



*Nordic Artists Management  
represents Niklas Sivelöv world  
wide.*

## NIKLAS SIVELÖV, PIANO

### **The Finest Performance**

The Guardian

10 November 2011

These wonderful recordings of Stenhammar's piano concertos make a superb introduction to his music, too much of which is unfamiliar outside his native Sweden. The Second Concerto (1908) is a masterpiece; the First (1894) isn't quite. Both try to negotiate between the perceived polarities of Liszt's and Wagner's experimental chromaticism on the one hand and Brahms's tempered romanticism on the other. While Stenhammar's colossal First Concerto expands on Brahms's symphonic technique, the tense, if extraordinarily beautiful Second uses Lisztian cyclic structures to constrain its complex material within a single musical span. Stenhammar specialist Niklas Sivelöv plays them in a no-holds-barred, high Romantic way, while the Malmö Symphony under Mario Venzago is tremendous. Some might prefer the harder edge and comparative detachment of Seta Tanyel with the Helsingborg Symphony and Andrew Manze on Hyperion. But it's hard not to be swept away by the Naxos disc, and the performance of the First Concerto is the finest I know.

Tim Ashley

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### **Pianistic Abundance**

Ystad Allehanda

26 September 2011

Certainly Sivelöv is an intelligent artist. but the way he makes music is intelligent use of emotions more than of science. Here is no cold or mechanic exactness. Here is music to be expressed and a man who is completely absorbed in the execution.

The programme consisted of excerpts of Bach's Wohltemperierte Klavier which Sivelöv performed in a quiet, meditative state and it seemed like a preparation for Schumann which followed. Schumann's second piano sonata is a journey in hopelessness and darkness of the soul. Sivelöv's emphatic interpretation of this emotional as well as technical mountain climb seemed to be a creation of the moment. Schumann's angst flowed from Sivelöv's hands.

After the interval came another challenge: Three Petrarca sonettes from Liszt's 'Anées de pelerinage. With the imprint of the Schumann sonata in one's mind it was impressive to hear Sivelöv transform so effortlessly to Liszt's light love odes. Sivelöv's own improvisations over themes by Bellman came next, and Sivelöv used his extensive knowledge of all styles from baroque to jazz and rock.

Alberto Ginastera's Argentine dances ended the concert, and this is a piece where the rhythm holds the main attention. Again Sivelöv mastered the music completely and one could only follow his example and give in to the music.

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## **Catching**

Politiken

*28 March 2011*

..."And although the young Prokofiev's piano test piece has intense passages with a simple melancholy, the phrases balanced on the border of ironic comments on the romantic piano concertos of the past.

Niklas Sivelöv knew all about the

complexity in the music and therefore his interpretation of the 15 minute long piece was both impressive and captivating. He changed between - with absurd tempo - lyric melody, extreme culminations and small quaint motifs reminiscent of honky-tonk with the greatest ease. Sivelöv is a special personality with a large musical heart, and when he embraces the music with all he has got, wild things happen.

Actually,

Sivelöv's catching playing made it difficult to concentrate on the role of the orchestra, but the passages I heard were very musical and supple.

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Henrik Friis

## **Virtuoso**

Information

*25 March 2011*

Prokofiev aimed to display both his own virtuoso pianistic abilities and a superiority to the traditional classical concerto. The crazy, the beautiful, the magnificent and the humour makes the concerto an impressive piece of apprentice's work. Niklas Sivelöv released the piano part with virtuosity and

attention to the detail.

Camille Marie Dahlgren

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### **Sparklingly Clear Steinway**

Fredericia Dagblad

*28 January 2011*

Rarely does one hear piano works presented so sparklingly clear as with Swedish Niklas Sivelöv placed solidly by the wonderful Steinway grand piano in Tøjhuset.

The Steinway

thrived superbly under Sivelöv's command. Never have I heard the piano sound so splendid and deeply appealing as last night. Sivelöv is of course represented in Steinway's Hall of Fame in Hamburg together with pianists like Rubinstein, Horowitz, Glenn Gould and Barenboim.

Sivelöv's playing is

generous. He offers strength and visions in his playing. He interprets formidably and is sure to have his audience with him at all times. The music stands fresh and new in the room as though it is created here and now for listener and artist at the same time. Of the material Francis Poulenc's and Ginastera's pieces are made of, Niklas Sivelöv created musical haute couture, which made the listener draw erect and prick up one's ears. His interpretations are a must. Commanding in expression and imperative in content.

He had not made it easy for himself. All pieces on the programme were extremely demanding. Artful canonic voices in Bach's a minor Partita paired with strong rhythmical explosions in the corrente and the three last movements, where rhythm and harmony enchants. Fantastic.

The piano sounded quite different in Schumann's g minor sonata with the lovely and intensely romantic andante movement given voice by Sivelöv. Many pianists make Schumann muddy, but this could never happen for Sivelöv. His playing is cleansed for the unnecessary and his ability to portray the music is clear.

Poulenc's *Soirées de Nazelles* suited

Sivelöv's knife sharp and dissecting playing superbly. Poulenc waves his wand in the neo classicist language and Sivelöv is a more than alert interpreter. Again the artist's ability to shape the many figures did big things to the music. The movements stood printed energetic and clear in time and space.

Ginastera's Argentinian Dances are inspired by folklore and were in beautiful elongation of the evening's programme and gave yet again a display of Sivelöv's impressive art of interpretation. One left the concert deeply moved with the sound of the encore - an epistle by Bellman in one's ears.

I managed unexpectedly to thank him so very much. He returned with a smile and a nod.

High class.

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Lars Zachariassen

### **Poetry And Turmoil**

Amtsavisen

*4 October 2010*

“Sivelöv’s program consisted of both classical works by Bach and Skrjabin as well as contemporary pieces, among these a few of his Sivelöv’s own compositions.

At the beginning, he played one of Bach’s preludes and fugues from the piece “The Well Tempered Piano”. He played the prelude particularly well, expressing his great musicality, and in the fugue he expressed his poetic sense.

Sivelöv’s interpretation of the sonata by Haydn was intensely present and a very moving mixture of extraversion and the kind of thoughtfulness that only comes with true life experience.

With Schumann’s great suite “Kreisleriana”, Sivelöv expressed the side of himself he is most famous for: being a virtuoso pianist. His interpretation of the piece was very close to the original, but it was less poetic and less delicate. Instead of emphasizing the sophisticated nuances, he emphasized the dramatic contrasts between fear, suffering, inner turmoil and the temporary moments of happiness. This interpretation of the “Kreisleriana” gave the audience an impression of a man who was haunted by his destiny.

In the Sonata no. 1 from 1952 by the Argentinean composer Alberto Ginastera, Sivelöv unfolded his fantastic technique in an explosion of rhythms and sounds in continuous movement.

The encore was an improvisation of a Swedish piece, which served as a good example of Sivelöv’s personality. It was music created in the moment including an explosive and brilliant vitality as well as a poetic tone and sense of melancholy from

the large and deserted forests – a very typical expression in the Swedish folk music.”

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### **Interesting Bach Interpretation**

Politiken

*3 July 2010*

Niklas Sivelöv, Swedish pianist and professor conquers the music with his whole body and personality. He rocks gently back and forth, gestures and quietly sings with the music. Sivelöv's style is always personal. There is no doubt that it is a person of flesh and blood with will power and energy sitting by the piano. Not only in Tivoli's intense Bach presentation but certainly also in the even more successful new recording of Schumann's three piano sonatas.

Although one almost sensed the pain it caused Sivelöv to draw 48 pieces from both books of the Wohltemperierte Klavier out in the extreme tension in both ends of the giant speedometer, one also sensed at the same time how much thought Sivelöv was able to transfer into his fingers. Each of the preludes and fugues was given its own sustaining idea.

Fugues in a tempo where the usual structured chase between three voices were dissolved to piano thunder. Melodic preludes as light romances or jazzy songs, flowing like improvisations. Or clear baroque mechanics drawn out of the regular pulse with space to hear all details. Sivelöv did not play as much pure, motorised baroque as one expects to hear in a time where the musicians more and more try to copy the style of early music with offset in the more limited instruments which were available to the composers. His violent tempos did give some mistakes but it did definitely not make the small units less interesting.

100 years after Bach's ground-breaking work the composers had had time to purify the sonata form and time to break it down again. Here Robert Schumann found the medium to fill a work with fragments which together, but without a clear thread, could communicate some of the man's rather violent challenges to his soul. Both the carnal love and the more existential. This world is clearly a perfect universe for Niklas Sivelöv's inclination and ability to pour his whole being into the music on his new release on the little ARecords label.

The three piano sonatas become great raids on temperaments forever changing. Powerful outbursts with long stretched lines are succeeded by simple miniatures to change into delicate chorales or straightforward manifestations. Sivelöv is obviously never afraid of draw the knife fully through, and the consistent thinking makes the cd a small master piece amidst the grand portrayal of feelings. It would be fitting for Tivoli to programme the three sonatas as a follow-up on Bach.

Henrik Friis

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### **Great Scriabin**

Fanfare

*1 July 2010*

I am becoming increasingly fond of the Caprice label, both in its new issues and historic reissues. This is one of the former, an album recorded in 2005 by Swedish pianist Niklas Sivelöv. Except for *Vers la flamme*, *Feuillet d'album*, the op. 57 *Moreceux*, and the *Sonata No. 4*, most of this program consists of earlier works by Scriabin. Sivelöv's mission is to show the connections between the earlier works and the later ones, to display, as he puts it in the liner notes, the way in which Scriabin interrupted his lyric moods with emotional outbursts that didn't quite fit in. In this, he succeeds handsomely.

Sivelöv's playing is direct, crisp, and fiery. He takes no prisoners in his forthright approach to the music. Nevertheless, I must disagree with some of his tempos and phrasing. None of the slow preludes in the op. 11 set are really slow; lentos are turned into andantinos, andantes into moderatos, andantinos into prestos. Comparing him not only with Mikhail Pletnev in his acclaimed set of the complete op. 11 (Virgin Classics 45247), or even another abridged recording of the op. 11 by Mayron Tsong (Centaur 2946), I found their slower, legato approach more congenial to music that was clearly inspired by Chopin. Ruth Laredo, who recorded what must be considered one of the definitive sets of the complete Scriabin sonatas way back in 1970, points out that as a piano student Scriabin was criticized for his "ethereal" playing, and in those years he slept with a copy of Chopin's preludes under his pillow. Of course, his aesthetic and musical approach underwent a tremendous metamorphosis around the turn of the 20th century, and his own 1910 performance of the *Étude*, op. 8/12 (also played on

this recital by Sivelöv), recorded as a Welte-Mignon piano roll, certainly reveals an approach much closer to the Swedish pianist than to Pletnev or Tsong, but his phrasing is more legato. My point is that both interpretations are valid, and that I prefer a little more backing-off in some of these early works.

And yet Sivelöv certainly does make Scriabin's music on this CD, spanning almost the full chronology of his piano output, sound convincingly of a piece. It is as far from the ethereal Scriabin of 1890 as one could possibly get. I've often wondered where Scriabin may have gone musically had he lived to finish *Misterium*, and of course we'll never know, but Sivelöv's musical and philosophical approach to his music will certainly hold your attention. I personally rank this as one of the great Scriabin issues of all time, despite my caveats. Lynn René Bayley

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#### **A Sonorous Ebb And Flow**

Dagens Nyheter

*30 June 2010*

Niklas Sivelöv: Schumann: Piano Sonatas

A Records/Danacord

The piano professor Niklas Sivelöv has compared the music soloist to an enormous antenna which with sound waves seeks its receiver.

Maybe you could also talk about a sonorous ebb and flow. At least when we are talking about his interpretations of Robert Schumanns three piano sonatas from the 1830's which deals with the manic-depressive musical tendencies of the 200-years jubilee. Schumanns romantic piano music prefers to follow the logic of poetry and reflects the composers alter egos Florestan (a lively character) and Eusebius (a dreamer).

Schizofrenic moods which Sivelöv controls on the limit between restlessness and reflection. Especially when the time signature in the second sonata builds up to a lightning speed with the first movement in evanescently and thoughtful haste.

Best track: The finale of sonata no. 3 and no. 1.

Johanna Paulsson

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**Niklas Sivelöv Masters The Poetic Logic**

Sydsvenskan

19 May 2010

Niklas Sivelöv has specialised in Schumann and hails him with strong interpretations of the three sonatas from the 1830's. Pure piano romance closer to Beethoven than Chopin - and closest to the composer himself in the splintered flow of ideas and melodies which was Schumann's sorcerer's brew. A classic analyst of form does not find convincing regularity in Schumann. Here it is the poetic logic in the centre: the playing in contrasts, the abrupt change of feelings. Sivelöv masters this. The tones cascade forward or rest in meditating depths. A fairy tale, a bath in beauty, new views and pleasure awaits the alert listener.

Carlhåkan Larsén

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**Impressive**

Helsingør Dagblad

3 May 2010

Niklas Sivelöv impressed the audience in Sthens Church.

Sunday afternoon we had the pleasure of listening to one of our leading Scandinavian pianists who has an international career.

Sivelöv played Schumann's wonderful

Sonata no. 2, Op. 22. He has the temperament and also the ability to give the music time and space and his performance gave the audience a very pleasurable experience. Pieces by Chopin opened for Sivelöv's colourful interpretation. The two mazurkas were fierce and elegant, while Nocturne no. 16 was given its own sensitive expression. Polonaise no. 6 in A flat Major is for those artists who have virtuoso fingers, feeling, musicality and understanding for the music's contents and message. Sivelöv has all these qualities.

He also composes. We heard a student play excerpts from his 'Album for the Young' - fun and exciting. It was followed by Sivelöv playing his own improvisations over songs by his countryman Carl M. Bellman. The concert ended with dances by Ginastera and in Sivelöv's hands the dances were excellent and a pianistic tour de force. The audience expressed their admiration and enthusiasm with standing ovations.

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**An Extrovert's Brisk Dance Through Bach's Arpeggios**

New York Times

*7 January 2010*

Mr. Sivelov approached Book 1 without an apparent agenda: unlike Richard Egarr, whose harpsichord performance at Weill Recital Hall in 2008 explored relatively recent theories about what “well-tempered” tuning meant to Bach, Mr. Sivelov played the work on the piano, in the standard modern tuning.

And unlike Daniel Barenboim, who seemed intent on giving each piece a distinct, personalized orchestration when he played the set at Carnegie Hall in 2007, Mr. Sivelov offered a unified view and varied his timbre and dynamics only subtly.

Mostly, he favored brisk tempos, bright timbres and a clean if sometimes weighty sound. You could question his speediness at times: in the opening C major Prelude, he played the arpeggiated figures so quickly that the lingering overtones made them sound almost like solid chords. Yet here and in several other unusually quick readings, he let the top notes in each arpeggio ring out clearly to create a graceful, floating melody. And particularly in the fugues, he maintained a remarkable transparency of texture.

At times — in the outgoing E major and G major preludes and fugues, for example — he leaned into the music almost like a jazz pianist, tapping his left foot quickly to a rhythm from within Bach's dense contrapuntal texture. But though extroversion was clearly Mr. Sivelov's preferred mode, he was sensitive to Bach's darker moods as well: his calm, supple performance of the D sharp minor Fugue and the organlike sound he brought to the stormy, chromatic Prelude and Fugue in A minor were among the highlights of his performance.

By Alan Kozinn

<http://www.nytimes.com/2010/01/08/arts/music/08barge.html?emc=eta1>

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**Star Pianists Gives Glory To Old Church**

Ruhr Nachrichten

*14 December 2009*

The venerable Gustav-Adolf-Church has found a new purpose. The first concert in the refurbished church brought a real star

from the classical music scene. Swedish pianist Niklas Sivelöv was the highlight in the concert series.

He offered an ambitious programme which he performed with full passion and concentration: 24 Preludes and Fugues from Bach's „Wohltemperierten Klavier II“. Facial expression and gestures betrayed his engrossment. His playing showed his open and sincere understanding of music.

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Katrin Kandula

### **French Sounds**

Nordjyske Stiftstidene

*4 August 2009*

In a fully packed hall we had the opportunity to hear cellist Morten Zeuthen and pianist Niklas Sivelöv, who are both old favourites with the audience. It could not be more intimate, and in addition we heard a finely balanced programme focusing on French music.

Debussy's sonata from 1915

structured with characteristic echoes of the contemporary preludes were played with empathy and character. Sivelöv drew the connection from Debussy back to Couperin's clavecin pieces, which with the fine character sketches almost could be regarded as programme music. The refined French style with ample ornamentations was released by Sivelöv with an exemplary lightness and elegance which was delightful.

The

Cesar Franck Sonata in A Major is originally composed for violin and piano. Zeuthen and Sivelöv matched the piece perfectly. The interplay between the two musicians was enthalling in every respect and perhaps at its most beautiful in the last section of the last movement.

A lovely programme

with two musicians who suited each other.

### **Music Delivered With Suede Gloves**

Sydsvenska Dagbladet

*17 April 2009*

'Niklas Sivelöv lets his neck bend down over the grand piano. Silence. The music which just was a prattling character is suddenly lifeless. It is the fast part of Wilhelm Stenhammar's Piano Concert no. 2 - one of the many sections where the pianist explores the edges of the composition. The picture of Stenhammar as an aristocratic composer shatters and forward

steps something passionate, almost wild. The struggles are found within the piece. First the piano part is lyrical and at the same time the orchestra plays something which reminds one of Tchaikovsky's Pathétique symphony. Towards the end the orchestra shines and the soloist turns inward. Also typical for Stenhammar he weaves a fine net of themes. If he should be completely consistent Sivelöv ought to have played the low-voices passages even drier, but then it had probably begun to remind of theatre. I am please that Sivelöv bares his soul. Stenhammar has the potential to shake his listeners, to spread the message.

Matti Edén

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#### **Delightful Star Concert**

Aarhus Stiftstidende

*21 March 2009*

After the interval came Beethoven. Niklas Sivelöv, the orchestra and conductor Giancarlo Andretta were on the same wavelength from the beginning, and the further they advanced, the more they turned up for the music. We got piano- and orchestral playing of first class, powerful and technically superior solo work, sweeping cadenzas. The last movement was played with a lot of humour. With the Bellman inspired improvisation by Sivelöv, where he invited both Debussy and Keith Jarrett to join in the game on the black-and-white keys, we did not only get an encore but it made the whole concert delightful. The sixth star is for the pianist!

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#### **Tremendous Musical Surplus**

Jyllandsposten

*21 March 2009*

Niklas Sivelöv delivered an intense experience together with the Aarhus Symphony Orchestra.

Both arms and legs came into use when the Swedish piano athlete and professor at the Royal Music Academy Copenhagen appeared as soloist with the Aarhus Symphony Orchestra for the first time. The 40-year old Sivelöv is a sparkling bunch of energy with a brilliant technical and musical surplus, which he unfolded in a unique, fiery and very personal interpretation

of Beethoven 4th Piano Concerto. His marvellous touch and perfect control of the dynamics were remarkable. With emotional involvement he led us far around in the spectre of emotions in the concerto from the elegantly playful over the keyboard to the explosive forceful cascades and dramatic passages, from the intense poetic and dreamlike to the happy and bubbly. And in the very slow and ruminatively played second movement he reached far into the darkness of melancholy and grief.

The finale was on the other hand a sparkling fireworks with space to play and joke with the music. Sivelöv's reoccurring left foot accompaniment was distracting at first but after a while one surrendered completely to the strong artistic and musical performance and the excellent interplay between the soloist and orchestra. There were so many different and exciting details to listen to than is normally heard in this concerto.

As

an encore Niklas Sivelöv unfolded in a virtuoso improvisation over the opening theme from the concerto, where he gradually let the motif develop both in style and dynamics and built up to a gigantic expansion of sound.

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### **Surprising Improvisations**

[www.nordische-musik.de](http://www.nordische-musik.de)

*2 February 2009*

There is no longer any need for Niklas Sivelöv to prove what an outstanding pianist he is. He made this clear with his recent recording of piano pieces by Scriabin. In his last release he moves into unknown territory where classical star pianists rarely go: into improvisation. He finds his inspiration in Bellmann's music and gives it the special Sivelovian sound treatment.

The result is a journey through many styles - from classicism via Rachmaninov and back to the folk song. Then again jazz, boisterous boogie changing with the finest blues. All these styles swing and flow into each other, and somehow one at some point has no need to separate the styles anymore. It is pure piano music, unbelievably good and it does not matter how it is classified. Again an ear opener from Sivelöv.

**The Piano's Renoir**

Nordjyske

18 January 2009

Sivelöv can, thanks to his great technique not only expose the structure of the piece, but he also does it with an unerring musical surplus and a transparency in the sound which seduces and moves. The many layers of melodic lines, rhythmic eruptions and harmonic nuances, everything is summed up and transformed to a stream of colours in constant movement, like a Renoir.

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**Great Pianist**

Nordjyske Stiftstidene

15 December 2008

What a pianist. Here is an unquestionable pianistic genius with a touch which functions like a finely controlled tool of precision, which for Sivelöv is not a goal in itself, but a tool to shape the music exactly as he wants it.

Following Scarlatti's

clear and pure sonatas, simple and unaffected in expression and character, was Beethoven's very last sonata which features the great contrast between the two movements; in the first the battle with the substance and violent dynamic detonations put opposite the second movement's expansive variations over one of the most beautiful themes in the history of music. The sonata is a tremendous challenge for all pianists, but with Sivelöv playing the structure and the extreme balance of sound stood out with a crystal clarity. And the elderly piano sounded like an almost new Steinway - so much can be accomplished by a great pianist in control of his touch.

Sivelöv's own suite in three movements 'In modo classico' is composed with small twists, crooked quotations inlaid with irony in the technical brilliant passages.

But it was

Schumann's great sonata in four movements 'Concert sans orchestre' which won the evening. That the restless and thick texture was portrayed with a clarity was no less than a pianistic tour de force, which was bewitching.

Sivelöv's encore

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with own variations over a Swedis folk song were spellbinding and liberating, like sun glittering over a Swedish forest lake.

**Colourful Touché**

Sydsvenska Dagbladet

*14 November 2008*

In fencing the term touché deals with contact and in this case is was not physical only. The colourful piece for vibraphone (and other so called mallet instruments) was carried by dancing changes and melodic whims. Well calculated changes in tempo gave the piece a character of lightness, where good playing and musical flow gave us a 15 minute demonstration of love of percussion instruments - the composer's and the performers'.

Calrhåkan Larsén

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**A Master Pianist In Yxtaholm**

Eskilstuna-Kuriren

*15 July 2008*

'Niklas Sivelöv's improvisations over songs by Bellman were brilliant, virtuoso and resonant, but it was not easy to define how much was spontaneous and how much had been performed on earlier occasions or in Sivelöv's recently released recording.

He opened his concert with three preludes and fugues from Bach's Wohltemperiertes Klavier II, where his interpretations roamed between romantic longing and rustic forte. Effortlessly and with no nonsense Father Bach's for ever timeless piano pieces were portrayed with voluptuous resonance.

The choice of Beethoven's sonata op. 30 was very attractive. This E Major sonata which was composed by a totally deaf Beethoven discloses vital music in many layers. Sivelöv's interpretation was powerful and with charming contrasts in tempi. His elegant touch and supreme sense of form was very impressive.

The three tangos by Piazzolla were a fresh breeze: finally composers of the New World have found way to our concert programmes!. Piazzolla's complicated rhythms, hot folklore style inspired Sivelöv to play as we have never heard it before!

The late romantic Skrjabin made up the final of the concert. His rarely heard Fantaisie almost created ecstasy with its intoxicating late romantic sound. The piece's hellish tempo in the finale erupted like gigantic phantoms in Sivelöv's

remarkable sure grip. He thanked the audience with encores by Ginastera. We count Sivelöv as one of our country's leading pianists.

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**Terrific Strauss**

Jyllandsposten

8 July 2008

Niklas Sivelöv joined the Aristos Trio in Strauss Piano Quartet in C minor in the Hindsgavl Castle Concerts. It is an early work closer to Brahms in character than the later Strauss himself. When has one actually heard this quartet played so determinedly well with all the richness and power of the romantic period? Strauss' composition is without his later elegant transparency but it is easy to distinguish the originality. The acoustics in the garden hall held, but the musicians played to the limit. It was terrific.

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**Bach Á La Sivelöv**

Norra Västerbotten

27 May 2008

"He plays Bach's Sonatas for viola da gamba and cembalo with the Danish cellist Morten Zeuthen. I must be honest, I was doubtful. Sivelöv and Bach. How would they match? Sivelöv is above all known as an excellent interpreter of the romantic repertoire. But I was mistaken. The recording is definitely very good. It is contemplative, alive and precise'.

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**A Jazzy Stenhammar**

Svenska Dagbladet

10 May 2008

Pianist Niklas Sivelöv released a CD last year where he improvises over Bellman's music. As soloist in Stenhammar's Piano Concert no. 2 he was nearly as much a co-composer as performer. Sivelöv offered a powerful, personal interpretation with a soft Nordic dreaming atmosphere. This gave us a Stenhammar brought up to our own time - occasionally also with an excellent jazzy feeling in the playing. The much hailed encore in improvised style was a logical follow-up.

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**Cd Reviews**

Various Sources from 1996 - 2004

*15 July 2007*

ARGENTINIAN PIANO MUSIC:

“Phantasievoll und Poetisch  
starken pianistischen Rhetorik.“

„Atlantischer

Bruckenbau“

Klassik.com, Annette Lamberty 2004

W. GULGOWSKI: 13 Works for Piano

Nominated for a Swedish

Grammy-Award

“Powerful and in the same time deeply  
sensitive playing”

Jönköpingsposten 2003

THE DREAM AGE- Music of Lars Ekström

“The concerto

features Niklas Sivelov as a pianistic hero, no less!”

Sonoloco

2002

W. PETERSON-BERGER, Flowers of Frösö Island.

On best

selling list in Sweden and highest mark in the Penguin Guide.

”Sparkling performance- Naxos best”

Classical Web 2002

PIANOMUSIC Vol. II , Summer Sketches. Rangström,

Milveden, Seymer a.o

“Sivelov proves a bright-eyed and subtle  
champion of this music”

Music Web 2001

ENGLUND, First Piano Concerto Turku P.O. / Jorma

Panula

Nominated for Best 20-Century recording in Cannes

”I

can virtually guarantee that you would enjoy finding yourself  
part of that audience, and I commend this disc to you with all  
possible enthusiasm”

Fanfare 2000

“A major recording of a major composer, at much less than a  
major price-what could be better than that?”

Classics Today

2000

”Excellent recordings of three of Englund’s finest  
works...Strongly recommended.”

Gramophone 2000

”überzeugend, präzise und differenziert im  
anschlag”

Klassik.com 2003 Christian Vitalis

BEETHOVEN/LISZT, Transcriptions of Symphonies nr. 1& 3

Eroica

“Impressive Sivelov-makes the immensely difficult  
pianopart sound easy”

Göteborgsposten 1999

SCHUMANN, Piano Works

“New life to the piano music of  
Schumann-intense and dramatic”

Norra Västerbotten 1998

”A lot of Florestanian drama”

Fonoforum 1999

STENHAMMAR, Piano Works.

On Best Selling List in Sweden.

Received highest mark in the Penguin guide.

”he (Sivelov)

clearly has feeling for this music, and his technique is commanding”

BBC Music Magazine 1998

”a lucid and dedicated advocate of his countryman’s music”.

Fanfare 1998

“Like Stenhammar, Sivelov is himself both pianist and composer. This becomes evident listening to this recording. The interpretation is imaginative, very personal and strongly shaped.”

Janos Solyom in Månadsjournalen 1997

BERWALD, Piano Concerto Helsingborg S.O. / Okko

Kamu

Rewarded with the French Diapason d’Or

“Niklas Sivelöv

proves an accomplished and intelligent soloist whose account is thoroughly recommended”

Gramophone, 1996

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”Niklas Sivelöv is surely one of those players one hears first on Naxos, and later on in higher-priced spreads. He has a definite, active and distinctive point of view concerning this concerto, which is largely responsible for its effectiveness and high character”

Fanfare 1996

“One can hardly believe the level of performance by Sivelov.

The Berwald concerto reborn!”

Dagens Nyheter 1996

### **Unbelievably...Fun**

Aftonbladet

18 December 2006

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In the pile of Skjabin recordings released this year, Niklas Sivelöv's recording *Vers la flamme* sticks up. A wonderful concentrated study of sound. *Désir*; the bar measures marking time disappear. *Poème*; the notes are scattered over a white cloth of possibilities. Crazy mazurka's leaping ahead of Chopin. *Andante op. 30*; a chirping bird in the right hand. And *Vers la flamme*; the most visionary cutting on the CD. Sivelöv puts Skrijabin's words and ideas into music.

New York Times  
*10 October 2005*

## Beethoven and Sivelov

"It usually doesn't take long to hear what makes Bargemusic the perfect chamber music hall, and on Saturday evening that moment occurred when the violinist Mark Peskanov, the cellist Sophie Shao and the pianist Niklas Sivelov began the slow second movement of Beethoven's "Ghost" Trio in D (Op. 70, No. 1). The musicians had just roared through the opening movement with an uncommon ferocity, but having arrived at the slow movement, they pulled back, producing a tightly controlled, intensely focused pianissimo.

Classical Music In a standard hall - even a comparatively small one like Alice Tully or Merkin - the sound they produced would have been not just quiet, but distant as well. In the intimate confines of Bargemusic, though, this restrained passage sacrificed nothing in presence or fine-grained detail.

The score soon has the musicians back at full volume, producing nearly the same heat level as the first movement demands, and the Presto finale replaces the second movement's darker hues with the energy typical of a Beethoven finale. If the pianissimo playing is where the assets of proximity are the clearest, a small room has plenty to offer in fast, loud movements too, most notably a sense of the music's visceral power.

Mr. Peskanov, Ms. Shao and Mr. Sivelov also played Beethoven's Trio in E flat (Op. 70, No. 2), in a performance with similar virtues, if slightly less drama. Between the two Beethoven works, they gave the premiere of Mr. Sivelov's "New York Trio." In a brief, amusing back and forth with Mr. Peskanov before the performance, Mr. Sivelov, who is Swedish, said he had visited New York many times, and that he hoped to capture the city's energy and, as he described it, "chaotic feeling."

There wasn't a lot of chaos in the three-movement work, but there were plenty of sharp edges, starting with the series of strident chords that opens the score. There were also some jazz-influenced turns, particularly in the piano line - in both its chord voicings and its rhythmic verve - in the finale.

The work's slow movement, which Mr. Sivelov said is marked *Adagio lamentoso*, began with an affecting but not overly dolorous cello solo and included an extended section for just the violin and piano, as if fault lines ran through the ensemble. Of the three movements, this was the most diffuse, but an energetic finale soon put it back on course, catching something of the city's vibrancy in themes that circled through the ensemble, with transformations accruing as each instrument took them up."



New York Times 2005, Allan Kozinn