVA/BMG is documented by his recording of W.A. Mozart's complete piano concertos with the Bamberg Symphoniker under Frank Beermann. This cycle, begun in 1999, immediately received the highest praise from the press; the *Süddeutsche Zeitung* called Kirschnereit a "high-ranking Mozart interpreter". A CD with piano works by Mendelssohn-Bartholdy (2000) was described by Fono Forum as "one of the most beautiful Mendelssohn recordings ever", and the recording of early piano compositions by Johannes Brahms (2002) was judged by *Rondo Magazine* as "almost frighteningly flawless, highly inspired and refreshingly unpretentious – pure passion and devotion!" The *Neue Zürcher Zeitung* praised his newest recording of Robert Schumann's *Fantasie* op. 17 and *Bunte Blätter* op. 99 (2004), noting Kirschnereit's "notable technical assuredness" and "great transparency".

Since 1997, Matthias Kirschnereit has been a professor at the newly founded Academy of Music and Theater in Rostock. In 1998 he became the artistic director of the Landow Chamber Music Festival on the island of Rügen.

He lives in Hamburg and devotes his spare time to painting, architecture, Italian food and soccer.

## SHORT VERSION

### Matthias Kirschnereit

Matthias Kirschnereit is currently one of the most interesting and sought-after German pianists of his generation. Born in Westphalia, Kirschnereit grew up in the Namibian desert and began studying piano at the Detmold Music Academy with Professor Renate Kretschmar-Fischer. Many years of cooperation with Claudio Arrau, Bruno Leonardo Gelber, Murray Perahia, Oleg Maisenberg and Sandor Vegh left an indelible artistic impression on him.

First prizes at the German Music Competition in Bonn, the International Concours Géza Anda in Zurich and the Australian International Piano Competition in Sydney marked the beginning of his international concert career, which has since then taken him to all five continents. Leading European orchestras such as the Tonhalle Orchestra Zurich, the Residentie Orkest Den Haag or the Camerata Academica Salzburg have invited him as a soloist. A celebrated high point of 2003 was Matthias Kirschnereit's performance of Rachmaninoff's *Second Piano Concerto* with the St. Petersburg Philharmonic under Yuri Temirkanov for the 300<sup>th</sup> anniversary of the city of St. Petersburg. He is regularly invited to appear at festivals such as the Berlin Festwochen, Klavierfestival Ruhr or the Schleswig-Holstein Music Festival.

The pianist's successful cooperation with ARTE NOVA/BMG is documented by his recording of W.A. Mozart's complete piano concertos with the Bamberg Symphoniker under Frank Beermann. This cycle, begun in 1999, immediately received the highest praise from the press; the *Süddeutsche Zeitung* called Kirschnereit a "high-ranking Mozart interpreter". He has also released recordings of piano works by Felix Mendelssohn-Bartholdy, Johannes Brahms and Robert Schumann.

Since 1997, Matthias Kirschnereit has been a professor at the newly founded Academy of Music and Theater in Rostock. He lives in Hamburg and devotes his spare time to painting, architecture, Italian food and soccer.

Pressezeitung

Süddeutsche Zeitung

“One can hardly imagine Mozart’s “*Jeunehomme*” *Piano Concerto*, K. 271 being played with more sensitivity and nuance than by Matthias Kirschnereit. The tranquility and ease with which the 40-year-old pianist performed the long cadenza in the Andante, the refinement of his articulation – all that makes Kirschnereit a high-ranking Mozart interpreter.”

April 27, 2002

Ongaku No Tomo, Tokyo

“...He is a passionate pianist! He used his powerful attack to create an exciting and dynamic world of sound... The widest range of romantic feelings are expressed by his elegant techniques of articulation...”

Tomiko Ogura, in Volume 12/2003

The Cape Times, Cape Town

“His overpowering rendition of Beethoven’s *Third Piano Concerto in C Minor* was strong, virtuosic and dramatic! ... But he understands just as much how to ‘sing’ at the piano: he shaped the dreamy introduction to the second movement especially intimately and with a beautiful tone...”

July 29, 1995

Neue Zürcher Zeitung

“...because the interpreter knew how to reach the brilliant but dark side of Janacek’s tonal language, he succeeded once again at achieving an incredible *espressivo* of the highest intensity and concentration: sensuality conveyed through sound.”

May 17, 1995

Corriere della Sera, Milan

“...the pianist Matthias Kirschnereit illuminated the entire work with the greatest sensitivity [D. Shostakovich’s *Concerto No. 1 for Piano, Trumpet and Strings*], inspiring the audience to give him long and persistent applause.”

February 11, 1995