

CRITICAL ACCLAIM

"ERIC RUSKE'S APPROACH...ENCHANTS BY VIRTUE OF ITS CONFIDENCE, IMAGINATION AND EBULLIENT VIRTUOSITY." -*New York Times*

"NOT EVEN RUSKE'S WONDERFUL RECORDING OF THE MOZART CONCERTOS WAS ADEQUATE PREPARATION FOR THE AGILITY, ACCURACY, STAMINA AND TONAL FLEXIBILITY OF HIS PLAYING. RUSKE HAS THE MACHO SWAGGER THAT IS EVERY BRASS PLAYER'S BIRTHRIGHT, BUT HE CAN ALSO CURVE A MELODIC LINE WITH RARE ELOQUENCE." -*Boston Globe*

"A SOUND BOTH LUMINOUS AND BRILLIANT, ALWAYS WITH A PERFECT ROUNDNESS, AN IMPECCABLE VIRTUOSITY..." -*Le Monde, PARIS*

"...ONE OF THE WORLD'S GREAT MUSICIANS...WHETHER AT SPEED IN A MOZART SONATA OR DEAD SLOW IN FRANZ STRAUSS' GORGEOUS NOTTURNO, AT THE VERY TOP OR DEEPEST DEPTHS OF THE INSTRUMENT, OR IN HIS SENSATIONAL FINAL PERFORMANCE OF MONTI'S CSARDAS, EVERY NOTE WAS PURE MUSIC..." -*The Herald, GLASGOW*

"ERIC RUSKE NOT ONLY PLAYED FLAWLESSLY AND SENSITIVELY, HE ALSO PLAYED EVERYTHING FROM MEMORY, HE STOOD AND HE DANCED...RUSKE'S NATURALNESS, THE APPARENT ARTLESSNESS, AND HIS CUNNING USE OF UNDERSTATEMENT MADE ME THINK OF SINATRA AT HIS BEST...IN 10 YEARS, MAYBE FIVE, PEOPLE WILL BE CALLING ERIC RUSKE THE WORLD'S GREATEST HORNIST." -*Milwaukee Journal*

"...A MODEL OF PURITY AND POISE...HE PLAYED WITH A BEAUTIFUL TONE AND EFFORTLESS TECHNIQUE. SENSITIVE AND INVOLVED, HE APPROACHED THE MUSIC LIKE A FINE SINGER WITH ENDLESS BREATH CONTROL AND A WIDE PALETTE OF DYNAMIC SHADINGS." -*Plain Dealer*

"...COULD BE DESCRIBED BEST AS AN UNDERSTATED ARTIST WITH A RICH MELLIFLUOUS TONE AND IDEAL PHRASING. RUSKE HAS A SEAMLESS STYLE, WARM AND BELL-LIKE, SHAPELY AND OFTEN STATELY." -*The Tampa Tribune*

"THE SOLOIST PLAYED MOZART'S LATE-CLASSICAL WORK AND WEBER'S EARLY-ROMANTIC SHOWPIECE WITH ROMANTIC BREADTH OF PHRASING AND DELICIOUSLY LIGHT AND TRANSPARENT TONE...HE IS A WONDER TO HEAR." -*Albuquerque Journal*

"RUSKE'S PLAYING WAS VIRILE, GOLDEN-TONED, EXCEPTIONALLY ACCURATE...HIS PART STOOD OUT FROM THE ORCHESTRA LIKE A THREE-DIMENSIONAL IMAGE." -*Boston Herald*