

**PRESS REVIEWS**

“...Zotova’s musical gifts are formidable. Her technical command of the keyboard knows no limitations, even in the most complex music.” – ***“The Chronicle Herald”***

“...Zotova gave the audience a powerful Canadian debut... She has a wild-flower technique, a bouquet of tones, easy, fresh, colourful, innocent and extremely musical. Her artistry is traceless, a Zen poem about the moon reflected in a clear pool, vivid and bright...” – ***“The Chronicle Herald”***

“...Oksana Zotova flooded the gates of Heaven with a 30 page cloudburst of notes in Balakirev’s virtuoso showpiece, Islamey – Oriental Fantasy. All but unplayable, there is no harder piece in the piano repertoire than the Balakirev... But it was the piano (and maybe the audience) who were left gasping for breath when she finished.” – ***“The Globe and Mail”***

“...Une jeune pianiste extraordinaire... Elle nous interprétait, avec brio et sans faille, un prélude de Rachmaninov, les Dix études de Liszt, une Sarabande de Kosenko et Islamey de Balakirev, quatre oeuvres et d’une grande prouesse technique.” – ***“L’Acadie Nouvelle”***

“...She took us with her for an exhilarating flight to the heart of 19<sup>th</sup> century virtuoso pianism. Zotova showed a musical imagination the equal of her formidable technical command of the piano.” - ***“The Chronicle Herald”***

“...The (Brahms) Horn Trio was first rate. Zotova has a remarkable away of cutting directly to the music. Her tone is always warm and clear and her technique pristine.” – ***“The Globe and Mail”***

“...Successful concert pianist...” – ***“The Daily Gleaner”***

“...The final part of the program, three Scriabin sonatas, gave us a chance to hear piano repertoire that is as demanding intellectually as it is physically. Zotova, even at the end of a taxing program, seemed completely relaxed and involved with the music at every point.” – ***“The Chronicle Herald”***

“...Her Haydn was delicate, her Rachmaninov sweet and warm and entirely without bombast. Her touch and her sensational clarity in the Gnomenreigen with its sprays of treble notes and its spooky bass motives both astonished and delighted.” – ***“The Chronicle Herald”***