



Final Concert

Sunday July 4th 2021, 6 pm
Taidetehdas, Porvoo

Performers:

John Storgårds, conductor

HK Gruber, baritone

Pipoka Trio:

Petri Keskitalo, tuba

Veli Kujala, accordion

Jarmo Julkunen, guitar

Avanti! Chamber Orchestra

Program:

Joseph Haydn: Symphony No. 27 G Major

Allegro molto

Andante siciliano

Finale: Presto

Markus Fagerudd: Stream & River Motion

intermission

HK Gruber: Manhattan Broadcasts

Tammany Hall

Radio City

Kurt Schwertsik: Starckdeutsche Lieder und Tänze op. 44

Heigchpiddulidallitey

Soole

Vorrgul

Gewoih

Tzwüffachr

Arramsuhl

Nuch'n tzwüffachr

Bür

Vallzur & Starckyodulior

Arrckiteikturr

Mmursch

Ommwöltvargeschmautzeronck

Onnkaraut



AVANTI!

John Storgårds, conductor

Chief Guest Conductor of the BBC Philharmonic Orchestra and Principal Guest Conductor of Canada's National Arts Centre Orchestra Ottawa, John Storgårds has a dual career as a conductor and violin virtuoso and is widely recognised for his creative flair for programming as well as his rousing yet refined performances. As Artistic Director of the Lapland Chamber Orchestra, a title he has held for nearly 25 years, Storgårds earned global critical acclaim for the ensemble's adventurous performances and award-winning recordings.



Storgårds appears with such orchestras as WDR Sinfonieorchester Köln, Gewandhausorchester Leipzig, Orchestre Philharmonique de Radio France, Orchestre National de France, Orchestra Sinfonica Nazionale della RAI, BBC Symphony Orchestra, London Philharmonic Orchestra as well as all major Nordic orchestras including the Helsinki Philharmonic Orchestra where he was Chief Conductor from 2008 to 2015. He also regularly returns to the Münchener Kammerorchester, where he was Artistic Partner from 2016 to 2019.

HK Gruber, baritone

Composer, conductor and chansonnier, HK Gruber was born in Vienna in 1943 and sang with the Vienna Boys' Choir as a child, going on to study at the Vienna Hochschule für Musik. In 1961 he began playing double bass with Ensemble die reihe and from 1969 to 1998 in the Radio Symphonieorchester Wien. Gruber first began performing as a singer/actor with the 'MOB art and tone ART' ensemble which he co-founded in 1968 with fellow Viennese composers Kurt Schwertsik and Otto Zykan. Composing in his own highly individual style, his music is performed internationally by the world's leading artists and orchestras. Gruber was awarded Austria's most prestigious cultural prize the 2002 Greater Austria State Prize, and in 2009 was announced as an Honorary Member of the Wiener Konzerthaus, following a great tradition of musicians to also receive this accolade, including Igor Stravinsky, Pierre Boulez, Leonard Bernstein and Claudio Abbado. Gruber is an Honorary Lifetime Trustee of the Kurt Weill Foundation.



Joseph Haydn (1732–1809) composed a dozen or more symphonies while in the service of Count Morzin. One of them, in G major, bears the somewhat misleading number 27. In three movements, it answers for the demand at the time for works in the modern Italian style with which Haydn had become acquainted while employed as combined valet and accompanist to the composer Nicola Porpora. The symphony begins with a smooth Allegro (molto) in which Haydn later added French horns to the wind section. Despite being a short symphony in the nature of an overture, the opening movement is packed with genuine symphonic vitality and dynamism.

The symphony's big attraction was undoubtedly the beautiful, lilting Andante Siciliano, a model example of Mediterranean tunefulness plus an ethereal mood created by muted strings without winds. If this symphony were better known, this movement would long ago have become a stand-alone hit.

Markus Fagerudd (b. 1961) is one of his generation's most versatile composers. His works often have a theatrical dimension. In writing his opera *Välilasku* (Stopover, 2012) for the Kapsäkki Music Theatre, he got to know the members of the opera's ensemble, Pipoka: Veli Kujala (accordion), Petri Keskitalo (tuba) and Jarmo Julkunen (guitar).

There had already been talk of a joint project at the opera stage, but it took off in earnest when the soloists placed a joint commission with three orchestras: the Pori Sinfonietta, the Kymi Sinfonietta and the Lapland Chamber Orchestra. Fagerudd describes his work as follows:

“When a concerto has three soloists, the opportunities are many and the potential is wide. And when a concerto has Pipoka as its soloists, these are virtually unlimited. From the very outset I therefore tried to view the concerto idea as broadly as possible, asking what a concerto grosso might be today; how might three soloists communicate in a sinfonietta context? The music in this work points in many directions, like a satellite, as it were, which, in rotating 360 degrees, generates observations of time and place, in the role of receiver and sender.”

HK Gruber (b. 1943) was well entrenched in the Viennese music tradition when he composed *Manhattan Broadcasts* “for light orchestra” in 1962–1964. It presents a Viennese perspective on the American dance music and jazz that had become Gruber’s ‘own thing’. The title locates the music in New York but also comments on various aspects of Americanism.

Kurt Schwertsik (b. 1935) has taken part in the debate on art both as a writer and as a teacher of composition at the Vienna Academy of Music. The Viennese comes out in his music as a challenging attitude derived from romantic irony that rejects simple explanations. He composed *Starckdeutsche Lieder und Tänze* (Strong German Songs and Dances), Op. 44 for baritone and orchestra in 1980–1982. Matthias Koeppel (b. 1937) the painter had published some “Strong German Poems” (*Gedichte in Starckdeutsch*) in 1976. Koeppel describes himself as an “artist of language” and as such is a successor of the Dadaistic painting and sound poetry of Kurt Schwitters (1887–1948). The German in the *Starckdeutsche Lieder* is like the fractured spoken language but it basically looks at the problems and irony of the German identity and Germany’s cultural history.

Text: Antti Häyrynen

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