

QUARTETTO DI CREMONA

CRÍTICAS DISCOGRÁFICAS

Quartetto di Cremona: Un cuarteto de cuerda de prestigio internacional

Tras la desaparición del Quartetto Italiano a mediados de los 80's hubo un largo tiempo sin un cuarteto de cuerda italiano de prestigio internacional. Esta brecha se cierra con el Quartetto di Cremona.

WDR "TonArt" 21 octubre 2013

Am Rande des Wahnsinns (Al borde de la locura)

Disco del Mes, Revista Stereo, 1 julio 2013

Am Rande des Wahnsinns

Die Mitglieder des Quartetto di Cremona sind mit feurigem Temperament gesegnet. Das flammte schon vor zwei Jahren aus der CD mit Werken von Haydn und Bartók (FF 05/11) – und es springt den Hörer auch beim Start der neuen Beethoven-Gesamtaufnahme an. Wie ein Blitzschlag kracht der Beginn des f-Moll-Quartetts op. 95 in die Stille, dessen ersten Satz die italienischen Streicher in atemberaubendem Tempo durchrasen. Die virtuose Passage kurz vor Schluss bürsten sie mit einem Furor in die Saiten, dass einem der Atem stockt. Beethoven am Rande des Wahnsinns.

Wie unter Hochdruck beginnt auch das frühe Quartett op. 18,6. Dadurch bekommt das Allegro einen energischen, auf Dauer vielleicht etwas zu zornigen Ton, der die neckischen Anteile der

Musik kratzbürstig verleugnet. Absolut packend dagegen das Scherzo mit seinen vertrackten Rhythmen und einem unglaublich rasanten Trio.

Als spätes Quartett haben die Cremoneser das op. 135 für den Auftakt ihres Großprojekts ausgesucht. Und da zeigen sie neben erneuten Wutausbrüchen und zersplitternden Motiven auch die weichen Seiten der Musik. Wunderbar, wie der ganz leise Geigengesang im Lento von den anderen drei Instrumenten liebevoll eingehüllt und beinahe versteckt wird; wie die Streicher dann, im Mittelteil, geheimnisvoll raunen, als würden sie uns Beethovens intimste Botschaften zuflüstern.

Ob diese neue Gesamteinspielung auf Dauer an das herausragende Niveau der Artemis- und der Belcea-Aufnahme heranreicht, müssen die kommenden Folgen zeigen. Mit dem Auftakt setzt das En-



BEETHOVEN
COMPLETE STRING QUARTETS
VOL. 1

Quartetto di Cremona

semble jedenfalls schon mal ein Ausrufezeichen. Dass es bei Beethoven immer wieder Neues zu entdecken gibt, steht ohnehin außer Frage.

Marcus Stäbler

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| Musik | ★★★★★ |
| Klang | ★★★★★ |

Beethoven, Streichquartette Vol. 1 op. 18,6, op. 95 und op. 135; Quartetto di Cremona (2012); Audite/Edel SACD 022143926807 (67')



Quartetto di Cremona

Seit seiner Gründung im Jahr 2000 geht die Karriere des Quartetto di Cremona steil bergauf. Die aus den Geigern Cristiano Gualco und Paolo Andreoli, dem Bratscher Simone Gramaglia und dem Cellisten Giovanni Scaglione bestehende Formation wurde 2005 Stipendiat des Borletti-Buitoni Trust und konzertiert seitdem in aller Welt.



THE HERALD SCOTLAND Saturday 9 March 2013

Quartetto di Cremona: Beethoven String Quartets, Vol 1 (Audite)

My goodness, here is something special. The group sound reminds me in some ways of that of the great Quartetto Italiano, and it is no surprise that the Cremona Quartet was directly influenced by Piero Farulli, the viola player in that legendary group. This is a major series on the German Audite label, without question. Seek it out. **Michael Tumelty**



Supersonic Award from pizzicato

Ludwig van Beethoven: Complete String Quartets, Vol. II

The high expectations confirmed 20/01/2014

Audite's second volume of Beethoven's String Quartets confirms our high expectations raised when we listened to the first one. This will undoubtedly be a reference recording! **Guy Engels**



HERALD SCOTLAND Sunday 18 May 2014

Quartetto di Cremona Beethoven String Quartets Vol 3

Miss this one at your peril.

I've been raving about this group since the German label Audite released the first volume in their Beethoven string quartet cycle. The Quartetto di Cremona is absolutely the full Mediterranean Monty with their big, open, attacking sound, robust and muscular projection, hyper-confidence of comprehension and delivery. All of their strengths are enshrined in this sensational set of performances, with the nervy edge in opus 18, no 4, the fast-flowing opening cello theme of opus 59 no 1, and, fantastically, in the brilliant, grinding opening and spine-tingling playing throughout a truly great, wonderfully structured and gripping account of opus 133, the Great Fugue. If you can get through this lot without your hair standing on end, see your doctor. **I've already suggested they are the natural successors to the late Quartetto Italiano.** This is all the confirmation I ever needed. I'm deliberately jumping the gun here: it's due out on June 2. Be ready. **Michael Tumelty**



[KLASSIK.COM](http://www.klassik.com) 15 December 2015

Beethoven, Ludwig van - Complete String Quartets Vol. 4

Convincing in every aspect. Whatever recordings of Beethoven's string quartets one may already have, this performance absolutely must be part of the collection.



BEETHOVEN

String Quartet in F, Op. 181; String Quartet in C sharp minor, Op. 131

Quartetto di Cremona

Audite 92.683 (hybrid CD/SACD) 67:45 mins

BBC Music Direct £14.99

Here's some tremendously accomplished playing in two works from opposite ends of Beethoven's career as a composer of string quartets. The scurrying triplets in the finale of the first of the Op. 18 quartets, for instance, are articulated with remarkable clarity, and the tricky violin writing in the trio of the same work's *scherzo* is dispatched with admirable fluency. At the other end of the scale, in the long variation movement that forms the expressive heart of the late C sharp minor Quartet Op. 131, the individual phrases of the initial theme are handed over from one violin to the other with admirable tenderness, and the players find just the right caressing tone for the third variation, which Beethoven wanted performed *lusinghiero* ('flatteringly').

There are moments when the players' approach to the music can seem a little larger than life: the *sforzato* accents in the central section of the slow movement of Op. 18 No. 1 – one of the great tragic utterances among Beethoven's earlier works –

HERALD SCOTLAND Sunday 26 April 2015

Quartetto di Cremona Beethoven Complete String Quartets Vol IV (Audite)

This fourth volume in the Quartetto di Cremona's ongoing Beethoven cycle, even by these great players' well-established standards, is astounding.

There are two quartets on the disc, the opus 18 no 1 (which isn't actually the first-composed of the set - that was more to do with grouping for publication) and the late opus 131 Quartet in C sharp minor, Beethoven's most experimental in the medium. The playing, as ever, is blisteringly detailed and right in your face: you can feel the grain of the music and actually hear the fierce tension of concentration through the players' breathing (part of it; not a distraction). The two works are forensically analysed through these performances, and their staggering originality emerges anew, both in the opus 18, where the continued use of the word "early" seems misleading, and in op 131, where Beethoven's deconstruction of formal orthodoxy has never been more striking. This gripping Cremona cycle goes from strength to strength. **Michael Tumelty**

[BBC Music Magazine](http://www.bbcmusicmagazine.com) Luglio 2015



Der Neue Merker (13.12.2015)

Two marvels of Viennese classicism, the String Quintet in C major and String Quartet Op. 132, interpreted with moving expressivity.

The Quartetto di Cremona is no longer a secret. The finest Italian chamber ensemble of today unites their own country's musical tradition with the Austro-German. As before in Volume IV, the group reaches the highest level of expression with an individual, personal interpretation of the music's structures, characterized by a sensual and audacious lyricism and a contemplative-spiritual tone.

If Italy has lost a great deal of its reputation as the land of opera, these four magnificent Cremonese musicians are imposing new standards at least in chamber music.

Pizzicato, December 2015

No compromises

An unusual addition completes the fifth volume of the QdC's complete Beethoven cycle: the String Quintet in C Major. Its inclusion is a completely logical choice, as it is Beethoven's only composition for string quintet. This intruder from the years 1800-01 fits in perfectly with the rest of Beethoven's absorbing works. Lawrence Dutton on second viola is perfectly adapted to the devoted tones of the Quartetto di Cremona.

...The intense and compact musical language of the Quartetto di Cremona illustrates vividly how Beethoven's music itself became spare and compact in his last years. True pure-blooded musicians with impassioned performances of Op. 29 and Op. 132.



Fanfare, 11. Juni 2015

KL1400 - Italian Journey

These quartets, which are often superficially executed, they take them as having something interesting to say. Boccherini's op. 2/6, for example, could often be written off as a salon piece, but they make it almost Haydnesque. Two years ago, the Brodsky Quartet did a program which also included the Puccini and Verdi quartets (rev. 37:1). I quite enjoyed their approach, but I can easily recommend this disc for those who want another view of this music. **Alan Swanson**

CRÍTICAS DE CONCIERTOS

Harrogate Festival concert. Yorkshire Times July 2015

For those who have never seen a string quartet live and up close... you must: it's a truly stunning experience and non-more so than the recital given last Thursday at Wesley chapel by the Quartetto di Cremona. They played with energy and consummate mastery of every musical detail; immaculately phrased bel canto lines effortlessly interwoven to transport a captivated audience on a journey through the musical riches of Italy.

So, if you get the chance to see a string quartet up close... go. If it happens to be the Quartetto di Cremona then, you're really in luck. **Clair Chadwick**

South Wales Evening Post October 2015 **Simply so impressive**

The Gower Festival has hosted many fine quartets over the years, but I don't remember ever being more impressed than by the remarkable Quartetto di Cremona. From the opening bars of a Haydn quartet their playing was so simple, so clean, crisp and sparkling, that you just knew you were in safe hands. And who better to play the rarely-heard quartet by Verdi, in his bicentenary year, than a group formed about twenty miles up the road from Verdi's birthplace? It's an intricate, restless work, with few signs of its composer's normal practice, apart from the beautifully played cello aria in the trio of the third movement.

Beethoven's late C minor quartet, far from being rarely heard, is one of the absolute pinnacles of the repertoire, again the Cremona's playing was so effortlessly unfussy that the music emerged fresh and vital, never weighed down by the excessive reverence with which some quartets approach it. Some of the dialogue passages for cello and viola in particular were sublimely sensitive.

Madrid Auditorio Nacional - 15 octubre 2015

El sonido italiano y las escuelas de Viena inauguran la nueva temporada del Liceo de Cámara *****

El sonido brillante y limpio del grupo de Cremona continuó sonando en la sala de cámara con el Cuarteto núm. 14 de Schubert, basado en el Lied *La muerte y la doncella*, que le da nombre. Todas las posibles dificultades que puede tener la obra, técnicamente endiablada, fueron superadas por el conjunto, con un gran protagonismo de la parte del violonchelo, interpretada con gracia, solvencia y decisión por Giovanni Scaglione. La ambigüedad tonal y modal del último movimiento, junto con las diversas cadencias que resolvían, pero que desembocaban de nuevo en la exposición del tema principal, constituyeron el punto culminante de una velada vienesa magistral. El sonido italiano de los instrumentos unido con el estilo vienés inauguraron a la perfección la nueva temporada del Liceo de Cámara. [Pablo FitzGerald Cerdán](#)

Perth Concert Hall - Wednesday 8 October 2014

WELL, now we can answer the question. Is the Quartetto di Cremona, whose progress we have followed in recent years with all those CD recordings of Beethoven's complete string quartets, really that good? The short answer? **Yes, they jolly well are that good;** and what an unqualified thrill it was to hear them in Perth Concert Hall on Monday, with a near-incredible performance of Shostakovich's Tenth String Quartet, which revealed altogether unfamiliar facets of the Italians' own performing art, and a thesaurus of fresh perspectives on the Shostakovich, whose performance was a masterpiece of understatement.

There is a wonderful mix to the group, which is as homogeneous in its musical integrity as it is individualistic in its character and questing interpretations. **Michael Tumelty**

Accomplished display on quartet's debut visit

Long established as one of Europe's finest quartets, the Quartetto di Cremona, on its first visit to Norwich, impressed the capacity audience greatly with its virile, colourful, and deeply sensitive playing. In a programme which contained major works by Shostakovich and Beethoven, and a contemporary work by the Italian composer, Fabio Vacchi.

First, though, a quartet by Boccherini, whose prolific output of chamber music, including 11 string

Review

Quartetto di Cremona John Innes Centre, Norwich

quartets, doesn't perhaps receive the attention it deserves.

Though not in the same class as his contemporary Haydn, his music has a marked character of its own, as clearly demonstrated in his short quartet Opus 2, No 6, given a performance of great

intensity by the Cremona, and notable for beautiful cello playing in the Largo.

The same intensity pervaded the quartet's reading of Fabio Vacchi's 1999 Movimento di Quartetto, a short work largely made up of alternating episodes of Slow pianissimo and fast ferocious fortissimo; all very approachable and effective, if formally somewhat unsatisfactory.

As for the two great repertoire works, it suffices to say that they were performances as fine

as one could wish for: effortless technique, and wonderful tonal balance in Shostakovich's Quartet No 10, with again the same ferocious intensity in the second movement allegretto and, to end, a superb performance of Beethoven's C-sharp minor, the longest, and perhaps the most difficult of all his quartets, unsurpassed in its demands on the players, who here fulfilled them to perfection.

Frank Cliff

NORWICH - Eastern Daily Press
13/10/14

“Demostración de gran talento en el debut del cuarteto”

Rundum beglückend

Quartetto di Cremona in den Reiss-Engelhorn-Museen

VON GABOR HALASZ

Zu einer begeisternden Begegnung kam es beim dritten Konzert der Kammermusik in den Reiss-Engelhorn-Museen in Mannheim. Mit seinem Programm aus Kompositionen von Mozart, Bartók und Beethoven stand das Quartetto di Cremona für absolut zwingende künstlerische Ansprüche ein.

Dieses Streichquartett zählt zu den Eliteensembles des internationalen Konzertbetriebs, ist „quartet in residence“ der Società del Quartetto in Mailand sowie der Accademia di Santa Cecilia in Rom und war Partner im Oktett des Mandelring Quartetts bei seiner Gesamteinspielung von Mendelssohns Streicherkammermusik.

Seinen exzellenten Ruf bestätigte das Quartetto di Cremona nun auch glanzvoll in den Reiss-Engelhorn-Museen. Gleich beim ersten Einsatz von Mozarts G-Dur-Quartett (KV 387) signalisierten das scharfe Profil des Hauptthemas und der Kontrastreichtum der Klangrede unverwechselbare interpretatorische Absichten: Es ging diesmal ganz außergewöhnlich lebendig zu.

Die vier aufeinander optimal eingespielten Musiker aus Genua – die beiden Violinisten Cristiano Gualco (Primgeiger) und Paolo Andreoli, Simone Gramaglia (Viola) und Giovanni Scaglione (Cello) – agierten mit zündendem Brio, leidenschaftlichem

Nachdruck und überaus geistreich. So geschehen beim Seitengedanken von Mozarts Kopfsatz oder im Menuett. Das klingende Geschehen stand durchweg im Zeichen eines unbändigen Willens zum Formen. Von Leerlauf gab es keine Spur; es ereignete sich aufregend viel an diesem Abend.

Der Ensembleklang ist sonor, mit weit gefächerter dynamischer Palette, selbst beim intensiven Innenleben der Mittelstimmen blieb alles stets durchsichtig. Auf dieser Basis wurden die mehrstimmigen Strukturen, ganz besonders in der Doppelfuge von Mozarts Finale und durchgehend in Bartóks viertem Streichquartett, in exemplarischer Klarheit freigelegt. Dort zog die vor Spannung berstende Darstellungsweise mit ihrer verwegenen motorischen Energie und ihrem rhythmischen Furor in ihren Bann.

Dass man es diesmal mit virtuosen Instrumentalisten zu tun hatte, müsste an sich kaum erwähnt zu werden, dessen ungeachtet wirkte aber der ungemein bravourös servierte Pizzicato-Satz des Bartók-Quartetts höchst beeindruckend. Durch überschwängliche Vitalität begeisterte dann der Schlusssatz von Beethovens zweitem Rasumowsky-Quartett (e-Moll, op. 59/2), und im zweiten Satz wurde die Wiedergabe der Vortragsgabe voll gerecht: „Dieser Satz ist mit viel Gefühl zu behandeln“. Beglückend schließlich die Zugabe: die himmlische Cavatina aus Beethovens op. 130 in B-Dur.

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Die Rheinpfalz, 27 noviembre 2015

“Estimulante panorámica”. Concierto en los Museos Reiss-Engelhorn de Mannheim.