

Concert Reviews

“Energetic performance art and a feast for the ears”
(Art Performance with Claudia Bucher)

Review – Zuger Presse 15. September 2010



photo by Rob Nienburg

Claudia Bucher and Judith Wegmann produced on Tuesday a performance of almost indescribable radiance. Claudia Bucher’s performance art piece “Earstick” was impressively framed by unbelievably versatile pianist Judith Wegmann and percussionist Christian Bucher. Accompanied by the musicians, she sketched using a long rod with charcoal fixed to the end. Carried by the sounds of the instruments and a remarkable passion which allowed all kinds of emotional changes. The power of this performance with its strong images grips the viewer very fiercely.

A musical reading
Schwarzberg – Arno Camenisch & Judith Wegmann

Premiere with music by Werner Bärtschi (*1950)

Review, Schaffhauser Nachrichten, Rita Wolfensberger Music Journalsit, 2012



photo by Lydia Wilhelm

Evening concerts at the Musikhaus Meister always offer the chance to see very talented musicians, and this first one in the new season was no exception.

Arno Camenisch and pianist Judith Wegmann had come up with a prepared programme for the evening, contrasting works by Bach and Bärtschi with extracts from the book “Sez Ner”, with the intention of immersing the audience in an emotive world of word and sound and a poetic dialogue between two artistic genres. Whoever experienced the evening will agree with me: there weren’t just two genres at play but three, and the third is called “interpretative art”.

Bärtschi (*1950) knows how to build bridges, so Judith Wegmann – in alternation with the readings – used her interpretation of the symphonies and inventions of Bach on the one hand and Bärtschi’s compositions on the other to show how close Bärtschi’s is in spirit, despite his highly autonomous tonal language, to the old master.

Judith Wegmann plays all this with such a comprehensive artistic competence, masterful in her piano playing and so skilfully expressive in melody that one listened to her with restless tension.

New4Art plays..

George Crumb, Steve Reich and Nik Bärtsch (Premiere music Nik Bärtsch) - Tournee 2014/2015

Review: Daniel Andres, Composer and Pianist and Journalist



At Kunsthalle Basel. Two pianists and two percussionists played works by Crumb, Reich and Bärtsch, and improvised together at the start and end.

“Music for a Summer Evening” by Crumb is a tour de force. The five-part, 40-minute-long work unleashes all the possibilities of a rich drum set and the two pianos without degenerating into a demonstration of acoustic possibilities. On the contrary, one has the impression of an inexhaustible fantasy.

Faristamo Susi and Judith Wegmann, piano, with percussionists Jens Ruland and Julien Mégroz mastered the score very impressively. They are so familiar with all manner of playing techniques that nothing seemed artificial, and the listener could simply plunge into their universe of sound.

The same is true of Reich’s “Piano Phase” and the première of “Manta Mantra” by the Zurich composer Bärtsch.

The improvisations likewise speak of great familiarity with new ways of playing, but also of subtlety in handling them. The programme was played in nine cities. An unusual and rewarding concert evening.

Music that doesn't express anything – Morton Feldman's Piano & string quartet 1985

Art Gallery pasquArt Biel/Bienne, March 2015



The one-and-a-half-hour work by the American Morton Feldman could be heard on Sunday at the PasquArt Centre in Biel. A bold and unusual concert.

The concert was carried out within the framework of the Rannva Kunoy exhibition. Like the exhibition, Feldman's 1985 piece is secretive and ambiguous. "Feldman's music doesn't want to express anything. The concept of a musical development is largely suspended. The event attracted several dozen interested people and the stools provided were all taken. The distinguished and praiseworthy interpreters were;(...)

4 hands play with passion

Classical Piano Duo with Charlotte Torres, 2016

An uncomplicated and direct encounter with two passionate musicians – something we see all too rarely in classical concerts.



Spielten mit Hingabe ein romantisches Programm zu vier Händen in der Vilette: Charlotte Torres (vorne) und Judith Wegmann.
Bild Stefan Kaiser

Judith Wegmann and Charlotte Torres are both classically trained pianists. They also love new and experimental music, as well as improvisation. This wide musical and creative spectrum brought them together.

Pure romanticism

It was all dedicated to the romantic music of the 19th century, in particular three of the best-known works for piano four hands. The performance captured all of the ingredients of romanticism: a great depth of feeling, love and melancholy, nocturnal atmosphere and subtle poetry, joy in the songlike and enthusiasm for the foreign and exotic, artistic friendship and a salon atmosphere.

Two temperaments, one instrument

Wegmann and Torres played devotedly, strongly linked by body language and eye contact, embodying what Schumann expressed: *Musical duets easily become duets of hearts and the conversation and speech of kindred souls; this is when they are at their most beautiful and valuable. But piano four hands is still the greatest pleasure.*

This could also be felt in their second presentation, Schubert's Fantasia in F Minor Op. 103, probably his most meaningful work and composed a few months before his death. They always stayed side by side as they played, interpreting profound sadness, intense outbursts, daring harmonic structures and free, beautifully structured forms.

Great virtuosity

Felix Mendelssohn's poetic «*Andante con variazioni*» Op. 83a transported listeners to a Berlin salon in old Prussia. Both pianists unquestionably possessed the virtuosity demanded by this variation cycle.

The composers' inner turmoil made audible

Happiness sometimes sits in narrow seats and listens with fascination. So unexpected was the playing of the two pianists Charlotte Torres and Judith Wegmann last Friday evening within the framework of the end of work concert cycle in Schaffhausen.

It is as if the two musicians had looked over the shoulders of Robert Schumann, Franz Schubert and Felix Mendelssohn Bartholdy as they wrote their works, inner struggles and all. There was hardly a phrase, hardly a motif which the two musicians didn't give a personal voice...

Two masters of their craft

Inner turmoil characterises Schubert's Fantasia in F Minor D. 940. Here, too, Torres and Wegmann skilfully witness every aspect of the composition. One can hear the two musicians' mastery of their craft in Mendelssohn's "Andante con Variazioni", a highly virtuoso and technically demanding piece, and one wishes in this moment that the concert was being recorded...