

3 MAY

FRIDAY SERIES 15

Helsinki Music Centre at 7 pm

Hannu Lintu, conductor

Virpi Räsänen, mezzo-soprano

Mirjam Schulman & Annika Fuhrmann, soprano

Jutta Seppinen & Pasi Hyökki, alto

Simo Mäkinen & Paavo Hyökki, tenor

Taavi Oramo & Sampo Haapaniemi, bass

Giovanni Gabrieli: Canzone

12 min

I Sonata pian' e forte for 2 brass choirs

II Canzona noni toni a 12 for 3 brass choirs

III Sonata No. 20 for 5 brass choirs

Luciano Berio: Sinfonia

35 min

I

II O King

III In ruhig fliessender Bewegung (With quietly flowing movement)

IV

V

INTERVAL 20 min

Luciano Berio: Folk Songs

23 min

- I Black is the colour*
- II I wonder as I wander*
- III Loosin yelav*
- IV Rossignolet du bois*
- V A la femminisca*
- VI La donna ideale*
- VII Ballo*
- VIII Motettu de tristura*
- IX Malurous qu'ò uno fenno*
- X Lo fiolairé*
- XI Azerbaijan love-song*

Ottorino Respighi: I pini di Roma (The Pines of Rome)

22 min

- I I pini di Villa Borghese (Allegretto vivace – Vivace)*
- II Pini presso una catacomba (Lento)*
- III I pini del Gianicolo (Lento)*
- IV I pini della Via Appia (Tempo di marcia)*

Interval at about 20.00. The concert ends at about 21.15.

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

GIOVANNI GABRIELI (C. 1553/57–1612): CANZONE

Giovanni Gabrieli was a Venetian composer. He was taught mainly by his uncle, Andrea Gabrieli, but he did study for a short time in Munich with Orlando di Lasso, and was influenced by his teacher's style.

Gabrieli's prolific output consists chiefly of music for the church; as a younger man he did also compose in secular genres and styles, though he never produced anything based on dances, for example. He had a penchant for the type of piece called a *canzona* that was highly popular from the 1570s onwards. To this he added effects using echoes and imitation borrowed from his uncle and Orlando, and in doing so took the *canzona* in a more seminal and derivative direction. This means that ideas do not just follow one from the other but are born of the others, as a continuation, a supplement or a contrast to what has gone before. This trend ultimately led to the birth of sonata form, but that still lay far ahead in the future.

By the time Gabrieli died in 1612, the madrigal style of Claudio Monteverdi was challenging the tradition fostered and created by Gabrieli. The bulk of the Venetian master's works had been published in his lifetime, in the collections *Sacrae Symphoniae* (1597) and *Canzone per sonare* (1608). The *Canzone e Sonate* and *Sacrae Symphoniae II* were both published posthumously in 1615. Three works by Gabrieli under the general heading *Canzone* will be heard at

this concert: *Sonata pian' e forte* for 2 brass choirs (edited by Robert King), the *Canzona noni toni a 12* for 3 brass choirs (ed. Robert A. Boudreau), the *Sonata No. 20* for 5 brass choirs (ed. David Baldwin).

LUCIANO BERIO (1925–2003): SINFONIA

Berio's cult *Sinfonia* dates from 1968–69, and in this case, the date is of greater than usual significance to the listening experience. For 1968 was in many respects one of the great turning points of the modern era. The world was in turmoil: among the events of global impact were the widespread student riots in Europe and especially Paris, the assassination of Robert Kennedy and Martin Luther King, and above all the Soviet invasion of Czechoslovakia.

Most of the text of Berio's *Sinfonia* is taken from *Le cru et le cuit* (The Raw and the Cooked, 1964) by the "father of modern anthropology" Claude Lévi-Strauss, but there are also some excerpts from Samuel Beckett's novel *L'innommable* (*The Unnamable*, 1953), instructions from the scores of Gustav Mahler, slogans used in the Paris riots, and other sources.

In the first movement Berio uses Lévi-Strauss's text in French. Lévi-Strauss had found that many myths were structured like musical compositions, so that some resembled a "fugue", for example, and others a "sonata". He had, however, found one type of myth with a structure for which he

could find no musical counterpart. And this is the one he used in his *Sinfonia*.

The second movement is the most unambiguous: a beautiful tribute to Martin Luther King. As its text this vocal octet uses only phonemes of the words *O King*, which is also the movement's title.

The third movement is marked *In ruhig fliessender Bewegung* (With quietly flowing movement) – a quotation from the scherzo of Mahler's second symphony. In practice, Mahler's music really does flow along behind Berio's throughout the movement. The Mahler gradually becomes more and more audible, only to be drowned again beneath the flood of quotations. Berio pours everything possible into the torrent: even a cursory list runs to dozens of works by composers from Bach to Beethoven, via Debussy, Ravel, Richard Strauss, Stravinsky, Schönberg, Berg and Hindemith to Boulez, Stockhausen and Globokar. The result is a frenetic collage that helps to provide an insight into the fragmented world of 1968; humour also occupies a major role.

The fourth movement has no title and is very short. The idiom reverts to that of the second movement, but the vocal writing is still unashamedly modern. Berio added a fifth movement after the symphony had been premiered. His aim was, he said, "to create narrative substance", i.e. to restore order after the unruliness of the third movement in particular. Most of the text is again borrowed from Lévi-Strauss.

LUCIANO BERIO: FOLK SONGS

Berio composed his *Folk Songs* "as a tribute to the extraordinary artistry" of the American singer Cathy Berberian, to whom he was married at the time.

The first two songs were written by the Kentucky folk singer John Jacob Niles. A traditional tune exists for *Black is the colour*, but Niles's strict father ordered him to compose a new one. He developed the second song, *I wonder as I wander*, from a few lines he heard sung by the daughter of a Revivalist preacher. Cathy Berberian's family had come from Armenia, and the third song, *Loosin yelav* is of Armenian origin and describes the rising moon. In *Rossignolet du bois* a nightingale advises a hesitant lover to sing a serenade for two hours after midnight and likens the "apples" in the garden to the moon and the sun. A sustained chord then leads to the Sicilian song *A la femminisca*. The delightful strains colouring the sound are produced by car springs used as percussion instruments.

Berio composed the sixth and seventh songs himself as a student in the 1940s. The text of *La donna ideale* is a folk poem in the old Genoese dialect. Its advice is: if you can find a woman who is well-born, well-mannered, pleasing to look at and has a good dowry, for God's sake don't let her get away! *Ballo* is also an old Italian poem according to which even the wisest men lose their heads over love, but love can resist everything. *Motettu de tristura* comes from Sardinia and addresses a nightingale, to whom a sorrowful singer likens himself.

The ninth and tenth songs are in the Occitan language. *Malurous qu'ò uno fenno* relates an eternal paradox: the unmarried man wishes he had a spouse, and the married one wishes he did not. In *Lo fiolairé* a girl dreams of kissing her shepherd lad as she sits and spins. The last song is known in the cycle as an *Azerbaijan love-song*. Cathy Berberian found it on an old, scratchy Azerbaijan record, sung in Azerbaijan except for one verse in Russian comparing love to a stove.

OTTORINO RESPIGHI (1879–1936): THE PINES OF ROME

The Pines of Rome is in four movements depicting trees in the Eternal City at different times of the day. The first (*Pines of the Villa Borghese*) is about noisy children playing soldiers and marching among the pine trees in the Villa's garden. The pines in the second are near a catacomb in Campagna. An organ in the bass register enhances the effect of this "majestic lament" dominated by the low instruments as they describe the underground passages. The priests are represented by trombones.

The pines in the nocturnal third movement are those of the Janiculum, to which Respighi added the recorded song of a nightingale. The fourth movement takes the listener to the famous Appian Way at dawn. As the sun dispels the mist, we hear a legion of marching soldiers. Respighi wanted

the ground to tremble beneath their feet and ordered the organ to pull out all the stops on the bottom B flat pedal. He also scored in six ancient bucina trumpets, nowadays usually replaced by flugelhorns. The brass thunder as the army marches up the Capitoline Hill.

The music of *The Pines of Rome* may, to the present-day listener, suggest images of a different kind: the dancing, frolicking and flying humpback whales in the Disney film *Fantasia 2000*.

Jouni Kaipainen (abridged)

HANNU LINTU

Chief Conductor Designate of the Finnish Radio Symphony Orchestra for a term beginning in 2013, and for the year leading up to this its Principal Guest Conductor, Hannu Lintu will be continuing his fruitful collaboration with the Finnish Radio Symphony Orchestra for many years to come.

Hannu Lintu studied in the Sibelius Academy's conducting class taught by Jorma Panula, Eri Klas and Ilja Musin. He has further been tutored by, among others, Myung Whun Chung at the Music Academy Siena. Winner of the Nordic Conducting Competition in Bergen in 1994, he graduated from the Sibelius Academy in spring 1996.

Artistic Director and Chief Conductor of the Tampere Philharmonic Orchestra until spring 2013, Hannu Lintu is also Principal Guest Conductor of the RTÉ National Symphony Orchestra in Dublin. Previously he had held the positions of Chief Conductor of the Turku

Philharmonic Orchestra and Artistic Director of the Helsingborg Symphony Orchestra. He also works regularly with the Avanti! Chamber Orchestra and was Artistic Director of its Summer Sounds festival in 2005. Discs by Hannu Lintu have been released on the Ondine, Alba, Naxos, Ricordi, Claves, Hyperion and Danacord labels. Major forthcoming projects include recordings of the complete Mozart Piano Concertos with Angela Hewitt and the complete Enescu Symphonies. Mr. Lintu will also be recording extensively with the FRSO.

In addition to conducting the leading Finnish orchestras, Maestro Lintu has made guest appearances with the Radio Orchestras in Berlin, Paris, Frankfurt, Stuttgart, Amsterdam and Madrid, with a number of orchestras in North and South America (such as the Toronto, Houston, Baltimore, Cincinnati, Pittsburgh and St. Louis Symphony Orchestras, and the Los Angeles Philharmonic at the Hollywood Bowl), in Asia (Tokyo and Kuala Lumpur) and Australia (the Sydney and Melbourne Symphony Orchestras and others). Forthcoming engagements for the 2012/2013 season include appearances with the Sydney Symphony Orchestra, the London Philharmonic, the Minnesota Orchestra, the NDR Symphony Orchestra and many of the BBC orchestras.

VIRPI RÄISÄNEN

Mezzo-soprano Virpi Räsänen completed her vocal studies at the Utrecht and Amsterdam Conservatoires with the highest distinction under Eugenie Ditetwig and Udo Reinemann. She was later coached by Margreet Honig. Following her recent career change from a successful violinist to a concert and opera singer, she has appeared at the Salzburg Festival, Radio France's Festival Présences, the Aix-en-Provence Festival, the Amsterdam Concertgebouw, the Musashino Recital Hall in Tokyo, the Helsinki Music Centre, the Berlin State Opera, the Netherlands Opera and the Handel Festival Halle.

Virpi Räsänen made her debut at the Salzburg Festival in 2009 in Luigi Nono's opera *Al gran sole carico d'amore*, with Ingo Metzmacher conducting the Vienna Philharmonic. She was invited back to the Salzburg Festival in 2010 for the premiere of Wolfgang Rihm's *Dionysos*. This was also performed in Amsterdam and at the Berlin State Opera, where she further appeared in the revival of Nono's *Al gran sole* and in the role of Iseut aux Blanchés Mains in Frank Martin's *Le vin herbé*. She also premiered in the new opera *Five Women in a Chapel* by Uljas Pulkkis at the Helsinki Festival. In addition to her achievements in contemporary repertoire, she has sung the leading roles of Elmira in Handel's *Floridante*, Orfeo in Gluck's *Orfeo ed Euridice* and the double roles of the Muse and Nicklausse in Offenbach's *The Tales of Hoffmann*.

Her Amsterdam Concertgebouw debut in 2011 with Gordan Nickolic leading the Netherlands Chamber Orchestra was followed by appearances with the Orchestre Philharmonique et le Choeur de Radio France with Esa-Pekka Salonen, the Finnish Radio Symphony Orchestra with Sakari Oramo, the Helsinki Philharmonic with John Storgårds, the Tapiola Sinfonietta with Anne-Marie Helsing, the Flemish Radio Choir and Orchestra with Bo Holten, the Oulu Symphony Orchestra and the Ostrobothnian Chamber Orchestra with Dima Slobodeniouk and Juha Kangas.

In 2013 she will be the soloist with the Baroque Orchestra of the Tampere Philharmonic, the Pori Sinfonietta, the Netherlands Chamber Orchestra at the Amsterdam Concertgebouw, the Tapiola Sinfonietta on tour to China and twice with the Finnish Radio Symphony Orchestra with Hannu Lintu, also on CD recordings of Berio's Calmo and Folk Songs for Ondine.

In 2012 Virpi Räsänen released her internationally acclaimed debut CD *The Legacy of Mahler*, also for Ondine.

Virpi Räsänen has performed Lied repertoire throughout Europe and Japan. She has established herself as a specialist in contemporary music, having performed dozens of new works, many of them written for and dedicated to her. She created a project called *Viulaja* (violin-mezzo) around her ability to sing and play the violin simultaneously. A film *Trasparente to music* by Ilmari Mäenpää in which Virpi sings and plays the violin was released in 2011.

In addition to her singing career, Virpi

Räsänen is Artistic Director of the Oulunsalo Soi Chamber Music Festival.

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. Its Chief Conductor as of autumn 2013 will be Hannu Lintu, following a season (2012/2013) as the orchestra's Principal Guest Conductor. 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. Its previous Chief Conductors have been Toivo Haapanen, Nils-Eric Fougstedt, Paavo Berglund, Okko Kamu, Leif Segerstam, Jukka-Pekka Saraste and Sakari Oramo.

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 2012/2013 season it will premiere six works commissioned by yle.

The FRSO has recorded works by 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 major distinctions, such as the BBC Music Magazine Award and the Académie Charles Cros

Award. The disc of the Sibelius and Lindberg Violin Concertos (Sony BMG) with Lisa Batiashvili as the soloist received the MIDEM Classical Award in 2008, in which year the New York Times chose the other Lindberg disc as its Record of the Year.

The FRSO regularly tours to all parts of the world. During the 2012/2013

season it will be heading for Eastern Finland and Southern Europe.

All the FRSO concerts both in Finland and abroad are broadcast, usually live, on yle Radio 1. They can also be heard and watched with excellent live stream quality on the FRSO website (yle.fi/rso).