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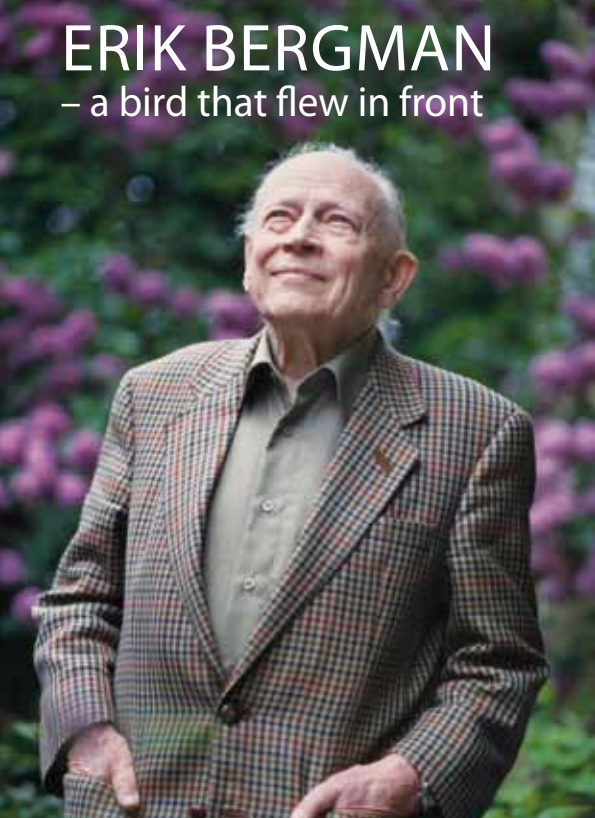
HIGHLIGHTS

2/2011

NEWSLETTER FROM GEHRMANS MUSIKFÖRLAG & FENNICA GEHRMAN



ERIK BERGMAN
– a bird that flew in front



**TOBIAS
BROSTRÖM**
– creating flow
over time

Martinsson premiere in Oslo

On 7 April **Dan Styffe** premiered **Rolf Martinsson's** *Double Bass Concerto* playing on his Gasparo da Salo bass, from late 16th century. In his concerto Martinsson has focused on writing in such a manner that the double bass is not drowned by the orchestra. His goal has been to create a varied kind of music, taking advantage of both the melodic-harmonious sonorities in the high register of the bass and the slightly tougher sound in the middle and lower registers. Conducted by **Jukka-Pekka Saraste**, Styffe and the Oslo Philharmonic gave a premiere which went down very well with the Oslo audience.





Dan Styffe in Oslo
(Photo: Louise Martinsson)

Swedish song site

A Swedish song site has been created at www.SwedishSong.com on the initiative of American pianist **Jeanne-Minette Cilliers**. The site includes a database of some 1500 Swedish art songs – the majority of which are published by Gehrman's Musikförlag – and supporting materials such as poetic texts, translations and pronunciation tools. The purpose of the site is to provide performers worldwide with all the necessary tools and resources to incorporate the exquisite Swedish repertoire into recital programs.

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Sound samples , video clips  and other material are available at

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

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Lindberg plays Eliasson and Martinsson

Christian Lindberg will be Artist-in-Residence at the Stockholm Concert Hall for the 2011–12 season. During his residency he will perform **Anders Eliasson's** *Concerto per trombone* and **Rolf Martinsson's** *Fairlight – Trombone Concerto No. 1* with the Royal Stockholm Philharmonic under **Sakari Oramo**. Both concertos will be recorded for a CD on the label BIS.



Christian Lindberg (Photo: Mats Bäcker)

Broström's Double Concerto on US tour

Tobias Broström's *Double Concerto for Violin, Percussion and Orchestra* will receive its world premiere on 28 August during the Baltic Sea Festival. Conducted by **Tõnu Kaljuste** the Swedish National Youth Symphony Orchestra will perform together with violinist **Hugo Ticcianti** and percussionist **Johan Bridger**. Moreover the orchestra will bring the concerto on their US tour in January 2012, stopping at Carnegie Hall, Chicago Symphony Hall and Strathmore Centre, Washington.

Rautavaara Choir Composition Workshop and Competition

An International **Einojuhani Rautavaara** Choir Composition Workshop and Competition will be held for the first time in 2012. Participants will have a chance to work with the Helsinki Chamber Choir before writing their final work for the competition to be held at the Viitasaari Time of Music Festival on 6–7 July 2012. Read more at <http://helsinkichamberchoir.fi/rautavaara/>.

Tango solo on DVD

Timo-Juhani Kyllönen's monologue opera *Tango solo* is available on a DVD intended for promotion. The story, set during the military dictatorship in Argentina, tells the fate of a lonely woman and is not just Latin-American: it is global and topical. The soprano is accompanied by a chamber ensemble that includes an accordion, and lusty tango rhythms set the beat. Anyone interested in the DVD should contact info@fennicagehrman.fi.



Photo: Gunnar Källström

Petterson centenary

2011 marks the centenary year of **Allan Petterson** (1911–1980). During this spring his legendary *Symphony No. 7* has been heard in the concert halls in Malmö, Norrköping and Stockholm. The BBC Scottish Symphony Orchestra will record the symphony for BBC Radio 3 in June and performances by the Oslo Philharmonic, Staatsorchester Oldenburg and by the Netherlands Radio Philharmonic Orchestra in Concertgebouw await in September. To keep updated about the Petterson centenary please visit our calendar on www.gehrmans.se.

Swedish Midsummer concert in Glasgow

Andrew Manze and the BBC Scottish Symphony Orchestra will present an all-Swedish concert in City Halls, Glasgow on 24 June. On the programme are the UK premieres of **Tobias Broström's** opening piece *Transit Underground*, and **Anders Eliasson's** *Symphony No. 4*. Works by **Victoria Borrisova Ollas** and **Britta Byström** will also be performed at the concert.



Andrew Manze (Photo: Sven Lorenz)



Highlights of the Helsinki Festival

This year's Helsinki Festival will feature the premiere of a family opera called *Mara ja Katti* (Mara and Katti) by **Kimmo Hakola**. There will be six performances. The story by **Johanna Jokipaltio** packed with excitement and humour provides plenty of food for the imagination.

Erik Bergman's exotic *Le voyage* has so far been heard only once in a concert performance. A dance poem composed as a result of Bergman's journey round the world, it will finally get three stage performances in August involving some 30 dancers.

Another premiere at this year's Helsinki Festival will be **Rax Rinnekan-gas's** film *Ikaros – langennut Eurooppa* (Icarus – the fallen Europe). In this film **Pekka Jalkanen** begins composing his *Russian Concerto* and the music sets off on a journey via Russia and the Balkans to the grave of **Andrei Tarkovsky**. The film soundtrack will include Jalkanen's works.

The Helsinki Chamber Choir will perform **Einojuhani Rautavaara's** sweeping choral *All-Night Vigil* on 21 August with **Nils Schween-diek** conducting at the Uspenski Cathedral. A devout and timeless work, the All-Night Vigil ties in with Orthodox divine worship.



Mara ja Katti (Photo: Hanna Marttinen)



Le voyage (Photo: Maarit Kytöharju)

Stage premiere of Klami's ballet Whirls

The unfinished ballet *Pyörteitä* (Whirls) by **Uuno Klami** is to have its world stage premiere in a performance by 12 dancers at the Alexander Theatre, Helsinki on 25 August 2011. The choreographer is **Alpo Aalto-koski**. This forgotten ballet by Klami reflects the story of the forging of the Sampo in the Finnish national epic, the Kalevala. **Kalevi Aho** has completed the music by orchestrating act 1 and composing a third act (Symphonic Dances) in place of the missing one. *Whirls* will also be staged in Oulu in March 2012, with the Oulu Symphony Orchestra. At the premiere, the music of the ballet will be heard on tape.

Heavy Strings

Tommi Kärkkäinen has been commissioned to write a work entitled *Heavy Strings* for the St. Michel Strings. Scored for 12 strings, it is scheduled to be premiered on 24 November 2011 with **Ari Rasilainen** conducting. According to the orchestra's General Manager **Helinä Tepponen** – the driving force behind



the commission – Kärkkäinen's background in progressive and heavy rock in the early 90's provided an interesting impetus for the work and influenced the title.

Photo: Stefan Guse



Photo: Maarit Kytöharju



New agreements

Fennica Gehrman has signed a publishing agreement with **Hannu Pohjannoro**. It covers chamber and vocal music and five orchestral works, including a recent concerto for horn quartet and orchestra 'time through light'. Pohjannoro (b. 1963), who holds a doctorate in music, studied composition as a pupil of **Einojuhani Rautavaara, Kalevi Aho** and **Paavo Heini-nen** at the Sibelius Academy, and with **Dieter Schnebel** and others. He has so far produced some 40 works, and music by him has been performed by leading players and ensembles at many Finnish and foreign festivals.

Eight new works by **Victoria Yagling** have likewise been added to the Fennica Gehrman catalogue. Four of these are large cycles for vocal soloists and orchestra using texts by **Andrei Tarkovsky** and **Ilja Frenkel** and the others are piano pieces of Yagling's own composition. Victoria Yagling is a Russian cellist living in Finland. She has also composed widely, mainly for her own instrument.

Spring-summer 2011

HANNU POHJANNORO
time through light / valoa vasten aika,
concerto for horn quartet and orchestra
Tampere Philharmonic, cond. Ernest Martínez Izquierdo
15 April, Tampere, Finland

SVEN-DAVID SANDSTRÖM
Human Chain – Seamus Heaney Poems
Gustaf Sjökvist Chamber Choir, cond. Gustaf Sjökvist
17 May, Stockholm, Sweden

KIMMO HAKOLA
Solar, 49 Superveniences for solo harp
Lily-Marlene Puusepp
27 May, Helsinki, Finland

Mara ja Katti, family opera
Taite ry, cond. Tuomas Hannikainen, sol. Paavo Kerosuo,
Anu Hostikka, Tanja Kauppinen-Savijoki, Juha Hostikka
23 August, Helsinki, Finland (Helsinki Festival)

BENJAMIN STAERN
Wave-Movements for chamber orchestra
Staatsorchester Rheinische Philharmonie,
cond. Daniel Raiskin
28 May, Koblenz, Germany

OLLI KORTEKANGAS
De virtute in virtutem, Songs of a Pilgrim
for soprano, contralto, tenor, bass and
12 period instruments
Hanna-Leena Haapamäki, soprano, Tuomas Katajala, tenor,
Nicholas Söderlund, bass and other performers
7 June, Naantali, Finland

ROLF MARTINSSON
Bassic Instinct
Dan Styffe
11 June, San Francisco, USA

KAI NIEMINEN
Piano Trio "Reflecting Landscapes"
Trio La Rue
6 July, Sääksmäki, Finland (Sääksmäki soi! Festival)

NILS LINDBERG
Three Shakespeare Sonnets
Bergslagen ChO, cond. Marit Strindlund,
sol. Margareta Bengtsson, soprano
15 July, Rättvik, Sweden

TOBIAS BROSTRÖM
Double Concerto for Violin, Percussion and Orchestra
Swedish National Youth SO, cond. Tõnu Kaljuste,
sol. Hugo Ticciati, violin, Johan Bridger, percussion
28 August, Stockholm, Sweden (Baltic Sea Festival)

SVEN-DAVID SANDSTRÖM
Six Pieces for Piano Trio and Orchestra
Trio Con Brio, Danish Radio SO, cond. Kristjan Järvi
15 September, Copenhagen, Denmark

The 22nd International Colourstrings Course for instrumental teachers of violin, viola, and cello will be organized in St.

Paul Lavanttal / Kärnten, Austria between 31 July and 6 August 2011. The course can also be used as Phase I of the Colourstrings Certification. More information: www.sommerkurse-st-paul.at



TOBIAS BROSTRÖM

– creating flow over time

At the age of 32 Tobias Broström is busier than ever. The commissions are pouring in. His artistic quest has matured and he has found himself and what he stands for. In the end, composing a piece is to paint oneself into a corner – to find one's identity, an atmosphere or a little universe that feels musically relevant, he says.

– I AM TERRIBLY INEFFICIENT when I compose. It's all about time and reflection, about going back and regarding at a distance what one has written.

So says Tobias Broström, composer from Malmö, who over the past few years has grown to be one of the most frequently played composers of his generation in Sweden. After four rewarding years as Composer-in-Residence with the Gävle Symphony Orchestra (2006–2009), he composes nowadays full time in his studio, Beach House Music, in Malmö.

Last year he has concentrated his efforts on a *Piano Concerto*, which was commissioned by the Gävle Symphony Orchestra and given its premiere performance by **Per Tengstrand** in March. It took him seven months to write, which is more than he usually is able to put in a single work.

– A few years ago I asked Per if he would like to play my new work, and after having listened to some of my music he answered in the affirmative. Some people have wondered why I have written it in such a traditional style, but I simply felt like doing a real retro piece. It is based on personal nostalgia and an affection for a time gone by – the work's title is *Belle époque* 🎧. It gives me somewhat the same feeling as the second movement of Shostakovich's Second Piano Concerto, a beautiful simplicity in combination with an aching melancholy.

Busy composer

Tobias Broström is a very busy composer. The commissions pour in like a torrent and the pieces must sometimes be composed simultaneously. Another solo concerto in the making is a joint commission by the Västerås and Jönköping Sinfoniettas: a *Cello Concerto* expressly for **Mats Rondin**, who will function as both soloist and conductor. It will have its premiere in October 2011 in Västerås and be performed in Jönköping in 2012.

– It will be fun to downsize again and write for a sinfonietta. I chose a small scale already for the *Piano Concerto*, which is scored for string orchestra and piano. The *Cello Concerto* is going to be a lot different compared to my *Violin Concerto* from

2009. A little more in the spirit of chamber music, and probably not so difficult to play, considering Mats' role as conducting soloist.

Tobias still gets a great deal of attention for his trumpet concerto *Lucernaris* 🎵 (2009), written expressly for **Håkan Hardenberger**. In March 2011 the work was given its German premiere by the Dresdner Philharmonie and was later performed by the Malmö Symphony Orchestra. More performances will follow, but where and when is determined by Hardenberger's busy schedule.

In the middle of this eventful year – in June to be exact – it will be time for the recording of a double-portrait CD at the record company Swedish Society, owned by Naxos. Then *Lucernaris* with Hardenberger as soloist is sure to be included. All works on the record will be played by the Gävle Symphony Orchestra under the direction of **Johannes Gustavsson**. The other works include the *Piano Concerto* with **Per Tengstrand**, the *Violin Concerto* with **Karen Gomyo**, the orchestral pieces *Kaleidoscope* and *Transit Underground* as well as probably *Crimson Seas*.

Another project, to be premiered in 2012, is an orchestral work to celebrate the centenary of the Helsingborg Symphony Orchestra.

– The music gets its inspiration from large oil paintings by **Claes Eklundh**, an artist with whom I feel a close kinship as regards the view that art is continually unpredictable and open. At the moment when the work of art comes into existence there is only a picture frame and paint brushes or a given ensemble of instruments and a sheet music paper.

– I seldom know beforehand what I want to accomplish with a certain piece. It is almost always a matter of seeking something that I can't really put my finger on, and I usually give a piece a title only after it is finished.

The artistic quest

Tobias's artistic quest has matured and can be said to have reached a certain consolidation phase. It feels secure, and at the same time more challenging, to continue to dig and to explore the same site



Photo: Magdalena Prah

more than once, instead of constantly rushing on in his seeking. He has found himself and what he stands for more definitely today than he had a few years ago.

– In the end, composing a piece is to paint oneself into a corner – to find one's identity, an atmosphere or a little universe that feels musically relevant. Almost all of my latest works have been very linear and centred around organic development of distinct musical ideas. I have avoided collage-like techniques or "train-car composing", where one idea is followed by another, and still another, with hardly any reciprocal connection.

Tobias explains that his working process has a lot to do with creating "flow over time", which will become abundantly clear in his coming *Double Concerto* for violinist **Hugo Ticcianti** and percussionist **Johan Bridger**. It will be extremely structured, based on special South Indian rhythm patterns: the type of vocal percussion art that is called "konnakol". Some might think this is pretty exotic or different, but it is still no big surprise considering Broström's background as a percussionist.

– My music usually has a strong rhythmic as well as harmonic drive, and I felt that I wanted to find a new way of thinking when it comes to structure, rhythm and energy. You find all that in the music from South India: a distinct pulse – but without bars – and everything is governed by special number series. With all this going on under the surface the *Double Concerto* will sound both improvised and flowing.

Erik Bergman was a man of many contrasts: sparkling in company yet revelling in solitude; spontaneous and impulsive yet a pedantic stickler for detail. A nature-loving country lad yet happy to go out on the town. As a musical anarchist in his day, Bergman composed works that made audiences gasp in amazement. He was an ice-breaker, a trail-blazer who likened himself to the playing of violist Vladimir Mendelssohn: "An absolute wizard: explosively temperamental but like mimosa a moment later – just like me."



ERIK BERGMAN

– a bird that flew in front

HENNA SALMELA

ERIK BERGMAN (1911–2006) was a reformer funnelling winds of change into Finnish music and seeking fresh modes of performance, novel combinations of instruments and timbres. His intellectual curiosity led him all over the world, to Berlin and Vienna to study composition, to Ascona to learn from Vladimir Vogel, and to the Vatican Music Academy. He later made numerous journeys to the Mediterranean region, Asia and elsewhere, sought the roots of Western culture in the Orient and drank deep from their sources. He recorded rituals at a Buddhist monastery in Nepal, and music in Bali and Sri Lanka. While on his travels he collected exotic instruments, which he gladly showed to visitors at his home in Helsinki. In time, they amounted to quite a sizeable museum collection.

"I come from Ostrobothnia, I'm not afraid of a fight," was Bergman's motto. By this he was referring to his avant-garde attitude, his desire to break down fences and violate norm. His mentally active beat was reflected both in Bergman the man and his music – a man known for his temperament. Even at the age of over 90 he still had the stamina to be the untiring life and soul of the party, keeping a close watch on what was going on around him with a penetrating twinkle in his eye. In 1998 he departed on a trip round the world with his wife-to-be, Christina Indrenius-Zalewski. They were married two years later, when he was 89, and the marriage was his fourth. Inspired by his travels, he composed the dance poem *Le Voyage*. For the last scene in this he envisaged an African woman dancing naked. Bergman always had an eye for feminine beauty.

For Erik Bergman, the choral music he loved represented "a reflection of human experience, a subconscious undercurrent of emotions or a blazing flare of life." All these elements are present in his vast choral output. An exacting choir leader himself, he raised male-choir singing to a new plane with his uncompromising attitude and innovative repertoire. It is impossible to speak of Finnish choral music without mentioning such

Bergman classics as the *Galgenlieder* (settings of poems by Morgenstern), *Bardo Thödöl* (based on the Tibetan Book of the Dead), the *Hathor Suite*, *Laponnia*, *Lemminkäinen*, *Nox*, *Bim Bam Bum* and the songs inspired by his third wife, **Solveig von Schoultz**.

In his music Bergman aimed at simplicity and keeping things "uncluttered". Scores packed full of notes were, he said, exhausting. Freshness was what he was after, but not novelty merely for the sake of it. For him, regression was the same as surrender. He applied serialism and used a speech chorus. He raised eyebrows, but was encouraged by Jean Sibelius, and he gained in stature as he broadened his range of expression. In addition to the opera *Det sjungande trädet* (The Singing Tree) he composed a wealth of vocal, chamber and orchestral music, solo pieces, but not a single symphony. His last, prolific decade was marked by idiosyncratic concertos for oboe, violin and cello, and his very last work was the *Fantasia for Trumpet and Orchestra*, Op. 150 he composed in 2003.

Music by Bergman is this year being performed on an exceptionally wide scale. Much of his output has, however, never yet been recorded. Designed to fill this gap is a 3-CD project led by Matti Hyökki of Bergman's choral music. According to Hyökki, while the Bergman pieces may not necessarily cause a spontaneous frisson in the singers, their quality is beyond dispute; their diversity, humour and intensity are what make them striking.

In 2003, three years before his death, Bergman suffered a stroke that robbed him of his power to compose, write and speak. This was a tremendous blow to a man who had always had an exceptional command of language that had kept him in the focus of events. He did not, however, entirely lose his power to communicate. When I took him a bunch of flowers in hospital, he made a highly evocative gesture with his hands, drawing a picture of my figure in the air. He could still amuse his audience from a hospital bed.

*O låt mig bli en förelöparfågel
nattblå, men med ett bröst av pärlemor,
och låt mig störta främst, och dränkt i dimman
få ropa ut: jag tror på ljus, jag tror.*

*O let me be a bird that flies in front
with pearly breast though I am blue as night,
and let me rush ahead, and drowned in mist
may I cry: I believe, believe in light.*

Erik Bergman: Fåglarna
(Text: Solveig von Schoultz, translation by Jeremy Parsons)



Photo: Maarit Kyöharju

*) Slagverket kan skötas av en man.

*) Das Schlagzeug kann ein Spieler bedienen.

KALEVI AHO

Concerto for Clarinet and Orchestra (2005)

2222/3221.barhn/perc/hp/str Dur: 30'

A powerful concerto that grips the listener from beginning to end. It covers a vast emotional range, from melancholy beauty right through to wild intensity. Woven into Aho's personal, distinctive idiom are lots of solo display elements. Premiered by Martin Fröst and the BBC Symphony Orchestra under Osmo Vänskä.



KAI NIEMINEN

Clarinet Concerto "Through Shadows I Can Hear Ancient Voices" (2002)

2222/2100/timp.perc/cel/str Dur: 28'

The middle movement represents the concerto at its most lyrical. The orchestral instruments are as "shadows" to the soloist while at the same time they are in dialogue with the clarinet. The sound nevertheless remains translucent throughout, as is typical of Nieminen's music. A work dedicated to Mikko Raasakka, who premiered it with the Vaasa City Orchestra in 2002.



DANIEL BÖRTZ

Clarinet Concerto – Songs and Light (1998)

2232/2421/timp.2perc/str Dur: 27'

Number three in a series of four solo concertos with "Songs" as a title in common. The first movement's rapid and dizzying interplay between light and shade leads over to the central feature of the concerto, movement two – Largo espressivo – which from its darkness radiates long beams of light toward the concluding movement. The third movement is a driving, fast Presto energico permeated with bright light. Premiered by Kjell Fagéus and the Malmö Symphony Orchestra.



JUHANI NUORVALA

Clarinet Concerto (1998)

2212/2000/2perc/electric bass/str Dur: 23'

A sexy beat, cinematic twists and stirring soundscapes – this work has real hit potential and offers the soloist a tremendous chance to show off. Likened in musician circles to another "crossover" work, the Hakola Clarinet Concerto. A Tapiola Sinfonietta commission premiered in 1998 by Harri Mäki.



ANDERS ELIASSON

Concerto for Clarinet and Orchestra – Sette Passagie (1992)

2222/3220/str Dur: 23'

In this concerto the clarinet leads the listener through 'seven passages' (emotional states); from 'spirited' to 'floating', 'agitated', 'calm', 'threatening', 'dismal' and 'fickle'. The music is both easily accessible and deeply intricate and the orchestra allows for a wide palette of colours. Commissioned for Håkan Rosengren by the Helsingborg Symphony Orchestra.



EINOJUHANI RAUTAVAARA

Concerto for Clarinet and Orchestra

(2001–02)

2222/4221/timp.2perc/hp/str Dur: 26'

A work in which the soloist can be both brilliant and lyrical. The drama of the first and last movements is offset by an almost painfully beautiful middle movement that is like one long, melancholy sigh. Premiered by Richard Stoltzman and the National Symphony Orchestra conducted by Leonard Slatkin.



HERMAN RECHBERGER

Alovlar (Ehtirasli) / (Passionate) Flames (2001)

Concerto for Clarinet (or bass clarinet), String Quartet, Frame-drum and String Orchestra (min 44322) Dur: 20'

An exotic concerto involving styles drawn from classical Azerbaijani music and a concertante group of clarinet, string quartet and frame-drum. The soloist is like a hypnotising snake-charmer while the vivid string figures characterise the movement of flames. Premiered by Mikko Raasakka and the Lahti Symphony Orchestra, conducted by Osmo Vänskä, in 2003.



KIMMO HAKOLA

Clarinet Concerto (2001)

2222/2221/timp.perc/hp/str Dur: 40'

A showpiece that drives the audience to ecstasy and onto its feet. Hakola's boundless imagination has produced a wild mixture of hammering rhythms, romantic sentimentality and glittering timbres. The Klezmer dance in the finale caps the carnival mood. The Avanti! Chamber Orchestra and Kari Kriikku premiered this work in 2001.



FREDRIK HÖGBERG

Dancing with Silent Purpose (2008)

clarinet/strings/backtrack and video Dur: 11'

Something out of the ordinary. A multimedia concerto in four parts, and an attempt to develop the classical concert format by the addition of backtrack and film. The images and the electronic music are integrated into the web of the orchestra and the soloist, and this music really swings! Premiered by Martin Fröst and the Jönköping Sinfonietta in 2010.



SVEN-DAVID SANDSTRÖM

March Funèbre – Be still my Child

(2006)

2002/2000/str Dur: 20' (version for chamber orchestra),

2222/2220/2perc/str (version for orchestra) Dur: 20'

Text: Gunnar Ekelöf (English)

A remarkable work in that a poem, recited by the soloist, is integrated in the concerto. The soloist by turns reads verses from the poem and comments on the clarinet. The work concludes with a beautiful, purely instrumental epilogue in which the clarinet is allowed to come into full bloom. A joint commission for Martin Fröst from Turku PhO, Norwegian ChO, Amsterdam Sinfonietta, Swedish ChO and Orchestra Haydn.



ROLF MARTINSSON

Concert Fantastique – Clarinet Concerto No. 1 (2010)

2222/2210/timp.2perc/hp/str Dur: 24'

A dizzying experience in five parts. The first part is mobile and resolute. In the second the soloist plays only one note – but so much the longer notwithstanding – without taking a breath. Part three is the work's lyrical peak. Part four a giddy solo cadenza that leads over to the fifth and last part in an accelerated and whirling tempo. A joint commission for Martin Fröst from Malmö SO, City of Birmingham SO, Royal Stockholm PhO and the Norwegian Arctic PhO.



HARRI VUORI

Concerto for Bass Clarinet and Orchestra

(2001)

2222/2210/2perc/pf/str Dur: 20'

The opening movement is a dream-like texture rich in colour and in this sense typical Vuori. The bass clarinet's ability to leap from high to low and its tremendously wide register tempted Vuori to score in some high, bright, shimmering planes of sound. Premiered by Marko Portin and the Hyvinkää Orchestra in 2001.



Aho – the world's leading symphonist

The crown of world's leading symphonist may be less coveted than it once was, but it would certainly be hard to nominate anyone more deserving of it than Kalevi Aho. Others may match him for energy, immediacy, profundity or orchestral mastery. But none, with the possible exception of the symphonic late-starter James Macmillan, has the magic formula for all of those things at once.

The Telegraph 29.3.2011

Kalevi Aho: Symphony No. 15

World premiere: BBC Philharmonic, cond. Juanjo Mena, 26.3.2011 Manchester, UK

A classic is born

The half-hour concerto was a pleasure from beginning to end. Seldom has Kortekangas sounded so relaxed and unconcerned, even musicianly. He is one of our front-line opera composers, and this is reflected in the spontaneous melodiousness of the work and the approach, that could be described as romantic. ... A future among the most popular Finnish ones in its genre may be predicted for the concerto.

Hufvudstadsbladet 29.4.2011

Olli Kortekangas: Piano Concerto

World premiere: Finnish RSO, cond. Dima Slobodeniouk, sol. Paavali Jumppanen, 27.4.2011 Helsinki, Finland

Pohjannoro a master of the orchestra

The quartet was impressive with its balanced and sensitive choir-like quality. And it works. The concerto commissioned by the Tampere Philharmonic is light-moving, airy and smooth. Pohjannoro is a master of the orchestra ... The thin, sighing sound world created by the brass and violin flageolets is an original invention.

Aamulehti 17.4.2011

Hannu Pohjannoro: time through light / valoa vasten aika, concerto for horn quartet and orchestra

World premiere: Tampere Philharmonic, cond. Ernest Martínez Izquierdo, 15.4.2011 Tampere, Finland

Inspiring organ repertoire

Kari Jussila holds the reins of this work with a high profile. ... Kyllönen's idiom is expressive and varied. Here is an inspiring and thought-provoking recording with interesting works. Reckon I should add it to my repertoire!

Organum 1–2011 (Jan Lehtola)

Timo-Juhani Kyllönen: Sacral music (Desolazione, All Beautiful You Are, Three Alleluias, Ave Maria, Lux aeterna, Christmas Suite)

CD: Pasi Pirinen, trumpet, Lauri Toivio, flute, Kirsi Tiihonen, soprano, Juha Kotilainen, baritone, Kari Jussila, organ, Timo-Juhani Kyllönen, organ (FUGA-9301)

Rautavaara's Kaivos on CD

This recording fills a major gap in the Rautavaara discography and fills it with distinction.

Gramophone, June 2011

Rautavaara that resonates (...). Kaivos is more thought-provoking than ever.

BBC Music Magazine, May 2011

Rautavaara boasts that Kaivos is his best opera and Hannu Lintu goes to a lot of trouble to show that these boasts are true.

Rondo 4/2011

Einojuhani Rautavaara: Kaivos (The Mine), opera in three acts

CD: Tampere Philharmonic Orchestra, cond. Hannu Lintu, sol. Hannu Niemelä, Johanna Rusanen-Kartano, Jorma Hynninen, Jaakko Kortekangas, etc. (Ondine ODE 1174-2)

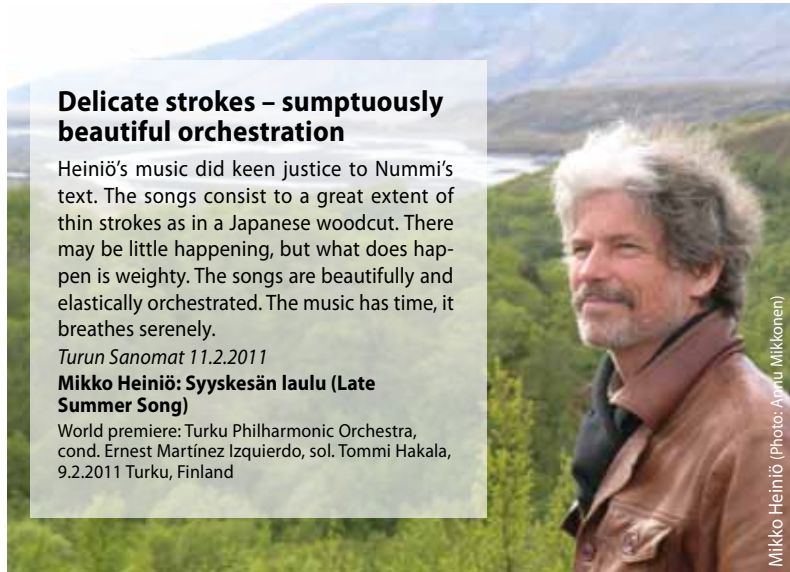
Delicate strokes – sumptuously beautiful orchestration

Heiniö's music did keen justice to Nummi's text. The songs consist to a great extent of thin strokes as in a Japanese woodcut. There may be little happening, but what does happen is weighty. The songs are beautifully and elastically orchestrated. The music has time, it breathes serenely.

Turun Sanomat 11.2.2011

Mikko Heiniö: Syyskesän laulu (Late Summer Song)

World premiere: Turku Philharmonic Orchestra, cond. Ernest Martínez Izquierdo, sol. Tommi Hakala, 9.2.2011 Turku, Finland



Mikko Heiniö (Photo: Anu Mikkonen)

Lucernaris won the audience's approval in Dresden

The audience received the work with the greatest interest and with the kind of applause that is most unusual for a newly written piece... The amount of colour that the composer managed to create by combining the classical orchestral instruments with the electronic equipment controlled by himself was indeed convincing. The integration was in some places so tight that it was impossible to distinguish one from the other.

Süddeutsche Zeitung 14.3.2011

Tobias Broström: Lucernaris – concerto for trumpet, live-electronics and orchestra

German premiere: Dresdner PhO, cond. Michael Sanderling, sol. Håkan Hardenberger, 11.3.2011 Dresden, Germany

Belle époque – a new classic

The first movement starts brazenly with accentuated rhythms, but changes gradually into a more lyrical, reflective style. The second movement is characterised by sonorous beauty... After a lyrical episode the rhythms return and the music works its way up to a brightening future.

Dagens Nyheter 19.3.2011

This attractive and easily accessible music has every chance of becoming a classic, beloved by many.

Gävle Dagblad 19.3.2011

Tobias Broström: Belle époque – Piano Concerto

World premiere: Gävle SO, cond. Jaime Martin, sol. Per Tengstrand, 17.3.2011 Gävle, Sweden

Colourful Freak in Burbank on German tour

Framing the concerto was the remarkable performance of the opening orchestral work "A Freak in Burbank", which was not without humour and was interpreted as such by Dausgaard.

Kölnischer Rundschau 4.3.2011

The idiosyncratic searching music, which exchanges rhythmic and harmonic patterns, is in the best of hands with the Swedes and their conductor...

Westdeutsche Zeitung 5.3.2011

Albert Schnelzer: A Freak in Burbank

German tour: Swedish ChO, cond. Thomas Dausgaard, 2–5.3.2011 Cologne, Berlin, Wuppertal, Hannover, Germany



Leif Segerstam conducting Pettersson in Stockholm (Photo: Jan-Olav Wedin)

Segerstam and Solyom conducting Pettersson's 7th – two of this year's highlights

It was gratifying that a new elucidation was given to composer Allan Pettersson's most important work. The tempo was broader, the contours were razor-sharp and the singing of the strings was of almost Brucknerian proportions. This was really music in a life-and-death struggle, far from the murderous entertainment that is gradually seeping into our concert halls. ...A concert that will be difficult to surpass.

Dagens Nyheter 13.5.2011

Allan Pettersson: Symphony No. 7

Royal Stockholm PhO, cond. Leif Segerstam, 12.5.2011 Stockholm, Sweden

Allan Pettersson's Seventh, together with the Norrköping Symphony Orchestra in top form and a trim Stefan Solyom at the podium, was one of the highlights of the concert season. Concentration, sharply outlined sound blocks and harmonic beauty were the catchwords.

Norrköpings Tidningar 7.4.2011

Norrköping SO, cond. Stefan Solyom, 7.4.2011 Norrköping, Sweden

Börtz's charged Epodos

The atmosphere of the work is charged, with fields of tension between strings and winds that at times give rise to thunderclaps in the percussion. Sections with soloistic strings and winds loosen up the flow and interesting sonorities are formed ...the music concludes in an optimistic register, with a bright, solemn song in the strings.

Svenska Dagbladet 25.3.2011

Daniel Börtz: Epodos

World premiere: Royal Stockholm PhO, cond. Sakari Oramo, 24.3.2011 Stockholm, Sweden

Makes one want to hear more

Dafgård works his way through various sound groups, from a timbre rich in brass with relative lightness and twentieth-century Russian impulsiveness, toward rebirth from a slightly impressionistic stream, maturity and still more density... "Through Fire and Water" is yet another piece that makes you want to hear more.

Dagens Nyheter 19.2.2011

Jörgen Dafgård: Through Fire and Water

World premiere: Malmö SO, cond. Daniel Raiskin, 17.2.2011 Malmö, Sweden



Photo: Christoffer Lomfors

NEW PUBLICATIONS



CHORAL/VOCAL

NILS LINDBERG

Vart du än går – Tre dikter av Rune Lindström (Wherever You Go – Three Poems by Rune Lindström)

for voice and piano
Text: Rune Lindström (Swe)
GE 11845

ALLAN PETERSSON

Sex sånger / Sechs Lieder (Six Songs)

for medium voice and piano
Text: Gunnar Björling, Dan Andersson, Sten Selander, Ingeborg Björklund, Jarl Hemmer (Swe/Ger)
GE 11798

SVEN-DAVID SANDSTRÖM

Human Chain – Seamus Heaney Poems

for mixed choir
Text: Seamus Heaney (Eng)
GE 11852

FREDRIK SIXTEN

Tre heliga danser / Three Sacred Dances

for female choir, piano and string quartet
Text: Luke 6:23, Matthew 11:17, Psalm 149:3 (Swe/Eng)
English adaption: John Hearne
GE 11580 (score), GE 11581 (parts), GE 11608 (vocal score)

There is no Rose of such Vertu

for mixed choir
Text: Anonymus, 14th century (Eng)
GE 11831

CHAMBER/INSTRUMENTAL

TOMMIE HAGLUND

Cielo notturno
for solo cello
GE 11782

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Concert pour violon et quatuor à cordes (Concerto for Violin and String Quartet)

NMS 3351 (piano reduction/solo part), NMS 3343 (score), NMS 33435 (set of parts)

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String Quartet No. 11

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FREDRIK SIXTEN

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for large orchestra
GE 11417

ROLF MARTINSSON

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ALLAN PETERSSON

Symphony No. 12
De döda på torget / Die Toten auf dem Marktplatz (The Dead on the Square)
for mixed choir and orchestra
Text: Pablo Neruda (Swe/Ger)
GE 11786

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No. 1
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Avanti!, cond. John Storgårds, sol. Laura Leisma, soprano
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Atonali
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Leipziger Streichquartett, Yamei Yu, violin, Andreas Seidel, violin, Chia Chou, piano
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EINOJUHANI RAUTAVAARA

Aleksis Kivi, opera in three acts
Finnish National Opera, cond. Mikko Franck, sol. Jorma Hynninen, Ville Rusanen, Riikka Rantanen etc.
Onidine DVD Video ODV 4009

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Pekka Kuusisto, violin, Paavali Jumppanen, piano
Onidine ODE 1177-2 ("Summer Thoughts")

SVEN-DAVID SANDSTRÖM

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Malmö Opera Orchestra, cond. David Björkman
SCD 1150

FREDRIK SIXTEN

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