Clarinetist

‘In total command of every demonstrative and virtuosic gesture...scintillating playing.’

PERFORMANCE ★★★★★

SOUND ★★★★★

BBC Music Magazine

‘Master of an extraordinarily wide range of repertoire...Outstanding in every way...★★★ [top rating]’

The Penguin Guide to Compact Discs

‘The poetry that lesser artists miss...vivid yet polished performance...he offers sassy savour as well as consistent instrumental mastery.’

Gramophone

‘Cohler’s tone is in fact the single most gorgeous clarinet sound I know of...Cohler possesses such musical integrity and taste that everything he touches seems like the last word.’

Listener Magazine

‘A clarinetist of brilliant technique and interpretive resource...confident, brushed, whistle-clean, highly considered clarinet playing that could withstand comparison with the very best.’

The Boston Globe

‘Superlative technique and consistently lovely tone.’

Fanfare Magazine

‘One thinks of Dinu Lipatti or Youri Egorov, or... Reginald Kell. Cohler is a superb clarinetist.’

Fanfare Magazine

‘Cohler is an absolute master of the clarinet, technically and tonally. His phrasing and sense of pacing are ideal.’

The Clarinet Magazine

‘A gloriously mellow tone...’

BBC Music Magazine

‘Bursting with energy and excitement.’

Classic CD

‘Quite a musician...I will play this record again and again. Nice!...Highly recommended.’

The American Record Guide

‘There can’t have been a scintilla of expressive value in the Mozart Clarinet Concerto that Cohler didn’t extract and bring to the surface...’

The Boston Globe

‘An exercise in perfection... extraordinary, unforgettable’

The Patriot Ledger

‘Exceptional; highly recommended’

CD Review Magazine

‘Superhuman’

Fanfare Magazine

‘All of it [Golijov’s The Dreams and Prayers of Isaac the Blind] was tailor-made for the demonic virtuosity that guest artist Jonathan Cohler could bring to it.’

Boston Globe

‘It [Golijov’s The Dreams and Prayers of Isaac the Blind] has been performed and recorded by many fine players, but this evening’s work by the chamber players and clarinetist Jonathan Cohler proved exceptional.’

Boston Herald

‘Cohler’s playing [of the Brahms Quintet] ranged from quiet, soft-edged, vibrato-less, milky-white to the near-explosive. And it was always under exquisite control...Bartok’s “Contrasts” got a fierce and fearless performance, Luigi Bassi’s fantasia on themes from “Rigoletto” a spit-and-polish, shamelessly show-bizzy one, which is to say 100 percent in the manner.’

Boston Globe