***Press reviews***

“Bauer is a master at composing atmosphere and suspense; the sound of his cello has something metaphysical about it.”

*Kurier Szczeciński*, February 1998

“Bauer’s playing is at once smooth and intense. His faultless technique remains always at the service of the musical phrase. Depending on the requirements of composition, the quality of his sound is powerful, melodious or warm.”

Uwe Röhl, *Lübecker Nachrichten,*  22.03.1991

“Bauer’s performance of Chopin’s G minor *Sonata* concluded a concert that was intensely emotive throughout and in which every note was filled with sensationally exciting music.”

Helmut Mauró, *Süddeutsche Zeitung*, November 1992

“The featured soloist in Lutosławski`s *Cello Concerto* was the composer's young compatriot Andrzej Bauer. The standard of quality he initially presented to the Munich public, winning last autumn the ARD Competition, he reaffirmed with equal ease and conviction. By means of a balanced sound and a refined performance, he did not wish under any circumstances to raise the degree of conflict, which is an integral structural principle of the work's formal scheme. Instead, Bauer offered an exciting and masterfully controlled performance – both intelligent and virtuosic as well as sensitive.”

Wolfgang Schreiber, *Süddeutsche Zeitung,* 9.01.1993

For every soloist, Lutosławski`s *Cello Concerto* is a modern work of bravura – provided the performer is able to perceive the depth of the music without misinterpreting the works extramusical effect. Andrzej Bauer does not make this mistake. He has studied the *Concerto* with exceptional thoroughness. He ventures beyond the limits of pure interpretation, analyses anew its accentuation, recreating the work in concert – as if for the first time.”

Peter Baler, *Münchener Merkur,* 9.01.1993

“There were a few genuinely great moments, like the superb rendition of Schubert’s *Quintet in C major*, performed by the Silesian Quartet and the cellist Andrzej Bauer. Everyone was moved by this unusual and deeply emotional piece, one of the last among the composer’s works.”

Dorota Szwarcman, *Gazeta Wyborcza*, July 1995

“To say he is a brilliant cellist is not enough; despite his young age, he has already mastered his instrument and is, quite simply, a great musician.”

Krzysztof Droba, *Ruch Muzyczny*, February 1996

“The climax of the concert was the interpretation of the *Concerto for Viola and Orchestra* by K. Penderecki, largely due to the soloist, Andrzej Bauer. His cello playing fascinates listeners with beautiful shaping of the sound, patient construction of sentences and phrases, logical narration and well-planned culmination.”

Andrzej Chylewski, *Głos Wielkopolski*, November 1998

“The star of the evening was undoubtedly the cellist Andrzej Bauer, whose playing – virtuosic yet full of elegiac pathos – truly captivated the audience. The composer was clearly moved by the cellist’s magnificent skill and he certainly is well aware of the technical and sonic difficulties with which he has imbued with work. Pendrecki congratulated Bauer for a long time and I hereby do the same.”

Ryszard Daniel Golianek, *Ruch Muzyczny*, December 1998

On the following day, the Wawel Castle Evening (two hundred and seventieth already!). Andrzej Bauer, rightly considered to be one of the most outstanding cellists of the young generation, played J. S. Bach's Suites for cello: no. 1 in G major, no. 3 in G major and no. 5 in C minor. (...) His interpretation was saturated with emotion – for Bauer there are no indifferent notes, yet this is not wallowing in romantic atmosphere but speaking with finely articulated sounds, a phrase given its rhythmic energy by a Baroque-dance pulse in fast movements, pensive in slow sarabandes. One of those concerts that will certainly be remembered.”

Adam Walaciński, *Gazeta w Krakowie*, November 2000

“Andrzej Bauer's evening recital in the Laboratorium Hall of Warsaw's Centre for Contemporary Art was remarkable. Sitting behind transparent soundproof glass and lit by a single spotlight, he performed works for cello and computer written especially for him. In *Partita* by Stanislaw Krupowicz (b.1952), a piece rooted in the Baroque model of the genre, the most important and the most interesting element seemed to be the battle between the notated live sound of the cello and the pre-recorded computer material. *Cellotronicum* by Michal Talma-Sutt’s (b. 1969) might be too rich in musical events; however, having to listen to the piece almost twice (a string broke halfway through), the listeners were able to take a close look at the work’s conceptual structure without being bored. Finally, Pawel Mykietyn's excellent three-movement *A Page from an Album*, taking place in a dreamy space of childhood scenes separated by the sound of a musical box. The first movement consisted of expressive several-note motifs in the cello part subjected to electronic repetition (this echo was somewhat ominous, as if this particular page from the album was not altogether genial); in the second movement the ‘live’ instrument had difficulty being heard against the distorted expanse of an operatic human voice; the third one consisted of a beautifully warm melody in the cello part against a background of falling motifs. The piece ended with Bauer activating a spinning top toy.”

Tomasz Cyz, *Tygodnik Powszechny*, 6.10.2002

“Among presentations of varying quality in the cycle of solo performances with electronic amplification, the performance that stood out was that of Andrzej Bauer whose mastery of the cello went hand in hand with interesting and often beautiful music. Bauer played four Polish pieces inspired by him. The most charming among them was Pawel Mykietyn's *A Page from an Album*. (...) At last someone has managed to give a human dimension to music dominated by electronic sound.”

Bartosz Kamiński, *Gazeta Wyborcza*, 28-29.09.2002

“During the Tuesday concert of the cellist Andrzej Bauer listeners were treading on each other’s toes and standing against walls, while it took the performer a long time to push his way through the crowd to the centre of the hall.”

Bartosz Kamiński, *Gazeta Wyborcza*, 30.09.2002

“After the concert by Kammerensemble N, an equally profound experience was Andrzej Bauer’s recital (23 September at the Centre for Contemporary Art) featuring the premieres of four Polish works inspired by this distinguished musician. Particularly moving was Paweł Mykietyn's *A Page from an Album*. The concert, which included Jaroslaw Lublin’s excellent *Rum-Cum* for tape, MichalTalma-Sutt's stunningly inventive *Cellotronicum*, Stanisław Krupowicz’s neat *Partita* and Jacek Grudzień’s post-rock *Ad Naan,* formed a finely structured and visually attractive whole. I consider it to be an important event of this year’s Warsaw Autumn Festival. Andrzej Bauer intends to continue his compositional undertaking – this is indeed heartening news.”

Joanna Grotkowska, *Ruch Muzyczny*, 10.11.2002

“Among the themed presentations at this year’s Festival I also recall one evening with particular intensity. It was Andrzej Bauer’s premiere recital (23 September) in a packed Laboratorium Hall at the Centre for Contemporary Art. This outstanding cellist had commissioned new compositions from Stanisław Krupowicz, Michal Talma-Sutt, Paweł Mykietyn and Jacek Grudzień, also adding to the programme Karen Tanaka’s wonderfully lyrical *Song of Songs.* (…) Thanks to a work we heard later, I include Bauer's concert among the most important artistic events of the year. Michal Talma-Sutt had already caught my attention during last year's Warsaw Autumn festival when his electro-acoustic composition *Light and Shade* had shown him to be an artist with an inventive sound language and excellent formal technique. Written for Andrzej Bauer, *Cellotronicum* is a half-hour pageant of ideas designed for an instrument interacting with a computer. The soloist elicits from the cello all kinds of sound this instrument is capable of producing, and the computer processes them, adding successive layers to the musical structure. Seemingly nothing new – yet the composer succeeds in creating something rare: a fusion of both parts, a union so strong that the listener has the impression of hearing one instrument. Thus, this is not ‘cello with accompaniment’ but indeed ‘cellotronicum’. Moreover, the electro-acoustic sound layers used by Talma-Sutt are unparalleled; some are thrilling, some sparkle with unusual colours, some seem to have tangible textures – rough then again smooth; others are warm or calculatingly cold, razor-sharp and overpowering. All this in a lengthy work which on second hearing (since a string broke halfway through, it was necessary to start again) was not boring; on the contrary – it was engaging and entrancing. After the interval, Andrzej Bauer calmed us down with a composition by Karen Tanaka, followed by two aesthetically different works, the first of which was *A Page from an Album* by Paweł Mykietyn. I am very fond of this composer’s music and appreciate his treatment of the present with musical symbols, his conceptual associations constructed from sometimes trivial material and his constant search for values in a world of plastic equipment, clothes, feelings and outlooks. Mykietyn does not dismiss the world of today; after all, he lives in it – whether he likes it or not. However, he shows its terrifying indifference, and then, painstakingly moulding a lyrical melody from fragmented elements, he raises the emotional temperature to a level close to late-Romantic rhetoric. Mykietyn – a Romantic, you might ask? I think so – in spite of everything. In spite of a world that gives us colourful building blocks which cannot be assembled into any coherent whole. This music reminds me of the painful central emptiness evoked by theatrical means in a production of Sarah Kane's *Psychosis 4.48* at Warsaw’s Rozmaitości Theatre. In *A Page from an Album* I was slightly disturbed only by the closing gesture of a child’s top toy set into motion by the soloist – was it a piece of added kitsch or a metaphor explained with the aid of a simpler one? Or perhaps an attempt to keep a healthy distance from one’s own work, with a wink and a nudge?

An impressive finale to Andrzej Bauer’s recital was provided by Jacek Grudzień's *Ad Naan*, a musical work of ‘rock’ expression, striking, conveying a message and showing a fragment of contemporary culture in, I would say, a journalistic manner. Andrzej Bauer used the commissioned works to put together a programme that was coherent, profound, engaging as well as virtuosic, suitable for performance in concert halls throughout the world. And although – as I am told by people who unlike myself attended all the ‘solo + computer’ concerts – other recitals failed to elicit equally positive reactions, for that evening alone the undertaking was worth the effort.”

*Andrzej Suprynowicz Ruch Muzyczny, 24.11.2002*

“The artist’s performance is characterized by ‘exceptional technical dexterity, but above all by refined sound, clear intonation and engaging melodious phrasing’.”

*Ruch Muzyczny*, June 1984

“Andrzej Bauer's playing is focused and disciplined as well as highly ‘innervated’, replete with nuances of rhythm, articulation, dynamics and colour.”

*Ruch Muzyczny*, January 1998

“Andrzej Bauer is indeed an exceptional cellist. His playing and attitude have a specific form of refinement that allows him to remain completely concealed within the music. He is confident, calm and decisive, demonstrating discipline and technical mastery as well as an intellectual grasp of the work. (...) Bauer is a master at creating an atmosphere of intensity, while the timbre of his cello possesses a quality of metaphysical proportions.”

*Kurier Szczeciński, February 1998*

“Concertgoers will long remember the last March concert in at the Białystok Philharmonic Hall. The melodious quality of Andrzej Bauer’s cello left ‘a mark of the highest order’ on thejoint interpretation, endowing it with lyricism in the second theme of the Allegro, and, especially, in the Adagio, which shimmered with iridescent shades of *piano* and a subtle palette of tone colour.”

*Stanisław Olędzki, Ruch Muzyczny, May 1998*

“Somebody has said that there are certain works of music that can be performed only by outstanding artists. This proposition found its embodiment in the performance of the *Quartet.* Four great artistic personalities – violinist Marek Moś (founder of the Silesian Quartet), clarinettist Håkan Rosengren (Sweden), cellist Andrzej Bauer and pianist Janusz Olejniczak – were unified in beauty.”

*Andrzej Chylewski, Głos Wielkopolski, 9.12.1999*

“When one recalls the aura of that concert, one is swept away by mystical feelings, awareness of being part of the Great Mystery and Great Wisdom. The musicians who performed the *Quartet* were the violinist Marek Moś, the Swedish clarinettist Hakan Rosengren, the cellist Andrzej Bauer and the pianist Janusz Olejniczak. An excellent team of musicians jointly created a performance that we can only applaud.”

*Andrzej Sułek, Ruch Muzyczny, June 1997*

(...) A similar approach to Derwid’s songs, an approach with no inhibitions, no imitations, in accordance with their own artistic temperament but also with respect for the convention of the original is followed by the Elettrovoce Duo with Andrzej Bauer. A characteristic feature of the ensemble is slight distance and irony, scraps of a sense of humour, so typical of our part of Europe. How is it done?

Popular hit songs: yes, but slightly distorted, exaggerated. Waltzes and little waltzes, foxtrots and little foxtrots, all soaked in allusions to popular music-making styles of the 1950s, are performed by the phenomenal members of the Elettrovoce Duo: the brilliant actress and singer Agata Zubel, and Cezary Duchnowski, who uses computer to sketch the smooth texture of the songs’ charm and who also surprises the listeners with his fiery jazz piano playing (a bit tongue in cheek, of course!). Well, everything comes down to the subtlety of good taste – verging on kitsch and putting kitsch in parenthesis. Admittedly, in this playing with song clichés both maestro Lutosławski and the authors of the new arrangements demonstrate true mastery. This material must immediately be released on CD!”

*Ewa Szczecińska, Ruch Muzyczny no. 15, 20.07.2008*

***about performances of Olivier Messiaen’s Quartett for the End of Time...***

“A major event was a brilliant performance of Olivier Messiaen’s *Quartet for the End of Time* for violin, clarinet, cello and piano in a red-lit chapter house of the Dominican Monastery. (...) Critics and journalists awarded an honourable mention for an outstanding performance of *Quartet for the End of Time* to Marek Moś, Håkan Rosengren, Andrzej Bauer and Janusz Olejniczak.”

*Gabriela Stanek-Peszkowska, Ruch Muzyczny, July 1997*

“My opinion tallies with that of the critics who awarded an honourable mention for a performance of Messiaen’s *Quartet for the End of Time*, an interpretation by four outstanding soloists. (...) I think their rendition of Messiaen’s masterpiece is unique and revelatory in the context of many performances in Poland and abroad as well as dozens of recordings.”

*Jerzy Stankiewicz, Ruch Muzyczny, July 1997*

“It was a unique encounter with unique music, a fact unequivocally confirmed by the applause.”

*Tadeusz Szantruczek, Głos Wielkopolski, 9.12.1999*

“This Apocalypse-inspired music is mystical and contemplative, it expects complete inner calm from listeners for them to be able to open themselves to the sacred. The packed church (about 500 people) was gradually immersed in a musical prayer; time – as the composer intended – seemed to have been stopped, overcome. Such a state can be induced in the listeners only by exceptional performers, like Janusz Olejniczak (piano), Andrzej Bauer (cello), Marek Moś (violin) and Håkan Rosengren (clarinet).”

*Krzysztof Droba, Ruch Muzyczny, February 2000*

“Music lovers in Toruń had a unique opportunity to hear a brilliant performance of *Quartet for the End of Time*. The artists achieved extraordinary harmony and understanding.”

*Magdalena Cynk, Toruń, May 1999*