Santander, 16 de mayo de 1994

Mme. Nela Rubinstein
22 Square Avenue Foch
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Querida Nela,

Acabo de volver de Nueva York donde he estado para el debut de Eldar Nebolsin, el Gran Premio de Santander 1992, y me alegra poder decirte que el éxito ha sido impresionante. Creo que, de verdad, con Eldar tenemos a ese excepcional joven talento que tanto hemos deseado descubrir en Santander.

Eldar hará su debut en París con un recital el próximo 8 de junio, a las 20.30 horas, en el Théâtre Champs Elysées, dentro del ciclo “Nouveaux Virtuoses” y me encantaría tenerte conmigo en ese día especial para nuestro ganador y para nuestro Concurso. Los organizadores del concierto te harán llegar una invitación.

Con la ilusión de verte muy pronto y esperando tus noticias, te mando mis más cariñosos saludos,

Paloma O’Shea

Membro de la "Fédération des Concours Internationaux de Musique"
Debut of Tashkent Pianist

By ALLAN KOZINN

The rippling through piano circles lately is that Eldar Nebolsin, a 19-year-old pianist from Tashkent, Uzbekistan, has a talent as startling as that of Yevgeny Kissin. Two years ago, Mr. Nebolsin won the Santander International Piano Competition, and he has lived in Madrid since then. He recently began making recordings for Decca/London.

Mr. Nebolsin's New York debut recital on Saturday evening at the 92nd Street Y confirmed that there was reason for the excitement: In matters of technique, he seems to have everything: velocity, an ear for color and balance that brings transparency and coherence to the thickest textures, and the ability to project power and volume without letting those attributes overwhelm the music.

Interpretively, too, he is a fully formed pianist. His accounts of works by Schubert, Chopin, Liszt and Schumann were full of character. There was a real sense of musical breath, a flexibility that takes the music off its pedestal and looks at the passions within it, in Liszt's "D'Aprés un Lec- ture de Dante" and Schumann's "Fantasiestücke" (Op. 12).

In two Chopin waltzes, the interplay between melody and accompaniment was shifted subtly from phrase to phrase, and the delicately etched surfaces sparkled. Schubert's Sonata in A (D. 957) was somewhat more brusque; yet the unyieldingly solid chording in the first movement and the clipped but still graceful figuration at the start of the allegretto quasi andantino were often surrounded by more gently couched phrases. And all told, the reading laid bare the anxieties beneath the work's elegant contours.

Is he another Kissin? They're actually quite different. But they share a sense of vigorous individualism that gives hope to adherents of the Romantic piano style.