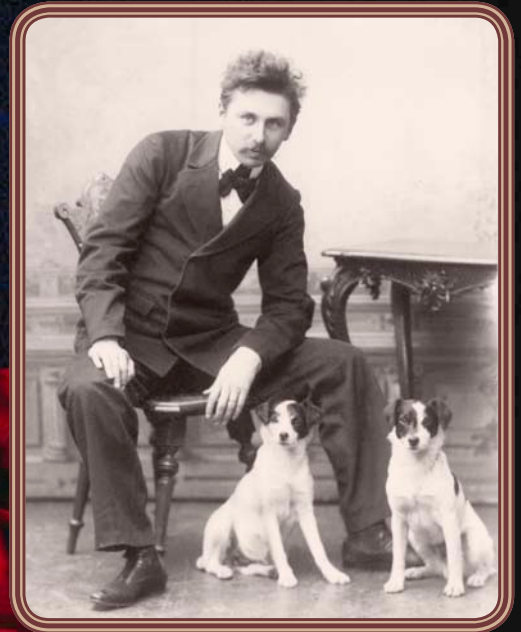
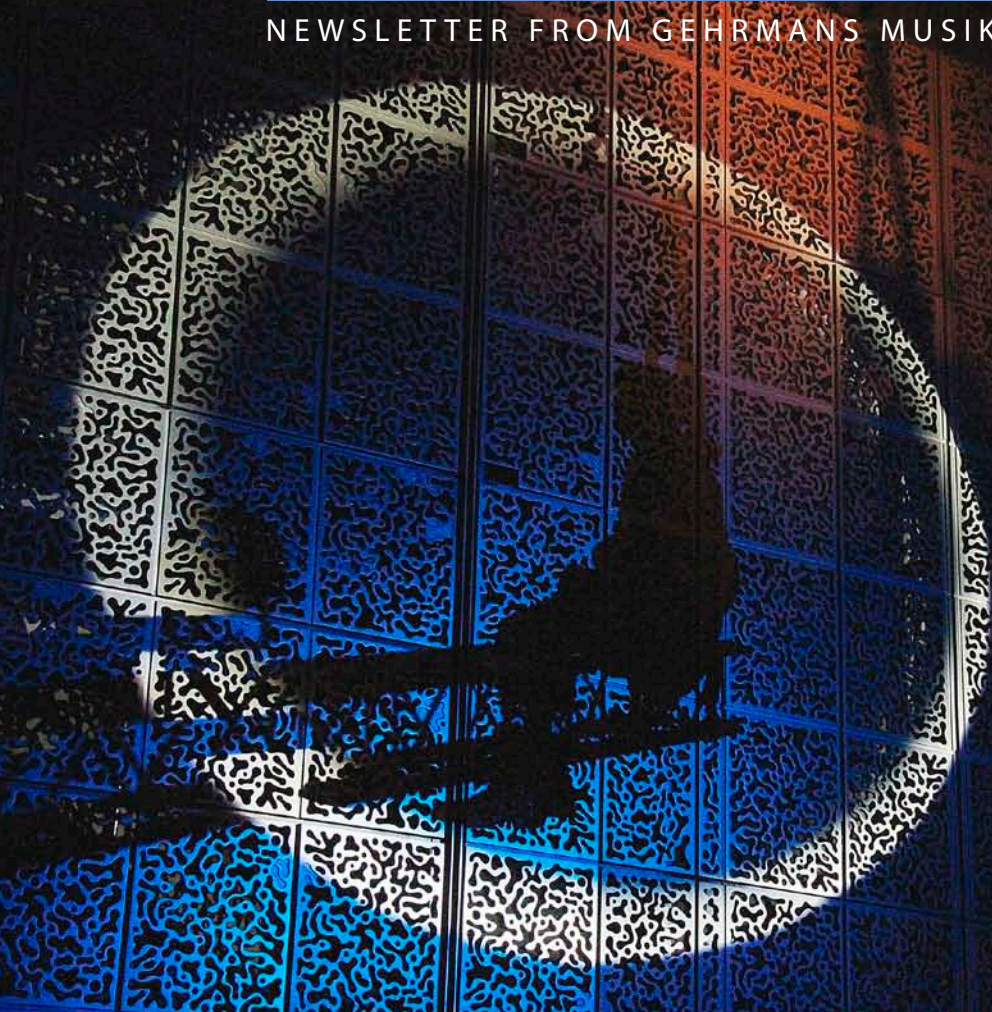


NORDIC

HIGHLIGHTS

4/2011

NEWSLETTER FROM GEHRMANS MUSIKFÖRLAG & FENNICA GEHRMAN



Armas Järnefelt
– a Finnish Wagnerian



Seven questions
for Rolf Martinsson

Martinsson Composer-in-Residence at Vinterfest 2012

Martin Fröst has invited **Rolf Martinsson** to be Composer-in-Residence at the Vinterfest festival on 16-19 February 2012. It will be the seventh year that top European musicians get together in Dalecarlia (in central Sweden) to play in the crisp wintry landscape. This year's theme is *Inflame*, which is reflected both in the choice of music and in a setting with fire art and fireworks. The festival programme features, among other works, Martinsson's blazing clarinet concerto *Concert Fantastique* and *Fiery Notes* for violin and cello. More information can be obtained at www.vinterfest.se.



Helena Juntunen

Puhdistus (Purge) to premiere in April 2012

Jüri Reinvere's opera *Puhdistus* (Purge) will be premiered at the Finnish National Opera on 20 April 2012. The novel of the same name by **Sofi Oksanen** has been a tremendous international success, both as a novel and as a play. Addressing painful moments in Estonia's past, it can soon be heard for the first time as an opera with star soprano **Helena Juntunen** in the leading role. The Stage Director is **Tiina Puumalainen**. According to Reinvere, his poetic idiom creates an interesting contrast with Oksanen's violent drama led by two extremely powerful female characters.

Marie Samuelsson receives the Bo Wallner Prize

The 2011 Composer Prize in memory of **Bo Wallner** has been awarded to **Marie Samuelsson** for her versatile and penetrating achievements in a number of musical fields. Her original musical artistry has met with great success in Sweden as well as abroad, and rightly so. The prize is one of Sweden's most prestigious and it was conferred at the Royal Swedish Academy of Music's solemn assembly on 28 November. The amount is 75,000 Swedish kronor.



PHOTO: MATS BÄCKER

New Violin Concerto by Schnelzer

Albert Schnelzer has just finished work on his first Violin Concerto. The piece bears the subtitle *Coupled Airs* and is written for violinist **Hugo Ticiati**, who will premiere the work together with the Orchestra of the Swan on 12 May 2012 at Cadogan Hall in London. "My point of departure has been to create textures that flow forward on different levels and at the same time are transparent and light", says Schnelzer. The idea of water in motion has been the uniting link in the various movements.

New video clips on youtube/gehrmans

Two new films were produced for Gehrman's YouTube Channel this autumn. One from the premiere of **Marie Samuelsson's** *Fantasia in a Circle* with the ensemble Peärls Before Swine, which took place at the festival Sounds of Stockholm. The other is a film from the rehearsals of **Anders Eliasson's** violin concerto *Einsame Fahrt*, featuring violinist **Ulf Wallin** and the Swedish Radio Symphony Orchestra under the direction of **Manfred Honeck**. See the videos at www.youtube.com/gehrmans.



PHOTO: OINDNE TUOMO MANNINEN

The Sound of Angels

Wojciech Stepień's dissertation about **Einojuhani Rautavaara's** music has been published in the book "The Sound of Finnish Angels: Musical Significance in Five Instrumental Compositions by Einojuhani Rautavaara". The book is a study of "angels" in Rautavaara's music but also an introduction to his aesthetics and philosophy.

Award for Puumala

The Erik Bergman Jubilee Prize has been awarded to **Veli-Matti Puumala**. Worth 20,000 EUR it was presented to him in November at a centenary Bergman concert by the Finnish Radio Symphony Orchestra. Puumala, who has been Professor of composition at the Sibelius Academy since 2005, was singled out for the award in recognition of his excellent, versatile work continuing the ethical and spiritual tradition of Modernism.

Antti Puuhaara at the Bastille


The chamber opera *Antti Puuhaara*  by **Tapio Tuomela** is to be performed at the Opéra Bastille in Paris on 8-10 December. The French Musicatreize ensemble is giving five performances in a series of concerts designed for young audiences, after which the production will go on to the Musée d'Orsay in March 2012. Out of this opera by Tuomela, Musicatreize has created an enchanting musical-visual work of art in which the narration is enhanced by puppets and shadow theatre. The ensemble has already performed Antti Puuhaara 17 times in France under the direction of **Roland Hayrabedian**. Actes Sud, one of the biggest French publishers, has also released an Antti Puuhaara book in France. Illustrated by **Hannu Väisänen**, the book has an accompanying CD.



PHOTO: ANNU MÄKONEN

Autumn 2011 – Spring 2012

BIS records Pettersson's complete works

Robert von Bahr at BIS Records has affirmed that they will continue to pursue their Allan Pettersson project, recording and issuing his complete works, chamber as well as orchestral music. At present they are supplementing their already published Pettersson repertoire with those symphonies that are missing in the series. In November they recorded the *Sixth Symphony* with the Norrköping Symphony Orchestra under the baton of Christian Lindberg. The colossal *Ninth Symphony* is scheduled for next year.

Whirls with orchestral accompaniment in Oulu


Whirls – a ballet by Uno Klami and Kalevi Aho – will be given two performances at the Oulu Music Festival with the Oulu Symphony Orchestra and the Alpo Aaltokoski Dance Company on 22 and 23 March 2012. The ballet – a carnivalistic fireworks in terms of both dance and costumes – received an enthusiastic reception at its world stage premiere in Helsinki on 25 August 2011, when the music was heard on tape. 



PHOTO: PETER HALLBOM




svendavidsandstrom.com

Visit Sven-David Sandström's new home page at www.svendavidsandstrom.com. Here you will find the latest news, a catalogue of works, sound samples, video clips, biography and photos for download and much more.

Dafgård's Esprit

Jörgen Dafgård has composed a 24-minute work, *Esprit*, for 11 instruments, commissioned by the Nordic Chamber Ensemble. Dafgård describes the work as playful, with an exciting and dramatic chain of events, which eventually arrives at a euphoric end. The premiere will take place in Sundsvall in 2012.

Bells and Waves – chamber music work of the year

This year the Swedish Music Publishers' Award for most important chamber work went to Benjamin Staern for his *Bells and Waves* , a chamber symphony in five movements for 11 instruments. The work takes its point of departure in experiences that Staern had as a child – recollections of bells and water that are transformed into sounds, ringing and undulations. A very personal and emotionally charged work that was composed on commission from the New European Ensemble.

Kalevi Aho in Japan & China

The Yomiuri Nippon Symphony Orchestra will perform three orchestral works by Kalevi Aho in February 2012: his *Clarinet Concerto* at the Suntory Hall in Tokyo on 14 and 15 February, *Minea* on 21 February, and the *Tuba Concerto* on 25 February – all under the baton of Osmo Vänskä. Aho has also received an interesting commission from China. The National Centre for the Performing Arts in Beijing has commissioned orchestral works from five composers: Kalevi Aho, Michael Gordon, Augusta Read Thomas, Sebastian Currier and Robin Holloway, to be premiered in December 2012. The composers were invited to a journey round China with a specially-designed itinerary and their brief was to respond with a 15-minute orchestral piece each, inspired by the journey. The trip was also made into a documentary, to be shown on Chinese TV nationwide this year.

2012 will be an exceptional year for Kalevi Aho – apart from the Beijing commission there are 5 orchestral premieres in view including concertos for horn and trombone (See: Premieres).



PHOTO: HUI SUN

KIMMO HAKOLA

Curio
Jouko Laivuori, piano, Kimmo Hakola, violin,
Juhani Nuorvala, synth.& crackle box
14.11.2011, Helsinki, Finland

KAI NIEMINEN

Ignis fatuus per archi
Strings of the Novia University of Applied Arts
14.11.2011, Pietarsaari, Finland

In der Winterszeit (version for violin,
cello and piano)
Trio La Rue
16.11.2011, Helsinki, Finland

KARIN REHNQVIST

Haya for two choirs
Swedish Radio Choir, Stockholm Music Gymnasium,
cond. Grete Pedersen
19.11.2011, Stockholm, Sweden

ALBERT SCHNELZER

Cello Concerto – Crazy Diamond
Gothenburg SO, cond. Nikolai Znaider,
sol. Claes Gunnarsson
1.12.2011, Gothenburg, Sweden

SVEN-DAVID SANDSTRÖM

Lullaby for the New Born Child
for violin and chamber orchestra
Stockholms Sinfonietta, cond. Gustaf Sjökvist
13.12.2011, Stockholm, Sweden

KALEVI AHO

**Concerto per corno ed orchestra
(Horn Concerto)**
Lappeenranta City Orchestra, cond. Tibor Bogányi,
sol. Annu Salminen
26.1.2012, Lappeenranta, Finland

Concerto for Trombone and Orchestra
Hague Philharmonic, cond. Santtu Rouvali,
sol. Jorgen van Rijn
2.3.2012, The Hague, Netherlands

BENJAMIN STAERN

**Worried Souls – Concerto for Clarinet and
Symphony Orchestra**
Norrköping SO, cond. Stefan Solyom,
sol. Karin Dornbusch
16.2.2012, Norrköping, Sweden



Armas Järnefelt

– a Finnish Wagnerian

The 1890s were the best and most active creative decade for Järnefelt, who ranked second only to Sibelius as Finland's greatest composer. He was also Sibelius's brother-in-law and a distinguished conductor who led the Royal Opera Orchestra in Stockholm for a period of 25 years.

Armas Järnefelt (1869-1958) first made his mark as a composer in the 1890s, when Finnish music was being shaken up by new trends. For alongside the marked rise in national awareness and the dawn of National Romanticism in Finland, the novel ideas of Wagner and the “neo-German” school were also gaining ground. Both were reflected in the music of Järnefelt.

Armas Järnefelt belonged to one of Finland's foremost cultural families. His brother Eero was a painter and Arvid a writer; his sister Aino married **Jan Sibelius**. Armas was not only a composer: he was also one of the finest conductors in the Nordic countries, celebrated especially for his Mozart and Wagner. He was also an eminent pianist, a pupil of **Ferruccio Busoni**, and he often accompanied his first wife, Maikki (a singer), on her tours.

Tossed on a storm of influences

As a composer Järnefelt was best known in his day for two charming orchestral miniatures called *Prelude* (1895) and *Berceuse* (1904), both of which were to be found the world over on the programmes for popular concerts. His larger-scale works for orchestra were, by contrast, lesser known, one of the main reasons being that his career was oriented more to conducting. His position as Sibelius's brother-in-law was also the cause of some tension, and Järnefelt himself sometimes said that Sibelius's genius had a paralysing effect on his own composition.

The roaring 1890s were the best and most active creative decade for Järnefelt, who ranked second

only to Sibelius as Finland's greatest composer. His first orchestral work was the *Lyrical Overture* of 1892, and over the next ten years or so he produced most of his works in this genre. These included several orchestral suites and works in one movement in the nature of symphonic poems. In them he combined, to varying degrees, not only National Romantic and Wagnerian traits but also influences from Russian and French music. His solo and choral songs were another major item in his portfolio.

The biggest and weightiest of Järnefelt's orchestral suites is the half-hour *Serenade* (1893) in six movements, its sentimental idiom coloured by many instrumental solos. Some contemporary critics even claimed to hear an erotic charge in it. This was followed by a work that was to be one of Järnefelt's most popular, the symphonic poem *Korsholma* (1894) marrying National Romanticism with Wagnerism.

Järnefelt's main orchestral work is the *Symphonic Fantasy* of 1895, its richly expressive textures bearing echoes both of Wagner and often of **Richard Strauss**. But the modernist *Symphonic Fantasy* proved too difficult for Finnish audiences to swallow; it got a cold reception and Järnefelt never again experimented with such a progressive style. The *Suite in E Flat* (1897), for example, is more traditional.

From composer to conductor

The reception of the *Symphonic Fantasy* may partly explain why Järnefelt's conducting career gradually left his work as a composer in the

shade. From 1898 to 1903 he was conductor of a local orchestra in Viipuri and over the next few years he organised performances of operas in Helsinki, the core repertoire being a selection of Wagner operas. The most significant stage in his conducting career was the period 1907-1932, when he was conductor of the Royal Opera in Stockholm. He also had engagements in Finland, including a term as Artistic Director of the Finnish Opera 1932-1936, but for the rest of his life he spent most of his time in Sweden.

Järnefelt did continue composing in later life, his output taking in several sets of incidental music for the stage and the score for Mauritz Stiller's film *Laulu tulipunaisesta kukasta* (The Song of the Blood-red Flower, 1919) – a pioneer of Nordic music for the silver screen. He also composed a dozen or so cantatas for various festive occasions, but these are more conventional in style than his orchestral works of the 1890s.

KIMMO KORHONEN



It is a busy time for Rolf Martinsson, who is on the move throughout Europe to be present at as many performances of his solo concertos as possible. I caught him on the go between performances in Stockholm and London in November.

PHOTO: MATS BACKER

Seven questions for Rolf Martinsson

1 Concert Fantastique with Martin Fröst was a great success last week with two full houses at the Stockholm Concert Hall. It is an extremely virtuosic concerto. Did Martin really know what he was getting into when he asked you to write it?

Ha ha, I think so. But he threw down the gauntlet to me generously so I knew no limitations.

2 The premiere of a version for clarinet and piano will take place in Wigmore Hall, London next week. How did you manage to transcribe the colourful orchestral texture for the piano?

The piano is my main instrument, so translating from orchestra to piano has been a pleasure and I am satisfied with the variety of colours that I have found for the piano part. I know that Roland Pöntinen's virtuosic playing, so rich in timbres, will bring out the piano texture in a brilliant way.

3 You have been in Trondheim just recently and listened to the second performance of your Double Bass Concerto with Dan Styffe as soloist. What do you do to write a concerto in which the bass is not drowned out by the orchestra?

I have concentrated, with both eyes and ears, on this very problem throughout the whole compositional process: to hold back the orchestra, to compensate with tutti sections, interplay between soloist and orchestra, concertino groups and even a duo with the double bass and the viola.

4 In December Håkan Hardenberger will play your trumpet concerto Bridge at the Musikverein in Vienna. Soon he will have performed the concerto on 60 occasions throughout the world. What is the secret behind this success?

Håkan's powerful handling of his instrument, of course, but perhaps also the concerto's open tone language, the treatment of the orchestra and the

long tour de force that concludes the work. A work that contributes to the development of the trumpet repertoire.

5 You have also composed orchestral songs on poems by Emily Dickinson, dedicated to soprano Lisa Larsson – to be performed again in January. Why did you pick just Dickinson's works to set to music?

The poems are a fantastic distillate of Dickinson's sharp and sensitive observations through her bedroom window, where she lived in self-chosen isolation for seven years without going out. Lisa Larsson's thoroughly musical and intelligent interpretations of the songs bring out all the nuances of the vocal part in a wonderful way.

6 There are many soloists who would like to order concertos from you. Next year there will be a new concerto for soprano saxophonist Anders Paulsson. Can you say a few words about that?

Every soloist affects me in a new way. Anders' lyrical vein and his love of jazz – which I share to a high degree – constitute a natural platform for this work. Very inspiring!

7 Can you disclose anything more about what will happen in the near future?

I have a commission for a work for large orchestra from the Malmö Symphony Orchestra, a number of exciting collaborations with the major Swedish orchestras coming up, a big international commission and, on top of that, a full-length opera. My travels will take me to London, Birmingham, Vienna, Salzburg and Hamburg for concerts, as well as to Mora, where I will be Composer-in-Residence at the 2012 Vinterfest.

KRISTINA FRYKLÖF

NEW CDs

FREDRIK HÖGBERG

Dancing with Silent Purpose

Australian ChO/ Richard Tognetti, sol. Martin Fröst, clarinet
BIS-SACD-1863 ("Dances to a Black Pipe")

EINOJUHAN RAUTAVAARA

Works for Children's Choir: **Marjatta matala neiti (Marjatta the Lowly Maiden), Suite de Lorca, Viatonten valssi (Waltz of the Innocents), Wenn sich die Welt auftut, Children's Mass etc.**

Tapiola Choir/Pasi Hyökki
Ondine ODE 1169-2

WILHELM STENHAMMAR

Piano Concertos Nos 1 & 2

Malmö SO/ Mario Venzago, sol. Niklas Sivelöv, piano
Naxos 8572259

FIDDLER'S SPRING

Einojuhani Rautavaara

The Fiddlers / Pelimannit Op. 1

Pehr Henrik Nordgren

Pictures on Rural Past / Kuvia maaseudun menneisyydestä Op. 139

Lars-Erik Larsson

Folkvisenatt

Ture Rangström

Fiddler's Spring/Spelmansvår

Rudolf Tobias

Nachtstück/Ööpala (arr. Eduard Tubin)

Ostrobothnian Chamber Orchestra/Juha Kangas
Alba ABCD 205

ERIK WESTBERG VOCAL ENSEMBLE

Sven-David Sandström

Four Songs of Love, To See a World

Sven-Eric Johansson

Fancies

Gösta Nystroem

Tre Havsvisioner (Three Sea Visions)

Studio Accusticum SA 01/01-03



Violin Concertos



KALEVI AHO Concerto for Violin and Orchestra (1981)

3333/3330, 1barhn/11/1/str Dur: 30'

Strong melodic expression dominates this Aho concerto marked by playfulness, drama and powerful build-ups. The dynamic peak is the ironic waltz in the third movement which, as it proceeds, acquires dark tones and ends in an ethereal lullaby – a dream-like farewell to all that has passed. Commissioned by the Finnish Broadcasting Company.



TOBIAS BROSTRÖM Violin Concerto (2009)

2222/4231/11/1/str Dur: 20'

A colourful and temperamental concerto with a classical structure in three movements but with a tone language that instils the feeling of the 21st century. One gets an inkling of Broström's background as a percussionist in the rhythmically practised solo part, especially in the last swinging movement. The orchestral texture offers a fantastic wealth of sound in which the marimba and the vibraphone have prominent roles. Premiered by Karen Gomo and the Gävle Symphony Orchestra.



ANDERS ELIASSON Einsame Fahrt (2010)

2222/4200/02/cel/str Dur: 25'

The violin is present throughout in Eliasson's continually progressing journey in one coherent movement. The solo part is incredibly virtuosic but idiomatically written as well. Melodic and lyrical lines spread out between the fast sections. The tone language is intense and profound and one recognises the Eliassonian restlessness and the harmony that is all his own. Premiered by Ulf Wallin and the Swedish RSO.



TOMMIE HAGLUND Hymnen an die Nacht (2005)

Symphonic poem for violin and orchestra
2222/4231/11/piano/str Dur: 38'

Haglund treats us to a spiritual voyage through the night that starts out with a three-minute-long shimmering monologue in the violin – the first in a series of virtuosic cadenzas. The concerto is mostly serene, but there are also sections of violent pain that make the music feel almost physical. An emotionally affecting work, commissioned and premiered by violinist Elizabeth Pitcairn and the Helsingborg Symphony Orchestra.



MIKKO HEINIÖ Alla madre (2007)

3333/4331/13/1/str Dur: 35'

Deft, distinctive Heiniö interspersed with theatrical elements, riotous rhythms and humour. At the beginning, the soloist just sidles onto the platform and takes his place in the middle of the orchestra. In the second movement the solo violin lights up notes in the orchestral harmony like individual lamps. The sensual closing movement presents Heiniö at his most tender and the end is exquisitely beautiful. Kurt Nikkanen premiered this work with the Turku Philharmonic Orchestra.



LARS KARLSSON Concerto for Violin and Orchestra (1991/93)

2222/4230/12/1/cel/str Dur: 27'

Karlsson's zippy concerto has two movements: Lento and Vivo. The former begins forcefully and continues in a rich, impassioned

dialogue between the orchestra and the soloist. During the intervening *tranquillo* episodes, the violin waxes lyrical and almost painfully beautiful. The *Vivo* movement features virtuosic moments for the orchestra and some muscular orchestral writing in which the woodwinds have a chance to shine. The revised version was premiered by Grigori Zhislin and the Tampere Philharmonic.



JYRKI LINJAMA Concerto for Violin and Orchestra No. 3 (2001)

2222/2100/02/cel., piano/str Dur: 37'

Passionate, lingering sighs resonate in this Linjama concerto with a limp orchestral texture. The chaconne construction affords changing musical landscapes: fanfares, a Sarabande, chorale quotations and dance rhythms. Linjama's music has a delicate, exploratory, harking tone throughout. Commissioned by the Finnish Broadcasting Company and dedicated to Kaija Saarikettu.



ROLF MARTINSSON Violin Concerto No. 1 (2007)

2222/2200/01/str Dur: 28'

An incredibly persuasive piece with ecstatic lines, supported by a warm and rich orchestration. It has a superb sense of structure to send us on a journey which, particularly in the central section of the work, has a strong meditative power, but which has such a vivid landscape of colour, particularly toward the madly accelerating ending, that always grips the listener and performer. Premiered by Jan Stigmer and the Swedish Chamber Orchestra.



KAI NIEMINEN Violin Concerto "Il viaggio del cavaliere... (inesistente)" (2005)

2222/2110/11/1/str Dur: 31'

The first of the four movements in this concerto presents a soloist in playful, virtuosic mood posing challenges that evoke fanfare-like reactions in the orchestra. A harp in the role of squire creates a dream-like atmosphere: it is as if Nieminen were telling his listeners an ever-shifting, lucid fairytale. Premiered by Erkki Palola and the Vaasa City Orchestra.



EINOJUHANI RAUTAVAARA Violin Concerto (1976-77)

2222/4330/13/1/cel/str Dur: 27'

The concerto begins with a haunting violin cantilena and proceeds in birdsong-like arches as *Cantus arcticus* landscapes flash by in the background. In the second movement, *Energico*, the violin at times aspires to romantic heights. The furious *stretto* was inspired by New York's Manhattan. According to Rautavaara, the solo violin was to live its final moments passionately and restlessly, untiringly penetrating the orchestral texture right up to the very last bars. Premiered by Eugen Sarbu and the Finnish RSO.



MARIE SAMUELSSON Bastet the Sun Goddess (2004)

2222/2220/03/str Dur: 20'

A suggestive, exotic and sensual concerto in which the violin wanders about in different mood-creating soundscapes. The solo part often stays in the high registers of the violin. Radiant, bright flageolets contrast with oriental glissando motifs, rhythmical figurations and muffled double basses. Premiered by Anna Lindal and the Norrköping Symphony Orchestra.

Fascinating Poesis in Oslo

This was new music from a time when new music really was 'new music'. Captivating and fascinating – and the most enjoyable

of all was to experience how the audience received the work. In a cordial and open-minded way – pleasantly surprised. *Kulturspeilet* 4.11.

Ingvar Lidholm: Poesis
Oslo PhO, cond. Herbert Blomstedt, sol. Ellen Ugelvik, piano, 3.11.2011 Oslo, Norway



Ingvar Lidholm in the 1960s

PHOTO: MEL MILLS

Timely Kortekangas opera

One Night Stand captures the spirit of the times... Events five years ago mix with the present day in the story of one night which the music colours in different shades... The most powerful scene is the one at the first-aid station. That alone would make the subject of a contemporary opera.

Helsingin Sanomat 17.10.

One Night Stand is a semi-surrealistic detective and love story... but at a deeper level, too, Baran's edgy text succeeds in giving a credible portrayal of people who are both indifferent and sentimental, afraid to commit and desperate in their desire to be accepted and loved.

Hufvudstadsbladet 17.10.

The music is a mixture of mighty raging and jigsaw patterning, the utmost micro-sensitivity, melodiousness and a swinging lilt. Classical has nothing to be ashamed of alongside contemporary sound phenomena.

Demari 18.10.

Olli Kortekangas: Yhden yön juttu (One Night Stand)

World premiere: Sibelius Academy Opera Orchestra, cond. Markus Lehtinen, sol. Terttu Iso-Oja, Artturi Nokso-Koivisto, Ann-Marie Heino etc., 15.10.2011 Helsinki, Finland



PHOTO: RANIT TALIA

Kortekangas' oratorio in San Francisco – a rare treat

Kortekangas' score is richly varied... Four of the children sang a lovely duet in the seventh song, "The Peace of Wild Things." The orchestra gave excellent support throughout, with a particularly fine marimba solo in "Yoik," and gentle flute solos in "The Beat." The audience seemed to genuinely enjoy these Seven Songs, giving Kortekangas - who was in attendance – a warm reception. *San Francisco Classical Voice* 19.11.

Olli Kortekangas: Seven Songs for Planet Earth

San Francisco Choral Society, Piedmont East Bay Children's Choir, California Chamber Symphony, cond. Robert Geary, sol. Shauna Fallihee, soprano, Nikolas Nackley, baritone, 19.11.2011 San Francisco, USA

Superb Stenhammar CD

These wonderful recordings of Stenhammar's piano concertos make a superb introduction to his music... The Second Concerto is a masterpiece... it's hard not to be swept away by the Naxos disc, and the performance of the First Concerto is the finest I know. *The Guardian* 10.11.

Wilhelm Stenhammar: Piano Concertos Nos 1 & 2
CD: Malmö SO, cond. Mario Venzago, sol. Niklas Sivelöv, piano (Naxos 8572259)

Aho's rhythmically evocative Minea

Minea is one of the most inordinately virtuosic works ever composed in this country. One is tempted to speak of Aho's "Bolero", except that Aho's dramaturgy is more complex... he makes oriental melodic flourishes part of a rhythmically evocative work in a way that is almost hypnotic. *Hufvudstadsbladet* 23.9.

Kalevi Aho: Minea
Finnish premiere: Finnish RSO, cond. Osmo Vänskä, 21.9.2011 Helsinki, Finland

Breath-taking virtuosity

Wolfram Christ mastered his part with breath-taking virtuosity and in his intensive dialogue with the orchestra made the performance a most special musical experience. *Kronenzeitung Tirol* 1.11.

Sparkling brilliance, music somewhere between temperamental and mysterious... A fabulous performance. *Tiroler Tagesnachrichten* 1.11.

Kalevi Aho: Concerto for Viola and Orchestra
Austrian premiere: Orchester der Akademie St. Blasius, cond. Karlheinz Siessl, sol. Wolfram Christ, 30.10.2011 Innsbruck, Austria

Heiniö's delightful Maestoso

The overture (Maestoso) to Mikko Heiniö's opera Eric XIV now heard in its premiere promises much of the opera itself. The creative synthesis of past and present was delightful. *Aamulehti* 9.10.

Mikko Heiniö: Maestoso
World premiere: Tampere PO, cond. Hannu Lintu, 7.10.2011 Tampere, Finland

Martinsson's exquisite world

Martinsson has written a "concert fantastique" that has a good chance of becoming an international success... *Dagens Nyheter* 28.10.

The beginning is expressive and modernistic in a fresh way. The clarinet's first solo cadenza leads the listener into a glittering, exquisite world... Concert Fantastique is unceasingly musical and a joy to listen to. *Svenska Dagbladet* 28.10.

Rolf Martinsson: Concert Fantastique
Royal Stockholm PhO, cond. Marin Alsop, sol. Martin Fröst, 26.10.2011 Stockholm, Sweden

Passionate presence

The premiere of the Swedish nestor Sven-David Sandström's Six Pieces for Piano Trio and Orchestra created thundering applause. *Politiken*, 17.9

The opening sends the audience's ears in the modern direction, the continuation is incredibly beautiful, the following movement challenges again and so on... But Sandström succeeds in this because he is present in both kinds of music, and because one gets so many of those effects music lovers most of all wish to hear. *Berlingske Tidende*, 16.11

Sven-David Sandström: Six Pieces for Piano Trio and Orchestra
World premiere: Danish Radio SO, cond. Kristjan Järvi, sol. Trio con Brio, 15.9.2011 Copenhagen, Denmark



PHOTO: ANNU MIKKONEN

Charming, sentimental Kivi Songs

Hakola manages to play at being a latter-day Oskar Merikanto, a creator of beautiful, flowing and folk-like melodies... The orchestra quite simply supports the stream of melodies. The stylistic allusions and quotations are amusing and clever. *Helsingin Sanomat* 13.11.

Kimmo Hakola: Kivi-laulut (Kivi Songs)
Finnish RSO, cond. Okko Kamu, sol. Jorma Hynninen, 11.11.2011 Helsinki, Finland

Pettersson centenary concerts

The music grows and undulates in long lines. To be in it is like wondering in a world of one's own with powerful, singular images... It was an interpretation with both energy and inward calm that moved us deeply. *Corren* 7.11.

Allan Pettersson: Symphony No. 6
Norrköping SO, cond. Christian Lindberg, 3.11.2011 Norrköping, Sweden

With a deep, ethereal peace the concerto fades away, like a homage to Mahler or a greeting from him. *Freie Presse* 5.11.

Allan Pettersson: Violin Concerto No. 2
Mittelsächsische Philharmonie, cond. Jan-Michael Horstman, sol. Rebekka Hartmann, 3.11.2011 Freiberg, Germany

This is music with such strength that you just know he must be the greatest Swedish composer ever and that he can only be compared to the greatest symphonists of the 20th century, such as Mahler and Shostakovich. *Kulturspeilet* 23.9.

Allan Pettersson: Symphony No. 7
Oslo PhO, cond. Eivind Aadland, 22.9.2011 Oslo, Norway

Klami's brilliant Psalmus

Never before, I suspect, has this oratorio-like work, cast in a symphonic mould and brilliantly orchestrated, sounded so magnificent, drawing unreservedly on the choir's resources. *Helsingin Sanomat* 11.9.

Uuno Klami: Psalmus
Sibelius Academy Orchestra & choir, cond. Hannu Lintu, sol. Kirsi Tiihonen, Gabriel Suovanen, 9.9.2011 Helsinki, Finland

Engaging Jennefelt

This lovely, wordless sequence of mesmerizing vocal patterns sung in a "na-na" vocalise was given a shimmering minimalist vibe by Gershon and the choir. *Los Angeles Times* 17.10.

The continuous phrases and sustained voices were layered in an exquisite effect that produced a delicate gong-like sound... Jennefelt created affect without the meaning of words to mediate it. The effect was powerful... The sibilant shimmer was a language unto itself, occasionally prosodic, always organic and engaging. *Culture Spot LA* 21.10.

Thomas Jennefelt: Music for a Big Church; for tranquility
US premiere: Los Angeles Master Chorale, cond. Grant Gershon, 16.10.2011 Los Angeles, USA



Einsame Fahrt – virtuoso and lyrical

The solo part, almost continuously present, is the driving force of this virtuoso and lyrical concerto. The lyrical element is perhaps the most conspicuous, but the concerto is also tailored for the superb Wallin's cantabile and flexible silvery tone. *Dagens Nyheter* 2.11.

Ulf Wallin has been given a carefully considered and effective work. It is difficult, hectic, but patently idiomatic. *Svenska Dagbladet* 28.10.

Anders Eliasson: Einsame Fahrt
World premiere: Swedish Radio SO, cond. Manfred Honeck, sol. Ulf Wallin, 27.10.2011 Stockholm, Sweden

Puumala CD – infinitely well-formulated

Time planes and musical styles mingle in the music and are like little windows on different epochs. There is everything from jazz allusions to Renaissance music and late Romantic yearning. The music is infinitely well-formulated and truly enchanting and the orchestration rich in fantasy. To crown it all, the works are performed with tremendous insight and artistry. *Hufvudstadsbladet* 26.10.

Veli-Matti Puumala: Seeds of Time, Chainsprings
CD: Tampere PO, cond. Hannu Lintu, sol. Roland Pöntinen (Alba Records ABCD 319)



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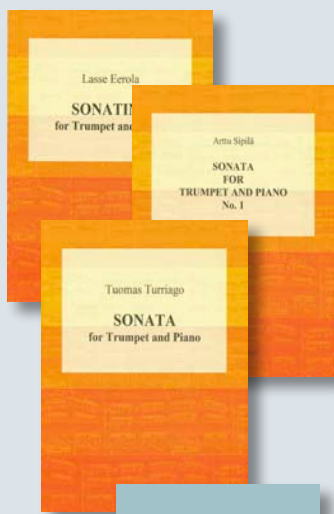
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version for mixed choir and organ
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