

Rued Langgaard  
Symphony No. 1, *Cliffside Pastorals*

Berliner Philharmoniker  
Sakari Oramo

Rued Langgaard (1893–1952)

## Symphony No. 1

Berliner Philharmoniker

Conducted by Sakari Oramo

**Symphony No. 1, Klippepastoraler (Cliffside Pastorals),**  
BVN 32 (1908–1911)

1 I Brændinger og Solglimt (Surf and Glimpses of Sun)	20:01
2 II Fjeldblomster (Mountain Flowers)	10:14
3 III Sagn (Legend)	5:00
4 IV Opad Fjeldet (Mountain Ascent)	4:54
5 V Livsmod (Courage)	15:22

Total 55:34

Live recording

World premiere recording of the critical edition by Bendt Viinholt Nielsen,  
The Rued Langgaard Edition (2010)



Rued Langgaard c. 1913–1914

## A Symphony Turns Homewards

By Jens Cornelius

10 April 1913 was a great day for the 19-year-old Rued Langgaard. Thousands of audience members clapped when his gigantic First Symphony was first performed by the Berliner Philharmoniker. The young Danish composer was called forward to the orchestra's stage six times. His international debut was an overwhelming success.

In his hometown, Copenhagen, the symphony had been rejected as unplayable, and in Stockholm, too, they refused to perform the lengthy work. Langgaard's first work in the genre was one of the most extensive symphonies ever composed in Scandinavia, and it seemed vast and unwieldy to its critics. There was, too, the symphony's style, inspired

by Wagner, which was regarded with suspicion in Denmark.

The same applied to Langgaard himself: he was already seen as an eccentric personality in his youth. In Berlin, by contrast, Langgaard's late Romantic music was on the cultural home track.

Rued Langgaard was a wonder-child, born in 1893, and perhaps the greatest talent that had ever been seen in Danish music. His parents were pianists and regarded Rued, their only child, as a musical Messiah. His upbringing in an over-protective artistic home, with a religious focus on music, led to his extreme precocity: Langgaard made his debut as an improviser on the organ at the age of 11, and Edvard Grieg, who attended the concert, was both impressed and frightened by the boy's wholly unusual talent.

Langgaard began to write his First Symphony when he was just 14 years old. The first four movements were

composed in 1908, and he began work on the great final movement at the beginning of 1909. A year later, he presented his work to the Danish Concert Society, which aimed to perform new Danish orchestral music. The Society had to recognize that in every sense, the symphony lay beyond the capabilities of the Society's orchestra. In November, Langgaard travelled to Stockholm to discuss the possibility of a performance, but he failed to receive a positive response here, too. He spent his time waiting on polishing his score and was eventually satisfied in April 1911. The symphony was a completed work of art by the time Langgaard was 17, but no-one was equal to playing it.

Langgaard had to search further away to find other performance possibilities. Since 1908, his family had stayed in Berlin every December to enjoy the great musical offering there. As early as his first visit, his talent was recognised by the Berliner

Philharmoniker's assistant conductor, Ernst Kunwald. Langgaard took the score of his symphony with him on the trip to Berlin in 1911. Through the orchestra's concertmaster, Julius Thornberg, who was Danish, the work was brought to the attention of the orchestra's world-renowned chief conductor, Arthur Nikisch.

It was decided that the Berliner Philharmoniker should give the first performance of the symphony at a concert on 10 April 1913. The experienced conductor Max Feidler, who had just returned to Germany after spending some years in America as the chief conductor of the Boston Symphony Orchestra, was chosen as conductor.

The huge orchestra at the concert in Berlin comprised 102 musicians in all. The programme began with Langgaard himself, playing his organ piece, *Preludio patetico*, after which the orchestra performed his newly written piece, *Sfinx*, followed by the First Symphony.

As it turned out, this evening proved to be the highest achievement of Langgaard's career. His music was met with praise, and he believed that an international musical life was opening up for him. But the rest of Langgaard's life and career developed in an entirely different direction. The World War which broke out in 1914 stopped the immediate possibilities for following up an international debut, and after the war, the support for late Romantic music like Langgaard's began to crumble.

Langgaard himself was convinced that he was living in the time of the apocalypse, and that the increasing rejection of Romantic art was another sign of doom, which reinforced his artistic goals. In many of his later works, a cosmic battle between good and evil unfolds, in which he duels with modernism's language and mode of expression. This is particularly evident in the apocalyptic church opera *Antichrist*, which was rejected many

times by the Royal Danish Theatre during the 1920s.

Gradually the disappointed composer took up a contrary mode, digging himself into a conservative retro-style that was far older than he was himself. The former wonder-child became entirely isolated, and in 1940 he chose to leave Copenhagen, moving to the opposite end of the country to become cathedral organist in Ribe. From his exile in the provinces, he raged about the anti-Romantic culture of the time and became especially frustrated about the treatment of the 'national composer', Carl Nielsen, who had died in 1931 but whose dominance turned him into Langgaard's arch-enemy.

Langgaard continued to compose with powerful energy, even though he had become a peripheral person in musical life. By the time of his death in 1953, very few of his compositions had either been published or performed and his later works, with their wild, absurdist breakdowns, were

entirely unknown. It was only in the 1990s when the music researcher Bendt Viinholt Nielsen presented a minutely detailed summary account of Langgaard's life and more than 400 compositions (amongst which were 16 symphonies) that we came to understand the enormous diversity of his works and their expression of an ecstatic Romanticism, the composer refusing to accept that he was working against the mood of the times in which he lived.

Langgaard was sure that his time would come – and so it has. His First Symphony has gradually received more and more performances worldwide, though Langgaard himself only heard the symphony once more after its first performance in 1913, in Copenhagen in 1928. He conducted that performance himself. Several attempts to get the benevolent conductor Max Fiedler to perform the symphony in Copenhagen failed, and the work was not printed.

Langgaard's First Symphony, the great success of his youth, gradually came to haunt his life. This comes to violent expression in his Symphony No. 12 (1946), which contains an abrupt 'recomposition' of his debut symphony. It is boiled down to just seven minutes, with the marking at the close, 'Amok! A composer explodes!'

It was at this time that the First Symphony was given its title, *Klippepastoraler (Cliffside Pastorals)*. Langgaard possessed an exceptional linguistic creativity and often renamed his compositions repeatedly to keep the titles in accord with his shifting thoughts on music and because the title was a part of the artwork as a whole. The symphony's title, *Cliffside Pastorals*, refers to the mountainous peninsula Kullen, in southern Sweden, which can be seen from the flat Danish coast. Langgaard had been there on summer holidays as a child, and the title catches the beautiful and paradoxical in both the musical character of the work and in Lang-

gaard's own life: violent and lyrical at the same time.

The symphony symbolically expresses a mountain ascent which ends at the summit. This concept had a Danish musical predecessor, Victor Bendix's First Symphony, *Fjeldstigning (Mountain Ascent)*, a Liszt-inspired programme symphony that drew attention when it was first performed in Copenhagen in 1882. The Langgaard family admired Bendix (who wrote several recommendations for the young Rued Langgaard), and they were certainly familiar with *Fjeldstigning*, which describes a difficult ascent to a summit representing 'a higher ideal'. Langgaard's First Symphony follows that of Bendix in its layout. Still, it is twice as long and has five movements and a more substantial instrumentation, including Wagner tubas, two harps and a distanced orchestra of brass instruments. As far as the orchestration is concerned, Langgaard is actually quite close to

Richard Strauss's *Eine Alpensinfonie (An Alpine Symphony)*, which was premiered in 1915, two years after Langgaard's First Symphony.

We can only be astonished by the virtuoso orchestration of *Cliffside Pastorals*, the extraordinary creation of a self-taught composer in his mid-teens. He handles the extended formal structure brilliantly and, in the great finale, gathers the musical threads beautifully in an apotheosis where the main themes from the first and fifth movements are united in a grandiose major key hymn of great splendour.

Langgaard described the specific programmatic content of the movements poetically for the Berlin premiere:

I 'Surf and Glimpses of Sun'

At the foot of the mountain roars the surf against the rocks. The human soul strives out over the surf to see the dawn and the promised land.

II 'Mountain Flowers'

The ascent begins. – The storm drops. – The mountain forest provides shelter, while the mountain's flowers tremble slightly in a weak breeze which ghostly sweeps through the tops of the fir trees.

III 'Voices from Days of the Past' [later called 'Legend']

From the distance, the sea's movement murmurs like voices from long-gone times – and leads the mind into a fairy-tale atmosphere.

IV 'Mountain Ascent'

Away with dreams! Up the mountain! The wished-for goal, the mountain summit, beckons from a distance!

V 'Courage'

A cooling breeze sweeps through the mountain top. The view with the wide horizon, the high arching sky, and the distant blue sea with

its white crests of foam fill the heart with new courage.

The symphony is religiously symbolic. According to Langgaard, it is the music's mission to lead mankind's spiritual development, and in *Cliffside Pastorals*, he is the prophet who goes first and shows the way. The mountains and the foaming sea are pictures of obstacles to the soul's lifting and to life's fulfilment. The ascent to the peak is a spiritual act, and the sunrise on the horizon is a vision of Paradise that strengthens people in the hard struggle ahead of them.

After the premiere of *Cliffside Pastorals* in 1913, the symphony maintained its connection to Berlin. In 1923, Langgaard donated the original manuscript to German music research as a sacrificial gift. It was stored in Berlin at the Staatliche Institut für Musikforschung, the State Institute for Music Research. At the end of the Second World

War, the manuscript was stolen by Soviet troops and taken to Moscow, but Langaard's symphony seems to have been magnetically drawn to Berlin, and in 1959 the score was returned to the city; by then, the capital of the German Democratic Republic (East Germany).

Here *Cliffside Pastorals* lay amongst uncatalogued sheet music until it was performed in 2004. Only in the summer of 2022 could the symphony be heard for the first time since its first performance in Berlin, played by the Berliner Philharmoniker, the first orchestra that understood what a masterpiece the teenage Langaard had created.



Sakari Oramo conducting Rued Langaard's First Symphony with the Berliner Philharmoniker in the Main auditorium, Philharmonie Berlin.

The **Berliner Philharmoniker**, founded in 1882 as a self-governing orchestra, has long been one of the world's leading orchestras.

In its first decades, Hans von Bülow, Arthur Nikisch and Wilhelm Furtwängler were the defining chief conductors, followed by Herbert von Karajan in 1955. He developed a unique sound aesthetic and playing culture with the Berliner Philharmoniker that made the orchestra famous worldwide. In 1967, Karajan founded the Berliner Philharmoniker Easter Festival, which has been held in Baden-Baden since 2013.

As chief conductor from 1989 to 2002, Claudio Abbado placed new emphasis on concert programming, especially with contemporary compositions. From 2002 to 2018, Sir Simon Rattle continued to expand the repertoire and establish innovative concert formats.

In 2009, the video platform Digital Concert Hall was launched, where the concerts of the Berliner Philharmoni-

ker are broadcast live and offered as recordings in a video archive. In 2014, the Berliner Philharmoniker founded its own label: Berliner Philharmoniker Recordings.

Kirill Petrenko has been chief conductor of the Berliner Philharmoniker since 2019. The Classical-Romantic repertoire, Russian music and unjustly forgotten composers are the first programmatic focal points of his tenure. Another important aspect for Kirill Petrenko is the Berliner Philharmoniker's education programme, with which the orchestra reaches out to new audiences.

The Berliner Philharmoniker Foundation is supported by the State of Berlin and the German Federal Government, as well as by the generous support of Deutsche Bank as their main sponsor.

**Sakari Oramo** began his musical career as a violinist, and for some years was leader of the Finnish Radio Symphony Orchestra. He made his breakthrough as a conductor in 1993 and has since conducted many of the world's most prestigious orchestras, including the Vienna Philharmonic, Berliner Philharmoniker, Staatskapelle Dresden and Boston and Chicago Symphony Orchestras.

He is chief conductor of the BBC Symphony Orchestra and was chief conductor and artistic advisor at the Royal Stockholm Philharmonic until the end of the 2020/21 season and will return regularly as a guest. He also holds the honorary conductor position with the Finnish Radio Symphony Orchestra after nine years as their chief conductor.

Sakari Oramo appears on a large number of highly praised recordings, primarily as a conductor but also as a violinist and chamber musician.

## En symfoni vender hjem

Af Jens Cornelius

10. april 1913 var en stor dag for den 19-årige Rued Langgaard. Tusinder af tilhørere klappede, da hans kæmpe-mæssige Symfoni nr. 1 blev uropført af Berliner Philharmoniker, og den unge danske komponist blev kaldt frem på scenen seks gange i Filharmonien. Hans internationale debut var en overvældende succes.

I hans hjemby København var symfonien blevet afvist som uspillelig, og også i Stockholm havde man afslået at opføre det timelange værk. Langgaards 1. Symfoni var en af de mest omfattende symfonier, der nogensinde var komponeret i Skandinavien, og den virkede uoverskuelig og uhåndterlig. Dertil kom symfoniens Wagner-inspirerede stil, der blev betragtet med mistro i Danmark, og det samme gjaldt Langgaard selv,

der allerede som ung var en aparte personlighed. I Berlin var Langgaards senromantiske musik derimod på kulturel hjemmebane.

Rued Langgaard var vidunderbarn, født 1893, og nok det største talent, der nogensinde er set i dansk musik. Hans forældre var pianister og betragtede Rued, deres eneste barn, som en musikalsk messias. Opvæksten i et overbeskyttende kunstnerhjem med en religiøs indstilling til musikken førte til en ekstrem udvikling – 11 år gammel debuterede Langgaard som orgelimprovisator, og Edvard Grieg, der hørte koncerten, var både betaget og forskrækket over drengens helt usædvanlige talent.

Som 14-årig gik Langgaard i gang med at skrive sin første symfoni. De fire første satser blev komponeret i 1908 og den store finalesats i begyndelsen af 1909. Året efter præsenterede han sit værk for Dansk Koncert-Forening, der havde til formål at opføre nyere

dansk orkestermusik. Her måtte man erkende, at symfonien på alle måder lå uden for orkestrets muligheder. I november rejste Langgaard til Stockholm for at forhandle om en opførelse, men heller ikke her fik han opbakning. Ventetiden brugte han på finpudsning af partituret, indtil han i april 1911 var tilfreds. Langgaard var 17 år og symfonien et fuldendt kunstværk, selvom ingen magtede at spille den.

Rued Langgaard var nødt til at søge længere væk for at finde opførelsesmuligheder. Siden 1908 havde hans familie hver december opholdt sig i Berlin for at nyde det store musikudbud, og allerede på den første tur var han blevet modtaget med anerkendelse af Berliner Philharmonikers assisterende dirigent, Ernst Kunwald. På berlinrejsen i 1911 medbragte Langgaard partituret til sin symfoni, og via orkestrets koncertmester, Julius Thornberg, som var dansker, blev værket bragt videre til Berliner

Philharmonikers verdensberømte chefdirigent, Arthur Nikisch.

Her blev det besluttet, at Berliner Philharmoniker skulle uropføre symfonien ved en koncert 10. april 1913. Som dirigent valgte man den erfarne Max Fiedler, der var vendt tilbage til Tyskland efter nogle år som chefdirigent for Boston Symfoniorkester.

102 musikere udgjorde det store orkester ved koncerten i Berlin. Programmet blev indledt af Langgaard selv, der spillede sit orgelværk *Preludio patetico*, så uropførte orkesteret hans nyskrevne stykke *Sfinx* og til sidst fulgte Symfoni nr. 1.

Kynisk betragtet var det denne forårsaften, Langgaards karriere toppede. Hans musik blev mødt med jubel, og han fornemmede, at det internationale musikliv åbnede sig for ham. Men resten af Langgaards liv og karriere udviklede sig helt anderledes. Verdenskrigen, der brød ud i 1914, stoppede de umiddelbare muligheder for at følge op på den internationale



debut, og efter krigen begyndte opbakningen til senromantisk musik som Langgaards at smuldre.

Langgaard var selv overbevist om, at han levede i apokalypsens tid, og den stigende afvisning af romantisk kunst var endnu et undergangstegn, som forstærkede hans kunstneriske mål. I mange af hans følgende værker udspiller der sig en kosmisk kamp mellem godt og ondt, hvor han duellerer med modernismens sprog og udtryk. Et hovedværk er den apokalyptiske kirkeopera *Antikrist*, som i 1920'erne blev afvist flere gange af Det Kongelige Teater.

Efterhånden indtrådte den skuffede Langgaard i en kontrær fase, hvor han forskansede sig bag en konservativ retro-stil, der var meget ældre end ham selv. Det tidligere vidunderbarn var blevet helt isoleret, og i 1940 valgte han at forlade København og flyttede til den anden ende af landet for at blive domorganist i Ribe. Fra sit eksil i provinsen rasede han over

tidens antiromantiske kultur, og især var han frustreret over nationalkomponisten Carl Nielsen, der ganske vist var død i 1931, men mere end nogensinde fremstod som hans ærkefjende.

Langgaard fortsatte med at komponere med voldsom energi, selv om han var blevet en perifer person i musiklivet. Ved hans død i 1953 var de fleste af hans kompositioner hverken trykt eller opført, og hans sene værker med deres vilde, absurdistiske udbrud var helt ukendte. Først da musikforskeren Bendt Viinholt Nielsen i 1990'erne kunne præsentere en minutiøst detaljeret kortlægning af Langgaards liv og flere end 400 kompositioner (heriblandt 16 symfonier), gav værkernes enorme diversitet mening som udtryk for en ekstatiske romantiker, der nægtede at acceptere, at han havde tiden imod sig.

Langgaard var sikker på, at hans tid ville komme. Det gjorde den også – og hans 1. Symfoni er efterhånden blevet opført adskillige gange rundt om i ver-

den. Men efter uropførelsen i 1913 fik Langgaard kun symfonien at høre en enkelt gang mere, nemlig i København 1928, hvor han selv dirigerede. Flere forsøg på at få den velvillige Max Fiedler til at spille symfonien i København var ikke lykkedes, og symfonien blev heller ikke udgivet på tryk.

Langgaards 1. Symfoni, hans ungdoms succes, blev efterhånden et spøgelse i hans liv. Det kom til voldsomt udtryk i hans Symfoni nr. 12 fra 1946, der er en abrupt "genkomponering" af debutsymfonien, kogt ned til bare 7 minutters spilletid og med slutbemærkningen "Amok! En Komponist eksploderer."

Fra samme tid stammer titlen på Symfoni nr. 1, *Klippepastoraler*. Langgaard havde en mageløs sproglig kreativitet og navngav ofte sine kompositioner mange gange for at få titlerne i overensstemmelse med hans skiftende tanker om musikken, og fordi titlen var en del af det samlede kunstværk. *Klippepastoraler* hentyder til klippehalvøen Kullen i Sydsverige,

der kan ses fra den flade danske kyst. Her havde Langgaard som barn været på sommerferier, og symfoniens titel indrammer på smuk og paradoksal vis både musikkens særpræg og Langgaards eget liv. Voldsomt og lyrisk på samme tid.

Symfonien udtrykker symbolsk en bjergbestigning, der ender på tindens top. Det koncept havde faktisk en forgænger i dansk musik, nemlig Victor Bendix' Symfoni nr. 1, *Fjeldstigning*, en Liszt-inspireret programsymfoni, der vakte opsigt i København ved uropførelsen i 1882. Langgaard-familien beundrede Bendix (som skrev flere anbefalinger af den unge Rued Langgaard) og har helt sikkert været bekendt med *Fjeldstigning*, der beskriver en vanskelig opstigning, inden toppen nås i form af "et højere ideal". Langgaards Symfoni nr. 1 overgår dog langt Bendix' i sit anlæg. Den er dobbelt så lang, har fem satser og en udvidet besætning med blandt andre Wagnertubaer, to

harper og i sidste sats et fjernorkester af messingblæsere. Hvad orkesterudfoldelsen angår, er Langgaard faktisk tæt på Richard Strauss' *Eine Alpensinfonie* fra 1915.

Man kan kun måbe over den virtuose orkestrering af *Klippepastoraler*, der helt ubegribeligt er skabt af en selvlært komponist på bare 14-15 år. Også det lange formmæssige forløb håndterer han overlegent, og i den store finale samles trådene smukt i en apoteose, hvor hovedtemaerne fra 1. og 5. sats forenes i en grandios durhymne af største pragt.

Det nærmere programindhold i symfoniens satser beskrev Langgaard i poetisk sprog ved uropførelsen i Berlin:

I "Havbrænding og Solblink"  
Ved Bjergets Fod skummer  
Havbrændingen brølende mod  
Klipperne. Menneskesjælen  
stræber ud over Brændingen  
for at skue Morgenrøden og det  
forjættede Land.

II "Fjeldblomster"  
Opstigningen begynder. – Stormen lægger sig. – Bjergskoven yder Læ, dog sitrer Bjergets Blomster let i svage Sus, som spøgelsesagtigt stryger gennem Granernes Toppe.

III "Røster fra Fortids Dage"  
(senere kaldet "Sagn")  
Fra det Fjerne mumler Havets Brusen som Stemmer fra længst forsvundne Tider – og en Sagastemning henfører Sindet.

IV "Opad Bjerget"  
Bort med Drømmene! Opad Bjerget! Det forønskede Maal, Bjergets Top, vinker jo i det Fjerne!

V "Livsmod"  
En kølelig Luftning stryger om Bjergets Top, og Udsigten med den vide Horisont, den højthvælvende Himmel, det fjerne, blaaglitrende Hav med de hvide Skumkamme fylder Hjertet med nyt Livsmod.

Symfonien er religiøs symbolik. Efter Langgaards mening var det selve musikkens mission at lede menneskets åndelige udvikling, og i *Klippepastoraler* er han profeten, der går forrest og viser vej. Klipperne og det frådende hav er billeder på forhindringerne for at opnå sjælens ophøjelse og livets fuldendelse. Opstigningen er en åndelig handling, og solopgangen i horisonten en vision om Paradis, der styrker mennesket i den hårde kamp.

Efter uropførelsen af *Klippepastoraler* i 1913 beholdt symfonien sin forbindelse til Berlin. Som en slags offergave donerede Langgaard i 1923 symfoniens originalmanuskript til tysk musikforskning, og det blev opbevaret i Berlin på Staatliche Institut für Musikforschung. I slutningen af 2. Verdenskrig blev manuskriptet stjålet af sovjetiske tropper og bragt til Moskva, men Langgaards symfoni var åbenbart magnetisk draget af Berlin, og i 1959 blev partituret retur-

neret til byen, der nu var hovedstad i DDR.

Her havnede *Klippepastoraler* mellem ukatalogiserede noder og blev først genfundet i 2004. Og i sommeren 2022 kunne symfonien så for første gang siden 1913 høres i Berlin, spillet af Berliner Philharmoniker - det første orkester, der forstod, hvilket mesterværk, teenageren Langgaard havde skabt.

**Berliner Philharmoniker** blev dannet i 1882 og har længe været regnet for et af verdens førende orkestre.

I de første årtier var Hans von Bülow, Arthur Nikisch og Wilhelm Furtwängler de definerende chef-dirigenter, efterfulgt af Herbert von Karajan i 1955. I sine 34 år med orkestret udviklede Karajan en unik lydæstetik og spillekultur med Berliner Philharmoniker, der gjorde orkestret berømt verden over. I 1967 grundlagde han orkestrets påskefestival, som har hørt hjemme i Baden-Baden siden 2013.

Som chefdirigent fra 1989 til 2002 lagde Claudio Abbado ny vægt på koncertprogramlægningen med særligt fokus på nyskrevne værker. Fra 2002 til 2018 fortsatte Sir Simon Rattle med at udvide repertoiret og etablere innovative koncertformater.

I 2009 blev orkestrets egen videoplatform, Digital Concert Hall, lanceret, hvorfra Berliner Philharmonikers koncerter både kan streames live og fra arkiv. I 2014 grundlagde



Sakari Oramo rehearsing with the Berliner Philharmoniker.

Berliner Philharmoniker deres eget label: Berliner Philharmoniker Recordings.

Kirill Petrenko har været chef-dirigent for Berliner Philharmoniker siden 2019. Det klassisk-romantiske repertoire, russisk musik og oversete komponister har været blandt hans første fokuspunkter i programlægningen. Et andet vigtigt punkt for Kirill Petrenko er orkestrets pædagogiske arbejde, der bringer dem ud til nye publikummer.

Berliner Philharmoniker Foundation er støttet af delstaten Berlin og den tyske forbundsregering samt med generøs støtte fra orkesterets hovedsponsor, Deutsche Bank.

**Sakari Oramo** begyndte sin musikalske karriere som violinist og var i nogle år leder af Det Finske Radiosymfoniorkester. Han fik sit gennembrud som dirigent i 1993 og har siden dirigeret mange af verdens mest prestigefyldte orkestre, herunder Wiener og Berliner Philharmoniker,

Staatskapelle Dresden og symfonikerne i Boston og Chicago.

Oramo er chefdirigent for BBC Symphony Orchestra og var chef-dirigent og kunstnerisk rådgiver for Stockholm Filharmonikerne indtil slutningen af sæsonen 2020/21 – et orkester han fremover jævnligt vil vende tilbage til som gæstedirigent. Han er desuden æresdirigent for Det Finske Radiosymfoniorkester efter ni år som orkestrets chefdirigent.

Sakari Oramo medvirker på en lang række meget roste indspilninger, primært som dirigent, men også som violinist og kammermusiker.

## **Berliner Philharmoniker 2021/2022**

**Kirill Petrenko**  
Chief Conductor

### **First Violins**

Noah Bendix-Balgley

*1st Concertmaster*

Daishin Kashimoto

*1st Concertmaster*

Krzysztof Polonek

*Concertmaster*

Zoltán Almási

Maja Avramović

Helena Madoka Berg

Simon Bernardini

Alessandro Cappone

Madeleine Carruzzo

Aline Champion-Hennecka

Luiz Felipe Coelho

Luis Esnaola

Sebastian Heesch

Aleksandar Ivić

Hande Küden

Rüdiger Liebermann

Kotowa Machida

Álvaro Parra

Johanna Pichlmair  
Vineta Sareika-Völkner  
Bastian Schäfer  
Dorian Xhoxhi

### **Second Violins**

Marlene Ito

*1st Principal*

Thomas Timm

*1st Principal*

Christophe Horák

*Principal*

Philipp Bohnen

Stanley Dodds

Cornelia Gartemann

Amadeus Heutling

Angelo de Leo

Anna Mehlin

Christoph von der Nahmer

Raimar Orlovsky

Simon Roturier

Bettina Sartorius

Rachel Schmidt

Armin Schubert

Stephan Schulze

Christa-Maria Stangorra

Christoph Streuli

Eva-Maria Tomasi  
Romano Tommasini

### **Violas**

Amihai Grosz  
*1st Principal*  
Naoko Shimizu  
*Principal*  
Micha Afkham  
Julia Gartemann  
Matthew Hunter  
Ulrich Knörzer  
Sebastian Krunnies  
Walter Küssner  
Ignacy Miecznikowski  
Martin von der Nahmer  
Allan Nilles  
Kyoungmin Park  
Joaquín Riquelme García  
Martin Stegner  
Wolfgang Talirz

### **Cellos**

Bruno Delepelaire  
*1st Principal*  
Ludwig Quandt  
*1st Principal*

Martin Löhr  
*Principal*  
Olaf Maninger  
*Principal*  
Rachel Helleur-Simcock  
Christoph Igelbrink  
Solène Kermarrec  
Stephan Koncz  
Martin Menking  
David Riniker  
Nikolaus Römisch  
Dietmar Schwalke  
Uladzimir Sinkevich  
Knut Weber

### **Double Basses**

Matthew McDonald  
*1st Principal*  
Janne Saksala  
*1st Principal*  
Esko Laine  
*Principal*  
Martin Heinze  
Michael Karg  
Stanisław Pajak  
Peter Riegelbauer  
Edicson Ruiz

Gunars Upatnieks  
Janusz Widzyk  
Piotr Zimnik

### **Flutes**

Mathieu Dufour  
*Principal*  
Emmanuel Pahud  
*Principal*  
Michael Hasel  
Jelka Weber  
Egor Egorkin  
*Piccolo*

### **Oboes**

Jonathan Kelly  
*Principal*  
Albrecht Mayer  
*Principal*  
Christoph Hartmann  
Andreas Wittmann  
Dominik Wollenweber  
*English Horn*

### **Clarinets**

Wenzel Fuchs  
*Principal*

Andreas Ottensamer  
*Principal*  
Alexander Bader  
Matic Kuder  
Andraž Golob  
*Bass Clarinet*

### **Bassoons**

Daniele Damiano  
*Principal*  
Stefan Schweigert  
*Principal*  
Markus Weidmann  
Václav Vonášek  
*Contra Bassoon*

### **Horns**

Stefan Dohr  
*Principal*  
Paula Ernesaks  
László Gál  
Johannes Lamotke  
Georg Schreckenberger  
Sarah Willis  
Andrej Žust

### Trumpets

Guillaume Jehl

*Principal*

Andre Schoch

Tamás Velenczei

### Trombones

Christhard Gössling

*Principal*

Olaf Ott

*Principal*

Jesper Busk Sørensen

Thomas Leyendecker

Stefan Schulz

*Bass Trombone*

### Tuba

Alexander von Puttkamer

### Timpani

Wieland Welzel

### Percussion

Raphael Haeger

Simon Rössler

Franz Schindlbeck

Jan Schlichte

### Harp

Marie-Pierre Langlamet

### Chairmen

Stefan Dohr

Knut Weber

### Media Representatives

Stanley Dodds

Olaf Maninger

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### DDD

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