



Midnight Sun

Tour 2019



**Baltic Sea
Philharmonic**



Welcome

We are delighted to welcome you to 'Midnight Sun'. On this tour of Germany and Austria we bring you the magic of a Nordic midsummer. The phenomenon of the never-setting sun that occurs in places above the Arctic Circle at this time of year is reflected tonight in music bursting with light, wonder and nature. From the birdsong and Arctic sounds of Rautavaara to the meditative lyricism of Vasks and the magical thrills of Stravinsky's *The Firebird*, we capture the spirit of the Nordic region, its mystical beauty and power.

The midnight sun, nature's gift to the peoples of the far north, unites Nordic communities. And this is something that the Baltic Sea Philharmonic has always tried to do. As an international community of musicians we strive to bring people together, from Norway to Russia, from Germany all the way up to the Arctic Circle.

We also share with Nordic countries their passion for innovation. Our championing of memorised performance is transforming the concert experience, and we are thrilled to be playing the whole of our 'Midnight Sun' programme for you by heart. We're also excited to share with you our unique collaboration with Mick Pedaja, an Estonian singer whose soulful songs are deeply rooted in the natural world. And we are delighted to renew our collaboration with Norwegian violinist Mari Samuelson.

Just as experiencing the midnight sun can energise you, lift your mood and fill you with the wonder of nature, so we hope that our vibrant and life-affirming music will leave you uplifted and inspired.

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New adventure

With music full of nature and mysticism, 'Midnight Sun' will inspire, bewitch and invigorate

The magic of light

The never-setting sun experienced by communities across the far north is reflected in our mission to bring people together

This **'Midnight Sun'** tour is at once a celebration of nature and Nordic unity. The phenomenon of 24-hour daylight is experienced around midsummer in the far north of Norway, Finland, Sweden, Russia and other countries that straddle the Arctic Circle. 'It's a phenomenon that only the populations of the north are favoured with,' says Kristjan Järvi. 'It unites Nordic communities, and with this musical programme we are proclaiming a message of Nordic unity, and bringing this also to Germany and Austria.'

We begin this tour, our second of 2019, with five days of intense rehearsals in the German town of Vlotho, in North Rhine-Westphalia. The orchestra then travels 360 km to Berlin for our opening concert at the **Berlin Philharmonie**. This performance will be our second at the Philharmonie: we last played here in January 2014. Berlin is also a special place for us, as it is the home of the Baltic Sea Music Education Foundation, the administrative heart of the orchestra.

The Foundation recently moved into new offices on the banks of the river Spree in the heart of the city, close to the Komische Oper and the Berliner Ensemble theatre.

From Berlin we journey south through Germany, and onward to southern Austria, where we are delighted to be performing for the first time in the lakeside town of **Ossiach**, at the invitation of the **Carinthian Music Academy** to celebrate its tenth anniversary. Based at the imposing Ossiach Abbey, a former Benedictine monastery that was founded more than 1,000 years ago, the Academy boasts an ultra-modern performance space, the Alban Berg Concert Hall. This auditorium, a striking contrast to the historic Baroque abbey, opened in 2016 and will be the venue for our second concert of this tour.

The final performance takes us back to Germany with a return visit to the **Elbphilharmonie Hamburg**. We have special memories of this wonderful concert hall, in which we first played in August 2017.

Our performance on that occasion formed the climax of our 'Waterworks' tour, where in collaboration with Sunbeam Productions we pioneered an immersive concert show complete with cutting-edge sound design, lighting and projection art. After the sold-out concert, we gave an impromptu performance for hundreds more music fans in the public square outside. Tickets for this July's 'Midnight Sun' concert at the Elbphilharmonie sold out in under eleven minutes. Both the Hamburg and Berlin concerts are being presented by the Baltic Sea Music Education Foundation, and we are thrilled that we will be performing to another full house in Hamburg.

One of the most exciting developments for the Baltic Sea Philharmonic since our first Elbphilharmonie concert has been our championing of **memorised performance**. Over the last two years, playing by heart has rapidly become a trademark of the orchestra, and is something our musicians have discovered a real passion for. Performing from memory intensifies the connection between the players, bringing them closer together, and is a natural reflection of the Baltic Sea Philharmonic's mission to unite people across the whole Nordic region. For 'Midnight Sun' we are playing the whole programme by heart, and the concerts in Berlin and Hamburg will be performed without an interval, allowing

the memorised music to flow almost seamlessly as one track for the full duration of the performance.

Two special guests join us for 'Midnight Sun'. We are delighted to welcome back Norwegian violinist **Mari Samuelsen** after her debut with us in September 2018. She features as soloist in works by Arvo Pärt, Pēteris Vasks, Kristjan Järvi and Max Richter. We're also excited to be working for a second time with Estonian singer **Mick Pedaja**, who previously joined us on our 'Nordic Pulse' tour of the Baltic States, Finland and Russia in March 2019. Mick is the first singer-songwriter we have ever collaborated with, and his elemental, nature-inspired music is a perfect fit for the Baltic Sea Philharmonic and the deep connection that we feel to the Nordic environment and the Baltic Sea itself.

From the forests of Estonia that inspire Mick's songs, to the birdsong that Rautavaara recorded in northern Finland and then incorporated in his *Cantus Arcticus*, and finally to Stravinsky's brilliant *Firebird* of Russian folklore, the music of 'Midnight Sun' is enveloped in nature and mysticism. We want this programme to be an inspirational and transformative experience, and we hope to leave you suffused with a spirit of light, hope, peace and wonder.

'With this musical programme we are proclaiming a message of Nordic unity'

Midnight Sun Tour

Baltic Sea Philharmonic & Kristjan Järvi
Mari Samuelsen
With special guest **Mick Pedaja**

Kristjan Järvi (1972)

Aurora for violin and orchestra

Arvo Pärt (1935)

Fratres for violin, string orchestra and percussion

Mick Pedaja (1993)

Follow

Forest Hymn Pt. 2

Seis

Valgeks / To the Light

Life Full of Different Views by

Mick & Angeelia aka MIANG

Einojuhani Rautavaara (1928 – 2016)

Cantus Arcticus Op. 61

Max Richter (1966)

Dona Nobis Pacem 2

Igor Strawinsky (1882 – 1971)

The Firebird

Pēteris Vasks (1946)

Lonely Angel for violin and string orchestra

'Midnight Sun' takes you on a musical journey, therefore the pieces will not necessarily be performed in this order. Just enjoy and discover the magic of the North.

26 June 2019, 8.00 pm

Berlin (Philharmonie),
Germany

29 June 2019, 8.00 pm

Ossiach (Alban Berg Concert Hall,
Carinthian Music Academy),
Austria

2 July 2019, 8.00 pm

Hamburg (Elbphilharmonie),
Germany

Listening Guide

The natural phenomenon of the midnight sun leads us on a powerful musical journey

The summer season above the Arctic Circle is a very special experience, the sun never disappearing beneath the horizon, making the sky glow in red and orange tones for what feels like eternity. The light has a unique effect on people's moods, and the natural phenomenon has inspired a wealth of mythical narratives. Tonight's concert is also full of secrets. The musicians of the Baltic Sea Philharmonic are performing the programme completely from memory, giving them even greater freedom.

The songs of **Mick Pedaja** that open and feature within the programme have a mystical dimension and a powerful sense of Nordic landscape. The Estonian singer-songwriter is inspired by his natural surroundings, particularly the forests of his homeland.

The music by the Finnish composer **Einojuhani Rautavaara** combines modern elements with a romantic mysticism. He once described his aim as 'giving the listener a perspective through time towards eternity'. What that means can be sensed in his *Cantus Arcticus* (1972), which has the subtitle 'Concerto for Birds and Orchestra'. In the first movement, 'The Bog', two flutes initially merge with taped birdsong that is fed into the music. Then the tonal landscape expands with whirring woodwind trills, before the strings, harp and horns

finally join in. A romantic sound with ethereal strings develops in the central 'Melancholy' movement. In the final movement, entitled 'Swans Migrating', the clarinet, flutes and oboes initially echo swans flying overhead, before the piece expands into a moving hymn to eternal nature and then gradually fades.

Kristjan Järvi was strongly influenced by the landscape of the Baltic region during his childhood. His piece *Aurora*, for violin and orchestra, uses minimal means to express a musical sunrise, with the music's luminous quality also suggesting the eponymous aurora borealis. The work, which was premiered by **Mari Samuelsen** in Bergen, Norway, on 25 February 2016 in a version for violin, cello and orchestra, is highly atmospheric in its use of only a few, constantly transforming basic motifs, and seems to capture the natural environment of far-northern Europe. The music ends in a radiant C major – like Haydn's 'Let there be light' in his oratorio *The Creation*. A hopeful dawn.

Arvo Pärt is probably the most famous Estonian composer. He too immerses his music in mystical themes, inspired by medieval Gregorian influences. Thus he has created a simple style entitled 'tintinnabuli' (little bells), which the composer regards also as a 'flight to voluntary poverty'. His piece *Fratres* (1977), which he arranged for a wide

range of different ensembles, became internationally famous. Tonight's concert presents the 1992 arrangement for violin, strings and percussion. The music almost exclusively uses minor chords and one scale. The central tone slowly descends in thirds, spiralling into the depths.

The Latvian composer **Pēteris Vasks** was born the son of a Protestant priest in the small seaside town of Aizpute. He initially studied double bass and then also composition at the Latvian Music Academy in Riga. In his homeland, he has been revered as Latvia's national composer since the country regained its independence in 1991. The twelve-minute piece *Lonely Angel* for violin and string orchestra was premiered in Riga Cathedral on 3 July 2006 by Gidon Kremer and his Kremerata Baltica. In the contemplative composition, the broad song of the solo violin rises above the string orchestra, reaching spiritual heights – thereby also symbolising Vask's deep-rooted faith.

The Berlin-based composer **Max Richter** grew up in England. He studied composition and piano at Edinburgh University and London's Royal Academy of Music, and also took lessons with Luciano Berio in Florence. His piece *Dona Nobis Pacem 2* stems from the US television series 'The Leftovers' (2014 – 2017), a supernatural mystery drama

about the residents of a small American town who struggle to come to terms with the sudden inexplicable disappearance of 140 million people around the world.

Igor Stravinsky was inspired by the archaic vitality of his homeland, which he left in 1920 to live in France following the Russian Revolution. He was particularly fascinated by Russia's deep-rooted traditions and tales. At the age of 27 he composed the seminal ballet *The Firebird*. The impresario Sergei Diaghilev had commissioned it for his innovative dance group the Ballets Russes, thereby showing great trust in the young composer. Rightly so, since the ballet based on two old Russian tales was an immediate success after its premiere at the Paris Opera on 25 June 1910.

The concert hall gained access to the music in the form of three orchestral suites that were produced later on, of which the Baltic Sea Philharmonic has chosen the last version from 1945. It highlights the contrast between the evil magician Kashchey's mesmerising 'Infernal Dance' and the peaceful 'Berceuse' or lullaby. Of course, at the end of the story, the young Prince Ivan wins his beloved Princess, aided by the good, but mysterious Firebird. It is truly magical music that develops into a powerful crescendo in the Finale, unleashing almost physical force.

In *Lonely Angel* the broad song of the solo violin rises above the string orchestra, reaching spiritual heights

New friends

‘The musicians of this orchestra
have such a powerful and positive energy,
which is so inspiring to be around’

Mari Samuelsen

Champion of change

Kristjan Järvi is redefining what it means to be an orchestra. Daring to be different is in his nature

Creative freedom, risk-taking and innovation are at the heart of Kristjan Järvi's work with the Baltic Sea Philharmonic. 'We are building a **new orchestral model**,' he says. 'Everything new that I'm doing with the Baltic Sea Philharmonic – from playing by heart to performing with lights and projections – is about empowerment and confidence-building, both within and beyond the orchestra. I want the world to see us as the ones who took a creative leap, and then for people to think, "Yes, they're right. And we can also do this, both individually and collectively.'"

Kristjan's mission to empower both players and audiences has never wavered in more than ten years as the Baltic Sea Philharmonic's Founding Conductor and Music Director, yet the entrepreneurial drive and leadership needed to make it happen have been with him far longer. In 1993, as a 21-year-old graduate of the Manhattan School of Music, he founded the Absolute Ensemble, a band that brings together jazz, hip-hop, electroacoustic, classical and other musical styles.

The collective energy of the Absolute Ensemble carries through to the Baltic Sea Philharmonic, where Kristjan sees himself as part of the orchestra, and not an archetypal leader. 'I don't want to lead from outside and say "Follow me,"' he says. 'I'm someone who makes music with them, and it just happens to be my job to stand in front of them.'

For Kristjan, everybody in the Baltic Sea Philharmonic has an equal presence and importance. Instilling a feeling of true equality is liberating for the players, he says, and encourages an entrepreneurial spirit, the **feeling that anything is possible**: 'One of the reasons I'm programming some of my own work, such as *Aurora*, is because I hope this will inspire musicians in the orchestra to create their own works. There are lots of people whose talents embrace many different areas, but who may not be quite so confident or open enough yet to pursue those directions. What I'm doing with the orchestra is a constant process of opening musicians up to possibilities, so they discover what lies within.'

'What I'm doing is a constant process of opening the musicians up to possibilities'

Biography

From conductor to producer, composer and arranger, Kristjan embraces everything with an indomitable spirit of fresh and creative entrepreneurship. He has 'earned a reputation as one of the canniest, and most innovative, programmers on the classical scene' (Reuters). As a conductor he directs the great classics from Wagner to Radiohead and is at home on the big international stages.

Kristjan defies musical orthodoxy and pursues his pioneering ideas and concepts with three bands and orchestras: together with Gene Pritsker he co-founded the New York-based classical-hip-hop-jazz group Absolute Ensemble; he is Founding Conductor and Music Director of the Baltic Sea Philharmonic; and he leads the Sunbeam Productions in-house band Nordic Pulse.

Kristjan collaborates internationally with outstanding and creative personalities from the art, music and film scene. For example, he has composed individual pieces of music for Tom Tykwer's crime drama 'Babylon Berlin' and has recorded the music for the series partly with the Absolute Ensemble and the MDR Radio Symphony Orchestra.

As a recording artist Kristjan has more than 60 albums to his credit, from Hollywood soundtracks such as 'Cloud Atlas', 'Sense 8' (both productions of the Wachowski sisters) and 'Hologram for the King' (Tom Tykwer) to award-winning albums on Sony Classical and Chandos, and his eponymous series the Kristjan Järvi Sound Project.

An entrepreneur by nature and a passionate producer, Kristjan runs his own production company, Sunbeam Productions, which overlays all his activities. Sunbeam Productions is the producer of the recent concert shows 'Waterworks' with the Baltic Sea Philharmonic (2017/2018), 'Absolute Club' featuring Francesco Tristano, and 'Nordic Pulse' (2018). Outside his own projects, in 2019 Kristjan conducts the London Symphony Orchestra in a programme featuring his own composition *Too hot to Handel*, and orchestras including the Orquestra Metropolitana de Lisboa, the Taiwan Symphony and the Czech Radio Symphony.

Born in Tallinn, Estonia, Kristjan emigrated to the United States as a child and grew up in New York City. Kristjan comes from a family of conductors – his father Neeme and his older brother Paavo are both great ones in their field. In 2015 Kristjan relocated the centre of his life from the US back to Tallinn.



Kindred spirit

A fearless musical adventurer, Mari Samuelsen is an ideal partner for the Baltic Sea Philharmonic

'Midnight Sun' reunites Mari Samuelsen with the Baltic Sea Philharmonic after a successful debut collaboration in September 2018 for the orchestra's 'Nordic Pulse' tour of Italy, Germany and Poland. Prior to this project, the Norwegian violinist had already worked extensively with Kristjan Järvi. In many ways she and Kristjan are kindred spirits, sharing **innovative approaches to repertoire** and performance presentation. Mari's upcoming and ongoing collaborations with leading composers of today, as well as electronic artists such as Jeff Mills and Dubfire, puts her in a position as an artist who is thriving and new thinking, being innovative and reaching out to new audiences. She is also collaborating with partners such as the pre-eminent video artist Philipp Geist, keeping classical music in the mix at the forefront of contemporary art. 'I love going to a church to listen to solo Bach,' says Mari, 'but giving audiences a big multisensory experience, with visuals as well as music, can be just as moving, and has a deep impact.'

Mari premiered Kristjan's *Aurora* in Bergen in 2016, in a version for violin, cello and orchestra, with her brother Håkon as

'You have the feeling you're floating out among the stars and the planets'

cello soloist and Kristjan conducting. She describes the piece as 'like a journey into space. You have the feeling that you're floating out among the stars and the planets, like stardust.' Arvo Pärt's *Fratres* is a piece Mari has been performing for many years, both with small and large ensembles, and also with piano. 'I feel very close to *Fratres*,' she says. 'It's a piece with amazing contrasts, moving from deep darkness to almost heavenly light.' She describes Vasks's Meditation as 'like the lonely voice of an angel, soaring on top of a very transparent but very dark orchestral sound'. She adds: 'I clearly imagine the nature and landscape of northern Norway when I play these three pieces, which all feel to me rooted in nature.' Mari's frequent collaborations with the composer Max Richter – his music also features on her new album – made the inclusion of Richter's short but powerful *Dona Nobis Pacem 2* a natural choice for 'Midnight Sun'.

Mari will be making her debuts at the Berlin Philharmonie and the Elbphilharmonie on this tour, and is excited to be performing at such prestigious venues with the Baltic Sea Philharmonic. 'The musicians of this orchestra have such a powerful and positive energy, which is so inspiring to be around. And Kristjan is guiding them to make music in a different way – I see this in the connection they have with audiences, which is something new and fresh.'



Biography

In Mari Samuelsen's musical universe there are no barriers between the music of such contemporary composers as Max Richter, Arvo Pärt, Pēteris Vasks and Jeff Mills and that of Bach, Beethoven and Vivaldi. With her breathtaking artistry and adventurous approach to programming and presentation, Mari has inspired a global audience.

Mari's recent work includes collaborations with electronic music artists Jeff Mills and Dubfire and multimedia artist Philipp Geist, and groundbreaking explorations of contemporary art and classical music as artistic director of Oslo's Yellow Lounge for its first two seasons. Mari signed an exclusive agreement with Deutsche Grammophon in January 2019 and is set to reach a new audience with MARI, her debut recording for the Yellow Label. The double-disc album, which will be simultaneously released on CD and LP in June 2019, features the Chaconne from J.S. Bach's Partita No.2 in D minor for solo violin and 'Knee Play 2' from Philip Glass's *Einstein on the Beach*, as well as compositions by Brian Eno, Max Richter, Jóhann Jóhannsson and Peter Gregson.

Mari received her first violin lessons at the age of three and continued her studies with Arve Tellefsen. From an early age she performed with her cellist brother Håkon, with whom she later made duo appearances around the world. At the age of 14 Mari enrolled at Oslo's prestigious Barratt Due Institute of Music, and she later continued her studies for nearly a decade with Professor Zakhar Bron at the University of the Arts in Zurich.

Now in demand worldwide as concerto soloist and recitalist, Mari Samuelsen has performed at such leading venues as New York's Carnegie Hall, the Paris Philharmonie and the Théâtre des Champs-Élysées, the Berlin Konzerthaus, Geneva's Victoria Hall, the Tonhalle Zurich, London's Barbican and the Hollywood Bowl. Her YouTube video of 'Summer' from Vivaldi's *The Four Seasons*, made with the Trondheim Soloists, has been viewed nearly 25 million times, reflecting her online presence and popularity.

Mari Samuelsen plays a G. B. Guadagnini, Turin 1773, generously on loan from Anders Sveaas Charitable Foundation, Oslo.

Voice of nature

The pure, open music of Estonian singer Mick Pedaja speaks of an artist with a deep connection to the environment

A fishing trip with a friend when he was 15 first opened Mick Pedaja's eyes to the **wonders of nature**. 'We talked for five hours, gazing up at the clouds, and I suddenly realised I'd always been blind to the beauty of my surroundings,' he says. After this epiphany, he started going hiking and camping in the forest, and this remains a weekly activity, even in winter.

Having studied guitar at music school and started songwriting in his teens, it was inevitable that nature would find its way into his music. Sometimes this influence is overt, such as the birdsong that opens his 2014 single 'Ärgake' (Wakening). 'I like making field recordings,' Mick explains, 'and I sometimes use sounds from nature and from cities in my music, because these sounds inspire feelings in all of us.' But nature also comes into his music subconsciously, he says, and it can be heard in the organic feel of his songs, and the purity, warmth and openness of his sound.

Amid a vibrant Estonian pop scene, where the likes of post-Soviet rapper Tommy Cash, electronic indie-pop artist NOËP and art-pop band Ewert and The Two Dragons have gained international recognition, Mick has been making his own waves, winning a prestigious national award for his first album *Hingake/Breathe*, and setting up several side-projects to continue his

musical experimentation. One of these is MIANG, a band he formed with his wife Angeelia – a singer-songwriter who has collaborated with NOËP and other artists. MIANG's new album will be released this July. Mick made his debut with the Baltic Sea Philharmonic on its 'Nordic Pulse' tour of the Baltic States, Finland and Russia in March 2019. He describes the experience of performing his music with Kristjan and the orchestra as 'truly special'. 'It's amazing,' he says, 'to have this orchestra with me on stage. I feel very open and fearless when I perform with these musicians.'

For his 'Midnight Sun' collaboration with the Baltic Sea Philharmonic, Mick will be joined on stage by Angeelia to perform a selection of his songs, specially orchestrated by US composer Charles Coleman. The songs are taken from *Hingake/Breathe* and also Mick's latest album *Avaimus*. Nature is once again a **powerful theme** on this recording, which includes songs with such titles as 'Heat and Leaf', 'Tundra' and 'Cold and Bright', as well as a trio of instrumentals that layer string quartet and electronics and form a three-part 'Forest Hymn'. 'Performing my music with orchestra is such a beautiful experience,' says Mick. 'It's like you have all of nature, all your ancestors, with you and supporting you.'

Biography

Mick Pedaja is a musician and composer from Rapla, Estonia. Known for his atmospheric electro-acoustic palette, chilled rhythms and floating vocals, Mick says his mission is to bring warmth and peace to his listeners. He launched his solo career in 2014 with his debut EP *Ärgake*. His first full-length album *Hingake/Breathe* was released in 2016 and won best indie/alternative album award at the Estonian Music Awards 2017.

On 24 February 2017 Mick took part in a concert to celebrate the 99th anniversary of the Republic of Estonia, at which he performed his song 'Ärgake' as well as 'Kulake kõik' by

Sven Grünberg. Also in the spring of 2017 Mick began an experimental electronic side project called SUMRA, resulting in the album *Laniakea*. Mick's latest album *Avaimus*, released in December 2018, is inspired by the forests and natural surroundings he feels close to, and, like *Hingake/Breathe*, contains a mix of songs in Estonian and English.

Kristjan Järvi is among the diverse composers, performers and producers that Mick has worked with so far in his career. Mick also collaborates closely and frequently with his wife Angeelia, who is a singer-songwriter and composer whose lyrics are deeply connected to life, people and nature.

'I feel open and fearless when I perform with this orchestra'



Our musicians

The Baltic Sea Philharmonic is a community of musicians from all over the world. All our musicians share strong ties with the Nordic region, as they were either born in one of the ten countries around the Baltic Sea or they study or work in one of these countries. See for yourself how many nationalities our orchestra includes on the 'Midnight Sun' tour.

Violin

Diana Abolina (Latvia)
Romualda Bloch (Poland)
Vida Bobin-Sokołowska (Poland)
Kotryna Daunyte (Lithuania)
Sabine Grase (Latvia)
Mina Haghbin (Denmark)
Dita Immermane (Latvia)
Kseniia Ivakina (Russia)
Saimi Kortelainen (Estonia)
Malwina Kulisiewicz (Poland)
Tatiana Kuvaitceva (Russia)
Andrea Masciarelli (Italy/Estonia)
Olga Nikonorova (Russia)
Evgenia Pavlova (Russia)*
Kata Stojanovic (Serbia/Estonia)
Kinga Streszewska (Poland)
Jokūbas Švambaris (Lithuania)
Zhanna Troitskaya (Russia)
Mari-Liis Urb (Estonia)
Laura Zimka (Latvia)

Viola

Anna Bobkova (Russia)
Kseniia Kharitonova (Russia)
Valeriya Konareva (Russia)
Elīna Konošonoka (Latvia)
Marzena Malinowska (Poland)*
Barbara Papierz (Poland)
Maximilian Procop (Germany)
Olga Yurasova (Russia)

Cello

Lydia Eriksson (Finland)
Tarmo Hiis (Estonia)
Lauri Kärriälä (Finland)
Katariina Kolehmainen (Finland)
Marius Malanetchi (Romania/Germany)*
Annika Valkeajoki (Finland)

Double Bass

Wiktoria Czyżewska (Poland)
Mateusz Filip (Poland)
Samanta Ignatjeva (Lithuania)
Dusan Kostic (Serbia/Germany)
Milosz Madejski (Poland)*

Flute

Kristīne Beitika (Latvia)
Anete Vinkel (Estonia)

Oboe

Annika Oser (Germany)*
Olivija Popovaitė (Lithuania)

Clarinet

Alexey Mikhaylenko (Russia)*
Fátima Trives Escolano (Spain/Denmark)

Bassoon

Jakob Peäske (Estonia)
Arseniy Shkaptsov (Russia)*

French Horn

César Cabañero Martínez (Spain/
Germany)
Noé Lehmann (Switzerland/Germany)
Sara Oliveira Lima (Portugal/Estonia)
Mikus Runka (Latvia)

Trumpet

Laur Keller (Estonia)
Märt Metsla (Estonia)*

Trombone

Niklas Joelsen (Norway)
Kaspar-Oskar Kramp (Estonia)
Kristine Oppegaard (Norway)

Tuba

Patrikas Kisunas (Lithuania)

Harp

Lisa De Bruycker (Belgium/Germany)

Piano

Gabriele Bekeryte (Lithuania)

Percussion

Yannay Egoudin (Russia)
Pietari Huhtinen (Finland)
Eleonora Kostina (Russia)
Tomas Leivestad (Norway)

*Principals

Coach

Jan Björanger

Team Baltic Sea Music Education Foundation

Thomas Hummel (Executive Director)
Jutta Loosen (Communications Director)
Rita Sosedow (Production Manager)
Katharina Wickel (Communications Assistant)
Danielle Griffin (Music Librarian)
Alexander Datz (Press Officer)
Myriam Hofmaier (Project Assistant)
Olivia Pohlenz (Project Assistant)
Ulrike Schrader (Project Assistant)
Peter Adamik (Photographer)
Natalie Pusch (Videographer)
Manuela Reut (Stylist)
Peter Somerford (Editor)
Bertil Mark (Light Designer)
Wanja Hüffell (Sound Designer)
Sandor Antal (Stage Manager)
Andrew Kirby (Stage Manager)

On the talent trail

Alongside our 'Nordic Pulse' and 'Midnight Sun' tours this year, we are recruiting the brightest players to join us on future adventures

The Baltic Sea Philharmonic regularly auditions talented musicians from throughout the Baltic Sea region in order to refresh the pool of outstanding players who perform with the orchestra on tour. These musicians are usually aged between 18 and 28, and are either still studying or already embarked on professional careers.

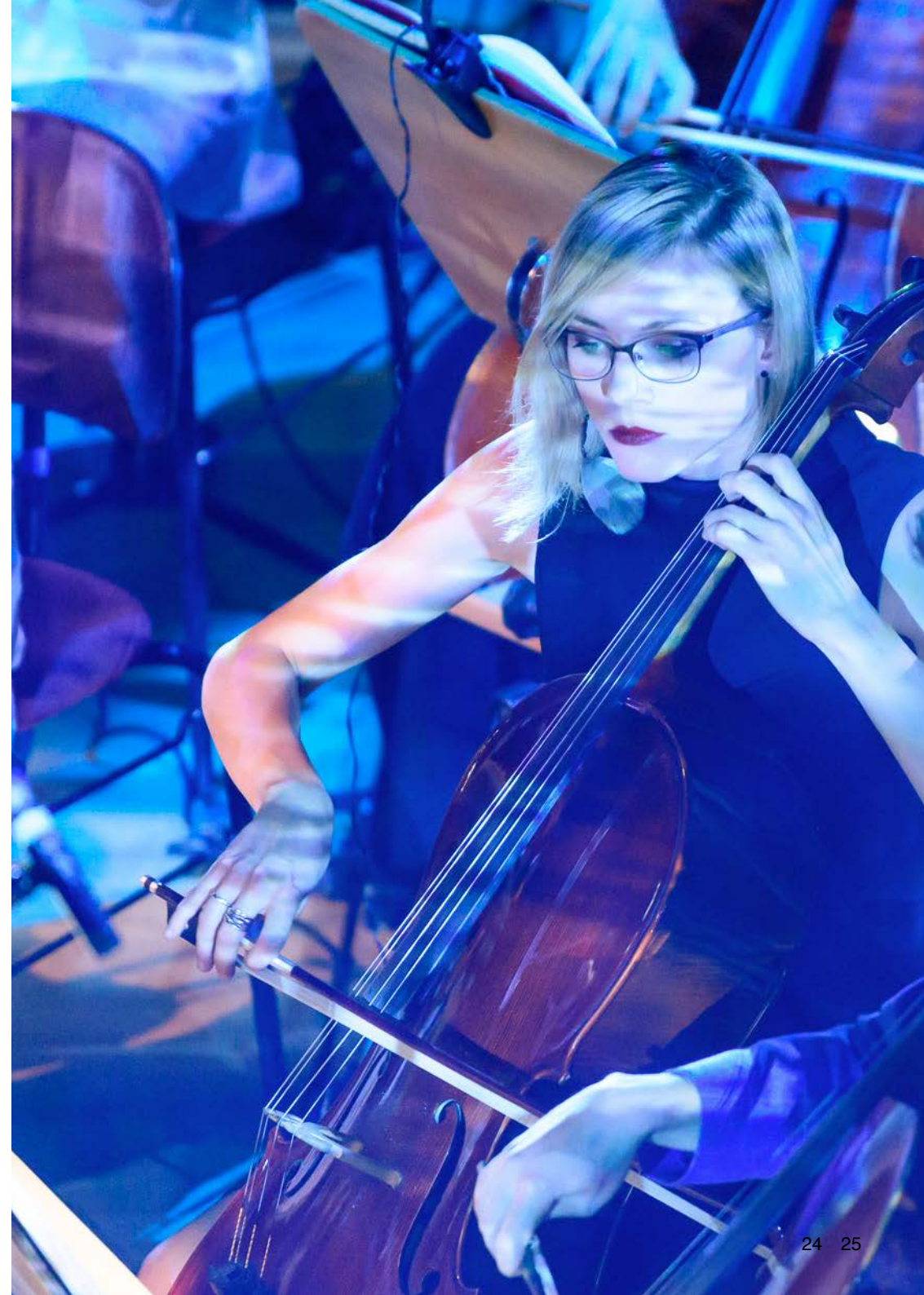
This year, with our **Talent Tour 2019**, we are giving applicants the opportunity to shine in a solo first round, but also in a new second round in which they join a full orchestra rehearsal. The Baltic Sea Music Education Foundation launched the Talent Tour during the orchestra's 'Nordic Pulse' tour in March, with special Talent Days in Palanga, Riga, Tallinn, Helsinki and St. Petersburg. Selected successful applicants from these Talent Days are already playing in the orchestra on this 'Midnight Sun' tour. A further Talent Day will take place in Berlin on 25 June. As with the previous Talent Days, the Berlin event will be an open audition, with all applicants additionally invited to attend the orchestra's rehearsal.

A significant part of the Baltic Sea Music Education Foundation's mission is to empower musicians and develop their entrepreneurial and leadership skills, and the Talent Tour audition process strongly reflects this, as it is led by a panel of the

'We are trying to take musicians out of their comfort zones – to see who they really are as people'

orchestra's principals. Principal violist Marzena Malinowska, from Poland, explains the panel's approach: 'We are trying to take musicians out of their comfort zones – not in search of failure or perfection, but to see who they really are as people. We let them show and share their passion, and we ask them to do things, such as playing by heart, that they might have thought that they were incapable of doing – in order to show that crossing mental boundaries is fun.'

Applicants have found the audition process both refreshing and inspiring. Margarete Galinka, an 18-year-old flute player who auditioned at the Talent Day in St. Petersburg, said: 'I had never played an orchestral piece like Tchaikovsky's *The Sleeping Beauty* by heart in an audition before, so that was a very unusual and exciting opportunity. Also, this was the first audition where I felt truly comfortable, because the panel was so warm and encouraging. It felt from the beginning like we were friends, like we could speak freely and improvise together.'





New vision

We are uniting musicians and communities,
and reconnecting them to the environment

A vision of unity

The Baltic Sea Philharmonic has become a movement for bringing people together across the Nordic region

The Baltic Sea Philharmonic is a unique gathering of the most talented musicians from Denmark, Estonia, Finland, Germany, Latvia, Lithuania, Norway, Poland, Russia and Sweden. Every player has a connection to their homeland's musical traditions, both classical and folk, but when these connections come together in the orchestra, it enriches the musical experience of every musician, and gives the orchestra a unique collective strength.

Connectedness is the defining philosophy behind the Baltic Sea Philharmonic, in its mission to unite both musicians and communities, and reconnect them with the environment. As **Kristjan Järvi** says: 'We're creating a movement that brings people together from Norway to Russia. The stronger we all are, the stronger we are as a region. Then we can set an example for the whole world.'

For more than ten years the Baltic Sea Philharmonic has been a beacon for unity in a historically divided region. Its story started in 2008 on the Baltic Sea island of Usedom, off the northern edge of Germany. **Thomas Hummel**, the Director of the Usedom Music Festival, wanted to create a new multinational orchestra, and took the idea to Nord Stream AG, operator of the natural gas pipelines through the Baltic Sea. His proposal: what better way

to reflect the cooperation between Baltic Sea nations than by bringing together the best musicians from the ten countries surrounding the Baltic Sea.

'Right from the first concert of the newly inaugurated Baltic Sea Youth Philharmonic, in Riga in 2008, it was clear that here was an orchestra with a powerful message', says Thomas. Audiences felt it immediately, and politicians recognised its importance too. As the orchestra's reputation spread, it began regular tours, and was soon playing at the most prestigious concert halls and festivals in Europe, and performing with the world's finest soloists, from Julia Fischer, Valentina Lisitsa and Gidon Kremer to Jonas Kaufmann and Angela Gheorghiu. In 2012 and 2013 Kurt Masur conducted the orchestra at the Usedom Music Festival. And in 2015 the orchestra's achievements were honoured with the prestigious **European Culture Prize** from the European Culture Foundation 'Pro Europe'.

The increasing international importance of the orchestra was matched by the growth of its educational ambitions. Education and training have always been at the heart of the orchestra's mission, and Kristjan, together with a team of international coaches, has worked intensively with the musicians to develop their professional skills and expand their musical horizons.

The creation in 2013 of the **Baltic Sea Music Education Foundation** consolidated a burgeoning education programme, which included chamber music coaching as well as workshops for young conductors and composers, and special concerts for school students.

Renamed the Baltic Sea Philharmonic in 2016, the orchestra partnered with **Sunbeam Productions** to create 'Waterworks', a thrilling new concert experience fusing music, lighting, sound design and projection art, which the orchestra toured for the first time in May and August 2017. Inspired by the life-giving power of water, 'Waterworks' featured a special version of Handel's *Water Music* and celebrated the 80th birthday of seminal American composer Philip Glass with performances of his Violin Concerto No. 2 and *Aguas da Amazonia*.

Equally revolutionary was the orchestra's new commitment to memorised performances, and in August 2017 **the ensemble made history** by becoming the first orchestra in the world to perform Stravinsky's *The Firebird* entirely from memory. 'Playing by heart is all about chemistry and communication,' says Kristjan. 'It intensifies the connection between the players, bringing them closer together, and is a natural reflection of the Baltic Sea Philharmonic's mission to unite people across the whole Nordic region.' Specialist memorised-performance workshops by Baltic Sea Philharmonic coaches including violinist Jan Bjøranger are introducing a generation of young players to this inspirational way of performing orchestral music.

In 2018 the orchestra celebrated both its tenth anniversary and 100 years of independence for Finland, the Baltic States and Poland with a programme called 'Nordic Pulse'. The Baltic Sea Philharmonic's concert at the Usedom Music Festival in September 2018 was attended by German Chancellor Angela Merkel, who in her opening speech praised the orchestra's 'depth and elegance' and said: 'The members of the orchestra embody international understanding; they use music as a timeless language that can be understood across borders.' Making its first ever tour outside Europe, the orchestra took 'Waterworks' to the **United Arab Emirates** in November 2018, and for the first time performed the entire programme from memory in Abu Dhabi and Dubai. By the end of its tenth-anniversary year, the Baltic Sea Philharmonic had given a total of over 100 concerts since its inception in 2008, performing to more than 110,000 concert goers in 15 countries (the ten Baltic Sea states, Austria, Italy, France, Switzerland and the UAE).

In 2019 the Baltic Sea Philharmonic will once again travel thousands of kilometres around Europe. Its first tour of the year was 'Nordic Pulse' in March, which took the orchestra to Lithuania, Latvia, Estonia, Finland and Russia. 'Midnight Sun' in June and July brings a new, entirely memorised programme to Germany and Austria. With its 'Divine Geometry' tour of Italy and Germany in September, the orchestra combines music by Baroque masters and American minimalists in a programme that includes a major new work by Steve Reich, *Music for Ensemble and Orchestra*, which the Baltic Sea Philharmonic co-commissioned with the **New York**

Philharmonic, the Los Angeles Philharmonic, the San Francisco Symphony, the London Symphony Orchestra and the Sydney Symphony Orchestra. The orchestra will end its touring season in 2019 with a 'Midnight Sun' concert in Hungary in November.

The Baltic Sea Philharmonic's international reputation, and its strong appeal as a dynamic, fun-filled environment for music making, mean that the best musicians from across the Nordic region want to be a part of its success. The orchestra draws its players from a pool of outstanding talent, which is regularly refreshed and enlarged through

auditions. In 2019 the Baltic Sea Music Education Foundation is running a Talent Tour alongside the orchestra's 'Nordic Pulse' and 'Midnight Sun' tours, enabling conservatoire students in the destination cities to audition for the chance to join the orchestra on future tours. Musicians will not just be able to do solo auditions, but in many cases will also have the chance to sit in and join a full orchestra rehearsal. Such an invitation gives applicants an unrivalled insight into how the Baltic Sea Philharmonic works, while also giving the orchestra's principal musicians an opportunity to coach the applicants and see how new players might fit into the ensemble.

For the musicians who have become regular players in the orchestra, the experience of performing in the Baltic Sea Philharmonic is a source of constant inspiration. Russian bassoonist and principal **Arseniy Shkaptsov** has been a member almost from the beginning, and says he keeps coming back because the spirit and energy of the ensemble are so special: 'I have played in professional orchestras, and sometimes that just feels like work, like being a worker in a music-making factory. But the Baltic Sea Philharmonic gives me a spiritual and

emotional experience. In this orchestra I find new emotions, new energy and new experiences, and I have so much fun too. I don't get all this anywhere else.'

Anyone who watches the orchestra performing can see that the musicians are giving their all, and revelling in the music-making experience. As **Dirk von Ameln**, Chairman of the Baltic Sea Music Education Foundation, observes: 'In the Baltic Sea Philharmonic you see young people who are dedicated and successful, but they also have fun. They are a lesson to us all, and also to industry. They prove that doing a job well can be the most fun you can have in life.'

**Connectedness is
our defining philosophy**



Playing by heart

Performing from memory connects the Baltic Sea Philharmonic musicians in a uniquely powerful way

In August 2017 the Baltic Sea Philharmonic **made history** by becoming the first orchestra in the world to perform Stravinsky's *The Firebird* from memory. While the experience was a novel one for audiences, it was transformational for the musicians. 'Not only was playing *The Firebird* by heart creating history, it was also incredibly empowering,' says Kristijan Järvi. 'It was a great achievement for all of the musicians, to break through their limitations, to cast aside their doubts and fears, and to immerse themselves in a realm of possibilities and freedom.'

So successful was the *Firebird* experience that memorised performances soon became a trademark of the orchestra. In November 2018 on its 'Waterworks' tour of the United Arab Emirates, the Baltic Sea Philharmonic took playing by heart to the next level by performing, for the first time, an entire programme without sheet music. For the 'Nordic Pulse' tour in March 2019, the musicians memorised over 3,000 bars of Tchaikovsky's *The Sleeping Beauty* for performances of a new 70-minute concert suite. Now with the 'Midnight Sun' tour the

orchestra once again performs an entire programme from memory.

The musicians have received coaching in playing by heart from violinist and Baltic Sea Philharmonic strings coach **Jan Bjøranger**. 'Performing by heart forces an orchestra to spend more time learning a piece, until players reach the point that they truly embody the music,' he explains. 'So it's about empowering musicians, to look upon themselves as artists rather than workers on a music production line. To reach this higher goal, though, you have to accept that you might make mistakes, and so the learning process is also about getting rid of the fear of failure.'

In his rehearsal workshops with the musicians, Jan focuses on building up a memorised performance by breaking the music down into distinct sections, some as short as only a few bars. 'To make the process logical, I introduce musical and emotional "boxes,"' he says. 'I disintegrate the elements in a box, and describe their musical functions so that players understand their different roles. Then I put

the box back together. We do the same thing with another box, one that has a different musical expression, and then we play the two boxes in relation and focus on the contrast.' Working in this way, the musicians very quickly realise that performing the whole piece from memory is perfectly possible. 'Once you begin to trust yourself, it becomes a totally natural way of music making.'

One of the practical advantages of memorising a piece, says Jan, is that the conductor is then free to work artistically with the orchestra, rather than having to focus on the mechanics of music making: 'The essential aspects of **pulse and togetherness** are already established through the process of memorisation.' Memorisation is not in itself the ultimate goal, he stresses. 'It is a tool that enables the players and the conductor to interact in a completely different way. But it also creates opportunities for new approaches to staging.'

Kristijan agrees that playing by heart opens up all kinds of possibilities in

terms of performance presentation. 'Memorisation brings an extreme liberty to do whatever you want,' he says. 'We can use lights, stand up, move in a certain way, and we don't have to have players standing together in their sections. Combining memorisation and visualisation turns the performance into an experience for the audience. It's a paradigm shift that we are creating.'

The musicians of the orchestra are completely behind the idea. Flautist **Kristīne Beitika**, from Latvia, says: 'When you play by heart, you know intimately the concept of the piece, the form and shape and all the little details, and also you connect more as an orchestra, as a group.' Principal trumpet **Märt Metsla**, from Estonia, says: 'You feel free when you play from memory. You already know the notes, so you just stand, enjoy the music, and communicate with Kristijan and the other players. You're more together as an orchestra, more together with the conductor and with each other. It's a wonderful thing.'

'Memorisation enables the players and the conductor to interact in a completely different way'

The background is a solid pink color. A large white triangle points downwards from the top center, and a smaller white triangle points upwards from the bottom center. The text is positioned in the white space between these two triangles.

New portrait

See the Baltic Sea Philharmonic
and Kristjan Järvi like you've never
seen them before

Big screen adventure

New documentary *Nordic Pulse* follows Kristjan and the Baltic Sea Philharmonic on their pioneering 2017 tours

How do you capture the unique spirit of the Baltic Sea Philharmonic and Kristjan Järvi on film? That was the challenge taken up by David Donnelly, director of the hit 2015 classical music documentary *Maestro*. David's new feature-length film, *Nordic Pulse*, which is set for release this year, follows Kristjan and the orchestra on their landmark 2017 tours, as they radically reinvent the concert experience, first through the pioneering 'Waterworks', with its spectacular lighting, sound design and projection art in collaboration with Sunbeam Productions, and second with the history-making memorised performances of *The Firebird* during the 'Baltic Folk' tour.

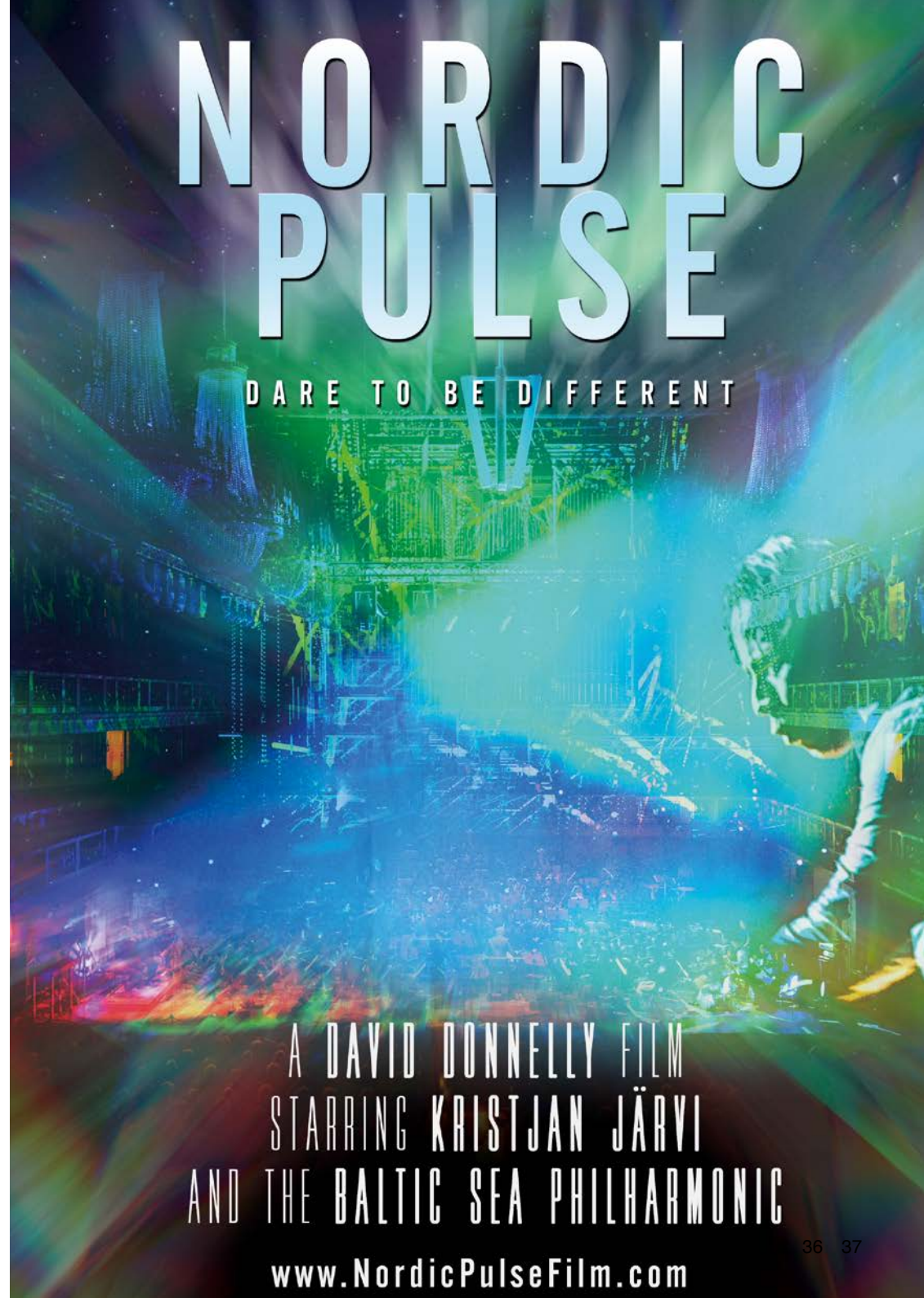
The idea of filming musicians who have such a daring vision was immediately compelling for David, who says: 'I have been documenting the classical sphere for nearly a decade, but within minutes of the first rehearsal, I realised this was a completely unique organisation with ambitious goals that went far beyond just making music.'

'I am sure that after this film is released, there will be even more musicians who want to play in this orchestra'
violinist Tatiana Dvortsova

The new film follows the Baltic Sea Philharmonic through Italy, Sweden, Germany and Denmark, and features live concert footage, and interviews with Kristjan, the musicians of the orchestra and our creative collaborators in Sunbeam Productions.

During our 'Nordic Pulse' tour in March 2019, the musicians got to see a pre-final cut and were deeply impressed by the film. 'It's an excellent example of how a documentary about musicians should be,' says clarinetist and principal Alexey Mikhailenko. Violinist Tatiana Dvortsova says: 'I am sure that after this film is released, there will be even more musicians who want to play in this orchestra, because no one else in the world does what this orchestra does.'

We are excited now to see the final cut, and cannot wait to share our adventure with a wider international audience. Watch the official trailer and find out more about the film, including news of release schedules, at www.nordicpulsefilm.com



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Baltic Sea Music Education Foundation e. V.
Schiffbauerdamm 12
10117 Berlin, Germany
Phone: +49 30 297 702 90
Email: contact@bmef.eu
www.bmef.eu

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Editor

Peter Somerford

Design

Raban Ruddigkeit

Photos

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