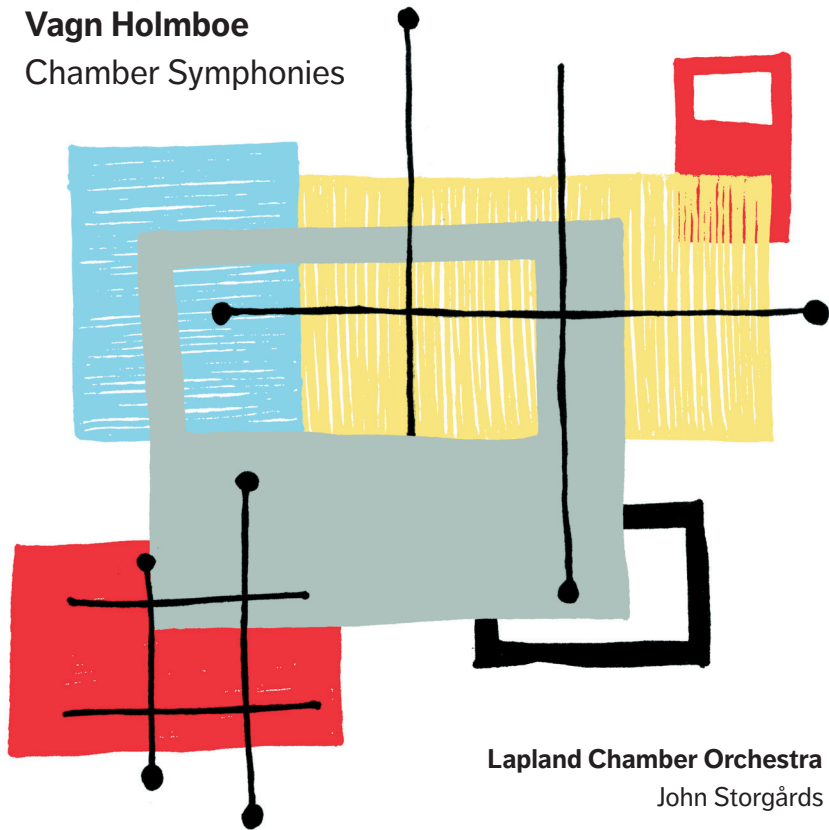


Vagn Holmboe
Chamber Symphonies



Lapland Chamber Orchestra
John Storgårds

Vagn Holmboe
Chamber Symphonies
Lapland Chamber Orchestra
John Storgårds, conductor

	CHAMBER SYMPHONY NO. 1, OP. 53 (1951)	17:02
1	I Andante assai	2:56
2	II Animato	3:25
3	III Adagio	4:54
4	IV Allegro assai	5:48
	CHAMBER SYMPHONY NO. 2, OP. 100 “ELEGY” (1968)	29:10
5	I Andante fluente	8:37
6	II Presto	3:48
7	III Adagio	8:05
8	IV Allegro con brio	8:41
	CHAMBER SYMPHONY NO. 3, OP. 103A “FRISE” (“FRIEZE”) (1969-70)	22:51
9	I Tempo giusto. Sereno con variazioni	4:12
10	II Allegro vivace	2:22
11	III Lento e tranquillo	3:50
12	IV Grave con metamorfosi	5:47
13	V Intermezzo. Chiaro	1:39
14	VI Allegro con forza	5:02
		Total 69:03

World Premiere Recordings

VAGN HOLMBOE felt that the chamber orchestra format was often fully adequate to his needs. The norm was established with his many chamber concertos from the 1940s, and he used the ensemble regularly, right up to some of his last works, the remarkable Preludes for sinfonietta.

The small ensemble reinforced the distillation of the material, and it suited his own nature – Holmboe came from robust Jutland, which he personified with his sinewy, ascetic physique. His mode of expression may seem reserved or terse, but it is an expression of strong concentration and straightforwardness as well as a humility that gives the music room to grow organically.

By the beginning of the 1930s Holmboe had already composed a large number of works, but had given very few of them the seal of an opus number. His breakthrough came in 1939, when he won the Royal Danish Orchestra's composition competition with his Second Symphony. With the money prize he bought a country property by the lake Arresø in northern Zealand, where he built his home and lived until his death in 1996, and immersed himself increasingly in the flow of nature. His contact with nature was as strong as his link with music, and over the years he planted 3000 trees on his property with his own hands.

Holmboe wrote hundreds of works during his long life. The works are in all genres; nevertheless there are phases in which particular genres hold his main interest. From around 1950 until the end of the 1960s it is the symphonies that preoccupy him: symphonies for large orchestra, but also variants like string symphonies (*sinfonias*) and a form that he called symphonic metamorphoses. And then there are the three works on this CD, the chamber symphonies.

When Holmboe chose to work with symphonies it was in recognition of the legacy of Carl Nielsen, the greatest Danish symphonist, who had adjudicated in his admission examination to the Royal Danish Academy of Music in Copenhagen. At the same time Holmboe was taking a firm stand in the cultural debate of the time. Holmboe liked to emphasize the potential of the symphony to create cohesion and totality. This thought

grew in him in the post-war period when, in a torn world, he strove to demonstrate his ideals: coexistence rather than ideologies, nature rather than technology, spirit rather than power.

Through his symphonic work in this period Holmboe developed his idea of musical metamorphosis. The principle is that a theme is mutable and in the end may be transformed into something quite different from its starting point. In Holmboe's thinking metamorphosis was not a form, but a composition technique. He saw it as a counterpart to the life of nature. "From egg to larva to cocoon to insect" was an explanation he often used. On a later occasion he clarified it as follows: "The metamorphosis technique is related to many things that slowly seep in through one's life with nature. In this context one experiences a continuous metamorphosis. Perpetual change. The trees, the grass and the weather change and are transformed into something else. Something decomposes and becomes something new. The whole vast process of nature plays a huge role."

THE CHAMBER SYMPHONIES

The three chamber symphonies span the whole period during which Holmboe immersed himself in symphonic works. No. 1 is from 1951 and the last is from 1970. At the same time they are examples of stages in his constant development. When Holmboe wrote his First Chamber Symphony, Sibelius was still alive, and Carl Nielsen's time was only 20 years in the past. In 1970 the time was quite different.

CHAMBER SYMPHONY NO. 1 is pure, unassuming music, a thoroughly classical symphony where the word 'chamber' refers only to the limited size of the orchestra. The slow first movement functions as a prelude with a pedal point over an introductory timpani roll. The first three notes from the French horn are the small 'egg' from which the whole symphony grows. The turn of phrase permeates many of the lines that emerge in the greatly varied movements, and this creates a characteristic mixture of contrast and unity.

In the second movement it is the rhythmic play of whirling triplets that comes out most clearly as the music shoots up like a fast-growing plant. The third movement is elegiac and begins with a recitative played by unison strings. Here the 'egg' has been trans-

formed into a fully developed theme. After this the four solo woodwinds take over in a characterful polyphony that clearly shows Holmboe's affinities with Carl Nielsen's style.

The chamber symphony ends in pulsating perpetual motion where the latest transformation of the theme is presented from the beginning. The music grows in intensity, but is broken off at its climax by material from the first movement. The symphony has tied a loop around itself.

Chamber Symphony no. 1 was given its first performance in Copenhagen in 1951 by the conductor Lavard Friisholm, who had founded the chamber orchestra Collegium Musicum a few years previously to play the then neglected music of the Baroque. Holmboe even gave the chamber symphony the subtitle "Collegium Musicum no. 1".

The same year Holmboe composed his large Eighth Symphony, but after that he wrote neither symphonies nor chamber symphonies until 1968. He spent the intervening years investigating the metamorphosis technique in freer symphonic forms. How far this took him can be heard in the very rich CHAMBER SYMPHONY NO. 2. The writing is more complex than in the clear, classical Chamber Symphony no. 1, and the music has colours which for Holmboe are unusually mixed.

The new chamber symphony was given the subtitle "Elegy". Since the first chamber symphony Holmboe had undergone a self-questioning – and a confrontation with his pupils, including Per Nørgård and Ib Nørholm, who around 1960 rejected their teacher's aesthetic and technique in favour of a radical modernism. Holmboe was forced to take a stand. He resigned as professor of composition and retired to the natural surroundings in northern Zealand. There he could remain himself, supported by a lifelong honorary annuity from the Danish state, yet still challenged by the great changes that were happening all around him.

Chamber Symphony no. 2 begins unsettlingly with an ominous ostinato in 5/4 time. Sighing, plangent horns colour the motif transformations of the movement. The utterances of the woodwinds stand isolated and are unable to meet. There is a sombre solitude in this music. Not even a magnificent climax leaves the movement at peace with itself.

In the second movement the uneasiness has led to a confusion of thoughts. Over a swarm of strings and aggressive percussion the winds attempt to find unity. At last a motif forces its way through in the trumpet, but the pulse is too intense for anything but short-term decisions.

The third movement tries to view the problems from a new angle. The strings play muted, and the winds are left alone in the night, isolated with their solos. When the strings remove the mutes, they grow into something highly expressive. They gather in a unison motif that is a transformed version of the trumpet theme from the second movement. The woodwinds respond by weaving their theme together with the string ostinato from the introduction to the symphony – in the course of the metamorphosis the roles have been reversed.

The fourth movement is an intense *Allegro con brio*. Now a solution must be found. Belligerently, various themes appear with proposals for a new foundation, but all attempts die out. The ostinato and the horn motif from the first movement seize power as in a coup. The mood grows more and more rebellious until the music stops with a sudden chop and a general pause. The symphony ends in exhaustion after struggling with its pent-up forces. The rage and the grief are a phase that is over.

The next year Holmboe wrote his CHAMBER SYMPHONY NO. 3. The work has a special history and a peculiar dual identity. For the symphony was written in parallel with the sculptor Arne L. Hansen's (1922-2009) execution of a ceramic frieze as decoration for the Aalborg Upper Secondary School. Hansen was a close acquaintance of Holmboe, and his frieze was modelled on the movement names that Holmboe suggested to him. At the same time Holmboe wrote his Chamber Symphony no. 3 to the same scheme.

After writing the chamber symphony Holmboe had the unusual idea of doing a version for choir. Material from the orchestral score was transformed into a wordless cappella work, a "cantata profana" which was given the name *Frieze*. When Holmboe was asked to write a new work for the inauguration of the school's frieze, he therefore already had the music ready. And at the inauguration both versions were performed.

The next year Holmboe and Hansen similarly collaborated on the chamber work *Music for bird and frogs*, which was accompanied by a series of lithographs.

In the course of his 20 years of work with it, Holmboe's metamorphosis technique had itself metamorphosed. This can be heard in Chamber Symphony no 3, which most of all resembles a suite of short character pieces. They function as a harmonious diversity rather than as motivically integrated music. Along the way, however, Holmboe does insert isolated examples of metamorphosis: the first movement has the instruction "Serenio con variazioni" (Serene with variations), and the fourth movement is actually marked "Grave con metamorfosi" (Serious with metamorphoses). Both movements are intensely concentrated processes where the ideas are linked in a seamless structure. In addition one encounters forms like a dynamic "first movement" (which is in fact no. 2) and a finale (no. 6), as well as the oddest of all movements in Holmboe's chamber symphonies, a little intermezzo with the subtitle "Chiaro" (Clear). Sparser and yet more characterful than ever.

Jens Cornelius, 2012

THE PERFORMERS

"The Finnish conducting miracle" is the phrase used of the fantastic host of talented conductors to come out of sparsely-populated Finland over the last few decades. And from that crowd JOHN STORGÅRDS stands out. He has a dual career as conductor and violin virtuoso, and he is a pioneer in contemporary music – an idealistic and eclectic musician.

In 2008 John Storgårds was appointed chief conductor of the Helsinki Philharmonic, one of Scandinavia's best and most tradition-rich orchestras. He is also artistic director of the magical Lapland Chamber Orchestra, which gives some of Europe's most imaginative concerts north of the Arctic Circle, and since 2012 Principal Guest Conductor of BBC Philharmonic Orchestra. Abroad John Storgårds has appeared with international orchestras such as l'Orchestre de Paris, the BBC Symphony Orchestra, the Oslo Philharmonic and the Scottish Chamber Orchestra. He has appeared in the USA, Asia and Australia and with leading ensembles specializing in contemporary music such as the Parisian Ensemble Intercontemporain. He has recorded a succession of CDs and can be heard for example in Dacapo's recordings of works by Sunleif Rasmussen,

Anders Koppel, Niels W. Gade, Rued Langgaard and P.E. Lange-Müller. Contemporary music is a mission for John Storgårds. As a young violinist he founded the prizewinning chamber orchestra Avanti!, where he alternated tirelessly between the roles of first violin and conductor. As a soloist he has performed the violin concerto *Distant Light* by the Latvian composer Peteris Vasks in many countries and has made it a modern standard. Storgårds' recording of the concerto was chosen in 2004 as Classical Disc of the Year at the MIDEM festival in Cannes. He has given first performances of works by among others Kaija Saariaho, Kimmo Hakola and Karin Rehnqvist, and even of a work by the great national musical hero of his native land, Sibelius. John Storgårds' efforts for contemporary music were rewarded in 2002 with two of the most prestigious Finnish prizes, the Wihuri Prize and the Finnish State Prize.

Founded in 1972, LAPLAND CHAMBER ORCHESTRA is the most northerly professional orchestra in the European Union. It is a regional orchestra based on the town of Rovaniemi and gives performances both in the Province of Lapland and all over the Arctic region and Finland. The orchestra has received a new concert hall and working rooms in the Culture House Korundi where the Rovaniemi Art Museum is also situated. They are often invited to such festivals as the Tampere Biennale, Viitasaari Time of Music, the Kaustinen Chamber Music Week, the North Norway Festival and the Korsholm Music Festival and have appeared in the Classics Series of the Helsinki Philharmonic Orchestra. The orchestra frequently gives the Finnish premieres of works by composers of all nationalities and eras and the world premieres of music by many leading contemporary composers (such as Aulis Sallinen, Kalevi Aho, Pehr Henrik Nordgren and József Sári). Lapland Chamber Orchestra has been awarded distinctions by Finland's TV1 (1998) and the Arts Council of Lapland (2000), and John Storgårds was the recipient of the culture prize of Rovaniemi and its rural district in 2000. TV1 also awarded its Vuoden Valopiilkku prize for 2003 to the Luosto Symphony by Kalevi Aho premiered on Luosto Fell by Lapland Chamber Orchestra and the Finnish Radio Symphony Orchestra. The Finnish Broadcasting Company YLE chose Kalevi Aho's *Rituals* recording as Record of the Year 2009.

VAGN HOLMBOE oplevede, at et kammerorkestres besætning ofte var fuldt ud tilstrækkelig for ham. Normen blev sat med hans mange Kammerkoncerter fra 1940'erne, og han anvendte besætningen jævnlgt helt frem til nogle af sine sidste værker, de bemærkelsesværdige Præludier for sinfonieta.

Den lille besætning forstærkede destilleringen af materialet, og den passede også til hans menneskelige natur – Holmboe kom fra det karske Jylland, som han personificerede med sin sene, asketiske person. Hans udtryksmåde kan forekomme reserveret eller knap, men det er udtryk for en stærk koncentration og ligefremhed samt for en ydmyghed, der giver musikken plads til at gro organisk.

Allerede i begyndelsen af 1930'erne havde Holmboe komponeret en stor mængde værker, men de færreste blev beseglet med et opusnummer. Gennembruddet kom i 1939, da han vandt Det Kgl. Kapels kompositionskonkurrence med sin 2. Symfoni. For pengepræmien købte han en naturgrund ved Arresø i Nordsjælland. Her byggede og boede han indtil sin død i 1996, og han fordybede sig i stigende grad i naturens gang. Hans kontakt til naturlivet var lige så stærk som til musikken, og egenhændigt plantede han gennem årene 3.000 træer på sin grund.

Holmboe skrev hundredvis af værker i sit lange liv. Værkerne er i alle genrer, men der er alligevel faser, hvor bestemte genrer har hans hovedinteresse. Fra omkring 1950 til slutningen af 1960'erne er det symfonier, der optager ham. Dels symfonier for stort orkester, men også varianter som strygerymfonier (sinfoniaer) og en form, han kaldte symfoniske metamorfoser. Dertil kommer de tre værker på denne cd, Kammarymfonierne.

Når Holmboe valgte at arbejde med symfonier, var det en erkendelse af arven fra Carl Nielsen, den største danske symfoniker, som havde eksamineret ham ved optagelsesprøven til Musikonservatoriet. Samtidig var det også et klart standpunkt i den kulturelle debat. Holmboe fremhævede gerne symfoniens muligheder for at skabe sammenhæng og helhed. Den tanke voksede hos ham i efterkrigstiden, hvor han i en splittet verden stræbte efter at vise sine idealer: Sameksistens over ideologier, natur over teknologi, ånd over magt.

Gennem sit symfoniske arbejde udviklede Holmboe i den periode sin idé om musikalsk metamorfose. Princippet er, at et tema er foranderligt og i sidste ende kan være forvandlet til noget helt andet end sit udgangspunkt. I Holmboes tænkning var metamorfosen ikke en form, men en kompositionsteknik. Han så den som en pendant til livet i naturen. "Fra æg til larve til puppe til insekt" var en forklaring, han ofte brugte. Ved en senere lejlighed uddybede han det sådan: "Metamorfoseteknikken hænger sammen med mange ting, som langsomt siver ind gennem samlivet med naturen. Her oplever man en stedsevarende metamorfose. Evig forandring. Træerne, græsset og vejret forandrer sig og forvandles til noget andet. Noget forrådner og bliver til noget nyt. Hele den enorme proces i naturen spiller en stor rolle."

KAMMERSYMFONIERNE

De tre Kammarymfonier spænder over hele den periode, hvor Holmboe fordybede sig i symfoniske værker. Nr. 1 er fra 1951 og den sidste fra 1970. De er samtidig eksempler på stadierne i hans konstante udvikling. Da Holmboe skrev sin 1. Kammarymfoni, levede Sibelius stadig, og Carl Nielsens tid lå blot 20 år bagude. I 1970 var tiden en ganske anden.

1. KAMMERSYMFONI er ren og prunkløs musik, en helt igennem klassisk symfoni, hvor ordet "kammer" kun hentyder til den begrænsede orkesterstørrelse. Den langsomme 1. sats fungerer som præludium med orgelpunkt over en indledende paukehvirvel. De tre første toner fra hornet er det lille "æg", hele symfonien vokser ud af. Vendingen gennemsyrrer mange af linjerne, der dukker op i de højst forskellige satser, og det skaber en karakteristisk blanding af kontrast og enhed.

I 2. sats er det den rytmiske leg af hvirvlende trioler, der træder tydeligst frem, når musikken skyder op som en hurtigtvoksende plante. 3. sats er elegisk og indledes af et recitativ, spillet af enstemmige strygere. "Ægget" har her forvandlet sig til et fuldt udfoldet tema. Derefter tager de fire solotræblæsere over i karakterfuld polyfoni, der tydeligt viser Holmboes slægtskab med Carl Nielsens stil.

Kammarymfonien slutter med en pulserende perpetuum mobile, hvor temaets nyeste forvandling præsenteres fra begyndelsen. Musikken stiger i intensitet, men

afbrydes på sit højdepunkt af materialet fra 1. sats. Symfonien har bundet en sløjfe på sig selv.

Kammersymfoni nr. 1 blev uropført i København 1951 af dirigenten Lavard Friis-holm, som nogle få år forinden havde stiftet kammerorkestret Collegium Musicum for at tage sig af den oversete musik fra barokken. Holmboe gav endda Kammersymfonien undertitlen “Collegium Musicum nr. 1”.

Samme år komponerede Holmboe sin store 8. Symfoni, men derefter skrev han hverken symfonier eller kammersymfonier før 1968. De mellemliggende år blev brugt på at undersøge metamorfoseteknikken i friere symfoniske former. Hvor langt det bragte ham, kan høres i den meget mættede KAMMERSYMFONI NR. 2. Satsarbejdet er mere komplekst end i den klare, klassiske Kammersymfoni nr. 1, og musikken rummer farver, der for Holmboe er usædvanligt blandede.

Den nye Kammersymfoni fik undertitlen “Elegi”. Siden den 1. Kammersymfoni havde Holmboe været gennem et selvopgør – og et opgør med sine elever, bla. Per Nørgård og Ib Nørholm, der omkring 1960 valgte deres lærers æstetik og teknik fra til fordel for en radikal modernisme. Holmboe blev tvunget til at tage stilling. Han sagde op som professor i komposition og trak sig tilbage til naturen i Nordsjælland. Her kunne han forblive sig selv, understøttet af en livslang hædersgave fra den danske stat, men dog udfordret af de store forandringer, der skete omkring ham.

Kammersymfoni nr. 2 begynder urovækkende med en truende ostinat i 5/4. Sukkende, klagende hornstemmer smitter af på satsens motivforvandlinger. Træblæsernes udsagn står adskilte og kan ikke mødes. Der er en dyster ensomhed i denne musik. Selv ikke et storslået klimaks kan få satsen til at finde fred med sig selv.

I 2. sats har uroen ført til et hektisk virvar af tanker. Over et mylder af strygerstemmer og aggressivt slagtøj søger blæserne at opnå samling. Et motiv trænger omsider igen-nem hos trompeten, men pulsen er for høj til andet end kortsigtede beslutninger.

3. sats forsøger at betragte problemerne fra en ny side. Strygerne spiller med sordin, og de enlige blæsere er med deres soli efterladt alene i natten. Da strygerne fjerner sordinerne, vokser de til det meget ekspressive. De får samlet sig i et unisont motiv, der er en

forvandlet udgave af trompettemaet fra 2. sats. Træblæserne svarer med at flette deres tema sammen med strygernes ostinat fra symfoniens indledning – rollerne er i løbet af metamorfosen blevet byttet om.

4. sats er en intens Allegro con brio. Nu skal der findes en løsning. Stridbart dukker forskellige temaer op med bud på et nyt fundament, men alle forsøg dør ud. Så tager ostinatet og hornmotivet fra 1. sats magten som ved et kup. Temperamentet stiger til det oprørske, indtil musikken stopper med et hug og en generalpause. Symfonien ender med afmatning efter at have kæmpet med de opspændte kræfter. Raseriet og sorgen er blevet en gennemløbet fase.

Året efter skrev Holmboe sin KAMMERSYMFONI NR. 3. Værket har en særlig forhistorie og en spøjs dobbeltidentitet. Symfonien er nemlig skrevet parallelt med at billedhuggeren Arne L. Hansen (1922-2009) udførte en keramisk frise til udsmykning af Aalborghus Gymnasium. Hansen var en god bekendt af Holmboe, og hans frise blev formet over satsbetegnelser, som Holmboe foreslog ham. Samtidig skrev Holmboe sin Kammersymfoni nr. 3 over de samme angivelser.

Efter at have skrevet kammersymfonien fik Holmboe den usædvanlige idé at lave en version for kor. Materiale fra orkesterpartituret blev forvandlet til et ordløst a cappella værk, en “cantata profana” (verdslig kantate), der fik navnet “Frise”. Da Holmboe blev bedt om at skrive et nyt værk til indvielsen af gymnasiets frise, havde han derfor allerede musikken parat, og ved indvielsen blev begge versioner opført.

Året efter lavede Holmboe og Hansen et lignende samarbejde med kammerværket “Musik for fugle og frøer”, der var ledsaget af en serie litografier.

I løbet af de 20 års arbejde med metamorfose havde Holmboes forvandlingsteknik selv undergået en forandling. Det kan man høre i den 3. Kammersymfoni, der mest ligner en suite af korte karaktersatser. De fungerer som en harmonisk mangfoldighed snarere end som motivisk sammenhængende musik. Undervejs indlægger Holmboe dog isolerede eksempler på metamorfose: 1. sats har betegnelsen “Seren con variazioni” (Renfærdig med variationer), og 4. sats ligefrem “Grave con metamorfosi” (Alvorlig med

metamorfoser). Begge satser er stærkt inddampede forløb, hvor indfaldene er forbundet i en sømløs struktur. Derudover finder man former som en dynamisk “førstesats” (der er nr. 2) og en finale (nr. 6), samt den mest særprægede af alle satserne i Holmboes Kammer-symfonier, et lille intermezzo med undertitlen “Chiaro” (Klar). Knappere og alligevel mere karakterfuld end nogensinde.

Jens Cornelius, 2012

DE MEDVIRKENDE

“Det finske dirigentmirakel” kalder man den fantastiske skare af begavede dirigenter, der er kommet fra det tyndtbefolkede Finland de seneste årtier. Af den flok skiller JOHN STORGÅRDS sig ud. Han har en dobbeltkarriere som dirigent og violinvirtuos, og han er en pioner indenfor den ny musik – en idealistisk og opsøgende musiker. John Storgårds blev i 2008 udnævnt til chefdirigent for Helsinki Filharmonikerne, et af Nordens bedste og mest traditionsrige orkestre. Han er også kunstnerisk chef for det eventyrlige Laplands Kammerorkester, der nord for Polarcirklen giver nogle af Europas mest fantasifulde koncerter, og siden 2012 1. gæstedirigent for BBC Philharmonic Orchestra. I udlandet har John Storgårds optrådt med internationale orkestre som Orchestre de Paris, BBC Symphony Orchestra, Oslo Filharmonikerne og Scottish Chamber Orchestra. Han har optrådt i USA, Asien og Australien og med førende specialensembler for ny musik som det parisiske Ensemble Intercontemporain. Han har indspillet en lang række cd'er og kan bl.a. opleves i Dacapos indspilninger af værker af Sunleif Rasmussen, Anders Koppel, Niels W. Gade, Rued Langgaard og P.E. Lange-Müller. Den ny musik udgør en mission for John Storgårds. Som ung violinist stiftede han det prisbelønnede kammerorkester Avanti!, hvor han utrætteligt skiftede mellem at være koncertmester og dirigent. Som solist har han opført Violinkoncerten *Distant Light* af den lettiske komponist Peteris Vasks i mange lande og gjort den til et moderne standardværk. Storgårds indspilning af koncerten blev i 2004 kåret som Classical Disc of the Year ved MIDEM festivalen i Cannes 2004. Han har uropført værker af bl.a. Kaija Saariaho, Kimmo Hakola og Karin Rehnqvist og sågar også et værk af sit hjemlands afdøde nationalhelt, Sibelius.

John Storgårds' indsats for ny musik blev i 2002 belønnet med de to fornemste finske priser af slagsen, Wihuri prisen og den finske Statspris.

LAPLANDS KAMMERORKESTER blev dannet i 1972, og med hjemsted i Rovaniemi er orkestret det nordligst fungerende, professionelle orkester i Europa. Udover koncerter i Rovaniemi giver orkestret koncerter rundt om i Lapland og det arktiske område. I 2011 åbnede orkestrets nye koncertsal i Kulturhuset Korundi, hvor også Rovaniemi Kunstmuseum holder til. Laplands Kammerorkester spiller regelmæssigt ved festivaler som Tampere Biennale, Viitasaari Time of Music, Kaustinen Kammermusikuge, Festspillene i Nordnorge og Korsholm Musikfestival, foruden Helsinki Filharmonikernes *Classics Series*. Orkestret står bag talrige finske førsteopførelser af værker af komponister fra alverdens lande og uropførelser af mange af tidens førende komponister som Aulis Sallinen, Kalevi Aho, Pehr Henrik Nordgren og József Sári. Laplands Kammerorkester har modtaget priser af Finlands TV1 (1998), Laplands Kunstråd (2000), og John Storgårds modtog Rovaniemis og oplands Kulturpris i 2000. TV1 tildelte i 2003 Vuoden Valopilkku-prisen til Luosto Symphony af Kalevi Aho. Værket blev uropført af Laplands Kammerorkester i samarbejde med Finlands Radiosymfoniorkester. Finsk TV, YLE, valgte indspilningen af Kalevi Ahos *Rituals* som Årets Udgivelse i 2009.



LAPLAND CHAMBER ORCHESTRA

LAPLAND CHAMBER ORCHESTRA

1st violin

Sakari Tepponen
Renata Mojzer
Emilia Neuvonen
Marge Uus
Paula Tuukkanen (Nos. 2 and 3)
Benjamin Hirschovits (Nos. 2 and 3)

2nd violin

Riikka Silvonen
Ulla Hakoköngäs
Kaarel Veenre
Jari Valo (Nos. 2 and 3)

Viola

Taru Lehto-Kuikka
Melanie Wadd
Iisa Kostiaainen
Aino Ojakoski (Nos. 2 and 3)

Cello

Elisabeth Grain
Kai Leinonen
Roi Ruottinen (Nos. 2 and 3)

Double bass

Jukka Rotola-Pukkila
Timo Miettinen (Nos. 2 and 3)

Flute

Heli Haapala

Oboe

Markku Moilanen

Clarinet

Pekka Niskanen

Bassoon

Antal Mojzer

Horn

Ilkka Puputti
Timo Ronkainen (Nos. 2 and 3)

Trumpet

Aarne Ots
Ari Sundström (No. 3)

Percussion

Mikael Heikkilä
Tuija-Maija Nurminen (Nos. 2 and 3)
Janne Tuomi (Nos. 2 and 3)
Mikko Silander (No. 2)

Celesta

Minna Koskimies (No. 2)

DDD

Recorded in Rovaniemi Church on 31 March and 1 April 2011

Recording producer: Preben Iwan

Sound engineer: Preben Iwan

Recorded in the DXD audio format (Digital eXtreme Definition) 352.8kHz / 24 bit

Microphones: 3x DPA 4006TL, 2x DPA 4011TL, 2x Neumann U89

Converters & Preamps: DAD AX24

DAW system: Pyramix with Smart AV Tango controller

Monitoring: B&W 802Diamond speakers

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DACAPO

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DANMARKS NATIONALE
MUSIKANTOLOGI

Dacapo Records, Denmark's national record label, was founded in 1986 with the purpose of releasing the best of Danish music past and present. The majority of our recordings are world premieres, and we are dedicated to producing music of the highest international standards.

