

Pressestimmen, Auswahl:

„Альберт Сассманн [...] давал мастер-класс со студентами Академии и музыкального колледжа, рассказал о неизвестных фактах биографии Моцарта, посвящая свою беседу 250-летию своего великого соотечественника. Вечером второго дня Сассманн дал концерт, блеснув своим фирменным венским пианизмом. В программу профессор включил сочинения Бетховена, Шуберта, Листа и, конечно, Моцарта. Уфимские меломаны с энтузиазмом восприняли информацию о Моцарте и демонстрацию исполнительской эстетики нынешней Вены.“

**(Агентство Культурной Информации, Ufa, Februar 2006)**

„Spotlighting six composers who left their homeland for the United States as pre-World War II pressures mounted, Sassmann delivered solid performances of music that ranged in style from highly romantic to somewhat arcane. In the high romance category was Karl Weigl's Rachmaninoff-esque "Nachtfantasie", in which Sassmann demonstrated a steady left hand in quite power and strength. [...] Sassmann handled the Chaconne with amazing dexterity, making it hard to fathom that only five fingers were at the keyboard. [...] Selections by Robert Starer and Ernst Krenek captured a playful, more modern style. Krenek embodied an American sound with his "George Washington Variations", weaving military marches in a kaleidoscope of styles, nimbly executed by Sassmann. This music is rarely heard in the United States. Luckily, Sassmann has provided a forum for these deserving works.“

**(The Washington Post, Washington DC, März 2005)**

„Sassmann előadásában így maradt magára a balkéz, amelynek mindvégig át kellett vennie a jobb kéz funkcióját is. Sassmann balkezes előadásában a zenei mondanivaló sikeresen bontakozott ki, olyannyira, hogy behunyttal szemmel az ember azt hihette: a művész két kézzel zongorázik. Magvas, telt játéka és a tisztán kijátszott technikai passzázsok miatt nem is éreztük a jobb kéz „segítségének” hiányát. [...] Albert Sassmann szólóestjének műsora nem csupán azért volt rendhagyó, mert csak balkézzel zongorázott – tegyük hozzá, remekül! –, hanem azért is, mert Kolozsváron nem is tudom, ha valaha valaki vállalkozott egy teljes szólóestet betöltő balkezes zongoraprogram bemutatására?!“

**(Szabadság, Cluj-Napoca, September 2004)**

„Österreichische Klaviermusik aus drei Jahrhunderten präsentierte der in Linz gebürtige Pianist Albert Sassmann am vergangenen Wochenende im Windhoeker Nationaltheater. Der junge Musiker erfreute das Publikum nicht nur mit einem sauberen, stellenweise sehr virtuosen Spiel, sondern gab auch für den Laien verständliche Einführungen zu den Stücken seines Programms.“

**(Allgemeine Zeitung, Windhoek, Juli 2004)**

„Ouverture en beauté avec la *Sonate en do majeur* KV309 du divin Mozart où trois mouvements font alterner douceur, rêverie et une certaine grâce toute particulière au génie de Salzbourg. Un piano habité brusquement d'une grande féerie avec cette phrase mozartienne toujours d'une étonnante fluidité. Rigueur absolue dans le jeu et respect d'une énergie toute aérienne notamment dans le rondeau final auquel Sassmann prête un charme certain. Rupture d'un rêve avec le monde

d'Herbert Lauermann, abrupt, dissonant, d'une stridente modernité. *Verbum I* est une partition aux tonalités expérimentales, aux confins parfois du dodécaphonique avec des envolées lyriques complexes, nerveuses et tendues. Parfois même la part de bravoure et d'habileté pour interpréter une composition aussi avant-gardiste... Dans le même sillage des œuvres modernes aux éclats indomptés suit par conséquent la *Sonate op. 1* d'Alban Berg. Alliant en un savant dosage audaces rythmiques et mélodie d'un romantisme ombrageux, cette œuvre pianistique (requérant brio et dynamisme) de l'auteur de *Lulu* combine avec dextérité les pulsions les plus secrètes où Eros et Thanatos se livrent un combat sans merci. [...] Très attentif, le public a réservé un accueil chaleureux au jeune pianiste Albert Sassmann. Deux bis dont une des délicieuses et sémillantes *Danses hongroises* de Brahms qui finit ses jours à Vienne... Un voyage sonore en terre autrichienne, certes un peu court mais révélant quand même la beauté de ses paysages magnifiques et variés."

**(L'Orient Le Jour, Beirut, Februar 2004)**

„His opening work was Mozart's C major Sonata, K 309, not as well known a work as some of the later sonatas, but an excellent introduction for the audience to Mr Sassmann's disciplined, technically brilliant playing. His approach to the first, lyrical movement was restrained and relaxed, a lovely vehicle for Mozart's subtle and ever changing emotional expression. The second movement, *andante, un poco adagio*, revealed that Mr Sassmann was a master also of slow tempi. He created a sense of space and openness in the slow movement which paved the way for the urgency and force of the third movement, a *rondeau, allegretto grazioso*. The second work, Schubert's D 664 Sonata in A major, was the pivot of the recital, at least for this reviewer. Mr Sassmann's restrained, disciplined playing was perfectly suited to this first mature piano sonata of Franz Schubert: a work beginning with a song, full of magic and contemplation; continuing in the second movement with a majestic, lyrical melody in which a theme from my favourite opera, Don Giovanni, is quoted, culminating in sustained dramatic chords; and concluding with a faster dance movement, decidedly Viennese in character. Mr Sassmann's playing of the central, slow movement was hauntingly beautiful. His light touch, again, was admirably suited to the cheerful final movement. The deceptive ease of his technique created a spaciousness within which the drama and beauty of the whole work, full of inspired melodies and gorgeous harmonies, could be deeply felt. [...] The final work was a last waltz: the *Waltz Paraphrase* from *Rosenkavalier*, by Richard Strauss. This opera was a turning point in Richard Strauss's composition, marking a move away from the dark intensity of his early work to a more genial, urbane style. The concert hall filled with the swirl of crinolines, gliding to glittering Viennese waltzes of the late eighteenth century. We were transported to the golden autumn of Vienna; and yet a hint of sadness crept in. This work too provided ample scope for Albert Sassmann's subtlety of interpretation and expression: beneath the glitter and polish, (and Mr Sassmann's technique was brilliant!), there was a profound elegy. The audience were treated to no fewer than three encores. Two were well-known: the Pizzicato Polka, by Johann Strauss, and the third of Brahms's Hungarian dances. The first of these was witty and jolly, as always, but wit alternating with great chords: light and dark drawn together. The Hungarian dance was pure joy, swirling and irresistible. The final short piece was by a Viennese émigré, and written in the 1920s in Seattle.

This was a nostalgic, affectionate evocation of old Vienna, and a beautiful note on which to end a remarkable and memorable concert.“

**(Sunday Observer, Colombo, Oktober 2003)**

„Albert Sassmann [...] verwöhnte das begeisterte Publikum mit der Klaviertranskription „Rosenkavalier-Suite“ von Richard Strauss, dem folgten die Konzertparaphrase über den Walzer „Frühlingsstimmen“ von Johann Strauß und „Ungarischer Tanz“ in F-Dur von Johannes Brahms.“

**(Die Woche, Sydney, August 2003)**

„Albert Sassmann is a young pianist from Austria with an impressive CV and a stunning technique. Even though on this occasion he managed to squeeze in a great variety of music, this short lunchtime concert hardly did justice to this talent. [...] He was also a powerful advocate of the harsher, more percussive music of Jenő Takács. Le Tombeau de Couperin, with its growling bass lines, called for just such commitment and clear understanding, and it is hard to imagine a more persuasive account of relatively challenging music than this.“

**(The Press, Christchurch, Juli 2003)**

„He tackled all the complexity of the music with great finesse, delighting everyone present.“

**(Music! Kuala Lumpur, Juli 2003)**

„Albert Sassmann, a virtuóz. Olyan tehetséget láttunk, hallotunk május végén a Pannonia Európa-termében, Albert Sassmann zongoraművészt, aki európai, ázsiai, tengeren túli sikerei után – minő megtiszteltetés! – hozzánk is ellátogatott egy hangverseny erejéig, változatos, gazdag, kimunkált repertoárral, alapos felkészültséggel.“

**(Nyugati Kapu, Sopron, Juni 2002)**

„Albert Sassmann, a vădit în evoluarea sa cu orchestra o tratare nuanțată a stilului mozartian, un rafinament și un gust deosebit.“

**(Gazeta Rumânească, Chișinău, Februar 2002)**

„Avusturyalı piyanist mest etti. Bursa Kültür Sanat ve Turizm Vakfi ve Avusturya Kültür Ofisi işbirliğiyle Tayyare Kültür Merkezi'nde resital veren Avusturya'nın ünlü piyanistlerinden Albert Sassmann, Ulvi Cemal Erkin ve Cezmi Erinç'in bestelerine de yer verdi.“

**(Bursa Hakimiyet, Bursa, Oktober 2001)**

„The recital opened with *Sonata in F major KV 332* by Mozart a piece which Sassmann referred to as having “a bright and sunny atmosphere”. [...] The final movement, full of fast, running passages, had all the passion and exuberance of some of Beethoven's piano works, and, in a way anticipated him. Sassmann's articulation and subtle control of the sustaining pedal were demonstrated very effectively here. [...] The second part of the recital explored the idea of the Viennese waltz as seen by other composers. By now the audience had thoroughly warmed to Sassmann, and it appreciated the great delicacy in his playing of Schubert's *Soiree de Vienne IV*, as transcribed by Liszt. A pieces very well known to lovers of “salon” music followed: *Liebesleid (Love's Sorrow)* by Fritz Kreisler, but

transcribed by Rachmaninov. This, of all the works performed at the recital, explored the essence of Viennese romanticism to the full. Yet here, the full-blown romanticism of the Russian, coupled with his inimitable, and instantly recognizable pianistic style was exploited to great effect by the young Austrian.“

**(The Jakarta Post, Jakarta, Juli 2001)**

„Der Linzer Pianist Albert Sassmann [...] spielt in einer Musik-Zeitgeschichts-CD Mozart und außerdem Beethoven, Chopin, Berg und Ravel in klugem Zeit- und Stil-Verständnis mit der Selbstverständlichkeit eines versierten musikalischen Reiseleiters.

**(Oberösterreichische Nachrichten, Linz, November 2000)**

„S. Marcello, applausi al pianista Sassmann. [...] Altissimo l'indice di gradimento lunedì sera per l'esibizione dell'affermato pianista austriaco Albert Sassmann. Il magnifico teatro "Paolo Ferrari" non presentava il pieno delle grandi occasioni, ma gli intervenuti da autentici appassionati ed intenditori di musica classica, hanno sottolineato con calorosi applausi ogni brano eseguito, tra cui Beethoven, Chopin ed anche Domenico Alaleona, un artista marchigiano del primo novecento poco conosciuto dal gruppo pubblico.“

**(Corriere Adriatico, Ancona, August 1999)**

„Der 20jährige Linzer Pianist Albert Sassmann hat für sein Donnerstag-Konzert und damit für sein Debüt im Brucknerhaus ein Programm vorbereitet, dessen erfolgreiche Bewältigung großes pianistisches und gestalterisches Können verlangt. Ihm gelang eine überzeugende Leistung. Der im Bruckner-Konservatorium neu eingeführte interne Wettbewerb „Das Podium“ hat sich in der Praxis bewährt. In diesem errang der junge Künstler den ersten Preis. Er versteht spannungsgeladen und eindringlich zu spielen und verfügt über ausgereiftes pianistisches Rüstzeug, welches der Vorliebe für modernere Werke zugute kommt. Hier hat er bereits jetzt einiges zu sagen, wie Prokofjews „Sarkasmen“ mit ihrer hitzigen Musik und Skrjabins ungestüme 5. Sonate ausweisen. Auch im klassischen Bereich ist er beschlagen. Beethovens Sonate „Der Sturm“ bekam das Ihre: Größe und Intensität des Ausdrucks nicht nur in den raschen, sondern auch in den getragenen Abschnitten. Mendelssohn-Bartholdys „Variationen“ wurden zu einem pianistischen Feuerwerk, Debussy erhielt spielerische Anmut. Albert Sassmann ist ein Könnler, der nicht mehr zu übersehen ist. Man spürt, daß hinter seinem Spiel eine intensive Auseinandersetzung mit dem jeweiligen Werk stattgefunden hat.“

**(Oberösterreichische Nachrichten, Linz, Januar 1992)**