

Press reviews | August 2026

When using these press excerpts, please comply with copyright regulations!

From Dream to Destruction: A Contrast-Rich Chamber Concert with Sound Experiments.

In the restless, brisk minuet, you can clearly hear the dedication in the performance: the bows leap across the strings with such lightness that they almost lend the sound a percussive character at times.

Tiroler Tageszeitung | Innsbruck | Julia Brader | April 25th, 2026

From elegant to eccentric:

The spectrum this evening ranged from elegant to outright eccentric. Yet all three works had one thing in common—they were presented with masterful virtuosity and precision. The high tempo of the first movement, shimmering and flowing, the mercurial second movement, and the deeply touching sweetness of the third literally transported the audience to other spheres, so radiantly did the ensemble deliver the varied moods and tempos. In the fourth movement, these even escalated into a tempo that could only inadequately be described as a driving hunt. Chapeau to how sovereignly this was mastered.

Heidenheimer Zeitung | Heidenheim | Marita Kasischke | October 21st, 2025

Two compositions of a rare genre

An extremely successful and splendidly conveyed interpretation of two groundbreaking and still extraordinary string sextets. For this: a big thank you to the Marmen Quartet & Guests.

Blog | H. Boscaiolo, Helmut Wäldele | Frankfurt | May 8th, 2025

Easy to hear why the Marmen are so alive to its unbridled energy, grating humour and sombre introspection.

Gramophone | CD Bartok | Richard Whitehouse | January 2025

The Marmen Quartet's first album for BIS Records is an auspicious debut, since the four musicians do not only navigate some of the 20th century's most challenging chamber repertoire with expert ensemble. More, they seem to have assimilated the music into their cells, performing it with an energetic vitality and colour that transforms both composers at their thorniest into riveting storytellers. The group offers high-pixel definition of character, conveyed with mesmerizing intensity.

Classical-music BBC Music Magazin | CD Bartok | Jessica Duchon | January 2025

The Marmen Quartet conquers these works with furious energy. They succeed in emphasizing the unity of the string quartet's sound and at the same time achieving a very clear delineation of the individual parts, so that they achieve a result that is as cohesive as it delivers an excellent audible result. At the same time, they do not shy away from unquestionably manifesting modern harmony and, in contrast, lovingly savoring retrospective passages.

pizzicato | CD Bartok | January 2025

Press reviews | August 2026

Now the British Marmen Quartet, which has won numerous prizes and is recognised as one of the best young string quartets in the world, made its debut in the Concertgebouw's Small Hall in such a spectacular way that their concert will live long in the memory of the string quartet aficionados who attended. But all four also have the gift of listening very carefully to the others and adapting to each other. In a sophisticated game of give and take, purely for the sake of the music, a lively, nuanced and balanced structure emerges from the score in honour of the composer.

De Nieuwe Muziek | Concertgebouw Amsterdam | Wenneke Savenije | August 2024

The Marmen Quartet: alive to every nuance of the music they perform. And they impress as four distinctive artists whilst creating something so much bigger than the sum of their individual roles. This is no mean conjuring trick to bring off – but the Marmens manage it effortlessly.

Reviewsgate | Nottingham | William Ruff | February 22nd, 2024

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 | March 24th, 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 | September 23rd, 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 | Oktober 23rd, 2021

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 13th, 2020

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

Press reviews | August 2026

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 25th, 2020

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 | String Quartet Competition Bordeaux 2019 | Patrick Szersnovicz | June 17th, 2019

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 3rd, 2019