



Hans GÁL

MUSIC FOR VIOLA, VOLUME ONE

SUITE CONCERTANTE FOR VIOLA AND ORCHESTRA, OP. 102A

DIVERTIMENTO FOR VIOLIN AND VIOLA, OP. 90, NO. 3

TRIO FOR OBOE, VIOLIN AND VIOLA, OP. 94

SONATA FOR VIOLA AND PIANO, OP. 101

Hanna Pakkala, viola

Reijo Tunkkari, violin

Takuya Takashima, oboe

Irina Zahharenkova, piano

Ostrobothnian Chamber Orchestra

Sakari Oramo

HANS GÁL: MUSIC FOR VIOLA, VOLUME ONE

by Richard Marcus

Hans Gál was born on 5 August 1890 in Brunn am Gebirge, a little to the south-west of Vienna. Although no one in his immediate family pursued music professionally, there was no lack of music in the household; and his aunt, Jenny Fleischer, an opera singer who had performed under Richard Strauss, encouraged young Hans to pursue his musical studies. Gál and his sisters all played the piano, and on occasion the family attended the Hofoper, the court opera, where the seven-year-old Gál heard Mahler conduct one of his first productions there.¹ At fifteen, Gál began studying piano with Richard Robert, whose pupils included Rudolf Serkin and Clara Haskil. Through Robert, Gál met Eusebius Mandyczewski, a close friend of Brahms and, later, Gál's composition teacher. Together, Gál and Mandyczewski edited the complete works of Brahms, published by Breitkopf und Härtel in 26 volumes in 1926–27.

Gál's music started gaining international attention in the 1920s. His second opera, *Die heilige Ente*, Op. 15 (1920), was premiered in Düsseldorf in 1923 and enjoyed immediate success: it was performed in some twenty opera-houses in Germany and Austria over the next ten years.² His *Overture to a Puppet Play*, Op. 20 (1923), was performed under such leading conductors as Wilhelm Furtwängler, Felix Weingartner and Fritz Busch, and his First Symphony, Op. 30 (1927), earned a prize in the 1928 Columbia Graphophone International Competition commemorating the 100th anniversary of Schubert's death.

In 1929 Gál was appointed head of the Musikhochschule in Mainz; there he directed the orchestra and all choirs, and taught courses in conducting and

¹ Martin Anderson, 'Hans Gál: A Conversation with Martin J. Anderson', *Journal of the British Music Society*, Vol. 9 (January 1987), p. 39.

² Roger Oliver, 'Hans Gál at 95', *Tempo*, New Series, No. 155 (December 1985), p. 3.

composition. He also served on the directorate of the Allgemeiner Deutscher Musikverein ('General German Music Association'), an organisation that produced festivals of contemporary music. Several of Gál's works were premiered at these events.

The happy times in Mainz came to an abrupt end when the Nazis seized power in 1933. Gál, who was of Jewish descent, was immediately dismissed from his post, and his music banned. A return to Vienna provided only temporary refuge. As the political situation deteriorated, Gál realised that he could not remain in Austria. In March 1938, immediately after the *Anschluss*, he and his family fled to London.

The war years were very difficult for him. In spite of support from Sir Donald Tovey, the Reid Professor of Music at the University of Edinburgh, Gál was unable to find permanent work (it was stamped in refugees' passports that they were forbidden from undertaking employment, paid or unpaid). After the fall of France in May 1940, Gál, along with other 'enemy aliens', was sent to internment camps in Huyton, near Liverpool, and on the Isle of Man. Having developed a debilitating skin condition, he was granted a medical release after four months in confinement.³

In 1945, with the help of Tovey's successor, Sidney Newman, Gál secured a long-awaited teaching post at the University of Edinburgh. He was an active participant in the musical life of the city, helping to found the Edinburgh International Festival, and was highly respected as a teacher and scholar. As a composer, by contrast, he was never able to regain the status he had enjoyed before 1933. In an interview conducted not long before his death, he explained that

I was never very active in promoting my own cause, and when I came to [Great Britain], not far off 50, I was practically unable to do it, so what happened on my behalf happened through friends, through musicians who were interested in my work – through others. I was much too passive to do anything.⁴

³ Gál documented his incarceration in an internment diary, edited by Eva Fox-Gál and published after his death, as *Musik hinter Stacheldraht*, Peter Lang, Bern, 2003; a translation into English, by Anthony Fox, as *Music behind Barbed Wire*, was published by Toccata Press, London, 2014.

⁴ Anderson, *loc. cit.*, p. 39.

For his contributions to music, Gál won numerous awards from both his native and adoptive countries, including the City of Vienna Art Prize, two Austrian State Prizes, the Order of the British Empire and the Austrian Cross of Honour for Science and Art, First Class, one of the highest and most prestigious Austrian state honours. Gál died peacefully on 3 October 1987, at the age of 97.

After his death, Gál's music, like that of so many others whose lives were shattered by the war, was largely forgotten. In 2005 the Hans Gál Society was established to promote awareness of his life and work, and through its valiant efforts a new generation of Gál enthusiasts is emerging.

Gál's complete *œuvre* includes four operas, four symphonies, concertos, Lieder, choral works and a large body of chamber music, within which the chamber works for viola form a unique subgroup.⁵ Having studied all the orchestral instruments as a young man, Gál was fully aware of the potential of the viola, and in addition to the string quartets, he wrote upwards of a dozen works that feature the instrument prominently – the two major works being the Sonata for Viola and Piano, Op. 101, and the *Suite Concertante* for Viola and Piano or Orchestra, Op. 102a. Although Toccata Classics has already initiated a series of recordings of Gál's chamber music,⁶ it was decided to give the viola works their own mini-series. Volume One includes the Sonata and *Suite Concertante* (this recording is the first for viola and orchestra) as well as the *Divertimento* for Violin and Viola Op. 90, No. 3, and the Trio for Oboe, Violin and Viola, Op. 94 (another first recording).

Gál's *Suite Concertante* for Viola and Piano or Orchestra, Op. 102a, was composed in 1949 (the work was originally conceived for alto saxophone or viola). The first

⁵ A full list of Gál's works can be found on the Hans Gál website, at www.hansgal.org.

⁶ The first album featured the Sonata for Violoncello Solo, Op. 109a (1982), Suite for Violoncello Solo, Op. 109b (1982) and Sonata for Violoncello and Pianoforte, Op. 89 (1953), performed by Alfia Nakipbekova, cello, and Jakob Fichert, piano (Toccata Classics TOCC 0043). The second, with music for clarinet, presented the Clarinet Quintet, Op. 107 (1977), Trio for Violin, Clarinet and Piano, Op. 97 (1950) and *Serenade* for Clarinet, Violin and Cello, Op. 93 (1935), played by the Ensemble Burletta (TOCC 0377). The third volume contained the Piano Quartet in B flat major, Op. 13 (1914), Three Sonatinas for violin and piano, Op. 71 (1956), and Sonatina in F major (1934), the musicians being Katalin Kertész, violin, Nichola Blakey, viola, Cressida Nash, cello, and Sarah Beth Briggs, piano (TOCC 0433).

movement, *Cantabile* [1], begins with a free-flowing melody that makes a long, dramatic ascent to a climax before gently falling to a resting place (Ex. 1).

Ex. 1

The musical score for Ex. 1 is written in bass clef with a 3/4 time signature and a key signature of one flat. It is marked "Largo" with a tempo of 60 beats per minute. The score consists of three staves. The first staff begins with a piano (*p*) dynamic and includes the instruction "espr." above the notes. The melody rises through several measures, reaching a peak, and then descends. The second staff continues the melodic line, marked with a forte (*f*) dynamic, and includes the instruction "dim." towards the end. The third staff shows the continuation of the melody, marked with piano (*p*) dynamics. The score uses various note values, including eighth and sixteenth notes, and features several slurs and ties.

This sweeping lyricism is fundamental to Gál's style. One of the many exquisite touches found in the orchestral version is the lovely violin obbligato that occurs at the return of the opening melody. The second movement, *Furioso*, is a full sonata movement in D minor [2], with a wonderful contrast between the angular rhythm of the first theme and the fluid motion of the second, in the relative major. The third movement is a charming, relaxed minuet, marked *Con grazia* [3], with a trio section that gently rocks the listener. Gál's playfulness and sense of humour shine through in the final *Burla* [4], which bounces along boisterously in a fast $\frac{6}{8}$.

Michael Beeston, formerly the violist of the Edinburgh Quartet, performed the Suite and the Sonata for Viola and Piano, Op. 101, with Gál on several occasions in the 1970s, and recalled the experience as follows:

Hans himself played piano with great character and fluency. We also included the two Brahms sonatas in several programmes. To play these works with a man who had studied composition with a good friend of Brahms himself was awesome! While I appreciated their great craftsmanship, Gál's works always touched my heart with their range of emotion, from the lightest playfulness to the most intense passion. This is truly great music.⁷

Gál once quipped that 'I was 40 before I learned to write for three voices – and 60 before I learned to write for two.'⁸ Indeed, he was nearly 70 when he completed the *Divertimento* for Bassoon (or Viola d'amore) and Cello, Op. 90, No. 1, in 1958. The piece was the first of three *divertimenti* for various pairs of instruments: the second in the set, a *Divertimento* for Violin and Cello, Op. 90, No. 2, was composed in 1967, and the third, a *Divertimento* for Violin and Viola, Op. 90, No. 3, in 1969.

The first movement of Op. 90, No. 3, is entitled *Meditazione* [5]. In sonata form, its exposition introduces several melodies, all of a different character. The double stops and repeated notes of the second tune give it a rather rustic quality. In the second movement, *Folletti* ('Elves' or 'Sprites') [6], one can imagine those mythical beings scurrying about as the two muted instruments pass short passages back and forth in a sort of *moto perpetuo* (Ex. 2). Some of the challenges in performing Gál's music are illustrated in this movement. Hanna Pakkala relates that

the dialogue between the two voices requires quite a bit of trust and unity of thought in the direction of the phrases to make the harmonic shifts really clear and then, having first mastered one's own part, of course, letting them swing freely to find the aliveness.⁹

⁷ Quoted in Richard Marcus, 'A Survey of Hans Gál's Chamber Works with Viola,' *Journal of the American Viola Society*, Vol. 30, No. 2 (Fall 2014), p. 19.

⁸ Quoted in Wilhelm Waldstein, *Hans Gál: Eine Studie*, Österreichische Komponisten des XX. Jahrhunderts, Bd. 5, E. Lafite, Vienna, 1965, p. 38.

⁹ Hanna Pakkala, e-mail to the author, 18 June 2019.

Ex. 2

Presto $\text{♩} = 80$

con sord.

p

pp

The image shows a musical score for Violin and Viola. The top system is for Violin and Viola, and the bottom system is for Violin and Viola. The tempo is Presto, with a quarter note equal to 80 beats per minute. The key signature is one sharp (F#). The time signature is 3/8. The score is marked *con sord.* (con sordina). The first system has a dynamic marking of *p* (piano). The second system has a dynamic marking of *pp* (pianissimo). The score consists of two systems, each with a Violin part on a treble clef and a Viola part on an alto clef. The music is in a 3/8 time signature and features a mix of eighth and sixteenth notes, with some rests. There are slurs over the notes in both systems.

Small in scale, the third movement, *Figurina* [7], is a delicate minuet. The title of the last movement, *Burletta* [8], can denote a farcical play or brief, comic opera. The buoyant first theme re-creates the rustic atmosphere introduced in the *Meditazione*. After the opening section, a beautiful, songlike interlude provides a sense of calm before the lively final act. The music gradually winds down as the curtain falls.

As with many of Gál's wartime works, the Sonata for Viola and Piano, Op. 101, was not published until long after it was completed (hence the asynchrony of the opus numbers). He composed the Sonata and the larger part of the Second Symphony, Op. 53, in 1942, a year that was marked by personal tragedy as well as the horrors of the Second World War. Gál's mother died after a serious accident, and his sister, Edith, and his beloved aunt Jenny, both of whom had remained in Germany to care for Gál's mother, took their own lives to avoid being deported to the concentration camps. The final blow came in December when Gál's younger son, Peter, a first-year student at Edinburgh University, took his own life at the age of eighteen. The absence

of an overwhelming sense of despair in the works from this period attests to Gál's ability to draw on 'an inner source of intact creative power, which, in defiance of external circumstances, is nourished by much deeper layers of the psyche than the raw material of momentary experience'.¹⁰

The violist Frieda Peters performed the Sonata with Gál in Edinburgh in March 1943 in a 'Recital of Music Banned in Germany'. The concert, organised by Gál himself, included works by Mendelssohn, Mahler, Hindemith, Schubert and Schumann. Gál added a note to the programme:

The 'Reichsmusikkammer,' set up by Hitler as an institution for the supervision of musical life in Germany, has thoroughly eliminated all music regarded as not in accordance with the Nazi creed. Thus, not only has music by composers of Jewish descent been prohibited, but also music by 'Aryan' composers of a marked progressive attitude, such as Berg and Hindemith. The ban extends further to musical works written on subjects from the Old Testament, and therefore most oratorios by Handel are banned. Even many songs by as popular German masters as Schubert and Schumann, because written on poems by Heine, the great German poet, who was of Jewish extraction, were eliminated from musical life in Nazi Germany.¹¹

Like the Suite, the Sonata begins with a slow movement – in this case, a poignant *Adagio* [9] that takes the listener on an extended emotional journey from quiet tenderness to intense passion, heightened by the very active accompaniment. Evoking the spirit of a Viennese waltz, the lighter second movement, *Quasi menuetto tranquillo* [10], has a wistful middle section where, according to the violist Roger Benedict, 'time just seems to stand still'.¹² The third movement, *Allegro risoluto e vivace* [11], starts out with a restless march in A minor (Ex. 3), followed by a falling quaver (eighth-note) figure that returns in various guises. When the march returns for the final time, it is in the parallel major and slowed down considerably, thereby relieving any anxiety left over from the beginning.

¹⁰ Eva Fox-Gál, in the booklet text for the CD *Viola in Exile*, Gramola 99026, 2014.

¹¹ Quoted in Eva Fox-Gál and Anthony Fox, *Hans Gál: A Century of Music*, ed. Gerold Gruber, Hentrich & Hentrich, Berlin, 2016, pp. 46–47.

¹² Quoted in Marcus, *loc. cit.*, p. 18.

Ex. 3

Allegro risoluto e vivace $\text{♩} = 96$

arco

Viola *f*

Piano *mf* *non legato, sempre marcato.*

Vla. *f*

Pno. *f*

The musical score consists of three systems. The first system features a Viola part (top staff) and a Piano part (bottom staff). The Viola part begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The Piano part starts with a mezzo-forte (*mf*) dynamic and is marked *non legato, sempre marcato.* The second system continues the Viola and Piano parts. The third system introduces a Violin part (top staff) and a Piano part (bottom staff). The Violin part begins with a forte (*f*) dynamic. The Piano part in this system also features a forte (*f*) dynamic.

Gál's passion for chamber music encompassed a particular fondness for the trio. In a 1948 announcement about a concert featuring several of his chamber works, among them the *Huyton Suite* for flute and two violins, he wrote:

Chamber music, as the most intimate form of expression, is the realm to which the musician repeatedly returns in order to retain the link with the essence of things. In a duo, trio or quartet, independent individuals converse with one another. The musical symbol for this process is polyphony: the most perfect and most transparent form of polyphony is three voices; for that reason I have always had a predilection for the trio as the noblest medium of polyphonic setting.¹³

¹³ Quoted by Eva Fox-Gál in her booklet text for *Hans Gál: Chamber Music for Clarinet*, Toccata Classics TOCC 0377, 2016.

The Trio for Oboe, Violin and Viola, Op. 94, is another of Gál's wartime works, or 'war-children' as he later referred to them.¹⁴ The piece was composed in 1941 as a companion, written in liberty, to the *Huyton Suite* composed in internment in 1940, and with the *Serenade* for Clarinet, Violin and Cello, Op. 93 (1935), it completes a triptych of trios for solo winds and strings. In a note written for a 1968 concert at the University of Manchester, Gál wrote of the Oboe Trio:

The four movements are closely knit three-part inventions: their essential feature is a kind of polyphonic layout which, using the individual characters of the three instruments, gives them equal shares in the thematic progress. The first movement [12], introduced by a bucolic melody in the oboe [a favourite instrument of Gál's], is shaped in a kind of sonatina form; the second, with a Trio and a 'da capo' [13], is a light-hearted scherzo; in the third, opened by a duo of the string instruments, a restless, nightmarish mood is prevalent [14]; and the Finale is a set of free variations on a Gaelic tune ('McGregor o'Ruadh Shruith') [15] which, in the final Coda, appears melodically and contrapuntally linked to the melody of the Pastorale [Ex. 4].¹⁵

Ex. 4

2
Andante ♩ = 88
(Highland Tune)

Oboe
p *dolcissimo, molto tranquillo* *pp*

Violin
pp *p*

Viola
pp

¹⁴ Quoted in Fox-Gál, *Viola in Exile* notes, *loc. cit.*

¹⁵ Information from Eva Fox-Gál, e-mail to the author, 17 February 2019.

In his 1965 study of Gál and his music, Wilhelm Waldstein notes that the piece grows from elements of the landscape and the people, making it seem like a ‘thank-you’ to his new home.¹⁶

Dr Richard Marcus is on the faculty at the College of William & Mary, in Williamsburg, Virginia, where he directs the Wind Ensemble and teaches music theory and special topics courses. He also serves as Music Director of the Peninsula Youth Orchestra. He is the US contact for the Hans Gál Society.

Hanna Pakkala, born in 1985 in Veteli, Finland, started the violin when she was three years old and switched to viola at the age of fourteen. She attended the Sibelius Academy, the Hanns Eisler Hochschule für Musik in Berlin, and the Franz Liszt Hochschule für Musik in Weimar, studying with Helge Valtonen, Anna Kreetta Gribajcevic, Pauline Sachse and Erich Krüger. Her studies also included lessons in chamber music with Paavo Pohjola and Teemu Kupiainen and in Baroque violin with Kreetta-Maria Kentala. She expanded her skills in master-classes with Kim Kashkashian, Thomas Riebl, Antoine Tamestit and Tabea Zimmermann, among others.

In January 2016 Hanna Pakkala returned to her roots and started work as principal viola in the Ostrobothian Chamber Orchestra in Kokkola, Finland, and also joined the Kokkola Quartet. Until then she had worked in a number of prominent ensembles, among them the Finnish Radio Symphony Orchestra, Helsinki Philharmonic Orchestra and Berlin Radio Symphony Orchestra (Rundfunk Sinfonieorchester



Photograph: Clas-Olav Slotte/Kuvajaa

¹⁶ *Op. cit.*, p. 34.

Berlin). In 2013–14 she was principal viola in the Turku Philharmonic Orchestra. She has also played as a section leader in the Helsinki Baroque Orchestra since 2008. Since 2017 she has taught viola at the Sibelius Academy in Helsinki.

In 2012 Hanna Pakkala won second prize in the Tampere national viola competition. Since then she has performed as soloist with the Helsinki Baroque Orchestra and the Ostrobothnian Chamber Orchestra, among others, and given solo and chamber-music recitals in Finland and in Europe. She has participated in recordings of Pehr Henrik Nordgren by the Kokkola Quartet (Alba, 2018). She is passionate about giving a voice to neglected repertoire, especially when it presents the depth of human nature with such ease and light as the music of Hans Gál does.

Reijo Tunkkari studied violin at the Ostrobothnian Music Institute with Juha Kangas and Kaija Saarikettu as teachers. He continued his studies at the Edsberg Music School in Stockholm with Jennifer Nuttal-Wolf and Endre Wolf, obtaining a violin diploma there in spring 1989. He also studied privately with Igor Bezrodny and Eli Goren. He studied chamber music with András Mihály, Paavo Pohjola and the Amadeus Quartet.

He has played in the Ostrobothnian Chamber Orchestra since 1976, from 1994 as its first concertmaster. He has premiered nearly 150 works with the Ostrobothnian Chamber Orchestra, taken part in over 60 recordings with the Orchestra and made numerous international tours to Europe, Japan and the United States. He is also the first violinist of the Kokkola Quartet, which is composed of members of the Orchestra. He has also been a member of the Ostrobothnian Quartet.

Reijo Tunkkari also has a long pedagogical career behind him, having taught at the Centria and Novia Polytechnics, the Ostrobothnia Conservatoire, the Pietarsaari Music Institute and Kaustinen Music High School.



Photograph: Pekka Agarth

Irina Zahharenkova is one of the most outstanding keyboard performers of her generation to emerge from Estonia in recent years. She has won first prizes in major international piano competitions, among them the International Johann Sebastian Bach Competition (Leipzig, 2006), Alessandro Casagrande International Piano Competition (Terni, Italy, 2006), International Competition George Enescu (Bucharest, 2005), and Jaén International Piano Contest (Jaén, Spain, 2004). She was a winner of a Borletti-Buitoni Trust Fellowship Award in 2007, and in 2008 she was a prize-winner in the Arthur Rubinstein Piano Master Competition in Tel Aviv.

Irina Zahharenkova obtained her Master of Music degree from the Estonian Academy of Music and Theatre with Lilian Semper and the Sibelius Academy in Finland with Hui-Ying Liu-Tawaststjerna. In addition to piano she explored early keyboards, studying harpsichord with Maris Valk-Falk and fortepiano with Pekka Vapaavuori. She duly emerged as a laureate in the Prague Spring competition (2005) as a harpsichordist and in the Festival van Vlaanderen competition in Bruges (2004) as a fortepianist.

Performing frequently in solo piano and harpsichord recitals in Europe and Japan, Irina Zahharenkova has played in a wide range of festivals, among them the Klavier-Festival Ruhr in Germany, Spoleto Festival in Italy, Kuhmo Chamber Music Festival in Finland and the Bergen International Festival in Norway. She has appeared as soloist with the Orchestre de la Suisse Romande, Orchestre National de Lorraine, Israel Philharmonic Orchestra, Ulster Orchestra, Pilsen Philharmonic Orchestra, Helsinki Philharmonic Orchestra, Prague Chamber Orchestra, Estonian National Symphony Orchestra, Sinfonia Finlandia and others, playing with such conductors as Dmitri Alexeev, Olari Elts, Patrick Gallois, Juha Kangas and Leif Segerstam. Her repertoire encompasses a wide range of styles, from the Baroque to contemporary music. Apart from her concert activities, Irina Zahharenkova is a chamber-pianist lecturer in the Sibelius Academy and since 2007 has taught piano in the Estonian Academy of Music and Theatre in Tallinn.



Photograph: Marti Kyllönen

In 2010 she had two recordings released: a DVD by Estonian Record Productions, recorded live at the Glasperlenspiel Festival in Tartu, Estonia, where she gave a recital playing harpsichord, fortepiano and modern piano; and a CD of the Bach 'Goldberg' Variations recorded by Classical Records in Moscow. A recording of Scarlatti sonatas (Classical Records) released in spring 2012 attracted enthusiastic reviews, and recordings of the complete Bach Partitas and selected Mozart sonatas have recently been released.

Takuya Takashima, born in 1978 in Kushiro, Hokkaido, Japan, started playing the piano at Kawai Music School and played the trumpet, saxophone and oboe in the school wind orchestra. He graduated from Hokkaido University of Education, Sapporo, in 2001, with Iwasaki Hiromasa from the Sapporo Symphony Orchestra as his teacher. He came to Finland as an exchange student at the Sibelius Academy, studied with Jouko Teikari and graduated as Master of Music in 2008. He was also a residential artist at the Cité Internationale des Arts in Paris in 2007–8, and studied the oboe with Jacques Tys and Baroque oboe with Rafael Palacios.

Takuya Takashima made his debut as soloist for the Sapporo Symphony Orchestra in 1999, playing the Strauss Oboe Concerto. He won first prize in both the Hokkaido International Music Exchange Society Competition (HIMES) and Lahti wind-instrument competition in 2000. Grants from HIMES and the Hokkaido Arts Foundation supported his exchange to Finland.

He has worked in the Turku Philharmonic Orchestra since 2001, where he is now principal oboe. Previously, in 2003–13, he studied as an academy member and worked as musician and orchestra manager at the Pacific Music Festival in Sapporo. He has also performed as a chamber musician and appeared in recital in Finland, France and Japan. He has recorded improvisational music with the composer Paul Schütz to form a part of Josiah McElhey's installation 'Island Universe', an exhibition seen in museums in London and Madrid. He has played as guest



Photograph: Yoshihori Kurosawa

principal oboe in the Finnish Radio Symphony Orchestra, Helsinki Philharmonic Orchestra, the Orchestra of Finnish National Opera and Ballet, Tapiola Sinfonietta, Oslo Philharmonic Orchestra and the Orchestra of Norwegian National Opera and Ballet.

Sakari Oramo has been Principal Guest Conductor of the Ostrobothnian Chamber Orchestra since 1995; he was one of its four regular conductors in 2009–13 and has been its Artistic Director since autumn 2013. He is also Chief Conductor of the BBC Symphony Orchestra and the Royal Stockholm Philharmonic, and served as the Principal Conductor of West Coast Kokkola Opera.

Beginning his career as a violinist, Sakari Oramo was leader of the Avanti! Chamber Orchestra in the 1980s and of the Finnish Radio Symphony Orchestra from 1991. He studied conducting in the class of Jorma Panula at the Sibelius Academy in Helsinki and in January 1993 was asked to step in at short notice for the conductor scheduled to conduct the FRSO. His performance was widely acclaimed, and the Orchestra engaged him as a regular conductor from autumn 1994.

During his term as Chief Conductor of the FRSO (2003–12), Sakari Oramo was also Music Director of the City of Birmingham Symphony Orchestra. He has made guest appearances with numerous other orchestras, among them the Vienna, Berlin, New York, Los Angeles and Chicago Philharmonics, the Amsterdam Concertgebouw, Paris, Cleveland and Minnesota Orchestras and the Dresden Staatskapelle.

Sakari Oramo has an extensive discography and has received widespread acclaim for such releases as the cycle of the complete Sibelius symphonies. The University of Birmingham awarded him an honorary doctorate in 2004, and in 2008 he was the recipient of the prestigious Elgar Medal. In 2009 Queen Elizabeth II awarded him an OBE for his services to British music as Music Director of the City of Birmingham Symphony Orchestra. He was honoured with the Pro Finlandia medal in 2010 and the following year was accepted as a member of the Royal Swedish Academy of Music.



Photograph: Benjamin Edelovega

The **Ostrobothnian Chamber Orchestra** has its roots in the student orchestra founded by conductor Juha Kangas at the Central Ostrobothnian Music Institute in 1972. Out of this ensemble grew, and took root, the idea of a more permanent, professionally led and organised orchestra. The dream of a professional orchestra of Ostrobothnia's very own finally came true in 1989. Since then, the Ostrobothnian Chamber Orchestra has been on numerous tours to European countries, Japan and the United States.

In the early years of the millennium, a new generation of conductors emerged alongside Honorary Conductor Juha Kangas and gradually succeeded him: Sakari Oramo, Tuomas Hannikainen and Johannes Gustavsson. The Orchestra's illustrious four-decade past was continued in fitting manner when Sakari Oramo took over as Artistic Director in autumn 2013.

The Orchestra's repertoire covers every period in the history of western music, from the Baroque to the present day. The OCO has done sterling work in championing contemporary Finnish repertoire. Its composer-in-residence for many years was Pehr Henrik Nordgren (1944–2008), but numerous other Finnish composers have also written for and dedicated works to it. The OCO has had close ties with contemporary composers in the Nordic and Baltic countries. The number of premieres, many of them of OCO commissions, runs to around 150. The Orchestra regularly appears with top international soloists and has released over sixty albums in addition to giving regular concerts.

Recorded on 29 September 2018 (*Suite Concertante*), 14–17 October 2018 (*Divertimento*) and 2–3 March 2019 (Trio) at Snellman's Hall, Kokkola, Finland, and on 26–28 February 2019 (Sonata) at Akustiikka, Ylivieska, Finland
Produced, engineered and edited by Simon Fox-Gál

Music excerpts reproduced courtesy of N. Simrock GmbH, Berlin

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THE CALATERIA TRUST



HANS GÁL Music for Viola, Volume One

Suite Concertante for Viola and Orchestra,

Op. 102a (1949)* **19:51**

- | | | |
|---|-----------------------|------|
| 1 | I <i>Cantabile</i> | 3:58 |
| 2 | II <i>Furioso</i> | 5:35 |
| 3 | III <i>Con grazia</i> | 4:53 |
| 4 | IV <i>Burla</i> | 5:28 |

Divertimento for Violin and Viola,

Op. 90, No. 3 (1969) **20:37**

- | | | |
|---|----------------------|------|
| 5 | I <i>Meditazione</i> | 7:39 |
| 6 | II <i>Folletti</i> | 4:43 |
| 7 | III <i>Figurina</i> | 1:54 |
| 8 | IV <i>Burletta</i> | 6:21 |

Sonata for Viola and Piano,

Op. 101 (1942) **19:41**

- | | | |
|----|--------------------------------------|------|
| 9 | I <i>Adagio</i> | 7:26 |
| 10 | II <i>Quasi menuetto tranquillo</i> | 5:50 |
| 11 | III <i>Allegro risoluto e vivace</i> | 6:25 |

Trio for Oboe, Violin and Viola,

Op. 94 (1941)* **21:11**

- | | | |
|----|---|------|
| 12 | I <i>Pastorale</i> | 4:34 |
| 13 | II <i>Intermezzo grazioso</i> | 4:06 |
| 14 | III <i>Intermezzo agitato</i> | 3:52 |
| 15 | IV <i>Meditation on a Scottish Tune</i> | 8:39 |

TT 81:27

Hanna Pakkala, viola

Reijo Tunkkari, violin 5–8 12–15

Irina Zahharenkova, piano 9–11

Takuya Takashima, oboe 12–15

Ostrobothnian Chamber Orchestra 1–4

Sakari Oramo, conductor 1–4

* FIRST RECORDINGS