

Wihan^{QUARTET}

Schubert String Quartets



No.13 in A minor 'Rosamunde'
No.14 in D minor 'Death and the Maiden'

There have been fine recordings of these two haunting quartets but none that I have enjoyed more than these beautiful performances. The Wihan take their time with the D minor, Death and the Maiden — even the demonic presto finale is given more space than usual — but this allows Schubert's marvellous harmonies and expressive part-writing to register fully and possess the listener. In the A minor, too, though the opening allegro ma non troppo is quite brisk, the players always let the music breathe — nowhere more so than in the slow movement's magical moments of return.

The Sunday Times

these are two of the finest accounts of this music that I have ever encountered: virtuosic, eminently stylish and exceptionally sensitive to the blend of haunting lyricism and sweeping intensity that stamps the music.

International Record Review

The Strad Recommends

Compelling coupling of two of Schubert's best-known quartets. The Wihan achieves the tantalising expressive ambivalence that is the nirvana of all Schubert interpretation.

The Strad

Not many modern quartets capture the sense of veiled but intense melancholy the Wihan quartet finds....leader Leos Cepicky's fine –featured phrasing stands out – he can home in on details and nuances like any good Lieder-singer. For anyone who finds the Takacs Quartet just too extrovert this could be the answer.

BBC Music Magazine

a fascinating discHere is the Wihan, in a live recording in Prague, at its most restrained and understated. And quite frankly the music, especially the melancholic Rosamunde Quartet, is the beneficiary.

Glasgow Herald