

## **POLINA TARASENKO - press**

### **Concert with the Göttingen Symphony Orchestra and Nicholas Milton**

The finale from the trombone concerto by Schumann's contemporary Ferdinand David was the first test for Ukrainian soloist Polina Tarasenko, which she passed with flying colours: with a singing, immensely expressive tone, flawless intonation even in difficult leaps, and unparalleled virtuosity. [...] and another performance by Polina Tarasenko followed: once again, the trombone took centre stage in the role of the star tenor – with Prince Kalaf's aria 'Nessun dorma' from Puccini's opera 'Turandot', interpreted by the soloist in a way that was meltingly beautiful.

Göttinger Tageblatt, 2.1.2025, Michael Schäfer

### **Concert with the Filharmonia Sudecka and Ewa Strusińska**

The highlight turned out to be Derek Bourgeois' Trombone Concerto, interpreted by Polyna Tarasenko.

Ruch Muzyczny, 6.7.2024, Katarzyna Daszkiewicz

### **Concert with the Erfurt Philharmonic Orchestra and Thomas Sanderling**

Reduced to a pure string orchestra, the Erfurt Philharmonic Orchestra carefully underlined the young Ukrainian's playing, which was both virtuoso and relaxed, powerful and agile (...). She presented Milhaud's 'Concertino d'hiver' with precision and demonstrated an exquisitely vocal piano in the subdued second movement.

Thüringer Allgemeine, 3.5.2024, Jan Kreyßig

### **Concert with the Sinfonieorchester Münster and Golo Berg**

Right away a surprise: the young trombonist Polina Tarasenko (born in Kherson, Ukraine, in 2001) comes on stage with two instruments, two mutes and a hood for the bells. That is her equipment for the concerto of the Finnish composer Kalevi Aho (born in 1949). He is not exactly an avant-garde leader. Nonetheless, he draws from the instrument unconventional sounds, now lyrically vibrating, now powerfully attacking. Polina Tarasenko in between sings into her mouthpiece. It's a pleasure to hear this exotic music, especially when it's played by such a subtle and exciting soloist.

Westfälische Nachrichten, 16.11.2023, Christoph Schulte im Walde

## **International Aeolus Wind Competition, Concert with Düsseldorfer Symphoniker and Martin Rajna, Sept 10, 2023**

Trombonist Polina Tarasenko played Nino Rota's concerto with a strong, warm sound.

WFIMC/FR Issue 28, October 2023

## **Concert with the Brandenburgischen Staatsorchester Frankfurt/Oder and Sebastian Weigle**

The American composer Elizabeth Raum's „Olomouc“ concerto for alto trombone and orchestra – inspired by fragments of anonymous compositions from the late 18th century – is a melodic delight for the ears. She dresses the sound of Vienna classicists in a pleasant modern fitting. The Ukrainian soloist Polina Tarasenko plays her solo part with smooth warmth, a virtuoso's jubilant pleasure, mixing energy and intimacy. Märkische Oderzeitung, 14.11.2022, Peter Buske

## **ARD-Competition Munich 2022**

Polina Tarasenko had a wonderful musical flow in Xenakis' exceptionally noisy "Keren for solo trombone". Süddeutsche Zeitung, 6.9.2022, Rita Argauer

## **Concert at the Nikolaisaal Potsdam**

In her first appearance in Potsdam's Nikolaisaal in 2021 the trombonist Polina Tarasenko won the streaming audience over right from the start. She amazed it with virtuoso coolness and stylistically mastered transitions between jazz and classic, as a multi-talent on the trumpet and the saxophone as well. And now at last we have the chance to hear her live, this many-sided, humourous artist, who fears no risks. Nikolaisaal Potsdam, Concert on Jan. 18, 2022

## **Concert with the NDR Radiophilharmonie Hannover and Andrew Manze**

The most lasting impression came from Polina Tarasenko. In a word: highly promising!

Neue Presse, 21. 6.2021, Jörg Worat

The greatest surprise is Polina Tarasenko who came with Lars-Erik Larsson's Concertino for trombone and string orchestra. And when it's played the way this 19 year-old Ukrainian plays it, we have 12 minutes of intelligent humour and atmosphere. A full-bodied sound, but even more fascinating is the warmth, the art of fine hues and high-spirited playfulness in the finale.

HAZ, 21.6.2021, Rainer Wagner