

Thomas Agerfeldt Olesen
Violin Concerto

Simone Lamsma
Danish National Symphony Orchestra
Otto Tausk



Thomas Agerfeldt Olesen (b. 1969)

Violin Concerto (2024)

for violin and orchestra

Simone Lamsma, violin

Danish National Symphony Orchestra

Conducted by Otto Tausk

1	Introduction	13:09
2	Mirror Canon	7:59
3	Cadenzas and Ending	9:04

Total 30:12

World premiere recording

*The Violin Concerto was commissioned by the Danish National Symphony Orchestra
and Vancouver Symphony Orchestra*



Composer Thomas Agerfeldt Olesen in conversation with the conductor Otto Tausk

In Search of a Voice

By Tim Rutherford-Johnson

The path to Thomas Agerfeldt Olesen's Violin Concerto begins, unexpectedly, in 2019, in the Australian outback as record-breaking bushfires were raging across the country. Olesen was at home in Denmark, composing in his study as usual. Yet a violin concerto was far from his mind; instead, he was working on a piano sonata (recorded by Rolf Hind on Dacapo Records 8.224762). Watching the apocalyptic scenes playing out on the other side of the world, he naturally began to wonder what role he, as a composer, could meaningfully play in the face of such destruction. His response was to have the performer themselves interrogate the work – and by implication himself – as they were still playing. 'Hello?' interrupts the pianist. 'Can I speak?' he asks, before setting out a political–environmental–aesthetic critique of the moment.

It is an unusual musical gesture to say the least – Olesen himself admits that 'there is a reason why, as a composer, you should not start talking in your music' – and a still more unusual place from which to begin a violin concerto. And yet this is, in effect, what happened. The Concerto may not have been in Olesen's mind when he began the Sonata, but it was by the time he finished. 'I want to create a musical equivalent to what happens in the sonata, without the radical adjustment that language forces on the experience of the sonata,' he said in the wake of writing the piano piece.

The Violin Concerto is written in a single, thirty-minute movement, divided into three main sections. Compared

to the Piano Sonata, it is a relatively conventional work: it does not contain any of the theatrics, interruptions or meta-commentary of the earlier composition. And it is not explicitly activist in its message. But it is also, in large part, essentially the same music. Apart from a handful of alterations in expressive markings and the like, about nine-tenths of the Concerto is, on paper at least, the same as the Sonata's first movement. But what Olesen has done goes beyond mere orchestration. Instead, he says, the process of composition was a matter of finding and revealing (and then framing and supporting) the violin part that was hidden within the Sonata.

The key difference, of course, is the section, about two-thirds of the way in, when Olesen's pianist begins to speak. In terms of duration, it does not make up the majority of the Sonata movement – which is otherwise a whirling merry-go-round of allusions to Romantic and post-Romantic styles, from Beethoven to Ravel and even beyond. But it is the most consequential thing that happens within it; it is the crisis point on which the whole work hangs. To keep everything except for this, then, brings an almost conceptual dimension to the Concerto: does all the music up to this point mean something different if the point it arrives at is different? And in which case, where does the meaning of the work reside? As the Piano Sonata itself demonstrates, Olesen is not shy about subverting expectations or playing games with semantics. And as he has said himself about the Concerto, 'I want to create a music that has the same function as language does in the sonata.'

The moment in question is marked in the Concerto by a woodblock and bass drum tremolo (obviously not a feature of the piano original) around six minutes into its second

section. The orchestral music continues to follow closely the Sonata music, but where Olesen had his pianist speak, he inserts cadenza-like material for the violin, beginning first with short interjections and building up into longer phrases. These phrases do not in any way seek to replicate the rhythm or duration of those spoken passages, but they have a similar impact in how they cut across the orchestral music, insisting that something is not quite right, and that irreconcilable forces must somehow be brought together.

Of the Sonata, Olesen describes its opening minutes as a restless, 'almost mad' shift from tonality to tonality, from musical style to musical style in search of a voice. It is this search that prefigures the crisis – of music's purpose and meaning in the face of ecological and political catastrophe – that is reflected in the pianist's spoken interruptions. In the Sonata, the solution is that love and beauty (epitomised by the solemn, Arvo Pärt-esque chords on which the music eventually settles) prevail; two further movements take the music past this crisis point and back towards abstraction. In the Concerto, there are not these additional moments of reflection. The 'voice' must be found within the music itself – and therefore in the soloist's self-expression. Hence, the cadenzas in its third section that stand in for the pianist's speech.

For the rest, the music's impact has been transformed without altering any of the notes. Transferred to violin, the opening melody – which returns at significant points throughout – becomes darkly lyrical, where on the piano it appeared shy and distracted in its isolation. The entry of the massed orchestra that follows is inevitable in the Concerto context, where in the Sonata the switch to thick handfuls of notes was a shock. And so on, bar by orchestrated bar. At the very

least, the transformation of one piece into the other is a lesson in the power of orchestration – that most neglected musical skill! – to shape musical meaning.

Of course, it is not necessary to know Olesen's Piano Sonata in order to appreciate the drama of his Violin Concerto. That opening one-two of melody and maelstrom sets the stage of the drama. It ricochets the violin, almost unwillingly, into a bravura solo that competes with tempestuous, shape-shifting orchestral chords. After handing the reins to the clarinet, the violin takes the chance to soar above the turbulence and, in doing so, slowly restore a sense of calm. When the opening melody returns, at the end of this long wind-down, it is given to the oboe, signalling perhaps a belated reconciliation of orchestra and soloist.

The violin has other ideas, however. A series of accented crotchets signals the start of a new direction and turns our ears towards the deliciously rising Pärt chords that will soon become the principal antagonist to the Lisztian Romantic fantasy we have experienced so far, and eventually its uneasy resolution. Before then, however, comes the mirror canon of the work's second main section; this is essentially the Concerto's slow movement. It begins with a rising theme for horn, accompanied by delicate arpeggios – rising for the violin, descending for the harp. In between statements, the stately Pärt chords act as punctuation and disturbance, eventually destabilising the music towards that defining moment of crisis.

This is marked by a long cadenza, after which the orchestra crashes in with the fullest available force. In the Sonata, this served to depict the devastation in Australia ('let me illustrate ...', says the pianist); here, it is simply the climax of an

argument between opposing musical forces. Once more, it is left to the violin to restore order, which, eventually, it does, slowly coaxing the music towards its better, calmer self. And so the Concerto ends as the Sonata did, with love and beauty ultimately showing the path forward.

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Tim Rutherford-Johnson is a writer with a focus on new music. He is the author of the widely praised Music after the Fall (University of California Press) and The Music of Liza Lim (Wildbird), and has co-authored Twentieth-Century Music in the West (Cambridge University Press).



Violinist Simone Lamsma

Dutch violinist **Simone Lamsma** is celebrated for her 'brilliant... polished, expressive and intense' (*Cleveland Plain Dealer*) and 'absolutely stunning' (*Chicago Tribune*) performances. She is widely regarded by critics, colleagues, and audiences as one of the most captivating musical personalities of her generation.

Simone Lamsma has appeared with many of the world's leading orchestras, including the New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony, London Symphony, London Philharmonic, Royal Concertgebouw, Rotterdam Philharmonic, Dutch Radio Philharmonic, Orchestre symphonique de Montréal, Orchestra dell'Accademia Nazionale di Santa Cecilia, Wiener Symphoniker, Sydney Symphony, and many more. She regularly collaborates with eminent conductors such as Jaap van Zweden, Antonio Pappano, Paavo Järvi, Gianandrea Noseda, Yannick Nézet-Séguin, Fabio Luisi, Vladimir Jurowski, Karina Canellakis, and Michael Francis.

Highlights of recent seasons include recitals at the Concertgebouw Amsterdam, Wigmore Hall, and Heidelberger Frühling, as well as premieres of works by leading Dutch composer Joey Roukens and Danish composer Thomas Agerfeldt Olesen. Her recordings have been highly praised and include late works by Rautavaara with the Malmö Symphony under Robert Trevino, Shostakovich's First Violin Concerto and Gubaidulina's *In Tempus Praesens* with the Netherlands Radio Philharmonic, and a recital album of works by Mendelssohn, Janáček, and Schumann with pianist Robert Kulek.

In 2019, Simone Lamsma was made a Fellow of the Royal Academy of Music in London, an honour limited to 300 former students who have distinguished themselves in the pro-

fession. She plays the 1703 'Aurora ex-Foulis' Stradivarius, generously loaned to her by a benefactor.

Founded in 1925 as part of the Danish Broadcasting Corporation, the **Danish National Symphony Orchestra** is one of Europe's leading ensembles, performing with world-renowned conductors and soloists. Since 2016, its Chief Conductor has been Fabio Luisi, following the late Rafael Frühbeck de Burgos. Former chief and guest conductors include Herbert Blomstedt (conductor laureate), Thomas Dausgaard, Gerd Albrecht, Leif Segerstam, Dmitri Kitajenko, and Yuri Temirkanov.

The orchestra has collaborated with soloists such as Anne-Sophie Mutter, Leonidas Kavakos, Renée Fleming, Yo-Yo Ma, Leif Ove Andsnes, Lang Lang, Anna Netrebko, Daniel Barenboim, Vladimir Ashkenazy, Yehudi Menuhin, and Itzhak Perlman. It has toured extensively across the USA, South America, Japan, China, and Europe, performing at prestigious venues including Carnegie Hall, Royal Albert Hall, Berliner Philharmonie, Concertgebouw Amsterdam, and Musikverein – always with Danish music on the programme.

The orchestra has a special affinity for Danish music, from classics by Carl Nielsen and Niels W. Gade to works by emerging composers. Each year, over 100,000 music lovers experience the magic of live symphonic music at DR Koncerthuset and on the orchestra's international tours. Its Thursday Concerts attract half a million Danish listeners on radio and TV, with millions more worldwide tuning in to broadcasts.

Dutch conductor **Otto Tausk** is internationally acclaimed for his dynamic musicianship, expressive interpretations, and versatility across both symphonic and operatic repertoire. He is Music Director of the Vancouver Symphony Orchestra and Artistic Advisor to the VSO School of Music, where he regularly works with world-class soloists such as Yo-Yo Ma, Renée Fleming, Itzhak Perlman, Daniil Trifonov, Gidon Kremer, Anne-Sophie Mutter, and Hilary Hahn.

Tausk has conducted leading orchestras around the world, including the Royal Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Scottish Symphony, BBC National Orchestra of Wales, San Diego Symphony, Rotterdam Philharmonic, and Danish National Symphony Orchestra. He is equally renowned for opera, having led world premieres and contemporary productions including Micha Hamel's *Caruso in Cuba*, Michel van der Aa's *Upload*, and Johannes Helstone's *Het Pand der Goden*, as well as standard repertoire such as *Don Giovanni*, *Die Entführung aus dem Serail*, *West Side Story*, *Lohengrin*, and *Ariadne auf Naxos*.

His recordings have received international recognition, including Prokofiev with Rosanne Philippens (*BBC Music Magazine* Concerto Disc of the Month), Hans Pfitzner's *Orchesterlieder*, and recent recordings of left-hand piano concertos by Ravel and Korngold with Mathias Halvorsen and the Norwegian Radio Orchestra. Tausk's career began with violin studies in Utrecht, followed by conducting training in the Netherlands and Lithuania, and he served as assistant to Valery Gergiev at the Rotterdam Philharmonic. He has received the prestigious De Olifant prize for his contributions to Dutch musical life.

På jagt efter en stemme

Af Tim Rutherford-Johnson

Vejen til Thomas Agerfeldt Olesens violinkoncert begynder, overraskende nok, i Australien i 2019, hvor skovbrande i hidtil ukendt omfang hærgede landet. Olesen var hjemme på sit arbejdsværelse i Danmark og var som sædvanlig i færd med at komponere. Det var dog ikke en violinkoncert, han var optaget af, men derimod en klaversonate (indspillet af Rolf Hind på Dacapo Records 8.224762). Men da han så de apokalyptiske situationer udspille sig på den anden side af kloden, begyndte han helt naturligt også at fundere over, hvilken meningsfuld rolle han som komponist var i stand til at spille ansigt til ansigt med sådanne ødelæggelser. Hans svar bestod i at få den udøvede til selv at sætte spørgsmålstegn ved værket – og dermed også indirekte ham selv – midt i selve fremførelsen: “Hallo?” afbryder pianisten. “Må jeg sige noget?” spørger han, inden han kaster sig ud i en politisk-miljøbevidst-æstetisk refleksion af situationen.

Som musikalsk greb er det mildest talt usædvanligt – Olesen indrømmer selv, at “der er gode grunde til, at man som komponist ikke skal begynde at tale midt i sin musik” – og et endnu mere usædvanligt udgangspunkt for en violinkoncert. Og alligevel var det netop dér, det hele tog sin begyndelse. Violinkoncerten var måske ikke i tankerne, da han skrev sonaten, men det var den, da han afsluttede den. “Jeg ville gerne skabe et musikalsk sidestykke til det, der sker i sonaten, blot uden den radikale tilpasning som sproget påtvinger oplevelsen,” sagde han efter arbejdet med klaverstykket.

Violinkoncerten er skrevet som én sammenhængende,

omtrent tredive minutter lang sats og opdelt i tre hovedsektioner. Sammenlignet med klaversonaten er der tale om et relativt konventionelt værk uden de samme effekter, afbrydelser eller metakommentarer. Og den er heller ikke eksplicit aktivistisk i sit udtryk. Men der er i vidt omfang faktisk tale om den samme musik. På papiret er omkring ni tiendedele af koncerten identisk med sonatens første sats, bortset fra mindre ændringer i udtryksangivelser og lignende. Hvad Olesen her har gjort, rækker imidlertid ud over ren orkestre-ring. I stedet, siger han, blev kompositionsprocessen til et spørgsmål om at finde frem til og blotlægge – og derefter indramme og støtte – den violinstemme, der hele tiden havde ligget gemt i sonaten.

Den afgørende forskel viser sig omkring to tredjedele inde, hvor Olesen lader pianisten begynde at tale. Hvad varighed angår, er det ikke dette indslag, der fylder mest i sonatesatsen – som ellers er en hvirvlende karruseltur af hentydninger til romantiske og postromantiske stilarter fra Beethoven til Ravel og sågar også længere frem endnu. Men det er det mest skælstættende i hele værket – dets egentlige bristepunkt, hvor alt står og falder. At beholde alt andet end netop dette giver violinkoncerten en næsten konceptuel dimension: ændres musikkens betydning, når det sted, den fører hen, ikke længere er det samme? Og hvor ligger i så fald værkets mening? Som klaversonaten selv demonstrerer, er Olesen ikke bange for at udfordre forventninger og lege med musikkens betydningslag. Og som han selv har sagt om koncerten: “Jeg vil gerne skabe en musik, der har samme funktion, som sproget har i sonaten.”

Det pågældende øjeblik bliver i koncerten markeret af et tremolo for woodblock og stortromme (noget, der naturligvis ikke optræder i klaverforlægget) godt seks minutter inde i

den anden sektion. Orkestret følger fortsat tæt sonatens forløb, men dér hvor Olesen dengang fik pianisten til at tale, indsætter han her kadencelignende afsnit for violinen – først som korte indskud, siden længere fraser. Disse fraser forsøger på ingen måde at genskabe rytmen eller varigheden i de talte passager, men de har samme funktion: at forstyrre musikkens flow og pege på en uforløst spænding, som må bringes til forløsning.

Om sonaten siger Olesen, at dens begyndelse er en rastløs, “næsten vanvittig” bevægelse fra tonalitet til tonalitet, fra stil til stil – en søgen efter en stemme. Jagten foregriber den krise, hvor musikkens formål og mening stilles over for økologisk og politisk katastrofe, og hvor pianisten træder frem som talende kommentator. II sonaten ender det med, at kærlighed og skønhed sejrer (symboliseret ved de højtidelige, Arvo Pärt-lignende akkorder, som musikken til sidst finder ro i); yderligere to satser bringer musikken forbi krisepunktet og tilbage mod noget abstrakt. I koncerten er der derimod ikke disse ekstra øjeblikke til refleksion. ‘Stemmen’ skal findes i musikken selv – og det vil sige i solistens egen udtrykskraft. Derfor gør kadencerne i den tredje sektion det ud for pianistens tale.

Derudover musikkens virkning forandret uden at en eneste note er ændret. På violin bliver den indledende melodi – som vender tilbage flere gange – mørkere og mere lyrisk, hvor den på klaver virkede sky og indadvendt. At orkesteret derefter sætter ind, føles uundgåeligt i koncertsammenhæng, hvorimod de massive akkorder i sonaten kom som et chok. Og sådan fortsætter transformationen, takt for takt. Om ikke andet er forvandlingen fra det ene stykke til det andet en lektion i orkestreringens kraft – den måske mest undervurderede færdighed! – til at danne musikalsk mening.

Det er naturligvis ikke nødvendigt at kende Olesens klaver-sonate for at kunne påskønne dramaet i hans violinkoncert. Det indledende dobbeltstød af melodi og malstrøm etablerer straks rammerne for hele dramaet. Violinen slynges, nærmest modvilligt, ud i en bravursolo i konkurrence med stormfulde, omskiftelige orkesterakkorder. Efter at have overladt tøjlerne til klarinetten, benytter violinen lejligheden til at løfte sig højt op over turbulensen og genoprette en følelse af ro. Da den indledende melodi vender tilbage – sidst i denne lange afspænding – overlades den til oboen og signalerer måske dermed en længe ventet forsoning mellem orkester og solist.

Violinen har imidlertid andre planer. En række markerede fjerdedele indvarsler en ny retning og henleder vores opmærksomhed på den delikate kæde af opadgående Pärt-inspirerede akkorder, der snart vil blive hovedmodstanderen til den Liszt-lignende romantiske fantasi, vi hidtil har oplevet, og efterhånden også dens urolige forsoning. Inden da møder vi dog værkets anden hoveddel, en spejlskanon, som fungerer som koncertens langsomme sats. Den begynder med et opadgående horn tema, akkompagneret af fine arpeggioer – opadgående for violinens vedkommende, nedadgående for harpens. Indimellem fungerer de statelige Pärt-akkorder som tegnsætning og som urovækkere, der ender med at destabilisere musikken på dens vej mod det afgørende kriseøjeblik.

Dette markeres af en lang kadence, hvorpå orkestret sætter ind for fuld kraft. I sonaten tjente det til at afbilde ødelæggelserne i Australien (“lad mig illustrere det ...”, siger pianisten); her er det slet og ret kulminationen på en diskussion mellem modsatrettede musikalske kræfter. Endnu engang er det overladt til violinen at genetablere orden, hvilket den til

sidst også gør ved langsomt at lokke musikken hen i retning af dens bedre og roligere jeg. Og således ender koncerten på samme måde som sonaten: med kærlighed og skønhed som vejviser.

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Tim Rutherford-Johnson er forfatter med speciale i ny musik. Han har skrevet den anerkendte Music after the Fall (University of California Press) og The Music of Liza Lim (Wildbird). Han er desuden medforfatter til Twentieth-Century Music in the West (Cambridge University Press).

Den hollandske violinist **Simone Lamsma** er kendt for sit “brillante... polerede, udtryksfulde og intense” spil (Cleveland Plain Dealer) og “absolut betagende” (Chicago Tribune). Hun betragtes af kritikere, kolleger og publikum som en af sin generations mest fængslende musikalske personligheder.

Simone har optrådt med nogle af verdens førende orkestre, herunder New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony, London Symphony, London Philharmonic, Royal Concertgebouw, Rotterdam Philharmonic, DR Symfoniorkestret, Orchestre symphonique de Montréal, Orchestra dell'Accademia Nazionale di Santa Cecilia, Wiener Symphoniker, Sydney Symphony og mange flere. Hun samarbejder regelmæssigt med prominente dirigenter som Jaap van Zweden, Antonio Pappano, Paavo Järvi, Gianandrea Noseda, Yannick Nézet-Séguin, Fabio Luisi, Vladimir Jurowski, Karina Canellakis og Michael Francis.

Seneste højdepunkter inkluderer recitals i Concertgebouw Amsterdam, Wigmore Hall og Heidelberger Frühling samt førsteopførelser af værker af den hollandske komponist Joey Roukens og den danske komponist Thomas Agerfeldt Olesen. Hendes indspilninger har modtaget stor ros og omfatter sene værker af Rautavaara med Malmö Symphony under Robert Trevino, Shostakovichs første violinkoncert og Gubaidulinas *In Tempus Praesens* med Nederlands Radio Philharmonic samt en recital med Mendelssohn, Janáček og Schumann sammen med pianisten Robert Kulek.

I 2019 blev Simone optaget som Fellow ved Royal Academy of Music i London, en ære forbeholdt 300 tidligere elever, der har udmærket sig i deres profession. Hun spiller på en 1703 'Aurora ex-Foulis' Stradivarius, venligt udlånt af en velgører.

DR Symfoniorkestret blev grundlagt i 1925 som del af Danmarks Radio. I dag er det et af Europas førende symfoniorkestre, som samarbejder med verdens førende dirigenter og solister. Siden 2016 har orkestrets chefdirigent været Fabio Luisi, der efterfulgte Rafael Frühbeck de Burgos. Tidligere chef- og gæstedirigenter tæller Herbert Blomstedt (æresdirigent), Thomas Dausgaard, Gerd Albrecht, Leif Segerstam, Dmitri Kitajenko og Yuri Temirkanov.

Orkestret har optrådt med solister som 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. Det har turneret i USA, Sydamerika, Japan, Kina og Europa og spillet på prestigefyldte scener som Carnegie Hall, Royal Albert Hall, Berliner Filharmonien, Concertgebouw Amsterdam og Musikverein – altid med dansk musik på programmet.

DR Symfoniorkestret har en særlig tilknytning til dansk musik – fra klassikere som Carl Nielsen og Niels W. Gade til nye komponisttalenter. Hvert år oplever over 100.000 musikkelskere magien ved levende symfonisk musik i DR Koncerthuset og på orkestrets udenlandske turnéer. Torsdagskoncerterne følges af 500.000 danskere på radio og tv, og millioner lytter med, når koncerterne transmitteres internationalt.

Den hollandske dirigent **Otto Tausk** er internationalt anerkendt for sin dynamiske musikforståelse, udtryksfulde fortolkninger og alsidighed inden for både symfonisk og operarepertoire. Han er musikchef for Vancouver Symphony Orchestra og kunstnerisk rådgiver for VSO School of Music, hvor han samarbejder med verdensklasse solister som Yo-Yo Ma, Renée Fleming, Itzhak Perlman, Daniil Trifonov, Gidon Kremer, Anne-Sophie Mutter og Hilary Hahn.

Tausk har ledet førende orkestre verden over, herunder Royal Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Scottish Symphony, BBC National Orchestra of Wales, San Diego Symphony, Rotterdam Philharmonic og DR Symfoniorkestret. Han er også kendt som operadirigent og har stået for førsteopførelser og samtidsproduktioner såsom Micha Hamels *Caruso in Cuba*, Michel van der Aa's *Upload* og Johannes Helstones *Het Pand der Goden* samt klassiske værker som *Don Giovanni*, *Die Entführung aus dem Serail*, *West Side Story*, *Lohengrin* og *Ariadne auf Naxos*.

Hans indspilninger har høstet international anerkendelse, herunder Prokofjev med Rosanne Philippens (BBC Music Magazine Concerto Disc of the Month), Hans Pfitzners *Orchesterlieder* og nyere indspilninger af venstrehåndspianokoncerter af Ravel og Korngold med Mathias Halvorsen og Kringkastingsorkestret. Tausks karriere begyndte med violinstudier i Utrecht, efterfulgt af dirigentstudier i Nederlandene og Litauen, og han arbejdede som assistent for Valery Gergiev ved Rotterdam Philharmonic. Han har modtaget den prestigefyldte De Olifant-pris for sit bidrag til hollandsk musikliv.

Danish National Symphony Orchestra

Violin 1

Christina Åstrand
Soo-Jin Hong
Bartosz Skibinski
Elna Carr
Jan Leif Rohard
Johannes Søe Hansen
Helle Hanskov Palm
Per Friman
Tine Rudloff
Runi Bæk
Patricia Mia Andersen
Johanna Qvamme
Kern Westerberg
Freja Julie Rasch Eskildsen

Violin 2

Joaquín Páll Palomares
Bodil Kuhlmann
Line Marie Most
Marianne Bindel
Anne Marie Kjærulff
Hedvig Oftedahl Vivanco
Ida Balslev
Violeta Daniela Mönnekes
Austin Lee Hansen
Peter Andreas Nielsen
Borbála Brezovszky
Marcjanna Derentowicz

Viola

Michael Andreas Grolid
Yu Sun
Dmitri Golovanov
Gunnar Lychou
Kristian Scharff Fogh
Stine Hasbirk Brandt
Katarzyna Bugala
Alexander Butz
Einar Kyvik Bauge
Iben Teilmann

Cello

Henrik Dam Thomsen
Soo-Kyung Hong
Birgitte Øland
Johan Krarup
Peter Morrison
Louisa Schwab
Hyazintha Andrej
Mihai Fagarasan

Double Bass

Joel Gonzalez
Einars Everss
Henrik Schou Kristensen
Gerrit H. Mylius
Mads Lundahl Kristensen
Thoralf Strandli Pedersen

Flute

Anna Nykvist
Russell Satoshi Itani
Oboe
Kristine Vestergaard
Ulrich Trier Ortmann
Sven Buller

Clarinet

Johnny Teyssier
Klaus Tönshoff
Søren Elbo

Bassoon

Sebastian Stevesson
Dorte Bennike
Britta Cortabarria

Horn

Oskar Lejonclou Marklund
Jakob Arnholtz
Erling Robert Eydal
Ruby Triemstra

Trumpet

Michael Frank Møller
László Molnár
Karl Husum

Trombone

Marek Adam Stolarczyk
Gabriel Boezi Gjerpe

Tuba

Thomas Andre Røisland

Harp

Zachary James Hatcher

Timpani

Nicola Carrara

Percussion

Jakob Weber Egholm
Mads Hebsgaard Andersen

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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.