

Pascal Archer - Reviews

Violin superstar Koh returns to Richardson, plays masterfully with Princeton Symphony.

"The violin solo was often paired winds, particularly well played by oboist Caroline Park and **clarinetist Pascal Archer.**"

"**Mr. Archer** played a chipper clarinet solo as part of this musical parody (Bartok concerto for orchestra)"

Nancy Plum, Town Topics (Princeton, NJ), March 23, 2011

NEPA Philharmonic kicks off its Chamber Music Series on a high note

"**Archer** is an artist of exceptional talent and his warm tones and clarity of instrument were beautifully on display during Mozart's piece. The quintet's melodies and famous second movement (Larghetto) were magnificently interpreted by all five of the musicians. **Archer** carefully crafted every note to take the listener on a magnificent journey of solemnity and solace."

Alexander Choman, Citizens' Voice (Wilkes-Barre, PA), October 6, 2010

LI Philharmonic celebrates with 30th birthday concert

"...the musicians presented the so-called "Unfinished" Symphony in B Minor by Franz Schubert. The performance demonstrated beautiful phrasing, dramatic and compelling silences, and wide dynamic contrasts. Particularly notable were principal oboe Diane Lesser's oboe solos and **Pascal Archer's clarinet playing.**"

Bruce Von Bryan, The LI Press, November 14, 2009

Clarinetist shines in Philharmonic's Masterworks performance

"The program's highlight was truly splendid, as principal clarinetist **Pascal Archer** gave a talented, exceptional interpretation of Mozart's "Clarinet Concerto." Archer's performance on a clarinet was particularly luminous and nearly error-free, an accomplishment not easily reached in Mozart's piece.

In addition to his work with the Northeastern Pennsylvania Philharmonic, **Archer** is also acting principal clarinetist with the Long Island Philharmonic in New York. The Canadian-born artist will also join the faculty at New York University's prestigious music department in fall 2010.

It was easy to see **Archer** was well-rehearsed and rarely tentative as he aptly worked through the three-part concerto. In the opportunities in which the piece allows, **Archer** displayed chromatic figurations and dramatic creativity that showcased an uninhibited artistic expressionism on his part. His artistry was bold yet well-defined.

After a standing ovation and multiple curtain calls, **Archer** treated the audience to a rarely seen encore at a Masterworks performance. It's probably good this was the only performance of the weekend because it is hard to believe **Archer** could have topped his artistic showpiece.

Archer is truly one of (Lawrence) Loh's anchors in the woodwind section. **Archer's** supple tones and inspirational artistry were breathtaking. On Friday evening he proved why he is worthy of such accolades."

Alexander Choman, Citizen's Voice (Wilkes-Barre, PA), November 7, 2009

Musicians from Marlboro Perform Music from Three Centuries at the Gardner Museum (Boston)

"**Clarinetist Pascal Archer** exhibited a great range of musical skill in the expressive cantabile melodies, agile ornamental figures and runs, in addition to a great tone and breath control, resulting in smooth melodies and subtle dynamic changes throughout the piece. (Serenata in Vano by Nielsen) Also impressive was the synchrony between the bassoon (played by Jennifer Collins Monroe) and clarinet, their ability to weave in and out of the ensemble's sound." [...] "The highlight of this concert was certainly the performance of Schubert's Octet in F Major for winds and strings. [...] Once again, **clarinetist Pascal Archer** performed

magnificently. As (Ferdinand) Troyer was a talented musician, Schubert's clarinet part in this piece encompasses the entire range of the instrument; throughout the six movements, the clarinet leads the ensemble through its use of its highest tonal register, sweeping lyrical melodies, as musical substitute for both the flute (lengthy melodies in the high register) and trumpet (repetitive leaping fanfares), as well as through its solo virtuosic runs, trills and other embellishments. **Archer** mastered each of these challenges in turn: his upper register sang poetically without any strain, his cantabile melodies were full of longing and passion, and his ornaments were always played with ease, though quick in tempo."

Elizabeth Perten, Classicalscene.com, May 12, 2009

Philadelphia Orchestra Kim electrifies audience with Tchaikovsky concerto.

"The opening Šárka was marked by well-handled tempo changes, clear trombones, and a smooth clarinet solo played by Pascal Archer"

Nancy Plum, Town Topics (Princeton, NJ)-March 18, 2009

"A rousing performance of Dmitri Shostakovich's Symphony No. 9 closed the afternoon's program. [...] A haunting clarinet solo by **Pascal Archer**, later joined by fellow clarinetist Sherry Hartman Apgar and flutist Jayn Rosenfeld, made the second movement especially effective."

Nancy Plum, Town Topics (Princeton, NJ)-November 11, 2007

Schoenberg's Surreal Masterpiece (Pierrot Lunaire)

"This performance was notable for its precision and passion. The five instrumentalists (Alex Sopp, flute and piccolo, **Pascal Archer, clarinet and bass clarinet**, Colin Jacobsen, violin and viola, Eric Jacobsen, cello, and Steven Beck, piano) were totally invested in this high-powered music making, digging in strongly during exciting ensemble passages - such as the stirring conclusion of "Die Kreuze" - and individually bringing out the vivid colors that make this music both appealing and disturbing at the same time."

Fred Kirshnit, The New York Sun, October 22, 2007

Remembrance has timeless qualities

“...the second half was given over to music of direct timelessness: the Clarinet Quintet of Johannes Brahms. One of that composer's last pieces, it's usually assumed to be elegiac and autumnal, but the performers -- **clarinetist Pascal Archer**, violinists Adela Peña and Jesse Mills, violist Tawnya Popoff, and cellist Rafael Popper-Keizer -- weren't going gentle into that good night: It was a fiery, operatic performance, exciting sections ringing with emphatic vibrancy and gentler passages harboring the preternatural stillness of a break in the storm. **Archer** found the bel canto line in an intense, magical slow movement; the final variations climaxed with unaffected breadth. It was, to put it mildly, memorable.”

Matthew Guerrieri, Boston Globe-July 16, 2007

“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

“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 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

"**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

"**Clarinetist Pascal Archer's** rounded purity of tone and seamless rhythms provided the performance's highlights."

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

"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

"**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 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** 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

“...from the second movement on (Borodin’s Second Symphony), the Borodin built steadily in clarity, precision, well-shaped expressive ideas and exuberance. **Clarinetist Pascal Archer** was the most striking and artistic of the wind soloists.”

Sharon McDaniel, Palm Beach Post-January 18, 2002

“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

“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