

ONDINE

OLLI VIRTAPERKO

ROMER'S GAP

THREE CONCERTOS

PERTTU KIVILAAKSO AMPLIFIED CELLO

JOONATAN RAUTIOLA BARITONE SAXOPHONE

JONTE KNIF KNIFONIUM

JYVÄSKYLÄ SINFONIA | VILLE MATVEJEFF

OLLI VIRTAPERKO (b. 1973)

	<i>Romer's Gap</i> (2016) for amplified cello and sinfonietta	28:28
1	<i>I. – Cadenza</i>	10:19
2	<i>II.</i>	11:01
3	<i>III.</i>	7:08
4	<i>Multikolor</i> (2014) for baritone saxophone and small chamber orchestra	16:22
	<i>Ambrosian Delights</i> (2013/15) for knifonium and chamber orchestra	27:11
5	<i>I. Fat & Filth – Cadenza (attacca)</i>	6:56
6	<i>II. Ambrosian Delights (attacca)</i>	5:31
7	<i>III. Passacaglia</i>	4:34
8	<i>IV. More is More</i>	10:10

PERTTU KIVILAAKSO, *cello (1–3)*

JOONATAN RAUTIOLA, *baritone saxophone (4)*

JONTE KNIF, *knifonium (5–8)*

JYVÄSKYLÄ SINFONIA

VILLE MATVEJEFF, *conductor*

Romer's Gap: Anna Kuvaja (*piano*), Tuomas Tainio (*percussion*)

Ambrosian Delights: Marianna Henriksson (*harpsichord, celestette & Roland C-30*)

The three concertos on this album were written within a relatively short space of time, between 2013 and 2016. They reflect basic themes in my music in different ways, including my relationship to tradition and the problems of combining multiple styles and performance practices.

The earliest of the concertos is *Ambrosian Delights* for the knifonium, an a tube analogue synthesizer. Of these three concertos, this one takes the most stylistic liberties. Originally written for a Baroque orchestra, it gleefully mashes together elements from various eras and styles, from Baroque to spectral music and prog jazz.

Multikolor is a single-movement work for baritone sax and small chamber orchestra that I wrote in 2014. It is absolute music in the modernist vein, following only the dictates of its musical material and not referring to anything outside itself.

The most recent of the concertos, *Romer's Gap*, may be regarded as a sibling to *Ambrosian Delights* thanks to Perttu Kivilaakso's cello playing that transcends genre boundaries and the electronic amplification and processing of the solo instrument. However, unlike the sprawling knifonium concerto, *Romer's Gap* is more concise, more disciplined and more serious. The solo part in *Romer's Gap* draws on the modern electric guitar tradition and Kivilaakso's expressive potential yet does not take the mixing and matching of styles as an end in itself. Music journalist Andrew Mellor wrote: "*Romer's Gap* is a concerto, not a rock anthem."

What links these three concertos is that the solo parts were customised according to the technical and expressive potential of the soloists who premiered and recorded them. I collaborated closely with the soloist in each case, recording our sessions on audio and video. This lab approach had the greatest impact on *Multikolor*, where the multiphonics and affects that ended up in the solo part were largely due to the musical proficiency

of Joonatan Rautiola. *Ambrosian Delights* required the most thorough and time-consuming research, as its writing progressed in tandem with the building of the prototype of the knifonium and my exploration of the mysteries of analogue synthesis, in which I was patiently tutored by Jonte Knif.

Neither the tube analogue synthesizer nor the baritone saxophone nor the electrically amplified cello are particularly common solo instruments in the classical concerto genre. The past four-year period has offered me a fascinating journey into new musical colours and the borderland between acoustic and amplified music – with all the possibilities and challenges that this entails. These concertos would never have been recorded had it not been for the initiative and dedication of the Jyväskylä Sinfonia and its chief conductor Ville Matvejeff, to whom I extend my warmest thanks.

- Olli Virtaperko 2017

OLLI VIRTAPERKO

Let's say we have an academically trained composer who is also a specialist in early music, who used to be a vocalist in a chart-topping rock band and who has arranged music by Frank Zappa for his own Baroque ensemble. What kind of music would one expect him to write? One possible answer is provided by the diverse output of Olli Virtaperko (b. 1973). He studied composition, the Baroque cello and early music performance practice at the University of Edinburgh and at the Sibelius Academy, and on the other hand he was also a vocalist in one of Finland's most popular rock groups, Ultra Bra (1995–2001).

Virtaperko's musical background feeds directly into his work as a composer, which includes heavy-duty solo concertos and orchestral works but also a number of works for Baroque and Renaissance period instruments and for his own early music group, Ensemble Ambrosius.

In his spare time, Virtaperko is researching music for viol consort by John Jenkins (1592–1678). He also enjoys trekking in the pristine northern forests and cross-country skiing.



A close-up photograph of Perttu Kivilaakso, a Finnish cellist and composer, playing a cello. He is wearing large black headphones and glasses. His long hair is tied back. He is wearing a black t-shirt with white text that includes "BODY ACTION GYM" and "BODAY SING". The background is a warm, orange-toned gradient.

PERTTU KIVILAAKSO

Perttu Kivilaakso (b. 1978) is a cellist and composer best known as lead cellist in the cello rock band Apocalyptica, which has sold some 5 million albums and given more than 1,000 concerts in almost 60 countries on all continents. Before Apocalyptica, Kivilaakso had a number of recitals and solo appearances as a classical cellist to his credit, and until 2005 he held a regular position in the Helsinki Philharmonic Orchestra. He received 3rd prize in the Paulo Cello Competition in 1996.

Kivilaakso is a huge opera fan, above all a fan of Verdi, Wagner and Puccini. In 2016, the Finnish National Opera premiered Indigo, an opera that he co-wrote with fellow Apocalyptica member Eicca Toppinen. Kivilaakso has written film music and computer music featuring a combination of musical styles. He is also a fan of Tolkien's Middle Earth, the Star Wars cycle and Marvel superheroes.



JOONATAN RAUTIOLA

Sax player Joonatan Rautiola (b. 1983) studied with Pekka Savijoki at the Sibelius Academy and with Claude Delangle at the Paris Conservatory. He came to the attention of the musical community when he won the Young Soloists Competition organised by the Finnish Broadcasting Company in 2002. He also won a prize at the Aeolus Competition in Düsseldorf (2009) and at the Adolphe Sax Competition in Dinant (2010).

Rautiola specialises in contemporary music for saxophone and has recently premiered saxophone concertos by Olli Virtaperko (2016), Guillaume Connesson (2015) and Tapio Tuomela (2013). He has collaborated with numerous composers from Betsy Jolas to Pierre Boulez, and he has appeared as soloist with the Strasbourg Philharmonic, the Bruges Chamber Orchestra and the Finnish Radio Symphony Orchestra and given recitals as far afield as the Parthenon-tama in Tokyo and Carnegie Hall in New York. He teaches the saxophone at the Sibelius Academy.

Apart from his professional activities, Rautiola enjoys singing, literature and nature.

JONTE KNIF

Jonte Knif (b. 1975) is the managing director and principal designer of Knifaudio, which manufactures analogue mastering equipment for studios. He is a musical polymath who performed with the early music groups Oliphant and Ensemble Ambrosius before focusing on music technology. He has also designed instruments, most importantly the vacuum-tube-based analogue synthesiser known as the knifonium, whose rich sound makes it blend particularly well with acoustical instruments.

Studio equipment and instruments designed by Knif have ended up being used by major Hollywood composers, top-range studios and electronic music giants. Clients for his knifonium include Hans Zimmer and Aphex Twin. Harpsichords built by him have been used on recordings by leading performers from Pierre Hantai to Jean Rondeau.

Everything having to do with sound is dear to Knif, from psychoacoustics to speaker design. Outside the world of sound, he has a passion for photography.



VILLE MATVEJEFF

Ville Matvejeff (b. 1986 in Finland) has established himself as an exceptionally wide-ranging musician, enjoying success as a conductor, composer and pianist. He studied at the Espoo Music Institute and completed a M.Mus. degree at the Sibelius Academy, and he has performed throughout Europe and in the USA, China, Japan and Mexico.

Matvejeff's conducting career is progressing rapidly. In 2014, he became the Chief Conductor of Jyväskylä Sinfonia until the end of 2019. Since 2014, he has also been the Principal Guest Conductor and Music Advisor of the Croatian National Theatre HNK Zajc in Rijeka.

Matvejeff was recently appointed Artistic Director of the Turku Music Festival, the oldest continuously run classical music festival in Finland. He is the founder and Artistic Director of New Generation Opera, presenting ambitious and technologically innovative performances. He made his opera début at the Pori Opera in September 2011 and has held positions at the Malmö Opera and the Royal Swedish Opera in Stockholm as well as working as an assistant with conductors such as Esa-Pekka Salonen and Leif Segerstam.

He made his début as a concert pianist at the age of 18 and has since toured the world giving recitals with soprano Karita Mattila, with appearances at the Gulbenkian Foundation in Lisbon, the Hong Kong Arts Festival, Salle Pleyel and Théâtre du Châtelet in Paris, Wigmore Hall in London and the Zurich Opera. As a composer, he has recently received commissions by the Finnish Chamber Orchestra and the Finnish Radio Symphony Orchestra, for whom he wrote his Violin Concerto to celebrate the inauguration of the Helsinki Music Centre in September 2011.





The **Jyväskylä Sinfonia** has been playing to full houses since the early 2000s, and in its 60th anniversary year in 2015 the orchestra set an unbreakable record: a 100% capacity factor in its autumn concert series. The chief conductor of the orchestra is Ville Matvejeff, who took up the position in 2014 and will hold it until 2019. The orchestra's previous principal guest conductor, Moshe Atzmon, was appointed honorary conductor in autumn 2016. The orchestra has 38 permanent members and gives concerts with a combined audience of nearly 30,000 every year; the orchestra's calendar includes more than 100 musical events per year, from classical concerts to chamber music recitals, popular music productions and audience outreach events.

The Jyväskylä Sinfonia was founded in 1955 when the Jyväskylä Orchestral Society decided to set up a municipal orchestra and Ahti Karjalainen became its first conductor. The orchestra was converted into a local government agency in 1965, but its varied history also includes a period when it was run as a private enterprise. Over the years, the orchestra's conductors have included Jukka Hapuoja, Onni Kelo, Jorma Svanström, Kyösti Haatanen, William Boughton, Ari Rasilainen, Markus Lehtinen and Patrick Gallois.

The Jyväskylä Sinfonia frequently gives concerts outside its home city and region. Each summer, the orchestra appears at festivals such as the Kangasniemi and Turku Music Festivals, recently with star tenor Jonas Kaufmann. The Jyväskylä Sinfonia also collaborates closely with the Jyväskylä Opera.

The Jyväskylä Sinfonia has recorded nearly 40 albums for various labels, the most successful of which was a disc of songs by Lasse Mårtenson, *Songs to the Sea*, with Karita Mattila as soloist, which sold nearly 80,000 copies. In 2015, the orchestra celebrated the 80th birthday of composer Aulis Sallinen by releasing a complete recording of his *Chamber Music* series with Ralf Gothóni, Arto Noras and the Meta4 string quartet on Ondine. The orchestra's two most recent discs with baritone Waltteri Torikka feature evergreens in new arrangements. The hugely successful disc *Sydän (Heart)* has already gone platinum in Finland.

virtaperko.fi/ambrosian-delights

virtaperko.fi/multikolor

virtaperko.fi/romers-gap

Cadenzas: Romer's Gap by Perttu Kivilaakso; Multikolor by Olli Virtaperko;
Ambrosian Delights by Jonte Knif

Recordings: Martti Talvela Hall at Concert Hall Mikaeli, Mikkeli, Finland,
21–22 November, 2016 (Romer's Gap); Hannikaissali Hall at JAMK University
Music Campus, Jyväskylä, Finland, 31 March–2 April, 2017
(Ambrosian Delights & Multikolor)

Executive Producer: Reijo Kiilunen

Recording Producer: Seppo Siirala

Cello Sound Effects Designer: Eicca Toppinen

Digital Editing: Seppo Siirala

Recording Engineer: Enno Mäemets, Editroom Oy, Helsinki

Final Mix and Mastering: Enno Mäemets

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Booklet Editor: Joel Valkila

Cover: Donatas1205 | Shutterstock.com

Photos: Enno Mäemets (Jonte Knif & Joonatan Rautiola);
Maarit Kytöharju (Olli Virtaperko, Perttu Kivilaakso, Ville Matvejeff & Jyväskylä Sinfonia)

Design: Santi Tanalgo

OLLI VIRTAPERKO (b. 1973)

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JYVÄSKYLÄ SINFONIA | VILLE MATVEJEFF, conductor



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[72:13] • English notes enclosed

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