



YOLANDA
KONDONASSIS

For booking inquiries: Colbert Artists Management, Inc.

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Acclaim

“Kondonassis's colorful harp playing is smooth, resourceful, ever-musical.” – *The Los Angeles Times*

“Exquisite sensitivity to timbre and shading . . . sparkling tone . . . both elegant and eloquent.”
– *The Miami Herald*

“Kondonassis played with technique, musicianship, and rhythm . . . an exquisite evening.”
– *The Washington Post*

“Yolanda Kondonassis is a harpist who handles the repertory of her instrument with considerable poise and musicianly energy . . . powerful playing.” – *The New York Times*

“A brilliant and expressive player” – *The Dallas Morning News*

“wit and imagination to spare” – *The San Francisco Examiner*

“A dazzling technique unfailingly governed by impeccable musical judgment.” – *The Detroit News*

“As played by Yolanda Kondonassis with The Cleveland Orchestra last night at Severance Hall, the Ginastera Harp Concerto obliterated most notions of the harp as a demure pastoral figure happy to stand in the background. Kondonassis brought remarkable sensitivity and strength to Ginastera's writing . . . It was a performance that confirmed the harpist's artistry and affirmed the instrument's soloistic personality.” – *The Cleveland Plain Dealer*

“Yolanda Kondonassis is one of the finest of a rare breed . . . her performance [with the Buffalo Philharmonic] was excellent throughout, and her playing of the cadenza leading into [the Ginastera] concerto's third movement was a thing of beauty.” – *The Buffalo News*

“People think of a harpist flinging pretty notes like strings of pearls, but, to paraphrase Harvey Keitel in *Reservoir Dogs*, that was some other harpist on some other job . . . in a red zone of concentration, Kondonassis played with the authority and focus of an oracle, giving every note an almost unbearable weight. Her interaction with the orchestra rippled with a protean sensitivity . . . Here and throughout the [Ginastera Concerto], Kondonassis seemed to embody the human search for meaning . . . The concerto was completely successful, as technical achievement, philosophy, and sonic tonic . . . After a standing ovation, Kondonassis followed with a spellbinding solo encore, *Chanson dans la nuit*, by Carlos Salzedo.” – *Lansing City Pulse*

“An absolutely gorgeous program . . . Kondonassis has poise and sensitivity – if your hair doesn't stand on end, you're shaving too close.” – *The New York Daily News*

“The highlight was Mozart's Concerto for Flute and Harp . . . Kondonassis began her musical life on the piano and it showed. I've seldom heard a more expressive harpist, able to vary her touch and expression from phrase to phrase, articulating solo passages with clarity and confidence, then changing her coloration completely for arpeggios and chords.” – *The Denver Post*

“Kondonassis proved to be a fabulous player, displaying an amazing array of colors on an instrument too often described as 'pretty.' To be sure, there was plenty of beauty, but there was also fire, aggressiveness and virtuosity.” – *The Greensboro News & Record*

“Kondonassis is as close to a superstar as harp virtuosity will allow. [Having Yolanda Kondonassis as a guest artist replacement] was a bit like going to the bullpen and getting Randy Johnson.” – *The Arizona Republic*

“a keen sense of dramatic timing and a range of colour that's breathtaking.” – *Gramophone*

[“Yolanda Kondonassis' performance of Ginastera's Harp Concerto] certainly made an impression, and resulted in an encore Saturday. The piece itself is unpredictable, full of driving rhythms, call-and-response repartee with the orchestra and a dynamic solo at the start of the third movement. It showcases a wide array of sounds and textures from the harp, which sounded like a plucked guitar one moment, an ethereal, otherworldly voice the next. Kondonassis' focused performance had a subtly theatrical quality . . . The result was mesmerizing.” – *El Paso Times*

“American harp virtuosa Yolanda Kondonassis proved an outstanding advocate for Alberto Ginastera's fiendishly difficult Harp Concerto, making the most of the work's drama and intensity while showing her technical command of the instrument along with the musical imagination of a great artist . . . [She] delivered a captivating performance, showing just how well the composer integrated extreme harp techniques into a work whose musical values – whether fiercely dramatic or meltingly lyrical – came first.” – *The Spokane Spokesman-Review*

“Among today's concert harpists, Yolanda Kondonassis stands head and shoulders above the rest. What distinguishes her is her phenomenal technical prowess and radiant musicality . . . Kondonassis put her inspired artistry on display time and time again, mesmerizing her listeners and dispelling any doubt that she is today's leading harpist.” – *The Deseret Morning News*

“Yolanda Kondonassis lived up to her impressive credentials . . . a triumph of virtuosity.” – *The Milwaukee Sentinel*

“. . . flat-out fabulous.” – *The New Jersey Star-Ledger*

“In addition to being a superb harpist she's also a superb musician.” – *The Detroit Free Press*

“Strongly assertive, clean, and keenly defined . . .” – *The Houston Post*

“Beauty may be in the eye of the beholder but style manifests itself in countless ways. Webster's calls it 'a distinctive manner of expression,' 'a technique by which something is performed,' and 'beauty, grace, or ease of manner.' Yolanda Kondonassis . . . is the rare artist to which all three definitions apply.” – *The Daily Oklahoman*

“Kondonassis quickly riveted the attention of the audience not only by her brilliant playing but by the very expressiveness of her every move” – *The Bangor Daily News*