

# Frank Salomon Associates

Your partner for the most exceptional musical experiences

## QUOTES

**"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)

**"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

Alon Goldstein

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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