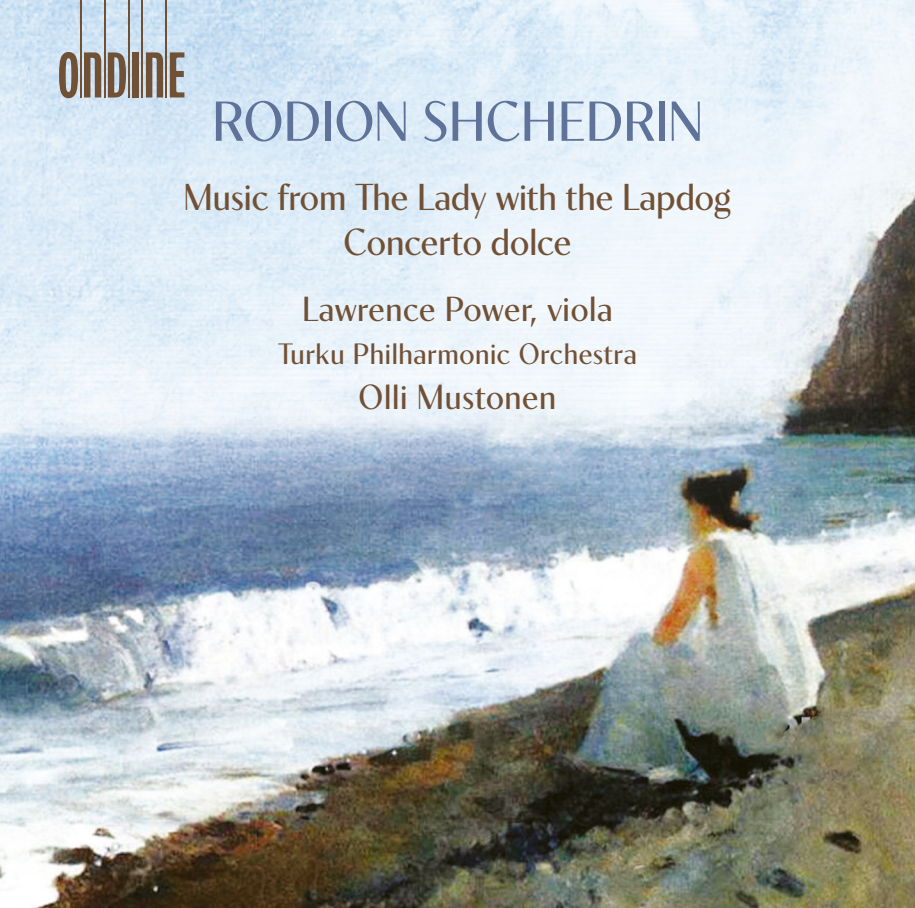


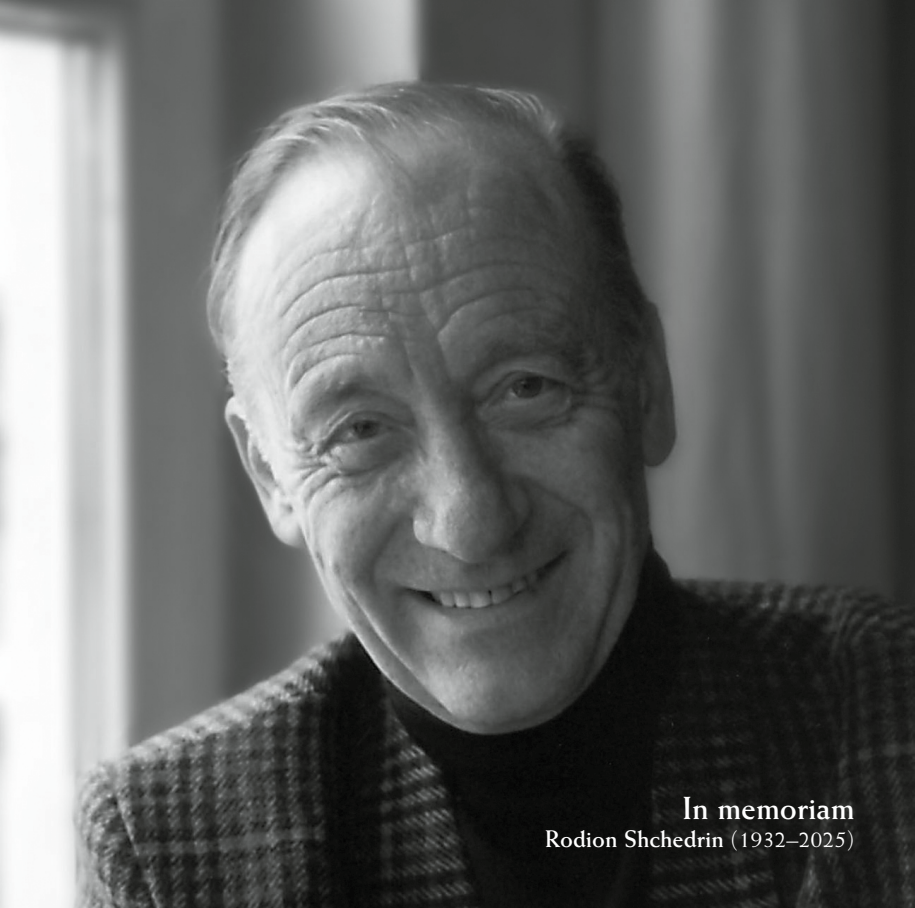
The Ondine logo consists of the word "ONDINE" in a bold, black, sans-serif font. Above the letters, there are several vertical lines of varying heights, resembling a stylized musical staff or a series of notes.

RODION SHCHEDRIN

Music from *The Lady with the Lapdog*
Concerto dolce

Lawrence Power, viola
Turku Philharmonic Orchestra
Olli Mustonen





In memoriam
Rodion Shchedrin (1932–2025)

RODION SHCHEDRIN (1932–2025)

Music for Strings, Oboes, Horns and Celesta

(Based on the ballet *The Lady with the Lapdog*) (1986)

25:37

- | | | |
|---|----------------------|------|
| 1 | I. Andante moderato | 4:27 |
| 2 | II. Allegro | 2:52 |
| 3 | III. Con passione | 5:33 |
| 4 | IV. Allegro moderato | 2:55 |
| 5 | V. Allegro | 1:48 |
| 6 | VI. Con passione | 8:02 |

7 Shepherd's Pipes of Vologda (Hommage à Bartók)

for oboe, english horn, horn and string orchestra (1995)

6:26

8 Concerto dolce (1997)

for viola, strings and harp

21:04

9 The Frescoes of Dionysios (1981)

for nine instruments

11:48

LAWRENCE POWER, viola (8)

TURKU PHILHARMONIC ORCHESTRA

OLLI MUSTONEN, conductor

Rodion Shchedrin – a ‘post-avant-garde’ composer

“I still today continue to be convinced that the decisive factor for each composition is intuition. As soon as composers relinquish their trust in this intuition and rely in its place on musical ‘religions’ such as serialism, aleatoric composition, minimalism or other methods, things become problematic.”

These words of Russian composer Rodion Shchedrin (1932–2025) serve as an artistic manifesto. He was in a sense a typical composer of our pluralist times in that he floated freely across styles and combined influences and materials from multiple sources. He described himself with the term ‘post-avant-garde’ and unlike many modernists was unwilling to anchor himself to strictly defined stylistic parameters. His aim was to write communicative contemporary music considerate of the audience yet was not averse to using items from the modernist toolkit, such as row technique or aleatorics, if he felt a piece called for them. In another corner of his playing field we may find jazz influences and shades of popular music.

Shchedrin was born into a family of musicians in Moscow; his father Konstantin was a composer and a teacher of music theory. Shchedrin himself studied composition with Yuri Shaporin and the piano with Yakov Flier at the Moscow Conservatory. Graduating in 1959, he received the Conservatory Prize in composition for his First Symphony. Shchedrin was an accomplished pianist and premiered the first three of his six Piano Concertos himself. He eventually gave up his career as a professional pianist to focus entirely on composition.

Shchedrin was married to Maya Plisetskaya, one of the most legendary ballet dancers of the 20th century and *prima ballerina assoluta* at the Bolshoi Theatre in Moscow, from 1958 until her death in 2015. Indeed, ballets that Shchedrin wrote for her form an important part of his output. One of his breakthrough works was the ballet *Carmen Suite* (1967). He attained international attention in the wake of the mental liberation brought about by the reforms in the Soviet Union in the 1980s (*perestroika*), and from 1992 he kept an apartment in both Moscow and Munich. Shchedrin’s prolific output includes numerous extensive works in a variety of genres: operas, ballets, symphonies

and concertos, besides vocal, chamber and piano music.

Shchedrin was emphatically a Russian composer, which is apparent in his choice of subjects and in his musical materials. In addition to Ukrainian author Nikolai Gogol, he drew inspiration for his ballets and operas from Leo Tolstoy, Anton Chekhov, Nikolai Leskov and Russian-American author Vladimir Nabokov. In musical material, he used Russian folklore, folk music and sacred tunes, besides which he emulated the sounds of Russian traditional instruments on modern instruments. There is also often a particular identifiably Russian atmosphere in his music.

Music for strings, two oboes, two horns and celesta

Shchedrin's five ballets (1956–1985) occupy a special place in his output, establishing him as a fully-fledged heir to the Russian ballet tradition (following Tchaikovsky, Stravinsky, Prokofiev, among others) while also determinedly reforming that tradition. The last of Shchedrin's ballets to be completed was *The Lady with the Lapdog* (1985), written for the 60th birthday of his wife, Maya Plisetskaya. She not only created the choreography but also performed the title role. The ballet is based on the eponymous short story by Anton Chekhov (1899), featuring a married man from Moscow named Dmitri Gurov. While on holiday in Crimea, he meets Anna Sergejevna, also married, who carries a white lapdog wherever she goes. They fall in love, and their relationship continues and becomes more serious as they meet again in Anna's home city (referred to only as "the city of S" in the story) and in Moscow, but Chekhov leaves the ending open and subject to interpretation.

Shchedrin wrote a one-act ballet on this story, divided into three sections performed without a break. The three sections represent the locations of the action (*Yalta, Moscow, City of S*). Later, he adapted this 50-minute ballet into a more concise concert piece, titled *Music for strings, two oboes, two horns and celesta* (1986). It is a summary of the ballet, so to speak, and very closely related to the original ballet in that even the instrumentation is the same.

Despite its Bartók-like and somewhat technical title, *Music for strings, two oboes, two horns and celesta* is a profoundly intense and emotional piece. Its multiple sections paint a dark, expressive picture dominated by the strings, with the occasional brighter moment from the winds (mainly the oboes) and celesta.

In the opening section, passionate string statements are contrasted in term by a soaring introvert melodic line underpinned by pizzicatos and swirling yet cool and lucid oboe figures. The elegiac tone in the strings comes to an aching climax, mirroring the inner tensions of the forbidden passion of Dmitri and Anna in the ballet. The celesta chimes in with sounds from another reality, leading into the more lucid middle section. The oboes now provide melodic material in a folk music vein, harking back to the herdsmen's tunes of Vologda. An abrupt turn follows with the energetic, repetitive string texture drawn from the 'Moscow' scene of the ballet. After this intense moment, the music settles down into a distanced final section that features reminiscences of the pizzicato-accompanied melody, the oboe figures and the celesta comments, as in the third scene of the ballet set in the 'City of S'.

***Shepherd's Pipes of Vologda (Homage to Bartók)* for oboe, cor anglais, horn and strings**

The early 1950s brought a significant change to Shchedrin's relationship to Russian folk tradition, motivated by two trips that, in his words, erased the official, polished conception of Russian folk music from his mind and revealed its true nature.

The first of these trips was to Belarus in summer 1951, where the coarse singing voices of old peasant women made a profound impression on him. The second trip was to Vologda in northern Russia, a region about 500 km north of Moscow, in summer 1953. Shchedrin was a member of an ethnomusicological research team that recorded folk tales, stories and rituals besides folk tunes and *chastushkas* (brief and simple satirical songs or laments).

This encounter with genuine folk tradition had an immediate impact on Shchedrin's music, as witness his First Piano Concerto (1954), completed soon after his trip to Vologda, and this influence remained with him for the rest of his career. Memories from Vologda are also apparent in *Shepherd's Pipes of Vologda* (1995). Commissioned by the Hungarian Broadcasting Company, it is a homage to the Hungarian master composer Béla Bartók, who was himself deeply acquainted with folk music and drew on it in his own music.

Shepherd's Pipes of Vologda is scored for an unusual ensemble, inspired by the subject. The oboe, cor anglais and horn form an active trio, while the strings mainly just provide background – a landscape, as it were. In the opening section, the wind instruments trace an archaic melody coloured by glissandos in an expectant and somehow melancholy pastoral mood. A lively oboe tune invites the cor anglais and horn to pick up the pace, and the strings get more involved as the music brightens up.

Concerto Dolce for viola, strings and harp

Concertos were an important vehicle for Shchedrin's musical idiom, as is apparent in his catalogue: six Piano Concertos (Piano Concerto No. 5 was written and dedicated to Olli Mustonen), five Concertos for Orchestra and several concertos for one or two solo instruments. Although the solo parts in his concertos are always challenging, these are not virtuoso showcases. The *concertante* aspect is explored through the dynamics of the relationship between soloist and orchestra, between the individual and the collective.

The expressive element appears first of all in the title of *Concerto dolce* for viola, strings and harp (1997). The word *dolce* is Italian for 'sweet', and some of Shchedrin's other concertos for string instruments bear titles encouraging a soft approach, as with *Concerto Sotto voce* for cello and orchestra (1994) and *Concerto Cantabile* for violin and strings (1997).

Concerto Dolce is a fine example of Shchedrin's aim to write communicative and listener-friendly contemporary music. It is dominated by soaring viola melodies that often comply with the *dolce* of the title but also contain intense, painful and edgy tones. There is no contrast of sonorities to speak of between the soloist and the string ensemble, so the sound is even and coherent, yet the music is very distinctly constructed as a dialogue between soloist and orchestra. The mood of the piece is a tranquil narrative, often intensely meditative or reminiscent, with only occasional departures. Bright harp chords lead into the active central section (*allegretto*) that escalates to a culmination, and the final section of the piece packs a strong emotional charge.

The Frescoes of Dionysios for nine instruments

While in *Shepherd's Pipes of Vologda* Shchedrin drew on the secular folk tradition of the Vologda region, his chamber music work *The Frescoes of Dionysios* (1981) focuses on the sacred: the Orthodox tradition in the region, above all one of the greatest figures in the Moscow School of icon painting, Dionysios (c. 1440–1502). His most significant and best-preserved set of works is at the Ferapontov Monastery in the Vologda region, about 100 km northwest of the city of Vologda itself. The icon frescos painted by Dionysios cover the walls of the main church of the monastery, which was designated a UNESCO World Heritage Site in 2000.

In this piece, Shchedrin did not try to musically illustrate or describe the scenes depicted in the Ferapontov Monastery frescos but instead sought to capture their austere, reductive, stylised yet captivating mood. The nine-member chamber ensemble is dominated by winds (flute, cor anglais, clarinet, bassoon and horn), joined by percussion, celesta, viola and cello. The lucid tone of the winds lends a sharp and unsentimental but also ambiguous feel to the music – a powerful sense of elusive mystery.

We first hear a meditation akin to a liturgical chant. This linear melody often appears within the texture as a binding element against which contrasting material is

presented. The sound is often edgy and rugged, even dissonant, in turn pointillist or bell-like and concisely repetitive or static. The music is made up of brief, shifting gestures rather than extended processes and comes across as more modernist than the other works by Shchedrin on this album.

This album is a monument to the unique friendship and artistic collaboration that Olli Mustonen and Rodion Shchedrin cultivated over the course of three decades.

Kimmo Korhonen

Translation: Jaakko Mäntyjärvi

Lawrence Power



Internationally-acclaimed viola player **Lawrence Power** is widely praised for his richness of sound, technical mastery and his passionate advocacy for new music. Heralded by the New York Times as 'a musician on a mission to make us pay attention to the viola', Lawrence has advanced the cause of the viola both through the excellence of his performances, whether in recitals, chamber music or concertos and the creation of the Viola Commissioning Circle (VCC), which has led to a substantial body of fresh repertoire for the instrument by today's finest composers. Lawrence has premiered concertos by leading composers such as James MacMillan, Mark-Anthony Turnage, Julian Anderson, Alexander Goer, and through the VCC has commissioned works by Anders Hillborg, Thomas Adès, Gerald Barry, Cassandra Miller and Magnus Lindberg.

Lawrence opens the season with Finnish Radio Symphony Orchestra (Nicholas Collon) performing Berlioz *Harold in Italy* and appears again under the baton of Collon alongside violinist Vilde Frang for the Britten Double Concerto with the City of Birmingham Symphony Orchestra. Concerto highlights include performances of the critically acclaimed Magnus Lindberg Viola Concerto with Orquestra Simfònica de Barcelona (Matthias Pintscher), Royal Stockholm Philharmonic (Ryan Bancroft), Trondheim Symphony (Adam Hickox), and play directing the concerto with the Scottish Chamber Orchestra.

Further engagements include performances of Cassandra Miller *I cannot love without trembling* with NDR Elbphilharmonie Orchester (James Gaffigan), the BBC Philharmonic (Ludovic Morlot) and the Montréal Symphony Orchestra (Elim Chan) and a three-week play direct tour with the Australian Chamber Orchestra to include the world premiere of Garth Knox's Viola Concerto.

Lawrence is a strong collaborator, and this season will perform alongside Ryan Wigglesworth, Simon Crawford-Phillips, Nicholas Alstaedt and Ilya Gringolts, at venues including the Wigmore Hall, Palau de la Música Catalana and LSO St Luke's.

Lawrence and videographer Jessie Roger will join forces again for a newly commissioned project from creative studio Âme at the Barbican Centre, and make their debut in Paris with a performance of 'Reflections' at Théâtre de l'Athénée, Paris.

Over the past decade, Lawrence has become a regular guest performer with orchestras of the highest calibre, from Chicago Symphony, Boston Symphony, Royal Concertgebouw, Bayerischer Rundfunk, Stockholm, Bergen and Warsaw Philharmonic orchestras to the Chamber Orchestra of Europe, BBC Symphony, Philharmonia, BBC Scottish Symphony and Royal Liverpool Philharmonic orchestras, with conductors such as Osma Vänska, Lahav Shani, Parvo Järvi, Vladimir Jurowski, Andrew Manze, Edward Gardner, Nicholas Collon, Ilan Volkov and Esa-Pekka Salonen.

Lawrence enjoys play-directing orchestras from both violin and viola, including at the Edinburgh International Festival with Scottish Ensemble, Australian National Academy of Music and with Norwegian Chamber Orchestra and leads his own orchestra, Collegium, made up of fine young musicians from across Europe. He is on the faculty at Zurich's Hochschule der Kunst and gives masterclasses around the world, including at the Verbier Festival. He has enjoyed residencies at Turner Sims Southampton and with Aalborg Symphony Orchestra, served as Artist in Residence at Southbank Centre and with the Bergen Philharmonic Orchestra. He is founder and Artistic Director of West Wycombe Chamber Music Festival, which celebrated its tenth anniversary in 2021.

As a chamber musician he is in much demand and regularly performs at Verbier, Salzburg, Aspen, Oslo and other festivals with artists such as Steven Isserlis, Nicholas Alstaedt, Simon Crawford-Phillips, Vilde Frang, Maxim Vengerov and Joshua Bell. Lawrence was announced in 2021 as an Associate Artist at the Wigmore Hall, a position lasting for five years, with artists performing at least once each season.

Lawrence plays a viola made in Bologna in 1590 by Antonio Brenzi and also a Brothers Amati viola from 1580 on loan from the Karolina Blaberg Stiftung.

www.lawrencepower.com

The Turku Musical Society, which later formed the **Turku Philharmonic Orchestra**, was founded in 1790. As the oldest orchestra in Finland – and one of the oldest in the world – the ensemble continues to develop and flourish at the baton of renowned conductors. During its history it has premiered pieces by Jean Sibelius under the leadership of the composer himself and worked with legendary conductors such as Paavo Berglund and chief conductors such as Tauno Hannikainen, Jorma Panula, Jacques Mercier, Hannu Lintu and Leif Segerstam. During 2021–2023 the orchestra's 74 musicians enjoyed the artistic leadership of Olli Mustonen. The orchestra's resident composer is Sebastian Fagerlund.

The orchestra has toured in Sweden, Denmark, Norway, Estonia, Belgium, Russia, Germany, Hungary and China. Several of its recordings have sold platinum in Finland and the orchestra has been awarded for its recording work. In 2009 the orchestra was awarded in Finland the EMMA Classical Album of the Year for the recording *Transient Moods*, with music by Pehr Henrik Nordgren. In 2019, the orchestra won International Classical Music Awards for its Sibelius recordings.

In addition to weekly symphony concerts, often streamed live throughout the world, the orchestra's chamber music ensembles perform in the many historical venues of Turku and the beautiful archipelago. The orchestra also organizes concerts for the whole family and performs in opera productions. Turku Philharmonic is a forerunner in audience accessibility enabling audiences' access to concerts online in hospitals, senior homes and schools.

www.tfo.fi

Olli Mustonen has a unique place on today's music scene. Following the tradition of great masters such as Rachmaninov, Busoni and Enescu, Mustonen combines the roles of his musicianship as composer, pianist and conductor in an equal balance that is quite exceptional, often bringing them together in one fascinating triple role performance. Mustonen took up the position of Principal Guest Conductor of the Lapland Chamber Orchestra at the beginning of 2023 where he continued his tenure until the end of 2025 combining orchestral concerts with chamber music and recitals.

During an illustrious career, Mustonen has brought his extraordinary musical insight to many of world's most significant orchestras, including the Berlin, New York and Los Angeles Philharmonic orchestras, Chicago Symphony, Cleveland Orchestra, Royal Concertgebouw Orkest, Mariinsky Theatre Orchestra, Orchestre de Paris, Tonhalle Orchester Zürich, and all the London orchestras.

Recipient of the 2019 Hindemith Prize of the City of Hanau, Mustonen's life as a composer is at the heart of his piano playing and conducting. Frequently bringing his own works to the chamber music stage, the world premiere of his work *Taivaanvalot (Heavenly Lights)* for Tenor, Cello and Piano was performed at Het Muziekgebouw, Amsterdam by Mustonen himself, alongside Ian Bostridge and Steven Isserlis. Additional performances took place at London's Wigmore Hall and in Hong Kong.

In 2021, Mustonen officially commenced his directorship as Artistic Director and Principal Conductor of the Turku Philharmonic Orchestra where he held his tenure until 2023 and was fortunate to be able to conduct regularly forming a strong connection with the musicians and explore a range of repertoire from Beethoven to Bartók to Rautavaara. Spending a substantial amount of time in Finland, he also joined the Finnish Radio Symphony, Helsinki Philharmonic and Jyväskylä Symphony Orchestras amongst others.

As a recitalist, Mustonen has appeared in recent seasons at the Lockenhaus Festival, Diaghilev Festival Perm, Dresden Festival, Cal Performances Berkeley, Symphony Center Chicago, New York Zankel Hall and Sydney Opera House. With Steven Isserlis, Mustonen has performed as a duo for more than thirty years. 2019 saw the release of their disc of Russian works for cello and piano on the Hyperion label.

Particularly close to Mustonen's heart are the piano concertos of Beethoven, Prokofiev, and Bartók, all of which he has performed with leading orchestras. His repertoire also includes Respighi's *Concerto in modo misolidio*, which he has recorded with the Finnish Radio Symphony and Sakari Oramo on the Ondine label.

Born in Helsinki, Olli Mustonen began his studies in piano, harpsichord, and composition at the age of five. Initially learning with Ralf Gothóni, he subsequently studied piano with Eero Heinonen and composition with Einojuhani Rautavaara.

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Olli Mustonen

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