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# Sonoko Miriam Welde

## Selected Reviews

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### Bruch, Vaughan Williams, Barber LWC 1222, released November 2021

“It may be more unusual for a young artist to dip their first toes in the recording waters with a recital disc than with a concerto programme. Listen, though, to the opening seconds of this Bruch First Violin Concerto from Norwegian violinist Sonoko Miriam Welde and you're unlikely to need any convincing over the logic of her diving straight in with the latter... in this particular reading with Tabita Berglund and the Oslo Philharmonic you instantly notice the silvery, slender, mellifluous, lyrical freedom of her sound and the way that her first double-stopped presentation of the theme is both firm and fiery, running like quicksilver...The Lark Ascending provides further opportunity for Welde to show how she can make her violin effortlessly dip and soar, and she tips from a notably improvisatory initial ascent into one of the most weightlessly floating, effortlessly legato first statements of the principal theme I've yet heard on disc...Welde herself constantly draws on what appears to be an endless well of fresh colouristic possibilities...The Barber equally hits all the right spots, with its Andante a particular knockout for an ardently lyric Welde, who delivers the expressive goods while bringing tonal beauty and all manner of colours to the writing across every register of her instrument...A hugely impressive debut for Welde.” – **Charlotte Gardner, Gramophone**

“Sonoko Miriam Welde really comes into her own. For while she lacks nothing in excitement when the notes start flying, she produces a velvety sonority at low dynamic levels that constantly beguiles the senses...In the slow movement of the Bruch, Welde times her phrases to perfection with an unforced tenderness and touching simplicity that radiates contentment. Yet arguably it is Welde's ravishing performance of Vaughan Williams's The Lark Ascending that is the stand-out performance here. Here she achieves an exquisite purity of line and tonal radiance absolutely at one with the lark's delicate flutterings and soaring eloquence...For Welde, this is an auspicious debut disc.” – **Julian Haylock, BBC Music Magazine, performance \*\*\*\*\* recording \*\*\*\*\***

“A quality debut that includes perhaps one of the finest Larks you'll ever hear...I hear the influence of Vilde Frang, one of her mentors, in the way the notes bubble up, ineffably birdlike, in the outer sections of The Lark Ascending. Welde is one of the few since Hugh Bean to realise fully how vital the double-stops are in creating the pastoral atmosphere. Tabita Berglund and the orchestra are in accord and this is one of the finest Larks I have heard. The Barber's first two movements, with Joshua Weilerstein a positive partner, are also beautifully done...you will not hear this work much better performed.” – **Tully Potter, The Strad**

“Welde delivers thoroughly musical flawless playing with technical surplus...Welde has a surplus of virtuosity that allows her to play the lark's complex song with lightness, and a bright tone...[In Barber's violin concerto] the first movement challenges with melody that must be concise in parts. Welde responds with care, and even gets a Barber skeptic like me to listen. In the second movement, she performs beautiful melodic art, and Weilerstein shapes and inspires the orchestra in swellingly warm progress, before Welde gives the final movement the energetic playful, yet hard-hitting, lightness required.” – **Magnus Andersson, Klassekampen**

“If there is a better recording of Bruch's G minor concerto, I do not know it... I was amazed from the very first note. Sonoko Miriam Welde gives a fantastic interpretation...The two outer movements are full of energy and the middle one speaks elegantly of real feeling. All tempi are fast, but without putting rhythmic precision from the soloist or orchestra at stake. Such a performance played live in the concert hall, would have the audience up in standing ovations and jubilant excitement.” – **Martin Anderson, Klassiskmusikk.com**

“Startlingly good... Sonoko Miriam Welde is one of the great violin talents in Norway...Welde embarks on an interpretation that emphasizes the lyrical and poetic, which shows that we are dealing with a great artist, and not just a skilled technician...Together with Tabita Berglund and the Oslo Philharmonic, they bring out a fullness and depth in Bruch's concerto that I have rarely heard before...It is difficult to imagine a more solid record debut.” – **Ola Nordal, Ballade.no**

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“This album is most definitely a fine showcase of Welde's incredible artistry. Her energy, tone, even the skillful deployment of her vibrato (which is capable of both subdued and glowing hues) all speak to the years of work she has done. As a soloist of this highly emotive repertoire, Welde absolutely leans into the emotionality of these violin standards, but then again, she has earned that lean...Welde's harmonics are absolutely perfect - bright and breathy and sustaining the tension of the piece - and again, she is very comfortable deploying the tools at her disposal: her clean articulation, consistent and dynamic bowing, her anticipation of the overall structure of the solo part within the grander work. Welde's extreme tonal control in her seemingly effortless movement from pianissimo to forte, feels as though she is able to shift dynamics within a single bow...I'm looking forward to what is next for Welde.”  
– **Jacqueline Kharouf, Fanfare Magazine**

### **Astor Piazzolla's Four Seasons with Camerata Bergen Bergen Festival, May 2021**

“It was simply terrific and impressive, what Welde achieved here. She played the solo voice singingly and triumphantly - and with sparkling virtuosity. It was in full swing in all registers. There was rhythmic surplus. There were tight tango lines and laid-back, sensual phrasings. And there were electrical dialogues with the ten strings around her, and beautiful interactions with Frida Fredrikke Waaler Wærvågen's cello...What a string party, and what a debut as a tango violinist.” – **Peter Larsen, Bergens tidene**

### **Tchaikovsky's 'Souvenir d'un lieu cher' with Stavanger Symphony Orchestra Stavanger, June 2020**

“She impressed with a wide colour palette in her silky violin playing, especially her mature richness in the lowest and highest registers, as well as the rhythmic virtuosity in the middle movement.” – **Eirik Lodén, Stavanger Aftenblad**

### **Bergen Festival Online chamber concerts with Leif Ove Andsnes and Crescendo May 2020**

“Youth and experience perfectly blended in three outstanding chamber concerts... the Crescendo performers excelled themselves in the second concert, from the state-of-the-art small hall built on Grieg's Troldhaugen estate with its window out on to trees and water... stylishness and elegance in Mozart's “Hunt” Quartet – Welde properly found her well-turned feet for the sudden depths of the Adagio... We had Welde and Gudim in a wide-ranging selection of violin duos from Bartók's set of 44, the pair's sparkling engagement and eye-contact a joy to watch.” – **David Nice, The Arts Desk \*\*\*\*\***

### **Barber Violin Concerto with Joshua Weilerstein & the Oslo Philharmonic Filharmonien Oslo, Feb 2019**

“There are so many young Norwegian musicians who hold such a high level that I could almost call it a miracle. But I will not because I do not want to reduce Sonoko Miriam Welde to just one of many. Her way of making music in Samuel Barber's Violin Concerto op. 14 is effortless, fervent, natural, convincing and virtuosic.” – **Magnus Andersson, Klassekampen**

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### **Brahms Piano Quartet in A major -alongside Leif Ove Andsnes, Tabea Zimmermann and Clemens Hagen Oslo Opera House (April 2016)**

“Christian Tetzlaff was replaced by young Sonoko Miriam Welde , Virtuos winner of 2014 and this 19 year-old is already an established soloist . Welde convinced to such a degree that we quickly forgot that she was a substitute. We look forward to following her for many, many years to come.” – **Tori Skrede, *Verdens Gang***

“One might think that such a young musician would be the weak link the ensemble, but instead, she made the concert one of those rare highlights... Andsnes, who had played the Brahms with her before, knew exactly what he was working with. She lifted the music to unpredictable heights and drove it to the final chord through a plethora of emotions.” – **Astrid Kvalbein, *Aften Posten***

### **Mendelssohn Violin Concerto Bergen Philharmonic Orchestra (August 2015)**

“Welde adjusted her interpretation to the physical surroundings at [this outdoor concert], giving herself fully to the extrovert sides of Mendelssohn's work, with sparkling virtuoso passages showing powerful, physical playing in a playful dialogue with the orchestra. A great, compelling interpretation by a young musician that we look forward to hearing again.” - **Peter Larsen, *Bergens Tidende***

### **Mozart Violin Concerto No. 3 Norwegian National Youth Orchestra (August 2014)**

“It was a delight to hear Welde's natural contact/relation with her instrument.” - **Magnus Andersson, *Klassekampen***

### **Bruch Violin Concerto at *Virtuos* Norwegian Broadcasting Competition Norwegian Radio Orchestra (February 2014)**

“The winner demonstrates a physical and technical surplus and has a natural, effortless relationship with her instrument. She has a great understanding of the different characteristics of the piece - and shows a special ability for making music together with the orchestra and to capture the audience (and jury) with an infectious presence.” - ***Virtuos Jury 2014***