

NORDIC

# HIGHLIGHTS

1/2022

NEWSLETTER FROM GEHRMANS MUSIKFÖRLAG & FENNICA GEHRMAN



**Making women's  
voices heard**

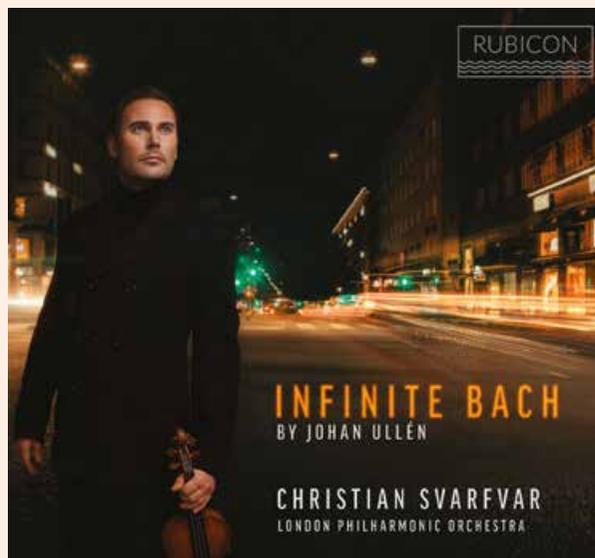
**Halvor Haug's  
seismological  
symphonism**

Photo: Saara Vuorjoki

### Matthew Whittall news

Composer **Matthew Whittall** will have a residency with the Vancouver Chamber Choir in 2022-2023 including performances of his works *This Advent Moon* 🎧, *As One Listens to the Rain* 🎧 and *Songs of Travel* – a recent piece commissioned by the Carice Singers and Spira Ensemble. The residency will end with a world premiere of a new work in spring 2023. Whittall is also Associate Composer of the Carice Singers, and the choir has plans to record his works in the near future.

The Helsinki Philharmonic Orchestra has commissioned a work from him as part of its Helsinki Variations series. *Hiljaisuus puhuu* (Silence Speaks) will be premiered in autumn 2022.



### Infinite Bach 🎧

Gehrmans is publishing **Johan Ullén's** *Infinite Bach*, a 're-composing' of **J. S. Bach's** four violin concertos. The Concerto Suite was released in November on the Rubicon label (RCD 1053), with violinist **Christian Svarfvar** and the London Philharmonic Orchestra, and the album has quickly become a favourite with listeners on various streaming services.

Johan Ullén's way into the new interpretations was to bring out his and Christian Svarfvar's favourite musical moments in the concertos, to be able to revel in these a little longer. "I have used parts of the original works, looped, twisted and turned, added harmonies and taken things away. I make use of repetition and cross-fertilize the original with a kind of pop-musical aesthetic and harmony – always with one foot still in the original, however", says Ullén. The suite for violin, string orchestra and harpsichord or synth, has a duration of 60 minutes, but the individual concertos can also be performed separately. The orchestral material is now available for hire.

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Editors: Henna Salmela and Kristina Fryklöf  
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Click the sound 🎧 and video symbols 📺 in the text.

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[www.gehrmans.se/highlights](http://www.gehrmans.se/highlights)  
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### Isabelle van Keulen plays Absent Illusions

On 20 February **Isabelle van Keulen** gave another performance of **Fredrik Högberg's** multimedia concerto *Absent Illusions – A Hunt for the Eluded Muses*, this time together with the Nuremburg Symphony. The Danish premiere with the Odense Symphony Orchestra is scheduled for 28 April. In the concerto van Keulen plays both violin and viola. In addition she plays duet with herself displayed on a video projection.

Isabelle van Keulen



Photo: Maite Hebling



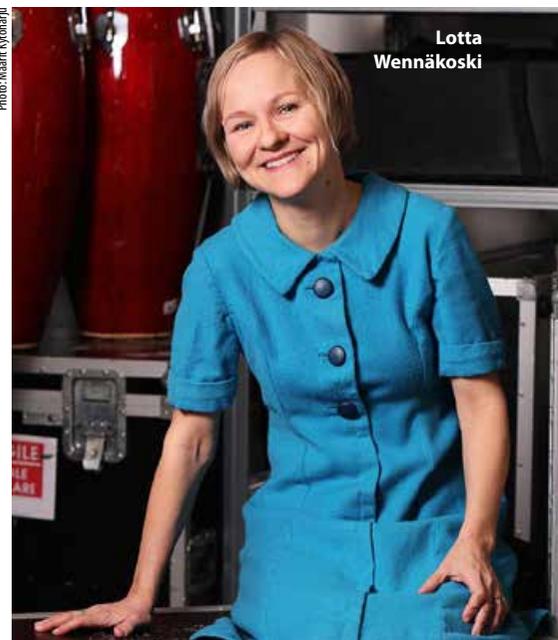
Tommie Haglund

Photo: Mats Lundqvist

### Tommie Haglund Festival in April

The third Tommie Haglund Festival in Halmstad will take place on 21-24 April featuring seven orchestral and chamber music concerts. The visiting Orquesta Filarmonica de Bogotá under the direction of **Joachim Gustafsson**, will perform *Symphony No. 1*, the violin concerto *Hymns to the Night*, the cello concerto *Flaminis Aura* 🎻, and make the public premiere of *Making Something Out of Nothing* 🎻 for soprano and orchestra, to a text by **Per Gessle**. The same programme will be performed in Bogotá, Colombia. Among the other festival highlights you will find chamber works such as *Daughter of the Voice*, *Beyond Farewell* for solo guitar, *Meditation* for organ, *Archana Lachrimae* for piano etc. More information about the festival on [www.tommiehaglund.se](http://www.tommiehaglund.se). On 11 March a recording of *Making Something Out of Nothing* will be released by Nilento Records on all digital platforms, featuring soprano **Emmi Christensson**, the Royal Stockholm Philharmonic, and Joachim Gustafsson.

Photo: Heini Kyöharju



Lotta Wennäkoski

### Marie Samuelsson in Seattle

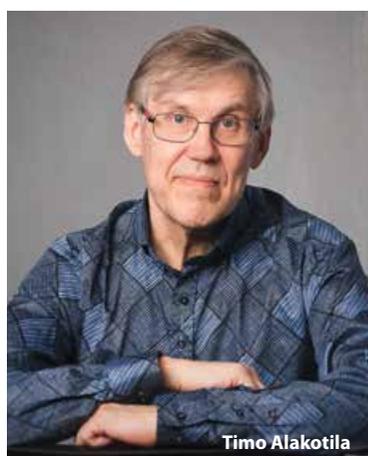
'From Sweden with Love' is a cultural exchange project between The Sound Ensemble in Seattle and KammarensembleN in Stockholm, produced by conductor **Bobby Collins**, **Marie Samuelsson** and **Ivo Nilsson**. It has resulted in a concert with contemporary art music from Sweden and the USA, including the world premiere of Samuelsson's *The Sound over the Sea*, where she reflects a contemporary music language in an old blues and an old Swedish folk tune, simultaneously. The first concert took place on 20 February at the National Nordic Museum in Seattle, and the same programme will be given later this year by KammarensembleN in Stockholm.

### Four Kalevi Aho concerto premieres

Kalevi Aho's new concertos are in the limelight during the spring season. His *Piccolo Clarinet Concerto* 'Simplicus simplicissimus' was premiered on 24 February by the Kuopio Symphony Orchestra. The Helsinki Philharmonic premiered the *Concerto for Flute, Harp and Orchestra* on 11 March. The *Concerto for Alto Flute and Strings* will be heard on 17 March by the Macedonian Philharmonic and the Lahti Symphony will perform his *Concerto for Viola, Percussion and Orchestra* on 31 March (See: Premieres).

### Wennäkoski premiere at Carnegie Hall

**Lotta Wennäkoski** is one of the composers in a commissioning project initiated by the Danish String Quartet. The project pairs new works by four composers with Schubert's chamber music. **Wennäkoski's** quartet *Pige* will be performed at several venues with the support of Carnegie Hall, Cal Performances, the Vancouver Recital Society, UC Santa Barbara Arts & Lectures, Flagey & Muziekgebouw. The world premiere is scheduled for 21 April at Carnegie Hall in New York.



Timo Alakotila



Lauri Mäntysaari



Lara Poe



Petros Paukkunen

### New composers

Fennica Gehrman has entered into a partnership with four new composers. **Timo Alakotila** (b. 1959) is a prolific musician, composer and arranger and a well-known name in folk music circles. Publishing agreements have been made for his concert pieces. **Lauri Mäntysaari** has won an established foothold as one of the most interesting Finnish composers born in the 1980s. Fennica will publish a selection of his chamber music.

**Lara Poe** and **Petros Paukkunen**, both born in the 1990s, are recent additions to our catalogue. Finnish-American Lara Poe has already won international acclaim for her orchestral and ensemble works. Paukkunen recently delighted listeners with his colourful, effervescent *Touched by Sacred Fire*, 🎻 an orchestral work now available for hire.

## Fennica Gehrman awarded

Fennica Gehrman received the Finnish Music Export Award by Music Finland. It was presented by **Mika Lintilä**, Minister of Economic Affairs, to Fennica Gehrman's Export and Promotion Manager **Henna Salmela** on 8 December 2021. According to the jury, the company is a pioneer in the export of Finnish classical and contemporary music with its long-term efforts in music publishing and for the internationalisation of Finnish composers and contemporary music.

## In memoriam



**Nils Lindberg**



**Paavo Heininen**



**Herman Rechberger**

**Nils Lindberg** passed away on 20 February, at the age of 88. He belonged to a family from the Swedish province of Dalarna with a long tradition of folk music. He began to play jazz in his teens, and he combined his roots in Swedish folk music and jazz with the formal structures of classical music to create a uniquely personal idiom, as shown in for instance his *Requiem* and *A Christmas Cantata* for mixed choir, soloists and symphonic big band, or the orchestral *Dalecarlian Reflections* and *Mythological Portraits*. His much-loved choral settings are sung by choirs around the world, including *Shall I Compare Thee to A Summer's Day*, *As You Are*, and a large number of arrangements of Swedish folk songs. His output also includes chamber and solo pieces.

**Paavo Heininen** died on 18 January 2022, at the age of 84. His unparalleled creativity and intellect will be greatly missed. He was a prolific composer whose oeuvre ranges from solo pieces and chamber music to large-scale works such as the operas *The Knife* and *The Damask Drum*. He is also known for his valuable work as Professor of Composition at the Sibelius Academy. Heininen's work as a symphonist was an essential part of his career. He composed two symphonies (Nos. 7 and 8) and several other pieces during recent years. Many of them, such as the eighth, which was to be his last symphony, have not yet been premiered. He also wrote duos for every orchestral instrument and piano as well as six string quartets. His approach to life was embodied in the saying that nothing should be alien to a composer, who should be interested in absolutely everything.

**Herman Rechberger** passed away on 11 January, at the age of 74. He moved to Finland in 1970 and soon made a name for himself as a composer and performing artist. He radiated positive energy, warm humour and enthusiasm. He was an untiring explorer and a Renaissance figure whose special interests were early music and the Orient. This extensive knowledge was reflected in his works ranging from solo pieces to orchestral works such as the *Heartbeat Concerto* (Colpe de Corazón), *Venezia* and three symphonies, which have not yet been premiered. Rechberger's oeuvre also includes choral, chamber and stage works, and he wrote books on African, Arabian and Balkan music.

### VELI-MATTI PUUMALA

**Antiphonies. Apostrophe II**  
Ostrobothnian CO/Johannes Gustavsson  
12.3. Kokkola, Finland

### KALEVI AHO

**Concerto for Flute, Harp and Orchestra**  
Helsinki PO/Osmo Vänskä, sol. Niamh McKenna, fl, Emmanuel Ceysson, hp  
11.3. Helsinki, Finland

### Concerto for Alto Flute and String Orchestra

Macedonian PO/Gabriel Bebeslea, sol. Matei Iochimescu  
18.3. Skopje, Macedonia

### Concerto for Viola, Percussion and Orchestra

Lahti SO/Anja Bihlmaier, sol. Hiyoji Togawa, vla, Alexej Gerassimez, perc  
31.3. Lahti, Finland

### ROOPE MÄENPÄÄ

**Insect Symphony (Hyönteissinfonia)**  
Tampere PO/Roope Mäenpää  
17.3. Tampere, Finland

### Luovus

Lapland CO/John Storgårds  
5.5. Rovaniemi, Finland

### ROLF MARTINSSON

**Soundscape – Horn Concerto**  
Deutsche Radiophilharmonie Saarbrücken-Kaiserslauten/Petr Popelka, sol. Felix Klieser  
20.3. Kaiserslauten, Germany

### ANTTI AUVINEN

**Stabat Tiger Mater (Helsinki Variations)**  
Helsinki PO/Pekka Kuusisto  
25.3. Helsinki, Finland

### KIMMO HAKOLA

**Äina for accordion and guitar**  
Sonja Vertainen, acc, Otto Kentala, gtr  
25.3. Helsinki, Finland

### KARIN REHNQVIST

**Tiden ropar på dig (Time is Calling on You)**  
Gustaf Sjökvist Chamber Choir/Florian Benfer, Mattias Rodrick, vlc, Anna Christensen, pg  
27.3. Stockholm, Sweden (Swedish Music Spring)

### SEPPO POHJOLA

**String Quartets Nos. 6 and 7**  
New Helsinki Quartet  
31.3. Espoo, Finland

### ESA PIETILÄ

**Zefyros for flute and piano**  
Sami Junnonen, fl, Tuomas Turriago, pf  
6.4. Tampere, Finland (Tampere Biennale)

### BENJAMIN STAERN

**Symphony No. 2 – Through Purgatory to Paradise**  
Royal Stockholm PO/Cathrine Winnes  
7.4. Stockholm, Sweden (Stockholm Composer Weekend Festival)

### Hilma Scenes

Norrbotnen NEO/Petter Sundkvist  
10.4. Stockholm, Sweden (Stockholm Composer Weekend Festival)

### LOTTA WENNÄKOSKI

**Pige (String Quartet)**  
Danish String Quartet  
21.4. New York, USA

### Harp Concerto

Finnish RSO/Nicholas Collon, sol. Siwan Magen  
18.5. Helsinki, Finland

### JENNAH VAINIO

**Beatbox Concerto "Fujiko's Fairy Tale"**  
(version for symphony orchestra)  
Tampere PO/Rebecca Tong, sol. Felix Zenger  
8.4. Tampere, Finland

### KAI NIEMINEN

**Hymnos VIII for alto flute**  
(Pysähtyy...kuulemaan...Laulua – Hommage a Jan Kaplinski)  
Johanna Kärkkäinen, afl  
24.4. Tampere, Finland (Tampere Flute Festival)

### TOMMIE HAGLUND/PER GESSLE

**Making Something Out of Nothing**  
Orquesta Filarmonica de Bogota/Joachim Gustafsson, sol. Emmi Christensson  
24.4. Halmstad, Sweden (Tommie Haglund Festival)

### MATS LARSSON GOTHE

**5 Pieces for Glass**  
Östgöta Symphonic Wind Ensemble, Jan-Åke Hermansson, Mikael Wittvång, natural trumpets, Crusell Quintet, Östgöta Brass Quintet, Östgötbandet  
11.6. Rejmyre, Sweden

### OLLI KORTEKANGAS

**Partita concertante for cello and ensemble**  
Patrick Gallois, fl, Jean-Louis Capezzali, ob, Michel Lethiec, cl, Jussi Särkkä, bn, Tanja Nisonen, hn, Laura Hynninen, hp, Ari-Pekka Mäenpää, perc, sol. Arto Noras, cello  
15.6. Naantali, Finland (Naantali Music Festival)

## Seppo Pohjola focus concert

A concert of works by **Seppo Pohjola** is to be held at the Sello Hall in Espoo on 31 March. The programme will include premieres of *Lieder*, and his most recent additions, nos. 6 and 7, to his series of string quartets. These will be performed by the New Helsinki Quartet, which also plans to record them. His previous quartets have been released on the Alba label.

## New acquisition

Gehrmans Musikförlag AB has as of 1 February acquired Notpoolen AB, inclusive of the subsidiary Notfabriken Publishing AB. "There are few publishers left that issue sheet music in the Nordic countries and by this acquisition we secure publication in those areas where Notpoolen and Notfabriken are active.", says Filiz Erat Edhlund, CEO of Gehrmans Musikförlag. Notfabriken publishes books in the field of music: songbooks, educational materials, choral editions and books in music theory. Since 2002 Notpoolen has offered sheet music direct and notebooks over the web to private customers as well as business firms.

# 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

# Halvor Haug's seismological symphonism – a 70th birthday tribute

Halvor Haug turned 70 on 20 February. With his five symphonies, symphonic images and other orchestral works, he has distinguished himself as one of Norway's great orchestral composers. He has his roots in the Nordic symphonic tradition but has created an idiom all of his own characterised by strong feelings, drama, intellect and mystery.

Indeed, it happens that composers whose works are attractive to professional musicians and aficionados alike and of the highest carat in every respect, go largely unnoticed and underrepresented worldwide. A notable case is that of Norwegian Halvor Haug, an outstanding artist with an abundance of tonal imagination, who captivate us in unmistakably independent ways with large-scale symphonic works of compelling coherence and consistently vivid narrative dramaturgy. His music has never conformed to the fashion of the day, and it defies categorizing classifications. His oeuvre is concentrated in relatively few works of the highest density and substance.

From the beginning Haug was – as his once mentor **Robert Simpson** testified – independent and idiosyncratic, yet always unmistakably 'Nordic' in the striking and darkly glowing atmosphere exploring the mysteries of deep sounds, the juxtaposition of erratic blocks of rugged, dramatic, threatening energies and a tender, deeply intimate lyricism that speaks of loneliness of the wanderer traveling in his inner world.

## A genuine symphonist

In his five symphonies Haug proves himself to be a genuine symphonic composer, i.e. a master sculptor of organic coherence, who takes the listener along suggestively. Instead of petty fixations on tonal microcosms, but with all the love of detail that reveals his enormous skill in the subtle as well as the obvious, Haug has chosen the exploration of the potential totality of the macrocosm, with a clearly articulated teleology as the center of his artistic endeavour. His music is al-

ways culminating in a climax that unmistakably crowns the emergence of tension. Everywhere it manifests itself in the vital kinship of the motifs and in the driving force of the rhythms that, for all their refinement, are always tangible. The continuity of the harmonic progression guides the listener in the constantly changing interplay of light and shadow, of colours and registers, like a script of irresistible suspense.

Haug's other orchestral works, including symphonic evocations and images such as *Insignia* or *Preludio dell' Ignoto* and string orchestral pieces such as *Song of the Pines*, are also characterized by such compression and coherence. His symphonies, like these, are predominantly organized in one single movement. But even the orchestral song cycle *Do not ever forget her* from 1997, so rewarding for the mezzo-soprano, is symphonically organized through, though the *Intermezzo* from it can also be played as an independent string piece.

And we should look at Haug's attractive chamber music: two string quartets, a *Piano Trio*, a *Duo* for violin and cello, the *Dialogue* for two harps, *Impression* for piano, *Three Inventions* for guitar are among them.

In 2002 Halvor Haug's until then continuous creative flow came to an abrupt halt due to a chronic nervous system disease. Of course we hope that he will find the strength to compose new works again.

## Uncompromising and timeless

While Haug's music always sounds unmistakably Haug, each work has its own unique character. The 2nd Symphony fascinates with

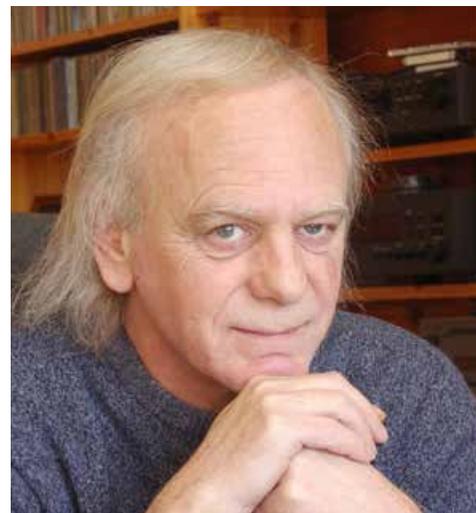


Photo: Kristina Frykfor

its unheard-of sound mixtures that draw exquisite facets from the integration of two women's choirs, the organ, and the solo soprano saxophone. The highly dramatic 3rd Symphony is divided into two sections, which mirror each other like the left and right hemispheres of the brain, and are mutually interdependent yet follow their own laws and end in pure evocation of nature with the song of the thrush nightingale. The 4th Symphony, dedicated to the innocent victims of worldwide terrorism, and the 5th Symphony, dedicated to the memory of his father, testify to an increasing concentration on the essential, on an inner world, which in its uncompromising nature makes connoisseurs think involuntarily of Sibelius' 4th Symphony.

What Haug has in common with Sibelius, moreover, is the overlapping collision of opposing harmonies, driven to the highest development, which seem to affect the listener with the elemental force of tectonic plate shifts: hence the vibrations, ranging from the finest oscillations to the most violent tremors, which seem to us so natural and at the same time emotionally dramatic. Haug as a shaping artist is, so to speak, a 'seismological symphonist' who sensitively perceives nature's energies. In this, Haug shows himself to be a truly innovative developer of Sibelius' timeless premonitions at the height of our time, and his sense of proportion and orchestral balance enable him to realize his visions to perfection. It is high time to discover Halvor Haug's music on a more comprehensive level.

Christoph Schlüren



## HUGO ALFVÉN

Eight Songs for male choir (1933-1957)

Texts: H. Säterberg, S. Selander, G. Alexanders-son, A. Henriksson, P. Jacobsen, G. Kallstenius, E. Blomberg, K. Hed (Swe/Eng/Ger)

Alfvén was a pioneer when it came to the repertoire for male choir. For 37 years he was the conductor of the internationally renowned male choir Orphei Drängar (OD). This collection of eight songs includes nature poetry as well as Nordic melancholy, humour and songs in folk idiom.



## CHRISTIAN ENGQUIST

It Is So Peaceful Here Now (2012)

Dur: 8'55"

Text: Christian Engquist (Eng)

In this work the poet and the composer are one and the same. The work depicts in dreamy sonorities an apocalyptic landscape. Winner of the Svanholm Singers Composition Award 2012.



## GABRIELLA GULLIN

Gläns över sjö och strand (Shine over Lake and Shore) (2018) Dur: 3'50"

Text: Viktor Rydberg (Swe)

A new setting of three verses of Viktor Rydberg's well-known Yuletide text, with a peaceful but passionate character.



## PAAVO HEININEN

Neljä kehtolaulua (Four Lullabies) (1986) Dur: 10'

Texts: Solveig von Schoultz, Jouko Linjama, P. Heininen (Swe, Fin)

These pieces are subtitled 'For myself', 'For everyone', 'For the children' and 'For the cat'. They explore an exciting palette of the technical and expressive potential of male voices, ranging from harmonic densities to spatial hocketing.



## MIKKO HEINIÖ

Tomumieli (Mind of Dust) (2002)

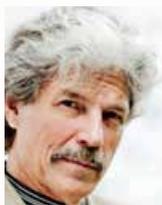
Dur: 6'30"

for male choir and two djembe drums  
Text: Lassi Nummi (Fin)

Amen (2016) Dur: 7'

for male choir and tubular bell  
Text: single word (Amen)

Tomumieli is an exotic voyage about the terracotta warriors in Xian with wonderful rhythmic complexities and elements of drama and suspense. Amen is a choral vocalise with a cathedral-like ring to it. There are shifting tonal planes woven together by a regular, booming D-flat on a tubular bell.



## LARS KARLSSON

Body of a Woman (2002) Dur: ca 6'

Text: Pablo Neruda, transl. W.S. Merwin (Eng)

Karlsson became fascinated by Neruda's '20 Love Poems and a Song of Despair' and found this translation, which offered great potential for musical contrasts. The sensitive music does justice to the erotic text.



## JONAS KOKKONEN

Lehvilä puiden (1966) Dur: ca 2'

Text: Lassi Nummi (Fin)

This refined, serenade-like song honours the beauty of nature. Lasting two minutes, it is a setting of a poem by Nummi depicting the gentle wind stirring the leaves and branches of the forest.



## OLLI KORTEKANGAS

Höstlig skärgård (2015) Dur: 7'

Text: Tomas Tranströmer (Swe)

Missa Silvestris (2018) Dur: 30'

for mezzo-soprano, male choir and organ  
Text: Göran Stenius (Swe)

Kortekangas's music seeks to get between the lines of the poem. Höstlig skärgård was also a homage to Jean Sibelius, resulting in an emphasis on nature and Swedish lyrics. The Missa follows the structure of the Mass but with a very personal approach. Again, there is lots of nature imagery.



## MATS LARSSON GOTHE

Solskenet (The Sunshine) (2016) Dur: 6'

for alto and male choir  
Text: Gustaf Fröding (Swe)

The Sunshine is based on a late poem of Gustaf Fröding in which Larsson Gothe has attempted to interpret the musical sound in the words, typical of Fröding's late poetry. It is also an unusually bright poem to be taken from that difficult time in the poet's life, as if light has returned after a long period of struggle and anxiety.



## ROLF MARTINSSON

Nattviol (Lesser Butterfly Orchid) (2007) Dur: 9'

Text: Carl Snoilsky (Swe)

When Martinsson was commissioned to write for Orphei drängar he was deeply inspired by Carl Snoilsky's moving, nature romantic and melancholy poem 'Nattviol', that also expresses the weary poet's desire for peace.



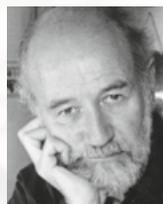
## ARNE MELLNÄS

Havets sång (Song of the Sea) (1995)

Dur: 5'

Text: Tage Danielsson (Swe)

Humorous musical setting of a serious subject, the pollution of our seas. The song is collected from Mellnäs's choral suite, 'Kosmos: eleven songs for chorus about life, animals and nature'.



## IDA MOBERG

Skogsrån (The Wood Nymph) (ca 1907)

Dur: 3'

Text: Gustaf Fröding (Swe)

The folktale-style text describes a beautiful but frightening wood nymph. The music by Moberg (1859-1947) is in ternary form with slower outer parts framing the livelier scherzo-like middle one. This piece scored success in a composing competition in 1907.



## PER-HENNING OLSSON

Marionetterna (The Marionettes) (2000) Dur: 2'50"

Text: Bo Bergman (Swe)

A lively and rhythmically intricate setting to music of Bo Bergman's existential text, which was awarded at the Falun Quartet Singers' Composition Competition – Music for a New Era 2000.



## PER GUNNAR PETERSSON

Tempus adest floridum (2016) Dur: 9'

for male choir and tenor solo  
Text: Piaë Cantiones (Lat)

The piece is based on the well-known spring song in Piaë Cantiones. The composition combines the medieval character of the text and melody with a more contemporary tone language, at the same time as it reflects the original's energy and joy over the arrival of spring.



## ESA PIETILÄ

Uirapuru (2017) Dur: 10'

for male choir and tenor saxophone  
Text: single phrase (che-ke-ke-ke-chee)

This atmospheric piece takes you to the Amazonian jungle and the home of the musician wren, also known as the uirapuru. You hear clicking and squeaking jungle sounds and saxophone multiphonies.



## HANNU POHJANNORO

Carmen de sole (Song of the Sun) (2005) Dur: 10'

for male choir and percussion  
Text: Virgil (Lat)

The singers are divided into a double choir plus a quartet. The percussion adds sparkle to the atmospheric music, which at times proceeds mysteriously, at times proclaiming the text by the ancient Roman poet.



## EINOJUHAN RAUTAVAARA

Four Romances from the opera Rasputin (2007) Dur: 15'

Text: Einojuhani Rautavaara (Fin/Eng)

Rautavaara arranged this set of melodic songs from his opera Rasputin, first for male choir, and in 2012 for mixed choir. They are delightfully melancholy and truly captivating. The texts are in Finnish; English translations are available on demand.



## HERMAN RECHBERGER

Snake Charm (Käärmeenloitsu) (1983)

Dur: 8'

for six (or more) male voices with sound objects  
Text: trad. (Fin)

This song is an exciting drama with instructions given in the score. The text is drawn from snake charms in different Finnish dialects. The various sound sources include sleigh bells, an empty beer can and a woodblock.



## SVEN-DAVID SANDSTRÖM

Hear the Voice of the Bard (2009) Dur: 9'

for male choir, mezzo-soprano and organ  
Text: William Blake (Eng)

The text is taken from Blake's Introduction to Songs of Experience. The music has a pronounced character of expansion: from the organ and the second basses' faint pianissimo to the powerful, glaring fortissimo chords. The mezzo part is more softly melodic and the choral texture, which is dominated by the harmonic development, also has more rhythmically pregnant sections.



## GABRIEL WILCZKOWSKI

Den stora gästen (The Great Guest) (2015) Dur: 7'30"

Text: Eva-Stina Byggmästar (Swe)

Light and hope is a the recurrent theme in this setting of a poem by Byggmästar. It begins with a glowing sunrise from which a Gregorian chant emerges.



## Martinaitytė's Saudade – dense and moody

Martinaitytė's dense, moody "Saudade" begins with a ceaselessly rocking motif and a quality of awakening, which is swiftly obscured by strange oscillations in the cellos and oozy, sliding dissonances in the violins. A passage of grumbling darkness becomes almost palpable, as in the unsettlingly visceral music of Ash Fure, before gradually expanding into a wailing full-orchestra crescendo. ...the colors in Martinaitytė's orchestral writing remain intriguingly agitated.

*New York Times* 18.2.

### Žibuoklė Martinaitytė: Saudade

US premiere: New York Philharmonic/Santtu-Matias Rouvali, 18.2.2022 New York, USA



Žibuoklė Martinaitytė

Photo: Tomàs Ferragis



Karin Rehnqvist

Photo: Agnes Thora

## Kalevi Aho's fertile imagination

Aho's Concerto for Cor Anglais, Harp and Orchestra is quite possibly the only one for this combination, but he plumbed his line-up's musical "hot zones" with all the assurance of a medium... The tender lullaby of the Triple Concerto was inspired by the birth of a grandchild. In it, Aho seems to come closest to the soundscapes of his teacher, Einojuhani Rautavaara. The fundamental optimism and sunny nature of the music go hand in hand with vivacious virtuosity.

*Rondo* 2/2022

The Double Concerto develops from silence through virtuosic and agitated passages back to silence... The Triple Concerto has a completely different, thoroughly positive character, which at most becomes melancholy and dreamy at times. *pizzicato.lu* 21.12.

### Kalevi Aho: Double Concerto for cor anglais, harp and orchestra, Triple Concerto for violin, cello, piano and chamber orchestra

CD: Antwerp SO, Storioni Trio/Olari Elts, sol. Anneleen Lenaerts, hp, Dimitri Mestdag, ca (BIS-2426)

The seven works on this SACD do, more or less, have certain features in common – over and above, of course, Aho's fertile imagination and his stunning understanding of the instruments he's writing for.

*Fanfare* Jan-Feb 2022

### Kalevi Aho: Solos III, IV, V, IX, X, XII, XIV

#### in Memoriam EJR

CD: Sharon Bezaly, fl, Samuli Peltonen, vc, Bram van Sambeek, bn, Piet Van Bockstal, ob, Marie-Luise Neunecker, hn, Hiyoli Togawa, vla, Simon Reitmaier, cl (BIS-2446)



Photo: Roman Elmer

## Brilliant Wennäkoski symphony of timbre

The flute concerto Soie is one of the most beautiful and most poetic creations in contemporary Finnish music... Wennäkoski has woven a magic fabric that catches the light prismatically and folds the listener in its embrace. *Helsingin Sanomat* 14.1.

### Lotta Wennäkoski: Soie (Flute Concerto)

Finnish RSO/Jukka-Pekka Saraste, sol. Kaisa Kortelainen, 12.2.2022 Helsinki, Finland

Wennäkoski's brilliant, distinctive symphony of timbre weaves three completely different subjects together. She has a knack of constructing great timbral spaces out of little molecules. *Helsingin Sanomat* 8.12.

### Lotta Wennäkoski: Sedecim

Finnish RSO/Nicholas Collon, 6.12.2021 Helsinki, Finland

Of Footprints and Light keeps the listener alert and curious the whole time... *Västerbottens-Kuriren* 26.11.

### Lotta Wennäkoski: Om fotspår och ljus (Of Footprints and Light)

Norrlandsoperan SO/Ville Matvejeff, 25.11.2021 Umeå, Sweden

## Rehnqvist's stunning Silent Earth

Silent Earth sketches alternately lush pastoral evocations of our planet, a formerly verdant place, characterised by languorous flute and muted jazz-inflected brass, bumping up against a more ominous underbelly of an earth abandoned, left only to prevailing winds and desolation... Her orchestration is both unique and breathtaking... Silent Earth is at points innocently joyous, desolate, majestic and towards its conclusion, haunting – like the echo of a thought, of a planet that once was. *bachtrack* 29.1.

### Karin Rehnqvist: Silent Earth

World premiere: Netherlands Radio PO, Netherlands Radio Choir/Gijs Leenaars, 29.1.2022, Amsterdam

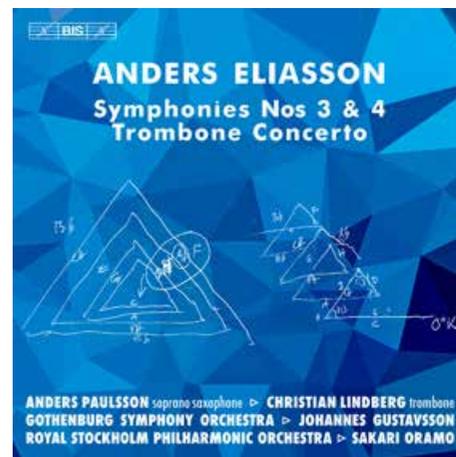
## Eliasson scorches and dazzles

Here we come close to the utterly uncompromising outsider and mystic Eliasson in a way that instantly draws us into his rapid flow, overwhelms us by his sudden and agitated attacks and scorches us by his indescribable heat – as if we were gazing right into the sun. And then we are lifted up by his radiance, moments of suspense and the feeling of peacefully rocking deep breathing. *Dagens Nyheter* 28.1.

This work [Symphony No. 4] pendulates between massive orchestral sonorities and delicate, concertante, soloistic and chamber-musical features – the result is incessantly captivating music and without a doubt one of the most important orchestral works of the early 21st century. *Sydsvenska Dagbladet* 22.1.

### Anders Eliasson: Symphonies Nos. 3 & 4, Concerto per Trombone

CD: Gothenburg SO/Johannes Gustavsson, Royal Stockholm PO/Sakari Oramo, sol. Anders Paulsson, sopr. sax, Christian Lindberg, tbn (BIS-2368)



## The Promise – opera history in the making

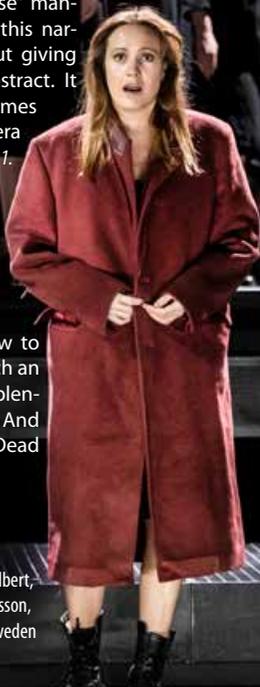
The music is palpably direct and harmonious... It is deeply personal, with suggestive and unerring instrumentation... "The Promise" manages the balancing act of depicting this narrative of humanity's extremes without giving an account, being overloaded or abstract. It affects us as a dramatic unity and becomes the triumph of consolation. This is opera history in the making. *Svenska Dagbladet* 28.1.

The final chorus in "The Promise", a hymn of love to the dead, is some of the most beautiful music written by a Swedish composer since Ingvar Lidholm's "A Dream Play". *Dagens Nyheter* 28.1.

Mats Larsson Gothe really knows how to compose music that is singable. To such an extent that the leading role, Ava, is a splendid breakthrough for Hanna Husáhr... And the choir too – The Survivors and The Dead – is heavy, serious and powerful. *Sveriges Television* 1.2.

### Mats Larsson Gothe/Susanne Marko: Löftet (The Promise)

World premiere: Royal Swedish Opera, cond. Alan Gilbert, sol. Hanna Husáhr, Agnes Auer, Karl-Magnus Fredriksson, Niklas Björling-Rygert etc., 27.1.2022 Stockholm, Sweden



Hanna Husáhr

## Beautiful, generous and inviting Snow Queen

The whole production has a liberating feminist perspective, with power to women in both a constructive and a destructive sense: brave Gerda, the highly dangerous Snow Queen and the independent robber girl. The settings glitter and bloom in lavish costume excesses and glistening snowy skies. Beautiful, generous and inviting, as is Benjamin Staern's music. *Dagens Nyheter* 21.12.

### Benjamin Staern/Anelia Kadieva Jonsson: The Snow Queen

Royal Swedish Opera, cond. Cathrine Winnes, sol. Susanna Stern, Frida Johansson, Wiktor Sundqvist, Ivonne Fuchs etc., 15.12.2021 – 28.1.2022 Stockholm, Sweden



Susanna Stern



## Kimmo Hakola's Wake!

It was a typical Hakola cracker, with mighty orchestral tutti alternating with lyrical-melodic sections of considerable beauty within the confines of a 14-minute entity with strong visual, film-score connotations. *Hufvudstadsbladet* 11.12.

### Kimmo Hakola: Wake!

World premiere: Helsinki PO/Susanna Mätkki, 8.12.2021 Helsinki, Finland

## Ingenious Mühlrad

The piece itself is a wondrous, stirring work of many textures and layers... it's an ever-shifting, fluid set of movements that confounds and surprises at each new turn... his talent, his keen eye for compositional details, and ingenuity at expressing the sounds in his head through orchestral instruments, is exceptional. *Under the Radar Magazine* 16.12.

### Jacob Mühlrad: REMS

World premiere: Royal Stockholm PO/Pablo Heras Casado, 16.9.2021 Stockholm, Sweden

## Newly discovered Bach seethes with life

In the hands of Svarfvar and the London Philharmonic Orchestra, what would seem to be impossible to bring together actually sounds remarkably organic, natural and flowing. All driven by exquisite musicianship... The fact that "Infinite Bach" has already become a hit on the streaming services seems a matter of course. *Dagens Nyheter* 23.12.

Christian Svarfvar's technical brilliance, together with the London orchestra, creates a feeling of an action-packed adventure film. At the same time the 18th-century cantor Johann Sebastian Bach's secure presence is still there... It is unexpected but brilliant. *Opus* 7/2021

### Johan Ullén/J. S. Bach: Infinite Bach

CD: London PO, Christian Svarfvar, vln (Rubicon RCD 1053)

## Blomstedt pays tribute to Lidholm

Music that intrudes, bothers, surprises. Music that touches. This is precisely what makes up the essence of Ingvar Lidholm's music... The music can cause the audience to lose their breath, but at the same time Lidholm composed it with an indubitable warmth that quickly comes to the rescue. *Expressen* 21.1.

The concert at Berwaldhallen dedicated to Ingvar Lidholm's 100th anniversary was a dizzying journey through musical galaxies... *Dagens Nyheter* 21.1.

### Ingvar Lidholm: Toccata e Canto, Ritornell, Poesis, Kontaktion

Swedish Radio SO/Herbert Blomstedt, sol. Johan Ullén, pf, 20.1.2022 Stockholm, Sweden

# NEW PUBLICATIONS

## ORCHESTRAL

**KALEVI AHO**  
**Concerto for Horn and Chamber Orchestra**  
FG 9790-55011-740-2 (score), 55011-739-6 (solo part)

**Concerto No. 2 for Violoncello and Orchestra**  
FG 9790-55011-742-6 (solo part & piano reduction)

**CECILIA DAMSTRÖM**  
**Lucrum**  
Version for chamber orchestra  
GE 14253 (score), GE 14255 (study score)

**Nixus**  
for large orchestra  
GE 13964 (score), GE 13966 (study score)  
for chamber orchestra  
GE 13967 (score), GE 13969 (study score)

**EINAR ENGLUND**  
**Flute Concerto**  
FG 9790-55011-746-4 (solo part & piano reduction)

**NILS LINDBERG**  
**Speglingar (Dalecarlian Reflections) (2006)**  
New revised edition  
GE 10937 (score)

**DANIEL NELSON**  
**Razed**  
for string orchestra  
GE 14096 (score), GE 14098 (study score)

**ALBERT SCHNELZER**  
**Oboe Concerto – The Enchanter**  
GE 14051 (piano reduction)

**JONAS VALFRIDSSON**  
**John Bauer Overture**  
GE 13786 (score), GE 13788 (study score)

**MATTHEW WHITTALL**  
**Northlands - Album for Horn and String Orchestra**  
FG 9790-55011-738-9 (solo part)

## CHAMBER & INSTRUMENTAL

**ROBERT KAJANUS**  
**Works for Violin and Piano**  
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Completed by Walter Wolff to mark Kilpinen's 130th anniversary of birth. First publication!  
FG 9790-55011-754-9

**JYRKI LINJAMA**  
**Sonata da chiesa I**  
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**La Rota**  
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**Brandnäva nr 2 Duo (The Crane's Beak No. 2 Duo)**  
for violin and guitar  
GE 14056

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**JONAS VALFRIDSSON**  
**Svanhamnen**  
Version for bassoon and piano  
GE 13628

## VOCAL & CHORAL

**ANTTI AUVINEN**  
**Delfinimeditaatio (Dolphin Meditation)**  
for mixed choir  
Text: Harry Salmenniemi (Fin)  
FG 9790-55011-749-5

**DANIEL BERG**  
**Stars**  
for mixed choir and marimba (or a Fender Rhodes electric piano) with percussion  
Text: names of stars  
GE13982

**PER EKEDÄHL**  
**En natt som denna**  
for mixed choir  
Text: Edith Södergran (Swe)  
GE 14002

**ALEX FREEMAN**  
**Under the Arching Heavens: A Requiem**  
for mixed choir  
Texts: Requiem mass (Lat), poems by Whitman, Södergran, Kivi, Kajava etc. (Fin/Swe/Eng)  
FG 9790-55011-743-3  
*A work which has received critical acclaim especially after the CD release by BIS. Four songs from this hour-long Requiem are sold separately as PDF files (Sydämeni laulu, Fientliga stjärnor, Mikä lienee se lintu ollut? & O Years and Graves!)*

**HANS HARTMAN**  
**Ave maris stella**  
for mixed choir  
Text in Latin  
GE 14067

**MIKKO HEINÖ**  
**Täällä, kaikkialla (Here, Everywhere)**  
for male choir  
Text: Juha Vakkuri (Fin)  
FG 9790-55011-518-7

**ANNA-KARIN KLOCKAR**  
**Famn som bär mig**  
for mixed choir  
Text: Anna Greta Wide (Swe)  
GE 14138

**OLLI KORTEKANGAS**  
**Missa silvestris**  
for mezzo-soprano, male choir and organ  
Text: Göran Stenius (Swe)  
FG 9790-55011-760-0

**ILKKA KUUSISTO**  
**Kiurun portaat**  
Song cycle to poems by Einar Vuorela (Fin)  
for soprano and piano  
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**Madrigaaleja**  
Song cycle to poems by Lassi Nummi (Fin)  
for baritone and piano  
FG 9790-55011-751-8

**Suomalainen vieraanvara**  
Song cycle to texts by Helena Vuorenjuuri (Fin)  
for voice and piano  
FG 9790-55011-752-5

*These three song cycles by Kuusisto have been recorded by Waltheri Torikka and Mari Palo (See: New albums).*

**HERMAN RECHBERGER**  
**Seven Cat Songs**  
Text by composer (Eng)  
FG 9790-55011-744-0 for soprano and piano (...a SHE Cat)  
FG 9790-55011-745-7 for baritone and piano (...a HE Cat)

**REBECA SANTIAGO**  
**Palabras**  
for mixed choir or ladies choir  
Text: Rebeca Santiago (Spa)  
GE 14130 (mixed choir), GE 14131 (ladies choir)

**JOSEF SJÖBLÖM**  
**Coming Home**  
for mixed choir and beatbox ad lib.  
Text: Josef Sjöblom (Eng)  
GE 14157

**AGNETA SKÖLD**  
**The Lord is My Shepherd**  
for mixed choir  
Text: Psalm 23 (Eng)  
GE 13978

## NEW ALBUMS

**KALEVI AHO**  
**Double Concerto for cor anglais, harp and orchestra, Triple Concerto for violin, cello, piano and chamber orchestra**  
Antwerp SO, Storiioni Trio/Olari Elts, sol. Anneleen Lenaerts, hp, Dimitri Mestdag, ca  
BIS-2426

**ANDERS ELIASSON**  
**Symphonies Nos 3 & 4, Trombone Concerto**  
Gothenburg SO/Johannes Gustafsson, Royal Stockholm PO/Sakari Oramo, sol. Anders Paulsson, sopr. sax, Christian Lindberg, tbn  
BIS-2368

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Royal Stockholm PO/Joachim Gustafsson, sol. Emmi Christensson, sopr  
Nileto Records

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Waltheri Torikka, bar, Mari Palo, sopr, Tuula Hällström, pf  
LICD 2019

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**A Freak in Burbank, Dance with the Devil, Burn My Letters – Remembering Clara, Apollonian Dances, Frozen Landscape, Violin Concerto No. 2 – Nocturnal Songs**  
Västerås Sinfonietta/Simon Crawford-Phillips, sol. Ilya Gringolts, vln, Cecilia Zilliacus, vln, Jakob Koranyi, vlc, Henrik Mäwe, pf, David Huang, pf

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Tel. +46 8 610 06 00  
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