

Vagn Holmboe

**Nightingale String Quartet
String Quartets Vol. 1**



Vagn Holmboe (1909-1996)

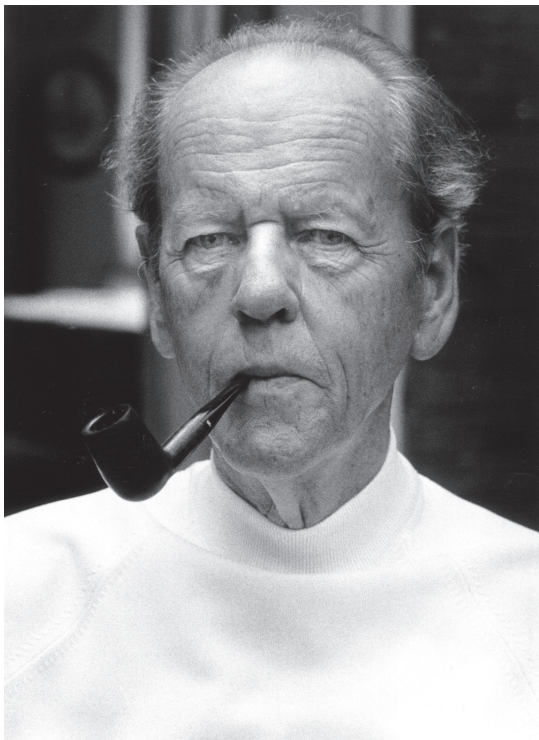
String Quartets Vol. 1

Nightingale String Quartet

- Gunvor Sihm violin
- Josefine Dalsgaard violin
- Marie Louise Broholt Jensen viola
- Louisa Schwab cello

	String Quartet No. 1, Op. 46 (1949)	27:11
1	I Affettuoso	10:28
2	II Adagio	9:00
3	III Introduzione. Lento un poco	7:43
	String Quartet No. 3, Op. 48 (1949)	22:49
4	I Lento	6:26
5	II Allegro assai e leggiero	3:47
6	III Andante quasi una giacona	4:18
7	IV Allegro deciso	5:16
8	V Lento	3:02
	String Quartet No. 15, Op. 135 (1978)	17:10
9	I Poco allegro	4:30
10	II Allegro molto	2:14
11	III Funèbre	4:54
12	IV Poco adagio. Allegro con brio	5:32

Total: 67:10



Vagn Holmboe

A LIFE WITH QUARTETS *by Jens Cornelius*

Vagn Holmboe (1909–1996) composed string quartets already as a teenager, and even on his deathbed at the age of 86 he worked on one. No other genre preoccupied him to the same extent. In all, he wrote over 30 works for string quartet, 22 of which are included in his official catalogue of works. The volume surpasses that of Bartók and Shostakovich together, and, as regards quality, Holmboe's quartets can stand comparison with the greatest.

In 1926, the 16-year-old Holmboe auditioned to study at the Royal Danish Academy of Music in Copenhagen. He brought along his violin and was examined by a short man who turned out to be Denmark's national composer Carl Nielsen. Holmboe recalled it as follows: 'He had grey hair and was very kind. He said: 'We'd better go to room A and see what we've got here.' He asked if I could play, so I played a part of a Händel sonata, and I played something by Sibelius. I had brought a quartet along; he now took it out. When he had perused it, he put his hand on it and said: 'Well, you can regard yourself as admitted.' And I was completely surprised and perfectly happy.'

Even though Holmboe did not get to study composition with Carl Nielsen, the academy was permeated by Nielsen's core issues, especially the study of the classics and polyphony, and that influenced Holmboe's music throughout his life. For the same reason, the classical composer Haydn became one of Holmboe's lifelong role models. 'He is absolutely precise and clear, which you have to be if you want to write quartets at all', said Holmboe. Béla Bartók, who later became Vagn Holmboe's second great role model, was still unknown to him at that time. On the other hand, Holmboe became acquainted with Bartók's Eastern European roots on his own. In 1930, during a study trip to Berlin, he had met the Romanian pianist Meta Graf, whom he married in 1933. Together they undertook ethnomusicological field studies in Romania to research folk music and folk dancing.

Vagn Holmboe's meeting with the exotic culture was overwhelming for him, having grown up in a traditional Danish city family as the son of a paint dealer. Holmboe often talked about how he was 'liberated' by folk music, its free rhythms and tonality. That ballast gave him a special status among his generation's many neoclassically orientated composers in the Nordic countries.

String Quartet No. 1, Op. 46 (1949)

Vagn Holmboe had already composed ten unpublished string quartets when, at the age of 40, he wrote a work with the definitive title *String Quartet No. 1*. There must have been good reasons for calling the new work No. 1, and Vagn Holmboe realised this himself – after having worked with the genre for over 20 years. 'It is hardly wrong to say that my first string quartet marks a kind of turning point or a point of development. I was prepared for it, but suddenly it broke loose', Holmboe recalled shortly before his death. 'Personally, I had undergone a development that made writing another kind of music essential.'

In Holmboe's notebook, String Quartet No. 1 was given the subtitle *In memoriam Béla Bartók*. The great Hungarian composer had died four years previously, and one can hear musical tributes in the form of Balkan rhythms and the Bartók-like arch form of the first movement. And in fact, Holmboe continues exactly where Bartók left off, namely by beginning his String Quartet No. 1 with a long viola solo, just as Bartók did in his final quartet, String Quartet No. 6.

After the viola solo, the cello joins in; then the violins make their entry in a very Bartókian way, in parallel seconds. The primo violin rounds off the introduction with an echo of the viola's introduction, which lends symmetry to the section. Then begins the main section of the movement, shaped in classical sonata form and with many contrapuntal features, but with a Balkan-dancing basic pulse of quavers grouped 3+3+2. The second movement takes the form of a theme, built up of 3+2+3 quavers, and three imaginative variations in three-four time. Holmboe himself was mystified by what he had created here. 'It opens with a tonal picture that also has a melodic aspect, but it doesn't go anywhere', he explained. 'Suddenly, it is transformed into a series of variation-like movements that are very lively, but are covered, as it were, by a concealing lid. That movement is rather strange; I cannot analyse it myself; it is impossible for me.'

The final movement begins with augmented, hymn-like chords, before the main section rushes onwards, *molto vivace*, in five-four time. The liberated rhythms are emphasised by alternating accentuations in a restless and virtuosic rush, where Holmboe bubbles over with creative joy. Finally, all four musicians fall in line to reach the final goal, a pure C major chord – hitting the bull's-eye, which demonstratively points out the certainty with which Holmboe has driven the music around in the three movements.

String Quartet No. 1 was dedicated to the Erling Bloch Quartet, who gave the first performance of it in Copenhagen on 31st January, 1950 and the following year made a recording of the work – the earliest recording of Holmboe's music for string quartet. His String Quartet No. 1 was also presented at the ISCM Festival for New Music in Frankfurt in 1951.

String Quartet No. 3, Op. 48 (1949)

Vagn Holmboe often worked in series, where a work immediately gave rise to a successor in the same genre. This was also the case with the string quartets, which over the years turned up in sets of two, three or four at a time. The String Quartets Nos. 1-3 were written within merely a year and a half. 'It was unusual,' Holmboe remembered. 'A quartet that usually takes three months to write took just under a month. The speed has nothing to do with the quality or nature of the music; it is merely a question of a sudden tidal wave coming in.'

Also in String Quartet No. 3, the legacy of Bartók is found in the symmetrical form, in which five movements are centred around a slow middle movement, and from Holmboe's idol Haydn, whose densely woven treatment of motifs is heard throughout, perhaps most clearly in the quick second movement. And, like String Quartet No. 1, this work begins with a drastic exposition of dissonant intervals that outline the piece. The two interval leaps, a major seventh and a minor ninth, form the framework of a great, tragic scene in Bartókian arch form and with rhythmical elements from the pompous French overture of the Baroque era.

Placed symmetrically around the middle movement stand two quick movements, and the second movement dances on its way in a high pitch. The movement leads *attacca* into the central third movement, a chaconne. It is built on a long theme that begins as a 12-tone row but develops into a tonal theme. The theme is presented quietly by the viola and then wanders around between the four voices before the movement ends on a simple C major chord – an elegant rejection of the 12-tone principle, which Holmboe never embraced.

The fourth movement follows the symmetry and is therefore a quick intermezzo, this time very burlesque. Here, too, one meets the seventh and ninth signals of the introduction. The quartet is rounded off by the short, introvert fifth movement, which, as an epilogue, reflects the first movement and ends with a veiled quotation from the beginning of the work.

String Quartet No. 3 was given its first performance by the Koppel Quartet on 1st March 1951 in *Det Unge Tonekunstnerselskab* (The Society of Young Composers). In 1953, the work was chosen to be played at the ISCM Festival in Oslo by a jury that consisted of Luigi Dallapiccola and Mátyás Seiber, among others.

String Quartet No. 15, Op. 135 (1978)

Even though they span six years, Vagn Holmboe's String Quartets Nos. 14, 15 and 16 make up a 'set' because they are connected by the same motif – a tiny figure that Holmboe apparently could not get out of his head before he had investigated all its possibilities. The figure, a short 'seagull's cry', is heard for the first time as the introduction to String Quartet No. 14 (1975) and turns up again as the starting point for String Quartet No. 15 and is heard too in No. 16, written in 1981.

Holmboe rarely worked with melodies in the traditional sense. He explained: 'What has interested me is not so much melodies as the melodic aspect, where opportunities are given to both strong expression and more pastoral or gentle threads. These motivic fragments prove flexible, that is, they can transform and change themselves as necessitated by the course of events.'

In the masterly and very concise String Quartet No. 15 the motif in the first movement is not just a melody, but a core with countless possibilities. The motif can be unfurled, change character and function, step into the foreground or the background, and so on. To counter the 'seagull's cry', Holmboe places a running figure in semiquavers, which towards the end widens out in quavers. In that form, it becomes the starting point for the next movement, a short scherzo, which is played with mutes. At the peak of the movement, the quaver figure becomes an accentuation of the crotchets, before the movement falls to pieces.

The third movement – rather unexpectedly – is a slow funeral procession. It opens with lamentations in the primo violin and the cello before all four voices gather in a subdued little chorale and thereafter help one another to calm things down. The instruments remain muted in the fourth movement, which begins slowly with echoes of themes from the third movement. The entire work is thus interconnected from movement to movement. Thereafter the mutes are removed, and a quick finale tempo gets underway. In the movement's coda, the 'seagull's cry' returns for a final remark before the free tonal sequence lands on a many-coloured chord above the keynote C. An ambiguous ending that acts as an opening to even more new works.

String Quartet No. 15 is dedicated to the linguist Erik Sønderholm and his wife Traute and was given its first performance on 8th June 1978 in Reykjavík by the Copenhagen String Quartet. With few exceptions, all Holmboe's string quartets from No. 7 onwards were given their first performances by the Copenhagen String Quartet. Holmboe explained this bluntly: 'The Copenhagen String Quartet's playing is so wonderful that one simply cannot desist from writing for them. And when they say: 'Well, just write!'; then I write a couple of quartets, and then I say: 'Don't you have enough now?' 'No, just write', they answer. And then I write a couple more, and in that way quartets come about.'



Nightingale String Quartet

Nightingale String Quartet is based in Copenhagen and is made up of Gunvor Sihm and Josefine Dalsgaard, violins, Marie Louise Broholt Jensen, viola, and Louisa Schwab, cello. All the members of Nightingale String Quartet studied at the Royal Danish Academy of Music in Copenhagen, where Professor Tim Frederiksen has been their faithful mentor ever since the Quartet was founded in 2007.

Nightingale String Quartet has won prizes at several national and international chamber music competitions, and in 2010 the Quartet received DR P2's Talentpris for 'with ardent passion, irresistible zest and infectious sensitivity to each other's playing to have succeeded in making the classical string quartet come vibrantly alive – so that the music speaks directly and strongly to both new and seasoned listeners'. In 2011, the Quartet received the Léonie Sonning Talent Prize, Jacob Gades Legat and the Storkøbenhavnske Odd Fellow Logers Legat. In 2013, Nightingale String Quartet was soloist with the Tivoli Symphony Orchestra in connection with the awarding of Musikanmelderingens Kunstnerpris (the Music Reviewers' Artist Prize), and in 2014 – as the first ensemble ever – the Quartet received Gramophone's 'Young Artist of the Year Award'.

Apart from considerable concert activity in Denmark, Nightingale String Quartet has toured such countries as Brazil, Britain, the Netherlands, China, Russia, Sweden, South Africa, Germany, and the US. The Quartet had its debut at the Wigmore Hall in London in January 2014.

The series comprising all of Rued Langgaard's string quartets (released on Dacapo Records) caused Nightingale String Quartet's international reputation to rocket, with such marks of distinction as 'Editor's Choice' in both of the world's leading magazines for classical music, Gramophone and BBC Music Magazine as well as the DR P2 Prisen for 'Danish Release of the Year' in 2013 and a Gramophone Award nomination in 2015. In 2017, Nightingale String Quartet received the grant from Carl Nielsen and Anne Marie Carl-Nielsen Foundation, and in 2019 the Quartet was chosen to be the Wilhelm Hansen Ensemble 2020-22. From 2020-22, Nightingale String Quartet is even the permanent house ensemble at the Holmen Church in Copenhagen.

Furthermore, Nightingale String Quartet, in collaboration with the film director Mads Nygaard Hemmingsen, feature in two innovative music videos which – to the music of Dmitri Shostakovich and Rued Langgaard – change the conception of what classical music is and can do.

Nightingale String Quartet play on instruments kindly on loan from Augustinus Fonden.

www.nightingalestringquartet.com

Vagn Holmboe (1909-1996) komponerede strygekvartetter, allerede da han var teenager, og selv som 86-årig på sit dødsleje arbejdede han på en. Ingen anden genre optog ham i samme grad. I alt blev det til over 30 værker for strygekvartet, hvoraf 22 indgår i hans officielle værkfortegnelse. Omfanget overgår Bartóks og Sjostakovitjs tilsammen, og hvad kvaliteten angår, tåler Holmboes kvartetter også sammenligning med de største.

I 1926 gik den 16-årige Holmboe til optagelsesprøve på Det Kongelige Danske Musikkonservatorium i København. Han medbragte sin violin og blev overhørt af en lille mand, der viste sig at være nationalkomponisten Carl Nielsen. Holmboe erindrede det sådan: "Han havde gråt hår og var meget venlig. Han sagde: "Vi må hellere gå hen i værelse A, så kan vi se på tingene". Han spurgte, om jeg kunne spille, så jeg spillede noget af en Händel-sonate, og jeg spillede noget af Sibelius. Jeg havde en kvartet med, den tog han så frem. Da han havde set den igennem, lagde han hånden på den og sagde: "Ja, De kan betragte Dem som optaget". Og jeg var fuldstændig overrasket og fuldkommen lykkelig".

Selv om Holmboe ikke kom til at studere komposition hos Carl Nielsen, var konservatoriet gennemsyret af Nielsens kernesager, især studier af klassikerne og polyfoni, og det prægede Holmboes musik hele livet igennem. Af samme grund blev wienerklassikeren Haydn et af Holmboes livslange forbilleder. "Han er ganske præcis og klar, og det må man være, hvis man overhovedet vil lave kvartetter", sagde Holmboe.

Béla Bartók, der senere blev Vagn Holmboes andet store forbillede, var på det tidspunkt endnu ukendt for ham. Til gengæld lærte Holmboe på egen hånd Bartóks østeuropæiske rødder at kende. I 1930 havde han nemlig under et studieophold i Berlin mødt den rumænske pianistinde Meta Graf, som han i 1933 blev gift med, og sammen tog de på musiketnologiske feltstudier i Rumænien for at undersøge folkemusik og folkedanse.

Mødet med den eksotiske kultur var overvældende for Vagn Holmboe, der var vokset op i en traditionel dansk byfamilie som søn af en farvehandler. Holmboe fortalte ofte om, hvordan han blev "befriet" af folkemusikken, dens frie rytmer og tonalitet. Den ballast gav ham en særstatus blandt sin generations mange neoklassisk-orienterede komponister i Norden.

Strygekvartet nr. 1, op. 46 (1949)

Vagn Holmboe havde allerede komponeret ti uudgivne strygekvartetter, da han som 40-årig skrev et værk med den definitive titel *Strygekvartet nr. 1*. Der måtte være gode grunde til at kalde det nye værk for nr. 1, og det var Vagn Holmboe selv klar over – efter at have arbejdet med genren i over 20 år. "Det er næppe forkert at sige, at min 1. Strygekvartet markerer et slags vendepunkt eller et udviklingspunkt. Jeg var forberedt på det, men pludselig bryder det løs", huskede Holmboe tilbage kort før sin død. "Jeg var kommet til en udvikling rent personligt, der frembragte nødvendigheden af at skrive en anden slags musik".

I Holmboes notesbog fik Strygekvartet nr. 1 undertitlen *In memoriam Béla Bartók*. Den store ungarske komponist var død fire år tidligere, og man kan høre musikalske hyldeste i form af Balkan-rytmer og førstesatsens Bartók-agtige bueform. Og faktisk fortsætter Holmboe konkret, hvor Bartók slap, nemlig ved at begynde sin Strygekvartet nr. 1 med en lang bratschsolo, ligesom Bartók gjorde det i sin sidste Strygekvartet nr. 6.

Efter bratschens solo slutter celloen sig til, og derefter melder violinerne sig på meget Bartók'sk vis i parallelle sekunder. Primoviolinen afrunder introduktionen med et ekko af bratschens indledning, der giver afsnittet symmetri. Så går satsens hoveddel i gang, formet i klassisk sonateform og med mange kontrapunktiske finesser, men med en Balkan-dansende grundpuls af ottendedele i fordelingen 3+3+2.

2. sats er udformet som et tema, opbygget i 3+2+3 ottendedele, og tre fantasifulde variationer i 3/4-takt. Holmboe var selv mystificeret over, hvad han her havde skabt. "Den indledes med et klangbillede, der også har melodisk aspekt, men det fører ingen steder hen", forklarede han selv. "Pludselig omformes det til en række variationslignende satser, der er meget sprælske, men ligesom har et låg over sig af forækhed. Den sats er temmelig mærkelig, jeg kan ikke analysere den selv, det er mig ikke muligt".

Sidste sats begynder med højttopbyggede, hymniske akkorder, inden hoveddelen skydes afsted, *molto vivace* i 5/4. De frigjorte rytmer understreges af skiftende accentueringer i et rastløst og virtuost ræs, hvor Holmboe sprudler af skaberglæde. Til sidst retter alle fire musikere sig ind for at ramme slutmålet, en ren C-dur akkord. Et pletsud midt i skiven, der demonstrativt påpeger, hvor sikkert Holmboe har drevet musikken rundt i de tre satser.

Strygekvartet nr. 1 blev tilegnet Erling Bloch Kvartetten, der uropførte den i København 31. januar 1950 og året efter lavede en pladeindspilning af værket – den tidligste indspilning af Holmboes kvartetmusik. Kvartetten blev desuden præsenteret ved ISCM-festivalen for ny musik i Frankfurt 1951.

Strygekvartet nr. 3, op. 48 (1949)

Vagn Holmboe arbejdede tit i serier, hvor et værk straks affødte en efterfølger i samme genre. Sådan foregik det også med strygekvartetterne, der gennem årene dukkede op i sæt på to, tre eller fire ad gangen. Strygekvartet nr. 1-3 blev skrevet indenfor bare halvandet år. "Det var usædvanligt", huskede Holmboe. "En kvartet, som plejer at tage tre måneder, tog det blot en lille måned at skrive. Hastigheden har ikke noget at gøre med musikens kvalitet eller art, det er bare et spørgsmål om en pludselig flodbølge, der kommer".

Også i 3. Strygekvartet finder man arven fra Bartók i den symmetriske form, hvor fem satser er centreret omkring en langsom midtersats, og fra idolet Haydn, hvis tætte motivbehandling man genhører overalt, måske tydeligst i den hurtige 2. sats. Og ligesom Strygekvartet nr. 1 begynder dette værk med et drastisk udlæg af dissonerende intervaller, der optegner banens rammer. De to intervalspring, en stor septim og en lille none, danner rammen om en stor, tragisk scene i Bartók'sk bueform og med rytmiske elementer fra barokkens højstemte franske ouverture.

Symmetrisk placeret omkring midtersatsen står to hurtige satser, og 2. sats danser afsted i et højt toneleje. Satsen går attacca til den centrale 3. sats, en chaconne. Den er bygget over et langt tema, der begynder som en tolvtonerække – men udvikler sig til et tonalt tema. Temaet præsenteres stiltfærdigt af bratschen, og vandrer derefter rundt i de fire stemmer, inden satsen ender på en simpel C-dur akkord. En elegant afvisning af tolvtoneprincippet, som Holmboe aldrig tog til sig.

4. sats følger symmetrien og er derfor et hurtigt intermezzo, denne gang meget burlesk. Også her møder man indledningens septim- og nonesignaler. Kvartetten afrundes i den korte, indadvendte 5. sats, der som epilog spejler 1. sats og slutter med et sløret citat af hele værkets begyndelse.

Strygekvartet nr. 3 blev uropført af Koppel Kvartetten 1. marts 1951 i Det Unge Tonekunstnerselskab. I 1953 blev værket udvalgt til ISCM-festivalen i Oslo af en jury, der bestod af bl.a. Luigi Dallapiccola og Mátyás Seiber.

3. Quartetto

Vagn Holmboe

LENTO. I

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

forte e rigoroso

sf

pp

p

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Eget Tryk

First page of Vagn Holmboe's String Quartet No. 3

Dedicated to Traute and Erik Sønderholm

QUARTETTO NO. 15

Opus 135

Vagn Holmboe

Duration: 16 min. Poco Allegro $\text{♩} = 80-100$

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First page of Vagn Holmboe's String Quartet No. 15

Strygekvartet nr. 15, op. 135 (1978)

Selv om de er skrevet i løbet af seks år, udgør også Vagn Holmboes Strygekvartetter nr. 14, 15 og 16 et "sæt", for de er forbundet af samme motiv – en lillebitte figur, som Holmboe åbenbart ikke kunne få ud af hovedet, før han havde undersøgt den for alle muligheder. Figuren, et kort "mågeskrig", høres første gang som indledning på Strygekvartet nr. 14 (1975) og dukker op igen som udgangspunkt for Strygekvartet nr. 15 og høres også i nr. 16 fra 1981.

Holmboe arbejdede sjældent med melodier i traditionel forstand. Han forklarede: "Det, der har interesseret mig, er ikke så meget melodier som det melodiske, hvor der gives muligheder både for en stærk udfoldelse og for mere pastorale eller blide sammenhænge. Disse motivstykker bliver fleksible, dvs. at de kan forvandle sig og forandre sig alt efter forløbets nødvendighed."

I den mesterlige og meget koncise Strygekvartet nr. 15 er motivet i 1. sats netop ikke en melodi, men en kerne med utallige muligheder. Motivet kan foldes ud, skifte karakter og funktion, træde i forgrunden eller baggrunden, osv. Som modspil til "mågeskriget" sætter Holmboe en løbende figur af sekstendedele, der mod slutningen breder sig ud i ottendedele. I den form bliver det udgangspunktet for næste sats, en kort scherzo, der skal spilles med sordin. På satsens højdepunkt bliver ottendedelsfiguren til en markering af de fire fjerdedele, inden satsen falder sammen.

Tredje sats er – temmelig uventet – et langsomt sørgetog. Den indledes af klagesange i 1. violinen og celloen, inden alle fire stemmer samler sig i en neddæmpet lille koral og derefter hjælper hinanden med at dysse stemningen ned. Sordinerne forbliver på i hele 4. sats, der indledes langsomt og med efterklange af motiver fra 3. sats – hele værket er altså sammenkædet fra sats til sats. Derefter ryger sordinerne af, og et hurtigt finaletempo går i gang. I satsens coda vender "mågeskriget" tilbage for en afsluttende bemærkning, inden det fritonale forløb lander på en broget akkord over grundtonen C. En tveydig afslutning, der virker som en åbning mod endnu flere nye værker.

Strygekvartet nr. 15 er tilegnet sprogforskeren Erik Sønderholm og hans hustru Traute og blev uropført 8. juni 1978 i Reykjavik af Københavns Strygekvartet. Med enkelte undtagelser blev alle Holmboes strygekvartetter fra og med nr. 7 uropført af Københavns Strygekvartet. Holmboe forklarede det ligeud: "Københavns Strygekvartet spiller så vidunderligt, at man simpelthen ikke kan lade være at skrive for dem. Og når de siger: jamen skriv du bare, så skriver jeg et par

kvartetter, og så siger jeg: har I nu ikke nok? Nej skriv du bare, svarer de så. Og så skriver jeg et par stykker til, og derved kommer der kvartetter”.

Nightingale String Quartet har base i København og består af Gunvor Sihm og Josefine Dalsgaard, violiner, Marie Louise Broholt Jensen, bratsch, og Louisa Schwab, cello. Kvartetten er uddannet fra Det Kongelige Danske Musikkonservatorium i København, hvor professor Tim Frederiksen siden kvartetens dannelse i 2007 har fungeret som trofast mentor.

Nightingale String Quartet er prisvindere ved flere nationale og internationale kammermusik-konkurrencer, og modtog i 2010 DR P2's Talentpris for "med brændende passion, uimodståelig gejst og smittende indbyrdes lydhørhed at få den klassiske strygekvartet til at sprælle af liv – så musikken taler direkte og stærkt til både nye og gamle lyttere". Kvartetten modtog i 2011 Léonie Sonnings Talentpris, Jacob Gades Legat samt de Storkøbenhavnske Odd Fellow Logers Legat. I 2013 var Nightingale String Quartet solist med Tivolis Symfoniorkester i forbindelse med modtagelsen af Musikanmelderingens Kunstnerpris, og i 2014 blev kvartetten – som det første ensemble nogensinde – tildelt Gramophones 'Young Artist of the Year Award'.

Foruden omfattende koncertvirksomhed i Danmark har Nightingale String Quartet turneret i blandt andet Brasilien, England, Holland, Kina, Rusland, Sverige, Sydafrika, Tyskland og USA. Kvartetten debuterede i Wigmore Hall i London i januar 2014.

Serien med alle Rued Langgaards strygekvartetter (Dacapo Records) har sendt Nightingale String Quartet til tops internationalt med udmærkelser som 'Editor's Choice' i verdens to førende tidsskrifter for klassisk musik, Gramophone og BBC Music Magazine. Kvartetten har også modtaget DR P2 Prisen for 'Årets Danske Udgivelse' i 2013 og en Gramophone Award-nominering i 2015. I 2017 blev Nightingale String Quartet hædret med Carl Nielsen og Anne Marie Carl-Nielsens Legat, og i 2019 blev kvartetten udnævnt til Wilhelm Hansen Ensemble 2020-22. Fra 2020-22 er Nightingale String Quartet desuden fast husensemble i Holmens Kirke.

I samarbejde med filminstruktøren Mads Nygaard Hemmingsen står Nightingale String Quartet desuden bag to banebrydende musikvideoer, der – til musik af Dmitri Sjostakovitj og Rued Langgaard – udfordrer forestillingen om, hvad klassisk musik er og kan.

Nightingale String Quartet spiller på instrumenter venligst udlånt af Augustinus Fonden.

www.nightingalestringquartet.com

DDD

Recorded at Studiescenen, the Royal Danish Academy of Music, Copenhagen, on 10 September, 5 November and 11 December 2017 (String Quartet No. 3); 24-25 February, 13 May (Quartet No. 1); 22 September, 11 November 2018 (String Quartet No. 15)

Recording producer: Tim Frederiksen

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