



**Rakastava**  
**The Music of**  
**Jean Sibelius**

**Chamber Domaine**  
**Thomas Kemp**

# Rakastava

## The Music of Jean Sibelius (1865-1957)

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Sami Junnonen *flute*  
Adrian Bradbury *cello*  
Sophia Rahman *piano*

Chamber Domaine  
Thomas Kemp *conductor*

About Chamber Domaine & Thomas Kemp:

*'Thomas Kemp's ever-reliable Chamber Domaine play with consummate assurance, insightful detail and pleasing feeling and verve'*  
Classical Ear

*'Committed performances from Chamber Domaine, definitely an ensemble from whom much can be expected, under the incisive leadership of Thomas Kemp'*  
Gramophone

### Rakastava, Op. 14

for strings, triangle & timpani

- |                               |        |
|-------------------------------|--------|
| 1. Rakastava                  | [3:36] |
| 2. Rakastetun tie             | [2:02] |
| 3. Hyvää iltaa... Jää hyvästi | [5:19] |

### Impromptus, Op. 5

for piano

- |                           |        |
|---------------------------|--------|
| 4. Moderato               | [2:11] |
| 5. Lento                  | [2:02] |
| 6. Moderato (alla marcia) | [2:24] |
| 7. Andantino              | [1:45] |
| 8. Vivace                 | [4:03] |
| 9. Commodo                | [5:05] |

### 10. Impromptu

for strings

[6:19]

### 11. Malinconia, Op. 20

for cello & piano

[10:25]

### 12. Romance in C major, Op. 42

for strings

[4:22]

### 13. The Oak-tree, Op. 109, No. 2

(arr. Jussi Jalas)

for flute & piano

[3:14]

### 14. Flute Solo from

#### Scaramouche, Op. 71

(arr. Jussi Jalas)

for flute & piano

[2:39]

### 15. Nocturne

(arr. John Amans)

for flute & piano

[3:28]

### 16. Andante Festivo

for strings & timpani

[4:18]

Total playing time

[63:22]



### Rakastava: The Music of Jean Sibelius

Sibelius became the musical voice and expression of Finland as the result of the legendary premiere of the tone poem, *Kullervo*, Op. 7, on 28th April 1892 – one of the key cultural events prior to Finnish Independence in 1917. Sibelius conducted the work in the Great Hall of Helsinki University to a capacity audience and received a rapturous reception.

*Kullervo* is based on poems from the *Kalevala* – poems that were collected in the early-nineteenth century by the writer Elias Lönnrot, from shamans and singers of Karelia.

In 1891, whilst a student, Sibelius spent time listening to the runic singer, Larin Paraske: 'I listened to her with great attention and made notes on her inflections and rhythms.'

The idea for a large symphonic work developed whilst he was studying in Vienna and his teachers, Karl Goldmark and Robert Fuchs, encouraged the young composer to explore his 'barbaric' roots. The subject matter of *Kullervo* – a tale of broken relationships, incest and suicide, also chimed with the prevailing Viennese fascination with death and the emergence of Freudian ideas

whilst Sibelius was studying there.

The combination of Finnish texts linked to a distant past; melodies and rhythms inspired by Finnish folk music and highly original orchestration give this music a realism and naturalism that made the premiere of *Kullervo* a focus of national expression and established Sibelius as a national icon. This work and its genesis were to inform his subsequent compositions.

Like *Kullervo*, *Rakastava*, Op. 14 – The Lovers – was based on ancient Finnish poems, this time from *Kanteletar* – a collection of lyric poetry compiled by Elias Lönnrot and published in 1840. Originally for male voices, Sibelius wrote the work in 1894 and made the version for strings, timpani and triangle in 1912. When considering how to revise *Rakastava*, Sibelius wrote: 'If I were to make all these changes, much would be lost of the overall atmosphere. There is some fertile soil in this work. Earth and Finland.'

This arrangement develops the material: the first and last movement are much more polyphonic than the declamatory choral originals and the second movement – described by the Sibelius scholar, Erik Tawastjerna as 'ethereal polyphony' - has more complex cross rhythms than the original and anticipates minimalism

fashionable in the 1960s. The string version of *Rakastava* immediately captivated audiences and Sibelius would regularly perform it alongside his symphonies.

Whilst he was making this version of *Rakastava*, Sibelius was writing his Fourth Symphony, Op. 63, and elements of this stark and highly original work can be heard in this arrangement. For example, the linear and hushed string phrases accompanied by an ominous roll of the timpani heard towards the end of the first movement: 'The Lover' and the somewhat schizophrenic writing that forms the middle section of the third movement: 'The Farewell'.

By removing the text, Sibelius creates a spiritualised version of the original – this is like a miniature tone poem with allusions to a plot but none of the narrative that the text lends to the choral version. Every note in this work counts and it recalls what Sibelius said about the Fourth Symphony: 'I cannot find a single note of it that I could remove, nor can I find anything to add.'

The **Impromptus**, Op. 5 for Piano has six movements which have a patriotic flavour rooted in Finnish folk music. In particular, the influence of the Kantele can be heard – an ancient plucked string instrument that would accompany songs. Sibelius played the

Kantele and wrote several pieces for it including a March and a Waltz. This influence can be particularly heard in the Impromptu No. 4 – 'Andantino' – which employs the repetition of simple stepwise cells which are highly idiomatic on the Kantele.

There is also a Russian flavour to this music. The Impromptu No. 1 – 'Moderato' – recalls the sparseness of Mussorgsky; the Impromptu No. 2 features a *Trepak* – Russian Dance; the harp-like arabesques in Impromptu No. 5 recall the magical ballet music of Tchaikovsky. Despite these influences, there is a distinctiveness about the piano writing. With the exception of the Impromptu No. 5, virtuosity is never in the foreground and there is an earthy realism to the piano writing based on the repetition of simple melodic and rhythmic cells. Sibelius commented: 'Whereas most other modern composers are engaged in manufacturing cocktails of every line and description, I offer the public pure cold water.'

Sibelius made an arrangement of Impromptus No. 5 and No. 6 for string orchestra and this was first performed under the composer's baton on 24 February 1894 in Turku – the ancient capital of Finland and a symbolic centre of nationalism. Sibelius creates a ternary structure from the two movements: the music from the Impromptu No. 5 framing

that of Impromptu No. 6. With the material from Impromptu No. 5, Sibelius creates space and intensity by taking out the arabesques heard in the piano version – distilling the music to its essence. The middle section – based on Impromptu No. 6 – is more driven than the original with an energised, dancing motor heard in the second violins (*saltando*) which accompanies the expressive, arching melody played by the first violins and violas.

The movement then returns to the opening material from Impromptu No. 5 in a highly truncated version: a sombre sublimation of the piano original.

On 2 March 1900, Sibelius' daughter, Kirsti died from typhoid fever: a tragic event that led Aino Sibelius to suffer from severe depression and her husband, to turn to drink. **Malinconia**, Op. 20 for Cello and Piano is an outpouring of grief written in the aftermath. Sibelius originally named this work *Fantasia* but later changed the name to reflect the sombre and tragic painting *Malinconia* by the Finnish Symbolist painter Magnus Enckell that dates from 1895.

The work begins with eulogies from solo cello and then solo piano. There are moments of great intensity and drama. The piano writing is often extremely virtuosic, but due to the subject matter sounds empty and hollow.

There are moments of hope but the pervading mood is one of utter despair and regret. Sibelius wrote to his wife a few months after Kirsti's death: 'I think of you very often. If only you could get over it. I don't know what I ought to do. My dearest, don't look back on the past but forward [...] the countryside is so beautiful and besides that you have other children and dare I say it – me.' *Malinconia* was a way for Sibelius to express his grief, which was such that he never mentioned his daughter again.

The **Romance in C major**, Op. 42 for Strings, was composed in 1903 and was originally entitled Andante for Strings. Written at the same time as the Second Symphony, the work is short but has great emotional range: it expresses a lot with very little. The work begins with a volatile, fiery entry from the violins and this opening, provides the material for the entire work: giving the Romance a feeling of inner unity and structural strength. The movement has a real feeling of development and direction: it is a miniature symphony and recalls the composer's comment that: 'The framework of a symphony must be so strong that it forces you to follow it, regardless of environment and circumstances.'

The **Oak Tree** is an arrangement for Flute and Piano of a movement from Act 2 of

*The Tempest*. Written between 1925 and 1926 at the same time as the tone poem, *Tapiola*, Op. 112, this music expresses the magical and seductive power of a dryad who inhabits the forest – a character that also found expression in an earlier work: *The Woodnymph*, Op. 15, which in its original form is a melodrama with narrator and also a tone poem for symphony orchestra dating from 1894.

The meditative **Flute Solo from Scaramouche** dates from 1913 and was written as incidental music to a tragic pantomime by Paul Knudsen. The simplicity and delicacy of the accompaniment together with the understated melody and subject matter from *commedia dell'arte*, demonstrate the influence of neo-classicism on Sibelius and the influence of French composers such as Debussy, Ravel and Faure.

The **Nocturne** from *Belshazzar's Feast*, Op. 51, is from the incidental music written in 1906 for a play by Hjalmar Procope. In 1907, Sibelius arranged this score into an orchestral suite which is more widely known.

Dating from the same year, **Andante Festivo** was originally written for string quartet and in 1938, Sibelius arranged it for String Orchestra and Timpani – giving his only broadcast in January 1929 celebrating the New York World Fair. This recording is fascinating as it is the

only recording Sibelius made and is very slow, intense and deliberate. Indeed Sibelius asked the players of the Finnish Radio Symphony to 'show more humanity' when playing this work which is like a solemn hymn of praise.

Sibelius spent the last thirty-two years of his life 'in the silence of Jarvenpaa' at his beloved house, Ainola. He attempted to write an eighth symphony and destroyed much of the work that he could not complete or was dissatisfied with. Whilst primarily known as a symphonist, his other works have the same emotional range and extraordinary variety: a striking and distinctive sound world inspired by his surroundings and culture.

His stature as a living legend was almost enhanced by his compositional silence and absence from the concert stage with the exception of this one transatlantic broadcast just before the outset of the Second World War.

Sibelius commented towards the end of his life that: 'music begins where the possibilities of language end.' *Andante Festivo* was played at his funeral on 30th September 1957: a fitting tribute to a composer who distilled music to its essence.

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Thomas Kemp



Sami Junnonen

### **Adrian Bradbury (cello)**

Adrian Bradbury began playing the cello at the age of seven and became a principal player of the National Youth Orchestra of Great Britain. After studying Veterinary Science and Music at Churchill College, Cambridge he won a scholarship to the Royal Academy of Music, after which he continued his studies in Berlin with Berlin Philharmonic solo-cellist Goetz Teutsch. He has performed concertos in seven European countries, and is in demand as guest principal with orchestras such as the London Sinfonietta and the Royal Philharmonic Orchestra.

He makes regular chamber music broadcasts on BBC Radio with The Composers Ensemble, London Sinfonietta, Jane's Minstrels, Chamber Domaine, Endymion, Trio Gemelli, Scottish Ensemble and Touchwood piano quartet – such concerts involve repeated appearances at the Wigmore Hall, the Southbank Centre and Carnegie Hall, together with major festivals (Cheltenham, Aldeburgh, City of London, Spitalfields, Huddersfield, Orkney, Nuremberg, Turku and Aarhus) and the BBC Promenade chamber music season. He has recorded with all these groups (gaining 'Editor's Choice' in *Gramophone* and 'CD of the Month' in *The Daily Telegraph*).

Adrian is regularly invited to be Cello

Professor for the National Youth Orchestra of Great Britain, and to teach and examine cello students at the Royal Academy of Music, London, where he is also Music and Science Coordinator. Adrian also holds a degree in natural science from Cambridge University and has collaborated with neuroscientists in studies on behavioural and neurological changes in string players during performances.

### **Sami Junnonen (flute)**

Sami Junnonen is a Finnish flautist that has established a versatile international career, performing as a flute soloist with a wide repertoire ranging from early music to contemporary works. He has frequently collaborated with some of the most celebrated composers of our time and has given world and territorial premieres of many new works. In 2012, he made his debut recital at the Helsinki Music Centre receiving outstanding reviews.

Sami trained at the Sibelius Academy, Conservatoire National Musique et Dance in Lyon and the Royal Danish Academy of Music. He graduated from the Sibelius Academy with distinction in 2008. He works worldwide as a soloist, chamber musician and orchestral principal and has taught at many leading conservatoires.

He is the flute player for Chamber Domaine and plays on a 24-carat gold Murmatso Flute.

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

### **Sophia Rahman (piano)**

Sophia Rahman has recorded concertos with the Scottish Ensemble, the BBC National Orchestra of Wales and twenty-five chamber discs for companies including Linn records, cpo, Guild, Naxos, ASV, Dutton/Epoch, Meridian and Resonus Classics.

She has acted as a class pianist for IMS/ Prussia Cove for Kim Kashkashian, Atar Arad, Hartmut Rohde and, for the last six years, Steven Isserlis. Since 1994 she has acted as official accompanist for the Lionel Tertis International Viola Competition, and has also appeared for the Barbirolli International Oboe Competition and the Samling Foundation, as well as the 2013/14 inaugural Australian Cello Awards. She was a class pianist for the last few years of masterclasses given by William Pleeth at the Britten Pears School. Together with colleagues Robert Plane (clarinet) and Philip Dukes (viola), she was Artist-in-Residence at Queen's University, Belfast for eight years, where she developed her love of teaching. She is currently a guest-coach on the string Masters programme at the University of Limerick.

Alongside her touring schedule she has given masterclasses at conservatoires throughout the UK and in Russia, China, Kazakhstan, Sweden, Finland (coaching chamber music at Sibelius Junior Academy), Estonia, Sri Lanka and New Zealand. She is also a member of Trittico with John Anderson (oboe) and Nancy Ruffer (flute). She has appeared in recital with Steven Isserlis, Thomas Riebl, distinguished wind players such as Karl Leister and Alex Klein, and also works regularly with her partner, the violinist, violist and conductor Andres Kaljuste.

Sophia studied at the Yehudi Menuhin School with Peter Norris, with additional guidance from Vlado Perlemuter and Louis Kentner. She has a first-class honours degree in English from King's College, London and completed her piano studies at the Royal Academy of Music with Alexander Kelly and Malcolm Martineau.

She was the winner of the Royal Overseas League's Accompanist Award and the Liza Fuchsova Memorial Prize for a chamber music pianist in consecutive years.

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

## Chamber Domaine

Chamber Domaine is a trailblazing ensemble acclaimed for its virtuosity, distinctive programming and passionate advocacy of the music from the twentieth and twenty-first centuries. Chamber Domaine is project based and has a modular lineup of outstanding instrumentalists and vocalists ranging from duos to chamber orchestra. Under its Music Director, Thomas Kemp the ensemble aims to bring new work to new audiences placing the music of our time into its context, illuminated by music from across three centuries. Its innovative programming, collaborations, recording and outreach place the ensemble at the forefront of music-making today.

The ensemble has worked with many of the world's leading composers including Mark-Anthony Turnage, Judith Bingham, Ned Rorem, Arvo Pärt, Mark Simpson, Henryk Górecki, Piers Hellawell, Stuart MacRae, Huw Watkins, Judith Weir, Brian Ferneyhough, H.K. Gruber and David Horne giving many territorial and world premieres in concerts and recordings. The ensemble regularly collaborates with leading figures from across the arts world, including Sir Anish Kapoor, Edward Fox, Nicky Spence, Helen Lederer, Yeree Suh, Sara Fulgoni, Craig Ogden, Irina Takahashi and Anna Grevelius.

Chamber Domaine gave its highly praised Southbank and Wigmore Hall debuts in 1999 and has since performed at leading festivals and concert series in the United Kingdom, Europe and North America including Cheltenham, Brighton, Vale of Glamorgan, City of London and Edinburgh Festivals. The ensemble has also had groundbreaking residencies at the Victoria and Albert Museum, The Imperial War Museum, Arnold Schonberg Centre in Vienna, Gresham College and Bargemusic in New York.

Chamber Domaine is the resident ensemble for Music@Malling and has a year around outreach programme engaging hundreds of children from across Kent in creative activities. This groundbreaking programme has included collaborations with national, regional and local organisations to create an artistic resource for the local area that is of outstanding quality. Music@Malling was recently one of the classical events of the year in *The Arts Desk*. The ensemble has a distinguished and highly acclaimed discography with recordings winning international plaudits and regularly broadcasts worldwide. Chamber Domaine are recording artists with Resonus Classics and further releases for 2018 include the flute quartets of Mozart.

## Thomas Kemp (conductor)

Thomas Kemp is a highly acclaimed musician and one of the most versatile and eclectic conductors of his generation, acclaimed for his innovative programming and passionate advocacy in concerts, opera, ballet and as an award winning recording artist.

Thomas is the Music Director of the internationally acclaimed ensemble Chamber Domaine, which is at the forefront of ensembles focusing on twentieth- and twenty-first-century music. He has directed Chamber Domaine in festivals and concert series in the UK, Europe and North America and has a distinguished discography with the ensemble including world premiere recordings of Britten, Bridge, Bliss, Turnage, Pärt, Górecki, Rorem and Bingham. He is a recording artist for Resonus Classics.

He is Artistic Director of Music@Malling – an international festival that promotes the works of contemporary composers alongside masterworks from the Classical and Romantic periods. The festival is held each September in historic venues in and around West Malling, Kent, and has a year-round outreach programme that engages hundreds of young people in creative activities from across the county.

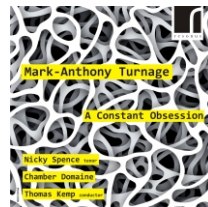
Thomas is regularly in demand as a guest conductor with orchestras and ensembles in the UK and Europe. Forthcoming engagements include tours of Asia and Europe with The Orchestra of the Age of Enlightenment conducting the 1926 film version of Richard Strauss's *Der Rosenkavalier* together with arrangements of Strauss songs made for silent film which receive their modern premieres. He is an acclaimed exponent of late-nineteenth and early-twentieth-century music as well as collaborating with many leading composers.

In 2012, he made his operatic debut in a new production of Mozart's *Così fan tutte* for Opera Holland Park with the City of London Sinfonia to widespread praise. Thomas has performed at many leading festivals in the UK and overseas including the Edinburgh, Cheltenham, City of London, Huddersfield Contemporary, Wien Modern, The Proms, Vale of Glamorgan, Aldeburgh and Brighton Festivals. He has broadcast regularly on BBC Radio 3, Classic FM, ORF (Austria), ABC (Australia), WNYC (USA), RNZ (New Zealand) and SR (Sweden). He has regularly performed at the Wigmore Hall, Southbank Centre and as a guest artist for Bargemusic, New York.

[www.thomaskemp.eu](http://www.thomaskemp.eu)

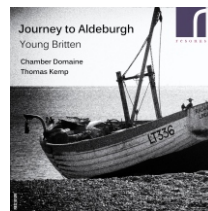


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Recorded at 24-bit/96kHz resolution

Session photography © Resonus Limited

Cover image: Sibelius at his home in Sweden, 'Ainola' (The Finnish Museum of Photography)

Grateful thanks are due to Rev David Green and Dr David Skinner for their kind assistance in making this recording.

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