

PRESS QUOTES - 1990s

"Biegel soared through sparkling passages with a clarity and poise not often heard. In the Adagio movement -- particularly expressive, tender and restrained Biegel enchanted. He had plenty of opportunities to display his and expressive trills. As a encore for an audience on its feet. Biegel played an arrangement that might be called Rhapsody on the Blue Danube. He could have stayed all night."

Linda D. Mann *The Clarion-Ledger*

* ". . .technical brilliance and thoughtful analyses of classical works by George Gershwin"

"Jeffrey Biegel brought a different sort of evening to those gathered in the make-believe tent of the John Drew Theater of Guild Hall. His celebration of the works of George Gershwin was entertaining, funny, educational, and profoundly musical."

The East Hampton Star

* "Jeffrey Biegel gives 'explosive' performance"

"Epic" too was Biegel's first class interpretation of [Rachmaninoff's] **'Concerto No. 2'**. He made the melodies float over the keyboard and weave around the orchestra in a perfect partnership. The soloist's fluidity and dexterity were marvels to watch, yet he raised them miles above flawless technique with his heartfelt interpretation.

He had a fascinating blend of force and delicacy. Biegel moved with effortless grace from the extended reveries to the showy runs that could be likened to Astaire-like feats on the ivories. It's a rare performance quality he made it seem so spontaneously effortless. But that's the mark of a rarified artist."

CONNECTICUT POST

* "A memorable recital by a growing pianist"

"Jeffrey Biegel, returned to play a memorable recital displayed his enormous growth as a thinking man's pianist. Biegel possesses encompassing technique that he places fully at the service of music, and his interpretations demonstrated a thorough understanding of the background of each score. Liszt's **'Petrarch's 104th Sonnet'** was unfurled in gleaming tone with spacious, deeply poetic lyricism, and the dazzling Schulz-Evler transcription of Strauss' **'Blue Danube'** sparkled with glittering facility that evoked ghostly virtuosos like Josef Lhevinne. Biegel's discussion of seven Gershwin **"Preludes"** and the 1924 original-manuscript version of **'Rhapsody in Blue'** was especially enjoyable for his detective-like identification of the influences of Debussy, Chopin and Prokofiev. But his Gershwin playing was also optimal - unaffected, unsentimentalized, rhythmically freewheeling, and tangy. It was fascinating, too, to hear a few of the bridge passages Gershwin originally composed for Rhapsody that are usually cut."

Miami Herald

*** "RADIO CITY DIRECTOR AND PIANIST BIEGEL ADD SPARK TO POPS LINEUP"**

"Their performance of **Gershwin's 'Rhapsody in Blue'** takes the masterpiece and makes it greater. It was the greatest and most exciting performance of the rhapsody I have heard, right up there in quality with Frank [Sinatra] or Ella [Fitzgerald] singing **'I've Got A Crush On You'** and even better than Gershwin's own piano rolls. Will somebody with connections please get Biegel into a recording studio so we can have a copy of this treasure?"

St. Louis Post-Dispatch

"His formidable technique places him at the top of his peers, but his interpretive depth places him higher. What's most interesting about him is his striking individualism. And he plays with a mature artistry that must unnerve his senior colleagues."

The Seattle Times

"With fleet, authoratative and appropriately lyrical playing, it was an engaging performance that drew cheers from the large audience."

The Los Angeles Times

"Biegel is a major talent, who made the piano sing, even in passages of pounding chords and quick runs. His Prokofiev Third brought back to mind the standard-setting recording with Leon Fleischer and the Cleveland Orchestra under George Szell."

The Times Union (Albany, NY)

"With impeccable technique and strong command of structure, a remarkable [Chopin] **'Sonate Funebre'** and **Prokofiev 'Third Concerto'** exactly reflected the composers intentions."

Le Figaro (Paris)

"His performance of **Beethoven's 'Concerto no.5'** was magnificent. It was everything one could demand from great pianists."

The Knoxville Journal

"Mr. Biegel plays with remarkable assurance and maturity, and a deep musicality is always at the heart of his pyrotechnics."

The New York Times

"The grand style, with its prerequisite wide range of colors and wildly virtuosic effects, now seems second nature to him"

The Washington Post

"Jeffrey Biegel gave the **Beethoven ['Concerto no. 3']** an unusually thoughtful and serious reading. [There were] spectacular doses of suave articulation and enough emotional wallop for even more than the three curtain calls he received."

St. Louis Post-Dispatch

"Jeffrey Biegel is a pianist who clearly knows what he is about. **Mozart's 'C minor Sonata, K. 457'** emerged with both clarity and coherence, The young pianist's decisive articulation and keen sense of the work's dramatic underpinnings elegantly revealed the sonata's exquisite architecture. And he imbued the major mode Adagio with a profound serenity. In **'Islamey,'** the keyboard wizard seemed to have technique to spare and gleefully dispatched its chordal fury with total aplomb."

Los Angeles Times

"Pianist Jeffrey Biegel plunged into **Tchaikovsky's 'Concerto no.1'** with proper gusto, displaying seamless dexterity and expressive clarity."

Los Angeles Times

"...the standing ovation was immediate. He dove into the keys with a fervor demonstrated by the combination of powerful chords and dancing runs [in **Beethoven's 'Choral Fantasy'** and **'Piano Concerto no. 4'**]. Biegel steadily strode through the music, sounding neither strained nor challenged. Most importantly, he played with feeling."

The Lima News (OH)

"Pianist [Jeffrey] Biegel, who next teamed with [Steven] Larsen and the RSO for the **'Concerto no. 1 in b-flat minor ' [by Tchaikowsky]**, clearly stands out from other young soloists on the concert circuit. His phenomenal accuracy, strength on the challenging forte passages and velvety touch on the softer sections are hallmarks of a fine virtuoso. After the opening orchestral chords, Biegel began his solo passage with an amazing fluidity. As he played, it was as though he had no wrist or elbow joints. The result was pure magic: a sound as smooth as silk drawn out of the keyboard. Biegel's hands were a blur as he drummed out the fierce octave runs. Biegel encored, following a thunderous standing ovation, with a marvellous shimmering rendition of **'On the Beautiful Blue Danube'** earning yet a second 'standing O'."

Rockford Register Star (IL)

"The Gershwin 'Rhapsody in Blue' has been played to the point where it has become so familiar that it has bred contempt. Jeffrey Biegel's playing of it along with some newly rediscovered piano cadenzas was a revelation which told us just how imaginative Gershwin could be... He did something almost unheard of at the Pops. He played a marvelous piano transcription of Strauss' 'Blue Danube Waltz' that elicited a standing ovation from the orchestra. That also had never happened before. When I complimented Biegel for playing the most accurate and rapid arpeggios since those played by the celebrated Emil Gilels, he said he hoped I'd include it in the review. I'm delighted to do so."

Ocen City Sentinel (NJ)

"At the conclusion of the **Mozart 'Concerto in C Major' [K. 467]** the near capacity audience erupted. The audience brought him back to the stage so many times that he decided to provide an encore. The result was shaking heads and dropped jaws in both the audience and the orchestra."

The Star-Ledger (Newark, NJ)

"Biegel's solo [**Mendelssohn's 'Concerto no. 1'**] deserved spotlighting, not only in the first movement, to which he brought a fine sense of dramatic interaction, and the finale, where he gave an appropriate demonstration of technical skill, but especially in the slow movement, where his phrasing was a delight, particularly in his subtle use of agogic accents."

The Washington Post

"Guest artist Jeffrey Biegel gave notice that his credentials as an accomplished artist are accurate. He displayed a secure technique and a high degree of musicianship. The audience responded with enthusiasm, resulting in a solo encore of a transcription of the **'Blue Danube Waltz'**"

Pittsburgh Tribune-Review

"Biegel, returning for the second time in recent years, gave a performance of **Franck's 'Symphonic Variations'** and **Liszt's 'Concerto no. 1'** that was nothing less than outstanding." "Biegel brings excellent musical intelligence to his performance, choosing to view the piano as his partner in musical collaboration rather than as an enemy to be conquered. His playing was secure and often appeared to be effortless - the sign of a true artist and an indication of his prodigious technical skills. Biegel's most sensitive playing came in the more sedate Franck work. The audience's enthusiastic response to Biegel's stirring performance resulted in a short solo encore."

Pittsburgh Tribune-Review

American Premiere of the first printed edition of the original manuscript of **George Gershwin's 'Rhapsody in Blue'** in its entirety: "Far from the usual ham-fisted treatment, his made a closer approach to the swing of '20s jazz than many in recent memory. In general, his playing was light and transparent, more on top of the keys like actual improvisation."

The Boston Globe

"DASHING PROKOFIEV CONCERTO STEALS SHOW"

"Biegel showed that he is one of the important interpreters of this work [**Prokofiev's 'Concerto no. 3'**], and the near capacity crowd knew it: shouting broke out at the end, and led to a standing ovation."

Albuquerque Journal

"The temperature rose quite high when Jeffrey Biegel began the first measures of **Saint-Saens 'Piano Concerto no. 2'**. He possesses a pianistic ability far beyond the ordinary, and the sensitive melodies were beautifully executed, coupled with powerful intensity and a wide expressive range."

Bergens Tidende

"Jeffrey Biegel, winner of many honors, awards and competition prizes, joined with the orchestra in an impressive performance of **Gershwin's 'Rhapsody in Blue'**. This was one of the most beautifully realized performances of the rhapsody I have ever heard. Biegel not only played it with admirable technical control, he expressed every phrase and musical idea with utmost sensitivity. The climactic ending had the audience on its feet as the last chord sounded."

Savannah Morning News

". . . From the strength and clarity he demonstrated in the work's opening cascade down the keyboard, it was obvious that the pianist has a formidable technique. There was considerable flourish in his handling of [Grieg's 'Concerto in a minor'] throughout, a 19th century style, crowd pleasing virtuosity. . . His understanding of tone yielded rewards too; his playing has considerable color. Biegel acknowledged the vociferous ovation, with an encore - and no trifling one, either. He offered nothing less than the once much played 10 minute '**Arabesques On the Beautiful Blue Danube**' by **Andrei Schulz-Evler**."

Sun-Sentinel (Miami)

"There was comfort and something more in the performance of **Brahms' 'Second Piano Concerto [in B-flat Major]**' that followed the intermission. Pianist Jeffrey Biegel has a warm, singing tone and the ability to maintain it in passages of virtuoso display."

Long Beach Press-Telegram

"The soloist in **Liszt's 'Piano Concerto no. 1 in E-flat'** was Jeffrey Biegel, and from the outset, it was clear that this young man had the answers to practically every problem inherent in this demanding work."

Belfast Telegraph

"The high point of the concert was the ever popular '**Concerto no. 2 in g [minor], Op. 22**' by **Saint-Saens**, with pianist Jeffrey Biegel as soloist. A work of great charm and vitality, the concerto seemed ready made for Biegel's highly coloristic and dramatically romantic brand of pianism. Biegel has technique to burn and revealed a big, handsome tone, fleet fingers, impressive articulation, a lovely lyric quality and a fine sense of line. Unlike most of his peers, he was able to communicate an involved emotional commitment to the music."

Journal American (Bellevue, WA)

"Guest artist Jeffrey Biegel thrilled Honolulu Symphony subscribers. [[Lalo Schifrin's](#)] '**Concerto no. 2' (The Americas)**, was the vehicle for this gifted pianist as he demonstrated power, technical wizardry and insightful sensitivity, holding the audience's attention throughout."

Star-Bulletin (Honolulu)

"MASTERFUL PIANO ARTISTRY"

"Honolulu Symphony audiences were treated to a masterful rendition of [Lalo Schifrin's 'Concerto no. 2'](#). Biegel invests his passages with an effervescent passion that hurtles the piece forward with dizzying momentum."

The Honolulu Advertiser

"Biegel seems completely at ease and conveys his obvious love of playing. From the fast and fiery passages to those of a simple, subdued nature, his touch, control and interpretations are superb. In fact, after this intriguing work [**Beethoven's 'Concerto no. 2'**] was completed, Biegel performed an encore- an unprecedented treat. After his whirling rendition of '**The Blue Danube Waltz**', the crowd showed its hearty approval with a much deserved standing ovation."

The Repository (Canton, OH)

"He branded the music [**of Grieg's 'Concerto in a minor'**] with his intelligence and sensitivity, offering an interpretation that was introspective -and intimate, rather than the more usual extroverted and public one. His trill would be the envy of any vocalist."

Courier-News (Elgin, IL)

"In the hands of Jeffrey Biegel, **Franz Liszt's 'Concerto no. 1 in E-flat'** becomes the perfect example of the Romantic Period's sparkling, virtuosic bravura. Armed with all the technical aids, Mr. Biegel masters with excellence the difficult, needle-sharp octave passages between the delicate movements that are assembled in broad, powerful lines. The [small details] shone in a warm glow under his soft touch. Twenty minutes of the extraordinary bravura style was obviously not enough. He continued with an encore- '**By the Beautiful Blue Danube**' The popular '**Viennese Waltz**' was performed with purebred artistry. Magnificent !"

Bergens Tidende (Norway)

"AGILE PIANIST DAZZLES AUDIENCE WITH TALENT"

"[Mr. Biegel] dazzled the audience with his virtuosic technique and elegant articulation. His remarkable interpretation of the well known **Tchaikowsky 'Concerto no.1'** is obvious testament to the validity of his reputation. Biegel took over the demanding work with a stunning display of octave runs and delicate pianissimos. After the strenuous 40 minute concerto drew a standing ovation, Biegel gave an almost unheard of response. He played a ten-minute encore that required as much skill and keyboard artistry as the main piece a transcription of the '**Beautiful Blue Danube**' Even some orchestra musicians couldn't resist commenting to each other during its performances."

E1 Paso Herald-Post

"Jeffrey Biegel tossed in an unexpected solo encore, a dazzling account of the '**Blue Danube Waltz**'. Who would have suspected there was a **Horowitz** lurking in the soul of this staid looking Long Islander?"

Providence Journal-Bulletin

"Jeffrey Biegel brought unexpected delicacy and introspection to **Franz Liszt's 'Piano Concerto no.1 [in E-flat]**'. Biegel also offered a rarity, **Leroy Anderson's 'Concerto in C'**. Biegel easily mastered the pyrotechnical demands of both concertos. He dashed off the runs in the **Liszt** allegro with astonishing fluidity, gossamer clarity and shapely musicality. Better yet was the searching deeply personal quality he brought to the slow movement."

San Antonio Express-News

"Biegel's softest moments were breathtakingly eloquent, some of the best piano playing heard around here in some time."

The News Tribune (Tacoma, WA)

"Biegel's astonishing facility, bell-like tone, elegant touch and utter tirelessness easily compassed [Lalo Schifrin's](#) demanding '**Concerto of the Americas**'. Each of the three movements is virtually a concerto in itself, and each essays a different national style - African-American blues, jazz and gospel in the opening '**Blues**', Argentine in '**Tango**' and Brazilian in '**Carnaval**'. Biegel made the best of it, especially in his authentic stride style and searching slow blues in the first movement. He tossed off the pyrotechnics with jaw-dropping agility and clarity."

San Antonio Express-News

"[The concert] also produced an auditorium of instant fans for Jeffrey Biegel, a pianist whose impressive technique and inspired interpretation of the **Grieg ['Concerto in a minor']** will remain one of Traverse Symphony Orchestra's true highlights from this season."

Traverse City Record-Eagle

"Playing the adagio [**Beethoven's 'Concerto no. 5'**] with a limpidity of tone and sense of early 19th-century style Biegel made one want to hear the entire concerto. The clarity and evenness of his ascending trills were technical wonders. Biegel returned to play the diabolically difficult piano part [**Rachmaninoff's 'Rhapsody on a Theme of Paganini'**] with a poet's sensitivity. The performance provided an exhilarating conclusion to the series."

The Hartford Courant

"Biegel gave the jazzy work [**Gershwin's 'Concerto in F'**] a winning performance."

Chautauqua Daily (New York)

"In the hands of pianist Jeffrey Biegel, the concert was a great success. He employed his impeccable technique [in **Prokofiev's 'Concerto no. 3'**] to achieve persistent virtuosity and was also able to manage beautiful lyrical sections in between. The public was wild with his abilities and he provided an encore, a wildly virtuosic arrangement of '**By the Beautiful Blue Danube**'. It was performed with utmost elegance and humor."

Bergens Avis (Norway)

"Jeffrey Biegel helped the **Saskatoon Symphony** to a fine start with his elegant and exciting version of **Grieg's 'Concerto in a minor'**."

The Star Phoenix (Saskatoon, Canada)

"He has a wonderful touch on the keyboard. The pianist's sound is clean and precise, and he covers a great deal of the keyboard with seeming ease and comfort. [**Beethoven's 'Concerto no. 2'**]."

The Times (Shreveport, LA)

"**George Gershwin's 'Rhapsody in Blue'** didn't only demand the brilliant technical abilities of the American pianist Jeffrey Biegel. He and [conductor Peter] Leonard together with the marvelous **Philharmonic Orchestra** [of Augsburg] unfolded an amazingly fresh sounding version of this concert hit. He highly earned the roaring applause, which he rewarded with a refined powerful and unbelievable virtuosic version of '**The Blue Danube Waltz**'."

Augsburger Allgemeine (Germany)

"In **Gottschalk's 'L'Union'**, Jeffrey Biegel showed both brilliant technique and empathizing interpretation. He [also] proved his fantastic virtuosity in **Gershwin's 'Rhapsody in Blue'**."

Landshuter Zeitung (Augsburg, Germany)

"His octave passages, polished to a flashy brilliance, are reminiscent of **[Van] Cliburn** in his best years. **[Leroy Anderson's Concerto in C and Richard Addinsell's Warsaw Concerto]."**

Lexington Herald-Leader (KY)

"Biegel brought stunning technical skill together with polished finesse and a rich palette of tone color. In both the **[Leroy] Anderson 'Concerto'** and **Gershwin's 'Rhapsody in Blue'**, Biegel pushed the tempo of the showy passages to the exciting limits of playability with miraculously tapered cadences, stylish gestures and intensely committed interpretations."

Union-News (Springfield, MA)

"Biegel seemed well suited to the work **[Beethoven's 'Concerto no. 5']**; he has strength, but knows how to temper it. He commanded with a minimum of touch-typist pounding so often found in pianists trying to impress rather than share music. Biegel's handling of the variations on the main theme was done with quicksilver elegance. The audience awarded Biegel a lengthy ovation, prompting a humorous - hopefully, intentionally - encore: an arrangement of **Johann Strauss' 'By the Beautiful Blue Danube'**, by **Artur Schulz-Evler.**"

Mobile Press Register

"Arguably the most majestic piece in the piano repertoire, **[Beethoven's 'Concerto no. 5']** was played with distinction by soloist Jeffrey Biegel. With its outbursts of sweeping cadenzas, the young pianist certainly attacked the concerto with decisive drive."

The Times-Picayune (New Orleans)

"Biegel is a powerful musician and the piano sang under his hands. He entered into the deep romanticism of the work **[Rachmaninoff's 'Piano Concerto no. 3 in d minor']** and gave it back to us without excessive sentimentality. His technique is a marvel, hands leapfrogging about the keyboard with dead-on accuracy."

Lake Forester (Pioneer Press, IL.)

"Pianist Jeffrey Biegel stole the hearts of his adoring audience, first in **Leroy Anderson's** virtually-unknown **'Piano Concerto in C'**, a work he has championed. Biegel put a personal, and wonderfully convincing stamp on his **Gershwin ['Rhapsody in Blue']** interpretation that may be hard to beat anywhere! It seems his absolute-best cup of tea, and it brought the night to a super-fine close and the audience to their feet."

Sunday News (Lancaster, PA)

"A sparkling rendition of **George Gershwin's 'Rhapsody in Blue'**, with soloist Jeffrey Biegel, brought the audience to its feet, as the concert ended. Biegel also performed the piano solo for **[Leroy] Anderson's 'Concerto [in C]**'. His playing is amazingly clear and bright, his dexterity at times breathtaking. As terrific as he was with the concerto, Biegel really outdid himself during the Gershwin piece. His hands flew across the keys, producing the sleek, unique Gershwin sound in dazzling ways."

Lancaster New Era (PA)

"After intermission New York pianist Jeffrey Biegel gave the Chicago premiere of [Lalo Schifrin's](#) **'Piano Concerto no. 2'**, titled **'Concerto of the Americas'**, and written to commemorate the 500th anniversary of the discovery of America by Christopher Columbus. It was a splendid performance one of the most memorable of the season, and it's been quite a season."

Pioneer Press (Chicago, IL)

"American pianist Jeffrey Biegel, the Istanbul State Symphony Orchestra together in **Rachmaninoff's 'Third Piano Concerto'** was splendid. With his piano dominating with deep, profound musicianship, Rachmaninoff's sure-fired passion excited Biegel in his display for us that we look forward tremendously to his return for many years in the future."

Cumhuriyet (Istanbul, Turkey)

"The American pianist Jeffrey Biegel, whom we know from his last appearance when he played **Rachmaninoff's 'Third Concerto'** which we loved very much, returned this time with the unique **'Concerto in C'** by **Leroy Anderson**, composed in 1953. Biegel possesses an extraordinary technique and due to this, he plays everything beautifully. For this concerto, you need a pianist of Biegel's caliber to make it effective. In **Gershwin's 'Rhapsody in Blue'**, which we all know, Biegel gave it a very sensitive, serious and detailed performance. Due to his conception of the work, he delivered a true and openly honest interpretation."

Milliyet (Ankara, Turkey)

"Pianist Jeffrey Biegel gave a commanding performance of **'Rhapsody in Blue'** that captured the rhythmic vitality of New York at the height of the Roaring Twenties and infused that same Jazz Age spirit into his playing. It snapped, crackled and popped with shifting dynamics, dramatic swoops and a sure touch."

The Buffalo News (NY)

"Biegel captured the audience's attention right from the start with his technical brilliance, and went on to win its unrestrained admiration and affection. The intricate **Prokofiev 'Concerto [no.3]'** proved a fine showcase for the internationally renowned pianist's excellence. He was rewarded with an enthusiastic standing ovation, and then with another, even more resounding show of approval, after an encore."

Hickory Daily Record

"You will not get many chances to experience a performance (of **Rachmanonff's 'Concerto no.3'**) like the one Biegel and the [Greensboro] orchestra gave Saturday night."

News and Record (Greensboro, NC)

"Biegel's tremendous range of musical shadings were marvelous to hear and a delight to witness. Immediately following his wonderful performance [of **Grieg's 'Concerto in a minor'**], Biegel rewarded the appreciative audience at Fordson with a rousing presentation of **Strauss' 'On the Banks of the Beautiful Blue Danube'**" Waltz arranged by Schulz-Evler. Both the Grieg and the Strauss demonstrated Biegel's masterful technique, tremendous color and great artistic style."

Press and Guide Newspapers (Dearborn, MI)

"Mr. Biegel's runs are phenomenal-pureed sound. Mr. Biegel deserved the standing ovation he got, and one only wishes we could hear him play something from the classical repertoire to show off his exquisite Romantic style. Maybe he'll be back."

The Dispatch (Moline, IL)

"Biegel demonstrated his considerable gift as a pianist, while drawing out the blues and jazz idiom around which the piece [**Gershwin's 'Concerto in F'**] is based."

Quad-City Times (Davenport, IA)

"Jeffrey Biegel, a young virtuoso from New York, performed the evening's centerpiece, **Rachmaninoff's 'Piano Concerto no. 3'**. We were fortunate that Biegel graciously agreed to substitute on very short notice. From the first pulsing bars to the final crashing chords, Biegel was a fiery and subtle interpreter, and Greeley repaid the privilege of hearing him with a standing ovation."

Greeley Tribune (CO)

"We've heard Biegel before, and our admiration for his artistry continues undaunted. Recalling Biegel's success with the Leroy Anderson Concerto in an earlier season and now with the Gershwin **'Concerto'** as well, we'd like a chance to hear him in a different style, whether a Mozart or Brahms Concerto or something like the Franck 'Symphonic Variations'. Perhaps he should return yet again to share with us another side of his pianism."

Sunday News (Lancaster, PA)

"A musician who played with sensitivity and fluidity, Biegel was powerful, dynamic when the music called for it, his chords strong, but his arpeggios flowed as his fingers danced over the keys rhythmically and with expression. He immersed himself in the music even as he sat awaiting his entrances, his body and head moving with the notes of the orchestra which performed the jazzy syncopation, the blues and the melodic lines superbly [in **Gershwin's 'Concerto in F'**]."

Intelligencer Journal (Lancaster, PA)