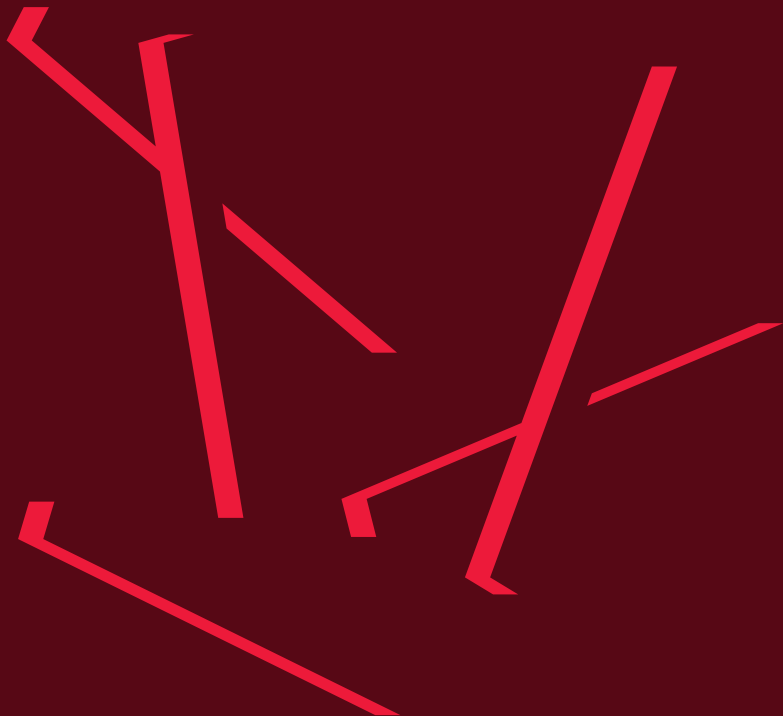


Mette Nielsen

Frozen Moments

NOVO Quartet

Jonas Frølund



Mette Nielsen (b. 1985)

Frozen Moments

Jonas Frølund, basset clarinet in A

NOVO Quartet

Kaya Kato Møller* and Nikolai Vasili Nedergaard, violins

Daniel Śledziński, viola

Signe Ebstrup Bitsch, cello

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|---|----------------------------------------------------------------------------------------------------|-------|
| 1 | String Quartet in One Movement (2012) | 5:01 |
| 2 | Alone (2021) For solo basset clarinet | 11:11 |
| | Apart (2021) For string quartet | |
| 3 | I | 1:14 |
| 4 | II | 4:10 |
| 5 | III | 7:22 |
| 6 | IV | 2:25 |
| 7 | Kvartet til minde om en sang (2016) (Quartet in Memory of a Song) | 7:08 |
| 8 | Together (2021) For basset clarinet, violin*, viola and cello | 12:48 |
| 9 | Forestilling om et fastfrosset øjeblik (2020) (Notion of a Frozen Moment) For string quartet | 15:17 |

Total 66:37

World premiere recording



Danish Arts
Foundation



Mette Nielsen

Remembered Songs

By Andrew Mellor

There is always music whirring around Mette Nielsen's head: the accordion tunes of the family home; songs of youth; the ever-present 'complex machine noise' that she hears between her ears and has spent years negotiating onto the page. In the decade since Nielsen's graduation from the Royal Danish Academy of Music in 2013, the results of that process have won her plenteous prizes and been performed by groups including Ensemble intercontemporain, Athelas Sinfonietta and the symphony orchestra of the city in which she was born, Odense.

Songs and singing have remained a vital component of Nielsen's work, even when no vocal chords are exercised in its performance. She

herself sings in the all-female Bulgarian vocal ensemble Usmifka, whose drone songs, improvisations and reverberating raw sound have helped her tap her own sonorous power and confidence as a composer. Her 2017 graduation concert from the Soloist's Class of the Royal Academy of Music, Aarhus, wove remembered songs from the performers' childhoods into a broader piece throbbing with vocal melodies.

Nielsen's continuing response to her own musical experiences in childhood – and her earliest attempts at composition well before she reached the age of 10 – are reflected in her occasional writing for student or child ensembles and the nuanced, beautiful imperfections those ensembles inevitably produce in performance. That might be connected to Nielsen's fertile interest in what she calls the 'imperfect unison': the state of friction that exists between two minutely differing frequencies, which may stray apart or strive to get closer together.

This tension between two almost-identical notes presents Nielsen with the opportunity, in her own words, 'to open up some very small rooms.'

Encounters with the music of Pelle Gudmundsen-Holmgreen and Rasmus Zwicky (a sometime teacher) alerted Nielsen to the creative possibilities of the absurd and the aleatoric. Like the former composer, she has employed modular techniques by which one titled score might consist of a single component of another, or an existing score with parts removed. Elements of chance stemming from random generators co-exist with the sort of absolute control that might see Nielsen personally feed instructions into the ears of individual musicians mid-performance.

Plenty of these techniques help shape the works recorded on this album, a snapshot of a decade in the life of the composer but, given how prolific she is across many genres and configurations, only that. The trilogy of related works *Alone*, *Together* and

Apart puts that modular technique into practice as each score reveals further truths about the two others. There is music powered by song and music that drills deep into the idea of the imperfect unison. 'In different ways,' the composer explains, 'these pieces are about moving into a sound, stopping time or changing time.'

String Quartet in One Movement (2012)

One lesson Nielsen learned as a student under Bent Sørensen and Niels Rosing-Schow (among others) concerned the bridge between 'the idea' and its execution – and the acknowledgment that 'the idea' might have to change or develop to exist in the real world, much like the process of attempting to capture or recreate a fleeting image glimpsed through a window.

After a creatively challenging period during which she took a year out from her studies, Nielsen wiped the slate clean with her *String Quar-*

tet in One Movement – a 'ground zero' for her compositional philosophy that sees her get down to basics of technique and sound while also finding extreme, vindicating resonance in her own assertion that a unison is never just a unison.

The music passes a single note around the four instruments of a string quartet. The note D (an open string on the instruments in question) is rhythmically divided from its initial minim into crotchets, triplets and semi-quavers and subjected to terracing volumes and a cornucopia of textural variation including a delicate *col legno battuto* (the striking of the strings with the wood of the bow). It resembles a cleansing search for ensemble equilibrium but also a 'splitting' of the unison that results in music far less minimalistic than it might appear.

Alone, Apart and Together (2021)

Alone, *Apart* and *Together* are separate pieces that are to some degree codependent – 'companion pieces' in

Nielsen's words. *Alone* is scored for a solo basset clarinet – the deeper, richer variant of the standard clarinet that emerged at the end of the 18th century and for which Mozart wrote his clarinet concerto. In *Alone*, the clarinet is heard exploring a space in all its emptiness – a void that is partially filled in *Together*, in which three strings resound in those very empty areas the clarinet appears to probe. In *Apart*, we hear the string responses without the clarinet's staking-out. As a result, says Nielsen, 'time becomes elastic.'

Alone was written for the clarinetist Jonas Frølund, who in the score is asked to explore multiphonics and to growl and sing through his instrument. Often he sings on a unison with the note he is concurrently producing on his clarinet, his voice pushing slightly off the note towards a semi-tone that creates a friction with the instrumental note that remains true.

The atmosphere of the work is one of searching: the instrument cas-

ing the joint, taking measurements (including that of its own range), springing out from the coiled energy of a pack of tight semitones. The notes themselves can be charted according to what Nielsen describes as a 'tone spiral', the pitch-DNA of the piece. Over its course, the solo clarinet surmises the position and content of this tone spiral – discovering the shape and character of the space it is occupying. In so doing, it ascertains that it is, indeed, alone.

Apart gives us the other side of the story – the space itself, as embodied by string quartet. It is set in motion by abrupt, clanging chords of open fifths on each instrument that act as gateposts. They initiate the reactive reverberations that follow, many of them notated with 'free' tempi – an aleatoric technique meaning each musician plays the written notes and their prescribed rhythms, but according to their own personally-conceived time span as determined by reactive listening to colleagues.

This contributes to the feeling that 'time' as we understand it does not exist in *Apart*. Perhaps that idea stems more from the broader concept that what we hear in this piece is consequence without action. There is the occasional feeling of a lyrical tune as an echo of something not heard, while extended techniques including 'scratch' or 'scrunch' tones contribute to the idea of reactive reverberation. Even those stern fifth chords are eventually dislodged, a sure signal that the foundations we heard in *Alone* are no longer here to underpin the music, which ultimately evaporates.

As the name suggests, *Together* unites the two scores. We hear the clarinet's antecedents and their consequences, rendered here on three strings. The non-sequiturs of *Apart*, in particular, suddenly fall into their logical position as part of a truly reactive musical dialogue. Nielsen's tone spiral assumes its architectural significance, the com-

bined clarinet multiphonics and string overtones forming a sort of unifying web, and the whole settles into whatever place or space it has been tentatively sizing-up.

Quartet in Memory of a Song (2016)
Kvartet til minde om en sang (Quartet in Memory of a Song) uses a tune Nielsen herself wrote in childhood (that which also featured in her graduation piece, 'En sang' – 'A Song'). The melody is presented almost in the manner of a fugue subject, but one that doesn't develop in the traditional sense.

Instead, a corrosive variation piece emerges in which the tune is rendered increasingly fragile and non-present: wobbly, apparently dreamed and psychedelic, in disguise, distorted to the brink of noise, smudged, scratched, rubbed-out almost to the point of extinction, made elusive by tracking harmonics or distracted-from by pinging pizzicatos. Individual instruments go their own way with the

tune but often can't help but slide off it. However elusive the tune seems, its presence is always felt – somehow.

Notion of a Frozen Moment (2020)
'What would it be like if you could pause in the middle of a piece – if you could stop time, walk around all the elements and observe them?' asks Nielsen in the preface to her score for *Forestilling om et fastfrosset øjeblik* (Notion of a Frozen Moment). The idea conjures up ideas of a now-familiar cinematic technique in which a moment of action is frozen but cameras continue to move around it, surveying people and objects held in the air – frozen in time.

This score for string quartet presents a musical realisation of that idea while extending Nielsen's interest in focusing-in on extreme detail or a single musical object. Here, the scene is set courtesy of relatively simple music in which the song-like thematic 'hook' is heard in the viola. Following a tempo change just under

a minute in, we begin to look back at that material from all manner of angles, zooming in on certain elements as if to hold them in the air, twisting and turning them before our eye-like ears. But it transpires that the thematic unfurling didn't, in fact, stop: the theme kept running, which presents plenty more material to rewind, pick up and examine – along with the impetus to return to that simple opening music and examine it afresh, again.

The process continues. Along the way, the music freezes on particular notes or chords for periods of 5 (twice), 10, 15, 25 and 40 seconds – the pitches standing still but the music still shifting as each musician is allowed to fluctuate between different forms of prescribed articulation – using different parts of the bow or string to achieve a different timbre. It's as though we are taken inside the chord to look at its innards and see it from within, like the roving movie cameras that circle the frozen scene

for the viewer's benefit. The last of these 'freeze frames', of 40 seconds, ends the piece with the sense that the music is now lodged in infinity – a scene stilled forever, and therefore never ending.



Daniel Śledziński, Kaya Kato Møller,
Signe Ebstrup Bitsch and Nikolai Vasili Nedergaard

Jonas Frølund is one of most promising young clarinetists in Denmark. He graduated from the Supérieur Conservatory in Paris, where he was mentored by Professors Pascal Moraguès and Philippe Berrod. Prior to that, he received guidance from the solo clarinetists of the Royal Danish Orchestra, John Kruse and Lee Morgan.

Frølund has a diverse repertoire, but his passion lies in chamber music, solo performances, contemporary music, and sharing musical heritage and energy with both young and old audiences. He has two regular ensembles, the wind quintet V Coloris and the Danish Chamber Orchestra, where he serves as solo clarinetist. Pianist Elias Holm is Frølund's regular duo partner.

Frølund is passionate about taking on the creative, initiating role and loves to create projects from scratch, where the music and storytelling take center stage. Composers such as Birgitte Alsted, Mette Nielsen, Lil Lacy,

Matias Vestergård, Poul Ruders, Rune Glerup, and Ivar Frounberg are his regular collaborators, all with the aim of being an ambassador for contemporary music.

In 2022, Frølund was awarded the newly established Birkhave Prize. The same year he received an honorary mention at the Prague Spring International Music Competition, and the year before, he was awarded the Artist Prize by the Danish Music Critics Association. In 2019, he won first prize at the 5th International Clarinet Competition in Lisbon. Frølund has collaborated with Trio con Brio Copenhagen, Nikolaj Szeps-Znaider, Marianna Shirinyan, Torleif Thedéen, and the Danish String Quartet. He regularly performs with the Nightingale String Quartet.

The **NOVO Quartet**, founded in 2018 in Copenhagen, has quickly made a name for itself as one of Denmark's most exciting young ensembles. Compromising violinists Kaya Kato Møller

and Nikolai Vasili Nedergaard, violist Daniel Ślodziński and cellist Signe Ebstrup Bitsch, the quartet has achieved a remarkable level of success in a short period of time.

Their accolades include winning First Prize and the Audience Prize at the prestigious Irene Steels-Wilsing Foundation International String Quartet Competition in 2023 and receiving Second Prize and the Jury Special Prize at the Trondheim International Chamber Music Competition in 2021.

Currently studying at the Norwegian Academy of Music through the ECMAster programme under Professors Are Sandbakken, Torleif Thedéen and Bjørg Lewis, NOVO Quartet has also received musical guidance from esteemed musicians such as Hatto Beyerle (Alban Berg Quartet), Valentin Erben (Alban Berg Quartet), Heime Müller (Artemis Quartet), Patrick Jüdt and the Danish String Quartet.

NOVO Quartet's performances have been met with critical acclaim

in Denmark and abroad. The quartet has performed extensively throughout their home country as well as in China, USA, France, Holland, Germany, Sweden, Norway and Greenland. In addition to their concert appearances, NOVO Quartet has made several radio appearances and collaborated with established artists such as pianists Alexander Lonquich and Per Tengstrand.

The individual members of the NOVO Quartet each bring a wealth of experience from their solo careers to their work with the ensemble. Their strong bond both musically and personally is evident in their performances which are characterised by unity and a deep connection to the music.



Jonas Frølund

Erindrede sange

Af Andrew Mellor

Der kredser hele tiden musik rundt omkring Mette Nielsens hoved: barndomshjemmets akkordeonmelodier, børnesange og den permanente "komplekse maskinlarm", som hun hører for sit indre øre og har været adskillige år om at få bragt ned på papir. I de 10 år, der er gået siden Mette Nielsens eksamen fra Det Kongelige Danske Musikkonservatorium i 2013, har resultaterne af denne proces til gengæld skaffet hende adskillige priser og er blevet opført af grupper som Ensemble intertemporain, Athelas Sinfonietta og symfoniorkestret i hendes fødeby, Odense.

Sange og det at synge er forblevet et afgørende element i Mette Nielsens værker, også når der ikke indgår stemmebånd i opførelserne. Hun

synger selv i det bulgarsk-syngende kvindekor Usmifka, hvis brug af liggetoner, improvisation og en råtvibrerende klang har været med til at lade hende finde sin egen klanglige kraft og personlighed som komponist. Ved hendes debutkoncert i 2017 fra solistklassen ved Det Jyske Musikkonservatorium i Aarhus blev erindrede sange fra de medvirkendes barndom flettet sammen til et større værk, som sitrede af sangmelodier.

Mette Nielsens fortsatte lydhørhed over for sine musikalske barndomsoplevelser – og hendes første kompositionsforsøg endnu inden hun fyldte 10 – afspejles i hendes bestillingsværker til skole- eller børneensembler og den nuancerige, smukke upræcision, der uvægerlig kendetegner sådanne ensembler under en fremførelse. Det kan igen hænge sammen med Mette Nielsens frugtbare interesse for det, hun kalder "uperfekt enstemmighed": friktionen mellem to marginalt forskellige frekvenser, som enten kan adskille

sig fra hinanden eller forsøge at tilnærme sig hinanden. Denne spænding mellem to næsten identiske toner giver med Mette Niensens egne ord mulighed for “at lukke op ind til nogle meget små rum”.

Mødet med musik af Pelle Gudmundsen-Holmgreen og Rasmus Zwicky (der også har været hendes lærer) gjorde Mette Nielsen opmærksom på de kreative muligheder i det absurde og i aleatorik. I lighed med Gudmundsen-Holmgreen har hun anvendt modulteknikker, hvor et partitur måske består af et enkelt element fra et andet partitur eller af et eksisterende partitur, hvor nogle af stemmerne er blevet fjernet. Uforudsigelige elementer baseret på tilfældighedssystemer eksisterer side om side med en grad af total kontrol, hvor Mette Nielsen personligt instruerer enkelte musikere under en fremførelse.

Flere af disse teknikker præger også de her indspillede værker, et øjebliksbillede af et årti i kompo-

nistens liv, men i betragtning af hendes produktivitet inden for mange genrer og kombinationer heller ikke mere end det. Trilogien bestående af de beslægtede værker *Alone*, *Together* og *Apart* lader ved hjælp af modulteknikken hvert enkelt værk afsløre nye sandheder om de to andre. Det er musik drevet af sang og musik, der borer sig dybt ind i forestillingen om den uperfekte enstemmighed. “På hver sin måde,” forklarer komponisten, “handler alle stykkerne om at bevæge sig ind i en lyd, standse tiden eller ændre tiden.”

String Quartet in One Movement (2012)

Som elev af (blandt andre) Bent Sørensen og Niels Rosing-Schow har Mette Nielsen ikke mindst lært noget om sammenhængen mellem “idéen” og dens realisering – og forståelsen af, at “idéen” kan blive nødt til at ændre eller udvikle sig for at kunne eksistere i den virkelige verden, ikke ulig processen i forbindelse med at ville

indfange eller genskabe et flygtigt billede set gennem et vindue.

Efter at have været gennem en kreativt udfordrende periode og holdt et års orlov fra sine studier viskede Mette Nielsen tavlen ren med sin *String Quartet in One Movement* – et “ground zero” for hendes kompositionsprincip om at skære ind til det teknisk og klangligt elementære og samtidig i ekstrem grad få bekræftet sin antagelse af, at enstemmighed aldrig kun er helt enstemmig.

Musikken lader en enkelt tone gå på omgang mellem de fire instrumenter i en strygekvartet. Tonen D (som er en løs streng på alle de fire involverede instrumenter) bliver i rytmisk henseende opdelt fra den oprindelige halvnødværdi i fjerdedele, trioler og ottendedele samt udsat for terrassedynamik og et overflødhedshorn af klanglige variationer, heriblandt et sagte *col legno battuto* (hvor strengene anslås med bagsiden af buen). Det ligner på samme tid en lutrende jagt på ligevægt i ensemblet og en

“spaltning” af ensomheden, der resulterer i en musik af langt mindre minimalistisk karakter, end den umiddelbart fremstår.

Alone, Apart og Together (2021)
Alone, *Apart* og *Together* er tre separate stykker, der i et vist omfang også er indbyrdes forbundet – med Mette Niensens egen formulering “ledsagerstykker”. *Alone* er for bassetklarinet – den dybere og mere fyldige variant af den almindelige klarinet, som blev udviklet i slutningen af 1700-tallet, og som Mozart skrev sin klarinetkoncert for. I *Alone* hører man klarinetten udforske et rum i al dets tomhed – et intet, som delvis fyldes ud i *Together*, hvor tre strenge klinger med i netop de tomme områder, som klarinetten tilsyneladende bevæger sig rundt. I *Apart* hører vi strengene reagere uden klarinettens undersøgelser. Det fører ifølge Mette Nielsen til, at “tiden bliver elastisk”.

Alone er skrevet til klarinettisten Jonas Frølund, som ifølge partituret

både skal spille flere toner samtidig, growle og synge gennem instrumentet. Ofte synger han den samme tone, som han frembringer på klarinetten, men hans stemme presser tonen en anelse i retning af en halvtone og skaber dermed friktion med den rene tone fra instrumentet.

Værket er præget af en søgende stemning: Instrumentet undersøger omgivelserne, tager bestik af dem (også af sit eget omfang) og springer frem fra den sammenpressede energi i en gruppe tætte halvtoner. Tonerne selv placerer sig i overensstemmelse med det, Mette Nielsen kalder en "tonespiral", værkets tonehøjde-dna. Undervejs vurderer soloklarinetten denne tonespirals position og indhold – og opdager formen og karakteren af det rum, den befinder sig i. Derigennem får den også bekræftet, at den i sandhed er alene.

Apart fortæller historien set fra den modsatte side – fra rummet selv i skikkelse af en strygekvartet. Det bliver sat i bevægelse af abrupte,

skingre akkorder bestående af tomme kvinter på alle fire instrumenter, der fungerer som vagtposter. De udløser de efterfølgende reaktive genklange, hvoraf mange er noteret i "frie" tempi – en aleatorisk teknik, hvor hver enkelt musiker spiller de foreskrevne toner og den ønskede rytme, men i overensstemmelse med sin personlige tidsopfattelse som reaktion på at lytte til de andre instrumenter.

Det bidrager til følelsen af, at "tiden" i traditionel forstand ikke er til stede i *Apart*. Måske udspringer tanken af en mere omfattende forestilling om, at vi i dette værk hører virkninger uden årsag. Indimellem fornemmes en lyrisk melodi som et ekko af noget uhørt, alt imens alternative spillemåder som "kradse-" eller "knase-toner" bestyrker tanken om reaktiv genklang. Selv de stramme kvintakkorder river sig til sidst løs som et sikkert tegn på, at grundlaget i *Alone* ikke længere er til stede til at forankre musikken, som til slut fordamper.

Som titlen antyder, forener *Together* de to øvrige partiturer. Vi hører klarinettens forløbere og deres virkninger, her gengivet på tre strenge. I særdeleshed de usammenhængende elementer fra *Apart* falder pludselig logisk på plads som dele af en i sandhed reaktiv musikalsk dialog. Mette Niensens tonespiral viser sin arkitektoniske betydning, kombinationen af klarinettens multitoner danner en slags samlende net, og helheden falder på plads det sted eller i det rum, den forsøgsvis har taget mål af.

Kvartet til minde om en sang (2016)
Kvartet til minde om en sang gør brug af en melodi, som Mette Nielsen selv skrev som barn (og som også optræder i hendes eksamensværk *En sang*). Melodien præsenteres næsten som et tema i en fuga, men uden at blive udviklet i traditionel forstand.

I stedet opstår der et korroderende variationsværk, hvor melodien gøres stadig mere skrøbelig og fraværende: vaklende, tilsyneladende drømt

og psykedelisk, forklædt, forvrænget grænsende til støj, tilsmudset, ridset og udvisket, så den næsten er forsvundet og gjort flygtig af samtidige overtoner, eller man bliver distraheret væk fra den ved hjælp af smældende pizzicatoer. De enkelte instrumenter går deres egne veje med melodien, men er ofte ude af stand til at fastholde grebet om den. Uanset hvor flygtig melodien forekommer, er dens tilstedeværelse imidlertid altid mærkbar – på en eller anden måde.

Forestilling om et fastfrosset øjeblik (2020)

"Hvordan ville det være, hvis man kunne holde inde midt i et stykke – hvis man kunne standse tiden, gå rundt om de enkelte elementer og iagttage dem?" spørger Mette Nielsen i forordet til sit partitur til *Forestilling om et fastfrosset øjeblik*. Tanken fremmaner idéer om en efterhånden velkendt filmteknik, hvor handlingen et kort øjeblik stivner, mens kameraerne fortsætter med at bevæge sig

rundt omkring den, tage bestik af folk og genstande, som svæver i luften – fastfrosne i tid.

Partituret for strygekvartetten er en musikalsk realisering af denne tanke og udvider samtidig Mette Nielsens interesse for at fokusere på ekstreme detaljer eller et enkelt musikalsk objekt. Her er udgangspunktet en relativt enkel musik, hvor det sanglignende tematiske "hook" høres i bratschen. Efter et temposkift knap et minut senere begynder vi at se tilbage på det samme materiale fra alle mulige forskellige vinkler og zoomer ind på bestemte elementer som for at holde dem op og vende og dreje dem for ørerne af os. Det viser sig imidlertid, at den tematiske udvikling faktisk ikke er standset: Temaet er fortsat og frembyder rigeligt af andet materiale at spole tilbage, samle op og undersøge – side om side med trangen til at vende tilbage til den enkle indledende musik og undersøge den forfra endnu engang.

Processen fortsætter. Undervejs stivner musikken på bestemte

toner eller akkorder i perioder på fem (to gange), 10, 15, 25 og 40 sekunder – hvor tonehøjderne står stille, mens musikken fortsætter med at forandre sig som følge af, at hver musiker har lov til at veksle mellem forskellige foreskrevne artikulationsmåder – bruge forskellige dele af buen eller strengen til at opnå forskellige klangfarver med. Det er, som om vi bliver ført ind i akkorden for at se nærmere på dens indre og opleve den fra indersiden, ligesom når de omkringstreffende filmkameraer til glæde for tilskueren kredser rundt om den fastfrosne scene. Det sidste af disse "stillbilleder" på 40 sekunder afslutter værket med en fornemmelse af, at musikken nu er fast forankret i uendeligheden – en scene, som er standset for altid og derfor aldrig hører op.

Jonas Frølund er en af Danmarks mest lovende unge klarinettister. Han er uddannet fra Supérieur-konservatoriet i Paris hos professorerne Pascal Moraguès og Philippe Berrod og var inden da elev hos soloklarinettisterne i Det Kongelige Kapel, John Kruse og Lee Morgan.

Jonas Frølund har et bredt repertoire, men hans hjerte banker især for kammermusik, solooptrædener, ny musik og formidling af musikalsk arv og energi til både unge og ældre. Han har to faste ensembler, blæserkvintetten V Coloris og Danmarks Underholdningsorkester, hvor han er soloklarinettist. Pianisten Elias Holm er hans faste duopartner.

Jonas Frølund brænder for at være i den kreative, initierende rolle, og han elsker at skabe projekter fra bunden, hvor musikken og fortællingen er i fokus. Komponister som Birgitte Alsted, Mette Nielsen, Lil Lacy, Matias Vestergård, Poul Ruders, Rune Glerup og Ivar Frounberg er blandt hans faste samarbejdspartnere

ud fra ønsket om at være ambassadør for den ny musik.

Jonas Frølund er modtager af den nyligt indstiftede Birkhave-Prisen 2022. Samme år modtog han en udmærkelse ved Prague Spring International Music Competition, og året før blev han tildelt Musikanmelderringens Kunstnerpris. I 2019 vandt han førsteprisen ved Lissabons internationale klarinetkonkurrence.

Jonas Frølund har samarbejdet med Trio con Brio Copenhagen, Nikolaj Szeps-Znaider, Marianna Shirinyan, Torleif Thedéen og Det Danske Strygekvartet. Han optræder desuden regelmæssigt med Nightingale String Quartet.

NOVO Quartet blev grundlagt i København i 2018 og er et af de mest succesfulde unge danske ensembler. Kvartetten består af violinisterne Kaya Kato Møller og Nikolai Vasili Nedergaard, bratschist Daniel Śledziński og cellist Signe Ebstrup Bitsch og har på kort tid opnået stor succes.

NOVO Quartet har allerede vundet flere prestigefyldte priser ved internationale konkurrencer, blandt andet tog den for nylig både førsteprisen og publikumsprisen i konkurrencen ved forårsfestspillet Heidelberger Frühlings festival for strygere, Streichquartettfest. Kvartetten har også vundet andenprisen og juryens specialpris ved Trondheim Internationale Kammermusikkonkurrence i 2021.

NOVO Quartet studerer i øjeblikket ved Norges Musikkhøgskole gennem et særligt program for kammermusik (ECMAster) under vejledning af professorerne Are Sandbakken, Torleif Thedéen og Bjørg Lewis. Kvartetten har også modtaget undervisning af musikere som Hatto Beyerle og Valentin Erben fra Alban Berg Quartet, Heime Müller fra Artemis Quartet, Patrick Jüdt samt Den Danske Strygekvartet.

Koncerter med kvartetten er blevet rost af både publikum og anmeldere både i Danmark og i udlandet. Kvartetten har optrådt i Kina, USA,

Frankrig, Holland, Tyskland, Sverige, Norge og Grønland og medvirket i flere radioprogrammer. Samarbejds partnere tæller blandt andre pianisterne Alexander Lonquich og Per Tengstrand.

Medlemmerne af NOVO Quartet har hver især en solid solistisk baggrund, men det er deres fælles passion for kammermusik, der driver dem som ensemble. Deres stærke bånd både musikalsk og personligt skinner igennem i deres optrædener, som er præget af en høj grad af samspil og dyb forbindelse til musikken.

DDD

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Recording producer: Tim Frederiksen

Sound engineers: Jonas Eliyah Munch-Hansen, Mette Due (*Alone*)

Editing, mixing and mastering: Jonas Eliyah Munch-Hansen

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