

From the press:

“Kate Dillingham, solo cellist, is an extraordinary performer who displayed musical insight and emotional depth.”

~ New Music Connoisseur

“An excellent cellist; dignified and compelling. An adventurous, dedicated champion of contemporary music, she performed with admirable control, conviction and authority . . . Her technique is solid and reliable . . . her tone is focused, warm and flexible . . . her musical approach is serious, intelligent, respectful of the composer and sensitive to style and idiom. Her playing is concentrated and direct.”

~ Edith Eisler, New York Concert Review

“A notable performance, marked by sensitive phrasing and nuance control, with an unwavering attention to forward movement.”

~ Taconic Press, Saugerties, NY

“Her instrument's sonorities were voluptuous and encompassing . . .”

~ The Freeman, Kingston, NY

“. . . lyrical and songful playing . . .”

~ Kingston News, Kingston, NY

“. . . a solo caliber cellist, watch for this one in future appearances.”

~ Bad Sobernheim, Germany

“. . . spectacular, exciting, splendid, clean as a whistle! Excellent, superb!”

~ Bernard Greenhouse, world renowned cellist and pedagogue, describing Kate's recording of the Haydn concerti

“An informed performance; acrobatic yet always lyrical, giving the music great strength and a chance to breathe . . . excellent job, showing a rich, lush tone, dark and chocolate -- just a beautiful sound . . . Ms. Dillingham and the Moscow Chamber Orchestra ‘The Seasons’ produce amazing textures, achieving a taut, forward motion and excitement. A sinewy, strong sound, yet with transparency. The best of both worlds: a luscious cello sound contrasting with focused precision and a penetrating tone.”

~ Gavin Borchert “The Beat” KUOW Seattle Public Radio

“Jennifer Higdon’s Soliloquy is songful and soulful. The solo cello, rich and resonant is at first surrounded by a string orchestra and emerges and submerges into its melodic contours. Timbres and pitches of the bass occasionally contrast and the string orchestra finds a lovely world of harmonized counterpoint, like a tapestry. Kate Dillingham, solo

cellist, is an extraordinary performer who displayed musical insight and emotional depth with this lovely piece.”

~ New Music Connoisseur

“A beautiful sound” \*\*\*\*\* “This the most beautiful, mournful, romantic album I have ever heard. Absolutely marvelous, a masterpiece.”

~ caravan music promotions uk

#### Past Perfect

*Kate Dillingham turns back the clock to deliver three dazzling sonatas.*

Review by Sarah Freiberg, excerpted from STRINGS June/July 2006:

“J.S. Bach composed three stunning Sonatas for Viola da Gamba and Harpsichord (BWV 1027-1029) that have long been performed by cellists and pianists. Often rearranging his compositions for other instruments, Bach had taken BWV 1027 from a work for two flutes and continuo. So it should not be surprising that these three sonatas have become a mainstay of the cello repertoire, even if they can be a bit challenging and unwieldy to play.

“In the new Schirmer edition, cellist Kate Dillingham provides a very different type of historical version of the sonatas. While Dillingham prepared for her New York recital debut in 2003, she performed a gamba sonata for venerable cellist Bernard Greenhouse, who handed her his ancient copy of the score to study. Greenhouse, who is now 90, had performed these works for his New York debut some 60 years before. At that time, he edited his score in collaboration with his teacher, the cellist and pedagogue Diran Alexanian (1881-1954), who suggested bowing and fingerings. Greenhouse also studied the gamba sonatas with Pablo Casals as well. Realizing that other cellists might find Greenhouse’s solutions to awkward passages interesting and illuminating, Dillingham delivers his findings in the new Schirmer edition.

“An insight into the performance solutions of famous cellists, past and present, this Greenhouse-Dillingham edition of the Bach gamba sonatas should be most welcome.”