

„Ana-Marija Markovina, vero astro nascente nel panorama solistico internazionale.“

Il Tempo, Rom

„Wo man in diese Box hineinhört: das singt und perlt, rauscht und flüstert ... das klingt insgesamt luzide und transparent, subtil im Pedal, (...). Vieles ist da: Geist und Witz, Spontaneität und Raffinement, Melancholie und Spritzigkeit.“

Concerti

„Ihr großer Klavierstil zeigte sich bei Franz Liszt, sie erinnerte hier an Paganinis virtuose Spielkunst, auf das Klavier übertragen.“

Westfälische Rundschau

„Dies ist ab sofort die erste Anlaufstelle, wenn es um die Klaviermusik des „für eine Legion geltenden“ Bach geht.

Fono forum

„Es ist sogar so, dass Markovina darauf im besonderen Maße herausarbeiten kann, was heute an Carl Philipp Emanuel wieder fasziniert – gerade das Experimentelle und Unausgeglichenen nämlich, das Antiklassische.“

Die Zeit

Ana-Marija Markovina is an authentic and unconventional artist. The classical music business has gotten tougher each year, but Ana-Marija Markovina has maintained her point of view that music needs freedom and that it can only flourish when it is willing to take uncalculated risks. Music is inseparable from the individuals who compose it.

At the same time she broadened her horizon with intensive studies of history, art and culture. Prestigious teachers such as Vitaly Margulis, Anatol Ugorski and Paul Badura-Skoda gave her important insights in all facets of piano literature, such as the technical perfection of the Russian school or the formal traditions of the Viennese school.

She has appeared as soloist with many orchestras in Germany and abroad such as the Oulu Symphony Orchestra in Finland, the Szczecin Philharmonic Orchestra in Poland, the Philharmonic Orchestra in Kaliningrad, the Radio Philharmonic Orchestra Bukarest and the New Japan Philharmonic Orchestra. Her debut in Japan took place during the International Piano Festival in Yokohama, after which she was invited to all major Japanese music centers. She was a guest at important festivals including Bach-Wochen Ansbach, Hamburger Bachfest, Schleswig-Holstein Musikfestival, Klavier-Festival Ruhr, Hohenloher Musiksommer, Beethovenfest Bonn, Musikfesttage Frankfurt an der Oder, Brandenburgische Sommerkonzerte, Festspiele Europäische Wochen Passau, International Piano Stars Festival in Latvia and the Festival Estoril in Portugal.



A busy concert activity as a soloist brought her on regular basis to such significant venues as the Philharmonie and the Konzerthaus Berlin, Laeishalle Hamburg, Beethovenhalle Bonn, Prinzregententheater and Herkulesaal München, Liederhalle Stuttgart, Meistersingerhalle Nürnberg, Glocke in Bremen and many more. Ana-Marija Markovina played abroad in the important halls of i.e. Vienna, Rome, Milan, London, Amsterdam, Luxembourg, Bucharest, Sofia, Thessaloniki, St. Petersburg, Kiev, Taschkent, Managua, San Salvador, Panama, Mexico, Guatemala, San José, Chicago, Washington DC, Tokyo, Kyoto, Osaka, Nagoya, Sapporo and in additional 20 countries.

There are many surprises amongst her numerous CD recordings, such as the world premiere recordings of the complete piano works of Hugo Wolf, Louise Adolpha Le Beau and Anton Urspruch (Genuin) and of Engelbert Humperdinck's four-hand version of Wagner's Parsifal (Gramola with C. Garben). Carl Phillip Emanuel Bach's musical cosmos has been at the center of her pre-occupations for years. This fascination resulted in her recording of his complete work for piano on 26 CD's, which appeared on Hänssler Classic in February 2014 for the 300th birthday of the composer. The CD-box met with an enormous resonance at home and abroad. It was celebrated worldwide as a milestone of recording history and was awarded the Preis der Deutschen Schallplattenkritik in May 2014.

Numerous radio and television appearances in Germany, North and South America, Russia and Asia, concert recordings and CD productions (Hänssler Classic, Sony Classical, Gramola, Marc Aurel, Genuin etc.) complete her profile and bear her distinctive signature.

Recent projects include the recordings of the complete solo piano works of Anton Bruckner and Felix Mendelssohn Bartholdy as well as the piano concerts of Edvard Grieg and Franz Berwald, having his 150th death anniversary in 2018.

Ana-Marija Markovina is a passionate teacher. Her international master classes attract worldwide many participants. Her exceptional sensibility permits her to grasp at once the personality and the capacities of her students.

Ana-Marija Markovina believes that the interpretation of music is at the same time an analysis of the psychology of its creators and thus a reflection on the soul of their works. She maintains close contacts to international research on creativity and the mind. She is writing a book about the psychological, philosophical and neuro-psychological foundations of piano playing. In collaboration with Professor Helmut Reuter, a leading authority in the field of musical and cultural psychology, she has organized a series of lectures on „Psychology and Music“ – offering her listeners entirely new perspectives on the works she performs.

Paul Badura-Skoda calls her „one of the most significant artists of her generation“.

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