



Nikolaj Hess

Melody

Cæcilie Balling
Danish Chamber Orchestra
Carsten Seyer-Hansen
Anders Christensen
Mikkel Hess

Nikolaj Hess (b. 1967)

Melody

Cæcilie Balling, violin

Danish Chamber Orchestra

Conducted by Carsten Seyer-Hansen

Anders Christensen, double bass

Mikkel Hess, drums

Melody (2019)

Concert piece for solo violin, string orchestra, double bass and drums

1	I. Birds	5:34
2	II. Waves	6:00
3	III. Melody: Pt. I, Tableaux and Theme	5:06
4	III. Melody: Pt. II, Fugue and Improvisation	4:04
5	III. Melody: Pt. III, Cadenza	3:41
6	III. Melody: Pt. IV, Chorale	4:25

World premiere recording

Total 28:51



Nikolaj Hess

Where the Seas Converge

By Christian Munch-Hansen

Up in the northernmost part of Jutland, near the town of Skagen, the peninsula culminates in a promontory where the two bodies of water, Skagerrak and Kattegat, converge. Countless visitors have waded into the shallow waters of the sandy beach to stand with one foot in each sea, as the waves from each side break into foamy ripples. It's a piece of renowned Danish coastal nature, filled with light and salty air, immortalized in Danish visual art by famous painters such as P.S. Krøyer, Anna Ancher and Holger Drachmann.

In the music of the composer and pianist Nikolaj Hess, there are also narratives of meeting ocean currents. For instance, when, as a pianist, he combines the lyrical Danish song tradition with effervescent elements from North American jazz and West African folk music. Or when he allows subtle impressions from jazz to meld into an otherwise fully orchestrated work for solo violin and chamber ensemble, which, unusually, features a discreet rhythm section of drums and double bass. Nikolaj Hess himself says about his concert piece for violin, *Melody*: 'I wanted to create something Nordic with a global perspective. Both folklore and urban elements should be part of the inspiration.'

Melody is a concert piece for violin with a story to tell. One senses both luminous narrative delight and a dis-

tinctive melancholy in Hess's music. Central to it is the melodic impetus, combined with variation and heartfelt hues. Along the journey, the water is stirred into foam, only to calm down again in a ceremonial finale.

The Danish Chamber Orchestra, conducted by Carsten Seyer-Hansen, highlights violinist Cæcilie Balling as the soloist in the concerto. Her partnership with Nikolaj Hess's piano trio, SpaceLab, commenced in 2015, featuring his brother, drummer Mikkel Hess, and bassist Anders 'AC' Christensen. This collaboration resulted in a beautifully balanced fusion of jazz's rhythmic language and the modern string quartet's flexible sonic realm, inspired by artists such as Ravel, Shostakovich and Pärt, as documented on the album *SpaceLab & Strings* (2021). However, several years prior, Cæcilie Balling had asked Hess to compose a concert piece for her soloist debut at the Royal Academy of Music in Aarhus. The premiere took place at Balling's debut as soloist in November 2019. Subsequently, the concerto underwent revisions and graced the stage during the Copenhagen Jazz Festival in 2021, ultimately reaching its definitive rendition, as presented in this release.

The first movement is titled 'Birds', as the music originally draws inspiration from a series of transcriptions of bird songs. Hess explains, 'I was raised amidst the nature surrounding Vejle in Jutland, forging a connection to both the Nordic essence and the lyrical beauty of nature. Nevertheless, bird songs merely acted as catalysts. In this segment, I unveil tableau-like landscapes that resurface in the third movement.'

In the second movement, 'Waves', Hess divides the

strings into two string quintets and a low string section as an echo. These elements meet with the solo violin and the discreet felt mallets and cymbals of the drums. The captivating Phrygian sense in the harmony spreads like a pull from the sea. The music may evoke associations with Grieg and Sibelius, and perhaps Hans-Erik Philips's music for the legendary Danish TV mini-series *Fiskerne* ('The Fishermen') (1977). There is an underlying mood of Nordic melancholy and reverence, a sense of unity between humans, nature and destiny.

The third movement, 'Melody: Pt. I, Tableaux and Theme', unfolds a rising rhythmic and melodic tension that almost explodes in the latter half. It commences with a pricking pizzicato in the orchestra and melodic intensity in Balling's solo violin, but soon evolves with the strings' incisive punctuations and unison lines. In Hess's words, the movement encapsulates 'restless and unstable moods, culminating in an abstract winter landscape.'

The fourth movement bears the title 'Melody: Pt. II, Fugue and Improvisation', marking the work's culmination. This isn't a conventional fugue but an application of fugue principles in melodic development. The music unfolds with varying tempos and time signatures concurrently. In this movement, the orchestra worked from a text score and employed extended techniques. The movement challenges the listener as the music ventures into a collectively improvised zone with layered strings and a tumultuous beat in the bass and drums. Hess labels it as 'exciting and perhaps unexpected', with Balling adding, 'the improvisation part places the musicians on the edge. One listens in a particular way and must be entirely present. I remember when we held a rehearsal concert

on stage, it became incredibly intense!' This leads to the solo violin's freely improvised cadenza, 'Melody: Pt. III, Cadenza', where Cæcilie Balling takes on a co-creative role: 'In this sonic tapestry, I seize the orchestra's energy, unleashing it with full force through open strings and an intensity that soars into the highest register. From there, I gradually de-escalate, making room for the concluding chorale.'

In the sixth and final movement, 'Melody: Pt. IV, Chorale', the music finds its redemptive conclusion. *Udenfor har vinden lagt sig* ('Outside, the wind has subsided') is a wonderful book title from poet Klaus Rifbjerg, and that's how the music feels in this place. Balling notes, 'for me, the movement evokes Mahler – with an expansive and poignant melody that goes straight to the heart.'

Melody is the culmination of a longer process for Nikolaj Hess. He played the violin in his childhood and later delved into arranging for strings, studying scores, composition and counterpoint, while also exploring Schoenberg's and Hindemith's textbooks. His extensive experience includes working on film scores for projects such as the epic *De forbandede år* ('Into the Darkness') (2020), *Meeres Stille* (2013), where he composed a piano piece for pianist Katrine Gislinge, and Lars von Trier's *Melancholia* (2011), where he created music inspired by Wagner.

Melody is also a concert piece that communicates immediately and sensually. Simultaneously, it challenges the conventional norms that typically characterize the relationship between composer and musician. Cæcilie Balling elaborates, 'with *Melody*, it's the first time I've

encountered a work in a Danish context that is so thoroughly composed and yet feels so free in the improvised passages. It has a sense of free fall, which aligns well with my ambition to actively contribute to the liberation of 'the classical musician'. That's also why I sometimes work on the fringes of the established music scene, attempting to find connections between genres!

This recording captures Nikolaj Hess entering orchestral music with a distinct melodic and rhythmic sensitivity. It aligns with a trend seen in recent years, where musicians from the rhythmic and improvisational scenes discover natural expressive possibilities in chamber music. This is unlikely to be the last we hear from this coastline.

Christian Munch-Hansen is a music journalist, author and educator. He has worked as a music critic for several Danish newspapers and freelanced for various magazines and cultural institutions. He is editorial member at the journal PubliMus. His published books include *By af jazz* (2008), *Musical Dream Machine* (2014) and *Forvandlinger* (2022).



Cæcilie Balling at the recording of *Melody*.

Cæcilie Balling is a Danish violinist based in Copenhagen. She graduated from the Royal Danish Academy of Music, Oberlin Conservatory, and made her debut from the Royal Academy of Music Aarhus in 2019. Active as both a soloist and chamber musician, Balling spans the classical genre and the more experimental and genre-crossing world. This has led to solo performances with various ensembles, including RAMA Strings and the Bellbird Chamber Orchestra, as well as premieres of works such as Tuan Tan Hao's violin concerto and Nikolaj Hess's concert piece *Melody*. As a musician, she has made a mark on both international and national stages, participating in significant festivals such as the Thy Chamber Music Festival, Boston Bach Festival, Aarhus Chamber Music Festival, Aalborg Opera Festival, and Udenfor Sæsonen at the SPOT Festival. Her artistic engagements also include tours with the Danish National Opera and collaborations with an impressive array of artists, including Niels Rønsholdt, Máté Szucs, James Sherlock, Craig Leon, Girls in Airports, Jakob Bo Davidsen, Jakob Andersen, Skuli Sverrisson, Natasha Barret, Clarice Assad, Nikolaj Hess, Anders 'AC' Christensen, Mikkel Hess, Spacelab, Hess Is More, Mike Sheridan, Gustaf Ljunggren, Steffen Brandt, Palle Mikkelborg, GRETA, Helene Gjerris, Eivør, Carsten Dahl, Mads Kinnerup, Sofie Elkjær, Di Garbi, Signe Svendsen, Christian Balvig, and more.

Balling also forms the musical duo INVENTIONS with cellist Josefine Opsahl. From 2015 to 2018, she was a co-founder and active member of the string quartet Halvcirkel, which released the albums Halvcirkel and The Gift. As a co-founder and organizer of the multi-genre festival The House Festival and the SpaceHouse Series

at the Design Museum Denmark in Copenhagen with Maria Edlund and Nikolaj Hess, Balling has positioned herself as a versatile artist and facilitator. She has received several scholarships and awards, including the Fulbright Scholarship, the Robert Russel Mindelegat, and the Overlæge Finn Jensens Legat. Additionally, she is generously supported by the Bræmers Fond with a unique Peccatte bow.

The **Danish Chamber Orchestra** is unparalleled in Denmark's musical landscape, boasting a heritage dating back over 80 years to its establishment in 1939. In 2014, a significant transformation occurred when the orchestra transitioned from being a part of DR (Danish Broadcasting Corporation) to becoming an independent entity, entirely owned by its dedicated musicians. The orchestra seamlessly blends symphonic music at the highest international standards with widespread popular appeal. Since 1997, the orchestra's chief conductor, Adam Fischer, has collaborated closely with the ensemble. Under his leadership, the orchestra has cultivated a sophisticated and energetic playing style, particularly excelling in Classical period works. Noteworthy is the orchestra's tradition of bridging diverse musical genres and traditions, fostering captivating partnerships with prominent Danish and international artists. The Danish Chamber Orchestra plays a vital role in unifying Denmark through unforgettable musical experiences, emphasizing the social relevance of music. The orchestra demonstrates a profound commitment to talent development and the exploration and promotion of new concert formats.

Carsten Seyer-Hansen is the cantor at Copenhagen Cathedral and the conductor of the Copenhagen Royal

Chapel Choir. Additionally, he is a prolific concert conductor with the Vocal Group Concert Clemens, Copenhagen Boys' Choir, and guest conductor for numerous vocal and instrumental ensembles such as the Danish National Vocal Ensemble, Aarhus Bach Orchestra, Aarhus Jazz Orchestra, Ensemble MidtVest, and Århus Sinfonietta.

Born and raised in a musical household in Vejle, **Anders 'AC' Christensen** has been a prominent figure on the Danish jazz scene since the early 1990s. Collaborating with brothers Nikolai and Mikkel Hess, who also have familial ties to Vejle, they formed the trio Spacelab. 'AC' has left an indelible mark on both the Danish and international jazz scenes through his involvement with the trio of Jakob Bro and his participation in the quintet led by Polish trumpeter Tomasz Stańko. Additionally, he is a member of Jakob Dinesen's trio. In 2009, he released his debut album, *Dear Someone*, featuring pianist Aaron Parks and drummer Paul Motian. 'AC' has contributed to numerous recordings and performed with renowned artists such as Tom Harrell, Joe Lovano, and Lee Konitz. Notably, he has also composed music for the film *Gå med fred, Jamil* ('Go in Peace, Jamil') (2008).

Mikkel Hess is a songwriter, composer, and drummer. In addition to his own band, Hess Is More, he is also busy composing music for film and theatre. Furthermore, he serves as a music producer in the realms of film, theatre, and dance, having created music for the ballet UROPA and the film *When Animals Dream*, which premiered at the Cannes Film Festival in 2014. Most recently, he has been featured at Teater Sort/Hvid with the concert project *Apollonian Blackout*, a development of the concert series *Apollonian Circles*, honoured with a Danish Music Awards Jazz in 2022.

Hvor havene mødes

Af Christian Munch-Hansen

Oppe i den nordligste del af Jylland ved byen Skagen ender halvøen i en odde, hvor de to farvande Skagerrak og Kattegat mødes. Talrige besøgende er vadet ud i det lave vand på sandstranden for at stå med et ben i hvert hav, når bølgerne fra hver sin side brydes i skummende krusninger. Et stykke berømt dansk kystnatur, fuld af lys og saltholdig luft, og skildret i dansk billedkunst af berømte malere som P.S. Krøyer, Anna Ancher og Holger Drachmann.

Også i komponisten og pianisten Nikolaj Hess musik er der tale om havstrømme, der mødes. Eksempelvis når han som pianist forener den lyriske danske sangskat med boblende elementer fra nordamerikansk jazz og vestafrikansk folkemusik. Eller når han lader subtile indtryk fra jazzen smelte ind i et ellers fuldtonet partiturværk for soloviolin og kammerensemble, som ganske usædvanligt har fået tilføjet en diskret rytmegruppe af trommer og kontrabas. Selv siger Nikolaj Hess om sit koncertstykke for violin, *Melody*: “Jeg ville gerne skabe noget nordisk med et globalt perspektiv. Både folkloren og urbane elementer skulle være en del af inspirationen.”

Melody er et koncertstykke med noget på hjerte. Man mærker både lysende fortælleglæde og en særlig vemodighed i Hess' musik. Central er den melodiske drift sammen med variation og inderlige farver. Undervejs piskes vandet til skum, men det lægger sig igen i en ceremoniel finale.

Danmarks Underholdningsorkester ledes af Carsten Seyer-Hansen, og hovedrollen i koncerten er tildelt violinisten Cæcilie Balling. Tilbage i 2015 begyndte hendes samarbejde med Nikolaj Hess' klavertrio SpaceLab, som også tæller broderen og trommeslageren Mikkel Hess og bassisten Anders 'AC' Christensen. Det førte til et smukt balanceret møde mellem jazzens rytmiske sprog og den moderne strygekvartets fleksible klangverden, inspireret af blandt andre Ravel, Sjostakovitj og Pärt, hvilket er dokumenteret på albummet *SpaceLab & Strings* (2021). Men allerede flere år inden havde Cæcilie Balling spurgt Hess, om han ville skrive et koncertstykke til hendes debutkoncert som solist fra det Jyske Musikkonservatorium i Aarhus. Førsteopførelsen fandt således sted ved Ballings debutkoncert i november 2019. Værket blev siden revideret og opført under Copenhagen Jazz Festival 2021, før det fandt sin endelige form, som det kan høres på denne udgivelse.

Første sats bærer titlen 'Birds', eftersom musikken oprindeligt tager afsæt i en række transskriptioner af fuglestemmer. Hess forklarer: “Jeg er vokset op i naturen ved Vejle i Jylland og føler mig forbundet med det nordiske og det naturlyriske. Fuglestemmerne har dog kun fungeret som igangsættere. I denne sats introducerer jeg de tableauagtige landskaber, som går igen i tredje sats.”

I andensatsen 'Waves' deler Hess strygerne op i to strygekvintetter og en klangbundssektion som ekko. Disse mødes med soloviolinen og trommernes diskrete filtkøller og bækkener. Den dragende frygiske fornemmelse i harmonikken breder sig som et sug fra havet. Musikken kan give associationer til Grieg og Sibelius og måske Hans-Erik Philips musik til tv-serien *Fiskerne* (1977). Der

er en grundstemning af nordisk tristesse og ærefrygt, en følelse af samhørighed mellem menneske, natur og skæbne.

Tredje sats har titlen 'Melody: Pt. I, Tableaux and Theme'. Her udfoldes en stigende rytmisk og melodisk spænding, som næsten eksploderer i anden halvdel. Det begynder med et prikkende pizzicato i orkestret og melodisk inderlighed i Ballings soloviolin, men udvikler sig snart med strygernes huggende markeringer og unisone linjer. Med Hess' ord rummer satsen "urolige og ustabile stemninger, der ender i et abstrakt vinterlandskab."

I fjerde sats, 'Melody: Pt. II, Fuga and Improvisation' nærmer værket sig sin kulmination. Der er ikke tale om en traditionel fuga, men om anvendelsen af fugale principper i udviklingen af melodistoffet. Musikken udfolder sig med forskellige tempi og taktarter på samme tid. I denne sats arbejdede orkestret ud fra et tekstpartitur og med udvidede teknikker. Satsen vil udfordre, når musikken ruller ind i en kollektivt improviseret zone med lagdelte strygere og et tumlende beat i bas og trommer. "Spændende og måske uventet", kalder Hess det. Balling supplerer: "Improvisation sætter musikerne på kanten. Man lytter på en særlig måde og må være fuldstændig til stede. Jeg husker, da vi afholdt en prøvekoncert på scenen. Her blev det vanvittig intenst."

Hermed nås soloviolinens frit improviserede kadence, 'Melody: Pt. III, Cadenza', hvor Cæcilie Balling folder sig ud i en medskabende rolle: "Her overtager jeg energien fra orkestret og sender den videre med fuld kraft, åbne strenge og en intensitet, der lander i det højeste register. Derefter reducerer jeg gradvist for at give plads til den afsluttende koral."

I sjette og sidste sats, 'Melody: Pt. IV, Chorale', finder musikken sin forløsende afrunding. *Udenfor har vinden lagt sig* er en vidunderlig titel på en bog af digteren Klaus Ribbjerg, og det er sådan musikken føles på dette sted. Balling siger: "For mig minder satsen om Mahler – med en udstrakt og rørende melodi, som går lige i hjertekulen."

Melody er kulminationen på en længere proces for Nikolaj Hess. Han spillede selv violin i sin barndom. Senere blev han introduceret til at arrangere for strygere, studerede partiturer, komposition og kontrapunkt og læste Schönbergs og Hindemiths lærebøger. Han har lyttet til den klassiske musiks mestre og har dyrket klaverlitteraturen. En væsentlig erfaring kommer også fra arbejdet med filmmusik blandt andet til den episke *De forbandede år* (2020), til *Meeres Stille* (2013), hvor han skrev et klaverstykke til pianisten Katrine Gislinge, og Lars von Triers *Melancholia* (2011), hvor til han skrev musik, inspireret af Wagner.

Melody er et koncertstykke, der kommunikerer umiddelbart og sanseligt. Samtidig udfordrer det de konventionelle normer, der typisk præger forholdet mellem komponist og musiker. Cæcilie Balling uddyber: "Med *Melody* er det første gang, jeg er stødt på et værk i dansk sammenhæng, der er så gennemkomponeret og samtidig føles så frit i de improviserede passager. Det har en fornemmelse af frit fald over sig, hvilket passer godt til min ambition om at bidrage aktivt til frigørelsen af 'den klassiske musiker'. Det er også grunden til, at jeg nogle gange arbejder i yderkanterne af det etablerede musikmiljø og forsøger at finde nogle bindeled mellem genrerne."

Det er just, hvad der sker på denne indspilning, hvor Nikolaj Hess træder ind i orkestermusikken med en sær-

lig melodisk og rytmisk sensibilitet. Det er en tendens, man kan følge i disse år, hvor musikere fra den rytmiske og improvisatoriske scene finder naturlige udtryksmuligheder i kammermusikken. Det bliver næppe det sidste, man kommer til at høre fra den kystlinje.

Christian Munch-Hansen (f. 1969) er musikjournalist, forfatter og underviser. Han har arbejdet som musikkritiker på flere danske dagblade. Redaktionsmedlem ved tidsskriftet PubliMus. Han er blandt andet forfatter til *By af jazz* (2008), *Musical Dream Machine* (2014) og *Forvandlinger* (2022).



Cæcilie Balling er en dansk violinist med base i København. Hun er uddannet fra Det Kongelige Danske Musik-konservatorium, Oberlin Conservatory og debuterede fra Det Jyske Musikkonservatorium i 2019. Cæcilie Balling er aktiv som solist og kammermusiker både inden for den klassiske genre og den mere eksperimenterende og genrekrydsende verden. Det har ført til solistoptrædener med en række ensembler, herunder RAMA Strings og Bellbird Chamber Orchestra og førsteopførelser af værker, eksempelvis Tuan Tan Haos violinkoncert og Nikolaj Hess' koncertstykke *Melody*. Som musiker har hun markeret sig på internationale såvel som nationale scener og har deltaget i en række betydningsfulde festivaler, herunder Thy Kammermusikfestival, Boston Bach Festival, Aarhus Kammermusik Festival, Aalborg Operafestival og Udenfor Sæsonen under SPOT Festival. Hendes kunstneriske engagement inkluderer også turnéer med Den Jyske Opera samt samarbejde med en imponerende vifte af kunstnere som Niels Rønsholdt, Máté Szucs, James Sherlock, Craig Leon, Girls in Airports, Jakob Bo Davidsen, Jakob Andersen, Skuli Sverrisson, Natasha Barrett, Clarice Assad, Nikolaj Hess, Anders 'AC' Christensen, Mikkel Hess, Spacelab, Hess Is More, Mike Sheridan, Gustaf Ljunggren, Steffen Brandt, Palle Mikkelborg, GRETA, Helene Gjerris, Eivør, Carsten Dahl, Mads Kinnerup, Sofie Elkjær, Di Garbi, Signe Svendsen, Christian Balvig og flere.

Cæcilie Balling udgør også den musikalske duo INVENTIONS sammen med cellisten Josefine Opsahl. Fra 2015-2018 var hun medstifter og aktivt medlem af strygekvartetten Halvcirkel, der udgav albummene Halvcirkel og The Gift. Som medstifter og arrangør af multigenrefestivalen The House Festival samt SpaceHouse Series

på Designmuseum Danmark i København sammen med Maria Edlund og Nikolaj Hess har Cæcilie Balling positioneret sig som en alsidig kunstner og kulturfacilitator. Hun har modtaget flere legater og priser, herunder Fulbright Scholarship, Robert Russel Mindelegat og Overlæge Finn Jensens Legat. Yderligere støttes hun generøst af Bræmmers Fond med en unik Peccatte-bue.

Danmarks Underholdningsorkester er enestående i dansk musikliv og kan se tilbage på mere end otte årtiers historie siden grundlæggelsen i 1939. I 2014 gennemgik orkestret en markant forandring ved at skifte fra at være en del af DR til at blive et selvstændigt orkester, fuldt ejet af dets dedikerede musikere. Denne udvikling har skærpet orkestrets kernekompetence, nemlig at forene symfonisk musik på det højeste internationale niveau med bred folkelig appel. Chefdirigent Adam Fischer har haft tæt tilknytning til orkestret siden 1997. I samarbejde med ham har orkestret udviklet en raffineret og energisk spillestil, især inden for den wienerklassiske musik. Orkestret har en tradition for at bygge bro mellem forskellige musikalske genrer og traditioner, hvilket har resulteret i spændende samarbejder med betydelige danske og internationale kunstnere. Danmarks Underholdningsorkester binder Danmark sammen med store musikalske oplevelser, insisterer på musikkens sociale relevans og er dybt engageret i talentudvikling, formidling og udvikling af nye koncertformater.

Dirigenten **Carsten Seyer-Hansen** er domkantor i Københavns Domkirke og kapelmester for Københavns Drengekor. Han er en tillige flittig koncertdirigent med Vokalgruppen Concert Clemens, Københavns Drengekor og gæstedirigent for en lang række vokale og instrumen-

tale ensembler som DR Vokalensemblet, Aarhus Bach orkester, Aarhus Jazz Orchestra, Ensemble MidtVest og Århus Sinfonietta.

Bassisten **Anders 'AC' Christensen** har været aktiv på den danske jazzscene siden begyndelsen af 1990'erne. I mange år har han arbejdet sammen med brødrene Nikolai Hess og Mikkel Hess, der ligesom 'AC' har familiære rødder i Vejle. Sammen dannede de trioen Spacelab. Som bassist har 'AC' markeret sig på såvel den danske som den internationale jazzscene i Jakob Bros trio. Herudover har han spillet med den polske trompetist Tomasz Stańkos kvintet og Jakob Dinesens trio. I november 2009 udgav han debutalbummet *Dear Someone* med pianisten Aaron Parks og trommeslageren Paul Motian. Han har medvirket på talrige indspilninger og har spillet koncerter med blandt andre Tom Harrell, Joe Lovano og Lee Kontiz. 'AC' har desuden komponeret musik til filmen *Gå med fred, Jamil* (2008).

Mikkel Hess er sangskriver, komponist og trommeslager. Han er foruden sit eget band Hess Is More også travlt med at komponere musik til film og teater. Derudover fungerer han som musikproducent inden for film, teater og dans og har blandt andet skabt musik til balletten UROPA samt filmen *When Animals Dream*, der havde premiere på Cannes Film Festival i 2014. Senest har han været aktuell på Teater Sort/Hvid med koncertprojektet *Apollonian Blackout*, en videreudvikling af koncertrækken *Apollonian Circles*, der blev tildelt en Danish Music Awards Jazz i 2022.

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Liner notes by Christian Munch-Hansen

Artwork by Cæcilie Balling

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Danish Chamber Orchestra on this recording:

Erik Heide, violin
Madara Petersone, violin
Niels-Ulrik Sahl Christensen, violin
Mirjam Petterson, violin
Kristine Algot, violin
Christine Enevold, violin
Michala Mansa, violin
Arne Balk-Møller, violin
Liisi Kedik, violin
Merete Steffensen
Mina Fred, viola
Mette Brandt, viola
Laila Knudsen, viola
Dorte Byrialdsen, viola
Mihai Fagarasan, cello
Tobias van der Pals, cello
Anne Sofie Gørvild, cello
Meherban Gillett, bass



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