

Highlights of Reviews of Performances by Pianist Robert Edward Thies

“He took all its difficulties in stride, brought all the appropriate colors to its realization and tamed its vehemence as commandingly as he revealed its poetry...Thies mastered the musical materials and gave them life and clarity. This was a splendid performance, Brahmsian in breadth as well as sincerity and depth.”
[Daniel Cariaga, **Los Angeles Times**, December 18, 2001]

“Robert Thies flew in, and with only 48 hours' notice played Rachmaninov's Concerto No 2 with such assurance that it seemed as if he had been preparing for months. At times haunting, morose and foreboding, at others gentle and passionate, the music had a strong advocate in Thies.”
[Tara Werner, **New Zealand Herald**, September 24, 2001]

“With regard to the soloist Thies, who offered an excellent performance, [Maestro] Mester said, ‘This man is a genius...he did not know the piece three weeks ago. Thies has played with us [Mexico City Philharmonic] three or four times, and everyone is enamored with him.’”
[Ricardo Pacheco Colin, **Crónica; Mexico City**, April 24, 2001]

“Thies took the higher artistic path, creating rich contrasting textures, while achieving an almost orchestral separation of sound through an exquisitely varied touch, transparent lines, and a rounded tone that could wail in the softest passages and whisper in the loudest.”
[**Las Cruces Sun News**, January 24, 2001]

“As an interpreter, Thies beautifully articulates the music with clean-cut technical fluency and sort-edged tone. Everything is meticulously controlled and there is a sense of serene confidence and sensitive flair in his approach.”
[**Los Angeles Times**, June 1, 2000]

“In a display of absolute perfection, Thies presented pianism without exaggeration. He showed his artistry in every category of his repertory...”
[Frank J. Plash, **San Bernardino County Sun**, March 13, 1999]

“...he is a gifted and insightful interpreter in friendly communion with the music. The results are consistently lively, pointed, and propulsively directed. Note his name.”
[Timothy Mangan, **LA Weekly**, May 14, 1996]

“He played [Mozart] with unerring, warm-toned refinement. In a self-contained, unpretentious solo, Thies revealed clean, thoughtful passages, full of muted shades, judicious glimmers of power, and touches of playful contrast.”
[Susan Bliss, **Los Angeles Times**, April 30, 1996]

“...Thies made his enormous technique the servant of the music...this performance was one of the best Savannah Onstage has yet offered, presenting a superior musician on his way to a major career.”
[Sterling Adams, **Savannah News-Press**, March 11, 1996]

“The young musician seemed never at a loss for ideas, instilling every phrase with nuance, direction, and vitality. Though his presence was constantly felt, the performance was not about personal display; Thies projected his thoughts on the music and his physical involvement with it, creating a detailed narrative in the process. He phrased warmly, inflected buoyantly, voiced purposefully... Let's hope we hear him again.”
[Timothy Mangan, **Los Angeles Times**, April 12, 1994]