



Strijkkwartet Biënnale Amsterdam

Festival Report 2026

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Animato Kwartet & Korshid Dadbeh [photo: Juri Hiensch]

The Fifth Edition

From 24 to 31 January 2026, the fifth edition of the String Quartet Biennale Amsterdam took place. For eight days, Muziekgebouw aan 't IJ was the stage for the world's largest string quartet festival, and the only chamber music festival of this scale devoted entirely to the string quartet. With nearly 15,000 visitors from the Netherlands and abroad, more than 40 string quartets, and a rich programme featuring 12 world premieres and 7 Dutch premieres, this edition once again confirmed the festival's international standing and vitality. During the opening concert, founder and artistic director Yasmin Hilberdink received the Andreaspennen from deputy mayor Touria Meliani, in recognition of the Biennale's significance for the city and its national and international profile.

With the same conviction that shaped its founding in 2018, the String Quartet Biennale Amsterdam—five editions on—remains at the heart of a continuously growing and deepening artistic journey. Over the course of eight days, a rich and multifaceted programme unfolded, celebrating the string quartet in all its dimensions: from the intimate and familiar core repertoire to new music and unexpected collaborations between artists meeting for the first time.

The remarkable versatility and contemporary relevance of the string quartet were palpable throughout this edition. Rooted in a centuries-old tradition, the genre continues to open up new worlds and perspectives. Through the combination of existing masterpieces and new compositions, and in encounters with other musical and cultural traditions—such as the sound of the tanbur in a new work by Aftab Darvishi—the string quartet reflects our time while simultaneously transcending it.

Leading international ensembles performed alongside a new generation of musicians who carry the genre forward with boldness and imagination. This edition deliberately presented a young and multi-generational field of musicians, composers, and makers, creating space for new voices and perspectives. Together, they brought a large number of premieres to life and helped shape the future of the string quartet.

This significance was also recognised internationally. The leading magazine *The Strad* wrote about the 2026 edition:

‘With such an abundance of ensembles – at different stages of their careers and from widely differing musical cultures – emotional connection was at the core of this year’s festival. [...] Over the years, founder and artistic director Yasmin Hilberdink has created a festival that encourages this kind of exchange – not only between quartets and audiences, but between tradition and innovation.’

What particularly defined this edition was its openness to exchange: between generations, between styles, and between makers and audiences. In this way, the Biennale became not only a platform for presenting the string quartet, but also a place where it develops as a living ecosystem in which tradition and innovation reinforce one another.

The String Quartet Biennale Amsterdam 2026 demonstrated convincingly that the string quartet is very much alive. What unfolded over these eight days was more than a festival: it was a shared experience in which a broad and diverse audience connected with an art form that continues to renew itself and remains meaningful in our time.

***“Once again, the String Quartet Biennale is a true celebration”
[Dennis Bajram, Volkskrant]***



Belcea Quartet [photo: Rob van Dam]

Facts & Figures

Quartets

- 27 professional string quartets in the line-up, of which:
 - 21 international quartets
 - 6 Dutch quartets
- 7 student quartets in pre-concert programmes
- 5 Leerorkest quartets (*My First String Quartet*, children from 8 to 18)
- 7 amateur string quartets
- In total, more than 40 quartets were involved in the festival

Programme

- Over 60 concerts and programme events
- 12 world premieres and 7 Dutch premieres
- Programme running from morning to late evening, including:
 - Super Romantic Mornings
 - Coffee Talks
 - Masterclasses and lectures
 - Afternoon programmes (*Extending String Quartet*)
 - *Selected by* concerts
 - Evening concerts
 - Late Beethoven
- Theatrical mini-series *A Flat with a Thousand Windows – Haydn Reframed*
- Collaborations across disciplines and musical traditions

Audience

- Nearly 15,000 visits (including side programmes)
- 13 sold-out concerts
- 17% of visitors under the age of 35
- 16% international visitors
- 35% of visitors from Amsterdam
- 45% attended the Biennale for the first time
- 68% attended 1–3 concerts; 32% attended 4 or more concerts
- A broad audience spanning all ages, with a growing share of new and younger visitors alongside a strong base of returning audiences

International Reach

- Visitors from, among others, the United States, Australia, Germany, Belgium, the United Kingdom, Sweden and other European countries
- Participation of leading international quartets and young ensembles from a wide range of countries
- International exposure in specialist media and the press

Audience Evaluation

- Average recommendation score: 8.5 / 10
- Net Promoter Score (NPS): +44
- 91% of visitors intend to return in 2028

Visitors particularly appreciated:

- the high artistic quality of the performances
- the diversity of the programme
- the combination of established repertoire and new music
- the informal and accessible atmosphere of the festival
- the opportunity to discover new musicians and repertoire

Notes

The figures for this fifth edition show clear growth and broadening in both audience and programme. The proportion of younger and international visitors highlights the festival's increasing reach and appeal beyond its traditional audience. With 35% of visitors from Amsterdam alongside a substantial national and international audience, the Biennale fulfils both a strong local and an international role.

At the same time, the large number of premieres and the presence of both established and emerging ensembles confirm the role of the String Quartet Biennale Amsterdam as a leading platform for artistic development and innovation within the string quartet field.

The high appreciation scores and strong visitor loyalty demonstrate the Biennale's ability to build a lasting relationship with its audience, while also attracting a significant number of new visitors. As such, the festival continues to develop as an accessible and internationally leading platform for the string quartet.

Audience data is based on box office analysis, supplemented by a visitor survey conducted among attendees of the String Quartet Biennale Amsterdam 2026 (n=310).



Signum Quartet & Dizu Plaatjies [photo: Rob van Dam]

Programme Highlights

The fifth edition of the String Quartet Biennale Amsterdam presented an exceptionally rich and layered programme, celebrating the richness and vitality of the string quartet in full. Over the course of eight days, highlights followed one another in quick succession, with a natural interplay between core repertoire, new music, and boundary-crossing collaborations.

Leading International Ensembles and a New Generation

The world's leading string quartets were represented by ensembles such as the Belcea Quartet, Quatuor Ébène, Cuarteto Casals and the Pavel Haas Quartet, performing core repertoire at the highest level. The opening concert by the Belcea Quartet, together with violist Tabea Zimmermann, provided a powerful start to the festival and immediately set the tone for the days that followed.

At the same time, the programme gave ample space to a new generation of quartets, presenting themselves with conviction and a distinct artistic voice. Ensembles such as the Leonkoro Quartett, Quatuor Arod, the ADAM Quartet and the Animato Quartet demonstrated how the string quartet continues to evolve and renew itself, shaped by new perspectives and influences. Notably, this new generation resonated strongly with younger audiences; the concert by the ADAM Quartet in collaboration with soprano Elisabeth Hetherington was among the favourites of younger visitors.

Premieres and New Repertoire

A key focus of this edition was the large number of premieres. With no fewer than twelve world premieres and seven Dutch premieres, the Biennale reaffirmed its role as a driving force behind new repertoire. New works by composers including Aftab Darvishi, Mathilde Wantenaar, Vinthya Perinpanathan, Samuel Adams and Alexander Raskatov brought together a wide range of musical languages and sonic worlds, often in direct dialogue with existing repertoire.



A Flat with a Thousand Windows Chaos String Quartet & Ariane Schluter [photo: Juri Hiensch]

New Formats and Crossovers

The theatrical mini-series *A Flat with a Thousand Windows – Haydn Reframed*, developed by composer Primo Ish-Hurwitz in collaboration with writer Joke van Leeuwen and director Jos van Kan, and performed by the Chaos String Quartet together with actress Ariane Schluter, was one of the most distinctive and innovative projects of this edition. In this multi-part work, existing and newly composed music, text, and theatre entered into an intense dialogue, re-examining Joseph Haydn's work from a contemporary perspective.

The concert programming also actively explored new forms of presentation and audience experience. The programme *Time is how you spend your love* by the Marmen Quartet, in collaboration with percussionist DOMNIQ, stood out for its carefully designed lighting concept and unconventional audience setup. By reducing the distance between performers and listeners, the performance created a more physical and immersive listening experience.

At Bimhuis, the programme *FOLK*, featuring the North Sea String Quartet alongside the Engegård Quartet, built a bridge between the string quartet tradition and other musical cultures. This encounter between styles and performance practices added an extra layer of dynamism to the festival and highlighted the open and inquisitive approach with which the genre is explored.

Highlights from the Concert Programme

The versatility of the string quartet was equally evident in the evening concerts and afternoon programmes. The Chiaroscuro Quartet, together with Olga Pashchenko, presented a programme on period instruments, while the Attacca Quartet created a distinctive contemporary sound world with works including *Black Angels* by George Crumb.

String Quintet in C major by Franz Schubert, performed by Quatuor Arod with Klaus Mäkelä on cello, became one of the most memorable moments of the festival. This was beautifully captured in Trouw:

“In the famous Adagio that follows, time in the Muziekgebouw seems to stand still for fifteen minutes. The level of musicianship here is sublime [...]. In the packed hall, the audience collectively holds its breath, careful not to break the spell.”

A defining characteristic of this edition was the open exchange between generations, styles, and makers. Established repertoire and new music were brought into dialogue time and again, often in unexpected combinations and formats. It was precisely in these encounters that the ongoing evolution and renewal of the string quartet became most tangible.



ADAM Quartet & Elisabeth Hetherington [photo: Rob van Dam]



Musicians and audiences dining in the Festival Restaurant [photo: Juri Hiensch]

More than Concerts

The String Quartet Biennale Amsterdam is more than a series of concerts. Throughout the festival, an environment emerges in which encounter, reflection, and exchange take centre stage—between musicians, between makers and audiences, and between experienced listeners and first-time visitors.

A key role in this is played by the context programme, which offers visitors the opportunity to engage more deeply with the music and its creators. In Coffee Talks, masterclasses, lectures, and pre-concert talks, musicians, composers, and other contributors shared insights into their work, their sources of inspiration, and the ideas behind the programming. These activities enhance the accessibility of the string quartet and strengthen audience engagement.

Encounters were also actively fostered beyond the concert hall. The vibrant Festival Restaurant and the public spaces of Muziekgebouw aan 't IJ functioned as informal meeting places where audiences, musicians, and makers could connect naturally. This informal layer contributes to the Biennale's distinctive atmosphere, where the distance between performers and audiences is minimal.

In this way, the String Quartet Biennale Amsterdam creates an environment in which the string quartet is not only performed, but also shared, explored, and experienced. It is this combination of presentation, reflection, and encounter that defines the festival's strength.

“The level of connection across the programming and the building as a whole is a very rare and special thing... like a really energetic, friendly string-quartet-obsessed village.”

[Katy Hamilton]

Education, Talent Development and Participation

The String Quartet Biennale Amsterdam is actively committed to the development of new talent and to making the string quartet accessible to a wide audience. Within the festival, education, talent development and participation come together in a layered programme, offering both young musicians and amateur players the opportunity to deepen their engagement with the genre and to take an active role within the festival environment.

My First String Quartet – Leerorkest x SQBA

A central pillar of the educational programme is *My First String Quartet*, developed by SQBA in collaboration with Leerorkest. This project offers children and young people from diverse neighbourhoods across Amsterdam the opportunity to discover the string quartet and experience what it means to play together in a small ensemble.

Within this setting, listening, ensemble playing and mutual awareness are key. Participants not only develop their musical skills, but also their ability to collaborate and take responsibility within a group. For many young musicians, this marks their first intensive encounter with chamber music.

During the Biennale, the Leerorkest quartets presented the festival's opening event: a spectacular concert for a large audience of festival visitors and their own supporters. Hosted by Soundos El Ahmadi, this performance formed a festive and unifying moment in which the young musicians visibly took centre stage within the festival.



Festive opening of the festival by the young string players of the Leerorkest [photo: Rob van Dam]

Masterclasses and Artistic Development

Alongside presentation and participation, artistic development played an important role within the festival. In the masterclasses, young quartets were given the opportunity to work with musicians from the international top of the string quartet field.

During the Biennale, ensembles including the Bosmans Quartet and the Fontana Quartet received masterclasses from leading ensembles featured in the festival programme, such as the Chiaroscuro Quartet and the Attacca Quartet. These masterclasses are open to the public and form a popular part of the festival programme, offering audiences a unique insight into the rehearsal process and the artistic choices of the musicians. During these sessions, intensive work was carried out on repertoire, ensemble playing, sound, and interpretation.

In this way, the masterclasses function not only as a learning environment for the participating ensembles, but also as a space for exchange and deeper engagement for audiences. These activities contribute to the development of young talent and reinforce the role of the Biennale as a platform for artistic exchange and growth.



Bosmans Quartet during a masterclass with the Attacca Quartet [photo: Rob van Dam]

Grass Roots

Within the talent development programme of the String Quartet Biennale Amsterdam, **Grass Roots** provides a platform for a new generation of promising string quartets. In collaboration with leading international competitions, young ensembles are selected at the beginning of their international careers, offering them the opportunity to present themselves to a wider audience during the Biennale.

During the 2026 edition, three promising ensembles were featured: the Erinys Quartet (winner of the Trondheim International Chamber Music Competition), the Poiesis String Quartet (winner of the Banff International String Quartet Competition), and the Opus13 Quartet (winner of the Wigmore Hall International String Quartet Competition).

In their own concert programme, the quartets presented repertoire that clearly highlighted their individual sound and artistic identity. As part of the concert, presenter Katy Hamilton engaged the ensembles in conversation, allowing them to introduce themselves to the audience not only musically, but also on a personal level. The programme is also actively attended by concert presenters and artistic directors from the Netherlands and abroad, invited by the Biennale to discover this new generation of quartets.



Poesis Quartet in Grass Roots [photo: Rob van Dam]

Participation and New Connections

Following the success of *TRUST* during the 2024 edition of the String Quartet Biennale Amsterdam, this project continued to develop in the current edition. Building on the experience and enjoyment of the participants, the singers with visual impairments involved in the project have since formed their own amateur choir: the Oorzaak Choir.

During the Biennale, they presented a sneak preview of a new musical project, together with Ensemble Klang and the Karski Quartet. This presentation offered audiences a first glimpse into a collaboration in which professional musicians and amateur singers come together to create new repertoire.

The development of this project will continue towards a new concert programme, to be premiered at the String Quartet Biennale Amsterdam 2028.

To make the festival more accessible for people with visual impairments, NaviLens was introduced during this edition—an innovative system that enables visitors to navigate the venue independently using their smartphones. This application contributed to a more inclusive festival experience, allowing visitors greater freedom and autonomy of movement.

Amateur Programme

In this edition, the String Quartet Biennale Amsterdam developed, for the first time, an extensive programme specifically for amateur string quartets. At its core was an intensive five-month course, in which participating quartets were coached by the Ruysdael Quartet. The programme consisted of multiple coaching sessions, a **group study day**, and participation in masterclasses led by leading international musicians, and concluded with a presentation concert during the festival.

For the participating musicians, this programme offered a valuable opportunity to engage deeply with the string quartet over an extended period, under professional guidance and within a context directly connected to the festival.

In addition, a one-day programme for amateur musicians was organised, centred on meeting, inspiration, and making music together. Here too, exchange between participants and connection to the wider festival were central.

With this new amateur programme, the Biennale underscores its ambition to support the string quartet across its full spectrum—from first encounters to advanced amateur playing and professional level.

Collaborations and Partners

The String Quartet Biennale Amsterdam works closely with a broad network of national and international partners. These collaborations form an essential part of the festival's artistic development, talent development, and societal engagement, and strengthen SQBA's position within the international chamber music field.

Programme Partners

The String Quartet Biennale collaborates with a range of national and international programme partners, including Muziekgebouw aan 't IJ, Bimhuis, Leerorkest, the Conservatorium van Amsterdam, and the Nederlandse Strijkkwartet Academie. In addition, the Biennale collaborates with international competition organisations such as the Banff International String Quartet Competition, the Trondheim International Chamber Music Competition, the Bordeaux International String Quartet Competition, the Osaka International Chamber Music Competition, and the International String Quartet Competition Bad Tölz. These partnerships strengthen connections with emerging talent and the international field.

MERITA – European Collaboration in Talent Development

The String Quartet Biennale Amsterdam is a core partner in the European MERITA Platform, which focuses on talent development and the international visibility of young string quartets.

During the Biennale, this collaboration took shape in the After Talk *Developing New Quartet Talent*, in which the ADAM Quartet and the Karski Quartet discussed their participation in the SQBA Residency and the MERITA programme. Le Dimore del Quartetto, the organising partner of MERITA, also took part in this conversation.

Community and Artistic Partners

In the areas of accessibility, talent development, and audience development, the String Quartet Biennale collaborates with a range of community and artistic partners.

In collaboration with the UAF – Foundation for Refugee Students, a *Meet the Artist* session was organised during the festival, bringing refugee musicians and music professionals into contact with audiences and the Biennale’s network. Through a buddy programme, they were also given access to the festival and the opportunity to further develop their network and professional prospects in the Netherlands.

The collaboration with the Het Muziekinstrumenten Fonds (Dutch Musical Instruments Fund) was also given concrete form during the festival in an After Talk focusing on the importance of access to high-quality instruments for (young) musicians. In conversation with a performing musician, it became clear how instruments of exceptional value play a crucial role in artistic development and career opportunities.

In addition, the violin makers of J&A Beare London were present at the festival with an extensive programme centred on instruments and craftsmanship. Visitors and musicians were able to have instruments assessed, minor adjustments carried out, and both antique and modern instruments tested. A workshop on instrument care and a lecture were also offered, focusing on the history and craft of violin making.



Meet the Artist panel talk met UAF [photo: Juri Hiensch]

Other Partners and Sustainability

The String Quartet Biennale Amsterdam collaborates with partners who contribute to the visibility and international reach of the festival. These include organisations such as Musico and Martin Randall Travel, which specialise in cultural music travel and help expand the festival’s international audience.

Sustainability remains an important focus within the organisation. The String Quartet Biennale Amsterdam is affiliated with European Festivals Forest and contributes to reforestation projects to offset the impact of international travel.

Media and Press

The String Quartet Biennale Amsterdam 2026 received extensive coverage from both national and international media. In the lead-up to and during the festival, interviews, previews, and reviews appeared in publications including NRC, de Volkskrant, Trouw and Het Parool. Internationally, the festival was also widely covered, with features in The Strad and various online platforms.

The festival was also visible on radio and television, including a broadcast of Podium Klassiek and several recordings and broadcasts via NPO Klassiek and the Concertzender.

In the press, the Biennale was praised both for its artistic quality and for the development it has undergone in recent years. NRC wrote:

“In five editions, the Amsterdam String Quartet Biennale has grown into a phenomenon: the largest festival for string quartets in the world.”

Trouw succinctly captured the musical quality with the headline:

“Four Frenchmen, a Finn and Schubert’s sublime String Quintet: perfection in C.”

The intensity of the performances and their impact on audiences were also widely noted. Het Parool wrote about the Belcea Quartet:

“They don’t just play Beethoven—they live him, laying bare their heart and soul.”

The more innovative and multidisciplinary programming also received strong acclaim. Writing about *A Flat with a Thousand Windows*, De Nieuwe Muze noted:

“It proved to be a fantastic formula, in which all elements reinforce one another [...] Brilliant!”

International media particularly highlighted the festival’s open and connective atmosphere. The Strad described the Biennale as ***“a place where knowledge is shared openly and taken back into everyday music making,”*** emphasising the unique combination of artistic exchange and audience engagement.

Media Partners and Audience Reach

In addition to traditional media, online visibility played a key role. Through the Biennale’s own channels, as well as those of its partners and participating ensembles, a broad and international audience was reached. The campaign focused in particular on broadening and rejuvenating the audience, with targeted content for different audience groups.

In this context, the Biennale collaborated with various media partners and cultural brands. In partnership with Winq, a leading LGBTQ+ magazine, the festival reached a broader, inclusive and culturally engaged audience, gaining visibility within this community. Winq wrote: ***“Queer top talent at the String Quartet Biennale Amsterdam: it radiates joy.”***

Through CJP, younger audiences were reached and encouraged to attend the festival. In addition, the collaboration with Amsterdam-based fashion brand Filling Pieces was continued, extending the festival’s visibility beyond the classical music context and engaging new audiences.

Digital Reach and Social Media

During the campaign period, a strong reach was achieved on social media. On Facebook, more than 1.3 million impressions were recorded, largely driven by targeted campaigns, resulting in thousands of interactions and clicks to the website. Short videos and reels proved particularly effective, generating over 800,000 views and a high level of engagement.

Instagram also reached a broad audience, with approximately 165,000 views in the period surrounding the festival. Notably, a large share of this reach came from users who were not yet

following the Biennale, indicating growing visibility beyond the existing audience base. Overall, this resulted in a clear increase in the number of followers and a high level of interaction with the posted content.

This combination of strong press coverage and a strategically developed online presence contributed to reaching a broad and diverse audience, both nationally and internationally.



Time is how you spend your love Marmen Quartet & DOMNIQ [photo: Rob van Dam]

**“By its close, SQBA 2026 confirmed that the string quartet remains a vibrant and evolving form. I’m already looking forward to 2028.”
[Clare Varney, The Strad]**

Acknowledgements

The String Quartet Biennale Amsterdam 2026 was made possible thanks to the commitment and support of many.

We would like to express our special thanks to our Founders and donors. Their trust, engagement, and sustained support enable us not only to realise the Biennale, but also to further develop it as a place where the string quartet continues to evolve and brings together new generations of musicians and audiences.

We are also deeply grateful to our partners. Their collaboration and dedication contribute significantly to the richness, quality, and reach of the festival.

Finally, we would like to thank the funds that support the String Quartet Biennale Amsterdam. Their contributions make it possible to realise our artistic ambitions, develop new repertoire, and keep the festival accessible to a broad and diverse audience.



**String Quartet Biennale Foundation | Stichting Educatie en Cultuur | Stichting LVE
Stichting De Vier Gebroeders | Bredius Fonds | Emmelot Vis Fonds | Marian van der
Meer Fonds | Polak-van Weel Fonds | Fundatie Van den Santheuvel, Sobbe
Fonds Wiggers van Kerchem | Stichting Hulp na Onderzoek
and the private funds that prefer to remain anonymous.**

Line-up SQBA 2026

String Quartets

ADAM Quartet (NL)
Animato Kwartet (NL)
Attacca Quartet (US)
Barbican Quartet (UK)
Belcea Quartet (UK)
Belinfante Quartet (NL)
Bosmans Kwartet (NL)
Chaos String Quartet (AT)
Chiaroscuro Quartet (UK)
Cuarteto Casals (ES)
Engegård Quartet (NO)
Erinys Quartet (FI)
Fontana Quartet (NL)
Karski Quartet (PL/BE)

Leonkoro Quartet (DE)
Malion Quartet (DE)
Marmen Quartet (UK)
Maxwell Quartet (UK)
North Sea String Quartet (NL)
Opus13 Quartet (US)
Pavel Haas Quartet (CZ)
Poiesis Quartet (US)
PubliQuartet (US)
Quatuor Arod (FR)
Quatuor Ébène (FR)
Quatuor Van Kuijk (FR)
Signum Quartett (DE)

Other Artists, Creators and Speakers

Aleš Březina – speaker
Khorshid Dadbeh – tanbur
DOMNIQ – percussion
Soundos El Ahmadi – presenter
Elisabeth Hetherington – soprano
Katy Hamilton – presenter & moderator
Primo Ish-Hurwitz – artistic director of *A Flat with a Thousand Windows*
Jos van Kan – stage director
Takehiro Konoe – viola
Ensemble Klang
Joke van Leeuwen – writer
Klaus Mäkelä – cello
Bruno Monsaingeon – filmmaker
Olli Mustonen – piano
Oorzaak Choir
Olga Pashchenko – fortepiano
Dizu Plaatjies – South African instruments
Ariane Schluter – actrice
Naomi Shaham – double bass
Julian Steckel – cello
Tabea Zimmermann – viola

New Compositions SQBA 2026

World Premieres

Eleanor Alberga (1949, UK/JM) Strijkkwartet nr. 4
Commissioned by the String Quartet Biennale Amsterdam, co-commissioned by het Maxwell Quartet

Samuel Adams (1985, US) 'Devotions' voor strijkkwartet en slagwerk
Commissioned by the String Quartet Biennale Amsterdam, co-commissioned by Seattle Symphony

Richard Ayres (1965, UK/NL) Een flat met duizend ramen: 1E – Eerste verdieping
Commissioned by the String Quartet Biennale Amsterdam

Boris Bezemer (1992, NL) Een flat met duizend ramen: 11G – Elfde verdieping
Commissioned by the String Quartet Biennale Amsterdam

Aftab Darvishi (1987, NL) 'When the Sky Burns Red' voor strijkkwartet en tanbur
Commissioned by the String Quartet Biennale Amsterdam

Jan-Peter de Graaff (1992, NL) Een flat met duizend ramen: 6C – Zesde verdieping
Commissioned by the String Quartet Biennale Amsterdam

Frieda Gustavs (1996, NL) Een flat met duizend ramen: 8F – Achtste verdieping
Commissioned by the String Quartet Biennale Amsterdam

Primo Ish-Hurwitz (2001, NL) Een flat met duizend ramen: 14D – Veertiende verdieping
Commissioned by the String Quartet Biennale Amsterdam

Hanna Kulenty (1961, PL/NL) Een flat met duizend ramen: 9A – Negende verdieping
Commissioned by the String Quartet Biennale Amsterdam

Vinhyia Perinpanathan (1998, NL/UK) 'Her Resistance' voor strijkkwartet en sopraan
Commissioned by ADAM Quartet

Alexander Raskatov (1953, FR) Strijkkwartet 'Oasis'
Commissioned by the String Quartet Biennale Amsterdam, co-commissioned by ProQuartet Paris

Mathilde Wantenaar (1993, NL) Strijkkwartet nr. 1
Commissioned by the String Quartet Biennale Amsterdam

Dutch premieres

Brett Dean (1961, AU) Strijkkwartet nr. 4 'Little Book of Prayers'
Commissioned by the String Quartet Biennale Amsterdam, co-commissioned by Carnegie Hall, Wiener Konzerthaus, Kölner Philharmonie

David Lang (1957, US) daisy
Commissioned by the String Quartet Biennale Amsterdam, co-commissioned by La Biennale di Venezia

Dutch premieres [continued]

Kevin Lau (1982, US) Strijkkwartet nr. 7 ‘Surfacing’
In opdracht van het Poiesis Quartet

George Lewis (1952, US) Strijkkwartet 3.5 ‘Great Migrations’
Commissioned by PubliQuartet

Olli Mustonen (1967, FI) Nonet nr. 1 voor strijkers

Denise Onen (1995, ZA) Strijkkwartet nr. 2 ‘Democracy’
Commissioned by Signum Quartett

Dizu Plaatjies (1959, ZA) 21.30 Kwintet
Commissioned by Signum Quartett & Matthijs van Dijk

Aftermovies

Three highlight videos offer a vivid impression of the atmosphere, music, and encounters during the String Quartet Biennale Amsterdam 2026:

- [Strijkkwartet Biënnale Amsterdam 2026 – aftermovie \(link\)](#)
- [My First String Quartet – aftermovie \(link\)](#)
- [A Flat with a Thousand Windows – aftermovie \(link\)](#)

Festival Guide

[View the full festival programme and background information here \(link\)](#)

Organisation & Team SQBA 2026

Team

Yasmin Hilberdink-Göker – founder & artistic director
Kiki Raposo de Haas – managing director
Leana Furman – production manager
Raoul Petersen – festival producer
Frederike Berntsen – guest programme curator
Elisabeth Gierveld – project manager SQBA Residency & MERITA
Marco van Es – marketing & communications
Julia van de Beek – online marketing
Marjolein van Ruiten – pr
Ellen Bijsterbosch – financial administrator
Marija Voitenkova – volunteer coordinator
Nander Cirkel – video
Rob van Dam – fotografie
Juri Hiensch – fotografie
Eider Armendariz Cividian – stage manager
Sander de Jong – stage manager
Anita Jongerman – stage manager
Inge Jongerman – stage manager
Leontien Kröner-van Selms – stage manager

and over 50 enthusiastic volunteers

Supervisory Board Stichting Strijkkwartet Biënnale Amsterdam

Michael Kembel – chair
Levent Aykul – treasurer
Diana van Everdingen – secretary
Willie Beumer
Piet Boogert
Marijke Evers
Kate Rockett
Maud van Turnhout

Board String Quartet Biënnale Foundation

Riemke thoe Schwarzenberg-Manger Cats – chair
Jeroen Davidson – treasurer
Susan Lambrechtsen – secretary
Willem van Eeghen
Anne Christin Erbe