

Daniel Gortler
Grieg • Schumann




SALLE
COLONNE

Piano solo



94 Boulevard Auguste Blanqui

75013

Paris

Métro Ligne 6 - Arrêt Glacière

.

Mardi 2 Décembre

20 h

Daniel Gortler Salle Colonne



Daniel Gortler, qui réside à New York, est un pianiste classique reconnu pour sa maîtrise technique et son ingéniosité musicale.

Issu d'une famille passionnée par la musique, il commence ses études pianistiques dès l'enfance sous la direction de Naomi Hachon. Il est diplômé de l'Académie de Musique Rubin, avant de poursuivre sa formation à la Musikhochschule de Hanovre auprès du professeur Arie Vardi.

Sa carrière décolle rapidement avec des prix prestigieux, tels que le premier prix au Concours International de Piano de Viña del Mar au Chili en 1987 et au Concours International de Brême en 1991, ainsi que le troisième prix au Concours International de Genève en 1984.

Ces distinctions lui ouvrent les portes des plus grandes scènes mondiales. Soliste invité par de grands orchestres, Daniel Gortler a collaboré avec des formations emblématiques comme l'Orchestre Philharmonique de Londres, l'Orchestre Symphonique de la Radio Bavaroise, l'Orchestre Philharmonique d'Israël, l'Orchestre Symphonique de la Radio de Berlin, ainsi que les orchestres symphoniques d'Atlanta, de Houston, de San Francisco et de nombreuses autres institutions en Amérique du Sud et en Afrique.

Il a travaillé avec des chefs d'orchestre renommés tels que Zubin Mehta, Christoph Eschenbach, Valery Gergiev.

En musique de chambre, il s'associe régulièrement à des artistes de premier plan, dont le violoniste Nikolaj Znaider, le violoncelliste Steven Isserlis, le baryton Bo Skovhus, ou encore les quatuors Shanghai et Jupiter.

Ses récitals l'ont conduit dans des festivals prestigieux comme le Festival de Montpellier, le Festival de Lucerne.

Aux États-Unis, il s'est produit dans des lieux mythiques tels que le Lincoln Center, le Metropolitan Museum of Art et le 92nd Street Y à New York, ainsi qu'au Perelman Performing Arts Center lors de son inauguration.

Également pédagogue, il a enseigné à l'Université de New York (Steinhardt School) de 2011 à 2013.



Côté enregistrements, Daniel Gortler est un artiste prolifique, dont les disques reçoivent un accueil critique enthousiaste pour leur poésie et leur fraîcheur interprétative.

Son premier enregistrement solo date de 2009 avec *Songs Without Words* de Mendelssohn, suivi en 2011 de *Schumann : Piano Works*, un double album salué pour sa profondeur émotionnelle, incluant des pièces comme les Études symphoniques Op. 13 et *Faschingsschwank aus Wien* Op. 26.

Il a également enregistré des œuvres de Schubert, notamment des lieder avec la soprano Sharon Rostorf-Zamir.

En 2023, il sort son album Daniel Gortler plays Edvard Grieg - Lyric Pieces chez Prospero Classical, une sélection de 21 pièces lyriques favorites parmi les 66 composées par Grieg, capturant l'essence poétique et norvégienne du compositeur. Cet enregistrement, qui met en lumière des morceaux comme Arietta (Op. 12 No. 1), Notturmo et March of the Dwarfs (Op. 54 No. 3), a été présenté lors de récitals, notamment à la Scandinavia House de New York en 2024, où il a interprété 12 de ces pièces aux côtés d'extraits des Scènes d'enfants de Schumann.

D'autres collaborations incluent un disque de 2003 avec Nikolaj Znaider, explorant des transcriptions pour violon et piano de compositeurs comme Rachmaninoff, Grieg et Ponce.

Ces enregistrements, disponibles sur des plateformes comme IDAGIO, Apple Music et Spotify, témoignent de son engagement pour le répertoire romantique, avec une attention particulière aux œuvres de Schumann, Mendelssohn et Grieg.

Les amateurs de piano romantique se réjouiront d'apprendre que Daniel Gortler se produira prochainement à Paris, le 2 décembre 2025, à la Salle Colonne, dans un programme dédié à Grieg et Schumann, organisé par l'association Ensemble Arietta. Ce récital promet une immersion dans l'univers lyrique et introspectif de ces deux compositeurs, avec des pièces issues de ses enregistrements phares, telles que les Lyric Pieces de Grieg et des œuvres pour piano seul de Schumann.

Une occasion unique de découvrir ou redécouvrir ce pianiste au toucher raffiné et à l'expression spontanée, dans l'un des temples de la musique parisienne.

Pour plus d'informations sur les billets, consultez le site de l'association Ensemble Arietta.



Daniel Gortler

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Programme

Edvard Grieg

(1843-1907)

12 Lyric Pieces

Arietta – Op. 12 No. 1, in E-flat Major – Poco andante and sostenuto

March of the Dwarfs – Op. 54 No. 3, in D Minor – Allegro moderato

At your Feet – Op. 68 No. 3, in D Major – Poco andante e molto espressivo

Albumblatt – Op. 47 No. 2, in F Major – Allegro vivace e grazioso

Melody – Op. 47 No. 3, in A Minor – Allegretto

Butterflies – Op. 43 No. 1, in A Major – Allegro grazioso

At the cradle – Op. 68 No. 5, in E Major – Allegretto tranquillamente

Solitary Traveller – Op. 43 No. 2, in B Minor – Allegretto semplice

Brooklet – Op. 62 No. 4, in B Minor – Allegro leggiere

Summer's eve – Op. 71 No. 2, in D-flat Major – Allegro tranquillamente

Puck – Op. 71 No. 3, in E-flat Minor – Allegro Molto

Notturmo – Op. 54 No. 4, in C Major – Andante

Robert Schumann

Drei Fantasiestücke op. 111

Scherzo rasch, mit Leidenschaftlichen Vortrag

Ziemlich langsam

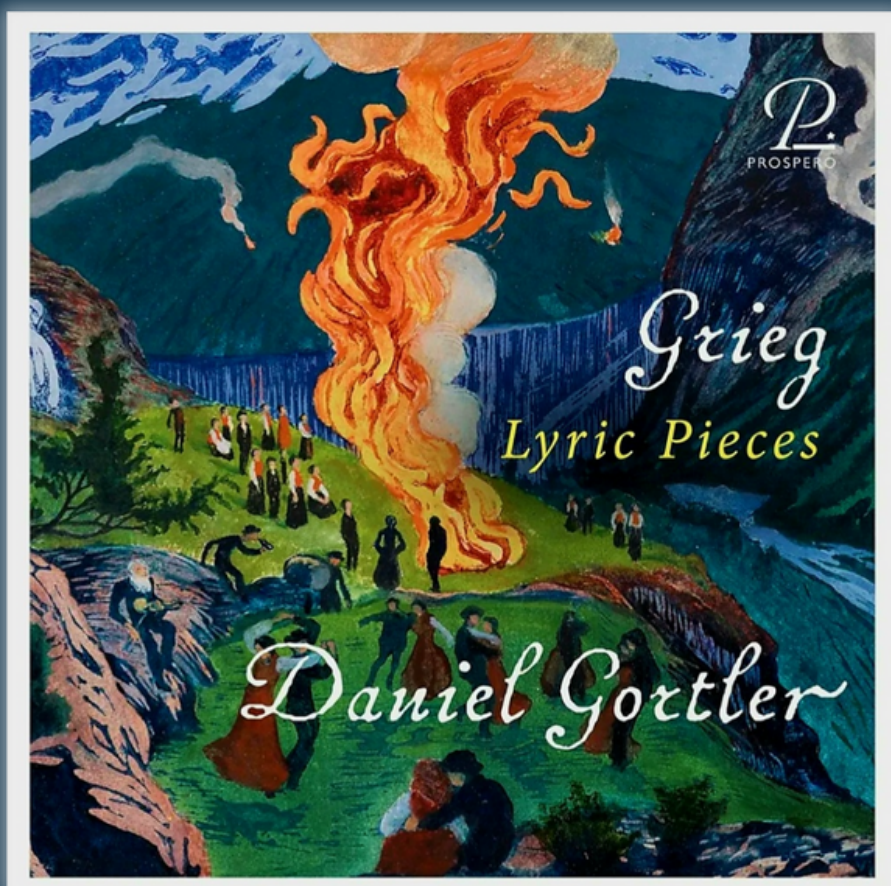
Kraftig und sehr markiert

Robert Schumann

Fantasies Op. 17

Daniel Gortler

Grieg • Schumann



Piano solo


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Interview Daniel Gortler

interview tailored to his upcoming recital on December 2, 2025, at Salle Colonne in Paris, on the program : Edvard Grieg's Lyric Pieces, Robert Schumann's Fantasie in C major, Op.17 (The Big Fantasie for 35 minutes), and 3 fantasie pieces Op 111. while drawing on his background, recordings, and interpretations. On the Concert and Program

This recital at Salle Colonne marks a special evening of Romantic miniatures and fantasies from Grieg and Schumann. What inspired you to pair Grieg's intimate Lyric Pieces with the Schumann fantasie pieces Op. 111 and his Fantasie Op 17 for a Paris audience ?

I think of Paris as a paradoxical city -- both monumental and intimate. It is romantic and overwhelming at the same time. With this concert, I am trying to bridge the gap between these two paradoxical states. Most recently, I recorded Grieg's lyric pieces which are unarguably intimate. Schumann, another composer that I have recorded, is usually linked to his bigger more monumental works. But I felt there was a connection to Eusebius, Schumann's fictitious character that inspired his more intimate work. This program improbably links these two composer's works, inspired by the city of Paris.

On Grieg's Lyric Pieces

Your 2023 recording of Grieg's Lyric Pieces on Prospero Classical was praised for its poetic spontaneity. Which specific pieces from the collection will be featured in this recital, and how do they reflect your personal favorites from the 21 pieces you recorded ?

While all the pieces are unique and exquisite, with this concert, I've tried to create a concise collage of pieces that reflect the full range of styles and subjects that the Lyric Pieces embody. These include reflections on Scandinavian landscape and folklore, the impetuous seasons in the Nordic regions, and love, family and loss.

Grieg's Lyric Pieces often evoke Norwegian landscapes and folklore—pieces like "Arietta" or "March of the Dwarfs." How do you balance their folk-like charm with the deeper Romantic lyricism when performing them live ?

On Schumann's Works

Schumann's Fantasie in C major, Op.17 is a monumental yet deeply personal work, dedicated to Liszt. What challenges does its structural complexity pose for you, and how does it connect to the Fantasie Pieces Op. 111 in this program ?

The title for each of these works is 'Fantasie', but each reflects a different time in Schumann's life. Opus 17 is an explosion of wide ranging feelings and anticipatory emotions around his new found love of Clara, a piece that reflects all the possibilities of the future. It contains everything from happy and sad to love and heartbreak. In Fantasie pieces, Opus 111, written towards the end of his life, Schumann makes snapshots of feeling, short and poignant and perhaps now informed from lived experience.

You've recorded extensively on Schumann, including a celebrated double CD of his solo works on Romeo Records. How has your interpretation of Op. 17 evolved since those sessions, particularly in capturing its stormy passion alongside the program's gentler moments ?

Since my recording of Grieg, I have become more keenly aware of the intimate passages of Opus 17, which I have come to think of as more of a collection and less of a singular monumental piece.

On Interpretation and Performance

Both Grieg and Schumann drew from personal turmoil and joy in their music—Grieg's nationalism, Schumann's inner dialogues. How do you infuse your Israeli-American perspective into these 19th-century European voices ?

Great composers have always drawn on their particular circumstances, whether political, personal or formal to generate compelling work. As a performer in 2025, my role is to portray the complexity of our times by building bridges to the past.

In past recitals, like your 2024 Scandinavia House performance blending Grieg with Schumann's Kinderszenen, critics noted your "refreshingly spontaneous" approach. What preparation rituals help you maintain that immediacy on stage ?

Intuition and inspiration...

On Career and Broader Context

From your early studies at the Rubin Academy in Tel Aviv to collaborations with conductors like Zubin Mehta and Valery Gergiev, you've built an international career. How has performing Romantic repertoire like this shaped your artistic journey ?

Romantic repertoire is the backbone of classical music generally and my focus personally.

As a chamber musician with artists like Steven Isserlis and Nikolaj Znaider, do solo recitals like this one offer a different kind of freedom, especially with such character-driven pieces ?

Solo recitals let artists make a narrative arc of their own, as opposed to chamber music which is a conversation and collaboration between multiple musicians and instruments.

Closing and Future

Paris has a rich piano tradition—from Chopin to Ravel. What are you most excited to share with French audiences through this program, and how might it resonate in a city so tied to Romantic expression?

See above. My concert is a tribute to Paris as a city and a capitol of world culture. Despite what the French might think, Paris is a city that is owned by all.

Looking ahead, after this Paris recital, what upcoming projects—recordings or collaborations—are you eager to explore, perhaps building on your Grieg and Schumann legacy ?

In addition to live performances, I will keep building on themes of intimacy with a new album dedicated to nocturnes.

