

NORDIC

HIGHLIGHTS

1/2011

NEWSLETTER FROM GEHRMANS MUSIKFÖRLAG & FENNICA GEHRMAN

Ingvar Lidholm

– Grand Old Man of Swedish music



Kyllönen's music

covers the entire
emotional gamut



Kai Nieminen on YouTube

Works for guitar such as *Night Preludes*, *Images of Fear*, *Night Poems in a Clock Shop* *A Little Before One O'Clock*, *Aquarelli della notte* and *Gnomes of the Night* by **Kai Nieminen** can now be heard on YouTube. The guitarists are **Kai Nieminen**, **John Mills** and **Olli Hirvanen**. There are links at www.fennicagehrman.fi/highlights.

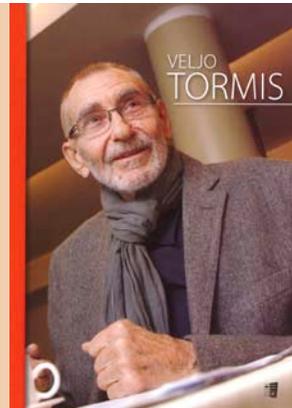


Eliasson's Solitary Journey

Einsame Fahrt (Solitary Journey) is the title of **Anders Eliasson's** new Violin Concerto, composed on commission from the Swedish Radio Symphony Orchestra for the soloist **Ulf Wallin**. "Eliasson's music is not 'modern', it is timeless. It is as moving and captivating as it is uncompromising and ascetic. Not one tone could be taken away or added to this half-hour-long, one-movement Violin Concerto", says Wallin. The concerto came into being in a very close collaboration between soloist and composer, and will have its premiere on 21 October at the Berwald Hall in Stockholm under the baton of **Manfred Honeck**.

New Tormis materials

12 choral works by **Veljo Tormis** are now available from Fennica Gehrman. These were acquired from Kirjastus Muusika in 2010 and include popular pieces such as *Nostalgia*, *The Songster's Childhood* and *Songs of the Singing and the Songster* (See new publications). A new Tormis brochure has also been published, including a comprehensive profile by **Urve Lippus** of the man and his music, and a list of his compositions. The brochure can be ordered at info@fennicagehrman.fi.



German premiere for Lucernaris

Håkan Hardenberger will give three performances of **Tobias Broström's** trumpet concerto *Lucernaris* with Dresdner Philharmonie/**Michael Sanderling** on 11-13 March. The German premiere will be followed by yet another performance on 31 March with the Malmö Symphony Orchestra conducted by **Thomas Søndergård**.

Increasing collaboration with Schott Music

Gehrmans Musikförlag and Fennica Gehrman are stepping up their collaboration with Schott Music and represent from 2011 the Schott catalogue for rental and stage rights in Sweden, Norway, Denmark, Iceland, Latvia and Lithuania (Gehrmans), Finland and Estonia (Fennica Gehrman). Also news is that Schott Music effective the turn of the year represents the Gehrmans catalogue in France, Italy, Hungary and Israel.



PHOTO: ANDERS ELIASSON

Sandström's Missa Brevis

29 January saw the premiere of **Sven-David Sandström's** *Missa Brevis* in Växjö. Conducted by **Gustaf Sjökvist**, the work was performed by the dazzling soprano **Malena Ernman**, Gustaf Sjökvist Chamber Choir and the string orchestra *Musica Vitae*. Interspersed between the sections of the Mass were other works by Sandström: his motet *Singet dem Herrn* as well as a couple of orchestral movements. A second performance was given in Stockholm Cathedral on 30 January.

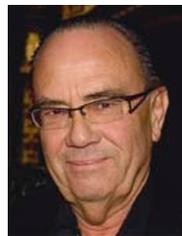


PHOTO: PETER HALLBOM

Sixten scores success in Limburg

Fredrik Sixten was invited by Chorleiterforum (the German society for choir leaders) as composer in focus at their annual meeting in Limburg in February. For three days some 150 choir leaders could sing and listen to Sixten's music, which generated a great deal of interest.

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Sound samples , video clips  and other material are available at

www.gehrmans.se/highlights
www.fennicagehrman.fi/highlights

Cover photos: Riikka Hakola in Kyllönen's Tango Solo (Photo: Nina Sivén)

Ingvar Lidholm (Photo: Arne Hyckenberg)

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Gehrmans' Song Catalogue

For the first time there is now a complete list of all classical art song titles published by Gehrmans Musikförlag, Abraham Lundquist Förlag, Nordiska Musikförlaget and Warner/Chappell Music Scandinavia. With composers such as **Hugo Alfvén**, **Ture Rangström**, **Wilhelm Stenhammar**, **Gösta Nystroem** and **Gunnar de Frumerie**, it represents a very large part of the treasure trove of the Swedish art song. Over 1500 titles have been catalogued, offering a fantastic resource with a number of different search possibilities. You can download the catalogue from our website: www.gehrmans.se/sangkatalog_1 or order a printed copy from hire@gehrmans.se



Spring 2011

Bergman jubilee

A hundred years will have passed on 24 November 2011 since the birth of Finnish composer **Erik Bergman**. In honour of the centenary, works by him will receive an exceptionally large number of performances this year. At the Musica nova Helsinki festival in February the Tapiola Chamber Choir devoted a whole concert to his music. Music by Bergman will also feature prominently at the summer festivals. The Helsinki Philharmonic Orchestra and the Finnish Radio Symphony Orchestra are to give Bergman concerts at the new Helsinki Music Centre in November. A list of the jubilee year performances can be found at www.erikbergman.net.

Congrats Fredrik Högberg!

We congratulate Fredrik Högberg, who celebrated his 40th birthday in February, and who in November received the **Sten Broman Award** for "his unique blend of seriousness and humour creating his own musical world entirely in the spirit of Sten Broman, thus assuming an important position in Swedish musical life." Watch the new video-clip about Fredrik Högberg on www.gehrmans.se/highlights 



Three Aho concerto premieres in 2012

Kalevi Aho continues to receive commissions for concertos. Next on the list is one for trumpet and symphonic wind orchestra commissioned jointly by three orchestras. This will be premiered by DeFilharmonie in Antwerp in March 2012 with **Alison Balsom** as the soloist. Two other Aho concertos will also get their first hearing next year. His *Trombone Concerto* will be performed by the Residentie Orkest/The Hague Philharmonic with **Jorgen van Rijen** as the soloist on 2 March, and his *Percussion Concerto* by the London Philharmonic Orchestra and **Colin Currie** on 16 April.

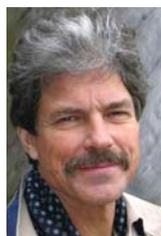
Other works by Aho are also to be given a number of performances this year, and Aho has been chosen as composer-in-residence of the 2011 Sommersprossen festival at Rottweil in Germany.



PHOTO: GHADI BOUSTANI



PHOTO: MAT HEINEK



Hearings of Heiniö

Two orchestral works by **Mikko Heiniö** have been heard this year in Turku. *Syyskesän laulu* (Late Summer Song) was on the programme for the Katedraali soi church music festival on 9 February, when it was premiered by the Turku Philharmonic Orchestra and Ernesto Martinez-Izquierdo with baritone Tommi Hakala as the soloist. The concert was broadcast live. Heiniö's *Piano Concerto No. 8*, the "Moon Concerto", was heard at a concert in January given by the Turku Philharmonic Orchestra and it can also be heard on the Orchestra's website. The soloists were **Heini Kärkkäinen**, piano, and **Monica Groop**, mezzo-soprano. The Tampere Philharmonic Orchestra will be premiering a new orchestral work by Heiniö called *Maestoso* in October 2011.

Arensky plays Schnelzer and Rautavaara

17 March will see the UK premiere of **Albert Schnelzer's** *Emperor Akbar* for string orchestra in Cadogan Hall, London. **Clio Gould** will direct the newly founded Arensky Chamber Orchestra in a concert programme which also includes **Einojuhani Rautavaara's** *Fiddlers*.

New Rautavaara CDs and DVDs

In January Ondine Records released a CD of the opera *Kaivos* (The Mine) by **Einojuhani Rautavaara**. This three-act opera was recorded in Tampere in September last year in a concert performance by the Tampere Philharmonic and **Hannu Lintu**. The soloists include **Hannu Niemelä**, **Johanna Rusanen-Kartano** and **Jorma Hynninen**. A DVD of Rautavaara's opera *Aleksis Kivi*, back on the spring 2011 programme at the Finnish National Opera, will be out in the course of this spring. Ondine will also release two other Rautavaara CDs this year: one with works for violin and piano and the other for children's choir.



NEW CDs

TIMO-JUHANI KYLLÖNEN

Sacral music (Desolazione, All Beautiful You Are, Three Alleluias, Ave Maria, Lux aeterna, Christmas Suite)

Pasi Pirinen, trumpet, Lauri Toivio, flute, Kirsi Tiipponen, soprano, Juha Kotilainen, baritone, Kari Jussila, organ, Timo-Juhani Kyllönen, organ
FUGA-9301

EINOJUHANI RAUTAVAARA

Kaivos (The Mine), opera in three acts

Tampere PHO, cond. Hannu Lintu, sol. Hannu Niemelä, Johanna Rusanen-Kartano, Jorma Hynninen, Jaakko Kortekangas etc.
Ondine ODE 1174-2





PHOTO: SAARA VUORJOKI (FIMIC)

Kyllönen's music

covers the entire emotional gamut

*Timo-Juhani Kyllönen's stylistic scale has proved to be both broad and varied. This is clearly demonstrated in his vocal music, which ranges from the religious *Missa Festiva* to the "erotic song cycle" *Amor Vivus* and his recent monologue opera, *Tango solo*.*

"I BELIEVE THAT GOODNESS holds the world together. Through music I seek beauty in chaos; I want to communicate positive energy." It is with these words that **Timo-Juhani Kyllönen** (b. 1955) expounds his mission, his musical credo. But despite having this highly optimistic mission, his music covers the entire emotional gamut. It is steeped in powerful, often dark-hued moods, and his expression ranges from absorbed meditation to lively, fast-beat rhythms.

Kyllönen was something of an unknown quantity when he first arrived on the Finnish music scene with a concert of his works at the 1986 Helsinki Festival. Before that he had studied in Moscow (unusual for a Finn), not only composition but also the accordion and orchestral conducting. Initially, some claimed to detect Russian strains in his melodically rich, atonal idiom, but his stylistic scale has proved to be both broad and varied.

Music for musicians

Kyllönen has personal experience as an active musician, first as an accordion player and subsequently a choir leader and conductor, and this no doubt explains why musicians have always liked his works. His music has also found its way abroad, so that in addition to Finland he has had profile concerts in such countries as Brazil (Santos, Sao Paolo), Peru (Lima), Germany, Israel, Ireland, Sweden, Russia and the United States (New York and elsewhere).

"Musicians in different parts of the world have shown an interest in my music and made sugges-

tions," he says. The fact that Kyllönen speaks seven languages fluently makes it easy for him to establish international relations. But languages also inspire him as a composer. "I'm fascinated by the way the melodic lines differ from one language to another. Maybe that's one reason why I like vocal music."

Kyllönen's own instrument is the accordion, and among his main works is the *Accordion Concerto* (2001). He wrote it on the initiative of his former accordion teacher, **Matti Rantanen** – one of the most highly-respected Finnish masters of that instrument – and it is strongly marked by vibrant rhythms, sometimes with a hint of Latin-American colour. Other major instrumental works by Kyllönen include two Symphonies (1986, 1997), the symphonic poem *Lichtenthal* (1998), a *Concerto grosso* for violin and orchestra (2002) and a wealth of chamber music.

Vocal music in many moods

Kyllönen's broad scope is clearly evident in his vocal music. He has composed for all kinds of choral line-ups: children's choir (such as *Three Alleluia Songs*), female choir (e.g., the *Sea Suite*), mixed choir (e.g., *Ciclo para coro mixto*) and a few works for male choir. The weightiest example of his religious music is the five-part *Missa Festiva* (2008) for soloists, choir and orchestra. Representing a totally different world is the large-scale "erotic song cycle" *Amor Vivus* (2007) for baritone and orchestra exploring the feelings of sensual love.

Opera is another of Kyllönen's interests. *The Book of Kings*, a family opera, was premiered in 2009 in Cádiz in Spain and has since been performed in Finland, too. His third, most recent work in this genre is a monologue opera, *Tango solo*, first heard in Espoo, Finland in January 2011. Based on a text by the Peruvian writer **Maritza Núñez** now living in Finland, it is set during the military dictatorship in Argentina and tells the fate of a lonely woman, Nicole.

"I was immediately fired by the text," says Kyllönen. "It would be wonderful to get the work performed in South America, but it's not just Latin-American, it's global, too, and topical, because the same thing is happening even today in lots of countries."

Accompanying the soprano is a chamber ensemble that includes an accordion. Setting the beat from time to time are lusty tango rhythms. Kyllönen has not, however, borrowed ideas from, say Piazzolla, and has instead dived straight to the roots of the tango, the milonga. The tango element is not just a colourful veneer but an integral part of the world of the opera and Nicole's fantasies.

"The tango element is in a way woven into the music of *Tango solo*, and it is only one element of the work," Kyllönen stresses.

KIMMO KORHONEN

See *Timo-Juhani Kyllönen's homepage at* www.timo-juhanikyllonen.com

He has been called a central figure in Swedish modernism – but also a pure romanticist who embraced subjective values and had concepts such as “life” and “organism” as catchwords. He has been to a high degree inspired by tradition, but also strongly influenced by everything new on the contemporary scene. All these would seem to be irreconcilable opposites, but they are combined in a convincing way in Ingvar Lidholm’s fertile creativity.

Ingvar Lidholm

– Grand Old Man of Swedish music



PHOTO: ARNE HYCKENBERG

Untroubled by trends, he has written his own music, mature and carefully worked out, unique through and through. With an unnecessarily large measure of self-criticism, he has rejected anything that he could not endorse 100 percent. What remain are only masterpieces.

Ingvar Lidholm was born in Jönköping in 1921, the son of a railway worker. His father’s employment led the family ever closer to Stockholm, where he pursued higher studies at the Royal College of Music. His viola studies landed him a job in the Royal Opera Orchestra. His studies in conducting with **Tor Mann** gave him a job as city music director in Örebro (1946-56). He studied composition with **Hilding Rosenberg** (1943-45), and it was of course as a composer that he would become one of Sweden’s most prominent.

Monday Group

He belonged to the group of young composers, musicians and musicologists who used to meet in the mid-1940s at **Karl-Birger Blomdahl**’s bed-sitter on Drottninggatan in Stockholm on Monday evenings – hence called the Monday Group – to discuss the latest trends in music, especially Hindemith. By that time Lidholm had already composed his *Three Songs*  for soprano and string orchestra, which are something of a hybrid between ballad and art song. *För vilsna fötter* (*For Feet Gone Astray*) was the first published work by the 19-year-old composer. Here he leads the tradition from Stenhammar and Rangström on to new heights.

In the work that constituted his breakthrough, *Toccata e Canto* (1944), one can get an inkling of Hindemith’s “new objectivity” in the *Toccata*, whereas a Nordic melancholy can be sensed in *Canto*. His tone language had been radicalised in *Concerto for Strings* (1945), but there are certainly structures obviously reminiscent of the baroque here too!

Post War period

In 1949 Ingvar Lidholm was the first Swede to attend the legendary holiday courses in Darmstadt, and this resulted in fresh inspiration. The struggle between lyrical tradition and modern drama is obvious in *Klavierstück* from the same period, and the title is typical of the time. When he wrote *Music for Strings* in 1952 his tone language was approaching that of Bartók’s.

Early on, too, his passionate interest in music for choir had been aroused and developed in close symbiosis with **Eric Ericson**’s choral ideal. In *Laudi* (1947) we find features of Palestrina’s vocal polyphony as well as modern harmonies. His vocal music also resulted in the extensive *A Cappella Book*, of which the greatest artistic creed is *Canto LXXXI*, set to **Ezra Pound**’s moving text.

In the spring of 1954 he was in London to study serial technique with **Matyas Seiber**, and that same year he wrote his first work for full orchestra, *Ritornello*. The strict form of older music is here, but broken up by violent outbursts as well as elegiac episodes. **Sixten Ehrling** conducted the premiere of the piece in Stockholm in 1956, and it was selected to represent Sweden at ISCM in Strasbourg in 1958,

where it was a great success. *Ritornello* was the first work to be awarded the coveted Christ Johnson Prize by the Royal Swedish Academy of Music.

Major commissions of the 60s and 70s

Many administrative tasks undoubtedly took time away from his composing, such as his period at the Swedish Broadcasting Corporation 1956-65, where he was head of the chamber music section. But he still found time to write many seminal orchestral works. The ballet *Rites* (*Riter*) received enthusiastic applause at the Royal Stockholm Opera in 1960. Almost all orchestral pieces composed subsequently are commissioned or complimentary works.

Mutanza was thus commissioned for the Örebro Orchestra Society’s 50th anniversary. *Motus-Colores* was commissioned and premiered by the Südwestfunk Symphony Orchestra/**Hans Rosbaud** during the ISCM Festival in Cologne in 1960. *Poesis* was written for the 50th anniversary of the Stockholm Philharmonic in 1964, and was conducted by **Herbert Blomstedt**. Of all Lidholm’s works, this is probably the one that was subjected to the most severe criticism, not least due to the piano cadenzas that **Karl-Erik Welin** executed so theatrically, and an absurd double bass solo that was like no other. “This is not music!” exclaimed a critic, but at the ISCM Festival in 1966 in Stockholm the work was given standing ovations.

During this period Lidholm also wrote some more extended works for voice and orchestra. In

Nausikaa ensam (Nausikaa Alone, 1963) he took his point of departure from Eyvind Johnson's novel *Strändernas svall* (Return to Ithaca), a paraphrase on the Odyssey. At the festival in Rome in 1959 the Italian section of the ISCM had announced a composition competition, and the jury (headed by Dallapiccola) gave the first prize to Lidholm's *Skaldens natt* (The Poet's Night). It is a dream fantasy about man's apprehension and wonder when confronted with the divine, with a text by Carl Jonas Love Almqvist.

From 1965 to 1975 Lidholm was professor in composition at the Royal College of Music in Stockholm. He became a member of the Royal Academy of Music in 1960, and was its vice president between 1963 and 1969. For the Academy's 200th anniversary in 1971 Lidholm composed his famous circular score *Stamp Music*, designed to be issued in the form of a stamp – having the value of 55 öre. It is probably the world's most widely circulated score.

The orchestral work *Greetings (from an old world)* was written for the USA's bicentennial jubilee and was premiered in New York in 1976. One can discern in the orchestral texture Heinrich Isaac's old lament "Innsbruck, ich muss dich lassen". When the Stockholm Philharmonic in 1979 embarked on a tour of the Soviet Union, Lidholm had composed a sister work, *Kontakion* , premiered in Moscow and based on an ancient Russian chant with a great deal of pain and anguish. The work has been called a symphonic Requiem.

Late vocal works

The vocal element has come to dominate the compositions of the later period: the nearly 15-minute-long symphonic poem for mixed choir and soprano soloist... *a riveder le stelle* (set to Dante's text, 1973), *The Persians* (Aeschylus, 1978) for men's choir, the TV opera *The Dutchman* (Strindberg) that was awarded the Salzburger Opernpreis, and the really grand work, the eagerly awaited opera *A Dream Play*  (Ett Drömspel – Strindberg, 1992), from which also several choral pieces were extracted and premiered before the opera in its entirety had its premiere.

Among his most recent works are *stund, när ditt inre...* (When in Nothingness' Hour Thy Soul) for baritone and orchestra, which was written for the weeklong composer festival with works by Lidholm held at the Stockholm Concert Hall in 1998; and an a cappella work, *Greek Grave Relief*, composed for Eric Ericson's Chamber Choir in 2003.

STIG JACOBSSON

Ingvar Lidholm turned 90 on 24 February. For information about Lidholm performances 2011 please look in the calendar at www.gehrmans.se.

10 Fresh Concert Starters



KALEVI AHO

Minea (2008)

4444/6431/timp.3perc/hp/pf.cel/str
(16-14-12-10-8) Dur: 18'

One great, intensive crescendo exploiting the orchestra's timbres to the full. The subheading Concertante music for orchestra lives up to its promise: the various instrumental sections all have a chance to show off as the volume and tempo are gradually stepped up. The percussion instruments and Arabian rhythms lend additional spice. Commissioned by the Minnesota Orchestra and Osmo Vänskä.



TOBIAS BROSTRÖM

Transit Underground (2007)

2222/4231/timp.2perc/str Dur: 10'

A concert opener with a decidedly urban feel. It starts out with stealthy pizzicatos in the double bass taken from the underground, and finishes polyrhythmically with brass, percussion and strings from the pulsating and clamorous big city. Commissioned by the Gävle Symphony Orchestra and Robin Ticciati.



JÖRGEN DAGFÅRD

Through Fire and Water (2008-2009)

4454/6441/timp.3perc/hp/str Dur: 13'

A large orchestral palette is used in this work that can be described as a symphonic poem. A solo clarinet presents an optimistic, slightly naïve theme, which after an ordeal by fire comes in contact with the complementary element, water. The theme later emerges again with greater strength and maturity in a powerful conclusion. Commissioned by the Malmö Symphony Orchestra.



KIMMO HAKOLA

Le nuage d'Oort (2009)

3332/4331/timp.3perc/hp/pf/cel/str Dur: 10'

A work premiered in 2009 along with other additions by contemporary composers to Holst's classic *The Planets*. Glitteringly beautiful and ominous tones alternate in *Le nuage d'Oort*. Lasting about 10 minutes, it ends on a hypnotically soft and stunning pianissimo. Premiered by the Helsinki Philharmonic Orchestra and John Storgårds.



MIKKO HEINIÖ

Maestoso (2008)

3333/4331/hp/timp.3perc/str Dur: 9'

Heiniö's recent orchestral work *Maestoso* is subtitled *Variations of a Fragment by Eric XIV*. It was composed as a work in its own right in summer 2008 while Heiniö was awaiting the completion of the libretto for his new opera *Eric XIV*. He later used it, slightly altered, as the overture to the opera. The Tampere Philharmonic is to premiere it on 7 October 2011 with Hannu Lintu conducting.



JYRKI LINJAMA

Allerheiligentag II (2009)

2222/2200/timp/str Dur: 16'

Linjama's symphonic meditation *Allerheiligentag II* begins tenderly and softly. Linjama himself speaks of the general sensitivity of his music, its obvious mimosa-like quality which is evident in this lyrical work commissioned by the Sinfonia Finlandia Jyväskylä.



ROLF MARTINSSON

Open Mind (2005)

2222/4230/timp.2perc/str Dur: 10'

Martinsson wants to expose the listener's "open mind" to tonality, virtuosity and quick, sweeping tempos, but also to spontaneity, joy, energy and vitality. Indeed, he is quite successful in this striking and colourful concert overture. The work was written on commission from the Swedish Radio Symphony Orchestra to be the opening work at the Baltic Sea Festival in 2005.



VELI-MATTI PUUMALA

Memorial Fragment (2008)

In memory of P. H. Nordgren
violin obligato and string orchestra Dur: 13'

Puumala's music is crystal clear. The violin obligato at times acquires sacral tones, like in *The Thinker* in Nordgren's *Portraits of Country Fiddlers*. At the premiere the orchestra was scattered around Kaustinen Church and the leader moved from one section to another. Commissioned by the Kaustinen Chamber Music Festival and premiered by the Ostrobothnian Chamber Orchestra and Juha Kangas.



ALBERT SCHNELZER

A Freak in Burbank (2008)

2222/2200/timp.perc/str Dur: 9'

Albert Schnelzer conjures up a magical world where whirling woodwinds and energetic, pressing strings succeed one another. A witty, lavishly orchestrated and highly imaginative piece inspired by a book about film director Tim Burton. Commissioned by the Stockholm Chamber Orchestra.



BENJAMIN STAERN

Jubilate (2009)

3333/4331/timp.3perc/hp/str Dur: 8'

This piece delivers on what the title promises with exultant fanfares and an explosion of sonorities. But there is also room for beautiful, lyrical passages. The title *Jubilate* refers to people who shout with joy and rapture, but also the opposite: the threatening and screaming mob. Commissioned by the Gothenburg Symphony Orchestra.



PHOTO: HANS LINDÉN

Schnelzer's ravishing Oboe Concerto

What a ravishing piece, both in its intoxicating and bewitching slow music, which was at once tranquil and mesmerising, with those endless notes during which Leleux appeared not to require oxygen, and in its contrasting, impish, staccato, chattering music that sounded like an excited chorus of disciples drawn to the searing, soaring song of the enchanter.

The Herald Scotland 22.11 / Michael Tumelty

Albert Schnelzer: The Enchanter – Oboe Concerto

UK Premiere: Scottish ChO, cond. John Storgårds, sol. Francois Leleux, 19.11.2011 Glasgow, Scotland

A political thriller with philosophical depth

One can only admire the steady hand of a composer relatively inexperienced at the time in this most difficult genre of music. ... The Mine has a musical-dramatic strength and freshness that has lasted to the present day.

Hufvudstadsbladet 16.2. / Mats Liljeroos

Einojuhani Rautavaara: Kaivos (The Mine), opera in three acts

CD: Tampere PhO, cond. Hannu Lintu, sol. Hannu Niemelä, Johanna Rusanen-Kartano, Jorma Hynninen, Jaakko Kortekangas etc. (Ondine ODE 1174-2)

Högberg and Fröst make music of the future

The best of the whole evening is Fröst and the Dala Sinfonietta's string section in Högberg's Dancing with Silent Purpose, a piece in which images and electronic music are integrated into the web of the soloist and the orchestra. ... Art music such as this is the future.

Dalarnas Tidningar 3.1. / Jennie Tiderman

Fredrik Högberg: Dancing with Silent Purpose

The DalaSinfonietta, cond. and sol. Martin Fröst, 1.1.2011 Falun, Sweden



PHOTO: ARNE HYCKENBERG

Blomstedt conducts Kontaktion

Here it was a particularly fine interpretation in which the work's lyrical qualities stood out. Despite its Byzantine roots, the music sounds amazingly Swedish. The composer, who attended the concert, gave his blessing to the conductor and the orchestra.

Svenska Dagbladet 14.1. / Lars Hedblad

Ingvar Lidholm: Kontaktion

Swedish Radio SO, cond. Herbert Blomstedt, 11.02.2011 Stockholm, Sweden

Brought up the hairs

Heiniö's Second Symphony "Songs of Night and Love" is broadly conceived, dignified and passionate – and the ritratto in the fourth and final movement is one of the most exciting pieces of orchestral writing I have heard in years: it brought up the hairs in my arms.

Finnish Music Quarterly 4/2010 / Martin Anderson

Mikko Heiniö: Alla madre for violin and orchestra, Symphony No. 2 "Songs of Night and Love"

CD: Turku PhO, cond. Petri Sakari, sol. Kurt Nikkanen, violin, Tommi Hakala, baritone (Sony Classical 8867 630212)

Aho's tour de force

It's a tour de force for all concerned. In five connected movements, the half-hour piece spans an enormous emotional range; built on contrasts, it pits ferocious intensity, which peaks in the scherzo-like third movement, against a melancholy soulfulness, predominant in movements 4 and 5 (marked "Sad" and "Mysterious" respectively).

StarTribune.com 17.2. / Larry Fuchsberg

Kalevi Aho: Clarinet Concerto

US premiere: Minnesota Orchestra, cond. Osmo Vänskä, sol. Fröst, 17.2.2011 Minneapolis, USA

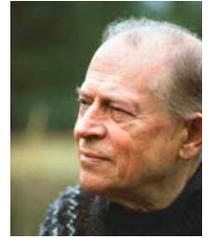
Choral music that communicates spontaneously

The Hathor Suite is a classic of its kind. ... It became clear at the concert just how uniquely undogmatic Bergman's exotic Modernism really is, communicating spontaneously. ... Shouldn't we make every year a Bergman jubilee year?

Hufvudstadsbladet 14.2. / Mats Liljeroos

Choral works by Erik Bergman

Tapiola Chamber Choir and ensemble, cond. Hannu Norjanen, sol. Juha Kotilainen etc., 12.2.2011 Helsinki, Finland



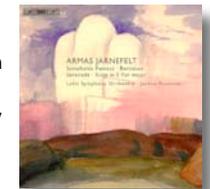
Attractive works by Järnefelt, Sibelius' brother-in-law

The Serenade has some gorgeous moments, including a stunning slow movement with harp... The best work here is the Suite in E-flat major, a really charming piece in five concise movements that would grace any concert program.

Classics Today.com / David Hurwitz

Järnefelt: Symphonic Fantasy, Suite in E flat major, Serenade, Berceuse for violin and orchestra

CD: Lahti SO, cond. & sol. Jaakko Kuusisto (BIS-CD-1753)



Strokes as delicate as in a Japanese woodcut

The composition was placed between two masterpieces but lost nothing whatsoever to them. Heiniö's music did justice to Lassi Nummi's text in a delicate way. ... There may be little happening in the music, but what does happen is weighty. The songs are beautifully and elastically orchestrated.

Turun Sanomat 11.2. / Atte Tenkanen

Mikko Heiniö: Syyskesän laulu (Late Summer Song)

World Premiere: Turku PhO, cond. Ernesto Martínez-Izquierdo, sol. Tommi Hakala, baritone, 9.2.2011 Turku, Finland

Bridge 50th performance a success

Bridge is a virtuoso piece *par excellence!*

Neue Zürcher Zeitung 28.1. / Jenny Berg

Not surprisingly, this 50th live performance was also a success.

Der Landbote 28.1. / Sibylle Ehrismann

It is not only because of the title that the trumpet concerto Bridge by the Swede Rolf Martinsson goes well together with Bruckner's Fourth. Also here there is a rumbling opening, also here the music intensifies to a witch's ride, and also here the timbres are delicately blended. In addition to this there was the soloist, trumpeter Håkan Hardenberger, who left nothing to be desired in the way of virtuosity and colourfulness.

Tages Anzeiger 28.1. / Susanne Kübler

Rolf Martinsson: Bridge

Swiss Premiere: Tonhalle-Orchester, cond. Andris Nelsons, sol. Håkan Hardenberger, trumpet, 28.01.2011 Zürich, Switzerland



PHOTO: MINNA SVEN

Kyllönen a master of the tango nuevo

Timo-Juhani Kyllönen has a fine mastery of Astor Piazzolla's tango nuevo-type genre. The music has both torment and colourful freshness. ... The poetic Spanish text by Maritza Núñez combines the anguish of the daily round with the fantasies of the night. The degree of mystery increases as the text is transformed into Kyllönen's music.

Helsingin Sanomat 15.1. / Hannu-Ilari Lampila

Timo-Juhani Kyllönen: Tango solo, a monologue opera

World Premiere: Uusinta Ensemble, cond. Nils Schweckendiek, sol. Riikka Hakola, dir. Vilppu Kiljunen, 12.1.2011 Espoo, Finland



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Fennica Gehrman Oy Ab
PO Box 158, FI-00121 Helsinki, Finland
Tel. +358 10 3871 220 • Fax +358 10 3871 221
www.fennicagehrman.fi • info@fennicagehrman.fi
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