

## VOICES FROM THE PRESS

Oresta Cybriwsky, a well-known accompanist who lives in New York City, - a sovereign, magnificently first-rate musician and co-creator, - as pianist she was a substantial contribution to the artistic merit of this evening.

*Westfälische Nachrichten*



Nonetheless, the piano part is just as highly demanding. It was taken on by Oresta Cybriwsky, whose name for this writer is now a household word, an accompanist of incredible precision, sensitivity and brilliance or - accordingly - of restraint and intuitive awareness. Not a single note, not a nuance attuned to the singer was missed. In the end we had gotten so used to the unrivaled collaboration between voice and instrument, that we wished this most intimate music-making at the heart-level would never stop.

*Der Bund, Bern*



.... thus in "Old Home Day" of Charles Ives: colorful, iridescent reminiscences with their characteristic "picture-painting" in the piano score, wittingly and charmingly narrated. It was one of several opportunities for the pianist Oresta Cybriwsky to unfurl her exquisite, sensitive art of piano accompaniment.

*Main Post*



The outstanding "Lady-at-the-Grand-Piano" Oresta Cybriwsky underscored the essence of the whole Benatzky venture. She gave this light music some weight without adding lead to its feet.

*Süddeutsche Zeitung*



The unfortunate lot of an accompanist is to always be mentioned last. However, in the case of the pianist Oresta Cybriwsky, this is not at all to be taken deprecatingly. With her striking musicianship and secure technique, she was not only a solid

accompanist for all the soloists, but also a musically sovereign co-creator of the songs.

*Stuttgarter Zeitung*



The virtuosic tiger at the piano!

*Los Angeles Times*



The singer measured up to the changing colours and moods with his passionate performance, highly supplemented by the sensitive musical shaping in the piano accompaniment. One was often astonished by the ever-so soft, yet resonant touch, with which Oresta Cybriwsky aptly brought out the faltering, doleful character of songs such as "Gefrorene Träne " [Frozen Tears].

*Neue Ruhr-Zeitung*



With the excellent pianist Oresta Cybriwsky at the piano, one heard an enormously technically proficient pianist, with a delicate but firm touch, who knew how to shape the particular piano accompaniment transparently and vividly, co-creating with sensitivity without ever pushing herself into the forefront.

*Coburger Tagesblatt*



Schubert's piano part is designed to have an equal share in his works. In the introduction he sets up the expected moods, describes the backdrop of the events he is going to tell us about, sometimes he paints whole pictures. This pianist is equipped with a technique rich in variability of tone production and a refined pianistic style, which is able to express the composer's intention accordingly. In the collaboration with the singer she reduced the volume of her instrument gently, just enough for the voice to resonate unconstrained, without the accompaniment ever becoming dominant. "

*Rheinische Post*



**She literally produced miracles! [“ha fatto letteralmente miracoli!”]**

***Padova Spettacoli***



**....a genuine, deeply moving experience..**

***Süddeutsche Zeitung***



**...the fact that this wonderful surprise succeeded is not least to be owed to the pianist Oresta Cybriwsky who like a virtuoso alternated between the grand piano and the stage ramp to perform, and to present this enjoyable evening in an original and at the same time knowledgeable manner. In a casual conversational tone, Cybriwsky introduced the works.... Her solid, musical accompaniment left the singers space for their own development and, yet, had a personal touch. With a sense of the whole work Cybriwsky portrayed the orchestra.... She not only just has a fine feeling for music, but also for theatre....**

***Erdinger Anzeiger***



**... with humor and nonchalance she moderated the concert program. It became dramatic with Mozart’s twelve variations in C major, also known under the title „ Ah, vous dirai-je Maman“where Oresta Cybriwsky also proved herself to be an excellent and fiery pianist... And since all that was served with a certain lightness and in a brighter mood, the audience got to laugh during this concert.**

***Süddeutsche Zeitung***



**...even if they are in the tradition of his deeply admired Schubert, Schumann's Lieder are extraordinarily independent creations far ahead of his time. The piano is no longer merely accompanist but an equal partner, far more so than with Schubert. The piano often expresses the musical poetry. The introductions, postludes, and interludes are often extensive yet they do not illuminate the words any less than the voice does, which, even so, neither loses anything of its importance nor of its cantabile quality. Oresta Cybriwsky mastered this role, (which can sometimes bring the danger of drowning out the singer) with equal delicacy and accuracy and with an impressive certainty of good musical taste.**

***Herbert Rosendorfer, Dolomiten, Eppan, Südtirol***