

**Reviews**

*"musical wonderkind"*  
**The Prague Post** 2009

*"excellent"*  
**The American Record Guide** 2009

*"played brilliantly"*  
Richard Dyer, **Boston Globe** 2003

*"resoundingly strong"*  
Frank J. Oteri **New Music Box** 2009

*"terrific"*  
**Sequenza 21** 2007

*"Performances were top-shelf from first to last. Gattegno's finger work was spot-on, his tone vibrant, his pacing sensitive, and his interpretations energetic."*  
David Cleary, **New Music Connoisseur** 2006

*"adeptly played by the Second Instrumental Unit"*  
Steve Smith, **New York Times** 2008

*"unleashed a din of simian squeaks and yelps"*  
Matthew Guerrieri, **The Boston Globe** 2009

*"Performances were uniformly excellent...performed with confidence and forceful vigor"*  
David Cleary, **New Music Connoisseur** 2005

*"gave an uncommonly skillful and soulful performance."*  
Joshua Rosenblum, **The Post and Courier** 2007

*"Saxophonist Eliot Gattegno gave 'Accompanied Recitative' with pinpoint correctness and suave confidence, making this challenging music seem like child's play."*  
David Cleary, **New Music Connoisseur** 2005

*"...on top of [his] game"*  
David Cleary, **New Music Connoisseur** 2005

*"Performed expertly, with remarkable technical virtuosity"*  
-Mark DeVoto **The Boston Musical Intelligencer** 2009

*"Eliot Gattegno's rendition of Piccolo Studio was forthright, energetic, and well paced."* **21<sup>st</sup> Century Music** 2004

*"utterly superb, putting the music across with accuracy and flair."*  
David Cleary, **New Music Connoisseur** 2005

*“Saxophonist Eliot Gattegno knocks them out of their orbit with piercing squeaks and honks and the spiral into rebounds”*

Kris Eitland **SanDiego.com** 2009

*“The piece was underscored by a piercing, shrieking, howling, moaning barking soprano sax, masterfully if ear-splittingly played by Eliot Gattegno”*

Pat Launer **San Diego News Network** 2009

*“The performance, by Second Instrumental Unit, was polished and tightly unified”*

Allan Kozinn **New York Times** 2009

*"Elliott Schwartz's Chamber Concerto IV (1978) was the only older piece on the program, a showcase for saxophone and four small instrumental groups with which it interacts in vigorous, challenging, and intelligent fashion. Still an undergraduate at NEC, saxophonist Eliot Gattegno is several years younger than the piece, which he played as an established classic; he has superior chops backed up by assured musicianship... there is no question the future of his instrument is in safe hands."*

Richard Dyer, **Boston Globe** 2005

*“Eliot Gattegno is a hugely sensitive musician-it is his work at the lower end of the dynamic range that is most memorable...This is a memorable account of a noteworthy and rewarding piece....Performances are uniformly excellent...Another important addition to the Wuorinen discography. Don't hesitate.”*

Colin Clarke **Fanfare Magazine** 2009

*“Indeed, the well-shaped, memorable, and dimensional program captured on this disc exposes the myriad qualities of the performers and the artistic and technical challenges with which they have been presented. Despite the daunting variety of aesthetic outlooks and instrumental combinations represented on the recording, all of the works have been approached critically, conveying a keen understanding of the essence of each...all this, coupled with sheer virtuosity. The electrifying performances and high quality of production (including an attractive booklet of biographies and program notes in English and German) render this recording an ideal audio document of the music.”*

Alex Sigman, **Search Journal for New Music and Culture** 2009

*“It's sometimes the case that performers who choose to specialize in music emphasizing extended techniques and uncompromising aesthetics are attempting to hide certain flaws and ineptitudes in their playing. Eliot Gattegno is not that kind of performer. Throughout the album he demonstrates an undeniable command of his instrument and a keen imagination. But most importantly, he shows that he plays the music, not the saxophone.”*

Brian Sacawa, **New Music Box** 2009