

Barbara Moser

Pianist

Barbara Moser was only five years old when she received her first piano tuition with Renate Kramer-Preisenhammer at the Vienna University of Music and Performing Arts in 1975. She went on to study for her concert diploma with Heinz Medjimorec. At the same time the young pianist worked with Greta Kraus from the Royal Conservatory of Music in Toronto for two terms and attended master classes given by renowned music teachers. Having gained her diploma with distinction, she continued her studies with Boris Bloch, Rudolf Buchbinder, Rudolf Kehr, Roland Keller and Oleg Maisenberg.

Her early success as a pianist was reflected in a large number of awards (including Bösendorfer and Yamaha scholarships and grants from the Salzburg Summer Academy and the Austrian Ministry of Science and Research) as well as first and second prizes in national and international competitions and a finalist-ranking at the renowned Busoni-Competition in Bolzano. In 1992 Barbara Moser was awarded 'Laureat Juventus' by the Fondation Nicholas Ledoux and the Council of Europe, she was granted the Austrian Federal Chancellery's "Mozart Interpretation Prize" in 1997 and in the following year the Basel Goethe Institute's "Franz Welser-Möst Prize" for young musicians.

Barbara Moser frequently appears as a soloist in Austria's major concert halls and has been invited to such prestigious festivals as the Salzburger Festspiele, Klangbogen Wien, Carinthischer Sommer, Schleswig-Holstein, Schwetzingen, Montreux, Monte Carlo, Flanders, Schubertiade Feldkirch, Wiener Festwochen, and many others. Her engagements have taken her to most European countries as well as to Japan, South America, Canada and the United States. She appears with many orchestras and conductors of international reputation, successfully working together for the first time with Saint Martin in the Fields in 1994 and making her acclaimed Dallas-Debut with the Dallas Symphony Orchestra in 1999. Commentaries of the press reflect her success, the "Washington Post" for example writes as follows: *Light, dreamy, poetic and totally engaging, Moser pulled her audience in with conspicuous ease.*

Apart from her career as a soloist she dedicates some time to her favourite "hobby", accompanying Lieder-Recitals. She works together with such outstanding artists as Annette Dasch, Natalie Dessay, Mara Zampieri, Plácido Domingo, Peter Doss, Adrian Eröd, Wolfgang Holzmair, Herbert Lippert and Michael Schade. She is also in demand as chamber-music-partner and gives concerts in various formations, often with members of the Vienna Philharmonic Orchestra.

Under the baton of Erwin Ortner she accompanied the Arnold Schoenberg Choir together with colleagues Andras Schiff and Andreas Staier in the first complete recording of Schubert's secular choral oeuvre for TELDEC which was awarded the Diapason d'Or in 1998. Her discography also includes ten Solo-CDs with works by P.D.Q. Bach, Ludwig v. Beethoven, Georges Bizet, Johannes Brahms, Frédéric Chopin, Carl Czerny, Umberto Giordano, Charles Gounod, Edvard Grieg, Fritz Kreisler/Sergej Rachmaninoff, Franz Liszt, Gioachino Rossini, Franz Schubert, Clara and Robert Schumann, Robert Stolz, Pauline Viardot-Garcia, Richard Wagner and Carl Maria von Weber, published by EMI, GRAMOLA, ORF and Musica Classics. Duo-recordings with Cellist Stefan Jess-Kropfisch, Baritone Peter Doss, Soprano Ute Ziemer and the "Trio di Vienna". For the recording „Hommage à Mozart“ with Violinist Joanna Madroszkiewicz she received the "Wiener Flötenuhr 2005" award by the Wiener Mozartgemeinde.

Barbara Moser held seminars on outstanding composers (Schubert, Liszt, Beethoven, Mozart and Haydn) at the European Forum Alpbach and the Haydn Festival Eisenstadt, teaches in master-classes and since March 2012 as professor for piano at the University of Music in Vienna.

For her doctorate study (completed in 2007) and the publishing of the thesis "Vincenzo Bellini's Oper *La Sonnambula* - Verziervverhalten und allgemeine Aufführungspraxis auf Tonträgern sowie in älteren Quellen" (Akademikerverlag) she was supported by the Emanuel and Sofie Fohn Foundation and received a "Best Publication Award 2010" by the University of Music, Vienna.