



Armin Egger

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Armin Egger- BIOGRAPHY

Armin Egger was born in Graz (Austria) in 1975.

He studied with Elisabeth and Heinz Irmeler at the University of Music and Performing Arts in Graz and with Timothy Walker at the Royal Academy of Music in London, finishing both degrees with Distinction. For his final recital at the Royal Academy he was also awarded the RAM's highest accolade, the Diploma of the Royal Academy of Music.

Prize winner of numerous national and international competitions, among others the International Guitar Competition Milan (Italy), Riviera del Conero Competition in Ancona (Italy), International Guitar Competition in Rust (Austria), International Guitar Competition Stafford (UK), Concurso Comarca del Condado in Jaen (Spain), Vienna International Music Competition.

In 1999 world-famous guitarist Julian Bream awarded him the Julian Bream Prize of the Royal Academy of Music in London.

He has performed concerts and recitals as soloist and in chamber music ensembles in Europe, North America and Asia. He has been featured as soloist with various orchestras (e.g. Radio Symphony Orchestra Vienna, Vienna Chamber Orchestra under the baton of Lord Yehudi Menuhin; Century Symphony Orchestra Taipeh). Performances include various festivals such as Britten and the Britons, Junge Frühlingswoche (Konzerthaus, ViennaAustria), Int. Guitar Festival Nürtingen (Germany), Guitar Festival Bolivar Hall (London), Strings Only (Zadar/Croatia).

Armin Egger teaches at the University of Music and Performing Arts in Graz and at the Vienna Konservatorium in Vienna as well as at several summer classes in Austria and Germany.

Armin Egger-Reviews

Rarely has one heard guitar playing so abounding with colors and delicate musical facets as in the evening with Armin Egger

Westfälische Rundschau, Germany

At only 21 years, Armin Egger is already a world class guitarist. His qualities are a flawless technique and a highly sensitive feeling for sound.

Ruhr-Nachrichten, Germany

The playing is of the highest standard throughout and Egger shows himself to be a sensitive interpreter with a formidable technique.

Classical Guitar Magazine, Great Britain (1999)

Armin Egger shows himself in brilliant form.... His playing oozes sensitivity and he has an intuitive sense of musicianship which shines through the music like a beacon

Classical Guitar Magazine, Great Britain (2005)

DIEZ CUERDAS

I. ALBÉNIZ: *Cordoba*. A. VIVALDI: *Sonata No. 5 in E minor*. F. SCHUBERT: *Standchen, D957; An die Musik, D547*. P. CASALS: *Cant dell Ocells*. B. BARTOK: *Romanian Folk Dances*. G. FAURÉ: *Après un Rêve*. M. De FALLA: *Suite Popolar Española*.

Erich Oskar Huetter (violoncello) and **Armin Egger** (guitar)

Steirisches Kammermusik Festival
SKF01

The pairing of the violoncello and guitar is relatively rarely heard which makes releases such as this one all the more pleasurable; even more so when the performers are as musically and technically capable as Erich Oskar Huetter and Armin Egger. The voices of the two instruments compliment one another well in these fine arrangements transcribed mostly by the two players.

The Schubert works are enchanting; the Fauré one stunning; but the sheer simplistic beauty of the famous Casals piece, with its melancholy atmosphere and historic implications, makes this work one of the pinnacles of the programme.

A nice touch in the final item of the programme, the six pieces which make up the *Suite Popolar Española*, is the brief spoken (in Spanish) introduction to each piece by Maria Cerrato Cuadrado Stimme.

Throughout, the duo play with an enthusiasm which easily shows in the music and this makes for a good 50-odd minutes' listening.

Steve Marsh

CAPRICCIO

FRANK CIBULKA: *Capriccio, Suite No. 2, Sketches of London, Drei Geschichten für Gitarre, Suite No. 3, Percussionen, Mosalco Latino.*

Armin Egger

AOC 05/1997

This CD is a fine showcase for the talents of both guitarist Armin Egger and composer Franz Cibulka, who also plays clarinet on the album.

Cibulka's music is impressionist in feel, and titles such as *The Melancholy Love of a Snowman* say it all. Don't be fooled. This is music of substance and variety, which will cross the boundaries and appeal to non-guitarists.

Suite Number 2, in particular, for flute, clarinet, bassoon and guitar, is so sympathetically written that it should show any doubters that the guitar can be taken seriously as a chamber instrument in contemporary music.

Sketches of London, with titles such as *Hyde Park, The Tube* and *Piccadilly Circus* is fun to listen to, although it is far from trivial. Listen out for Big Ben and God Save the Queen.

The playing is of the highest standard throughout, and Armin Egger shows himself to be a sensitive interpreter of contemporary music with a formidable technique. His ensemble playing is consistently tasteful and the pieces for three and four guitars are some of the most enjoyable on the record. Egger's teachers, Heinz and Elisabeth Irmeler, are featured and the sound matching and articulation are immaculate through complex rhythmic and dynamic passages.

Mosalco Latino for four guitars, brings this refreshing and vibrant CD to a close with a suitable flourish.

Roger Niven

VORWIEGEND SPANISCH

FEDERICO MORENO TORROBA: *Sonatina*. FRANCISCO TÁRREGA: *Fantasia sobre La Traviata*; *Variciones sobre El Carnaval de Venezia*; *Alborada*; *Gran Jota*. JOAQUIN TURINA: *Homenaje a Tárrega*. AGUSTIN BARRIOS: *Julia Florida*; *Un Sueño en la Floresta*.

Armin Egger

2day CSM Y0413-A10

Armin Egger shows himself in brilliant form on this new release in a programme of guitar favourites. His playing oozes sensitivity and he has an intuitive sense of musicianship which shines through the music like a beacon. Listening to the Tárrega composition *Fantasia sobre La Traviata* one is transported to the opera house and uplifted by the delights of Egger's interpretation, the Turina *Homenaje* has just about the right amount of 'flamencoism' and Torroba's *Sonatina* is paid due respect with a performance which could stand easily alongside the best of them. He even makes the less palatable sections of *El Carnaval de Venezia* more agreeable.

His chosen programme is one of optimism and exuberance where melody and romanticism is well to the fore. Armin Egger is a player of the highest calibre with an enviable technique allowing him to serve the music well.

Recommended.

Steve Marsh