

Six Keyboard Sonatas and an Ode

Hardenack Otto Conrad Zinck (1746–1832)

Six Keyboard Sonatas and an Ode (1783)

For keyboard and tenor

Mads Damlund, clavichord

Tomas Medici, tenor¹⁹

Keyboard Sonata No. 1 in C major

1	I. Allegro	4:41
2	II. Grazioso	3:16
3	III. Presto	1:59

Keyboard Sonata No. 2 in F major

4	I. Allegro	5:15
5	II. Cantabile e sostenuto	2:02
6	III. Rondo un poco andante	4:14

Keyboard Sonata No. 3 in A major

7	I. Allegro	4:23
8	II. Andante più tosto allegro	3:18
9	III. Scherzando e presto	2:16

Keyboard Sonata No. 4 in C minor

10	I. Moderato e ligato	4:06
11	II. Andantino e grazioso	1:45
12	III. Minuetto con espressione e allegro	3:02

Keyboard Sonata No. 5 in G major

13	I. Allegro con brio	5:16
14	II. Un poco adagio	4:24
15	III. Rondo vivace	2:47

Keyboard Sonata No. 6 in D minor

16	I. Allegro con brio	2:57
17	II. Adagio con espressione	2:07
18	III. Presto e furioso	2:40
19	Ode: Kain am Ufer des Meeres	4:36

Text by F.L. Graf zu Stolberg-Stolberg

Total 65:03



Painted portrait of singing master and composer H.O.C. Zinck (1746–1832),
painted by F. I. de Lizincka between 1800 and 1832

Sonatas with a Twist

By Lisbeth Ahlgren Jensen

Hardenack Otto Conrad Zinck (1746–1832), like many musicians working in Denmark in the late 18th century, was born in the German-speaking region of Husum in Schleswig. He came from a musical family and, together with his brother Bendix Friedrich, was taught the fundamentals of music by their father, including flute, violin, and keyboard.

Around the age of twenty, Zinck travelled to Hamburg, where, following further musical study, he became a church singer under the direction of Carl Philipp Emanuel Bach. He participated in major oratorio performances and distinguished himself as a flute virtuoso. It was also in Hamburg that he married his singing pupil, the French-born Susanne Elisabeth Pontet.

In 1777, both husband and wife were appointed to the court orchestra of the Duke of Schwerin in Ludwigslust: H.O.C. Zinck as principal flautist and chamber musician, and his wife as a singer. During this period, Zinck began composing, strongly inspired by C.P.E. Bach, whose treatise *Versuch über die wahre Art das Clavier zu spielen (Essay on the True Art of Playing Keyboard Instruments)* not only offered technical instructions but also contained six sonatas for keyboard. In 1786, the Zincks performed at a concert at the Royal Danish Theatre, and in 1787 they relocated permanently to Copenhagen. There, H.O.C. Zinck was appointed singing master as part of ongoing reforms to the theatre music, while his wife was shortly afterwards named court singer. Their son, Ludvig Zinck, would also enjoy a long

association with the Royal Danish Theatre as singing master and composer.

Musical Education

Zinck's work was deeply influenced by Enlightenment ideas regarding music's ennobling effect on the individual. His pedagogical skill was evident in numerous initiatives: he founded Denmark's first opera choir and a public singing academy, and, as organist at Vor Frelzers Kirke, editor of the authorised *Choralmelodier* (1801), and music teacher at Blaagaards Seminarium, he exerted a lasting influence on Danish church and school music – a legacy later continued by his great-grandson, Thomas Laub. Moreover, he was an engaged and reflective music writer, articulating his ideas on musical education in both German and Danish.

Zinck's compositions include several sets of sonatas and variation works for keyboard, sonatas for one and two flutes, songs with piano accompaniment to Danish and German texts, the singspiel *Selim and Mirza* (text by P.A. Heiberg, 1790), and occasional cantatas composed during his tenure in Schwerin and for various events in Copenhagen. The keyboard sonatas recorded here were published in Hamburg in 1783, their popularity attested by the fact that no fewer than 294 subscribers signed up for the edition. Of these, 60 were resident in Berlin and 56 in Hamburg. In Denmark, there was only one subscriber: court and palace organist Hans Hinrich Zielche, who, however, took six copies, perhaps with a view to resale.

The sonatas open with a lengthy preface in which Zinck describes his background and rather dubious experiences with teachers in Hamburg: one evaluated his work through a wine bottle, another lingered far too long over archaic

church modes and a third dismissed the very lesson he had taught the previous day. Frustrated by the lack of learning, Zinck resolved to pursue further study independently, particularly through the publications of C.P.E. Bach, which he referred to as his 'silent teacher.'

The Six Sonatas

On the creation of the keyboard sonatas, Zinck explains that the musical material arose from specific emotional states – gentle, agitated, malevolent or joyful. Overwhelmed by such moods, he would throw himself at the keyboard to give musical expression to his feelings. However, he recognised that music without words could not fully convey specific emotions familiar to the listener. This led him to consider whether annotations for the individual pieces might make them more intelligible and rewarding. In the sixth and final sonata, he put this idea to the test.

Each sonata's three movements are highly individual in type, yet all reflect Zinck's joy in performance and his enthusiasm for the expressive possibilities of the keyboard. He even composed a tribute to the instrument, 'An das Clavier', in both German and Danish, opening with:

'Deliciously sounding clavier! / Nothing delights me more /
than your sweet play of strings. / You are all I could wish for
– / cheerful jest and solemn thought / in my quiet solitude.'

In the allegro of the first sonata in C major, there is no sharp contrast between the main theme, secondary theme, and connecting passages. A lively flow is achieved through imitation and repetition of motifs at new pitches or in inversion, culminating in an accelerating triplet passage that propels the music dynamically forward. The subsequent *grazioso*

movement features a richly ornamented melody in the dominant key, both in major and minor. The finale is a cheerful presto in 12/8 time, dominated by broken staccato chords alternating with a more lyrical motif in parallel thirds.

The second sonata in F major exhibits the most striking motivic and harmonic contrasts. After both the main and secondary themes have been developed in the modulation section, the main theme is omitted from the recapitulation. The following slow movement, *Cantabile e sostenuto* in D major, inhabits a completely different sonic world, with the key distant from the home key of F. The upper and middle voices each carry independent melodic lines. The final movement is a rondo, whose theme recalls Haydn's sonatas of the same period. The ritornello is itself both modulatory and rhythmically varied, often displacing the melody from the downbeat and juxtaposing even and uneven subdivisions (triplets). A surprising effect occurs when the theme is inserted a semitone above the expected tonic, leading to a passage in G-flat major before modulating back to F major in a dazzling finale of arpeggios.

In the third sonata in A major, the two rapid outer movements share similar thematic material, while the middle movement provides contrast. The transition from the allegro to the gentle 6/8 *Andante più tosto* is conveyed via an imaginative passage marked with a fermata, while the following motifs alternate between a rapid, breathless figure and a calm, chordal, ornamented theme. The movement undergoes modulations through several keys before resolving on an A major chord.

The fourth sonata in C minor opens with a *Moderato e legato* movement, largely formed as melodic 'tone anchors' in a

sinuous flow. Contemporary critic C.F. Cramer described the melody as a long earthworm wriggling from side to side, yet also a challenge for the fingers with its awkward stretches. He interpreted it as the expression of a man troubled in spirit, unable to free himself from melancholy. It is followed by a calm *Andante grazioso* in C major with a richly ornamented melody, while the final movement unusually consists of a solemn minuet in C minor with a trio in C major.

The *Allegro con brio* of the fifth sonata in G major, with its scalar passages and rapid note values, anticipates a stormy and virtuosic execution. A tense, modulatory cadence leads directly into the introspective middle movement, *Un poco adagio* in E-flat major. This contains one of the collection's few examples of an Alberti bass, which, together with the graceful, ornamented melody, could easily be mistaken for a work by a Viennese classicist. The movement flows directly into a playful *Rondo vivace*, characterised by unexpected pauses and striking contrasts in dynamics.

In the sixth sonata, Zinck reveals what was on his mind during composition: he had been angry and irritated about something when he sat at the keyboard to vent his feelings. The opening four bars bear a striking resemblance to a melody he had previously written for the poem 'Kain am Ufer des Meeres' ('Cain by the Seashore') by Count F.L. zu Stolberg-Stolberg. The poem depicts Cain's brutal murder of his brother Abel and his anxiety-ridden self-reproaches as he flees to the seashore, haunted by visions of vengeful furies, his brother's pale spectre, and the bloody club. Even without knowledge of this programme, it is clear that powerful forces are at play. The key throughout is D minor, but in the brief middle movement, *Adagio con espressione*, there are cadences in several distantly related keys and frequent shifts between major and minor. As with the opening move-

ment, the adagio does not resolve on the tonic, underlining the music's unresolved character. The concluding *Presto furioso* is a veritable chase, flowing seamlessly into a vocal piece. Zinck leaves it to the performer to decide whether to conclude the keyboard movement with the written D minor cadence, or to skip the final bar and continue directly into the prelude of 'Kain am Ufer des Meeres.'

This unusual device caused a stir. C.F. Cramer called it a novel and bold idea to transition directly from an instrumental to a vocal work, though he doubted it would become a trend. The concept reflects Zinck's experimental approach and his wish to 'put it to the test' as to whether revealing the inspiration of the music added value – a question he asked his subscribers to judge in the preface.

© Lisbeth Algren Jensen, 2025

Lisbeth Ahlgren Jensen is a Danish musicologist who has, among other things, written on female composers in Denmark and contributed to recording projects. She has edited the Carl Nielsen Edition and authored a biography of Denmark's first professional musicologist, Hortense Panum.



Mads Damlund

Notes by Mads Damlund

For many years, I have wished to record the music of H.O.C. Zinck on the clavichord – the instrument that, in Zinck’s time, was most commonly found in the homes of the upper middle class, and for which the music was originally composed. At the end of the 18th century, the clavichord was the natural instrument for the so-called ‘Empfindsamer stil’ or ‘Sensitive Style,’ allowing the composer’s innermost emotional states to be expressed unfiltered. Its sound is not powerful, yet it fills a domestic space with an intimate and immediate presence. The instrument’s simple, yet highly responsive, mechanism offers endless possibilities

for phrasing, expression, and dynamic nuance – subtleties that are inevitably lost when the music is transferred to the modern piano. Playing and listening to Zinck’s sonatas on the clavichord gives a remarkable sense of closeness to the music, as if one were present in the same room as the composer while it was being created.

The clavichord used for this recording was built in 2024 by Martin Kather in Hamburg. It is unbound and freely constructed after models by David Tannenberg, with a range of FF-g''' (+EE/DD).

Mads Damlund is one of Denmark's foremost clavichord specialists, devoted to exploring the instrument's intimate and poetic sound world. He is an organist and pianist, educated at the Royal Danish Academy of Music, where he made his organ début in 2006. During his student years he turned to the clavichord – an instrument that has since remained at the centre of his work. This particular interest has led him to perform solo recitals across Europe, including appearances at Musica Antiqua a Magnano in Italy, the Nordic Historical Keyboard Festival in Finland, the annual meeting of the Deutsche Clavichord Gesellschaft in Wittenberg, and, in 2024, at the Chopin Festival Hamburg.

In 2022, he released *Clavichord Music from the Danish Golden Age* on Helikon Records, a recording that cast new light on an often overlooked chapter of Danish musical history. Two years later he founded the Copenhagen International Clavichord Festival, now held annually at Brønshøj Church, just outside central Copenhagen. Alongside his concert career, Damlund has published research on subjects including Carl Nielsen's clavichord, and he has taken part in several programmes on the Danish Broadcasting Corporation (DR).

Tomas Medici is a Danish tenor with a versatile career in both choral and solo music. He began his musical journey in the Copenhagen Royal Chapel Choir and completed his solo studies at the Royal Academy of Music in London in 2001. He has been a member of several of Denmark's most acclaimed vocal ensembles, including the Danish National Concert Choir, where he sang from 2003 to 2017, and Ars Nova Copenhagen, where he was active from 2006 to 2011.

As a soloist, Medici has performed a wide range of repertoire both nationally and internationally, including Bach's *St John Passion* and *St Matthew Passion* with Paul Hillier's Theatre of Voices in Scotland, Estonia, and Latvia, as well as the *Christmas Oratorio* with the Copenhagen Royal Chapel Choir and Copenhagen Phil.

Kain am Ufer des Meers (1774)

Text by F.L. zu Stolberg-Stolberg (1750–1819)

Track No. 19

1. Wehe, wehe mir! Wohin
Treibt mich mein geschlagner Sinn?
Gottes Ströme brausen her!
Abels Blut! Es ist das Meer!

2. Bis zur Erde letztem Rand
Hat die Rache mich gebannt!
Wo kein Jammer noch geklagt,
Hat mich Abels Blut gejagt!

3. Wehe mir! Des Bruders Blut
Donnert in der wilden Flut!
In des Felsenufers Schall!
In der Grotten Widerhall!

4. Wie den Stein das Meer umfließt,
So umströmen meinen Geist
Seelenangst und Qual und Wut,
Gottes Schrecken! Abels Blut!

5. Öffnet, Wogen, euren Schlund,
Ach! der Muttererde Mund
Trank sein Blut, da ich ihn schlug,
Und vernahm des Rächers Fluch!

6. Öffnet, Wogen, euren Schlund,
Und enthüllet euren Grund!
Ach, umsonst! Die Rache wacht
Auch im Schoß der alten Nacht!

7. In der tiefsten Tiefe Graun
Würd' ich Abels Schatten schaun!
Würd' ihn schauen, ob ich flöh'
Auf des höchsten Berges Höh!

8. Würde dieses Leibes Staub
Aller Wirbelstürme Raub,
O so schaute Kain doch
Gottes Feueireifer noch!

9. Ohne Maß und ohne Zahl
Wütet meiner Seele Qual,
Ohne Grenzen ferner Zeit,
Währt in alle Ewigkeit!

10. Denn mich traf des Rächers Fluch,
Da ich meinen Bruder schlug!
Wehe! Wehe! Wehe mir!
Abels Schatten folget mir!

Sonater med et twist

Af Lisbeth Ahlgren Jensen

Hardenack Otto Conrad Zinck (1746-1832) var, ligesom flere andre af de musikere, der virkede i Danmark i slutningen af 1700-tallet, født i den tysktalende del af landet, nærmere bestemt i Husum i Slesvig. Han kom fra en musikerslægt og blev sammen med sin bror Bendix Friedrich, undervist af deres far i musikkens grundlæggende færdigheder, herunder fløjte, violin og klaver.

Da han var omkring 20 år gammel, rejste han til Hamborg, hvor han efter yderligere musikstudier blev kirkesanger under Carl Philipp Emanuel Bachs ledelse, medvirkede i store oratorieopførelser og udmærkede sig som fløjtevirtuos. Her giftede han sig også med sin sangelev, den franskfødte Susanne Elisabeth Pontet.

I 1777 blev begge ægtefæller ansat ved hertugen af Schwerins hofkapel i Ludwigslust, hvor H.O.C. Zinck virkede som førstefløjtenist og kammermusiker og hans hustru som sangerinde. I denne periode begyndte Zinck at komponere, stærkt inspireret af C.P.E. Bach, hvis lærebog *Versuch über die wahre Art das Clavier zu spielen* ikke kun indeholdt spilletekniske anvisninger, men også seks sonater for tasteinstrumenter. I 1786 optrådte ægteparret Zinck ved en koncert på Det Kongelige Teater, og i 1787 flyttede de permanent til København. Her blev Zinck ansat som syngemester i forbindelse med de igangværende reformer af teatermusikken, mens hans hustru kort efter blev udnævnt til hofsangerinde. Deres søn, Ludvig, fik også en langvarig tilknytning til Det Kgl. Teater som syngemester og komponist.

Musikalsk dannelse

Zincks virke var præget af oplysningstidens tanker om musikkens forædlende virkning på mennesket. Hans pædagogiske evner kom til udtryk i flere initiativer: Han grundlagde Danmarks første operakor og et offentligt sangakademi, og som organist ved Vor Frelses Kirke, redaktør af de autoriserede *Choralmelodier* fra 1801 og musiklærer ved Blaagaards Seminarium havde han stor og varig indflydelse på dansk kirke- og skolesang – en indflydelse, der senere blev videreført af hans oldebarn Thomas Laub. Derudover var han en engageret og reflekterende musikskribent, der både på tysk og dansk udfoldede sine tanker om musikalsk dannelse.

Zincks kompositioner omfatter flere sæt sonater og variationsværker for tasteinstrumenter, sonater for en og to fløjter, sange med klaverledsagelse til danske og tyske tekster, syngespillet *Selim og Mirza* (til tekst af P.A. Heiberg, 1790) samt lejlighedskantater, komponeret under hans ansættelse i Schwerin og til forskellige begivenheder i København. De her indspillede klaversonater blev udgivet i Hamborg i 1783, og deres popularitet afspejles i, at hele 294 personer tegnede sig som abonnenter. Heraf boede 60 i Berlin og 56 i Hamborg. I Danmark var der kun én, hof- og slotsorganisten Hans Hinrich Zielche, der forudbestilte sonaterne – til gengæld tegnede han sig for seks eksemplarer, muligvis med henblik på videresalg.

Sonaterne indledes med et længere forord af Zinck, hvori han beskriver sin baggrund og tvivlsomme erfaringer med undervisning i Hamborg: Én lærer bedømte hans arbejder gennem en vinflaske, en anden dvælede for længe ved gamle kirketonearter, og en tredje afviste selv den lære, han havde undervist i dagen før. Frustreret over manglende

læringsudbytte besluttede Zinck for videre selvstudier, især gennem C.P.E. Bachs udgivelser, som han omtalte som sin "tavse lærer".

De seks sonater

Om klaversonaternes tilblivelse fortæller Zinck, at det musikalske materiale opstod fra bestemte sindsstemninger – blid, ophidset, ondsindet eller glad. Overvældet af sådanne stemninger kastede han sig over klaveret for at udtrykke sin tilstand musikalsk. Han erkendte dog, at musik uden ord ikke fuldt ud kunne formidle specifikke følelser, som lytteren kunne genkende. Dette fik ham til at overveje, om kommentarer til de enkelte stykker kunne gøre dem mere forståelige og berigende. I den sjette og sidste sonate lod han det komme an på en prøve.

De enkelte sonaters tre satser er særdeles individuelt udformet med hensyn til satstyper. Fælles for dem er, at de afspejler Zincks spilleglæde og begejstring for klaverets udtryksmuligheder. Han skrev endda en hyldestsang til klaveret, "An das Clavier", med både tysk og dansk tekst, der indledes:

"Lifligt tonende Claveer! / Intet mig fornøjer meer, / end dit søde Streng-Spil. / Du er, hvad jeg ønske vil, / munter Spøg, Alvorlighed / i min stille Eensomhed."

I allegroen i den første sonate i C-dur er der ingen skarp kontrast mellem hovedtema, sidetema og overledende passager. Et livligt forløb skabes gennem imitation og gentagelse af motivstof fra nye tonetrin eller i omvendning, indtil satsen kulminerer i en accelererende triol-passage, der fungerer som en dynamisk udvikling af musikken. Den følgende grazioso-sats er præget af en rigt ornamenteret

melodi i dominat-tonearten, både i dur og mol. Som afsluttende sats følger en munter presto i 12/8-takt, domineret af brudte, staccato-markerede treklange, der veksler med et mere sangbart motiv i parallelle tertser.

Den anden sonate i F-dur udviser den mest markante motiviske og harmoniske kontrast. Efter at både hoved- og sidetema er bearbejdet i modulationsdelen, udelades hovedtemaet i reprisen. Den følgende langsomme sats, *Cantabile e sostenuto* i D-dur, bevæger sig i en helt anden klangverden, da tonearten ligger fjernt fra hovedtonearten F. Overstemme og mellemstemme har selvstændige melodier. Tredje sats er en rondo, hvis tema minder om Haydns sonater fra samme periode. Ritornellen er i sig selv både modulerende og rytmisk varieret, ofte med forskydninger af melodien væk fra det betonedede taktslag og kontraster mellem lige og ulige underdelinger (trioler). En overraskende effekt opnås, når temaet indsættes en halvtone over den forventede grundtone, hvilket fører til en passage i Ges-dur, før der moduleres tilbage til F-dur i en forrygende slutpassage med arpeggio-figurer.

I den tredje sonate i A-dur er der stor lighed mellem de to hurtige ydersatsers motivstof, mens den mellemliggende sats danner kontrast. Overgangen fra allegro-satsen til den rolige 6/8-takt i *Andante più tosto* formidles gennem en fantasipræget passage med en fermat, mens det efterfølgende motivstof består af en hurtig, stakåndet passage, der veksler med et roligt, akkordpræget og forsiret motiv. Satsen er præget af modulationer gennem adskillige tonearter, før den falder til ro i en A-dur-akkord.

Den fjerde sonate i c-mol indledes med en sats, *Moderato e legato*, der næsten gennemgående formes som toneranker i en slynget bevægelse. I en samtidig anmeldelse beskrev mu-

sikskribenten C.F. Cramer melodien som en lang regnorm, der vrikkede sig fra side til side, men samtidig var en udfordring for fingrene med sine akavede stræk. Han tolkede den som et udtryk for en mand med sjælekvaler, ude af stand til at befri sig fra sin melankoli. Den følges af en rolig *Andante grazioso* i C-dur med en rigt ornamenteret melodi, mens den sidste sats usædvanligt består af en højtidelig menuet i c-mol med en tilhørende trio i C-dur.

Allegro con brio-satsen i den femte sonate i G-dur lægger med sine mange skalapraggede passager og hurtige nodeværdier op til en stormfuld og virtuos udførelse. En spændingsfyldt, modulerende kadence leder direkte videre til en dybsindig mellemsats, *Un poco adagio* i Es-dur. Her findes et af samlingens få eksempler på en Alberti-bas, som sammen med den yndefulde, ornamenterede melodi let kunne tilskrives en wienerklassiker. Satsen glider direkte over i en drillesyg *Rondo vivace*, præget af overraskende pauser og kontrastrig dynamik.

I den sjette sonate løfter Zinck sløret for, hvad der lå ham på sinde, da han komponerede: Han var rasende og irriteret over noget, da han satte sig til klaveret for at give luft for sine følelser. De første fire takter viste en slående lighed med en melodi, han tidligere havde skrevet til digtet "Kain am Ufer des Meeres" ("Kain ved havets bred") af rigsgreve F.L. zu Stolberg-Stolberg. Digtet skildrer Kains grusomme drab på sin bror Abel og hans angstfulde selvbefrejdelser, da han flygter til havets bred, hjemsøgt af syner af hævngerrige furier, brorens blege genfærd og den blodige kølle. Selv uden kendskab til dette program er det tydeligt, at voldsomme kræfter er på spil. Tonearten er gennemgående d-mol, men i den korte mellemsats, *Adagio con espressione*, findes kadencer i flere fjernt beslægtede tonearter og hyppige skift mellem dur og mol. Ligesom førstesatsen falder adagioen

ikke til hvile i grundtonearten, hvilket understreger musikens uforløste karakter. Den afsluttende *Presto furioso* er en veritabel forfølgelsesjagt, der ubesværet glider over i en sang. Zinck lader det være op til udøveren, om klaversatsen afsluttes med den noterede kadence i d-mol, eller om sidste takt springes over og fortsættes direkte med forspillet til "Kain am Ufer des Meeres".

Dette usædvanlige greb vakte opsigt. C.F. Cramer kaldte det en ny og dristig idé at lade et instrumentalt værk gå direkte over i et vokalt, men tvivlede på, at det ville blive en trend. Idéen afspejler Zincks eksperimenterende tilgang og hans ønske at lade det komme an på en prøve, om det tilføjede musikken værdi at røbe dens inspiration, hvilket han bad abonnenterne om at vurdere i forordet.

© Lisbeth Ahlgren Jensen, 2025

Lisbeth Ahlgren Jensen er dansk musikforsker, der blandt andet har skrevet om kvindelige komponister og bidraget til indspilningsprojekter. Hun har desuden redigeret Carl Nielsen Udgaven og skrevet en biografi om Hortense Panum, Danmarks første professionelle musikforsker.

Noter af Mads Damlund

Det har længe været et ønske for mig at indspille H.O.C. Zincks musik på clavichord – det instrument, som i Zincks tid oftest stod i hjemmet hos det bedre borgerskab, og som musikken oprindeligt er skrevet til. I slutningen af 1700-tallet var clavichordet det naturlige instrument for den såkaldte ”følsomme stil”, et instrument hvor komponistens sjælelige tilstand ufiltreret kunne komme til udtryk. Lyden er ikke kraftig, men fylder stuerummet på en intim og nærværende måde. Til gengæld giver clavichordets enkle, men følsomme mekanik mulighed for at udforske et væld af fraseringer, udtryk og dynamiske nuancer, som går tabt, når musikken spilles på et moderne klaver. Når man både spiller og hører Zincks sonater på clavichord, føler man sig nærmest til stede i det samme rum som komponisten imens den opstod.

Clavichordet, der blev brugt til indspilningen, er bygget i 2024 af Martin Kather i Hamborg. Det er ubundet og frit konstrueret efter forlæg fra David Tannenberg, med omfanget FF-g''' (+EE/DD)

Mads Damlund er en af Danmarks førende clavichordspecialister og har gjort instrumentets intime og poetiske klangverden til sit særlige område. Han er organist og pianist, uddannet fra Det Kongelige Danske Musikkonservatorium, hvor han debuterede som organist i 2006. Allerede under studietiden begyndte han at fordybe sig i clavichordet – et instrument, der siden har stået centralt i hans virke. Denne særlige interesse har ført ham til en lang række solokoncerter i ind- og udland, blandt andet ved Musica Antiqua a Magnano i Italien, The Nordic Historical Keyboard Festival i Finland, Deutsche Clavichord Societäts årsmøde i Wittenberg og i 2024 ved Chopin Festival Hamborg. I 2022 udgav han albummet *Clavichord Music from the Danish Golden Age* på Helikon Records, som kastede nyt lys over en ofte overset del af dansk musikhistorie. To år senere grundlagde han Copenhagen International Clavichord Festival, der nu årligt afholdes i Brønshøj Kirke. Som forsker har Mads Damlund bidraget med artikler om blandt andet Carl Nielsens clavichord, og han har medvirket i flere udsendelser om instrumentet i DR.

Tomas Medici er en dansk tenor med en alsidig karriere inden for både kor- og solistisk musik. Han begyndte sin musikalske rejse i Københavns Drengekor og afsluttede sin solistuddannelse ved Royal Academy of Music i London i 2001. Han har været medlem af flere af Danmarks mest anerkendte vokalensembler, herunder DR Koncertkoret, hvor han sang fra 2003 til 2017, og Ars Nova Copenhagen, hvor han var aktiv fra 2006 til 2011. Som solist har han optrådt i en bred vifte af koncerter, både nationalt og internationalt, med værker som J.S. Bachs *Johannespassion* og *Matthæuspension* med Paul Hilliers Theatre of Voices i Skotland, Estland og Letland, samt *Juleoratoriet* med Københavns Drengekor og Copenhagen Phil.

Recorded at Brønshøj Kirke, Copenhagen, Spring 2025

Recording producer: Viggo Mangor

Engineering, editing, mixing and mastering: Viggo Mangor

© & © 2025 Dacapo Records, Copenhagen. All rights reserved

Sonatas with a Twist, by Lisbeth Ahlgren Jensen translated from the Danish by Colin Roth

Photograph p. 3 by Arnold Mikkelsen, Nationalmuseet (CC-BY-SA); p. 7 © Reinhard Wilting

Proofreaders: Hayden Jones, Jens Fink-Jensen

Publisher: Edition HH, www.editionhh.co.uk

With support from Weyse Fonden and Solistforeningen af 1921



8.226694 www.dacapo-records.dk

**DANMARKS NATIONALE
MUSIKANTOLOGI**

Dacapo Records, Denmark's national record label, was founded in 1989 with the purpose of releasing the best of Danish music past and present. The majority of our recordings are world premieres, and we are dedicated to producing music of the highest international standards.