

## **PRESS REVIEW :**

"Lively Wows: Two highlights at last. David Lively addresses the audience to present, with accuracy and clarity, a fascinating program, which culminates in Fauré's haunting 10th Barcarolle and the little-known sonata (1917-18) by the American Charles Griffes.

Claudio Arrau's former student plays this ferocious music from memory (a tour de force), with first-rate skill and virtuosity.

Full of panache, he takes all the risks, breathing great energy into the Three Movements of Stravinsky's Petrushka.."

**DIAPASON**, Bertrand Boissard

"Power, brio, a healthy and necessary aggressiveness, of course. But also, by the grace of an extremely sensitive touch, moments of exquisite and discreet tenderness, areas of pure and almost immaterial poetry. The technique is superb, of a sovereign ease.."

**LE FIGARO**, Pierre Petit

"In Chopin's Second Piano Concerto, David Lively demonstrated his mastery of the multi-faceted and the decorative, adding ornamentation and nuances to his part like a network of tendrils. It shone with a familiarity that was truly delightful. Moreover, Lively set off his pianistic firework without a trace of boastful showmanship, thus avoiding an outright juggling display"

**SÄCHSISCHE ZEITUNG**

"American to the core, David Lively is a pianist with a taste for the great outdoors.."

**LE MONDE**, Pierre Gervasoni

"The works for violin and piano by Debussy, Ravel and Fauré selected belong to the nec plus ultra of the French repertoire.

Tatiana Samouil and David Lively pay him a superb tribute, to be savored without delay."

**RESMUSICA**, Jean-Luc Caron

"David Lively, the most French of American pianists, invites us to make another discovery. His taste for the rare is well known, as is his fabulous talent, which brought us an anthology version of Busoni's Concerto, but this time, under the benevolent protection of the Palazzetto Bru Zane, he is going to reveal to us the very rare. Let us judge: the two Sonatas by Benjamin Godard, the Scène du Bal and the Six Airs de danse dans le style ancien by Leo Delibes. We are already all ears, as for Debussy's Suite Bergamasque, the only known score of a concert that smells of adventure."

**CONCERTCLASSIC.COM**, Jean-Charles Hoffelé

"David Lively's taste for contemporary music, especially that of the United States, is no mystery. Of American origin, this gifted keyboardist, who has enjoyed a solid reputation in France since his participation in the Long-Thibaud-Crespin competition, has established himself as one of the best interpreters of the music of Elliott Carter, Aaron Copland and Charles Ives. It is therefore hardly surprising to find these three composers on the menu of his latest disc (*I Got Rhythm*, La Musica), most of which is devoted to George Gershwin and his arrangements for solo piano of his vocal standards. A dizzying perspective, where Carter's revolutionary *Thoughts on the Piano* rubs shoulders with hits from the American Songbook, putting us back in the atmosphere of a Woody Allen. But Lively is not far off. Equally at ease with the creative process as he is with Renaissance repertoire, he travels through the eras at will."

**LE FIGARO**, Thierry Hilleriteau

"A glance at David Lively's discography is enough to understand that the Franco-American pianist has no taste for one-size-fits-all recordings (he has ventured into the Concertos of Busoni, Marx and Furtwängler or the chamber music of Huybrechts, among others). The recital "*I Got Rhythm*", released on January 26, offers a new illustration of his curiosity. In the introductory lines of his program, the man who moved to this side of the Atlantic when he was only 16 years old does not hide the nostalgia that led him to this return to the sources of American music. From Scott Joplin's illustrious and soothing *Maple Leaf Rag* - the first song in the music edition to have sold more than a million copies - to Elliott Carter's *Catenaires* - in a truly dizzying interpretation - Lively has composed a musical album that is as balanced as it is contrasted, one of those records that grab your attention from the very first track and don't let go until the end. Indeed, how can one resist the solar energy of *Souvenir de Porto Rico* or Louis Moreau Gottschalk's *Banjo*, the mastery and the tone with which Charles Ives' brief *Some Southpaw Pitching* is conducted? One can enjoy no less than a dozen excerpts from Gershwin's *Songbook*: to say that Lively is playing from his family tree is to state the obvious, but the result is admirable in its tact, charm and wit. And with what a palette of colors does the interpreter do justice to each of the miniatures he tackles, there as in Copland's *Four Blues*, no less characterized than Barber's *Excursions*, a collection that has not often been heard conducted before with so much sound imagination. The *Hoedown* from William Albright's *Five Chromatic Dances*, with its abundant freedom, two Carter anthologies (*Intermittences* and *Caténaires*) and - icing on the cake and a nod to Joplin - William Bolcom's heady and more than tonic *Serpent Kiss -Rag Fantasy* crown a recital of admirable coherence. "A journey," writes David Lively, "and a party too!"

**CONCERTCLASSIC.COM**, Alain Cochard

« French-American pianist David Lively uses Scott Joplin's ragtime to springboard into the great American experiment in rhythm, exploring the work of an eclectic group of American

composers — from Louis Moreau Gottschalk to Elliott Carter — who assumed the mantle of Joplin's vanguard influence. »

**WQXR**

About the César Franck CD :

"Pianist David Lively delivers clear, unsentimental yet expressive playing."

**CLASSICA**, Jérémie Bigorie

"Souvenir de Porto Rico Marche des Gibaros, it's a contrasting, pianistically demanding piece that Lively powers up to a fortissimo in the central climax. Quite rich in sound, he also attacks Gottschalk's American sketch The Banjo, his technique and determination stunning here as in all the other works on this album."

Piano Ernst Hoffmann