

NORDIC

# HIGHLIGHTS

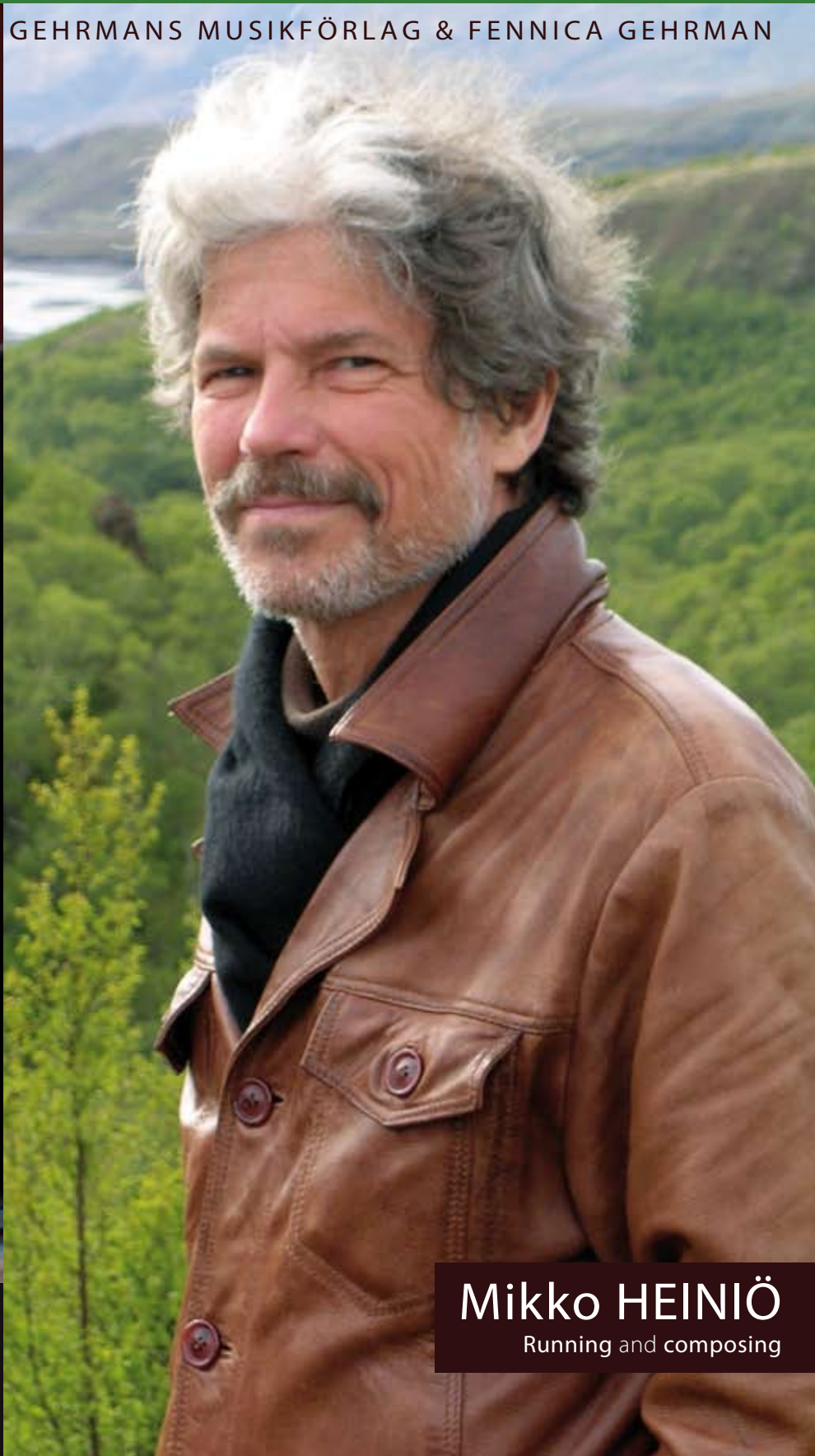
4/2009

NEWSLETTER FROM GEHRMANS MUSIKFÖRLAG & FENNICA GEHRMAN



Marie  
**SAMUELSSON**

– a composer with a passion for sounds



**Mikko HEINIÖ**

Running and composing

## Broström in Belgrade

Tobias Broström's *Transit Underground* was on the programme of the 18<sup>th</sup> International Review of Composers in Belgrade ("The Echoes of Space"). Broström was on hand when Bojan Sudjic conducted the Serbian Radio Symphony Orchestra in the work at the final concert on 18 November.

## Sandström – Spring Composer 2010

Sven-David Sandström has been appointed "Composer of the Spring" 2010 at the Berwald Hall in Stockholm. The season will see performances with the Swedish Radio Symphony Orchestra including his *Cello Concerto* with soloist Torleif Thedéen and conductor Jukka-Pekka Saraste, and the Swedish premiere of the large-scale oratorio *Messiah* with Herbert Blomstedt at the podium. The public was offered a foretaste already on 28 November when the Swedish Radio Choir and Peter Dijkstra performed eight of Sandström's choral works: *Lobet den Herrn, Es ist genug, Agnus Dei, Ave Maris Stella, Hear My Prayer, Ave Maria, Singet dem Herrn* and the premiere of *A New Song of Love*. The programme was recorded for a CD to be issued on the Dutch label Channel Classics.



Photo: Mats Bäcker

## Allan Pettersson sampler CD

Gehrmans has produced an Allan Pettersson sampler CD containing 19 examples from his oeuvre. The impending centenary of Allan Pettersson's birth in 2011 offers a welcome opportunity to get to know a composer whose works have the power to spellbind receptive audiences everywhere. Are you interested in programming Allan Pettersson in 2011? Get a free copy of the CD by sending an e-mail to: [hire@gehrmans.se](mailto:hire@gehrmans.se).

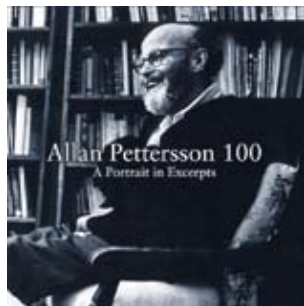


Photo: Anders Åberg

## Martinsson writes for Fröst and Paulsson

The newly founded Norwegian Arctic Philharmonic Orchestra will co-commission a clarinet concerto for Martin Fröst by Rolf Martinsson together with the City of Birmingham Symphony Orchestra, the Royal Stockholm Philharmonic and the Malmö Symphony Orchestra. The world premiere will take place in Malmö in October 2010. Martinsson will also write a concerto for soprano saxophone and orchestra for Anders Paulsson scheduled to be premiered in Umeå in the autumn of 2011. The concerto is commissioned jointly by the Norrland Opera Symphony Orchestra and the Dala Sinfonietta.

## Arcos on tour with Eliasson and Nordgren

The New York based Arcos Chamber Orchestra will go on a tour of Europe on 6–18 March 2010 with a programme including Anders Eliasson's *Desert Point* and Pehr Henrik Nordgren's *Symphony for Strings*. Under the direction of John Edward Kelly, Arcos will stop at Pforzheim, Pirmasens, Oberhausen, Detmold, Berlin and Wolfsburg. During the tour a new orchestral work by Eliasson will be premiered at the Konzerthaus Berlin on 14 March.

## Choir forum with Tormis and Sandström

Veljo Tormis and Sven-David Sandström have been invited to the annual Limburg Choir Forum as the focus composers for 2010. Scheduled for 29–31 January, the forum will be attended by 150 German choral conductors to whom the composers will introduce and teach their works. Previous guest composers have included Arvo Pärt and Peteris Vasks (See Chorleiter-Forum at [www.dcf.de](http://www.dcf.de)).

## International Colourstrings course

Colourstrings training for instrumental teachers will be given in Klagenfurt, Austria on 4–6 January 2010. The course is part of the three-phase education programme required for the Colourstrings teacher certificate. The practical sessions will use the violin books and other material published by Fennica Gehrmans, and the course will be held in English and German.

## Lucernaris video clip



A TV documentary was made from the rehearsals and the premiere of Tobias Broström's trumpet concerto *Lucernaris* in May. Now you can watch a five-minute video clip (with English subtitles) from the film on our web site featuring Robin Ticciati, Tobias Broström, Håkan Hardenberger and the Gävle Symphony Orchestra. ([www.gehrmans.se/lucernaris](http://www.gehrmans.se/lucernaris))

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Sound samples , video clips  and other material are available at [www.gehrmans.se/highlights](http://www.gehrmans.se/highlights) [www.fennicagehrman.fi/highlights](http://www.fennicagehrman.fi/highlights)

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## Fougstedt centenary

A hundred years will have passed on 24 May 2010 since the birth of **Nils-Erik Fougstedt**, a man of many musical talents: composer, choral conductor, Chief Conductor of the Finnish Radio Symphony Orchestra, teacher and music critic. As a composer he was known mainly for his orchestral works, but his lyrical choral music continues to arouse interest. Fennica Gehrman editions of his music can be purchased e.g. at [www.choralsongs.fi](http://www.choralsongs.fi) and his complete secular choral output is available on the Alba Records CD "The Arch of the Birch Trees".

## Klami and Hakola in the Turku Cello Competition

*Appassionato* by **Kimmo Hakola** has been commissioned as the compulsory work for the second round of the national Turku Cello Competition to be held in February 2010. Among the works performed by the finalists will be the *Cheremissian Fantasy* by **Uuno Klami** with the Turku Philharmonic Orchestra conducted by **Petri Sakari**. 36 young cellists have entered the competition.



Photo: © 2009 Stefan Guse

## Kärkkäinen at Aboa nova

Chamber music by **Tommi Kärkkäinen** can be heard at the Sigyn Hall in Turku at an Aboa nova concert in February 2010. Aboa nova is a series of contemporary music concerts run by the Turku Music Academy. A chosen contemporary composer selects the works for each concert in collaboration with the Music Academy faculty and supervises their rehearsal.



Photo: Saara Vuorjoki/Fimic

## Kortekangas in Washington

The music of **Olli Kortekangas** is to be presented in Washington in the Phillips Collection's Leading European Composers concert series on 18 March 2010. Top young Finnish musicians – chosen by the composer himself – will perform a selection of his chamber and solo works including *Divertimento* and *Tämä hetki – Dieser Augenblick*. The opening number, *Iscrizione* for clarinet and cello, will be followed by the world premiere of another chamber work written for this occasion.

## BBC Philharmonic to premiere Aho

**Kalevi Aho** has been commissioned by the BBC and his residence orchestra, the Lahti Symphony, to write a new symphony. The symphony will be his fifteenth, and it is to be premiered by the BBC Philharmonic in Manchester during the spring season 2011. The Lahti performance will take place later during the year.

## Nordic music in Shanghai

Nordic music was featured at Music China in Shanghai in October 2009. The Nordic exhibition was a joint project between the music information centres of Finland, Sweden, Norway, Iceland and Denmark and selected Nordic music publishers, among them Fennica Gehrman. The aim of the exhibition was to reach out to music professionals from China and other Asian countries. Music China is one of the biggest music fairs in Asia, attracting close to 43 000 visitors.

Bendt Viinholt Nielsen, Hilde Holbæk-Hanssen, Hanna Isolammi, Henna Salmela & Odd Sneeggen (Photo: Petra Schramböhrer)



## PREMIERES

### Autumn 2009 – Spring 2010

#### THOMAS JENNEFELT

*Dixit Dominus – In the Name of God*  
Musica Vitae, Harmony of Voices,  
cond. Fredrik Malmberg  
6 November, Stockholm, Sweden

#### KALEVI AHO

*In memoriam Pehr Henrik Nordgren*,  
for solo violin  
John Storgårds  
15 November, Siuntio, Finland

#### ANDERS ELIASSON

*Concerto for violin, viola ed orchestra da camera*  
Ostrobothnian Chamber Orchestra,  
cond. Juha Kangas, sol. Ulf Wallin, violin,  
Lars Anders Tomter, viola  
25 November, Helsinki, Finland

#### SVEN-DAVID SANDSTRÖM

*A New Song of Love*  
Swedish Radio Choir, cond. Peter Dijkstra  
28 November, Stockholm, Sweden

#### Nätverket (The Network) – Opera

The University College of Opera,  
Stockholm Chamber Orchestra, cond. Tobias Ringborg  
28 November, Stockholm, Sweden

#### Five Pieces for Saxophones, Percussion and Strings

The Junior Academy, cond. Mark Tatlow  
11 December, Stockholm, Sweden

#### FREDRIK SIXTEN

*Osanna in excelsis*  
The Växjö Oratorio Choir and Cathedral Choir,  
cond. Thomas Niklasson  
29 November, Växjö, Sweden

#### A Swedish Christmas Oratorio

The Gothenburg Cathedral Choir, Gustavi Women's Choir, Chamber Orchestra of Gothenburg SO, cond. Michael Sager, Bengt Nilsson, organ, Helena Ek, soprano  
20 December, Gothenburg, Sweden

#### OLLI KORTEKANGAS

*Adventus*, for string orchestra  
Haapavesi Chamber Orchestra,  
cond. Timo Hannula  
10 December, Kärsämäki, Finland

#### A new work

Olli Leppäniemi, clarinet, Samuli Peltonen, cello  
18 March, Washington, U.S.A.

#### Pietà

Pia Freund, soprano, Varpu Haavisto, viola da gamba, Assi Karttunen, cembalo  
20 March, Tampere, Finland

#### JÖRGEN DAFGÅRD

*Through Fire and Water*  
Malmö SO, cond. Daniel Raiskin  
11 February 2010, Malmö, Sweden

#### TAPIO TUOMELA

*Arctic Overture*  
Joensuu City Orchestra, cond. Esa Heikkilä  
9 April 2010, Joensuu, Finland

#### KIMMO HAKOLA

*Symphony No. 1*  
Finnish RSO, cond. Sakari Oramo  
19 May 2010, Helsinki, Finland



# Running and composing

TERO-PEKKA HENELL

***Mikko Heiniö is writing his third opera, and his long days at the computer and grand piano keyboards usually end with a jog of over ten kilometres, each metre corresponding to one hour he will probably spend working on the opera before it is finished. But what do running and composing have in common?***

**M**ikko Heiniö has a passion for running. He goes out jogging four evenings a week, covering some fifty kilometres in all. His personal marathon record – and that means 42.195 kilometres – is 3 hours 20 minutes. Last summer he decided to test his physical condition while composing at his summer place at Kangasala and accordingly ran the Cooper test – something he had not done for ages. The result: 2,850 metres. “Not bad for someone of over 60,” he grins. It came as something of a surprise, seeing that he is nowadays far more relaxed about jogging than he used to be.

“I no longer feel a compulsion to achieve,” he says. “I just run as the mood takes me. I know what my pulse rate is without measuring it, and I’m no longer bothered how long I take. Really the only thing that matters is the total time I can devote to running.”

## Good technique and steady pace

Running is also vital for Heiniö if he is to stand the pace of work. It’s a good idea to end a long stint at the keyboard with a 10–15 kilometre run. Heiniö does not compose while he is jogging, but he may think about what he is going to say the following day at, say, the board meeting of the Finnish Composers’ Copyright Society Teosto or the Society of Finnish Composers. Rather, he uses running as a means of getting away from work. And the exercise does him good, because composing is mostly sitting at a keyboard.

According to Mikko Heiniö, running and composing have a lot in common. “As a performance, running is minimalist, an even timeline. But you need a good technique to run the marathon, so you can learn to maintain a steady pace and performance. I don’t think of either composing or running as a process but as a state into which I project myself. When I run, I enter a state in which I regulate my pace so that I can in principle run for goodness knows how long. If I step up the pace – and especially if I start off too fast, as many do in their first marathon – I may not reach the finishing line. Running becomes a form of self-imposed torture. I just have to convince myself that this distance is going to take me such and such a time, but I can do it if my speed is right.

“Composing an opera demands a similar appropriation of time, pacing myself correctly over a period of maybe more than three years. On the other hand a composer has to accept the fact that even if a piece of music takes only a minute or two to perform, writing it may take a whole working week. I also have to know how much musical information those minutes can carry, in other words at what speed the listener will be able to keep up, or when he will begin to flag.”

Heiniö likens composing to a runner’s interval training: “The dramatic structure of the music demands that the tempo, the frequency of the events, varies. In interval training, quick spurts may alternate with relaxed jogging at intervals of, say, a kilometre.”

Heiniö took up running as a counterbalance to work back in 1994. “I was in the country writing my piano-concerto ballet *Hermes*, my first music drama, and had difficulty getting to sleep after working for 12 hours. So I decided to try out Hermes’s winged sandals,” Heiniö laughs. Running became part of his work as a composer and over the first four years his running diary recorded over 10,000 kilometres and ten marathons.

## A composing marathon

The figure 10,000 also crops up in his “opera diary”. For that is the number of hours he says he spent working on his opera *The Hour of the Serpent*. “The input-output ratio of composing this two-and-a-half-hour opera is rather modest: the actual work takes four-thousand times as long as performing or listening to the opera,” he laughs. And goes on to calculate the hourly rate he has

# Marie SAMUELSSON

– a composer with a passion for sounds

## Where do you find the inspiration for your composing?

It starts out very musically, with a sound idea or a tonal image that comes into my head. I often get inspired by concrete sounds. I then write it all down and get new ideas from what I have written. You might say that I fill in musically the first sound idea with rhythm, melody and harmony, which in turn are changed and refined to fit new contexts.

## Do you decide upon the title at an early stage or is it something that comes later on?

The titles are many times directly associated with the first sound ideas. It is exciting to try to find a title that “poetically” describes the parameters I am working with, and I imagine it being a way in to the piece. You are sometimes told that newly written music is too abstract for the listener. Then it can be appropriate with titles that are not dull, but rather create a kind of vision around the piece.

## Who is *Bastet – the Sun Goddess* who has given the name to your *Violin Concerto*?

She is an Egyptian goddess who according to the myth was forced to kill the snake Apep every evening so that the sun could rise the next morning. Bastet has many different characteristics and temperaments: she is both life-giving and sometimes struggling. This gave an ample scope to the work. From a purely musical standpoint, the sound ideas in the concerto consist of, among other things, a glissando in a motive that derives from Arabian music, which recurs now and then in the work. There is no actual competition between soloist and orchestra, the orchestra rather answers and spurs on the soloist. I imagine the violin wandering around in different soundscapes.

*“For me it begins with a sound idea”, says Marie Samuelsson, who is now increasing her collaboration with Gehrman with four new orchestral works.*

## Your *Violin Concerto* is considered a seminal work in your production. In what way?

It was above all a starting point for me to express myself on a larger scale and in a longer duration. The work was also a big success and *Anna Lindal*, for whom it was composed, has performed it a number of times with various orchestras, including the Norrköping Symphony Orchestra, the Royal Stockholm Philharmonic and the Helsinki Philharmonic.

## *Air Drum III (Luftrumma III)* has become something of a hit. How did you get the idea of using air shafts as percussion instruments?

I wanted to find some percussion instrument that was big and grandiose and had a somewhat different sound. The idea of using something that people left behind: recycling,

earned: “It does not really fall on the salary scale for any occupation.”

Even so, he once again agreed to take on a job that all in all, from the opening words of the libretto to the first-night performance, is to last for more than four years. This was a commission from the City of Turku to compose a historical opera as the culmination of the city’s year as Capital of Culture in 2011. Set in 16th century Turku, Stockholm and various parts of Sweden, it is about the Swedish King **Eric XIV** (1533–1577) and his wife, **Karin Månsdotter**. The librettist is a partner familiar from *The Hour of the Serpent*, **Juha Siltanen**. Heiniö has already written the first act and the beginning of the third and is at present working on the second. The opera is due for completion in time for spring 2011 and will be premiered in the autumn.

“People usually say that the hardest point in the marathon is around 30 kilometres, when you may feel you have hit a brick wall. If you can then succeed in psyching yourself up, you may even increase your speed towards the end. I haven’t nearly reached that stage with my opera, but two years from now I will know whether I have paced myself correctly, and whether I was suitably geared up. In running the marathon, you always reach a point when you wish the whole grind was over. Luckily that thought never crosses my mind during a composing marathon.” ■



Drawing by Ante Johansson /Tietokuva



that is, appealed to me. But I also wanted the air shafts' sounds and timbres to be reflected in the orchestral texture, so there is a connection there. And then, of course, it makes for attractive stage scenery. I prefer that they shine the lighting on the air shafts so they can be seen.

### How would you describe your own music?

It is communicative, direct and varied, sometimes with very rhythmical accents, other times more meditative, beautiful and poetical. For me it is important to work organically with music. Music should flow. Then I like to look around in what is recent by bringing in concrete sounds and filling them in musically, and not just keeping to what is traditional. I don't believe one can place me in any special "ism", but to a certain extent I work with a sophisticated minimalism combined with a detailed aesthetics of timbre that I have developed in my contacts with IRCAM in Paris and lessons with Pär Lindgren at the Royal College of Music in Stockholm.

### What do you want to convey with your music?

Music should be like another world to become absorbed in; at the same time there should be energy. I should very much like to point out mankind's possibilities for change. There should always be something positive in the midst of those gloomy, slightly sorrowful undertones that one can find in my works. There has to be hope. An obvious example of this is my orchestral piece *Fear and Hope* from 2006, which was inspired by the writings of Aung San Suu Kyi, the champion of democracy in Burma. But it is also something that reappears throughout all of my music.

### In 2007 the Weekend Festival at the Stockholm Concert Hall was dedicated to you. What did this mean for you?

It was of course a momentous experience in my career as a composer. During four days 19 of my works were performed: orchestral and chamber music, dance works, electroacoustic music, and *Singla*, a work commissioned for the Royal Stockholm Philharmonic. Large audiences attended and contacts were made for new forms of collaboration. But above all it was a summing-up of my creativity and a starting point for something new.

### What are you working on just now?

This year I have finished two large-scale commissions: *Flygande linjer och dån* (Flying Lines and Booming) for the Stockholm Chamber Orchestra (SNYKO) and the horn concerto *The Horn in the Wind* for Sören Hermansson and the Swedish Wind Ensemble. My next work will be a short fanfare for brass quintet, and I am currently working on a chamber opera for the 2010 season. It will be my first opera, and I'm really excited about it. It is a little like tying up loose ends: I can make use of various ideas that I've worked with earlier, and I really enjoy composing for voice. ■

## REVIEWS

### Sonninen and Heininen in a stirring concert

Ahti Sonninen's arrangement of Koska valaissee kointähtönen (When Does the Morning Star Light up) was astoundingly beautiful. ...The diminuendo at the end of Heininen's Lamentation and Praise was exquisitely intensive. A strong harmonic tension prevailed throughout the impressively interpreted work.

*Ilkka 3.11. / Jaakko Laakso*

**Ahti Sonninen: When Does the Morning Star Light up, Paavo Heininen: Lamentation and Praise, Op. 68**

Ostrobothnian Chamber Orchestra, cond. Juha Kangas, 30.10.2009 Kauhava, Finland

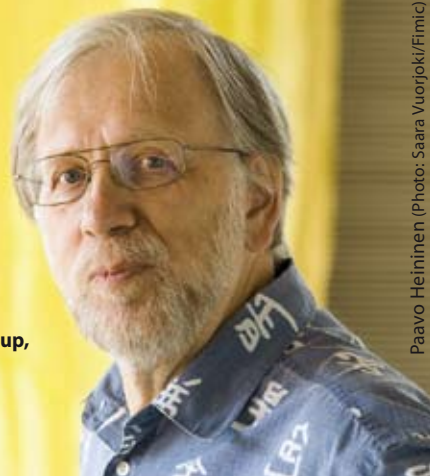


Photo: Saara Vuorjoki/Fimic

### Enthusiastic response to Aho's explosive Minea

Kalevi Aho may well be the most important Finnish composer since Sibelius. ... Minea skilfully exploits the full firepower of the symphony orchestra, which is to say that, at its summit, it is jet-engine loud. ...The Song of the Nightingale by Stravinsky and the Suite from Richard Strauss' Der Rosenkavalier completed the evening's trio of showpieces. Beside Aho, they seemed a bit tame.

*Star Tribune 6.11. / Ann Marsden*

Thursday's concert featured something totally fresh, the world premiere of Minea. Built upon a foundation of Indian and Arab rhythms drummed out on a plethora of percussion instruments, it's a work of gathering menace and explosive release.

*TwinCities.com Pioneer Press 6.11. / Rob Hubbard*

**Kalevi Aho: Minea**

World Premiere: Minnesota Orchestra, cond. Osmo Vänskä, 5.11.2009 Minneapolis, U.S.A.



Photo: Maarit Kyöharju/Fimic

### Jyrki Linjama's soulful meditations

The evening's premiere, Jyrki Linjama's *Allerheiligentag II* with its six meditations, constituted a homogeneous musical reflection examined in different ways. ...In its deliberate open-mindedness Linjama's work called to mind the music of grandfather Linjama.

*Keskisuomalainen 29.10. / Helvi Kangas*

**Jyrki Linjama: Allerheiligentag II**

World Premiere: Sinfonia Finlandia Jyväskylä, cond. Tibor Bogányi, 28.10.2009 Jyväskylä, Finland



Photo: Saara Vuorjoki/Fimic

### Rautavaara's House of the Sun

...A mystical journey in time revolving round a tragicomic present and a fabulous past. The poetic-ironic libretto provides important information and humour. ...It is easy to surrender to Rautavaara's refined, decadent flow of melody and timbre.

*Helsingin Sanomat 17.10. / Hannu-Ilari Lampila*

**Einojuhani Rautavaara: The House of the Sun, chamber opera in two acts**

Joint Sibelius Academy & University of Texas production, cond. Markus Lehtinen, dir. Vilppu Kiljunen, sol. Marjukka Tepponen, Megan Heath, Vikke Häkkinen etc., 14.10.2009 Järvenpää, Finland



**Maija Skille, Vikke Häkkinen and Soo-Ah Park in The House of the Sun**  
(Photo: Rami Talja/Sibelius-Adacemy)

## Powerful experience with magic moments

The Moon Concerto makes a strong dramatic impression. ...The operatic quality also leaves its mark on the overall form of the concerto. ...There is a magic moment at the beginning of the finale when Dowland's Galliard is heard first on the piano, as the vocal melody gradually weaves round its harmonies and the harp makes the whole orchestra part of the musical texture.

*Turun Sanomat 25.9. / Eero Linjama*

The Moon Concerto is an example of Heiniö's skilful, complex composition technique packed with allusions.

*Helsingin Sanomat 25.9. / Hannu-Ilari Lampila*

### Mikko Heiniö: Moon Concerto (Piano Concerto No. 8)

World Premiere: Finnish RSO, cond. Santtu Rouvali, sol. Heini Kärkkäinen, piano, Monica Groop, mezzo-soprano, 23.9.2009 Helsinki, Finland

## Puumala work sweeps the listener along

The listeners were swept along from the very beginning. Puumala's Memorial Fragment literally placed the audience in the centre of events. ...The dazzling work came across as icy, brittle echoes... The breathtakingly quiet moments were what carried the work along.

*Keskipohjalainen 13.11. / Inkeri Tuikka*

### Veli-Matti Puumala: Memorial Fragment

Ostrobothnian Chamber Orchestra, cond. Juha Kangas, 11.11.2009 Oulu, Finland



Photo: Saara Vuorjoki/Fimic

## Time stood still

This was music that you could not quite resist, even though it was many times downright brutal in its inexorability. Notwithstanding the conductor's slow basic tempo, he was not only able to keep together all the varied parts of the symphony, but he also brought about the magical effect of getting time to stand still. The symphony was a whole world of its own in which the listener could linger for a while without reservations and demands.

*Helsingborgs Dagblad 23.10. / Henrik Halvarson*

### Allan Pettersson: Symphony No. 7

Helsingborg Symphony Orchestra, cond. Tobias Ringborg, 22.10.2009 Helsingborg, Sweden

## Sensual and mysterious Samuelsson

With a web of fragmentary starts, the orchestra builds a windy, musically varied landscape where the French horn player wanders around... The music's sensual qualities, in combination with its mysterious atmosphere, give the concerto a special, almost unreal character.

*Svenska Dagbladet 12.10. / Lars Hedblad*

### Marie Samuelsson: The Horn in the Wind

World Premiere: Swedish Wind Ensemble, cond. Staffan Larsson, sol. Sören Hermansson, horn, 10.10.2009 Stockholm, Sweden

## Dixit Dominus

This section was very suggestively composed, with dark, accusing string sonorities, and it created a striking and frightening mood inside the space of the church. It was assertive music full of power and energy that was hard to resist. But Jennefelt's main message is, after all, peace and reconciliation, and in the final words of the concert the Harmony of Voices sang sweetly: Lord have mercy, and peace on earth...

*Smålandsposten 8.11. / Axel Lindhe*

### Thomas Jennefelt: Dixit Dominus

Musica Vitae, Harmony of Voices, cond. Fredrik Malmberg, 7.11.2009 Tingsryd, Sweden



Photo: Siri Jennefelt

## Schnelzer's music teems with life

The orchestra interpreted the translucent sonority of the work superbly. In continually changing, precisely executed time signatures the music was all the while teeming with life and excitement.

*Uppsala Nya Tidning 9.10. / Anders Bragesjö*

### Albert Schnelzer: A Freak in Burbank

Uppsala Chamber Orchestra, cond. Shi Yeon Sung, 8.10.2009 Uppsala, Sweden



Ann-Kristin Jones as Goya's wife, Josefa (Photo: Mats Bäcker)

## Börtz's Goya – a memory for life

Something exciting happens in the transparent element, in those moments when the music becomes, as it were, immobile and the development frozen. When the song can soar out into chamber-music, airy visions of solitude and wistful dreams of beauty...

*GöteborgsPosten 28.9. / Magnus Haglund*

There are a number of excellent portraits here, especially of the women around Goya... And, of course, of Goya himself, powerfully interpreted by baritone Anders Larsson.

*Dagens Nyheter 29.9. / Martin Nyström*

Daniel Börtz's music opens up like a flower... And when Josefa recalls her dead children with tones that give an inkling of the presence of a muse, we in the audience get a memory for life.

*Svenska Dagbladet 28.9. / Carl-Gunnar Åhlén*

### Daniel Börtz: Goya, opera in two acts

World Premiere: The Göteborg Opera, cond. Joakim Ulander, sol. Anders Larsson, Michael Weinius, Ann-Kristin Jones, Katarina Giotas etc., 26.9.2009 Gothenburg, Sweden

Anders Paulsson (Photo: Bengt-Åke Persson)



## Eliasson's fascinating concerto

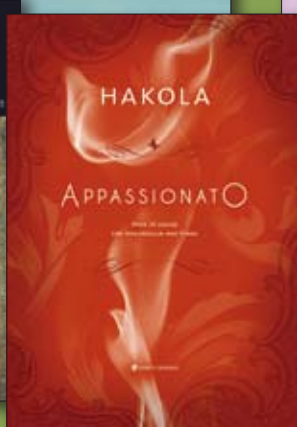
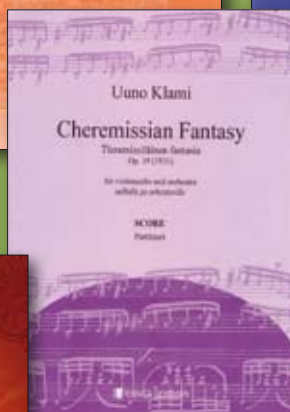
The whole piece is permeated by a flow that just goes straight through. The soloist takes the listener on a journey where you just have to follow along, whether you want to or not. It is bold and fascinating in some sections, while calm and melodic in others. The interplay between orchestra and soloist almost takes the audience's breath away. This is artistry and virtuosity of the highest calibre.

*Norrländska Socialdemokraten 28.9. / Johan E. Skoglund*

### Anders Eliasson: Concerto for Saxophone and String Orchestra

Norrbottn Chamber Orchestra, cond. Eva Ollikainen, sol. Anders Paulsson, 27.9.2009 Piteå, Sweden

# NEW PUBLICATIONS



## VOCAL & CHORAL

### FREDRIK KEMPE

(Arr. Mats Bergström)

#### La voix

Arrangement for voice and guitar  
Text: Fredrik Kempe/Malena Ernman  
(English and French)  
GE 11462

### NILS LINDBERG

#### Sweet and Kind

Five songs for mixed choir and soprano solo  
Text: romantic poetry from various times (Eng)  
GE 11477

### SVEN-DAVID SANDSTRÖM

#### A New Song of Love

for mixed choir (SMzATBarB)  
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**Fennica Gehrman Oy Ab**  
PO Box 158, FI-00121 Helsinki, Finland  
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