Sven-David Sandström in memoriam

Focus on Jyrki Linjama
Olli Kortekangas’ Pictures of Life
Mikko Heiniö commissions

The University of Turku has commissioned Mikko Heiniö to compose a work for its centenary celebrations in 2020. Titled Syvyyden yläntä tuuli (Wind above the Depths), it will be premiered in February 2020 and at the degree ceremony in May. The cantata is scored for baritone, mixed choir and orchestra and will be performed by the Turku Philharmonic Orchestra and the Turku University Choir.

Heiniö has also written a work for The Polytech Choir, to be performed as part of the choir’s 120th anniversary in spring 2020. Titled Täällä, kaikkialla (Here, Everywhere), it is based on poems by Juha Vakkuri (1946-2019), author and founder of the Villa Karo, the Finnish-African Cultural Centre in Benin, West Africa.

The Finnish Music Publishers Association chose Mikko Heiniö as Classical Composer of the Year.

New Rangström anthology

"Ture Rangström Collected Songs" is the most comprehensive and critical edition of Rangström’s vocal works thus far. The editor Anders Annerholm has selected 49 songs – complete cycles, as well as separate songs, among which some have not been previously published. The preface is in English and many of the texts also have German translations. Ture Rangström (1884-1947) was one of Sweden’s most prominent composers of ‘Lieder’ and composed some 250 songs.

Heininen Violin Sonatas on disc

Kaija Saarikettu and Juhani Lagerspetz have recorded the Violin Sonatas by Paavo Heininen on the Alba label. Released in May, the disc contains the three Boston Sonatas, Op. 134 published by Fennica Gehrman in spring 2019. The sonatas were composed as a commission from Boston that expanded into a set of three works in which the ideas in one work are developed and build up to a climax in the others.

Bäck and Johanson centenaries

This autumn we are celebrating the centenaries of two distinctive profiles of Swedish music, Sven-Erik Bäck (1919-1994) and Sven-Eric Johanson (1919-1997). They were central figures of the radical Monday Group founded in the 40s, together with Karl-Birger Blombäck, Ingvar Lidholm, Eric Ericson et al. Bäck and Johanson were both very prolific, with works ranging from opera to orchestral and chamber music, but perhaps they are best known and loved for their works for choir which are today considered classics in Swedish choral repertoire. Among their most well-known works are Bäck’s Motets for the Church Year, and Johanson’s Fancies, 9 pieces for mixed choir and piano to texts from various Shakespeare plays. Bäck and Johanson are being celebrated with anniversary concerts during this autumn by the Eric Ericson Chamber Choir, the Gothenburg Chamber Choir, the Eso-terics in Seattle etc.

Concert Overture by Sibelius rediscovered

Fennica Gehrman has signed a publishing agreement for a Concert Overture by Sibelius. Based on material found while studying the manuscript of the opera The Maiden in the Tower, it was discovered by the conductor Tuomas Hannikainen, following references made by Sibelius himself. A significant work that, according to Hannikainen, stands up well on its own, it lasts 11–12 minutes and was conducted by Sibelius at concerts of his works in Turku. The score is scheduled for publication in autumn 2019.

Whittall & The Carice Singers

The Carice Singers have appointed Matthew Whittall Associate Composer. “I’m thrilled to begin this relationship with The Carice Singers,” he says. “Their fresh, pure, youthful sound is hugely inspiring for a composer, and their varied and sensitive programming takes listeners on journeys that forge poetic links across nations and centuries. To get to write a large-scale piece for such a front-rank ensemble is a dream come true!” The Carice Singers are a British vocal ensemble of young professional singers conducted by George Parris.

Cecilia Damström premieres

Cecilia Damström is looking ahead at a busy season. 17 October will see the world premiere of her fairy tale opera, Vickan & Väinö, at the Alexandre theatre in Helsinki. In November the female voice choir Lyran will premiere Requiem for Our Earth, a 30-minute work about global warming. The orchestral work Tundo! (Knock!), dedicated to all refugees in the world, will receive its Finnish premiere on 5 December by the Kuopio Symphony Orchestra conducted by Jaakko Kuusisto, and Christian Reif will conduct the US premiere of the same work with the Colorado Springs Philharmonic on 22 February.
Marie Samuelsson’s Double Concerto
Marie Samuelsson has composed a double concerto for violin, guitar and orchestra titled *Brandönva*. The title refers to a plant (Geranium lanuginosum) with blue or purple flowers whose seeds grow only if they are heated to 50°C or more, as for example after a forest fire. Like the phoenix, the flower rises from the ashes. The concerto was commissioned on the initiative of conductor Christian Karlsen and guitarist Jacob Kellermann, who will premiere it together with violinist Catharina Chen and the Gävle Symphony Orchestra on 8 November.

Concert in memory of Järnefelt
The Royal Swedish Orchestra will give a concert dedicated to the composer and conductor Armas Järnefelt at the Royal Swedish Opera on 29 November. Järnefelt’s talent and gift for composing both orchestral and choral works made him a popular conductor throughout Europe. Born in Finland, he worked at the Royal Swedish Opera between 1907 and 1932, the last five years as Chief Conductor. The concert programme includes his Berceuse, Suite for Small Orchestra and Miranda, conducted by Emil Eliasson.

Music by Aho and Nordgren in the Far East
Chamber music by Kalevi Aho is to be performed at the Seoul International Music Festival in Korea on 4 November 2019. This will be followed a week later by the premiere of Mysterium in Tokyo on 12 November. The pianist in this quintet for the left hand and string quartet will be Izumi Tateno, who has also performed the concerto for the left hand by Pehr Henrik Nordgren (1944-2008) in Japan several times this year. 2019 marks the 75th anniversary of Nordgren’s birth.

New catalogue
Gehrman’s Musikförlag has acquired the Edition Reimers catalogue. The Reimers publishing house was founded by Karin Rehnqvist, Anders Eliasson, Mats Larsson Gothe, Arne Mella, Catharina Chen and the Gävle Symphony Orchestra.

Rising Star Magnus Holmander plays Martinsson and Staern
Clarinetist Magnus Holmander is one of the European Concert Hall Organisation ECHO’s Rising Stars for the 2019/2020 season. On his tour to 12 of Europe’s major concert halls he is bringing Rolf Martinsson’s *Suite Fantastique* for clarinet and piano of Martinsson’s clarinet concerto *Concert Fantastique*. He will also premiere Benjamin Staern’s brand new *Scherzo assurdo* at Mozarteum in Salzburg on 5 November. Accompanying Holmander on his tour is pianist David Huang.
Sven-David Sandström (1942-2019), one of Scandinavia’s most beloved composers, passed away on 10 June at the age of 76. He composed till his very last breath, and many pieces are yet to be premiered.

“There is a creativity within me that I can’t stop. It just gushes out of me”.

That is how Sven-David Sandström described his exceptional productivity in his very last public appearance – in the talk show “Summer”, that post-humously reached hundreds of thousands of Swedish radio listeners. Even in the last year of his life, during the period of his grave illness when he was often bedridden, music continued to flow from his pen. He finished his most extensive opera, The Book, based on Niklas Rådström’s visionary and dramatised rendering of the Biblical books. At the same time he put the final touches to his oratorio Uppbrott (Breaking Up) and still managed to compose some music for a grandchild who played the double bass.

Unrestrainable creativity

His production would number at least five hundred works, perhaps nearly six hundred. Sandström had lost count long ago. And the question is whether he ever included any of the compositions he had written for the desk drawer back home in Borensberg where he grew up. It was not until he was 26 years old that he began studies in the composition class at the Royal College of Music in Stockholm. Ingvar Lidholm was his teacher, and guest professors György Ligeti and Per Norgård contributed important impulses.

Sven-David Sandström would himself come to be a charismatic and influential mentor for several generations of composers. First as a composition professor at the Royal College of Music (1985-95), later at Indiana University in Bloomington, USA (1999-2008). But also at colleges in Ingelund and Falun, as well as at the Gotland School for Music Composition, which he helped to found.

Considering Sandström’s full-time position as a dynamic pedagogue over several decades, his enormous catalogue of works seems even more remarkable. The explanation is not just his unrestrainable creativity but also a discipline of compositional craft combined with a spontaneity in giving form to music. His diligence – up early in the mornings, never wasting a free moment that could be used for composition – he claims was inherited from his father, master watchmaker Sven Sandström. From his pious free church home in Österåkerland he acquired a religious faith that he would maintain throughout his life. An existential security that made possible Sven-David Sandström’s many seemingly headstrong aesthetic choices; in reality an expression of his increasing need for artistic freedom.

International renown

In 1972 he had his breakthrough with the orchestral work Through and Through, conducted by Herbert Blomstedt. Pierre Boulez soon took an interest and commissioned Utmost, which he premiered with the BBC Symphony Orchestra. The doors were thus opened to Europe and international renown. But

Sven-David Sandström would instead diverge from the modernistic mainstream of art music. An inner resistance to setting music to texts vanished. To his mind, a composer is able to hide his feelings without a text, and he was referring to a hitherto suppressed need for emotional expression.

With his interest in texts followed a focus on vocal music. Especially for choir – which Sandström was familiar with and knew from the inside in his capacity as a member of the Hägersten Motet Choir. Around 1980 a number of major choral works appeared. Sacred a cappella music such as Agnus Dei and A New Heaven and a New Earth would quickly become in demand from choirs the world over. His monumental and violently dramatic Requiem De ur alla minnen fallna (Mate the Bereaved Memories Speak) from 1982 struck down like a bomb with a scope far beyond the narrow bounds of art music; it was awarded the Nordic Council’s Music Prize.

By now Sven-David Sandström had also liberated himself from the often dogmatic modern music community of that period. A collaboration with the young, eccentric choreographer Per Jonsson would give birth to a number of orchestral works; gestural in design and free in form. Opera – a no-go-zone for his generation – aroused his interest. Both the chamber opera Emperor Jones and the large-scale children’s opera The White Castle were staged at the Royal Swedish Opera.

Romanticism and Baroque

In 1985 Sandström entered on his post as professor of composition at the Royal College of Music in Stockholm, which did not involve any decline in the continually swelling catalogue of works. He came to develop his need for emotional expression in a new kind of instrumental music: romantic and not seldom lively and virtuosic. Many orthodox modernists were shocked by Sven-David Sandström’s tonally coloured rhythms. Once again Sandström caused a music-aesthetic debate, but High Mass was given an enthusiastic reception by audiences and critics alike. He himself considered the work to be his very best.

He would develop his knowledge of Bach in a series of works where he “borrowed” the text and the form, but not the tone language. He eventually felt called upon to follow Bach’s work obligation – to continually provide new music for all feast days of the church year. In 2008 Sven-David Sandström began a unique project together with Stockholm Cathedral and a suburban church in Hässelby. For a period of three years choristers had to learn to sing from pages where the ink had barely dried for High Mass on Sundays. It amounted to a complete collection of music for all sixty-six feast days of the ecclesiastical year.

Sven-David Sandström challenged himself also in other genres. He composed a clarinet concerto, Soft Music, for the jazz virtuoso Putte Wickman and his Third Symphony, which featured vocal sections, for the musical theatre artist Helen Sjöholm. His interest in other kinds of voices than those with classical schooling was a driving force in Sandström’s thinking when it came to the opera Staden (The Town), set to the poet Katarina Frostenson’s lyrical and abstract libretto. Ten years later, in 2008, it was time for yet another big Sandström premiere at the Royal Swedish Opera: Babshëba – this time with a text in English after a novel by Torgny Lindgren.

And after ten more years came Sven-David Sandström’s most extensive work and final opus. An epic opera of Wagnerian proportions, written purely for the sake of creative pleasure. There was no commission behind the vast compositional labour that went into “The Book”. This opera is the richest gift imaginable that Sandström could bequeath to posterity.

CAMILLA LUNDBERG
Finnish composer Jyrki Linjama here talks about inspiring communities and composing modern church music. He likens the genesis of his works to patient gold panning. Music should, he says, defy time and stretch out to eternity.

Seven questions for Jyrki Linjama

1. Where do you find the ideas and inspiration for your music?
One important source is direct physical and auditory contact with the instrument. I try to listen and, as far as possible, play the instrument I’m composing for as much as I can. It’s a method my teacher, Einojuhani Rautavaara, greatly encouraged.

2. How would you describe your compositional process and your musical language?
Jarmo Sermilä recently formed an anagram from my name: ‘aj aj min lyrik!’ [in Swedish, translate as ‘oh oh my lyricism’]. It’s a fitting one, because sensitivity, a veritable mimosa-like quality, has been like a red line running through my work. To counterbalance this, I seek aggressive tones and means of bridging these worlds. At the extremes in speaking of tonality I could mention white noise and the beginning of the chorele Wacet auf. I’m not greatly interested in such extremes or all in all getting stuck on a single point. The music of composers like Alban Berg and Bent Sørensen speaks to me, for it operates inventively across the whole wide field opened up between different perceptual extremes. My composition process is seeking the right field for the work in hand and the right path within it. Patient gold panning that is at worst tiresome and at best out-and-out rewarding.

3. How are spirituality and its various aspects manifest in your works – and how do you hope to put them across to the listener?
The Christian liturgy rests on a tremendous drama: a journey from darkness to light and the celebration of communion. The long Mass tradition has created a fine substrate for the entire Western concept of music. I find being part of this tradition fascinating, and in this sense I’m not even able to divide music into spiritual and secular. If the music is alive, it also breathes. Music (like the liturgy) offers means of articulating the profoundest of questions with the greatest of sincerity: in so doing, it can have great collective significance.

We live in a time of ever-greater ecocatastrophe, of dwindling human trust and of selfishness. Against this background, I don’t believe in the topicality of music; rather, it should defy time and stretch out to eternity. It should be critical and cause friction. This way, it may create the potential for true interaction that breathes, both horizontally and vertically. And hence for growth and change.

This being the case, the church should nowadays also be far more interested in good new music! I’m trying to promote dialogue between my profession and the church in the association for composers of church music we have founded.

4. Which of your works have a special meaning for you?
The cantus firmus [CF] melodies (Gregorian chant and the Protestant chorale) I use signify lots of things. The hymn in my Veni redemptor gentium for organ articulates the age-old Advent themes and aspects of arrival, from the timid groping of the beginning to the marked closing movement. The CF material in my Sonata die chiesa for piano sets the mood for each of the four movements. The first, Misere, keeps on repeating the simple two lines of the Psalm. The twilight of the music lets in the light in the second movement (Bells) with a Gregorian Hallelujah melody. The light reaches its zenith in the quick texture of the third movement (CF Veni Creator Spiritus) and retreats into translucence in the polyphonic finale, the material of which is the German melody Es sungen drei Engel. In my new, second string quartet (Allerheiligentag III), the material is a Finnish folk chorale for All Saints’ Day. I love combining an uncouth folk melody with a sophisticated composition technique and instrumentation. The finale is a funeral march, a long resignation from the sonorously rich timbres of the beginning to the great bleakness at the end.

5. Which instruments do you feel especially close to – and how are they reflected in your works?
I play the violin and have sung in choirs, my wife is a pianist and my children have experience of the French horn, Baroque violin and other instruments. Members of my extended family have been very active in church music, playing the organ and harpsichord. It is, I think, an advantage for a composer to have as direct and as concrete a relationship as possible with how things are actually going to sound. So the instruments I’ve quoted play a considerable role in my works.

6. What book and record would you take with you to a desert island – and where would that be?
The book would be the Bible (the Vulgate version) and the record that made by the Tallis Scholars of the “Sicut lilium” motet and Mass and other things byPalestrina. The island would be in the Turku archipelago.

7. What compositions do you have in the pipeline?
I’ve started composing a solo violin work for Kaija Saarikettu and next summer’s Kaustinen Chamber Music Festival. Kaija and I have a long history of working together and I’m really looking forward to the project. My song cycle Himmé, kirkas, himmée… (Bright, Dusty, Bright: settings of poems by Eeva-Liisa Manner) is to be premiered at the Helsinki Lied Festival in November. The musical quality of the texts appeals to me, and the poems I’ve chosen mention two composers: Vogelweide and Bruckner. Manner is a modern Finnish classic, and addition to being structurally strong, her texts have a clarity, a sacred feel and a richness of content I greatly value. My church opera Kolme kirjettä Laestadiukselle (Three Letters to Laestadius) is to be performed in Oulu Cathedral in October, and it’s nice to have it performed at the very heart of the region where Lars Levi Laestadius founded his Pietist revival movement.

I’ve got one more especially interesting project scheduled for next year. I’ve just finished a piece called Via crucis, 14 meditations for organ and the way of the cross. Titta Tunkkari is doing a solo choreography to my music. The project is also interesting in that it’s my first contact as a composer with dance.

Last year I wrote my very first string quartets, nos. 1–3. The second, Allerheiligentag III, has just been premiered at the Kimito Island Music Festival, and the Zagros Quartet will be performing the first and third next summer.

HENNA SALMELA
Music for percussion

together with the soloist and the percussion instruments combine with a piano, creating a sensual and hypnotic atmosphere. Khora was originally a dance work but can also be performed in a concert version. This is an example of Heinä's innovative piano concertos – hybrids full of surprises, intelligence, fantasy and seductive appeal.

JACOB MÜHLRAD
Kata (2017) Dur: 8’
for percussion and two cellos
Mühlrad’s Kata is inspired by the body movements in Japanese martial arts, so-called “katas”. The music fluctuates between rhythmic and meditative features, and is composed so as to give a visual impression with the choreographed movements of the percussion soloist (who plays on Thai gongs and vibraphones) in the foreground.

HANNU POHJANNORO
Time exposures (2005) Dur: 16’
for percussion quartet
Pohjannoro’s music is subtle, concentrated and full of rich details. This work addresses questions of time and rhythm: even though clock time proceeds at an even pace, the listener’s time does not necessarily. Instead of an endless chain of pulses, time may also be a space in which sounds are located.

MARIÉ SAMUELSSON
Drum Ill (2000) Dur: 5’
for percussion quartet
In Marié Samuelsson’s powerful and suggestive short piece, the three percussionists play on air drums that sound like rumbling thunder, while the winds answer with jazzy rhythms. The flutes, followed closely by the orchestra’s other parts, fly through the storm like birds in a flock. A brilliant concert opener that also works fine on stage with the spectacular drums beautifully illuminated in focus.

SVEN-DAVID SANDSTRÖM
Concert Pieces for Percussion and Orchestra (2002) Dur: 30’
for 6 percussion solos and orchestra: 3333-4222-00-strings
This was composed for the Kroumata percussion ensemble, and each of the six percussion parts was created with a specific Kroumata member’s personality and ability in mind. The work consists of three movements, each presenting a group of percussion instruments; wooden, skin and metal. The work is at times extraordinary beautiful and romantic, but with contrasting passages that hit like a kick in the stomach.

REPERTOIRE TIPS
Music for percussion

KALEVI AHO
Sieidi (2010) Dur: 36’
Concerto for Solo Percussion and Orchestra: 3344-4331-03-str
Timpani Concerto (2015) Dur: 29’
for 6 solo percussionists and orchestra: 2222-3221-euph-str
Aho’s shamanistic Sieidi has been hugely popular, having been performed some 70 times across the world. It is an extremely tasty and impressive showpiece, a sort of world music in which the soloist roams between the instruments. The Timpani Concerto is a half-hour journey of shifting moods, firm handling of form and material well suited to the solo instrument. The third movement sets off a virtuosic display of rhythmic fireworks.

DANIEL BERG
Concertino for Marimba and Strings (2017) Dur: 9’
Daniel Berg’s elegant Concertino is composed for a virtuosic solo marimba and a less demanding, softly accompanying string texture, in classical style, but with distinct features of jazz harmony. The work is written to enable performances also by amateur orchestras together with a skilled soloist.

ERIK BERGMAN
for solo percussion
On being requested by Keijo Puumalainen to compose this work, Bergman aimed at music using a battery of percussion instruments in a rich world of colours, timbres and rhythms. Vision opens with the faint chink of the metal discs of a tambourine creating an ethereally sonorous sound world. Metal and membrane percussion instruments – 53 in all – later interact.

TOBIAS BROSTRÖM
Theatron (2014/15/17) Dur: 22’
for 2 percussion soloists and orchestra: 3233-4331-12-str or 2222-4331-12-gf-str or wind orchestra: 2131-2332-12-pf-vc-db
The marimba and the vibraphone are central in this work. The first movement opens explosively and lets the solo parts play phrases that overlap like a string of pearls. The chorale-like, quiet, slightly mystical coda with a simple xylophone solo.

PAAVO HEININEN
Sonatina (1996) Dur: 7’
for snare drum solo
Belline (1996) Dur: 3’
for tuned percussion (5 players)
These works belong to Op. 59, Points and Lines for Percussion, a collection of short compositions testing limits: things that are compositionally impossible – and most obviously possible. The Sonatina is, says Heininen, a ‘gamble’, an attempt to achieve a classical, though short, three-movement format by means of rhythm and dynamics alone. It can also be played with other sound material with a short resonance, either singly or in combination, hereby creating new tones. Belline can be performed on virtually any instrument.

MIKKO HEINJÖ
Khora (2001) Dur: 45’
for Piano and Five Percussionists
Here the timpani and the percussion instruments combine with a piano, creating a sensual and hypnotic atmosphere. Khora was originally a dance work but can also be performed in a concert version. This is an example of Heinä’s innovative piano concertos – hybrids full of surprises, intelligence, fantasy and seductive appeal.

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REVIEW
Musica Kalevi Aho
Kalevi Aho’s first string quartet (1971) provided a fascinating insight into the musical world of an 18-year-old… The third string quartet is Aho’s undisputed masterpiece in the genre …

Anneleen Lenaerts, solo harpist in the Vienna Philharmonic, has previously performed Aho’s concerto for harp and cor anglais and the chamber concerto for harp and strings, Mearra. At this concert she did the expressive Mearra in a way that left virtually nothing to be desired.

Unique concerto
Loving the Beethoven may be routine, but this evening will long be remembered for the Aho.

Aho has always made a point of making a careful study of the instrument and the commissioner of a work. Tonight’s was thus a unique combination: magnificent, guaranteed fresh Aho while at the same time strongly reflecting Raasakka’s musician-personality covering everything from classical via contemporary to jazz and free improvisation. A rare solo instrument also won a host of new friends for its noble sound, and I wouldn’t be at all surprised if the richly-colourful work became one of Aho’s most frequently-performed worldwide.

Late Romantic, expressive, lasting
Eichendorff’s Mondnacht is performed with a particular sensitivity, and the singer makes the moon shine with her purest voice. A brilliant achievement in a work whose expressiveness should actually make it a repertoire piece… Tour de Force is a highly dramatic, almost frightening work of about 10 minutes, very characteristic and in the surround sound of this Malmö recording extremely effective and impressive… At the end, this release must be described as very successful, with attractive and ambitious yet immediately accessible music.

Pizzicato 2.8.
Rolf Martinsson: Ich denke Dein… Tour de Force
CD: Malmö SD/ Paul Mągi, sol. Lisa Larsson, soprano (BIS-2323 ‘Into Eternity’)

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**Wennäkoski Composer-in-Residence**

Lotta Wennäkoski was an optimal Composer-in-Residence. Her output was viewed from many perspectives and the world premiere of Zeng and the duo Tocca for violin and harp hinted at a new, rhythm-based aesthetic direction.

**Daniel Börtz’s Sinfonia 13**

An exquisitely beautiful, quietly flowing Requiem: pretentious in its form and choice of subject, yet unpretentious in its way of letting the music subordinate itself to the caustic insights of the text… The impression that the composer carves out the words from the orchestra, as if he wanted to be sure that nothing is unnecessarily orchestrated, persists throughout the whole evening. Every bar feels carefully calculated and suited to the essence of the poem… Grief has rarely been depicted with such fervent beauty.

**Stunningly beautiful Sandström**

“Uppbrott” has fateful sonorities but doesn’t focus on death as much as on life… The music is characterised by both seriousness and calm, and is throughout exceedingly beautiful.

**Exciting and mysterious**

The Concerto for Viola and Double Bass is one of the composer’s most unusual. The soft-toned solo instruments produce some surprising combinations… The string orchestra is supplemented by a piano and percussions, the clinking and thudding beats of which create a ceremonial mood. It would be good to hear this exciting and mysterious work in concerts as well.

**Pictures of Life by Kortekangas – an opera of the highest rank**

Elämänkuvat (Pictures of Life) demonstrates that Kortekangas is one of our highest-ranking opera composers. The audience gave it a standing ovation. Seldom does one experience a work in which the pieces are so well in place. The music drew out both bubbling joy and resignation tinged with melancholy, along with mystical allusions to the other world. The vocal parts are skillfully written, Kortekangas being thoroughly familiar with the human voice. Yet the ninth part, an orchestral intermezzo, made the biggest impression. No way is it just a filler; it is possibly the finest music by Kortekangas I have ever heard.

**Intoxicating Broström at the Proms**

His writing has an intoxicating allure: the first movement holds us in limbo, with flickering harps and uneasy brass; the second moves towards a cathartic, defiant burst of sound… I’d like to hear it again – and Broström is a name to watch.

**Wennäkoski was awarded by the Finnish Music Publishers in September.**

Pehr Henrik Nordgren: Concerto for Viola, Double Bass and Chamber Orchestra

CD: Ostrobothnian CO/Juha Kangas, sol. Lilli Maijala, viola, Olivier Thiery, double bass (Alba 435)

Dagens Nyheter 17.6.

The beauty of the piece was stunning and moving. The Adolf Fredrik Church Chamber Choir filled the room with a fantastic, bright choral sound under the direction of Christoffer Holgersson.

**Tobias Broström: Nigredo: Dark Night of the Soul**

It’s a masterpiece! Brooding beds of strings mix with soft pedalled vibraphone, as contemplative, overlapping trumpet lines echo out. The effect is very New York film noir, but a B-movie score this is not. Towards the end, rapid, mambo-style percussion hammers out the piece’s driving finale.

**HIGHLIGHTS 3/2019**

Helsingin Sanomat 3.8.

The libretto by Pia Perkūnės and the beautiful choral writing make the music of such an emotional touching way… Kortekangas is a wily opera fox who knows what will work on stage. Also, the music keeps to a simple but striking dramatic medium, expressive recitatives and harmonies that occasionally open up to tonality.

**Vasabladet 3.8.**

Olli Kortekangas: Elämänkuvat (Pictures of Life, church opera)

World premiere: Vaasa & Sennajoki Orchestras/Anna-Maria Helsing, Vaasa Opera Choir etc., sol. Päivi Nisula, soprano, Waltteri Torikka, baritone

1.8.2019 Isojoki, Finland (Korsholm Music Festival)
NEW PUBLICATIONS

CHORAL

AVICII / ARR: FREDRIK BERGLUND
Without You
for mixed choir SATB and piano (Eng) GE 13724

DANIEL HJORST
Detta är platsen
Detta är tiden.
for descant choir and piano (Sw) GE 13777

JONATHAN KRONER INGVALD
Missa Chori Discantus
for descant choir SA and organ (Lat) GE 13799

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