

A close-up photograph of a red flower, likely a poppy, with several large, overlapping petals. The petals are a vibrant red color with visible veins. The center of the flower is white and appears to be the base of the petals. The background is a bright, almost white light, creating a high-contrast effect.

NANCY DALBERG

The String Quartets

Nordic String Quartet

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Heiðrun Petersen violin · **Mads Haugsted Hansen** violin
Daniel Eklund viola · **Lea Emilie Brøndal** cello

String Quartet No. 1 in D minor (1915)* 24:32

1 I Allegro appassionato 8:52

2 II Scherzo. Allegretto gracioso 2:49

3 III Adagio 5:36

4 IV Finale. Vivace 7:15

String Quartet No. 2 in G minor, op. 14 (1922) 26:44

5 I Moderato 9:45

6 II Allegro scherzando 4:20

7 III Andante con moto e cantabile 7:07

8 IV Allegro molto e con spirito 5:32

String Quartet No. 3, op. 20 (1927)* 19:50

9 I Allegro con passione 7:42

10 II Allegretto semplice 6:15

11 III Tempo giusto 5:53

Total: 71:08

* World premiere recordings

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Nancy Dalberg's compositions consist of orchestral works, chamber music and songs. In total, however, her production is not large, and since it came into being within a relatively short period of time, from around 1909 to the late 1930s, there is hardly any reason to distinguish between early works, mature works and late works. But the three completed string quartets have nevertheless something of a special place among her compositions. The first one was the very first instrumental work she presented at a public concert. The second was the first one she got published and played abroad, while the third – despite the fact that it had its first performance 20 years before her death – was not published during her lifetime. So, in a certain sense one can even so say that we are being presented here with an early, a mature and a late quartet.

Nancy Dalberg, née Hansen, was the daughter of the enterprising pharmacist and manufacturer Chr. D.A. Hansen, who established a technical-chemical laboratory in the 1870s and became an extremely wealthy man. She was born on her parents' Zealand estate Bøstrup near Slagelse in 1881, but grew up on her family's other estate, Mullerup, in Gudbjerg on the island of Funen. As a child she learnt to play the piano, and after marrying the engineer officer Erik Dalberg at the early age of 20 and settling in Copenhagen she continued her advanced piano studies with the pianist Ove Christensen. This did not, however, lead to a career as a concert pianist, as she was unfortunate enough to contract chronic tenosynovitis. At a private concert she gave for charity in 1907 she played demanding works by Mozart, Beethoven and Chopin, which underlines her ambition to make her mark within the traditional classical-Romantic repertoire – if only her physique had been able to cope with this.

Her marriage to the artistically gifted Erik Dalberg remained childless and was not a happy one, despite the fact that they shared a passion for music, which, among other things, was expressed in texts he wrote and which she set to music. In 1909, Nancy Dalberg began to study the theory of music and composition under the Norwegian composer and kapellmeister Johan Svendsen. After his death in 1911, she continued her studies under the composer Carl Nielsen. Here she gained a thorough grounding not only in harmony and counterpoint but also

a practical one in musical analysis and orchestration. Nielsen required her, for example, to orchestrate a piano adaptation of Mozart's G minor Symphony, K.550, and after a while she became so familiar with his way of orchestrating that she was able to assist him. Parts of Carl Nielsen's *Funen Springtime* were actually orchestrated by Nancy Dalberg during a summer stay at Mullerup, where Nielsen himself was a welcome guest.

The Dalbergs are known to have travelled widely, but the only trips that can be documented in the sparse personal material Nancy Dalberg left behind is a conducted tour in Spain in spring 1920, in which Carl Nielsen also participated, a trip to Helsinki together with Carl Nielsen in 1921 and a six-month stay in the city of Biskra in Algeria during the winter of 1922-23. The prolonged stay in the mild North African climate was first and foremost motivated by a hope that it would alleviate Nancy Dalberg's recurrent problems with bladder, kidney and rheumatic afflictions.

But she also utilised the stay to ride out – on a camel – to the oases of the Sahara and to write down folk music which she later made use of in the trio *Arabic Music from Sahara* (1928) for oboe, viola and drum. Erik Dalberg, had decided to let himself be put on the reserve list of the army, and having become increasingly interested in painting and etching he spent the time in Africa painting. On the home journey, which began in May 1923, the couple spent a few weeks in Paris. Erik Dalberg gradually suffered increasingly from a nervous disorder, and he spent the last years of his life at various psychiatric clinics. A few years prior to his death in 1945, the marriage was annulled.

String Quartet No. 1 in D minor is the first work Nancy Dalberg composed while studying under Carl Nielsen, and he actually took part in its first performance at a music evening in her home in December 1914. It was a completely overwhelming experience for her to hear her own music played, she wrote, when cordially thanking Carl Nielsen for his contribution:

"It was with nothing less than an unalloyed feeling of bliss that I sat listening to how my notes came alive – particularly in the Adagio and the Finale. I had not believed such a beautiful performance was possible after just one rehearsal. It was an evening I will never forget – and it was quite overwhelming for me to experience such great happiness."

The quartet is traditionally constructed in four movements, the two outer ones of which have a quick tempo. The first movement, *Allegro appassionato*, is characterised by a number of small motifs that are subjected to meticulous contrapuntal elaboration. The second movement is cheerful *Scherzo* in A major typified by a Haydn-inspired staccato motif, while the third and fairly short *Adagio* movement is in G minor and initially builds on motif material from the first movement. The lively final movement, *Vivace*, is in 5/4 and is more characterised by rhythmic than by motivic significance. The first public performance took place during a compositional concert which Nancy Dalberg held on 8 November 1915 in the Odd Fellow Palæet. It also featured two shorter pieces for cello and piano, *Andante serioso* and *Fantasia*, an orchestral piece with the title *Scherzo* for string orchestra as well as some songs. The reception was positive on the whole, as most of the reviewers were impressed by the fact that she as a woman had composed a string quartet: 'Simply the fact that a lady can write a string quartet is a rarity – and, in addition, it was not half bad,' the critic Hedeveg Quiding wrote in *Folkets Avis* on 10 November 1915. Another reviewer praised her for having a flair for 'the particular demands of chamber music' and for her ability to get the maximum possible out of the sound of the four instruments.

After the successful debut, Nancy Dalberg's ambitions grew, and when she once more held a public concert in 1918, it was a purely orchestral one. As the first woman in Denmark, she presented herself via a symphony (F minor/C sharp minor) and a single-movement orchestral work, *Capriccio*, which also was orchestrated for a symphony orchestra.

String Quartet No. 2 in G minor, op. 14, was given its first performance by the Breuning-Bache Quartet at her third compositional concert on 13 January 1922. The rest of the evening's programme featured *Two Fantasias* for violin and piano as well as a number of songs. Once more, the composer was praised for her command of the craft of composing and for her 'taste and culture', but at the same time there was disagreement as to the extent to which she drew on earlier composers. The reviewer for *Politiken* remarked: 'It is either thematically speaking too vague or too dependent on her forebears, probably mostly on Carl Nielsen,' while a critic for the newspaper *København* was of the opposite opinion and declared that she was not influenced by any particular composer, but 'completely herself'. Although, as he added:

"the physiognomy one perhaps can make out in, for example, the String Quartet, is not particularly characteristic. The motifs are short, and the treatment is hardly more than satisfactory. The lady is not sure what she wants."

The quartet begins with an expressively highly charged movement (*Moderato – Allegro vivo*) and ends with a spirited finale (*Allegro molto e con spirito*). In between the two outer movements one hears a *Scherzo* that is teeming with merry touches, and an *Andante* that balances between intensity and pent-up passion. While the D minor quartet remained unpublished, the G minor quartet was printed in 1926 by the German publisher Tischer & Jagenberg in Cologne, which paved the way for further dissemination. During the following years it was played at a Nordic music festival in Oslo as well as by radio stations in Hamburg and Prague. It was also played relatively frequently by the Breuning-Bache Quartet, to which it is dedicated, and later by the Erling Bloch Quartet.

String Quartet No. 3, op. 20, composed in 1927, differs from the first two quartets by being in only three movements and also, generally speaking, is more tightly composed. The quartet is highly experimental harmonically and contains a great many chromatic movements in the melody, whole-tone melodic and altered chords that are not resolved in a traditional manner. The first movement, *Allegro con passione*, is based on a rhythmically pithy motif that is presented with increasing dynamism on the basis of ever higher intervals. The subsidiary theme is more introverted and expressive by nature, and the gradually descending movement of the melody, which alternates between whole-tone and semitone steps, gives plenty of occasion for refined polyphonic play and imitation between the voices. The movement concludes in an immense ascent that, among other things, is created by the instruments playing in pairs and in unison. The final chord is in F major, but the music has no fixed key signature and can neither be related to F major nor to A minor.

The second movement is a lively *Allegretto semplice* which is mainly in D minor. The instruments change roles during the movement, and just as in the first movement the cello part is pitched extremely high. In a central section marked *Andante sostenuto*, there is a fugue between the two outer voices at a distance of only one octave. The third movement is once more at a

quick tempo, and the introductory motif is characterised by a repetition of notes and staccato with unequal emphases. The 2nd violin reinforces the 1st violin in a descending chromatic passage in demisemiquavers, after which the main motif is repeated a note higher. When the motif is taken over by the viola, the violins come in with a new motif idea that consists of a string of large descending intervallic leaps. In a middle section in *Presto*, the time signature changes from 4/4 to 3/8, the key changes to D major, and a triplet figure is carried out in pairs by the instruments. After a repeat of the first section of the movement, there comes a coda in which the subsidiary theme and the introductory motif from the first movement of the quartet are repeated, although now transposed into a kind of D tonality.

The musical idiom conveys the impression that Nancy Dalberg was inspired by Central European modernists such as Kodály and Bartók, but more than anything else the quartet is an example of her pleasure at writing polyphonic music. The quartet is dedicated to Carl Nielsen, but neither he nor Nancy Dalberg got to see the printed score. Despite a positive reception at the time, she was clearly unsure about the quality of the music, and only after several unsuccessful attempts to get it published in the Association for the Publication of Danish Music's series of modern compositional music did she decide around 1942 to pay for its publication herself. The economic situation during the war, however, made this a costly affair, and when the process became prolonged and her health began to fail, she inserted a passage in her will stating that if the quartet had not been published on her death, the trustee was to have it printed. Her friend, the pianist and composer Beate Novi, took on the task of reading the proofs and it was published one year after Nancy Dalberg had died in 1949. Since the printer's copy (*Druckvorlage*) has not been preserved, it is impossible to know if the composer had revised the music during the many years between its composition and publication.

Lisbeth Ahlgren Jensen, 2019

Nordic String Quartet was formed in 2013 and consists of Heiðrun Petersen (the Faroe Islands) and Mads Haugsted Hansen (Denmark), violins, Daniel Eklund, viola (Sweden), and Lea Emilie Brøndal, cello (Denmark).

Within the space of just a few years, the quartet has established itself both nationally and internationally. The quartet has also played together with a number of internationally recognised top musicians, including Boris Berman, Sergejs Osokins, Anthony Newman, Mats Lidström, and Michala Petri.

By invitation from the Danish royal family, the Nordic String Quartet played in August 2013 at Queen Margrethe and Prince Henrik's castle in Caix, France. In 2014, the Nordic String Quartet was accepted as an ensemble in the Advanced Postgraduate Soloist Programme at the Royal Danish Academy of Music, Copenhagen, where it studied with Professor Tim Frederiksen.

Along with Messiaen Quartet Copenhagen, Trio Amerise and Dahlia String Trio, the Nordic String Quartet has been actively involved in running the Østerbro Concert Association. This is a distinctive music association which builds bridges between various chamber music constellations and which constantly strives to communicate musical experiences 'at eye level' with its audiences.

Nordic String Quartet has a particular predilection for Nordic composers. This applies not only to earlier, world-famous names such as Grieg, Nielsen and Sibelius but also to up-and-coming present-day composers such as Martin Stauning and Andrea Tarrodi, who also feature in the quartet's repertoire. For as a Nordic string quartet, the four musicians of the quartet feel they have a special obligation to communicate the repertoire of this part of Europe. After their successful debut album with the first six string quartets of Pelle Gudmundsen-Holmgreen (Dacapo Records, 8.226217, released in February 2019), the Nordic String Quartet now present the first integral recording of Nancy Dahlberg's contribution to the genre in 20th-century Denmark.

Nordic String Quartet has been awarded the *Odd Fellow Logernes Musikpris 2014*, *Léonie Sonnings Talentpris 2017*, and *Carl Nielsen og Anne Marie Carl-Nielsens Legats Talentpris 2018*.

Nancy Dalbergs kompositioner omfatter orkesterværker, kammermusik og sange. Men samlet set er hendes produktion ikke stor, og da den er blevet til inden for et relativt kort tidsrum, fra omkring 1909 til slutningen af 1930'erne, er der næppe grundlag for at skelne mellem ungdomsværker, modne værker og sene værker. Men de tre fuldførte strygekvartetter indtager dog lidt af en særstilling blandt hendes kompositioner. Den første af dem blev det allerførste instrumentalt værk, hun præsenterede ved en offentlig koncert. Den anden blev det værk, hun først fik udgivet og spillet i udlandet, mens den tredje – på trods af at den blev uropført 20 år inden hendes død – ikke nåede at udkomme i hendes levetid. Man kan altså i en vis forstand alligevel tale om, at der her præsenteres en tidlig, en moden og en sen kvartet.

Nancy Dalberg, født Hansen, var datter af den initiativrige apoteker og fabriksejer Chr. D.A. Hansen, som gennem sin grundlæggelse af en teknisk-kemisk laboratorievirksomhed i 1870'erne blev en meget velhavende mand. Hun kom til verden på forældrenes sjællandske gods Bøstrup ved Slagelse i 1881, men opvæksten tilbragte hun på familiens andet gods, Mullerup, i Gudbjerg på Fyn. Som barn lærte hun at spille klaver, og efter at hun i en alder af blot 20 år giftede sig med ingeniørofficeren Erik Dalberg og bosatte sig i København, fortsatte hun klaverstudierne på højt plan hos pianisten Ove Christensen. En karriere som koncertpianist fik hun imidlertid ikke, da hun blev ramt af en vedvarende seneskedebetændelse. Ved en privatkoncert, hun i 1907 afholdt i velgørende øjemed, spillede hun krævende værker af Mozart, Beethoven og Chopin, hvilket understreger hendes ambitioner om at gøre sig gældende i et traditionelt klassisk-romantisk repertoire – hvis altså fysikken havde holdt til det.

Ægteskabet med den kunstnerisk begavede Erik Dalberg forblev barnløst og blev ikke lykkeligt, skønt ægtefællerne i øvrigt delte en passion for musikken, der blandt andet kom til udtryk i tekster, han digtede, og som hun satte musik til. I 1909 begyndte Nancy Dalberg at studere musikteori og komposition hos den norske komponist og kapelmester Johan Svendsen. Efter hans død i 1911 fortsatte hun studierne hos komponisten Carl Nielsen. Hos ham gennemgik hun en grundig skoling ikke bare i harmonisering og kontrapunkt, men rent praktisk også i formlære

og instrumentation. Hos Nielsen blev hun nemlig sat til at orkestrere et klaverudtog af Mozarts g-mol symfoni, KV 550, og efterhånden blev hun så fortrolig med hans måde at instrumentere på, at hun kunne assistere ham. Dele af Carl Niensens *Fynsk Forår* er således instrumenteret af Nancy Dalberg under et sommerophold på Mullerup, hvor også Nielsen var en velkommen gæst.

Ægteparret Dalberg vides at have rejst meget, men de eneste rejser, der kan dokumenteres i det sparsomme personlige materiale, Nancy Dalberg efterlod sig, er en selskabsrejse til Spanien i foråret 1920, hvor også Carl Nielsen deltog, en rejse til Helsingfors sammen med Carl Nielsen i 1921 samt et halvt års ophold i byen Biskra i Algeriet i vinteren 1922-23. Det lange ophold i det milde nordafrikanske klima var først og fremmest begrundet i et håb om, at det ville bedre Nancy Dalbergs tilbagevendende problemer med blære-, nyre- og reumatiske lidelser. Men hun benyttede også opholdet til – på kamelryg – at ride ud i Saharas oaser og nedskrive folkemusik, som hun senere udnyttede i trioen Arabisk Musik fra Sahara (1928) for obo, bratsch og tromme. Erik Dalberg, som i 1918 var søgt uden for nummer som officer i hæren, var i stigende grad blevet optaget af at male og radere og benyttede tiden i Afrika til at male. På hjemrejsen, der blev påbegyndt i maj 1923, tilbragte parret et par uger i Paris. Med tiden blev Erik Dalberg mere og mere nervesvækket, og de sidste år af sit liv tilbragte han på psykiatriske klinikker. Nogle år før hans død i 1945 blev ægteskabet opløst.

Strygekvartet nr. 1 i d-mol er det første værk, Nancy Dalberg komponerede under sine studier hos Carl Nielsen, og han var selv med til at uropføre den ved en musikaften i hendes hjem i december 1914. Det var en fuldstændig overvældende oplevelse for hende at høre sin musik spillet, skrev hun, da hun i hjertelige vendinger takkede Carl Nielsen for hans indsats:

”Det var ligefrem med en Følelse af Lykke, at jeg sad og hørte paa, hvordan mine Toner fik Liv – særlig i Adagio'en og Finalen. En saa smuk Udførelse havde jeg slet ikke troet mulig efter kun én Prøve. Det var en Aften, som jeg aldrig vil glemme; og det virkede helt overvældende paa mig at komme til at opleve saa stor en Glæde.”

Kvartetten er traditionelt opbygget i fire satser, hvoraf de to ydersatser er i hurtigt tempo. Første sats, Allegro appassionato, karakteriseres af flere små motiver, der gøres til genstand for

omhyggelig kontrapunktisk bearbejdelse. Anden sats er en munter Scherzo i A-dur præget af et Haydn-inspireret staccato-motiv, mens den tredje og temmelig korte Adagio-sats står i g-mol og indledningsvis bygger på motivstof fra første sats. Den livlige finalesats, Vivace, er i 5/4 og kendetegnes snarere af rytmisk end af motivisk prægnans. Den første offentlige opførelse fandt sted under en kompositionskoncert, Nancy Dalberg holdt 8. november 1915 i Odd Fellow Palæet. Her fik hun også opført to mindre stykker for cello og klaver, Andante serioso og Fantasistykke, en orkestersats med titlen Scherzo for strygeorkester samt nogle sange. Modtagelsen var overvejende positiv, idet de fleste anmeldere var imponerede af, at hun som kvinde havde komponeret et strygekvartet: "Alene det, at en Dame kan skrive en Strygekvartet, er en sjældenhed, og den var tilmed helt god", skrev kritikeren Hedeveg Quiding i Folkets Avis 10. november 1915. En anden anmelder roste hende for at have sans for "Kammermusikens særlige Krav" og for hendes evne til at få det størst mulige udbytte ud af de fire instrumenters klang.

Efter den vellykkede debut voksede Nancy Dalbergs ambitioner, og da hun i 1918 atter afholdt en offentlig koncert, var det en ren orkesterkoncert. Som den første kvinde i Danmark præsenterede hun sig med en symfoni (f-mol/cis-mol) og et orkesterværk i en sats, Capriccio, der også er instrumenteret for symfoniorkester.

Strygekvartet nr. 2 i g-mol, op. 14, blev uropført af Breuning-Bache-Kvartetten ved hendes tredje kompositionskoncert 13. januar 1922. Resten af aftenens program bød på To Fantasiestykker for violin og klaver samt en række sange. Der var atter ros til komponisten for hendes beherskelse af det kompositoriske håndværk og for hendes "Smag og Kultur", men samtidig var der uenighed om, hvorvidt hun var afhængig af forbilleder. Politikens anmelder bemærkede: "Enten er det tematiske for vagt, eller det er for afhængigt af Forbilleder, mest vel af Carl Nielsen", mens en kritiker i avisen København var af den modsatte opfattelse og erklærede, at hun ikke var påvirket af nogen bestemt komponist, men "ganske sig selv". Men, som han tilføjede:

"det Fysiognomi, man skimter f. Eks. i Strygekvartetten, er ikke særlig karakteristisk. Motiverne er korte, og Behandlingen viser kun ringe Overlegenhed. Fruen véd ikke rigtig, hvad hun vil."

Kvartetten indledes med en udtryksmættet sats (Moderato - Allegro vivo) og slutter med en åndfuld finale (Allegro molto e con spirito). Imellem de to ydersatser høres en Scherzo, der vrimler med lystige indslag, og en Andante, hvis udtryk balancerer mellem inderlighed og indestængt lidenskab. Mens d-mol-kvartetten forblev utrykt, blev g-mol-kvartetten i 1926 trykt på det tyske forlag Tischer & Jagenberg i Köln, hvilket banede vej for dens videre udbredelse. I de følgende år blev den spillet ved en nordisk musikfestival i Oslo samt af radiostationer i Hamborg og Prag. Ligeledes blev den relativt hyppigt spillet af Breuning-Bache-Kvartetten, hvem den er tilegnet, og senere af Erling-Bloch-Kvartetten.

Strygekvartet nr. 3, op. 20, er komponeret i 1927 adskiller sig fra de to første kvartetter ved at være i blot tre satser og i det hele taget mere stramt komponeret. Kvartetten er stærkt eksperimenterende i sin harmonik og rummer masser af kromatisk melodibevægelse, heltonemelodik og altererede akkorder, der ikke opløses på traditionel vis. Første sats, Allegro con passione, bygger på et rytmisk prægnant motiv, der fremsættes med stigende dynamik ud fra stadig højere tonetrin. Sidetemaet er af en mere indadvendt og ekspressiv karakter, og den trinvist faldende melodibevægelse, der veksler mellem heltone- og halvtoneskridt, giver rig anledning til raffineret polyfont spil og imitation imellem stemmerne. Satsen munder ud i en vældig stigning, der bl.a. skabes ved, at instrumenterne spiller parvis i unison. Slutakkorden er en F-dur-klang, men musikken er noteret uden faste fortegn og kan hverken henføres til F-dur eller a-mol.

Anden sats er en livlig Allegretto semplice, der overvejende forløber i d-mol. Instrumenterne skifter roller i løbet af satsen, og ligesom i første sats er cellostemmen lejlighedsvis lagt i et meget højt leje. I et midterafsnit med karakteren Andante sostenuto udspiller der sig således en fuga mellem de to yderstemmer i blot en oktavs afstand. Tredje sats er atter i hurtigt tempo, og det indledende motiv kendetegnes af tonegentagelse og staccato med skæve betoning. 2.-violinen forstærker 1.-violinens i en nedadgående kromatisk passage i 32.-dele, hvorpå hovedmotivet gentages en tone højere. Da motivet overtages i bratschen, sætter violinerne ind med en ny motivisk idé, der består i en kæde af store nedadgående intervalspring. I et midterafsnit i Presto skifter taktarten fra 4/4 til 3/8, tonearten ændres til D-dur, og en triolfigur gennemføres parvis af instrumenterne. Efter reprise af satsens første afsnit følger en coda, hvor sidetemaet og det indledende motiv fra kvartetens første sats gentages, men nu transponeret til en slags D-tonalitet.

Tonesproget giver indtryk af, at Nancy Dalberg var inspireret af centraleuropæiske modernister som Kodály og Bartók, men ikke mindst er kvartetten et eksempel på hendes glæde ved polyfon skrivemåde. Kvartetten er tilegnet Carl Nielsen, men hverken han eller Nancy Dalberg fik det trykte partitur at se. Trods en positiv modtagelse i samtiden var hun åbenbart usikker på musikkens kvalitet, og først efter flere forgæves forsøg på at få den udgivet i Samfundet til Udgivelse af dansk Musiks serie med moderne kompositionsmusik, besluttede hun omkring 1942 selv at bekoste udgivelsen. De økonomiske konjunkturer under krigen gjorde det imidlertid bekesteligt, og da processen trak ud og hendes helbred svigtede, indsatte hun en passage i sit testamente om, at hvis kvartetten ikke forelå udgivet ved hendes død, skulle bobestyreren lade den trykke. Hendes veninde, pianisten og komponisten Beate Novi påtog sig at læse korrektur på den, og et år efter, at Nancy Dalberg i 1949 døde, udkom den. Da trykforlægget ikke er bevaret, er det ikke muligt at afgøre, om, komponisten havde revideret musikken i de mange år mellem tilblivelsen og udgivelsen.

Lisbeth Ahlgren Jensen, 2019



Nordic String Quartet blev dannet i 2013 og består af Heiðrun Petersen, violin (Færøerne), Mads Haugsted Hansen, violin (Danmark), Daniel Eklund, bratsch (Sverige) og Lea Emilie Brøndal, cello (Danmark).

På få år har kvartetten markeret sig både nationalt og internationalt. Kvartetten har arbejdet sammen med en række internationalt anerkendte musikere, heriblandt Boris Berman, Sergejs Osokins, Anthony Newman, Mats Lidström og Michala Petri.

Efter invitation fra det danske kongehus optrådte Nordic String Quartet i august 2013 ved Dronning Margrethe og Prins Henriks årlige sommerkoncert på slottet i Caix, Frankrig. I 2014 blev Nordic String Quartet optaget som ensemble i Det Kongelige Danske Musikkonservatoriums Solistklasse, hvor kvartetten har studeret hos professor Tim Frederiksen.

Sammen med Messiaen Quartet Copenhagen, Trio Amerise og Dahlia String Trio har Nordic String Quartet siden 2016 været med til at drive Østerbro Koncertforening. En markant musikforening, der bygger bro mellem forskellige kammermusikalske konstellationer, og som hele tiden bestræber sig på at formidle musikalske oplevelser i øjenhøjde med publikum.

Nordic String Quartet har en særlig forkærlighed for de nordiske komponister. Ikke blot ældre, verdensberømte komponister som Grieg, Nielsen og Sibelius, men også nulevende, up-and-coming komponister som Martin Stauning og Andrea Tarrodi er på kvartettens repertoire. Som nordisk strygekvartet føler de fire musikere i Nordic String Quartet sig nemlig særligt forpligtet til at formidle det nordiske strygekvartet-repertoire. Efter deres succesrige debutalbum med de første seks af Pelle Gudmundsen-Holmgreens strygekvartetter (Dacapo Records, 8.226217, udgivet i februar 2019), præsenterer Nordic String Quartet nu den første samlede indspilning af Nancy Dalbergs bidrag til genren i det 20. århundredes Danmark.

Nordic String Quartet er modtager af *Odd Fellow Logernes Musikpris 2014*, *Léonie Sonnings Talentpris 2017* og *Carl Nielsen og Anne Marie Carl-Nielsens Legats Talentpris 2018*.



DDD

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DANSKE
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DANMARKS NATIONALE
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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.

