

## Reviews:

*I thought I could never enjoy Mozart's Clarinet Concerto again, but Craig Hill changed my mind*

- **tweet from Sydney Morning Herald critic Harriet Cunningham, 2012**

*Craig Hill is a leading exponent of the basset clarinet, an 18th century transitional instrument for which Mozart wrote his enduringly popular clarinet concerto, K622. Hill's instrument follows the design of a recently discovered drawing of the clarinet belonging to Mozart's colleague, Anton Stadler. It is a strange-looking beast, more like a cor anglais than a clarinet, but its sound, in the capable hands of Hill, was a revelation. With a smooth and smudgy tone, Hill initially seemed like an introverted soloist, talking to the orchestra rather than the audience, but his performance was none the worse for it. Indeed, once the ear tuned into his delicate phrasing it was immensely rewarding, revealing new depths – literally, when Hill used his knee to stop a key for the lowest note possible – to a warhorse of the concert platform.*

- **Harriet Cunningham, Sydney Morning Herald, 2012**

*Craig Hill's mellifluous reading of the late clarinet quintet is enough to melt the heart of even the most diehard Brahms antagonist. For a full 35 minutes, the issue of period instruments was incidental. Here was chamber music playing in excelsis. Yet again, the ACO has given cause for revisiting convention and for creating sheer delight.*

- **Vincent Plush | The Australian | 27 Sep 2010**

*Craig Hill's proficiency in action is founded on his studies of 19th century clarinet development. His boxwood copy of Herr Muhlfeld's very own [clarinet] covered the tonal gamut: In the Adagio, lyrical, mellow, intense, drawing his strings and his listeners into an intimate charmed circle; flashes of burbling as only a clarinet can, occasional glimpses of stridency if really needed, and all the time silky-smooth.*

- **Elizabeth Silsbury | Adelaide Advertiser | 02 Oct 2010**

*There was a truly memorable performance of Brahms's glorious Clarinet Quintet in B Minor, Opus 115, the dark thematic threads cleverly tinting the warm heart of the work... Throughout the four movements of the Clarinet Quintet, his quite extraordinary tone transformed the melodic line into a prophetic voice. In the Con moto finale, Timo-Veikko Valve's cello joined with the clarinet to add rich, melancholy warmth to this lovely conclusion.*

- **Jennifer Gall | Canberra Times | 29 Sep 2010**

*.. the highlight was Brahms's Clarinet Quintet, surely right up there with Mozart's as one of the most sublime and lyrical works ever written for the instrument. Hill was in his element, the yearning quality of the first two movements made all the more palpable by some exquisite phrasing; the tone, too, was of the utmost delicacy and centredness.*

- **William Yeoman | classicalsource.com | 29 Sep 2010**

*Craig Hill, clarinettist with the Melbourne Symphony Orchestra, performed with a beautiful, unblemished sound and immaculate phrasing that was central to almost every musical*

highlight of the concert... The final work of the concert was the immaculate Brahms Clarinet Quintet in B minor, Op. 115. Craig Hill gave a superb performance on a copy of the original Ottensteiner clarinet played by Brahms' collaborator, Richard Mühlfeld.

- **Tom Coyle | MC Reviews | 07 Oct 2010**

Mozart's Clarinet Quintet was also well balanced and delicate. Craig Hill produced a rich and creamy tone which, combined with amazing technical brilliance, shone beautifully through the masterful, and oh so neat, strings.

- **Canberra Citynews.com.au / May, 2012**

This disc blew me away. Here's the Mozart Clarinet Concerto played by Craig Hill on a new basset clarinet built to the specifications of the original long lost basset clarinet which Mozart composed for, and heard here for the first time. Its extended range and mellow suppleness make for a remarkable performance. And in this live recording, the Australian Brandenburg Orchestra under Paul Dyer shows its just goes from strength to strength.

- **Anthony Clarke / The Bulletin / June 1, 2004.**

After interval, young Australian clarinettist Craig Hill was a brilliant soloist in Johann Stamitz's B flat major clarinet concerto....His control of phrasing and dynamics on the classical clarinet was simply outstanding.

- **The Australian / Feb. 1997**

...an ideal soloist.. his ability to sustain equality of tone across the range and taper phrases with exquisite fineness made this performance outstanding...

- **The Herald / August 1994**

...an exhilarating performance of Weber's clarinet quintet..... recaptured the composer's original genius with extraordinary brilliance, spinning rapid notes into strings of effortless melody.

- **The Herald /April 1995**