



*Copenhagen Artists represents
Marianna Shirinyan world
wide.*

MARIANNA SHIRINYAN, PIANO

Highlight Of The Concert

Jyllandsposten

30 October 2009

The young Armenian pianist, who has delighted the audiences in West Jutland, was soloist in Rachmaninov's Paganini Variations. It is a devilishly difficult piece. Marianna Shirinyan played very clearly both regarding sound and precision.

Virtuoso

Berlingske Tidende

2 October 2009

Marianna Shirinyan comes from Armenia and hopefully she will stay in Denmark for the rest of her life. We know that she is extremely versatile, but that she is a great virtuoso came as a surprise. Not only is she on top of Rachmaninov's music, not only does she play the romantic passages infinitely clear, not only does she sparkle like fireworks, but she owns the most important thing of all: the understanding of music down to the smallest detail. Call it musicality.

Show Piece

Politiken

2 October 2009

Marianna Shirinyan played a focused, well shaped performance of Rachmaninov's show piece Rhapsody over a theme by Paganini. She displayed technique and a poetic disposition which few of her colleagues in this country master. That she played another of Rachmaninov's terribly difficult concertos when she received the Danish Music Critics' Award only a couple of months ago say a lot about her calibre.

Shirinyan had no scruples regarding living out her ideas. No matter how neckbreaking were the passages, the Armenian born pianist could concentrate on shaping an inviting expression and not only hit the right keys.

Expressive Playing

Siegener Zeitung

9 May 2009

This evening Marianna Shirinyan could have played whatever she wished - the audience would have loved her anyway. In the fast movements the Armenian born pianist with the excellent technique delighted with wonderful virtuoso runs where every note was clear - where nothing was left wanting. And in the famous Andante her playing was pleasing with a clear interpretation underlining the structure in the piece. Not only did the soloist and Philharmonie Südwestfalen under the baton of Russell Harriss harmonise beautifully. It was a performance which triggered emotions, clearly to be seen and heard in the deeply emotional performance of the pianist.

A Special Musical Experience

Westfalenpost

9 May 2009

Together with the Philharmonie Südwestfalen, lead by Russell Harris the young pianist gave the audience a musical experience of a very special kind. It was hardly believable how this young pianist with her unbelievable dexterity could make the piano sound. She is an artist who obviously merges completely with the music. It was an undescible music and sound experience. She played Rachmaninov for an encore.

Enriching

Fyens Stiftstidende

13 December 2008

Although Chopin is said to have detested the romantic tide, he unquestionably historically was part of, there is no doubt his music is romantic. It is not pompous but elegant, not bombastic but meaningful and virtuoso, the crisp, the loving and the intense. This is exactly how Marianna Shirinyan interpreted his Piano Concert no. 1 - lovely dressed in the red colour of love. Lively interacting with the nuances in the orchestral accompaniment and with catlike fingertip gentleness in her beautiful touch, she became the very spirit of the music.

This was particularly expressed in the slow 2.

movement, but also in the more folkloristic and and rambling outer movements.

A great experience to hear this young and talented Armenian born artist, who hopefully will continue to have her base here in Denmark. She enriches us.

Bewitching Pianist

Dagbladet

18 September 2008

From the first note the entire audience held its breath - not from fear but from the intensity in expression. In Bach's Partita in C minor nothing was coincidental. Every phrase was shaped most beautifully with ornaments and exquisite touch. The modern piano's possibilities were all used to the limit, but with suitable moderation. It is difficult to remember when one last heard more beautiful Bach-playing.

In Debussy's Image I

everything was transparent and logical and above all _____ dominated by an admirable virtuosity.

Passion Turned Into Sound

Fränkische Nachrichten

4 February 2008

The Armenian pianist succeeded brilliantly in blending the piano part into the orchestra. Effortlessly she mastered the technical difficulties and the tremendously complex structure in the Rondo. Her performance was celebrated by an enthusiastic audience.

Felix Röttger

Storms Of Passion

Mainpost und Volksblatt

2 February 2008

The young Armenian pianist Marianna Shirinyan proved herself with a masterful performance of Brahms Concerto no.1. With an unbelievable commitment and elastic technique, she played the lovely concerto by the local composer Herman Zilcher.

Shirinyan mastered the sensitive transformations in Brahms and also showed tremendous power and strength in the big passages.

In Zilcher the lightness bubbled, and several

surprises and entertained the audience and she displayed numerous small treasures in the music.

Klaus Linsenmeyer

Poetic Talent

Politiken

9 July 2007

Young Armenian Pianist Asset to Danish Music Life

.." Even though the awful weather bore the main blame for the poor attendance, the fact that the pianist is fairly unknown in Danish music life might also have been a factor. But she must and will become better known, because she is an exceptionally fine musician, a pronounced poetic talent, who both captivates and moves. And she actually lives in Denmark.

Meaningful programme

Her programme without interval was

wienerisch, but stretched between extremes: Schönberg's expressionist Three Pieces op. 11 and Alban Berg's still late romantic sonata - both from the beginning of last century - framed by two late sonatas in E flat by the father figure of Viennese music, Joseph Haydn.

It made perfect sense.

Structural clarity and refined feeling for sound were the personalities' common ground for soulful interpretations, but did not hinder her in discerning sharply between the two periods' different attitudes towards both instrument and the artistic phenomenon.

Hypersensitive Expression

The biggest challenge was probably

the New Wiener School's very complex style, and there were new discoveries to be made in the first Schönberg piece's forever changing but clearly heard main motif. There was also pure sensuality and magical transient pianissimo passages, and above all there was a hypersensitive expression in the lines and chords' subtly matched and modulating sounds.

The second

piece was stretched between pondering, intensely expressed melancholy and short fierce eruptions, which showed a surprising power of expansion in her slim arms. And Berg's sonata was carried with a dark and prevailing warm expression.

Piquant Humour

In Haydn the pianistic finery was carried out in the extreme, neat and fragrant, but also with sharpness and humour. Brilliantly clearly changing articulation formed not

only the motive's filigree, but also created effective contrasting layers of different substances.

Perhaps the tempi in opening movements leaned towards the casual, but it did not spoil the elegance and piquant humour. And if the bizarre in the last sonata's finale and in particular the adagio were underplayed, the sincerity, beauty and the organic connection of the contrasting sequences offered rich compensation."