

Yael Weiss, Piano
Critical Acclaim, Concerto Performance

" a passionate performance"

JOSEPH PRONECHEN, THE CONNECTICUT POST (Greater Bridgeport Symphony, Beethoven C Minor Piano Concerto)

Soloist Yael Weiss danced with panache up and down the piano keyboard. Her fingers were perfectly choreographed for incredible Promethean runs through Beethoven's Third Concerto for Piano and Orchestra. Weiss gave us melody and fireworks at the same time. Each note rang with clarity and sparkled with feeling, especially in the quieter moments like the entire second movement. Her playing was meditative, like slow-motion choreography in perfect balance. The third movement was both ballet-like and sprightly.

CHUCK KLAUS, THE CHAUTAUQUAN DAILY (Chautauqua Festival Orchestra, Ravel Piano Concerto)

Yael Weiss presented a passionate performance of Ravel's Piano Concerto in G Major with the Chautauqua Symphony Orchestra Thursday night at the Amphitheater. Her touch and temperament found its fullest expression in the melancholy second movement, which she played with notable concentration in a dreamy contemplative, soulful manner. Segal and the Chautauqua Symphony provided the animation in the final movement *moto perpetuo*, with a bustling surface energy. Weiss's technical facility was well displayed, but her most impressive moments were still to be found in the Adagio second movement.

STEVEN SABEL, REDLANDS DAILY FACTS (Redlands Symphony Orchestra, Ravel Piano Concerto)

Pianist Yael Weiss brought an ethereal edge to the *allegrement* first movement of Ravel's "Piano Concerto in G major," mastering the sardonic and paradoxical elements of the piece. Later in the movement, when Ravel introduces his strange, ragtime bluesy feel to the composition, Weiss broke from the mystical into the musical and led the *allegrement* to its odd climactic finish.

The piano solo in the second movement provided a glimpse into Weiss's ability to make her instrument emote the feelings beneath the composition. The sounds pouring forth from the piano drew a pleasant response from the flutes, with the orchestra lightly touching on the underscoring to the dialogue. Weiss later indulged the composer's infinity for contrast by bringing beauty to the break-up between piano and orchestra, who almost spoke above each other in the final argument of the *adagio assai*, before the flutes returned to mediate the terms of the final goodbye.

The third movement picked up the pace with energy befitting a *presto* and called upon Weiss to exhibit fantastic fingering skills. Ravel composed a highly punctuated experiment into the dexterous abilities of the human hands and while Weiss demonstrated those abilities, the remaining orchestration almost mocked the challenge through the cute little musical remarks the composer wrote to taunt the listener. In the end, the orchestra gave way to the pianist's skill and all returned together for the triumphant conclusion.