

FRIEDRICH KUHLAU

Piano Quartet No. 3

OTTO MALLING

Piano Quartet

Copenhagen Piano Quartet



FRIEDRICH KUHLAU (1786-1832) *Piano Quartet No. 3*
OTTO MALLING (1848-1915) *Piano Quartet*

Copenhagen Piano Quartet

Benedikte Damgaard, *violin* Kristina Fialova, *viola*
Adam Stadnicki, *cello* Neel Bramsnæs Teilmann, *piano*

FRIEDRICH KUHLAU	
	Piano Quartet No. 3 in G minor, op. 108 (1829)..... 36:51
1	I Allegro con molto fuoco 14:19
2	II Allegro assai 6:08
3	III Adagio 9:29
4	IV Allegro poco agitato 6:55
OTTO MALLING	
	Piano Quartet in C minor, op. 80 (1903) 27:29
5	I Allegro – Presto – Largo 8:26
6	II Allegro – Trio 5:45
7	III Andante – Poco più animato – Tempo I – Poco più animato – Tempo I..... 6:35
8	IV Finale. Allegro con fuoco 6:43

Total 64:22

Friedrich Kuhlau was Danish music's most cosmopolitan personality at the beginning of the nineteenth century. He had travelled widely, had a large international network and, as an ardent admirer of Beethoven, he strove to introduce new tones into Danish musical life.

In human terms, too, Kuhlau stood out from the crowd. Not only because he was a German who never learnt to speak Danish, and only had one eye. If one reads through the convoluted accounts of the time, one gains the impression of a warm, vital, but not very conformist man with a liking for jovial company, tobacco and wine – indeed something of an alcoholic. A restless soul who did not naturally fit into the small, homogeneous Copenhagen elite formed by his audience and patrons. Instead, Kuhlau preferred to live outside the capital.

Kuhlau was born in 1786 in the northern German town of Uelzen. As a boy, he lost his right eye in an accident, but this did not prevent him from seeking to gain a future as a musician. Already as a teenager, he was active as a pianist and had his first compositions published.

In 1806, Kuhlau went to Hamburg, where he studied under the strict cantor Schwencke. That same year, the city was occupied by Napoleon's troops, and, in 1810, when the young men of the city began to be forcibly conscripted into the French army, Kuhlau left the danger zone and travelled to Copenhagen. The following year, he made his debut as a pianist in a concert at the Royal Danish Theatre and was well received as an exciting harbinger from the continent.

In 1813, Kuhlau became a Danish citizen and was granted the honorary title of Royal Court Musician, which carried with it the obligation to write official cantatas as well as an opera every second year. Among them were such milestones of Danish music: the operas *Røverborgen* (The Robbers' Castle) and *Lulu* and the music for the national play *Elverhøj* (The Elf-Hill) which has over the years been performed over 1000 times at the Royal Danish Theatre.

In short, Kuhlau was a leading figure in what posterity has dubbed the Danish Golden Age: the first half of the nineteenth century when the arts and sciences saw intense development, in stark contrast with the stagnating absolutism and the general impoverishment of the country.



Outside Denmark, Kuhlau has gone down in history as a composer for the flute. He did not play the flute himself but exploited his flair for effortlessly writing reams of good-quality music for this fashionable instrument of the time. Kuhlau's flute music, which spread across all of Europe, and the national works that became so popular in Denmark have overshadowed the rest of his production. He was in fact extremely productive and wrote excellent chamber works, including three piano quartets, of which the first two (in C minor and A major) were composed in the winter of 1820–21 and published in Germany.

From the outset, Kuhlau stated that he intended to write three such quartets, and it is possible that he also composed the **Piano Quartet No. 3** that winter. We first hear about it, however, in 1828, when Kuhlau was given a commission by a Russian merchant, J.M. Witkowsky, who wanted to give his daughter a music composition as a gift. Witkowsky even invited Kuhlau to St. Petersburg to perform the new work and implied that more commission might be in the offing. But Kuhlau turned down the offer with the perfectly genuine reason that he no longer performed as a pianist, and that he was also busy composing *The Elf-Hill*, which had to be ready in time for the crown prince's engagement celebrations that November. After doing this, he wrote the Piano Quartet No. 3 quite quickly – perhaps because he already had it lying finished or almost finished. In 1829, Kuhlau was able, with great satisfaction, to tell his Russian patron that the Piano Quartet No. 3 in G minor was his best to date and that the music 'will have a brilliant effect'.

It is a large-scale work lasting almost 40 minutes. The extensive first movement opens dramatically with the main subject presented as a unison fanfare in clear-cut dotted rhythms. As a contrast, the second subject in B flat major is graceful and aspiring. The piano part dominates the movement with a profusion of arpeggios and scales that show off the pianist's reserves of skill. The development section, however, demonstrates Kuhlau's mastery of the *fugato*. A talent that even Beethoven had to acknowledge when he and Kuhlau met in Vienna in 1825. The two composers spent a couple of days together and emptied innumerable bottles while exchanging artful canons and tricky assignments in counterpoint. Beethoven jokingly – and flatteringly – referred to Kuhlau as *der grosse Kanonier*.

The fugato technique is also the basis for the second movement, a perky and ingenious Scherzo, the trio section of which is a humorous Ländler. The broad third movement, an Adagio in E flat major, features highly lyrical variations on the simple theme that is announced by the

introductory chorale chords of the piano and the answering strings. The last movement, in a sonata-rondo form, returns to the agitated mood of the first and second movements. In yet another contrapuntal game, Kuhlau inserts half-way through the movement the choral theme from the third movement.

The first performance took place in autumn 1829, not in St. Petersburg but in Copenhagen at a soirée given by the court wine merchant and art-lover Christian Waagepetersen. Kuhlau performed the piano part. The party was held in honour of the Bohemian composer and piano virtuoso Ignaz Moscheles, who was visiting the city. Moscheles wrote home to his wife that Kuhlau's new work was 'in the grand style and excellently performed, although not free of reminiscences'. Perhaps Moscheles, like several others, noticed a similarity between the beginning of Kuhlau's G minor quartet and Mozart's piano quartet in the same key signature, K. 478.

Moscheles also noted that the composer at the piano 'was not always master of the challenges presented'. For Kuhlau's career as a musician was almost over. The same also applied to his restless life, for one cold winter's day in 1831 his house burnt down with everything inside it, including a wardrobe full of manuscripts. Nobody knows how many works perished in the flames. Kuhlau, who was already in poor health, died a year later, only 45 years old.

When the composer **Otto Malling** died in 1915, he was remembered in the press as 'one of the top people of our musical life – a name that had the rank of a high officer within Danish music'. The progressive Copenhagen newspaper Politiken nonetheless added: 'However, he never indulged in any form of daring venture or experiment'. In a way, Otto Malling could well be called a Danish counterpart to Camille Saint-Saëns, for just like his contemporary French colleague he started his career as one of the most progressive composers and ended up as one of the most conservative.

As a young man, Malling had been in opposition to the establishment. He had refused to put up with the narrow repertoire maintained by the dominant composer Niels W. Gade in the leading Copenhagen concert institution, Musikforeningen (The Music Association). Together with his colleagues C.F.E. Horneman and Jacob Fabricius, Malling, therefore, established an alternative in 1874, Koncertforeningen (The Concert Association), in order to get recent works performed. Partly their own music, but in particular the contemporary French music of Saint-Saëns, Gounod, Delibes, and Massenet.

In the 1890s, when Gade had died and Koncertforeningen had ceased to exist, Malling himself became the reticent one. He became the real successor to Gade and J.P.E. Hartmann, who for half a century had shared between them the decisive roles in Danish musical life. Malling succeeded Hartmann as a professor at the Academy of Music and as the cathedral organist in Copenhagen, and by virtue of his integrity and diplomatic skills, he also took over Hartmann's position as an administrative key figure. In 1897, he succeeded Gade as director of the Royal Danish Academy of Music. So, Malling rose as high, as it was possible for a composer to rise in Denmark, and clearly he felt that with the important positions came a responsibility to safeguard the classical virtues.

As a composer, Malling passed through various phases. As a young man, he mainly wrote vocal music. In the 1880s, he wrote his orchestral works, including the Symphony in D minor, a Concert Overture, a couple of suites, a Concert Fantasy for violin, and the successful Piano Concerto. But conditions for orchestral music in Copenhagen were still poor, and Malling's interest swung towards chamber music. He wrote a Piano Trio in 1889 and in the following years a Piano Quintet, a String Quartet, a String Octet, a Violin Sonata and various other works for violin and piano. The Piano Quartet from 1903 is his last chamber work.

By that time he had more or less shifted to composing only church and organ music. At the time of his death, he was best known as a composer for organ, but, paradoxically enough, it was precisely his organ music that consigned him to oblivion. For Malling's late-Romantic, programmatic mood music was precisely what the church music reformers of the twentieth century wanted to remove from Danish churches. The reformers gained so much impetus that Otto Malling's name completely disappeared from Danish musical life. It is only now that we have started to rediscover his music.

Malling's charming **Piano Quartet in C minor** is a good example of his mature musical style. It contains more drama than the rather transparent Piano Trio but is still characterised by his decorative and artistic style. Malling formulates himself clearly and concisely, his compositional technique is masterly, and one can sense his highly knowledgeable background as a pianist and teacher of instrumentation. Harmonically speaking, there are delectable, sensual features – compared, at any rate, to his predecessors Gade and Hartmann.

And the Piano Quartet is also coloured throughout by Nordic national Romanticism. The open fifths, which symbolise something original and Nordic, can be heard from the beginning of

the ear-catching opening of the first movement. To this Nordic feel Malling adds a piquant harmonic colouring which would seem to be French-inspired. The hymn-like second theme forms a contrast to the 'wild' main theme, a contrast that Malling's predecessor Hartmann had also used in his overture *Hakon Jarl*, which dealt with Christianity versus paganism.

In the second movement, a Scherzo in G minor, Malling once again uses open fifths in the piano part, and the rhythm has been taken from the Norwegian folk dance, the *Halling* (Hallingdansen). 'Norwegian style' was extremely popular in Danish music around the year 1900. The Danish-Norwegian federation had been dissolved, but Denmark and Norway were still closely connected, and even though there were many Norwegians in Copenhagen, including the composers Grieg and Johan Svendsen, one did not have to be born in Norway to write Norwegian music.

The third movement in E flat major can be classified as a character piece, this time a nocturne. Its twilight mood combines nature Romanticism with the sensually romantic. The middle section *Poco più animato* strikes more tragic undertones. In the fourth movement the folk tone returns. The movement begins with a fanfare and then hurls itself into a quick, dancing main theme, once again with open fifths in the piano part. The second theme is calm and introvert, as a quiet folk song. The rather schematic course of the movement does not aspire to much more than to link the well-balanced themes closely together in a brilliant race for the finishing line. It ends with a shortened version of the fanfare from the introduction. As always, Otto Malling guarantees a fine balance between form and content.

Jens Cornelius, 2019

Copenhagen Piano Quartet is a young piano quartet based in Copenhagen but with roots in Denmark, the Czech Republic and Poland, consisting of Benedikte Damgaard (violin), Kristina Fialova (viola), Adam Stadnicki (cello) and Neel Bramsnæs Teilmann (piano). The quartet won the Val Tidone International Chamber Music Competition in 2013, the Royal Danish Academy of Music's Chamber Music Competition 2012 and was a prize winner in both the Danish Radio's Chamber Music Competition in 2014 and in the International Johannes Brahms Competition in Austria in 2012. In 2013 the quartet received the special mentioning in the Concorso di Esecuzione Musicale – Terza Edizione Internazionale in Italy as the best chamber music ensemble of the competition. CPQ was formed in 2010, and from 2012-15 the four members studied as an ensemble in the soloist class of the Royal Danish Academy of Music under the guidance of chamber music professor Tim Frederiksen as well as pianist and lecturer Jens Elvekjaer (Trio con Brio Copenhagen). In master classes they have had the pleasure of working with capacities such as the Fauré Quartett, Leif-Ove Andsnes, Christian Ihle Hadland and Lars Anders Tomter. CPQ has received a grant from the prestigious Léonie Sonning Music Fund and the big Jacob Gade scholarship in 2013 and the same year CPQ was chosen for the Young Elite program by the Danish government. The quartet has performed widely around Denmark, and in Norway, Italy, Czech Republic, Germany and China.
www.copenhagenpianoquartet.com



Friedrich Kuhlau var dansk musiks mest kosmopolitiske personlighed i begyndelsen af 1800-tallet. Han var berejst, havde et stort udenlandsk netværk, og som stærk Beethoven-beundrer kæmpede han for nye toner i det danske musikliv.

Også menneskeligt stak Kuhlau ud i mængden. Ikke kun fordi han var en tysker, der aldrig lærte at tale dansk og kun havde ét øje. Læser man gennem datidens florumvundne omskrivninger tegner der sig billedet af en varm og levende, men også utilpasset mand med hang til tobak og vin – nok faktisk et regulært alkoholmisbrug. En urolig sjæl, der ikke passede naturligt ind i den lille, homogene københavnske elite, som hans publikum og velyndere udgjorde. I stedet foretrak Kuhlau at bo uden for hovedstaden.

Kuhlau blev født 1786 i den nordtyske by Uelzen. Som dreng mistede han højre øje ved en ulykke, men det forhindrede ham ikke i at stræbe efter en fremtid som musiker. Allerede i teenageårene var han aktiv som pianist og fik trykt sine første kompositioner.

I 1806 kom Kuhlau til Hamborg, hvor han studerede hos den strenge kantor Schwencke. Samme år blev byen besat af Napoleons tropper, og da byens unge mænd i 1810 begyndte at blive tvangsudskrevet til den franske hær, forlod Kuhlau farezonen og rejste til København. Året efter debuterede han som pianist ved en koncert på Det Kgl. Teater og blev taget vel imod som en spændende budbringer fra kontinentet.

I 1813 fik han dansk indfødsret og hæderstitel af kongelig kammermusikus med pligt til at skrive officielle kantater og hvert andet år en opera. Blandt dem var milepæle i dansk musik, operaerne *Røverborgen* og *Lulu* og især musikken til nationalskuespillet *Elverhøj*, som gennem årene er blevet opført over 1.000 gange på Det Kongelige Teater. Kuhlau blev kort sagt en af hovedpersonerne i det, eftertiden har døbt den danske guldalder, første halvdel af 1800-tallet, hvor kunsten og videnskaben udviklede sig voldsomt, stik modsat landets stagnerende ene-vælde og generelle forarmelse.

I udlandet er Kuhlau gået over i historien som fløjtekomponist. Han var ikke selv fløjtenist, men udnyttede sin evne for ubesværet at skrive store mængder kvalitetsmusik for dette tidens

modeinstrument. Kuhlau fløjtemusik, som bredte sig ud i hele Europa, og de nationale værker, der blev så populære i Danmark, har skygget for hans øvrige produktion. Han var ellers meget produktiv og skrev fremragende kammerværker, f.eks. tre klaverkvartetter, hvoraf de to første (c-mol og A-dur) blev komponeret i vinteren 1820-21 og udgivet i Tyskland.

Kuhlau meddelte fra starten, at han havde tænkt sig at skrive tre, og muligvis var det denne vinter, han komponerede sin **Klaverkvartet nr. 3**. Man hører dog først om den i 1828, hvor Kuhlau fik en bestilling fra en russisk storkøbmand, J.M. Witkowsky, der ville give sin datter en komposition i gave. Witkowsky inviterede endda Kuhlau til Skt. Petersborg for at opføre det nye værk og antydede, at der måske ville følge flere bestillinger. Men Kuhlau takkede nej med den helt ærlige begrundelse, at han ikke længere optrådte som pianist, og at han i øvrigt var travlt optaget af at komponere *Elverhøj*, der skulle være klar til kronprinsens forlovelsesfest i november. Derefter fik han skrevet Klaverkvartet nr. 3 ret hurtigt – måske fordi han allerede havde den liggende færdig eller næsten færdig. Kuhlau kunne i 1829 med tilfredshed fortælle sin russiske mæcen, at Klaverkvartetten i g-mol var hans hidtil bedste, og at musikken "ville gøre en brillant virkning".

Det er et stort anlagt værk på næsten 40 minutter. Den righoldige førstesats åbner dramatisk med hovedtemaet præsenteret som enstemmig fanfare i huggende rytmer. Som kontrast er sidetemaet i B-dur yndefuldt og opadstræbende. Klaverstemmen dominerer satsen med en overflod af arpeggioer og skalaløb, der kan vise pianistens overskud. Gennemførlingsdelen er dog især en opvisning af Kuhlaus beherskelse af *fugato*. Et talent, selv Beethoven måtte anerkende, da han og Kuhlau mødtes i Wien 1825. De to komponister tilbragte et par dage sammen og tømte utallige flasker, mens de udvekslede fiffige kanoner og drilske opgaver i kontrapunkt. Beethoven kaldte spøgende – og smigrende – Kuhlau for "der grosse Kanonier".

Fugato-teknikken er også grundlaget for 2. sats, en velopløst og spidsfindig Scherzo, hvis Trio-del er en humoristisk ländler. Den brede 3. sats, en Adagio i Es-dur, varierer på meget lyrisk vis det enkle tema, der anslås af klaverets indledende koralakkorder og strygernes svar. Sidste sats i sonaterondoform vender tilbage til det ophidsede temperament fra 1. og 2. sats. I endnu en kontrapunktisk leg får Kuhlau midtvejs i satsen indført koraltemaet fra 3. sats.

Uropførelsen fandt sted i efteråret 1829, ikke i Skt. Petersborg, men i København ved en soiré hos hofvinhandleren og kunstelskeren Christian Waagepetersen. Kuhlau spillede selv klaverstemmen. Selskabet blev afholdt til ære for den bøhmiske komponist og klavervirtuos

Ignaz Moscheles, der var på besøg i byen. Moscheles skrev hjem til sin kone, at Kuhlaus nye værk var "i den store stil og fortræffelig udført, men ikke fri for reminiscenser". Måske bemærkede Moscheles ligesom andre sidenhen en vis lighed mellem begyndelsen på Kuhlaus g-mol kvartet og Mozarts Klaverkvartet i samme toneart, KV 478.

Moscheles noterede også, at komponisten ved klaveret "ikke altid var herre over udfordringerne". Kuhlaus karriere som musiker var nemlig ved at være forbi. Det samme var snart også hans urolige liv, for en kold vinterdag i 1831 nedbrændte hans hus med alt indbo, bl.a. et klædeskab fuldt af manuskripter. Ingen ved, hvor mange værker, der gik tabt ved ulykken. Kuhlaus, der i forvejen havde dårligt helbred, døde året efter, blot 45 år gammel.

Da komponisten **Otto Malling** døde i 1915, blev han i pressen mindet som "en af vort Musiklivs Spidser – et Navn, der havde høj Officers-Rang indenfor dansk Musik." Den progressive københavnereavis Politiken tilføjede dog: "Han indlod sig aldrig paa nogen som helst Art af Vovestykker eller Eksperimenter." På den måde kan Otto Malling godt kaldes en dansk pendant til Camille Saint-Saëns, for ligesom sin jævnaldrende franske kollega begyndte han karrieren som en af de mest progressive komponister og endte som en af de mest konservative.

Som ung mand havde Malling været i opposition til etablerementet. Han havde nægtet at affinde sig med det snævre repertoire, den dominerende komponist Niels W. Gade fastholdt i Københavns førende koncertinstitution, Musikforeningen. Sammen med kollegerne C.F.E. Horneman og Jacob Fabricius stiftede Malling derfor i 1874 et alternativ, Koncertforeningen, for at bringe nyere værker til opførelse. Dels deres egen musik, men ikke mindst tidens franske musik af Saint-Saëns, Gounod, Delibes og Massenet.

I 1890'erne, da Gade var død og Koncertforeningen lukket, blev Malling selv den tilbageholdende. Han blev den egentlige arvtager efter Gade og J.P.E. Hartmann, der gennem et halvt århundrede havde delt de afgørende roller i dansk musikliv mellem sig. Malling efterfulgte Hartmann som professor på konservatoriet og som domorganist i København, og takket være sin redelighed og diplomatiske snilde overtog han også Hartmanns position som administrativ nøglefigur. I 1897 blev han Gades efterfølger som direktør for konservatoriet i København. Malling nåede med andre ord så højt, en komponist kunne komme i Danmark, og sammen med de betydningsfulde poster fulgte altså varetagelsen af de klassiske dyder.

Som komponist var Malling gennem forskellige faser. Som ung skrev han mest vokalmusik. I 1880'erne skrev han sine orkesterværker, bl.a. Symfonien i d-mol, en Koncertouverture, et par suiter, en Koncertfantasi for violin og den vellykkede Klaverkoncert. Men forholdene for orkestermusik i København var stadig dårlige, og Mallings interesse svingede i retning af kammermusik. Han skrev en Klavertrio i 1889 og de følgende år en Klaverkvintet, en Strygekvartet, en Strygeoktet, en Violinsonate og forskellige andre værker for violin og klaver. Klaverkvartetten fra 1903 er hans sidste kammerværk. På det tidspunkt var han gået over til stort set kun at komponere kirke- og orgelmusik. Ved sin død var det som orgelkomponist, han var mest kendt, men paradoksalt blev det netop orgelmusikken, der sendte ham helt ud i glemslen. For Mallings senromantiske, programmatisk stemningsmusik var præcis, hvad 1900-tallets kirkesmusikreformer ville fjerne fra de danske kirker. Reformerne fik så meget vind i sejlene, at Otto Mallings navn forsvandt fuldstændigt fra dansk musikliv. Vi har først lige taget hul på genopdagelsen af hans musik.

Mallings charmerende **Klaverkvartet i c-mol** er et godt eksempel på hans modne musikalske stil. Den rummer mere drama end den ret gennemsigtige Klavertrio, men er stadig præget af hans dekorative og artistiske stil. Malling formulerer sig klart og kortfattet, hans satsteknik er overlegen, og man mærker hans kyndige baggrund som pianist og instrumentationslærer. Harmonisk set er der sødmefulde, sensuelle træk, i hvert fald sammenlignet med hans forgængere Gade og Hartmann.

Og så er Klaverkvartetten gennemgående farvet af nordisk nationalromantik. De tomme kvinter, der symboliserer det oprindelige og nordiske, hører man lige fra begyndelsen i 1. sats' iørefaldende udlæg. Malling tilføjer musikens nordiske tone en pikant harmonisk farvning, som virker fransk-inspireret. Det hymniske sidetema er en kontrast til det "vilde" hovedtema, en modsætning, som Mallings forbillerede Hartmann også havde brugt i sin ouverture Hakon Jarl om kristendommen versus hedenskaben.

I 2. sats, en Scherzo i g-mol, bruger Malling igen tomme kvinter i klaveret, og rytmikken er taget fra den norske springdans *halling*. "Norsk stil" var meget populær i dansk musik omkring år 1900. Det dansk-norske rigsfællesskab var opløst, men Danmark og Norge var stadig tæt forbundet, og selv om der var mange nordmænd i København, bl.a. komponisterne Grieg og Johan Svendsen, behøvede man ikke være født i Norge for at skrive norsk musik.

Også 3. sats i Es-dur kan høres som et karakterstykke, denne gang en nocturne. Dens tussmørkestemninger forener naturromantik med det sensuelt romantiske. Mellemstykket *Poco più animato* anslår mere tragiske undertoner. I 4. sats vender folketonen tilbage. Satsen begynder med en fanfare og kaster sig så ud i et hurtigt, dansende hovedtema, atter med tomme kvinter i klaveret. Sidetemaet er roligt og indadvendt som en stille folkevis. Satsens ret skematiske forløb stræber ikke efter så meget andet end at koble de velafstemte temaer tæt sammen i en brilliant jagt mod målstregen. Det slutter med en forkortet udgave af fanfaren fra indledningen. Som altid garanterer Otto Malling for en smuk balance mellem form og indhold.

Jens Cornelius, 2019

Copenhagen Piano Quartet er en ung klaverkvartet med base i København, men rødder i Danmark, Tjekkiet og Polen bestående af Benedikte Damgaard (violin), Kristina Fialova (bratsch), Adam Stadnicki (cello) og Neel Bramsnæs Teilmann (klaver). Kvartetten er vinder af Val Tidone International Chamber Music Competition 2013, Det Kongelige Danske Musikkonservatoriums Kammermusikkonkurrence 2012, prismodtager ved P2s kammermusikkonkurrence 2014 i København og den internationale Johannes Brahms konkurrence i Østrig og blev i 2013 tildelt 'Menzione Speciale' i Concorso di Esecuzione Musicale – Terza Edizione i Italien som konkurrencens bedste kammermusikensemble. CPQ blev dannet i 2010, og de fire medlemmer har fra 2012-15 studeret som ensemble i solistklassen på Det Kongelige Danske Musikkonservatorium under vejledning af kammermusikprofessor Tim Frederiksen samt pianist og docent Jens Elvekjær (Trio con Brio Copenhagen). I masterclasses har de haft glæde af at arbejde med kapaciteter som Fauré Quartett, Leif-Ove Andsnes, Christian Ihle Hadland og Lars Anders Tomter. CPQ er modtager af et stipendium fra Léonie Sonnings Musikfond i 2013 samt Jacob Gades store legat ligeledes i 2013 samt udtaget til Den Unge Elite af Statens Kunstfond i 2015. Kvartetten har haft en omfattende koncertvirksomhed og har optrådt over hele Danmark, i Norge, Italien, Tjekkiet, Tyskland og Kina.
www.copenhagenpianoquartet.com

DDD

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