

## PRESS QUOTES:

2013

CD Luigi Nono, *La lontananza nostalgica utopica futura*, SubRosa, DDD

### **Neue Zeitschrift für Musik 05/2013, Raphael Smarzoch**

The focus is on the violin, played by Tiziana Pintus. With full and clear sound she interacts with soprano, clarinet and electronics. Each gesture is planned down to the last detail...

### **Musicalifeiten.nl, 08/2013, Jan de Kruijff**

Tiziana Pintus commits herself with great conviction and understanding of this music. With the necessary imagination, she makes a real living, lively experience of it."

### **Opusklassiek.nl, 10/13, Aart van der Wal:**

Performance and recording are of a high level.

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2010

### **PZC Hengstdijk, Zeeland, 18 January 2010, Jeanette Vergouwen:**

#### ***High quality concert by Camenae***

"Schubert's Octet was originally commissioned by Count von Troyer, himself a clarinet player. Camenae, an ensemble of high-quality musician, are in full command of the material and musical techniques. The sound they produce is beautiful and their interpretation crystal-clear. The dialogues between the first violin and the wind instruments were well executed."

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2009

### **Dagblad van het Noorden\*\*\*\*\* Assen, 14 December 2009, Paul Herruer:**

"It was clearly audible that the leaders of Camenae Collective are Gubaidulina's music specialists: the 'Hommage' could not have been performed with greater style or richer tension. The piece requires a balanced texture of timbre more than dramatic gestures, but when played with such concentration, its impact is impossible to misunderstand. The contribution of soprano Claron McFadden was a study in concentration in itself, from her radiant heights to almost whispered, yet clearly sung delcamation of poetry"

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2008

### **Resonate Magazine The Rocks, Sydney, Australia, May 2008,Tristan Louth-Robins:**

Adelaide Festival Centre, Adelaide Contemporary Music Festival

"Saturday's 'Tour De Force' program featured works by Sofia Gubaidulina, Willem Jeths, Henk Badings and Tristram Cary, performed by the Telesto Duo, Gabriella Smart and soprano Greta Bradman. The opening performances of Gubaidulina's Rejoice! (1981/88) and Chiasmus (2000) showcased the technical virtuosity and dexterity of the Telesto Duo and Smart, ... Badings's Capriccio (1959) – one of the first works written for concert instrument and electronics – was stunning as Pintus's violin ducked and weaved its way around a rhythmic barrage of clicks and drones pulsing from stereo channel speakers..."

### **Real Time Magazine Sydney, Australia, June-July 2008, Jon Dale:**

Adelaide Festival Centre, Adelaide Contemporary Music Festival

"...a festival highlight: the Telesto Duo's breathtaking performance of Russian composer Sofia Gubaidulina's sonata for violin and cello, Rejoice!...Particularly affecting was a series of harmonics, quietly wrung from the violin by Tiziana Pintus, which held the collective breath of the Artspace audience and briefly transformed the space's antiseptic vibe into an ennobled zone—reflective and smart, without any recourse to pious display."

**Rip It Up, Adelaide, Australia, April 2008, Barry Lenny:**

Adelaide Festival Centre, Adelaide Contemporary Music Festival

"Modern writing pushes performers to their limits, expecting the highest of technical standards to make performances possible. With the musicians on stage for this concert there was no shortage of technical excellence or musical maturity (...). The result was a truly exciting and captivating concert of great music.."

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**2007**

**CD Telesto Trio (Camenae 1)**

**Whole Note Toronto CA, October 2007, Andrew Timar:**

"The Telesto Trio was founded by three accomplished chamber musicians (...) in order to perform the music of Sofia Gubaidulina and they certainly do the works proud, playing with passion and secure musicianship of the highest order. The recorded sound is clear and dynamically full. Recommended."

**Luister (Eindhoven, NL) September 2007, Emanuel Overbeeke, Performance 9:**

"The first piece was composed for Natalia Gutman and Oleg Kagan: two musicians who are not averse to sweeping, dramatic gestures in their playing. In contrast, the cellist and violinist of the Telesto Trio avoid demonstrative emotional display as much as possible, yet they succeed in accomplishing the same level of intensity as the duo that commissioned the work. This is much to the credit of the musicians, while it also testifies to the versatility of the composition... Listening to this CD, which features several of her finest works, it is above all the music that one hears and scarcely the musicians: a testament to this trio's musical dedication and insight."

**The Strad Magazine (London, UK) Juli 2007, Peter Quantrill:** "Fidelity to the notes and dedication to the cause can be taken as read...Microtones and fragile resolutions, Ligeti and Shostakovich, uncertainty and faith are all present and correct"

**Jyllands-Posten (Viby DK) June 2007, John Christiansen:** "...such a significant CD..."

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**2006**

"I have never heard the piece (Rejoice!) played so well, Telesto succeeded in grasping the essence of the piece and with amazing fantasy bring it to life.."

**Sofia Gubaidulina 14 oktober 2006, Amsterdam**

**CD Telesto Trio (Camenae 1)** "This is playing that really inspires: there's no disguising the spirit of a composer who transcends the mundane and takes us to deeply spiritual worlds. A treasure of a release!"

**Heather Kurzbauer, Corresponding Editor Strad Magazine London**

**Trouw (The Netherlands) 21 October 2006, Anthony Fiumara:**

"Telesto trio love for Gubaidulina's music splashes out of the performances ...In Silenzio one hears the trio inching forward towards heaven with rhythmic tautness and mysterious whispered tones." "For Sofia, on the occasion of her 75th birthday", is the festive announcement on the CD cover. Her portrait on the cover calls to mind the famous print of Che Guevara. Gubaidulina as the spiritual heroine of contemporary music."

**Het Parool (The Netherlands) 16 oktober 2006, Michel Khalifa**

" ... impeccable performance from the violinist Tiziana Pintus and the cellist John Addison.."

**2001**

**La Nuova (Italy) September 2001, Antonio Ligios:**

"Telesto Trio offered a lucid interpretation of these three works (Gubaidulina) and at the same time succeeded in creating in the listener the emotions aroused by the music of the composer."

**BN/De stem (The Netherlands) September 2001, JeanetteVergouwen:**

"Telesto Trio bewitched the listener with sounds. It was a display of diverse techniques, with a palette rich in colours and nuances. The performance was captivating and the musicians played with full conviction."