

NORDIC

HIGHLIGHTS

2/2008

NEWSLETTER FROM GEHRMANS MUSIKFÖRLAG & FENNICA GEHRMAN



Hakola and Martinsson in focus



PHOTO: FMIC/SARA VUORIOKI

Timo-Juhani Kyllönen's orchestral works on CD


Alba Records has released a CD of **Timo-Juhani Kyllönen's** orchestral works, including the *Symphony No. 1*, *Concerto for Accordion and Symphony Orchestra No. 1*, *Lichtenthal* and *Concerto grosso* . The CD is a result of Kyllönen's profile concert in St. Petersburg in 2007 with the St. Petersburg State Academic Capella Symphony Orchestra and conductor **Alexander Chernushenko**. Kyllönen has had long connections with music in Russia, having studied the accordion, conducting and composition in Moscow. In his own words his motives for creating music spring from a desire to communicate, convey positive energy and to find beauty and goodness amid chaos.



PHOTO: COLM HOGAN

Schnelzer writes for Brodsky

Albert Schnelzer has received a commission to write a string quartet for the renowned Brodsky Quartet. The work will be given its premiere during the Nordland Music Festival, Tromsø, Norway, in August 2009.



PHOTO: KLAS ANDERSSON

Sonanza celebrates with Staern

The chamber ensemble **Sonanza** has commissioned a new work by **Benjamin Staern** for their 25th anniversary. It is a composition for contralto and nine instruments after a poem by **Karin Boye** entitled *Nattens djupa violoncello* (*The Night's Deep Violoncello*). The premiere will take place in Stockholm on 2 December with **Anna Larsson** as soloist. Gehrman's has also contracted another two pieces by Staern, *Confrontation* for solo trumpet and brass quintet, premiered last summer by **Håkan Hardenberger** and Stockholm Chamber Brass, and *Muramaris* for 15 solo strings.


New Kalevi Aho commissions

Kalevi Aho has finished his most recent work *Minea* for orchestra commissioned by the Minnesota Orchestra. The 20-minute work is to be premiered on 2 November 2009 with **Osmo Vänskä** conducting. The next work in the pipeline is a *Concerto for four saxophones and orchestra* written for the Raschèr Quartet. It is a co-commission by the Helsinki Philharmonic Orchestra, the Orchestra Sinfonica Nazionale Della Rai, the Norrlandsoperan Orchestra & the Brandenburger Symphoniker. The premiere is scheduled for 23 April 2009 in Helsinki with **John Storgårds** conducting.

NORDIC HIGHLIGHTS 2/2008

NEWSLETTER FROM GEHRMANS MUSIKFÖRLAG & FENNICA GEHRMAN

In this issue of Highlights we present two exciting Nordic composers. Visit the Stockholm International Composer's Festival on 6-15 November and get to know the music of Kimmo Hakola and Rolf Martinsson!

Also, don't forget to visit the Highlights websites for in-depth material about our composers and sound samples  of their music:

www.gehrmans.se/highlights or
www.fennicagehrman.fi/highlights.

Newsletter from Gehrman's Musikförlag & Fennica Gehrman No. 2 / 2008

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Tommie Haglund in Båstad

Tommie Haglund was in focus at the Båstad Chamber Music Festival in June. His music was presented at five concerts during the week, opening with the Manfred Quartet performing the string quartet *Il regno degli spiriti* and closing with the world premiere of *Fragment* for clarinet, violin and piano (**Karin Dornbusch**, **Corey Cerovsek** and **Gilles Vonsattel**).



PHOTO: CLARA NEJEN



PHOTO: ARI NIEMINEN

Tapio Tuomela concert

Works by **Tapio Tuomela** were performed in Helsinki on 30 September in a Sibelius Academy series of concerts spotlighting individual composers. Among the items on the programme were *Sea-Drift* for voice, piano, 2 violins, viola and cello, and *Quintet No. 2 "Pierrot"* and other chamber works. The illustrious band of performers included **Soile Isokoski**, **Marita Viitasalo-Pohjola**, **Monica Groop**, **Mikael Helasvuo**, **Juha Kotilainen** and others, and Tuomela also played the piano and conducted. The concert marked Tuomela's 50th birthday on 11 October.

August - November 2008



Rautavaara at 80

The 80th birthday of Einojuhani Rautavaara will be celebrated in October with numerous concerts. On his actual birthday, 9 October, the Turku Philharmonic conducted by Petri Sakari will perform his *Angel of Dusk* and *Angel of Light*. The Helsinki Philharmonic will give the first performance in Finland of his *Tapestry of Life*, and on 30 October Mikko Franck will conduct the Finnish National Opera Orchestra in a concert devoted entirely to his music. Other orchestras will also be including an unusually large number of Rautavaara works in their autumn repertoire.

PHOTO: FINNIC/MARIT KYTÖHÄRÄ

More Sandström Motets

Sven-David Sandström has written three new motets: *Fürchte dich nicht, Jesu, meine Freude* and *Der Geist hilft unser Schwachheit auf*. As in his earlier motets Sandström has chosen the same texts as J.S. Bach and, to a certain extent, the same musical form. The new motets will be premiered this autumn (see list of premieres) and they complete the list of motets, which is now as follows: *Lobet den Herrn* (six-part choir), *Singet dem Herrn* (double choir), *Komm, Jesu, Komm* (double choir), *Fürchte dich nicht* (six-part choir), *Jesu, meine Freude* (six-part choir) and *Der Geist hilft unser Schwachheit auf* (double choir).



Tobias Broström signs with Gehrman's

Gehrman's Musikförlag has signed a publishing agreement with Tobias Broström (b. 1978) including 5 works for orchestra: *Crimson Skies*, *Crimson Seas*, *Buxtehude Remixed*, *Transit Underground* and *Kaleidoscope*. Broström has a background as a percussionist and likes to compose for his own instruments, but he also composes orchestral and chamber works, electroacoustic music and music for dance and films. This autumn he will also be represented at the Venice Biennale's 52nd International Festival of Contemporary Music with his percussion concerto *Arena*. Since the autumn of 2006 Tobias Broström has been Composer-in-Residence with the Gävle Symphony Orchestra. He is currently at work on three orchestral compositions that will all be premiered in the spring of 2009: a violin concerto for the Canadian violinist Karen Gomyo, a trumpet concerto for Håkan Hardenberger and a new work for the Lund Youth Symphony Orchestra.

PHOTO: MAGDALENA PRAHL

Pehr Henrik Nordgren in memoriam

Pehr Henrik Nordgren died on 25 August at the age of 64. His death meant the loss to Finnish music of a profound composer whose music reflected his inherent sensitivity but also the great inner strength springing from his art. His declining health did not prevent him from composing; among the last works he wrote are the *String Quartet No. 11* (premiered at the Kuhmo Chamber Music Festival in summer 2008), *The Good Samaritan*, Op. 141 for wind quintet, and *De sole et luna*, Op. 138 for mixed chorus and strings. Nordgren was Composer-in-Residence of the Ostrobothnian Chamber Orchestra, in a partnership that yielded extensive repertoire for string orchestra. He wrote 31 concertos for various instruments and orchestra and he was also a symphonist, composing his *Symphony No. 8*, his last, in 2006.



PHOTO: FINNIC/MARIT KYTÖHÄRÄ

TIMO JUHANI KYLLÖNEN

Missa Festiva

The Orchestra of the Finnish National Opera, cond. Kari Tikka, sol. Tiina Vahevaara, sopr., Sauli Tiilikainen, bar., Marianne Gustafsson Burgmann, organ, Novena ensemble
7 August, Espoo, Finland

OLLI KORTEKANGAS

Silta (The Bridge), cantata for three chamber choirs

Tapiola Chamber Choir, cond. Hannu Norjanen; Candomino, cond. Esko Kallio; Dominante, cond. Seppo Murto
27 August, Espoo, Finland

THOMAS JENNEFELT

Av någon sedd

The Church of Sweden National Youth Choir, cond. Johan Hammarström
20 September, Stavanger, Norway

FREDRIK HÖGBERG

Silent Purpose

Trondheim Soloists, cond. Geir Inge Lotsberg, sol. Martin Fröst, clarinet
26 September, Trondheim, Norway

FREDRIK HÖGBERG

Hitting the first base

Norwegian Chamber Orch., cond. Isabelle van Keulen, sol. Dan Styffe, double bass
7 October, Oslo, Norway

SVEN-DAVID SANDSTRÖM

Jesu, meine Freude

Danish Radio Vocal Ensemble, cond. Fredrik Malmberg
10 October, Lund, Sweden

TOMMI KÄRKKÄINEN

Concerto for Guitar

Lappeenranta City Orchestra, cond. Tibor Bogányi, sol. Janne Malinen
16 October, Lappeenranta, Finland

VELI-MATTI PUOMALA

Mure for ensemble

Ensemble Intercontemporain, cond. Susanna Mälkki
18 October, Donaueschingen, Germany

MIKKO HEINIÖ

Den höga himlen for organ

Ville Urponen, organ
25 October, Turku, Finland

SVEN-DAVID SANDSTRÖM

Fürchte dich nicht

Uppsala Academic Chamber Choir, cond. Stefan Parkman
30 October, Uppsala, Sweden

ROLF MARTINSSON

Concerto for Orchestra

Royal Stockholm PO, cond. Sakari Oramo
6 November, Stockholm, Sweden

KIMMO HAKOLA

A new work for orchestra

Royal Stockholm PO, cond. Sakari Oramo
6 November, Stockholm, Sweden

KAI NIEMINEN

Spellbound of Winter's Night

(Talven yön lumoaama...) for 16 strings

Mikkeli City Orchestra, cond. Cem Mansur
6 November, Mikkeli, Finland

SVEN-DAVID SANDSTRÖM

Der Geist hilft unser Schwachheit auf

S:t Jacob Chamber Choir, cond. Gary Graden
8 November, Stockholm, Sweden

DANIEL BÖRTZ

Orpheus' Song for cello and percussion

Kroumata, sol. Mats Rondin, cello
12 November, Malmö, Sweden

TAPIO TUOMELA

Piano Concerto

Joensuu City Orchestra, cond. Esa Heikkilä, sol. Iiro Rantala
27 November, Joensuu, Finland

Unexpected turns

When the Swede Rolf Martinsson and the Finn Kimmo Hakola in November become the centre of attraction at the Stockholm International Composer's Festival 2008, audiences will be treated to many pleasant musical adventures. Thirty-three works, two of which are premieres, will be included in the ample programme. Tony Lundman, editor at the Stockholm Concert Hall, has met with both composers, who over the last decades have experienced great successes, but their roads to these have also been lined with doubts.



PHOTO: DANIEL NILSSON

Rolf Martinsson

They have hardly met before and are not too familiar with each other's music. But there are common denominators for this year's two festival figures, **Rolf Martinsson** and **Kimmo Hakola**. Perhaps the most important in this context is that both unquestionably write pithy, expressive and seductive music for the symphony orchestra. On either side of the Baltic Sea they are hard at work on the new pieces to be premiered by the Royal Philharmonic in November.

Both seem to have been drawn into the world of music by some sort of undetermined force. One can discern, both in the case of the young Martinsson and the young Hakola, a very special, compelling inclination for classical music. This allurements cannot be explained by classical music being a natural part of their home environment.

Hidden dreams

– I started to play the violin at the age of six, Kimmo Hakola relates. I soon felt it was such a bore to practise etudes all the time that I began to write a kind of nonsense music; I pretended to be a composer. It was like drawings. I loved to draw notes.

Playing with notes and notation was, in a sense, also Rolf Martinsson's way into music. He sat at the piano in his home and wrote oodles of simple piano pieces. The journey into classical music had begun in the local music store, where he happened to find a record with Beethoven sonatas played by **Wilhelm Kempff**.

– I was incredibly fascinated. When I came home from school I always lay down on the couch and listened for hours, following along in the notes. I must have been about 12-13 years old and had just started to take some piano lessons.

And in some sense he started composing at the same time as he started playing, without actually having the technical means to do so. But it was with the piano as his main instrument that he gained admission to the music education pro-

gramme at the Academy of Music in Malmö when he was 19; without any real ambition to become a music teacher.

Kimmo Hakola tells how he, too, drifted over to the piano when his need to play with harmonies became acute and could not be satisfied by the violin.

– I glanced furtively in envy at my sister who played the piano. So I started to play the piano myself and take lessons when I was around nine, but continued with the violin until I was 15. Later, the piano was my main instrument when I began studies at the Helsinki Conservatory.

The thought of becoming a composer was there with Hakola all along, but only as a dream kept strictly secret.

– I read all kinds of books about composers, biographies and the like. I practically lived at the municipal library during the summer months, in a sweltering room. I wrote romantic piano

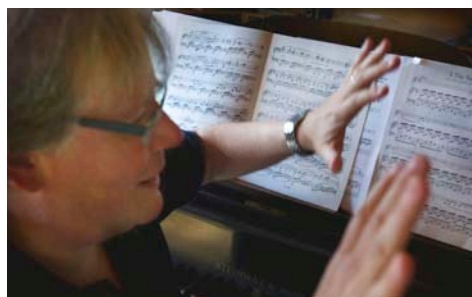


PHOTO: DANIEL NILSSON

pieces, and around the age of 15 I attempted to write a piano concerto in the style of Rachmaninov.

Martinsson's and Hakola's dreams of composing were for the most part kept secret when they were young. On the other hand, for a long time a career as a pianist was a possible alternative for Hakola, while such a course had never crossed Martinsson's mind.

– I practised to be a concert pianist until I was 20 years old, says Hakola. It took time before I could recognise my dream to become a composer.

Einojuhani Rautavaara was my first teacher in composition. When I met him he could read my mind right off and understand how things were. He became my mentor and gave me the technical means without propagandising or steering. But it was much more than music; we could discuss books and all kinds of things.

As for Martinsson, it was not until around 1980 that he passed over from music education into music theory studies and then on to composition classes a couple of years later. The composition programme was then newly established at the Academy of Music in Malmö and he was actually its first student.

Doubts and dead ends

The years went by. About the same time that Kimmo Hakola had an early international breakthrough with his *String Quartet No. 1* in the mid-1980s, Martinsson experienced the stirrings of a creative crisis. During his composition studies he first became a pupil of **Hans Eklund**, later of **Sven-Eric Johanson** and finally of **Jan W. Morthenson**.

– Given Morthenson's hard-line structuralism, things were at a deadlock right away for me then. He was tough as a teacher. In retrospect I realise that it was good for me, but all in all it was a quite a motley education.

A glance at his catalogue of works shows, nevertheless, that Martinsson composed on a regular basis above all chamber music. But he did it with a sort of gnawing feeling that he was not being true to himself. It would be several more years before he gave in to the music he really bore within himself, music that was not "modernistic" and adapted to the current art music aesthetics.

As for Kimmo Hakola, he suddenly stood out as Finnish music's great promise after **Magnus Lindberg** and **Kaija Saariaho**. His first string quartet won the coveted international Rostrum Prize for composers. He composed a number of

and success stories

forceful chamber works in the following years, among them *A meme les échos* for solo violin and *Capriole* for bass clarinet and cello, for which he won the Rostrum once again. But it was also at this time that Hakola's creativity reached a dead end. This was partly due, paradoxically, to the very success that he had had. His self-criticism had become devastating.

– I stopped composing. For me it was not a matter of difficulties in aim and direction or such.

I felt that my music was not good enough. I had won the Rostrum twice and received a lot of commissions, with heavy deadlines to meet. I went around with the feeling that everyone expected something fantastic. I just couldn't go on. I was forced to cancel everything.

Kimmo Hakola changed environments. He needed to get away from the music scene in Helsinki and settled in Kesälahti, in Northern Karelia, close to the Russian border. To speak of isolation is no exaggeration.

– I went fishing and for walks in the woods. I mostly played a piano in a village church, improvising a lot. I had contact only with my immediate family. I was unhappy and didn't want to compose. True, I had tried again and again, but in the end I had been forced to accept the situation and to give it time.

Creative liberation

Gradually music started to grow forth once more in Hakola. Tentatively; but it was hardly a modest return to musical life that he achieved: an enormous piano concerto of 55 minutes' duration – moreover Hakola's very first work for orchestra. The year was 1996. **Jukka-Pekka Saraste** conducted the premiere with the Finnish Radio Symphony Orchestra and **Jaana Kärkkäinen** as soloist.

– It took five years before I was finished. It's a very important and personal work where I did something that I really yearned to do: search for my own expression.

While Hakola was putting the finishing touches on his piano concerto – a sometimes almost chaotic review of nearly the whole piano literature, "It is my pianist debt that is paid" – Rolf Martinsson in Malmö had reached a decision. Either he would give up composing entirely or he would yield to the musical desire that throbbed within him.

– Everything had seemed so hopeless when I tried

to write music. I felt hard pressed by the need to compose in a certain manner. But then **Gunilla von Bahr**, at the time director of the Malmö Symphony Orchestra, put her trust in me with a commission. It was then that I decided to do my quick-change number and wrote my first large-scale orchestral work, *Dreams*, inspired by **Akira Kurosawa's** film of the same name.

Now a highly expressive Martinsson made his appearance. He permitted himself to roll around in great, swelling sonorities and did it with a conspicuously virtuosic handling of the orchestral body. He acquired these skills by assiduous studies of such masters of instrumentation as Ravel and Lutoslawski. But above all he had given in to his inner music.

Rolf Martinsson was reborn as a composer of *Dreams*. Kimmo Hakola needed privacy and a total of five years' work on his piano concerto to do the same. For both this occurred in the mid-1990s, and for both this would liberate enormous creativity and productivity.

Martinsson gravitated towards a kind of late-romantic idiom, Hakola towards pluralism such as works like *Capriole* had already indicated. For both Martinsson and Hakola it is perhaps above all a matter of a good and productive relationship to music history.

– My music can be called pluralistic, says Hakola, but it's still vital to write coherently. For me "style" is mostly a question of technical means or musical material. Such things can be perceived as jazzy or classical, but the totality comes from the tradition that one grew up in. And this totality is my mother tongue and contains everything from renaissance music to more recent music. **John Cage** has said that the past doesn't interest him, just the future. I am of course also interested in the future, but it's history that keeps me breathing.

I'm interested in all types of "intertextual" relations in music. In my works there are no quotes at all, but there are allusions: I give hints; I conjure up atmospheres that can lead one's thoughts to other music.

At the same time one can maintain that both Martinsson's and Hakola's compositions give vent to extremely dramatic temperaments. Both say that they often look upon creativity as a kind of narration, and both are inspired by the visual. Martinsson's *Dreams* is of course inspired by a film as well, and Hakola for his part feels a strong artistic affinity to the film director **Andrei Tarkovsky**



PHOTO: STEFAN BREMER



Kimmo Hakola

– the large-scale work *Le Sacrifice* for soprano and orchestra was inspired by his film *The Victim*. In Hakola's case this dramatic vein has also thus far resulted in three operas.

Solo concertos

The pleasurable in Martinsson's and Hakola's music has, among other things, been manifested in terribly virtuosic and entertaining solo concertos. Martinsson's trumpet concerto, *Bridge*, and Hakola's *Clarinet Concerto* are a couple of telling examples. The former with an extravagance à la **Richard Strauss** blended with "forbidden" Hollywood sentimentality, the latter with the soloist plunging into a wild klezmer dance. For Martinsson's part, he has so far composed as many as five solo concertos, but *Bridge* was his really big international breakthrough. It is with strong emotions that Martinsson remembers the period.

– It was to be my first solo concerto and I gave it my full concentration – 110 per cent. At crucial places in the music the soloist **Håkan Hardenberger** and I tried out the passages together. That support is always vital for me, I like to be able to form my work after the circumstances and the current soloist; then it becomes personal.

When it was time for the first rehearsal in Gothenburg Martinsson sat in the auditorium, nervous and overstrung. The conductor, **Neeme Järvi**, stepped up to the podium and started to conduct the orchestra.

– When the sea of strings appeared a ways into the concerto Järvi suddenly shouted "Wooonderfuul". But I was so tense that I didn't hear what he said but thought that he was angry at something, laughs Martinsson.

That was the beginning of the work's triumphal march throughout the world.

The Finnish clarinetist **Kari Kriikku** has turned Hakola's *Clarinet Concerto* into a dizzy display of virtuosity, but in this context it is also interesting to note what different working methods Martinsson and Hakola employ. Unlike

➤ Martinsson, Hakola usually does not work closely with anyone when composing the solo part. – In somewhat the same way as with the violinist **John Storgårds**, Kari Kriikku has meant a lot to me throughout the years. Many people have asked if we collaborate when I compose, but this has not at all been the case. I write the music, then I send it to him and then he plays it. It's as simple as that. We both have roots in Ostrobothnia in Finland and have joked about the possibility that this could have something to do with it: we don't discuss, we just do it.

Passionate composers

It is a short stroll from Rolf Martinsson's house in Limhamn down to Sibbarp's marina. Idyllic, indeed, but one can probably still not call the composer Martinsson an idyllist. The surroundings are certainly inspiring but Martinsson's music actually has few pastoral features. On the contrary, its energy is rather urbane and violently passionate. Martinsson's relationship to music is also passionate. For behind the methodical person who meets deadlines and keeps track of papers one finds a musician who for long periods devotes himself entirely to composing.

Kimmo Hakola tells us that he has similar intensive periods of composition. He sets aside what he calls white days or weeks in his schedule, which are also reserved for conducting. During these periods he devotes himself entirely to composing without counting hours. He takes me down to the water line in the Brunnsparcken area in Helsinki. It was the proximity to the water that made him fall in love with Helsinki.

– The orchestral work *Maro* is an expression of my fascination with the water, as well as my concern about the future of the Baltic Sea. It's the only work of mine that has a political undertone; there is no programme but it's a very rhetorical piece.

It will soon be time for the Composer's Festival 2008. For both Rolf Martinsson and Kimmo Hakola it will be the absolutely biggest continuous presentation of their music ever. Do they think about the audience when they compose?

– No, says Martinsson. It is my own experience of beauty and my gut feeling that guide me. But I do understand that my music can perhaps be a little more accessible than some other more "modernistic" music. But that is no end in itself – even though I have been criticised for being too audience friendly.

– Yes and no, says Hakola. I have something like a test laboratory in my head when I write a piece. What I do is close my eyes and imagine the concert hall, how the musicians and the conductor come in. They start to play. And then I follow my score and am at the same time one of the listeners in an imagined audience. ■

This is a slightly edited version of an article published in the Stockholm Concert Hall's magazine Lyssna No. 3/2008.



PHOTO: LINNEA DAFGÅRD

Fairy tale and magic in Dafgård's Veils

Jörgen Dafgård's *Veils* builds moods with ethereal veils of sound. But behind the programme's disarming image of "fairy dance" an urging, inciting being is concealed, reminding us rather of Lulu swirling from a waltz with the fragrance of Alban Berg's *Vienna*.

Svenska Dagbladet 18.5. / Sofia Nyblom

Jörgen Dafgård: Veils 🎧

Royal Stockholm PO, cond. Sakari Oramo, 15.5.2008, Stockholm, Sweden

Larsson's Quattro Tempi – a doozy

The Swedish composer Lars-Erik Larsson only wrote one wind quintet, but it's a doozy... the quintet turned in an evocative, sometimes even magical, account – a lush and tranquil summer turned into a quickening scramble as fall approached, then sank into the sombre mysteries of winter before spring arrived, explosive with life.

Washington Post 12.5. / Stephen Brookes

Lars-Erik Larsson: Quattro Tempi

Capitol Woodwind Quintet 11.5.2008, Washington, USA



Albert Schnelzer & Mats Rondin

A Freak in Burbank

Schnelzer's score begins and ends as an exclamation mark whirling from the little woodwind section... It is stylish, attractive and cinematic.

Svenska Dagbladet 14.5. / Sofia Nyblom

Albert Schnelzer: A Freak in Burbank 🎧

World Premiere: SNYKO, cond. Mats Rondin, 11.5.2008, Stockholm, Sweden

A colourful, jubilant Festive Mass

Kyllönen's *Missa Festiva* certainly lives up to its name. Despite being scored for only a smallish orchestra, its lavish percussion sections, strong basses and hefty organ sound struck up an imposing resonance in Helsinki Cathedral. ...The work was characterised by the kinetic energy brought by the Latin rhythms that constantly sought to surface.

Helsingin Sanomat 10.8. / Veijo Murtomäki

Timo-Juhani Kyllönen: Missa Festiva

World Premiere: Orchestra of the Finnish National Opera, soloists and ensemble, cond. Kari Tikka, 7.8.2008, Organ Night and Aria Festival, Espoo, Finland



PHOTO: HARALD JONSSON

Standing ovation for Magnus Gabriel at Läckö

The composer is one of the all-time greats on the Swedish musical scene, Daniel Börtz, and as always one is delighted by his musical imagination and exciting instrumentation...

Aftonbladet 15.7. / Lennart Bromander

The standing ovation gives proof of the fact that all summer operas need not necessarily be composed by Mozart.

Svenska Dagbladet 14.7. / Carl-Gunnar Åhlén

Daniel Börtz/Iwar Bergkvist: Magnus Gabriel (opera)

World Premiere: Läckö Castle Summer Opera, cond. Simon Phipps, sol. Andreas Landin, Emelie Sigelius, Katarina Giotas etc., 12.7.2008, Läckö, Sweden

A fantasy journey for violin and orchestra

Heiniö's *Violin Concerto* has the feel of an instrumental adventure and a fantasy journey. It is obviously challenging and fun to do for soloist and orchestra alike and keeps the audience's interest awake every moment.

Helsingin Sanomat 17.5. / Hannu-Ilari Lampila

Alla madre once again demonstrated what fine music Heiniö is capable of writing. Present in the music were many of the typical Heiniö features, such as swinging rhythms, humour, captivating harmonies and melodies, and above all an organically neat, easily accessible yet original idiom.

Turun Sanomat 17.5. / Tomi Norha

Mikko Heiniö: Alla madre for violin and orchestra

World Premiere: Turku Philharmonic, cond. P. Sakari, sol. Kurt Niikkanen, 15.5.2008, Turku, Finland

Heiniö profile concert

Puun ääni (The Sound of the Tree, for piano quartet) proved to be an inspiring bull's-eye. ...Playfulness and absurdity, and having a merry fling belong to the image of Heiniö the composer.

Helsingin Sanomat 21.5. / Jukka Isopuro

Concert of works by Mikko Heiniö at the Sibelius Academy, 19.5.2008, Helsinki, Finland

10 out of 10 for Börtz's Orestes

The composer unharnesses a poignant staged drama with a powerful and emotional tone language... Börtz has an unerring feeling for dramaturgy as well as an extraordinarily intelligent and versatile timbre palette. For me this is an ideal specimen of contemporary music.

Klassik Heute 22.4. / Heinz Braun / CD of the week

Daniel Börtz: His Name Was Orestes

CD: Royal Stockholm PO, cond. Alan Gilbert and soloists (BIS-CD-1653/54)

Puumala's opera Anna Liisa – a hypnotic theatre experience

The Helsinki Festival and Käpsäkki have created some magnificent music theatre. The opera is a hypnotic theatre experience in which the dramatic rhythm, the lights and allusive sets clutch the viewer's attention for the whole of the three-hour performance. It would be good to see more music theatre like this.

Kauppalehti 21.8. / Gerry Birgit Ilvesheimo

Puumala has written a challenging but rewarding work... It has what opera needs most of all: a cast-iron libretto... the richness of its timbres and its detailed variety ultimately make it pleasing to listen to.

Helsingin Sanomat 20.8 / Samuli Tiikkaja

Veli-Matti Puumala: Anna Liisa (opera)

World Premiere: Tapiola Sinfonietta, cond. Jan Söderblom, Music Theatre Käpsäkki, sol. Helena Juntunen, Ville Rusanen etc., 18.8.2008, Helsinki, Finland

PHOTO: TERO VIKAVAINEN



Helena Juntunen and Ville Rusanen

Nils Lindberg's best CD

This record is probably the best that has been made with Nils Lindberg's music. It contains everything from frail, delicate sonorities to the more stunning sound of the big band. Add to that the sounds of the traditional symphony orchestra... Can one ask for more?

Dalarnas Tidningar 9.8. / Karl Erik Anestedt

Nils Lindberg: Dalecarlian Reflections, Mythological Portraits
CD: DalaSinfoniettan, Östgöta Symphonic Wind Orchestra, cond. Bjarte Engeset, sol. Anders Paulsson (Swedish Society SCD 1140)

Exciting and colourful Martinsson on CD

Rolf Martinsson knows how to make an orchestra sound exciting without making them sound crazy... he expresses it all effortlessly in colourful, deeply felt orchestral expression... The whole program is recorded in beautifully resonant sound and I found it a satisfying experience with a sensitive composer.

American Record Guide June 2008 / David Moore

Rolf Martinsson: Open Mind, Cello Concerto, Shimmering Blue
CD: Swedish Radio SO, Norrköping SO, Malmö SO, cond. M. Honeck, M. Rondin, sol. M. Lidström, M. Båge (Daphne 1029)



An almost psychedelic experience for the adventurous

A bold extravaganza... supremely evocative and atmospheric (and full of arresting, attractive melodic invention).

Classics Today 5/08 / David Hurwitz

One of the most monumental symphonies I have ever heard... The build-ups have a tremendous force arising out of tranquillity; the tones soar majestically... An almost psychedelic experience in its splendid sound.

Klassik Heute 6/2008 / Benjamin G. Cohrs

Kalevi Aho: Symphony No. 12 ('Luosto')

CD: Chamber Orchestra of Lapland, Lahti SO, cond. John Storgårds, sol. Taina Piira, Aki Alamikkotervo (BIS-SACD-1676)

Serenely elegiac Nordgren

A strongly homogeneous work by a composer sure of his style. Nordgren's music is born of grief, so elegiac does it often sound... The Tempera Quartet well captured Nordgren's elegiac serenity.

Helsingin Sanomat 2.7. / Samuli Tiikkaja
Pehr Henrik Nordgren: String Quartet No. 11

World Premiere: Tempera Quartet, 25.7.2008, Kuhmo, Finland

Muscular music by Harri Vuori

Colourful, muscular language, full of spectacular orchestral effects... The shifting, translucent layers of the more reflective passages in both works are striking.

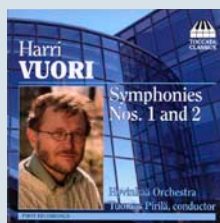
The Guardian 27.7. / Andrew Clements

It's all thrillingly rich music as the First Symphony proclaims... The Second Symphony has [...] truly symphonic grandeur at 4.15. It is extremely inventive and is the one track to sample if you want to get an instant handle on the Vuori sound.

Music Web International June 2008 / Rob Barnett

Harri Vuori: Symphonies Nos 1 & 2

CD: Hyvinkää Orchestra, cond. Tuomas Pirilä (Toccata Classics 0087)



Boiling energy on Tuomela CD

Tuomela's music glitters with furious detail, like Berg on speed... The boiling energy of the orchestral writing is matched by the highly dramatic vocal writing... Certainly the most exciting piece of new Finnish music to appear on CD for some time.

FMQ 2/08 / Martin Anderson

Tapio Tuomela: Mothers and Daughters (opera)

CD: The Finnish National Opera Orchestra, cond. John Storgårds sol. Jaakko Kortekangas, Ritva Auvinen, Pia Freund etc. (Aulos CD 66156)

KALEVI AHO
Symphony No. 12 'Luosto'
Chamber Orchestra of Lapland, Lahti SO, cond. John Storgårds
BIS-SACD 1676

ERIK BERGMAN
Nox
EINOJUHAN RAUTAVAARA
Katedralen (The Cathedral)
EMO Ensemble, cond. Pasi Hyökki ("Hereillä")
ECCD-01

LACI BOLDEMAN
Four Epitaphs Op. 10
Gothenburg SO, cond. Kent Nagano, sol. Anne Sofie von Otter, mezzo-soprano
Deutsche Grammophon DG 477 7439

TIMO-JUHANI KYLLÖNEN
Symphony No. 1, Concerto for Accordion and Symphony Orchestra No. 1, Lichtenthal, Concerto grosso
St. Petersburg State Academic Capella SO, cond. Alexander Chernushenko, sol. Matti Rantanen (accordion)
Alba ABCD 256

LARS-ERIK LARSSON
Saxophone Concerto
BBC Philharmonic, cond. Yutaka Sado, sol. Honda Yoshimatsu, alto saxophone
Chandos CHAN 10466

NILS LINDBERG
Speglingar (Dalecarlian Reflections), Mytologiska bilder (Mythological Portraits)
DalaSinfoniettan, Östgöta Symphonic Wind Orch., cond. Bjarte Engeset, sol. Anders Paulsson, soprano saxophone
Swedish Society Discofon SCD 1140

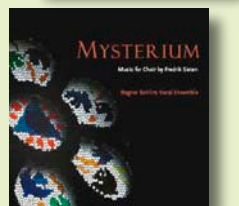
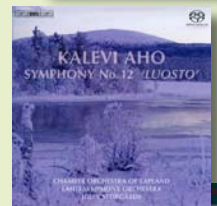
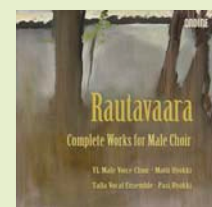
NILS LINDBERG
As We Are Remember, As You Are, Shall I Compare Thee etc.
Margareta Bengtson, soprano; Nils Lindberg, piano
Prophone PCD 094

EINOJUHAN RAUTAVAARA
Complete Works for Male Choir
YL Male Voice Choir, cond. Matti Hyökki, Talla Vocal Ensemble, cond. Pasi Hyökki
Online ODE 1125-2D

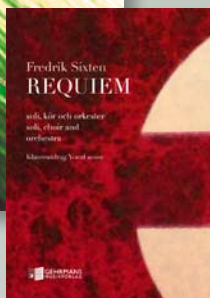
FREDRIK SIXTEN
Mysterium – Choral works Ave Verum Corpus, O magnum Mysterium, Laudate Dominum, Pie Jesu etc.
Ragnar Bohlin Vocal Ensemble
Ictus IMP 0805

WILHELM STENHAMMAR
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Västerås Sinfonietta, cond. Hannu Koivola, sol. Cecilia Zilliacus, violin
Intim Musik IMCD 093

VELJO TORMIS
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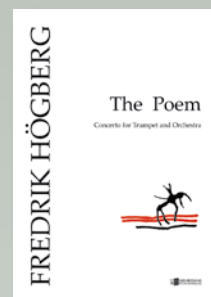
This 235-page collection includes all of Kuula's
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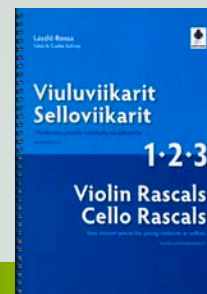
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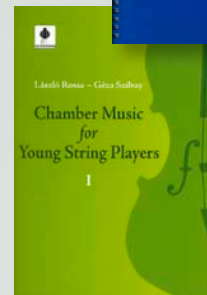
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