

Making women's voices heard

There is currently an ongoing active discourse in Finland about plurality in art music. It has inspired a number of projects exploring the work of female composers. A more balanced and broader view of history will also lead us to a richer musical life in the future.



Heidi Sundblad-Halme



Alexandra Edelfelt



Ida Moberg



Alice Hornborg



Agnes Tschetschulin

Art music heritage is built on the unequal view of people in 19th century Europe. Composers were traditionally considered to be men, and preferably white men. Women had a fairly limited role in society, and their opportunities to assume active agency were restricted. Women have always composed music, but the written history of music has overlooked them. The active discourse on plurality in art music has now given rise to several new projects in which Fennica Gehrman is involved as a publishing partner.

The project of the Helsinki Philharmonic Orchestra entitled HUOM – History's Unheard Orchestral Music – sheds light on overlooked compositions and their composers. The key questions are *whose voices are heard in concerts, what kind of stories are conveyed through music and what has been left unheard.* The cooperation network of the project includes universities, archives and libraries, in addition to artistic, research and notation editing expertise. The driving forces behind the project are Chief Conductor **Susanna Mälkki**, Professor of Musicology **Susanna Välimäki**, researcher **Nappu Koivisto** and General Manager of the Helsinki Philharmonic Orchestra **Aleksi Malmberg**.

The Helsinki Philharmonic Orchestra will play pieces discovered as manuscripts in its so-called reading days. Edited copies of the

sheet music will be made available and some of the performed pieces will be included in the season concerts of the orchestra. Fennica Gehrman will publish a selection of these hidden treasures, making them available to all. **Siri Brander's** (1866–1934) delicate string piece *Elegie* is the first publication produced through the HUOM project; the years 2022–23 will see the publication of **Heidi Sundblad-Halme's** (1903–1973) *Elégie* for string orchestra, *Au théâtre des marionnettes* Op. 16 and *Suite* Op. 11. Performed in a concert of the Helsinki Philharmonic in December 2021, **Ingeborg von Bronsart's** (1840–1913) *Jery und Bätely* overture is likewise one of the brilliant pieces highlighted by the HUOM project.

Sonatas and symphonies

The Savo Music Society is doing pioneering work with the computer typesetting of **Ida Moberg's** (1859–1947) instrumental and vocal pieces. A selection of Moberg's orchestral works will be made available in 2022–23: for example, the orchestral piece *Soluppgång* (Sunrise), *Svit för orkester* (Suite for Orchestra) and *Tondikt* (Tone Poem) for violin and orchestra, in addition to the previously published *Stillhet* (Stillness) for strings. *Stillhet* is a scene from Moberg's opera, *Asiens ljus*, (Light of Asia), which served as a source of inspiration across generations for Lotta Wennäkos-

ki's (b. 1970) orchestral piece *Om fotspår och ljus* (Of Footprints and Light, 2019). The piece was part of the Helsinki Variations series, commissioned by the Helsinki Philharmonic Orchestra.



Helvi Leiviskä

Fennica Gehrman, together with the Savo Music Society, will publish **Helvi Leiviskä's** (1902–1982) three symphonies and her *Piano Concerto*. The 120th anniversary of the birth of the composer will be marked by the premiere publications of three key chamber music pieces: *Violin Sonata* (1945), *Piano Quartet* (1926) and *Piano Trio* (1925) will be published in spring 2022. Leiviskä was an eminent composer whose music has been reappraised in the past few years: her orchestral pieces have recently been heard in the concerts of the Seattle Symphony and the Finnish Ra-

dio Symphony Orchestra, and her works are also available on record. Leiviskä's luxuriant late Romantic musical style evolved into serene free tonality in her later works. Reviews of the Piano Concerto (1935) noted that "the piece was captivatingly fascinating right from its opening bars – you could immediately hear that this would be something more than a piano concerto".

Daughters of Music

The three-part anthology *Daughters of Music* highlights instrumental and vocal pieces by a total of 24 female composers as new sheet music editions. Volume 1 (Other Finnish Works for Violin and Piano) was published near the end of 2021. Volume 2 (vocal compositions) and Volume 3 (works for piano) will be published in 2022. The title "Daughters of Music" comes from Susanna Välimäki's and Nappu Koivisto's research project with the same name. Composers featured in the series include **Alexandra Edelfelt** (1833–1901), **Alice Hornborg-Helsingius** (1875–1963) and **Agnes Tschetschulin** (1859–1942), each a cosmopolitan artist who garnered appreciation in her time.

Music tells us who we are and where we come from. A more diverse, balanced and plural view of history will also lead us to a richer musical life in the future.

Jari Eskola