
Zubin Kanga

Piano

Selected Reviews

"But it was impossible not to be gripped and fascinated by Zubin Kanga's *Steel on Bone*, featuring the adventurous composer-pianist all wired up with electronics, poking around in his piano's innards wearing expensive multi-sensor gloves that transfer hand movements into sound. Henry Cowell, the pioneering American piano basher famous for his cluster chords played with the forearms, would surely have loved the bravura and madness of *Steel on Bone*. I know I did." – **Geoff Brown, The Times**

"Kanga's Piano Ex Machina is a rewarding experience, rich in possibility, infused with curiosity and playfulness, and not afraid to explore conceptual and expressive horizons well beyond the boundaries of a traditional piano recital." – **Ben Wilkie, Limelight Magazine**

"It would be difficult to imagine a more skillful advocate, patron and practitioner of this repertoire than Kanga – from the frenetic flailing of Rose's contraption to the neo-Gnostic delicacy of McLaughlin's metastable assemblage, he is always in complete, charming command of the performance situation – a debonair cyborg emcee." – **Max Erwin, TEMPO**

"Zubin Kanga lifted his hands off the piano and over his shoulders, slow-motion, Matrix-style, the fading resonance of the instrument twisting and morphing through electronics... Overall Cyborg Pianist was slick and incredibly fun. Kanga is a dynamic and versatile pianist, bringing both virtuosity and a sense of play to his performances, deftly juggling the technical and dramatic requirements of the diverse works... From the sepulchral beauty of Ricketson's *The Day After Drowning* to the delightful B-movie antics of *Transplant the Movie!*, Zubin Kanga's Cyborg Pianist was a fascinating exploration of piano, theatre and technology." – **Angus McPherson, Limelight Magazine**

"Kanga's interpretation was engrossing, the work's mutable rhythmic steadiness and continuous juxtaposition of pointillism with colour-washes accomplished splendidly, the performance reaching a serenely illuminating climax across the last two sonatas, where the gentle clangour generated by this gifted pianist invested the festival with a blaze of retrospective creative brilliance." – **Clive O'Connell, The Age**

"An exciting program of new works that were conceptually united by the idea of extension and expansion through various forms of electronically generated mirroring. Kanga is an equally exciting pianist, effortlessly virtuosic and in complete command of this (quite literally) electrifying modern repertoire." – **Lisa MacKinney, Limelight Magazine**