

WHAT PEOPLE ARE SAYING

MEMORABLE PACKAGE. "Hsieh's interpretation found the sweet spot for capturing all of the suspense..."



the result was nothing short of electrifying, demonstrating just how powerful Schubert could be when working with poetic expressiveness that exceeded the brevity of the poems . . . making the entire recital a well-integrated, exciting and memorable package."

SF Examiner, April 2015

IMPECCABLE CLARITY. "Tien Hsieh brings considered technique and intense expressiveness to her Liszt . . . in the mist of all this excess, she always knew how those core themes were embedded in the embellishments. She could thus state the presence of that core with impeccable clarity, regardless of the density of prolonging content . . . thus capturing the tension."

SF Examiner, August 2014

IMAGINATIVELY INTELLIGENT. "It would be more accurate to say that I cannot get enough of imaginatively intelligent approaches



to [Beethoven Op. 111] . . . Hsieh prepared a program through which one could appreciate its

reverberations into the later years of the nineteenth century." SF Examiner, December review: Memorable Concerts of 2013

EVOCATIVE AND VIRTUOSIC.

" . . . emphasis on sonority in the foreground of her interpretation. The result is an evocation of music for the organ that tends to be more imaginative than the full-orchestra treatments one encounters from the likes of Leopold Stokowski [which is saying something, since Stokowski was also an organist]. Hsieh's interpretation of the entire program of the capriccio was as evocative as her reading of the fugue was virtuosic." San Francisco Examiner, Aug 16, 2011

KEEN EAR WITH GRACE & ENERGY.

"The effect is that Liszt himself was in my living room . . . She has a keen ear for the music's architecture, and make the piano sing in every register."

American Record Guide, May/June, 2011

MAGNETIC MUSICAL PERSONA. In commenting upon this recorded anthology, I can reiterate that Tien Hsieh is a formidable virtuoso and also a magnetic musical persona . . . Miraculously and convincingly recreated. In terms of color, texture and concentration on detail, she immediately makes you sit up and take notice! " NY Concert Review, Febr 2011

WILD RIDE. "I always look forward to Tien's piano recitals. One rarely encounters such a wild ride, but it was this kind of a ride that best illustrated the dark side of Florestan's true nature."



San Francisco Examiner, April, 2010

DOING JUSTICE. "There are "Brahmins" who think to find in their God the breath of old men of genius: they love Beethoven in Brahms. Thus, it is rare to find a pianist with a repertoire that gives a "fair shake" to both Liszt and Brahms. Tien Hsieh is such a pianist. In short, she approaches the keyboard with a psychological disposition that can give as much justice to Brahms as to Liszt."

San Francisco Examiner, July 2009

BREATHTAKING. "Taiwanese born Tien Hsieh gave a brilliant performance of this pianistically demanding work, her crashing chords, bravura runs and swirling scales were truly breathtaking."

The Register-Guard, Eugene, Oregon, May, 2009

COMPELLING. "The unusually impressive recital on May 18 commenced with a compelling, thrusting and beautifully organized reading of the Bach-Busoni Toccata in C major, BWV 654. Beethoven's last sonata, No. 32 in C minor, Op. 111 was masterfully interpreted and wonderfully organized . . . I repeat,



this account of Op. 111 was one of the most memorable and deeply moving that this lifelong Beethoven worshipper has ever heard-it was that superb!" New York Concert Review, May, 2008

POWERFUL. "Powerful crescendos and diminuendos, not to mention her impressive technique . . . with great vigor and passion. Her performance was so refined that she received a very enthusiastic standing ovation."



European Weekly, Nov 2007

DAZZLING. " . . . suitably dazzling in the best Rachmaninoff tradition."

San Francisco Examiner, August, 2007

OLYMPIAN. "It requires seemingly in sound alone seven hands; it allows only two. Hsieh traveled this whirlpool of technical command . . . enlightened insight and scholarly devotion that dazzled. Definitely a student of Olympian deeds, pianist Hsieh traveled her formidable, thoroughly exciting program, with her wits and her virtuoso flights into the sublime on the same page. Bravo." Pacifica Tribune, California, Oct, 2006

BACH AND BEETHOVEN: MOSTLY TRANSCRIPTIONS 2 RECORDING . . .

MIRACULOUS. "Hsieh has her commanding way with Busoni



and Liszt transcriptions of Bach's Preludes . . . while she changes course easily and uses a 'less-is-more' philosophy to discover the full range of physical beauty in Siloti's framing of [Bach's Adagio] . . . She particularly excels in Liszt's transcription of Beethoven's An die ferne Geliebte. . . [Her Beethoven Sonata is] miraculous . . . great amplitude . . . warmth of phrasing . . . Sound is full range and natural."

Gramophone, March/April 2015

HIGHEST CALIBER. " . . . this is some pianism of the highest caliber. [Tien Hsieh] displays a delicate yet firmly in control touch with great dexterity and a lot of tonal finesse. [Featured is a] wondrous and simply radiant performance of Beethoven's last sonata . . . It is energetic, propulsive, and well-knitted, easily one of the best I have heard on record, and that is quite a crowd! The sound is very good."

Audiophile Audition, Dec 2014

FEVERISHLY FOCUSED. "Like the music, she appeared calm and subdued at times and then feverishly focused [Beethoven's Emperor Concerto] . . . Hsieh received an ovation from the audience, who requested several bows of her before she could leave the stage."

Redlands Daily Facts, July, 2004

MICHELANGELO. " . . . even Bach must have been as captivated as Hsieh's audience; here poignancy and delicacy reigned until exploding into an upbeat fugal ending . . . played like Michelangelo who discovered his sculptures within the marble."

Independent Coast Observer, Gualala, CA, April, 2004

POET. "Grand, relentless, madness explained . . . Serious, composed, tiny and full of music, Tien Hsieh lets her artistry on the piano express a warmth and freshness of ideas that surely none but a poet could explain."

Pacifica Tribune, CA, Nov 2003

ELECTRIFYING. "Tien Hsieh delivered electrifying performances of music of monumentally heroic difficulty. Works by Messiaen, Beethoven and finally Liszt's Rhapsodie Espagnole were breathtaking in their technical quality and interpretive maturity."

The Carmel Pine Cone, CA, April, 1998

EXPLODING. "Tien took the audience by surprise when she played [Beethoven] Choral Fantasy for Piano and Chorus. It looked as though her entire being was exploding with vigor as sounds seemingly poured from her fingertips."

Bonner County Daily Bee, Sandpoint, ID, Aug 2005

FIRST RATE. "Pianist Tien Hsieh gives a first rate Beethoven C minor Piano Sonata, op.111 combined with Bach and Beethoven transcriptions that are full of wonder and fantasy . . . I would like to hear more from this fine pianist. She receives an excellent recording made at Blue Wave Productions, Vancouver, Canada and there are informative booklet notes."

The Classical Reviewer, Dec 2014

EXHILARATING. "[Tien Hsieh's] performance style, combining directness with winning warmth,



helps put the music she plays on 'Mostly Transcriptions 2' across to the listener

with irresistible charm . . . Hsieh's exhilarating performance exudes a spirit of confidence and a joyous exploration of Bach's contrapuntal writing . . . The program concludes with an indescribably beautiful account of Beethoven's Sonata No. 32, in which Hsieh has uproarious fun with the stomping syncopations that erupt suddenly in the last movement . . ." Audio Soc of Atlanta, Nov 2014

ENTHRALLED. "From the opening notes, it was apparent the artist was in her element as she had RSO musicians and the audience enthralled . . . the room was filled with enthusiastic applause and bravos as the audience quickly rose in a standing ovation."

Roswell Daily Record, Apr 2016

DOMINATING. "Vol 1 proves every bit as ingratiating as Vol 2 . . . Hsieh once again proves herself a dominating and forcefully interpretative presence. Her technique is strong, her tone warm and clear, and she identifies with these pieces in a way that would have made Earl Wild, that master of transcriptions, proud. Sound is excellent."

Audiophile Audition, Feb 2015

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