

Press reviews | June 2026

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*“This captivating live recording of Severin von Eckardstein’s recital at the Salle Cortot confirms it: the German pianist ranks among the most accomplished Debussy interpreters of his generation. One recalls his Images, coupled with Gabriel Dupont’s La Maison dans les dunes (Artalinna, Diapason d’Or, see issue 672), whose suggestive power also permeates this new program. A shimmering world emerges in this interpretation, uniting clarity and richness of sound, shaped by an artist who knows how to translate emotions into music and weave a fascinating dialogue between the works. The precision of articulation and timbre impresses—from the delicacy of Takemitsu’s Rain Tree Sketch II to the roaring waves of Dupont’s La Maison dans les dunes. Eckardstein’s Debussy is more sensual than the flawless Debussy of Seong-Jin Cho (DG, 2017) or the airy lightness of Javier Perianes (HM, 2018), yet still retains a certain elegance. His playing avoids the dark hallucination of Daniil Trifonov in Scriabin’s Sonata No. 9, opting instead for a phrasing structure with pearl-like timbres.”*

Diapason | CD Autour de Debussy | Melissa Khong | May 2026

#### Diabolical Tritone, Angelic Gesture

- Severin von Eckardstein, a pianist far too unknown for his art, opens the Berlin Piano Festival

*“Eckardstein is a true devil of a pianist, whose power toward the end of a piece can shake the very foundations of the Konzerthaus Berlin’s Small Hall. Yet his force is never unbridled; it is always sovereignly shaped, controlled, and transparent. Eckardstein is marked by personal restraint, an unpretentious and matter-of-fact demeanor, all while displaying considerable pianistic daring—not to mention his technical mastery.”*

VAN Magazin | Konzerthaus Berlin | Albrecht Selge | April 24, 2026

*“In Robert Schumann’s Waldszenen, nine poetic miniatures, one could admire Eckardstein’s exquisite touch, which ensures that the fortissimo never becomes brutal and achieves seemingly infinite gradations in the piano range. The pianist conveyed the intensity and profundity of this monumental meditation on the horrors of war—premiered in December 1944—with an almost disconcerting power. This was true both in the introverted movements and in the triumphant finale, which pushes the boundaries of what is technically possible in performance.”*

Rhein-Neckar-Zeitung | Heidelberger Frühling | Christoph Wagner | February 25, 2026

#### Unbridled Playing with Total Control

*„The interplay with Severin von Eckardstein sparks immediately. Anyone who thinks in the first bars that the quintet is simply in good form soon realizes that five people are here spurring each other on to peak performance. The finale is shaped by the sound and rhythmic elements of the Hungarian csárdás: the quintet throws itself wholeheartedly into this dance—unbridled playing with total control.“*

Rheinische Post | Düsseldorf with Schumann Quartett | Anke Demirsoy | December 14, 2025

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*“Severin von Eckardstein - one of the finest and boldest pianists Germany currently has to offer - is almost a regular guest in Husum. His artistry is evident in how casually he introduces the ‘Impressions’ op. 11b by Finnish composer Ilmari Hannikainen, as if he were recounting memories in a circle of friends.”*

**FAZ** | Husum | 23. August 2024 | Jan Brachmann

*“Severin von Eckardstein throws all of his cards on the table, so to speak, imbuing the music with passion and ferocity. His tremolos have a Horowitz-like cutting edge, helped by the Bechstein grand’s bright patina. Eckardstein has concocted a more pianistic and idiomatic treatment, where the climaxes explode up and down the keyboard as if, well, Scriabin himself had a hand in the process.”*

**Classicstoday** | CD Vers la Flamme | Jed Distler | 2024

*“This is a remarkable release. The program concept brings everything together, and it is superbly played.”*

**American Record Guide** | CD-Kritik Vers la Flamme | James Harrington | March/April 2024

*“Eckardstein creates an atmosphere of deep loneliness, on the edge of silence, as at the end of the second piece, which he plays scared and gaunt... or his introduction to the fourth piece, which he makes more aphoristic than one could imagine. One would have to talk about every single bar of this interpretation, which is unlike any other and cannot be tamed at first sight, but we prefer to point out that the encore is a rarity that one does not understand why it is. Eckardstein, one of the most important pianists of our time, gets going. It is more than a signature.”*

**Classica CHOC** | CD review Kreisleriana | Alain Lompech | June 2023

*“Eckardstein offers an uncompromising and a priori reading that is far removed from any beauty. He searches the score for what makes up its black despair, and dismisses all tenderness in favour of an astonishing spiritual intensity (II). A declamatory and heart-rending interpretation, of great density (I, III and VII), inhabited by a superior inwardness (VI).”*

**Diapason** | CD review Kreisleriana | Jean-Yves Clément | June 2023

*“Cette idée que Kreisleriana n’est pas, d’abord, une suite de portraits ou d’actions, comme l’est Carnaval, mais bien un univers fini, une complétude, n’a pas été si souvent défendue, Wilhelm Kempff s’y est essayé, Severin von Eckardstein retrouve une part de sa poésie, y ajoute des contrastes, une tension parfois, sans jamais forcer le trait. On entre dans ce qui est un récit, on en tire le fil au point d’en oublier le piano lui-même, manière trop rarement osée ici.”*

**artalinna** | CD-Kritik Kreisleriana | Fantasmagories | Jean-Charles Hoffelé | April 18<sup>th</sup>, 2023

*“Disons-le d’emblée, Severin von Eckardstein est le plus grand pianist allemande depuis le légendaire Wilhelm Kempff. Un répertoire gigantesque, à 44 ans, qui souvent des sentiers battus; une virtuosité phénoménale; un toucher ductile et des couleurs inouïes qui fusent, au service d’un interprète habité, humble et profond, qui s’empare de l’oeuvre, déploie sa pensée, ses intuitions, son sens de l’architecture et du récit. On sort lessivé de ses „Kreisleriana“ de Schumann névrotiques, âcres, comme hallucinés, sans tendresse, mais avec un désespoir mis dans la cantilène qui nous broie le Coeur. Le délicieux cycle “Eroticon” d’Adolf Jensen (1837-1879) est joué avec une maestria et une poésie renversantes. Le “Scherzo” de Reubke, élève de Liszt? Une tornade. Quel disque, mes aïeux!”*

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**L'OBS** | Le Classique de Cassard | CD review | Philippe Cassard | April 6<sup>th</sup>, 2023

*"The unfinished Schubert Sonata D 840 is a tightrope walk between movement and standstill. He succeeds in playing the lyrical melodies in a viscous and at the same time relentlessly propulsive manner, interrupted by angry and desperate outbursts. At the same time, he makes no effort to smooth out the harmonic breaks and abrupt changes - on the contrary! It is precisely this deviation from the expected that Eckardstein seeks and is interested in".*

**Westfalen-Blatt** | Faible für Ungewöhnliches | Peter Ernst | March 14<sup>th</sup>, 2023

*"These are remarkable interpretations that Severin von Eckardstein presents at his piano recital in the Allerheiligen Hofkirche. If one particular feature stands out, it is the exquisite clarity with which he illuminates quiet passages."*

**FAZ** | Gabriel Dupont: Das Haus in den Dünen | Jan Brachmann | August 27<sup>th</sup>, 2018