

# 7 MARCH

## FRIDAY SERIES 10

Helsinki Music Centre at 19.00

**Okko Kamu**, conductor  
**Eero Heinonen**, piano  
**Petri Aarnio**, violin  
**Joel Laakso**, cello

*Tapani Länsiö: Symphony (“Shadows”),* 26 min  
*fp (Yle commission)*

*I Symphonic*  
*II Slow*  
*III Quick*

INTERVAL 20 min

*Ludwig van Beethoven: Coriolanus Overture, Op. 62* 8 min  
*(Allegro con brio)*

*Ludwig van Beethoven: Triple Concerto* 36 min  
*in C Major, Op. 56*

*I Allegro*  
*II Largo*  
*III Rondo alla polacca*

Interval at about 19.55. The concert ends at about 21.00.

Broadcast live on Yle Radio 1 and the internet ([yle.fi/klassinen](http://yle.fi/klassinen)).

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

**Okko Kamu**, violin  
**Eero Heinonen**, piano  
**Risto Poutanen**, cello

*Ludwig van Beethoven: Piano Trio in B Flat Major, Op. 11 ("Gassenhauer")* 21 min

I Allegro con brio

II Adagio

III Allegretto con variazioni (Theme and variations on *Pria ch'io l'impegno* from the opera *L'amor marinaro* by Joseph Weigl)

## TAPANI LÄNSIÖ (b. 1953): SYMPHONY ("SHADOWS")

I don't know what I want to say in music; but when I listen to good music, i.e. premeditated, measured patterns of sounds and silence, everything seems so fresh and clear. If only I could compose something like this... But 'symphony' is, as a concept and a musical phenomenon, a highly charged word, as is 'symphonist' and 'symphonic'.

In sketching my symphony, I therefore delved down through the mythology surrounding the word 'symphony' to its classical roots, Haydn and Beethoven, and of course Mahler, Webern and Berio (and many others) somewhere in the deep recesses of my mind. But let it quite simply have three movements: first a fairly big, multidimensional one, then a slow one, then a quick finale with some instrumental fun and games.

The first movement begins with an invitation to join in. This sets the rhythm section beating and kindling, shadows of Ghana that ignite and extinguish broad harmonic columns. This beat fades into misty soundscapes, details of which merely flicker here and there.

This mist, and in particular the flickers, develops into a playful romp that, just as we are told as children, can only end in tears; stabbing chords and thundering drums, fortissimo. Then a long retreat, like a long shadow, lost in memory, towards the subdued sounds that gradually draw away and end the movement.

The second movement booms into action from the depths. The timbral masses form like clouds that criss-cross one another; sometimes slowly, sometimes a little faster. Once this landscape has travelled into the distance, the movement is brought to a close by a shivering, shaking cymbal tree.

The finale consists of cheerful dialogue between instruments and instrumental sections, briefly popping into a fast-moving fabric in the folds of which are flashbacks to musics some just outside this symphony.

I spent almost months debating how to end this symphony. My highly-esteemed and much-liked orchestration teacher Einar Englund, himself an experienced symphonist, said that a symphony always ends with a "toot-toot-toot" or it gradually dies away. I tried to invent something different.

Tapani Länsiö

## LUDWIG VAN BEETHOVEN (1770–1827): CORIOLANUS OVERTURE

The *Coriolanus Overture* by Ludwig van Beethoven is one of the little gems in his output for orchestra. He composed it for the tragedy of the same name by a friend of his, Heinrich Joseph von Collin (1771–1811). The play is about a Roman General called Coriolanus whose pride leads him to treachery, the

downfall of Rome and finally death. The overture combines both his macho aggressiveness and, conversely, his vulnerable sensitivity. Beethoven's choice of key, a dramatic C minor, is thought to be an allusion to the first letter of the General's name.

The nervous main theme begins with sustained string chords that gradually increase in volume, followed by hammer-like *tutti* blows and ominous pauses. This may be imagined as illustrating both pride and repentance: on the one hand the unsparing machinery of war but on the other the psychological trauma of the individual. The singing second theme is in a major key, like a dip into memory and the glorious past. But the major key is merely the calm before the storm. The variations on the main theme and the belligerent motifs allude to the mighty destruction caused by Coriolanus's army as it razes Rome to ashes.

The last subsidiary theme begins with a horn signal like a military call-to-arms that refers to the vanquished hero. The slow, disjointed beat evokes images of an empty battlefield shrouded in mist, smouldering ruins and the slow procession of hearses bearing the dead. The brief drumbeats are the General's last heartbeats. The hero enters his silent grave.

Olli Lehtonen (abridged)

## LUDWIG VAN BEETHOVEN: TRIPLE CONCERTO

The only concerto composed by Beethoven for more than one solo instrument is that for violin, cello and piano of 1804. The honour of presenting the new themes falls to the cello, while the other soloists merely listen.

The first movement, *Allegro*, of this sunny concerto in C major begins with an enigmatically stealthy main theme on the orchestra; this is taken up by the cello, which draws the other soloists in. The main theme to a great extent crystallises the mood of the whole work; it begins in a wistful, even tragic vein that speaks straight to the heart, but soon grows brighter and lighter. The overall impression is of chamber music, and the concerto could almost be called a piano trio with orchestral accompaniment.

The brilliant conversation between the three soloists is seemingly light-hearted, as befits the spirit of the times, though the subsidiary themes do have elements of drama and even touching sensitivity.

The lyrical second movement, *Largo*, is relatively short and in fact serves as an introduction to the third, which begins without the customary break between movements. The most intimate moments in the whole concerto occur in the eerie dialogue between the violin and cello just before the slight breather preceding the finale. It remains for the piano to keep the relaxed mood gently flowing along.

The last movement, *Rondo alla polacca*, creates a brisk, Slav atmosphere with the robust dotted rhythms typical of a polonaise – originally a Polish folk dance. The soloists' crisp runs are simply bursting with energy. No wonder the concerto is a permanent favourite at symphony concerts.

Pauliina Rahiala (abridged)

*The programme notes were written in collaboration with students of musicology at the University of Turku.*

Principal Conductor of the Lahti Symphony Orchestra and Artistic Director of its Sibelius Festival since autumn 2011, Okko Kamu began his musical career as leader of the Suhonen Quartet and a violinist in the Helsinki Philharmonic Orchestra. He started out as a conductor at the Finnish National Opera, where he had previously served as leader of the orchestra.

The Royal Swedish Academy of Music invited Okko Kamu to become a member in 1994. He was awarded the prize of the Finnish Cultural Foundation in 2010 and the honorary title of Professor in 2011.

## OKKO KAMU

Widely recognised as a versatile musician, Okko Kamu has conducted almost all the world's leading orchestras. He has been Chief Conductor of the Finnish Radio Symphony Orchestra, the Oslo Philharmonic, the Finnish National Opera, the Stockholm Sinfonietta, the Helsingborg Symphony and the Helsinki Philharmonic Orchestra, and Principal Guest Conductor of the City of Birmingham Symphony Orchestra, the Lausanne Chamber Orchestra, the Singapore Symphony Orchestra and the Copenhagen Philharmonic. His operatic engagements have taken him to, among others, the New York Metropolitan, Covent Garden, and the Bolshoi Theatre in Moscow. Okko Kamu has been Artistic Director of the Music! Ruovesi chamber music festival since 2006 and been the violinist in various ensembles.

## EERO HEINONEN

Eero Heinonen got launched on a career as a pianist on winning the first prize in the national Maj Lind Piano Competition in 1966. He was a finalist in the international Tchaikovsky Competition in 1974.

Heinonen's repertoire includes all the Mozart concertos, which he performed as a series with the Helsinki Chamber Orchestra and Okko Kamu in the 1980s. It also comprises all the Beethoven concertos with piano and a large number of 19th and 20th century concertos. Heinonen has been the soloist with many of the European orchestras and at home in Finland with the Radio Symphony Orchestra, the Helsinki Philharmonic, the Lahti Symphony and others.

In addition to Finland, Eero Heinonen has given solo recitals at the Berwald

Hall in Stockholm, the St. Petersburg Philharmonia, the Casals Hall, Tokyo, the Wigmore Hall, London and at many international festivals. As a chamber musician and Lied pianist he has established partnerships with musicians such as Miriam Fried, Elisabeth Batiashvili, Liana Isakadze, Arto Noras, Martti Talvela, Tom Krause and Peter Schreier.

Since 1977 Eero Heinonen has taught at the Sibelius Academy. He was awarded the Danish Sonning stipend in 1979, the prestigious Finland Prize by the Finnish Ministry of Culture in 1999 and the medal of the Sibelius Society, Hämeenlinna in 2000. The honorary title of Professor was awarded to him in 2010.

## PETRI AARNIO

Beginning his studies with Géza Szilvay at the East Helsinki Music Institute, Petri Aarnio proceeded to the Sibelius Academy, as a pupil of Lajos Garam, and received his diploma at the Juilliard School, New York after studying there with Dorothy DeLay and Joel Smirnoff. While in New York, he played in the Juilliard's orchestra and had a chance to work with the New York Philharmonic and the Orchestra of the Metropolitan Opera, under such conductors as Leonard Bernstein, Seiji Ozawa, Zubin Mehta and James Levine.

On his return to Finland, Aarnio deputised as co-leader of the National Opera Orchestra. He has been leader of the Avanti! Chamber Orchestra

and the Finnish Chamber Orchestra and is nowadays leader of the Finnish Radio Symphony Orchestra. He has been a member of the New Helsinki Quartet since 1990. He also plays in the Ad Libitum piano trio with cellist Erkki Lahesmaa and pianist Naoko Shibayama-Aarnio and outside Finland has appeared in chamber repertoire and as a soloist in various parts of Europe, in the United States, South America, Africa, China and Japan. Since 1997 he has taught at the Sibelius Academy and at the University of Applied Sciences in Helsinki and Tampere.

## JOEL LAAKSO

A versatile musician, Joel Laakso has appeared as cellist in the New Helsinki Quartet in most parts of Europe, the USA, Asia and Australia, and at the best-known Finnish festivals. He has been the soloist with the Finnish Radio Symphony Orchestra and the Tapiola Sinfonietta and in 2006 gave the first performances of the Cello Sonata by Olli Mustonen together with the composer.

Joel Laakso studied at the Sibelius Academy with Martti Rousi, Erkki Rautio, Marcel Bergman and Hannu Kiiski and at the Edsberg Chamber Music Institute in Stockholm with Torleif Thedéen. He is at present principal cellist of The Royal Danish Orchestra (Det Kongelige Kapel).

# 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 is Hannu Lintu.

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 FRSO has two Honorary Conductors: 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 2013/2014 season it will premiere six Finnish 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 2013/2014 season it will be visiting Central Europe under the baton of Hannu Lintu.

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 stream quality on [yle.fi/klassinen](http://yle.fi/klassinen).