



ANYSSA **NEUMANN** PIANIST

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BIOGRAPHY

Raised in Sacramento, California, American pianist Anyssa Neumann has been praised for the “clarity, charm, and equipoise” of her performances, which span solo and collaborative repertoire from the Baroque to the 21st century. In December 2010, she released her solo debut album of works by Bach, Beethoven, Messiaen, and Prokofiev, which was then featured on David Dubal’s radio program *The Piano Matters* in New York and Chicago.

A dedicated performer of the Bach keyboard repertoire, Anyssa has recently given all-Bach recitals at The Banff Centre (Canada), the Sacramento Bach Festival (California), the Hochschule für Musik, Würzburg (Germany), and at Blackheath Halls and St James Piccadilly in London (UK). She has additionally presented solo recitals at Salle Claude-Champagne (Montreal), the Hudson Valley Piano Club (New York), Greenfield Hall (New York), St Pancras Church (London), the Holywell Music Room (Oxford), the Jacqueline du Pré Building (Oxford), University College Oxford, and throughout her home state of California, including Trinity Chamber Concerts (Berkeley), Sacramento State University, Westminster Presbyterian Church (Sacramento), the Sacramento Turn Verein, and California Polytechnic State University at San Luis Obispo.

As a collaborative pianist, Anyssa has appeared as recital partner with Grammy Award-winning cellist Sara Sant’Ambrogio of the Eroica Trio. Their 2004 studio recording, *Dreaming*, has been broadcast on radio stations throughout the United States, and the duo has been heard on NPR’s *Performance Today* and Sirius Satellite Radio. As guest pianist, Anyssa toured France with the Sheba Ensemble, an all-female, New York-based chamber group specializing in traditional Jewish music infused with jazz, classical music, and bossa nova. Recent projects have included a concert tour of England with American soprano Rena Harms, which included a residency and recitals at Sophie’s Barn in Oxfordshire, at the T.S. Eliot Theatre at Merton College Oxford, and at Queen’s Gate Terrace in London, sponsored by the Vernon Ellis Foundation; duo recitals at St-Martin-in-the-Fields (UK) and Mazzoleni Hall (Toronto) with Canadian violinist Yolanda Bruno; duo recitals with English violinist Amy Tress; and concerts with the London Chamber Collective, of which she is a founding member. Other collaborations have led to performances with violinists Jenna Sherry and Gabrielle Fink, cellists Simon Fryer and Hannah Sloane, composer Joseph Trapanese, tenor Alastair Putt, and trumpeter Jens Lindemann. She has also worked with dancers at New York Theatre Ballet, Columbia University, and Deane Dance Center in California.

Anyssa completed her Bachelor’s Degree in Piano Performance from the Manhattan School of Music under Marc Silverman and her Master’s Degree in Musicology and Performance from Oxford University, for which she earned a triple Distinction. She has also pursued advanced studies with Fabio Bidini in Berlin, Germany, and with Paul Stewart at Université de Montréal on full scholarship. Anyssa has participated in masterclasses with Thomas Adès, Rita Wagner, and Andrés Keller at IMS Prussia Cove and with Mitsuko Uchida, Marc Durand, Julian Martin, Ronan O’Hora, Andre-Michel Schub, Joseph Kalichstein, Russell Sherman, and Jon Nakamatsu. In 2010, she was one of ten pianists from around the world selected to take part in a week-long Beethoven Seminar and Masterclass with Anton Kuerti at The Banff Centre. She has since held Artist Residencies at the Centre in 2010, 2011, 2013, and 2016.

In addition to her performance schedule, Anyssa writes liner notes for Naxos International Records and has taught music history at Oxford University. In December 2011, her article “Ideas of North: Glenn Gould and the Aesthetic of the Sublime” was published in the Vol. 5, No. 1 issue of *voiceXchange*, a musicology journal from University of Chicago. In 2015, she completed a PhD in Musicology at King’s College London as a recipient of the King’s Overseas Research Studentship, focusing on pre-existing music in the films of Ingmar Bergman.

SELECTED PAST CONCERTS

CANADA

The Banff Centre
Salle Claude-Champagne
Mazzoleni Hall

Banff
Montreal
Toronto

UNITED STATES

Sevenars Music Festival
Huntington Arts Festival
Manhattan School of Music
Steinway Hall
Kosciuszko Foundation
Scandinavia House
Hudson Valley Piano Club
Sacramento Bach Festival
Sacramento State University
Trinity Chamber Concerts
Sunset Center Auditorium
California Center for the Arts
San Francisco State University
California Polytechnic University
University of the Pacific

Springfield, MA
Huntington, NY
New York, NY

Pearl River, NY
Sacramento, CA

Berkeley, CA
Carmel, CA
Escondido, CA
San Francisco, CA
San Luis Obispo, CA
Stockton, CA

UNITED KINGDOM

St-Martin-in-the-Fields
St James Piccadilly
Regent's Hall
Amaryllis Fleming Concert Hall
Blackheath Halls
Queen's Gate Terrace
St Pancras Church
Holywell Music Room
Jacqueline du Pré Music Building
T.S Eliot Theatre, Merton College
Riverhouse Barn Arts Centre
Norden Farm Arts Centre

London

Oxford

Walton-on-Thames
Maidenhead

GERMANY

Hochschule für Musik
Kurt-Masur-Saal, Musikschule

Würzburg
Leipzig

FRANCE

Copernic Synagogue
Arcachon Synagogue
La Terrasse Victor
Fleg Centre
Musée des Sciences Naturelles

Paris
Arcachon
Bordeaux
Marseille
Toulouse

SWEDEN

Aurora Chamber Music Festival

Vänernborg

RECORDINGS



ANYSSA NEUMANN:

Bach, Beethoven, Messiaen, Prokofiev
debut solo album, released December 2010



DREAMING

works for cello and piano
with Sara Sant'Ambrogio, cello
released September 2004 on Sebastian Records

EDUCATION

King's College London (UK)
Université de Montréal (Canada)
University of Oxford (UK)
Manhattan School of Music (New York)

PhD in Musicology, 2016
Doctoral studies in Piano Performance
Master of Studies in Musicology and Performance, 2009 —Distinction
Bachelor of Music in Piano Performance, 2006

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WHAT THEY ARE SAYING:

“A pianist all the way down the line. Everything was exactly right...a beautiful performance.”

- David Dubal, host of The Piano Matters, WWFM New York & WFMT Chicago

“Moves between old and modern material with breathtaking ease and fluency.”

- The Holland Times (Amsterdam)

“Both subtle and lyrical...poetic and complex.”

- La Scena Musicale (Montreal)

“Clarity, charm, and equipoise...liquid grace...live-wire tautness...performed with the fervor of a pianist who has established a deep connection to the Bach repertoire.”

- The Sacramento Bee (California)

“Solid and expressive...absorbing.”

- Peninsula Reviews (California)

“[Soprano Rena Harms] was ably abetted by the rich depth of tone that Anyssa Neumann brought to the accompaniment. I felt that Harms and Neumann deserved every support for such an involving recital.”

- Planet Hugill (London)

CD Review: Bach, Beethoven, Messiaen, Prokofiev

The Holland Times

By Jonathan Gill
Published: March, 2011

WHAT DOES CLASSICAL MUSIC have to say to us? Everything, sometimes, especially when Anyssa Neumann, a young pianist who has made her mark in the concert halls of both North America and Europe, sits down at the keyboard. It is an opinion confirmed by her debut solo recording, which moves between old and modern material with breathtaking ease and fluency.

When Bach published his Fourth Partita in 1728, keyboards were becoming common in middle-class German homes, but Bach, himself a fearsome instrumentalist, wanted to limit these works to accomplished musicians, not social-climbing housewives. Neumann's nuanced treatment of this monument of keyboard literature manages to integrate its various antecedents and influences, in no small part due to her sound, which has a pearly quality that contrasts gloriously with her rigorous attack.

Beethoven's Sonata 31 in A-flat Major, Opus 110, from 1821, was delivered to the publisher more than a year after it was due and the composer's struggle to make it whole shows. Neumann is certainly up to the minor-key comedy of the second movement, which makes use of two folk songs—"I'm a Slob, You're a Slob" and "Our Cat's Had Kittens," which Beethoven had arranged

some time earlier in payment for postage stamps.

The rest of Neumann's program ascends to peaks that are no less beautiful and distinctive. La Colombe is perhaps the best-known example of Messiaen's innovative effort to flesh out the harmonic possibilities of classic serialism: at the very end of the piece, the upper harmonics of a single tone (in this case an E) are used to build the concluding chord. The effect is both ghostly and charming. Neumann manages to redeem Prokofiev's Romeo Bids Juliet Farewell from its status as a kitsch classic, transforming it from a teen lament into a Platonic imperative.

If the question is not so much what classical music has to say to us as what we have to say to classical music, we would do well to listen well to Neumann.

Concert Review: Neumann livens up Bach

The Sacramento Bee

By Edward Ortiz

Published: Monday, Mar. 15, 2010 | Page 5D



AN OBSERVATION often made about the music of J.S. Bach is that it lacks a certain contrast and drama.

Pianist Anyssa Neumann is more than happy to dispel that notion and she did so elegantly during a stand-out recital at Sacramento's St. Mark's Church during the third concert of the Sacramento Bach Festival.

To make her point, Neumann programmed

Bach's limpid and lovingly crafted French Suite No. 2 in C minor against the complex and powerful Partita No. 4 in D Major. That's about as stark a contrast as possible with Bach's keyboard works. And on Friday evening, Neumann handled both ends of a narrow musical spectrum with clarity, charm and equipoise.

She performed all four Bach works on the program, which included three sinfonias, and the Prelude and Fugue in E Major, by memory. The works are neither the most difficult nor the most complex among Bach's keyboard output.

Conveying the subtle musical poetry therein, some of which seems to exist on a minute level, is key.

Doing so proved no obstacle for Neumann, who performed with the fervor of a pianist who

has established a deep connection to the Bach repertoire.

After enticing the audience with a straightforward approach to the Prelude and Fugue in E major, Neumann delved into the delectable French Suite. She performed this six-movement work, written by Bach

as an educational aid to help his second wife improve on the keyboard, with an eye toward clarity.

The opening Allemande was performed with a liquid grace that gave way to the slower and emotionally malleable courante. In the sarabande, Neumann distinguished herself as a pianist willing to play confidently with subtle keyboard dynamics.

The music in the suite unfolded seamlessly, like a life-affirming and well-rounded conversation between friends.

Three sinfonias followed the suite to end the first half of the concert, but these did not leave much of an impression.

Such was not the case with the Partita No. 4 in D Major that anchored the second half of the program. Here was found much glowing musical inertia, especially in the potent ending – potent enough to make one think of Bach as bold.

This partita is all about balance, and of a telltale arrangement of emotional space within, and between notes. In this, Neumann did a stellar job, especially with the luxuriant overture. Here she performed with intensity, the notes clear and powerful. But it was in the slow and almost elusive warm quality of the sarabande that Neumann revealed Bach the musical humanist.

And as befits good endings, Neumann imparted a live-wire tautness to the closing gigue. Neumann kept the tour-de-force ending rooted to the idea that, as far as Bach is concerned, there's more drama and contrast than meets the eye.