

The latter half of the program was Rachmaninoff, Symphony No. 2.

[...] Still more. Selvadore Rahni (Principal Clarinet Player) played solo and it was an article of superb quality.

By Akeo Okada, "Ongaku no Tomo" music magazine

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Osaka Symphony Hall, Japan Kyoto Symphony Orchestra / Special Concert

[...] We were very much satisfied to listen such an excellent performance of Mozart (Clarinet Concerto)... Mr. Rahni masters the musical language of Vienna very well...

By Katsuo Matsumoto, Yomiuri-shinbun Newspaper

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Germany Karlsruhe, Velte Hall, Recital

[...] Outstanding breath technique, deep musical feeling and intensive creative power, which we could admire especially in long melody lines [...] The audience was deeply touched by all pieces he performed.

BNN Newspaper

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Season Opening Concert "Pro Arte" with Polish Chamber Orchestra

Soloist Selvadore Rähni, C.M von Weber Clarinet Concerto No.1

[...] The Clarinetist Selvadore Rahni, technically excellent with brilliant embouchure, performed a highly individual and very convincing interpretation...

BNN Newspaper

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[...] Kontserdil tuli esitusele ka Mozarti klarinetikontsert A-duur, klarnetil soleeris Islandil elav ja tegutsev Selvadore Rähni. Sumedaid klarinetihelisisid kuulates pidin eespool välja toodud Hesse mõtte-avaldusega veel kord nõustuma: muusika tajumise aisting on suurim nauding! Sulgkergena mõjuvad passaažid tõid klarneti kui õrna puupilli võlud ideaalselt esile. Usun, et kes selle pilli lummuses enne veel ei olnud, see nüüdseks on.

Anete Sammler, Sirp (The Estonian Cultural Weekly)

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[...] The most remarkable aspect of the present take is undoubtedly Selvadore Rähni's sumptuous clarinet tone. Let us compare his approach with Martin Fröst's version, released under BIS ten or so years ago and widely considered as one of the definitive recordings of that repertoire ever since. Although the subtlety of Fröst's reading is undeniable, his clarinet tone, for all its occasional forcefulness and analytically cold quality, would be more appropriate in instrumental concertos; Rähni, though, has managed to capture the intimacy inherent in chamber music much more convincingly (also note that Rähni never builds a crescendo while performing a sustained note, whereas Fröst does not always succeed in avoiding that oddity). Even though Rähni's clarinet tone loses nothing of its roundedness in forte and fortissimo passages, he wisely allows the pianist to take the lead whenever greater force is required. Brahms's way with the clarinet is aptly characterised by the fact that a viola part was provided as an alternative in the 1895 edition. Some of the passages that pose no difficulty on the viola are, obviously, rather awkward on the clarinet, and vice versa, which means that the clarinetist has to face a plethora of technical challenges. As far as it comes to rock-solid and accurate intonation in every register, sumptuous phrasing, and impeccable co-operation, I recall no recording that could beat the present release by Selvadore and Tuuli Rähni. The producer and sound engineer is Andreas Neubronner of the multiple Grammy-winning studio Tritonus. In short, the present CD has all what it takes to be the new reference recording of Brahms's Clarinet Sonatas.

Aare Tool, Sirp (The Estonian Cultural Weekly)

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[...] Trio koosseisus Selvadore Rähni, David Geringas ja Michie Koyama tõi Tartu Ülikooli aulasse uskumatult palju publikut. Esitus täitis saali kohati lausa käega katsutavalt massiivsete helivoogudega. [...] Tšellist David Geringase enesekindla jõulisuse ning tippklarnetist Selvadore Rähni põhjatusse sügavusse ulatuva meisterlikkuse ja läbitunnetatuse kohtumine lõi sellise harva esineva pinge, mida kammerkontserdil tavaliselt ei kohta.

Lilian Langsepp, ajakiri Muusika