

# 21.4.

THURSDAY SERIES 9

Helsinki Music Centre at 19.00

**Hannu Lintu**, conductor

**Jaan Ots**, assistant conductor

**Kornilios Michailidis**, assistant conductor

**Christoffer Sundqvist**, clarinet

**Emil Holmström**, piano

**Helsinki Music Centre Choir**, coach. **Tapani Länsiö**

*Osmo Tapio Räihälä: Myriad, Yle commission)*

20 min

*W. A. Mozart: Clarinet Concerto*

30 min

*I Allegro*

*II Adagio*

*III Rondo (Allegro)*

INTERVAL 20 min

*Charles Ives: Symphony No. 4*

31 min

*I Prelude (Maestoso)*

*II Comedy: Allegretto*

*III Fugue (Andante moderato con moto)*

*IV Finale: Very slowly – Largo maestoso*

Interval at about 20.00. The concert ends at about 21.00.

Broadcast live on Yle Teema, Yle Radio 1 and online at [yle.fi/rso](http://yle.fi/rso).

## OSMO TAPIO RÄIHÄLÄ

Osmo Tapio Räihälä is something of an anomaly in the Finnish composer fraternity. He came to composing via rock and has not passed through the conventional conservatory system, though he did study composition privately with Harri Vuori for a few years. The musical premises and material in his earliest compositions differed considerably from one work to the next, but he has now gradually settled for free tonality. The emphasis in his output is on orchestral music, concertos, chamber and solo repertoire, and he has written only a few vocal works.

Kimmo Korhonen (abridged)

## OSMO TAPIO RÄIHÄLÄ (b. 1964): MYRIAD

Scored for symphony orchestra and choir, *Myriad* literally draws on a myriad ideas, impulses and experiences. In 2008, I was preparing for the televising of an FRSO concert in St. John's Church, Helsinki. Its broad balconies and echo reminded me of Renaissance call-and-response singing in which vocal groups engage, as it were, in dialogue. Why not make use of this sometime? I mentioned it to the orchestra's General Manager, Tuula Sarotie, who was sitting next to me, but soon forgot about it. Then in June 2013, to my delight, Tuula asked me whether I would still be interested in putting that idea into practice, for the conditions in the Helsinki Music Centre hall were just right. And who

would not be interested by an invitation from the FRSO?

It was clear from the very outset that I would write the text myself. I had enough – well, a myriad – musical ideas at least but no paramount idea for a text. I didn't know what I wanted the choir to sing. I rejected a host of topics. It is often the case that artistic knots suddenly unravel so that totally disparate ideas and characters converge from different directions, *et voilà*, they just click together as a collage.

It was thus that I found the idea for *Myriad*. If anyone asks what the text is about, I blandly reply that it's about the world we live in. This world is ugly and beautiful, disorganised, incredibly multi-layered and pluralistic; we don't know what is genuine and what is fake; we demonstrate for and against; we hate and we love; acts of terrorism are committed and we watch the news, and all the time we have a helluva need to comment and be present. We exist only if we prove it in social media. There's too much of everything; we can't handle entities; the main thing is to hang on in real time. And explaining the whole world is ultimately as absurd as a Monty Python comedy.

So the text of *Myriad* isn't really about anything; it is just a mood picture. A mood important to me is the hustle and bustle of a city. We all have our favourite spots, and for me, that teeming metropolis is Paris; again and again I find in its pandemonium the solitude I crave, surrounded by 12 million people. I can even put up with the noise, including the din of the garbage truck that shatters my morning sleep. I find compen-

sation for its noise and pollution in its cafés, where I can admire the elegance of Paris and the Parisians.

In autumn 2014, I was staying in the artist's residence at the Baroque Schloss Wiepersdorf in Eastern Germany, sweating over the forceps delivery of my text. To pass the time, I was watching the film *Pierrot le fou* directed by Jean-Luc Godard in 1965, when all of a sudden lines began to drop straight into my work. It's mad how the quotations from a text originally written back in 1962 describe our time – more than 50 years later. The same trick would soon be carried off by Federico Fellini in *Satyricon* (1969).

Plans seldom materialise as such. The composition initially inspired by call-and-response singing ended up being more of a work for large symphony orchestra and choir, and the lines of text constitute only a small, though very theatrical and undoubtedly memorable part of the composition.

And the music of *Myriad*? Unfortunately I cannot describe it in words, so perhaps you'd best listen to it for yourself and let your senses and imagination run free!

Osmo Tapio Räihälä

## W.A. MOZART (1756–1791): CLARINET CONCERTO

Mozart wrote his Clarinet Concerto for his friend Anton Stadler, who gave it its first performance in Prague in October 1791, while playing in the performances there of Mozart's *La Clemenza di Tito*. Mozart had included some magnificent clarinet solos in his opera, especially for Stadler, and his friend's sensitive command of his instrument had earlier provided the stimulus for such works as the Kegelstatt Trio (1786) and the Clarinet Quintet (1789). The clarinet was still a relatively new instrument, and it was Stadler who inspired Mozart to compose the first real masterpieces in what would one day become the basic clarinet repertoire.

The Mozart Clarinet Concerto is music of unique beauty and poesy in which sorrow and joy, light and shadow are inextricably woven together in a softly glowing world. To underline this silky softness, Mozart omitted the sharpest-sounding instruments, oboes, from his wind section. The solo part, with its quick shifts from one register to another, makes effective use of the instrument's range, yet despite the challenges it poses, the ornamentation does not veer towards superficial brilliance. The exquisitely soulful melodies coat everything in a golden sheen. Stylistically, the Concerto represents the simplicity and clarity, yet also the refined tone of Mozart's late years.

The first movement is a good example of Mozart's distinctive concerto style

in which the relationship between soloist and orchestra is one of seamless mutual understanding; the impression is more of a civilised conversation than of the turbulent drama demanded by later concerto ideals. The matchless Adagio is one of the most moving and most affecting of all Mozart's slow movements, simultaneously both serene and profound, happy and sad. While the finale seems outwardly to be lively and flowing, its many dips into minor keys give the mood a veiled wistfulness all of its own.

Kimmo Korhonen (abridged)

## CHARLES IVES (1874–1954): SYMPHONY NO. 4

The career of US composer Charles Ives is one of the most remarkable in the history of music. He was a successful full-time businessman and founder of one of the biggest US insurance companies. Meanwhile, almost hidden from the public eye, he was composing a large number of often astoundingly modern works that were not discovered until years after he gave up composing in around the mid-1920s. In 1947 he was awarded the coveted Pulitzer Prize for his third Symphony – more than four decades after it was written.

The fourth Symphony is one of the greatest monuments in Ives's oeuvre. He only ever heard two of its movements performed, in New York in 1927, and the complete work was not per-

formed in its entirety until 1965. By that time he had been dead for 11 years, and roughly half a century had passed since it was written. He composed most of it between 1910 and 1916, but it is based on material dating from 1898–1911 that he also used in several other works. The second movement, *Comedy*, was not written until later, however, and was probably among the last things he composed, in 1924.

The Symphony has four movements, but there the similarities with the traditional symphony format end. The large orchestra is supplemented in the outer movements by a mixed choir, and the orchestra itself has its own oddities, such as two saxophones, an organ, a solo piano, and a piano that can produce quarter-tones. From time to time Ives also exploits the spatial dimension by using smaller, individual instrumental groups. The juxtaposed musics, with their independent rhythms and time signatures pose a challenge of their own in performance; hence Stokowski had two assistant conductors at the premiere performance. The fairly short *Prelude* is dominated by the hymn *Watchman, Tell us of the Night*, but this is not the only hymn tune. The second, "Comedy" movement is the most complex in structure, with overlapping and often almost chaotic layers, but it also has its quieter moments. The complexity of the second movement is offset by the third, a stately fugue on two hymn tunes. Ives considered the deeply spiritual finale the best music he ever composed.

Kimmo Korhonen (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 Pykkänen'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 *Turangalîla* 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.

## JAAN OTS

Estonian pianist and conductor Jaan Ots is assistant FRSO conductor for the present season. After graduating from the Estonian Academy of Music in 2011, he entered the orchestral conducting class at the Sibelius Academy, where he is now in the final stage of his studies. He has also been an exchange student at the Paris Conservatory. In the course of masterclasses with Jukka-Pekka Saraste, Thomas Sanderling, David Zinman and Paavo Järvi, he got to conduct orchestras in Finland (Joensuu and Oulu) and the Hungarian Symphony Orchestra. Jaan Ots has, furthermore, won prizes in a number of piano and trumpet competitions, in Estonia, Latvia, Russia and Germany.

## KORNILIOS MICHAILIDIS

Born in Athens, Kornilios Michailidis is studying orchestral conducting at the Sibelius Academy, with Atso Almila and Hannu Lintu. He has previously studied the piano at the Skalkotas Conservatory of Athens, the École Normale de Musique in Paris, and Indiana University in the USA, where he also completed conducting studies. He has guest conducted orchestras in Athens and Thessaloniki, the orchestra of the Toulouse Conservatory, the Bloomington and other symphony orchestras. With his colleague Jaan Ots he has launched the Beethoven Now! project seeking to present the music of Beethoven from different perspectives. When not making music, Kornilios enjoys flying and sailing.

## CHRISTOFFER SUNDQVIST

Christoffer Sundqvist (b. 1978) graduated from the Sibelius Academy in 2002 as a pupil of Anna-Maija Korsimaa before continuing with François Benda in Basel. Winner of the shared first prize in the 2002 Crusell Clarinet Competition, he has also been awarded the Pro Musica medal and first prize in the Juvenalia Chamber Music Competition in Espoo, Finland.

Christoffer Sundqvist was featured as the FRSO's debutant-of-the-year in 2004 and has since been the soloist with almost all the Finnish orchestras. Abroad, he has appeared with such orchestras as the BBC Symphony, the Gothenburg Symphony, the Estonian National, the Nordwestdeutsche Philharmonie, the Norrköping Symphony, the Basel Symphony and the Lithuanian St Christopher Chamber Orchestra. He has performed at many festivals, among them Warsaw Autumn, Fürstensaal Classix in Kempten, Märzmusik, and the West Cork Chamber Music Festival in Ireland.

Also an active chamber musician, Christoffer Sundqvist is a member of the Plus Ensemble in Turku and a founding member of the Arctic Hysteria wind quintet. He has been Artistic Director of the Jakobstads Sinfonietta and Rusk Festival since 2013. He has premiered many works for his instrument, including the Clarinet Concertos by Markus Fagerudd and Sebastian Fagerlund, and with Tommi Aalto the Double Concerto for clarinet and viola by Aulis

Sallinen. With his chamber ensembles he has premiered numerous Finnish works – by Pehr-Henrik Nordgren, Sampo Haapamäki, Magnus Lindberg, Atso Almila and others – and he works in close collaboration with Sebastian Fagerlund.

Recent releases on the BIS and Alba labels include the Emma-award-winning, internationally-acclaimed disc of the Fagerlund Clarinet Concerto with the Gothenburg Symphony Orchestra (BIS), Peter Eötvös and Aulis Sallinen Concertos (Alba) and an Emma-award-winning disc of music by Jukka Tiensuu with the Plus Ensemble (Alba).

Christoffer Sundqvist has been the FRSO's principal clarinetist since 2005. He teaches at the Sibelius Academy and regularly holds masterclasses.

## EMIL HOLMSTRÖM

Emil Holmström is a graduate of the Sibelius Academy, where he studied the piano with Erik T. Tawaststjerna, composition with Veli-Matti Puumala and harmony and counterpoint with Olli Väisälä. He also studied in Paris with Marie-Françoise Bucquet. His musicianship has been greatly influenced by his involvement with the Uusinta Ensemble, and with the defunensemble focusing on electroacoustic music. He is also a familiar face in the ranks of the Avanti! Chamber Orchestra. Together with Markus Hohti and Eriikka Maalismaa, he founded the Ristiveto Festival first held at the Ateneum Art Museum in Helsinki in conjunction with the exhibition of works by Helene Schjerfbeck in autumn 2012.

Just recently, Emil Holmström has developed an interest in Beethoven and early 20th-century art, and specifically the performance of music by the Second Viennese School composers, and of Ferruccio Busoni and Heitor Villa-Lobos. In spring 2013 he was awarded a three-year working grant by the Finnish Cultural Foundation, during which time he was able to concentrate on his higher-degree research into Busoni. One of the highlights of 2015 was the completion of the Sonatas disc released by Alba, on which he performs music by Beethoven, Bartók and Lindberg with violinist Pasi Eerikäinen.

## THE HELSINKI MUSIC CENTRE CHOIR

Founded in autumn 2011 on the initiative of Hannu Lintu, Jukka-Pekka Saraste and John Storgårds, the Helsinki Music Centre Choir of about 80 singers works in close partnership with the main Helsinki Music Centre occupants: the Finnish Radio Symphony Orchestra, the Helsinki Philharmonic Orchestra and the Sibelius Academy. Its Artistic Director has from the very beginning been composer Tapani Lämsä.

The Choir made its debut in 2012, in a performance by the Finnish Radio Symphony Orchestra conducted by Jukka-Pekka Saraste of Brahms's Ein Deutsches Requiem. Its first year culminated in a performance conducted by Leif Segerstam of Beethoven's ninth, Ode to Joy symphony with the Helsinki Philharmonic Orchestra.

The HMCC repertoire, planned jointly by the main Helsinki Music Centre occupants, consists primarily of symphonic choral and orchestral works and unaccompanied music for large choir, not forgetting contemporary music. Each year the Choir gives a concert at the Helsinki Music Centre of unaccompanied hymns on the evening of All Saints Day.

The Choir appears in concert from eight to ten times a year, mainly at the Helsinki Music Centre but also at festivals. The members of the choir are amateurs with a passion for singing.

## 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](http://www.yle.fi/rso)), and the majority of them are televised live on the Yle Teema channel.