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It is precisely Ottensamer who, on the clarinet, discovers dazzling sharpness amid soft, woolly tones, expanding his instrument's profile. A perfectly tailored theatricality—embracing bold contrasts in saturated colors—lends John Ireland's 1913 D minor Trio a modern, exploratory edge.

Kronen Zeitung Steiermark | Graz | F. Jureček | 21 March, 2026

Clarinetist Daniel Ottensamer shines with World Premiere in Leipzig

And for his friend Daniel Ottensamer, Koncz composed a downright daredevil solo part. At this world premiere, Ottensamer performed it completely by heart, as if he had already played the piece a hundred times. It was a joy to hear how instruments like the celesta, xylophone, glockenspiel, and timpani corresponded with him. The enthusiasm for him and the composer in attendance was nothing short of frenetic.

pizzicato | Gewandhausorchester Leipzig | Franz Welser-Möst | 15 February, 2026

Ottensamer performs (Stephan Koncz's Clarinet Concerto) sensationally. He sings it, with the highest virtuosity, never showy. Effortlessly bubbling and narrative in the outer movements and the magnificent cadenza, and deeply soulful in the preceding Lento, which almost has the makings of an Adagio.

LVZ | Leipzig | Peter Korfmacher | 14 February, 2026

A Triumph of the Clarinet at Salzburg's Mozart Week

Daniel Ottensamer and the Vienna Philharmonic, under the baton of Robin Ticciati, delivered a truly overwhelming performance that earned them resounding acclaim. It was a feather-light yet sharply phrased interpretation, with pianissimos so soft they bordered on inaudibility—almost radical. In the Andante, as it should be, the performers seemed to make time stand still, yet never lost the gently relentless forward momentum.

der Standard.at | Heidemarie Klabacher | 1 February, 2026

The A-major Concerto became the highlight of the evening. Regardless, he possesses a fine, warm tone and exquisite technique. The Viennese star clarinetist shaped the pianissimo passages particularly beautifully. The audience responded with overwhelming sympathy and thunderous applause.

Südostbayerische Rundschau | Salzburg | Helmut Rieger | 30 January, 2026

The quartet, with Daniel Ottensamer on clarinet, offers a masterful interpretation of Walter Rabl's work, which takes on a new depth and freshness in their hands. Ottensamer, with his unparalleled skill, is accompanied by pianist Christoph Traxler, who brings outstanding interpretative sensitivity; Stephan Koncz, who gives the cello a moving expressiveness; and violinist Noah Bendix-Balgley, who combines emotional intensity with a melodic subtlety that further enriches the work. The refined reading of Rabl's work, which

Press reviews | August 2026

already presents a delicate balance between expressiveness and formality, is perfected by the professionalism of these four musicians, who manage to capture the essence of this Austrian composer with refined musicality and a deep connection to the score.

Sonograma | CD Brahms | Marçal Borotau | 29 May, 2025

Mozart and Mahler for a Moving Farewell

The Austrian [Ottensamer] brilliantly unfolds what Mozart so admired in the clarinet—an instrument still young in his time: its warm tone, the richness of its timbres, its suppleness, and its virtuosic agility. Ottensamer leads, while Shwartz builds a beautifully resonant soundspace with the orchestra.

Rheinzeitung | Koblenz | with Rheinische Philharmonie | Andreas Pecht | 14 April, 2025

*In the words of Françaix, Ottensamer mastered this "amusing aerobatic performance for the ear, complete with loops, turning manoeuvres and swoops". With breathtaking technique, he played the acrobatic cascades of notes, the small interlocking phrases and the changes of register with a lightness that lent the ping-pong game with the orchestral musicians charm and joy and found a rousing finale in the *allegro*.*

Saarbrücker Zeitung | with Saarländischem Staatsorchester | Helmut Fackler | 15 January, 2024

Physically pacing the room, always in contact with the orchestra, the 36-year-old Wiener, a clarinetist of degrees, elicited from his instrument soft brilliance and virtuosity as well as mischievous, rhythmically accentuated or romantically melancholic passages, and thanked the erupting jubilation in the Stefaniensaal with an improvisation of his own.

Kleine Zeitung | with Grazer Philharmonikern | Beate Frakele | 24 May, 2023

The ensemble shifted deftly to the warm sound of the clarinet so that Daniel Ottensamer was able to let his part flow in with the utmost sensitivity. ... Gratefully, Ottensamer took up Mozart's lead and enchanted it with rare tenderness.

Süddeutsche Zeitung | with Signum Quartett | Reinhard Palmer | 19 September, 2019