

NORDIC

# HIGHLIGHTS

1/2020

NEWSLETTER FROM GEHRMANS MUSIKFÖRLAG & FENNICA GEHRMAN



Focus on Matthew Whittall  
and Anders Paulsson





## Works by Seppo Pohjola

**Seppo Pohjola** is a prolific, highly-acclaimed composer with a catalogue that so far includes five symphonies, concertos and chamber music. His discs have won excellent reviews in such prestigious publications as Gramophone. Fennica Gehrman is now to publish his four string quartets , and also his *Helsinki Variations* – a commission from the Helsinki Philharmonic Orchestra – to be premiered in September 2020.

## Choral Conductor of the Month

Our series #swedishchoralmusic will continue in 2020 with the theme "The Choral Conductor of the Month chooses". Every month one conductor sends a video greeting about a work from the Swedish choral repertoire that he/she is especially fond of. First to come in January was **Lone Larsson**, who chose a classic favourite, **Lars-Erik Larsson's** *God in Disguise*. You can follow the series on the Facebook page Swedish Choral Music or visit our home page [www.gehrmans.se/en/swedish-choral-music](http://www.gehrmans.se/en/swedish-choral-music).

## Sandström's Te Deum to be premiered

Philharmonischer Chor Berlin and the Uppsala Academic Chamber Choir will mark the 75th anniversary of the end of World War II with a concert for peace at Berliner Philharmonie on 10 May. Conducted by **Stefan Parkman**, the choirs will give the posthumous premiere of **Sven-David Sandström's** *Te Deum*, together with the Brandenburgisches Staatsorchester Frankfurt. The same concert will be on 21 May in Norrköping and 22 May in Uppsala together with the Norrköping Symphony Orchestra. The soloists are **Karin Dahlberg**, soprano and **Olle Persson**, baritone.

## Larsson Gothe news

**Mats Larsson Gothe** is this year's Composer-in-Residence at the Korsholm Music Festival on 29 July – 5 August, where a number of his orchestral and chamber works can be heard. Among these is the double concerto *Sisyphus' Dreams* for violin, cello and orchestra, with **Cecilia Zilliacus** and **Torleif Thedéén** as soloists, together with the Norrlands-opera Symphony Orchestra. Zilliacus will also premiere a newly written solo piece for violin.

On 27 January 2021, the memorial day of the Holocaust, *The Promise*, by Larsson Gothe and librettist **Susanne Marko**, will have its world premiere at the Royal Opera in Stockholm. The opera is inspired by a real event in Marko's family history. The production is directed by **Stefan Larsson** and **Stefan Solyom** leads the Royal Opera's soloists, choir and orchestra.



PHOTO: HANS BRÄCKER

## Tintomara at Läckö Castle

**Lars Johan Werle's** opera *Tintomara* (1973) will be staged at Läckö Castle this coming summer. It was originally written for the 200th anniversary of the Royal Swedish Opera and was an enormous success. The libretto by **Leif Söderström** is based on **Carl-Jonas Love Almqvist's** novel *The Queen's Diadem* that takes place during the time of the murder of King Gustav III in 1792. The plot includes political intrigues, romance, jealousy and deceit. The opera will be performed between 11 July and 1 August. The music is adapted for chamber orchestra by **Hans Ek**.



PHOTO: PETER MAGNUSSON

## Schnelzer writes anniversary oratorio

**Albert Schnelzer** is at present working on an oratorio for the Gothenburg Symphony Orchestra, the Symphonic Choir and two solo singers. It will be premiered during the 400th anniversary of the City of Gothenburg in February 2021. The work consists of musical settings to poems on the theme of sea and migration by **Karin Boye**, **Edith Södergran**, **Dan Andersson** and **Carl Snoilsky**.

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## An orchestral fairytale

The musical fairytale *Hiiri* (The Mouse, 2013) by **Satu Simola** is a concert experience for the whole family. It tells the story of a lonely mouse that builds and lives in a monster machine as protection from the world, until a bird of paradise lands on the machine. A choral and orchestral conductor, Satu Simola has conducted her work at several concerts. It is now available from Fennica Gehrman in two versions: for narrator and chamber ensemble or chamber orchestra, and in Finnish, Swedish, English and Chinese among others. A study score is available for sale.



PHOTO: OSIMO LASSILA





Kalevi Aho, Colin Currie and Osmo Vänskä.

## Aho's Sieidi scores success

Kalevi Aho's *Sieidi* (Concerto for Orchestra and Percussion) 🎬 has become one of the most performed Finnish concertos. It has already been played close to 80 times across the world with soloists **Colin Currie**, **Martin Grubinger** and **Alexej Gerassimez**. *Sieidi* was recently performed in Hong Kong, and it was recorded by the Lahti Symphony with Colin Currie for release on the BIS Records label. There are also several performances in an arrangement for piano and percussion with the Austrian multipercussionist Grubinger.

## Edition Elvis catalogue

Fennica Gehrman acquired the Edition Elvis catalogue administered by the Finnish Music Creators' Association on 15 January. The catalogue encompasses music for light and wind orchestra including several arrangements. The aim of the deal was to provide a better service for orchestral clients. Fennica Gehrman also now administers the orchestral light music catalogue of Warner/Chappell Music Finland.

## The Tampere Biennale

The Tampere Biennale has an interesting sheaf of new Finnish music in store for 1–5 April. Items on the programme include a concert by Tampere Raw of works by **Lotta Wennäkoski**, **Tuomas Turriago**, **Pasi Lyytikäinen**, **Jennah Vainio** and **Olli Korttekanngas**. **Patrik Kleemola** will be giving a recital featuring **Harri Vuori's** *Chiroptera* and **Mikko Heiniö's** *Sonata for Guitar*, and the concert by the Tampere Philharmonic will include the *Guitar Concerto* by **Usko Meriläinen** with **Ismo Eskelinen** as the soloist. The pre-festival concert in March also has three premieres for flute and piano: *Solo I* by **Seppo Pohjola**, *Sea Protest* by **Roope Mäenpää** and *Zephyros* by **Esa Pietilä**.



PHOTO: EIA TERVO

## Antti Auvinen news

Fennica Gehrman has signed a publishing agreement with **Antti Auvinen** (b. 1974). A stimulating figure on the Finnish classical music scene, Auvinen is particularly interested in rhythm, timbre and the potential of multimedia. Many of his works feature video as a musical element. Despite his modern approach, his music is, he claims, a continuation of the centuries-old classical-music tradition. The new agreement covers 13 works, including *Himmel Punk*, *Digital Madrigal* and *Turbo Aria* 🎬 for orchestra. There are also brand-new works in sight, such as a choral work for *Dominante*, and a joint commission from Joensuu and Jyväskylä for orchestra and video.

# PREMIERES

April – June 2020

## PASI LYYTIKÄINEN

**Taival** for chamber ensemble  
Tampere Raw/Maria Itkonen  
1.4. Tampere, Finland (Tampere Biennale)

## KALEVI AHO

**Quartet for Accordion and String Trio**  
Janne Rättyä, Zillacus Trio  
6.4. Stockholm, Sweden  
**Sonata for Guitar Solo**  
Petri Kumela  
26.6. Forssa, Finland (Musica Kalevi Aho)

## KARIN REHNQVIST

**Silent Earth**  
Netherlands Radio Choir/Netherlands Radio  
PO/Dima Slobodeniouk  
18.4. Amsterdam, Netherlands

## MIKKO HEINIÖ

**Täällä, kaikkialla (Here, Everywhere)**  
for male choir  
Polytech Choir/Saara Aittakumpu  
17.4. Helsinki, Finland

## BENJAMIN STAERN

**Pippi lyfter hästen/Pippi Longstocking Lifts the Horse**  
Swedish RSO/Ariane Matiakh  
22.4. Stockholm, Sweden

## MATTHEW WHITTALL

**These Things Remain**  
Winnipeg SO, Toonkunstkoor Amsterdam/  
Daniel Raiskin, sol. Henk Neven, baritone  
24.4. Winnipeg, Canada

## SVEN-DAVID SANDSTRÖM

**Te Deum**  
Philharmonischer Chor Berlin/Uppsala Academic  
Chamber Choir/Brandenburgisches  
Staatsorchester Frankfurt/Stefan Parkman,  
sol. Karin Dahlberg soprano, Olle Persson baritone  
10.5. Berlin, Germany

## KIMMO HAKOLA

**Work for orchestra**  
(Helsinki Variations)  
Helsinki PO/Susanna Mälkki  
15.5. Helsinki, Finland



## Karin Rehnqvist awarded

In January **Karin Rehnqvist** received Sweden's coveted chamber music prize, The Järnåker Grant, for her monodrama *Bloodhoof* 🎬 for mezzo-soprano and eight instruments. According to the jury it is "a work that interweaves modern chamber music with Nordic folk music into a unique dramatic composition in form, content and expression. The work is a highly charged monodrama which owing to its emotional depth never lets go of the listener." (See: repertoire tips.) On 18 April Rehnqvist's *Silent Earth*, to a text by **Kerstin Perski**, will be premiered by the

Netherlands Radio Choir and Philharmonic Orchestra and Choir under the direction of **Dima Slobodeniouk** at the Concertgebouw. "It is hard not to touch upon the vulnerable situation of our earth, so this is my commentary, or rather my inquiry. Music is my truth-teller that I pose questions to. The answers are not always easy to interpret; they can be ambiguous, just like life", says Karin Rehnqvist. *Silent Earth* will have its Swedish premiere during the Baltic Sea Festival in August with Swedish Radio Choir and Symphony Orchestra.

PHOTO: AGNES THOR

# Seven questions

## for Matthew Whittall



PHOTO: MARI KYTOJARU

**1.** *The Winnipeg Symphony Orchestra is premiering your new *These Things Remain* for mixed choir, soloists and orchestra in April and touring with it to The Netherlands in May. How did this collaboration come about, and how did the composition proceed?*

**Daniel Raiskin**, the artistic director of WSO, contacted me out of the blue with an offer I couldn't refuse: to write a piece commemorating the liberation of The Netherlands and Belgium by Canadian forces at the end of World War II, to be toured in those countries after the premiere. The text is based primarily on poetry by Canadian soldiers deployed in Europe during the war, and covers a wide range of images and emotions, from the horrors of the battlefield and war crimes to rare moments of meditative stillness, ending in solemn reflection. An oratorio in miniature, it's in some ways a very simple piece, primarily lyrical. I wanted to avoid any sense of orchestral showmanship, and instead just concentrate on the emotional weight of the collective voice of those soldiers.

**2.** *The Helsinki Philharmonic Orchestra has commissioned you to write a work for its Helsinki Variations series, with a premiere scheduled for next year. The idea behind the commission was to vary a work composed before 1945, and you chose a song by Jean Sibelius. How do you intend to integrate the old with the new in the music?*

I went with a quiet, intimate piece by Sibelius (*Nyt seimelle pienoisen lapsen / To the little child's manger*) that was very personal and familiar for me as a choral singer. The theme is based on a simple ascending and descending Dorian scale, the mode that also colors Sibelius's 6th symphony. It lends the music a harmonically ambiguous, almost Renaissance-like sound, which is another choral repertoire I love. Those ideas will undoubtedly shape the piece, as will the memory of a powerful moment of contemplation I experienced near Sibelius's home at Ainola shortly after I first came to Finland in 2001. The variation technique I plan to use is one I've employed in my choral music: the source material is slowed down greatly, and the individual lines become unmoored and create these wonderful suspended textures. I also plan to use a huge orchestra: six horns, quadruple winds, two harps. The list of instruments the orchestra sent me was enormous, so I decided to use all of it!

**3.** *Angela Hewitt will once again be the soloist in your piano concerto *Nameless Seas* with the Toronto Symphony in May. The work was first performed in Ottawa in 2017. What inspired you to write the concerto, and how did it come about?*

The idea for *Nameless Seas* came to me during an artist residency in Florida, where I met the New York painter **MaryBeth Thielhelm**. She paints huge, abstracted, almost monochromatic panels depicting the sea in various moods. The sea has always been a refuge for me, since childhood holidays with my family in Atlantic Canada. The vistas, rhythms and moods

of the sea are present to a great degree in the music, as are my memories. The plan for a piano concerto grew slowly over years, and I'd talked with both the original soloists, Angela Hewitt and **Risto-Matti Marin**, about a piece that would link both my countries, Canada and Finland. Amazingly, we were able to put it together with the help of the PianoEspoo festival, Finnish Radio Symphony and Canada's National Arts Centre for 2017, a major anniversary year for both countries.

It's not a great virtuoso display piece, although there are moments of that. I was more interested in poetic and coloristic virtuosity. I still think it's my very best piece, and I'm looking forward to hearing Angela play it again in our homeland.

**4.** *The British Carice Singers appointed you Associate Composer last year. What prompted your partnership, and what choral works can we expect as a result?*

I first met **George Parris**, the very talented young artistic director of the Carice Singers in my choral composition seminar at the Sibelius Academy. He later sang in the premiere of my piece *Lauantausauna* (Saturday Sauna) and performed it with Carice, and that's what began our association.

We are planning a large-scale piece in English for premiere in 2021. I'm using selections from Robert Louis Stevenson's "Songs of Travel", his great cycle of leave-taking. A couple of years ago I was in a very dark place, and those poems were like a guiding star for me, resigned and bleak, but also serene and accepting.

**5.** *The *Return of Light* for mixed choir and orchestra is one of the items by you on the *Northlands* CD that was voted Record of the Year by the Finnish Broadcasting Company (Yle) in 2017. Many people have said they can sense a sort of meditative neo-religiosity in your music, and others a strong connection with nature. How do you feel about these interpretations?*

I think both interpretations are accurate. I grew up devoutly religious, and the pace and music of Catholic ritual still marks my music to a great degree. (*The Return of Light* is an extended, slowed-down hymn.) But I also learned a deep appreciation of the natural world from my father, so both those themes have been intertwined for me from the very beginning. But I was always more interested in the mystical aspect of religion than mainstream practice, and the mystical

experience is very much tied to solitude in nature. However, I have a very unsentimental view of nature. There's no such thing as natural beauty. Nature just is. The wonder lies in our ability to find beauty in it, and to communicate that experience to one another.

**6.** *Your piano suite *Leaves of Grass* was inspired by the poems of Walt Whitman. Can you tell us a bit about the work?*

Whitman was my first major discovery of English-language poetry after being educated in French, and it was a powerful experience. At the same time, I found his poetry so musical in itself that I couldn't imagine setting it to music, and the idea of piano pieces on Whitman's images grew, in much the same way Ravel treated the poetry of Aloysius Bertrand in "Gaspard de la nuit". It came as a complete idea, a cycle of twelve pieces, that I held on to for years before finally getting the chance to write it for my friend Risto-Matti Marin.

**7.** *What other projects or plans are you working on or have in the air for the future? And what, would you say, are the guiding stars in your life?*

I've written a number of concertos, and have plans with various performers for several more, which is fine because I love the concerto form. The idea of channeling a vast musical argument through a soloist is one I've always been fascinated by. The one genre I have yet to break into, but would very much like to work in, is opera. I love the idea of opera without pathos and grand themes, just ordinary people facing life and all it brings with it. Maybe someday...

One thing I always strive to do is pay attention to the passing moment of beauty and, in appreciating it, allow it to expand beyond the moment, to fill our whole mind with its exquisiteness. I remember walking down a street once and seeing a single soap bubble float by me, from no apparent source, just there for no reason, alone. It was a window of pure delight. In being mindful of those rare moments, we step outside the chronological time that fragments our lives and touch on the eternal, something larger than ourselves. The memory of that bubble is something suspended in time, always there, waiting to be accessed again when I need it.

HENNA SALMELA

Anders Paulsson is one of today's foremost soprano saxophonists, with the whole world as his sphere of activity. He is also a composer with a strong environmental commitment, who gladly uses his arena to spread knowledge about the state of our planet.

# Anders Paulsson: soprano saxophonist and composing environmentalist



PHOTO: KRISTINA FRYKLÖF

**PAULSSON** was something of a pioneer when he chose to venture on a soloist career as a soprano saxophonist. When in 1987 he was about to play his first solo concert in New York it was obvious that there was essentially no repertoire for soprano saxophone, and he realised that if he were to go in for this he would have to find composers who were willing to write for his instrument.

—Since then I have collaborated with some 50 composers from different countries. As of now, there are both solo concertos and chamber music, a treasure chest that I hope future saxophonists can delight in.

We talk about the soprano saxophone that is still something of a strange bird in the world of classical music.

—A very good point about the soprano saxophone is that acoustically it is more like the traditional woodwind instruments, including the oboe, the clarinet and the flute, than the other saxophones. It is therefore well suited also for the classical repertoire, says Paulsson, who has appeared as a soloist in 27 countries.

## The soprano saxophone concertos

The concerto which has gripped Anders Paulsson most deeply, and which he has also played the most (24 performances), is **Anders Eliasson's Concerto for Soprano Saxophone and String Orchestra**. 🎧

—Eliasson has made a big impression on me. When it comes to cathartic music, I experience his works as strongly as Bach's. Anders Eliasson's tone language is perhaps not so easily accessible, but the emotional rewards you get from listening, playing and studying his music are enormous. It has become a kind of therapy for me.

Anders Paulsson discovered **Kalevi Aho's** music when he heard his *Clarinet Concerto* on the radio.

—I thought: here is a line, an idea, creativity, this is exquisitely written for the instrument, and it is free, with a positive approach to life.

At a pre-concert talk before a performance of Eliasson's concerto in Finland, an opportunity arose for Paulsson to ask if Aho would like to write something for him. The moderator of the discussion asked Eliasson: "Could you please tell us about your music?" To which he simply answered: "No".

—There was a deathly hush and I didn't know what to do about it, when suddenly Kalevi Aho enters the room and I say, "I see that your national composer, Kalevi Aho, has just come in, and he doesn't know it just yet, but before the end of the evening he will get a request to write a soprano saxophone concerto". And that is what happened. The Lapland Chamber Orchestra with conductor **John Storgårds** commissioned the concerto. 🎧

**Rolf Martinsson's** saxophone concerto *Golden Harmony* 🎧 lies somewhere in the borderland between classical music and jazz. There is no improvisation, but the arabesques should be played with a relaxed, slightly fluffy intonation that gives a jazzy whiff without actually being jazz.

—It is a tone language with a kinship to Korngold, Barber, and **Billy Strayhorn**, a harmonious world that appeals to me very much.

The end of the concerto is full of virtuosity and forces the saxophone up to an almost impossibly high register.

—But thanks to **Sven-David Sandström** who a few years earlier in his concerto urged me on to reach up to a perfect fourth above the normal range, I can now manage to reach the double high D (d<sup>'''</sup>).

Other composers who have written concertos for Paulsson include **Nils Lindberg**, **Fredrik Högborg**, **B. Tommy Andersson** and recently **Jörgen Dafgård** with his lyrical *Abrasax*. Planned collaborations with **Benjamin Staern** and **Ann-Sofie Söderqvist** are in the pipeline.

## Composing environmentalist

Anders Paulsson is also a composer himself. His choral works are performed by choirs the world over. It all started with an interest in American spirituals, which resulted in a number of arrangements: *Deep River*, *Bright Morning Stars*, *Swing Low...* etc. They were highly appreciated even by American choirs and led to more joint efforts. He began to compose choral works of his own, settings of poems and pieces that relate to his substantial environmental commitments.

Paulsson's interest in coral reefs began with a depression that made him think that he needed to do something new in his life. He travelled to Hawai'i.

—But I didn't feel any better. Not until I went under water and saw the coral reefs. Among other things, I saw a yellow trumpetfish that looked like a soprano saxophone!

He practically fell in love. He took a diving course and volunteered to count corals, first in Belize and later he went on three expeditions to the Philippines.

—I thought that it should be something that didn't have to do with music. A hobby. But it became music when I came home. And that music has lived on and has been played and sung, and more repertoire on that theme has been added through the years, since it has felt so meaningful.

*Danjungan Sanctuary* 🎧, *Deep Water Interlude*, *Subterranean Wail*, *Rising Seas*, etc., are all pieces that have been inspired by these expeditions.

## Coral Symphony

When Anders Paulsson was about to celebrate his 50th birthday he wanted to do something creative connected to his biggest interests, music and corals. This resulted in the project *Coral Guardians*, in collaboration with researchers from the Stockholm Resilience Centre. By creating events where music and science meet, they increase awareness about what needs to be done to secure the survival of the coral reefs for coming generations.

—In 2016 we were sent to a coral reef conference in Hawai'i. The researchers of course wondered what business I had there as a musician. But there were some creative and open-minded persons who suggested: What about an Ode to Corals?

It resulted in a commission from the Hawai'i Symphony Orchestra. The tone poem *Coral Symphony – Kumulipo Reflections* 🎧 is based on the Hawaiian creation story 'Kumulipo' which begins with the words: And born was the coral polyp... For the Hawaiians the coral polyp is the basic unit of life.

—I felt that I needed a mentor to help me navigate properly in the Hawaiian culture. Maestro **Aaron Mahi** first told me: "Let me spend some time with you and see if I can trust you."

This was a sensitive issue. The Hawaiians' story of creation is kept protected lest it get exploited. But after a year Paulsson was approved, his collaboration with Mahi increased and then Mahi was the one who performed the *Kumulipo Chant*, 'Ka Wa Akahi', as a soloist in front of the symphony orchestra with **JoAnn Falletta** at the podium for the premiere in Honolulu in 2017.

Paulsson's latest piece is a setting for mixed choir a cappella of **Per Harling's** poem *As Ice Was Melting*, *Oceans Rise*, which pays homage to the Swedish climate activist **Greta Thunberg**. The English version was premiered by the De La Salle Chorale in Bacolod in the Philippines, and the Swedish version will have its premiere in Uppsala during Earth Hour on 28 March. Paulsson is donating his royalties for the piece to Conservation International.

Putting music in a context that is relevant in today's world has become ever more important for Anders Paulsson; and what is most crucial is to draw attention to the need for the recovery of our ecosystem.

—Of course I am also interested in art for art's sake, that was how it all began, and it will always be interesting. But if there are larger contexts that can build bridges between countries, different interest groups and culture, it can't get any better.

KRISTINA FRYKLÖF

PHOTO: KAILA LEDESMA

## REPERTOIRE TIPS

# Works for ensemble



### CECILIA DAMSTRÖM

**Minna – Quintet No. 1** (2017) Dur: 24' piano quintet

**Aino** – **Quintet No. 2** (2018) Dur: 24' fl, cl, vl, vcl + prepared piano

Minna is the first in a trilogy of quintets on the theme "Women's destiny". The work depicts various events in the life of author and first Finnish feminist, Minna Canth whose willpower is clearly manifested in the forceful and energetic music. But there are also fragile melodies and humorous features here.

Aino was written for Pierrot ensemble. The four movements of the work; Love, Steam, Longing and Iron, represent different emotional states in Jean Sibelius's wife Aino's turbulent but fascinating and long life.



### MAIJA HYNINEN

**New Holland** (2013) Dur: 10'

fl/picc, cl/bcl, cor, trp, perc, hp, vl, vla, vlc

New Holland in St. Petersburg served as inspiration for this piece. Hynninen has

captured a glimpse of the history of this magnificent island in the soundscape: the submarine, Morse code and analogue radio sounds inspired the rhythmic patterns, gestures, harmony and timbre. The atmosphere of the present – stillness – governs the general character of the work and the glamour of the designed future is reflected in the urban jazz-inspired middle section.



### PASI LYTTIKÄINEN

**Taival / Passage** (2019) Dur: 11'

fl/picc, cl, cor, vl, vla, vlc, cb

This new work commissioned by the Tampere Biennale will be premiered in April. Inspired by the experiences of the wild aroused by nature trails, it addresses the relationship between the composer's own nature experiences, landscape and soulscape. His aim is, says Lyytikäinen, for his music to express, as openly as possible, a child-like wonder at nature.



### ESA PIETILÄ

**Asterion** (2014) Dur: 18'

tenor saxophone + fl, bcl, cor, pf, vl, vla, vlc, cb

Asterion is made up of both improvisational and precisely notated sections. The title refers to the constellation of Canes Venatici (Hound Dogs) in which Asterion is the second brightest star. The saxophone adventures joyfully in the orchestral constellation and enters into the musical interplay and improvisation.



### HANNU POHJANNORO

**Images hommages**

(2011) Dur: 12'

fl/picc, cl/bcl, vl, vcl, pf

This is a set of eight short, miniature, impression-like musical flashes as tributes to artists who have greatly impressed the composer: Albers, Mondrian, Malevich, Kandinsky, Pollock, Kafka, Harms, Calvino and Borges. A masterly work, it represents Pohjannoro's highly compelling style and won a prize in the 2017 Henri Dutilleux Composition Competition.



### KARIN REHNQVIST

**Bloodhoof** (2019) Dur: 42'

Monodrama for mezzo-soprano and

8 instruments: fl, ob, cl, 2 perc, pf, vl, vla, vcl

The point of departure for the work is Gerður Kristný's poetic tale Bloodhoof, which is based on a saga from the Old Norse Edda about power, threats and assault. Rehnqvist has tried to create a different kind of sound world; from inar-

ticulate bestial sounds and gurgling to loud songlike cries and subtle ornaments. From thin, bubbling metal plates imitating water surfaces, to gongs that sound like clattering hooves. She has used many unusual instruments such as the baritone oboe, the bass flute and the contrabass clarinet in order to bring out the dramatic element. Composed for Ensemble Recherche and Lena Willemark.



### MARIE SAMUELSSON

**Notions** (2016) Dur: 12'

cl, bsn, cor, vl, vla, vcl, cb

In Notions (Förnimmelser) the seven instruments function as individual voices with different sounds that speak with and answer one another. Sometimes warm, harmonious chords come in which make the piece alternate between icy and hot. "The voices symbolise persons who I have encountered in my life. People who I have perhaps lost or won", says Samuelsson.



### ALBERT SCHNELZER

**Aqua Songs** (2015) Dur: 10'

piano quintet

Schnelzer has here been inspired by all the water surrounding Stockholm, which can be clearly perceived in the undulating music that is in continual motion. Aqua Songs was written on a commission from the Royal Swedish Academy of Music to celebrate the 70th birthday of H.M. King Carl XVI Gustav.



### BENJAMIN STAERN

**A Princess Tale** (2017) Dur: 17'

2 actors + cl, bsn, cornet, tbn, perc, vl, cb

A sequel to Stravinsky's The Soldier's Tale, and set to a libretto by Mi Tyler, it takes up where Ramuz's story leaves off. The scoring is the same as in Stravinsky's piece and Staern, like Stravinsky, mixes different musical styles. There are hints here of jazz, hymns, Argentinian tango, a waltz in triple and duple time simultaneously and other surprising features.



### HARRI VUORI

**Kalliomaalaus / Rock Painting**

(2014) Dur: 18'

reciter + cl, bsn, cor, 2vl, vla, vlc, cb

Text: Eeva Tikka (Fin)

Jean Sibelius discovered Finland's first rock painting in 1911. Vuori was likewise fascinated by these paintings and leads his listeners back to a past in which a shaman tells a legendary myth. The refined yet elemental music seeks to capture the mood of the text, to colour it and convey it to the listener as an overall sharing of our communal heritage.



### LOTTA WENNÄKOSKI

**Zeng** (2019) Dur: 13'

recorder, percussion, string quartet

(or string orchestra)

**Hele** (2018) Dur: 13'

1111-1100-01-str (11111)

Zeng was inspired by Hungarian folk songs. The rhythmic and acoustic idea is based on the bouncy, grotesque beat of the ütö-gardon – an instrument resembling the cello but plucked and beaten with a stick.

Hele was commissioned by the Los Angeles Philharmonic and Gustavo Dudamel. It is an energetic, rhythmically playful piece which includes the sounds of some extraordinary instruments such as a typewriter and bird whistles.

## REVIEWS



PHOTO: ANNA GRUNDSTRÖM

### Music of colourful magic

Her music is as a rule intimate, sensitive and chamber-musically refined, but anyone who thinks this is the only feature will soon have to rethink ... *Hele* for 12 musicians (2018) was proof of Wennäkoski's broad, highly-expressive scale, the voyage towards light being confirmed by birdsong and the ping of a typewriter. *Hufvudsadbladet* 11.2.

In *Zeng*, the temperature varies from hot to cool. The listener may also detect the wild and passionate heat of day and quiet night music evocative of Bartók complete with birdsong... *Kuule II* for bass clarinet and ensemble became a powerful expressionistic torrent as it grew denser and quicker. *Helsingin Sanomat* 9.2.

### Lotta Wennäkoski: *Hele, Zeng, I stället för vingar, Kuule II*

Avanti!/József Hárs, sol. Virpi Räisänen, mezzo-soprano, Eero Saunamäki, recorder, Heikki Nikula, bass clarinet, Ville Syrjäläinen, percussion, 8.2.2020 Helsinki, Finland



From left: Hardenberger, Berwaerts & Broström

### Broström's Nigredo

Two equilibrium trumpet soloists tail one another... the concerto's unorthodox mix of Miles Davis' cool jazz and big band style hints at F. Scott Fitzgerald's *Gatsby* and existential anxiety, not least when the percussionists let loose in a roaring cry of protest. The breakthrough of the light comes at the final chord, a lightning flash of exclamation after rapidly accelerating chaos. *SVD* 29.11. **Tobias Broström: Nigredo: Dark Night of the Soul** Swedish RSO/Daniel Harding, sol. Håkan Hardenberger, Jeroen Berwaerts, trumpets, 28.11.2019 Stockholm, Sweden



PHOTO: VINCENT LEIFER

### Captivating Schnelzer work

The old masters are overshadowed... Albert Schnelzer's brand new work "Burn my letters – Remembering Clara"... was a piece of music replete with beauty, rhythm and feeling; it is impossible not to be captivated by it. Ten minutes in which not a single second felt wasted... In short, a piece that one wants to hear over and over again.

Arbetarbladet 30.11.

The Clara in the title is Clara Schumann, represented by a prominent flute, with her ardent admirer Brahms depicted by a bassoon. Yet the composer I heard most emphatically in this engaging piece is Sibelius – not so much in language as in the feel of the fast sections, the driving momentum in the circulating strings and voicings of the winds.

Los Angeles Times 8.2.

#### Albert Schnelzer: Burn My Letters – Remembering Clara

World premiere: Gävle SO/Jaime Martin, 29.11.2019, Gävle, Sweden

US premiere: Los Angeles CO/Jaime Martin, 7.2.2020 Los Angeles, USA

### Emotional Traumreise

I have seldom experienced music with so much feeling as this. Her (Lisa Larsson's) forceful but sensitive voice is perfectly suited to give the music colour. The orchestra is keenly responsive to the poetical element and the instrumentation affords ample scope for the various emotional states of the text and the music.

Västerbottenskuriren 29.11.

#### Franz Berwald/orch: Rolf Martinsson: Traumreise

Norrlandsoperan SO/Johannes Gustavsson, sol. Lisa Larsson, soprano, 28.11.2019 Umeå, Sweden

### Aho's Sieidi – a veritable adrenaline shot

Sieidi was an unforgettable experience: rousing, raging and intoxicating, but not without some surprising gentle slants. It was a concerto for all the senses: not just a listening experience but a visual one as well, even physical as an adrenaline shot and a quickening pulse. German percussion virtuoso Gerassimez was a phenomenal artist, giving his interpretation a tremendous drive.

Kaleva 7.12.

#### Kalevi Aho: Sieidi (Percussion Concerto)

Oulu SO/Jessica Cottis, sol. Alexej Gerassimez, 5.12.2019 Oulu, Finland

### A mighty force

Everything was just as it should be in the Symphonic Dances... The climax of the second movement was hair-raising... In the finale, both instrumental and electronic winds worked up to a mighty force.

Helsingin Sanomat 16.2.

#### Kalevi Aho: Symphonic Dances

Finnish RSO/Nicholas Collon, 14.2.2020 Helsinki, Finland

### Mystical and dreamy

The sound image that the lovely parts conjure up, accompanied by the organ in the spacious auditorium, builds a presence as mystical as it is dreamy – yet intimate – that puts the listeners who let themselves be enchanted by it in a state of trance.

Norrländska Socialdemokraten 4.2.

#### Carl Unander-Scharin: The Cloud of Unknowing

World Premiere: Erik Westberg Vocal Ensemble, Markus Wargh, organ, 3.2.2020 Piteå, Sweden

### Sympathetic Petterson songs

A 24-year-old gifted composer's maiden work... Baritone Jacob Högrström's warm gravitas and authority exhudes sympathy; the songs are really sympathetic although unpretentious. Staffan Storm's careful arrangement, discreetly and intimately interpreted, contributes to an atmosphere of melancholy and meditation.

OPUS #94 February-March 2020

#### Allan Petterson/arr: Staffan Storm: Six Songs

CD: Musica Vitae/Daniel Hansson, sol. Jakob Högrström, baritone (CPO 999.286-2)

### Delightful Turriago

Tuomas Turriago's composer profile is decidedly likeable: easily accessible without resorting to banalities, complex without being thick, virtuosic without seeming contrived, introvert and reflective without being self-consciously gloomy... He writes for his instrument in a way that is fantastically skilful. Turriago's piano music is above all rhythmically lively, and the jazz influences are effective.

Hufvudstadsbladet 15.1.

#### Tuomas Turriago: Complete solo piano works (Jitters, Somber etc.)

CD: Tuomas Turriago, piano (Pifink JJVCD-2215)

### Up-and-coming Hannikainen

Risto-Matti Marin's playing is exceptionally nuanced, sonorous and virtuosic... Together with editor Jani Kyllönen he has done us a tremendous service in getting Hannikainen's Piano Sonata Op. 1 printed. For we have here a rare treasure: possibly the most significant large-scale piano sonata by a Finnish composer in the Romantic style.

Helsingin Sanomat 20.11.

#### Ilmari Hannikainen: Piano Sonata Op. 1

CD: Risto-Matti Marin, piano (Alba SACD 446 'Hidden Treasures')

Carl-Unander Scharin



PHOTO: GÖTEBORGSOPERAN



PHOTO: VINCENT LEIFER

### Die Schneekönigin

#### A magical journey

His sense of humour is also reflected in the music... Even though the music is modern it is very beautiful; it tells so much, and is so full of nuances. It is never tedious... And it delineates the characters in a wonderful way... Staern and his librettist Anelia Kadieva depict, like Andersen, the disorderly journey – what we call growing up... and make the point that there is a dark side in all of us which we must learn to hold in check.

Ostsee Zeitung 30.11.

#### Benjamin Staern/Anelia Kadieva Jonsson: Die Schneekönigin (The Snow Queen)

German premiere: Theater Vorpommern/Alexander Steinitz, sol. Franziska Ringe, Semjon Bulinsky, Katarzyna Rabczuk etc. 30.11.2019 Stralsund, Germany



PHOTO: SARARA VIORIOLO



PHOTO: HEIKKI TUULI



PHOTO: VALLO KROUISER

### Treats in Kaustinen

Michaelmas sounded magnificent. The solo parts stood out well in the reflective weave of sound and the dialogue between the voices was exciting. The orchestra's fine sound again really came into its own in Rautavaara's profound, beautifully mournful Adagio celeste. Tüür's Action-Passion-Illusion was one of the highlights of the concert. Action begins dramatically with powerful rhythmic elements. Passion is so weighty with its low strings that the impact is almost physical. Illusion returns to the rhythm of the opening and has an irresistible swing. A magnificent work.

Keski-Pohjanmaa 1.2.

#### Paavo Heininen: Michaelmas, Einojuhani Rautavaara: Adagio celeste, Erkki-Sven Tüür: Action-Passion-Illusion

Ostrobothnian CO, sol. & cond. Kaija Saarikettu, Lea Tuuri, violins, 31.1.2020 Kaustinen Chamber Music Festival, Finland

### Magical All-Night Vigil

Rautavaara's All-Night Vigil is truly magical – a work of art that succeeds in fruitfully getting inside the Orthodox tradition without sacrificing his own personal aesthetic.

#### Einojuhani Rautavaara: Vigilia (All-Night Vigil)

Hufvudstadsbladet 30.10.

CD: Helsinki Chamber Choir/Nils Schweckendiek (BIS-SACD 2422)

# NEW PUBLICATIONS

## CHORAL/VOCAL

**MATHIAS ALGOTSSON**  
**Three Blake Songs**  
for choir SATB  
Text: William Blake (Eng)  
GE 13730



**ANNA CEDERBERG**  
**Music Is My Name**  
for choir SSA  
Text: Hanna Rydén (Eng)  
GE 13645



**MONICA DOMINIQUE**  
**Missa brevis – Imo cordi gratias agit**  
for soloist, choir SATB and organ  
Text: The Mass, M. Dominique (Lat, Sw)  
GE 13799



**ULRIKA EMANUELSSON**  
**Dans på kraterns rand (Dance on the Crater's Edge)**  
for choir SATB div.  
Text: Bob Hansson, Anna Rydstedt, Lennart Sjögren, Tomas Tranströmer (Sw)  
GE 13778

**Oren (Impure)**  
from *Dans på kraterns rand*  
GE 13779

**YRJÖ HJELT**  
**Uusia eteläpohjalaisia kansanlauluja / New Ostrobothnian Folk Songs**  
for voice and piano  
FG 9790-55011-547-7



**PAAVO KORPIJAAKKO**  
**Uusia eteläpohjalaisia kansanlauluja: Oskari Julinin legenda / New Ostrobothnian Folk Songs: The Legend of Oskari Julini**  
for voice and piano  
Both these albums include versions for high, medium and low voice.  
Text: trad (Fin)  
FG 9790-55011-548-4



**LARS KARLSSON**  
**Sju sånger (Seven Songs) to texts by Pär Lagerkvist**  
for voice and piano  
Text: Sve  
FG 9790-55011-559-0 (piano reduction)



**OLLI KORTEKANGAS**  
**Luotujen virsi / Missa brevis**  
for descant choir and piano (organ ad lib.)  
Text: Latin mass, Pekka Kivekäs (Lat, Fin)  
FG 9790-55011-565-1



**SUSANNA LINDMARK**  
**Song of Hope**  
for choir SSAATB  
Text: Susanna Lindmark (Eng)  
GE 13795



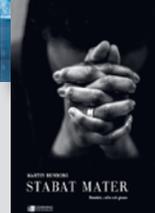
**MARIA LITHELL FLYG**  
**Svävar över äng**  
for choir SSAA and marimba or piano  
Text: Maria Lithell Flyg (Sw)  
GE 13773



**ILIAN LUNDBERG**  
**Thank You for Grace**  
for choir SATB  
Text: Ilian Lundberg (Eng)  
GE 13678



**ANDERS PAULSSON**  
**As Ice Was Melting, Oceans Rose/När isar smälte, haven steg**  
for choir SATB  
Text: Per Harling (Eng/Sw)  
GE 13834 (Eng) 13833 (Sw)



**MARTIN RUNBORG**  
**Stabat Mater** (Lat)  
for two-part women's choir, cello and piano  
GE 13821

**AGNETA SKÖLD**  
**Let Your Light Come**  
for choir SSAATBB  
Text: from Psalm 42 (Eng)  
GE 13753

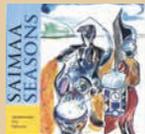


**JAN YNGWE**  
**In State of Emergency**  
for choir SSAATBB and percussion  
Text: Ketty Nivyabandi (Eng)  
GE 13755



## NEW CDs

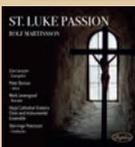
**PAAVO HEININEN**  
**Clarinet Concerto**  
Lappeenranta City Orchestra/  
Vytautas Lukočius  
LKO-CD3



**ALEX FREEMAN**  
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Tatu Erkkilä  
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**ROLF MARTINSSON**  
**The St Luke Passion**  
The Växjö Cathedral Oratorio Choir and ensemble, sol. Lisa Larsson, soprano, Peter Boman, baritone, Mark Levegood, reciter, Sten-Inge Petersson, organ  
Daphne 1066



**EINOJUHANI RAUTAVAARA**  
**Sonata for Cello Solo**  
Kati Raitinen  
Arcantus ARC 19012  
(The World is Yours')



## CHAMBER AND INSTRUMENTAL

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GE 13751 (parts)



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**Serenata**  
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FG 9790-55011-558-3 (score)



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FG 9790-55011-516-3 (score)



**ARMAS JÄRNEFELT**  
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FG 9790-55011-539-2 (score)



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for orchestra  
GE 13159 (score), GE 13161 (study score)



**SATU SIMOLA**  
**Hiiri / The Mouse**  
A story for orchestra and narration  
FG 979-0-55011-570-5 (study score/chamber orchestra),  
55011-571-2 (study score/chamber ensemble)



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A concertino suitable for young players.  
FG 9790-55011-554-5 (score,  
piano reduction and set of parts)



## TUTORS

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Hire: hire@fennicagehrman.fi  
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