
Jörgen van Rijen

Selected Reviews

James MacMillan Trombone Concerto, Dallas Symphony Orchestra (February 2018)

"There can't be many trombonists who could match van Rijen's dazzling virtuosity, or his silken tone elsewhere."

- **Scott Cantrell, Dallas News**

"...van Rijen was impressive as he plowed through the thicket of normal and experimental sounds as well as some incredibly fast triple-tongued notes"

- **Gregory Sullivan Isaacs, Theater Jones**

"Van Rijen entered with a muted solo over a spooky, cloud-like texture created by percussion and strings, and he eventually emerged aggressively, but with an unfailingly controlled and burnished tone."

- **Wayne Lee Gay, Texas Classical Review**

James MacMillan Trombone Concerto (world premiere), Royal Concertgebouw Orchestra (April 2017)

"The trombone sang, sang, sang ... At the very end Van Rijen and MacMillan completely enveloped me. In the serene, quiet harmonies the trombone was once again heartrending."

- **Peter van der Lint, Trouw**

"Beautiful how the MacMillan makes Van Rijen sparkle in full glory. Seamlessly, his solos are transformed into the rousing sounds of the orchestra"

- **De Telegraaf**

"the Trombone concerto turned out to be a dream show for the king Van Rijen"

- **NRC**

CD: Tintomara, Jörgen van Rijen and Wim Van Hasselt, Channel Classics (June 2015)

"Wim Van Hasselt and Jorgen van Rijen appear to find a golden thread to weave through remarkably diverse musical traditions."

- **Jonathan Freeman-Attwood, Gramophone**

Mahler Symphony No. 3, Royal Concertgebouw Orchestra (January 2015)

"Primitive life did not emerge writhing from bubbling sludge, but forged itself into wondrous plasticity, blooming into an undeniable force in the throbbing trombone solo, superbly executed by Jörgen van Rijen."

- **Jenny Camilleri, Bachtrack******

Kalevi Aho Trombone Concerto (UK premiere), BBC Symphony Orchestra, Barbican (May 2012)

"Forget the stereotype of a lumbering, comedy instrument; van Rijen and Aho turned the trombone into a fount of melodic grace and gambolling, cradled over four generous movements by an equally refined orchestra... The finale was terrific, a hiccupping rhythmic feast suddenly aborted by a return to the concerto's dream-like opening, with van Rijen magically disappearing into a twinkling infinity of bells."

- **Geoff Brown, The Times**

"disarmingly deft traversal of the solo part... The most distinctive ideas come in the second movement, a scherzo, in which the soloist shimmies his way through an increasingly heated, jazz-infused drum-dance... within his traditional aesthetic, Aho knows

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how to challenge his musicians – lots of subtle percussion, especially in the finale – and keep his audience alert across a 30-minute span." **- Andrew Clark, *Financial Times***

"the trombone was mournful or jaunty but always lyrical." **- Nick Kimberley, *Evening Standard***

"Only high praise can be showered on the soloist, Jörgen van Rijen, who coped superbly with the many demands made on him by Aho's imagination, including the need to play two trombones, the alto and tenor, and sing at the same time. The fast movements were dispatched with brio and the score was given the best possible London launch." **- Edward Clark, *Classical Source***

Selected Quotes

"...All give Jörgen van Rijen the opportunity to show rich tone, outstanding technique, and thoughtful interpretations." **- American Record Guide**

"One of the world's finest trombonists" **- Audiophile Audition**

"...his virtuoso technique need fear no comparison with the best in this field" **- Gramophone**

'Rijen's accounts of the well-known 18th-Century alto trombone concertos surpass anything I have heard, in both solo and orchestral parts. He is a world-class artist' **- American Record Guide**