

Hans Abrahamsen
SCHNEE
10 Canons for 9 Instruments
Lapland Chamber Orchestra
Conducted by John Storgårds

Hans Abrahamsen (b. 1952)

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Lapland Chamber Orchestra
Conducted by John Storgårds

Reetta Kataja – violin
Taru Lehto – viola
Lauri Angervo – cello
Heli Haapala – flute, piccolo, alto flute
Jonna Staas – oboe, cor anglais
Pekka Niskanen – clarinets
Anna Laakso – piano
Väinö Jalkanen – piano
Mikael Heikkilä – percussion

SCHNEE (2006-2008)

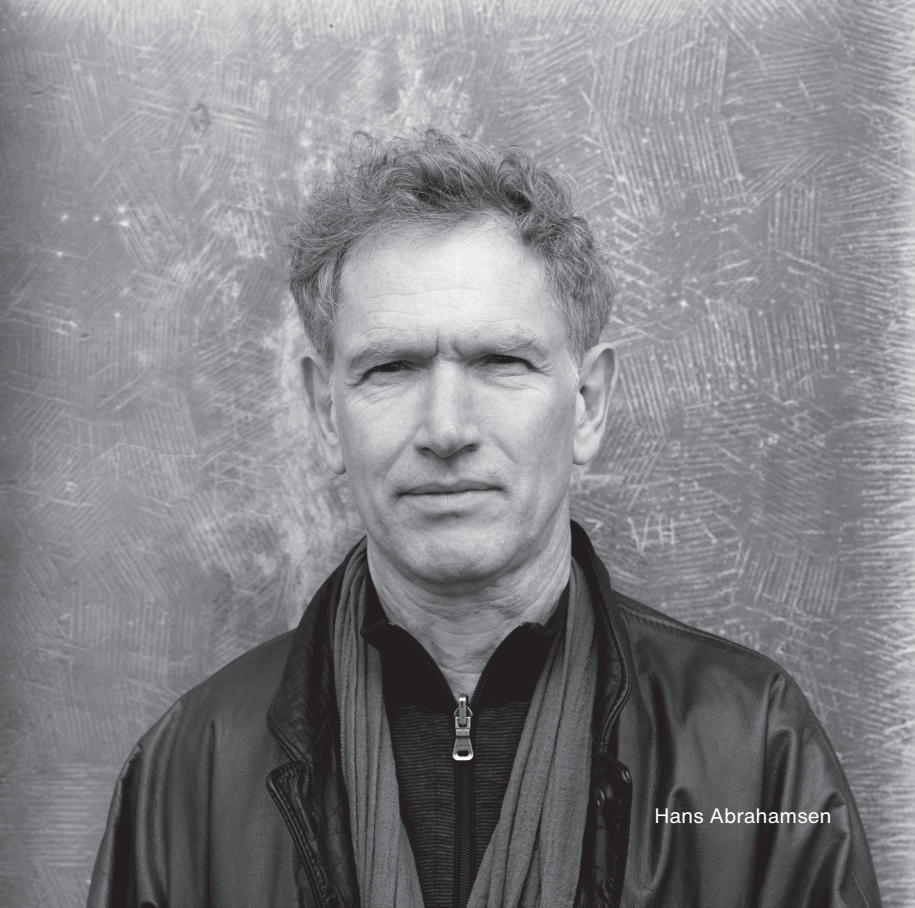
10 Canons for 9 Instruments

1	Canon 1a. Ruhig aber beweglich	8:29
2	Canon 1b. Fast immer zart und stille	8:40
3	Canon 2a. Lustig spielend, aber nicht zu lustig, immer ein bisschen melancholisch	7:30
4	Intermezzo 1	1:14
5	Canon 2b. Lustig spielend, aber nicht zu lustig, immer ein bisschen melancholisch	7:41
6	Canon 3a. Sehr langsam, schleppend und mit Trübsinn (im Tempo des "Tai Chi")	5:08
7	Canon 3b. Sehr langsam, schleppend und mit Trübsinn (im Tempo des "Tai Chi")	5:13
8	Intermezzo 2	1:08
9	Canon 4a (minore) (Hommage à WAM). Stürmich, unruhig und nervös	2:39
10	Canon 4b (maggiore). Sehr stürmich, unruhig und nervös	2:53
11	Intermezzo 3	0:30
12	Canon 5a (rectus). Einfach und kindlich	1:20
13	Canon 5b (inversus). Einfach und kindlich	1:50

Total 54:18



Danish Arts
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Hans Abrahamsen

A snow-decked eternity

By Jens Cornelius

It begins in white, empty space and with violin notes so high that Hans Abrahamsen describes them as 'an ice cold whisper'. The piano picks out a solitary descant melody on the white keys. It is as though the first flakes of snow are in the air.

Hans Abrahamsen's feelings for snow are reflected in the titles of his works, for example in *Winternacht* (Winternight), in the opera *The Snow Queen* and more straightforwardly in *Schnee* (Snow). In his music, the snow has many different states, and the colours are graduated with finely felt accuracy: snow white, cool blue white, blinding white, crystal clear.

Hans Abrahamsen was born in 1952, and as a young composer at the beginning of the 1970s, was one of Denmark's leading contributors to the

stylistic trend, 'New Simplicity'. His music developed over the years in a more complex direction, but by 1990 he felt that he had reached a deadlock. At the age of 38, he took a step back, and stopped composing.

When he returned to composition almost a decade later, it was with a new clarity. Abrahamsen himself has described how he came to a point at which he could combine the very complex with the very simple, and since then he has composed more, and longer, works than at any earlier point in his career. This led to his definitive breakthrough onto the international scene with his song cycle *let me tell you* for soprano and orchestra, written in 2013.

Another of Hans Abrahamsen's central works is *Schnee* (2008). It has acquired nearly cult status and is a unique piece of music. It is, perhaps, Abrahamsen's most radical piece since the works he wrote in a minimalist style in the early 70s, influenced,

amongst other things, by a meeting with Terry Riley. *Schnee* emerged from the pause in composition in the 1990s, which Hans Abrahamsen now simply calls a 'fermata' and does not see as an actual interruption of his musical work. During that interlude he occupied himself with arrangements of other composers' music, and it was the study of Bach's short, intriguing canons, BWV 1072-78, which set him on the path which later led to *Schnee*. 'I was completely absorbed by this music, and arranged the canons with the idea that they might be repeated again and again', he has explained. 'For me, this way of hearing music opened an entirely new and inspiring world of time set in motion. Depending on how one hear these canons, the music stands still, moving forwards or backwards.'

Bach's musical mirror chamber gave Abrahamsen the idea to write music based on canonic and other imitative techniques. When Harry Vogt from

Westdeutscher Rundfunk and the German group, ensemble recherche, commissioned Abrahamsen to write a work for the festival Wittener Tage für neue Kammermusik in 2006, the moment had arrived. The piece became the opening movements of *Schnee*, though it was first performed with the titles Canon 1a and Canon 1b.

What we have in these canons are two versions of the same music but with more layers and open spaces in Canon 1b, rather like an extended 'double' variation in a Baroque suite or, as Abrahamsen describes it, 'a painting in two versions with different colours'. The idea of a double identity also allowed the composer to investigate whether a musical process could be experienced three-dimensionally, as in stereoscopic pictures, where two nearly identical pictures are viewed simultaneously, giving an unexpected experience of depth. 'I wanted to see if that could also be realised in music', Abrahamson explains. 'Perhaps the effect

would also occur when one heard a repeated figure (as in Bach's C major prelude from *The Well-Tempered Clavier*, Book 1) or in the experience of form (as in Bach's Contrapunctus 13a and 13b from *The Art of Fugue*, where the second is an inversion of the first). And if one lays two 'times' over each other, will a deeper, three-dimensional pace then arise? That was at least what I tried to find out with Canons 1a and 1b. The two movements form a pair, which, heard from a distant and slightly unfocused ear, may create a third, three-dimensional piece.'

After the first performance of Canons 1a and 1b, Hans Abrahamson went further with this train of thought, and by 2008 *Schnee* was completed as a substantial work formed of five pairs of canons, or as suggested by its subtitle, *10 Canons for 9 Instruments*. Typically, Abrahamson decided the proportions in advance according to a numerical system: the duration of each of the

five pairs became gradually shorter. The first pair lasts twice nine minutes, the second twice seven minutes, then twice five minutes and twice three minutes until, finally the last pair are twice one minute.

Another basic structure is evident in the division of the musicians, who sit in two groups on either side of a percussionist. Placed on the left, group 1 has the strings, violin, viola, cello and piano; and group 2 to the right with the woodwind, flute, clarinet, oboe and a second piano.

Canon 1a is played by group 1, while both groups collaborate in Canon 1b. The percussion appears here for the first time, in the gentlest incarnation one could imagine: a sheet of paper pushed back and forth on a table. Canon 2a begins when the woodwind of group 2 exploring a minimalist motif in dense and rapid turmoil, accompanied by the piano, which has been prepared with paper. The music reminds one of walking against the wind in swirl-

ing snow without being able to find the way. In Canon 2b the groups are reunited, and the swirling now comes from all sides at the same time.

In Canon 3a and 3b, the polyphony moves at such a slow pace that the ensemble appears to be a wholly new body with a different breathing pattern. Abrahamsen compares the two slow-motion movements with Chinese tai chi exercises. Canon pair no. 4 are, by contrast, very restless. Here Abrahamsen is sending a winter greeting to Wolfgang Amadeus Mozart ('Homage à WAM') by using the same sleigh-bells as Mozart in *his* snow-piece, 'Die Schlittenfahrt' ('The Sleigh Ride') from *Three German Dances*, K. 605. Canon 4a even has the subtitle, 'German Dance'.

The five pairs of canons are interrupted three times by pulseless interludes in which some of the instruments are tuned down to a slightly lower pitch. The interruption reminds us of traditional tuning, but here it

has the reverse function: the ensemble will hang less closely together. At the same time the interludes function as a pause for thought, like the 'Sphinxes' in Schumann's piano work, *Carnaval*, which stops the course and asks as many questions as it gives answers. This happens first in Intermezzo 1, placed between Canon 2a and 2b, where the strings, alto flute, cor anglais and bass clarinet are tuned down a sixth of a tone. In Intermezzo 2 it is the violin and viola which slide down another sixth of a tone, while the piccolo flute and the cello do the same in Intermezzo 3. The lowering of the pitch creates interference because the instruments move away from the piano's immovable tuning, as well as from each other internally. It is as if the music slowly melts, reaching a point at which, like an ice floe, it can break apart and glide away.

'All this is perhaps a bit cold and formal, but for me these considerations

are tied to the piece's poetic world, which springs from notions of snow and white polyphony', says Hans Abrahamsen.

So it is neither the numerical relationships or traditional canon technique that the ear catches first when one listens to *Schnee*. Abrahamsen's dogmas and his incomparably precise compositional technique are merely the technical basis for a sensory experience of multidimensionality and the changing sensations of direction. The music moves not only forwards, but backwards and in circles, and sometimes remains completely still. At the same time, the music's weightless softness, the hissing sounds of the wind, the white noise and the crystalline sounds create a mosaic of large, white pictures. It is not actual programme music, as for Abraham- sen the snow is a poetic performance, an esoteric symbol in white nuances. They lead, in Canon 5a and 5b, to an enchanted, naive fairyland where

non-inverted and mirrored, in canon-language 'rectus' and 'invertus', mirror each other and give us a glimpse into a snow-decked eternity.

Schnee is introverted, very solitary music which provides space for a relieving happiness through freedom in an objective clarity. This piece lasts an hour, and is Abrahamsen's longest instrumental work. 'Even if a piece is long, it can be concise', explains Hans Abrahamsen. 'In *Schnee*, a single moment is stretched as far as possible. At some point, the music disappears. There is just a breath of air left'.

Schnee in Lapland

By John Storgårds

When the Lapland Chamber Orchestra and I were to perform and record *Schnee*, Hans came up here to Lapland to rehearse the work with us. We had some good and intense days. Hans' musical world is very rich with nuances, colours and fantasy, and in it, one comes into a very special universe. He certainly has a very personal musical voice. This is a feeling I have had for a long time since I was a violinist in Avanti! Chamber Orchestra and performing his *10 Preludes*. Since then, I have conducted several of Hans' works, including the first performance in Finland of *let me tell you* and his chamber version of Carl Nielsen's Symphony No. 6.

When we perform *Schnee*, we must first and foremost spend a great deal of time on preparation. There is no way of trying to play the

work before every single musician has mastered their own part and all the technical details required to play it well. Then there must be time to rehearse it, so that everything can fall naturally into place. Above all, Hans' music is very natural. It feels so suggestive and so human, and despite the complicated technique behind it, the music is full of positive energy. We were really taken by its groove! Once you have reached the right level of strength, you will enjoy how the music flows, as if it were improvised, despite having been created with the utmost precision. Only very few composers can write such music.

The **Lapland Chamber Orchestra**, founded in 1972, is the northernmost professional chamber orchestra in Finland and indeed in the whole of Europe. Conductor and violinist John Storgårds has been the orchestra's Artistic Director since autumn 1996. Based in Rovaniemi, the orchestra is a regional orchestra that regularly tours the Province of Lapland and elsewhere in Finland. The orchestra is much in demand at festivals and has to date appeared at the Savonlinna Opera Festivals, Helsinki Festivals, Luosto Classic event and the Korsholma Music Festival. The orchestra has made highly successful appearances at the Carinthian Summer Music Festival in Austria and at the BBC Proms in London. The orchestra has also toured Canada, Russia, Sweden, Denmark, Scotland, Hungary, Germany and Algeria.

The Lapland Chamber Orchestra specialises in giving first performances in Finland of works by international composers from all eras

and has also given the world premieres of works by several significant contemporary composers, including Kalevi Aho, Aulis Sallinen, Pehr Henrik Nordgren, Outi Tarkiainen and Bent Sørensen. The orchestra has collaborated with the BBC Philharmonic Orchestra and worked with numerous distinguished guest performers such as Soile Isokoski, Christian Tetzlaff, Barbara Hannigan, Håkan Hardenberger, Sabine Meyer and Kirill Gerstein.

The Finnish Broadcasting Company selected *Rituals* by Kalevi Aho as Disc of the Year 2009. The orchestra's recording of the Chamber Symphonies of Vagn Holmboe on Dacapo Records has been received with critical acclaim around the world and was a nominee for the Gramophone Award 2013. The orchestra's recording of Kalevi Aho's concertos for theremin and horn received the distinguished German ECHO Klassik Award in 2015. The album of Bent Sørensen's music, *Mignon*, on

Dacapo Records was awarded by the Danish radio as the best recording of contemporary music in 2017.

John Storgårds studied conducting, composition and the violin, the latter with Esther Rautio and Jouko Ignatius in Finland and with the legendary Chaim Taub in Israel. His teachers in conducting include Jorma Panula, Eri Klas, Atso Almila, Leif Segerstam and Ilya Musin. Storgårds also studied composition with Einouhuni Rautavaara.

Storgårds began his career as a violinist and concertmaster in several symphony orchestras including the Avanti! Chamber Orchestra and the Swedish Radio Symphony Orchestra. Storgårds began as the artistic director of the Lapland Chamber Orchestra in 1996. During his tenure the orchestra has become one of the leading European chamber orchestras.

He is particularly known for his innovative and pioneering program-

ming as Chief Conductor of the Helsinki Philharmonic Orchestra (2008-2015). Since 2012 Storgårds has been working outside his native country first as Principal Guest Conductor and since 2018 as Chief Guest Conductor of the BBC Philharmonic Orchestra and Principal Guest Conductor of the Ottawa National Arts Center Orchestra (2015-). Between the years 2016 and 2019 Storgårds closely collaborated with the Munich Chamber Orchestra as Artistic Partner, also as soloist. Storgårds has also held posts with the Oulu Philharmonic Orchestra (1997-2000), Tapiola Sinfonietta (2001-2003) and Tampere Filharmonia (2006-2009).

Storgårds has had guest appearances with major symphony orchestras including the New York Philharmonic, Chicago and Boston Symphony Orchestra, Minnesota, Toronto and St. Louis Symphony, Leipzig Gewandhausorchester, London Philharmonic Orchestra, Munich Philharmonic Orchestra and

Scottish Chamber Orchestra. Since 2012 Storgårds has been among the regular performers at the BBC Proms. Storgårds has also worked at the Finnish National Opera where he drew international attention by conducting the world premiere of Sebastian Fagerlund's new opera *Höstsonaten* (Autumn Sonata) in 2017. At the Savonlinna opera festivals Storgårds has led the performances of Mozart's operas *The Magic Flute* and *Don Giovanni*.

John Storgårds and Hans Abrahamsen



En snedækket evighed

Af Jens Cornelius

Det begynder i hvide, øde omgivelser og med violintoner så høje, at Hans Abrahamsen beskriver det som “en iskold hvisken”. Klaveret prikker en enkel diskantmelodi ud på de hvide tangenter. Det er som de første snefnug i luften.

Hans Abrahamsens fornemmelser for sne afspejles helt ud i titlerne på hans værker, for eksempel *Winter-nacht*, operaen *Snedronningen* – og simpelthen *Schnee*. I hans musik har sneen mange tilstandsformer, og farverne er graderet med finfølt akkuratse: snehvid, kølig blåhvid, blændende hvid, krystalklar.

Hans Abrahamsen er født i 1952 og var som ung komponist i begyndelsen af 1970'erne en af Danmarks førende indenfor stilretningen 'Ny Enkelhed'. Hans musik udviklede sig med årene i

en mere kompleks retning, og i 1990 følte han, at han var gået i hårdknude med sin musik. I en alder af 38 år trak han sig tilbage og holdt op med at komponere.

Da han vendte tilbage næsten et årti senere, var det med en ny afklaring. Abrahamsen har selv beskrevet, at han nu var blevet i stand til at forene det meget komplekse med det meget enkle, og siden da har han komponeret flere og længere værker end på noget tidspunkt i sin karriere. Det førte blandt andet til hans definitive genembrud på den internationale scene med sangcyklussen *let me tell you* for sopran og orkester, skrevet i 2013.

Et andet af Hans Abrahamsens centrale værker efter kompositions-pausen er *Schnee* fra 2008. Det har nærmest fået kultstatus og er da også et ganske specielt stykke musik. Måske Abrahamsens mest radikale værk, siden han i de tidlige 1970'ere komponerede musik i minimalistisk stil, blandt andet påvirket af et møde

med Terry Riley. Samtidig udspringer *Schnee* af kompositionspausen i 1990'erne, som Hans Abrahamsen i dag blot kalder "en fermat" og ikke ser som en egentlig afbrydelse af sit arbejde med musik. I den tid beskæftigede han sig blandt andet med arrangementer af andre komponisters musik, og det var studiet af Bachs korte, gådefulde kanoner BWV 1072-78, der satte ham i gang med det, der senere blev til *Schnee*. "Jeg var helt fordybet i denne musik og arrangerede kanonerne med en idé om, at de skulle gentages igen og igen," fortæller han. "For mig åbnede denne måde at høre musikken en helt ny og inspirerende verden af tid i bevægelse. Alt afhængig af hvordan man hører disse kanoner, står musikken stille, bevæger sig forlæns eller baglæns."

Bachs musikalske spejlkabinetter gav Abrahamsen idéen til selv at skrive musik baseret på kanon- og imitationsteknik. Og da Harry Vogt fra Westdeutscher Rundfunk og ensemble

recherche fra Tyskland bad ham komponere et værk til festivalen Wittener Tage für neue Kammermusik i 2006, var tiden inde. Det blev til de to første satser af *Schnee*, som dengang blot hed Canon 1a og Canon 1b.

Grundlæggende består de to stykker af den samme musik, men med flere lag og mere plads i Canon 1b, nærmest som en udbygget "double"-variant i en baroksuite eller, som Abrahamsen siger, "et maleri i to udgaver med forskellige farver". Tanken med dobbeltidentiteten var også at undersøge, om et musikalsk forløb kan opleves tredimensionelt, ligesom stereoskopiske billeder, hvor to næsten identiske billeder ses samtidig og giver en uventet dybdeoplevelse. "Jeg ville se, om det også lod sig realisere i musik," forklarer Abrahamsen. "Måske ville effekten også opstå, når man hørte en gentaget figur (som i Bachs prælude i C-dur fra *Das Wohltemperierte Klavier*, bind 1) eller i oplevelsen af form (som i Bachs Contrapunctus 13a og 13b fra *Die*

Kunst der Fuge, hvor den anden er en omvendt af den første). Og hvis man lægger to tider oven i hinanden, vil et dybere, tredimensionelt tempo så opstå? Det var i al fald det, jeg prøvede med Canon 1a og 1b. De to satser udgør et par, som hørt af et fjernt og lidt ufokuseret øre måske skaber et tredje, tredimensionelt stykke."

Efter uropførelsen af Canon 1a og 1b gik Hans Abrahamsen videre med den tankegang, og i 2008 var *Schnee* fuldendt som et stort værk, sammensat af fem kanonpar – eller som den nøgterne undertitel lyder: *Ti kanoner for ni instrumenter*. Typisk for Abrahamsen bestemte han på forhånd proportionerne efter et talmæssigt system. Varigheden af de fem par bliver gradvist kortere: Først to gange ni minutter, så to gange syv minutter, så to gange fem minutter, to gange tre minutter og til sidst to gange ét minut.

En anden grundstruktur er opdelingen af musikerne, der sidder i to grupper på hver side af en slagtpøjs-spiller: Gruppe 1 med strygere

violin, bratsch, cello og 1. klaver placeret til venstre, og gruppe 2 med træblæserne fløjte, klarinet og obo og 2. klaver til højre.

Canon 1a spilles af gruppe 1, mens begge grupper medvirker i Canon 1b. Her dukker også slagtpøjet op for første gang – i den mest stilfærdige inkarnation, man kan forestille sig: et ark papir, der skubbes frem og tilbage på et bord. Canon 2a begynder med, at træblæserne i gruppe 2 udforsker et minimalistisk motiv i tæt og hurtigt virvar, ledsaget af klaveret, som er præpareret med papir. Musikken giver en fornemmelse, der minder om at gå mod vinden i hvirvlende snevejr uden helt at kunne finde vej. I Canon 2b er begge grupper igen forenet, og hvirvlen kommer nu fra alle sider samtidig.

I Canon 3a og 3b bevæger flerstemmigheden sig i så langsomt et tempo, at ensemblet fremtræder som en helt ny krop med et andet åndedræt. Abrahamsen sammenligner de to slowmotion-satser med kinesiske

tai-chi-øvelser. Kanonpar nr. 4 er derimod meget rastløst, og Abraham-sen sender her en vinterhilsen til Wolfgang Amadeus Mozart ("Hommage à WAM") ved at bruge de samme bjæl-der, som Mozart gør i *sit* snestykke 'Die Schlittenfahrt' fra *Tre tyske danse*, KV 605. Canon 4a har endda undertitlen *Deutsches Tanz*.

De fem kanonpar afbrydes tre gange af pulsløse mellemspil, hvor nogle af instrumenterne stemmes en lille smule ned. Afbrydelsen minder om en traditionel stemmepause i en koncert, men altså her med den omvendte funktion – ensemblet kommer til at hænge løsere sammen. Mellemspillene fungerer samtidig som tænkepauser a la de sfinkser i Schumanns klaverværk *Carnaval*, der sætter forløbet i stå og stiller lige så mange spørgsmål, som man får svar. Det sker første gang i Intermezzo 1, placeret mellem Canon 2a og 2b, hvor strygerne, altfløjte, engelskhorn og basklarinet stemmes 1/6 tone ned. I Intermezzo 2 skrider violin og bratsch

endnu 1/6 tone ned, og i Intermezzo 3 gør piccolofløjte og cello det samme. Nedstemningen skaber en interferens, fordi instrumenterne fjerner sig fra klaverets urokkelige fundament og fra hinanden internt. Det er, som om musikken langsomt smelter og nærmer sig et punkt, hvor den som en isflage kan brække af og glide væk.

"Alt dette er måske lidt kolde og for-melle overvejelser, men for mig er de bundet til stykkets poetiske verden, der udspringer af forestillinger om sne og hvid polyfoni," siger Hans Abrahamsen.

Det er da heller ikke talforhold og traditionel kanonteknik, øret først bemærker, når man lytter til *Schnee*. Abrahamsens dogmer og hans mageløst præcise satsteknik er blot det tekniske grundlag for en sansemæssig oplevelse af flerdimen-sionalitet og skiftende fornemmelser af retning. Musikken bevæger sig ikke kun fremad, den går også baglæns

eller i cirkler – og står nogle gange helt stille. Samtidig skaber musik-kens vægtløse blidhed, de hvislende blæselyde, den hvide støj og de kry-stallinske klange en mosaik af store, hvide billeder. Egentlig programmusik er det ikke, for hos Abrahamsen er sneen netop en poetisk forestilling, et esoterisk symbol i hvide nuancer. Det fører i Canon 5a og 5b frem til en fortryllet, enfoldig eventyrverden, hvor retvendt og spejlvendt – med kanontermerne "rectus" og "invertus" – spejler hinanden og giver os et glimt ind i en snedækket evighed.

Schnee er indadvendt, meget ensom musik, der samtidig rummer en forløsende glæde ved friheden i en ob-jektiv klarhed. Det varer en time og er Abrahamsens længste instrumental-værk. "Selv om et stykke er langt, kan det stadig godt være kortfattet," forklarer Hans Abrahamsen. "I *Schnee* er et enkelt øjeblik strakt så langt ud, som det overhovedet kan bære. På et tidspunkt kan musikken forsvinde. Der er bare et pust tilbage."

Schnee i Lapland

Af John Storgårds

Da Laplands Kammerorkester og jeg skulle opføre og indspille *Schnee*, kom Hans herop til Lapland for at indstudere værket med os. Vi havde nogle gode og intensive dage. Hans' musikverden er meget rig på nuancer, farver og fantasi, og man kommer ind i et ganske særligt univers. Han har helt bestemt en meget personlig musikalsk stemme. Den følelse fik jeg allerede for længe siden, da jeg var violinist i Avanti! Kammerorkester og opførte hans *10 præludier*. Siden har jeg dirigeret flere af Hans' værker, blandt andre den finske førsteopførel-se af *let me tell you* og hans kammer-version af Carl Nielsens Symfoni nr. 6.

Når man skal opføre *Schnee*, kræver det først og fremmest megen tid til forberedelse. Der er ingen grund til at forsøge at spille værket, før hver eneste musiker har sat sig

meget grundigt ind i sin stemme og alle dens spilletekniske detaljer. Derefter skal der være tid til, at samspillet kan falde naturligt på plads, for når alt kommer til alt, er Hans' musik meget naturlig. Den føles så suggestiv og så menneskelig, og på trods af den komplicerede teknik bagved er musikken fuld af positiv energi. Man bliver virkelig grebet af dens groove! Når man har opnået det rette overskud, kan man nyde, at musikken bevæger sig, som var den improviseret, på trods af at den er skabt med yderste præcision. Kun de færreste komponister er i stand til at skrive sådan en musik.

Laplands Kammerorkester blev dannet i 1972, og med hjemsted i Rovaniemi er orkestret det nordligst fungerende, professionelle orkester i Europa. Siden efteråret 1996 har orkestrets kunstneriske chef været dirigenten og violinisten John Storgårds. Laplands Kammerorkester er et regionalt orkester, der udover koncerter i Rovaniemi jævnligt giver koncerter rundt om i Lapland og det arktiske område. Laplands Kammerorkester spiller regelmæssigt ved festivaler som Savonlinna Opera-festivalen, Helsinki Festivalen, Luosto Classic og Korsholm Musikfestival og har med stor succes optrådt på Carinthischer Sommer Festival i Østrig samt på BBC Proms. Orkestret har også turneret i Canada, Rusland, Sverige, Danmark, Skotland, Ungarn, Tyskland og Algeriet.

Laplands Kammerorkester står bag talrige finske førsteopførelser og uropførelser af mange af tidens førende komponister som Aulis Sallinen, Kalevi Aho og Bent Sørensen og

har samarbejdet med BBC Philharmonic Orchestra samt fremtrædende kunstnere som Soile Isokoski, Christian Tetzlaff, Barbara Hannigan, Håkan Hardenberger, Sabine Meyer og Kirill Gerstein.

Flere af orkestrets indspilninger har fået flotte udmærkelser. Finsk TV kårede *Rituals* af Kalevi Aho som 'Årets Udgivelse' i 2009 og Dacapo Records-udgivelsen med Vagn Holmboes kammersymfonier blev nomineret til en Gramophone Award i 2013, ligesom albummet med Kalevi Ahos koncerter for theremin og for horn modtog en ECHO Klassik-pris i 2015. Bent Sørensen-albummet *Mignon*, udgivet på Dacapo Records, vandt P2 Prisen som 'Årets danske album, ny klassisk' i 2017.

John Storgårds har en karriere som både dirigent og violinist og er vidt og bredt anerkendt for sin kreative flair for at kombinere traditionel, sjældent og ny musik, når han optræder. Som violinist er han elev af Esther Rautio

og Jouko Ignatius i Finland og legendariske Chaim Taub i Israel. Blandt Storgårds undervisere i direktion finder man navne som Jorma Panula, Eri Klas, Atso Almila, Leif Segerstam og Ilya Musin. Storgårds har i øvrigt studeret komposition hos Einojuhani Rautavaara.

John Storgårds begyndte sin karriere som violinist og koncertmester i flere symfoniorkestre, blandt andre Avanti! Kammerorkester og Sveriges Radios Symfoniorkester. I 1996 indledte han sit arbejde som chefdirigent og kunstnerisk leder for Laplands Kammerorkester, der under hans lederskab har løftet sig til at være blandt de førende europæiske kammerorkestre.

Storgårds er især kendt for sin innovative og banebrydende programlægning som chefdirigent for Helsinki Filharmonikerne (2008-15). Siden 2012 har han arbejdet uden for sit hjemland først som 1. gæstedirigent og fra 2018 som chefgæstedirigent for BBC Filharmonikerne. Han har

været 1. gæstedirigent for National Arts Centre Orchestra i Canada siden 2015. Fra 2016-19 var Storgårds tilknyttet Münchens Kammerorkester som 'Artistic Partner' og solist. Han har også været tilknyttet Oulu Symfoniorkester (1997-2000), Tapiola Sinfonietta (2001-03) og Tampere Filharmonikerne (2006-09).

Som gæstedirigent har han dirigeret store orkestre overalt i verden som New York Philharmonic, symfoniorkestrene i Chicago, Boston, Minnesota, Toronto og St. Louis, Gewandhausorkestret i Leipzig, London Philharmonic Orchestra, München Filharmonikerne og Scottish Chamber Orchestra. Siden 2012 har Storgårds været fast gæst på BBC Proms. Han har også arbejdet ved Den Finske Nationalopera i Helsinki, hvor han vakte international opmærksomhed med verdenspremieren af Sebastian Fagerlunds opera *Höstsonaten* i 2017. På operafestivalen i Savonlinna i Finland har Storgårds stået i spidsen for Mozarts *Tryllefløjten* og *Don Giovanni*.

DDD

Recorded at Korundi House of Culture, Rovaniemi, on 10-12 February 2020

Recording producer: Preben Iwan

Sound engineer: Preben Iwan

Editing, mix and mastering: Preben Iwan

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A snow-decked eternity, by Jens Cornelius, translated from the Danish by Colin Roth

Proofreaders: Jens Fink-Jensen, Colin Roth

Photo p. 4 © Lars Skaaning; p. 14: © Pekka Niskanen

Artwork: Studio Tobias Røder, www.tobiasroeder.com

Commissioned by Westdeutscher Rundfunk for Wittener Tage für neue Kammermusik 2008 with support from Ernst von Siemens Musikstiftung and the Danish Arts Foundation. Dedicated to Harry Vogt and ensemble recherche

Publisher: Edition Wilhelm Hansen AS, www.wisemusicclassical.com

With support from William Demant Fonden and Gustaf Packaléns Mindefond

William Demant Fonden

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Dacapo Records is supported by the Danish Arts Foundation

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