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QUOTES

"As an encore, Goldstein brought things into a more recent vintage with an early jazz-inflected solo performance derived from Leonard Bernstein's "Age of Anxiety." **More joyful than anxious, the piece delighted under the pianist's fleet fingers**, adding a welcome bit of bounce to the proceedings."

—Portland (ME) Press Herald, 2023

"It is no small factor that the performances are wonderful. The current iteration of the venerable Chicago-based Fine Arts Quartet sounds as polished and committed as ever, and **Alon Goldstein is an elegant and thoughtful Mozartian.**"

—Fanfare, 2019 (Mozart Concerto Nos. 23 & 24)

"Spirited playing and a perfectly mixed, subtly nuanced and transparent sound make these recordings a pure listening pleasure."

—Pizzicato, 2018 (Mozart Concerto Nos. 23 & 24)

"**Goldstein was fully at ease with the demands of the piece** (Ravel's Piano Concerto in G Major w. Bangor Symphony Orchestra/Lucas Richman), which employ the piano variously as a percussion instrument, as an accompanist to the orchestra, as a **serenely lyrical soloist**, and in **flashing virtuoso passages**...As an encore, Goldstein tore his way through the remarkable solo piano part from Bernstein's Symphony No. 2, 'The Age of Anxiety.'"

—The Ellsworth American

"Goldstein's crisp and light touch at the piano... fit the charming style of the piece (Beethoven's Trio in B-flat Major, Op. 11)."

"Goldstein's tumultuous execution of the first and third dances, "Danza del Viejo boyero" (Dance of the Old Herdsman) and "Danza del gaucho matrero" (Dance of the Gaucho Outlaw), was energetic and entertaining. He understood the feeling and style of each dance, which was illustrated through his incredible touch and finesse at the piano."

—KCMetropolis.org

"That was followed by the Mozart concerto (D Minor Piano Concerto, K. 466 w. the Rhode Island Philharmonic/ Eckhart Preu) with Alon Goldstein giving a **wonderfully delicate account of the piece. There was fire in that explosive outburst in the middle of the melting slow movement.**"

—Providence Journal

"A highlight of the first half was Mozart's Piano Concerto No. 20 in D Minor, K. 466, given a **memorable performance** by Israeli-born pianist Goldstein. **He played with momentum, lightness and singing tone.** Yet he also communicated the emotional range of this work, which is colored by its brooding key of D Minor. The first movement's cadenza, by Beethoven, was a remarkable match in mood to Mozart, and **the pianist easily tossed off its trills and dramatic runs.**"

—Cincinnati.com/USA Today

"**He proved exemplary throughout**, beginning with his pearly touch in the opening melody of the D-minor concerto and his **cleanly executed, sparkling runs in both pieces.**"

"Mr. Goldstein, who played one cadenza by Beethoven and a colorful few of his own, **rendered the Andante of the C-major concerto beautifully, with an intimacy all the more potent in these reduced surroundings.**"

—The New York Times

Alon Goldstein

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"The centerpiece of the concert...was Mozart's 1785 "Concerto for Piano and Orchestra No. 20 in D Minor," K. 466 (Eckart Preu, conductor), **played with classical purity** by pianist Alon Goldstein."

—Go Knoxville

"A terrific performance [Beethoven "Emperor" Concerto] ... His knees may not fit under the piano keyboard, but **his hands flew over it, finding shades of attacks and broadenings in the midst of clouds of runs, all navigated with gorgeous transparency.**"

—The Washington Post

"Goldstein brought a wonderfully silken touch to the music [Mozart K467] but did not settle for surface beauty. **His phrasing was alive with poetic intent and, with finely judged dynamic shading,** he made much of each bittersweet harmonic turn in the score."

—Baltimore Sun

"...an irresistible powerhouse performance."

"Alon Goldstein, **admired for the refinement and imaginativeness of his performances, played a formidable program**...he brought **rippling allure** to the [Beethoven "Tempest" Sonata's] mesmerizing finale...**beautifully balanced approach to the score, refined yet impetuous, noble yet spirited**...Mr. Goldstein played both works **with brilliance and imagination.**"

"A lively performance of the transcription of the Mozart quintet came next. Mr. Goldstein, who was the fine pianist in that work, then played a **scintillating** account of Liszt's Paraphrase on Verdi's "Rigoletto," which turns the well-known quartet from that opera into a fantastical piano piece."

—The New York Times

"Remarkable... lyrical music-making..."

—Dallas Morning News

"a **riveting showing** from piano soloist Alon Goldstein...**Goldstein is as fierce a player as he is delicate...his virtuosity in full effect, coupled with his ability to communicate emotion to listeners, brought concertgoers to their feet at its conclusion.**"

—BDN Maine

"...You wanted encores—preferably, his entire repertoire."

"This young artist has style, smarts and technique...he created a stillness around himself that was so long and imposing in its defiance of expectations that your ear had to be glued to everything that came after."

"...extremely cultivated, refined command of the keyboard"

—Philadelphia Inquirer

"...astonishing clarity in both hands, tasteful phrasing, sense of touch and special power on the keyboard...**it was more than clear that Goldstein is a different pianist, of exquisite sensitivity.**"

—Busqueda (Uruguay)

Alon Goldstein

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"Goldstein showed the **thunderous technique** needed to pursue a major international career. All challenges were easily dispatched. But the **really gorgeous and memorable playing** occurred in the last two Schubert impromptus. The sound was pure. The simplicity was **emotionally touching**. The effect was a cleansing of the aesthetic palate – an unconventional but very satisfying conclusion."

—*The Houston Chronicle*

"The robust pianist Alon Goldstein, in his Grant Park debut, rose commandingly to the long solo introduction. **His stylish and spirited playing treated the music like the fiery improvisation Beethoven must have intended.**"

—*Chicago Tribune*

"Goldstein, **Simply Profound**"

—*The Washington Post*

"Goldstein...seems to have gotten his impressive chops from his Russian teacher in Tel Aviv and his soul from the legendary Leon Fleisher..."

—*The Providence Journal*

"...**sonorously romantic.**"

—*London Times (UK)*

"**Goldstein is truly a jewel.**"

—*Reutlinger Generalanzeiger (Germany)*

"a gifted artist possessing strong pianistic technique and a clear understanding of Mozart's score...the total effect was **sublime**"

—*The Kalamazoo Gazette*

"**this was a product of the pianist's heart and soul...mesmerizing...** One had to admire the communication between Richman and Goldstein here that yielded ebb-and-flow moments of true captivating beauty."

—*Metro Pulse*

"...**a magnificent performance...** Dicterow and Goldstein brought their considerable charisma and artistry to the piece...**Goldstein is a compelling performer, his meticulous technique paired with humor and heart.**"

—*Berkshire Arts Almanac*

"Goldstein impressed this listener immediately with his butter-smooth legato, his singing tone and the clarity of his playing. His approach to the second movement was thought-provoking...a fine collaboration between orchestra and soloist...**left no doubt about Goldstein's virtuosity, a physical skill that never interferes with his musicality.**

—*CVNC*

"**Goldstein's flawless technique and sultry touch drew a well-deserved standing ovation.**"

—*The Patriot-News*

"As those in attendance can now attest, **the three works heard Saturday night constituted one of the best concert experiences a symphony orchestra can provide...** Soloist Alon Goldstein executed his role with perfection... **The beauty and sense of devotion produced seduced the entire hall.**"

—*ColoradoSprings.com*

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“Alon Goldstein created a brilliant interpretation...**Sharp fingers, broad sound, nuanced tones, fiery bursts marked the swift journeys through the outer movements; serenity, lyricism and subtle tones highlighted the internal andante.**”

—*La Nacion* (Argentina)

“Alon Goldstein was the brilliant soloist in Sergei Rachmaninoff’s *Rhapsody on a Theme of Paganini*...The piano part is a compendium of virtuoso piano styles, and **Goldstein gracefully demonstrated his mastery of all of them, from heaven-storming Liszt, to songlike Chopin.**”

—*The News-Gazette*

“Pianist Alon Goldstein...tackled the solo parts in the Grieg and did a masterful job. He emphasized the score’s lyrical qualities, playing down any showiness, although the first-movement cadenza was pretty dramatic. But the dreamy, slow movement spoke more to Goldstein’s artistry, with its lilting phrases and warm tone. **He’s got a flawless technique, but it’s his musical savvy that stands out.**”

—*The Providence Journal*

“**Goldstein is a pianist of powerful yet delicately controlled technique, as well as considerable musical intellect.**”

—*TheMorningCall.com*

“Goldstein is an impressive soloist who doesn’t try to impress...”

—*The Tampa Tribune*

“Goldstein put a personal stamp on the music again and again...he really made the piano sing...Goldstein made it soar.”

—*The Orlando Sentinel*

“The theater erupted in thunderous and deserved applause.”

—*The Shreveport Times*

“...**superb pianist Alon Goldstein...**”

—*The New Yorker*

“Goldstein poured out crisp, strongly etched torrents of bravura chordal runs and passionate lyrical song.”

—*Chicago Sun-Times*

“Alon Goldstein gave a recital notable for its balance, as well as for the quality of his playing”.

—*St. Louis Post-Dispatch*

“**Goldstein was rock solid** throughout the work’s three movements. **His technique at the piano is very even and unadorned by other physicalities...**Having heard Goldstein as solo recitalist, featured soloist on a concerto, and now as a chamber music collaborator, **he is worthy of much more acclaim as he excels at each.**”

—*KCMetropolis.org*

“Inquisitive, self-assertive, he possesses a unique awareness and musical instincts of the highest calibre.”

—*Leon Fleisher*

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“...a very talented and sensitive musician, with an excellent technique and a secure feeling for style.”
—*Claudio Abbado*

“...an **extraordinarily gifted young pianist...**”
—*Zubin Mehta*

“Pianist brings skill and depth to performance....a pleasure to hear”
—*The Vindicator*

“...keen musical instincts, a strong sense of ensemble and plenty of verve.” —*Seattle Post Intelligencer*

Alon Goldstein