



# **Ars Hispanica** **String Quartet**

*The Ars Hispanica String Quartet brings together four Spanish musicians with human and musical affinities, who wish to make the audience come closer to string quartet chamber music repertory.*

Each member has a solid background obtained at institutions like Escuela Superior Reina Sofía, Madrid Royal Conservatory, Oberlin College (U.S.A.), Geneva Conservatory, and a large experience in a number of chamber groups with which they have toured the most important Concert Halls in Spain (Auditorio Nacional, Teatro Real, Fundación Juan March, Palau de la Música of Valencia, Auditorio de Galicia, etc..) and other countries (France, Italy, Switzerland, Austria, Japan, Chile, ...).

The members of the **Ars Hispanica String Quartet** have taken advice from great masters in the chamber music field, such as P. Farulli (Cuarteto Italiano), M. Cervera, G. Takacs (Takacs String Quartet) and E. Drucker (Emerson String Quartet), whose teaching have influenced to a large extent

their development as a chamber music group.

They have taken prizes as well at several competitions (First Prize “Muñiz Toca”, First Prize in Chamber Music “Villa de Madrid”, Finalist at National Chamber Music Competition “Juventudes Musicales” and Finalist at the Cremona String Quartet Competition).

They have recorded two CDs. The first one for RTVE-Música label (XXX Aniversario de Radio Clásica), and the last one commissioned by Fundación Marcelino Botín. Both of them include works by some of the most representative contemporary Spanish composers.

The members of the **Ars Hispanica String Quartet** combine their performance career with posts at major Spanish Symphony Orchestras and at Madrid Conservatories.



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*“The Ars Hispanica String Quartet managed to leave a personal mark, through which the three slow movements were played with outstanding sensitivity”.*

*El Mediterráneo. August 2001*

The *Ars Hispanica String Quartet* has a large background, and today it stays as one of the most important String Quartets in Spain. Up to now it has accomplished a good number of projects, which highly represent its excellent musical and professional quality.

We could point out concerts given at Santander International Festival, “Francisco Tárrega” International Festival, Marcelino Botín Foundation, Classical Music Festival sponsored by Comunidad de Madrid, Spring Festival in Castellón, etc., many of which have been recorded live for Radio Nacional de España.

Among their recordings, we could as well point out the CD **“Compositores españoles en el XXX Aniversario de Radio Clásica”**, released in May 2001 by RTVE-Música label, which was nominated as one of the three **Finalists for Best Classical Album** (out of over forty candidates) at the **6th Edition of the Spanish Academy of Art and Music Science Awards**.

In February 2002 they recorded works for String Quartet by the Spanish contemporary composers E. Rincón, J. Mier y M. A. Samperio. This CD was commissioned by “Marcelino Botín” Foundation and will be soon released.

*“The Ars Hispanica String Quartet, with their fine sound, always idyllic and crystalline, was able to produce such a calmness and spiritual elevation that perfectly matched the sacred atmosphere from the music they were playing”.*

*Levante de Castelló. April 2001*



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## *EL PAIS*

*Saturday August 9, 2003*

*by*

*Enrique Franco*

*Enrique Franco. Santander.*

*52nd International Festival of Santander*

*“ (...) The other highly positive note of the evening was the admirable performance by the **Ars Hispanica String Quartet**, four young players, three of them members the musical family from Santander Saiz San Emeterio, and cellist Laura Oliver, the composer’s daughter. Trained at the Conservatory and the Escuela Superior Reina Sofía in Madrid and at other European and American Schools, the young artists have premiered the difficult new score with great perfection and the same ease as the works which accompanied the premiere: a masterly Haydn, Schubert’s Movement in c-minor (D. 703), a contrapuntal marvel of inspiration, and the almost forgotten Borodin’s d-minor Quartet, with the famous Nocturne. In view of the long ovation, it was necessary to extend the programme with a waltz by Dvorak. To sum up, one of the highest points of interest at the 52nd [Santander International] Festival.”*