

IRINA MURESANU
VIOLINIST

www.irinamuresanu.com

CRITICAL ACCLAIM

“From a dreadful difficulty, Paganini seems to be creating, in five minutes, all the acrobatics the violin is capable of, acrobatics which are played without problem by Irina Muresanu, with her formidable technique.”

Pierre Carrive, review of live performance in Paris, April 30, 2023

“The music for violin includes the thoroughly Straussian *Le Bains-bar* waltz, indecently delightful and ravishingly played by Irina Muresanu as if it were a particularly dreamy bit of Tchaikovsky.”

The Strings Magazine, Marc 14, 2022

“Saint-Saëns was such a genius that he could create, in 1863, a showpiece for violin that would sound like it was written expressly for Irina Muresanu in the year 2020. He gave her plenty of the sort of flourishes and articulations she loves to sink her bow into. Saint-Saëns truly had a magic touch for achieving this, and Ms. Muresanu compounded it by playing the piece from memory. Thus, on Sunday, it belonged to her alone. And she stopped the show with it”

The Berkshire Edge, November 20, 2020

“Muresanu ... is a gigantic spitfire of a player. She tears into the most difficult passages with relish and pristine execution. Even the most mundane passages bristle with excitement in her hands.”

TheaterJones.com, Fort Worth, TX, September 23, 2019

“Ms. Muresanu produces a voluptuous rich sound and I was most impressed by her impeccable control. It took but just a few minutes to realize we were in the presence of a master violinist”.

New York Concert Review, April 23, 2019

“It is apparent from the opening bars of Enescu’s “Airs in Romanian Folk Style” that Muresanu has a wonderfully arresting and nuanced tone. Deeper in, this carefully chosen collection of unaccompanied works allows Muresanu to share an extraordinary sonic palette in which her 1849 Giuseppe Rocca violin seems at times to have its own breath.”

Limelight – Australia’s Classical Music and Arts Magazine, September 2018

“This post is to bring to the attention of our readers an extraordinary violinist, Irina Muresanu. When you have a chance, ...find a copy of this beautifully engineered CD. I promise you will be stunned by not only the virtuosic playing of Irina Muresanu, but also by her deep commitment to exploring music for her instrument from musical cultures as diverse as Indian, Persian, Native American, Irish, Chinese and Argentine ones.Irina Muresanu convinces us there’s simply nothing in this world she cannot play.”

Rafael de Acha, <http://www.rafaelmusicnotes.com> April 2018

“..a simply dazzling end to one of the best solo CDs I’ve heard.”

The Whole Note, June/July/August 2018 edition

“[In Beethoven’s Triple Concerto] violinist Irina Muresanu was intense and searching. Everyone was in a playful mood for the Finale, Muresanu most of all, as she paused for a teasing moment before plunging into the 2/4 section near the end.”

The Boston Globe, February 25, 2017

“The half-dozen encore-length works [of Muresanu’s *Four Strings Around the World*], written by composers from different countries, were chosen because the melodies and styles embody their countries’ origins, as the violinist said from the stage... The only thing these works had in common was a kind of magical virtuosity that Muresanu regaled the audience with in a most facile manner... Irish composer Dave Flynn’s “Tar Eis an Caoineadh,” an homage to five different fiddlers, held together as a single work surprisingly well. Its extended techniques — almost constant double stops, drones and slides — yoked together an amalgam of ideas and moods. Chinese-American Bright Sheng’s more complex “The Stream Flows,” aggressively plucked with both hands, imagined yet another type of song-like experience on the instrument... “Four Strings” not only extends the superbly talented Muresanu in new directions, but offers a glimpse into variations of violin technique and approach that would only be gleaned by attending different concerts in various country fairs, Irish pubs, campfire gatherings and parlors.”

Cape Cod Times, June 25, 2014

“Much of the audience sat raptly and hung on Muresanu’s varied and lyrical playing throughout [the Dvorak Violin concerto], breathing only (it seemed) when she did.”

Musical Intelligencer, November 2013

“[Thomas Oboe Lee’s Violin Concerto is] a terrific piece worth listening to many times; the first movement contains some of my favorite music in the whole set, and the violin part is breathtakingly lyrical and ecstatically played by Irina Muresanu.”

Musicweb-international.com, 2013

“The star is [Thomas Oboe Lee’s] Violin Concerto, written for Bucharest-born Irina Muresanu. Lee writes that he ‘researched Brahms, Sibelius, Mozart, Prokofiev’ and it shows – until he starts getting it right by getting it wrong at the most outlandish places, and the pyrotechnics and attitude that Muresanu must employ to maintain control are breathtaking.”

Gramophone, 2013

“But the most impressive piece on this recital (or any recital on any instrument) was the magisterial Bach “Chaconne” in D minor, which Muresanu played magnificently. When the D Major section moves into D minor, it seemed as if the violin had had its heart broken and was crying. Muresanu’s performance was simply spectacular.”

Boston Musical Intelligencer, April 15, 2013

“Soloist Irina Muresanu offered a luscious velvety tone and complete command of every nuance and flourish.”

Boston Musical Intelligencer, April 23, 2012

“The interest of the Piazzolla “Four Seasons of Buenos Aires” lies in the lengthy violin solos, which range from flashy virtuoso rounds to smoldering lyricism. All of these were dispatched with the requisite fireworks by Irina Muresanu, whose combination of fire and poise made the performance irresistible.”

Boston Globe, February 1, 2010

“Violin soloist Irina Muresanu rallied in grand fashion in the Brahms Violin Concerto, on the one hand giving a demonstration of near exacting discipline and on the other hand exhibiting true feeling. Never retreating from its extensive demands, an intense Muresanu combed through all of the finery, fiery, fleet and flowing.”

Boston Musical Intelligencer, March 16, 2009

“Irina Muresanu is superb in the Lekeu and Magnard sonatas recording, with a rich, sweet, full tone that does a measure of justice to Ysaye’s style of interpretation – she even makes judicious use of forbidden portamenti that is appropriate to the period and idiom of the music.”

All Music Guide, April 2007

“The Prokofiev Concerto was superbly rendered by Irina Muresanu. Matching her sonorous tone was a solid technique that combined to make this performance one of heightened artistry.”

Virginia Gazette, September 16, 2006

“There were no superficial frills in this concerto, only the urgency of music alone, distilled by the magic violin of Irina Muresanu. [She] reigned over Brahms’ music....”

Telerama, France, August 27, 2004

“Irina Muresanu is one of the finest violinists we’ve ever heard. She can raise the roof where needed and is technically equal to anything. A sensational concert.”

Waterloo Gazette, Ontario February 4, 2004

“In Paganini’s most famous Caprice for solo violin No. 24, Muresanu has mastered the spectacular stunts to such extent that she could use them to make delightful music. “

Boston Globe, January 10, 2004

“Ms. Muresanu is a glorious violinist of great personality who moves effortlessly within the warp and woof of ensemble playing.”

New York Concert Review, Spring, 2001