

NORDIC

HIGHLIGHTS

1/2019

NEWSLETTER FROM GEHRMANS MUSIKFÖRLAG & FENNICA GEHRMAN



Focus on
Kalevi
Aho

Tommi
Haglund
festivals

Linjama's opera Three Letters to Laestadius

Jyrki Linjama's church opera *Three Letters to Laestadius* (Kolme kirjettä Laestadiukselle) is to be performed in Oulu Cathedral on 12 October, as part of Oulu's contemporary music festival. Premiered in 2017, the opera takes place while the Swedish revivalist preacher **Lars Levi Laestadius** (1800–1861) is dying, and addresses major human issues in a dream-like state. The title role will be sung by **Esa Ruuttunen**, baritone, and the stage director is **Michael Baran**, who wrote the libretto with Linjama. The Soli Deo Gloria chamber orchestra will be conducted by **Juhani Lamminmäki**.



Jyrki Linjama

PHOTO: SAARA VUORI/MUSIC FINLAND

Aino Ackté at Ilmajoki

The opera *Aino Ackté* by **Ilkka Kuusisto** can be heard in its original version for large orchestra at the Ilmajoki Music Festival on 14–16 June. There will be four performances. The opera is a portrait of

a strong woman and unrelenting artist who achieved international acclaim and laid the foundations for Finnish opera. The conductor will be **Jonas Rannila** and **Marjukka Tepponen** will sing the leading role.



Lotta Wennäkoski

Korsholm Music Festival

Lotta Wennäkoski is the focus composer at this year's Korsholm Music Festival, 25 July–5 August. At the opening concert, the Ostrobothnian Chamber Orchestra will perform her *Zeng* for string orchestra, percussion and recorder. There will also be several chamber works by her on the programme. On 1 August, the Festival will be premiering the church opera *Elämäkuvat* (Pictures of Life) by **Olli Kortekangas**. The 150th anniversary of the birth of **Armas Järnefelt** will also be reflected in the programme.

Schnelzer premieres

2019 will see three **Albert Schnelzer** premieres. Besides the piano concerto *This Is Your Kingdom* with **Conrad Tao** and the Swedish RSO (14 March), and the violin concerto *Nocturnal Songs* with **Ilya Gringolts** and the Uppsala Chamber Orchestra (11 April), a new concert opener will also be premiered in connection with the Clara Schumann Bicentenary. Its title is *Burning My Letters: Remembering Clara*, and alludes to the intensive correspondence between **Clara Schumann** and **Johannes Brahms**. The piece is a joint commission of the Gävle Symphony Orchestra and the Los Angeles Chamber Orchestra, and will be premiered under the direction of their principal conductor **Jaime Martin** in Gävle in November and in Los Angeles in February 2020.

Whittall in Canada and on tour

The piano concerto *Nameless Seas* by **Matthew Whittall** is to have two performances in Canada in May 2020. The soloist with the Toronto Symphony Orchestra will be **Angela Hewitt**, who premiered the concerto with the National Arts Centre Orchestra in Ottawa in October 2017. Whittall has also

received a new commission: the Winnipeg Symphony has asked him to compose a piece featuring a baritone soloist, and a choral role for the Toonkunst Koor Amsterdam. The new work will be premiered in Winnipeg in April 2020 and taken on WSO's tour in the Netherlands on 29 April–10 May 2020.

Fennica Gehrman purchases MES catalogue

Fennica Gehrman purchased the catalogue of MES (The Foundation for Music Promotion) in December 2018. This includes two major operas – **Aulis Sallinen's** *The Horseman* and **Aarre Merikanto's** *Juha* – and a number of smaller-scale works by various composers. According to Executive Director **Hannu Saha**, MES is pleased that these works, formerly owned by LUSES have ended up in a home with the best possible publishing expertise.

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Sound samples , video clips  and other material are available at

www.gehrmans.se/highlights

www.fennicagehrman.fi/highlights

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Matthew Peterson

Gehrmans is starting a collaboration with American-Swedish composer **Matthew Peterson** with focus on his choral music. He came to Sweden in 2008 as a Fulbright scholar, following studies with, among others, **Sven-David Sandström** at Indiana University School of Music in Bloomington. He has received praise especially for his masterly vocal compositions that have been performed by renowned choirs as Chanticleer and Vocal Essence. Gehrmans is now publishing four of his most recent choral works: the motets *Ave maris stella*, *Adoramus te* and *Cantate Domino* premiered by the Sofia Vocal Ensemble and **Bengt Ollén** in October 2018, and *Lux aeterna*, written for the Gustaf Sjökvist Chamber Choir in 2017.



PHOTO: PETER ERIKSSON



Double Concerto for Vänskä and Keefe

Olli Kortekangas has written a double concerto for Osmo Vänskä and Erin Keefe. The *Concerto for Clarinet, Violin and Orchestra* will receive its world premiere at the Naantali Music Festival on 5 June by the Lahti Symphony Orchestra, Vänskä on the clarinet and Keefe on the violin. Osmo Vänskä will also conduct the concert.

Harri Wessman at 70

Harri Wessman will be 70 on 29 March. A versatile composer whose output includes chamber and vocal music and concertos (see: Repertoire Tips), Wessman has paid special attention to teaching music for teaching purposes and composed quality repertoire for a variety of instruments, combinations of thereof, and for young musicians. His music is known for its malleable melodies, its practical approach and its direct appeal. In addition to music and languages, Wessman is inspired by cooking, which, like composing, offers endless potential for combining different ingredients.



PHOTO: LISA WESSMAN

Choral Composer of the Month

In 2018 Gehrman's Musikförlag celebrated its 125th anniversary with twelve films about choral music from 1893-2018 under the heading #swedishchoralmusic. In our new series "Choral Composer of the Month" we are presenting contemporary composers who share their thoughts about choral music and its future. Subscribe to our international newsletter by sending a message to swedishchoralmusic@gehrmans.se! On the #swedishchoralmusic Facebook page you will find the interview of the month in Swedish. There you have the possibility of posing questions directly to the composers (in English if you prefer)! In February Jacob Mühlrad became the first Choral Composer of the Month, the second was Anna-Karin Klockar. Who will be the next?

Börtz's mightiest symphony

On 23 May Daniel Börtz's *Sinfonia 13* will have its premiere at the Stockholm Concert Hall. The 60-minute work is scored for a large orchestra, two narrators and three vocal soloists, and is thus his most extensive symphony. The texts are taken from Kjell Espmark's collection of poems *The Creation*. The *Sinfonia* is number three in a series including the opera *Medea* and the choral work *In the Darkness of Voices*. They all have their origin in a dark outlook where only mankind itself has the possibility of influencing the world in a brighter direction (See: Premieres).

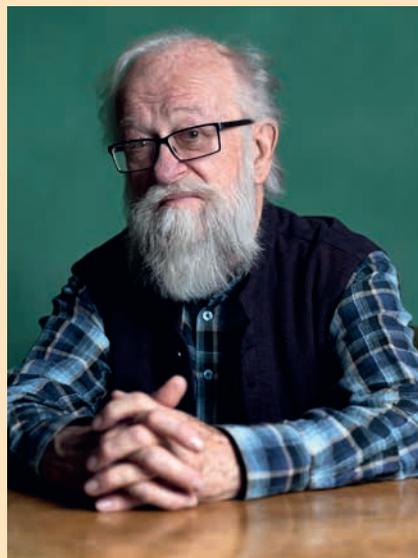


PHOTO: HANS LINDEN

Tebogo Monnakgotla



PHOTO: OSCAR ORYIAN

Un clin d'oeil 🗣️

Gehrman's is publishing Tebogo Monnakgotla's song cycle *Un clin d'oeil (A Wink)* – three songs for baritone and orchestra to texts by the Madagascan poet Jean-Joseph Rabearivelo, who is also considered Africa's first modern poet. The first song is about life's transitoriness, the second is a love poem from the poet to his daughter and in the third, "Danses", an elderly woman who dances with a young woman is really one and the same person. The cycle, with versions for both chamber and symphony orchestra, is a joint commission of the Gävle and Norrköping Symphony Orchestras, as well as the Swedish Chamber Orchestra, which premiered the work in 2018 with Luthando Qave as soloist.

PREMIERES

Spring 2019

PAAVO HEININEN
Pyhäaamu Suomen Lappeenrannassa
Lappeenranta City Orchestra/Nytautas Lukocius
8.3. Lappeenranta, Finland
Michaelmas: Concerto da Camera
Mikkeli Orchestra, sol. and cond. Kaija Saarikettu,
violin. 23.5. Mikkeli, Finland

BENJAMIN STAERN
Hilma – An Opera about Hidden Art
Mette af Klint, Fredrik af Klint, Alma Adolffsson,
Stefan Lindgren, piano, Victoria Stjerna, violin,
Andreas Lavotha, cello. 9.3. Stockholm, Sweden

Konnakol Variations for solo percussion and winds
Swedish Wind Ensemble/Cathrine Winnes,
sol. Lauri Metsvahi. 16.3. Stockholm, Sweden

TOBIAS BROSTRÖM
Nigredo – Dark Night of the Soul
Concerto for two trumpets and orchestra
Malmö SO/John Storgårds, sol. Håkan Hardenberger,
Jeroen Berwaerts. 14.3. Malmö, Sweden

La noche oscura for clarinet and piano
Contestants of the Carl Nielsen International Competition.
21.3. Copenhagen, Denmark

ALBERT SCHNELZER
Piano Concerto – This Is Your Kingdom
Swedish Radio SO/Thomas Søndergaard, sol. Conrad Tao
14.3. Stockholm, Sweden

Violin Concerto No. 2 – Nocturnal Songs
Uppsala CO/Gérard Korsten, sol. Ilya Gringolts
11.4. Uppsala, Sweden

TOMMIE HAGLUND
Symphony No. 1
Royal Stockholm PO/Tobias Ringborg
28.3. Stockholm, Sweden

KAI NIEMINEN
Fragmental Reflections (on a Finnish Theme)
Osmo Palmu, guitar. 30.3. Oulu, Finland

TUOMAS TURRIAGO
Tangerengue for trumpet and piano
Pacho Flores, trumpet, Tuomas Turriago, piano
3.4. Tampere, Finland

KALEVI AHO
Symphony No. 17
Lahti SO/Dima Slobodeniouk. 4.4. Lahti, Finland
Concerto for Guitar and Chamber Orchestra
Lapland CO/John Storgårds, sol. Ismo Eskelinen
10.5. Rovaniemi, Finland
Triple Concerto for Violin, Cello, Piano and Chamber Orchestra
Antwerp SO/Martyn Brabbins, sol. Storioni Trio
(Bart van de Roer, pf, Wouter Vossen, vl., Marc Vossen, vc.)
11.5. Antwerp, Belgium

String Quartet No. 1, Solo X for horn, Solo XVI for harp
Kamus Quartet, Ilkka Puputti, horn, Anneleen Lenaerts, harp.
28.-29.6. Forssa, Finland (*Musica Kalevi Aho*)

DANIEL BÖRTZ
Sinfonia 13
Royal Stockholm PO/Patrik Ringborg, sol. Johanna
Rudström, Daniel Carlsson, Karl-Magnus Fredriksson;
Stina Ekblad, Hannes Meidal, reciters
14.5. Stockholm, Sweden

OLLI KORTEKANGAS
Concerto for Violin, Clarinet and Orchestra
Sinfonia Lahti/Osmo Vänskä, sol. Erin Keefe, violin,
Osmo Vänskä, clarinet
5.6. Naantali, Finland (Naantali Music Festival)

JYRKI LINJAMA
Allerheiligentag IV for solo gamba
Mikko Perkola. 7.6. Kittilä, Finland (*Silence Festival*)

SVEN-DAVID SANDSTRÖM/J. S. BACH
The Hidden Treasure
Die Kunst der Fuge – Contrapunctus 8
Deutsche Kammerphilharmonie Bremen/Omer Meir
Wellber. 18.6. Leipzig, Germany (*Bachfest Leipzig*)

Tommie Haglund turned sixty in January. It is heartening to see this marked by two substantial festivals of his music. Not only as a way of recognizing his position in the world of classical music but also, possibly more importantly, allowing the wider public and musicians the opportunity to experience live the remarkable impact his music has.



PHOTO: MATS LINDQVIST

Tommie Haglund festivals

For a composer of Haglund's stature and 'presence' his actual body of work is notably small. The festival held in Haglund's home town of Halmstad last October contained some fifteen works spread across five concerts with only three or so of his most significant scores; *Röstens dotter*, *Sollievo* (*dopo la tempesta*) and *Frammenti* not included – all three works are appearing in the concluding chamber music concert of the Stockholm Festival in March. There are very few composers who have built such a substantial international reputation on what might appear at first glance to be so few pieces. Yet part of the revelation of attending the Halmstad festival was to see how consistently powerful the interaction between composer, musicians and audience was – each work a piece of striking genius. The Artistic Director of the festival, **Joachim Gustafsson**, had drawn together a roster of international performers of the very highest order and the abiding impression of intense focus, dedication and indeed devotion from these players resonates still some months later.

Unique sound worlds

Haglund favours large single spans of music constructed using slowly moving basic units of time which are then decorated and embellished with complex layers of musical filigree work. Watching Haglund working with performers, you are quickly aware that he requires a near vocal fluidity in performance. A willingness to "go with the line". Haglund's scores are not littered with instructions micro-managing tempi changes in the manner of a Mahler or Strauss. In this regard he is like his beloved Delius, whose scores can appear seemingly lacking in guidance for the unsuspecting performer. Haglund has complete clarity both technically and musically in what he requires from his performers – his recall down to the tiniest detail of even his earliest scores is prodigiously forensic. Hearing this series of concerts reinforced for me the key aspects of Haglund's work; the essential vocal/lyricism, the visionary, ecstatic quality that

allows his music to resonate with audiences and performers – while demanding a phenomenal performance technique – and the sense of the performer/instrumentalist as a protagonist framing an extra-musical context.

Haglund's ear for instrumental colour and control of extended musical form is piercingly assured. Very few of his scores require 'unusual' instruments or indeed unusual use of those instruments. Yet within seconds he conjures unique sound worlds. This will often require musicians to perform at the very extremities with the implicit strain this will bring but again the juxtaposition of tension and release, action and stasis, calm and impassioned is at the heart of what might be termed his neo-Romantic aesthetic. Indeed, I believe, a great deal of the success that Haglund has with both performers and audiences is that he taps into the desire people have to be emotionally touched and moved.

Stockholm Composer Weekend Festival

The Stockholm Festival (28-31 March) will be focusing on the major orchestral scores again, with valuable opportunities to hear Haglund's two large concertante scores *Hymnen an die Nacht* 🎻 performed by violinist **Ilya Gringolts**, and *Flaminis Aura* for cello 🎻, with **Narek Hakhnazaryan** as soloist. Alongside these will be the ravishing *La Rosa Profunda* for soprano and orchestra, with soloist **Miah Persson**, and the calmly beautiful *Serenata per Diotima* 🎻. However, of particular interest will be the world premiere of his *Symphony*. This will be Haglund's longest, most substantial work to date running to some forty-five minutes. Unlike any other work by Haglund, it has been given no other title to guide the listener. The form is still in his preferred single span and the orchestra he uses – aside from slightly exotic percussion – of triple wind, standard brass, strings plus harp and orchestral keyboards would not surprise most late 19th Century composers. Again, his tempo markings are sparse in the extreme but with the key word *rubato* the very first thing written.

Pain, beauty and ecstasy

Prior to this new *Symphony*, all of Haglund's works have had a musical/emotional focal point within the group – a musical lightning rod through which much of the work's energy has been directed. Almost as though the composer is presenting himself within the score. In part this process of musical sublimation is what makes the scores so communicative. The *Symphony* affords numerous solo opportunities for players across the orchestra but there is no obvious central 'character'. Part of Haglund's particular genius is the transition from written page to performed piece. Music that can appear in print alone to be essentially simple in performance can disarm by the sheer beauty of the sounds created – pain and beauty are inexorably linked in Haglund's scores. Haglund describes the work as containing "burning chords" as well as chords of "transparent warmth" and he took his inspiration from a poem that concludes; "... 'Tis the touch of heaven in earthly things that comforts me..."

These are elusive elements and ones not always achievable in a single performance. All credit to the organisers of the Festival and the Royal Stockholm Philharmonic Orchestra that there will be two performances of this work within the festival. Additionally, by juxtaposing each of these with one of the previously mentioned concertante works, listeners will be able to divine for themselves the over-arching narrative from the pain and acceptance of *Hymnen* to the visionary ecstasy of *Flaminis* to the new paths of this *Symphony* – a work which Haglund himself has declared to be his finest yet and also the culmination of the music that has come before. One thing is for certain, with this work Haglund is moving into a new, challenging and ever more creative phase of his composing career and the world premiere on 28 March is set to be one of the most exciting and important musical events of 2019.

NICK BARNARD

Kalevi Aho on the threshold of his eighth decade



PHOTO: ROMAIN ETIENNE

On the threshold of his eighth decade, Kalevi Aho (70 years old on 9 March) is in his best form ever. New works are born at a steady rate in the composer's workshop, and in his case quantity never encroaches upon quality. New experiences and those that are tried and true: both are equally necessary for Aho, who is continually seeking new challenges, who always pours new, fresh wine even into old vessels.

tos. It has already been played close to 70 times across the world with soloists **Colin Currie**, **Martin Grubinger** and **Alexej Gerassimez**.

Symphonic Frescoes

Among this year's premieres we note four concertos – a *Double Concerto for Two Bassoons* (Warsaw 18.1.) a *Concerto for Guitar and Chamber Orchestra* (Rovaniemi 10.5.), a *Triple Concerto for Violin, Cello and Piano* (Antwerp 11.5.) as well as a *Concerto for Bass Clarinet* (Jyväskylä 4.9.) – but also four additional pieces to Aho's continually expanding suite of works for various solo instruments, plus a quintet for piano (left hand) and a string quartet (Tokyo 10.11.).

But the highlight of this year's premieres must nevertheless be the master symphonist Aho's *Symphony No. 17* which will be premiered by the orchestra, of all the world's orchestras, that understands Aho's music best, namely Sinfonia Lahti, under the direction of the Aho expert **Osmo Vänskä** (Lahti 4.4.). This symphony which was given the visually pregnant subtitle *Symphonic Frescoes*, with its 63 minutes, is Aho's longest, and the movements – *From the Depth*, *Scherzo macabre* and *Distant Songs* – can also be performed separately as independent tone poems. Aho, who has always been partial to less common instruments, has incorporated a contraforte (an elaborate contrabassoon) and a lupophone (a kind of bass oboe) into the orchestra.

The fact that the *Sixteenth Symphony* (premiered in September 2015)  was composed for a large string orchestra, percussion – including flat bells, an ocean drum, a spring drum, a Japanese binzasara and dobaci, as well as a Chinese moon gong – and mezzo-soprano (to a text by **Gertrud Kolmar**) is once again a good reminder of Aho's clearly expressed unwillingness to repeat himself.

Gripping correspondence

Considering the fact that Aho is himself a violinist, his string orchestra production is surprisingly scanty, hence a welcome addition was also *Letter to*

the Netherworld (Kirje tuolle puolen), premiered in Kokkola on 19.1 (the day Pehr Henrik Nordgren would have been 75) by the Ostrobothnian Chamber Orchestra and **Juha Kangas**. Aho's fourth work in the genre, it is an equally gripping as suggestive, sounding correspondence between him and his esteemed colleague.

Aho has nowadays even a festival named after him in his home town, Forssa. Musica Kalevi Aho, with Aho as artistic leader, will have been held a total of four times this coming summer (28-29.6), and here we have the opportunity to enjoy Aho's music, as well as that of his colleagues, in an idyllic mill town. Last year the wind quintet from the Berliner Philharmoniker were the special guests and what is interesting about this year's programme is that the most recent Aho piece is the brand new



PHOTO: MARIKUS HEINTONEN

AHO'S LUST FOR discovery and general curiosity seem to be unceasing. Every new work is a unique project that doesn't resemble any other; the conceptual angles of approach are continually changing and the tone language is so multifaceted and flexible that there is never a risk of repetition.

It's unclear what kind of record this might be, but the fact that Aho for this current year has no less than fourteen premieres scheduled certainly gives some indication of his productivity. Some follow one another so closely that Aho, who makes a point of being present at his premieres, cannot possibly make it to them all.

As usual when it comes to this composer, the concertos play a central role. Aho, who with the harp concerto *Mearra* in 2016 completed his project of composing concertos for every conventional instrument of the orchestra, has in addition written concertos for more unusual instruments and instrument combinations. And with his to date 31 solo concertos he has now surpassed his friend **Pehr Henrik Nordgren** (1944-2008, with 29 concertos) as Finland's most prolific actor in the genre.

Aho's *Sieidi*  for percussion and orchestra, has become one of the most performed Finnish concer-

Solo XVI for harp, while the earliest was written already in 1967 – *String Quartet No. 1*, which will only now get its premiere.

True to his usual habit, Aho has many pokers in the fire, and he is accustomed to being booked up years ahead. As of the present, Aho has experience in most genres, even though works for choir and orchestra are still conspicuously absent in his opus list. And personally I hope that he will for the first time in nearly half a century return to the string quartet as an artistic means of expression. New experiences and those that are tried and true: both are equally necessary for Aho, who is continually seeking new challenges, who always pours new, fresh wine even into old vessels.

MATS LILJEROOS

Solo concertos for brass instruments



KALEVI AHO
Concerto for Tuba and Orchestra (2001) Dur: 29'
 3333-4.barhn.330-11-hp-str
Concerto for Contrabassoon and Orchestra (2004) Dur: 37'

2222-3221-12-pf/cel-str

Concerto for Trombone and Orchestra (2010) Dur: 30'
 2222-3201-baritono-03-hp-str

Concerto for Horn and Orchestra (2011) Dur: 27'
 1111-1000-01-str

The Aho concertos offer enormous potential for some more unusual instruments to shine. His aim has been to place them on a par with any of the others for more commonly featured soloists and to make maximum use of their instrument's expressive potential.



TOBIAS BROSTRÖM
Lucernaris – Concerto for Trumpet, Live Electronics and Orchestra (2009) Dur: 30'
 2222-4231-12-pf/cel-str

Lucernaris can be described as a wandering from darkness towards light. The first part of the concerto is opening on the flugelhorn, and ending with a very effective section where the soloist plays against himself in a rhythmic pre-recorded loop, building up a huge climax which leads over to a short live-electronic interlude. In the second part it starts to lighten up and like a shimmer comes over the orchestra. The work concludes with a beautiful chorale-like section where the soloist leaves the stage, and in the very end we hear the muted trumpet playing in the distance.

Sputnik (2016) Dur: 5'

piccolo trumpet solo+3233-4331-03-0-pf-str
 (or string orchestra)

This rhythmically lilting encore piece for piccolo trumpet is like a little firework ascending towards the sky, where it fizzles and roars and reaches stratospheric heights. Written for Håkan Hardenberger for the inauguration of the concert hall Malmö Live, it has also been performed at the BBC Proms.



ANDERS ELIASSON
Concerto per Corno ed archi – Farfalle e ferro (1991) Dur: 21'
 for horn and string orchestra

This horn concerto is divided into three movements that are played attacca. The subtitle *Farfalle e ferro* (Butterflies and Iron) describes the two opposing characters of the music – the opening's powerful, hammering horn part that rushes on with choppy chromatic motifs, and the conclusion's quick, light, softly swirling butterfly music. In-between is a beautiful and melancholy cantilena.



FREDRIK HÖGBERG
Rocky Island Boat Bay (2006) Dur: 21'
 tuba solo+3333-4331-13-hp-str

Högborg describes his concerto as "genre-exotic", a kind of musical variety show, with many different styles held together by a common idea running throughout. "The music is funky, raw, warm and immensely beautiful, exactly what I think music should be", says Norwegian tuba virtuoso Øystein Baadsvik, for whom the concerto was written.



JUKKA LINKOLA
Euphonium Concerto (1996) Dur: 29'
 1111-1110-02-pf/cel-str

According to Linkola, the concerto is possibly the most 'romantic' of his large-scale works and unashamedly melodic. It is greatly prized by euphonium players and is regularly performed the world over. The variety of characters and styles makes it an enjoyable work exploiting the instrument's splendid sound, its wide register and amazing agility – potential that inspired its composition. Available also as a wind band version.



KIRMO LINTINEN
Tuba Concerto (2014) Dur: 18'
 3333-4330-13-hp-cel-str

This catchy and rhythmically virile yet firmly-constructed concerto is divided into three distinctive sections: *Agitato*, *Invenzione* and *Impulsivo*. It may be taken as a story in three chapters or as one long sonata-form work, depending on the listener. Here, more than in any of his 12 concertos, Lintinen forefronts the jazz musician within him.



ROLF MARTINSSON
Fairlight (2004) Dur: 20'

trombone solo+3333-4331-13-hp-pf/cel-str
 In *Fairlight* the composer's idea was a positive, radiant light with high energy. A very entertaining, colourful work opening with a big bang, then dizzying runs, sonorous legatos and a concluding big band duel. There is also a dreamy middle section which culminates in two solo cadenzas. *Fairlight* received the Swedish Music Publishers' Award in 2005.



BENJAMIN STAERN
Pont de la Mer (2016) Dur: 12'

Morceau de concert pour cor et orchestre for horn and orchestra 2222-2211-02-str
 Inspired by Baudelaire's poem *The Albatross*, Staern has composed a horn concerto which is impressionistic in colour and quite atmospheric. The obligato hornists also play an important role, starting off-stage, entering the scene, looping a phrase, and join the orchestra. Towards the end of the concerto they disappear again, together with the soloist, playing a call-responsive motive – while the rest of the orchestra murmurs and the music fades away.



HARRI WESSMAN
Concerto for Trumpet and Orchestra (1987) Dur: 18'

1111-1100-02-str
Concertino 'Mirrors' for Trumpet and Strings (1997) Dur: 17'

In the Trumpet Concerto Wessman's aim was to write a beautiful melody creating a feeling of sea and archipelago. His concertos are often intimate and have delicate rather than showy solo parts. In the slow movement, the muted trumpet sings melancholy thoughts in dialogue with a solo violin. The concertino 'Mirrors' was written for the Juvenalia Music Institute and represents Wessman's dedication to music for teaching purposes.



MATTHEW WHITTALL
Northlands (2009) Dur: 23'

Album for horn and string orchestra (min.55432)
 Whittall writes hugely enchanting music and *Northlands* is readily accessible with its direct beauty. It was influenced by Iceland's epic landscapes and otherworldly light, which had had a powerful impact on the concept for the piece. The CD by Alba Records won the Record of the Year prize awarded by the Finnish Broadcasting Company (Yle) in 2017.

Playful Wennäkoski

Wennäkoski offered something of an exception to the profound alienation of male composers. Her "Hele", the title being a Finnish term for grace note and implies light, sparkled without setting off dangerous sparks. It is complex and rhythmically playful. *Los Angeles Times* 14.11.

Lotta Wennäkoski: Hele for 12 players
 World premiere: Los Angeles Philharmonic/Susanna Mälkki, 13.11.2018 Los Angeles, USA

Personal, meditative Whittall

This is Whittall at his most meditative. Many of his works have afforded glimpses of similar tendencies, but they are crystallised here in an extremely personal, minimalist variant.

Hufvudstadsbladet 5.2.

Matthew Whittall: Resonance Orbits for ensemble
 World premiere: Crash Ensemble, 2.2.2019 Helsinki, Finland (Musica nova)



A giant fanfare for a new beginning

The long-awaited work is an original composer's weighty take on the symphony as a genre, and an impressive large-scale work...

Lasting 45 minutes, the symphony offers the sweeping, epic breathing, dogged monumentalism, natural forces and richness of colour of a great work.

Rondo 1–2019

Kimmo Hakola: Symphony No. 1
 World premiere: Finnish RSO/Hannu Lintu, 12.12.2018 Helsinki, Finland

Burning intensity

I am gripped so that my hair stands on end by this short, yet broad, profound and meaning-creating work.

Gefle Dagblad 8.2.

What we heard was music with a burning intensity and a wealth of sonorities that touched us very deeply. *Arbetsbladet* 8.2.

Jacob Mühlrad: Einride
 World premiere: Gävle SO/Daniel Bjarnason, 7.2.2019 Gävle, Sweden

A meditation over time

In the work "Time", Mühlrad joins the word "time" in over twenty different languages, and with different sounds, to an expanding, grandiose structure. Instead of divisive confusion of tongues there is a beautiful linguistic unity transcending borders. A meditation over time, for our time. Just open enough for interpretation that it can be a real upheaval. *Dagens Nyheter* 18.11.

Jacob Mühlrad: Time
 World premiere: Swedish Radio Choir/Ragnar Bohlin, 17.11.2018 Stockholm, Sweden



Poetical Traumreise

With an orchestration that is as colourful as it is transparent, Martinsson captures the mood in the songs right on the spot. ... Larsson moves with supreme lightness in all languages...
Neue Zürcher Zeitung 30.11.

Franz Berwald/Rolf Martinsson/Lisa Larsson: Traumreise

World premiere: Tonhalle-Orchester Zürich/Lahav Shani, sol. Lisa Larsson, soprano, 28.11.2018 Zürich, Switzerland

A meandering poetical journey through a variegated landscape with high mountains and deep valleys in the texts... Rolf Martinsson packs Berwald's melodies

with richly varied euphony... Lisa Larsson is, as expected, superb.
Sydsvenska Dagbladet 17.12.
Swedish premiere: Helsingborg SO/Johannes Gustavsson, sol. Lisa Larsson, 16.12.2018 Helsingborg, Sweden



Ostrobothnian Chamber Orchestra

PHOTO: KAROLINA ISAKSSON

Dreamy nostalgia in work by Aho

The work is a question-and-answer dialogue between violins and low strings. The magnificent sound of the viola section here again operates as a catalyst and transmitter of the dialogue... Vanishing into the heights and light at the end, the work calls to mind the emotional world of Sibelius's fourth symphony.
Keski-Pohjanmaa 22.1.

Kalevi Aho: Kirje tuolle puolen/Letter to the Netherworld

World premiere: Ostrobothnian Chamber Orchestra/Juha Kangas, 19.1.2019 Kokkola, Finland

PHOTO: MERLINDOORNIK

Profound Pettersson

The throbbing sore behind the symphonist's passion for saving the world drives the mighty orchestra from tranquil wonder to desperate agitation in rhapsodically swelling outbursts, whipped up by the snare drum and the fateful rhythm of the timpani. This short piece touches on profoundly existential questions, as always with Pettersson.
Svenska Dagbladet 9.11.

The denseness of the writing is immediately apparent: multilayered polyphony, a spread of instrumental timbres from piccolo to tuba and a snare drum in constant attendance adding to a prevailing mood of uncertainty... It was authoritatively directed by Harding, with the Swedish woodwind and brass lustrous, the ensemble coiled tight right down to the perfectly placed pizzicatos from the double basses.

Bachtrack 17.11.

Allan Pettersson: Symphonic Movement

Swedish Radio SO/Daniel Harding, 8.-25.11.2018 (Tour of Europe)



Amalie Stalheim

PHOTO: JAN-OLOF WEDIN

Pulsating beauty

A work full of mysterious suggestion in which the cello part is conjured up from the shadows of an accelerating pendulum motion in the orchestra, and then leads a dance of minimalistic, pulsating beauty.
SVD 29.11.

Tobias Broström: Cello Concerto

Royal Stockholm PO/Stanislaw Kochanovsky, sol. Amalie Stalheim, 28.11.2018 Stockholm, Sweden

Söderqvist's striking Movements

Ann-Sofie Söderqvist's "Movements" is a pulsating big band translated into a symphony orchestra. Powerful undulations in the brass, harp and percussion level off into serene patches of sometimes tepid oases, sometimes desolate, cooler congelations. A striking musical metaphor for the changing uncertainty of time.

Dagens Nyheter 9.12.

Ann-Sofie Söderqvist: Movements

Royal Stockholm PO/Karina Cannelakis, 8.12.2018 Stockholm, Sweden



PHOTO: PELLE PIANO

Markedly refreshing

In this age of climate crisis [...] Kortekangas has found a way to raise a voice for a climate-conscious alternative... With his solid experience of both church and vocal music, he knows exactly which buttons to press to make the music ring, to balance the organ with the choir and soloist; how long to sustain a note and in what register to place a male choir.

Hufvudstadsbladet 19.11.

Olli Kortekangas: Missa Silvestris for male choir

World premiere: Akademiska sångföreningen/Kari Turunen, 17.11.2018 Helsinki, Finland

Flash Flash: a bonbon for the senses

Flash Flash is a baffling, captivating and exhilarating bonbon for the senses... As the applause died down, the audience left the hall simultaneously buoyed up by the hyperbole and the comic absurdity, amazed at the versatility, unexpectedness and intricacy of the performance, pensive and intellectually sated by the maze of thoughts aroused by the fundamentally surprisingly profound themes and their treatment. That such a brilliant work has been sitting waiting for funding for over a decade is a disgrace.
Rondo 10.2.

A masterpiece that should be noted both at home and abroad. I would have thought the topic at least would interest international contemporary-music audiences, and it would be a shame if it were not performed in the United States, too, at some stage.

Turun Sanomat 10.2.

Juhani Nuorvala: Flash Flash (opera) – Two Deaths of Andy Warhol

World premiere: Nyky Ensemble/Nils Schweckendiek, sol. Tuuli Lindeberg, David Hackston, Martti Anttila, Sampo Haapaniemi etc., libretto: Juha Siltanen, dir. Erik Söderblom. 9.2.2019 Helsinki, Finland



Sampo Haapaniemi and Martti Anttila in Nuorvala's opera Flash Flash

PHOTO: MAARIT KITTÄRIJÄ

Aho's shamanistic percussion concerto

Sieidi makes the soloist, the phenomenal Austrian multi-percussionist Martin Grubinger, the main actor in a musical journey both brutal and gripping, as the spearhead of a multi-player orchestra... Not surprisingly, the audience gave a standing ovation for this striking performance.
Svenska Dagbladet 16.2.

An extremely tasty showpiece anchored on ritual that Grubinger, with his spectacular span between circus art and shamanism, and the orchestra turn into a ravishing encounter.

Dagens Nyheter 15.2.

Kalevi Aho: Sieidi (Concerto for Percussion and Orchestra)

Gothenburg SO/Santtu-Matias Rouvali, sol. Martin Grubinger, percussion

16.2.2019 Stockholm, Sweden



Martin Grubinger

PHOTO: SIMON FALLET

Larsson's orchestral works

This is yet another fine series that's opened my ears to a composer whose music deserves to be more widely heard. Manze has taken this repertoire to the next level.
Music Web International November 2018

Lars-Erik Larsson: Symphony No. 3, Three Orchestral Pieces, Adagio, Musica Permutatio

CD: Helsingborg SO/Andrew Manze (CPO 7776732 'Larsson - Orchestral Works Vol. III')



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