

EXTRACTS FROM SOME REVIEWS

Soon it became obvious that the words 'exceptional throughout' would qualify for this particular evening's entertainment. (...) here was an ardency of performance that brought out the expressive qualities of each work's musical character. (...) his encore finally brought the 'house down'. (...) The two Liszt performances reminded me of Arrau and Brendel in their 1960-70s periods.

Bill Newman, Music and Vision, England

Meridian compact disc *Piano Music of Brazil* complements Eduardo's live Wigmore Hall event quite beautifully.

Bill Newman, Record Box, England

In *Piano Music of Brazil*, an album launched in the United Kingdom, Eduardo Monteiro presents a brilliant panorama of our piano works of the 20th century. (...) These works have already appeared on disc, but here they sound almost like first recordings, so great is the leap in quality gained in Monteiro's hands, a pianist who combines agility, power, refined sound, meticulous detailing and extremely well-judged use of pedal. (...) There is no lack of conviction here. (...) Monteiro treats Brazilian composers with the same dedication with which he would approach, say, Beethoven and Debussy and, in place of the hurry and carelessness with which this repertoire is periodically massacred, provides serious and profound readings of the scores. (...) *Cartas Celestes* (...) establishes a new model of excellence for the performance of contemporary Brazilian music.

Irineu Franco Perpétuo, Folha de São Paulo, Brazil

This very well-filled record [*Piano Music of Brazil*] is an impressive achievement from this most gifted young Brazilian pianist, of whom one has heard so much in the way of critical acclaim. Everything about this CD is first-rate - the choice of repertoire (...); the committed and fluent playing, full of style and expressive character; the sound quality and the overall presentation - so that, whilst for many listeners much of this music will be unfamiliar, the excellence of this production ensures the strongest recommendation. We look forward to seeing Eduardo Monteiro in Britain very soon.

Alexander Leonard, Musical Opinion, England

... he completely captivated his audience, who cried out for more at the conclusion.

Murray McLachlan

At his Wigmore Hall recital (...) Eduardo Monteiro (...) gave incisive renderings of two of the greatest works in the repertoire, Beethoven's *Appassionata* and Liszt's *Dante Sonatas*.

Christopher Follett, Musical Opinion, England

The CD *Piano Music of Brazil* is a beautiful international calling card for a great Brazilian pianist

Clóvis Marques, Opinião e Notícia, Brazil

Piano Music of Brazil (is an) engaging survey of 20th-century Brazilian piano music.

Philip Clark, International Piano, England

Here's an enjoyable release (...). Pianist Eduardo Monteiro is on home ground here, and is both technically and interpretively confident.

James Manheim, Allmusic, England

(...) Monteiro demonstrates his great familiarity with the refined language of the composer on the CD *Chamber Music – Henrique Oswald*, (...) the album features some delightful miniatures, but the main attraction is, of course, the major works: the *Quintet for piano and strings Op. 18* and the *Quartet for piano and strings Op. 26*. The latter receives a specially nuanced interpretation, (...) [Oswald is] a composer that Brazil needs finally to take as its own, as the pianist and professor Eduardo Monteiro shows us in his eloquent piano lesson in CD format.

Irineu Franco Perpétuo, Revista Concerto Website, Brazil

Eduardo Monteiro, the wizard behind so many emerging young talents of the piano scene in Brazil.

Irineu Franco Perpétuo, Revista Concerto website, Brazil

Piano Music of Brazil (...) Monteiro delivers (...) the whole programme with finesse.

Guy Richards, Gramophone, England

Eduardo Monteiro's concert (in the Great Hall of the Moscow Conservatoire) was that rare occasion when (...) the pianist comes across as much more interesting than many highly advertised names.

Anna Urmantseva, Cultural News, Russia

In the hands of Eduardo Monteiro, Beethoven's third Concerto received a technically irreproachable interpretation, concentrated throughout (...); his Appassionata Sonata, in the Cecília Meireles Hall, embarked on the imponderables of human sensibility.

João Luiz Sampaio, O Estado de São Paulo, Brazil

An auspicious performance by the pianist Eduardo Monteiro, brilliant in all aspects, in this opening concert of the 2012 season "Allegro" series, on stage at the Grand Theatre of the Palácio das Artes.

Carlos Buzelin, Hoje em Dia, Belo Horizonte, Brazil

The high points of the festival were the soloists. Monteiro shone in Beethoven's Concerto n. 3, and on the following day, in Sonatas "Appassionata" and op. 109, with one hundred per cent Beethoven's required temperament.

Eduardo Fradkin, O Globo, Brazil

The (...) National Symphony Orchestra of UFF (...) had the impeccable Eduardo Monteiro as soloist.

Eduardo Fradkin, O Globo, Brazil

Eduardo Monteiro, a mature artist, gave (...) an 'affettuosa' performance (...) of 'Allegro affettuoso' from Schumann concerto.

João Marcos Coelho, O Estado de São Paulo, Brazil

(...) the clarity of articulation and precise touch of the pianist made for an intelligent and finely balanced reading of a repertoire that, between two worlds, brings the colour of folklore and popular music to the piano.

João Luiz Sampaio, O Estado de São Paulo, Brazil

Eduardo Monteiro described his pieces in a straight-forward, sympathetic manner (...) explaining the point of view of one who looks beyond the notes.

Fillipe Trizotto, Aguarrás, Brazil

Indeed it is a treat to hear Eduardo Monteiro in this *concertante* work by Henrique Oswald, since the result is a constantly colourful instrumental discourse, alive with expression.

Carlos Dantas, Tribuna da Imprensa, Brazil

I sensed Monteiro's searching qualities as he played the music to the edge of its drama before it opened into an episode of enchanting beauty. (...) a wonderfully crafted performance. A stunning recital.

David Alker, Musical Opinion, England

It is a tribute to Monteiro that the time seemed to fly by, so absorbing was the experience. (...) Most impressive of all, though, was Monteiro's performance of Prokofieff's mighty Eighth Piano Sonata. (...) This was a fine performance from an artist I would very much like to hear more of.

Colin Clark, Seen&Heard, England

(...) magically musical (...). There is an effortless "art that conceals art" about his music-making which I found quite captivating.

Ian Fox, The Sunday Tribune, Ireland

His account of the Prokofieff no. 3 was masterly in style and spirit, live in powerful tone without forcefulness yet limpid where desirable and appreciative of the cock-a-snookery of, particularly, the last movement.

Mary MacGoris, Irish Independent, Ireland

His performance of Prokofiev's Third brought the hall to its feet.

Alain Lompech, Le Monde, France.

(...) one of those rare cases of "a concert artist to the core" (. . .) Monteiro is one of those few who have the power to get under the public's skin, making the audience live the music with him ... It is a very special gift.

Albert Mallofré, La Vanguardia, Spain

There were moments when this pianist extracted an especially delicate and melancholy - and most unusual - timbre. A Brazilian timbre perhaps, the sound of the un-translatable "saudade".

E. Cuesta, Diário de Burgos, Spain

(...) a pianist with much to say.

Ricardo Hontañon, El diario Montañes, Spain

The warm and sincere ovations (...) were a just recognition of his convincing musicality and his complete technical domination of the instrument, both in terms of virtuosity and control of sound.

Rene Brenes, La Prensa, Panamá

Brilliant recital by pianist Eduardo Monteiro..

Mariza Manzano, El Norte de Castilla, Spain

A technically brilliant and musically enthralling performance (...) superb both in tone and in structure.

Annette Hüls, Westdeutsche Allgemeine, Germany

"Monteiro gave us the subtlest of tonal magic, brilliant technique and poetry (...)"

Lilian Ortis, Rheinische Post, Germany

(...) superb stylist, and beautiful pianist who has an understanding of tone and colour in the great tradition (...)

Dame Ruth Railton King, DBE, FRAM, FRCM, FTCL

More than extraordinary pianist, Eduardo is a musician of uncommon talent and sensibility.

Nelson Freire

His musical personality is warm, persuasive and communicative. His playing is on the highest level, and he is able to bring a musical idea to life with the greatest of ease. What makes this possible is an outstanding technical command, an ear that relentlessly seeks the most appropriate colour (...) a probing musical intelligence (...) Eduardo Monteiro is an artist of distinction.

Patricia Zander

(...) an artist of real stature. His sound is rich and varied and he plays with great poetry (...) In my work (...) I hear many pianists. And I am pleased to attest that Mr Monteiro belongs to the upper echelon of pianistic talent.

Anthony Fogg, Artistic Administrator, Boston Symphony Orchestra.

Playing my Cartas Celestes no.1, of 1974, Eduardo Monteiro has gone beyond the limits of the piano, creating sound effects of high brilliance. He brings a new vision to the performance, making the instrument's possibilities seem limitless. The result is dazzling, brilliant, cosmic magic. Eduardo

Monteiro is a consummate artist, with all the qualities required to make him unique and special.

Almeida Prado

Monteiro presented an extremely mature performance of Prokofieff's Piano Concerto no. 3, (...) going from sarcastic to lyrical, from drama to poetry, (...) always with a refined spirit and lively imagination

Antônio Hernandes, O Globo, Brazil