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The Marmen Quartet (previous Bordeaux and Banff prize-winners), went all out for the G minor Sturm und Drang of K159's middle movement – which, alongside the galant style of the outer sections, offered a wonderful example of the way the young Mozart absorbed the styles of his age.

**The Strad** | Heidelberg | Carlos Maria Solare | 24.3.2023

*The Marmen Quartet, a discovery.*

*Starting with Haydn's Lark Quartet, the four of them display an astonishing lightness. What is most beautiful is their art of listening and lingering, the homogeneous transition from sometimes slight impatience to the pallid and lost in thought as well as to the furious. And then there are the finely balanced endings, whether in the languorous piano or in the collective forte-groan. In the end, sweetness and silence remain - no one dares to disturb them with applause for a long time. Music with a truly healing effect, which enthused the audience in the Boulez Hall all the more.*

**Tagesspiegel** | Berlin Boulez Saal | Christiane Peitz | 23. September 2021

*The Marmen Quartet goes all out from the first note, playing with a presence one would wish for any Haydn interpretation, and with a voluminous, never cumbersome sound. What is special about the art of the British ensemble is its committed playing, the liveliness that does not aim to find a flawlessly distilled sound: Here one experiences a fresh, honest, human way of making music. The Marmen Quartet shines, opens up the work and shows what great music can do: intellectually stimulate and, above all, to be moving.*

**Süddeutsche Zeitung** | Bad Tölz | Paul Schäufele | 23. Oktober 2021

*The Marmen Quartet were something different, questing for what might be in the music this performance alone from all others; what might they find in Beethoven today? They had cruised to the finals with Haydn, Ligeti and Mendelssohn that were adventurous and unconventional; their leading into the first movement of Schubert's D. 887 with Salvatore Sciarrino's Seventh Quartet was inspirational.*

**Bachtrack** | Banff Competition 2019 | Laurence Vittes | September 3, 2019

*They show esprit, sophisticated playing and a wonderful leaning towards escalation and attack in all of their interpretations, but with Ligeti they perform magic. Great enthusiasm about their enchanting string quartet playing at Brixen Forum. The world stands open for this quartet!*

**Die Neue Südtiroler Tageszeitung** | Heinrich Schwazer | February 13, 2020

Reviews | August 2023

*A great Grand Cru*

*Powerfully lead by a first violin full of sparkling virtuosity and elegance, with their direct and unsettling approach the musicians of the Marmen Quartet rendered the immense violence and deep sensuality of Janacek's first string quartet "Kreuzer Sonata" palpable. Thanks to their remarkable technique they are able to present the inimitable dimness of Mozart's quartet K 387 cristal clear. Their instinct for the Cantabile overcomes every difficulty and their inner tension creates a shimmering uncertainty. Asking, laconic, but also subjective and just as they were improvising, in spite of its complex and difficult to balance structure, their vision of Beethoven's quartet No. 14 illustrates an atmosphere of indispensable and also calming density.*

**Diapason** | Sring Quartet Competition Bordeaux 2019 | Patrick Szersnovicz | June 17, 2019

*Their playing results from a weightless youthful tenor, but even the individually expressive tonal language allows a new style to blossom with rarely beautiful clusters of sound.... The first violinist not only plays messianic numinous glissandi and plays even in the heights with ice-like glittering intonation, but also percussively leads and is setting the pace for the others who with their euphorizing play set a turning point of highest string mastery in this nocturnal, horrendously difficult metric dance of death.*

**Dolomiten** | C. F. Pichler | February 25, 2020