

MEDIA COVERAGE

... True to its original vision, the key artistic appeal of the KMVL's performances lies in the bold and innovative diversity of its programming and the ensemble's unwavering commitment to high creative standards.

As expected, the names of great composers are on the menu but on each occasion they are joined by lesser known - or even unknown - composers, or else by defining musical works of the 20th and 21st centuries.

The ensemble's debut in the autumn of 1985 was very much still classical in nature: a cycle of three Bach concerts. But very soon, the programme showcased Schoenberg's "Kammersymphonie Op.9", alongside "Coming together" by Frederic Rzewski, Charles Ives' first quartet and an unpublished "Quartettsatz" by Richard Wagner.

The ensuing 25 years saw, in addition to the standard repertoire, performances of works by the likes of Webern, Zemlinsky, Alma Mahler, Milhaud, Harsanyi, Poulenc, Rebecca Clarke, Villa-Lobos, Othmar Schoeck, Ernest Bloch, Cage, Messiaen, Bartok, Ibert, Gorecki, Sandor Veress, Henze, K.A. Hartmann, Chostakovitch, Isang Yun, Berio, Martinu, Penderecki, Gubaidulina, Schnittke, Lachenmann, Kurtag, Denissov, Ernesto Halffter, Fernando Obradors, Ligeti, Eino Rautavaara and Elliott Carter, among others.

Loll Weber, preface of CD celebrating 25th anniversary.

Regarding Laszlo Lajtha – Quatre hommages pour quatuor à vents: The players' performance showcased their instrumental mastery, and was characterised by a perfectly smooth ease and vitality.

Loll Weber in Luxemburger Wort, 2008.

... an unconventional programme; flawless in terms of intensity and virtuosity; a fascinating interpretation of one of the most idiosyncratic masterworks of French chamber music (Chausson, Concert op. 21).

Loll Weber in Luxemburger Wort, 2005