

Quotes

"The highlight of the evening was Fletcher's clever transcription of Erik Satie's Sports and Divertissements. This set of fifteen of the twenty ephemeral, witty pieces was originally conceived as a multimedia project for music, with sketches by Charles Martin—of which some illustrations were printed in the program—and narration by Daniel Brondel, who gave an equally witty demonstration of each of Satie's poetic commentaries. Colin-Maillard (or Blindman's Bluff) particularly demonstrated the wide range of his personal vocabulary, which is unique in his transcriptions, and the same can be said of his transcriptions of Issac Albeniz's Sevilla and Leopold Weiss' Passacaglia."

"...absolutely seamless performances of Villa-Lobos' Gavotta-Choro and Carlo Domeniconi's koyunbaba, (Turkish for 'sheep-father'), which was particularly impressive due to the re-tuning of his guitar."

Anthony Aibel from New York Concert Review

"The result is lush and intricately detailed... Fletcher is enthusiastically dedicated to this music, as his vibrant performances and in his program notes attest. Mompou is clearly more than a passing interest for him; he has even met with the composer's widow to discuss matters of interpretation. He has a strong technique, a consistent tone, and a bold interpretive imagination... The arrangements of the songs and dances are a particularly valuable and important contribution to the instrument's literature.... I hope Fletcher will publish them."

Vol. 65 No. 6, American Record Guide, November/December 2002 Steven Rings

"Guitarist Peter Fletcher, on the other hand, keeps it blissfully simple... The balance of this program consists of piano music transcribed by Fletcher, but the music flows effortlessly from one instrument to another. Fletcher plays it all with a gracious virtuosity that makes for a very pleasing hour plus of unaffected musical poetry."

Issue 26:6 (July/August) 2003 Fanfare Magazine – Peter Burwasser

“...this latest CD by Peter Fletcher was thoroughly researched and magnificently realized...Peter’s interpretation and authenticity of style and tasteful use of tone colors is truly commendable. Beautifully recorded in a church setting, the tone of the instrument is exceptional...

The playing here again is thoughtful, well considered, and a true testament in honor of this most respected composer.”

Guitar International, *July/September 2003*

“He has technical facility but what one remembers about his playing is the nuances, the poetical phrasing, dynamic and tonal changes, his harmonics, his cadences. He promises to become a very fine guitarist indeed.”

Review of Fletcher’s formal concert debut, in Brasstown, North Carolina, at the age of fifteen, The Cherokee Scout, Dec. 13th 1983 – James Cearley

“Award-winning classical guitarist, Peter Fletcher, has brought his subtle virtuosity to enthusiastic audiences at First Night® Morris County 2007 and 2008. With playing described as “first rate solo guitar work,” characterized by a “shimmering technique” and a fascinating choice of repertoire, Fletcher delighted our sophisticated audiences with his inspired playing. It was a true pleasure to feature him on our roster for this major, countywide New Year’s Eve celebration of the arts and we look forward to having him return to the Morris area in the future.”

Dr. Lynn L. Siebert, Director of Communications & Arts Participation/Arts Council of the Morris Area, Artistic Programmer for First Night® Morris

“The Peter Fletcher concert was very well received in our community. It was an intense musical experience. I was on the edge of my seat during the whole performance. I did not want to miss a single note. From the back of the audience I could observe the entire crowd. Everyone was so into the music that the only movement in the auditorium was coming from the stage. We were awe inspired with the outstanding artistry in our midst.”

--Richard Albrecht, Executive Director of the Brown County Arts Council, Ainsworth, NE

“Peter Fletcher's technical mastery and ability to carry his audience into the fervent emotional world of his interpretations are well documented. As a composer, I would like to point out his abiding commitment to the development of new repertoire for his instrument. His own arrangements are deft and convincing, models of their kind, and he regularly uses his communicative skills to advocate for newly composed music. My Ten Miniatures, op. 57, were conceived for performance by the preeminent guitarist, and are dedicated to him.”

--Victor Frost, New York based composer

“Most importantly, he performs the music with commitment, passion, and grace. Only the way a true artist can... In summary, Peter is an excellent musical performer. He dazzled our patrons with his artistry, and I believe he will impress and delight your audiences as well.”

--Concert presenter, Kevin Cyrus, Lawrenceville, NJ 2004

“I was amazed at how I could hear the clear articulation of every note. And I also appreciated the planning that went into the program. But it was your artistry that left the most lasting impression. As you lost yourself in the music you took us with you, and it was a beautiful place to be.

In addition to the music, I found you a joy to do business with. You are not only very organized, but imaginative as well! ... I am looking forward to the forthcoming CDs, and hope you will come back for another concert!”

--Concert presenter, Flora T. Higgins, Manalapan, NJ