

Pascal Archer - Press

Website: <http://www.pascalarcher.com>

“Clarinetist Pascal Archer provided the most engaging performance of the evening with his solo turn in New York Counterpoint. Playing against a recorded tape of 10 clarinets and bass clarinet, Archer was a wonderfully communicative soloist, playing with full-bodied tone and giving great kick to Reich’s syncopated lines.”

Lawrence A. Johnson, Sun-Sentinel-March 5, 2001

“New York Counterpoint, from 1985. provided a nice contrast, with Pascal Archer’s sassy echoings on clarinet of the Richard Stoltzman-inspired work’s dozen clarinet and bass clarinet tape loops.”

James Roos, Miami Herald-March 5, 2001

“Pascal Archer’s lively clarinet playing has contributed much to the New World (Symphony’s) finest performances the past two seasons, and it’s always a delight to encounter this gifted musician stage front in a solo role. [...]Archer proved a rich-toned and characterful protagonist, riding Weber’s soaring passages with fluent agility and bringing an audaciously wide dynamic palette to his lyrical playing. The Adagio, with its echoes of the slow movement of Mozart’s concerto for the same instrument, was rendered with lovely poised expression, and Archer’s nimble virtuosity in the closing Rondo provided the requisite slam-bang finish.”

Lawrence A. Johnson, Sun-Sentinel-February 5, 2002

“The supple tones and squeals emitted by New World (Symphony) first clarinet Pascal Archer perfectly captured the wacky creativity of the composer’s imagination.”

Alan Becker, Sun-Sentinel-April 16, 2002

“Pascal Archer’s musicianship has provided several highlights over the last three seasons and so it proved once again in the *Kegelstaat* clarinet trio. Archer’s ebullient clarinet playing and liquid phrasing entered completely into the spirit of the gracious music.”

Lawrence A. Johnson, Sun-Sentinel-March 11, 2003

“The Witches Sabbath Finale (Berlioz *Symphonie Fantastique*) went with Dionysian abandon without sacrificing humor, as with the wonderful clarinet work by Pascal Archer in the theme’s ditsy guise.”

Lawrence A. Johnson, Sun-Sentinel-April 21, 2003

“Clarinetist Pascal Archer’s rounded purity of tone and seamless rhythms provided the performance’s highlights.”

Sandra Ewon Kim, Sun-Sentinel-January 27, 2004

“Pascal Archer – an impressive 27-year-old clarinetist from Quebec, Canada – found the lyrical ariosos and the jazzy thrust in Aaron Copland’s *Concerto for Clarinet and Orchestra*... Archer’s lovely tone and expressive command of the instrument produced a beguiling performance. The beautifully shaded hues of the first movement were given full measure in Archer’s glowing performance... Archer brought terrific rhythmic thrust to this jazz inspired movement... His duo with the double bass had wonderful rhythmic bounce and give and take in the best jazz improvisatory manner. With his gorgeous tone and spontaneous musical personality, Archer is a wonderfully gifted musician.”

Lawrence Budmen, Coral Gables Gazette-February 26, 2004

“The score offers some of Bartok’s (*Miraculous Mandarin*) most visceral and electrifying music. Under de Leeuw’s incisive and pungent direction, the ballet sparked forcefully combustible playing, spotlighted by Pascal Archer’s wonderfully sleazoid clarinet solos, graphically painting the girl’s enticements.”

Lawrence A. Johnson, Sun-Sentinel-March 5, 2004

“Only the playing of pianist Stoytcheva and clarinetist Pascal Archer rose above the mundane. Archer, a first-class musician whose rich-toned, personality-plus clarinet playing has contributed much to the New World (symphony’s) performances during the past few seasons, will be greatly missed.”

Lawrence A. Johnson, Sun-Sentinel-May 6, 2004

“The performance had everything that this Mozart masterpiece required – a master of the instrument in Archer. [...] Archer's clarinet playing, from the treble top to the bass, always had impeccable tone. Here was a clarinetist who wanted the beauty of Mozart's notes to be what you remembered, not the virtuosity of the player. In the second movement – one of Mozart's most beautiful – there were passages of the most delicate pianissimos that made you simply hold your breath.

Jim Pegolotti, News-Times Music (Danbury, CT) March 20, 2005