

PRESS REVIEWS (selection)

“The emphasis in these Intermezzos [by Hans Gál] is on melody and sheer musical delight...It would be hard to find it played any better than by Ulrike Anton whose warm, rich tone, especially in the lower register, is glorious...”

“Beautifully documented, superbly played and sympathetically recorded.”

www.musicweb-international.com, May 11, 2011
CD-review by Gary Higginson



„Very good chamber music of the Austrian composer Hans Gál who was expelled by the Nazis – performed with devotion. A very rewarding re-encounter". [PJ]

The newspaper *Kurier* awards 4 points out of 5 for the CD Hans Gál “The Right Tempo”.

Kurier, August 15, 2010, p. 38

„...with competence flutist Ulrike Anton, cellist Josef Luitz and pianist Russell Ryan took a stand for Haydn’s Flute Trios. [...] Great music, as we find many moments of surprise, many unexpected modulations which remind us of Haydn’s conceptions in his virtuosic piano sonatas or in his string quartets.”

Österreichische Musikzeitschrift, 7-8/2010, p. 83
CD-review by Peter Cossé

“...Flutist Ulrike Anton and pianist Russell Ryan returned with a splendid tribute to the “Haydn Year...”

“Anton and Ryan make a perfect team. Her tone quality closely approaches what flutists admire as “French”—that is, a sound that is both concentrated and sweet...”

“As always, Ryan was acutely sensitive at the keyboard, carefully balancing his roles as an equal partner with the flute.”

“The players also gave a brilliant reading of Haydn’s Sonata in G Major and frolicked buoyantly through his Flötenuhrstücke.”

“...a rich amalgam that Anton fully conveyed through a broad spectrum of tone colors...”

Ulrike Anton, Flute

„Overall, the duo’s performance reflected an aura of refreshing immediacy.”

Cecelia Porter, Contributing Classical Music Critic, The Washington Post, February 2009
In: Austrian Information, March 2009

"...we have here a CD from Preiser Records with great thematical variety, which allows the listener to enjoy..."

Österreichische Musikzeitschrift, 2/2008, p. 77

“The strength, unostentatious subtlety, sheer beauty and integrity of all the performances on this CD [*Zeitsprünge*, Preiser Records] demand and reward close listening...”

„...Ulrike Anton plays with a particularly varied palette of tone-colours.“

„Throughout this recording, what strikes one most is the perfect unanimity of interpretation and articulation of the two players [Ulrike Anton and Russell Ryan] and their rhythmic poise and strength are most impressive.“

Tempo - A Quarterly Review of Modern Music
Cambridge University Press, January 2008
Vol. 62, No. 243, p. 87

“...With an interesting and plentiful program two first-class musicians [Anton and Ryan] appeared from Vienna, Europe’s musical capital.”

"The flutist Ulrike Anton impressed the public with her musical abilities, her sensitivity for subtle nuances and with her lightness and virtuosity."

"The duo with Ulrike Anton [and Russell Ryan] was obviously a particularly successful co-operation."

Lemberger Gazette, November 2, 2007, p. 8

“Impressive elegance of sound: The soloist in the Concerto for Flute and Orchestra in G Major by W. A. Mozart was the Austrian flutist Ulrike Anton. The soloist let the music sound with impressive elegance and played with expressive tension as well as subtle calmness in the slow movement. All technical passages were mastered with brilliance and surprising lightness...”

Košický Večer, January 22, 2002
