



from
Young Concert Artists, Inc.

LOUIS SCHWIZGEBEL-WANG, *Pianist*

The Washington Post

THURSDAY, NOVEMBER 8, 2007

PERFORMING ARTS

Louis Schwizgebel-Wang

Swiss pianist Louis Schwizgebel-Wang just this year emerged from his teens. On Tuesday night he debuted at the Kennedy Center's Terrace Theater as winner of the Young Concert Artists International Auditions. The recital promised good things as his career matures. He already shows a comprehension of each work's overall direction and an acute sensitivity to the more subtle but essential details of touch and tone that distinguish one work from another — matters you expect from a musician farther along the concert circuit.

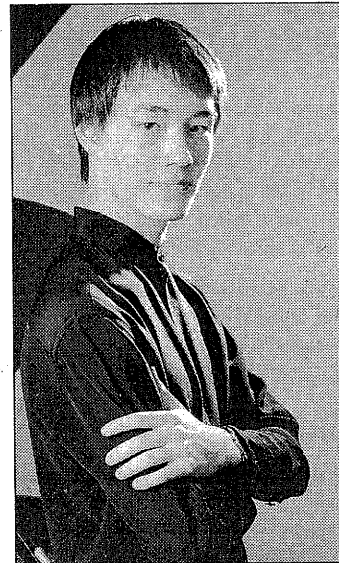
I especially enjoyed Tuesday's opener: Mozart's zesty Sonata in D, K. 311, a mid-career composition (the composer died at 35). In Schwizgebel-Wang's hands, the sonata clearly portrayed Mozart's mannerist-era style, intimating precious detail and ornamented melodiousness. The pianist lost no time underlining these qualities with a perky touch and teasing buffoonery in the Allegros and with wonderfully expressive phrasing in the meditative Andante. Above all, he tackled the fast movements with crisp articulation, providing the pulsing rhythmic bounce obtainable on instruments closer

to Mozart's day — the harpsichord or pianoforte.

Schwizgebel-Wang followed the Mozart with Brahms's Two Rhapsodies, Op. 79, Erwin Schulhoff's five "Etudes de Jazz" and Mussorgsky's "Pictures at an Exhibition," with all of the music underlining the pianist's virtuosity. He captured Brahms's seething passion, foreboding tension and moody impetuosity. And the Schulhoff sped along in its eclectic mix of American and Latin styles: "Charleston," "Blues" and "Tango" of the Americas, coupled with a cabaret-ish "Chanson" and a macabre dance-inspired "Toccata sur le Shimmy 'Kitten on the Keys.'" Each movement was artfully defined with powerhouse technique and a sly sense of humor.

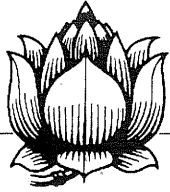
"Pictures at an Exhibition," which concluded the program, was played with all the cosmic impact needed for a work eventually transcribed for orchestra by Maurice Ravel. Schwizgebel-Wang missed none of the piano version's intimations of symphonic breadth and Olympian orchestral force. Octave tremolos and repeated notes whizzed by as if a demonic monster were trampling over a rugged landscape with unforgiving inevitability — although the quieter reflective moments had their say as well.

— Cecelia Porter



BY CHRISTIAN STEINER

Pianist Louis Schwizgebel-Wang is winner of the Young Concert Artists International Auditions.



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LOUIS SCHWIZGEBEL-WANG, *Pianist*

NEW YORK RECITAL DEBUT

THE NEW YORK TIMES, FRIDAY, NOVEMBER 16, 2007

Classical Flair With Vernacular Flourishes

If anything linked the four works presented in a recital by the Swiss pianist Louis Schwizgebel-Wang at Zankel Hall on Tuesday night, it was inspiration. Not

MUSIC REVIEW

STEVE SMITH

just in the sense that the composers did their work well — though that was certainly true — but also in the sense that each piece was written in reaction to some outer stimulus.

Presented here by Young Concert Artists, Mr. Schwizgebel-Wang, 19, opened with Mozart's Sonata in D (K. 311), written at least partially when the composer was the same age. The motive was romance: Mozart wrote the piece for Josepha Freysinger, the musically gifted daughter of a composer who is now obscure.

Louis Schwizgebel-Wang
Zankel Hall

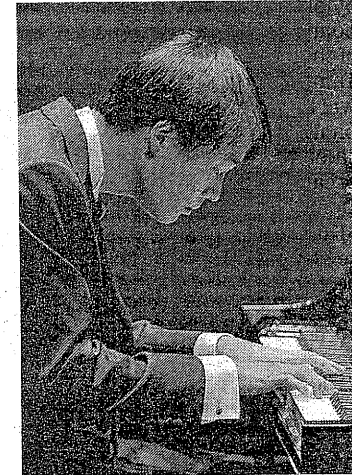
Apparently impressed with Ms. Freysinger's ability as well, Mozart provided busy, playful outer movements and a brief, dramatic cadenza at the end. These Mr. Schwizgebel-Wang dispatched with a fastidious touch and plenty of sparkle.

Brahms was inspired to write his two Opus 79 Rhapsodies by a restful period spent in the Austrian village of Pörschach in 1878. In a letter to a friend he referred to them as "worthless trash." These turbulent fantasies are anything but. Mr. Schwizgebel-Wang offered passionate readings, phrased with an expressive elasticity that never distorted the music's dramatic arc.

Erwin Schulhoff, a gifted Prague-born Jewish composer who perished in a Nazi camp in

Bavaria in 1942, drew on vernacular sounds in his five "Études de Jazz," a set of devilish romps based on the Charleston, the blues, the chanson and the tango, and ending with an explosive take on Zez Confrey's novelty tune "Kitten on the Keys." The work ought to be better known, and Mr. Schwizgebel-Wang's dazzling account seemed to win converts.

Mussorgsky's Olympian "Pictures at an Exhibition" was inspired as much by his friendship with the artist and architect Victor Hartmann as by a display of Hartmann's paintings and sketches that Mussorgsky saw in 1874. It is better known now via Ravel's orchestration, difficult to ignore when hearing the piano version. But Mr. Schwizgebel-Wang's stately fanfares, tumbling phrases, lumbering chords and eerie sustains drew due attention to Mussorgsky's pianistic resourcefulness.



ROBERT CAPLIN FOR THE NEW YORK TIMES
Louis Schwizgebel-Wang at Zankel Hall on Tuesday night.

Mr. Schwizgebel-Wang saved his most dazzling fingerwork for two encores: a persuasively slippery account of Chopin's Waltz in C sharp minor (Op. 64, No. 2) and a lithe, ticklish version of Moszkowski's "Sparks."