

Paul Badura-Skoda 50th Anniversary Tour Reviews

The Boston Globe
Feb. 4, 2003

“At 75, Badura-Skoda retains an enviable vitality of rhythm and plays in an authentic Viennese style... Badura-Skoda was in his element in the Schubert, playing with the kind of unfussy directness that is accessible only to the very young or the very experienced; the piano sang, danced, and sparkled in his hands.”

Sunday Republican
Waterbury, CT
Feb. 16, 2003

“Badura-Skoda rendered the (Mozart) Fantasy with lyrical dynamism, expressive yet not overly romantic. It was a tasteful, warm and delicate performance full of strength and vibrancy...Badura-Skoda played (Schubert’s A minor Sonata) with breadth and resonance...Badura-Skoda played (Martin’s Fantasy) with extrovert zest, imagination, brilliance and wealth of tone color, using the work to display the orchestral palette of the piano.”

NY Times
Feb. 18, 2003

“At 75, Mr. Badura-Skoda is an animated player, and in his recital's best moments there was a freewheeling, improvisatory feeling that had an energizing effect. He was also open to the spirit of the moment.”

Heritage Villager
Southbury, CT
Feb. 2003

“With consummate skill and artistry, Badura-Skoda maintained such a level of concentration and intensity throughout, that his audience became participants rather than spectators.... Stimulating and exciting, (Martin’s Fantasy) demanded and received a bravura performance by the pianist, who executed with ease and love.”

Democrat and Chronicle
Rochester, NY
February 19, 2003

“Badura-Skoda gives ‘miraculous’ performance”

The great Austrian pianist remains a consummate technician, one capable of navigating the most precipitously difficult repertoire while barely breaking into a sweat. Yet for all his razzle-dazzle, it was his tone- sweet, delightful and intensely lyrical- that most lingered in the ear.”

“Badura-Skoda’s interpretation of Schumann’s Carnival, which closed the program, successfully captured both the dreamy and frenetic sides of the great German composer’s personality.”



The Morning Call
Allentown, PA
Feb. 21, 2003

“Badura-Skoda’s rendition of the opening Mozart sonata (in A Major) was taut and energetic...(He) drove the (Beethoven Sonata in F Minor) on with constant urgency, resulting in an extraordinarily intense experience...(The Schumann Carneval) was a rich and compelling presentation.”

New York Concert Review
Spring 2003

“Badura-Skoda, an eminent Mozartian, was true to form in his masterfully proportioned, clearly detailed, classical interpretation of the Mozart Fantasy, which followed the proverbial Golden Mean: his interpretation was lucid, elegant, superbly balanced between frivolous emotional detachment (on the one hand) and the gloomy, pomposity of some ‘serious’ addicts of ‘cosmic visions’ (on the other)... (Martin’s Fantasy) was also pianistically beautifully under control.”

The Plain Dealer
Cleveland, OH
March 7, 2003

“(Badura-Skoda is) a legendary artists unparalleled in his ability to shape insightful interpretations that give a sense of classical and Romantic music as the composers heard it...The pianist played (Mozart Variations on Ah vous dirai-je Maman) with fleet fingers, clear articulation and subtle use of the pedals...In Mozart’s Fantasy in C minor and Sonata in C minor, the artist created an impression of musical grandeur on a small scale. With an imaginative use of rubato, touch, and delicate dynamic shading, he penetrated to the heart of the music and heightened its inner drama...He played Chopin’s Nocturne in C-sharp minor with fluid rhythm and beautiful singing line. The allegro finale (of Beethoven’s Appassionata Sonata) was presented with such surge, sweep and excitement that audience members spontaneously jumped to their feet to applaud at the end.”

Music & Vision Daily
March 11, 2003
Published online

“Badura-Skoda performs with great energy, shocking accents and a keen sense of danger undertaken. He will take risks that are musically justified that may not work in concert. But the daring! When he achieves his aim the result is fabulous. For example, the coda of the great Schubert B flat sonata was played at a breakneck pace and was technically perfect.”

