

Corina Stoian

VIOLIN

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PRESS REVIEWS

“Violinist brings joie de vivre to symphony audience. Corina Stoian, who has won raves in Europe, made her East Bay debut in Walnut Creek. Based on the reaction of the Leshner Center audience, her performance was equally well-received here. [...] ...a brilliant soloist. ...excellent ...intonation, phrasing and articulation were first rate [...] She earned sustained applause and an enthusiastic response.”

The Concordian, 03.2009

"She brings unprecedented fire to [Vivaldi's] well-known [Four Seasons], leaving the audience breathless. [...] With her extraordinary rendering of Paganini's 'I Palpiti' Stoian delivered a fine example of her mastery of the violin and received thunderous applause for her incredible virtuoso playing from the listeners who no longer could hold their seats. Many were even brought to tears."

Oberberg Aktuell, 20.08.2007

“...the remarkable violinist [...] impressed through special ardour in her musical expression. [...] in whose interpretation Corina Stoian put much feeling, roused the highest heights of her violin and drew out excellent trills. The violin rose to a festive filigree [...].”

Oberbergische Volkszeitung, 14.06.2005

“Animalistic fury is contrasted with pastel colors. Her powerful bowing technique and her technical virtuosity reminded of Anne Sophie Mutter. This Vivaldi was not disfigured with a courtly baroque, but breathed a romantic passion and beat [...] a modern note.”

Westfalenpost, 24.12.2003

“Then came the first pleasantly disturbing novelty: colorful, transparent and selected tones of a solo violin – that of Corina Stoian [...] bright, vigorous and completely refined [...]. Corina Stoian was ravishing.”

Oberbergische Volkszeitung, 08.06.2001

“Stoian brilliantly mastered with breathtaking virtuosity the highest positions in the Symphony Espagnole by Eduardo Lalo. Her blending tones touched the soul.”

Kölner Stadt-Anzeiger, 03.05.2001

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“She immediately won the public with her temperament and youthful dash. Her violin tones were at times infatuating. The technical demands of the piece – there were double stops and brilliant passages throughout – were virtuously mastered.”

Vogtland-Zeitung, 31.05.1999

“Corina Stoian [...] was not only a technically superior soloist, she thoroughly interpreted this concert with mime and body-language; she showed herself to be a full-blooded musician. Charm and sweetness, but also rhythmical energy filled her tones and expressions. She intoned exciting and radiant the unusually virtuoso cadences [...]”

Die Glocke, 21.10.1998

“And she had temperament – that could not be reigned in. The tones were best presented and with beauty. The young violinist didn’t seem to be bothered by technical difficulties – everything had an exceptionally light effect, offered with self-confident perfection. She captivated the listeners with her musicality, bewitched with her passionate sound and dazzled with her technical raffinesse.”

Freie Presse, 18.05.1998

“The young soloist Corina Stoian succeeded with a breathtakingly beautiful individual interpretation, which brought this musical genre (Four Season) into a new light. Besides mature technique and virtuosity her performance infected, through sensitivity all aspects of the multi-level expressions.”

Waltrop, 08.04.1998

“The New Philharmonic made an excellent selection with the Romanian violinist Corina Stoian. The highly motivated artist [...] offered [...] a passionate interpretation [...]. Excellent her main cadence in the first movement, which even Mozart would have admired. The exciting mixture was an experience in itself! Corina Stoian was brilliant in her precise technicality of the difficult double stops and lightning fast passages, which was honored with a rich applause.”

Westfalenblatt, 21.10.1998

“Whoever, as she began to play, sunk or closed his eyes in order to experience the essence and not just the beautiful appearance, was not deceived. It was not about nice promises: she transposed the audience to dizzying heights. Whoever did not know what is possible with a violin experienced it here – Nicola Paganini in play. With that also expression and fervour – pure Tarantella & Habanera a la Espagnola. Loud applause, bravos, foot stamping. Whoever did not almost lose his mind, doesn’t have one.”

Westfalenpost, 07.10.1997