

Reviews

*** Within the framework of the Hohenloher Kultursommer Festival, June 2019**

Solo Recital.

“During the first 50 minutes, soloist Estelle Revaz performed two of the six suites for solo cello by Johann Sebastian Bach, her intensity growing with every movement until the grandiose finale just before the interlude. She paid homage to some very demanding pieces with a great deal of spirit, power and skill. With an atmosphere that was deeply moving, and at times even celestial, the second part of the concert was the climax of the program. Revaz easily switched between baroque and modern esthetics, and the enthusiastic audience gave a standing ovation to a performance of the highest order.

A superlative, passionate presentation of Bach and his Friends.”

Hohenloher Zeitung

*** Within the framework of the Diemersteiner Konzertreihe, March 2019**

Solo Recital.

“Austrian-Swiss cellist Estelle Revaz demonstrated great mastery of her instrument, and proved to be a wonderful narrator – not only through her instrument and performance of J.S. Bach’s Suite No.3 (BWV 1009), but also through her stories and the information about her cello (a 1679 Grancino) and the Bach Suites. Revaz generated as much enthusiasm with the poignant and passionate dialogue she established with the audience as she did with the sounds from her cello.”

Die Rheinpfalz

*** Within the framework of the Chant de la Terre, March 2019**

Solo Recital.

“This young musician gave an illuminating presentation of her musical choices, and we must pay tribute to her talent for educating audiences. Her virtuoso, meditative performance was delivered with commitment, emphasizing declamation and storytelling (...) The audience was both surprised and delighted, and acclaimed Revaz’s rich expression and her magnificent 17th century instrument with enthusiasm.”

Le Télégramme

*** Within the framework of the Variations Musicales de Tannay, August 2016**

Concerto by Schumann.

“This young soloist’s gift for detaching herself from the orchestra won her audience over from the outset... in spite of her obvious understanding with the orchestra’s solo cellist. With exemplary precision, her playing came very close to singing, punctuated in the same way by the performer’s breathing. (...) Revaz plays with great artistic involvement and a musical perception which is particularly moving. What superb phrasing! She inhabits her bow with magnificent intensity, and is attracting a great deal of acclaim.”

classiquenews.com

*** Within the framework of the Cully Classic, June 2015**

Solo recital.

“At a packed out 'Steinway Lounge – Hug Musique’ concert, Estelle Revaz projected her name to the top of the list of future greats. Revaz performs movements from Bach’s Suite No.3 with refreshing simplicity, alternating these with short pieces from the 20th century – a juxtaposition which reveals arresting parallels.”

Neue Zürcher Zeitung

*** Within the framework of the Festival International de Colmar, July 2015**

Solo recital.

“For its first lunchtime concert at the *Koifhus* (Old Customs House), the Colmar International Festival showcased three young, talented instrumentalists just starting out on fine careers. [...] The program reached cruising speed in duo format: Robert Schumann’s three Fantasy Pieces for cello and piano op.73 with Estelle Revaz provided an occasion for some very spacious aerial duos/duels, in which the strings sang easily as they responded to the momentum of the unconstrained piano. The trio for clarinet, cello and piano in A minor op.114 is a work from the last years of Johannes Brahms’ life. In this piece, where time occasionally seems to stand still (*allegro alla breve*) and then become stretched (*adagio*), listening determined the playing: with mutual respect, the musicians observed each other before opening their dialogue and expressed themselves clearly and effectively, allowing cohesion and *brio* to follow naturally... until the final *allegro*, tormented and agitated but always bright, and perhaps even more expressive when it returned for the encore. This ‘end of the 80s’ generation is without doubt one to be reckoned with, and fast.”

DNA

*** Within the framework of the CANTIQUÉ Tour, Basel, January 2015**

Schelomo by Bloch and *Pitture* by Pflüger.

“The audience celebrated the brilliant young Swiss soloist Estelle Revaz in this innovative program.”

Basler Zeitung

*** Within the framework of the CANTIQUÉ Tour, Delémont, January 2015**

“Facundo Agudin, the astute visionary and passionate director, invited some of the finest musicians for this impressive Swiss project produced in the country four times. CANTIQUÉ is the word that unifies three composers selected for their pictorial visions projected in their own personal art form. And what effects! Ernest Bloch created the emotion, poignantly brought to us by the cello of Estelle Revaz. [...] A complex work by the prolific contemporary composer Andreas Pflüger entitled *Pitture* completed the program with seven pages conveying his vision of seven paintings by artists including Segantini and Klee. It had virtually everything music permits: subtle rhythm, unbridled abundance, Big Bang energy, diffracted mass, and the theory of music taken apart. This is a piece requiring ready firepower and finesse in equal measure, across every register. They all executed the music brilliantly. Estelle Revaz was so involved – a gripping performance.”

Le Quotidien Jurassien

*** Within the framework of the Festival Begegnungen, Mainz, November 2014**

Recital with piano.

“The Festival *Begegnungen* ended with an evening of chamber music, during which Estelle Revaz and Nare Karoyan captivated the audience with works including Chopin’s Cello Sonata, Beethoven’s Cello Sonata No.4, and Brahms’ Cello Sonata No.2. Performances of *Grave* by Lutoslawski and *Pohadka* by Janacek were also opportunities to admire their great inventiveness. An enthusiastic audience discovered a duo able to forge a path between tradition and modernity with supreme skill.”

Allgemeine Zeitung

*** Following a concert in Le Lieu (Switzerland), January 2014**

Recital with piano.

“Estelle Revaz and Naré Karoyan: all the charm of the cello.

The opening night concert of the *Rencontres Culturelles* made possible to discover a feminine duo at the summit of their art. Two young virtuosi, whose reputation has already gone beyond frontiers... That was a grand moment.

The delivery offered by the two musicians was breath-taking, causing enthusiastic and unexpected applause at the end of Shostakovitch second movement of the Sonata opus 40.

This young duo has surprised all by its high level of musicianship. If Estelle Revaz, already crowned by numerous prizes, can magnificently master her superb instrument, the pianist Naré Karoyan was impressive by the quality of her playing, her precision and her sensibility underscoring the themes, without ever covering the cellist.

The cohesion and sensibility that they abundantly showed, brought about the success they amply deserve.”

Feuille d’Avis de la Vallée de Joux

*** Following a concert in Delémont (Switzerland), March 2013**

Concertos by Haydn et Darbellay.

“Musique des Lumières knows to marry classic and modern.

One magnificent soloist and an orchestra which did not belie its form to thus create an unity. In PRANAM IV, Concerto for cello and orchestra by Jean-Luc Darbellay, the cello is fierce, treated in all its forms. The young Estelle Revaz grasps it, embraces it with passion showing a potential for extraordinary virtuosity and musicality.

The Haydn cello Concerto in C Major is a monument of virtuosity and that is why it suited Estelle Revaz perfectly, who - 10 years ago at age 13 –had chosen her way. We were fortunate to hear her, as her career takes her already to the four corners of the earth.”

Daily Jurassien

*** Following the Argentine Tour, April 2012**

Solo concerts.

“The young Swiss cellist Estelle Revaz played brilliantly The Bach Suites for Solo Cello, and that concert was one of the best during the *Festival Internacional Música Clásica por los Caminos del Vino 2012*”.

Ambito.com

“The young Swiss cellist Estelle Revaz delivered an exquisite interpretation of the Bach Suites for Solo Cello...”

Jornadaonline.com

“Those for whom music is like a caress of the soul, listened in extazy to Estelle Revaz as she played her cello like an Angel in the heart of the *Cave Atamisque*. The young 22 years old musician, succeeded in having several standing ovations from a very varied public: Mexicans, Americans, Dutch and other varied nationalities, Argentines from all provinces and particularly at this concert, many inhabitants of Mendoza itself. Adults, young people and children were there to admire this new, remarkable talent from Switzerland.”

Hostnews.com.ar

*** Following a concert in Lohn (Germany), January 2012**

Recital with piano.

“The Swiss cellist Estelle Revaz, only 22 years old, presented afterwards the *Hungarian Rhapsody* as well as *The Dance of the Elves* of Popper, which are masterpieces of the cello repertory. However, it did not seem to pose any problem for the young cellist. It is with a smile that she conquered all technical difficulties and her entire playing was illumined by a charismatic sort of aura. With ease, she mastered *The Dance of the Elves* and bestowed to that piece all its brilliant elegance.”

Münsterlandzeitung