
Quatuor Mosaïques

Selected Reviews

Haydn Series at Wigmore Hall Wigmore Hall, 30 & 31 May 2018

"The integrated sound of the Quatuor Mosaïques represented an ideal basis for the opening of Haydn's rather serious C-minor String Quartet. The Moderato moved forward, regular in rhythm yet always expressive... Erich Höbarth's violin stood clear when required, not because of forcefulness, but rather through his bright elegant tone... A delightfully bucolic element was evident in the Allegro Minuet – Quatuor Mosaïques always convince in dance movements. The dashing final Presto was swept excitingly forward....As an encore we were charmed by the Adagio cantabile from Haydn's Opus 64/4: a perfect vehicle to demonstrate the unified beauty of tone and sensitivity displayed by this ensemble."

- **Antony Hodgson, Classical Source**

Beethoven: The Late String Quartets CD Naïve Records, October 2017

"The Mosaïques inflect the music with myriad deft touches that reveal this miraculous score as a new way forward ... one of the most revelatory and thought-provoking sets of these timeless classics in decades."

- **Julian Haylock, The Strad February 2018 - 'The Strad Recommends'**

"Quatuor Mosaïques bring warmth and subtlety to these fascinating works."

- **Andrew Clements, The Guardian ******

"Their playing is so natural and communicative that fans will find gold in every measure [...] Quatuor Mosaïques' Beethoven is different from performances on modern instruments in its ease. The sound comes so responsively off their gut strings that they can spin the composer's long lyric lines effortlessly as if singing to silent words (such as in the Heiliger Dankgesang movement of Op. 132), be assertive and gruff when required without making noise (the sul ponticello stretch in the Presto of Op. 131), and handle tricky technical stuff with graceful fantasy (the Presto of Op. 130) [...] this is a treasure. Do not let it go."

- **Laurence Vittes, Early Music America**

"As far as I'm aware this is the first and only recording of these works on 'period' instruments - using gut strings and early nineteenth-century bows, whilst employing a more limited use of vibrato than one generally hears. But there is no lack of warmth to the sound, and the transparent textures reveal plenty of details - both melodic and harmonic - which provide a freshness which is at times quite revelatory."

- **Chris O'Reilly, Presto Classical**

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Haydn, Mozart and Beethoven at Wiener Konzerthaus December 2016

"The Quatuor Mosaïques made a chamber music evening in the concert hall into a breathtaking experience: art became emotion, emotion became art. Storytellers like the Quatuor Mosaïques were listened to with dedication." - **Wilhelm Sinkovicz, Die Presse**

Residency at Perth Concert Hall with pianist Susan Tomes February 2016

"What an extraordinary weekend's music-making in Perth Concert Hall. "I have never heard string quartet-playing of that quality," said an elderly gentleman whom I do not know. "And nor have I, sir", was the only response I could come up with. The group was Eric Hobarth's Quatuor Mosaïques, which is the finest period-instrument string quartet in the world. [...] their timing, co-ordination, scrupulous balance, incredible texturing that lets the light stream through, and seamless integration are beyond scientific explanation. They are magicians of unquantifiable skill and experience, and what they do beguiles the eye, the ear and the mind. What they did at the weekend was spell-binding."

- **Michael Tumelty, The Herald** *****

"These were beguiling concerts [...] It all looked so easy, the quartet's seemingly casual demeanor exuding a comforting warmth, within which the tonal balance tilted and swayed to reveal the naturally-flowing complexity of Mozart's genius." - **Kenneth Walton, The Scotsman** *****

"From the first notes the joy in communication of this quartet came over. [...] And rightly appreciated as such, recalling the artists to the platform even once the house lights were on."

- **Iain Stuart-Hunter, Perthshire Advertiser**

Haydn String Quartet in Bflat, Op.76 No.4, Mozart in D K575, Beethoven in F Op.18 No.1 Wigmore Hall April 2011

"a wonderfully uplifting chamber concert" - **Seen and Heard International**

"what distinguishes their performance is the combination of warm and sonorous tone of gut strings and elegantly shaped and articulated phrasing" - **BachTrack.com**

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Aldeburgh Music Festival, September 2011

"the world's premier period-instrument quartet " - ***The Independent***

Haydn String Quartet in Bflat, Op.76 No.4 'Sunrise', Mozart String Quartet in D K575, Beethoven String Quartet in F Op.18 No.1, Wigmore Hall April 2011

"a wonderfully uplifting chamber concert." - ***Seen and Heard International***

"what distinguishes their performance is the combination of warm and sonorous tone of gut strings and elegantly shaped and articulated phrasing." - ***BachTrack.com***

Bath Mozartfest, November 2008

"I can think of few more enjoyable experiences than listening to the Quatuor Mosaïques plying Haydn, Mozart and Beethoven string Quartets." - ***Hugh Canning, The Independent***

Beethoven's Opus 132 String Quartet

"[the] interpretation was notable for its soulful intimacy. The earthy, warm timbre of the instruments' gut strings gave the four voices in the chorale an unusual resonance. The quartet's powerful performance of Opus 132 as a whole, the highlight of the evening, was remarkably expressive and nuanced."

- ***The New York Times***

Beethoven's String Quartets Opus 18 Nos. 1 & 4, NAÏVE E8899

"the greatest quartet ensemble of our time performing on authentic instruments. [...]this quartet are in perfect phase to interpret the new world explored by the young Beethoven in these Op. 18 quartets. [...]Mosaïques play with humour and playfulness, yet maintaining a suitable sense of restraint. [...]Mosaïques on period instruments are peerless in these works and in any case have few similarly equipped competitors. [...]Quatuor Mosaïques are an astonishing ensemble who deserve the utmost praise for these magnificently performed scores." - ***MusicWeb-International.com***

"Simply close one's eyes and the musical vitality is instantly apparent." - ***The Independent***

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Mozart's Quartet No. 3, Frick's music room New York

"Mozart's melodic lines were delivered with rich sound and spacious lyricism." - **The New York Times**

"Ideally balanced, the group commands attention by spiking poise with bursts of passion. Predictably, the short Intermezzo, here played with more than a touch of mystery, emerges as a highlight."

- **The New York Times**

"Most immediately striking is the ensemble's richly sonorous, full-bodied sound" - **ClassicsToday.com**

"The full house for Quatuor Mosaïques was richly rewarded with a programme of sublime music."

- **Contemporary Review**

"The Mosaïques' readings of the slow movements in the so-called Joke and Bird Quartets are again outstanding in their grave tenderness, their sensitivity to harmonic flux and the improvisatory freedom Erich Höbarth brings to his ornamental figuration. The Bird, in particular, receives as searching a performance as I've ever heard: in the first movement the Mosaïques steal in almost imperceptibly, respond vividly to the music's richness and wit, and bring a spectral pianissimo to the mysterious lull in the development. The Slavonic finale, one of several movements to benefit from the lighter, more flexible period bows, goes with terrific fire and panache." - **Gramophone Magazine**

"For sheer poise, the first quartet of Haydn's Opus 54 couldn't have been bettered. A slow movement that was mindful of the composer's Allegretto direction was particularly appreciated; its two pivotal climaxes, the second of which slipped into some minor intonation problems, were gripping."

- **The New Zealand Herald**

"The Quatuor began to interact with that ardent volatility, that almost improvisatory immediacy that always characterises the most vital string-quartet playing." - **The Independent**

"[The Quartet] played with finesse, dramatic intent, grace, intelligence, and beautiful sonority." - **Le Monde**