

Selected Reviews and Articles

2008 Aug **Boomkat.com** (UK) review of The American Virtuoso, "an exceptional technical faculty, and a massively expressive dynamic range."

2008 May/June **American Record Guide** review of The American Virtuoso, "Another fine release from the amazing pianist Paul Barnes... Barnes' steely virtuosity serves the music very well.... With a pianist like this, new American music is in good hands."

2008 April **Allmusic** review of The American Virtuoso, "muscular performances... Barnes big Lisztian sound adds something to the proceedings on its own."

2008 June **Piano News**, German review of The American Virtuoso

2007 Mar/Apr **American Record Guide** review of American Piano Concertos, "Barnes, who has shown his commitment to 20th century piano music... expands his purview with these works, and new music certainly benefits from his support."

2007 Jan/Feb **American Record Guide** review of Philip Glass Piano Concerto No.2, "Barnes is a pianist of the first order and thoroughly committed to Glass's music; we're lucky to have him around."

2007 Feb 20 **Classics Today** review of American Piano Concertos, "...pianist Paul Barnes obvious technical command... Barnes basically owns this piece."

2006 Dec **Gramophone Magazine** review of Philip Glass Piano Concerto No.2, "This is certainly one of the most enjoyable recent releases of Glass's music.... Paul Barnes is a shining soloist."

2006 Nov 26 **New York Times** review of Philip Glass Concerto No 2 recording: "Lisztian thunder played with deft fluidity by pianist Paul Barnes."

2005 Sept 27 **Seattle Times** review of Philip Glass Concerto performance: "Barnes' performance was ... impressive, making the most of this energetic score."

2005 Aug 11 **Santa Cruz Sentinel** review of Philip Glass Concerto performance: "Philip Glass's 2002 *Piano Concerto No. 2, After Lewis and Clark* showcased Paul Barnes' keyboard flair and agility... the subtle shifts of color and harmony within contrasting movements allowed for sustained if not rapt interest."

2005 Aug 8 **San Jose Mercury** review of performance of Philip Glass Concerto: "Barnes' brave, nonstop navigation of the composer's cart wheeling patterns, interlocking tempos, and unexpected neo-Romantic cadenzas. Here, all the overlappings and eddyings in the music took on a lush power, swirling with motor-drive energy."

2004 Nov Featured article and cover of **Clavier Magazine**

2004 Nov **Clavier Magazine**, review of Liszt and the Cross: "It is a majestic, reverential performance that elevates listeners to the sacred experience Barnes so eloquently describes in his lecture."

2004 Nov 30 **Boston Globe** review of Philip Glass Concerto performance "a strong and sympathetic performance"

2004 Nov 29 **Boston Herald** review of Philip Glass Concerto performance, "Barnes... sailed through it with authority"

2004 Sept **Gramophone Magazine** review of Glass transcription CD: "pianist Paul Barnes offers a surprisingly expressive reading of his transcriptions from Glass's operas. Atmosphere and rhythmic vitality are more important here than in the Etudes, and these qualities Barnes has in abundance."

2004 Sept 19 **Lincoln Journal Star** review of premier performance of Philip Glass Concerto: "The intense, emotional performance was rewarded with a long standing ovation."

2004 Aug 1 **Omaha World Herald** review of Sacagawea performance with R Carlos Nakai: "Throughout the dark, soothing piece, the flute and piano act as partners, often responding to each other's musical motives or repeating them. The piece fused American Indian tribal themes, borrowed from Nakai, with Glass' trademark style, and many in the audience seemed to be impressed by its ability to capture the aura of Sacagawea."

2003 Oct 9 **Stylus Magazine** review of Glass transcription CD: "Paul Barnes is the performer here, and, judging by this recording, a sympathetic and elegant interpreter of the composer's music....Dance from Akhnaten stands as a remarkably deft transcription..."

2003 Aug 7 **Time Out New York** review of Glass transcription CD: "Barnes plays all of the pieces with subtlety and nuance; the piano sound is warm and natural and adds a dignity to the music."

2003 Mar/Apr **American Record Guide** review of Glass transcription CD "Barnes is an expressive pianist with a lovely tone and a flair for the dramatic."

1999 May 5 **Lincoln Journal Star** review of performance of David Ott Piano Concerto: " he drew a standing ovation. His performance was strong yet sensitive."

1998 Mar 16 **Lincoln Journal Star** review of solo recital: "seething with pathos"

1998 Feb 20 **Columbus Republic** review of performance of Rachmaninoff Concerto No.2: "This was simply one of the most exciting and riveting interpretations that I've heard of this demanding work."

1997 Dec 3 **Lidove Noviny**, Czech Republic review of a performance of David Ott Piano Concerto : "American pianist Paul Barnes breaks distrust of modern music."

1997 Oct 23 **San Francisco Examiner** review of a performance of Jeff Hass's Keyed Up: "a sizzling performance."

1997 Oct 23 **San Francisco Chronicle** review of a performance of Jeff Hass's Keyed Up: "Pianists Paul Barnes and Ann Chang-Barnes were the ferociously virtuosic performers, and stepped up their finger-busting legerdemain in "Loose Canons."

1997 Apr 2 **Omaha World Herald** review of solo recital: " a muscular, involving performance."

1997 Mar 19 **Minsk Evening Post** review of solo recital: he fives deep comprehension, brilliance, and originality to the interpretation of the works he performs."

1997 Jan 3 **Anchorage Daily News** review of Liszt and the Cross performance: "As a pianist, Barnes served both Liszt and his own thesis well. His rendition of the work was linked to the ideas of his lecture. His emphasis on various themes and the exciting end of the fugal section fit his argument hand-in-glove."

1996 Apr 14 **Bloomington Herald Times** review of performance of Jeff Hass's Keyed Up: "As for the Barnes', they've got virtuoso technique, all of which was necessary to accomplish the work's demanding requirements."

1995 Mar 9 **Indianapolis Star** review of a performance of Joan Tower's Piano Concerto: "a riveting, sensitively inflected account of the solo part by Paul Barnes was the most exciting work on the program."