



NORDIC

HIGHLIGHTS

3/2008

NEWSLETTER FROM GEHRMANS MUSIKFÖRLAG & FENNICA GEHRMAN

Focus on Nordgren & Eliasson
Silent Purpose premiere

Sandström awarded

Sven-David Sandström has been awarded the Swedish Music Publishers' Prize "Lifetime Achievement" for his work as a composer for more than 40 years. He received the prize at a gala in Berns Salonger in Stockholm on 7 November from the hands of the minister of culture, **Lena Adelsohn Liljeroth**.

The explanatory statement reads as follows: Many composers know the craft of musical composition, but few are as virtuosic in their composing as he is. Few dare to test the extreme limits of the classical genres, but he dares. Many are productive, but few leave to posterity so much music with both breadth and depth. And wherever he turns, he gets an artistically important role – his latest position is Professor of composition at Bloomington in the USA.



Photo: Peter Hallborn
Lena Adelsohn Liljeroth, Sven-David Sandström and Kettil Skarby

New Staern commission

Benjamin Staern is presently working on a new commission for the Gothenburg Symphony Orchestra. He calls the work *Jubilate*, and **Stefan Solyom** will conduct the premiere performance at the Gothenburg Concert Hall in April 2009.

Heiniö concert in Beijing

China's Central Conservatory of Music put on a concert of chamber music by **Mikko Heiniö** in Beijing on 2 November. On the programme were *Treno della notte*, *Café au lait* and the piano quartet "The Voice of the Tree". Each year the Conservatory arranges events focusing on different countries. Also from Finland were some folk music and jazz.



Sound samples video clips and other material are available at www.gehrmans.se/highlights and www.fennicagehrman.fi/highlights

Cover photo: The shooting of the film to Fredrik Högberg's *Silent Purpose* with the Trondheim Soloists (Glen Musk/Adresseavisen)
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Prolific Högberg

Photo: Brita Nordholm

The world premiere of **Fredrik Högberg's** clarinet concerto *Silent Purpose* with clarinetist **Martin Fröst** and the Trondheim Soloists, was given a highly acclaimed reception at the Trondheim Chamber Music Festival with no less than 10 curtain calls. Also, the double bass concerto *Hitting the First Base*, premiered during the Ultima Festival with **Dan Styffe** and the Norwegian Chamber Orchestra, attracted a great deal of attention, e.g. an extensive article in the October issue of *The Strad*. The "Culture Night" in Norrköping in September was "kick-off time" for Högberg's *iOpera* project. The Norrköping Symphony Orchestra performed the suite *iOpera in Concert* with Högberg himself at the podium. Finally, scheduled for February of next year, is an exciting new double concerto for two trombones composed for **Christian Lindberg**, **Nils Landgren** and the Swedish Wind Ensemble.

Orchestral Songs for von Otter

Rolf Martinsson has recently completed a song cycle for mezzo-soprano **Anne Sofie von Otter**. *Orchestral Songs* is based on 10 poems by **Emily Dickinson**, and is divided into three parts: Songs of Nature, Songs of Love and Songs of Life. It is a lyrical, romantic and very singable work, with exotic instrumentation, which has characterised Martinsson's successful orchestral works from the last few years. In March 2009 there will be a premiere tour with von Otter and the Malmö Symphony Orchestra under the direction of **Vassily Sinaisky** starting at the New Radio Hall in Copenhagen (12/3). Later there is a Swedish premiere in Malmö Concert Hall (13/3) and a British premiere at Bridgewater Hall in Manchester (15/3).

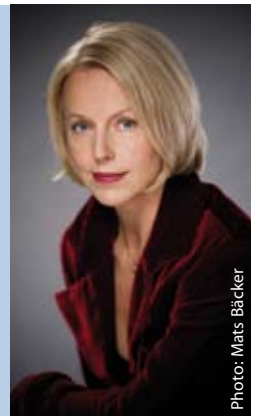


Photo: Mats Bäcker



Janne Malinen and Tommi Kärkkäinen

First concerto ever for silent guitar

Tommi Kärkkäinen's concerto for a new solo instrument, the silent guitar, was premiered on 16 October. According to the composer, this is probably the first concerto ever written for this instrument without a sound box. Instead the sound can be channelled e.g. to loudspeakers. The 16-minute *Tener Tempestas* was premiered by the Lappeenranta City Orchestra, **Tibor Bogányi** and guitarist **Janne Malinen**, who commissioned it.

New hire catalogue from Gehrman's

Gehrman's complete hire catalogue including orchestral works published by Gehrman's Musikförlag, Nordiska Musikförlaget, Warner/Chappell Music Scandinavia and Körlings Förlag, will be out at the turn of the year. The catalogue will be available in both printed form and as a pdf document that can be downloaded from our website. Orders for the printed catalogue can be placed at hire@gehrmans.se.

Brand-new Puumala CD

The Jasemusiikki label skippered by **Jarmo Sermilä** has released a profile disc of **Veli-Matti Puumala** entitled 'Voices, Stringing'.

Though Puumala is a highly-esteemed composer and a Professor at the Sibelius Academy, little of his music has previously been recorded. The new disc thus fills this gap as far as chamber music is concerned. On it are the *String Quartet* (♫), the string sextet *Capriccio*, *Hommages fugitifs* for piano and the song cycle *Korkeat illat*. The performers include the Meta4 String Quartet, pianists **Emil Holmström** and **Antti Kaihola** and soprano **Pia Freund**.

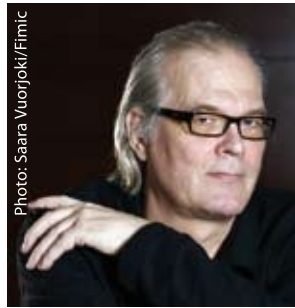


Photo: Saara Vuorjoki/Fimic

New agreements with Koskelin

Fennica Gehrman has signed new publishing agreements with composer **Olli Koskelin** (b. 1955) for his works *Seven Shades of Blue*, *Piano Quintet*, *String Quartet*, *Seven Haiku*, *X'Five*, *X'Three* and *Tintinnio*. Koskelin studied composition privately with **Jukka Tiensuu** and **Eero Hämeenniemi** and later in France with **Tristan Murail**.

In addition to instrumental, vocal and orchestral music, he has composed several dance works, including *Coldstar* (Kylmäntähti, 1991–92), and has taught music at the Department of Dance of the Theatre Academy in Helsinki since 1987. His music was previously published by Edition Love, whose catalogue transferred to Fennica Gehrman in 2006.

"New premiere" of Melartin symphony

A new, clean-copied version of the *5th symphony* ('Sinfonia brevis') by **Erkki Melartin** was performed at a concert by the Turku Philharmonic Orchestra on 23 October. In 2006 the Erkki Melartin Society launched a project aiming to produce fair copies of all the Melartin symphonies. As a result, **Atso Almila** was able to conduct the 5th symphony from a new score clean copied by **Jani Kyllönen**. The new orchestral materials can be hired from Fennica Gehrman.

New works to mark Kalevala anniversary

The Kalevala Society has invited ten Finnish composers to write new works. These will be premiered on Kalevala Day, 28 February 2009, by the Avanti! Chamber Orchestra and the New Helsinki Quartet. Among the invited composers are **Kimmo Hakola**, **Pekka Jalkanen**, **Olli Kortekangas** and **Herman Rechberger**. The compositions will also be released on a CD marking the 160th anniversary of the Kalevala, Finland's national epic, in 2009.

Finnish organ music at Westminster Abbey

The Annual Festival of New Organ Music featured Finnish organ music at its main concert at Westminster Abbey in London on 2 November. Among the items performed by **Jan Lehtola** were **Olli Kortekangas'** *Sonata No. 2 "Stargazer"* and **Jouko Linjama's** *Toccata in D Major*, which was also heard at the Organo novo festival in Finland together with **Paavo Heininen's** organ diptych ... *irdisch gewesen zu sein ... des säglichen Zeit*. Lehtola recently recorded the complete works for organ by **Einojuhani Rautavaara** on the Alba label (see new CDs).



Photo: Saara Vuorjoki/Fimic

Nuorvala opera at Musica nova

Avanti! and five vocal soloists will be performing the middle scene of **Juhani Nuorvala's** opera *Flash Flash* in the opening concert of Musica nova Helsinki on 7 February 2009. The half-hour performance will also be broadcast on the radio.

Flash Flash is an opera about **Andy Warhol**. It is also a show and installation, and so far removed from conventional opera that it approaches the operatic tradition by the back door, as it were, with irony but affection. It is scored for five vocal soloists, dancer and electrically amplified chamber ensemble. The libretto, in English, is by **Juha Siltanen**.

PREMIERES

autumn–spring 2008–2009

TAPIO TUOMELA

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

BENJAMIN STAERN

Nattens djupa violoncell
(The Night's Deep Violoncello)
Sonanza, cond. Jan Risberg,
sol. Anna Larsson, alto
2 December, Stockholm, Sweden

PEHR HENRIK

NORDGREN
Concerto for Organ and Chamber Orchestra
Ostrobothnian Chamber Orchestra, cond. Juha Kangas, sol. Jan Lehtola
17 January, Kokkola, Finland

FREDRIK HÖGBERG

Double Concerto
Swedish Wind Ensemble,
sol. Christian Lindberg & Nils Landgren, trombones
7 February, Stockholm, Sweden

TOBIAS BROSTRÖM

Violin Concerto
Gävle SO, cond. Mats Rondin,
sol. Karen Gomyo
12 February, Gävle, Sweden

PEKKA JALKANEN

Taivaallisen härän tappo
HERMAN RECHBERGER
Lumen & Oscura
OLLI KORTEKANGAS
Triptyyksi seitsemälle
KIMMO HAKOLA
Kal
Avanti! Chamber Orchestra,
cond. Jan Söderblom & Kimmo Hakola
28 February, Helsinki, Finland

BENJAMIN STAERN

Arpalinea for guitar solo
Johannes Möller, guitar
1 March, Malmö, Sweden

ALBERT SCHNELZER

Azrael Suite
Göteborg Wind Orchestra,
cond. Alexander Hanson
6 March, Gothenburg, Sweden

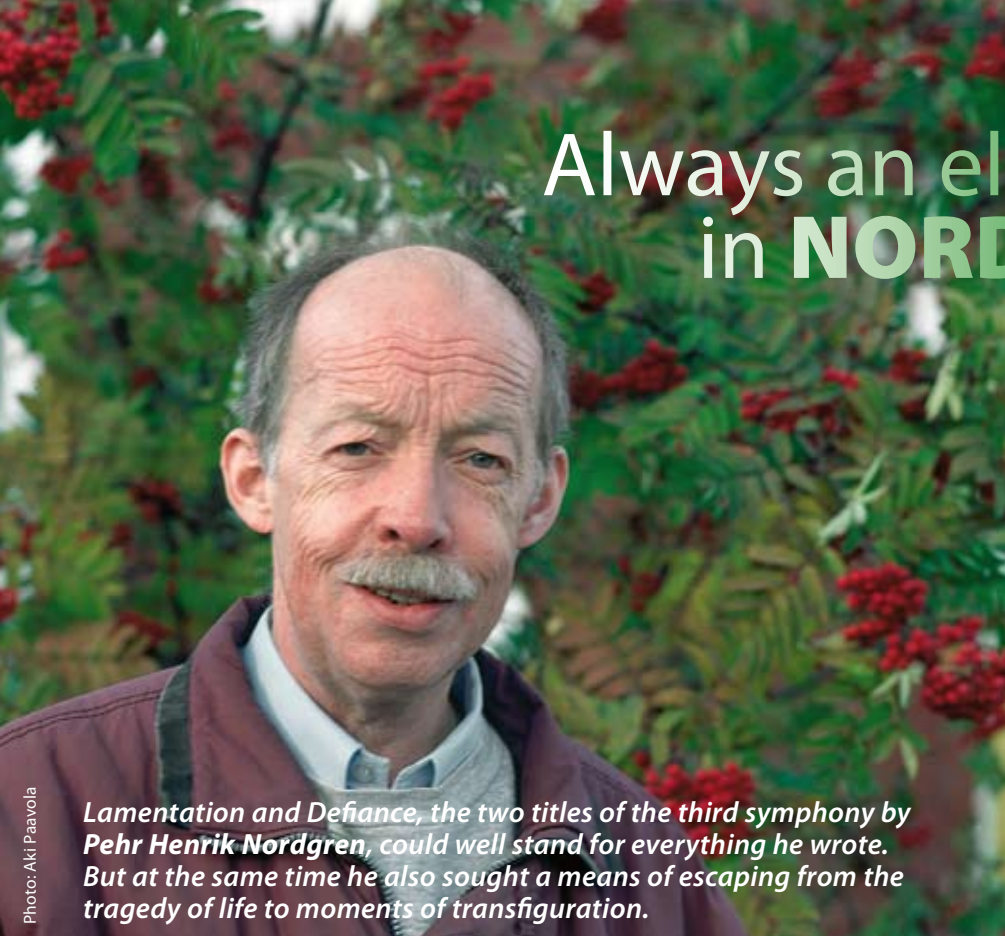
ROLF MARTINSSON

Orchestral Songs
Malmö SO, cond. Vassily Sinaisky,
sol. Anne Sofie von Otter,
mezzo-soprano
12 March, Copenhagen, Denmark

KALEVI AHO

Concerto for Saxophone Quartet and Orchestra
Helsinki PO & The Raschèr Quartet,
cond. John Storgårds
23 April, Helsinki, Finland

Always an element of hope in **NORDGREN's** works



Lamentation and Defiance, the two titles of the third symphony by Pehr Henrik Nordgren, could well stand for everything he wrote. But at the same time he also sought a means of escaping from the tragedy of life to moments of transfiguration.

Photo: Aki Paavola

Pehr Henrik Nordgren died on 25 August 2008. He was born at Saltvik in the island province of Åland in 1944.

Nordgren studied music at the University of Helsinki, obtaining an arts degree in 1967. The topic of his thesis was the orchestration of the works by **Dmitri Shostakovich**. Throughout his life the Russian had been his greatest spiritual mentor, even though stylistically the two had very little in common. Nordgren then took private lessons in composition with **Joonas Kokkonen**, and from 1970 to 1973 studied composition and traditional Japanese music at the Tokyo University of Art and Music. On returning to Finland he set up home in Kaustinen, where he worked as a freelance composer right up to his death.

The list of Nordgren's works is both long and varied. And indeed, he ranks as one of the greatest and most distinctive contemporary Finnish composers. In *Euphonia II* (1967), his breakthrough work, he used a "melodic-polyphonic cluster technique" – concurrent strands of melody converging to form dense webs of sound.

Mere musical modernism did not, however, suffice for him, and his study of folk music, especially that of Ostrobothnia, Ingria and Japan, proved decisive to his development. The Japanese influence is visible in the major piano suite *Hoichi the Earless* (1972), the two quartets for traditional Japanese instruments (1974, 1978)

and the *Autumnal Concerto* for four Japanese instruments and orchestra – a magnificent blend of Japanese and Western timbres.

The move to Kaustinen, the 'capital' of Finnish folk music, resulted in the emergence of a stronger folk music element in the 1970s and a partnership that was to prove uniquely fertile with the Ostrobothnian Chamber Orchestra conducted by **Juha Kangas** in the nearby town of Kokkola. Nordgren had got to know Kangas back in the late 1960s, and Kangas has done most of all to promote his colleague's music, conducting no fewer than 38 different works by him at 370 concerts.

For the Ostrobothnian Chamber Orchestra Nordgren wrote as many as 22 compositions. Some of his works for string orchestra, such as his most often performed *Portraits of Country Fiddlers* (🔊), *Symphony for Strings* and *TRANSE-CHORAL* have already become classic items in the Finnish string-orchestra repertoire, and Nordgren can without any doubt be regarded as the most notable Finnish string-orchestra composer of all.

Many of Nordgren's 28 concertos are also scored for a solo instrument and strings. In them he aims not at superficial virtuosity but at using his solo instruments as a medium for expressing his innermost feelings. His last concerto is that for organ completed in late 2007, to be premiered posthumously in Kokkola in January 2009.

Although vocal music does not play a leading role in Nordgren's output, some of his finest and most far-ranging works do in fact belong in this genre, such as *Agnus Dei*, *Taivaanvalot* (The Lights of Heaven), *Beaivi, ähcázan* (The Sun, My Father) and *Tuuri*. Other major pillars in his oeuvre are his eight symphonies (1974–2006) and eleven string quartets. The String Quartet No. 11 was premiered at the Kuhmo Chamber Music Festival in July 2008; in the nature of a testament, it addresses the ultimate, fundamental questions facing man.

The dominant emotions in Pehr Henrik Nordgren's works are often anguish, torment, guilt and defiance. His later works, in particular, often also feature a meditative, mute inner reckoning. *Lamentation and Defiance*, the titles of two of the six movements of his great *third symphony* (🔊), could well stand for everything he wrote. But he also sought a way of escaping from life's tragedy, and his works always carry an element of hope. One of the finest transfiguring moments in all Finnish music comes at the end of *TRANSE-CHORAL*, at the point where a radiant major chord finally breaks through, cleansing life of all its impurity (🔊). And his final, *8th symphony* likewise leads from darkness to light, the focal point being that at which the minor that has dominated the beginning gives way at the end to the major.

Nordgren's music is unusually communicative, highly rewarding for the listener and at its finest purifying. In departing this world he took with him one of the most original voices in Finnish music. ■



The Ostrobothnian Chamber Orchestra will premiere Nordgren's Concerto for Organ and Chamber Orchestra on 17 January with Jan Lehtola. On 23 January the orchestra will hold Nordgren's memorial concert in Helsinki.

Quo vadis, Maestro?

ANDERS ELIASSON, servant of music's kinetic will

When he celebrated his sixtieth birthday in April 2007, **Anders Eliasson's** *fourth symphony* – an extremely powerful and dramatic work of purest symphonic substance – had just been premiered in the renowned *musica viva* series of the Bavarian Radio Symphony Orchestra in Munich, under **Christoph Poppen**. The public was electrified by the tension, power and originality of the music, and many people, among them numerous orchestra members, asked about further works from his oeuvre. Now he has become a quite big name in Central Europe. The exquisite German record company cpo is interested in realizing a complete set of his orchestral works on CD.

Still a lot of things have to be done; for example, his magnum opus, the Italian oratorio *Dante Anarca*, has been waiting for many years for a second performance – and the first outside Sweden. The challenge for many is the heretic extramusical content of the work, which confronts the listener with an uncompromising exposure of degenerated clerical Christian dogmatism. Some orthodox thinkers fight against its message as they do against Richard Dawkins' atheist manifest, *The God Delusion*. No, Eliasson is not an atheist, but neither is he a believer in institutions and ideologies; he has always been on the other side of materialist doctrine, and this for him includes every kind of childish, worldly idea about eternity and infinity.

Servant of music

As an independent and essential seeker for the truth behind the obvious, Eliasson is in constant search concerning the basic question: What is the real purpose of our human existence in this visible world? He finds echoes of an answer in the invisible reality of the musical dimension that he has discovered for the first time almost forty years ago and that he is still exploring. This dimension is beyond the familiar world of sentimentality and its modernist descendants that seek their welfare in anti-sentimentality (the other side of the same coin) and experimental patchwork of exotic sound and noise impressions. His music might be – in essence – more modern than anything else today, but in a transcendent way. Eliasson's art is as pres-

ent as it is timeless. From Bach he has learned that music is "ein Fluss" (literally "a river", which means musically that it is constantly flowing, without energetic stagnation or any kind of extra-musically motivated violation of the music's own kinetic will).

When he composes, Eliasson's God is the music, and he is the servant who, after having found an entrance into the purely energetic universe of dynamic, self-generating music, tries to keep his fingers out and just follows the music's life-process. Like the mystics of all times, he stresses in every gesture, in every single mo-

ment: it is his will that I realize, not mine. Once Eliasson remarked casually that "always when I tried to impose something of my own upon the music's will, it immediately ends up in disaster".

Quo Vadis – a new oratorio

Following the basic questions in life – "Where am I? Where are we? Where do I go? Where do we go?" – Eliasson just finished a new, large work for orchestra, mixed choir, and tenor soloist, *Quo vadis*. It lasts about an hour in one movement and will be premiered by the Symphony Orchestra and Choir of the Swedish Radio under **Johannes Gustavsson** in Stockholm on 15 May 2009. Eliasson says that "in this question man can sense how he is alienated and separated from his inner self. The texts are fragments that remind us of the question 'quo vadis', and they are all fragments that bring up this situation, this state." Eliasson found the texts in two German books: Gustav Mensching's collection of religious texts, *Das lebendige Wort* (The Living Word), and Raoul Schrott's pioneering anthology, *Die Erfindung der Poesie* (The Invention of Poetry). Consequently, *Quo vadis* was originally conceived in German. Seven different texts from different spiritual traditions are set into music in seven sections, but these sections are not the work's main focus. Eliasson even states that "these texts are musically superfluous, they are only memories. On the other hand, everything belongs together organically. The texts keep the basic question 'quo vadis?' alive. This music is not in the slightest sense a decoration or a reinforcement of the words. The organic musical development leads the process. It is the piece that composes its own path." The vocal passages are episodes of a purely symphonic procedure in which the composer is – as Sibelius pointed out emphatically – "a slave of his themes". After the orchestral introduction, an Assyrian fragment is introduced, depicting the rage of the Storm God. The next unfolding of orchestral powers is followed by the wonderful Sumeric poem of the elevation of Inana, the priestess who sleeps with the Moon God An. Then we come across a Sappho fragment, a deeply moving passage: "When we die,



Photo: Marina Chumachenko

death is the end”, and the Sufic unio mystica about the two beings that live in one body: “I am the one whom I long for”. Next, we are confronted with another document of Sufi attitude that is rooted in the consciousness of the reality behind the obvious that is expressed in the testimony that “we are in this world, not from this world”: Al-Haladj’s satirical ‘Punishing Sermon for the bigot’, referring to the ‘polo game of the souls’. This is followed in turn by a mixed choir setting of ‘Quo vadis Domine’, and finally we hear an antiphonal realization of the Sumeric Inana ‘No-one has sung of Nana; one has sung of you’. All these fragments are integrated in the music’s own flow of search for the real life that transcends the limits of apparent daily reality. Some have perceived the suggestion (and hope) that one day in the future Eliasson will write another oratorio on the spiritual poetry of Rumi.

Three CD releases

Earlier this year, the fabulous Arcos Chamber Orchestra, under its founder **John-Edward Kelly**, presented an Eliasson portrait concert in New York that was an immense success. They played three of his string orchestral works: *Desert Point*, *Ostácoli*, and the almost forty-minute long, single-movement *Sinfonia per archi* (🔊), and recorded all three works for Neos. The Swedish Radio Symphony Orchestra under **Johannes Gustavsson** plays the same *Sinfonia per archi*, coupled with the wonderful *Double Concerto for Violin, Piano and Orchestra* (🔊), with soloist **Ulf Wallin** and **Roland Pöntinen**, that has been released by cpo. And another first rate ensemble presents its view on the *Sinfonia per archi*: the Ostrobothnian Chamber Orchestra from Finland under **Juha Kangas**. They gave the *Sinfonia*’s world-premiere in Kokkola in 2003, and now they combined it with two works by their “court composers” **Pehr Henrik Nordgren** and **Peteris Vasks** (Alba Records, “Dedications”).

More and more people understand the prophetic words of the late **Sergiu Celibidache** after having seen the score of Eliasson’s *first symphony*: “Regrettably for me, it is now too late, and I cannot even say that I have always been searching for such quality. This is beyond what I could have imagined. In this music, in its transcendent quality, lies the future. I don’t know anyone else who has learned that effectively from the past and who acts with such presence and mastery.” ■

Radiant light and darkness

...The music moves inexorably forward, as if by its own force, and you can never predict where you will end up... The works recorded here complement each other: the string symphony is quite dark, the double concerto has flashes of radiant light. The performances are of a very high calibre. A record to return to time and again.

Dagens Nyheter 5. 11. / *Thomas Anderberg*

Anders Eliasson: Sinfonia per archi, Concerto for Violin, Piano and Orchestra

CD: The Swedish Radio Symphony Orchestra, cond. Johannes Gustavsson, sol. Ulf Wallin, Roland Pöntinen (CPO 777 334-2)

Eliasson’s fourth – a classic

And finally a budding classic was performed: Anders Eliasson’s fourth symphony... the flow between disquietude and calm is so smooth that the tension never releases its grip on the listener. A powerful work given a fine performance, with lovely flugel horn solos by Joakim Agnas.

Dagens Nyheter 27.9. / *Thomas Anderberg*

Anders Eliasson: Symphony No. 4

Royal Stockholm PO, cond. Sakari Oramo, 25.9.2008, Stockholm, Sweden

Suggestive tones by Börtz

Börtz has created a modern, more cynical variant of Till Eulenspiegel. Where Strauss uses a forgiving humour, Börtz’s is sardonical and biting, without any trace of a smile. But he has the same refined manner of utilising the sound palette. The soloist had a great many suggestive dialogues with, above all, the percussion. The seriousness notwithstanding, there was also place for Laurin’s roguish playfulness.

Helsingborgs Dagblad 30.9. /

Henrik Halvarson

Daniel Börtz: A Joker’s Tale

Helsingborg SO, cond. Shi-Yeon Sung, sol. Dan Laurin, recorder, 26.9.2008, Helsingborg, Sweden

Energetic Freak in Burbank

The opening piece “A Freak in Burbank” is marvellous!

Falukuriren 13.9. / *Jennie Tiderman*

Schnelzer’s music is characterised by energy, but beyond the surface the music is lyrical and fragile. Björkman and the ensemble exploited the richly coloured nuances and played with incisive articulation. The performance was received with ample applause.

Nerikes Allehanda 4.10. / *Tibor Fülep*

Albert Schnelzer: A Freak in Burbank

Dalasinfonietta, cond. Bjarte Engeset, 11.9.2008, Falun; Swedish Chamber Orchestra, cond. David Björkman, 2.10.2008, Örebro, Sweden

As We Are

His music is both experimental and intensely melodic, angularly lyrical – if there is such a thing. It refuses politely but very firmly to sit comfortably in the background. In this day and age we need more of that sort of thing.

All about jazz 5.11. / *Chris Mosey*

Nils Lindberg: As We Are

CD: Nils Lindberg, piano; Margareta Bengtsson, soprano (Prophone PCD 094)

Irresistible repertoire by Tormis

Choirs from Sweden and the UK do justice to Tormis’s wonderful songs. Whistling, sighing, tongue-clicking, falsetto and log drumming add to the tonal palette but the music and singing are seductive enough even without them. ... As a package I would say irresistible. ... Superb repertoire.

Gramophone June 2008 / *David Fanning*

Veljo Tormis: Choral works

CDs: Svanholm Singers, cond. Sofia Söderberg-Eberhard (*Tocatta TOCC0073*), Holst Singers, cond. Stephen Layton (*Hyperion CDA67601*)

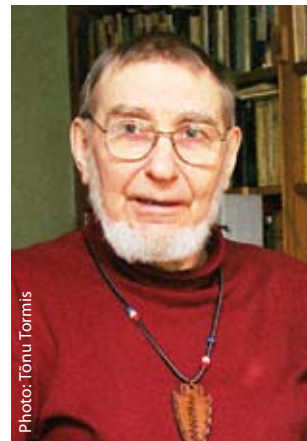


Photo: Tonu Tormis

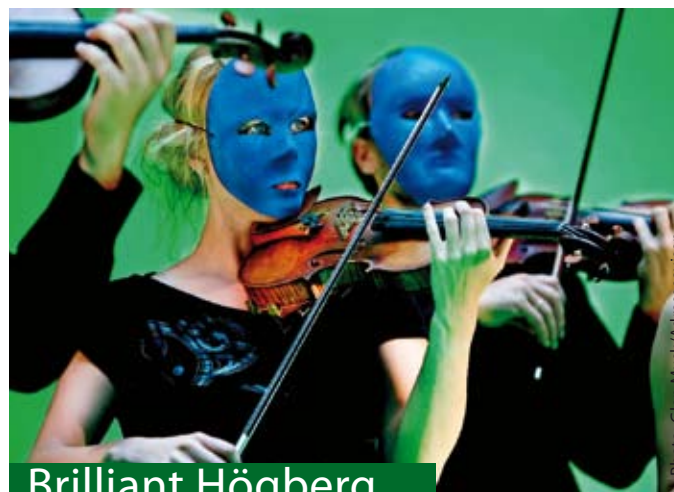


Photo: Glen Musk/Adresseavisen

Brilliant Högberg

Högberg’s “Silent Purpose” is nothing short of brilliant ... It was a full-bodied premiere performance that set music and images and bodies and chairs swinging ... And this happened despite the fact that the composer actually tried to convey a rather sombre message in the opening text. This is how paradoxical it can – and should – be, for then it will be great art, and that is exactly what it turned out to be.

Adresseavisen 27.9. / *Hroar Klempe*

Fredrik Högberg: Silent Purpose

World Premiere: The Trondheim Soloists, sol. Martin Fröst, clarinet, 26.9.2008, Trondheim Chamber Music Festival, Norway

Puumala's Mure at Donaueschingen

Mure is a work with a strong, distinctive sense of form and a sovereign command of texture and harmony, its virtues precisely those that often seem to be missing at leading and most forward-looking German festivals of contemporary music. www.amfion.fi 30.10. / Jarkko Hartikainen

Veli-Matti Puumala: Mure

World Premiere: Ensemble Intercontemporain, cond. Susanna Mälkki, 18.10.2008, Donaueschinger Musiktage, Germany

Musicianly drive à la Kyllönen

... Lichtenthal with its magical closing bars ... A Concerto grosso in which a tendency towards Slav-Finnish temperament effectively combines with Latin-American-tinged rhythms and a musicianly neoclassical drive à la Kyllönen.

Hufvudstadsbladet 20.8. / Mats Liljeroos

Timo-Juhani Kyllönen: **Orchestral Works**

CD: St. Petersburg State Academic Capella SO, cond. Alexander Chernushenko, sol. Matti Rantanen, accordion (Alba ABCD 256)

Bergman chamber music

Janus and Extase were among the highlights of the evening. Both works displayed a tremendous exuberance and technical challenges in the form of duels between the instrumentalists, howls and whistles.

Hufvudstadsbladet 12.11. / Jan Mikael Vainio

Erik Bergman: **Guitar music and chamber works**

Memorial concert on 9.11.2008, Jyrki Myllärinen, guitar, John Storgårds, violin, Ismo Eskelinen, guitar etc., Helsinki, Finland

Mellow Kortekangas

Kortekangas's music is mellow, accessible and clear, but never banal.

Hufvudstadsbladet 25.10. / Wilhelm Kvist

Olli Kortekangas: **Silta (The Bridge)**

Tapiola Chamber Choir, cond. Hannu Norjanen; Candomino, cond. Esko Kallio; Dominante, cond. Seppo Murto, 23.10.2008, Espoo Choral Festival, Finland



Photo: Saara Vuorjoki/Fimic

Spirited Tuomela

Tuomela constructs his work very cleverly on pithy motifs. The music never loses its spirited sense of movement, its animatedly shifting pulse and dense chordal continuum.

Helsingin Sanomat 2.10. / Hannu-Ilari Lampila

Tapio Tuomela: **Quintet No. 2 "Pierrot", Sea-Drift and other works**

Profile concert on 30.9.2008, various performers, Sibelius Academy, Helsinki, Finland

Musical ecstasy welling from the subconscious

Nothing is forbidden in Hakola's unique, exhilarating concerto. Modernism has found its way into the outer world. Could this musical ecstasy welling from the subconscious be called a masterpiece? Yes!

Aamulehti 26.10. / Harri Hautala

Kimmo Hakola: **Piano Concerto**

Tampere Philharmonic, cond. John Storgårds, sol. Henri Sigfridsson, 24.10.2008, Tampere, Finland



Photos: Pekka Mäenpää

Stockholm International Composer's Festival

In the orchestral concerto that Martinsson composed for the evening he paints with broad brush strokes. A Nordic Korngold shows his face here and waves farewell to the past decade's musical harvest.

Svenska Dagbladet 8.11. / Sofia Nyblom

Martinsson is a late-romanticist who excels in orchestration ... And yes, I was seduced.

Expressen 8.11. / Hanna Höglund

Rolf Martinsson: **Concerto for orchestra (World Premiere)**

Rolf Martinsson is more lyrically oriented with a cut-glass surface that is arched over a yearning for too-often-scoffed-at qualities such as joy, fervour and beauty.

Dagens Nyheter 17.11. / Thomas Anderberg

Rolf Martinsson: **Open Mind, Bridge**

Hakola's music is so full of surprises that it deliberately seems to defy description. ... it seems to address aspects of reality inexpressible in words. At the same time he seems, as it were, to want to make fun at the expense of everything.

Dagens Nyheter 9.11. / Thomas Anderberg

Kimmo Hakola: **Kim (World Premiere)**

A painfully beautiful work in places, the finale of which [...] resolves on the gentle tones of bells.

Dagens Nyheter 12.11. / Johanna Paulsson

Kimmo Hakola: **Le Sacrifice**

A fantastically sprawling Clarinet Concerto. Here we have clarinet playing that is clearly sexy and as much unexpected fun as the festival. ... A concerto that made Hakola the Concert Hall's new idol.

Expressen 18.11. / Hanna Höglund

Kimmo Hakola: **Clarinet Concerto**

Stockholm International Composer's Festival: 6.11, 9.11, 15.11.2008, Stockholm, Sweden, Royal Stockholm PO, cond. Sakari Oramo, sol. Anu Korsi, soprano, Laura Vikman, violin, Håkan Hardenberger, trumpet, Kari Krikku, clarinet

Finland's most significant musical voice

All through the pieces seriousness and humour go arm in arm. ... It may pass from the sublime to the ridiculous ... It is all delivered with real conviction in this splendid tribute to Finland's most significant musical voice.

International Record Review 10/2008 / Marc Rochester

Einojuhani Rautavaara: **Complete Works for Male Choir**

CD: YL Male Voice Choir, cond. Matti Hyökki; Talla Vocal Ensemble, cond. Pasi Hyökki (Ondine ODE 1125-2D)

Lyytikäinen's Seven Songs

The piano version of the Seven Songs was premiered at this concert. It achieves an evocative, aphoristic impression with its giddy vocal line and robust piano part.

Hufvudstadsbladet 18.9. / Jan Granberg

Pasi Lyytikäinen: **Seven Songs to words by Saira Susiluoto**

Jutta Holmberg, soprano, Kristian Attila, piano, Sibelius Academy, 16.9.2008, Helsinki, Finland

Rhythmic riot from Heiniö

The wildest torrent of sound was unleashed in Mikko Heiniö's Envelope. In this riot of postmodern timbres, tumult and rhythm the composer has "enveloped" the Trumpet Concerto by Joseph Haydn.

Helsingin Sanomat 4.10. / Hannu-Ilari Lampila

Mikko Heiniö: **Envelope**

Helsinki PO, cond. Jani Telaranta, 2.10.2008, Nordic Music Days, Helsinki, Finland

Aho's hypnotically compelling Luosto

Even after several hearings my enthusiasm for this radiant score has remained undimmed. This is music of such graphic impact and visually arresting imagery that it feels as though you could reach out and touch it.

International Record Review 10/2008 / Julian Haylock

Kalevi Aho: **Symphony No. 12 "Luosto"**

CD: Chamber Orchestra of Lapland, Lahti SO, cond. John Storgårds (BIS-SACD 1676)



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Swedish Radio SO, cond. Johannes Gustavsson, sol. Ulf Wallin, violin, Roland Pöntinen, piano
CPO 777 334-2

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Arcos Chamber Orchestra, cond. John-Edward Kelly
NEOS 10813

Sinfonia per archi
Ostrobothnian Chamber Orchestra, cond. Juha Kangas
Alba ABCD 245 (Dedications)

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Den längsta resan / The Longest Journey
for SATB (divisi) a cappella
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English version: W. H. Auden and Leif Sjöberg
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Text: Song of Songs (German)
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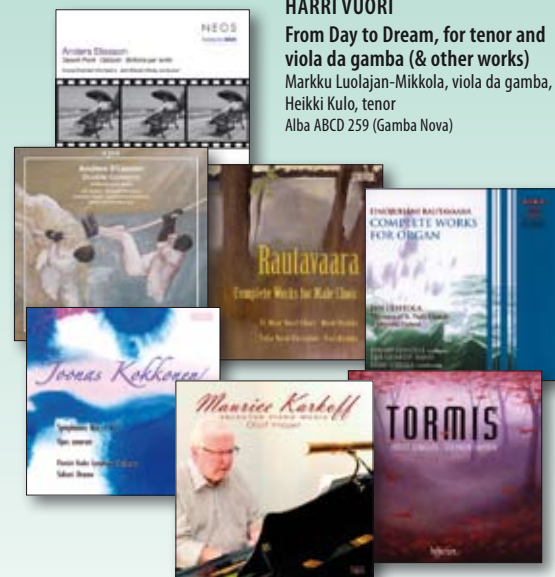
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Tel. +46 8 610 06 00 • Fax +46 8 610 06 27
www.gehrmans.se • info@gehrmans.se
hire@gehrmans.se • sales@gehrmans.se



Fennica Gehrman Oy Ab
PO Box 158, FI-00121 Helsinki, Finland
Tel. +358 10 3871 220 • Fax +358 10 3871 221
www.fennicagehrman.fi • info@fennicagehrman.fi
hire@fennicagehrman.fi • sales@sulasol.fi