

NORDIC

HIGHLIGHTS

2/2010

NEWSLETTER FROM GEHRMANS MUSIKFÖRLAG & FENNICA GEHRMAN



KAI NIEMINEN

talks about his music



**ROLF
MARTINSSON**

– composer
in demand

Sandström commissions

Prince Claus Conservatoire in Groningen, Netherlands has commissioned a work for children's choir, strings and percussion by **Sven-David Sandström**. The work is entitled *Three Poems by Prince Claus* and it will receive its premiere on 10 November under the direction of **Peter Dijkstra**. Sandström is also writing a concerto for piano trio and orchestra for the Danish-Korean Trio Con Brio Copenhagen. It is a joint commission by the Danish Radio Symphony Orchestra, the South Jutland Symphony Orchestra and the Odense Symphony Orchestra. **Manfred Honeck** will conduct the Danish RSO in the world premiere on 15 September 2011.



Tommie Haglund
Photo: Anders Gustafsson

Focus on Tommie Haglund

Phono Suecia will release a portrait CD with music by **Tommie Haglund** featuring **Elizabeth Pitcairn** playing his violin concerto *Hymnen an die Nacht* on her "Red Mendelssohn Stradivarius". **Hannu Koivula** conducts The Helsingborg Symphony Orchestra. The guitarist **John Mills** joins harpist **Stephen Fitzpatrick** and the Lysell Quartet in *To the Sunset Breeze – in Memory of Frederick Delius*. Sopranos **Tua Åberg** and **Jeanette Bjurling** perform, together with a chamber ensemble Haglund's work *Röstens dotter (The Daughter of the Voice)* which will also be heard at the CD release concert on 17 June in Halmstad. Furthermore a TV-documentary about Tommie Haglund is being produced from which a preview will be shown in connection with the release.

Schnelzer's hit piece at the Proms

Thomas Dausgaard and the Swedish Chamber Orchestra will perform **Albert Schnelzer's** concert opener *A Freak in Burbank* at the Proms on 23 August. The British premiere will be broadcast live on BBC Radio 3 and the concert will be preceded by a Proms Intro at the Royal College of Music, where BBC's **Martin Handley** will interview Dausgaard and Schnelzer.

A Freak in Burbank has become a real hit. Since its premiere in 2008 it has been performed more than 20 times by nine different orchestras with six different conductors. This autumn the piece will be performed by the Danish RSO during the Nordic Music Days in Copenhagen. The 2011 season will see performances by the Canadian NAC Orchestra in Ottawa and a tour of Germany in March by the Swedish Chamber Orchestra with performances in, among other venues, the Berliner Philharmonie and the Kölner Philharmonie. *A Freak in Burbank* was inspired by a biography on American film director **Tim Burton** who grew up in Burbank, California.

Also at the Royal College of Music in London Schnelzer's chamber music will be presented at a concert featuring the Tippett Quartet, the percussion group Oduo and other performers on 24 August.



Albert Schnelzer at Albert Hall

Lidholm Composer of Spring 2011

Ingvar Lidholm has been announced as Composer of Spring 2011 by the Swedish Radio. Lidholm celebrates his 90th birthday in February 2011 and during the spring the Swedish Radio Symphony Orchestra will perform his *Kontaktion* under the baton of **Herbert Blomstedt** and *Toccata e canto* with **Susanna Mälkki** at the podium, among other works. Also in February the Swedish Radio Choir will pay tribute to Ingvar Lidholm with a concert dedicated exclusively to his choral oeuvre.



Ingvar Lidholm
Photo: Thomas von Schreiner

New solo concertos

Tobias Broström will compose two new solo concertos for the 2011 season. The Gävle Symphony Orchestra has commissioned a piano concerto for **Per Tengstrand**, to be premiered on 17 March next year. It will be followed by a concerto for cellist and conductor **Mats Rondin**, jointly commissioned by the Västerås Sinfonietta and the Jönköping Sinfonietta. The world premiere is scheduled till the autumn 2011.

Anders Eliasson is writing a violin concerto for **Ulf Wallin** and the Swedish Radio Symphony Orchestra. **Manfred Honeck** will conduct the world premiere which will take place at Berwald Hall on 21 January 2011. **Benjamin Saern** has received a commission to write a concerto for clarinetist **Karin Dornbusch** and the Norrköping Symphony Orchestra with premiere in spring 2012.



When they think they know where they're heading, I take a step in another direction.

Sixten video clip

Now you can watch a 4-minute video clip about **Fredrik Sixten** on our website (www.gehrmans.se/fredriksixten). The clip includes an exclusive interview (English subtitles) with Sixten and excerpts from some of his major choral and organ works.

NORDIC HIGHLIGHTS 2/2010

NEWSLETTER FROM GEHRMANS MUSIKFÖRLAG & FENNICA GEHRMAN

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

Cover photos: Saara Vuorjoki (Kai Nieminen), Mats Bäcker (Rolf Martinsson), Guy Vivien (Ensemble Musicatreize)
Editors: Henna Salmela and Kristina Fryklöf
Translations: Susan Sinisalo and Robert Carroll
Design: Pirkko Huttunen
ISSN 1239-6850
Printed in Sweden by 08 Tryck, Bromma 2010

Finnish chamber music in Tokyo

The Ensemble Nomad from Tokyo, Japan will perform Finnish chamber music in its concert at the Tokyo Opera City Recital Hall on 21 June. The works presented in the concert series "Worlds Calling Each Other" include **Mikko Heiniö's** *Piano Quintet* and **Juhani Nuorvala's** *String Quartet No. 2* among other works. The Ensemble Nomad is conducted by guitarist **Norio Sato**.

US oratorio commission for Kortekangas

The Washington Choral Arts Society has commissioned an oratorio from **Olli Kortekangas** together with the Tampere Philharmonic Orchestra. It will be a work for mixed chorus, children's chorus, two soloists and orchestra lasting about 40 minutes and involving close to 200 singers. The text, according to the composer, deals with the themes of ecology and mythology of the Tree of Life. The world premiere is scheduled for spring 2011 in Washington DC, and the Finnish premiere will be heard in Tampere during the 2011/2012 season.

Music by Kortekangas can also be heard at home in Finland. He is the guest composer at the Crusell Week in July, when the programme will include the premiere of a work for oboe and string quartet.



Photo: Saara Vuorjoki / Fimic

Rautavaara's The Mine in Tampere

The opera *The Mine* by **Einojuhani Rautavaara** can be heard in a concert performance at the Tampere Hall on 24 September 2010. **Hannu Lintu** will conduct the Tampere Philharmonic, and the soloists will include **Jorma Silvasti, Pia Freund, Jorma Hynninen** and **Hannu Niemelä**. The performance will also take in a visualisation by **Marika Vapaavuori** and will be recorded by Ondine.

Other large-scale works by Rautavaara are scheduled for performance in 2010–11. In May 2010 the Netherlands Kammerkoor performed his *All-Night Vigil* with **Tõnu Kaljuste** conducting in Zuthpen and Rotterdam, and the first performance in English was heard of his chamber opera *The Gift of the Magi* at the Canberra International Music Festival in Australia. His opera *Aleksis Kivi* will be back on the programme at the Finnish National Opera in spring 2011.

Erik Bergman centenary

24 November 2011 will mark the centenary of the birth for **Erik Bergman** (1911–2006). Bergman was constantly on the lookout for new performing techniques and different timbres. He stretched the musical imagination and vocal expression to the limit and was the first Finnish composer to use the speech choir. His settings of **Christian Morgenstern's** poems *Drei Galgenlieder* for male choir and *Vier Galgenlieder* for mixed choir have become real classics. Another classic is the flute concerto *Birds in the Morning*. For Bergman birds were a metaphor for freedom and flight, and he himself wanted to be the leader of the flock, a musical explorer.

Erik Bergman's opus list is long, amounting to some 150 works. During his last creative years he composed concertos for the violin, oboe, cello and trumpet as well as a ballet, *Le voyage*, which has so far been premiered only in a stage version. New sound samples of Bergman's works are available at www.fennicagehrman.fi/highlights.



Photo: Matias Uusikylä

Work by Tuomela staged in France

Ensemble Musicatreize will produce and premiere **Tapio Tuomela's** *Antti Puuhaara* in France. This is a mixture of choral cycle and melodrama based on a folk tale from Finland and scored for reciter, vocal ensemble and six instrumentalists. The concert version will be heard on 10 June in Bourget-du-lac (Festival les Voix du Prieuré), then in Marseille on 11 June. The stage version will be premiered in Marseille (Théâtre du Gymnase) on 4 November and other performances follow in Kremlin-Bicêtre (Espace culturel André-Malraux) on 6 November, in Nogent-sur-Marne (Scène Watteau) from 8 to 16 November and in Nice (Festival Manca) on 18 November.

Musicatreize as a French professional vocal and chamber ensemble located in Marseille and conducted by **Roland Hayrabedian**.



Ensemble Musicatreize (Photo: Guy Vivien)

Finnish RSO commissions

The Finnish Radio Symphony Orchestra has commissioned symphonies from two leading Finnish composers: **Veli-Matti Puumala** and **Kimmo Hakola**. Both works will be premiered in the 2011 season. These are the first symphonies for both composers who, by contrast, have already composed a number of orchestral works and concertos. The FRSO has also commissioned a piano concerto from **Olli Kortekangas** to be premiered in spring 2011.



Photos: Saara Vuorjoki / Fimic

Veli-Matti Puumala

Kimmo Hakola

PREMIERES

Spring–Summer 2010

KAI NIEMINEN

Concerto for Horn, Harp & Strings "To Touch upon Other Times"

Mikkeli City Orchestra, cond. Patrick Gallois, sol. Tommi Hyttinen, horn, Lily-Marlene Puusepp, harp
15 April, Mikkeli, Finland

From Hidden Cities... (Dream of Gaudi)

The Golden Horns Quartet
3 May, Helsinki, Finland

ROLF MARTINSSON

Chamber Concerto No. 2

Uppsala Chamber Orchestra, cond. Paul Mägi
6 May, Uppsala, Sweden

SVEN-DAVID SANDSTRÖM

Seven Pieces for String Quartet

Weber Quartet
8 May, Halmstad, Sweden

Hear the Voice of the Bard

for male choir, mezzo-soprano and organ
Wasa sängargille, cond. Stefan Wikman, sol. Monica Groop, Christian Ahlskog
15 May, Vaasa, Finland

Ave Maria

for women's choir, percussion and strings
Ladies of the Bavarian Radio Choir, cond. Gustaf Sjökvist
16 May, Munich, Germany

ANDERS ELIASSON

Fantasia per sei Strumenti

Norrbotnen Neo
28 May, Piteå, Sweden

Trio for Violin, Piano and Percussion

Trio ROMA
6 July, Järna Festival, Sweden

TAPIO TUOMELA

Antti Puuhaara

Ensemble Musicatreize, cond. Roland Hayrabedian
10 June, Bourget-du-lac (concert version)
4 November, Marseille (stage version)

ARMAS JÄRNEFELT

Suite in F Major for Violin and Piano

(completed version)
Jaakko Kuusisto, violin, Juhani Lagerspetz, piano
18 June, Naantali, Finland

DANIEL BÖRTZ

Maria

Scene for Mezzo-soprano and String Quartet
Ann-Kristina Jones, Joakim Svenheden, Patrik Svedrup, Peter Eriksson, Elémer Lavotha
3 July, Saxå Chamber Music Festival, Sweden

OLLI KORTEKANGAS

Work for Oboe and String Quartet

Anni Haapaniemi, oboe, the New Helsinki Quartet
27 July, Uusikaupunki, Finland

JUHA T. KOSKINEN

Seppia for Solo Violin

(new version)
Stanislav Malyshev, violin
18 August, Turku, Finland

ALBERT SCHNELZER

Con Forza

for brass quintet
The Linné Quintet
8 September, Gävle, Sweden



ROLF MARTINSSON

– composer in demand

Rolf Martinsson's music continues to attract ever greater attention, and interest in his music seems only to be increasing both in Sweden and beyond its borders. Those who want to commission works by him have to take their place in the queue. He is booked up five years ahead.

■ 2010 will see the world premieres of two new large-scale works by Rolf Martinsson. The first work, *Chamber Concerto No. 2*, is a joint commission by the Uppsala Chamber Orchestra, the Västerås Sinfonietta and the Swedish Chamber Orchestra. It was premiered on 6 May in Uppsala under the direction of Paul Mägi. As the title of the work indicates, Martinsson here abandons for the time being the big orchestral resources that have characterised his latest works, and opts for a leaner ensemble, almost in the spirit of Viennese Classicism. Also, the concerto concept hints at a connection to the eighteenth century. As a matter of fact, one's associations can lead both to the Baroque concerto grosso, the way different groups play in contrast to each other, and to the *sinfonia concertante*, where the symphonic form is interspersed with soloist features. In his programme notes to the piece, Martinsson says that he wants to write a work consisting of a few short movements where each movement has "a single expression, a character", an aesthetic that is not too distant from the affections doctrine of the eighteenth century. The work ended up with five movements, and as they are all different from one another in character – however, tied together by unified intervallic material – it does not seem far-fetched, either, to think of the Baroque suite form.

The first movement has somewhat the character of an overture about it. It is introduced by large blocks of chords with the tone E at the bottom, a central tone throughout the whole work, interrupted by percussion attacks. This is followed by a developing, *passacaglia*-like section with a *fugato*-like play of lines that eventually ends in the return of the opening blocks of chords.

The second movement is written for muted strings, in a slow tempo and predominantly

chromatic. It is followed, without a break, by the quick third movement. The imitative technique of the first movement is back, and the centre of the movement – and the work – culminates around the tone E.

In the fourth movement, *Tranquillo*, we encounter a world that is more tonal. Here the composer lets his gift for writing melodies blossom out to the full – the Nordic folk song comes to mind. But this occurs in combination with the chromatic tone language that permeates the entire work. In the beginning of the movement there is also a more concrete association to the Baroque. It is not only the undersigned who will hear a connection to Bach's famous *Air* upon listening to how Martinsson presents the theme here, in the English horn, to the wandering pizzicato accompaniment of the basses.

The fifth movement presses on with rhythmical urgency. It is a type of fast music with scale passages sweeping past and dynamic discharges of energy that one recognises as characteristic of the composer's style. The work concludes, finally, just as it once started, with large blocks of chords over the central tone E at the bottom.

Concerto for Martin Fröst

This year's second large compositional project for Martinsson is a *Clarinet Concerto* for Martin Fröst. It is not yet possible to say very much about that work – the music is still only in the composer's mind and in the form of an outline and rough sketches. It will be premiered on 14 October within the framework

of the big festival Music Around in the Malmö-Copenhagen region. But what Martinsson can already now reveal about the work's structure, is that the concerto will consist of a single movement and that it will be centred around two large solo cadenzas, the first in the middle of the first section of the work, while the other will build up to a quick finale. Martinsson reverts here to the size of a large orchestra, even though the instrumentation will be kept quite transparent, like a spider's web, in the composer's own words – not unlike what we have encountered in his recent works such as the *Violin Concerto* or the *Orchestral Songs*.

As usual, the composer and the soloist are collaborating while the compositional work is under way. The Clarinet Concerto is inspired by Martin Fröst's phenomenal manner of handling his instrument, says Martinsson, and he continues: "The ease with which he overcomes all technical difficulties and his virtuosity are incredibly fascinating".

Collaboration with Malmö Symphony Orchestra

The Malmö Symphony Orchestra (which has co-commissioned the concerto and will premiere it in October) and Rolf Martinsson's music have for the last 15 years been intimately associated with one another. During the period 2002–2006



Photo: Mats Bäcker

Martinsson was the orchestra's Composer in Residence as well as its artistic advisor for contemporary music. And it was Martinsson's first large-scale orchestral work *Dreams* another commission, that in 1995 became the starting point for their successful collaboration. Throughout the years that have elapsed since then, the orchestra has performed his music on no less than 40 occasions.

It is not only the orchestra's own commissions that have been performed, but also Martinsson's other large works. Not least the big solo concertos – the trumpet concerto *Bridge* written for **Håkan Hardenberger**, the trombone concerto *Fairlight*, for **Christian Lindberg**, and the flute concerto *Shimmering Blue*, for **Magnus Båge**.

But the Malmö Symphony Orchestra has, of course, over the past decade commissioned a number of new works. A result of this close cooperation is the large-scale cantata *Silvernatten* (*Silver Night*), for soprano, choir and orchestra and *Cello Concerto No. 1*, a joint commission by the BBC Symphony Orchestra and the Malmö Symphony Orchestra.

In the spring of 2009 the Malmö Symphony Orchestra premiered the song cycle *Orchestral Songs*, written for **Anne Sofie von Otter** and set to texts by **Emily Dickinson**. The work had its premiere in the new concert hall in Copenhagen and was performed after that on tour in England.

And now it is time for a Clarinet Concerto to be added to this list of fruitful collaborations. After the premiere in Malmö, the work is scheduled to be performed by the other orchestras involved in the joint commission: the Royal Stockholm Philharmonic Orchestra, the Norwegian Arctic Philharmonic Orchestra and the City of Birmingham Symphony Orchestra.

The concert projects scheduled for the near future include a *Double Bass Concerto* for **Dan Styffe**, solo bassist in the Oslo Philharmonic, to be premiered in the spring of 2011, and sometime later a *Soprano Saxophone Concerto* is waiting for **Anders Paulsson**. More about these at a later date!

Staffan Storm



Photo: Saara Vuorjoki / Fimic

Light and shade: **KAI NIEMINEN** talks about his music

■ It's logical, you might think, that Sibelius' status as national icon gives classical music an unusual prominence in Finnish life; and it follows from there that the legendary conducting classes of **Jorma Panula** should be able to generate the raft of musicians who occupy so many of the world's podia. But it's less obvious why Finland should

have produced so many good guitarists. One of the most prominent is **Kai Nieminen**, who is also now rising to prominence as a composer. A Naxos CD came out last year with the flute concerto *Palomar*, the clarinet concerto *Through Shadows I Can Hear Ancient Voices* and the orchestral *Vicoli in ombra*. It's also natural that he should write guitar music, of course, and indeed there's a CD of his guitar music played by **John Mills** on the Finnish label Pilfink.

Chatting to the composer via Skype, I asked first about the surprising prevalence of concertos in his output. "As you might have seen on my website [www.kainieminen.net], I just finished my eighth concerto, a horn concerto. It started with *Vicoli in ombra* – that was the piece with which, for some reason, people became interested in what I was writing."

One of Nieminen's many mottos is Hokusai's quote: 'When I am thirty, I can draw a line; when I am sixty, I will understand why I did it; and if God gives me the chance to live to ninety, it might live its own life.'

Another feature linking his works is that they seem to have a poetic impulse. "Oh, yes: I have always liked the poetic way of thinking. It might come also from the reason that I am a guitar-player, so I've always enjoyed that a phrase goes to silence and comes from silence. I like small phrases which then bring up the big forms. In the '70s when I first started my life with guitar and music, and I really felt something interesting in the idea that you have a plucked sound; how long it is living? When I was studying with **Julian Bream**, in master-classes, he talked about this Arabic philosophy of when the sound is born, it might live a very short time if you compare it in time to ten thousand years. But the Arabic people are very positive – they say: 'If you are interested in it, it might live longer.'"

Spectral ideas and narratives

That's almost an echo of the spectral school of composition in Paris – of composers like **Tristan Murail** and **Gérard Grisey** – which influenced Nieminen's compatriots **Magnus Lindberg** and **Kaija Saariaho** earlier in their careers. Although Nieminen's music doesn't

sound anything like theirs, it suggests a similar focus on the minutious, on the tiny qualities of something. "I like the spectral idea. From guitar music I am very interested in a single tone and its colours; I can touch a string and produce that one tone with so many different colours, so it's spectral for me from the start. I knew Falla's *Homenaje* in the original guitar version, so when I came across the piano and orchestral versions, I understood that the instrument I played was already an orchestra in itself. I wrote a piece for violin and strings called *I Can Hear Northern Lights II* [the first version is for oboe and string quartet or strings] which picks up some of these spectral ideas. The Northern Lights can come as a tiny flash or a huge wave, so it starts with a little rhythmic idea in a solo from the first violin but also has this feeling of a larger, freer pulse. Where I am living, the Northern Lights are very dear to me. So I am interested in impressions, too."

The poetic titles of Nieminen's pieces underline the narrative manner of his music. "I like a narrative quality but still I feel it is the idea that is important; it's not because the music can't be narrative, but so many people have different experiences. I'm just trying to give a little glimpse towards what I was thinking when I was composing. Also, although you see people writing sonatas, concertos, and so on, somehow the other art-forms don't come so close. I think the future of any art will be that all these art-forms have to find something together, as in opera – but I think there's a chance of doing it without opera."

About south and north

"I remember when you reviewed my Naxos CD you were talking about **Toru Takemitsu**." Well, there's a similar interest in colour, atmosphere, a fondness for harmonic stasis... "Exactly. Also in Takemitsu's music, you start from small things and create bigger things; in that way I feel the same. But I don't feel rhythm in the same way: I feel it more in the European way. Takemitsu has his own special meditative rhythmic thing which comes from Japanese culture itself. He was always talking about people being in a hurry and all that – and we are the same in Finland: the further north you go, the less you are in a hurry."

An awareness of, sensitivity to, suggestion of light in music is something one finds across the Nordic area: the Norwegian composer **Ragnar Söderlind**, for example, writes music which is much more explicitly symphonic in manner than Nieminen's but one is still aware of some kind of play of light. "I am very keen on light and space."

Why then, despite this concern with northern calm and luminescence, do so many of Nieminen's works have titles in Italian? A new Pifink

CD offers a violin concerto called *Il viaggio del cavaliere... (inesistente)*, and a concerto for viola, harp, and twelve strings by the name of *La Serenissima*; they're accompanied by an orchestral piece called *In Mirrors of Time*. "Maybe you can hear on the new CD that there are some ideas that come from a big respect for the old masters from Italy. Many years ago I started to be a member of the Fernando Sor guitar-competition jury in Rome. All that Italian culture I learned to understand from '81, when I was first there. Even though I have my music combined with Italy, it's still something to do with the Finnish world. To return to what we said about Takemitsu, he was about east and west, and I think my work is south and north. You learn many things, you get influences from many people, many composers, many times, but still you have to find your own language, to be somehow raw. Even though you are writing modern music, it's always important to see that tradition has something very important to tell us."

Music moves me to tears with relative ease, but only four visual stimuli have: the Taj Mahal, the Tut-Ankh-Amun exhibition in Cairo Museum, King's College Chapel in Cambridge – and Venice. So it's hardly surprising that *La Serenissima* is also the most sheerly beautiful piece on the CD. "It is such a beautiful place. That's why I've used this little chorale and if you listen carefully, you might find a kind of Monteverdian influence there. And he was in Venice, too, of course. So it's a homage to beauty."

Pruning the garden

"We can't remember everything from the past, and we can't know what will come in the future. We're really happy to live in a world where we have so much information. The only problem comes if you can't choose what you want; then it becomes very difficult. **Einojuhani Rautavaara** put it very nicely when he said you are a gardener and you have to prune away the things that don't belong. That's a matter of experience."

And does Nieminen see the past ten years of constant composition as something of a preparation for the challenge of his forthcoming symphony? "In some way. Hokusai, the Japanese wood-painter, said: 'When I am thirty, I can draw a line; when I am sixty, I will understand why I did it; and if God gives me the chance to live to ninety, it might live its own life.' And **Andres Segovia**, the great guitar-master, said: 'All my life has been a long, very slow but rising line'. So to keep your feet firmly on the ground but to try to learn something new is very rewarding."

Martin Anderson

This is a shortened version of an article published in Fanfare at www.fanfaremag.com (July/August issue).

REVIEWS


Jubilate – a brilliant opener

Benjamin Staern's *Jubilate* proved a brilliant opener that did what it said on the tin and had everything from fanfares and flourishes to (virtually) the arrival of the Seventh Cavalry.

The Herald 28.2. / Michael Tumelty

The UK première of Benjamin Staern's *Jubilate* with its theatrical narrative and clashing fanfares, set the pace.

The Scotsman 27.2.

Benjamin Staern: Jubilate 

UK Premiere: BBC Scottish SO, cond. Stefan Solyom, 25.2.2010 Glasgow, Scotland

Sophisticated Staern

Endast luft och brus (Only Air and Noise) by Benjamin Staern is a more sophisticated affair...

This piece works, better than any other on the disc in my opinion, because it retains the identity and almost physical presence of the tuba. One of the most interesting effects comes from Myklebust growling and singing into the tuba and varying the pitch to created interference patterns. This is then taken up by the electronics and manipulated further – an example of 'kontakte' even Stockhausen would have been proud of.

Music Web International March 2010 / Gavin Dixon

Benjamin Staern: Endast luft och brus (Only Air and Noise)

CD: Electric Tuba. Kjetil Myklebust, tuba, Benjamin Staern, electronics (C-Y Contemporary CY0904)



Benjamin Staern
Photo: Tobias Broström



Fredrik Sixten
Photo: Anders Eliasson

Sixten's music carries the day

Sixten's "Let There Be," an eight-minute plea for universal brotherhood scored for chorus and percussion, opened the concert in a ripe and inviting account. The piece is saddled with a thin, sanctimonious text by poet Maria Küchen, but Sixten's

music – stirring and broad-beamed without seeming pompous – carries the day... Particularly impressive is the way the accompaniment, with timpani predominating, establishes a harmonic foundation above which the choral melodies curl and soar eloquently.

San Francisco Chronicle 13.4. / Joshua Kosman

Fredrik Sixten: Let There Be

World Premiere: San Francisco Symphony Chorus, cond. Ragnar Bohlin, 11.4.2010 San Francisco, USA

Emperor Akbar

Like other chamber works by Schnelzer, this is a piece that affords a series of small surprises within a traditional framework. After a first movement where the rhythmic motif is built up of fragments that are hurled among the instruments, the strings are driven up into extremely high pitches in a lyrical second movement with frosty harmonies. In the third movement, the rhythms of the first movement are combined with the melodies of the second, until everything relaxes into a tranquil, but still charged, conclusion. Dense, inspired, entertaining.

Dagens Nyheter 10.5. / Thomas Anderberg


Albert Schnelzer: String Quartet No. 2 – Emperor Akbar

Brodsky Quartet, 8.5.2010 Stockholm, Sweden

Emotionally affecting Pettersson

The piece is much more successful, and more emotionally affecting... Despite the angularity of much of the writing, there is also melody, often plainly tonal and quite beautiful, and it always seems to crop up just when the music needs it most... If you're in the market for this music, this is the recording you will need to own.

Classics Today March 2010 / David Hurwitz

Allan Pettersson: Concerto No. 3 for String Orchestra 

CD: Nordic ChO, cond. Christian Lindberg (BIS-CD-1590)



Stunning and mind-stretching Martinsson

The world premiere became a stunning and mind-stretching experience.

Five movements of which the first, third and fifth developed gestures and rhythm in growing intensity, and the slower second and fourth movements which were more traditionally harmonic. Yet, there were threads and subtle shifts in timbre that tied it all together...The work was performed with great confidence and richness in details.

Uppsala Nya Tidning 8.5. / Anders Bragesjö

Rolf Martinsson: Chamber Concerto No. 2

World Premiere: Uppsala Chamber Orchestra, cond. Paul Mägi, 6.5.2010 Uppsala, Sweden

Exquisite and directly moving

...The CD as a whole unfolds gradually, calmly, as a river moving unhurried to the sea. The irruption of the chorale in the third movement of *La Serenissima* is exquisite and directly moving, Nieminen's allusions to Monteverdi underlining the sense of Venice as a place of dignified decay. All three works dwell in beauty, but the chorale passages in *La Serenissima* give it an emotional punch which raises it above its companions.

Fanfare July/August 2010 / Martin Anderson

Kai Nieminen: Violin Concerto "Il viaggio del cavaliere... (inesistente)", In Mirrors of Time, Viola Concerto "La Serenissima"

CD: Pori Sinfonietta, cond. Jukka Iisakkila, sol. Erkki Palola, violin and viola, Anni Kuusimäki, harp (Pifink JIVCD-79)

A new Swedish gem

This evening's soloists gave a first-rate performance with their virtuosic parts, as did the orchestra. But still it was the music that captured my attention... exquisitely beautiful in its own form, direction and will power; tenderly carved out by listening ears and a heart that beats for the music. A new Swedish gem for chamber orchestra is born!

Nerikes Allehanda 3.2. / Richard Johansson


Anders Elisson: Concerto for Violin, Viola and Chamber Orchestra

Swedish Premiere: Swedish Chamber Orchestra, cond. Nikolaj Znaider, sol. Ulf Wallin, violin, Lars-Anders Tomter, viola, 28.1.2010 Örebro, Sweden

Full-blooded contemporary music

Heiniö has succeeded in penetrating the small circles of the giant Sony Classical... and with good reason. Of the works on this disc, the violin concerto *Alla madre* is the most full-blooded contemporary music for some time. Its clear, bright effects immediately reward the inexperienced listener, but there is also plenty for the experienced. ...All in all the disc is proof of Heiniö's mature accomplishment.

Rondo 2/2010 / Kare Eskola

Mikko Heiniö: Alla madre for violin and orchestra, Symphony No. 2 "Songs of Night and Love" 

CD: Turku PO, cond. Petri Sakari, sol. Kurt Nikkanen, violin, Tommi Hakala, baritone (Sony Classical 8867 630212)

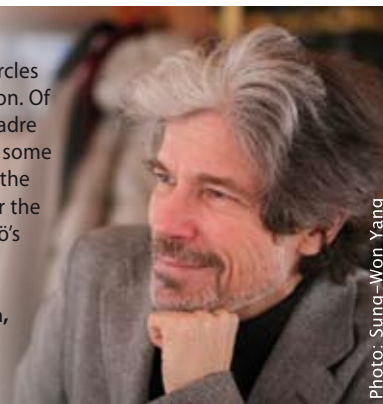


Photo: Sung-Won Yang

Refreshingly for the voice

A pro was the music, especially "Tämä hetki – Dieser Augenblick," a bilingual song cycle well sung by Meri Siirala and a chamber ensemble that showed the composer's ability to write solidly and refreshingly for the voice (he is returning to Washington with two new works, including a co-commission by the Choral Arts Society, in 2011).

Washington Post 23.3. / Anne Midgette

Olli Kortekangas: Dieser Augenblick, Divertimento and other chamber works

Meri Siirala, voice, Olli Leppäniemi, clarinet, Samuli Peltonen, cello, etc., 18.3.2010 Washington, U.S.A. (The Philips Collection's new series of Leading European Composers)

Great music of little effects

Seldom can you hear new music that strikes to the heart of the matter as truly as Olli Kortekangas's *Pietà*, it is great music made up of outwardly little effects and gestures. ...The finest thing about *Pietà* premiered in Tampere is the timeless and style-free power of its musical expression.

Aamulehti 22.4. / Harri Hautala

Olli Kortekangas: Pietà

World Premiere: Pia Freund, soprano, Assi Karttunen, harpsichord, Varpu Haavisto, viola da gamba, 20.3.2010 Tampere, Finland

Suggestive Tuomela CD

An emotional idiom both suggestive and expressive, a rhythmically vibrant, not seldom markedly virtuosic – at times distinctly humorous – way of writing for voice together with a folksy and at times modal melody colouring. All this is plainly evident in the work on this disc.

Hufvudstadsbladet 7.4. / Mats Liljeroos

Tapio Tuomela: Liekut ja loitsut (Lullabies and Spells), Neljä Puuhaara-laulua (Four Songs from Antti Puuhaara), Rondo and other choral works

CD: Helsinki Chamber Choir, cond. Nils Schweckendiek, Hannu Norjanen & Eric-Olof Söderström (Alba ABCD 300)



Photo: Jean-Michel Gueignot

Glittering orchestral writing by Vuori

In the compact *Mandelbrot Echoes* one can ignore the advanced technical solutions and just relax and enjoy the glittering orchestral writing rich in harmonics. ...The work is a prime example of Vuori's humane modernism.

Hufvudstadsbladet 18.4. /

Mats Liljeroos

Harri Vuori: The Mandelbrot Echoes

Tampere PO, cond. Anna-Maria Helsing, 16.4.2010, Tampere Biennale, Finland



Harri Vuori
Photo: Maarit Kytöharju/Fimic

Virtuosic Hakola

The work is marked by avalanches, runs and virtuosity, to which the noble, warm sound of Marko Ylönen's cello and the voluminous pianism of Martti Rautio did full justice.

Aamulehti 17.4. / Kirsti Holmberg

Kimmo Hakola: Appassionata

Marko Ylönen, cello, Martti Rautio, piano, 15.4.2010 Tampere Biennale, Finland

Great reformer

Einojuhani Rautavaara is one of the greatest reformers of 20th century choral music, and one able to handle the human voice as an endless source of colour, but he is also a cuttlingly sharp analyst of his text. ...The singers make Lorca's poems burst into flames and capture the metaphysical ecstasy of Rilke's *Elegy*.

Rondo 2/2010 / Antti Häyrinen

Master of his means

The nine minutes of *Die erste Elegie* alone would be enough proof that Rautavaara is a master of his means.

Martin Anderson / *FMQ* 1-2010

Einojuhani Rautavaara: Suite de Lorca, Cancion de nuestro tiempo, In the Shade of the Willow, Die erste Elegie and other choral works

CD: Schola Cantorum of Oxford, cond. James Burton (Hyperion CDA68878)

NEW CDs

MATS BERGSTRÖM (arr.)
Franz Schubert: Sonata in D Major, Sonata in A minor "Arpeggione"
 Mats Bergström, guitar, Anders Jonhäll, flute, Chrیشان Larsson, cello, Nils-Erik Sparf, violin
 Proprius PRSACD 2053

PEHR HENRIK NORDGREN
The Good Samaritan (for wind quintet) etc.
 Arctic Hysteria Wind Quintet
 Alba ABCD 308

The Last Quartets (String Quartets Nos. 10 and 11)
 Tempera Quartet
 Alba ABCD 308

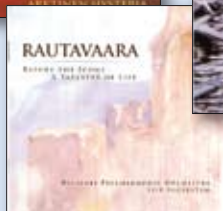
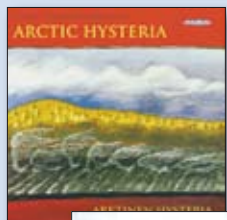
EINOJUHANI RAUTAVAARA
Before the Icons, A Tapestry of Life
 Helsinki PO, cond. Leif Segerstam
 Ondine ODE 1149-2

Suite de Lorca, Cancion de nuestro tiempo. In the Shade of the Willow, Die erste Elegie etc.
 Schola Cantorum of Oxford, cond. James Burton
 Hyperion CDA68878

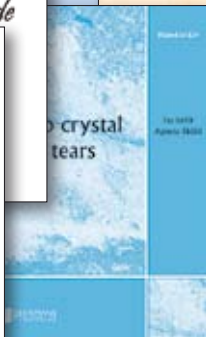
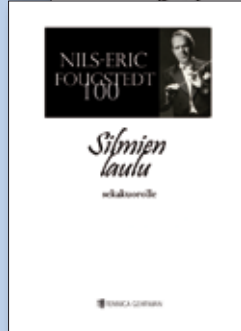
BENJAMIN STAERN
Bara luft och brus (Only Air and Noise)
 Kjetil Myklebust, tuba
 C-Y Contemporary CY0904 (Electric Tuba)

EDUARD TUBIN
Suite on Estonian Dance Tunes, Sonata for Solo Violin
 Renate Eggebrecht, violin
 Troubadisc TRO-SACD 01436 (Violin Solo 5)

TAPIO TUOMELA
Liekut ja loitsut (Lullabies and Spells), Neljä Puuhaara-laulua (Four Songs from Antti Puuhaara), Rondo etc.
 Helsinki Chamber Choir, cond. Nils Schwedekendiek, Hannu Norjanen & Eric-Olof Söderström
 Alba ABCD 300



NEW PUBLICATIONS



CHORAL MUSIC

NILS-ERIC FOUGSTEDT
Works for Mixed Choir (available separately)
Silmien laulu (Text: Yrjö Kajjärvi, Finnish)
 ISMN 979-0-55009-656-1
Syreners doft (Text: Bertel Gripenberg, Swedish)
 ISMN 979-0-55009-657-8
Jag vet utav en jungfru (arr., Text: trad., Swedish)
 ISMN 979-0-55009-658-5
Hembygds skönhet (Text: Arvid Mörne, Swedish)
 ISMN 979-0-55009-659-2
Djäknevisa, for mixed choir and guitar ad. lib (Text: Swedish)
 ISMN 979-0-55009-660-8
Den bergtagna (arr., Text: trad., Swedish)
 ISMN 979-0-55009-661-5
Följ oss sång (Text: Joel Rundt, Swedish)
 ISMN 979-0-55009-662-2
I min gungande båt (Text: Arvid Mörne, Swedish)
 ISMN 979-0-55009-663-9
Mot norr (Text: Bertel Gripenberg, Swedish)
 ISMN 979-0-55009-664-6
Sanctus (Text: Latin)
 ISMN 979-0-55009-665-3

LARS-ERIK LARSSON
Der Gott in Verkleidung
 (Reprint in German)
 Lyrical suite for soprano, baritone, reciter, mixed choir and orchestra.
 Text: Hjalmar Gullberg, German translation: Erich Furreg
 CG 3939Q (Choral score)
 CG 3931Q (Vocal score)

SVEN-DAVID SANDSTRÖM
Ave Maria
 for six-part women's choir
 Text in Latin
 GE 11621

FREDRIK SIXTEN

Jubilato Deo
 for mixed choir SATB (div) a cappella
 Text in Latin
 GE 11442
Osanna in excelsis
 for double mixed choir a cappella
 Text in Latin
 GE 11556

AGNETA SKÖLD
Go, Crystal Tears
 for mixed choir a cappella.
 Text: Anon. 16th cent. (English)
 GE 11510

CHAMBER MUSIC

DANIEL BÖRTZ
Maria
 Scene for mezzo-soprano and string quartet
 Text: Kjell Espmark (Swedish)
 GE 11582 (score)

ANDERS ELIASSON
Fantasia per sei Strumenti
 for flute, clarinet, piano, violin, viola, cello
 GE 11609 (score and parts)

ALLAN PETERSSON
Seven Sonatas for Two Violins
 WC 0298 (score and parts)

SCORES

ANDERS ELIASSON
Concerto per violino, viola ed orchestra da camera
 GE 11479

Quo Vadis
 for tenor, choir and orchestra
 Text: Enheduanna, Sappho, al-Halladj etc. (German)
 Editors/translations: Gustav Mensching and Raul Schrott
 GE 11365

MARIE SAMUELSSON
Luftrumma III (Air Drum III)
 for orchestra
 GE 11559

Bastet the Sun Goddess
 Concerto for violin and orchestra
 GE 11513

TUTORS

Pirkko Simojoki – Géza Szilvay
VIOLA ABC
 A new viola tutor for children. Based on the Colourstrings method which has produced many fine string players.
 ISMN 979-0-55009-609-7

Fennica Gehrman's new sheet music distributor in Finland is Kirjavälitys. Please send your orders to: kvtilaus@kirjavalitys.fi (dealers), ostinato@ostinato.fi or nuotit@f-music.com (end users). More information at www.fennicagehrman.fi (how to order).

For further information about our works or representatives worldwide check our web sites or contact us at:



Gehrman's Musikförlag AB
 Box 42026, SE-126 12 Stockholm, Sweden
 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