

## Media Acclaim

### TV-Profile

*3sat documentation:* "Festival meetings: young musicians and big stars in Mecklenburg-Vorpommern/ Summer Festival 2005"

From musical Mecca to musical Mecca, cellist Sebastian Klinger accompanies us with his very personal vision. ... playing in a cross over concert with Bobby McFerrin and Chick Corea, Sebastian Klinger can be seen with stars such as Emma Kirkby and Krzysztof Penderecki. (from the press text)

### Critical Acclaim

*New York Times*

... You could elaborate by saying that they played good French music very well. ... Mr. Dutilleux's "Trois strophes sur le nom de Sacher" for solo cello was a highlight of the evening. This piece's expressive depth and range belie its relatively small scale, and Mr. Klinger pulled out all the stops and made of its voyage—from suspended whispering notes in the second "strophe" to burning, intense allegros in the third—a miniature epic. ...

*Luxemburger Wort*

The performance of this young soloist, Sebastian Klinger, served as a revelation ... playing the B-Minor Cello Concerto op. 104 (by A. Dvořák) with flawless instrumental precision and a warm, sensual tone. Not only was the performance precise and moving, it was infused with a high amount of musicality. In the details as well as on the whole, the soloist articulated each nuance of development and theagogical shading of this exceptional score, merging them to exemplary closeness. ... A magnificent interpretation of Dvořák!

*Süddeutsche Zeitung*

... The highlight and the core of the evening was Robert Schumann's Cello Concerto ... Sensitive and movingly tragic, Klinger played on his historic cello from which he elicited tones of near-heavenly beauty. In the cathartically painful sweetness of melancholy, Klinger took his rapt audience along with him and then in the third movement let them rejoice and triumph together with the orchestra. Sebastian Klinger played this concerto with such inspired virtuosity and with so much spiritualized expressiveness that the bravos wouldn't cease.

*Bonner Rundschau*

... Klinger is really magnificent, even on such variations ... Klinger plays assuredly, the figurative parts, the passage work, and everything he allows us to discover in Beethoven's twelve variations, truly excellent.

*Tegernseer Zeitung*

... Haydn's Cello Concerto in C-Minor (with the Bavarian Radio Symphony Orchestra conducted by Mariss Jansons) was an exceptional experience. The first movement began moderato with an impressively resonant cello sound. ... In the second movement, with the piano's different shades and colors, Klinger played velvety, never thin, and Jansons, with much flair, completed the overall aesthetic effect. A terrific final movement ... which brilliantly demanded virtuosity from the soloist and orchestra ...

*Saarbrücker Zeitung*

... These are soloists (Mirijam Contzen, Sebastian Klinger and Florian Uhlig) at work who have a clear idea of the music all their own. The subtleties of articulation, sensitive bow strokes from the violinist and cellist combined with the pianist's light-footed pedal; there isn't enough space to describe the subtleties of shading. Each phrase, each pause became an event. ... Music which lives in its many small moments and pulsates through every movement. ...

*Berliner Morgenpost*

Bach, Mozart and house music don't have to contradict each other, the Viennese pianist and composer, Friedrich Gulda, once noted ... Under the direction of Gulda's son, Paul, the Bayerische Kammerphilharmonie and soloist Sebastian Klinger visibly enjoyed themselves. ... The star of the evening, Bobby McFerrin, also raved about Klinger. ...

*Ostsee-Zeitung*

(E-Minor Sonata by J. Brahms with Martin Helmchen, piano) ... With unbridled passion and vehemence, with deep devotion to the momentum of sound ... both soloists played the sonata, never lacking clarity in execution. More than anything, the richness, creative power and exactness of the sound direction between instruments fascinated the audience. ... Sebastian Klinger, embracing his cello, played off his partner with a colorful palate of sounds, from a luminous singing voice in the upper registers all the way down to an astounding bass tone with the fullness of a tuba.

*Magazin.Klassik.com*

... Maurizio Pollini was enthusiastic about Sebastian Klinger's lovely, elegant cello solo. Hardly had the concert ended before he gestured to the cellist to express his appreciation. A kind, human gesture from musician to musician. ...

*Süddeutsche Zeitung*

... One rarely experiences such expressive and tension-laden interplay: it seethed and swept, swarmed and smirked. What a range of sound, what intensity, what conflicting harmony- simply haunting. ... Clemens Trautmann (clarinet), Sebastian Klinger (cello) and Jacob Leuschner (piano)

*Web.de/kultur*

... For the highlight of the evening, Bobby McFerrin (and Corea) invited cellist Sebastian Klinger back onto the stage. Klinger had already played brilliantly in the first half of the evening under the theme, "Classic meets Jazz" as a soloist. ... The jazz stars then "jammed" with Klinger, ...

*Stuttgarter Zeitung*

... The Fifth Suite in C-Minor, BWV 1011 sounded noble and elegant. Sebastian Klinger used his vibrato sparingly, had flawless intonation, and was especially impressive in the technically-challenging movements like the Gavotte and Gigue. ...

*Main-Echo*

... Wonderful (György Ligeti's Sonata for Solo Cello), stretching from glissando to pizzicato to double stops and the occasional harmonic, the soloist's brilliance and fundamental desire to make music was plain for all to see. ... Without a doubt, Sebastian Klinger now ranks among the best in his field. ...

*Süddeutsche Zeitung*

Play in such a way, so that one would think the piece was being improvised at that moment – This is how Sebastian Klinger paraphrased his approach to the repertoire (Bach Suites, B. A. Zimmermann Sonata). ... Klinger carefully sculpted the piece, gently pushing the margins between emotional intensity and inner withdrawal to spiritual sensitivity, not at all timidly. ... A concert with emotional appeal – and the radio was abuzz.

*Nürnberger Zeitung*

... The solo sonata by Bernd Alois Zimmermann was a huge success. ... With its abundance of surprising twists and turns, Sebastian Klinger lacks nothing technically or musically in this extremely complex world of sound.

*Rheinische Post*

... the young soloist's instrumental daring was remarkable ... Both the cellist and his partner on piano (Jacob Leuschner) impressed the audience with their brilliance and their confident interplay. ...

*Neubrandenburger Zeitung*

... Playing the cello with such perfection is almost a little eerie. Devoid of any distorted sweetness or unsuited innocence, Sebastian Klinger gave Brahms' Cello Sonata op. 38 its burgeoning, velvety darkness. Brahms' sinister violence was close to his heart. ...

*Neue Osnabrücker Zeitung*

No sheet music in sight. With closed eyes, Sebastian Klinger made his cello sing. Facial expression and body language did however reflect what the musician was experiencing on his journey through the tension-laden E-Minor Sonata by Brahms. ... The long sustained tones quivered – not with overheated vibrato, but vibrato which bestowed every tone with sensual magic. ... In addition, there wasn't one repetition which the Spain-raised cellist didn't shed new light on. ... (Beethoven's op. 69 in A-Major) The staggered rhythms of the scherzos sparkled between cello and piano, an ingenious melody which seemed to evaporate into a pianissimo. Fantastic! The two artists know what binds music at its core: precision and freedom.

*Achimer Kreisblatt*

... Sebastian Klinger has a wonderful sounding instrument. Bow stroke and technique are perfect. Full of sound, he plays flawlessly with a robust, rich, velvety tone. ...

*Pforzheimer Zeitung*

[...] A fundamental love of music paired with eminent technique and an amazing will to create. ...

*Schwäbische Zeitung*

... Technically mastering every hurdle, he develops a sound spectrum of healthy brightness and wonderfully luminous sound beauty. His left hand knows the instrument through and through operating in complete freedom of movement, driven only by the music. ... (Bach Suite Nr. 1 G-Major, BWV 1007)

*Ahrensburger Markt*

(Schubert's Arpeggione Sonata) ... Could not be played more beautifully. ... A magnificent artistic experience.

*Fränkischer Tag*

... What the program preview couldn't predict was the brilliance which with they both began. ... More than anything, the unconditional nature of their playing with its intensive, dynamic and exhaustive extraction of the written music seemed brilliant and intense, in addition to their courage to start with such a composition (Beethoven 12 Variations op. 66). ... From the theme to its final variation, it was a pleasure to listen with devotion and absorption to this performance born out of courageous joie de vivre. ... The power of persuasion of both young musicians in conjuring up this abundance of impressions in compelling sustainability made the evening unforgettable. ...

*Hannoversche Allgemeine Zeitung*

... Klinger puts a lot of feeling into his playing. Temperament, sometimes even a trace of nonchalance gleams through his pizzicato. This was especially noticeable with the Henri Dutilleux piece: a petulant miniature which Klinger played not remotely stiff, but rather surprisingly round even nearly sounding a bit mawkish. ...

*Main-Echo/Aschaffenburg*

... Sebastian Klinger produces a unique cello sound: extreme certainty in the sometimes sparse, almost angular elocution, sharpness of phrasing, and conciseness of approach. ...

*Baadische Neueste Nachrichten*

... Schumann's Concerto for Cello and Orchestra op. 129 was the highlight of the evening; the young soloist, Sebastian Klinger, was very concise in his expression playing the headstrong piece with sensitive nuances and a highly eloquent tone. He was able to achieve a balanced synthesis of subtlety and power, expressiveness and virtuosity. ...

*Wiesbadener Kurier*

... "The cello in French style" ... if such a musical style exists, then this up-and-coming cellist earns the description. Sebastian Klinger's tone is enormously flexible and supple, sonorous when playing piano and completely without any intonation blurs. Even in the opening D-Minor Sonata by C. Debussy, the technical challenges appeared to be no obstacle, rather proved the stimulus for Klinger's impulsive playing. ... In "Trois strophes sur le nom de Sacher," harmonic and spiccato acrobatics tested the sound and technical limits of his cello. At the same time, he was able to preserve the inherent beauty of tone. In this piece, Sebastian Klinger ignites a firework of virtuosity without disturbing his development of tone. ...

*Magazin.Klassik.com*

... (Debut CD) The winner of the German Music Competition and prize winner of various international competitions ... makes Schumann sound how he always should sound: unpretentious, poetic, and brilliant. ... With his wonderfully moving tone, Klinger molds Schumann's work in a way sometimes lyrical, emotional or stormy, full of temperament, but always full of feeling and devotion to the music. Those interested in up-and-comers on the German cello scene should remember the name Sebastian Klinger.

*Süddeutsche Zeitung*

... In celebration of his 100th birthday, only works by Dmitri Shostakovich were performed. ... Consummate musicians joined Klinger in this event: Russian violinist Natalia Prishpenko (primaria of the Artemis Quartet), the intensely expressive Bulgarian pianist Plamena Mangova ... as well as the Ukrainian soprano Tatiana Melnyshenko, the recipient of a long list of renowned prizes. ... An unforgettable evening and one which makes us anxiously await a CD.