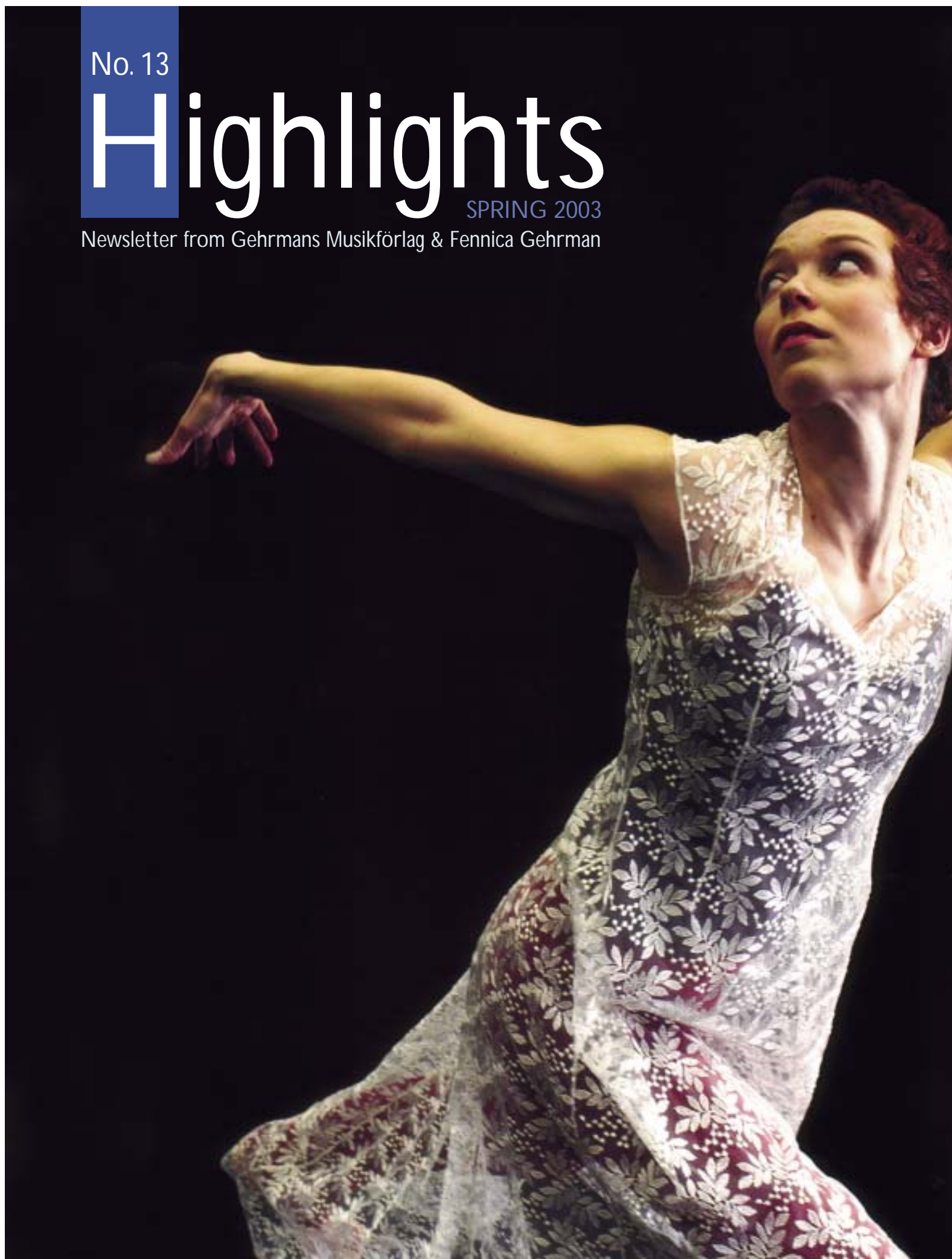


No. 13

Highlights

SPRING 2003

Newsletter from Gehrman's Musikförlag & Fennica Gehrman



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Cover: Mira Helenius in the ballet Slice of Time (Photo: Ivar Sviestins)

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Printed in Finland by Tammer-Paino, Tampere 2003

ISSN 1239-6850

EDITORIAL

Dear Readers,

Welcome to this new and, we hope, inspiring issue of our magazine Highlights.

From now onwards, Highlights will be produced by Gehrman's Musikförlag and Fennica Gehrman under the new long-term partnership established by Gehrman's and Warner/Chappell Music Scandinavia in early October 2002. As a result of this contract, Gehrman's will be handling all the serious music business of Warner/Chappell Music Scandinavia.

For Gehrman's Musikförlag the agreement means that we have broadened our scope and now stand in the forefront of the serious music on offer in the Nordic countries. We are developing the company to meet current demands, and in doing so have more than a hundred years' experience to fall back on. As a direct consequence of the agreement, a new company, Fennica Gehrman Oy Ab, was established in Finland to handle the Finnish section of the catalogues. The new company will also continue to publish new works by leading Finnish and Estonian contemporary composers.

Composers and works from such well-known publishers as Nordiska Musikförlaget, Warner/Chappell Music Scandinavia, Fazer Music, Warner/Chappell Music Finland and Gehrman's Musikförlag are now united in one family: Gehrman's Musikförlag / Fennica Gehrman.

Our magazine still looks familiar in many ways. As usual, you can read about premieres, concerts, new editions and – most important of all – composers and their works. Many of them, such as Bergman, Rautavaara, Lidholm, Pettersson, Kokkonen, Tubin, Bäck, Hambraeus, Sallinen, Aho, Sandström, Heininen, Tüür, Tormis, Haug, Eliasson, you will already recognise, but some may (at least in this context), be new to you: Lars-Erik Larsson, Daniel Börtz, Fredrik Högberg, Nils Lindberg and many others.

Our aim is to publish two issues of Highlights a year and trust it will live up to your expectations. Naturally we welcome any comments and suggestions.

We are convinced that our new constellation for Nordic music will be capable of meeting the challenges of a changing musical world.

<i>Magnus Filipsson</i> Managing Director Gehrman's Musikförlag	<i>Kettil Skarby</i> Publishing Director Gehrman's Musikförlag	<i>John Eric Westö</i> Chairman of the Board Fennica Gehrman	<i>Ari Nieminen</i> Publishing Manager Fennica Gehrman
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KETTIL SKARBY

Looking back and ahead – 110 years of Gehrman's

When Carl Gehrman started publishing music in 1893, he was an experienced sheet music seller. At 25, he had already spent 12 years working in the business, and his ability to speak five languages had provided him with contacts that were highly valuable for a publisher of Boston waltzes for home music-making and music for restaurant trios – probably the most important source of income at that time.

During the 1930s and 40s evergreens formed the backbone of music publishing, though orchestral and choral music was gradually gaining ground. Music for educational purposes became especially popular from the 1950s onwards, and tutors such as *Vi spelar piano* (We play the piano) has since then sold as many as 750,000 copies in Sweden, reflecting a success that is well-nigh unbeatable in a country with a population of less than nine million. And still today it is a best-seller!

Over the years, new genres of music and distribution methods have emerged, together with radio, television, CD and the web. Our catalogue has gradually grown and now covers an extensive repertoire.

CONTACTS WITH CUSTOMERS

A close contact with our customers is an important part of our activities. In the field of church music, for example, we have been working hand in hand with the adult education association Sensus for more than twenty years, and with it produced sacred choral music, organ music and informative books of a quality and content that would not otherwise have been possible. Gehrman's is today Sweden's leading publisher of church music.

Our aim is to supply good music, serving as a link between composers and the market. Each genre of music requires its own marketing strategy, geared to contemporary demands.

For us, at Gehrman's, the company's ownership structure means long-range concepts, in which the genuine substance of the business, the publishing of music, is our driving force.

We have occupied premises near the Vasa Park in central Stockholm for nearly twenty years. The building is only a few years younger than the company itself, and it is here that we house our sheet music, orchestral music department, offices and printing works.

NEW MERGERS AND AGREEMENTS

Trends in musical life and consequently music publishing, too, have affected Gehrman's over the past few decades. Structurally the merger with Sveriges Körförbunds Förlag (The Swedish Choral Association Publishers) took us one step closer to Sweden's choirs and their international network. Furthermore, we have got a choral music shop with an outstanding capacity and knowledge of a very broad repertoire.

Last year's agreement with Warner/Chappell Music Scandinavia makes Gehrman's a leading actor in the Nordic countries and one able to establish far-reaching contacts in the world market. The founding of Fennica Gehrman in Finland to handle the very important Finnish section of our catalogue is another exciting step forward.

We are eager to take on these assignments and to continue playing an active part in musical life. And 110 years' experience is not a bad way to start.

The Inge and Einar Rosenborg Foundation for Swedish Music

By the late 1920s, Carl Gehrman was no longer actively publishing. After 37 years as the owner of Carl Gehrman's Musikförlag, he sold the company to Inge and Einar Rosenborg in 1930. Einar Rosenborg was a journalist and liberal polemicist. Under his ownership business picked up again and long-term relations were formed with Lars-Erik Larsson and several other leading contemporary composers.

In 1950 the Rosenborgs founded the Inge and Einar Rosenborg Foundation for Swedish Music. The Foundation was designed to provide a stable ownership situation for the publishing company, and through the company to promote the publication of quality Swedish music. Today, the Founda-

tion owns 80 per cent of the company shares.

Further, the Foundation was to use the profits from the business to finance scholarships for Swedish composers, musicians and music students, and other people of cultural interest involved in Swedish musical life. Since 1952, scholarships have been awarded to 198 recipients, to a total of more than SKR 4 million at today's value. The first recipient of the Rosenborg-Gehrman scholarship was the composer Allan Pettersson and in 2002 it was granted to choral conductor Gary Graden, baroque oboist Per Bengtsson and composer Swani Alf E Zubayeer.

PAR LINDSTRÖM



Humanism as symphonic fuel

Kalevi Aho's music reaches out into new territories

Imagine a steep mountainside in the heart of myth-drenched Finnish Lapland. In the background a majestic fell, in the foreground a deep valley against a backdrop of dusky forests and bare mountains. The Chamber Orchestra of Lapland is perched half way up the slope, the Radio Symphony Orchestra at the foot. Grouped around are "mountain musicians": brass players and exotic percussionists. The scene is illuminated by the seductive rays of the northern sun, the wind whistles and it seems as though nature itself wants to take part in this spectacular event.

This will – weather permitting – be the setting for the first performance of the *Twelfth Symphony*, subtitled *Luosto*, by Kalevi Aho (b. 1949) on 16 August 2003. A symphony specially designed for outdoor purposes may not be unique in symphonic literature, but it is certainly rare enough to attract attention beyond the boundaries of Sodankylä, the municipality that commissioned it.

Obviously one of the biggest challenges has been designing the sound and acoustics so that the symphony also works in a normal concert. Though Aho admits that there are always risks involved in a project like this, he is convinced that the symphony will be able to hold its own in other contexts. "The tonal language was, of course, conceived with the specific demands of the first performance in mind, but the musical substance should guarantee that balance won't be a problem anywhere else, such as at the Sibelius Hall in Lahti."

The symphony is 52 minutes long and scored for 120 musicians and two singers – Aho's largest work of its kind to date. On a conceptual plane it is programme music somewhat similar to Richard Strauss's *Alpensinfonie*, though the musical expression is, of course, very different. Inspired by the scenery and traditions of Lapland, it depicts both "inner" and "outer" experiences, from shamanic

seances via evocative tone paintings of the mid-winter darkness and the midnight sun to a raging storm in the mountains, in four movements of very varied character.

STRIKING IDIOM

"His slightly unassuming yet always kind appearance is vaguely reminiscent of Shostakovich, while his musical voice, with its pluralistic conception of the world and its intricate balance between the deliberately banal and the subtle, is undoubtedly closer to late Mahler." It is easy to agree with this anonymous opinion of Kalevi Aho. Traces of these masters are present in his art and worldview, although "Mahler seen through the eyes of Shostakovich" is probably nearer the mark.

Like Shostakovich, Aho matured early and by the age of 22 had already written three symphonies and as many string quartets. As in both Mahler and Shostakovich the symphonies – together with the three chamber symphonies – form an emotionally conditioned dramaturgical thread running through his works.

Starting with the *First Symphony*, written in 1969 when he was still studying composition with Einojuhani Rautavaara at the Sibelius Academy, Aho wrote no fewer than three symphonies over the next four years. The first two already display two basic qualities of his musical conception: his feeling for and often highly original use of form (the first and last movements of the *First Symphony* are fugues and the *Second Symphony* is a gigantic triple fugue) and his propensity for stylistic and expressive openness and flexibility (the second movement of the *First Symphony* is a stylised waltz, the third an excursion into a slightly surrealistic pseudo-Baroque world).

The *Third Symphony* bears the subtitle *Sinfonia Concertante No. 1* and is a first attempt to determine the optimal relationship between the individual (the solo violin) and the collective (the orchestra). The next attempt came ten years later with the richly expressive, passionately virtuosic *Violin Concerto*. The magnificent *Fourth Symphony* with its widely varied emotional contrasts between massive and subtle orchestral sonorities inevitably calls to mind the *Fourth Symphony* of Shostakovich and represents the culmination of Aho's first stylistic period.

OPERATIC SATIRE WITH A CRITICAL BARB

The Neoclassical and at times tonal traits of the first period were replaced by a more modernistic approach in the structurally and emotionally intricate *Fifth Symphony* (1975–76), which is almost "Ivesian" in its "colliding" musical planes. This modernistic approach was further accentuated in the *Sixth Symphony* – Aho's most uncompromisingly advanced symphonic work so far, including both micro-intervals and clusters on its emotionally varied agenda.

This second stylistic period continued with such key works as the first opera, the intense monologue *Avain* (The Key, 1977–78) for baritone and thirteen instrumentalists, which reveals an unerring instinct for stage and drama. This quality was refined even further in Aho's next work in this genre, as in the sombre and modernistic *Cello Concerto*, in which the individual is inexorably crushed by the collective.

The opera *Hyönteiselämä* (Insect Life, 1985–87), to a libretto by the composer himself after a play by Josef and Karel Čapek, and the *Insect Symphony* (Symphony No. 7, 1988) based on material from the opera, present a searing criticism of society. Here Aho's ironically satiric side, occasionally glimpsed in his earlier works, scores a real triumph. He writes effective tape music – his only attempt so far in this field – and happily makes use of pastiches on such popular music forms as the tango and foxtrot.

The insect opera and symphony heralded a third stylistic period, in which the pluralistic element plays an even greater part. Yet each work



Insect Life (Photo: Kari Hakli)

constitutes a stylistically independent project. The *Sixth Symphony* had explored one avenue to the end and it was time to find a new angle on the symphonic problem.

AN ABSOLUTE SYMPHONIC AESTHETIC

If the "abstract intrigue" so prominent in Aho's mainly non-programmatic music is absent in the programmatic, post-modernist *Seventh Symphony* (virtually unique among the Aho symphonies), then Aho is back on home ground in the extremely demanding *Piano Concerto* and the massive *Eighth Symphony* (1993) for organ and orchestra. In the *Piano Concerto* he continues to tackle the individual-collective relationship and pursues his thesis (with the soloist to guide him on his journey) of the abstract intrigue to unprecedented heights. The same tendency is apparent in the broadly-conceived *Eighth Symphony* with its imaginative use of the organ as a dramatic and intellectual commentator.

The thesis/antithesis concept so typical of Aho's artistic temperament sprouts an offshoot in the witty, pastiche-like *Ninth Symphony* for trombone and orchestra (1993–94). Written for Christian Lindberg and subtitled *Sinfonia Concertante No. 2*, it is nevertheless permeated with the dark undertones typical of this composer.

In the strictly non-programmatic *Tenth Symphony* (1996), drawing on the main theme from the first movement of Mozart's *Symphony No. 39*, Aho sums up his experience of the symphony so far. With its ingeniously modified (though never merely imitative) "Classical-Romantic" aesthetic, it may be seen as a tribute to the greatest forerunners in this field, with Bruckner in the vanguard.

Meanwhile, Aho has also continued to explore new means of operatic expression. In this respect his two latest operas, *Ennen kuin me kaikki olemme hukkuneet* (Before We All Have Drowned, 1995/99, libretto by Aho based on a radio play by Juha Mannerkorpi) and *Salaisuusien kirja* (The Book of Secrets, 1998, libretto by Paavo Rintala and Kalevi Aho) are important, though different, milestones. The psychologically astute chamber opera *Before We All Have Drowned*, composed for the Finnish National Opera, raises seemingly trivial human life to a higher existential plane. One striking feature of the opera is the natural writing for the human voice. The compact fresco *The Book of Secrets*, composed for the Savonlinna Opera Festival, is the last part of a "human" trilogy, preceded by Herman Rechberger's *...nunc et semper...* and Olli Kortekangas's *Marian Rakkaus* (*Maria's Love*).

CHAMBER MUSIC: THE QUINTET PROJECT

Another important line in Aho's output is his chamber music. He has never returned to the



(Photo: Ghadi Boustani)

string quartet since his first four youthful attempts. Instead, he has experimented with various quintet constellations – six so far, including quintets for bassoon and string quartet, for alto saxophone, bassoon, viola, cello and double bass, and for clarinet and string quartet.

His relatively comprehensive solo repertoire includes two *Sonatas for Accordion*, both written for Marjut Tynkkynen, a *Sonata for Solo Violin*, a *Sonata for Oboe and Piano*, a virtuosic *Piano Sonata* written for Liisa Pohjola and a series of compositions for solo instruments named "Solo", including *Solo III* for flute, *Solo IV* for cello and *Solo VI* for double bass.

Apart from his operas, Aho is not a markedly vocal composer, but he has produced a number of fine choral works and the delightful song cycle *Kiinalaisia lauluja* (Chinese Songs, 1977) for soprano and small orchestra/piano. Here his well-developed feeling for delicate orchestral timbres adds a special dimension to these sensitive settings of ancient Chinese poetry.

WRITINGS AND RECONSTRUCTIONS

Aho himself claims that he entered on a fourth artistic era with the dynamic, energetic *Eleventh*

Symphony for six percussion soloists and orchestra (1997–98). Rhythm now occupies a more prominent role, and he pays closer attention to the surface of the music. The same tendency can be seen in the *Quintet for flute, violin, two violas and cello*, written for the Kuhmo Chamber Music Festival in 2000, and the *Tuba Concerto*, even though features characteristic of earlier periods are also present here. While constantly reaching out into new territory, Aho continues to draw on expressive devices familiar from earlier periods.

Aho has always adopted a humanistic approach in his music. This has included the completion and editing of works by other composers – a job for which, with his sound knowledge of music history, he is unusually well-suited. He has also produced an amazing amount of literature on music over the years, including 460 articles, a number of newspaper columns and a variety of essays. He has also reconstructed and completed works by Erik Tulindberg (the six string quartets), Sibelius (early chamber works and *Karelia*) and Uuno Klami (the orchestral version of the first act of the unfinished ballet *Pyrteitä / Whirls*). He has written a new third act to the ballet, which can also be performed separately under the title *Sinfonia tansseja* (*Symphonic Dances*). *Hommage à Uuno Klami* (2001). At

Martti Talvela's request he orchestrated Musorgsky's *Songs and Dances of Death*.

Aho has also written articles on Finnish music and the Finnish national epic the Kalevala, on Einojuhani Rautavaara the symphonist, and – with **Marjo Valkonen** – a biography of Uuno Klami. He has edited texts by **Joonas Kokkonen**, **Ernest Pingoud** and **Erik Bergman** and written many thought-provoking articles, not only on music, art and aesthetics but also on politics and social criticism.

THE CONCERTO CHALLENGE

Aho has always been a prolific composer. Still awaiting their premieres are the *Twelfth Symphony*, the *Piano Concerto No. 2* for piano and string orchestra commissioned by the Mänttä Music Festival and the *Flute Concerto* written for **Sharon Bezaly**.

The list of commissions is long and, as a natural continuation of the educational works which run like a scarlet thread through his output, includes a piece for the Tapiola Youth Orchestra. He is also working on the *Thirteenth Symphony*, commissioned by the Lahti Symphony Orchestra for the fifth anniversary of the Sibelius Hall in 2005. Aho is Composer-in-Residence of the Lahti Symphony Orchestra, which is now recording his entire output on the BIS label. The work at present gracing his piano (his faithful companion) is a commission from the BBC for the Manchester International Cello Festival in 2004: a concerto for two cellos and orchestra to be premiered by **Frans Helmerson** and **Jan-Erik Gustafsson**. The commission is, Aho says, as demanding as it is stimulating: "There aren't many historical models since Vivaldi and the big challenge is, of course, to create the necessary contrast between the two solo instruments and between the soloists and the orchestra."

A composer with one foot in the past and one in the present, Aho combines influences from the most disparate sources and transforms them through his creative and emotional filter into something quite unique. He does not believe in complexity simply for the sake of it. His music always communicates directly with the listener, being simultaneously 'easy' yet 'difficult', but never banal, over-intellectual, introvert or aloof.

Kalevi Aho is equally natural and unaffected in his symphonies and operas as he is in his intimate musical miniatures. Monumental landscapes painted in broad brushstrokes go hand in hand with delicate watercolours, serious artistic confessions and humour. The spectrum of human emotions is always wide, and he never lets his listeners off lightly. He poses questions and sows the seeds of thoughts and impulses that continue to germinate long after the last note has died away. ■

Composer-pianist Nils Lindberg will be seventy this summer. He grew up in Gagnef in the Swedish province of Dalecarlia and comes from a family with a long tradition of folk and church music. He began to play jazz in his teens and during the 1950s studied counterpoint and composition at the Royal College of Music in Stockholm. Throughout his career he has worked both as a professional musician and as a composer. He has combined his roots in Swedish folk music and jazz with the formal structures of classical music to create a uniquely personal idiom that has been highly successful both in Sweden and abroad. He is a genuine crossover figure on the Swedish musical scene.

NILS LINDBERG – a crossover composer

Kristina Fryklöf

I met Nils Lindberg while he was visiting Stockholm at the end of March to attend a performance of his *Requiem* in Stockholm Cathedral. A couple of weeks earlier he had been to another three performances at the Gothenburg Concert Hall – all amounting to as many as fifty in Europe and the United States since the premiere of the Requiem ten years ago. Further hearings are scheduled in Holland and Germany this year.

A REQUIEM WITH BIG BAND

The idea for the Requiem came to Nils Lindberg when he was on holiday in Spain: "In the early 90s I developed a taste for writing choral music. I wanted to do something novel and radical but couldn't come up with any new ideas. While on holiday in Spain one Christmas I was inspired by all the Catholic processions I saw, and suddenly one night I woke up and knew exactly what I wanted to do. I would take the ancient Latin requiem text, as so many composers have done before me, but use an enlarged big band, chorus and soloists. After all, jazz actually began partly as funeral music in New Orleans."

In the Requiem the big band is supplemented by two French horns, two flutes and four percussion players, plus a choir and three soloists (two sopranos and a baritone). There are traces of jazz, Gregorian chant, church modes and folk music and the various idioms are interwoven, giving the music a sacred character. Lindberg was not sure whether anyone in Sweden would be prepared to back the idea, but he rang the Swedish Broadcasting Corporation when he got back from Spain and they were immediately enthusiastic. The Requiem was first performed in April 1993 at St. Clara's Church in Stockholm by the Swedish Radio Choir and the Nils Lindberg Big Band conducted by **Gustaf Sjökvist**. The

church was packed and the moving performance received a standing ovation. (The performance was recorded and released on the Phono Suecia label, PSCD 78.)

"Performances of the Requiem are always very exciting and no two are ever the same, since the work contains a number of sections that are completely free, leaving room for improvisation. Perhaps the most remarkable performance was in Omaha, Nebraska with one of America's finest big bands (the US Air Force Big Band). In the Tuba Mirum (where the doomsday trumpets sound and the graves are opened) a New Orleans band suddenly marched on to the stage playing "Just a closer walk to Thee". I didn't even know they were going to do it. And that's what makes it so special – it's a new Requiem every time."

A CHRISTMAS CANTATA

On 21 December last year it was time for the first performance of a sequel to the Requiem, *A Christmas Cantata*. "About a year ago the idea came to me to write a companion work to the Requiem, but this time with joyful Christmas music. The concept would be the same – enlarged big band, chorus and soloists – but I didn't really know how to go about it."

Nils Lindberg began by looking through various Christmas oratorios and decided to write a Christmas cantata in English. He got in touch with the Anglican Church and read the Bible in English. The Bible texts he chose begin with Isaiah's prophecy of "The coming of the Prince of Peace" and continue with the well-known Christmas gospels. Musically the cantata is based on traditional English Christmas carols from the 16th and 17th centuries. "I took a passage from the selected Bible texts and tried out different carols to see where they would fit in. Each sung part of the Bible text should allude to the next



(Photo: Urban Görds)

carol, and so on. All in all I used fourteen carols, which are linked together by the Christmas texts from the Bible in the form of sung recitative."

O MISTRESS MINE

Another major vocal work by Lindberg is *O Mistress Mine*, a suite for two solo singers, chorus and orchestra based on English poems from the Elizabethan era by Shakespeare, Marlowe, Herrick and others. The music touches lightly upon the expression of the Renaissance but is entirely his. The first poem to be set to music was Shakespeare's sonnet *Shall I compare Thee to a summer's day*, which has become one of Lindberg's most popular compositions.

"When I toured the United States in 1987, I very much wanted to take a new ballad in English with me. I approached my recording producer, **Frank Hedman**, and asked him if he knew anyone in Sweden who could write a good poem in English, whereupon he suggested **William Shakespeare**. He sent me masses of poems, not just by Shakespeare but also by other Elizabethan poets. I fell for Shakespeare's sonnet immediately. It had such an obvious rhythm and musicality, and it probably didn't take me more than twenty minutes to finish the composition."

A year later Lindberg was going to do a concert with the English singer **Martin Best** and set another Elizabethan poem to music for the occasion – *The Passionate Shepherd* by **Christopher Marlowe**. This was the start of an entire suite, *O Mistress Mine*, based on Elizabethan poems which was first performed and recorded

in 1989 by an ensemble including **Lena Willemark**, Martin Best, the Swedish Radio Choir and the Fresk String Quartet. (ABCD 032) "By then three of the titles had already been arranged for unaccompanied choir. Later on I arranged the whole suite for choir and then things just took off!"

The choral suite was an enormous success both in Sweden and abroad and was recorded on CD by Gustaf Sjökvist's Chamber Choir (LBCD 0024). *Shall I compare Thee to a summer's day* was the most popular of the songs, and in 1998 it sold more copies than any other choral piece in Sweden. Later on Lindberg was told that the piece was sung in New York at the premiere of the film *Shakespeare in Love*. "The other day I received a translation of *Shall I compare* from France and now it's going to be published there in French. I never dreamt that it would become so successful when I wrote it."

Nils Lindberg has composed and arranged a large amount of music for unaccompanied choir since the early 90s including a series of arrangements of Swedish folk songs and new works such as the suite *Ljus och mörker* (Poems on Light and Darkness), *Sommaren* (Summer) and *Lärkan* (The Lark). "It's tremendous fun writing for choir. The encounter of text and music fascinates me and it is a wonderful way to reach people with one's music."

CROSSOVER ORCHESTRAL WORKS

Nils Lindberg's interest in choral music was aroused relatively late in life. When he first started composing, he began with instrumental music, mainly jazz. In the 1950s he went to Stockholm to study composition at the Royal College of Music with **Karl-Birger Blomdahl** and **Lars-Erik Larsson** with the intention of composing orchestral works. He developed a unique crossover idiom by combining elements of folk music and jazz with the formal structures of classical music. A number of works for orchestra have been composed over the years: *Seven Dalecarlian Paintings*, *Concerto Grosso in Dalecarlian Style* and *Lapponian Suite*, to mention just a few. *Concerto'63* was one of his earliest orchestral works.

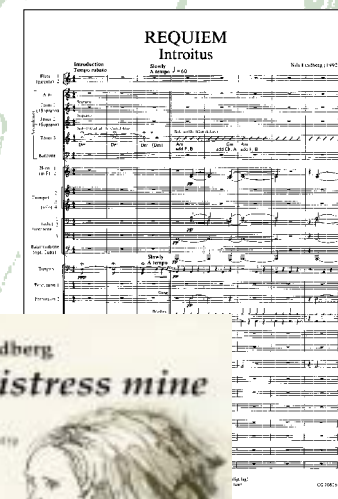
"In the early 60s I received a commission from Eurovision to write something for symphony orchestra and jazz group. I called it "Symphony", a title that immediately met with protests in Sweden – at that time jazz still wasn't really accepted. The Swedish Composers' Society contacted the producer at the Swedish Broadcasting Corporation and said that if we didn't change the name of the work, in other words if we insisted on calling it a symphony, then they wouldn't allow it to be broadcast on the radio. And that was how the work got its present name, *Concerto'63*. It wasn't easy to be a crossover artist here in Sweden. The climate in Germany was far more liberal, and I began to collaborate with

the Nord-Deutscher Rundfunk and the Hanover Symphony Orchestra, for which I composed and arranged a large number of works between 1968 and 1980."

Nils Lindberg's latest orchestral work, *Mytologiska bilder* (*Dalecarlian Tales*) is a concerto for soprano saxophone and symphony orchestra written for the phenomenal saxophonist **Anders Paulsson**. "Dalecarlian Tales is a concerto that is composed throughout, i.e. there are no improvised passages, but since my name is so closely associated with jazz, some of the Swedish symphony orchestras are not quite sure about it. Paulsson has had the solo part for a year now and can play it from memory, so now we are just waiting for the first performance."

This summer Nils Lindberg celebrates his seventieth birthday. As usual, there will be a number of concerts during the summer months. He has been awarded the Lars Gullin Prize and he will take part in a couple of concerts in connection with the award. Then there will be music-making at Oskar Lindberg's organ studio, an annual event at the Siljan Music Festival.

Finally, I ask Lindberg if he has any new projects on the go. "I'm working on a commission for Uppsala Cathedral. They feel there is a shortage of popular chorales for chorus and organ. I've managed to find eight ancient Dalecarlian chorales based on psalm verses but with melodies that originate in that area. I've written organ versions of each chorale with variations and then taken the same melody and arranged it for choir. But I expect I'll want something bigger to get my teeth into in a while, and new projects always crop up sooner or later." ■



Nils Lindberg
O Mistress mine



In this short interview the internationally acclaimed flautist and conductor **Patrick Gallois** tells about his special attachment to the music of **Kai Nieminen** and about his future plans with the *Jyväskylä Sinfonia*, its musical director elect for the 2003/04 season.



Kai Nieminen (Photo: Johanna Mänttä)

PATRICK GALLOIS and the music of KAI NIEMINEN



Patrick Gallois

What was your first encounter with Kai Nieminen and how did it lead to a partnership with him?

Patrick Gallois: I first heard his music in Finland in 2000 when **Jorma Panula** was conducting the Tampere Philharmonic Orchestra and I played Sallinen's *Flute Concerto*. Nieminen's *Il castello dei destini incrociati* was premiered at the same concert and I was very impressed by the quality of this music. Immediately after the concert Nieminen and I discussed the possibility of developing a project together.

You played and conducted Nieminen's flute concerto *Palomar in Milan in 2001 with I Pomeriggi Musicali*. Was this dual role difficult?

PG: I found it very challenging. The subtitle of this concerto is *Nel giardino fantastico* after **Italo Calvino**, and because of this Kai uses a lot of birds and small animal noises, wind in the trees – although I don't know any birds that sing in tempo and play the same thing twice over... Many parts of the concerto were written in five, which is not easy without a conductor. The main point was, however, that I could play and conduct at the same time. Kai was also familiar with my flute and knew some specific aspects of my playing, such as fingering vibrato.

Which are the specific characteristics that speak to you in this music?

PG: First, the lyricism. Few composers today write music that speaks directly to the audience. Recent reactions in Italy and Finland show that audiences love Nieminen's music, even though the language is definitively contemporary. His sense of harmony is also an important part of this special relation.

Have you any future plans with Nieminen's music?

PG: The next step is naturally that I want to record his flute concerto, but also a full CD of his music. This will help me to promote his music to flautists, orchestras and audiences.

Nieminen is very fond of Calvino's books. Do you share his interest?

PG: Yes, I do appreciate literature in general. Reading gives you a very rich internal world and helps your imagination, and for me music is imagination.

Are you familiar with other contemporary Finnish composers, and do you have any specific plans to include their works in the *Jyväskylä repertoire*?

PG: **Einojuhani Rautavaara's** music is of course familiar to me, and so is **Aulis Sallinen's**. Sallinen wrote the fantastic concerto for me. I have worked a lot with many Finnish composers at festivals like Kuhmo. I don't know how many Finnish works I have played there, but there have been lots.

I recently discovered the music of **Mikko Heiniö** and **Lasse Jalava** and I wish to perform their works. My plans with the *Jyväskylä Sinfonia* are, first, to establish an identity and also a specific approach to Haydn and music from the end of the 18th century, because we will be recording some Haydn symphonies for Naxos (the first CD will be in May 2004). Meanwhile we will be touring all over the world and each concert abroad will include some new Finnish music. I hope that the orchestra will become an ambassador for your amazing country, where the arts are so much to the fore.

NEWS

RAUTAVAARA'S RASPUTIN – EAGERLY AWAITED OPERA PREMIERE

The mysterious monk **Grigory Rasputin**, the family of Tsar Nicholas, the tumultuous twilight of the Russian Empire, the fires of revolution – mix these elements with the fascinating and profound music of **Einojuhani Rautavaara**, and you have the makings of an opera to be reckoned with.

Einojuhani Rautavaara's newest opera is about the end of the life of mystic and healer Rasputin. Rasputin is the only one who can cure the haemophilia attacks of the Tsarevich, the heir to the throne, and through this ability he gains power though he is only an illiterate peasant. Rumours of Rasputin's debauchery gain him enemies, and eventually his colourful life ends with poison and bullets. At the same time, the end of the old Russia is drawing near, and the conflagration of the Revolution engulfs the Imperial family.

Rather than write a realistic historical opera, Rautavaara has delved deeply into Russian mysticism. Throughout his career he has drawn on the Orthodox faith for inspira-



Einojuhani Rautavaara (Photo: Heikki Tuuli)

tion. A childhood visit to the island monastery of Valamo left a deep impression, which earlier prompted him to write the *Ikonit* (Icons) cycle for piano and the choral setting of the *All-night Vigil*.

Rautavaara was already planning an opera on Rasputin in the 1990s. The publishing of a new book on Rasputin by **Edvard Radzinsky** gave a new boost to the project. The transcripts of police interrogations in the book "almost begged to be set as an opera libretto", as the composer says.

Rasputin will be premiered by a team of top artists on 19 September 2003 at the Finnish National Opera. The conductor is **Mikko Franck**, who has a close personal relationship with Rautavaara's music. Director **Vilppu Kiljunen** earlier directed a production of Rautavaara's opera *Aleksis Kivi*. The title role will be taken by **Matti Salminen**, for whom it was written. **Jorma Hynninen** will be Tsar Nicholas and **Lilli Paasikivi** will be his wife Alexandra.

According to the composer this opera about Grigory Yefimovich Rasputin is also an opera about the last days of the Russian Empire, the last Tsar and the last Tsarina. It is also a story about the murderers, followers and mistresses of Rasputin. Other important characters include Felix Yusupov, his beautiful wife Irina, the scheming politician Purishkevich and Ilidor the monk who becomes Rasputin's worst enemy. There are also the daughters Olga, Tatyana, Maria and Anastasia of the Imperial family, their haemophilic brother Alexey and Rasputin's 'groupies'.

The key word to the libretto is ambivalence; Rasputin was a mysterious peasant, a *muzhik*, who was deeply religious, a fervent Christian and ascetic, almost a prophet – but on the other hand the very incarnation of corruption and debauchery, a drunk, and if rumours are to be believed also the Tsarina's lover and counsellor whose advice ruined the entire country. As Theophan the Archimandrite says: "Through him speaks the Russian soil... I know his sins, which are innumerable, most of them evil. But he has a desire to repent and a confidence in divine grace... God has called him as one of His own."

KIMMO HAKOLA BOOM

The international reputation of Finnish composer **Kimmo Hakola** is rising fast. Last December two works by him were given their premiere. In Dublin the Callino Quartet played the *String Quartet No. 3* commissioned by the Up North! festival, and the oratorio *Le Sacrifice* commissioned by IRCAM for Paris was performed by the Ensemble Intercontemporain in its Tremplin concert series with **Jonathan Nott** conducting. The soprano soloist was **Laura Aikin** and the solo violinist **Ashot Sarkissjan**.

Hakola regards *Le Sacrifice* as his main work to date. In addition to chamber orchestra, solo voice and violin, it also incorporates a tape of mixed and children's choirs, the modified voice of **Maria Callas** and other such elements. *Le Sacrifice* ties in closely with the film of the same name by **Andrei Tarkovsky** screened in Paris at the same time as the premiere. The film had made a tremendous impression on Hakola at the time, and although the oratorio is not directly connected with it, it was inspired by the film and reflects its moods and themes.

March 2003 saw the premieres of two Hakola works in Finland: the concerto *Riite* (Crust Ice) for electric kantele in Joensuu with **Eija Kankaanranta** as the soloist, and *Five Clips* for clarinet and marimba in Helsinki. It looks as if **Kimmo Hakola** is going to continue to be busy in fact, for the Finnish Radio Symphony Orchestra has commissioned him to

write an orchestral work for its tour this autumn.

The Hakola *Clarinet Concerto* is fast becoming a firm favourite with audiences, who time and again are sent into raptures by it. The Finnish Radio Symphony Orchestra conducted by **Sakari Oramo** will be giving its next performance at the Baltic Sea Festival in Sweden on 23 August, and once again the soloist will be **Kari Kriikku**. The following review from Helsingin Sanomat says a lot about the concerto:

Wild acclaim for Hakola and Kriikku

The audience rose to its feet in a standing, ecstatic ovation interspersed by ear-splitting shouts of Bravo as our clarinet virtuoso **Kari Kriikku** and the Helsinki Philharmonic Orchestra conducted by **Stefan Solyom** finally concluded their sumptuous **Kimmo Hakola** feast. Admittedly the audience was strangely thin on the ground, but the composer and soloist will remember the tributes until their dying day.

Whereas the rest of the world is still hanging back, Hakola has had no inhibitions about going global in a concerto that contrasts and blends ingredients both European and exotic... Just as the listener thought he had had all the breath knocked out of him by the opening toccata onslaught, he discovered this was just the beginning, that the attack was to become ever more forceful and more hideous. At first the mysterious songs cast an enchanting spell with their prom-



(Photo: Maarit Kytoharju)

ise of infinite, celestial bliss, but before long they began to sound suspiciously like a sickly Finnish sentiment.

The noble and naïve, fervent and ridiculous, brilliant and brutal all darted in turn from every nook and cranny before finally rushing on stage to join in a diabolical shindig... I cannot think of anything quite like Hakola's musical idiom. Mahler claimed that his symphonies embraced the whole of the universe, but then for him, Europe more or less meant the universe. A name that immediately springs to mind in literature is that of Rabelais, but even he begins to pale beside Hakola.

The laudable interpretations of Sibelius – the sixth symphony and Tapiola – by the young Swede **Stefan Solyom** inevitably receded to the sidelines after an orgy such as this.[...]

Olavi Kauko writing in Helsingin Sanomat, 1 September 2002

However, as **Einojuhani Rautavaara** explains, it does not seem appropriate to create merely a realistic stage play, a re-enactment of history or a recreation of an episode. There must also be a presence of profound Russian mysticism, the 'wind from Siberia' which can be sensed in the existentialism of Dostoevsky or the dolorous pessimism of Tchaikovsky.

Text: The Finnish National Opera, Einojuhani Rautavaara



Karita Mattila and Mikko Heiniö

HEINIÖ OPERA COMMISSION

The Finnish National Opera has commissioned an opera from **Mikko Heiniö** to be performed in the autumn season 2006. **Karita Mattila** will take the lead in the new opera, currently with the working title of *Käärmeen hetki* (The Hour of the Serpent). Finnish audiences will also be getting their share



Joonas Kokkonen: The Last Temptations (Photo: Topi Ikalainen)

of an artist who has of late been rarely on stage in her home country. The music of Heiniö is already familiar to Karita Mattila from previous years, as she was the soprano soloist in the orchestral *Vuelo de alambre* and sang in the recording of it released on the Finlandia label.

Mikko Heiniö's opera is based on the libretto by **Juha Siltanen** after the novel by **Lars Huldén**. The conductor will be **Hannu Lintu** and the director **Erik Söderblom**. Heiniö's previous opera, *Riddaren och Draken* (The Knight and the Dragon), was performed with success to full houses in Turku in 2000 and recorded soon after that on the BIS label.

TORMIS IN EUROPE, MEXICO, JAPAN AND THE USA

The Estonian composer **Veljo Tormis** is popular and well-known in world choral circles, and outside Europe especially in the United States. Choral works by him are performed at concerts the world over, and both printed editions and recordings of music by him have

appeared in brisk succession. The scores of some major works by him have been released in the past few years: the six-movement *Unustatud rahvad* (Forgotten Peoples) has been published in full, likewise *Eesti kalendrilaulud* (Estonian Calendar Songs). The most recent suite to be published by Fennica Gehrman, in all four movements, is *Looduspildid* (Nature Pictures).

The Estonian Chamber Choir will be performing *Forgotten Peoples* with **Tõnu Kaljuste** conducting at the Baltic Sea Festival on 23 August 2003. The same choir sang works by Tormis both in Estonia and on tour in Italy in March 2003. The French Mikrokosmos Chamber Choir conducted by **Loïc Pierre** performed works by him in France in March and on tour in Mexico in July. His zippy orchestral work *Overture No. 2* is to receive its Japanese premiere at a concert in May 2003 given by the Tokyo Philharmonic Orchestra under the Estonian conductor **Anu Tali**.

Veljo Tormis has also had success in competitions: his *God Protect Us From War* was one of the five winning entries in the Waging Peace Through Singing choral competi-

tion held in the United States last summer. The winning works were performed at the composer symposium held during the Oregon Bach Festival and Tormis was invited to attend the festival.

OPERA IN AN AUTHENTIC SETTING CONTINUES TO APPEAL

The highlight of the Fact or Fable music festival to be held for the sixth time at Nilsä in Finland in July 2003 will once again be the opera *The Last Temptations* by **Joonas Kokkonen**. Year after year the production plays to a full 'house', the house being a beautiful, picturesque island reached in exotic fashion by waterbus. Based on the play by **Lauri Kokkonen**, it will be performed on 5-11 July 2003 in a marquee in front of the cottage once inhabited by the main character in the opera, **Paavo Ruotsalainen**. The festival's Artistic Director is opera singer **Satu Vihavainen**, herself a native of Nilsä, who will be singing the part of Riitta, Paavo's wife. Cast in the role of Paavo will be **Esa Ruuttunen**, the director will be **Åke Lindman** and the Kuopio City Orchestra will be conducted by **Pertti Pekkanen**.

The *Last Temptations* was first performed at the Finnish National Opera in 1975. A powerful opera telling of the life and spiritual struggles of the Revivalist leader Paavo Ruotsalainen (1777-1852), it has been performed numerous times in Finland and with a Finnish cast in Sweden, Norway, England, Switzerland, the United States and Germany. It nevertheless still awaits its first foreign production.

EINOJUHANI RAUTAVAARA AT 75

Einojuhani Rautavaara will be 75 on 9 October 2003. There will be numerous concerts from the summer onwards in honour of the occasion, and in October the Helsinki Philharmonic Orchestra will be putting on a birthday concert conducted by **Mikko Franck** in a

programme consisting of *Symphony No. 8*, *Piano Concerto No. 3*, *Cantus arcticus*, and a concert version of part of his opera *The House of the Sun*.

As part of the festivities Ondine will be releasing a recording of *The House of the Sun* performed by the Oulu Symphony Orchestra (cond. Mikko Franck). The Rautavaara Clarinet Concerto will be released on CD in 2004. **Richard Stolzman**, to whom it is dedicated, and the Helsinki Philharmonic Orchestra will record the concerto on 13 June, but before the performance and recording session in Finland, the BBC Symphony Orchestra conducted by **Leonard Slatkin** will give the UK premiere at the Barbican Hall, London on 13 May.

KORTEKANGAS NEWS

Olli Kortekangas is composing a new opera called *Lucia and Messenius* to be performed in Oulu in September 2005. In the meantime he has also been working on some instrumental and choral music, such as *Gatecrasher* for accordion, commissioned by **Mika Väyrynen** and premiered by him at Castelfidardo last October.

Choral music is, however, an integral part of Kortekangas's output, and some interesting premieres are scheduled both in Finland and abroad. The Candomino choir gave the first performance of his *Välimeri* (Mediterranean Suite) for chamber choir based on texts by the composer himself and **Lassi Nummi** in May 2003, and the impressive can-



Olli Kortekangas (Photo: Heikki Tuuli)

tata *Iloveisulla* (With Songs of Gladness) can be heard at the boys' choir festival to be held in Oulu in June. *Aika, hetken kaiku* (Time, Echo of the Moment) for descant choir and orchestra has been commissioned jointly by Espoo Music Institute and the Tapiola Choir and can be heard for the first time at the Choir's 50th anniversary concert on 5 September 2003.

At Songbridge 2003 in Newfoundland on 26 June-2 July four choirs will give the premiere performance of a new work, *Makreija*, by Kortekangas. Audiences in Argentina will meanwhile have a chance to hear *Ikikaiku* (Eternal Echo), chosen for the first World Children's Choir project in August. One of the most interesting new works is *Shadows*, commissioned by the Eric Ericson Chamber Choir and to be premiered this year.



Daniel Börtz (Photo: Georg Oddner)

FOCUS ON DANIEL BÖRTZ

Daniel Börtz will be very much in the news next season. In September *Pipor och klockor* (*Pipes and Bells*), a concerto for recorder and orchestra written for **Mikaela Petri**, will receive its first performance in Copenhagen with the Danish Radio Symphony Orchestra and **Thomas Dausgaard**, followed by a further performance at the Malmö Concert Hall. As part of the 150th anniversary of the male voice choir The Sons of Orpheus in November, Börtz has composed a choral work called *Om ondskan* (*On Evil*) for male choir, speaker and trombone.

The pianist **Hans Pålsson** and the Gothenburg Symphony Orches-

tra will give the first performance of the last part of Börtz's concerto tetralogy, a piano concerto subtitled *Sångers (Song)*. Next year the large-scale oratorio *Hans namn var Orestes* (*His name was Orestes*) based on Aeschylus's Oresteia trilogy will be premiered at the Stockholm Concert Hall on 19-20 February with the Royal Stockholm Philharmonic Orchestra, the Eric Ericson Chamber Choir, conductor **Alan Gilbert**, eight soloists and a speaker.

TUBIN AROUND THE WORLD

Orchestral works by **Eduard Tubin** are being performed more than ever before throughout the world. In October 2002 his *Symphony No. 3* was given its Japanese premiere by the Hiroshima Symphony Orchestra conducted by **Kazuyoshi Akiyama** to great critical acclaim. A Japanese television station broadcast the performance and followed it up with a documentary about Tubin. The Third Symphony has also been performed in England and the United States this year. In Australia Tubin's *Symphony No. 7* was performed in April by the Tasmanian Symphony Orchestra and on 18 May **Xiang Gao** was once again the soloist in the *Violin Concerto No. 1*, this time with the Czech Philharmonic in Prague. The *Ninth Symphony* will be given its Dutch premiere in Utrecht in October by the Netherlands Radio Symphony Orchestra with **Eri Klas** conducting.

The Tubin Festival "Tubin and his Time" is to be held for the third time in Estonia on 6-16 June, featuring a performance of his *Symphony No. 2*.



Eduard Tubin

SLICE OF TIME - CAPTIVATING BALLET

Almost exactly a year ago, at the beginning of 2002, choreographer **Jeanne Yasko**, composer **Fredrik Högberg**, stage designer **Jyri Suominen** and costume designer **Ann Mari Anttila** met to create the ballet *Slice of Time*. The theme of the ballet is time and secrets. It is also about human relationships and our relationship to time: our awareness of time, life and death. According to the programme notes, Jeanne Yasko likes Thai gongs; they have a roundness that is echoed in all the elements - the sound, the form and the movement are all round. This idea was important from the very first moment. Fredrik Högberg used it as his starting point, heeding his own feelings as he worked on the composition. The resulting music is timeless and fascinating, with exciting rhythms and sounds.

Slice of Time was written for the Norrdans dance company and the Kroumata percussion ensemble and was premiered in Härnösand, Sweden on 17 March. Since then it has been performed about thirty times on tours throughout Sweden.

According to the review in Dagens Nyheter "Slice of Time is

a captivatingly light and ethereal ballet in two acts. The transitions from soft sensualism to sharp intensity are sensitively wrought with subtle changes of tempo that never disturb the flow. Playful, entertaining and at times very beautiful."

(DN 23 February 2003 / Örjan Abrahamson)



Fredrik Högberg (Photo: Håkan Kvan)

ELIASSON PREMIERES

An **Anders Eliasson** festival is being held in Stuttgart on 25-29 June. Ten chamber music works by Eliasson will be performed at three festival concerts, including *Kimmo*, *Abendlicht*, *Disegno della Pioggia* and *Notturmo*. The festival will also feature two premieres - a *Quintet* for piano and wind instruments and a new work for bassoon and piano. Anders Eliasson himself will be in Stuttgart and will be giving an interview on the second day of the festival. While the festival is in full swing in Germany, his *Concerto for Alto Saxophone and String Orchestra* will be premiered at the Korsholm Music Festival in Finland, with **John-Edward Kelly** as soloist with the Ostrobothnian Chamber Orchestra conducted by **Juha Kangas**.

SAINT BRIDGET 700TH ANNIVERSARY

Röstens dotter (Daughter of the Voice) is a new work by **Tommy Haglund** based on a text by **Saint Bridget**. The world premiere will take place in Vadstena, Sweden on 1 June in the presence of the Royal family. In a way it is a 'Stabat mater'. Mary relates to her son Jesus and a mother's suffering when her child is in pain; as described by Saint Bridget. **Gitta-Maria Sjöberg** will sing the soprano part; other excellent musicians include **Karin Dornbusch** (cl), **Dan Almgren** (vl), **John Ehde** (vlc), **Marcus Leoson** (perc), **Maria Åström** (harp) and **Carl-Axel Dominique** (pf). **Joachim Gustafsson** is conducting the premiere to be broadcast on TV and radio.

NEWS

VENZAGO ON PETERSSON AND ELIASSON

The Swiss maestro **Mario Venzago** has been appointed the new Principal Conductor of the Gothenburg Symphony Orchestra – The National Orchestra of Sweden, from 2004/2005. He will continue to strengthen the orchestra's commitment to Nordic music.

"I really love composers like **Allan Pettersson** and **Anders Eliasson** – writers of unbelievably great music that deserves to be played much more often! I definitely want to do Pettersson's 9th, which was dedicated to the Gothenburg Symphony Orchestra and is a true masterpiece," says Venzago. He has also initiated a partnership between the Gothenburg Symphony Orchestra and one of Europe's most venerated orchestras, that of the Bavarian Radio. Together, the orchestras have commissioned a new symphony by Anders Eliasson to be conducted by Venzago.

CATHEDRAL MUSIC TRANSFORMED INTO BALLET

On 4 April the ballet *–skap, in the shadow of P* by choreographer **Margareta Åsberg** was premiered at the Modern Dance Theatre in Stockholm. The choreographer had chosen as the music for her ballet four movements from the organ suite *Cathedral Music* by organist-composer **Gunnar Idenstam**. The music can best be described as a synthesis of the virtuosic French organ tradition, which is Idenstam's speciality, and the rock/pop music that sets the beat for life today. The ballet was also performed in Gothenburg and Malmö.



(Photo: Goran Zetterberg)

SELECTED PREMIERES

KALEVI AHO:
Symphony No. 12 "Luosto"
Finnish Radio Symphony Orchestra and the Chamber Orchestra of Lapland / John Storgårds
16 August 2003 Sodankylä, Finland

ERIK BERGMAN:
En sång om Bellman
for reciter and male choir
Akademiska Sångföreningen / Henrik Wikström
26 April 2003 Helsinki, Finland

ANDERS ELIASSON:
Concerto for Alto Saxophone and String Orchestra
Ostrobothnian Chamber Orchestra / Juha Kangas, sol. John-Edward Kelly
30 June 2003 Korsholm Music Festival, Finland

TOMMIE HAGLUND:
Röstens dotter (Daughter of the Voice)
Karin Dornbusch (cl), Dan Almgren (vl), John Ehde (vlc), Marcus Leoson (perc), Maria Åström (harp), Carl-Axel Dominique (pf) / Joachim Gustafsson
1 June 2003 Vadstena, Sweden

KIMMO HAKOLA:
String Quartet No. 3
Callino Quartet
6 December 2002 Dublin, Ireland

Le Sacrifice
Ensemble Intercontemporain / Jonathan Nott, sol. Laura Aikin, Ashot Sarkisjan
11 December 2002 Paris, France

FREDRIK HÖGBERG / JEANNE YASKO:
Slice of Time (ballet)
Norrlands / Kroumata
17 February 2003 Härnösand, Sweden

MIKKO HEINIÖ:
Tomumieli (Dustmind)
for male choir
Helsinki University Male Voice Choir (YL)
5 April 2003 Helsinki, Finland

OLLI KORTEKANGAS:
Välimeri (Mediterranean Cycle)
for mixed choir
Candomino Choir / Tauno Satomaa
21 May 2003 Espoo, Finland

TOMMI KÄRKKÄINEN:
Atrum unda
Savonlinna Orchestra / Hannu Vesioja
21 November 2002 Savonlinna, Finland
New work for orchestra
Helsinki Philharmonic Orchestra / Esa-Pekka Salonen
4 June 2003 Helsinki, Finland

NILS LINDBERG:
A Christmas Cantata
Gustaf Sjökvist Chamber Choir, Nils Lindberg Big Band, sol. Margareta Jalkéus (sopr.), Olle Persson (bar.)
21 December 2002, Stockholm, Sweden

KAI NIEMINEN:
Clarinet Concerto "Through Shadows I Can Hear Ancient Voices"
Vaasa City Orchestra / Hannu Norjanen, sol. Mikko Kauppinen
31 October 2002 Vaasa, Finland

ANDERS PAULSSON:
Uppståndelsens morgon (Morning of Resurrection)
S:t Jacob Chamber Choir, cond. Gary Graden
16 November 2002, Stockholm, Sweden

Swing Low Sweet Chariot (arr.)
Piteå College of Music Chamber Choir / Erik Westberg, sol. Anders Paulsson
17 May 2003, Piteå, Sweden

EINOJUHANI RAUTAVAARA:
Rasputin (opera)
The Finnish National Opera / Mikko Franck
19 September 2003 Helsinki, Finland

REVIEWS

CONTRAST AND DRAMA IN SANDSTRÖM'S SYMPHONY NO. 2

Sandström's Symphony No. 2 is a large-scale forty-minute work. The symphony begins with a kind of Mahlerian "Urlicht" with dreamily beautiful, stagnant calm portrayed by sombre strings. With no less than seven movements there is plenty of contrast, but the overall structure is clear and has a definitely symphonic feel. Otherwise the music is more easily described in terms of dramatic tension. It is full of events, emotions, encounters, chases, duels and moments of relaxed reconciliation. The third movement is especially brilliant, with an obstinately repeated motif that oscillates between pure rhythm and pure melody. The finale is irresistible, with the percussionists' wild jam session ... Undoubtedly one of Sandström's most important works.
Aftonbladet 31 October 2002 / Lennart Bromander

Sven-David Sandström's Symphony No. 2 was premiered by the Malmö Symphony Orchestra conducted by Stefan Solymon on 30 October 2002.

LIDHOLM'S ORCHESTRAL WORKS – TRUE GOLD

Great art often arises in the meeting between the unexpected and the familiar – that which at one and the same time is so surprising that it kindles our interest and so simple that you can't imagine it any other way. These exact qualities are what one finds in the best of Ingvar Lidholm's music, and the best of this can be found on the first in a series of CDs released on the BIS label featuring the composer's complete orchestral works.

Dagens Nyheter 18 October 2002 / Thomas Anderberg

Ingvar Lidholm has only written a handful of orchestral works but they are true gold.
Dagens Nyheter 25 October 2002 / Leif Aare

Ingvar Lidholm: Orchestral Works 1963–1998: Norrköping Symphony Orchestra, cond. Lü Jia (BIS CD 1240)

ELEGANT LARSSON

A well-filled and well-planned CD that contains some of Lars-Erik Larsson's most popular works. ... The most remarkable aspect of Warren-Green's interpretations is the wealth of detail. ... Never before has Larsson sounded so elegant.

Svenska Dagbladet 7 March 2003 / Thomas Roth

Lars-Erik Larsson: God in Disguise, A Winter's Tale, Little Serenade, Pastoral Suite: Jönköping Sinfonietta, cond. Christopher Warren-Green, Jönköping Chamber Choir, Jeanette Köhn (sopr.), Thomas Lander (bar.), Sven Wollter (narrator) (IMCD 082)

TUBIN'S POWERFUL 5TH

Eduard Tubin's Fifth Symphony is a powerful work and Järvi and his orchestra give a thrilling performance, as notable for its forcefulness as for its delicacy. ... An excellent introduction to the work of an underrated 20th-century symphonist. Strongly recommended!

The All-Music Guide / Andrew Farach-Colton

Eduard Tubin: Symphony No. 5: Cincinnati Symphony Orchestra, cond. Paavo Järvi (CD Telarc 80585)

PROMISING ATRUM UNDA BY KÄRKKÄINEN

The music is highly sonorous, tensed and gripping, beautifully orchestrated and colourful. The sound effects produced by the percussion instruments, xylophone and piano, added some interesting, unforeseen and exciting timbres. The composition is ingenious and eloquent, and has strength of vision. ... The orchestra played with enthusiasm and precision. The performance was so compelling that it kept the listener enthralled from beginning to end. The outlook for *Atrum unda* is very promising.

Itä-Savo, November 2003 / Jorma Inkala

Tommi Kärkkäinen: *Atrum unda* for Orchestra: Savonlinna Orchestra, cond. Hannu Vesioja; 21 November 2002

KALEVI AHO LOVES SHARP CONTRASTS

The latest release in the Kalevi Aho series was superbly stately and vibrant. ... The performances are full of devotion and the music stunning. ... The series of symphonies, recently augmented to twelve, has a Brucknerian monumentalism and sense of purpose, but also systematic, eager variety.

Jaakko Kuusisto executes the solo with dazzling ease, right down to the craziest whims. ... Osmo Vänskä and his orchestra give a consistently fine performance that takes in the most delicate of shades in both the songs and the Aho symphony. An unusually impressive disc!

Helsingin Sanomat 16 March 2003 / Jukka Isopuro

Kalevi Aho: Symphony No. 3, Songs and Dances of Death: Lahti Symphony Orchestra, cond. Osmo Vänskä, sol. Matti Salminen (BIS-CD-1186)

FRESH AND INSPIRED

Aho, who was born in 1949, is one of the leading Finnish composers after Sibelius. His Symphony No. 9 is a curious and often very effective catchall that, through the composer's originality and skill, ultimately takes on its own distinct voice. It has a spectacularly virtuosic part for trombone that calls for the soloist (here the dazzling Christian Lindberg) to croak and croon in equal measure. ... Here again, it was not Aho's harmonies or any outre instrumental textures that seized one's attention, but rather the way the composer's idiosyncratic take on familiar gestures blasted them clean and made them sound fresh and inspired. ...

Washington Post 4 April 2003 / Tim Page

Kalevi Aho's Symphony No. 9 received three performances in April by the National Symphony Orchestra of Washington conducted by Osmo Vänskä.

MAGNIFICENT ORATORIO INSPIRED BY TARKOVSKY

Kimmo Hakola has produced a splendid oratorio inspired by Andrei Tarkovsky. ... Hakola has refracted the orchestral harmonies somewhat in the manner of spectral music, and the result is a sumptuous, hypnotic glitter of timbres. ... All in all, Hakola's *Le Sacrifice* is a magnificent listening experience. The use of synthetic sounds is refined, and they blend well with the solo vocal and violin lines.

Technology never becomes cold and alienating. The music has the stylistic mix and ironic allusions familiar in the work of this composer, but the overall tone is nevertheless profound and genuinely experienced.

Rondo 1/2003 / Harri Kuusisaari

Kimmo Hakola: *Le Sacrifice*, Ensemble Intercontemporain, cond. Jonathan Nott, sol. Laura Aikin (sopr.) and Ashot Sarkisjan (vl); 11 November 2002

SHADOWS AND LIGHT IN A CONCERTO BY KAI NIEMINEN

The clarinet concerto by Kai Nieminen entitled *Through Shadows I Can Hear Ancient Voices* is a balanced work of masterly construction. The very name indicates the mysticism that abounds in the work. ... At times the composer transports the listener on the softly beating wings of slow jazz, only to send him spinning in the agitated, cadenza-like flight of the next movement. A player with a brilliant technique, Kauppinen was able to produce the most miraculous effects devised by the composer. What is more, they succeeded extremely well in striking a chord in the listener.

Pohjalainen, November 2002 / Raimo Rytöhonka

Kai Nieminen: Clarinet Concerto: Vaasa City Orchestra, cond. Hannu Norjanen, sol. Mikko Kauppinen; 31 October 2002

ARNE MELLNÄS IN MEMORIAM



(Photo: Jerzy Modrak)

The Swedish composer **Arne Mellnäs** (1933–2002) passed away in November last year. His importance as a technical innovator in Swedish music cannot be overestimated. He worked in many genres and always in a new and personal way, constantly searching for new modes of expression and acquiring a variety of techniques. For many years he taught composition and instrumentation at the Royal College of Music in Stockholm and was a great source of inspiration for new generations of contemporary composers. One of his best-known works is *Nocturnes* for mezzo-soprano and chamber ensemble, evoking the different moods of the night. Mellnäs was also a leading Swedish choral composer. Among his works in this genre are *Succsim* (1964/67), *Dream* (1970), *Mara mara minne*, *Bossa buffa* (1973) and *L'Infinito* (1982), all for mixed choir, and *Aglepta* (1969) for children's choir.

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ANDERS PAULSSON

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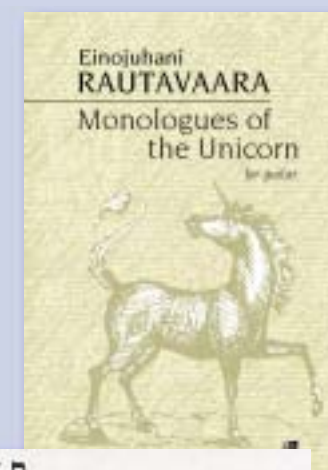
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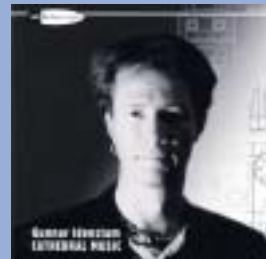
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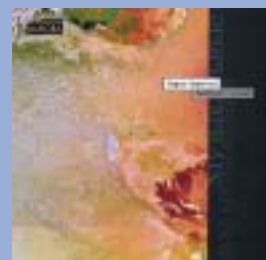
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