

Thomas Agerfeldt Olesen

Johannes Moser

Danish National Symphony Orchestra

Otto Tausk

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Thomas Agerfeldt Olesen (b. 1969)

## Der Wind bläset wo er will

Johannes Moser, cello

Danish National Symphony Orchestra

Conducted by Otto Tausk

*Der Wind bläset wo er will* (2011)

In one movement. For orchestra

23:35

1	[Beginning]	6:12
2	[Transition]	4:43
3	[Meno mosso]	3:10
4	[Allegro molto]	4:43
5	[Recapitulation]	4:47

Cello Concerto, *To the memory of my mother* (2014, revised 2016) 25:13

In one movement. For cello and orchestra

6	[Fluently and very free]	2:45
7	[Più mosso]	6:21
8	[Fluently, slightly faster]	6:56
9	[Poco più mosso]	9:11

Total: 48:49

## About life and about being alive

By Lasse Laursen

Thomas Agerfeldt Olesen often prepares his music with the help of many different rules and systems. But the purpose of these methods is primarily to secure his own focus, as they are not really essential when you listen to his music. Olesen creates music that is neither dominated by systems, by chance nor by what is found; on the contrary, it is dominated by an exceptionally well-developed imagination. In this way, his creations can therefore also be seen as narratives of situations and conditions of a universal human nature – a music about life and about being alive, and full of strong and both banal and basic emotions and conditions of often surprising dynamism, inviting the listener to

participate in the outcome of the situations. That the music through its universal starting point can invite the listener to join in, is not least due to the fact that Olesen's wrestling with history is without that distance, without that breach of historical continuity, which is normally so characteristic of contemporary music. His music does not renounce experiences of the past, but likes to explore them; sometimes specifically with quotations or pseudo-quotations, always relating to a contemporary experience. His music, therefore, is also lacking any kind of post-modern irony. On the other hand, though, it is often full of (black) humour with an unusual ability to describe absurd characters or conditions in the encounter with the historical material.

Thomas Agerfeldt Olesen studied composition with Poul Ruders, Henryk Górecki and Karl Aage Rasmussen among others. He is

also trained as a cellist with Hans Erik Deckert and Harro Ruijsenaars. This combination is clearly felt in Olesen's compositions where the instrumentation often is extremely inventive as well as demanding.

Thomas Agerfeldt Olesen's production includes orchestral music and chamber music, among these eight string quartets, where his deep understanding of string instruments naturally shines through. Apart from the two works on this album, Olesen's major works include the piano concerto *Steinfeld* (2004), the opera *The Picture of Dorian Gray* (2013) and *Weihnachtsoratorium* (2017) based on J.S. Bach's work of the same name.

***Der Wind bläset wo er will*** (2011)  
*Der Wind bläset wo er will* is super refined orchestral music realised in the French style, where the material stays in a particular instrument or group of instruments where it

is introduced, but where also the choice of instruments, the way of playing and the registers are as important as the notes being played. The enthusiasm for sound is evident, for example, in the extended percussion section, which includes a myriad of instruments: from the hammer in Mahler's 6th Symphony to a selection of more common percussion instruments – drums, tam-tams and crotales – to exotic instruments like an Indian *gopichand*, also known as a 'boing box', and a musical saw. But the enthusiasm for sound can be heard also in the way Olesen uses the instrumental groups, for instance in the opening of the work, which is dominated by three very different trombone parts: one with an extremely high (and thus somewhat plaintive) repetitive note; a second one grunting in its lowest register, and then a third one playing a lapping wave-sound made out of overtone glissandi.

Which notes each of them is playing does not really matter, as long as the notes remain the same. They are statements of sound more than notes, and as such more like the sounds of nature, like on a field recording, than of traditional music.

This game with the listener about what something may be or which associations it may bring along, is a recurrent theme in the music, that seems to reach its climax when the otherwise unmistakable champagne cork, against all common sense, is identified as the natural splash from a swamp of loops. But even traditional music can be heard in *Der Wind bläset wo er will*, such as a *walking bass* in the opening scene or, somewhat later in the piece, the disintegrated version of Chopin's Ballade No. 4 in f minor, Op. 52 for piano, and as the work unfolds, the balance between the sound we hear and the music shifts towards the latter.

The title comes from the Gospel of John, where Jesus teaches Nicodemus that 'the wind blows wherever it pleases. You hear its sound, but you cannot tell where it comes from or where it is going. So it is with everyone born of the Spirit.'

Like the wind in the quotation, *Der Wind bläset wo er will* is music of an unknown origin. It does not rise from a special kind of method of composition, system or style, and it also shows itself to be very difficult to predict, like when it loses itself completely in 'something else' at the end. But it is not only on a macro level that the music makes its own origin and its own chronology topical. The music is – even from moment to moment – in a constant state of balancing between the predictable and the unpredictable to such an extent, that it is almost impossible to guess the next repetition or contrast, but also impossible not to make a guess.



Thomas Agerfeldt Olesen and Otto Tausk  
at the rehearsal of the Cello Concerto

Inspired by the title of the work, the music seems to be equipped with its own nature, characterized by raindrops, animal calls, far-away-music, puffing sounds and wind effects, something which might be realistic. The music is not realistic, however, but it is credible. At the same time, Olesen succeeds in creating a framework around the music which prevents that the many ideas and instruments undermine the credibility of the music. We may be in a world of unknown or unlikely, perhaps even magical phenomena, but it seems that there still are some fundamental rules and laws in action: The music attaches to the physical space where the sounds are placed high or low, close or far away, and where gravity presses everything downwards.

*Der Wind bläset wo er will* was initially materialized as a drawing and then realized as a score in 2011. The orchestral work

was written at the time when the composer became a father, and it is undeniably a different and carefree working method compared to the one which characterizes Olesen's Cello Concerto.

**Cello Concerto, *To the memory of my mother*** (2014, revised 2016)

Realism in a totally different concrete way characterizes the programme notes that Thomas Agerfeldt Olesen wrote about his Cello Concerto: 'This concerto is full of lots of technicalities and structures which I have forgotten all about now, unfortunately. But without all that it would have been a hotchpotch of emotions, as I wrote the piece when my family and I were looking after my mother when she was dying. I see that the piece has become a kind of rondo. The music seems to want a place to return to – maybe because my mother was a person to whom I could always return when

everything around me exploded. In the end the rondo dies and moves away to another place, just like all mothers do.'

That place, whereto the music keeps returning again and again, is a tirade of scale movements in a quick and playful tempo, introduced by the cello at the beginning of the concerto. A theme which – despite the programme note – could also be a self-portrait of the composer as a cellist, or at least a memory about endless, but also happy hours of practising in his room as a child. The theme seems carefree and without a goal, and not until the orchestra joins in with the cello does the music take form in earnest. This seriousness intensifies when the theme seems to lose both energy and freedom with every repetition, until the very last one when it is tutti strings that present the theme – like a shadow of itself. But before this last repetition, the music has come

to a stop already or has become a weightless loop of half-notes where the same melody is played in turns by the soloist and different orchestral sections. A loop, which after many repetitions, is drowned or erased in a collision with the D major of the opening music, after which we hear the opening music for the last time, now as background music for a duet between cello and violin in an extremely high register. Ending, rounding off or just saying goodbye is the true theme of this music.

Olesen's Cello Concerto, although composed only three years after *Der Wind bläset wo er will*, was written in the shadow of personal circumstances such as a divorce and a diagnosis of sclerosis.

*Lasse Laursen, composer and Associate Professor of Music Theory at the Royal Academy of Music, Aarhus*

## Performers

Hailed by Gramophone Magazine as 'one of the finest among the astonishing gallery of young virtuoso cellists,' German-Canadian cellist **Johannes Moser** has performed with the world's leading orchestras such as the Berlin Philharmonic, Vienna Philharmonic, New York Philharmonic, Los Angeles Philharmonic and Israel Philharmonic Orchestras as well as the Chicago Symphony, London Symphony, Bavarian Radio, Royal Concertgebouw, Tokyo Symphony, Philadelphia and Cleveland Orchestras.

He regularly works with conductors of the highest level including Riccardo Muti, Mariss Jansons, Valery Gergiev, Zubin Mehta, Vladimir Jurowski, Franz Welser-Möst, Christian Thielemann, Paavo Järvi, Semyon Bychkov, Yannick Nézet-Séguin, and Gustavo

Dudamel. Known for his efforts to expand the reach of the classical genre, his passionate focus on new music, and his commitment to reaching out to young audiences, Moser aims to present classical music in ways with which listeners of all ages can engage and connect.

He was a recipient of the prestigious 2014 Brahms prize, and his recordings have earned him three ECHO Klassik awards and the Jahrespreis der Deutschen Schallplattenkritik. In 2015 Moser signed an exclusive contract with Pentatone, and has released albums with the cello concertos of Dvořák and Lalo (2015), works for cello and piano by Rachmaninov and Prokofiev (2016, awarded with a Diapason d'Or and ECHO Klassik 2017) and Elgar and Tchaikovsky cello concertos (2017).

Born into a musical family in 1979 as a dual citizen of Germany and Canada, Moser began studying the cello at the age of eight. He was

the top prize winner at the 2002 Tchaikovsky Competition, in addition to being awarded the Special Prize for his interpretation of the *Rococo Variations*. Johannes Moser performs on a 1694 Andrea Guarneri cello, generously on loan from a private collection.

The **Danish National Symphony Orchestra** was founded in 1925 as part of the Danish Broadcasting Corporation. Today, it is one of the leading symphony orchestras in Europe, performing with the world's leading conductors and soloists. Since 2016, the Chief Conductor of the Danish National Symphony Orchestra has been Fabio Luisi, who succeeded the late Spanish maestro Rafael Frühbeck de Burgos. Former Principal Conductors and Principal Guest Conductors include Herbert Blomstedt (conductor laureate), Thomas Dausgaard, Gerd Albrecht, Leif Segerstam, Dmitri Kitajenko and Yuri Temirkanov.

The Danish National Symphony Orchestra has performed with a.o. Anne-Sophie Mutter, Leonidas Kavakos, Renée Fleming, Yo-Yo Ma, Leif Ove Andsnes, Lang Lang, Anna Netrebko, Daniel Barenboim, Elisabeth Leonskaja, Vladimir Ashkenazy, Yehudi Menuhin and Itzhak Perlman. The orchestra has toured extensively in the USA, in South America, in Japan, China and in most countries in Europe, and performed at some of the most prestigious venues including Carnegie Hall, Royal Albert Hall, Berlin Philharmonic, Concertgebouw Amsterdam, and the Musikverein. The Danish National Symphony Orchestra performs everything from classical works by Beethoven and Brahms through Romantic tone-poems and modern masterpieces to new creations by upcoming composers. At the same time, the orchestra has a special feeling for Danish music –

from classics like Carl Nielsen and Niels W. Gade to the very young composing talents. Each year more than 100,000 music-lovers experience the magic of live symphonic music with the Danish National Symphony Orchestra – both in the spectacular hall of DR Koncert-huset (designed by Jean Nouvel) and on the orchestra's annual tour abroad. In addition to the concert audiences, the orchestra's popular Thursday Concerts are enjoyed by half a million Danes on radio and TV, and millions world-over tune in when the concerts are broadcast internationally.

Dutchman **Otto Tausk** is the music director of the Vancouver Symphony Orchestra and chief conductor of the Phion, Orkest van Gelderland & Overijssel. Until the spring of 2018, he was music director for the St Gallen Symphony Orchestra and the St Gallen Opera in Switzerland.

Originally trained as a violinist, Tausk held his first chief conductor position at the Holland Symfonia in Haarlem. Since then, he has appeared with leading orchestras worldwide, including the Concertgebouw Orchestra in his native Holland, several of the BBC orchestras and around North America, including Los Angeles Philharmonic. He has also guest conducted the Danish National Symphony Orchestra, the Lahti Symphony Orchestra, the Stuttgart Philharmonic Orchestra, Melbourne Symphony Orchestra, amongst many others.

One of Otto Tausk's great interests is the music of our time, and he has premiered many new works in different countries. Among his acclaimed and award-winning recordings are new music by the Englishman Gavin Bryars, but also late-romantic orchestral works by Korngold, Hans Pfitzner and the Dutchman Alphons Diepenbrock.

## Om livet og om at være i live

Af Lasse Laursen

Thomas Agerfeldt Olesens musik er ofte udarbejdet ved hjælp af mange forskellige regler og systematikker. Metodernes formål er imidlertid primært at fastholde hans eget fokus, og disse regler og systematikker er ikke synderligt væsentlige for oplevelsen af hans musik. Olesen skaber musik, der hverken domineres af systemer, tilfældighed eller det fundne, men derimod af en usædvanligt veludviklet forestillingsevne. Hans frembringelser kan derfor også ses som fortællinger om situationer og tilstande af almenmenneskelig karakter – en musik om livet og om at være i live, fuld af stærke og både banale og basale følelser og tilstande i ofte overraskende dynamiske forløb,

der inviterer lytteren til at deltage i situationernes udfald.

At musikken gennem sit almenmenneskelige udgangspunkt på den måde inviterer lytteren indenfor, skyldes ikke mindst, at Olesens livtag med historien er uden den distance, uden det brud på historisk kontinuitet, som ellers præger nutidig kompositionsmusik. Hans musik afsværges ikke fortidens erfaringer, men udforsker dem gerne, undertiden helt konkret i form af citater eller pseudocitater, altid i relation til en nutidig erfaring. Hans musik er derfor også blottet for postmoderne ironi, men til gengæld ofte fuld af (sort) humor og en usædvanlig evne til at beskrive absurde karakterer eller tilstande i mødet med det historiske materiale.

Thomas Agerfeldt Olesen har studeret komposition hos blandt andre Poul Ruders, Henryk Górecki og Karl Aage Rasmussen. Han er desuden uddannet som cellist

hos Hans Erik Deckert og Harro Ruijsenaars. Kombinationen mærkes tydeligt i Olesens kompositioner, hvor instrumentationen ofte er yderst opfindsom og krævende.

Thomas Agerfeldt Olesens produktion omfatter orkestermusik og kammermusik, heriblandt otte strygekvartetter, hvor hans dybe forståelse for strygeinstrumenter naturligt nok skinner igennem. Hans hovedværker omfatter foruden de to værker på denne udgivelse klaverkoncerten *Steinfeld* (2004), operaen *The Picture of Dorian Gray* (2013) og *Weihnachtsoratorium* (2017), der er bygget over J.S. Bachs værk af samme navn.

***Der Wind bläset wo er will*** (2011)  
*Der Wind bläset wo er will* er super-refineret orkestermusik i stil med den franske tradition for instrumentation, hvor et materiale forbliver i det instrument eller den instrument-gruppe, som det introduceres i, men

hvor også valget af instrumenter, spillemåder og register spiller en lige så væsentlig rolle som de toner, der spilles. Begejstringen for lyd kommer for eksempel til udtryk i den udvidede slagtojssektion, der omfatter et utal af instrumenter: fra hammeren i Mahlers 6. symfoni til et udvalg af mere almindelige slagtojs-instrumenter – trommer, tam-tam og crotaler – til eksotiske instrumenter som en indisk gopichand, populært kaldet en boing-boks, og musikalsk sav. Men klangbegejstringen høres også i anvendelsen af instrument-grupperne, for eksempel i åbningen af værket som domineres af tre meget forskellige trombonestemmer: en med en ekstrem høj (og derfor lettere klagende) tone, der gentages; en anden, der grynter i det absolut dybeste register og så en tredje, der spiller et lille bølgeskvulp af over-tone-glissader. Hvilke toner, de hver især spiller, betyder ikke det store, når blot tonerne forbliver de samme.

De er klanglige tilstande mere end toner, og som sådan minder de mere om naturlige lyde, som på en *field recording*, end om traditionel musik.

Denne leg med lytteren om, hvad noget er, og hvilke associationer der bringes i spil, er et gennemgående tema i musikken, som lader til at kulminere, når den ellers uforvekslelige champagneprop, imod enhver fornuft, identificeres som det naturlige sprøjt fra en sump af loops. Men der er også traditionel musik i *Der Wind bläset wo er will*, som *walking bass* i åbningsscenen eller den forvitrede version af Chopins Ballade nr. 4 i f-mol, op. 52 for klaver, som man finder noget senere i stykket. Som værket folder sig ud, forskydes balancen imellem lyd billede og musik sig i retning af sidstnævnte.

Værkets titel stammer fra Johannesevangeliet, hvor Jesus belærer Nikodemus om, at "vinden blæser, hvorhen den vil, og du hører den suse, men du ved ikke, hvor

den kommer fra, og hvor den farer hen. Sådan er det med enhver, som er født af Ånden". Som vinden i citatet er *Der Wind bläset wo er will* en musik med et ukendt ophav. Den udspringer ikke af en særlig kompositionsmetode, systematik eller stil, og den viser sig også at være meget svær at forudsige. Som når den afslutningsvis helt fortaber sig i noget *andet*. Men det er ikke kun på makroplan, at musikken aktualiserer sit eget ophav og sin egen kronologi. Musikken balancerer også hvert øjeblik imellem det forudsigelige og det uforudsigelige – i et omfang hvor det kan synes umuligt at gætte den næste gentagelse eller kontrast, men også umuligt at undlade at gætte med.

Inspireret af værkets titel synes musikken at være udstyret med sin egen natur og præget af blandt andet regndråber, dyrekald, musik-i-det-fjerne, pustelyde og vind-effekter – noget der kunne opfattes



som værende realistisk. Musikken er imidlertid ikke realistisk, den er troværdig. Samtidig lykkes det for Olesen at etablere nogle rammer omkring musikken, som forhindrer, at de mange idéer og instrumenter nedbryder musikken troværdighed – vi er måske nok i en verden af ukendte eller usandsynlige, måske endog magiske fænomener, men det er som om, at der stadig er nogle grundlæggende regler og love i funktion: Musikken knytter sig til det fysiske rum, hvor lydene placeres højt eller dybt, tæt på eller langt væk, og hvor tyngdekraften presser alting nedad.

*Der Wind bläset wo er will* er i første omgang nedskrevet som en tegning, dernæst realiseret i et partitur i 2011. Orkesterværket er skrevet samtidig med, at komponisten blev far, og det er unægtelig en helt anderledes ubekymret arbejdsmåde, end det var tilfældet med hans Cellokoncert.

### **Cellokoncert, *Til minde om min mor* (2014, revideret 2016)**

Realisme i en helt anderledes konkret forstand præger Thomas Agerfeldt Olesens programnote til hans Cellokoncert: "Koncerten her er fuld af en masse teknikaliteter og strukturer, som jeg desværre har glemt alt om nu. Men uden dem ville den have været et miskmask af følelser, for jeg skrev stykket, mens min familie og jeg passede min mor, da hun lå for døden. Jeg ser, at stykket er blevet en slags rondo. Musikken ville gerne have et sted at vende tilbage til – måske fordi min mor altid var en, jeg kunne vende tilbage til, når alting omkring mig eksploderede. Til sidst dør rondoen og går et andet sted hen, som alle mødre."

Det sted, som musikken vender tilbage til igen og igen, er en tirade af skalabevægelser i et hurtigt legende tempo, som celloen introducerer i begyndelsen af koncerten. Et tema som, uagtet programnoten,

også kunne være et selvportræt af komponisten som cellist, eller i det mindste en erindring om endeløse, men også lykkelige timer med øvelser på barneværelset. Temaet fremstår ubekymret og uden mål, og det er først, når orkesteret griber fat i dets toner, at musikken for alvor tager form. En alvor, der spidser til, når temaet for hver gentagelse synes at miste både energi og frihed, frem til den sidste gentagelse, hvor temaet forlægges til tutti-strygere – som en skygge af sig selv. Men før denne sidste gennemspilning er musikken allerede gået i stå, eller gået ind i et vægtløst loop af halvnoder, hvor samme melodi spilles på skift af solist og diverse orkestergrupper. Et loop, der efter mange gentagelser druknes eller udviskes i et sammenstød med åbningsmusikkens D-dur, hvorefter vi for sidste gang hører åbningsmusikken, nu som underlægningsmusik til en duet imellem cello og

violin i et tårnhøjt register. Slutning, afrunding eller bare farvel er det egentlige tema i denne musik.

Olesens Cellokoncert, komponeret blot tre år efter *Der Wind bläset wo er will*, er også skrevet i skyggen af andre personlige forhold som en skilsmisse og en diagnose med sklerose.

*Lasse Laursen er komponist og docent i musikteori, Det Jyske Musikkonservatorium*



Johannes Moser

## Medvirkende

Den tysk-canadiske cellist **Johannes Moser** er udråbt af magasinet Gramophone som “en af de fineste blandt et forbavsende galleri af unge, virtuose cellister”, og han har optrådt med verdens førende orkestre som Berliner Filharmonikerne, Wiener Filharmonikerne, New York Filharmonikerne, Los Angeles Filharmonikerne og Israel Filharmonikerne samt Chicago Symfoniorkester, London Symfoniorkester, Bayerns Radiosymfoniorkester, Concertgebouw Orkestret i Amsterdam, Tokyo Symfoniorkester, Philadelphia Symfoniorkester og Cleveland Symfoniorkester.

Johannes Moser arbejder regelmæssigt med så berømte dirigenter som Riccardo Muti, Mariss Jansons, Valerij Gergjev, Zubin Mehta, Vladimir Jurowski, Franz Welser-Möst, Christian Thielemann, Paavo

Järvi, Semyon Bychkov, Yannick Nézet-Séguin og Gustavo Dudamel.

Johannes Moser holder sig ikke kun til de kendte værker, som han er prisbelønnet for at spille, men arbejder meget ivrigt på at udvide cellorepertoiret. Han har uropført flere nye cellokoncerter, og også selve den klassiske koncertform eksperimenterer han meget gerne med, også for at nå et yngre publikum.

Johannes Moser modtog den prestigefyldte Brahms-pris i 2014, og hans indspilninger har indbragt ham tre ECHO Klassik-priser og Jahrespreis der Deutschen Schallplattenkritik. I 2015 indgik Moser en eksklusiv aftale med pladeselskabet Pentatone og udgav et album med cellokoncerter af Dvorák og Lalo i 2015, et album med værker for cello og klaver af Rakhmaninov og Prokofjev i 2016 (der vandt en Diapason d'Or og en ECHO Klassik-pris i 2017) og et album

med cellokoncerter af Elgar og Tjajkovskij (2017).

Johannes Moser er født i München i 1979 og kommer fra en ægte musikerfamilie. Han har spillet cello, siden han var otte år og vandt som 23-årig Tjajkovskij Konkurrencen i Moskva, samtidig med at han blev tildelt konkurrencens særpris for sin fortolkning af *Rokoko-varianterne*. Johannes Moser spiller på en Andrea Guarneri-cello fra 1694, venligst udlånt fra en privat samling.

**DR Symfoniorkestret** blev grundlagt i 1925 som del af Danmarks Radio – dengang kaldet Statsradiofonien. I dag er det et af Europas førende symfoniorkestre, som optræder sammen med verdens førende dirigenter og solister. Siden 2016 har orkestrets chefdirigent været italienske Fabio Luisi, som efterfulgte den spanske Maestro Rafael Frühbeck de Burgos. Tidligere chefdirigenter og gæstedirigenter tæller bl.a.

Herbert Blomstedt (æresdirigent), Thomas Dausgaard, Gerd Albrecht, Leif Segerstam, Dmitri Kitajenko og Yuri Temirkanov. DR Symfoniorkestret har optrådt sammen med bl.a. Anne-Sophie Mutter, Leonidas Kavakos, Renée Fleming, Yo-Yo Ma, Leif Ove Andsnes, Lang Lang, Anna Netrebko, Daniel Barenboim, Vladimir Ashkenazy, Yehudi Menuhin og Itzhak Perlman. Orkestret har turneret flittigt i USA, Sydamerika, Japan, Kina og de fleste europæiske lande og optrådt på prestigefyldte scener som Carnegie Hall, Royal Albert Hall, Suntory Hall, Berliner Filharmonien, Amsterdams Concertgebouw og Musikverein.

DR Symfoniorkestret spiller alt fra klassiske symfonier af Beethoven og Brahms til romantiske tonedigte, moderne mesterværker og nye klange af helt unge komponister. Samtidig har orkestret en særlig fornemmelse for dansk musik – fra klassikere som Carl Nielsen

og Niels W. Gade til de nye danske komponisttalenter. Hvert år oplever mere end 100.000 musikelskere magien i den levende, symfoniske musik med DR Symfoniorkestret. Orkestrets klassiske Torsdagskoncerter følges hver sæson af 500.000 danskere på radio, TV og internettet, og millioner lytter med, når koncerterne transmitteres internationalt.

Hollænderen **Otto Tausk** er musikchef for Vancouver Symfoniorkester og chefdirigent for det hollandske symfoniorkester, Phion, Orkest van Gelderland & Overijssel. Frem til foråret 2018 var han musikchef for Sankt Gallen Symfoniorkester og Sankt Gallen Operaen i Schweiz.

Otto Tausk, der oprindeligt er uddannet violinist, havde sin første chefdirigentstilling hos Holland Symfonia i Haarlem. Siden har han ofte dirigeret Hollands førende orkester, Concertgebouw Orkestret i Amster-

dam, og han har gæstedirigeret flere af BBC's britiske orkestre og i Nordamerika, blandt andet Los Angeles Filharmonikerne. Han har desuden gæstedirigeret DR Symfoniorkestret, Lahti Symfoniorkester, Stuttgart Filharmonikerne, Melbourne Symfoniorkester og mange andre.

En af Otto Tausks store interesser er vor tids musik, og han har uropført mange nye værker i forskellige lande. Blandt hans roste og prisvindende indspilninger finder man ny musik af englænderen Gavin Bryars, men også senromantiske orkesterværker af Korngold, Hans Pfitzner og hollænderen Alphons Diepenbrock.

*Der Wind bläset wo er will* was written for the Danish National Symphony Orchestra with support from the Danish Arts Foundation.

The Cello Concerto was written to Nicolas Altstaedt in 2014 on commission from Aarhus Symphony Orchestra and Die Duisburger Philharmoniker with support from the Danish Arts Foundation.

**DDD**

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Johannes Moser, [www.johannes-moser.com](http://www.johannes-moser.com)

Danish National Symphony Orchestra, [www.drsymfoniorkestret.dk](http://www.drsymfoniorkestret.dk)

Otto Tausk, [www.ottotausk.com](http://www.ottotausk.com)

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**DR**  
**Danish National**  
**Symphony Orchestra**

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**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.

	Der Wind bläset wo er will	23 : 35
1	[Beginning]	6 : 12
2	[Transition]	4 : 43
3	[Meno mosso]	3 : 10
4	[Allegro molto]	4 : 43
5	[Recapitulation]	4 : 47

	Cello Concerto	25 : 13
6	[Fluently and very free]	2 : 45
7	[Più mosso]	6 : 21
8	[Fluently, slightly faster]	6 : 56
9	[Poco più mosso]	9 : 11

Johannes Moser, cello  
Danish National Symphony Orchestra  
Conducted by Otto Tausk

World premiere recordings