

FROM ORIGINAL DXD MASTER



HAKOLA & HOSOKAWA
GUITAR CONCERTOS

TIMO KORHONEN
OULU SYMPHONY ORCHESTRA
SANTTU-MATIAS ROUVALI

ONDINE

Kimmo Hakola (b. 1958) / Toshio Hosokawa (b. 1955)

GUITAR CONCERTOS

"Music is the place where notes and silence meet."

–Toshio Hosokawa

Kimmo Hakola (b. 1958) has a remarkably cosmopolitan and uninhibited way of mixing musical styles to create startling perspectives. His output includes orchestral works, operas, concertos, chamber music and works for solo instruments.

The guitar and music written for the instrument are usually strongly associated with Spain. Accordingly, Hakola brashly and boldly employs ultra-Spanish gestures yet manages to surprise the listener with how he uses them.

In Medieval Andalusia, Arabs, Jews, Gypsies and Christians lived together in peace. This fruitful interaction promoted a mixture of peoples and traditions. As folk traditions were rarely written down, they evolved as they were passed on from master to apprentice, from one generation to another. In 1980, Blas Infante wrote that the term *flamenco* could be traced back to the Arabian term *Felah-Mengus*, meaning 'wandering people'. In Kimmo Hakola's *Guitar Concerto* (2008), the composer challenges the listener to question the stereotypes associated with guitar music in general and guitar concertos in particular. I commissioned this piece with support from the Madetoja Foundation and premiered it with the Helsinki Philharmonic Orchestra in April 2008.

When I write a concerto, I often draw inspiration from the soloist who will be premiering it. In my mind, I imagine myself listening to that soloist performing my music.



KIMMO HAKOLA
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My Guitar Concerto is a continuation of my exploration of musical worlds with a Jewish origin. While in my Clarinet Concerto I referred mostly to the klezmer tradition of the Jews of eastern Europe, which has a Balkan flavour, the Guitar Concerto has more to do with the musical tradition of the Sephardic Jews of Spain and northern Africa.

The first movement is a journey from a neutral modern downtown to a more ethnic environment. It is also a battle of textures, a progression of nudges and mergers, but with bolder transitions and harmonic focus than in the Clarinet Concerto or my previous allegro movements.

*The second movement, **Adio**, derives its title from the song **Adio Querida** in Ladino (Judeo-Spanish). I spent a lot of time agonising over whether to incorporate this compelling song in my concerto. Old Sephardic songs play a significant role in my personal experiential history: I became acquainted with members of a small Sephardic community in Paris and was invited to some of their endearingly warm- hearted parties. Singing is an essential part of their gatherings, and the entrancing melody of Adio is a memory that lingers strongly with me.*

*The third movement is titled **Ghetto**. It is a dream image of a fictitious ghetto somewhere in Andalusia. I wanted to create a cinematic mood where the fragmentation of the music arrests time and draws attention to the sounds in the environment. A panoply of flamenco styles may be heard, some of them greatly distanced. A mutter of voices comments on the music heard and encourages the soloist to experiment further. At times, we hear the familiar Balkanesque festive mood that links Jewish culture worldwide, albeit here adapted to the various modes of flamenco.*

This work is dedicated to Timo Korhonen.
(Kimmo Hakola)



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Toshio Hosokawa (b. 1955) is another kind of modern, cosmopolitan artist. One of the most successful composers of his generation, he combines elements from central European modernism with Japanese tradition, using both Western and Japanese instruments. His extensive output includes works in a wide variety of genres, from solo pieces to massive orchestral works. *Voyage IX 'Awakening'* (2007) was jointly commissioned by the Warsaw Autumn festival, the Camerata Athens orchestra and the Turku Philharmonic Orchestra and premiered in Warsaw in September 2007.



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*This work is the ninth in the **Voyage** series, which I began in 1997. **Voyage** is a concerto series for soloist and ensemble (or orchestra), in which the soloist symbolises man, and the orchestra universe, nature, and the world that encloses him within and without. Within the relationship with nature, man grows and discovers a deep harmony between nature and his true self.*

*In **Voyage IX**, I imagined the guitar as a lotus flower, and the string orchestra as water (a pond).*

The lotus sends its roots deep into the mud beneath the surface of the pond; the stem passes through the water toward the surface and the sky; the bud is blossoming toward the morning sunshine.

The sustained note in the strings at the beginning of this work represents the vibrations on the water's surface; the lower register represents the world in the water; the further lower register represents the mud at the bottom of the pond; the register above the sustained note represents the world in the sky. Reaching slightly over the surface of the

pond, the bud sings of its longing for blossoming and basks in the morning sunshine.

The flower and I are one – the song of the flower is mine; the awakening of the flower represents my self-purification, my self-awakening.

The composition is dedicated to Timo Korhonen.

(Toshio Hosokawa)

Blossoming II (2011) for orchestra was premiered at the Edinburgh Festival in the same year. It is a piece that seems to want to coalesce into a single moment, a single mood where time has stopped.

In recent years, I have been writing works associated with flowers. My father was an ikebana master. Zeami, a pioneer of the Japanese Noh theatre tradition, describes the best performers as 'flowers'. Flowers are deeply rooted in Japanese aesthetics and spiritual life, which is why I chose this topic. The flower I imagined in Blossoming II is the lotus blossom, the symbol of Buddhism. The flower and I are one; the awakening of the flower represents the rebirth of the self.

(Toshio Hosokawa)

Timo Korhonen

Translation: Jaakko Mäntyjärvi



**KIMMO HAKOLA
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Timo Korhonen (b. 1964 in Rautalampi, Finland)

Timo Korhonen is one of the most versatile proponents on his instrument in the world.

He has performed in more than 30 countries, at venues in Berlin, London, Vienna, Paris, Tokyo, Chicago, Toronto, St. Petersburg, Madrid, Buenos Aires, Havana, Los Angeles, Hong Kong and at the Schleswig-Holstein Music Festival among others. He has appeared with orchestras under Esa-Pekka Salonen, Sakari Oramo, Osmo Vänskä, Leif Segerstam, Jukka-Pekka Saraste, Susanna Mälkki, Hannu Lintu and John Storgårds.



Timo Korhonen made his *début* at the age of 14 and began his international career at the age of 17 when he became the youngest ever winner of the guitar category in the ARD competition in Munich. He has premiered more than 40 new works, and composers such as Magnus Lindberg, Leo Brouwer, Toshio Hosokawa and Kimmo Hakola have dedicated works to him. Korhonen has founded and lead the international GUITARISTIVAL competition and festival and the Suomenlinna Culinary Concerts in Helsinki. As instructor and lecturer he has visited several universities and festivals around the world.

Korhonen records regularly for the Ondine label. His recordings have been acclaimed by critics and have received several awards. For example, the disk containing *Concerto of Helsinki*, written for Timo Korhonen by Leo Brouwer, with the Tampere Philharmonic conducted by Tuomas Ollila (Hannikainen), won the Cannes Classical Award 2003 (ODE



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979-2), Gramophone Recommends 2007, Disk of the Year (The Finnish Broadcasting Corporation) etc. Korhonen has published a guitar edition of the complete Sonatas and Partitas for Violin by J.S.Bach in cooperation with Japanese Gendai Guitar Inc.

Timo Korhonen plays guitars built by "Weissgerber" (Richard Jakob) in 1925, 1928 and 1930 and by Brian Cohen in 1996.

www.timokorhonen.eu



*KIMMO HAKOLA
TOSHIO
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Oulu Symphony Orchestra

The **Oulu Symphony Orchestra** is the only symphony orchestra in Northern Finland and the most northerly in the European Union. Formed in 1937, it was granted the right to call itself the Oulu City Orchestra in 1954 and was adopted by the City in 1961. Its present name dates from 2005.

Over the years it has been conducted and developed by many, including Urpo Pesonen, Paavo Rautio, Onni Kelo, Rauno Rännäli, Ari Angervo, Peeter Lilje and Arvo Volmer. Its Artistic Director for the period 2005–2008 was Dmitri Slobodeniouk. John Storgårds was its Principal Guest Conductor 1997–1999 and Jaakko Kuusisto 2005–2009.

Since 2010 Anna-Maria Helsing has been the Artistic Director. Johannes Gustavsson will be Chief Conductor of the Oulu Symphony Orchestra from the autumn of 2013.

The orchestra has released a number of discs. The composer-in-residence from 1997 to 2009 was Olli Kortekangas, and during this time it recorded his opera *Messenius and Lucia* for Ondine.

www.oulusinfonia.fi



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Santtu-Matias Rouvali (b. 1985)

The young Finn **Santtu-Matias Rouvali** (b. 1985), one of the most exciting conductors of the younger generation, has made a number of important debuts already in his career including concerts with the hr-Sinfonieorchester, the Orchestre Philharmonique de Radio France, Dresdner Philharmonie, Swedish Radio Symphony, Philharmonia and Tokyo Symphony orchestras. In September 2012 Rouvali was announced as the next Chief Conductor and Artistic Director of the Tampere Philharmonic Orchestra and begins this post, alongside his position as Principal Guest Conductor of the Copenhagen Philharmonic Orchestra, in September 2013.



He also holds the post of Artist in Association with the Tapiola Sinfonietta, and in 2011/12 he was chosen to take part in the Dudamel Fellowship Programme in Los Angeles. Over the past seasons, he has worked with a number of prominent soloists, including Mischa Maisky, Alisa Weilerstein, Vilde Frang and Kirill Gerstein.

In addition, he continues his relationship with the Finnish Radio Symphony Orchestra and the Residentie Orkest, conducting a number of concerts each season, and other important engagements include the New Jersey and Milwaukee symphony orchestras in the USA as well as dates closer to home with the Stockholm Philharmonic, Bergen Philharmonic and Royal Scottish National orchestras, and the Deutsches Symphonie-Orchester Berlin.

In past seasons, Rouvali has also conducted Bizet's *Carmen* and Mozart's *Die Zauberflöte* with Kokkola Opera.



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THE 2xHD MASTERING PROCESS



This album was mastered using our 2xHD proprietary system. In order to achieve the most accurate reproduction of the original recording we tailor our process specifically for each project, using a selection from our pool of state-of-the-art audiophile components and connectors. The process begins with a transfer to analog from the original DXD master, using cutting edge D/A converters. The analog signal is then sent through a hi-end tube pre-amplifier before being recorded directly in DXD using the MSB Platinum Studio ADC plus. All connections used in the process are made of OCC silver cable.

DSD and 192kHz/24Bit versions are separately generated, directly from the analog signal.

2xHD was created by producer/studio owner André Perry and audiophile sound engineer René Laflamme.

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