

# RAUTAVAARA

## LOST LANDSCAPES

WORKS FOR VIOLIN AND ORCHESTRA

SIMONE LAMSMA

Malmö Symphony Orchestra

ROBERT TREVINO

ONDINE





EINOJUHANI RAUTAVAARA WITH HIS WIFE SINI

# EINOJUHANI RAUTAVAARA (1928–2016)

- |   |   |              |
|---|---|--------------|
| 1 | <b>Fantasia</b> (2015)<br>for violin and orchestra  | <b>12:34</b> |
| 2 | <b>In the Beginning</b> (2015)<br>for orchestra<br><i>World première recording</i>  | <b>5:01</b>  |
|   | <b>Deux Sérénades</b> (2016/18)<br>for violin and orchestra<br>Completed by Kalevi Aho (b. 1949)                                  | <b>14:58</b> |
| 3 | I. Sérénade pour mon amour  | 8:30         |
| 4 | II. Sérénade pour la vie  | 6:24         |
|   | <b>Lost Landscapes</b> (2005/15)<br>version for violin and orchestra<br><i>World première recording of the orchestral version</i> | <b>24:03</b> |
| 5 | I. Tanglewood   | 7:19         |
| 6 | II. Ascona  | 7:27         |
| 7 | III. Rainergasse 11, Vienna   | 6:24         |
| 8 | IV. West 23 <sup>rd</sup> Street, NY  | 2:42         |

**SIMONE LAMSMA**, violin (1, 3–8)

**MALMÖ SYMPHONY ORCHESTRA**

**ROBERT TREVINO**, conductor

## Music from the last harvest of Einojuhani Rautavaara

With many artists, it is customary to talk of their 'late period'. Theodor Adorno pointed specifically to Beethoven's late period, where the composer, at the height of his mastery and in sovereign command of his idiom, progressed beyond the norms of his day. Liszt's late works also show a composer pushing the envelope, so to speak. In visual arts, a late style featuring a search for new things and a breaking of boundaries is identified in the work of artists such as Tizian, Goya and Monet.

Yet there is another possible definition of a 'late period': a maturity and serenity distilled out of a long life and an extensive career. With great artistic struggles being a thing of the past, everything unnecessary having been stripped away, life being calm and settled, the tendency is to search for balance rather than to be tempted to take up arms in revolution. This is the sort of definition of a late period that seems appropriate in the case of **Einojuhani Rautavaara** (1928–2016). Usually, it is difficult to pinpoint the beginnings and ends of stylistic periods in an artist's output, but in Rautavaara's case there is a very clear and dramatic watershed.

In January 2004, Rautavaara suffered a life-threatening event, an aortic dissection – the rupturing of the walls of the largest blood vessel in the body. His life was saved by emergency surgery, but subsequently he had to spend nearly six months in intensive care (a national record, as it happens) before finally being discharged in August that year. In a near-miraculous recovery, he regained not only his life but his creative powers as well, and despite his physical frailty he was able to write a considerable body of music in the last decade of his life. He did not write any more operas or symphonies, but he did produce a couple of full-length concertos, other orchestral works, vocal music and chamber music.

All of the works on the present disc are from Rautavaara's late, 'after-death' period. Although the grand hiatus of his hospitalisation had little effect on his idiom in stylistic terms, we may well imagine that the proximity of death had an impact on his creativity, even if only on a subconscious level. These works and their movements

have effective, impactful titles, and it is possible if one so wishes to sense in the music a feeling of grand farewell, lingering nostalgia and the melancholy of the remains of the day. The music is balanced, integrated, polished and lacking in internal tension. This is the music of the last harvest.

In his late period, Rautavaara received several communications from the world's leading violinists requesting him to write works for them. He was able to oblige them, creating several extensive works featuring solo violin. The godparent for the ***Fantasia for violin and orchestra*** (2015) was American violinist Anne Akiko Meyers. She had contemplated requesting a new piece from Rautavaara for years, and in 2014 she finally approached him through publishers Boosey & Hawkes. The composer responded that he would be happy to oblige and asked Meyers how long the work should be. Because Rautavaara had already written a Violin Concerto, Meyers had in mind a fantasia about 15 minutes long, and that was what Rautavaara produced in 2015.

Once the score of the *Fantasia* had been delivered to Meyers, Rautavaara invited her to Helsinki to play the work for him. This happened in December 2015, and once Meyers had completed the performance, Rautavaara smiled contentedly and said: "Wow, did I write some beautiful, beautiful music!" Meyers premiered the *Fantasia* in Kansas City in March 2017.

True to its name, the *Fantasia* is a loosely conceived piece that progresses according to its own musical narrative logic. Meyers noted that it recalls earlier works by Rautavaara, being characterised by the composer's typical soft Neo-Romantic harmonies and soaring melodic lines, particularly in the solo violin part. The overall mood is one of pastoral serenity, albeit tinged with sombre tones reminding us of the darker aspects of human existence. Towards the end, however, the ascending melodic lines propel the music towards light and transcendence.

***In the Beginning*** (2015) is an orchestral work whose instigator was conductor Pietari Inkinen. It was co-commissioned by orchestras where he has held the position of Chief

Conductor: the Deutsche Radio Philharmonie Saarbrücken, the Japan Philharmonic Orchestra and the Prague Symphony Orchestra. The Kymi Sinfonietta joined in as a further co-commissioner. At the time of Rautavaara's death in July 2016, Inkinen was not sure whether the work was finished, but the composer's widow Sini Rautavaara assured him that it was. Indeed, *In the Beginning* remained Rautavaara's last fully completed work. Inkinen conducted its premiere in Kaiserslauten in September 2017.

*In the Beginning* is an impactful and potentially ambiguous title. On the surface level, it responds to Inkinen's request for a concert opener, a concise overture-type work. However, given Rautavaara's penchant for mystification, such a purely external and technical meaning would scarcely have been enough. The titles of his works were important for him, forming part of the 'aura' of the work and often even constituting the initial impulse for writing the piece in the first place. In this case, for the 87-year-old composer the title might have meant a dream or impression of a new beginning in another dimension.

Musically, *In the Beginning* is in the Neo-Romantic style that we know from many other Rautavaara works. Its elements include slowly shifting string backgrounds, florid woodwind arabesques, brass chorales, humming runs on the strings, freely combined triads and steadily progressing melodic lines built on the octatonic (eight-note) scales frequently employed by Rautavaara. And given that the work has a title emphasising the beginning, its conclusion is not final but leaves the listener anticipating what might come next.

***Deux Sérénades (Two Serenades)*** was written to a request from violinist Hilary Hahn. She had previously engaged Rautavaara to write the diminutive solo violin piece *Whispering* (2010) as part of a collection of encores commissioned by her from 27 composers. In 2014, she performed Rautavaara's Violin Concerto (1977) with conductor Mikko Franck and noted to Franck after the performance how marvellous it would be if Rautavaara could write a new concerto for her. Franck feared that Rautavaara's frail health would not allow him to tackle such a major work, but he

did pass the request on to the composer. After Rautavaara's death, Sini Rautavaara showed Franck the score of two movements for violin and orchestra – intended for Hahn, but not a concerto, at least not in name.

*Deux Sérénades* remained unfinished at Rautavaara's death. The first movement was fully scored but lacked detailed dynamic markings. The second movement was sketched out, but only its beginning was orchestrated; the middle section was missing the winds, and for the ending there was only the solo violin part. Franck enlisted the help of Kalevi Aho (b. 1949), an accomplished composer of symphonies and concertos who studied composition with Rautavaara at the turn of the 1970s, and he fleshed out the orchestration in 2018.

In the final stretch of his creative work, Rautavaara had turned to contemplate his past, drawing on his earlier work for the material in *Two Serenades*. The opening movement quotes from two of his choral pieces from the late 1970s: *Serenadi vaimolleni* (Serenade to my Wife, 1978) and *Lehdet lehtiä* (Leaves Are Leaves, 1979/1992). The second serenade alludes to several of his works, from the 1950s to the 2000s. We may ponder whether these allusions are purely musical or perhaps prompted by the texts set in these earlier works. For example, *Serenadi vaimolleni* is a setting of a poem by Stefan George that begins "Es lacht in dem steigenden jahr dir / der duft aus dem garten noch leis" [In the ascending year the scent from garden laughs softly to you], evoking the passing of summer, while allusions to Rautavaara's opera *Auringon talo* (The House of the Sun, 1991) transport the listener to the isolated, dream-like world of two hermit spinsters. In all, *Deux Sérénades* is steeped in nostalgia.

In the first of the two movements, *Sérénade pour mon amour*, the orchestration is for strings only, emphasising the intimate and personal nature of the music. Achingly beautiful in its unrestrictedly soaring Romantic melodic flow, it balances delicately on the cusp of the warmth of love and the melancholy of farewell.

The second movement, *Sérénade pour la vie*, adds woodwinds and horns to the solo violin and strings. It is more mobile than the first, more extrovert and more lucid in

tone. The ascending orientation of the melodic lines lends a positive mood to the music, which at the end bursts into a vivacious 'agitato' pulsation.

Rautavaara's late works are very much retrospective in nature. In *Lost Landscapes* (2005/2015), this was a quite deliberate premise, the work being a revisiting of locations that were important to the composer in his youth. The work was originally written in 2005 as a duo for violin and piano to a request from Japanese-American violinist Midori, who premiered it in Munich in November 2006. In 2013–2014, Rautavaara adapted the work for violin and strings, and its opening movement *Tanglewood* was appropriately premiered at the contemporary music festival at Tanglewood in July 2015. The full premiere of the work took place in Malmö in March 2021, with Simone Lamsma as soloist.

*Lost Landscapes* is very much an autobiographical work. The landscapes in question are places that were of significance to Rautavaara during his 'years of pilgrimage' studying abroad. He noted that the landscapes referred to were full of memories and atmospheres for him, both visual and auditive, described by him as his "musical life themes". The music here is very much nostalgic yet also powerfully emotional, bringing the past to life in vivid recollection.

The opening movement, *Tanglewood*, refers to the celebrated summer courses where Rautavaara went to study with Roger Sessions and Aaron Copland in 1955 and 1956 on a scholarship awarded by none other than Jean Sibelius. The movement begins quietly, escalating to an intensive and lush Romantic culmination followed by a softer ending. The second movement transports the listener to Ascona in Switzerland, on Lago Maggiore, where Rautavaara studied twelve-tone technique with Wladimir Vogel. This is more incisive than the first movement, and more restless in its shifting tempos.

*Rainergasse 11, Wien* is the address of Palais Schönburg, an early 18th-century Baroque edifice in Vienna where Rautavaara lodged for a while in spring 1955. At the

time, it was the domicile of an impoverished princely family who rented out its unused rooms to foreign music students. For Rautavaara, this surreal environment embodied the dying embers of a bygone era and a lost culture, and the music here is meditative, seemingly caught out of time. By contrast, *West 23rd Street, NY* – Rautavaara’s address in New York in winter 1955–1956 – is a vivacious evocation of the passionately throbbing mood of a great metropolis.

**Kimmo Korhonen**



Hailed for her “brilliant... polished, expressive and intense” (Cleveland Plain Dealer) and “absolutely stunning” (Chicago Tribune) playing, Dutch violinist **Simone Lamsma** is respected by critics, peers and audiences as one of classical music’s most striking and captivating musical personalities. With an extensive repertoire, Simone’s recent seasons have seen her perform with many of the world’s leading orchestras.

Notable recent highlights include her debut with the New York Philharmonic and Chicago Symphony under Jaap van Zweden, her return to the Royal Concertgebouw Orchestra in both season opening gala concerts as well as subscription concerts, and tours with the Orchestre Philharmonique du Luxembourg and Orchestre Symphonique de Montréal.

Other recent engagements included the Cleveland Orchestra, BBC Philharmonic, San Francisco Symphony, Hong Kong Philharmonic, National Symphony Orchestra Washington, MDR Sinfonie Orchester Leipzig, Royal Stockholm Philharmonic, Sydney Symphony Orchestra, Detroit Symphony Orchestra, Pittsburgh Symphony Orchestra, Oslo Philharmonic, Iceland Symphony Orchestra, Hessischer Rundfunk Orchester, Finnish Radio Symphony, City of Birmingham Symphony Orchestra, Les Siècles, Hallé Orchestra, and Orchestre Philharmonique de Radio France.

Future engagements include debuts with LA Philharmonic, Gürzenich Orchester, Helsinki Philharmonic, Singapore Symphony Orchestra, and returns to the London Philharmonic Orchestra, Orchestre Symphonique de Montréal, Cincinnati Symphony, Royal Liverpool Philharmonic Orchestra, Yomiuri Nippon Symphony, Houston Symphony, Oregon Symphony Orchestra, RTE National Symphony Orchestra, Bournemouth Symphony Orchestra, Rotterdam Philharmonic, Residentie Orkest, and Netherlands Radio Philharmonic Orchestra.

Besides her close collaboration with Jaap van Zweden, Simone has worked with many other eminent conductors including Vladimir Jurowski, François-Xavier Roth, Omer Meir-Wellber, Edward Gardner, Mark Wigglesworth, Kent Nagano, Sir Neville Marriner, Sir Mark Elder, Yannick Nézet-Séguin, Jukka-Pekka Saraste, James Gaffigan,

Sir Andrew Davis, Robert Trevino, Andrès Orozco-Estrada, Jiří Bělohlávek, Carlos Kalmar, Stéphane Denève, Hannu Lintu, Karina Canellakis, Simone Young, Elim Chan, Yan Pascal Tortelier, Fabien Gabel, and Andris Poga.

In addition to her many international prizes and distinctions, Simone was awarded the national Dutch VSCD Classical Music Prize in the category 'New Generation Musicians' in 2010, awarded by the Association of Dutch Theatres and Concert Halls to artists that have made remarkable and valuable contributions to the Dutch classical music scene.

Simone plays the "Mlynarski" Stradivarius (1718), on generous loan to her by an anonymous benefactor.

[www.simonelamsma.com](http://www.simonelamsma.com)

The **Malmö Symphony Orchestra** is one of Sweden's major orchestral ensembles. For a regional group, it has an unusually wide musical footprint, featuring an international group of players, conductors, and guest artists.

The Malmö Symphony Orchestra was founded in the city of Malmö in 1925. For many years, the orchestra accompanied presentations at the Malmö Opera and Music Theatre, but since 1991 it has devoted itself entirely to symphonic concerts.

The orchestra's first conductor was Walther Meyer-Radon (1925–29). He was succeeded by a Finn, Georg Schnéevoigt, and since then the principal conductors have been a mix of Swedes and foreigners, including several who had major international careers: Herbert Blomstedt (principal conductor for a short time in the early 1960s), Vernon Handley, James DePreist, and Paavo Järvi. Marc Soustrot was Chief Conductor from 2011 to 2019, and he was succeeded by Robert Trevino.

By the late 2010s, the orchestra, 92 musicians strong, included players from 17 different countries. It performs weekly at the new Malmö Live Concert Hall. While devoted to the traditional symphonic repertory, the Malmö Symphony Orchestra has committed itself to developing new concert forms.

Guest artists have included international opera stars such as Juan Diego Flórez, and the orchestra has also performed with artists from outside the classical sphere including Entombed, Annika Norlin and Christer Björkman. In 2017, the orchestra performed the soundtrack live for a showing of Harry Potter and the Philosopher's Stone. It has also offered a video game music concert series called Joystick.

The Malmö Symphony Orchestra has recorded extensively for the BIS and Naxos labels, often focusing on Scandinavian music and the music of Saint-Saëns. In 2019, the group released four albums, featuring the music of d'Indy, Kabalevsky, Rolf Martinsson, and the rarely heard ballet music by Saint-Saëns. In 2020, the orchestra released a complete Beethoven symphony cycle together with Robert Trevino.

[malmolive.se/mso](http://malmolive.se/mso)

**Robert Trevino** has rapidly emerged as one of the most exciting American conductors performing today, as well as one of the most in-demand talents of the younger generation. He serves as the Music Director of the Basque National Orchestra, Principal Guest Conductor of the Orchestra Sinfonica Nazionale della RAI and Artistic Advisor of the Malmö Symphony Orchestra.

His multi-year recording contract with Ondine has already resulted in a widely-praised complete Beethoven symphonies cycle with the Malmö Symphony Orchestra, a much-acclaimed Ravel album and a survey of little-known American masterpieces, 'Americascapes' both with the Basque National Orchestra. 'Americascapes' was named Editor's Choice by *Gramophone* magazine, and a 'Best Recording of 2021' by Presto Music, while 'Ravel' was named Recording of the Month by *Limelight*, Recording of the Week by France Musique and Critic's Choice by *Record Geijutsu*. Trevino's cycle of Bruch symphonies with the Bamberg Symphony Orchestra was released by CPO in August 2020, to universally positive reviews. Having won the James Conlon Conducting Prize at the Aspen Music Festival & School, and subsequently serving as Associate Conductor for the Cincinnati Symphony Orchestra and New York City Opera, Trevino burst into the international spotlight at the Bolshoi Theater in December 2013, leading a new production of Verdi's *Don Carlo* at short notice. The Russian press wrote, "There has not been an American success of this magnitude in Moscow since Van Cliburn." He was subsequently nominated for a Golden Mask award for "Best Conductor in a New Production".

In recent seasons Trevino's European engagements have included the London Symphony Orchestra, Munich Philharmonic Orchestra, London Philharmonic, Tonhalle Zurich, Leipzig Gewandhaus, Vienna Symphony, Helsinki Philharmonic and Radio Symphony Orchestra Berlin among many others. He has conducted the Cleveland Orchestra, and the symphony orchestras of Baltimore, San Francisco, Utah, Toronto and Detroit. Recent debuts include the Orchestre de Paris, Royal Philharmonic Orchestra, La Scala Philharmonic and Orchestre National de Toulouse, Gurzenich Orchestra Köln, Orchestra della Svizzera Italiana, Gulbenkian Orchestra and Osaka Philharmonic.

Reengagements include the Tonhalle Orchestra Zurich, São Paulo Symphony, Vienna Symphony, Bamberg Symphony, SWR Symphony, 'La Verdi' Milan, Vienna Tonkünstler, SWR Symphony, MDR Symphony Leipzig and Sinfonia Varsovia among others, and of course the Basque National Orchestra, RAI National Symphony Orchestra and Malmö Symphony. Trevino was Chief Conductor of the Malmö Symphony but announced in 2021 that he would become the MSO's Artistic Advisor for a term of two years. At the same time he announced that he would take up the position of Principal Guest Conductor of the Orchestra Sinfonica Nazionale della RAI, for an initial term of three years.

Robert Trevino has commissioned, premiered and worked closely with many leading composers, among them John Adams, Philip Glass, Sofia Gubaidulina, Jennifer Higdon, Andre Previn, Augusta Read Thomas, Shulamit Ran and John Zorn. His many education projects include, recently, a residency at the Royal Academy of Music.

[www.robert-trevino.com](http://www.robert-trevino.com)



Publisher: Boosey & Hawkes

Recordings: 21–23 June 2021, Malmö Live Konserthus, Malmö, Sweden

Executive Producer: Reijo Kiilunen

Recording Producer: Ingo Petry (Take5 Music Production)

Recording Engineer: Fabian Frank (Arcantus Musikproduktion)

Editing, Mixing & Mastering: Ingo Petry

© & © 2022 Ondine Oy, Helsinki

Booklet Editor: Joel Valkila

Composer photo: Ari Korkala | Music Finland

Artist Photos & Cover: Mats Bäcker

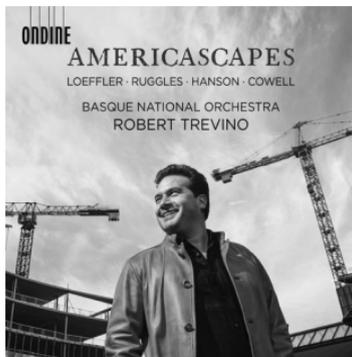
## ALSO AVAILABLE



ODE 1348-5Q



ODE 1385-2



ODE 1396-2

For more information please visit [www.ondine.net](http://www.ondine.net)





ROBERT TREVINO and SIMONE LAMSMA