



ANYSSANEUMANN PIANIST

+44 7807 644410 (UK)

www.anyssaneumann.com info@anyssaneumann.com

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 featured on David Dubal’s radio program *The Piano Matters* in New York and Chicago. The *Holland Times* (Amsterdam) praised the disc for “moving between old and modern material with breathtaking ease and fluency,” and *La Scena Musicale* (Montréal) described it as “both subtle and lyrical...poetic and complex.”

A dedicated performer of the Bach keyboard repertoire, she has given all-Bach recitals at The Banff Centre (Canada), the Sacramento Bach Festival (California), and London’s Blackheath Halls and St James Piccadilly (UK). She has additionally also presented solo recitals at the Vancouver Art Gallery, Oak Bay Music (Victoria), Salle Claude-Champagne (Montréal), the Hudson Valley Piano Club (New York), Schmitt Music (Denver), St Pancras Church (London), the Hollywell Music Room (Oxford), Luminaria Concerts (Rome), and throughout her native California, including the Crocker Art Museum, Harrison Oaks Studio, Piedmont Piano Company, and California Polytechnic State University at San Luis Obispo. In 2016, she gave the UK premiere of Christopher Cerrone’s “Hoyt-Schermerhorn” (2010) for piano and live electronics at the Jacqueline du Pre Music Building in Oxford.

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 well as in concert at the Huntington

Arts Festival in New York and Sevenars Festival in Massachusetts. Anyssa performs regularly with bass-baritone Timothy Dickinson, appearing most recently at St Martin-in-the-Fields. In 2016-17, her American art song project with mezzo-soprano Katherine Nicholson appeared throughout London, in Brighton, and at the American Cathedral in Paris. Other projects have included a concert tour of England with American soprano Rena Harm; duo recitals at St Martin-in-the-Fields and Toronto’s Mazzoleni Hall with Canadian violinist Yolanda Bruno; recitals with violinist Amy Tress; and concerts with the London Chamber Collective and the Alexandra Ensemble. As guest pianist, Anyssa toured France in 2008 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. She has collaborated with soprano Emma Tring, violinists Jenna Sherry and Gabrielle Fink, cellists Simon Fryer and Hannah Sloane, composer Joseph Trapanese, and trumpeter Jens Lindemann. She has also worked with dancers at New York Theatre Ballet, Columbia University, and Deane Dance Center in California.

Anyssa earned 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 pursued advanced studies with Fabio Bidini in Berlin, Germany, and with Paul Stewart at Université de Montréal on full scholarship. Anyssa has participated in master classes 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 January 2017, Anyssa 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. Her doctoral work twice took her to the Ingmar Bergman Archives in Stockholm as a visiting scholar, and she remains active in the field, currently touring a lecture-recital based on her dissertation. Additionally, Anyssa has published on Glenn Gould in *voiceXchange*, written liner notes for Naxos International Records, and taught music history at Oxford University. She works as an examiner for ABRSM and maintains a teaching studio in London.

RECORDINGS



ANYSSA NEUMANN:
Bach, Beethoven, Messiaen, Prokofiev
debut solo album, released December 2010



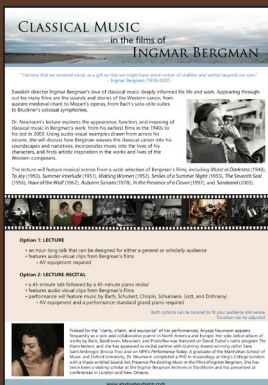
DREAMING
works for cello and piano
with Sara Sant'Ambrogio, cello
released September 2004 on Sebastian Records

EDUCATION

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

PhD in Musicology, 2017
Doctoral studies in Piano Performance
Master of Studies in Musicology and Performance, 2009 –Distinction
Bachelor of Music in Piano Performance, 2006

PROJECTS



LECTURE-RECITAL: CLASSICAL MUSIC IN THE FILMS OF INGMAR BERGMAN

Ingmar Bergman: 100 Years, Lund University, Sweden
Filmoteca Española, Madrid, Spain
Toronto International Film Festival (TIFF), Canada
Swedish Society of San Francisco, CA, USA
Society for the Advancement of Scandinavian Studies (SASS), University of California, Los Angeles, USA

SELECTED PAST CONCERTS

CANADA

SALLE CLAUDE-CHAMPAGNE
L'OASIS MUSICALE
MAZZOLENI HALL
ST LUKE'S RECITAL SERIES
THE BANFF CENTRE
VANCOUVER ART GALLERY
SILK PURSE ARTS CENTRE
OAK BAY MUSIC SOCIETY
OLD SCHOOLHOUSE CONCERTS

MONTREAL, QC
MONTREAL, QC
TORONTO, ON
OTTAWA, ON
BANFF, AB
VANCOUVER, BC
WEST VANCOUVER, BC
VICTORIA, BC
QUALICUM BEACH, BC

UNITED STATES

SEVENARS MUSIC FESTIVAL
HUNTINGTON ARTS FESTIVAL
MANHATTAN SCHOOL OF MUSIC
STEINWAY HALL
KOSCIUSZKO FOUNDATION
SCANDINAVIA HOUSE
HUDSON VALLEY PIANO CLUB
SCHMITT MUSIC
SACRAMENTO BACH FESTIVAL
CROCKER ART MUSEUM
HARRISON OAKS STUDIO
UNIVERSITY OF THE PACIFIC
PIEDMONT PIANO COMPANY
TRINITY CHAMBER CONCERTS
MAYBECK STUDIOS
SAN FRANCISCO STATE UNIVERSITY
SWEDISH-AMERICAN HALL
FORTE HOUSE
SUNSET CENTER AUDITORIUM
CALIFORNIA POLYTECHNIC UNIVERSITY
CALIFORNIA CENTER FOR THE ARTS
UNIVERSITY OF CALIFORNIA, LOS ANGELES

SPRINGFIELD, MA
HUNTINGTON, NY
NEW YORK, NY
NEW YORK, NY
NEW YORK, NY
NEW YORK, NY
PEARL RIVER, NY
DENVER, CO
SACRAMENTO, CA
SACRAMENTO, CA
FAIR OAKS, CA
STOCKTON, CA
OAKLAND, CA
BERKELEY, CA
BERKELEY, CA
SAN FRANCISCO, CA
SAN FRANCISCO, CA
SAN FRANCISCO, CA
CARMEL, CA
SAN LUIS OBISPO, CA
ESCONDIDO, CA
LOS ANGELES, 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 MARGARET'S CHURCH, WESTMINSTER ABBEY
ST PANCRAS CHURCH
NOTTING HILL CONCERTS
THE ATHENAEUM
HOLYWELL MUSIC ROOM
JACQUELINE DU PRÉ MUSIC BUILDING
T.S ELIOT THEATRE, MERTON COLLEGE
SCIENTIFIC MUSEUM AT BUSHY HOUSE
RIVERHOUSE BARN ARTS CENTRE
NORDEN FARM ARTS CENTRE
MUSIC & WINE AT ST LUKE'S

LONDON
LONDON
LONDON
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LONDON
LONDON
OXFORD
OXFORD
OXFORD
TEDDINGTON
WALTON-ON-THAMES
MAIDENHEAD
BRIGHTON

GERMANY

HOCHSCHULE FÜR MUSIK
KURT-MASUR-SAAL, MUSIKSCHULE

WÜRZBURG
LEIPZIG

FRANCE

AMERICAN CATHEDRAL
COPERNIC SYNAGOGUE
ARCACHON SYNAGOGUE
LA TERRASSE VICTOR
FLEG CENTRE
MUSÉE DES SCIENCES NATURELLES

PARIS
PARIS
ARCACHON
BORDEAUX
MARSEILLE
TOULOUSE

ITALY

LUMINARIA CONCERTS

ROME

SWEDEN

LUND UNIVERSITY
AURORA CHAMBER MUSIC FESTIVAL

LUND
VÄNERSBORG

WHAT THEY ARE SAYING:

“As persuasive a performance as one could wish for...played with such conviction and so beautifully.”

- Music in Victoria (British Columbia)

“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)

Concert Review: Germans and Italians at the Keyboard

Music in Victoria

By Deryk Barker

Published: February 2018



THOSE WHO FIND THE TWELVE-TONE method of composition pioneered by Arnold Schoenberg offensive frequently complain that the method allows for nothing in the way of melody or beauty. One can only assume that these complainers have never encountered the music of Luigi Dallapiccola. Dallapiccola's *Quaderno musicale di Annelibera* was composed in 1952 for his then eight-year-old daughter, although not, it should probably be pointed out, for her to play – the eleven short piece are more in the tradition of Schumann's *Kinderszenen* than Bartók's *For Children*.

The Dallapiccola formed the centrepiece of the first half of Anyssa Neumann's wonderfully eclectic recital for Oak Bay Music on Saturday, in a performance which must surely have inspired at least some of those present to investigate the composer further. Dallapiccola's considerable achievement, it seems to me, is that, while utilising the full armory of the serialist, he produced a work which is, by turns, charming, affectionate, playful, and energetic.

Neumann clearly holds the music in high regard and gave as persuasive a performance as one could wish for, from the slowly treading, tolling bells of the opening *Simbolo* (*Symbol*) to the delicate close of the final *Quartina* (*Quatrain*). Her playing said to the listener not an apologetic "if you really listen hard you

will surely find something here to enjoy," but rather an enthusiastic "forget the methodology, this is wonderful music—enjoy!"

Even what was, on the face of it, the most "difficult" piece, *Andantino amorose e Contrapunctus tertius*, which is in the form of a "crab" canon, in Neumann's hands came across as more affectionate than anything else. For this delightful glimpse into a composer who is, for most of us, little more than a footnote in the history of the music of the Twentieth Century, I was certainly more than grateful.

The Dallapiccola was preceded and followed by two of Bach's lesser-known keyboard works. For the opening *Six Little Preludes*, Neumann adopted a tone rather warmer than the almost desiccated one which many pianists seem today to feel obliged to use, yet it was far from inappropriate. Highlights included BWV 930, which was slow and exquisitely beautiful but also immensely profound in the way that only Bach can be. The final BWV 925 was delicious and heart-warming.

Neumann closed the first half with Bach's *Aria variata alla maniera italiana*, the aria itself sharing the feel of the theme of the *Goldbergs*. Once again I can only express my gratitude that Neumann not only gave us some less often

heard Bach but that she played it with such conviction and so beautifully.

Leoš Janacek's *On an Overgrown Path* began life as just three pieces in 1901, intended for the harmonium. Seven years later, there were nine pieces, now designated as being for the piano. In 1911 the definitive version of what is now Book I, consisting of ten pieces, was published, followed almost immediately by the first of what would become Book II, a further five short pieces. Various of the pieces have been arranged for string quartet, for orchestra, for accordion, for guitar quartet, for oboe quartet, for wind ensemble and for string orchestra.

Clearly, these short pieces are of considerable interest, which makes it all the stranger that they are not more often heard; to my knowledge, aside from on record, I have never heard more than one or two of these pieces in the flesh, given as encores. The pieces of Book I, which Neumann gave us, are without exception exquisite miniatures: *Our Evenings*, for instance, seemed redolent of the domestic bliss of an older couple in their twilight years; *A Blown-Away Leaf* was a study in evanescence; *Come With Us!* appropriately inviting. I was most taken with the solemnity and cimbalom-like textures of *The Madonna of Frydek* and the enigmatic *Words Fail!*. Unutterable Anguish certainly lived up to its title, convey-

ing an increasing sense of desperation, with its repeated two-note figure like a knife striking at the heart; how apt that the succeeding *In Tears* was lachrymose yet somehow consoling. Neumann characterised each piece superbly and left at least one listener keen to hear Book II.

Quejas, ó la maja y el ruiseñor (Laments, or the Maiden and the Nightingale) is the best-known of Enrique Granados's suite *Goyescas*, generally considered his masterpiece. I understand that the main melody was borrowed by Mexican songwriter Consuelo Velázquez for her 1940 song "Bésame Mucho," but I found myself wondering whether Astor Piazzolla might not also have been acquainted with it. In Neumann's hands it was most certainly plaintive, and she shrugged lightly aside the manifold technical difficulties of the music in a riveting performance coloured with a delectable tonal palette.

Finally, Neumann gave us Liszt's spectacular arrangement of *Isolde's Liebestod* from his son-in-law Richard Wagner's *Tristan und Isolde*. Although the nineteenth century is replete with keyboard arrangements of orchestral music, intended largely for domestic consumption, when Liszt made this transcription he was quite probably the only living pianist capable of performing it. Today piano technique has advanced considerably,

in no small part due to Liszt's own technical innovations, and Neumann quickly showed that she too has technique to spare, in a wonderfully involving performance, beautifully contoured and with a commanding control of the gradually rising tension. When the music died away the silence in the church was all but tangible, before the tide of applause swept it away.

Of course there had to be an encore and it was, as Neumann said, "back to the Germans and Italians" with one of Ferruccio Busoni's piano version of a Bach organ chorale prelude, "Nun komm, der Heiden Heiland." This lovely piece proved a most suitable foil to the overheated Wagner and a perfect end to a most enjoyable evening.

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 distinc-

tive. 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 standout 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.