

Reviews - Adolfo Gutiérrez Arenas

Concert with the Neue Lausitzer Philharmonie - Edouard Lalo, Symphonie espagnole

Soloist Adolfo Gutiérrez[...] provided a contrast to the fiery opening of the orchestra with his initially mild, warm tone [...] Arenas let his instrument sing and revel, filling the role of the talkative protagonist devised by Lalo with sympathetic restraint without hiding his technical and interpretative qualities under a bushel.

Karsten Blüthgen, Sächsische Zeitung, October 23rd, 2021

Sound cathedrals of longing - Concert with the Robert Schumann Philharmonie Chemnitz and Guillermo García Calvo

...Adolfo Gutiérrez Arenas shone on this instrument. From the plucked opening to the dying fade at the end, Arenas produced a very multi-faceted piece almost resembling a collage, on his cello from 1673. Rather dark in parts, the composition also repeatedly breaks into lighter, more dramatic realms. The work was very well received by the audience in the sold-out Great Hall of the Stadthalle, celebrating the soloist with long-lasting applause who in turn thanked the audience with an encore by Benjamin Britten.

Zwarg, Free Press 8.10.2021

Concert with Anu Tali and the ADDA Sinfónica Alicante

Taking on the technical challenges of Dmitri Shostakovich's Concerto for Cello and Orchestra No. 1 op. 107, soloist and conductor began this work with rhythmic determination. In it, the soloist showed the whole range of his abilities put at the service of a musicality that was well assumed and very careful in its transmission to the listener. Adolfo Gutiérrez thanked the applause with a heartfelt piece by the British composer Benjamin Britten, which he dedicated to our elders, so affected by the pandemic.

José Antonio Cantón www.scherzo.es, 23.11.2020

Recital Beethoven sonatas, Festival Música y Danza Granada

The two performers, Adolfo Gutiérrez and Christopher Park, have offered a clean version, rich in nuances, a version of great quality that has brought us closer to this Beethoven, more intimate if you like, but equally intense, brilliant at all times, mastering both instruments to perfection. I think it is only fair to highlight the beautiful sound of Adolfo Gutiérrez's cello, a full, full, compact sound of absolute musicality.

Ideal.es JOSÉ ANTONIO LACÁRCEL, www.ideal.es, 16.7.2020

Recording Beethoven cello sonatas with Christopher Park (Odradek records 2020)

Supported by excellent recording techniques, Gutiérrez Arenas and Park create a sound image that perfectly reflects the changing tuning weights and permanent roll changes of the two instruments: There are numerous moments of great delicacy and fragility, then again we hear melting cantabile, arrogant Giocoso, angular counterpoints, pronounced calm and pronounced fast tempi, in short: The whole spectrum of Beethoven's worlds of expression in unadulterated, clear colours. Adolfo Gutiérrez Arenas' slender, luminous celloton, characterised by intelligent (non-) vibrato usage, and Christopher Park's transparent piano playing, the top solo level of the two musicians, coupled with

chamber-musical sensitivity – all of this makes the new recording a real highlight of the Beethoven year... and the following time!

Gerhard Anders, DAS ORCHESTER 03/2021

This production convinces above all by the refreshing way in which the two interpreters accompany the listener on Beethoven's path to perfection. Adolfo Gutierrez-Arenas and Christopher Park conduct a multi-layered, inspired dialogue that never loses its tension and intensity.

Guy Engels, pizzicato.lu

Gutierrez and Park serve a raw and breathtaking version that saves Beethoven from the lately mannerisms and classic stylization performances..... They relate this music to Beethoven, s magnetic, volcanic and telluric energy... In a saturated market and an hyperperformed and recorded Beethoven, Gutiérrez and Park give us the chance to meet de Bonn genius in the top of the magic mountain.

RUBÉN AMÓN, El País

Mr Gutiérrez is one of the cellists with more intellectual sediment, broadest style performance radius, and technical command....he always penetrates emotionally from the text and goes way beyond it.... This all Beethoven Sonatas release is among the best ever recorded.

ARTURO REVERTER-El Cultural.

Dvorak cello concerto (Magdeburgische Philharmonie, Kimbo Ishii), lbs classical 2019

Here is a wonderfully refined, warm, powerful cello tone, with the forcefully expressive passion which this exceptionally romantic concerto demands – and at the same time with all of Arenas' intuitive understanding of the piece. He can temper the sound of his cello, making it gentle without losing color. All in all, I must say this is truly a highly successful recording, in which everything fits together – and performed by a cellist of keen sensibility. We will surely be hearing more from him – not only in Spain, but also here in Germany.

Julia Spinola, rbbKultur

Der Cellist spielt bei betont langsamen Tempi sehr lyrisch und gefühlsvoll, mit einem warm vibrierenden Klang. Das Kantabile in Arenas' Spiel kommt auch in den vier für Cello und Klavier arrangierten Liedern von Dvorak sehr gut zum Ausdruck.

Rémy Franck, www.pizzicato.lu

Vielmehr bewegt er sich gemeinsam mit der engagiert zu Werke gehenden Magdeburger Philharmonie unter der Leitung von Kimbo Ishii gekonnt zwischen emotionaler Überfrachtung und einer eher abgeklärten Haltung; [...]es greift alles organisch ineinander; ein konzentriertes und hellhöriges Miteinander sorgt für einen ununterbrochenen Fluss. [...]. [Beachtung verdient] das energetische und dabei sehr feinfühliges Spiel des u.a. bei Janos Starker und Bernard Greenhouse in die Lehre gegangenen Adolfo Gutiérrez Arenas, sein gesanglich warmer, leuchtfähiger sowie gelegentlich auch leidenschaftlich durchglühter Ton.

Christof Jetzschke, klassik-heute

Concert with the Sarasota Symphony Orchestra and Anu Tali

The Dvořák Cello Concerto featured Adolfo Gutiérrez Arenas in a most musical and sensitive performance of this great work for cello and orchestra.[...] Arenas and his cello produce a sumptuous sound, and his phrasing and technique are impeccable. The Dvorak Cello Concerto featured Adolfo Gutiérrez Arenas in a most musical and sensitive performance of this great work for cello and orchestra. Challenging for both cello and orchestra, this concerto is not as episodic as many of Dvorak's works, but takes a small rhythmic motive and develops it throughout all three movements, with whispers of Robert Schumann in the writing for French horns and more than a little homage to Brahms in the slow movement. Arenas and his cello produce a sumptuous sound, and his phrasing and technique are impeccable.....It was a concert to be remembered.

Edward Alley, YourObserver.com, 2017

The orchestra opened Dvořák's Cello Concerto in B minor, Op. 104 with a low-voiced dotted rhythm theme that quickly blossomed with a florid display and an evocative horn solo before the cello enters. And what a commanding entrance! Cellist Adolfo Gutiérrez Arenas' impassioned voice made an immediate arresting impression with more than a hint of the pathos heard in the great cellists of the past, e.g., Casals and du Pré.

Gayle Williams, Herald-Tribune, Nov 11, 2017

Concert with the Asturias Symphony Orchestra and Rossen Milanov

Standing ovations for the Asturias Symphony, Rossen Milanov and Adolfo Gutiérrez, in a spectacular start to the season. We should celebrate the return of Adolfo Gutiérrez Arenas, soloist of the "Cello Concerto No. 1" by Shostakovich. Professional and family links from the cellist to Asturias have allowed us to live the evolution of an artist of the first rank. And his performance in Shostakovich's Cello Conerto marks a peak in the course of his artistic talent [...] Gutiérrez offered an awesome performance in a concerto that doesn't leave a single break, with a catalogue of technical challenges for the cello which becomes intimidating even from outside.

Diana Díaz, La Nueva España

Concert with the Fort Worth Symphony Orchestra

Arenas gave the Lalo Concerto more than a fair chance to impress. He is a fine cellist and there is no showman playing or dramatic bow releases. The word that came to mind as he played was: aristocratic. His performance was a hit with the audience and orchestra members as well.

Greg Sullivan, Theater Jones

