

18 March

FRIDAY SERIES 10

Helsinki Music Centre at 19.00

Dima Slobodeniouk, conductor

Jonathan Roozeman, cellist

Sebastian Fagerlund: Isola

15 min

Pyotr Tchaikovsky: Rococo Variations for cello and orchestra, Op. 33

18 min

I Introduction (Moderato assai quasi Andante)

II Theme (Moderato semplice)

III Variation 1 (Tempo della Thema)

IV Variation 2 (Tempo della Thema)

V Variation 3 (Andante sostenuto)

VI Variation 4 (Andante grazioso)

VII Variation 5 (Allegro moderato) – Cadenza

VIII Variation 6 (Andante)

IX Variation 7 (Allegro vivo) – Coda

(Allegro moderato e con anima)

INTERVAL 20 min

Sampo Haapamäki: Motto, fp (Yle commission)

25 min

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.

Petri Aarnio, violin
Taija Angervo, violin
Martta Tolonen, viola
Anton Kukkonen, cello

Edvard Grieg: String Quartet in G Minor, Op. 27 32 min

I Un poco andante – Allegro molto ed agitato
II Romanze (Andantino – Allegro agitato)
III Intermezzo (Allegro molto marcato – Più vivo e scherzando)
IV Lento – Presto al Saltarello

Interval at about 19.50.

The concert ends at about 20.50, the late-night chamber music at about 21.35.

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

SEBASTIAN FAGERLUND (B. 1972): ISOLA

No man is an island, but people no one else wants to see get sent to certain islands. Sebastian Fagerlund visited the island of Själö in the Turku Archipelago and there found a grim past hidden beneath a beautiful, peaceful landscape.

It was to Själö that lepers, persons accused of witchcraft and ‘lunatics’ were dispatched in the 17th century, and legend has it that they had to bring with them planks for their coffin. Fagerlund’s *Isola* (“Island”, 2007) is a tone painting not of an island but of the horrors that beautiful scenery may conceal.

The cinematographically flowing music may remind the listener of island fantasies of the silver screen, from *King Kong* (1933) to Martin Scorsese’s *Shutter Island* (2010). *Isola*’s agitated, violent introduction affords a widescreen, concentrated perspective of the whole work’s music material.

Following the introduction is a big slow episode marked by a hymn-like cello solo steeped in suffering. As it proceeds, it expands into a broad, wave-like movement that generates a feeling of passion and threat.

As the waves continue to wash the landscape, the low instruments introduce provocative, irregular rhythms that spin out of control in the latter half of the main section. The result is a riot of dance rhythms and seething orchestral textures bearing the beat of both primitive witches’ drums and the modern world.

PYOTR TCHAIKOVSKY (1840–1893): ROCOCO VARIATIONS FOR CELLO AND ORCHESTRA, OP. 33

For Pyotr Tchaikovsky, the 18th century represented a fantasy world of cosy serenity, beauty and harmony, rather like childhood memories. These idealised images dominated the *Rococo Variations* for cello and orchestra of 1876. The work was unofficially commissioned by Wilhelm Fitzenhagen, a cellist who also provided expert assistance with the pyrotechnics of the virtuoso passages.

Tchaikovsky had mostly used variation form in little parlour pieces, and his aim in this case, too, was not to dazzle his listeners with inventive motif technique; above all, he wished to avoid the problems of concerto or fantasia form in a work that was in fact in the nature of a pastiche. He mainly used the Rococo theme and style to create an 18th-century ambience, giving it an aristocratic grace and charm.

His orchestral writing is deliciously economical. A good example is the elegant introduction in which the strings and woodwinds engage in dialogue. Supported by pizzicatos, they then make room for a French horn solo and the theme – charmingly presented by the cello – with its genteel cadences.

The variations, in the nature of poetic portraits, differ considerably in their weightiness. The slow one envelops the listener in a soft romantic fleece, at times reminding itself of its title in an

elegant minuet, and finally unleashing a torrent of virtuosity.

Antti Häyrynen (abridged)

SAMPO HAAPAMÄKI (B. 1979): MOTTO

Sampo Haapamäki studied composition with Tapio Nevanlinna and Veli-Matti Puumala at the Sibelius Academy, obtaining a Master's degree there in 2005. He then continued with Claus-Steffen Mahnkopf in Leipzig, and with Tristan Murail at Columbia University in New York, where he received a Doctorate in 2012.

He first became known to Finnish audiences with a concert of his music at the Musica nova Helsinki festival in 2006. In recognition of his achievements he has been awarded the Gaudeamus International Composers Award (2004), the ISCM Young Composer Award (2005) and the Finnish Teosto Prize (2006). He has long been interested in microtonality, or more precisely music using quarter-tones in which the octave is divided into a 24-tone equal temperament instead of the usual 12. In the case of his concertos *Velinikka* (2008) and *Conception* (2012) this has involved solo instruments built specially for the purpose. Microtonality and spectral harmony do not, however, monopolise the expression; they present opportunities.

An overall form allowing for various elements of music has been Haapamäki's aim in many of his works. This has yielded

ed abundant richness just as much as sharply-aimed drama. Motto (2015) also has features binding material and form together.

Says Haapamäki of his work: "Motto is my first composition for full symphony orchestra, but my seventh with orchestral instrumentation. Before it I had written three works for chamber orchestra (*Signature* 2003, *Fresh* 2004 and *Design* 2005) and three concertos (*Kirjo* for bass clarinet 2006, *Velinikka* for quarter-tone accordion 2008 and a double concerto, *Conception*, for quarter-tone guitar and quarter-tone accordion 2012).

"One of my general objectives as a composer has been to try to construct works in which the different musical parameters communicate symbiotically, thereby creating a supple overall form. By communication between the musical parameters I mean, for example, a situation in which, at a given moment, something happens in, say, the orchestration, and as if the music listens to hear how the harmony will naturally react, or whether the rhythms will somehow respond and how they will affect the dynamics, for example. By establishing interactive flows in the inner logic I can try to create longer-lasting spans in the musical parameters. Juggling with the relationships between these may in turn charge and discharge tensions between sections of the composition, the aim being to construct a lasting entity that heeds its own laws.

"Ever since *Haljennut* (2004), which I composed 12 years ago, all my compositions have incorporated quarter-tones. I had long dreamt of combining a full-

sized symphony orchestra and quarter-tones. All the orchestral instruments that can actually produce quarter-tones do so, such as woodwinds, brass, strings, timpani and a microtone-tuned harp. Diverging from the normal practice, each desk of the strings has its own independent part. I felt that giving the strings independent parts opened up compositional potential for grouping and splitting the strings into anything from tutti to 50 independent soloists.

"I thank the Finnish Radio Symphony Orchestra for commissioning this big 25-minute work. Composing the score took a year and a half. I am happy that the FRSO under Dima Slobodeniouk is today premiering my *Motto*."

Programme note (abridged):

Sampo Haapamäki

Composer portrait: **Antti Häyrynen**

Symphony Orchestras, the Lucerne and Iceland Symphonies. Among the soloists at these concerts will be violinists Patricia Kopatchinskaja and Viktoria Mullova, soprano Barbara Hannigan and cellist Anssi Karttunen. With the Orquesta Sinfónica de Galicia he will be performing with pianist Yefim Bronfman in Madrid and pianist Javier Perianes in Abu Dhabi.

High on Dima Slobodeniouk's list of conducting preferences are works by Beethoven, Verdi, Mahler and Stravinsky, and contemporary music by such composers as Jonathan Harvey, Magnus Lindberg and Unsuk Chin. His discography includes music by Sebastian Fagerlund with the Gothenburg Orchestra for BIS. Last year he and the FRSO released a CD entitled *Soie* of works by Lotta Wennäkoski for Ondine.

DIMA SLOBODENIOUK

Dima Slobodeniouk, currently Music Director of the Orquesta Sinfónica de Galicia, begins as Principal Conductor of the Lahti Symphony Orchestra and Artistic Director of its Sibelius Festival in autumn 2016 and has succeeded in combining his native Russian roots with the musical culture of his subsequent homeland, Finland.

Highlights of Slobodeniouk's 2015/2016 season include guest appearances with the Orchestre national de Lyon, the Stuttgart and Dutch Radio

JONATHAN ROOZEMAN

Jonathan Roozeman (b. 1997), a junior student of Martti Rousi at the Sibelius Academy, has already reaped success in many competitions. At the age of only 12 he was a semi-finalist in the Turku Cello Competition (2010), and later in the Paulo (2013) and the Gaspar Cassado competitions (2013). In that same year he was also one of the three finalists in the Prémio Internacional Suggia competition in Porto (Portugal). At the Nationaal Celloconcour in Amsterdam in 2012 he won the sec-

ond prize and was the youngest participant in the competition's history. In October 2015 he was a finalist in the prestigious Naumberg Competition in New York. His real breakthrough came on winning sixth place in the international Tchaikovsky Competition – a victory that has brought him a shower of invitations, such as solo appearances with Valery Gergiev and the Mariinsky Theatre Orchestra at the Mikkeli and Turku Music Festivals.

Jonathan Roozeman has been the soloist with, among others, the Mariinsky Theatre Orchestra, the St. Petersburg Philharmonic, the Tapiola Sinfonietta, the Pori Sinfonietta and the Ostrobothnian Chamber Orchestra, under Valery Gergiev, Sakari Oramo, Jukka-Pekka Saraste and others. He plays a David Tecchler cello from 1707 owned by the Finnish Cultural Foundation.

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 András 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.