

Frank Salomon Associates

Your partner for the most exceptional musical experiences

QUOTES

“Thomas is the first cellist Deutsche Grammophon has signed in more than 40 years. Her playing certainly repays their confidence: **beautifully shaped phrases flow from her bow as naturally as singing, and her impressive virtuosity appears effortless.**”

— The Strad

“**Thomas’ physicality and emotional intensity combined with her seemingly effortless virtuosity for a riveting, memorable performance (Elgar Cello Concerto).** Elgar’s piece requires a delicately coordinated dance between ensemble and soloist, ably managed by music director Ken Lam... The results were lovely and deeply impressive.”

— Illinois Times

“Thomas proudly introduced us to her new Stradivarius cello, furnished courtesy of the Nippon Music Foundation, and the Brahms (Sonata No. 1 for Cello and Piano, Op. 38) showed off its abilities. Her work on the C string was remarkable for its deep resonance. In general, **her performance was excellent and musically adept.** To her credit, she used a wide range of vibrato to color the music in a most effective manner.”

— Theater Jones

“**Thomas' command of the instrument is extraordinary.** All of the technical chops are there: incredible technique, flawless intonation and an ability to coax impressive sound from her ca. 1730 "Feuermann" Stradivarius instrument...Throughout these sections (Elgar Cello Concerto) it was clear from her expressiveness that Thomas wasn't merely playing the notes, but really living the moments...Soloist and orchestra seemed to be at one, conveying a quiet intensity that was, in a word, spellbinding.”

— bachtrack

“Franco-Belgian soloist Camille **Thomas tapped into its (Elgar Cello Concerto) deep melancholy with confidence and elegance, balancing complex fingerwork in the concerto’s long, flowing lines with a radiant tone** that blended especially well with the other strings.”

— Houston Chronicle

“Yet even with a sweet fragility to her interpretation (Elgar Cello Concerto w. LA Phil), she offered a harder vibrato, her beautiful face heightened by Disney Hall’s harmonic environs. She was like a breathing Vermeer painting. **Saturday afternoon’s audience was enraptured.**”

— Stage and Cinema

Camille Thomas gave her own very persuasive reading (Elgar Cello Concert w. LA Phil), **commanding immediate attention with the opening crying outburst, responding to the orchestra and moulding phrases eloquently.**

— Classical Voice

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"The artist perfectly read the nature of the piece (Schumann Concerto), combining wide-breathing phrases and restrained expression, and the effect was added by the beautiful timbre of the midrange and the bottom of her instrument."

— Music Movement

"Technically there are no difficulties for her, she lets her instrument sing every cantilena and only rarely have I seen soloists who react so finely and closely to the orchestra... **A bright star is up.**"

— Nürnberger Nachrichten

"Thomas made it clear that she has the thing (Fazil Say's *Never Give Up*) completely internalized, and not only because she played by heart, but because she put her heart into it: in addition to overcoming all the technical difficulties, **Thomas produced from her instrument very expressive and beautiful sounds** from each of the three different atmospheres."

— mundoclasico.com

"Camille Thomas made it clear why her way of playing made Say think of her to premiere this concerto. **The feelings contained in the score (Say's *Never Give Up*) were brilliantly exposed by Thomas with a richly nuanced sound and a very well sustained and managed expressive tension.**"

— lineasadicionales.blogspot.com

"The way Camille Thomas mastered Edward Elgar's Concerto for Violoncello and Orchestra op. 85 was as **brilliant as it was thrilling**. Whether the lyrical parts or - almost breathtaking - the rapid passages, the soloist mastered the finesse of the highly complicated composition with verve."

— BOSY LIVESTREAM/ Werner Streletz

"Camille Thomas brings out all the curiosity, makes it (Dvorak Cello Concerto) audible and creates a bigger vision: captivating, warm, pulsating, thrilling, breathtaking. **Very, very, very impressive.**"

— Südwest Presse

RECORDING REVIEW – VOICE OF HOPE/Deutsche Grammophon (vinyl release March 3, 2023)

An album full of charm and magic...If a young cellist manages to sign an exclusive contract with Deutsche Grammophon, then she will undoubtedly hold an outstanding position in her profession. **And anyone who listens to Camille Thomas when she begins to play her "De Munck-Feuermann" Stradivarius (1730) will quickly understand why the international press is acclaiming her...**Camille Thomas lets her instrument sing in a way that is rarely heard, and the orchestra supports this in an impressive way. At the end of these four sides of the record you have the urgent need to start again with side 1! **Top recommendation!** ★★★★★

— Vinylfan