

## Ulrike Anton – Press Review

Concert review: October 22, 2022, Concert at the Konzerthaus Berlin, Werner-Otto-Saal

Together with cellist Friedemann Ludwig, [Elisabeth] Leonskaja and [Ulrike] Anton achieve the most sensual sounds from the difficult-to-access works.”

In: Der Tagesspiegel, 24.10.2022

Review by Tye Maurice Thomas

\*\*\*\*\*

Concert review: January 23, 2020, Concert at the ORF Radiokulturhaus, Großer Sendesaal

„Ulrike Anton (flute), Elisabeth Leonskaja (piano) und Sara Hershkowitz (soprano) brilliantly performed a work by Denisov.“

In: Ongaku no tomo (Friends of Music), April 2020

Review by Nobuko Nakamura

\*\*\*\*\*

Concert review: May 26, 2018, Concert at Schloss Homburg, Germany

„Ulrike Anton can let sounds fade away into the deepest silence.“

„...the duo Ulrike Anton (Flöte) und Armin Egger (Gitarre)...a treasure from Austria...“

In: Kölner Stadt-Anzeiger“, 28. 5. 2018

Review by Michael Möller

\*\*\*\*\*

Concert review: May 26, 2018, Concert at Schloss Homburg, Germany

„The flutist Ulrike Anton, also born in Graz, is a true master of her craft.“

„The audience experienced a top-class concert.“

In: Oberberg – Aktuell  
Review by Ursula Hütt  
[www.oberberg-aktuell.de](http://www.oberberg-aktuell.de)  
27. 5. 2018, 12:38 Uhr

\*\*\*\*\*

Concert review: March 20, 2017, Tokyo Spring Festival, Ishibashi Memorial Hall

„Moreover, Ulrike Anton's passionate playing was outstanding....I felt that Ulrike Anton's passionate "narration" was an act that symbolized the whole project."

In: Mercure des Arts, 15. 4. 2017  
Review by Misako Ohta

[http://mercuredesarts.com/2017/04/13/forgotten\\_music/](http://mercuredesarts.com/2017/04/13/forgotten_music/)

\*\*\*\*\*

Concert review: June 28, 2016, Concert at the Konzerthaus Berlin, Werner-Otto-Saal

„[Ursula Mamlok's] "Variations for Solo Flute" from 1961, performed by Ulrike Anton, impresses with bold tonal progressions in crooked meters, quiet passages alternating with hatched tones."

In: TAZ – Die Tageszeitung, 30.6.2016  
Review by Franziska Buhre

\*\*\*\*\*

CD review: Lost Generation

“All areas of the flute’s range are explored and as in the Concerto, Ulrike Anton’s tone is consistent, strongly graded and clearly projected. It’s especially rich and beautiful in the very lowest range.”

“Anton, Ryan and Parry make an excellent team and the English Chamber Orchestra clearly enjoyed this rarely played work.”

International MusicWeb, September 2013  
Review by Gary Higginson

\*\*\*\*\*

CD review: Lost Generation

“The work in three movements is well-crafted and certainly allows flutist Ulrike Anton and pianist Russell Ryan to show the wide range of the emotional content of this music.”

“While there are several recordings [of the Schulhoff Sonata] available, this is certainly one to consider...”

Flute Talk Magazine  
September 2013, p. 7

\*\*\*\*\*

CD review: Lost Generation

“Ulrike Anton and Russell Ryan project the music with evident affection...”

“Performances throughout this unfailingly listenable programme are excellent”

International Record Review,  
July/August 2013, pp. 45 – 46,  
review by Michael Round

\*\*\*\*\*

CD review: Lost Generation

“It is the 6<sup>th</sup> CD recording of Austrian Flutist Ulrike Anton, who we will (re)discover surrounded by her musical collaborators and one hopes to hear from her again.”

Tempo flûte, Revue de l’association d’histoire de la flute française  
Nr. 8 – Deuxième semestre, July 2013, p. 58

\*\*\*\*\*

CD review: Lost Generation

“...hats off to flautist Ulrike Anton, pianist Russell Ryan, the ECO and David Parry, producer Michael Haas and everybody else responsible for this well-performed programme. First-rate annotation, too.”

Gramophone, July 2013, p. 62  
review by Rob Cowan

\*\*\*\*\*

CD review: Lost Generation

“Anton’s strikingly rich, singing tone is evident in the slow movement, and this also comes across in the [Schulhoff] Sonata. Let it inspire you...”

PAN – The journal of the British Flute Society,  
June 2013, p. 56, review by Daniel Shao

\*\*\*\*\*

CD review: Lost Generation

„Ulrike Anton responds with intensity of expression and a flute tone that is more French, richer in upper partials and in expressive vibrato...”

“...elegant flute playing with perfectly controlled, even tonguing...”

“ The soloists’, conductor’s and orchestra’s responsive, idiomatic interpretations and outstanding playing of this unusually rich and interesting selection of unfamiliar but valuable works and the excellent recording quality make this CD one to be wholeheartedly recommended.”

*Tempo - A Quarterly Review of Modern Music*  
Cambridge University Press, April 2013

pp. 105 - 107

\*\*\*\*\*

CD review: Lost Generation

“[The CD] Lost Generation, the interpretation of flutist Ulrike Anton and the English Chamber Orchestra, the Flute Sonata, and the Double Concerto, op. 63....one hears great promises of a future that was thwarted”

*Die Presse, Schaufenster*, April 19, 2013, p. 57  
„Meister des Manifests – Erinnerungen an  
den Komponisten Erwin Schulhoff“  
by Wilhelm Sinkovic

\*\*\*\*\*

CD review: Lost Generation

„It is an appealing work [E. Schulhoff, Flute Sonata], Ulrike Anton the excellent flautist”

*Dvorak Society Newsletter*, U.K.  
April 2013, review: Richard Beith

\*\*\*\*\*

CD review: Lost Generation

„Flautist Ulrike Anton...merits a special mention for her virtuosic yet characterful accounts of Schulhoff's sonata and concerto.“

*Art Music Reviews.co.uk*, March 2013

\*\*\*\*\*

CD review: Lost Generation

„The two soloists, Ulrike Anton (flute) and Russell Ryan (piano) are both persuasive advocates for this attractive work [E. Schulhoff, Double Concerto]...”

“Ulrike Anton (flute) and Russell Ryan (piano) give a terrific performance of this delightful work [E. Schulhoff, Flute Sonata].”

“These are excellent performances by all...”

*The Classical Reviewer*, March 28, 2013  
<http://classicalreviewer.blogspot.co.uk>

\*\*\*\*\*

CD review: Lost Generation

„For the fourth CD [Lost Generation] in this series released by Gramola, exil.arte has managed to acquire the services of the English Chamber Orchestra....With David Parry as its artistic director and in magnificent interaction with the soloists Ulrike Anton (flute), and Russell Ryan (piano)...”

The International Center for Suppressed Music,  
February 25, 2013

\*\*\*\*\*

CD review: Lost Generation

„The interpretations of the English Chamber Orchestra under David Parry with the soloists Russell Ryan (piano) and Ulrike Anton (flute) are all outstanding...a superb CD with really beautiful music excellently interpreted!”

*The Listener*, Blog für klassische Musik und mehr!  
review by Rainer Aschemeier  
[www.incodade.de/listener/reviews](http://www.incodade.de/listener/reviews), January 21, 2013

\*\*\*\*\*

CD review: Lost Generation

“...splendid performances of all works that were recorded here...”

*Wiener Zeitung*, January 2, 2013

\*\*\*\*\*

CD review: Lost Generation

“Lost Generation – music that wants to be listened to and also should be listened to. Important”

The newspaper *Kurier* awards 5 out of 5 stars to the Erwin Schulhoff CD „Lost Generation“.

*Kurier*, December 25, 2012, p. 31

\*\*\*\*\*

Concert review:

Impressions on the Flute: flute-virtuoso Ulrike Anton

„Flutist Ulrike Anton proofed herself in all situations master of her profession...”

„Likewise she interpreted the two Suites by Ernst Krenek and Béla Batok expressively”

*Niederösterreichische Nachrichten*, March 28, 2012  
Review by Burkhard Weigl

\*\*\*\*\*

CD review: Hans Gál: The Right Tempo

“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.”

International MusicWeb, May 11, 2011  
CD-review by Gary Higginson

\*\*\*\*\*

CD review: Hans Gál: The Right Tempo

„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 out of 5 stars to the CD “Hans Gál - The Right Tempo”.

*Kurier*, August 15, 2010, p. 38

\*\*\*\*\*

CD review: Joseph Haydn - Flute Trios

„...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  
review by Peter Cossé

\*\*\*\*\*

Concert review:

“...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...”

„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

\*\*\*\*\*

CD review: Zeitsprünge - A Journey Through 200 Years of Austrian Flute Music

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

*Österreichische Musikzeitschrift*, 2/2008, p. 77

\*\*\*\*\*

CD review: Zeitsprünge - A Journey Through 200 Years of Austrian Flute Music

"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

\*\*\*\*\*

Concert review:

"...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

\*\*\*\*\*



Concert review:

“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

\*\*\*\*\*