

Reviews | August 2020

These well recorded and beautifully played performances get inside the musical dynamics of these enormously appealing works and in the case of the piano trios, make a good case for their having an enduring presence in the repertoire.

BBC Music Magazine | CD Fanny Mendelssohn & Clara Schumann | June 2020

Form and expression, colour and character become adventures in sound ... The Nash Ensemble prove exceptional collaborators.

BBC Music Magazine | CD Julian Anderson Poetry Nearing Silence | January 2020

An evening of Hausmusik with the Nash Ensemble at Wigmore Hall | Seen and Heard International | Claire Seymour | January 20, 2020

If you polled English musicians and music lovers as to who has done most for musical life in the country over the last half century, very many would nominate Amelia Freedman.

The New York Review of Books | Geoffrey Wheatcroft | March 2019

One of the great things about the Nash Ensemble, Britain's most revered chamber group, is its loyalty. The group's artistic director Amelia Freedman doesn't pick composers up and then drop them when the fashion changes. She sticks with them, nurturing their careers over decades.

The Times | 5 star review | Richard Morrison

These recordings... are not only technically immaculate but also demonstrate the Nash Ensemble's trademark commitment to contemporary repertoire that challenges performers in music blending forcefulness and economy, subtlety and spontaneity, to beguiling effect.

Gramophone | CD Julian Anderson Poetry Nearing Silence | December 2019

The Nash Ensemble are quite simply one of the greatest, if not the greatest, chamber ensemble in the world. It's been a joy to work with them over the years. I get so excited when I'm lucky enough to be asked to write a new piece. Amelia Freedman has assembled a superb group of musicians, and they are the friendliest bunch you're ever likely to meet.

Mark-Anthony Turnage