



Musica Vitae Photo: Ulla Ahlsson

Highly interesting premiere

The new work also starts out with an airy chord in the major that immediately sharpens all of the listener's senses... Even though the building blocks are recognizable and in fact rather simple, the composer twists everything together into something very special... one is astonished by the string instruments' capacity to create such variegated

sound. Moreover, the music does something inexplicable with one's perception of time. It is as if it radiates in different directions simultaneously. *Sydsvenska Dagbladet* 13.2.

Daniel Börtz: Sinfonia 14

World premiere: Musica Vitae/Malin Broman, 10.2.2023 Växjö, Sweden

Highly recommended

Anders Paulsson traverses its [Symphony No. 3] five continuous sections – from an agitatedly expectant 'Quest', via the guardedly expressive 'Solitude' and assaultive 'Shudders', to a plaintively affecting 'Sad' before dissolving into the postlude that is 'Mists'... The Fourth Symphony is among Eliasson's most characteristic in its formal and expressive aims. Here a powerfully wrought Allegro summons up some of this composer's most uninhibited music; evolving with no little motivic ingenuity to an Adagio whose concertante role for flugelhorn, eloquently rendered by Joakim Agnas, exudes a wistfully evocative tone. A scherzo-like section marked 'threatening' then builds to a climax, from where a brief Adagio returns the flugelhorn for a subdued envoi... the latter two pieces here find his idiom at its most refined, unfolding with a cumulative inevitability that could be thought Nordic in its ethos.

Arcana January 2023

Anders Eliasson: Symphonies Nos 3 & 4, Trombone Concerto

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



Photo: Kuusisto studio/Museonasto www.fma.fi

Helvi Leiviskä

Helvi Leiviskä concerts

Her style and way of executing a symphony are utterly original... What is familiar is her linear counterpoint, an extremely tight polyphonic texture that rises to impressive climaxes in the brass but sometimes acquires hints of humour.

Amfion.fi 7.12.

Helvi Leiviskä: Symphony No. 2 (1954)

Lahti SO/Anna-Maria Helsing, 6.12.2022 Lahti, Finland

We heard the Piano Trio and Piano Quartet...both with French influences brought to Finland by Erkki Melartin... The piano part is demanding, even tough in the Trio, whereas the Quartet is expansively symphonic music for chamber ensemble. Long impressionistic timbral sweeps from which supporting themes develop. The work ends with a jubilant, triumphant finale. *Amfion.fi* 7.12.

Helvi Leiviskä: Piano Trio (1925), Piano Quartet (1926/1935)

Linda Suolahti, vl, Elina Heikkinen, vla, Kati Raitinen, vlc, Tiina Karakorpi, pf, Fanny Söderström, pf, 3.12.2022 Helsinki, Finland (Kokonainen Festival)

Inventive and arresting Sandström

Sandström's Five Pieces for piano and orchestra is more reminiscent of five cohesive character pieces, where the music seems both rowdy and beautiful. Gentler sounds strive towards higher registers, like an "ascension", to use the composer's own words. *Opus No. 1* 2023

The suite is a very fine piece of music, full of invention, with many arresting orchestral gestures. It amounts to a most satisfying whole. *MusicWeb International* 16.2.

Sven-David Sandström: Five Pieces for Piano and Orchestra

CD: Gothenburg SO/Ryan Bancroft, sol. Peter Friis Johansson (BIS-2576)

Text-sensitive tone painter Kortekangas

The highlight of the concert was the premiere of Songs of Meena, in which the vocal mastery of Kortekangas, an old hand at opera, once again came to light... The delicate orchestration never drowned the soloists and he knows the human voice like the back of his hand. Kortekangas is also a master at coaxing out every nuance in the text. *Hufvudstadsbladet* 4.12.

Olli Kortekangas: Songs of Meena for soprano and orchestra

World premiere: Helsinki PO/Osmo Vänskä, sol. Tuuli Takala, 29.11.2022 Helsinki, Finland



Photo: Hanna Salmela

Olli Kortekangas



Photo: Tuula Saarelle

Impressive Puumala Violin Concerto

Tree of Memories was just taking shape when Puumala's father fell ill, deteriorated and passed away... Puumala says that the work is about memory and the vanishing of memories... It is easy for the listener to get caught up in the richly-nuanced idiom reaching out in many directions, with its refined orchestration and at times surprisingly alluring intonation, its spectral-like orchestral textures and its ghosts from even as far back as Romanticism. Carolin Widmann's solo varied fascinatingly between rough and smooth, being pungently theatrical at its most impressive.

Rondo 12/2022

Veli-Matti Puumala: Violin Concerto "Tree of Memories"

World premiere: Finnish RSO/Jukka-Pekka Saraste, sol. Carolin Widmann, 6.12. 2022 Helsinki, Finland

Veli-Matti Puumala & Carolin Widmann



Photo: Dan Hansson

Extraordinary imagination

In my view Kalevi Aho is the greatest composer now living. (...) because he has not only an extraordinary imagination and a good grasp of structure, but because, unlike so many composers out there (even the good ones), he uses far more than just one style of composing. One can go from piece to piece and sometimes be quite surprised that what you are hearing is the work of the same composer... One of the reasons I love Aho's music so much is that it is not at all cold. On the contrary, it is generally bristling with both emotion and energy. He always has a "long view" of where his music is going and what it will do once it arrives there. He also has a great instinct for avoiding anything resembling a cliché, particularly in the endings of movements. *ArtMusic Lounge* 10.2.

Kalevi Aho: Violin Concerto No. 2, Cello Concerto No. 2

CD: Kymi Sinfonietta/Olari Elts, sol. Elina Vähälä, vln, Jonathan Roozeman, vlc (BIS-2466)

The Mountain King

Conductor **Patrik Ringborg** makes of the Malmö Symphony Orchestra an enthusiastic instrument, conjuring up the myth of nature's destruction with Alfvén's grandiose orchestral palette and sly leitmotifs: chromatically winding as in Richard Strauss, glittering and dancing as in Bizet and blackened as in Weill and Sibelius... When the score after 100 years (!) has been transformed from a handwritten manuscript to a printed edition, there are no excuses for not playing the work in its entirety. For "The Mountain King" is something of a Swedish "Fire Bird" or "Don Juan" – and it has an important message to tell. *Dagens Nyheter* 2.12.



Hugo Alfvén: The Mountain King (Bergakungen – complete ballet music)

Malmö SO/Patrik Ringborg, 1.12.2022 Malmö, Sweden

A Wennäkoski CD bursting with energy

Composing a curtain raiser for the last night of the Proms is no easy job, but Lotta Wennäkoski really did it in 2017: *Flounce* was an international hit. Also on the disc are two other brilliant works, and the result is bursting with orchestral energy... Wennäkoski propels the listener along with strength and determination, but the rhythm is as rich as the timbres and orchestral effects. The solo harpist in *Sigla* is spot on with the dancing rhythms and in the process shatters all the superfluous preconceived ideas about the instrument... *Sedecim* relies on almost intoxicating orchestral effects, but here again the music swirls swiftly along. The FRSO and Collon really have to get their swing act together in the closing movement. *Yle.fi* 18.2.

Lotta Wennäkoski: Harp Concerto "Sigla", Flounce, Sedecim

CD: Finnish RSO/Nicholas Collon, sol. Sivan Magen (Ondine ODE-1420-2)

VELI-MATTI PUUMALA String Quartet No. 2

Kamus Quartet • 2.3. Helsinki, Finland (*Musica Nova festival*)

KALEVI AHO

Fragen (Duo for two violins)

Rémy & Iris Ballot • 7.3. Vienna, Austria

Concerto for Baritone Horn and Orchestra

Kymi Sinfonietta/Okko Kamu, sol. Mizuho Kojima-Haarala 7.6. Kotka, Finland (*Kymijoen Lohisoitto festival*)

PASI LYTYIKÄINEN

Sweet Septet

New European Ensemble/Ivan Buffa • 12.3. Hague, The Netherlands

MATTHEW WHITTALL

January – Wind Quintet

Arkinen hysteria • 15.3. Oulu, Finland (*Oulunsalo soi festival*)

KAI NIEMINEN

Two Pieces for Wind Quintet

Jyväskylä Sinfonia Quintet • 18.3. Jyväskylä, Finland

Quartetto V per archi – Dietro delle Maschere

Q Quartets • 19.4. Liverpool, UK

CECILIA DAMSTRÖM

Science Frictions (Conferment jubilee cantata)

Academic Choral Society, Helsinki University SO/Aku Sorensen, sol. David Hackston, Ctenor • 20.3. Helsinki, Finland

Renewables for solo accordion

MSH 50th Accordion Competition • 21.4. Helsinki, Finland

DANIEL BÖRTZ

Double Concerto for One

Norrköping SO/Simon Crawford-Phillips, sol. Malin Broman, vln & vla 23.3. Norrköping, Sweden

PER GUNNAR PETERSSON

Spring Has Now Unwrapped the Flowers

King's Singers, Mogens Dahl Chamber Choir/Mogens Dahl 29.3. Copenhagen, Denmark

TOBIAS BROSTRÖM

Rubedo: The Red Chapter

Royal Stockholm PO/Johannes Gustavsson

30.3. Stockholm, Sweden (*Stockholm Composer Weekend Festival*)

Piano Quintet

Stenhammar Quartet, David Huang, pf

2.4. Stockholm, Sweden (*Stockholm Composer Weekend Festival*)

ALBERT SCHNELZER

SALT

Gothenburg SO/Gothenburg Symphonic Choir/Joana Cameiro, sol.

Mari Eriksmoen, sop, Anders Larsson, bar • 20.4. Gothenburg, Sweden

KIMMO HAKOLA

Piano Quintet

Kimmo Hakola, pf, Kajja Saarikettu, vl, Lea Tuuri, vl, Eri Sugita, vla, Sami Mäkelä, vlc

26.4. Helsinki, Finland

Sinfonische Elegien for soprano and ensemble

Lux camerata/Kimmo Hakola, sol. Piia Komi • 26.4. Helsinki, Finland

MATS LARSSON GOTHE

The Pigeons

Swedish Radio Choir/Kaspar Putnins • 29.4. Stockholm, Sweden

SVEN-DAVID SANDSTRÖM

Te Deum for mixed choir and orchestra

Philharmonischer Chor Berlin, Academy Chamber Choir of Uppsala,

Brandenburgisches Staatsorchester Frankfurt/Stefan Parkman

7.5. Berlin, Germany

MIKKO HEINIÖ

New work for guitar and piano

Patrik Kleemola, gtr, Pasi Helin, pf • 18.5. Turku, Finland

MATTHEW PETERSON

Högalidsmässa for mixed choir, brass quartet,

percussion, organ and string orchestra

Högalidskyrkan Choir & CO/Benedikt Melichar, Nils Larsson, org

10.6. Stockholm, Sweden

BENJAMIN STAERN

En strimma hav

Gothenburg SO & Vocal Ensemble, Side by Side Youth Music Camp/Ron Davis

Alvarez • 29.6. Gothenburg, Sweden