

ENGEGÅRD QUARTET

Arvid Engegård – Alex Robson – Juliet Jopling – Jan Clemens Carlsen

Franz Schubert (1797-1828)

String Quartet No. 13 in A minor D. 804, Op. 29, “Rosamunde”

Maja Solveig Kjelstrup Ratkje (1973-)

Tale of Lead and Light (2011)

Benjamin Britten (1913-1976)

String Quartet No. 2 in C major, Op. 36

Joseph Haydn (1732-1809)

String Quartet in C major, Op. 76, No. 3, “Emperor” (only on Blu-ray)

Recorded in DXD 24bit/352.8kHz

■ 5.1 DTS HD MA 24/192kHz ■ 2.0 LPCM 24/192kHz + mShuttle MP3 and FLAC

EAN13: 7041888519522



pure
audio



2L¹⁰⁵

2L-105-SABD made in Norway 20©14 Lindberg Lyd AS

Franz Schubert — Maja Ratkje — Benjamin Britten — Joseph Haydn

ENGEGÅRD QUARTET



Franz Schubert (1797-1828)

String Quartet No. 13 in A minor D. 804, Op. 29, “Rosamunde”

Perhaps the greatest single characteristic of the “Rosamunde” quartet is the elusive, longing and perhaps even tragically unconsummated atmosphere that pervades the entire work. Only in the Andante are we really allowed to relax in its peaceful serenity. This movement is based on incidental music Schubert wrote in 1823 for the play “Rosamunde, Fürstin von Zypern” (“Rosamunde, Princess of Cyprus”).

It constantly amazes us that a great part of our repertoire was composed in a brief 60-year period around the turn of the 18th century. The intricacy of the relationships between the main protagonists is remarkable. Beethoven’s great violinist friend Ignaz Schuppanzigh played first violin in the premiere of “Rosamunde” in Vienna on March 14th, 1824. The quartet was published later that year as Op. 29, No. 1, with the following inscription on the title page “Trois Quatuors dédiés à son ami I. Schuppanzigh” (“Three quartets dedicated to my friend I. Schuppanzigh”).

Maja Solveig Kjelstrup Ratkje (1973-)

Tale of Lead and Light (2011) – String Quartet No. 1

Maja’s exuberant musical personality and our contact with her previous chamber works, in particular Gagaku Variations for String Quartet and Accordion, made Maja a natural choice for our very first commission. Here in her own words:

“The backdrop for this commission was to complement music by the great Ludwig van Beethoven. Beethoven’s scores for string quartet are a cornucopia of techniques and musicality. They were certainly not meant for pure entertainment. Ending up with Beethoven’s quartet Op. 59 No. 1 as a reference for this piece, I even used elements from this quartet in my own composition. Beethoven’s position as a free artist has been of great importance to all following composers. This is of equal

inspiration as his music. As a free artist, one has to reflect upon our own time, and not be afraid of allowing reality affect our work. When I was in the middle of writing this piece something horrible happened in my neighbourhood. A bomb exploded in Oslo and a killer shot teenagers on an island summer camp. My nation’s reputation as a peaceful country to live in was drastically and forever changed. It was hard to compose. Papers and online media were soon filled with horrible pictures from the events. The lead-coloured skies being a recurring sight. The ambiguity in the title reflects both hope and dread. Beethoven’s light shines through, strong and full of life!”

Benjamin Britten (1913-1976)

String Quartet No. 2 in C major, Op. 36

It is a tribute to Britten’s inherent “joie de vivre” that optimism and love triumph in this moving quartet, composed just after the 2nd World War. Britten’s fervent belief in pacifism was yet another ground for living on the outskirts of society. Being homosexual was illegal in England during most of Britten’s lifetime. Pursuing his dream of being a composer made the bohemian leftwing a more natural social setting than the middle class of his childhood. In July 1945, Britten and Yehudi Menuhin performed for survivors in German concentration camps. It was a traumatic experience for Britten, one that affected all of his subsequent compositions. The 2nd Quartet reaches its emotional climax in the magnificent Chacony, a passacaglia with no less than 21 variations, inspired by Henry Purcell. Britten’s 2nd string quartet received its premiere on the 21st November 1945, 250 years to the day after Henry Purcell’s death.

Joseph Haydn (1732-1809)

String Quartet in C major, Op. 76, No. 3, “Emperor”

Recording Op. 76 No. 5 on our debut CD in 2008 inspired us to include the complete opus, arguably Haydn’s greatest string quartet collection, in our repertoire as soon as possible. The heart of No. 3 is also the most well known movement, Poco adagio. Haydn composed the psalm that he subsequently used as the theme of this movement after a prolonged stay in

England. Something of a celebrity, Haydn mingled with the royals, and his admiration for the British national anthem inspired him to compose a tribute to Emperor Francis II. It was later used first as the Austrian and then as the German national anthem. Haydn used a musical cryptogram of the first line of the Anthem, “Gott erhalte Franz den Kaiser” (“God Save Emperor Francis”) to create the opening theme of the first movement, using the first letters of each word in the German text. g e f d k/c, are the exact musical notes of the main theme in the Allegro. The simplest ideas are often the best!

Formed under the midnight sun in Lofoten in 2006, the **Engegård Quartet** rapidly became one of the most sought after ensembles in Norway, performing at the Bergen Festival and the Oslo Chamber Music Festival in their first season. The prominent music critic, Kjell Hillveg, hailed their debut CD as Norway’s best classical release of 2008. The same CD garnered international praise too; “the playing is breath-taking” (The Strad), “First rate quartet playing” (International Record Review). Their second release won the “Supersonic Award” in the music magazine Pizzicato. The Engegård Quartet has also released a CD of the complete works for quartet by Catharinus Elling.

The Engegård Quartet has attracted international recognition with their brave and fresh interpretations of the classical repertoire. Scandinavian music is also a great source of inspiration for the quartet. The resulting Nordic programs and partnerships have created many unforgettable performances. Their schedule has taken the Quartet in recent years to the Mozarteum in Salzburg, Luxembourg Philharmonic, Stockholm Grönwaldsalen, Dublin City Hall, Prague Rudolfinum, Copenhagen Radio Koncertsalen, Sibelius Academy in Helsinki, Gothenburg Music Conservatory, Delft Chamber Music Festival, SoNoRo Festival in Bucharest, Kulturwald in Germany, Heidelberg Streichquartettfest and Lenzburgiade in Switzerland.

According to the critics, the Engegård Quartet has played “Elegantly and expressively” in Gothenburg, are “A masterful ensemble!” in Luxembourg, and in Dublin “the audience roared

their approval!” The Engegård Quartet have had the honour to work with among others Leif Ove Andsnes, Håvard Gimse, Christian Ihle Hadland, Frans Helmerson, Nobuko Imai, Emma Johnson, Kim Kashkashian, Marianne Beate Kielland, Nils Anders Mortensen and Andrés Schiff. The quartet also thrive in the company of folk musicians Susanne Lundeng and Nils Økland, actor Bjørn Sundquist and troubadour Halvdan Sivertsen.

Arvid Engegård is the creator and Artistic Director of the Lofoten International Chamber Music Festival, an intimate chamber music experience in spectacular scenery. A regular fixture in the Engegård Quartet’s summer, “the world’s most beautiful festival” is a meeting place for some of the most eminent musicians. Juliet Jopling is the creator and artistic director of Oslo Quartet Series, with partners in Bodø and Trondheim, Norway’s first ever international quartet subscription series.

The Engegård Quartet is supported by the Norwegian Arts Council and Lene Holding AS.





Franz Schubert (1797-1828)

Strykekvartett nr. 13 i a moll D. 804, op. 29, «Rosamundekvartetten»

Kanskje den mest slående karakteristikken for Rosamunde-kvartetten er den unnvikende og lengtende atmosfæren som preger hele verket. Bare i andantesatsen nærmer vi oss en stemning av ro og aksept. Denne satsen er basert på scenemusikken Schubert skrev i 1823 for stykket «Rosamunde, Fürstin von Zypern» (Rosamunde, Prinsesse av Kypros). Det forundrer oss stadig vekk at en stor del av vårt repertoar ble komponert i en kort 60-års periode like før og etter 1800, og relasjonene mellom hovedpersonene. Beethovens store fiolinistvenn Ignaz Schuppanzigh spilte primarius i Rosamunde-kvartettens premiere i Wien den 14. mars 1824. Kvartetten ble publisert senere samme år som op. 29, nr. 1, med følgende inskripsjon på tittelsiden «Trois Quatuors dédiés à son ami I. Schuppanzigh» (Tre kvartetter dedikert til min venn I. Schuppanzigh).

Maja Solveig Kjelstrup Ratkje (1973-)

Tale of Lead and Light (2011) – Strykekvartett nr. 1

Majas store musikalske personlighet og vår kontakt med hennes tidligere kammermusikkverk, spesielt Gagaku Variasjoner for strykekvartett og trekkspill, pekte Maja ut som et naturlig valg for vårt aller første bestillingsverk. Her i hennes egne ord:

«Beethoven skrev musikk for strykekvartett på bestilling fra Grev Razumovsky i 1806. Da var Ludwig 36 år gammel. Greven skulle ha tre kvartetter for å underholde sine gjester. Beethoven skrev, leverte og fikk betalt. Men skrev han det de ville ha? Disse kvartettene (opus 59) er ikke blant de "gale", men de er langt ifra forbyttelsesmusikk til munter passiar over et glass. Beethoven ga oss ikke bare musikk, som fri kunstner har han inspirert skapende musikere fram til i dag. Derfor kan jeg skrive absolutt hva jeg vil når jeg setter meg ved arbeidsbordet. Og det er kanskje den største inspirasjonen, men også en forpliktelse. Den sommeren jeg skrev på dette verket hendte det forferdelige som har preget selve sjelen til landet vårt. Etter 22. juli føltes det meningsløst å komponere, men jeg

fortsatte. Den blygrå himmelen preget alle de uvirkelige bildene fra denne dagen. Dette kom til å prege verket som tok en annen retning enn det jeg hadde planlagt. Jeg trengte et lys, og lar Beethoven skinne gjennom, ved bruk av bearbejdede sitater fra hans op. 59 nr. 1.»

Benjamin Britten (1913-1976)

Strykekvartett nr. 2 i C dur, op. 36

Det er en hyllest til Brittens tro på livet at optimisme og kjærlighet seirer i denne sterkt rørende kvartetten, komponert like etter andre verdenskrig. Brittens glødende tro på pasifisme var enda en grunn for å leve i utkanten av samfunnet. Å være homofil var ulovlig i England under mesteparten av Brittens levetid, og det å følge sin drøm om å bli komponist førte Britten mer mot det bohemske venstreorienterte samfunnet enn middelklassen fra sin barndom. I juli 1945 spilte Britten og Yehudi Menuhin konserter til de overlevende i tyske konsentrasjonsleirer. Det var en traumatisk opplevelse for Britten som påvirket alle hans senere komposisjoner. Den 2. kvartetten når sitt emosjonelle klimaks i den mektige Chacony, en passacaglia med ikke mindre enn 21 variasjoner, inspirert av Henry Purcell. Denne strykekvartetten fikk sin premiere den 21. november 1945, 250 år på dagen etter at Purcell døde.

Joseph Haydn (1732-1809)

Strykekvartett i C dur, op. 76, nr. 3, «Keiserkvartetten»

Vi ble inspirert til å fordype oss i hele opus 76, sannsynligvis Haydns beste strykekvartett-samling, siden vi spilt inn op. 76, nr. 5 på vår debut-CD i 2008. Kjernen i nr. 3 er også den mest kjente satsen, Poco adagio. Haydn skrev salmetemaet i denne satsen etter et opphold i England, der han ferdedes blant de kongelige, og hans begeistring for den engelske nasjonalsangen var inspirasjon til en hyllest til Keiser Franz den 2. Melodien ble senere brukt først som den østerrikske, og deretter den tyske nasjonalsangen. Haydn brukte en musikalsk kryptogram av den første linjen i salmen, «Gott erhalte Franz den Kaiser» (Gud bevare Franz, Keiseren) for å lage åpningstemaet med hjelp av de første bokstavene i hvert ord i den tyske

teksten. G E F D K/C, er de nøyaktige musikalske tonene i hovedtemaet i Allegroen. De enkleste ideene er ofte de beste!

Dannet under midnattssolen i Lofoten i 2006, ble **Engegårdkvartetten** raskt et av de mest ettertraktete ensembler i Norge, og de ble invitert til å delta i Fests spillene i Bergen og Oslo Kammermusikkfestival i sin første sesong. Engegårdkvartettens debut-CD, utgitt i 2008, ble hyllet som Norges beste klassiske utgivelse av vår mest fremtredende musikkritiker, Kjell Hillveg.

Engegårdkvartetten har fått internasjonal annerkjennelse for modige og friske tolkninger av kvartettrepertoarets klassikere, samtidig som kvartettens røtter gir opphav til nordiske program og samarbeidspartnere. Den internasjonale spilleplanen de siste årene har inkludert Mozarteum (Salzburg), Luxembourg Philharmonie, Grünewaldsalen (Stockholm), Dublin City Hall, Rudolfinum (Praha), Radiohusets Koncertsal (København), Sibelius Akademiet i Helsinki, Göteborg Musikkonservatorium, samt Delft Kammermusikkfestival, SoNoRo Festival Bukarest, Kulturwald i Tyskland, Heidelberg Streichquartettfest og Lenzburgiade i Sveits.

For sin første plate fikk Engegårdkvartetten strålende anmeldelser: «The playing is breathtaking» (The Strad) og «First rate quartet playing» (International Record Review). Deres andre utgivelse vant «Supersonic Award» i musikkmagasinet Pizzicato. Kvartetten har av kritikerne fått karakteristikk som «Elegant og uttrykksfullt» i Göteborg, «Nach ein Meisterensemble!» i Luxembourg, og i Dublin har «publikum brølt sin godkjenning».

Engegårdkvartetten har vært så heldig å spille sammen med Leif Ove Andsnes, Håvard Gimse, Christian Ihle Hadland, Frans Helmerson, Nobuko Imai, Emma Johnson, Kim Kashkashian, Marianne Beate Kielland og András Schiff. Kvartetten trives også i selskap med folkemusikerne Susanne Lundeng og Nils Økland, med skuespilleren Bjørn Sundquist og visesangeren Halvdan Sivertsen.

Arvid Engegård er skaperen og kunstnerisk leder for Lofoten Internasjonale Kammermusikkfest, en magnet for kammermusikkelskere som søker en intim kammermusikkopplevelse i spektakulær natur. «Verdens vakreste kammermusikkfestival» er Engegårdkvartettens hjemmebane og den er møteplass for noen av verdens mest elskede kammermusikere. Juliet Jopling er skaperen og kunstnerisk leder for Oslo Quartet Series, en internasjonale kvartettserie med samarbeidspartnere i Bodø og Trondheim, som endelig setter strykekvartetten i rampelyset i Norge.

Engegårdkvartetten er støttet av Norsk Kulturråd og Lene Holding AS.



ENNEGÅRD QUARTET



Arvid Engegård – Alex Robson – Juliet Jopling – Jan Clemens Carlsen



2L (Lindberg Lyd) records in spacious acoustic venues; large concert halls, churches and cathedrals. This is actually where we can make the most intimate recordings. The qualities we seek in large rooms are not necessarily a big reverb, but openness due to the absence of close reflecting walls. Making an ambient and beautiful recording is the way of least resistance. Searching the fine edge between direct contact and openness; that's the real challenge! A really good recording should be able to bodily move the listener. This core quality of audio production is made by choosing the right venue for the repertoire, and balancing the image in the placement of microphones and musicians relative to each other in that venue. There is no method available today to reproduce the exact perception of attending a live performance. That leaves us with the art of illusion when it comes to recording music. As recording engineers and producers we need to do exactly the same as any good musician; interpret the music and the composer's intentions and adapt to the media where we perform.

Surround sound is a completely new conception of the musical experience. Recorded music is no longer a matter of a fixed two-dimensional setting, but rather a three-dimensional enveloping situation. Stereo can be described as a flat canvas, while surround sound is a sculpture that you can literally move around and relate to spatially; surrounded by music you can move about in the aural space and choose angles, vantage points and positions.

Morten Lindberg balance engineer and recording producer

Blu-ray is the first domestic format in history that unites theatre movies and music sound in equally high quality. The musical advantage is the high resolution for audio, and the convenience for the audience as one single player will handle music, films, DVD-collection and your old library of traditional CD. Developed by Munich's msm-studios in co-operation with Lindberg Lyd, the Pure Audio Blu-ray combines the Blu-ray format's vast storage capacity and bandwidth necessary for high resolution sound (up to 192 kHz/24Bit) in surround and stereo with the easy and straight-forward handling of a CD. Pure Audio Blu-ray can be operated in two ways: by on-screen menu navigation or by remote control without a TV screen. Remote control operation is as easy as with a CD: besides the standard transport controls the numeric keys directly access the corresponding track number and the desired audio stream can be selected by the coloured keys on the remote control. For example, press the red button for 5.1 DTS HD Master or yellow for 2.0 LPCM. Pure Audio Blu-ray plays back on every Blu-ray player.

 5.1 DTS HD MA 24/192kHz  2.0 LPCM 24/192kHz

This **Pure Audio Blu-ray** is equipped with **mShuttle** technology – the key to enjoying your music even when away from your Blu-ray player. Connecting your BD player to your home network will enable you to access portable copies of the songs residing on the disc: you may burn your own copy in CD quality or transfer MP3s of your favourite tracks to your mobile player. mShuttle provides a versatile listening experience of Pure Audio Blu-ray: in studio quality FLAC on your home entertainment system, in CD quality in car & kitchen, or as MP3 wherever you are.

1. Make sure that your BD player is connected to your computer network.
2. Insert the Pure Audio Blu-ray Disc into your BD player and press the mShuttle button after the disc is loaded.
3. Open the Internet browser of your computer and type in the IP address of your BD player. You will find this address in the setup menu of your Blu-ray Disc player.
4. Select booklet and audio files to download from the Blu-ray to your computer.



Blu-ray authoring **msm-studios GmbH**
audio encoding **Morten Lindberg** • screen design **Hermann Enkemeier**
authoring **Martin Seer** • project management **Stefan Bock**
Blu-ray producers **Morten Lindberg** and **Stefan Bock**

Recorded at Jar Church, Norway
November 2013 and February 2014 by Lindberg Lyd AS

Recording Producer and Balance Engineer **MORTEN LINDBERG**
Recording Technician **BEATRICE JOHANNESSEN**

Editing **JØRN SIMENSTAD** and **ARVID ENNEGÅRD**
Mix and Mastering **MORTEN LINDBERG**

Graphic design **MORTEN LINDBERG**
Photo **ESPEN MORTENSEN**
Session Photos **MORTEN LINDBERG**
Text **JULIET JOPLING**

Executive Producers **JØRN SIMENSTAD** and **MORTEN LINDBERG**

Financially supported by Arts Council Norway, Fond for Lyd og Bilde, MFOs vederlagsfond,
Fond for Utøvende Kunstnere, Norsk Komponistforening and Lene Holding AS



2L is the exclusive and registered trade mark
of Lindberg Lyd AS 20©14 [NOMPP1406010-120] **2L-105-SABD**

This recording was made by Lindberg Lyd AS with DPA microphones and HORUS converters to a PYRAMIX workstation. Digital eXtreme Definition is a professional audio format that brings "analogue" qualities in 24 bit at 352.8 kHz sampling rate.

Note on Low Frequency Effect channel: For SACD and FLAC audio files, all six channels (including the Lfe channel) are calibrated for equal playback levels. However, in the audio streams for the Blu-ray the Lfe channel is lowered by -10dB in the mastering process, anticipating a +10dB elevation in cinema-style home theatre playback.

Franz Schubert (1797-1828)

String Quartet No. 13 in A minor D. 804, Op. 29, “Rosamunde”

- 1 Allegro ma non troppo 13:02
- 2 Andante 7:16
- 3 Minuetto 7:02
- 4 Allegro moderato 7:23

Maja Solveig Kjelstrup Ratkje (1973-)

Tale of Lead and Light (2011)

- 5 String Quartet No. 1 11:26

Benjamin Britten (1913-1976)

String Quartet No. 2 in C major, Op. 36

- 6 Allegro calmo senza rigore 7:47
- 7 Vivace 3:34
- 8 Chacony 16:26

Joseph Haydn (1732-1809)

String Quartet in C major, Op. 76, No. 3, “Emperor” (only on Blu-ray)

- 9 Allegro 7:00
- 10 Poco adagio; Cantabile 6:55
- 11 Menuet - Allegro 4:14
- 12 Finale - Presto 5:30

ENGEGÅRD QUARTET

Arvid Engegård – Alex Robson – Juliet Jopling – Jan Clemens Carlsen