

SELECTED ACCLAIM

David Kalhous' piano recital ... was characterized by creative programming with special emphasis on modern music, and especially by a unique expressive charge of the performer's execution. ... In Jiří Kadeřábek's "Hindyish," David Kalhous was an insightful and absolutely commuted performer ... epic performance of Scriabin's Fifth Sonata, played with great technical mastery and thoughtfully built dynamic plan ... In Ondřej Štochl's "Three Echoes Before Full Moon," David Kalhous fully brought out unusual timbres and contrasting textures of the work, while channeling the unique lyricism by delicately and sensitively leaning into the chords... The performance of Johannes Brahms' Handel Variations was characterized by a consistent musical design, technical mastery, deeply personal characterization of individual variations, rich and varied colors of the piano sound, plasticity of individual textures, rubato, lyrical poetry and pianistic bravura ... The public appreciated the mastery and elegance of David Kalhous' performance...

-- Julius Hůlek, "Distinctive Modernism David Kalhous' Piano Recital," Hudebni rozhledy (The Music Review), Prague, December 2015

At Spectrum on Friday night, pianist David Kalhous made, and played, a concert program that was more like a playlist than anything else, and the result was fascinating to the ears, mind and heart in a way infrequently felt in the concert hall. Kalhous' excellent pianism, which is precise, sensitive, and polished, was a key. But the recital was affecting mainly because Kalhous made history talk with itself, and to the audience... He combined old music, modern music, and contemporary music (two world premieres). Nothing radical there, except he put the pieces together into sets, then played them without any break in between. He demonstrated a commonality and consistency of ideas and values across the epochs. And his unusual choices made for an evocative conversation.

-- George Grella, "[Kalhous' wide-ranging remix proves fascinating at Spectrum](#)," New York Classical Review, September 2015

Naomi Epstein's, piano and soprano (NYC Premiere) was next on the program. Performed by pianist David Kalhous, and vocalist Megan Schubert, this piece provided us with a contemporary aria (perhaps even recitative) unlike what we have heard so far on the new music scene.... A beam of light crossed the screen in front of us ever so slowly, before growing, shrinking, and eventually disappearing. Taruishi repeated this with some variation, until finally two beams of light, one from the top of the screen and the other from the bottom, entered and met in the middle. Though there was no clear musical climax, it is clear that this moment of the performance was to be highlighted. It was an impressive work, and the ensemble between Kalhous and Schubert was inspiring.

-- Jonathan Lakeland, [Sequenza 21, June 2012](#)

The intimate space at Bargemusic, the lovely floating concert hall, is an ideal place to focus on [Morton] Feldman's gentle, ephemeral textures. The piece was included in an engaging piano duo program [by David Kalhous and Olga Vinokur] in the barge's Here and Now series.

--Vivien Schweitzer, "Floating on a Boat, Four Hands on the Piano," [New York Times, February 2012](#)

From the first notes, the audience became aware of the extraordinary quality of the performers. [Jessica Lee and David Kalhous' playing] is characterized by an inexhaustible array of colors, mature instrumental technique, and rich expressiveness. Not very often can Prague concertgoers hear a performance of contemporary music of such caliber.

--Jan Fila, [A tempo revue, December 2010](#)

... In the First Book of Ligeti's Piano Études, the pianist was in his element. It was apparent that he has a strong affinity for the contemporary piano literature. He played the Études splendidly, with remarkable control and utmost concentration ... He interpreted [Schumann's Symphonic Études] with expressiveness, absorption, and mastery of a mature artist ...

-- Review of the Prague Symphony Orchestra World Piano Literature Series recital debut in Hudebni rozhledy (The Music Review), Prague, April 2009

... His take on the three parts of Janáček's In The Mists was masterful, intense, passionate and spot-on ... From the only slightly restrained macabre of the opening Andante, through the eerie cascades of the Andantino and then the ... suspenseful Presto, Kalhous illuminated it with every veiled shade of menace he could conjure ...

-- Review of a recital at Bargemusic, Brooklyn in Lucid Culture, New York, February 2009

... In their brilliant playing, they resisted the temptation to transform the piece into a grand concerto. They played freely, smoothly, and with fantasy ...

--Review of the performance of Mendelssohn's Piano Concerto in E Major for Two Pianos with Olga Vinokur in Smetana Hall with the Prague Philharmonia in Harmonie Magazine, Prague, December 2008

... Exceptional traits distinguished the recital of the young pianist David Kalhous. We were witnesses to a continuous and arresting story, uniquely narrated and experienced. David Kalhous is an intelligent musician ... In his performance, the sound of each note and chord is thought out in advance and consequently well communicated to the audience. His playing is technically exquisite, precise, and compelling, and he has the ability to become deeply immersed in the structure of the work ...

-- Review of the Prague Spring recital debut at the Prague Academy of Arts in Hudební rozhledy (The Music Review), Prague, July 2006