

GIULIANO SOMMERHALDER

Press Reviews

One of the leading soloists of his generation.

Some of the most beautiful and challenging late Romantic and Neo-Romantic repertoire for the trumpet [...] Sommerhalder's playing is always resonant and agile. His sound is complemented by a most vocal and expressive vibrato [...] His articulation is brilliant and clear, and he grabs the listener immediately from the first notes [...] The most technically impressive and musically satisfying recording featuring the trumpet that this reviewer has heard in quite some time [...] Giuliano Sommerhalder takes his rightful place as one of the leading soloists of his generation.

Mar 1, 2010, Brian Shaw, The International Trumpet Guild Journal (Davenport, U.S.A.)

A supreme musician

The soloist, Swiss trumpeter Giuliano Sommerhalder, winner of the Concertino Praga and Prague Spring (2003) contests, presented himself as a supreme musician who shuns showmanship and is right on the stylistic mark. The performances of both the introductory Concerto No. 2 in C major for trumpet [by Michael Haydn] and – especially – the Concerto in E flat major by Jan Krtitel Neruda were delightful in their balanced timbre and technical accuracy, especially in the higher registers.

Jul 1, 2005, Jindrich Balek, "Das Orchester" (Mainz)

Richly colourful performance

The young prodigy Giuliano Sommerhalder gave a richly colourful performance of the charming but delicate Hummel concerto (occasionally giving us a bit of fright), elegantly combining an accomplished technique with natural and intelligently cultivated musicianship. [...] Sommerhalder went on to show [...] how [...] the music could soar without restraint, beautifully and full of life. [...] his Jolivet flashed with the kind of mastery reserved for the really great talents ...

Dec 1, 2003, Jean-Pierre Mathez, Brass Bulletin (Vuarmarens)

He obviously enjoyed performing...

...He obviously enjoyed performing with [...] the Munich Chamber Orchestra [...] The audience's reaction to his relaxed attitude and to the superior style in which he performed the Trumpet Concerto by Joseph Haydn was spontaneous.

Sep 10, 2003, Sibylle Kayser, Süddeutsche Zeitung (München)

Enthusiastically acclaimed

The trumpet concerti of Alessandro Stradella and Tomaso Albinoni, highly musically played by [...] Giuliano Sommerhalder, were enthusiastically acclaimed.

Dec 5, 2002, Alfred Zimmerlin, Neue Zürcher Zeitung (Zürich)

Sparkling garlands.

[...] was [...] acclaimed like the sparkling garlands of notes that Giuliano Sommerhalder, the soloist in Haydn's Trumpet Concerto, effortlessly flung into the Mastersinger Hall.

Feb 28, 2002, j.v., Nürnberger Nachrichten (Nürnberg)

There was a standing-room-only crowd...

... to hear Giuliano Sommerhalder [...]. The audience was in for that rare treat, an artist with complete command of his equipment [...]. He walked out on stage completely assured to play Honegger's "Intrada". He played with wonderful phrases and kept the tension high in the quickly moving lines. His playing is very subtle, and immediately draws the listener into his world. [...] Sommerhalder's triple tonguing is a joy to behold. There is no trace of effort or difficulty; he simply does it [...]. His prodigious technique does not lessen his musicality in the least, and that is what makes his playing so spectacular. His technique is only a means of higher artistic communication, which he accomplishes with flying colours.

Jul 1, 2001, Marc Geelhoed, The International Trumpet Guild Journal (Davenport, U.S.A.)

Amazing!

He played the Haydn Concerto as if to throw the gauntlet down to Maurice André. Kamioka gave him the basis on which his firm, rounded trumpet sound could shine. Jubilant applause [...] a name to remember [...] and to finish, an artistic encore by an American contemporary – amazing!

Jun 29, 2001, O.W., Lippische Rundschau (Lemgo)

The stars of the show.

It was the younger duo in this exceptional quartet which turned out to be the stars of the show. Simone [...] and Giuliano [...] Sommerhalder showed a rare maturity when performing both together and as soloists. The brothers started with Aaron Copland's "Quiet City" for trumpet, cor anglais and orchestra, impressing with an elegiac and expressive interpretation, exhibiting perfect doses of urban melancholy and depression. Giuliano then demonstrated his virtuoso technique and lyrical interpretation in Sergei Vassilenko's Trumpet Concerto, written in 1945.

Mar 5, 2001, Martina Möller, Westfälische Allgemeine Zeitung (Gelsenkirchen)

The surprise of the evening, ...

...however, was Simone and Giuliano Sommerhalder's performance. They began with Aaron Copland's wonderful "Quiet City" for trumpet, cor anglais and string orchestra, a hugely atmospheric work, filled with colour, feeling and expression by the brothers. Giuliano Sommerhalder then went on to perform the final highlight of the evening, Sergei Vassilenko's Concert Poem in C-minor. Having astounded mainly with his virtuosity up to that point, Sommerhalder showed the full range of his ability here; technically perfect, he carved out beautiful melodies from the score and demonstrated the full spectrum of his expression, from Russian folklore to playful dances.

Mar 5, 2001, Jan Mühldorfer, Marler Zeitung (Marl)

Giuliano Sommerhalder is much more than a promise, ...

...he is a shining reality in the concert field. On Saturday he delivered the audience his limpid and fresh reading of the Haydn concerto, an interpretation that intuitively got to the core of that musical jewel.

Dec 12, 2000, Vittore Castiglioni, Corriere del Ticino (Lugano)

Extraordinary control.

The image of a youngster who, with [...] charm, freshness and vivacity [...] plays the trumpet like a seasoned soloist, will stay for a long time with the [...] audience who filled the Community Theatre down to the last seat. Giuliano Sommerhalder performed Haydn's E flat Concerto [...] and deserves to be named the hero of the evening; because he is a real newcomer, because he is much more than promising, because he has extraordinary control over his instrument and, even more significantly, over his inner life, and because his genuine spontaneity wins hearts [...]. To the insistent applause [...] he replied with an encore marked by virtuosity throughout.

Nov 10, 2000, R.C., La Cronaca di Mantova (Mantova)

Impeccable performance

It was after an impeccable performance of Haydn's inevitable Trumpet Concerto that the [...] prodigy really got going, demonstrating his astonishing ability in two impromptu pieces, bringing the full house down.

Nov 7, 2000, Konrad Rudolf Lienert, Tages-Anzeiger (Zürich)

Simply breathtaking.

The ease with which [...] Giuliano Sommerhalder plays such virtuoso runs on his trumpet is simply breathtaking. Rafael Méndez' "Csárdás" is tricky, and even the Maurice Andrés of this world could not have played it better.

Jun 17, 2000, kl, Berliner Morgenpost (Berlin)

Beyond belief

Giuliano Sommerhalder [...] exhibited one of the most astonishing performances of the entire conference [...], because of the virtuosic delivery of the intensely difficult repertoire [...]. Sommerhalder was secure on stage and performed most of his pieces from memory. His posture was relaxed and flexible, and his contact with the audience excellent. [...] He opened the recital with Thorvald Hansen's "Sonata for Cornet and Piano". His playing was full of life and musicality, and his sound and intonation were excellent. The next piece was the rarely performed and very challenging "Concerto" by Moissei Wainberg. Giuliano displayed finger and tongue dexterity beyond belief. His translucent sound and ability to sing through the third movement were very pleasing to the ear. When Giuliano played Méndez' "Jota", the intricate runs on the trumpet came out like colorful fireworks, with the long tones resting on his air stream like flying swans [...] The audience was euphoric [...] It seemed as if the applause would never end.

Jun 1, 2000, Vera Hørven, The International Trumpet Guild Journal (Davenport, U.S.A.)

Giuliano Sommerhalder was something to cheer about.

The virtuosity of this young man is [...] highly promising for the future. For example, how he technically mastered, in the fourth movement, the most difficult runs was something you would have to hear and see to believe. And his stage presence - as if it were the most natural thing in the world [...]. Giuliano was the event of the evening.

Dec 20, 1996, r.ä., Der Freischütz (Muri)