

WILLIAM DOPPMANN, PIANIST

PRESS REVIEW EXCERPTS

NEW YORK CITY

"William Doppmann's piano recital Thursday night at Alice Tully Hall was one of the season's most distinctive. Mr. Doppmann is also a composer, and he plays like one - re-creating whatever music he chooses to play with freshness and originality. . . This listener was delighted to encounter such a strong musical vision.

"Mr. Doppmann's playing is polished and poetic, distinguished by a lustrous tone and no small degree of nuance. He was at his best in Rachmaninoff. . . all but a definition of Russian Impressionism."

Tim Page, New York Times

". . . Richly played. It was an extraordinary evening. Mr. Doppmann showed an altogether uncommon regard for tone, along with tension, momentum and a digital prowess that in itself would have generated enough excitement to sustain any evening.

"From the moment Mr. Doppmann pushed his sleeves up to his elbows and dug in (to Bach's Goldberg Variations), the forward sweep of the music was irresistible."

Richard Freed, New York Times

"Mr. Doppmann served notice immediately that he intended to be taken seriously as a virtuoso by addressing himself to Rachmaninoff's "Variations on a Theme of Corelli". He gave that finger-bending piece a reading that shifted effectively between brilliance and the dark, elegiac mood that is never far away in Rachmaninoff.

"Mr. Doppmann's grasp of various musical styles was put to a stiff test as he proceeded to Mozart's classically refined Sonata in F major and Bartók's Sonata. Each work had its own atmosphere, its own color and its own profile. The Mozart was particularly persuasive: crisp and carefully articulated but suffused with delicate feelings too. Mr. Doppmann showed considerable ability to shade colors throughout the recital, partly by generous use of pedal, which allowed him to mix and mingle overtones in ways that many pianists nowadays seem afraid to try."

Donal Henahan, New York Times

"He achieved that most difficult of attributes: simplicity. The Schubert sang and danced on air. No matter how massive the sonorities, brilliant the octaves or brilliant the finger passages, Doppmann made his playing appear easy. He had the light touch."

Howard Klein, New York Times

"It is not exaggeration to state that Mr. Doppmann's performance of the Barber Sonata was one of the most lucid, authentic and literally spine-tingling in this reviewer's memory. Everything was there: the hard-driven angularity, the whimsy, the diablerie, the snatches of wistfulness, the special sort of color one finds nowhere else. But beyond these things, one sensed a species of comprehension that can only be 'bred in the bone.'"

The New York Herald Tribune

"It is exalted music making: every note a beautifully articulated part of a masterfully conceived whole. Mr. Doppmann, clearly, is not only a master pianist but also a real musician."

New York Times

WASHINGTON D.C.

"Everything in William Doppmann's piano recital was beautifully played. Doppmann's piano sings, a phrase that is no empty grouping of words since this same piano is heard from week to week and cannot always be said to sing.

"Scriabin's Sonata (No.4) can be made to work if the performer supplies exactly what it needs in technique, formal insight and above all, a sense of drama. Doppmann made it work as it almost never does. . . dazzling."

Paul Hume, Washington Post

"There is a relaxed, expansive quality about the playing of Mr. Doppmann that was immediately evident. This quality of easy grace he carried into everything he played and his difficult program demanded the utmost of virtuosity. He was amazingly convincing in music that ranged exceptionally far in spirit and in idiom.

"The "Aria With Thirty Variations" by Bach set the magical glow to this evening. It is, of course, a most formidable achievement to be able to manage the notes. To be able to project the intricacies of form and expressive content, broad scope of musical thought and genius of composer, is virtually a miracle. This is exactly what Doppmann achieves. He relieves the listener of any technical awareness or personal interpretations, and allows him to sit face to face with a musical monument. At the close of the final Aria de Capo, the audience paid him the weightiest compliment: an extended and reverent silence. The burst of applause that followed was tumultuous."

Irving Lowens, Washington Post

"William Doppmann is one of the great talents among American pianists. He proffered an immense program, played it with the kind of charisma that leaves an audience spellbound and left the stage with the audience wanting a good bit more.

"There is a kind of supernatural relationship between Doppmann and the music of Rachmaninoff. . . as if composer and pianist had agreed between themselves, about centrally significant characteristics of the piece."

Laurence Barrett, Washington Star

"Once in a great while there comes an artist whose performance defies description or superlatives, and who creates the aura of pure music. The man's name is William Doppmann. He is a pianist giant."

Washington Post

MUSICAL AMERICA

". . . A remarkable talent. . . superbly refined technique. His interpretations of the Schumann and Chopin pieces were delivered with eloquence and bravura." (*Town Hall*)

STEREO REVIEW

"The Nonesuch disc has the advantage of William Doppmann's superb playing. . . "Although Doppmann used a present day Hamburg Steinway, his style evokes the instruments of Weber's time, or at least brings out the peculiar period flavors of the music, and he makes the most of the considerable substance in the piano part, which, after all, Weber created for himself."

LONDON

"Dallapiccola's "Quaderno Musicale Di Annalibera" (1952) was played with outstanding sensitivity: here Mr. Doppmann showed so keen an ear for refinement of tone and texture that all the composer's intellectual cunning and harmonic asperity melted into the purest poetry."

London Times

"The tension of beautiful keyboard sonorities, perfectly gauged, . . . intellectual clarity and brilliant keyboard virtuosity."

London Daily Telegraph

CANADA

". . . an evening of brilliant music-making. Doppmann's brand of artistry transcends the traditional critical rhetoric. To mention a stupendous technique, command of the keyboard, or other like cliches would be to banalize an artistic experience memorable for its elevation and purity."

A. Fisher, Acadia University News

"Full command of the piano was demonstrated by the American pianist William Doppmann. It was a brilliant recital."

Halifax Chronicle-Herald

FINLAND

"We very seldom hear a pianist like Doppmann in Europe. He has an inborn ability to hear the inner voices of music, the natural stream of music and its momentary impulses and nuances. His sensitivity is combined with a great sense of rhythm, his accuracy with a feeling of freedom. He is a masterful musician.

"He was able to create and conjure up from the piano a deep, rich sound. His was also a rare and beautiful forte. Doppmann can push his power to the utmost but he can also relax from it, giving his musical concepts a dynamic serenity. It was especially magnificent to give oneself over to the flow of Doppmann's living, organic sense of rhythm which is without mechanicality.

"His performance of the Brahms showed him to be an artist of the highest calibre."

Hannu-Ilari Lampila, Helsinki Sanomat

BERLIN

"His interpretations bespoke sound musical sensitivity delivered with a powerful virtuosity."

Berlin Tagespiegel

FANFARE

"Doppmann is a superb musician, and he and Shifrin produce an incredibly congealed tonal ambience in the Grand Duo. This piece is really a full-fledged sonata, and a minor masterpiece to boot. In all, an attractive, worthwhile disc." [Nonesuch] *May/June 1982*

"William Doppmann is an exceptional pianist, one of the great unheralded keyboard artists of our day." [James Yannatos Concerto with Harvard/Radcliffe Orchestra, Albany Records Compact Disk]

Stephen Ellis, September/October 1998

CHILE

"His excellent technical command was evident in the digital clarity and transparent contrapuntal texture which he obtained in Bach's "Prelude and Fugue in B flat minor", and again in Mozart's Sonata, KV 311 where the structure was exposed with simple clarity, brilliance and balance. . . his rendering of the crystalline Sonatine by Ravel had intimacy and elegance.

"The highpoint was reached in the robust Sonata (1949) by Samuel Barber. In total contrast to the North-American composer's shy, retiring, almost taciturn disposition, this grandiloquent Sonata explores the outer range of expressive and technical possibilities. (Doppmann's) interpretation was well-conceived and full of the powerful daring and personal imagination inherent in the work. He executed superbly and with perfect control the vigorous succession of octaves and scales the length of the keyboard without taking a breath. It was a wonder that two hands and fingers could embrace such a display.

"Mr. Doppmann received a standing ovation and finally responded to the applause with three encores; two by Rachmaninoff and a Waltz of Chopin."

El Mercurio, Santiago

CHICAGO

"Ravinia was blissfully cool last night after the downtown furnace, but I wouldn't have missed it had the thermometer boiled over. For a debut boiled over, which is more unusual and a lot more important."

Claudia Cassidy, Daily Tribune

"It was plain from the start (Beethoven's 3rd Concerto) that this man can play, and that his instrument could be only one instrument, the piano. He digs into it, knowing that the keyboard is just a facade to wonders. Lovely phrases flower under his fingers, opening and expanding in the sense of coming alive from their roots. It was extraordinary to hear him listen, and make you listen, to a Beethoven trill, and to hear him match the orchestra's robust beat in the rondo. This is a real piano talent."

Chicago Daily Tribune

"It was extraordinary playing."

Chicago Daily Tribune

BALTIMORE

"Mr. Doppmann is a musician of elegance and spontaneity. He is capable of singing at the keyboard with a glowing sound. His varieties of touch and articulation are numerous. It was a thoroughly delightful performance."

Baltimore Sun

OKLAHOMA CITY

"In a program that moved like a novel one can't put down, William Doppmann kept the audience spellbound. . . a brilliant execution of Mozart's Sonata in A minor. . . Doppmann's wizardry at the piano earned him several more curtain calls before the night was over."

Daily Oklahoman

SEATTLE

"For Robert Schumann there were three kinds of pianists: the expansive players, the fanciful ones and those distinguished by their "pearly" technique. "Many-sided, cultured composer-performers," he added, "like Hummel, Moscheles and, finally, Chopin, combine all three." After hearing his solo recital last Thursday, I think William Doppmann's name could be added to this select group.

With Horowitz or the pianists of an earlier generation, Doppmann shares the grand manner, the building of a big sound, without sacrificing either depth or finesse. . . (He) conveyed both the heroism and the spookiness of Chopin's conception in a grand-scale and moving performance. . . He showed his fanciful side in the Debussy Childrens Corner which had the perfect balance of Parisian sophistication, whimsy and childlike wonderment. Here, Doppmann's pianism was sparkling and highlighted the wit, the sheer fun of this music. His Golliwog's Cake Walk was more ragtime (and rightly so) than I have ever heard it."

Roger Veinus, Seattle Weekly

"With his ability to produce perfectly even nuggets of sound and heavenly trills, Doppmann gave this Mozart fire as well as poetry. His playing is both firm and fluent, and seems as effortless as Mozart's music."

Seattle Post-Intelligencer

". . . compelling power. . . a secure technique, convincing musicality, and great sensitivity. A large and appreciative audience responded to each finale with murmurs of delight and leaped up for a standing ovation at the program's conclusion."

Seattle Times

"William Doppmann, an artist of great appeal, displayed thunderous power Thursday evening in a solo recital in Meany Hall. He is a joy to watch and hear. Perhaps the least showy of any musician I have encountered, his style is clean, clear and accessible. Both Prokofieff and Doppmann delivered one of the most memorable performances (of the Seventh Sonata) I have ever heard."

Bellevue American

"It was easy to see why so many of these players would take reduced fees and five days: they love playing chamber music with Doppmann. The piece (Rachmaninoff Cello Sonata) was transformed by Doppmann's ability to explore the inner voices, frame the overripe lyricism with tensile strength, and discover all the muscle in the work without ever muscling the piano. A Mozart violin sonata that opened the afternoon, K304 was a fresh-as-dawn experience as Doppmann poked around in the garden of delights."

Seattle Weekly

KANSAS CITY

"The Beethoven concerto was a positive delight, flawlessly executed, with a subtlety and wry humor that surely would have pleased Beethoven." *Kansas City Times*

NASHVILLE

"William Doppmann is a pianist of exceptional quality. taste, balance, and a true sense of the beautiful informed all his playing."

Nashville Tennessean

LOS ANGELES

"The Rogeri trio should consider itself lucky - and so should the audience that gathered in Wilshire Ebell Theatre Wednesday night - for the last minute substitution of dapper pianist William Doppmann. His warm-toned playing and keen ear made his presence a most welcome one."

Marc Shulgold, Los Angeles Times

"Doppmann's magnificently commanding exposition of Brahms' great surging keyboard part conveyed all the power, dexterity and granitic lyricism one could have wished."

Los Angeles Times

PORTLAND

"Doppmann addresses his instrument ebulliently. His mobile features telegraph the music's moods. His playing has the orchestral power he admires in the recordings of Rachmaninoff, and seems the more telling for a touch of un-Russian reticence. He commands the elusive touch that makes a Steinway sing in gratitude.

"Last week's Mozart will haunt my memory. Animate, delicate, with no hint of preciousness, it was the work of a man for whom music is life made audible."

Larry Fuchsborg, Willamette Week

"Pianist William Doppmann is a chamber music pianist without peer. Monday, Doppmann wove in and out of the strings with a kaleidoscopic tone and a delicate touch. (Schubert "Trout" Quintet)

"Doppmann for years has been regarded as one of American music's most perceptive talents. His musicianship has been at its peak this season. . ."

Oregonian

TACOMA

"Breathtaking. . . Doppmann opened the program with three Scarlatti Sonatas, to which he brought power, fire and breadth. Baroque trills and turns can be played so they sound like decorations but in Doppmann's hands they brought the music a luminosity that shone throughout, like the glimmer of champagne."

Tacoma News Tribune

"It was a rare and magnificent evening, one of those splendid recitals where everything is wrought in a common vision and you leave with your soul painted the colors of the music. When it was over the audience stood and clapped and clapped and clapped."

Joelle Cohen, Tacoma News Tribune

WYOMING

"The combination of one of the world's most loved concertos (Rachmaninoff No. 2) and this great pianist with his finesse, sensitivity and genius was overwhelming."

Powell Tribune

CINCINNATI

"It was superlative playing."

Cincinnati Enquirer

SOUTH BEND, INDIANA

"As each movement finished, one felt nothing could be more beautiful. But Doppmann showed still more technical skill in the third movement. It made one wonder how such a calm, serene human being could have so much fire and agility in playing. William Doppmann will join the ranks of the immortals."

South Bend Tribune

"Doppmann played an extraordinary Schumann. Young, fresh, alive and sparkling. . . it had that golden glow, the great romantic style, especially in the andante movement. . . dazzled the audience."

South Bend Tribune

NORTH CAROLINA

"Doppmann was remarkable here: even in that select group of the first rank of chamber music pianists, it is rare to see and hear such complete involvement as he evinced."

Durham Spectator

NEW YORK

"The concert was climaxed by an unusually comprehensive and masterful rendition of the Schumann Piano Concerto. As the concerto opened, this auditor put away notebook and basked, as it were, in the thrill and satisfying beauty of each sonorous chordal and melodic passage magnificently performed with skill and musical understanding by Mr. Doppmann. The three contrasting movements portrayed brilliance, gay humor and sheer warmth of true artistry."

Batavia Daily News

IOWA

"Rachmaninoff's concerto has brilliance that only the bloodless could deny. Mr. Doppmann plays the dizzying runs and arpeggios with lucidity, giving them the sound of an icy Russian rill and manages the ecstatic crescendos with full emotion that skirts excess."

Quad-City Times

"For this reviewer, this was without doubt the most wonderful piano recitalist he ever has heard in Sioux City. The audience was enthralled, seemingly afraid to move for fear of breaking the spell."

Sioux City Journal News

SOUTH DAKOTA

"The Schumann Concerto received a performance conceived on a grand scale with climaxes of romantic fervor, moments of tender intimacy, the pianist being always in sensitive conversation with the orchestra."

Sioux Falls Journal News

ALABAMA

" . . . a thoughtful account of Beethoven's Third Piano Concerto by William Doppmann." *[Alabama Symphony Orchestra conducted by Richard Westerfield]*

Birmingham Post-Herald

OREGON

"New York pianist William Doppmann once again confirmed his brilliant insights into Romantic piano literature at the opening concert of the Willamette University Distinguished Artist Series on Sunday.

"In the Schumann "Kreisleriana", Doppmann had a fine grasp of the subtleties of spirit and character that are focused in this work. His command of the nuances of phrasing and tone color demanded by this cycle got a warm reception from the audience. Doppmann captured both the introspective aspects of this cycle as well as the playful and the bravura.

". . . a commanding technical control.

"Doppmann's fine grasp of the 20th century U.S. piano literature came through brilliantly in this varied work." (Griffes Sonata)

Salem, Statesman Journal

"William Doppmann is one of my favorite performers. His astonishing capacity to play *any* music and the depth of his own compositions suggest that here is a real genius."

Willamette Week

"Doppmann's performance of Gershwin's Concerto in F brought cheers from the largest audience so far in Britt's 20th Anniversary Series."

Medford Tribune

"Again, I could pour out my appreciation when Doppmann played a set of Chopin's most challenging Etudes as though he were composing them at the piano."

David McClaine, Willamette Week

"[*Doppmann*] sat serenely, calmly, his face and posture belying the rapidity with which his fingers skimmed over the keys. While the music and cacophony of sound poured out of the piano, his demeanor communicated control and composure to the audience. This was no haphazard arrangement he was playing. This was intentional music – intentionally composed, intentionally interpreted and intentionally played. Even though the right hand and the left hand were working, it seemed, at polar opposites and cross-purposes to each other, their every movement was scripted long ago and timed and polished until they were in synchronization. And the result, if you looked at it as a whole, was beautiful, powerful, subtle and complex. It was rich music." [*Excursions* by Samuel Barber]

Kendra Wise, Daily Barometer (Oregon State U. Corvallis)

FLORIDA

"William Doppmann is an accomplished composer and pianist. He performed with the Philharmonic in Weber's *Konzerstück in F minor* . . . played with the bravura and showmanshi required by the piece."

Naples Daily News

WISCONSIN

"Doppmann's wonderfully expressive face was one of the pleasures of attending his live performance. He was so utterly relaxed and at ease with the instrument that the music seemed to flow from his fingertips with no conscious effort, and his subtle expressions of surprise, gravity and pure joy at various passages made it seem as though he, too, were hearing them for the first time."

Fox Valley News

"In a fairly long lifetime of association with music I have never heard so marvelous a mastery of the piano as that possessed by William Doppmann." *Madison Capitol Times*

"It was easy to hear why Doppmann has received plaudits from critics and audiences alike. He drew from his instrument eloquent colors - moody browns, vibrant reds, and cool pastels - in Rachmaninoff's Rhapsody on a Theme of Paganini. The orchestra, cast under the same spell as the audience, backed up the soloist admirably." *Madison State Journal*

"It is impossible to suggest the marvelous diversity of Doppmann's Goldberg Variations (Bach): some were resplendently jeweled, some were exquisite miniatures, some bustled, some marched, some caracolled like a drunken bee, some were fleet and fastidious, one or two sang songs in a lover's voice. We will not hear the likes of such literature or the impeccable surety of Doppmann's artistry in Harper Hall for a long, long time - perhaps not until Doppmann comes again."

Appleton Post-Creasant

ILLINOIS

"The final selection, Piano Concerto No. 2 (Brahms) featured Doppmann in a captivating performance. . . He exudes a sense of freedom. . . intense and dramatic."

"Poised at the piano, Doppmann does more than his share of justice to Brahms. While his style can be compared to that of piano greats from the past, Doppmann brings his own brand of freshness and uniqueness to the instrument."

Aurora Beacon-News

PITTSBURGH

"William Doppmann was excellent as soloist, drawing impressive sonority from a seven-foot grand piano." *Post-Gazette*

"The most effective of these compositions was Thomas Wells' *Concerto for Piano and Chamber Orchestra*, a bright, colorful, lyrical piece in which affection for Rachmaninoff, Prokofiev and Bartók displayed in flavorful, exciting flourishes.

"The three movements call for a pianist of romantic persuasion and power a la Liszt, and the performance had a champion in William Doppmann. Whether the writing called for sardonic wit, rhythmic zest or tender nuance, Doppmann supplied the goods." [Timothy Russell conducting the *Pittsburgh New Music Ensemble*]

Donald Rosenberg, Pittsburgh Press

MICHIGAN

"The high spot in the program was Mr. Doppmann's performance of Beethoven's Second Concerto. Doppmann is an intense artist: he mounts a massive tone without effort, he produces a lyrical line that carries his listener along with the music. His attention to detail in the Beethoven score was meticulous and the nuances were pearl-like in their subtlety."

Jackson Citizen-Patriot

"The Alcantara and Doppmann collaboration was great, an excellent performance of a great piece of music." (Mozart Concerto K467)

Grand Rapids Press

"Any all-Beethoven program that has at its centerpiece the G Major Piano Concerto is almost guaranteed to be a success. And when the pianist is as sensitive an artist as William Doppmann, hearing the concert can be one of the year's great musical adventures as this one was. An impressive pianist - a probing, penetrating artist."

Grand Rapids Press

"One is constantly impressed by the sensitivity of Doppmann's playing. He brings to each work his own probing intellect and his extraordinary range of dynamics. He continues to build on earlier performances, discovering new miracles in old music and bringing an astute intelligence to the new."

Gerald Elliot, Grand Rapids Press

"Doppmann displayed an elegant style and emotional vivacity which captivated both the audience and members of the orchestra" (Beethoven's Fourth Concerto)." *Flint Daily News*

"The orchestra [*Lansing Symphony*] was joined by pianist William Doppmann, who was the soloist in the Rachmaninoff concerto, now and forever known as the "Rach 3" because of the movie "Shine."

"But the movie does not do this monumental piece justice. It's an endurance test for the pianist that beautifully blends the orchestra and soloist into one unit.

"Doppmann was not intimidated by it. He played the terrifyingly difficult passages with ease and the flowing thematic material as if he were kneading dough.

"But the success of this massive concerto was due to Doppmann and [Gustav] Meier together. The orchestra and soloist made music with a single concept."

Ken Glickman, Lansing State Journal

CALIFORNIA

"Doppmann's playing Friday night was nothing less than marvelous. It was, I think, one of the finest performances heard in Fresno in more than a decade. . . . "The Bartok sonata possessed an extraordinary sense of structure and musical direction." *Fresno Bee*

"The award for the best solo performance goes to William Doppmann. In the Bach Partita, Doppmann found an expression that escapes most keyboardists. While he brought distinctive character to each movement, he variously achieved deep sonority and thoughtful poetic phrasing in the slow passages and dramatic declamation in the more animated ones. The performance had authority, personal communication, thorough musicianship and integrity."

Carmel Pine Cone

"The program was one which did not star the symphony - not with a rare musical master like William Doppmann playing Beethoven's Third Piano Concerto.

"The man is an incredible musician, with a power of concentration so overwhelming he barely seems aware the audience is around. He plays with a unique poetic quality that defies the percussive make-up of the piano, creates his music from a source deep within himself, bending the instrument to his will in a way I would have said impossible." *Modesto Bee*

TEXAS

"Doppmann proved to a rapt audience that he stands among the most intriguing keyboard artists of the day. And individualist at the piano - not really an iconoclast but an artist with a distinctive approach to his music - he used his highly personal but always extremely musical interpretations to add piquancy and freshness to a program that already had substance and variety.

"It was a formidable recital, brilliantly played, and it brought such enthusiastic response from the knowledgeable audience that Doppmann had to do four encores before he could finally beg off."

John Buston, Austin American-Statesman

"Doppmann is a most cultivated and sensitive artist." *Dallas Morning News*

"The occasion was made even more rewarding by the presence of William Doppmann as piano soloist in the Rachmaninoff F sharp minor Concerto. Doppmann showed a remarkably lyric sensitivity in his approach to the concerto and its Chopinesque songfulness.

Carl Cunningham, Houston Post

"Soloist William Doppmann brought in considerable spirit with the Rachmaninoff First Piano Concerto."

Houston Chronicle

"In a thrilling performance, Mr. Doppmann played with beauty and brilliance."

Graham Leader

COLUMBUS

"Doppmann held the audience and the music of Carl Maria von Weber, in the palms of his hands as the flashy soloist in Weber's melodramatic " *Konzerstück* in F minor, Op.79". This concert piece, which gives the soloist all the meaningful lines, helped usher in the era in which the single virtuoso concert artist was king. Doppmann was every bit the royal messenger last night." *The Columbus Dispatch*

"Doppmann, who won a number of important competitions with his pianism early in his career, showed why in a demanding program of sonatas by Ross Lee Finney and Samuel Barber in addition to Harris and Griffes.

"The 1918 Sonata is unremittingly energetic [Griffes]. . . It requires a virtuoso pianist and had one in Doppmann.

"The recital ended with Samuel Barber's Sonata, Op.26, one of the major works of American piano literature. It is vigorous modern romanticism in the mold of the Prokofiev sonatas but is not imitative. Doppmann supplied the technique and lit up the hall."

Ralph O'Dette, *Columbus Dispatch* (Ohio State University)

"The anchor throughout was pianist William Doppmann whose elegance occasionally shifted the performance to a profounder plane." (Beethoven Triple Concerto) *Columbus Dispatch*

ANN ARBOR

"Pianist William Doppmann did not disappoint those who came to Kerrytown Concert House yesterday afternoon expecting a recital that was out of the ordinary. . .Doppmann is a strong and honest pianist with a great memory. He plays with an extra relaxed authority that comes from being a composer himself. . . (His) technical prowess allows him to balance and give life to inner voices.

"The A flat Etude (Chopin) was a beautiful poem.

"Doppmann is an elegant, forceful pianist, never rude or clever - the kind who would bring joy to the old masters fortunate enough to have Doppmann bring them to life.

"Doppmann has the sort of charisma and inner strength that sets him far apart from the "soda jerks" of the music industry. His appearance last year was one of the season's highlights in Ann Arbor."

Gerald Brennan, Ann Arbor News

"Though we didn't get an opera following the overture, what followed - William Doppmann's performance of Beethoven's Piano Concerto No. 3 - was reward enough. Doppmann has a buttery smooth technique that featured impeccably even runs and whisper-gentle trills, all of which he played with a charming light grace.

"This is not one of the flashier concertos, and Doppmann's economy of motion made it look easy. He didn't bounce around and he kept his fingers close in to the keyboard. And he maintained an impressive not-a-hair-out-of-place kind of cool. . . . delicate grace. . . crisp clarity and fearsome precision." [*Samuel Wong conducting the Ann Arbor Symphony*] *Liz Patton, Ann Arbor News*

"Doubtlessly, the highlight of the program was the set of Bach's Goldberg Variations. To have it played with such complete conviction, with such facility and knowledge of style, with such accomplished finger control and clarity of touch is a treat. The moment of silence that followed this performance, and the subsequent bravos, attested a grateful audience." (*UM Distinguished Artist Series, Hill Auditorium*)

Ann Arbor News

"The 'Real Thing' is a rare encounter in music. There are musicians who are technical wizards devoid of courage and depth of feeling. Or charismatic personalities who talk the talk but can't walk the walk. There are ardent aspirers with the souls of poets who lack technique, and there are pretenders and the wannabees. Most of all, there are the mediocrities.

"But the Real Thing showed up Sunday night at Kerrytown Concert House: pianist William Doppmann.

"He summons the image of pianists from another age - the romantic virtuoso. Doppmann is not afraid to play with passion, and he wears it very well. It's not just that most pianists in our age play without passion; even when they do, they lack a certain natural nobility.

"Here Doppmann played the poet, with an unflinching technique and deep lyricism. (Schumann "Kreisleriana")

". . . a finale that was stunning in its force and abandon. Doppmann kept the wild horses in his iron grip, and when it was over, a gasp rose from the audience." (Prokofieff Seventh Sonata)

Ann Arbor News

WASHINGTON

"Doppmann is an artist with immaculate touch, well-defined technique, and notable mental skills. . . . irreproachable programming, not to mention a sense of musical integrity that doesn't for a moment defy tradition. It was one of the finest piano recitals ever heard in Schilder Auditorium."

University News, Cheney

"The master of a prodigious technique, Doppmann displayed a real sense of many different styles and a rare ability to communicate. William Doppmann 'moved' his audience last night.

"How easy it seemed for Mr. Doppmann to express these musical passions. How simple it was for him to unite perfect clarity of individual notes into sparkling melodic lines, particularly evident in the second movement." (Chopin Concerto No.2)

Richland Tri-City Herald

"The Wells work also calls for a piano soloist with a Lisztian technique. William Doppmann has just such a technical command along with an unnerving way of performing stunningly difficult passages in a quite matter-of-fact way. Doppmann's combination of intellect and technique produces an ability to give shape and direction to complex works such as Wells' Concert -- music that might sound wayward and sporadic in less capable hands." [*with Spokane Symphony*]

Travis Rivers, Spokane Spokesman Review