

Photo: Jukka Lehtjärvi



## Kortekangas opera an enticement to listen to more

Isfågllarna (Halcyons) has some real musical and dramatic bull's-eyes...Kortekangas' style of composition has become somewhat more traditional in the past few decades. In composing an opera he specifically aims to make it melodious, and well succeeds. The result is pleasing even to the untrained ear and an enticement to listen to more.

*Keskipohjanmaa 28.10.*

### Olli Kortekangas: Isfågllarna (Halcyons), opera to Johan Bargum's libretto

World premiere: Ostrobothnian Chamber Choir & Ensemble/Henriikka Teerikangas, sol. Minna-Leena Lahti, Olli Tikkanen, Hannu Ilmolahti, Niall Chorell etc., 25.10.2024 Kokkola, Finland



Johanna Wallroth & Daniel Nelson

## I Am Monster

The creatures Lilith and Frankenstein's monster turn against their creator and ask the question: You made me, Why do you hate me? Daniel Nelson's music artfully backs up the text, which is conveyed throughout with dramatic intensity by Johanna Wallroth. It is awesome when her laser beam-like voice lights up the whole auditorium and bashes all the disparaging epithets with: "Yet, I remain Lilith." *Nerikes Allehanda 11.10*


### Daniel Nelson: I Am Monster

World premiere: Swedish CO/Daniel Raiskin, soloist Johanna Wallroth, sop, 10.10.2024 Örebro, Sweden



Photo: Eija Iero

## Fascinating repertoire

The Orchestral Suite No.2  is easily accessible, instantly attractive and illustrative ... If the suite showed Leiviskä's natural flair for instrumental colour then the Symphony No.2 demonstrates her skilled handling of material and form. The third movement *Andante cantabile* is intriguingly elusive – I particularly enjoyed the closing pages which combine a strikingly effective minimalist instrumentation with an emotionally ambiguous leave-taking – a solo violin gracefully evaporating into silence. ...Repeated listenings reveal so much detail and interest which is where the recording and performance of this calibre really pays off. *Music Web International 14.2.*

### Helvi Leiviskä: Sinfonia brevis, Orchestral Suite No.2, Symphony No.2

CD: Lahti SO/ Dalia Stasevska  
BIS-2701 (Orchestral Works Vol. 1)

## Rhythmic groove from Antti Auvinen

Crème fraîche was a brilliant starter for an unusually sonorous line-up... A glowing setting of one long phrase by the poet Harry Salmenniemi, it had more jazz in it than any of the other works on the programme, or at least snappy rhythmic groove.

*Helsingin Sanomat 26.11.*

### Antti Auvinen: Crème fraîche

World premiere: Sointi Jazz Orchestra, Helsinki Chamber Choir/ Atso Almila, 21.11. 2024 Tampere, Finland

## Successful Hakola premiere

The music made me think partly of the jazz cafés of Paris and partly of Arvo Pärt-like repetitive meditation with broken chords. All in all, a valuable addition to the Finnish violin repertoire. *Västra Nyland 19.11.*

### Kimmo Hakola: Violin Sonata Op. 117

World premiere: Kaija Saarikettu, vln, Kimmo Hakola, pf  
15.11. 2024 Siuntio (Lux Musicae)



Photo: Morgan Norman

Jacob Mühlrad

## Mühlrad's captivating RESIL I

It seems like a familiar Mühlradian landscape with floating sonorities, glissandi and quarter-tones. Billowing figurations build up to explosive outbursts with cascades of percussion and brass. Then there is a brief moment of surges before the equilibrium is broken. We are kept on our toes the whole time in a piece that is in continual motion. *Nerikes Allehanda 11.10.*

### Jacob Mühlrad: RESIL I

World premiere: Swedish CO/Daniel Raiskin, 10.10.2024 Örebro, Sweden

A science-inspired work exploring the biosphere with dog whistles and delicate overtones –dreamlike, feverish, captivating, and unmistakably Mühlradian.

*Dagens Nyheter 29.11.*

### Jacob Mühlrad: RESIL I (version for symphony orchestra)

World premiere: Royal Stockholm PO/Aivis Greters, 28.11.2024 Stockholm, Sweden



Patrik Kleemola and  
Mikko Heiniö

Photo: Marttiina Säränen

## Heiniö's concerto for guitar and choir

The concerto took up the themes of war and peace, nature and the universe. The opening served as a tribute to Ukraine... In the *Elegy* movement, the low stretches on the E string swept the mood into mysterious, unpredictable waters... Towards the end, the character of the piece turned to a thirst for life and human sensitivity. *Turun Sanomat* 11.10.

### Mikko Heiniö: Concerto for Guitar and Chamber Choir

Key Ensemble/Jutta Seppinen, sol. Patri Kleemola, gtr, 9.10.2024 Turku, Finland

## Soundscapes of exceptional beauty

The emotional impact of this bewitchingly beautiful music is direct and at times devastating... These choral works draw listeners into a meditative state without ever letting them get too comfortable: the emotions invoked in the music are too cryptic, the vocal writing too full of sonic surprises *New York Times* 28.11.

Martinaitytė's is a distinctive voice. These works go beyond words... This album presents a

powerfully compelling, stunningly sung hour of immersive listening to a distinctive and important musical voice. *BBC Music Magazine/Nov.2024*

### Žibuoklė Martinaitytė: Choral works (*Aletheia, Ululations, The Blue of Distance, Chant des Voyelles*)

CD: Latvian Radio Choir/Sigvards Klava  
Ondine ODE 1447-2 ("*Aletheia*")

## Damström's Information holds you in its grasp

Under the leadership of Matthew Halls, the Tampere Philharmonic met the challenges of this impressive work with composure, delivering a powerful interpretation. *Damström's Information* is a composition of exceptional content and artistry. It is technically and harmonically stunning, offering a vibrant and intense sense of drama. The piece is also intellectually rich, inviting the listener to contemplate both its musical and thematic substance. *Kulttuuritoimitus* 30.11.

As a sonic experience, *Damström's* intense ten-minute piece immediately draws you in and holds you firmly in its grasp... The notes and the harmonies weave into a dense chaotic tapestry that shakes and unsettles. While it may evoke discomfort, it is undeniably powerful. *Aamulehti* 30.11.

### Cecilia Damström: Information

World premiere: Tampere PO/Matthew Halls, 29.11.2024 Tampere, Finland



Photo: Ville Juurikka

Cecilia Damström