



# BEN SCHOEMAN

STEINWAY ARTIST | EDUCATOR | STORYTELLER

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# 1. BIOGRAPHY

## Short bio

Ben Schoeman (DMus) is a London-based Steinway Artist, celebrated pianist, and educator whose performances combine virtuosity with compelling storytelling. A winner of major international competitions, including the UNISA International Piano Competition and Royal Over-Seas League Gold Medal, he has performed at Carnegie Hall, Wigmore Hall, and the Konzerthaus Berlin. With an extensive repertoire spanning solo, chamber, and concerto works by composers from across the world, he is also dedicated to mentoring students through his Piano Academy.

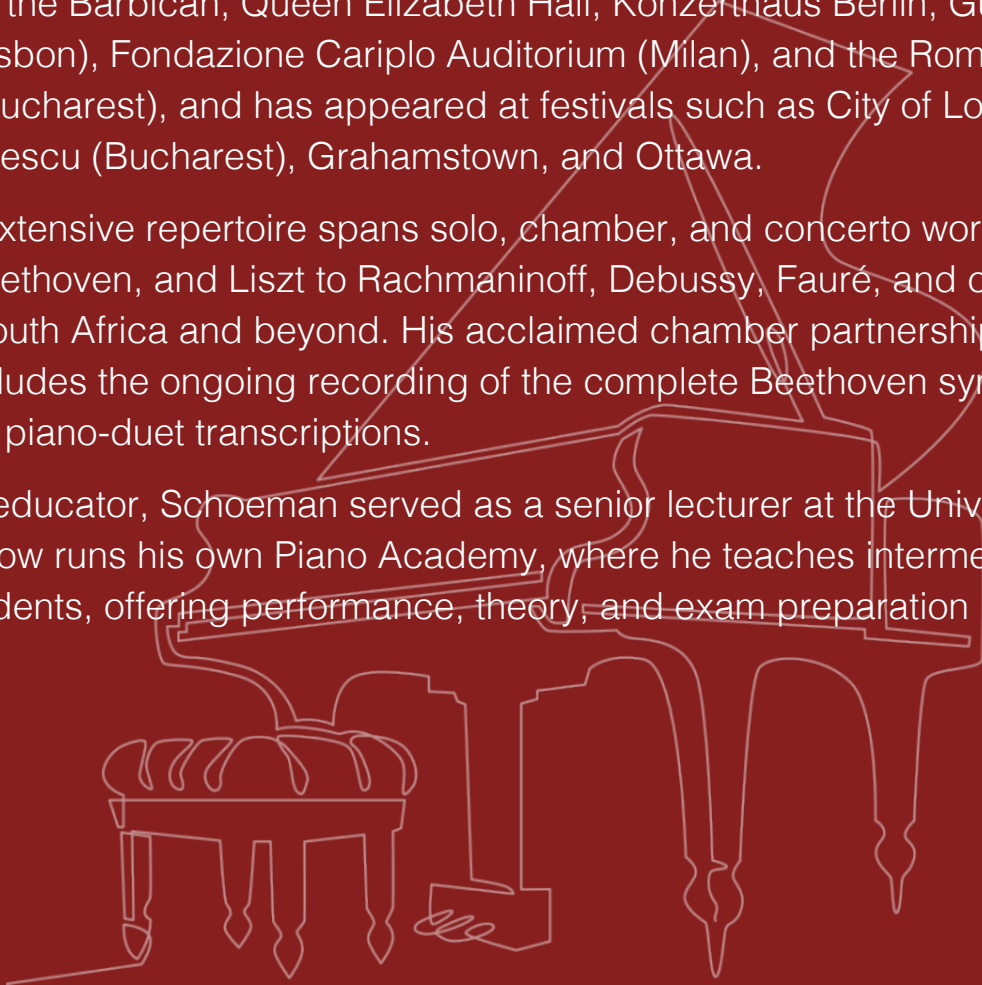
## Medium bio

Ben Schoeman (DMus) is a London-based Steinway Artist, celebrated for performances that combine virtuosity with expressive storytelling. Winner of the 11th UNISA International Piano Competition (Pretoria), the Gold Medal at the Royal Over-Seas League Music Competition (London), and the Contemporary Music Prize at the Cleveland International Piano Competition (USA), he has also received the Standard Bank Young Artist Award and the Huberte Rupert Prize from the South African Academy for Science and Art.

He has performed worldwide at leading venues including Carnegie Hall (New York), Wigmore Hall, the Barbican, Queen Elizabeth Hall, Konzerthaus Berlin, Gulbenkian Auditorium (Lisbon), Fondazione Cariplo Auditorium (Milan), and the Romanian Athenaeum (Bucharest), and has appeared at festivals such as City of London, Edinburgh, Enescu (Bucharest), Grahamstown, and Ottawa.

Schoeman's extensive repertoire spans solo, chamber, and concerto works, ranging from Bach, Beethoven, and Liszt to Rachmaninoff, Debussy, Fauré, and contemporary voices from South Africa and beyond. His acclaimed chamber partnership with pianist Tessa Uys includes the ongoing recording of the complete Beethoven symphonies in Scharwenka's piano-duet transcriptions.

A passionate educator, Schoeman served as a senior lecturer at the University of Pretoria and now runs his own Piano Academy, where he teaches intermediate to advanced students, offering performance, theory, and exam preparation both in-person and online.



# 2. PHOTOS



## 3. REPERTOIRE & PROJECTS

### Repertoire

- Extensive and versatile: Encompasses solo, chamber, and concerto works.
- Range: From Bach, Beethoven, Liszt, and Rachmaninoff to Debussy, Fauré, and Schumann, as well as South African composers, Eastern European voices, and contemporary works.
- Concerto repertoire: Includes over 40 works performed internationally with leading orchestras.
- Chamber music: Notably, complete Beethoven symphonies in Scharwenka's transcriptions (with Tessa Uys).

[Click here to access the full repertoire list.](#)

### Lecture-recitals & educational offerings

In addition to his extensive repertoire, Ben Schoeman designs thematic recital programmes that highlight his unique strengths as both performer and scholar. Each programme explores music in dialogue with history, philosophy, visual art, literature, and ethnomusicology, offering audiences intellectually rich and emotionally engaging experiences. His recital themes reflect his dual commitment to artistry and education, bridging performance with storytelling to create a deeper connection between the piano and its cultural contexts.

Alongside his international performing career, Ben Schoeman is deeply committed to music education through his Piano Academy, which welcomes students aged 11 and older, from intermediate through advanced levels. The Academy provides one-on-one lessons in person and online, offering expert guidance in piano performance, interpretation, and technique, as well as thorough preparation for theory and graded examinations (ABRSM, Trinity, UNISA, and other boards). With his background as a former senior lecturer in piano and musicology at the University of Pretoria, Ben combines academic rigour with artistic insight, creating a supportive environment where students not only refine their technical skills but also develop as expressive and imaginative musicians.

## 4. PRESS QUOTES & REVIEWS

The Saint-Saëns Piano Concerto No.5 in F, Op.103 (Egyptian) demands much from the pianist in terms of brilliance, sensitivity and sheer technique. In every particular, Schoeman proved himself fully up to his considerable task, as one might expect from a Royal Over-Seas Gold Medal Winner”

- *Robert Matthew-Walker, Classical Source, London*

“Schoeman beautiful tonal sound was an experience and the way in which he completed Brahms’s [Concerto no. 2] long lines of double melodies that lie octaves apart, showed enormous musical insight and pianistic command”

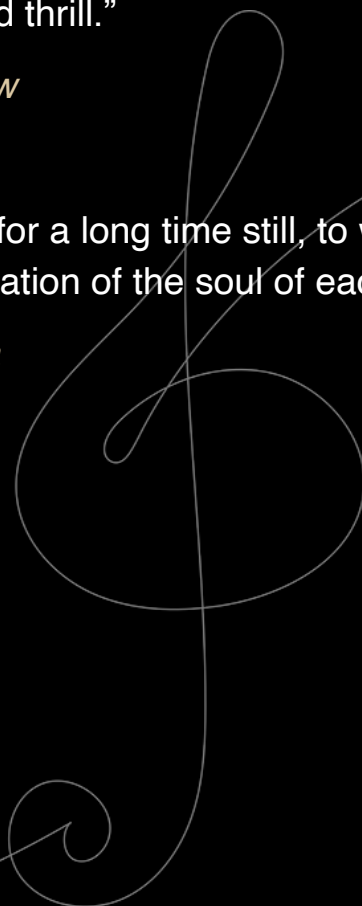
- *Pieter Kooij, Die Burger, Cape Town*

“Ben Schoeman gets through the [Liszt] sonata in slightly less time and, aided by a deeply resonant Bösendorfer, gives greater weight to the contrasts between its sections. Although he takes the fugal section at a more deliberate pace, it builds effectively ... Schoeman also includes three selections from the Années de Pèlerinage—one of them is the ‘Dante Sonata’, given a powerful presentation with much of the Lisztian rhetoric placed in proper perspective ... The other two pieces are given in spectacular lyrical and colorful splashes of sound that captivate and thrill.”

- *Alan Becker, American Record Review*

“One will reminisce about this performance for a long time still, to which Schoeman gave gravitas with integrity and a thorough exploration of the soul of each work”

- *Elretha Britz, Netwerk24, South Africa*



## 4. PRESS QUOTES & REVIEWS

### Selected press articles

Piano Duets / Two Pianos

<https://drive.google.com/file/d/1x-VUxvBnQ5LTgH9fR3xn3LqHcMmKNAYX/view?usp=sharing>

Nine Symphonies, Four Hands, One Piano

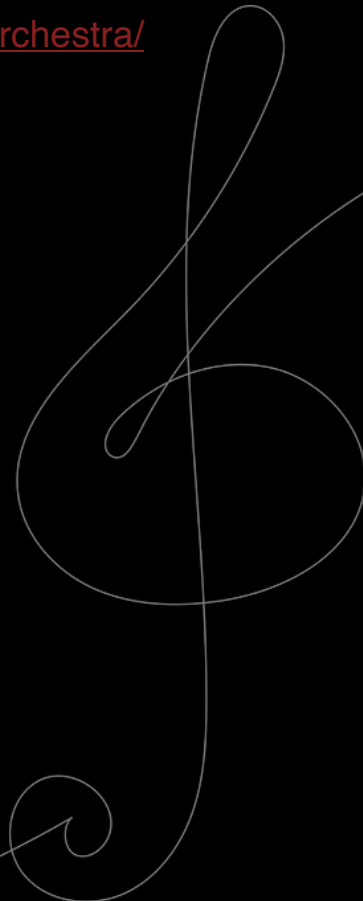
<https://drive.google.com/file/d/12649Re87sdR4jpH1uAALV-imgt9dGOqk/view?usp=sharing>

Press Reviews Beethoven/Scharwenka Complete symphonies Vol. 1 – 6

[https://drive.google.com/file/d/1AszsoRYQ6iWS7bspXQVuH\\_Wnnq3qPE/view?usp=sharing](https://drive.google.com/file/d/1AszsoRYQ6iWS7bspXQVuH_Wnnq3qPE/view?usp=sharing)

Two pianos as a Home Orchestra

<https://interlude.hk/two-pianos-as-a-home-orchestra/>



# 5. AUDIO & VIDEO

## Audio samples

Visit Spotify: <https://open.spotify.com/artist/5vHul1yDMhaKEpizceifwH>

## Video performances

Joseph Haydn: Sonata in C major Hob XVI: 50, Cleveland Museum of Art, USA

[https://www.youtube.com/watch?v=y4yp8cvSUF8&list=RDy4yp8cvSUF8&start\\_radio=1](https://www.youtube.com/watch?v=y4yp8cvSUF8&list=RDy4yp8cvSUF8&start_radio=1)

Domenico Scarlatti: Sonata in F major, K. 107 (played on Rachmaninoff's London Steinway)

<https://www.youtube.com/watch?v=rchseDNPTnl>

Camille Saint-Saëns: Piano Concerto no. 5 with the Johannesburg Philharmonic Orchestra and conductor Daniel Boico, SABC Concert Hall

<https://youtu.be/mnqbpEgQJhY>

Surendran Reddy: Toccata for John Roos (2007), Cleveland Museum of Art, USA

[https://www.youtube.com/watch?v=E7fWUPEPaxo&list=RDE7fWUPEPaxo&start\\_radio=1](https://www.youtube.com/watch?v=E7fWUPEPaxo&list=RDE7fWUPEPaxo&start_radio=1)

Pyotr I. Tchaikovsky: Piano Concerto no. 1 in B flat minor, Op. 23 (UNISA 1st Prize and Barbican Hall Performances) – Chamber Orchestra of South Africa and Guildhall Symphony Orchestra, conductors Arjan Tien and James Judd

[https://www.youtube.com/watch?v=W69cl6s-Tl8&list=RDW69cl6s-Tl8&start\\_radio=1&t=13s](https://www.youtube.com/watch?v=W69cl6s-Tl8&list=RDW69cl6s-Tl8&start_radio=1&t=13s)

[https://www.youtube.com/watch?v=4XYXZZRBdF8&list=RD4XYXZZRBdF8&start\\_radio=1&t=40s](https://www.youtube.com/watch?v=4XYXZZRBdF8&list=RD4XYXZZRBdF8&start_radio=1&t=40s)

Robert Schumann: Kreisleriana, Op. 16, Cleveland Museum of Art, USA

<https://www.youtube.com/watch?v=gF8GiM8f0m8&t=17s>

Maurice Ravel: Concerto for the Left Hand and Orchestra, Barbican Hall, conductor Diego Masson

[https://www.youtube.com/watch?v=Os91jWFs7E8&list=RDOs91jWFs7E8&start\\_radio=1&t=73s](https://www.youtube.com/watch?v=Os91jWFs7E8&list=RDOs91jWFs7E8&start_radio=1&t=73s)

## 6. DISCOGRAPHY

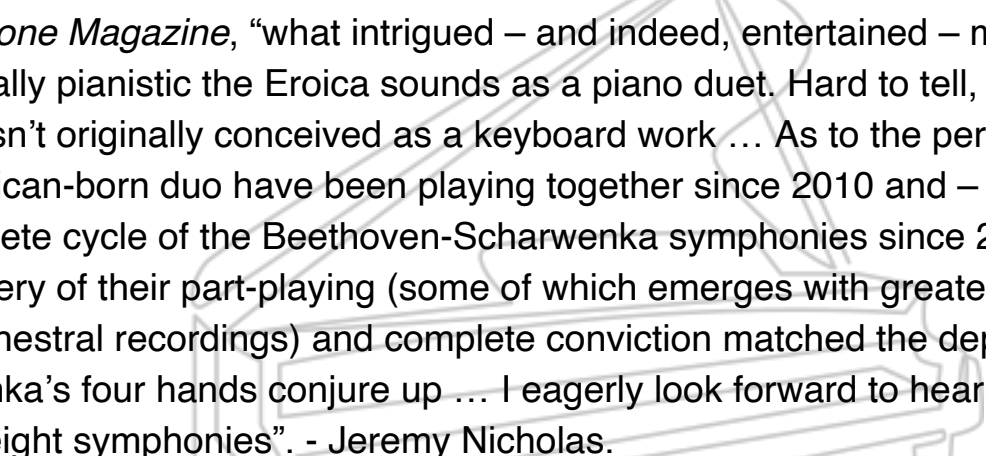
### **The Beethoven Symphonies, released in 2021.**

*The Sunday Times* listed this disc under “The best classical albums to listen to next”. “... splendidly put across ... a drivenness and gloriousness that seem to define what a musical argument might be” -Paul Driver.

*International Piano Magazine* - “In the discerning South African hands of Tessa Uys and Ben Schoeman, events tower in scale and sonority, leading to a focused, resplendently noble and toughly argued reading. The results are decidedly fin-de-siècle, complete with massive ‘iron frame’ climaxes, a splendidly organic first movement coda, voiced ‘horns’ in the scherzo’s trio, a Brucknerian finale andante and cadences cleansed of spurious ritardandos. Debussy’s 1891 two-piano adaptation of Schumann’s Studies in Canonic Form provides a lyrical, mesmerising filler.” - Ates Orga.

*BBC Music Magazine* - the album received 4 stars. “... celebrated duo team Tessa Uys and Ben Schoeman have released the first in a series of six discs featuring Scharwenka’s piano duet arrangements of all nine Beethoven’s symphonies, dating (according to Robert Matthew-Walker’s exemplary annotations) from between 1905 and 1907... So ingenious is Scharwenka’s four-hand adaptation of the mighty Eroica that while listening to this absorbing performance one is persuaded to forget almost entirely the orchestral original ... I was reminded on more than one occasion of Otto Klemperer’s structural integrity and unflinching tonal focus ... played affectionately as here, with a velvet touch as though the music were emerging through a shimmering heat haze, the effect is utterly beguiling. I look forward to the next instalment in the series with keen anticipation”. - Julian Haylock.

*Gramophone Magazine*, “what intrigued – and indeed, entertained – me was how authentically pianistic the Eroica sounds as a piano duet. Hard to tell, for the most part, that it wasn’t originally conceived as a keyboard work ... As to the performances, the South African-born duo have been playing together since 2010 and – more importantly – the complete cycle of the Beethoven-Scharwenka symphonies since 2015. And it shows. The mastery of their part-playing (some of which emerges with greater clarity than on many orchestral recordings) and complete conviction matched the depth of texture that Scharwenka’s four hands conjure up ... I eagerly look forward to hearing the other planned eight symphonies”. - Jeremy Nicholas.



# 6. DISCOGRAPHY



## Volume 1

To purchase Vol 1: <https://somm-recordings.com/recording/beethoven-symphonies-volume-1/>



## Volume 2

To purchase Vol 2: <https://somm-recordings.com/recording/beethoven-symphonies-volume-2/>



## Volume 3

To purchase Vol 3: <https://somm-recordings.com/recording/beethoven-symphonies-volume-3/>



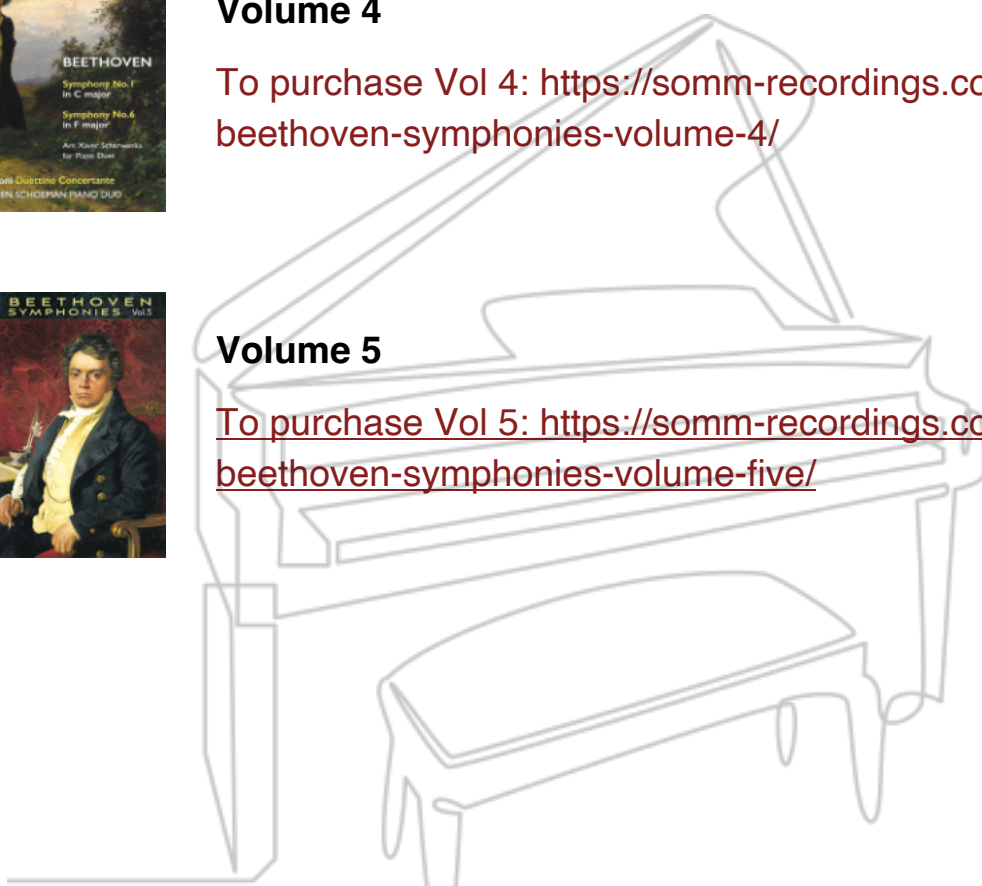
## Volume 4

To purchase Vol 4: <https://somm-recordings.com/recording/beethoven-symphonies-volume-4/>



## Volume 5

To purchase Vol 5: <https://somm-recordings.com/recording/beethoven-symphonies-volume-five/>



## 7. FACT SHEET / QUICK REFERENCE

**Key awards** (UNISA Competition, Royal Over-Seas League, Cleveland, etc.).

**Venues performed** (Carnegie Hall, Wigmore Hall, Barbican, Konzerthaus Berlin, etc.).

**Festivals** (City of London, Edinburgh, Enescu Bucharest, etc.).

- University of Pretoria role & Piano Academy (teaching students intermediate upwards, theory prep, lecture-recitals).
- Based in London, performing internationally.

Expansive repertoire – [access here](#)

## 8. CONTACT INFORMATION

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THANK YOU

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