

18 DECEMBER

FRIDAY SERIES 6

Helsinki Music Centre at 19

Sibelius

Hannu Lintu, conductor

Karita Mattila, soprano

Anssi Karttunen, cello

Claude Debussy: Prélude à l'après-midi d'un faune 10 min

Yuki Koyama, flute

Magnus Lindberg: Cello Concerto No. 2, Finnish premiere 25 min

I–II–III

Jean Sibelius: Luonnotar, Op. 70

9 min

INTERVAL 20 min

Kajja Saariaho: Mirage

12 min

Maurice Ravel: Daphnis et Chloé, suite no. 2

16 min

I *Lever du jour*

II *Pantomime*

III *Danse générale*

Five students at the Sibelius Academy will be playing with the orchestra tonight under the training scheme between the Sibelius Academy and the FRSO. They are: **Johannes Hakulinen**, 1st violin, **Khoa-Nam Nguyen**, 2nd violin, **Aino Räsänen**, viola, **Sara Viluksela**, cello and **Joel Raiskio**, double bass.

The LATE-NIGHT CHAMBER-MUSIC will follow in the Concert Hall after an interval of about 10 minutes. Those attending are asked to take (unnumbered) seats in the stalls.

Uusi Helsinki Quartet

Petri Aarnio, violin

Taija Angervo, violin

Ilari Angervo, viola

Tuomas Lehto, cello

Jouni Kaipainen: String Quartet No. 5 30 min
Andante; Sostenuto, semplice – Allegro, con impeto e spiritoso,
Adagio misterioso, sospirando – meno adagio – Tempo primo

Interval at about 20.00.

The concert ends at about 21.15, the late-night chamber music at about 21.55.

Broadcast live on Yle Teema, Yle Radio 1 and online at yle.fi/rso.

CLAUDE DEBUSSY (1862–1918): PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE

The label “Impressionism” in music tends to be automatically – and maybe erroneously – associated with Claude Debussy. For was he in fact an Impressionist? And what exactly is Impressionism in music?

The safest thing would no doubt be to apply the term to features that appear here and there in the music of various composers, and not to use it to cover all the music of one particular composer. Maurice Ravel, Paul Dukas, Karol Szymanowski, Frederick Delius, Ottorino Respighi and Väinö Raitio are, for example, all composers whose music was in a way Impressionistic, some more, some less.

Let us therefore heed Debussy's own wishes: let us not call him an Impressionist and instead assign him a title he himself was proud to carry: “un musicien français” – a French musician. Having prepared the ground, I can now safely say that *L'après-midi d'un faune* was the work that sparked off debate on Impressionism in music. Debussy originally intended to use the poem by Stéphane Mallarmé as the basis for an orchestral suite in three movements. The “*Faun*” would then have been a “*Prélude, Interlude et Paraphrase Finale pour L'après-midi d'un faune*”, but on completing the *Prélude* in 1894, he decided that nothing more was necessary. It was a masterpiece in itself. Nowadays we usually forget it was meant to be a prelude and just speak of “*The*

Afternoon of a Faun”. But the very fact that it is, by nature, a prelude makes it Impressionistic.

Debussy's faun basks in a languorous, melancholy yet contented haze. In the composer's own words: “The music of this prelude is a very free illustration of Mallarmé's beautiful poem. By no means does it claim to be a synthesis of it. Rather there is a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon. Then, tired of pursuing the timorous flight of nymphs and naiads, he succumbs to intoxicating sleep, in which he can finally realise his dreams of possession in universal Nature.”

Jouni Kaipainen

MAGNUS LINDBERG (1958–): CELLO CONCERTO NO. 2

Magnus Lindberg completed his second cello concerto as a commission from the Los Angeles Philharmonic Orchestra in 2013. The commission had come at unusually short notice when it became apparent that the concerto ordered from Oliver Knussen would not be ready in time. Thus pressed for time, Lindberg decided to base his concerto on his earlier *Santa Fe Project (Konzertstück)*, a duo for cello and piano of 2006. No way can the concerto be regarded simply as an expanded, updated version, however. The soloist at the premiere in Los Angeles in October 2013 was Anssi Karttunen, with whom Lindberg

had a close working relationship, and the conductor was another friend and colleague, Esa-Pekka Salonen, the orchestra's Music Director for many years.

In writing his new concerto, Lindberg made sure his soloist would not be drowned by using a moderately-sized, almost classical orchestra. The brass section is small and the score lacks the percussions and piano usually found in Lindberg's tool kit; nor is there a harp. The cello is an active, multidimensional partner to the orchestra, its range of expression varying from delicate meditation to lively embellishment and fleeting outbursts of glowing, romantic melody. Despite being rather few in number, these snatches of song have an important function as punctuation marks in the musical narrative.

The concerto is in three movements performed without a break. Despite having lots in common with the *Santa Fe Project*, it is cast on a much bigger scale. The lyrically-inclined beginning, for example, in which the cello outlines the basic material, is new. The first movement of the *Santa Fe Project* has a cadenza-like solo that is now accompanied by instruments from the orchestra, and the big cadenza in the middle movement of the concerto is missing from the duo. This cadenza is sort of the heart of the concerto, the turning point from which the music gradually proceeds to the rhythmically more sharply-articulated finale before ending in limpid, tranquil mood.

Kimmo Korhonen

JEAN SIBELIUS (1865–1957): LUONNOTAR

Tracing the way a work came to be composed is often difficult. Sibelius actually got the notes of *Luonnotar* down on paper in a short period in July–August 1913, after completing his fourth symphony, but the seeds had been sown way back in his youth. He wrote *Luonnotar* for the soprano diva Aino Ackté as compensation, so to speak, for failing to produce the orchestral song *The Raven* he had promised her. She first sang it at the Three Choirs Festival in Gloucester, England in September 1913.

The description of the Creation in the Finnish national epic, *The Kalevala*, inspired Sibelius to write one of his most original and most distinctive works. Combining elements of a solo song and a symphonic poem, it represents a rare genre in his output. The music sounds austere and archaic, yet it also has visionary, modernist traits such as bitonality and cluster-like chords.

The opening bars paint a picture of the primeval void before the world was created. From the cosmic humming of the strings, the soprano plucks the initial germ for her melody. The main theme is more narrative, while the second, following a great gust of wind (harp glissandos), is more static and profound, like an incantation or lament. Following a dense development section and a climax that erupts in radiant splendour, *Luonnotar* ends with one of the most magical moments in all Sibelius, as the stars come out in the sky.

Kimmo Korhonen

KAIJA SAARIAHO: (1952–): MIRAGE

Close collaboration with a few trusted musicians is characteristic of Kaija Saariaho the composer. In the case of *Mirage* (2007), there were two: Karita Mattila and Anssi Karttunen. For the former's intensive, fiery artist persona she has also composed the *Quatre instants* song cycle (2002) and the monologue opera *Émilie* (2009). Her collaboration with Anssi Mattila dates right back to her early works of the 1980s. The biggest she has written for him is the cello concerto *Notes on Light* (2006).

Soprano and cello join together in *Mirage* in an unusual but effective way. Saariaho says she wanted to provide “two interpretations setting out from the same point of departure”. Hence the soprano and cello are twin, mutually supportive participants rather than competitors – another musical variation on the many fruitful manifestations of dualism to be found in her works.

The words of *Mirage* are from chants performed by the Mazatec shaman and healer Maria Sabina in a ritual involving the consumption of a trance-inducing mushroom. They express her visions of states of existence that transcend the borders of reality and that may be interpreted as an ecstatic search for identity: “I am a woman who flies, I am the lady who swims, I am the Lord eagle woman, I am the shooting star woman, I am the lady doll, I am the sacred clown.” The words “I am” are often repeated as such and give the piece a meaning that

more widely affirms the existence of the speaker – and maybe the composer.

Kimmo Korhonen

MAURICE RAVEL (1875–1937) DAPHNIS ET CHLOÉ, SUITE NO. 2

A new page was turned in the history of ballet in 1909 when the legendary Russian impresario Sergei Diaghilev brought his Ballets Russes – a troupe of the very best dancers in all Moscow and St. Petersburg – on their first visit to Paris. They were an unprecedented success and marked the beginning of a golden era for the Ballets that would last for twenty years, right up to the death of Diaghilev in 1929.

The brightest star on the Diaghilev firmament was Igor Stravinsky, whose modern ballets made the performances even more sensational. Diaghilev did, however, actively seek to engage in partnership with other top contemporary composers, too. During his very first visit to Paris in 1909 he commissioned a new ballet from Maurice Ravel, who nevertheless took three years to deliver the goods in the form of *Daphnis et Chloé*. The ballet was premiered at the Châtelet in Paris in June 1912.

The story is set in the world of ancient mythology. Fokine, the choreographer, kept close to the pastoral novel by the ancient Greek poet Longus. Cast in the leading roles are two young lovers: Daphnis, a goatherd, and Chloé a shepherdess. Dorcon the cowherd tries

to win Chloé's favour but is obliged to cede to Daphnis in a decisive dancing competition. Chloé then gets carried off by brigands before being rescued by the god Pan.

Daphnis et Chloé is a one-act ballet but falls into three main sections. It is usually performed either in its entirety or in the two suites made by Ravel. No. 2, comprising the whole of the third section, is more popular. The original ballet score also includes a chorus, but this is often excluded in concert. Suite no. 2 begins with the best-known sequence (*Sunrise*) as the sun rises in fabulous, shimmering shades to its full, intoxicating height. In the middle is a Pantomime coloured by a lyrical flute solo. The suite ends with a *Danse générale* that works itself up into a wild bacchanalia in ecstatic 5/4 rhythms.

Kimmo Korhonen

JOUNI KAIPAINEN (1956–2015): STRING QUARTET NO. 5, OP. 70

"I composed my fifth string quartet in spring 2004. It was commissioned by Kuhmo Chamber Music, where it was also premiered in July that year. It was written for and dedicated to the New Helsinki Quartet, with which I have for years enjoyed a pleasant and fruitful partnership.

"The first movement is fairly short and in the nature of an introduction; the tone is for the most part calm, be the texture homo- or polyphonic. In the middle there is nevertheless some blus-

tering, destructive material that points ahead to the storm in the second movement.

"This allegro is the main movement of the quartet; at least it has the bulk of the information, likewise the biggest build-ups and climaxes. The work ends with an intangible adagio tinged with mystery in the first half of which weightless, unattached particles seem to float about in space. Gravity gradually evolves, at first tentatively, then more solidly, and after many ins and outs this materialisation just about produces a whole melodic motif, an "*In the Twilight Country* [Kaipainen's musical play for children] hybrid". Should anyone wish to hear signs that hope ultimately vanquishes violence, and should a need for contact overcome isolation, then this is both possible and permissible. I do not, however, claim that this is just what I had in mind when I made the quartet.

"After my third quartet (1984) seeking to combine the tradition of the Second Viennese School and the most avant-garde aspirations, and my much more romantic, intentionally texturally polarised fourth (1994), I tried in the fifth to debate from an especially personal perspective just what I want from a combination of two violins, a viola and cello. I would claim that it does not ultimately have so much to do with the hedonistic introspection that generally marks people today; rather, I think that the approach of one's fiftieth birthday easily sets each and every one of us reflecting on just what we have truly meant with everything we have done so far, and what we still "really really" want to do and how. This time it means,

among other things, greater variation of texture: many different polyphonic texture solutions just as much as accompanied and sometimes long solos with meaningful content, for all the instruments. A string quartet is capable of markedly orchestral expression, and although this is often felt to lie outside the “right” quartet facture, I wanted to include this option, too, in my palette. This may possibly have brought echoes of both the Impressionists and Sibelius – I am referring now to the finale of the D-minor quartet and not to the other, more chamber music-like movements (and paradoxically, my previous, fourth string quartet is my work that tempted one critic to speak of “Kaipainen’s voces intimae”). The “particles-in-space”, deliberately different material I mentioned above presented itself for the fifth quartet as if of its own accord, and at the end I let it lead via a melody inherited from my children’s opera to a blooming orchestral scene.”

Jouni Kaipainen 2007

Abridged programme notes translated by **Susan Sinisalo**

HANNU LINTU

Chief Conductor of the Finnish Radio Symphony Orchestra since August 2013, Hannu Lintu previously held the positions of Artistic Director and Chief Conductor of the Tampere Philharmonic Orchestra, Principal Guest Conductor with the RTÉ National Symphony Orchestra and Artistic

Director of the Helsingborg Symphony and Turku Philharmonic orchestras.

Highlights of Lintu’s 2015/16 season include appearances with the Gürzenich-Orchester Köln, Orchestre de Chambre de Lausanne, Orchestre national de Lille, Gulbenkian Orchestra, and the Iceland Symphony, Baltimore Symphony, Moscow State Symphony and Seoul Philharmonic orchestras. He conducts the Finnish Radio Symphony Orchestra on tour in Japan in autumn 2015 – as part of his complete cycle of Sibelius’ symphonies with the New Japan Philharmonic – and on tour in Vienna, Salzburg and Innsbruck in January 2016 with violinist Leila Josefowicz. Recent engagements have included the Philharmonia, BBC Scottish Symphony, Royal Stockholm Philharmonic, Cleveland and St Louis Symphony orchestras; the Houston Symphony, MDR Sinfonieorchester Leipzig and the Orchestre national de Lyon; and debuts with the WDR Sinfonieorchester Köln, the Hallé, and the Detroit Symphony and Minnesota orchestras.

In May 2016 Lintu returns to Finnish National Opera to conduct Wagner’s *Tristan und Isolde*, having previously conducted them in *Parsifal* - directed by Harry Kupfer, *Carmen*, and *Aulis Sallinen’s King Lear*. Other recent operatic projects include *Sallinen’s Kullervo* at the 2014 Savonlinna Opera Festival and *Tannhäuser* with Tampere Opera in 2012. Lintu has also worked with Estonian National Opera, recording *Tauno Pyykkänen’s Mare* and her son.

Hannu Lintu has made several recordings for Ondine, Naxos, Avie and

Hyperion. In summer 2015 he recorded Mendelssohn and Tchaikovsky's Violin Concertos with Fumiaki Miura and the Deutsches Symphonie-Orchester Berlin for Avex, while other recent recordings feature works by Ligeti, including the Violin Concerto with Benjamin Schmid, and Messiaen's Turangalila Symphony with Angela Hewitt and Valerie Hartmann-Clavierie – both for Ondine with the Finnish Radio Symphony Orchestra. Lintu has received several accolades for his recordings, including a 2011 Grammy nomination for Best Opera CD plus Gramophone Award nominations for his recordings of Enescu's Symphony No.2 with the Tampere Philharmonic Orchestra and the Violin Concertos of Sibelius and Thomas Adès with Augustin Hadelich and the Royal Liverpool Philharmonic Orchestra.

Hannu Lintu studied cello and piano at the Sibelius Academy, where he later studied conducting with Jorma Panula. He participated in masterclasses with Myung-Whun Chung at the Accademia Chigiana in Siena, Italy, and took first prize at the Nordic Conducting Competition in Bergen in 1994.

KARITA MATTILA

The lyrical, dramatic voice of Karita Mattila, one of the most celebrated opera singers in the world today, is famous for its beauty and versatility, and her stage charisma is second to none. A regular at all the world's leading opera houses, she has also worked at the most prestigious festivals with

such composers as James Levine, Esa-Pekka Salonen, Claudio Abbado, Sir Colin Davis, Christoph von Dohnányi, Bernard Haitink, Antonio Pappano and Sir Simon Rattle.

Among the greatest roles in Karita Mattila's repertoire are Puccini's Tosca, Janáček's Jenůfa, Elsa in Wagner's Lohengrin, Donna Anna in Mozart's Don Giovanni, Rosalinde in Johann Strauss's Die Fledermaus and Richard Strauss's Salome. Notable stage directors have been charmed by her phenomenal sense of drama, resulting in many unforgettable productions, such as that of Don Carlos directed by Luc Bondy in Paris, in London and at the Edinburgh Festival. She sang in Lev Dodine's direction of Elektra in Salzburg and with Peter Stein did Simon Boccanegra in Salzburg and Don Giovanni in Chicago. At the New York Metropolitan she has sung in Fidelio in the direction of Jürgen Flimm, and her many premieres of major contemporary works have included the title role in Kaija Saariaho's *Émilie* in Lyon in 2010.

Karita Mattila has recently made many highly-acclaimed role debuts, such as Wagner's Sieglinde at Houston Grand Opera, Strauss's Ariadne and Marie in Wozzeck at Covent Garden. Other recent highlights have included Fidelio in Houston, Janáček's *Kát'a Kabanová* in Chicago, Schönberg's *Erwartung* in St. Louis and Richard Strauss's *Vier letzte Lieder* at Carnegie Hall. This season she is down to sing Janáček's *Jenůfa* with the Czech Philharmonic conducted by Jiří Bělohlávek.

Karita Mattila has released many great discs on the Phillips, EMI, Sony,

DG and Ondine labels. She has recorded Richard Strauss's Vier letzte Lieder under Claudio Abbado, Schönberg's Gurrelieder and Shostakovich's 14th Symphony under Sir Simon Rattle. The complete recording of Wagner's Meistersinger with Sir Georg Solti and Janáček's Jenůfa with Bernard Haitink both won a Grammy.

After winning the Lappeenranta Singing Competition at home in Finland in 1981, Karita Mattila went on to win the BBC Singer of the World competition in 1983. Musical America named her Musician of the Year in 2005 – one of the most prestigious US classical music awards. She was also awarded the highest cultural distinction in another country, France, in 2003: the Chevalier des Arts et des Lettres.

ANSSI KARTTUNEN

A cellist who has distinguished himself both as a soloist and as a chamber musician, Anssi Karttunen has a repertoire that embraces not only the basic cello literature but also a host of forgotten masterpieces, plus arrangements of his own. In addition to the modern cello he plays the Baroque cello and the violoncello piccolo.

Anssi Karttunen has premiered over 140 works and had 29 cello concertos composed for him, among them Esa-Pekka Salonen's Mania, Kaija Saariaho's Notes on Light and the cello concerto by Martin Matalon. He has also been booked to premiere works by Oliver Knussen, Pascal Dusapin, Denis Cohen and others.

His solo engagements have included appearances with the Philadelphia Orchestra, the BBC Symphony, the NHK Symphony, the Los Angeles and Munich Philharmonic. He is a regular guest at the Edinburgh, Salzburg, Berlin, Venice and other festivals. This season he tours China with the Mahler Chamber Orchestra and Esa-Pekka Salonen, gives a recital at the Wigmore Hall in London and is the soloist with the New World Symphony Orchestra.

Mr Karttunen has recorded a variety of repertoire, from the complete Beethoven works for cello and piano on period instruments to music for solo cello by 20th century composers. He has recorded the cello concertos of Lindberg, Saariaho and Salonen, and a work by Tan Dun for cello, video and orchestra. His CDs of chamber music by Magnus Lindberg and Tout un monde lointain by Henri Dutilleux were both nominated for a Gramophone Award.

Anssi Karttunen frequently teaches masterclasses, for example, with Kaija Saariaho at Carnegie Hall and the Cello Biennial Amsterdam in 2012. He started teaching at the École Normale de Musique in Paris last year and this autumn has also taught at the University of Berkeley in the USA.

THE FINNISH RADIO SYMPHONY ORCHESTRA

The Finnish Radio Symphony Orchestra (FRSO) is the orchestra of the Finnish Broadcasting Company (Yle). Its mission is to produce and promote Finnish musical culture and its Chief Conductor as of autumn 2013 has been Hannu Lintu. The FRSO has two Honorary Conductors: Jukka-Pekka Saraste and Sakari Oramo.

The Radio Orchestra of ten players founded in 1927 grew to symphony orchestra strength in the 1960s. Hannu Lintu was preceded as Chief Conductor by Toivo Haapanen, Nils-Eric Fougstedt, Paavo Berglund, Okko Kamu, Leif Segerstam, Jukka-Pekka Saraste and Sakari Oramo.

In addition to the great Classical-Romantic masterpieces, the latest contemporary music is a major item in the repertoire of the FRSO, which each year premieres a number of Yle commissions. Another of the orchestra's tasks is to record all Finnish orchestral music for the Yle archive. During the 2015/2016 season it will premiere six Finnish works commissioned by Yle. The programme will also include Piano Concertos by Beethoven and Prokofiev, Symphonies by Schumann and Brahms, and Mendelssohn's oratorio *Elijah*. Among its guest artists will be pianists Murray Perahia, Nelson Freire and Andrés Schiff, conductors David Zinman, Tugan Sokhiev and Manfred Honeck, soprano Karita Mattila and mezzo-soprano Anne Sofie von Otter.

The FRSO has recorded works by Ligeti, Eötvös, Nielsen, Hakola, Lindberg, Saariaho, Sallinen, Kaipainen, Kokkonen and others, and the debut disc of the opera *Aslak Hetta* by Armas Launis. Its discs have reaped some prestigious distinctions, such as the BBC Music Magazine Award, the Académie Charles Cros Award and a MIDEM Classical Award. The disc of the Sibelius and Lindberg Violin Concertos was Gramophone magazine's Editor's Choice in February 2014.

The FRSO regularly tours to all parts of the world. One of the many highlights of the 2015/2016 season will be tours to Japan and Austria with conductor Hannu Lintu.

The home channel of the FRSO is Yle Radio 1, which broadcasts all its concerts, usually live, both in Finland and abroad. Its concerts can also be heard and watched with excellent live stream quality on the FRSO website (www.yle.fi/rso), and the majority of them are televised live on the Yle Teema channel.