

Maria Kliegel Recital in Korea – Review of

It is very important for player to be praised by professional critics. But, it is also very pleasing and worthy for artist to give such a deep impression to the audience who are people not-related to music that they expressed so passionately how they felt about the concert. (Christina's thought)

These are the reviews of audience on Maria Kliegel's First Recital in Korea which was held with Pianist Jan Gottlieb Jiracek on September 29 at HoAm Art Hall in Seoul, Korea. Never did I dream that so many people would write their review all of which is so long!

Maria Kliegel Who Showed what Virtuoso Means!!!!

Maria Kliegel's playing was a wonder itself.

The pianist Jan Gottlieb Jiracek who performed with her was really great. His playing was wonderful. So beautiful!!! After Maria Kliegel's concert, I became to know for sure what Virtuoso means.

Encore pieces, Faure and Chopin were so sweet.....

I would love to listen to her playing again. If she would come back to Korea, I would definitely go to her concert.

- llazy -

[Review] Maria Kliegel Cello Recital

Cello.

I like the heart-throbbing tone colors that cello strings produce.

So, I went to Maria Kliegel' recital with much expectations. I won't do any conventional evaluation like 'The best of our time'.... 'Shows the profound music world'... I am not equal to give that kind of judgement with my poor knowledge on cello music.

However, what I can say obvioulsly, was that I felt the cello melody so comfortably while I was listening to her playing.

The performance with the piano was good. Furthermore, cello orchestra for the finale stage was impressing. It showed exactly what a harmony is.

The performance of 2 hours was so wonderful that I felt it's too short.

- Leeper -

Temperance, Its Lovely power! (Maria Kliegel Recital Review)

I like cello sound. Speaking of sound, violin's sound is very splendid.

A violinist putting a small violin on the shoulder and showing brilliant stage manner... Cool.

On the other hand, the stage for a cellist who has to play by sitting on a chair may look less splendid. So does the sound.

The high, sharp and keen sound of violin has a scrofulously artistic charm. Meanwhile, cello brings up the image of ordinary people who get hurt in life but who have to strive to survive.

The cello sound reminds me of a humming of a good man who willingly helps the poor even though he is neither rich nor able.

I am a woman, but I like man cellist's playing better than woman cellist's. Especially, I do in stringed instrument. The string instrument tends to produce rather sad sound if a player would take a little too much feeling. In a good word, it may be a rich playing. But, I like powerful and cool playing.

However, Jacqueline de Pres is exceptional. I like her playing very much.

To my shame, I have never heard Maria Kliegel's playing.

The program was <Bach Aria>, <Paert Fratres>, <Schubert Arpeggione Sonata>, <Brahms Cello Sonata> and <Villa-Lobos Bachianas Brasileiras>. I felt familiar with this program. Because most pieces are well known to the public. My anticipation was right.

Bach Aria.. Schubert Arpeggione Sonata.. A typical character of a woman cellist was exposed. It might be considered to be powerless in some way. However, her playing was really exquisite, as if she pared even the smallest note in a perfect shape. Her playing was neat and elaborate, which were much more especially in Arpeggione Sonata.

I felt so good while listening to her playing.

I thought my taste is in exceptional and cool things. But, I liked so much Maria Kliegel's playing so stuffily elaborate. Why.....I wondered.... It was 'handling emotions'. She never spilled over emotions. Even Schubert's Arpeggione Sonata that is famous for its melancholy, she played uprightly and neatly. So it looked even lofty. I like this very much. My shaken heart with <Bach Aria> and <Paert Fratres> reached to the climax at <Arpeggione Sonata> and <Brahms Cello Sonata No.2>.

Someone said 'more passion needs...'. But I shook my head. Not sadness is seen only in bitter mourning. A person so sad laments very heartily with no shedding tears.

Maria Kliegel's playing gave me a feeling like a peeress who is ruined but proud or like a career woman who showed up at work just after being dumped by her boyfriend.....

I liked that feeling very much.

Temperance! I felt by her playing how much the temperance has such a lovely power.

Danke, Maria Klie~gel!

- Sabina 68 -

My friend, who has a deep knowledge of music and is now studying in Germany, envied me a lot, saying "did you really listen to the playing of Maria Kliegel?". She must be very famous in Germany. Anyway, seen so many reviews than ever, many people must have been touched a lot by her concert just like me. As you said, her beautifully moderate playing captured us.

- Light Love -

[Review] Maria Kliegel Whom I Met at the Corner of Early Fall.....

At the corner of early fall, I met an elegant and alluring melody of cello. The concert got started with Bach piece. I could not breathe while listening to the playing of too familiar piece. It was too fantastic. The second piece, Arvo Paert's *Fratres* is quite hard for me to understand. I could not be understandable but I strongly felt experimental. It was like we discovered what always exists and is not realized at all, for instance, unknown space in the darkness was revealed after all. From the beginning to the end, its atmosphere was in wonder.

Schubert's *Arpeggione* and Brahms' *F-Major* playing were very touchable and fantastical. Which sadness color shall be painted for playing of feeling sad and familiar at the same time?

I gave unsparing applause and praise to her who showed the best playing.

With a face in full smile, she gave a modest return to us with Faure's *Siciliano* and Chopin's *Nocturne*. The touching moment continued to the last stage, where she performed passionately with Seoul Soloists Cello Ensemble.

In a capricious wind of the fall, at the cello concert that had a sentimental charm of its own, my rationality and emotion were overflowing with the melody of cello. In the rolling wave, I was hit by the biggest wave, cello. I understood cello and responded to it. At the deepening autumn night, I fell in a new love with cello.

I am not aware of cello music. But, I was moved so deeply by the cello performance of Maria Kliegel who had her first recital in our country.

- 99vivia -

Concert very suitable for this autumn

On last Friday, I went to the concert very suitable for this autumn.

The concert got started very quietly. But, by continuing pieces, Maria Kliegel's cello and Jan Gottlieb Jiracek's piano moved us so deeply.

Like what Jacqueline de Pre and her husband had played together during her life, Kliegel and Jiracek showed such a harmoniously beautiful look.

The encore piece, played by Maria Kliegel with 7 Korean cellists was also fascinating and beautiful.

Furthermore, a fan signing time was an unexpected joy. Since Misha Maiskey's concert, it was the first time that I stood in line to get the performer's autograph. Even I took a photo with Kliegel and Gottlieb.

I wished I had learned a word of greeting in German before I went to the concert. However, inward heart is understood, isn't it?

What also impressed was the image of Kliegel who nicely encouraged young students in Germanish- English. Pianist Jan Gottlieb Jiracek was just as good as Maria Kliegel. His playing was also outstanding.

Frankly speaking, I had never heard of these two artists. After I listened to their playing, I regretted not having listened to their CDs before I came to the concert. If I have done it, I would have been moved more deeply. Even though I went there unprepared, I was very very happy with their music. Their beautiful playing made us feel comfortable and joyful as if they made people understood in unspoken language, regardless of whoer is acquainted with music or not.

- Michaela -

After coming back from Maria Kliegel Recital

When cellists are infatuated with their playing, their faces and gestures change variously. However, Mrs. Maria Kliegel played in so comfortable and easy a pose that is very suitable for cello. Her placidity full of virtuosic dignity and her beautiful playing made audience comfortable. Thank you.

- Fruit a -

[Review] Maria Kliegel Concert

Yesterday, I went to Maria Kliegel's concert.

The first piece was Bach's Aria. It is a very famous piece. So, I, frankly, felt no special interest. Just I enjoyed the tone color of cello.

The second piece was quite unfamiliar and difficult. So, I felt a little bored.

The third piece was Schubert's Arpeggione Sonata, which I liked best in the concert. In fact, this Schubert is my favorite. Furthermore, according to a cello-studying friend of mine, this repertory is not often played.

I listened to this piece in so much expectations. As was expected, her playing was so virtosic.

I am not a music student and I do not know the interpretation of the work. But, in her playng, there was an unusual taste from that of Rostropovich whose playing I had often listend to.

She played so beautifully this piece which I had felt sad before. Being moved to admiration by her ability, I gave her a round of thunderous applause.

After intermission, we listened to Brahms Cello Sonata No.2

Cello playing was good. Meanwhile, the pianist was so fantastic..... sound like a crystal. During the whole time he was playing, I admired him. How he could play just like water flowing. While Brahms was being played, my gaze was on him ^^.

For encore, Faure's Siciliano and Chopin's Nocturne were played. They were so good as much as the fame of these works.

The last stage was with Seoul Soloists Cello Esemble. I listened to that piece for the first time. It was gorgeous. It was like cinema music.

The above was the end of Maria Kliegel's concert.

When I saw her bow politely and wave her hand in return for a continually loud clapping of the hands, I thought she must be a very nice person.

It was a while since my last time to concert. I felt so good. The better was that it was cello recital very suitable to Autumn night. ^^

- daydream -

[Review] Maria Kliegel. SHE.

World Virtuoso **Maria Kliegel.**

My sweet past times by the attractiveness of violin and viola.

I went to the concert hall, dreaming of new impressions and unknown expectations about cello virtuoso Maria Kliegel. As was expected, she was Maria Kliegel. In her grand repertories, it was a magical time. I was fascinated by the attractiveness of cello and piano. I listened to Bach, Schubert and other pieces, resting my chin on my hands. Her stage manner mesmerized the audience. Who will not be moved by her bright smile....

Jan Gottlieb Jiracek, a sweet pianist, who has an image of a neat gentleman. Naturally,

my companion became immediately attracted to him.....

Expressing my sincerest thanks for giving me such an enchantingly memorable night..^^

- Gabby 2 -

If saying about cellists

If saying about cellists, I usually mention Pablo Casal, Yo-Yo Ma or Hanna Jang, simply because these names are just familiar to my ears. In spite of it, if I am saying I like cello music, frankly, it seems to be too funny.

On the other hand, I would insist that I am above the average about cello music, if it is considered that I am familiar with Mendelssohn's cello sonata and songs without words needless to say Bach Solo Suites.

Furthermore, I think my interest in or my knowledge on cello music has been upgraded because I became to know another cellist, Maria Kliegel.

Maria Kliegel is seemingly a veteran. Just by appearance, she was instantly recognized to become the successor of Pablo Casals. Her playing was neither trite nor old-fashioned at all. I could not help being surprised at her power-emitted playing enough to put young generations together.

As always, Bach was the first piece. The second piece was very unfamiliar so it was boring..... Later, I learned that it is *Fratres* by Paert, the contemporary composer.

While listening to that piece, I thought that it is a very experimental and a little boring but favorably changeable music. Maria Kliegel's interpretation was well melted into this piece.

The next stages were Schubert, Brahms, H. Villa-Lobos' music (which I never heard before), two pieces for encore and lastly, Octet with Seoul Soloists Cello Ensemble. Into all stages, she put all her efforts, which was very impressive.

I tried to listen, comparing her playing with Casals' or Yo-Yo Ma's, but it was not easy.

I thought my knowledge on the cello music is too shallow to find out the uniqueness of her own.

It is natural to no music-studying person like me. But I feel a little sorry.

If all playings would be heard just all the same, we would not need to listen to other playings.

I guessed that about 70% of the audience are people related to music. Easily were seen here and there students from art schools and people who looked like teacher and student or senior and junior. Somehow I felt like a stranger. Feeling like I am in the wrong place.... I felt like so more because it is a cello recital. During the intermission, people said how they felt. Judging by their sayings, they seemingly came tonight to learn Maria Kliegel's technic or to value her playing.

As a matter of fact, only the player himself(or herself) knows whether he(or she) is playing with all hearts or not, I think. As a player, technic is important, but, above all, a player needs to think about why he or she plays the music, whether the purpose is to earn money or to achieve something.

I was out of the concert hall to take a subway. And I found the homeless looking for a place to sleep here and there. I wondered, if they would listen to Maria Kliegel's music, what would they response? No, would they be willing to listen? If they had such a desire, they might live so.

But, if they could be in more relaxing circumstances, their life might be changed.

Anyway, in enjoying cultural life, the capitalism society has unfair structure.

To enjoy cultural life, basically, the economic strength should be backed. After all, this structure

creates inevitably the culturally estranged class. It is not clear whether this estranged class is

selected by themselves or society makes them to be.

No matter what the reason comes from, people should try to get out of this culturally estranged

class and society should try to prevent this class from being created. Isn't it the way we all live

happily? Even though enjoying culture is not the only way to be happy.

I am very thankful for giving this opportunity to listen to such a good music.

- Missing Old -

Really beautiful time

On a day like today... I realized my lack of expression. When the bow produces sound from a string, I felt thrilly shuddered all over my body. Sweet melody and strong sound were very very beautiful. She is said 'world's virtuoso cellist'. I felt so. Because her

playing was so beautiful. I do not know anything about music, so I do not know about the works she played. However, I listened to every piece of music she played with my eyes closed. All pieces were played....And I clapped my hands almost into blisters. At every this moment, she smiled and bent herself down into the modest to make a bow, as the way her sincere heart was transparently seen.

Even though two encore pieces were over, we kept clapping expecting that she would play another piece. At that moment, the stage was set up with some chairs and several cellists came on stage. They sat around and Maria Kliegel sat at the end. It was cello ensemble. Ah... so beautiful. The most luminescent was the figure of Maria Kliegel. How could she shed her modesty from the body? Her figure of leading playing looked so gentle. As we see her interview, she is a person whose modesty comes deeply inside her, who loves abundantly and who knows to feel happiness. I was fascinated by Maria Kliegel and also fascinated by her playing.

In this fall... it was a really beautiful time.

- Light Love -

[Review] Fascinating Maria Kliegel - Unexpected fourtune!

Normally a concert is chosen by the player's fame or by the concert preview.

Maria Kliegel's Concert.....

'Enourmous Recordings, Grand Prix of the Rostropovich Competition in 1981 and the best cellist since Jacquile De Pre' - Who would not be captivated by such tremendously complimenting introduction!

What a pleasure it is to go to concert with the person whom I can share the feelings with.....

Judging from her picture of young and pretty countenance on the brochure and from the sentence "Cello Virtuoso who visits Korea after 30 years since her first visit", she must have been quite old. However, when she walked out onto the stage in a white dress, her figure was the same from the picture of the brochure. "Wow~ My guess is wrong.~ She is very young."

Too familiar Bach Aria rang out deeply at the hall breaking the ice. And then, unfamiliar Paert's Fratres was played. Though it's too modern and unfamiliar a piece, it soaked through our heart so beautifully.

As the next stage, Schubert's Sonata for Piano and Arpeggione full of the beautiful memory in my old times would be played. My heart already fluttered with excitement. My expectations were right. It gave me happiness. Kliegel's playing was good. And the melody of piano was so beautiful and wonderful.

So fantastic playing by both of them.....

How can he look like a neat English gentleman... During the intermission, my friend and I laughed each other saying the same words.

Now is the second part...

When Brahms' Cello Sonata No. 2 was finished to play, the hall was amid the thundering cheers.

Amid the audience's cheers, two performers made us happy with encore.

The atmosphere looked like the concert ended.

For a moment... the stage lights were off, piano was put away and stage was newly set up.

Seoul Soloists Cello Ensemble seems to play Villa-Lobos' Cello Orchestra No.1.

Instantly the stage was arranged and the lights were on. Oh~ho, I never expected Maria Kliegel would play again, she walked out again with her cello. Continuing, cello members were onto the stage.

The festivity of cello ringing out at the hall..... was the unbelievably masterpiece.

I felt the same glee that I had felt with Berlin 12 cellists' playing.

Unexpected fourtune!

Surely, it was fourtune me coming to this concert itself. After the concert, there was a fan-signing. I bought a CD of Kliegel before the concert. Standing in line to get her autography, I found many cds of hers and pianist Jan Gottlieb Jiracek's cd were being sold. I again bought their cds and got their autographies. What a happiness... Pianist 'Choong Mo Kang' was standing near. He seemed to be a friend with the pianist Jiracek. Meeting such wonderful players like them at a concert became one of my big pleasures from a certain time.

Maria Kliegel Recital Review - String & Bow 2006.

Modesty, Accuracy and Maturity Maria Kliegel Recital

Some time ago I had a chance to listen to the recording of Maria Kliegel's Bach Cello Suites" released by Naxos. I thought that it would be good to put her name on the list

of the cellists who are much loved by the public and the mania, from the legendary virtuosos Casals, Rostropovich, Fournier to De Pre, Meunier, Starker, Bilsma, Shafran, Harell, Harnoncourt, Maisky, Yo-Yo Ma.

I thought so, not from a comparison with other cellists but from my personal point of view, because I was fascinated by Kliegel's playing itself. I felt strongly that the musicality of her playing forms a kind of perpetuity as a big theme, not as a sound momentarily visible or temporarily heard.

Wasn't it a very happy experience having felt partially a trace of Maria Kliegel's invisible life through her live playing at her recital held on September 29 at HoAm Art Hall!

All the way her motion did not lose modesty, accuracy and maturity, which brought a quietly and calmly touchable cello sound filled with a very warm humanism.

In two-hour journey of music, abundantly joyful voice was transferred unnoticed into the lingering impression.

Her recital partner, pianist Jan Gottlieb Jiracek and Seoul Soloists Cello Ensemble adhered closely to Kliegel and seemed to have shown an idealistic model of Ensemble.

Bach Aria was a beautiful play of the widely-spread haute and holy spirit.

Not the technically difficult work is the only way to touch virtuoso's outstretched hand. That way, Kliegel's Aria drew near to the audience so calmly.

In Paert's *Fratres*, the high quality technique of every moment was supported by calmness and delicacy, which brought the mysterious purification. In playing, the gap between piano and cello was managed very precisely. They spread rhetorically majestic appearance.

In Schubert's Sonata for Arpeggione (Violoncello) & Piano in a minor, D.8210 and Brahms' Sonata for Violoncello & Piano No.2 in F Major, Op.99, Kliegel and Jiracek kept appropriate volum. So, their playing absolutely mesmerized audience. Especially, her dignity in leading the work gave a feeling of wonder. The grand-looking couple power was melted into the deep melody of single line. It seemed to let us know that modesty is one of the important virtual factors to be a leading virtuoso who has charisma mesmerizing audience without giving oneself airs.

In the Villa-Lobos' *Bachianas No.1* for Orchestra of Cellos, the grave and dignified harmony sounded by 8 cellos arouse a new sensation marvelously. Their flowing

ensemble playing was harmonized with solemn and pious atmosphere and deserved getting hearty cheers.

- THE END -