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# Peter Herresthal

## Selected Reviews

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### **Rolf Wallin *Under City Skin* / Eivind Buene *Miniatures* Arctic Philharmonic Sinfonietta (BIS 2242)**

"Norwegian contemporary music often gets overlooked... so this disc of works from two of its leading composers comes as welcome redress – not least when it highlights the playing of Norway's leading violinist... it is Peter Herresthal, whose disc of Nørgård concertos (6/12) was such a revelation, that commands attention on this finely recorded and informatively annotated release. Warmly recommended." – **Richard Whitehouse, *Gramophone***

"Peter Herresthal plays both of the concertos with consummate skill, and the Arctic Philharmonic players are clearly world class." – **Dominy Clements, *Music Web International***

### **Kaija Saariaho – Graal Theater Oberlin Contemporary Music Ensemble (March 2017)**

"Performing the solo part for the eleventh time, Herresthal played with easy virtuosity, a quality he also brought to a brief encore: the sneak preview of an arrangement of the final aria from Saariaho's opera *L'Amour de loin*. Scored for solo violin, strings, piccolo, and harp, it was as deeply expressive as its textures were diaphanous." – **Daniel Hathaway, *Cleveland Classical***

### **Kaija Saariaho – Graal Theater London Sinfonietta, Bergen International Festival (June 2017)**

"Peter Herresthal's superb and respectful interpretation of Kaija Saariaho's violin concerto *Graal Theater* with London Sinfonietta." – **Emil Bernhardt, *Morgenbladet***

### **Henrik Hellstenius and Ørjan Matre Stavanger Symphony Orchestra, BIS-2152 (April 2016)**

"Herresthal has its measure, both technically and expressively... Superb sound." – **Guy Rickards, *Gramophone***

"Ørjan Matre, meanwhile, chose to home in on specific aspects of Herresthal's playing for his Violin Concerto, notably the violinist's confidence at the top of the register and his sure way with harmonics... Herresthal's sound [is] clean and determined." – **Andrew Mellor, *The Strad***

"Peter Herresthal is a brilliant musician and his musicianly qualities are called on and tested by both composers. His sense of adventure and supremacy over stimulating challenges of technique and style stand him the lineage of Paul Zukofsky and Peter Sheppard Skaerved." – **Rob Barnett, *Music Web International***

"Herresthal overcomes the enormous technical demands brilliantly and plays convincingly with a strong presence." – **Stefan Drees, *Magazin Klassik* \*\*\*\*\***

"Hellstenius' *In Memoriam* [Violin Concerto No. 2]... is intensely told by Herresthal... Matre's concerto is bigger, both in orchestral and musical breadth. Herresthal provides a staggering performance, weaving an almost unearthly picture of

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ethereal, spinning figures, against deep woodwinds and dark moods. The sound is colorful, rich and wonderfully satisfying." – **Maren Ørstavik, *Aften Posten***

### **Thomas Adès: Violin concerto 'Concentric Paths' Norwegian Radio Orchestra, BIS-8003 (February 2014)**

"Not a note is wasted: this compact 20-minute concerto grips the ear throughout. Herresthal, with the Norwegian Radio Orchestra, is more in touch with the concerto's freewheeling fantasy, and the recording showcases the orchestra's equally absorbing role." – **Andrew Clark, *The Financial Times* \*\*\*\***

"Direct, not too Romanticised tone matches the classically-leaning passacaglia structure....The Lightness of texture in the final movement draws together the dance rhythms and the soaring solo lines convincingly." – **Martin Cotton, *BBC Music Magazine, May 2014*\*\*\*\***

"Herresthal and Manze bring and objective intelligence and sonic beauty [to their recording]." – **Andrew McGregor, *BBC Radio 3***

### **Per Nørgård: violin concertos 'Helle Nacht' and 'Borderlines' Stavanger Symphony Orchestra, BIS-CD-1872 (April 2012)**

"Herresthal plays here the reduction for chamber orchestra [of Helle Nacht] Nørgård made at his suggestion in 2002, which gives the music an extra transparency that proves even more beguiling than the original. Herresthal plays compellingly." - **Guy Rickards, *Gramophone***

"A master violinist explores two atmospheric Nordic Landscapes: "This compelling disc serves as much as a showcase for the unfussy, no-nonsense musicianship of Norwegian violinist Peter Herresthal as it does for the rarified music of Danish composer Per Nørgård. Herresthal is by turns muscular, introverted and mercurial in the first concerto. Similarly, Herresthal brings a clean Romanticism to the work's almost folk-like melodies, only to explode into assertive action for its showy pyrotechnics. His vivid, committed reading brilliantly captures the work's luminous, crepuscular world.

The 'Bordelines' of the Second Concert's title refers to the frontier territory the soloist occupies between two radically contrasting sonic worlds...traditional Western equal temperament and a strange microtonal landscape created by overtones in the cellos and basses. Herresthal is entirely convincing, wringing the last expressive possibilities out of not just the ear-tweaking world of sixth- and quartertones, but also the relentless shifting between two systems." - **David Kettle, *The Strad***

"This disc deserves the warmest recommendation" - **Richar Whitehoues, *International Record Review***

### **Thomas Adès: Violin concerto 'Concentric Paths' Konzerthaus Wien (Jan 2012)**

"Peter Herresthal übernommenen heiklen Solopart mit Ruhe, Sicherheit, Eleganz." - **Kronen Zeitung**

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### **Thomas Adès: Violin concerto 'Concentric Paths' Melbourne Festival (October 2010)**

"Herresthal traversed the first movement's undulations and patches of exposed freneticism with serene assurance. Equally outstanding was his delicacy in realising each of the second movement's innovative pairings, where Adès eschews rules to

stunning effect, elucidating the solo violin's timbral diversity by matching it with unexpected instruments, grouped and individual." - **Eamonn Kelly, *The Australian***

"Peter Herresthal played with an analytical precision tempered by great sensitivity to Adès complex structures and layered colourations." - **Gary Anderson, *Arts Hub***

### **Olav Anton Thommessen: Bull's Eye Oslo Philharmonic (May 2006, BIS-SACD-1512)**

"The performance and engineering could hardly be improved upon, Peter Herresthal is equally adept in managing the pyrotechnical demands of Bull and Thommessen." - **Peter Quantrill, *The Strad***

"Peter Herresthal does an excellent job...this one of the standout contemporary music releases of 2006." - **David Hurwitz, *Classic Today***

"Cantabile is as much a showpiece for Peter Herresthal's superb musicianship as the concerto. I recommend it on the strength of the performances, the recording, and the quality of the compositions, all of which make this something of a must for the new music enthusiast." - **Dominic Clements, *Classical CD Review***

### **Arne Nordheim: Complete Violin Music Stavanger Symphony Orchestra (Jan 2001, BIS-CD-1212)**

"This CD leaves an overwhelming impression of composer and soloist in complete understanding. Herresthal stamps his personality on the piece and turns Nordheim's lavish gestures in to meaningful musical discourse. It would be easy to sleepwalk through this music, but Herresthal manages to keep all its strands in to the air. Herresthal portrays the character of each section [of the Partita] with panache and the electronically engineered collage in the final movement is magical." - **Philip Clark, *The Strad***

"Expertly played by Peter Herresthal, who displays much virtuosity throughout." - **Robert Layton, *BBC Music Magazine***

"The violin playing is of incredible range and has remarkable clarity and tone. The writing is not easy to execute but Herresthal is remarkable in not only being able to play it well but also make it work for its own self expressions of excitement and motion as well as passionate interludes. I am in awe of the music and the musicianship on this CD. Here one hears brilliant compositions by Nordheim and incredible demonstrative and devastating virtuosity by Peter Herresthal." - **Duane Harper Grant, *Sequenza***