



David Kadouch, piano

Press review

“[...] A pupil of the celebrated pianist Dmitri Bashkirov, [...] Kadouch is already right at the top of the piano elite of his generation. [...] A third prize at the 2005 Beethoven Competition Bonn was followed by a spectacular debut at the Ruhr Piano Festival. And now the great halls are opening to this brilliant wizard, who also has a gentle and witty side. And who loves to improvise. [...] The Frenchman has a boyish charm, which only emphasizes his maturity and his serious approach to the piano, demonstrated in his performance of Liszt’s Variations on Bach’s “Weinen, klagen, sorgen, zagen.” [...] In this concert, the French pianist took us on a spiritual and emotional journey, with changes of attack and expression as lightning-fast as they were sure-footed. [...] Technically, there seems little more that Bashkirov can teach this brilliant magician of the keyboard. [...] The Frenchman plays the piano with a smile on his face, when it fits the piece – and you can hear this. [...] Liszt could hardly be played better. [...]

- Ruhr Nachrichten, August 27, 2007

“[...] After all the well-chosen words, the young French pianist David Kadouch did full justice to the music. With the concentrated seriousness typical of him, the third-prize winner in last year’s Beethoven Competition organized by Deutsche Telekom immersed himself in Beethoven’s 5th Piano Concerto, transforming its virtuoso pomp into splendidly energetic gestures and indulging in a wonderful dialog with the soloists of the Beethoven Orchestra, which produced animated but delicate playing under the baton of Roman Kofman. The second movement was truly grandiose, launched by the orchestra with an intensity reminiscent of Bruckner. And the finale too was a real event, thanks to the uncommonly vivid and intoxicating playing of Kadouch [...]

- General-Anzeiger, September 11, 2006

“[...] The sound of his Brahms at this concert was as refined as it was weighty. And the way in which he generated such immense tension in Liszt’s Variations on ‘Weinen, Klagen, Sorgen, Zagen’, then brought out the color and diversity in Shostakovich’s op. 34 Preludes, was totally convincing. As an encore, Kadouch performed Beethoven’s ‘Rage over a Lost Penny’ with such virtuosity and power of expression that you would think he had just lost 10 euros himself [...]

- Gregor Willmes in Fono Forum, 07/2006, on David Kadouch’s concert at the Ruhr Piano Festival 2006



“A standing ovation for virtuoso playing full of spirit. David Kadouch: a name to remember

[...] After the master comes the masterly student: the 20-year-old Frenchman David Kadouch is studying with Dmitri Bashkirov at the Reina Sofia School in Madrid. What does this meteoric young player still hope to learn there, one wonders after his ecstatically received recital in the Chamber Music Hall? One sentence from Kadouch, who politely and respectfully applauded his teacher at the initial presentation, perhaps sums up his attitude to music: ‘I don’t believe in a sound that strives merely to be beautiful. Sound must say something, and it is allowed to be shocking when it has to express shocking things.’ In other words, when the piano is conveying genuine feeling, it can run the whole gamut from joy and exultation to weeping and despair. This creed could be heard in his tumultuous playing. The program took in Beethoven’s Fantasy op. 77 with its constant change of climate between hot and cold; Brahms’ Intermezzi op. 76 and his early Sonata No. 1 op. 1, with its volcanic mood and fiery finale; Liszt’s Variations on Bach’s ‘Weinen, Klagen, Sorgen, Zagen’, a cosmic tour de force with the Bach motif shining out as a consoling light at the end; and Shostakovich’s 12 Preludes from op. 34, with their gallery of human types from the dreamer and the joker to the strongman and the demon – musical miniatures in portrait format. It was like an instructive walk through a world of extremes. In his encores (by Beethoven and Ravel), the young star again displayed his technique and spirit, blending poetry with passion. His friend and father-figure Bashkirov must have been delighted. Kadouch is a name for the piano world to remember.”

– Westdeutsche Allgemeine Zeitung, May 24, 2006

International Beethoven Competition for Piano in Bonn 2005

“Fantastic sound-worlds – A semi-final at the highest level
[[...] In ‘Lines and Shadows’ and ‘Fluctuation’ from York Höller’s ‘Monograms,’ he gave us thoroughly sensitive playing with his subtle touch of the keys and use of the pedals. It was also fascinating to see how Kadouch transformed the bizarre and fantastical sound-worlds of a selection from Shostakovich’s ‘24 Preludes’. Each of these pieces has its own character, whether it be the big sound, a heroic march, a delicate nocturne or a piece of bizarre circus music. Kadouch touched in single notes, allowed chords to glow and fast passages to sparkle, carving runs out of the keys – sensational. [...]”

– General-Anzeiger, December 14, 2005



“Pianistic high points with Bach and Beethoven

The second evening of the qualification round of the Beethoven Competition in the Large Hall of Deutsche Telekom’s Headquarters in Bonn opened with an exhilarating account of Beethoven’s Fantasy in B Major by the French pianist David Kadouch. The 20-year-old shaped this expressive, spontaneous-sounding music with astonishing maturity and insight. A singular blend of profundity and analytical detachment also characterized his interpretation of Beethoven’s Sonata op. 110 [...]. Kadouch presented the first movement with great seriousness, his occasionally rough and meaty playing drawing a clear distinction between the broad lines and the detail. The second movement was surprisingly restrained, while the melancholy mood of the third achieved a great intimacy. In the closing fugue, Kadouch underlined his mastery in bringing its complex polyphonic texture to life. The same was true of his Contrapunctus I from Bach’s ‘Art of Fugue.’ [...].”

– General-Anzeiger, December 8, 2005

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