

Philippe Graffin | Ralph van Raat

Turku Philharmonic Orchestra

Marko Ylönen | Tampere Philharmonic Orchestra

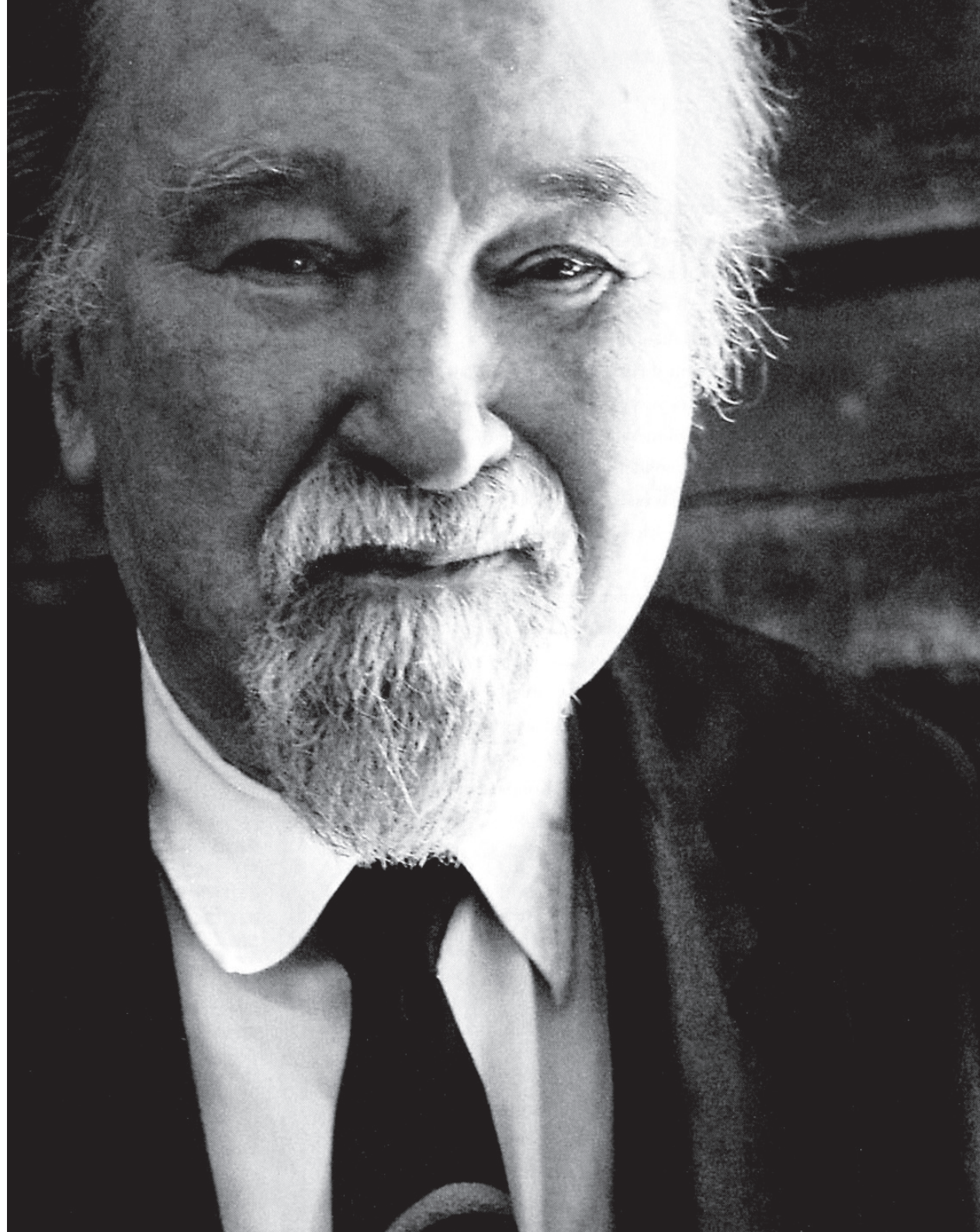
TAUNO MARTTINEN

Violin Concerto

Piano Concerto

Phantasy for Cello & Orchestra





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Violin Concerto op. 13, MV 63

- 1 Moderato (*-presto-prestissimo*) (10:10)
- 2 Lento Misterioso (8:36)
- 3 Allegro Vivace (3:58)

First Piano Concerto op. 154, MV 65

- 4 Allegro (5:37)
- 5 Adagio (6:30)
- 6 Allegro molto (4:45)

Phantasy for Cello & Orchestra op 154, MV 84

- 7 Adagio (*-allegro*) (6:05)
- 8 Adagio (7:33)
- 9 Allegro molto (1:29)

Total Playing Time: (55:03)

"I have written music from my heart and if performers will perform it from theirs, the performance will be successful" -Tauno Marttinen

Through the ages music has had a strong emotional effect. This is, in part due to the interpretation of the artist: the way of expression or techniques used can or will play a part, often in relation to the spirit of the time, but for the attentive audience or listener feeling of expression will remain one of the pillars of recognition.

Tauno Marttinen's life encompassed almost all of the 20th century. Living from 1912 to 2008, he lived to be nearly 96 years old. He was born in Helsinki and studied in Viipuri, which was then one of the most important and vital towns of Finland. As a young man he played the piano in restaurants and places of entertainment; he also wrote and arranged Finnish tangos, a.o. for the Finnish tango-singer Olavi Virta (1915-1972), who would later become very famous. One's background never denies itself: during the early decades as a composer he wrote in a romantic idiom. In the middle of the 50s he left this behind for ever and from 1958 on, taken along by his time, he became one of the leading composers of Finnish modernism. He had all different kinds of composition techniques at his command like nobody else, but didn't he still remain a romantic at heart, even as a modern composer?

"In the early sixties we were all influenced by Schönberg, whether we liked it or not. For many, however, this method of composition became overwhelmingly mathematical and abstract, *without feeling, spirituality and freedom*," Marttinen states.

Freedom was of the utmost importance to Tauno Marttinen. He viewed dodecaphonic music as a headlong rush from the rules that govern classical music. In turn, the consequence for him was that this twelve-tone principle should never be allowed to rule music mathematically, because this would rule out freedom.

For Marttinen using a row of 7,8,9 or 12 tones was no problem, but this could never serve as the sole starting point. "Dodecaphonic music is a spiritual happening. It provides the freedom to construct music from above. The technique is only a superficial

means of keeping the elements together." So for him technique was never the target, but at most a starting point: it was the universe, the construction of chords and everything else that could make or mar the composition.

After writing some works in pure twelve tone technique, as a reaction Marttinen presented his **first piano concerto: Concerto classico** in 1964. The second movement is based on a classical old Finnish folksong, from which the composer has built a row that returns throughout the work. The beginning and the end of the work (played by double bassoon, double bass and tuba) are almost identical and the remaining construction of melodies and chords is based on it: at first hearing it seems as if from the tones of this row chords are built which you could also come across in compositions from 18th and 19th centuries.



The beautiful melody from the second movement is played by the oboe in a Brahms-like atmosphere. It reminds one of the first piano concerto and, of course, the second movement of the violin concerto from this great German master.

Marttinen's first piano concerto has a sunny and simple character with very recognizable first and third movement and a very emotionally charged adagio at its centre. The piano cadenzas in both corner movements are written *senza misura* (leaving out bar lines): one of the means Marttinen uses to give as much freedom as possible to the soloist.

Two years before his first piano concerto Marttinen wrote his **violin concerto** in three movements: pure twelve-tone music, but still with a strong emotional impact. The composer himself says about his composition: "the concerto begins with the 'big bang' which created the universe. The thematic motifs are derived from the explosion. The mystical tones of the second movement are like the breath of God. The third movement depicts the attainment of Nirvana – the original home of mankind."

Already in 1958, during his stay in Switzerland where he studied with Vladimir Vogel he wrote a one-movement version. Together with violinist Naum Levin (1907-1978) he revised the work and so the three-movement version was born. Levin gave the first performance in Helsinki in 1962 with the Helsinki Philharmonic Orchestra conducted by Tauno Hannikainen. So the big bang at the beginning of the work also says something about the return on earth of Marttinen as a composer. He has finally left behind his romantic period and he returns as an important contemporary composer. The big bang comes back again one more time: his last composition is a free improvisation for narrator and percussion, based on the Creation Story. It ends like the violin concerto begins and so his whole cycle of life is completed.

The row the work is based on is g – f sharp – f – a flat – d – e flat – c – b flat – a – c sharp – e – b.



The first movement is a tense dialogue between the soloist and a sharply profiled but sometimes sparsely instrumentated orchestra. Sometimes it seems as if the ever recurring row, be it in the original, the reversal or retrograde, is carefully placed in a traditional tonality. In the second movement, in addition to the solo violin, the piano plays an important role. Not for its virtuosity, but for the recurrent pulse, causing in a long drawn out composition a tremendous buildup of tension. The deep tones of the bass clarinet, too, underline the almost mystical sounds of the work. During a short, virtuosic and rhapsodic-like epilogue after God's breath the Creation comes to life during the emergence of Nirvana.

The third composition on this CD is a **Phantasy for cello and orchestra**, which he began in 1964 but was completed only in 1978. 1964 is the same year as the genesis of his first piano concerto, and yet the work was written in an entirely different atmosphere. Another interesting detail is that this work only came to light in 2009;

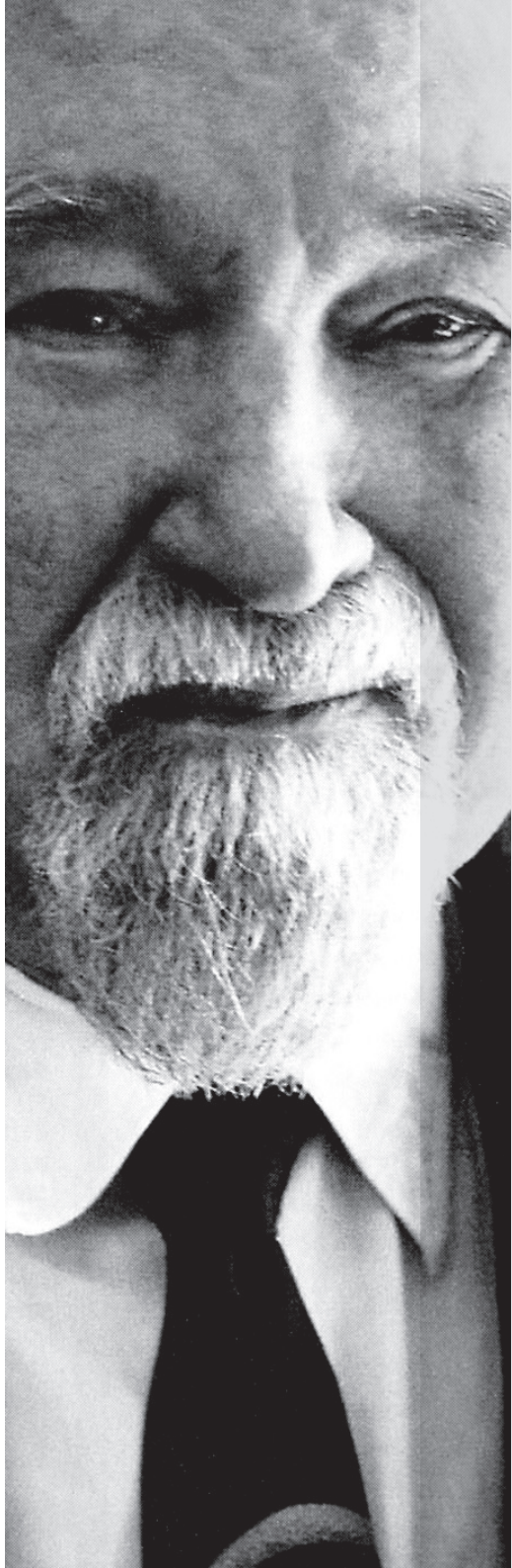
after research of the undersigned: the score was recovered somewhere far away in the archive of Marttinen's hometown Hämeenlinna. First several meters of acid-free adhesive tape were needed to rescue the score. Given the so colorful instrumentation it is obvious to assume that Marttinen has thoroughly revised this piece many times in 1978.

Through the years freedom has become an increasingly important credo in the compositions of Marttinen. Despite the unity that illuminates every work this is restricted by rules as little as possible. Freedom, in building the composition, for the performer and also for the listener, makes his oeuvre exiting: we don't know until the end in which direction the composer will go.

In essence Marttinen's third cello concerto is based on a short motif (or row): the flowing quality of this motif is balanced by a sense for the dramatic.

It is perhaps fitting to conclude this discussion with the voice of Tauno Marttinen himself: "For me, music is a matter of the heart. I reflect and think, then I put down my thoughts on paper, giving them a notated figure and title. Sometimes I wander down sidetracks that seem to miss the point, but at the end some kind of framework can be found in a free adaption of dodecaphony. Most important is that my music flows from my heart to other people's hearts."

Dirk Meijer





PHILIPPE GRAFFIN

Philippe Graffin has established an indisputable reputation for his interpretations of the French and English repertoire. He has rediscovered original settings of Chausson's *Poème* and Ravel's *Tzigane* and has championed the concerto of Coleridge-Taylor which he has recorded and performed at the BBC Proms. A number of composers have written works for him including Vytautas Barkauskas, Philippe Hersant, David Matthews, Yves Prin and Rodion Shchedrin.

As concerto soloist, Philippe has performed with orchestras such as The Philharmonia, BBC Symphony, BBC National Orchestra of Wales, Royal Liverpool Philharmonic, Deutsche Radio Philharmonie Saarbrücken, the Residentie Orkest, Gothenburg Symphony, Orchestra di Padova et del Veneto, St Petersburg Philharmonic, and Georges Enesco Philharmonic, Bucharest.

Philippe's discography includes an early recording with Lord Menuhin and the Royal Philharmonic Orchestra and many world premieres and rarities. He is a highly sought after chamber musician and featured on BBC 4's documentary 'Delius: Composer, Lover, Enigma' in 2012, performing Delius's 'Legende' for violin and piano.

He is founder and artistic director of the "Consonances" chamber music festival of St Nazaire, France.

He plays a Domenico Busano violin, made in Venice, 1730. He is currently guest professor at the Royal Conservatorium Brussels and at the conservatory in The Hague.

MARKO YLÖNEN

Marko Ylönen has performed in as many different roles as almost any other cellist from his generation: soloist, orchestral player and principal, string quartet member, freelance player in duos and trios, and teacher. His repertoire is broad, taking in a range of works by C.P.E. Bach, Boccherini, Vivaldi, Haydn, Chopin, Rachmaninov, Sibelius, Piazzolla, and especially contemporary Finnish composers like Rautavaara, Kokkonen, Kaipainen and many others.

Marko Ylönen was born in Rantasalmi, Finland, on June 11, 1966. He was a student of Czaba Szilvay at the East Helsinki Music Institute and of Heikki Rautasalo and Erkki Rautio at the Helsinki-based Sibelius Academy. From 1985–1989 Ylönen had further studies in Basel, Switzerland, with cello virtuoso Heinrich Schiff.

1990 was a breakthrough year for Ylönen: he captured second prize at the Turku Scandinavian Cello Competition and was a prizewinner at the Moscow-based Tchaikovsky International Competition. 1996 he won the first prize at the Concert Artist Guild Competition in New York.

Ylönen became a tenured teacher at the Sibelius Academy in 2000 and would go on to become a professor there in 2009. Marko Ylönen has performed as soloist and chamber musician in Finland and main countries of the world. He has worked with the leading conductors of our time.

Ylönen served as artistic director of the Korsholm Music Festival in Western Finland. (2004, 2008, 2010, 2011). Marko Ylönen's discography is mainly on four labels, ONDINE, BIS, ALBA and FINLANDIA, and it includes both modern concertos and traditional repertoire.

Ylönen plays a David Tecchler cello (year 1707) owned by Finnish Culture Foundation.





RALPH VAN RAAT

Pianist and musicologist Ralph van Raat (1978) studied the piano with Prof. Ton Hartsuiker and Prof. Willem Brons at the Conservatory of Amsterdam and Musicology at the University of Amsterdam, which he concluded "Cum Laude". Van Raat also studied with Claude Helffer, Ursula Oppens, Pierre-Laurent Aimard and Liisa Pohjola

Van Raat appears as a recitalist in Europe, the Middle East and Asia as well as the United States. Besides the traditional classical repertoire, he takes special interest in the performance of contemporary classical music. Many of his concerts have been broadcasted by Dutch as well as foreign radio and television networks.

Van Raat has also performed as a soloist with orchestras including London Sinfonietta, the BBC Symphony Orchestra, the Royal Concertgebouw Orchestra, the Rotterdam Philharmonic Orchestra, the Netherlands Radio Philharmonic Orchestra and Radio Chamber Philharmonic, the Radio Symphony Orchestra of Frankfurt, the Aarhus Symphony Orchestra and the Dortmunder Philharmoniker. He has worked closely with conductors Valery Gergiev, JoAnn Falletta, David Robertson, Peter Eötvös, Stefan Asbury, Michel Tabachnik, Tan Dun, Otto Tausk and Susanna Mälki. Many composers have written exclusively for Ralph. He has recorded a great number of CD's with complete piano works of contemporary composers, such as Magnus Lindberg.

Van Raat teaches contemporary piano music interpretation at the Conservatory of Amsterdam. He regularly gives masterclasses, lectures and workshops also abroad. Since 2003, Van Raat is a Steinway Artist.

ARI RASILAINEN (b. 1959) is one of the most outstanding conductors of his generation. He started his career as a violinist in the Finnish Radio Symphony Orchestra and Helsinki Philharmonic Orchestra. He studied conducting under Jorma Panula at the Sibelius Academy, and later under Arvid Jansons and Alexander Labko. He made his international breakthrough in 1989 when he won the second prize in the Nicolai Malko competition in Denmark. He works regularly with major orchestras in numerous European countries and the USA. In Finland he has conducted the Pori Sinfonietta, Tampere Philharmonic Orchestra, Lappenranta City Orchestra, Jyväskylä Sinfonia, Turku Philharmonic Orchestra and he appeared at the Finnish National Opera. Further afield he has served as principal conductor of the Norwegian Radio Orchestra and Staatsphilharmonie Rheinland-Pfalz, and has been principal guest conductor of the Aalborg Symphony Orchestra since the 2002/03 season.

HANNU LINTU (b. 1967) studied piano and cello first at the Turku Conservatory and later at the Sibelius Academy. In 1992 he also entered the Sibelius Academy's conducting class taught by Jorma Panula, Eri Klas and Ilya Musin. Lintu won the Nordic Conducting Competition in 1994 in Bergen. He graduated from the Sibelius Academy in 1996 with honors.

Hannu Lintu has been the Chief Conductor of the Finnish Radio Symphony Orchestra since September 2013. Previously he held the positions of Artistic Director and Chief Conductor of the Tampere Philharmonic Orchestra, Principal Guest Conductor of the RTE National Symphony Orchestra in Dublin, Chief Conductor of the Turku Philharmonic Orchestra and Artistic Director of the Helsingborg Symphony Orchestra. In 2005 he served as the artistic director for the Summer Sounds Festival of the Finnish contemporary music ensemble Avanti!

Maestro Lintu has given concerts in nearly all important concert-halls over the world and has made many recordings for different labels.

The roots of the **TURKU PHILHARMONIC ORCHESTRA** stretch back to the year 1790 and the founding of The Musical Society in Turku. The oldest orchestra in Finland – and one of the oldest in the world – the Turku Philharmonic was taken over by its host City in 1927. At the time it had 29 players, as against 74 today. The Artistic Director and Chief Conductors since 2012 is Leif Segerstam. The orchestra's home composers are Mikko Heiniö and Anders Hillborg.

The orchestra has been on tour to Sweden, Denmark, Russia, Germany, Hungary and China. It released its first record in 1979. Favourite Finnish Classics (1995) and Karita's Christmas (2002) both merited a platinum disc. Conductor Juha Kangas and the Turku Philharmonic won the EMMA

award for Classical Album of the Year for their recording *Transient Moods – Rajatiloja*, published in 2009, with music by P.H. Nordgren.

Side by side with the weekly symphony concerts, the orchestra's chamber music ensembles perform in the historical venues of Turku and the beautiful archipelago. The orchestra also puts on concerts for the whole family and takes part regularly in opera productions. Also, Turku Philharmonic works with accessibility questions and is leading the way in Finland in the field of Internet concerts. The orchestra streams live concerts on its website on a monthly basis.

The **TAMPERE PHILHARMONIC ORCHESTRA**, comprising 97 musicians, is one of Scandinavia's foremost symphony orchestras. Its Artistic Director since autumn 2009 has been Hannu Lintu. Its Artistic Director as of autumn 2013 will be Santtu-Matias Rouvali.

The TPO has its home in Tampere Hall, the biggest concert hall in Finland built 1990. The orchestra offers a symphony and a chamber music series, performs as resident opera and ballet orchestra and plays regularly at the Tampere Biennale contemporary music festival. Educational projects and other events for young listeners are a major commitment of the orchestra. It has been on tour in Europe and the United States.

Over 40 recordings the TPO has been launched on international markets. Many of them have received excellent reviews and several awards, altogether five Cannes Classical Awards and the Canne Classical Disc of the Year 2004.

The Tampere Philharmonic Orchestra's history dates from the year 1930. Since 1947 it has been maintained by the City of Tampere.

The **FOUNDATION TAUNO MARTTISEN KUNNIAKSI** (*in honouring Tauno Marttinen*) was founded in 1997, on the occasion of the 85th birthday of the composer. During its now more than 16 years of existence the Foundation has organised concerts in The Netherlands, Germany, Belgium and ofcourse in Finland, prepared sheetmusic publications (in cooperation with Edition Tili), CD recordings and publications. This is the newest project in fruitful cooperation with COBRA Records company: three world-famous soloists from three different countries play three solo concertos from Marttinen, together with two of the leading symphony orchestras from Finland.

Chairman of the Foundation is Anneli van Albada-Lessig-Lajanne, treasurer is Wil Jacobs and secretary and musical supervisor is Dirk Meijer.



Recording dates	September 2012 (13-15; Cello Phantasy) May 2013 (27-29; Violin Concerto and Piano Concerto)
Locations	Tampere Hall (Cello Phantasy) Concert Hall Turku (Violin Concerto and Piano Concerto)
Producer	Tom Peeters
Recording engineer	Rico Yntema
Supervisor	Dirk Meijer
Photography	Tauno Marttinen by Manu Marttinen Marco Borggreve, Annelies van der Vegt
Artwork	Egbert Luijs

*Warmest thanks for the hospitallity and cooperation
of the orchestras from Turku and Tampere*

