

# Frank Salomon Associates

Your partner for the most exceptional musical experiences

## QUOTES

"The mood changed abruptly with de la Salle's assertive Beethoven (Piano Concerto No. 3 with Royal Scottish National Orchestra/Thomas Søndergård). The opening Allegro combined **electrifying finger work with warm poetic empathy**. Her Largo was a slow burner, expansive but with a clear destination, that reverie dispelled immediately by **a wild and exhilarating finale.**" — *The Scotsman*

"...the grand piano was in place for Lise de la Salle and Beethoven's Piano Concerto No 3 (with Royal Scottish National Orchestra/Thomas Søndergård). **We knew it was going to be good and it was.**" — *edinburghguide.com*

"The opening descending of Grieg's piano concerto (with Royal Scottish National Orchestra/Thomas Søndergård) is one of classical music's most famous phrases, and **the fantastic Lise de la Salle played it with a flourish that was the preamble to an exciting and, possibly, ground-breaking performance...This performance goes in my list of all-time concerto greats. It was superb.**" — *The Courier*

"Sunday's concert in the tent included a **lively, full-speed-ahead Mendelssohn Piano Concerto No. 2 by Lise de la Salle**. Conlon kept the orchestra jumping, and nicely balanced with the pianist's **charming playing**, in the composer's lesser-performed concerto." — *The Aspen Times*

"...de la Salle has developed in her 20s into **a musical thinker of impressive weight, with charm, imagination and a dazzling technique.**" — *The Washington Post*

"...she might just be **the most exciting young artist in classical music right now.**" — *St. Paul Pioneer Press*

"...her performance made **Beethoven's Third Piano Concerto** (Atlanta Symphony Orchestra and Nathalie Stutzmann) **the highlight of the evening**...It was a delight to hear her, especially in places like the first movement's cadenza, and other passages where her playing was most exposed." — *EarRelevant*

"**De la Salle's performance of Chopin's Piano Concert in F minor** (St. Louis Symphony Orchestra and Stephanie Childress) **was everything you want a Chopin concerto to be: an elegant mix of technical excellence and emotional power. Like Chopin himself, de la Salle showed a light, almost mercurial touch at the keyboard... her dynamic range was wide enough to easily fill Powell Hall with torrents of sounds when the score called for it. This is a Chopin F minor not to be missed.**" — *KDHX*

"a stunning performance; driven, flawlessly controlled...an eclectic approach that works well under De La Salle's hands. She's a **powerful player, versatile and completely in command of whatever repertoire she performs.**" — *Wholenote Magazine*

"**a hair-raising performance...**"

"...a pianist of steel...Her fingers are long, slender and very fast, very accurate, dazzlingly percussive... **so complete a performance that all that was lacking was an encore.**" — *Los Angeles Times*

"...absolutely unforgettable...a chilling conclusion, only possible from the really great pianists."

LISE DE LA SALLE

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— *ClassiqueInfo.com*

“De la Salle played so well that, **for much of the concert, the audience had to remember to breathe...the exhilaration didn't let up for a second until her hands came off the keyboard and everyone could finally come up for air.**”  
— *The Washington Post*

“[she] proceeded to blow the roof off the auditorium, **commanding the instrument with an almost overwhelming display of sheer technical brilliance.**”  
— *The Washington Times*

“She delivered an **utterly engrossing recital**, and by the final bars a grateful audience was in her grasp.”  
— *Chicago Classical Review*

“**Transcendent agility, staggering power...This is not a young prodigy, but a true artist.**”  
— *Répertoire (France)*

“**Most striking of all was De la Salle's innate, seemingly boundless musicality — a rare and precious gift that no amount of training or practice can instill.** In short, this young soloist is the real deal.”  
— *The Denver Post*

“Ms. de la Salle is **eminently musical; she offers depth as well as virtuosity.**”

“Ms. de la Salle has a powerful technique; she stormed through Liszt's crashing torrents of chords and whirlwind runs with panache. But she also demonstrated a poetic musicality in the more introspective interludes, which she enhanced with colorful shading and phrasing.”

“...prodigious power and control, but also her taste and restraint, revealed in well-calibrated dynamics and intelligent pedaling...Recalled for two encores, she complied with glowing accounts of Schumann's 'Liedeslied' and Schubert's 'Standchen' as arranged by Liszt.”  
— *The New York Times*

“**...a talent in a million.**”

“de la Salle gives us a Liszt **recital of astonishing strength, poetry and, for one so young, musical maturity.** Whether in fist-shaking defiance, radiance or baleful resignation, she is superbly responsive to Liszt's rhetoric in the Dante Sonata. Here, as elsewhere, everything is given time to 'speak, to weep and sing and sigh' (part of Liszt's own definition of a true virtuoso).”

“...I must say that I have rarely heard a young pianist so in love with music, so memorably and naturally immersed in the task in hand. Music is, quite simply, her world; she moves within its realm as naturally as a fish swims or a bird flies.”  
— *Gramophone*

“**Reviews seem to be unanimous: De la Salle plays with astonishing maturity...**[her]program of Beethoven and Schumann was considered and **visceral, intimate and poised.**”  
— *The Gazette (Montreal)*

“This is a pianist I've been keen to hear live for years on the basis of recordings and broadcasts...She was an **audience success** in her debut here.”  
— *The Philadelphia Inquirer*

“This is an artist of astonishing maturity. **Everything she played seemed to grip the audience, and not because it was flashy.**”  
— *Vancouver Free Press*

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"Everything about De la Salle's playing is astonishingly mature; technical challenges are met and never highlighted and she is always intent on seeking out the poetry beneath the teeming surfaces. This is **distinguished piano playing.**"

"Powerful and convincing debut...she and the orchestra seemed perfectly aligned...Her playing was unfussy, elegant, never drawing unwarranted attention to itself, but at the same time **absolutely distinctive.** In the opening movement, each phrase, however understated, exuded energy; her melodies in the second spoke simply but profoundly." — *The Guardian*

"In a few years of rapid maturation, Lise de la Salle has **definitely left the category of prodigies to enter the circle of great musicians.**" — *Qobuz* (France)

"fine and impressive debut with the BSO...de la Salle invested the piece from the start with an undercurrent of bristling drama...demonstrated poignant gravity, graceful agility, and a sensitivity to ensemble, which promise a future of rich artistry. **The performance brought the hall to its feet, and the ovation** (which called the soloist back out on-stage) **was well earned.**" — *Seen and Heard International*

"An extremely personal beauty emanated from the pieces that she played. Lise de la Salle articulated all the voices with **wonderful clarity and variety of expression.**" — *Vanity Fair* (Germany)

"These days, it seems that every young virtuoso has a spectacular technical ability, but this player has something considerably more: **original, thoughtful interpretive talent that is alive to all the nuances of the score** and is never content with merely playing the notes." — *The Seattle Times*

"With her **deft colorings and agile technique**, she embraced the soulful lyricism of J.S. Bach's hymn arrangements as readily as she did the devilry of Franz Liszt's "Mephisto Waltz." — *Houston Chronicle*

"Lise de la Salle had the sunny disposition of the first movement to a T, and her mischievous improvements on the LSO's articulation gave an added zest to Mozart at his most chatty and genial. Her even, spirited playing made the Adagio seem more than usually tragic, and Luisi's distinction as an opera conductor gave its simple opening theme a poignancy that the pianist's restraint and control of tone elevated to a dialogue beyond words. **Her playing here was exceptional**, inward, responsive and intensely communicated, but she had plenty in reserve for a brilliant and impressively fast finale." — *ClassicalSource.com*

"Lise de la Salle...**delivered a compelling account** of Mozart's abundantly fertile score." — *MusicOMH.com*

"**de la Salle's playing...was extraordinary. She mesmerized the audience.** She navigated the fast arpeggios so deftly that each note could be heard. And whether playing fast or slow, she hit all the notes with bell-like clarity. After some passages or during rests, her hands hovered above the keyboard as if weightless. It is understandable why one person began clapping at the conclusion of her cadenza in the first movement — her playing had that kind of effect. On Saturday, de la Salle demonstrated that, **at the ripe young age of 26, her playing is that of a much older and seasoned pianist.**" — *Culture Spot LA*

"De la Salle handled the improvisatory style demanded by the score (Clara Schumann's Piano Concerto in A minor w. Dallas Symphony and Fabio Luisi) ably. **Her phrasing was poetic**, waxing and

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waning in heft while **maintaining a gorgeous balance of color**. She answered the stately opening ensemble theme with **deft flourishes and bold octaves** before unfurling the first theme in full.”

— *Texas Classical Review*

The evening’s main draw was George Gershwin’s *Piano Concerto in F* with French pianist Lise de la Salle (Singapore Symphony and Stefan Blunier) **as the glittering soloist...she simply dazzled. The plaudits for both soloist and orchestra were tumultuous.**

— *bachtrack*

French pianist Lise de la Salle caught each shifting mood of the work (George Gershwin’s *Piano Concerto in F* with BBC Symphony Orchestra and Gemma New) **to perfection**, from the opening syncopated Charleston rhythm which she infused with a languorous sense of ennui, through to the grand, emphatic sections of the first movement which were dispatched with power and authority. **The blues inspired second movement was deftly handled by de la Salle, her rock solid technique and ability to caress the keys to let Gershwin’s melodies appear as if out of nowhere impressed**, as did Niall Keatley’s exemplary trumpet playing. The headlong third movement, described by Gershwin as ‘an orgy of rhythms, starting violently and keeping to the same pace throughout’ gave de la Salle the perfect opportunity for her virtuosity to shine, and she didn’t disappoint – **this was ‘edge of the seat’ playing**. With exemplary support from New, one sensed conductor, pianist and orchestra were all breathing as one. **Vivacious, technically perfect, and thrilling in equal measure, by any standards this was an outstanding interpretation of this seminal work.**

— *musicOMH*

LISE DE LA SALLE