



MISTRAL

JONATHAN ÖSTLUND

MISTRAL



Concerto for Violin & Symphony Orchestra 16:09

- 1 I 6:13
- 2 II 6:30
- 3 III 3:26

4 Aquarelle 7:55

5 Morpheus Metamorphoses 6:23

6 Paganini Fantasia 2:53

The Forgotten Garden 13:25

(text: Erik Axel Karlfeldt)

- 7 I 8:54
- 8 II 5:25

Légendes de La Mer 13:04

- 9 I 8:21
- 10 II 4:36

11 Saga 2:53

12 Nocturnia – Ethereal Night's Ascendence 10:13

(text: Erik Gustaf Geijer)

Total playing time: 74:25

MUSIC BY JONATHAN ÖSTLUND

FEATURED ARTISTS & RECORDING INFORMATION:

Thomas Beard (cello): tracks 7, 8
Evgheny Brakhman (piano): tracks 9, 10
Rachael Elizabeth Cohen (flute): tracks 7, 8
Félix Foster (horn): tracks 7, 8
Nataly Grines (piano): tracks 9, 10
Myriam Hidber-Dickinson (flute): track 11
Olivier Hebert-Bouchard (piano): tracks 7, 8
Christine Elizabeth Hoerning (clarinet): tracks 7, 8
Natalia Kovalevskaya (solo violin): tracks 1, 2, 3
Andreas Laake (violin): track 6
Sydney Link (viola): tracks 7, 8
Vladimir Podgoretsky (conductor): tracks 1, 2, 3, 5, 12
Bergslagen Chamber Philharmonic Ensemble: track 4
Bow Tie Orchestra: tracks 1, 2, 3, 5
Bow Tie Orchestra & Mixed Chorus: track 12

Tracks **1, 2, 3, 5, 12** – recorded in March 2019, at the First Studio of Mosfilm, Moscow, Russia.

Sound Engineers: *Gennadiy Papin* and *Sergey Kruglov*

Track **4** – recorded *live* in June 2005, at Ludvika Kyrka, Ludvika, Sweden.

Track **6** – recorded in May 2019, at Studio PurAcustica, Pura, Switzerland.

Studio Engineer: *Andreas Laake*

Tracks **7, 8** – recorded in April 2019, at Studio Justin Chevrony, in Montreal QC, Canada.

Studio Engineer: *Justin Chevrony*

Tracks **9, 10** – recorded in April 2019, in the Grand Hall of the Nizhny Novgorod Glinka State Conservatory, in Nizhny Novgorod, Russia.

Studio Engineer: *Dmitry Sychev*

Track **11** – recorded in April 2019, at Giotto Music Studio, Perugia, Italy.

Sound Engineer: *Francesco Ciarfuglia*

All tracks were further edited and mastered by Sound Engineer *Alexander Volkov*.

JONATHAN ÖSTLUND

Composer



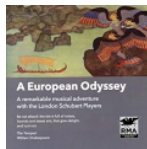
Jonathan Östlund received his BA and MA in Composition at Luleå University of Technology, Sweden, and has studied under the artistic guidance of Prof. Rolf Martinsson, Prof. Jan Sandstrom and Prof. Sverker Jullander, so far completing more than 100 works, including several orchestral pieces, a Piano Concerto and a Violin Concerto.

Among his recent achievements are the selection and participation with several works in London Schubert Players' Invitation to Composers Project; an international composition competition, which resulted in CD-releases, work publications and public performances in the U.K., France and Romania throughout 2010 and 2011.

In 2012 he was selected as Finalist of the Oslo Grieg International Composers' Competition and won the Public Choice Award with the Sonata for Cello & Piano, 'Night-struck', premiered by Alexander Zagorinsky and Einar Steen-Nøkleberg, and he was awarded the First Prize in the Leicester Symphony Orchestra International Composers' Composition for his 'Celebration Fanfare & Procession', which was premiered during the Orchestra's 90th Season Gala.

In 2013 'Lumière d'Étoiles' received its world premiere in the U.K. and a French Premiere, along with 'Rêve et Lune'. That same year he was selected as Finalist in the Composers' Competition of the Festival Mondial De L'Image Sous-Marine.

The year 2014 brought the music of Jonathan Östlund to the Cadogan Hall stage with 'Lumières', a rich programme incorporating 10 of his pieces, in various constellations for flute, piano and string quartet.



In that same year, his Cello Sonata received a Russian premiere, in the interpretation of Alexander Zagorinsky and Einar Steen-Nøkleberg, during the Moscow International Contemporary Music Autumn Festival.

In 2015, Jonathan Östlund was a winner at the IBLA Grand Prize in the category 'Most Distinguished Musician' and received a Special Mention for his piece 'Ethereal Night's Ascendance' for Symphony Orchestra.

The double album 'Lunaris', presenting 31 tracks of Östlund's chamber music works, was released by Divine Art in 2016 to critical acclaim, the same year in which his piece 'Winter Cathedral' for Grand Organ was premiered during the LFCCM, in London and his piece 'Lune d'Été', commissioned by the La Côte Flûte Festival, is premiered by Vega Ensemble in Switzerland.

In 2017, Marilina Tzelepi premiered Östlund's Piano Concertino 'Silver Cathedral', in Athens, Greece, with Faidra Giannelou conducting OperArtLab & Chamber Symphony Orchestra - and, together with Yannis Kaikis, as part of Duo Anasa, Östlund's 'Sonata in Blue' for Trombone and Piano. Yury Revich and Matthieu Esnult premiere 'Minuit et Mistrale' in Vienna, Austria.

In 2018, several works were premiered, including a preview-performance from the trio piece 'Sonatine Lyrique' by Trio Tempora at the Salzburg Mozarteum, in Austria; 'Favola' and 'Moonlight Weave' by Riccardo Bozolo at Skeppar Karls Salong, in Stockholm; and 'Night of June' (for Mixed Choir, text by Harry Martinson) by the Rilke Ensemble, in Gothenburg, Sweden.

In 2019, he released his second album with Divine Art Records, 'Voyages' and in 2020 his third album, 'Mistral' featuring orchestral, chamber, vocal and organ works. The early part of 2020 also sees the world premiere of five new works set for soprano, flute, piano and string orchestra, in Ascona, Switzerland, under the lead of conductor Andreas Laake.

Jonathan is currently preparing the world premiere performances of his Concerto for Violin & Symphony Orchestra, featured on 'Mistral', and that of his Concerto for Piano & Symphony Orchestra which will be featured on a future album release.

For further info, visit: www.jonathanostlund.com

Jonathan Östlund
is delighted to be part of the
artistic program of Meze Audio.
www.mezeaudio.com



Saga

Jonathan Ostlund

As if yonder this world

$\text{♩} = 40 - 50$

flute



4

poco ritard.

6

a tempo



8

Piu Andante



10

12



14



16

18



MISTRAL

'Mistral' surrounds the listener with its beauty, which is gradually unveiled yet remains ever-mysterious, in a weave of unexpected intensities. On this new journey bearing the signature of *Jonathan Östlund* we encounter new landscapes, stories, concepts, thoughts and dreams - and new meeting points with the other-worldly. A sensation of intimacy is build upon deepened introspections, which resound in a direct manner with the cosmos.

The other-worldly landscape, and its Mistral gust of wind, may be explored in multiple ways and sequences, *perceptions open the door...*, for each person in a unique way, and we stand *to observe* and to be observed, while observing and feeling.

Légendes de La Mer, *The Forgotten Garden*, and *Aquarelle* may speak both of days of old, time immemorial and the longing for lost knowledge, as well as of the strive for serenity within the storms on life's course.

Saga and *Paganini Fantasia* bring additional elements of bewilderment, and hint at time contraction and expansion, they are present along our journey as sparkling points of intersection..., while the two texts, by *Erik Axel Karlfeldt* and by *Erik Gustaf Geijer*, bring forth further contrasts between the earthly realm and the realm of the beyond.

The *Concerto for Violin & Symphony Orchestra*, with its introspective flow of heightened awareness is like a distant calling..., ever-present, ever-personal. We are then lured into a dance of dreams, *Morpheus Metamorphoses*, and may notice a turning point; a point when all may overlap and overflow. *Nocturnia – Ethereal Night's Ascendance* [an alternative version of the orchestral piece awarded in the IBLA Competition], featuring *piano obligato* and the splendid chorus of the Moscow Bow Tie Orchestra, concludes the programme on a solemn tone, while acting also as 'a beginning'; it speaks of *uninterrupted journeys*, of that which lies out-of-time, and therefore of Life.

Text of '*The Forgotten Garden*'
(tracks 7 & 8)
from '*Fridolin's Garden of Delight*' [Ur
Fridolins lustgard] by Erik Axel Karlfeldt
(1864 – 1931)
translated into English by Jonathan Östlund,
and narrated by Evelynne Bologna Cimoca

The wind is playing on its string,
passionate bucolica.
Will you wander over meadows green,
maiden Melancholica?

The day is darkening in the north,
along the path, dew-less, dry,
the gentle hum of bees goes forth.

If you wander under cradle moon,
maiden Melancholica,
its shimmer plays upon your skin
as on pale majolica

To a glass for wine of dreams,
you are shaped, weak and thin:
you are twilight-wind and mandolin.



Erik Axel Karlfeldt



Evelynne Bologna Cimoca has studied Art, Media and Design; in London at the University of the Arts and at Westminster University, and in Sweden at Umeå Institute of Design.

She blends her art practice with cultural management, and has co-produced the albums: '*Lunaris*' [2016], '*Voyages*' [2019], and '*Mistral*' [2020], released under Divine Art.

Evelynne shares the journey of life and art with Jonathan Östlund.



Text of '*Nocturnia – Ethereal Night's Ascendence*'
(track 12):

'*The Night-sky*' by Erik Gustaf Geijer (1783 – 1847)
[translated into English by Jonathan Östlund]



Erik Gustaf Geijer

Alone I proceed ahead on my path.
Further and further stretches the way.
Alas, in the distance veiled is my goal!
The days are dissolved, and the heavens nocturnal.
Soon only stars, the eternal, I see.

I do not regret the vanishing day.
No longer the night frightens me,
while from the love which goes through the world,
one beam has entered into my soul!

The Forgotten Garden

Score in C

1.

Jonathan Ostlund

andantino, pastoral and shimmering.

♩ = 64

5

The musical score is written for a chamber ensemble and includes a narration part. The instruments are arranged vertically: flute, clarinet (in C), horn (in C), viola, cello, piano, and narration. The key signature is one sharp (F#), and the time signature is 3/4. The tempo/mood is 'andantino, pastoral and shimmering.' with a note value of 64. The score consists of four measures. The flute, clarinet, horn, viola, and cello parts are relatively simple, often playing sustained notes or short melodic phrases. The piano part is more complex, featuring arpeggiated figures and flowing lines. The narration part is indicated by a large 'C' symbol and a line of text at the bottom.

*The wind is playing
on its string;*

passionate buccolica.

*Will you wander
over meadows green,*

maiden Melancholica?



Christine Elizabeth Hoerning
clarinet



Rachael Elizabeth Cohen
flute



Sydney Link
viola

Thomas Beard
Cello



Olivier Hebert-Bouchard
piano



Félix Foster
horn





Evgeny Brakhman *piano*



Nataly Grines *piano*

Andreas Laake
violin



Niccolò Paganini
violinist/composer



Myriam Hidber-Dickinson
flute





Vladimir Podgoretsky *conductor*



Bow Tie Mixed Chorus

Natalia Kovalevskaya *violin*



Bow Tie Orchestra



THE MUSICIANS

THOMAS BEARD cello

From Wingham, Ontario, Thomas Beard is principal cellist of l'Orchestre de l'Agora, and assistant principal cellist of l'Orchestre symphonique de Sherbrooke.

After studying for a Bachelor of Music Performance degree at Wilfrid Laurier University with Paul Pulford, and at McGill University with Yegor Dyachkov, Thomas then completed an Artist Diploma and Master of Music Performance at McGill University with Yegor Dyachkov. Thomas' orchestral experience includes playing with the National Youth Orchestra of Canada (2009/2010), Stratford Symphony Orchestra (2010/2011), McGill Symphony Orchestra (2011-18), Pronto Musica (2013-17), l'Orchestre de la Francophonie (2014), Cambridge Symphony Orchestra (2015-17), McGill Chamber Orchestra (2017), and National Academy Orchestra (2018). Other notable highlights include winning the Stratford Concerto competition (2011), winning the McGill Chamber Competition (2014), and participating in master classes with Philippe Mueller, Chris Hoyle and Ralph Kirshbaum.

Outside the classical realm, Thomas has enjoyed playing with artists such as Andrea Bocelli, Heather Headley, Caroline Campbell, and collaborations with singer/songwriters and Juno award-winners Mike Rud and Shari Ulrich, folk musician Kyrie Kristmanson, pop artist 'Gabiella', and a variety of other Indie groups, taking him across Canada, parts of the USA, and Austria.



NATALY GRINES piano
EVGENY BRAKHMAN piano

Famous Russian pianists Nataly Grines and Evgeny Brakhman professionally grew up in Nizhny Novgorod, where they played their first duo concert at the age of 8. Nataly and Evgeny both graduated from the Glinka National Conservatoire in Nizhny Novgorod. They are active as concert artists as well as being piano and chamber music professors.

In 2017 they were on tour in Taiwan, performing the Concerto for two pianos by Poulenc, together with Taiwan Soloists Symphony Orchestra, in major halls, including at the Taipei National Concert Hall.

Nataly Grines plays in various chamber ensembles. Her chamber partners are violinists Sergei Ostrovsky, Alena Baeva, Daniel Lozacovič, Vladimir Ivanov, Ilya Gaisin, Elena Korzhenevich; violist Daniil Grishin; cellists Evgeny Rumyantsev, Anastasya Kobeikina; clarinetists Igor Fedorov and Valentin Urupin; pianists Alexei Lubimov, Igor Zhukov, Evgeny Brakhman and others.

She has performed on tours in different cities of Russia, including concerts at the Grand Hall of Moscow Conservatory and Bolshoi Theatre, and abroad (Italy, Spain, Austria, Bosnia, USA, Taiwan, South Africa). In 2016 she took part in Solsona Music Festival and Academy (Spain), where she performed in more than 10 concerts, with different programs, over two weeks.

Performing in piano duo with her sister Olga Grines, she received special awards named after Tatiana Gaidamovich at the Taneev international chamber music competition. The duo Grines took part in many major festivals in Russia, including Moscow and Saint Petersburg conservatoires. Nataly was awarded a diploma of the best accompanist at the XIII Tchaikovsky competition in Moscow.

The Russian-born pianist Evgeny Brakhman played his first recital at the age of 7, at his local music school. Later, in 2001, at the age of only 20, he graduated from the Nizhny Novgorod Conservatoire, in the class of Prof. V. Starynin, and took post-graduate courses at the Moscow Conservatoire in 2003, being one of the last students of the legendary Lev Naumov. In 1996 he won his first international piano competition, the Concours Musical de France, in Paris. Between 1997 and 1998 he held a scholarship from the M. Rostropovich Foundation, and, along with other top scholars, he took part in the Russian Music School Festival at Carnegie Hall, in New York.

Further recognition came in 1999, being awarded the first prize at the Dino Ciani International Piano Competition at La Scala di Milano; the jury was presided by Riccardo Muti and included Martha Argerich, Michel Beroff, Alexander Lonquich, Fou Ts'ong, Sergei Dorensky and Fanny Waterman. Afterwards, he played recitals at La Scala di Milano, Zurich Tonhalle, Wien Konzerthaus, and attended the most prestigious festivals in Europe.

His awards at the competitions in Cleveland, New Orleans, Rio de Janeiro and Tbilisi brought additional collaborations with top orchestras. In 2011-12 he successfully toured with the Moscow Symphony in South Korea (including at the Seoul Art Center), he performed recitals and chamber music in USA and Brazil,

Austria and Switzerland, while in Russia he took part in the famous festival Stars on Baikal, in Irkutsk, under the artistic direction of Denis Matsuev.

As soloist, he has performed with top orchestras including the Orchestra of La Scala di Milano, Bouremouth Symphony, Royal Scottish Symphony, and Vienna Chamber Orchestra. As chamber musician he has collaborated with top musicians, such as Dora Schwarzberg, Anastasia Chebotareva, Denis Shapovalov, Boris Andrianov, Mark Drobinsky. In 2002 EMI Classics released his first CD, under the title 'Martha Argerich Presents Evgeny Brakhman'. This CD consisted of sonatas by Mozart, Beethoven and Liszt, and was awarded the Diapason d'Or.

In 2003 EMI released his second CD, a live recording from Lugano Festival. At present Evgeny Brakhman, prizewinner of more than 10 international piano competitions worldwide, performs regularly and extensively, having had concerts in more than 20 countries, so far. In Russia he regularly performs in Moscow, Yekaterinburg, Ivanovo, Nizhny Novgorod and in many other cities. He is a professor at the Glinka State Conservatoire in Nizhny Novgorod, Russia.

www.brakhman.com



RACHAEL ELIZABETH COHEN flute

Born in Chicago and currently living in Montreal, Rachael Elizabeth Cohen completed her Bachelor of Music in Flute Performance at McGill University in 2018, with a minor in Music Education. She then started her Master's in Flute Performance at the Conservatoire de Musique de Montréal.

Alongside pursuing her master's degree, she is the flute teacher at F.A.C.E. Elementary and Secondary School and plays with various chamber and orchestral ensembles around the Montréal area.

Rachael is also an active volunteer and music teacher with music programs in Haiti and serves on the board of the organization BLUME Haiti.



FÉLIX FOSTER horn

Félix Foster is a Montreal-based horn player who is passionate about the forgotten repertoire of classical music. Whether solo, ensemble or orchestra, he always tries to introduce the new repertoire to the public. Each session, he integrates less known pieces in his repertoire. In recent years, he has performed the *Concertino for Horn and Orchestra* by Jan Koetsier, a Dutch composer, and has regularly played the Nocturne No.2 for horn and harp by the French composer Frédéric Duvernoy.

In addition to the solo repertoire, Felix is perfecting his repertoire of chamber music. With various ensembles, he explores repertoire from the Renaissance up to Contemporary music. At the Vincent d'Indy Music School, under the direction of trombonist and sackclerk Dominique Lortie, he played several pieces by Gabrielli, Frescobaldi and Monteverdi, in arrangements for brass ensemble and organ. At the University of Montreal, he is part of the ensemble of brass and horn ensemble. Within these ensembles, he had the privilege of creating several works including: *Souvenances* by Hugo St-Denis and Calydon's *Walk of the Boar* by Geoffroy Michaud-Beaulieu.

Félix is part of the University of Montreal Orchestra (OUM) and the Montreal Student Musician Orchestra (OPMEM). Since 2018, he has held the position of music librarian of OPMEM. He is also part of the artistic committee of the orchestra.

Félix is currently studying with Louis-Philippe Marsolais at the Université de Montréal. He plans to achieve a bachelor's degree in classical performance and then pursue his studies abroad. When he was younger, he studied with Pierre Savoie. During masterclasses and summer internships, he had the chance to work with several renowned horn players; Sarah Willis, Jeff Nelsen, James Sommerville, Kerry Turner and many others. In 2017, Félix participated in the Orford Art Center wind octet course, under the direction of Stéphane Lévesque.

In addition to his work as an interpreter, Félix Foster is a copyist and musical arranger. As an arranger, he transcribed many pieces for ensemble of horns, brass ensemble and wind quintet. His most notable arrangements are: *Pavane pour une infante défunte* by Ravel (arranged for wind quintet and harp), Carmichael's *Stardust* (for solo horn and horn octet), and Grieg's *Peer Gynt* suite (for brass ensemble).



MYRIAM HIDBER-DICKINSON flute

Born and raised in Switzerland, Myriam Hidber-Dickinson received a BA in Music under the guidance of F. Renggli at the Schaffhausen Conservatory and a MA under the guidance of M. Stucki at the Zurich Musikhochschule.

In 1996, 1997, 2001, and 2005 she gave masterclasses, and performed at various music conservatories, universities and orchestras in Brazil and Angola, and in numerous cities throughout the Indonesian Archipelago.

In addition to her teaching duties at various music schools in the Zurich area, and to giving masterclasses in Switzerland, Brazil and in the USA, she is continuing her studies with Philipp Racine in flute at the Zurich Conservatory, and with Cosimo Lampis in percussion and ethnomusicology.

She has exceptional versatility and a growing international fan club, in admiration of a virtuosic flutist who has taken the time and effort to explore her repertoire from the inside out: harmony, structure, color, mood, style, ornamentation, agogic, vibrato.

She has long since moved through the standard repertoire for flute together with piano, guitar, harp, chamber ensemble, and orchestra; and into Baroque music on period instruments, lesser-known works of the Classic and Romantic (especially from countries outside of western Europe), contemporary music, jazz improvisation, African percussion, and in recent years has had a distinct interest in the vast universe of Brazilian music (and in particular in Choro). She is also known for her work in multi-media: with recitation, with themes, with sculptures in an outdoor setting, at vernisages (improvisations to individual paintings), at conferences, and with music in a business conference setting.

She has a very active performing career, both as a soloist; performing with various orchestras in Switzerland, Ukraine, Serbia and Bulgaria, and in various music settings (with modern as well as historical instruments) in Switzerland, Brazil, Italy, Austria, Germany, the USA and France.

www.myriamflute.ch



OLIVIER HEBERT-BOUCHARD piano

Born in Trois-Rivières, Canada, pianist Olivier Hébert-Bouchard holds a Master of Music degree from the Manhattan School of Music.

A prize-winner of many competitions (Julia Crane International, Gian Battista Viotti International, Wigmore Hall Song and Lied Competition, Missouri Southern International, OSM Competition, Toronto Symphony Competition), he has performed as soloist with a number of North American orchestras. He appears regularly in many festivals and concert series, including Montreal New Music, Codes d'Accès, International Festival of Domaine Forget, Jeunesses Musicales of Canada, CAMMAC and Les Nuits Magiques de Nice, where he shares the stage with some of today's most celebrated musicians, among others: Pentaedre, Susan Hoepfner, Øystein Baadsvik and Julian Rachlin.

A very active radio artist, Olivier's performances are broadcasted on Espace-Musique, CBC and the Union Européenne de Radio-Télévision. In January 2013, Olivier launched the concert series Les Plaisirs non-coupables. He is also a founding member of Duo Palladium, Trio Émerillon, Trio Sonoro, Champ29 and OrGanuM.



CHRISTINE ELIZABETH HOERNING clarinet

Christine Elizabeth Hoerning is a native New Yorker, and Montreal-based clarinetist. A 'doubler' from the age of 12, her primary instruments include clarinets, saxophones, bassoon, oboe, and flute. While residing in her native New York, Christine worked extensively in pit orchestras for off-Broadway productions. Christine was the winner of the 2012 Long Island Chamber Music Festival Concerto Competition, she substituted with the Northshore Symphony Orchestra, and was an assistant and woodwind coach for the Long Island Youth Orchestra.

Since arriving in Montreal, in 2012, she is principal clarinetist with l'Orchestre Philharmonique des Musiciens de Montreal. In collaboration with the Montreal Symphony and des Quartier des Spectacles she performed as a soloist for the promotion of the Montreal Symphony's 'Viree Classique Summer Concert Series'. She

holds the second clarinet position with l'Orchestre des Musiciens du Monde, and has substituted with the Kingston Symphony and the Orchestra of Northern New York.

Christine was invited to hold presentations at the Crane School of Music, discussing performance, practice & organization as a young professional. She appeared as a guest artist at The Annual Clarinet Summit at the Crane School of Music in 2011. In 2013 she was a featured alumna in a S.U.N.Y Potsdam publication which was also featured by McGill University.

An avid performer of contemporary music, Christine performed with the Musical Theatre Montreal, and with Montreal Nouvelle Musique at the 2015 Nuit Blanche Festival. She performs frequently with composer/conductor Andre Pappathomas and l'Ensemble Mrurta Mersti. In conjunction with Opera Immediat she has performed in the orchestras of the popular operas *Die Fledermaus*, *The Elixir of Love*, *Aïda* and *Carmen*.

Christine joined the opera orchestra at LyricArezzo in Italy, in 2014, for their in concert performance of Puccini's *La Bohème* under the baton of Maestro Stefano Pagliano. Most recently she premiered a new opera entitled 'Slideshow' with acclaimed Quebecoise mezzo-soprano Marie-Annick Beliveau at La Chapelle Theatre in Montreal. As a freelancer Christine worked with a variety of musicians and ensembles, spanning various genres, having had performances at the National Arts Center in Ottawa, recording all wind tracks for a jazz fusion album with singer Tom Mauro, and making guest appearances with the gypsy-folk band Balkan Kefana.

She is the founder and artistic director of the Verisimo Collective, a chamber music ensemble which specializes in the merging of chamber music and film. The ensemble performs classical and contemporary chamber music accompanied by original films designed specifically for the ensemble and inspired by the music.

www.musique-verisimo.com



NATALIA KOVALEVSKAYA violin

Natalia Kovalevskaya was born in Moscow, Russia. She graduated from Moscow Tchaikovsky Conservatory in the class of professor Marine Yashvili.

Between 1991 and 1996, Natalia collaborated with chamber and symphony orchestras led by Alexander Mikhailov, Vladimir Ponkin, Pavel Kogan and Mikhail Rakhlevsky, among others. From 1997 to 2002 she played as principal violin with the Molodaya Rossiya Orchestra directed by Mark Gorenstein. In 2001 she was awarded the title of Honored Artist of Russia.

From 2002 she played with the "Evgeny Svetlanov" State Academic Symphony Orchestra as second principal. Also in 2002, she founded the String Quartet of soloists of State Academic Symphony Orchestra.

Natalia has performed with many foremost conductors, including Valery Gergiev, Mstislav Rostropovich, Vladimir Jurovsky, Alexander Lazarev, Gennadiy Rozhdestvensky, Mikhail Yurovsky, Leonard Slatkin, Voldemar Nelsohn, Gintaras Rinkyavichus, and with top soloists: Denis Matsuev, Anna Netrebko, Hibla Gerzmava, Leonidas Kavakos, Patricia Kopachinskaya, Maxim Vengerov, Nikolay Luganskiy and others.

Natalia Kovalevskaya is co-author, one of the organizers, and a regular performer in the "Musical Kaleidoscope" series of subscription chamber music concerts. Her partners in chamber ensembles are Dmitry Alexeev, Boris Petrushansky, Mikhail Mordvinov and Sergey Girshenko.

She takes part in many festivals and has many concerts as a soloist, chamber and orchestral musician in Russia and worldwide. Since 2017 she has held the post of Principal Concertmaster of the Moscow Bow Tie Orchestra.



ANDREAS LAAKE violin

Andreas Laake, born in London in 1961, now lives in the Italian part of Switzerland. He studied violin with Armin Tenger (Basel), Annie Jodry (Paris), and Michael Schnitzler (Wien), and he also studied conducting at the University of Zurich.

Andreas has recorded many violin works for the Swiss Radio, including Max Bruch's famous *Violin Concerto No. 1* in G minor (director Alain Lombard) and G. Bottesini's *Grand Duo for Violin and Double Bass*.

Andreas Laake is the artistic director of the 'Orchestra da Camera del Locarnese' and of the 'Camerata dei Castelli'. In 2018 he directed a concert in the famous 'Kammermusiksaal der Berliner Philharmonie'.

SYDNEY LINK viola

Originally from Cincinnati, Ohio and currently residing in Montreal, Sydney has been playing the viola for fourteen years. Over the summers she has attended festivals including Tanglewood Institute, Orford International Academy, and NYU Karen Tuttle Workshop.

Sydney Link is a fourth year student at McGill University's Schulich School of Music studying viola performance, with a minor in music entrepreneurship. Her main goal is to be a fulltime professional performer. Sydney studies with Andre Roy and has studied with Dr. Frederic Lambert.

She has been a member of the McGill Symphony Orchestra since her first year at university, and served as principal in their production with the McGill Opera of Mozart's Magic Flute.

Sydney has premiered and recorded a piece for viola, harp, and flute by composer-in-residence Henri Colombat at the Schulich School of Music.

Sydney founded The Hildegard Project with colleagues at Schulich in 2018 which puts together a presentation and program of music written and played by women for battered women, at a shelter in Montreal. She hopes to use her passion of classical music to uplift and engage women.



BERGSLAGENS KAMMARSYMFONIKER



Bergslagen Chamber Philharmonic is a Swedish orchestra which usually performs in the region of 20 concerts each year, both in Sweden and abroad.

Since 1974 the orchestra has performed about 40 world premieres, predominantly works by Swedish composers, and has released 3 albums.

In 2005, an ensemble from Bergslagen Chamber Philharmonic performed the world premiere of 'Aquarelle' by Jonathan Östlund, who was chosen as their 'Composer of the Year'.



VLADIMIR PODGORETSKY

Conductor, Founder and Artistic Director of the Bow Tie Orchestra, Composer

After earning his B.A. in Conducting from the Moscow State Conservatory, and continuing with the MFA Program in Film Music Composition at University of North Carolina, School of Art, and the Film Scoring Graduate Certificate Program from UCLA, Vladimir Podgoretsky has been working for more than 7 years on diverse Hollywood feature films and animation films. His credits as orchestrator and conductor include the feature films *Season of the Witch*, *Single Shot*, *Scavengers*, the acclaimed video game *World of Warcraft*, the ABC TV series *Revenge*, and others.

Vladimir composed music for the feature film *The Game of Truth*, from acclaimed producer Timur Bekmambetov, and worked as an additional music arranger together with film composer Harry Gregson Williams on the film *Equalizer*.

He was awarded the BMI Goldsmith Film Scoring Scholarship (2011), and a Fulbright Scholarship (2009). He continues to work as the Artistic Director, Conductor and Lead Orchestrator with Bow Tie Orchestra in Moscow, in parallel with working on his own compositions.

<https://www.podgoretsky.org>

MOSCOW BOWTIE ORCHESTRA & CHOIR

Moscow Bow Tie Orchestra and Choir was founded by composer and conductor Vladimir Podgoretsky in 2016 specifically to make online remote recordings at the renown Mosfilm studio in Moscow.

The members of Bow Tie Orchestra are top professionals with many years of experience, among whom many are active in the National Orchestra of Russia.

For the past years Bow Tie Orchestra recorded music for more than 100 projects, for composers from all corners of the world, spanning the USA, UK, Sweden, Germany, China, Australia, Canada and several more. Among its recordings of music for film, Moscow Bow Tie Orchestra has recorded the music of acclaimed film composers such as Harry Gregson Williams, Neal Acree, Atli Orvarsson and Nathan Furst.

<https://www.moscow-scoring.com>



WITH SPECIAL THANKS TO:



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Vladimir Podgoretsky

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www.mezeaudio.com



*& to all individuals, studios, and institutions
which helped bring this project to life.*

Lunaris, pt. 2

Jonathan Ostlund

Lento, lirico

soprano

violin

piano

mp (sub.)

p

p sim.

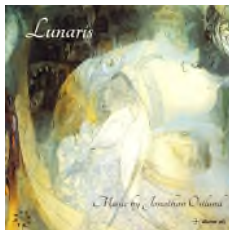
port.

ritard.

gliss.

ritard.

JONATHAN ÖSTLUND – LUNARIS



'Lunaris' (Divine Art, 2016)

DDA 21226

Double CD programme:

Lunaris Theme I (voice/piano),
Opus Pocus Fantienne (flute/piano),
Phantasion (flute/piano),
Air dans l'air (flute solo),
Lumière d'étoiles (piano solo),
Fantasia on Scarborough Fair
(flute/cello/piano),
Rencontre (flute/piano),
The Wizard
(flute/violin/cello/piano),
Rêverie - Jeux de pluie
(string quartet),
Night-struck (cello/piano),
Winter Vigil (piano solo),
Rêve et Lune (voice/piano),
Miroir d'un mirage (piano solo),
La Féerie et Pierrot (voice/piano),
The Frog Pond (bassoon/piano),
Music at Moonrise
(voice/violin/piano),
Lunaris Theme II
(voice/violin/piano)

“Östlund’s music possesses the most vital ingredient for a composer: He makes you want to listen to him. Östlund possesses a notably poetic spirit, with a touch of sentiment and melancholy. He balances this with an impish wit that is really quite delightful.

Jonathan Östlund is an engaging composer who clearly has a bright future ahead of him. Anyone who relishes lyricism and a poetic spirit should find much to enjoy in this album.”

Dave Sacmann (Fanfare)

“Östlund’s signature, like Debussy and Schumann in the great tradition, merges atmosphere, mystery, fantasy, and fairy tale. The sensation of *Nachtmusik* is so strong that one can approach these two discs as a single narrative of encounters by moonlight.

[Östlund’s] personal vocabulary—striking, often repetitive rhythms, dashes of Shostakovich and Prokofiev, diatonic harmonies that bend in other directions, and remembrances of vocal traditions from Arabia and the Orient that decorate the lyrical line with melismatic flourishes—is markedly original.

Östlund’s artist’s bio lists a clutch of awards and festivals where his punning wit and earthy naturalism have been welcome. I’m happy to welcome those qualities, too, and feel enriched by stepping into his world of fancy free.”

Huntley Dent (Fanfare)

“Östlund writes in a tonal manner and his evocative compositions have no reservations; creating soundworlds of fantasy, Östlund seems to have no end to his reservoir of inspiration.”

Remy Frank (Pizzicato): translated by Stephen Sutton

“There’s just too much going on to do it justice [in a short review]. The sleeve does a good job, suggestive as it is of dreamy, other-worldly soundscapes. A fascinating piece of work, guaranteed to make your dream-like reveries seem all the more fantastical.”

Jeremy Condliffe (The Chronicle)

“Jonathan Östlund is one of those contemporary composers who writes music with natural poetic melodies and highly sophisticated harmonies, blending tradition with contemporary expression.[...]. The music flows with extremely flexible interpretation, with both dramatic climaxes and romantically soft sections, with variations in color, texture, emotion and narrative expression. Full of passion, emotion, fatality...”

Jan Hocek (His Voice): translated By Stephen Sutton

“Jonathan Östlund is a young Swedish composer who is winning acclaim for his attractive, imaginative and accessible music. He is being championed by some of Europe’s best musicians, several of whom have come together to perform on this album of chamber music and solo instrumental pieces inspired by nature. Evoking the magic of night in all its guises from the dark to the whimsical this lyrical new music has an individual sound and is in turn picturesque and witty.

Timeless and sophisticated music.”

John Pitt (New Classics)



Musicians featured on
'Lunaris' (Divine Art, 2016):

Ruxandra Cioranu (soprano)

Lydia Hillerudh (cello)

Yoana Kareмова (piano)

Ariel Jacob Lang (violin)

Ursula Leveaux (bassoon)

Eleonore Pamejjer (flute)

Einar Steen-Nøkleberg (piano)

Blandine Waldmann (piano)

Alexander Zagorinsky (cello)

The Cellini Quartet



“[...] the decidedly French Impressionism-fragranced Phantasion for flute and piano, performed in the most miraculous manner here, gives us a clue as to what lies at the heart of Östlund’s expression. [...]. Östlund clearly has much to say, and he says it in a consistently interesting manner. Fully worthy of investigation.”
Colin Clarke (Fanfare)

“Although we recognize Impressionism and Romanticism Östlund’s expression is strong at all times and completely his own.”
Sofia Lilly Jönsson (Svenska Dagbladet)

“Jonathan Östlund is a composer who reveals an ability to create works that are magical, playful and energetic but always with a distinctive sound, a sound that will surely appeal to a wide audience. [...]. Winter Vigil, a piece that slowly develops through some quite lovely passages, conjuring some very fine images whilst giving the impression of an improvisation. At times the music gains an almost Bach like flow before rippling phrases lead to the coda. This is a particularly fine piece.”
Bruce Reader (The Classical Reviewer)



L'al di Là

Jonathan Ostlund

Molto espressivo, rubato
Dreamy, shimmering in blue

Clarinet
[in A]

2

4

6

8

10

12

Più andante

Tranquillo

ritard.

The musical score is written for a Clarinet in A. It consists of 12 measures, grouped into four systems of three measures each. The first system (measures 1-3) is marked 'Molto espressivo, rubato' and 'Dreamy, shimmering in blue'. The second system (measures 4-6) continues the melodic line. The third system (measures 7-9) is marked 'Più andante'. The fourth system (measures 10-12) is marked 'Tranquillo' and ends with a 'ritard.' (ritardando) instruction. The score includes various musical notations such as slurs, ties, and dynamic markings (p, mp, mf, f). Measure numbers 2, 4, 6, 8, 10, and 12 are indicated in boxes above the staff. The key signature has one flat (B-flat), and the time signature is 4/4.

'Voyages' [Divine Art, 2019]
DDA 21232

L'al di là Theme
 Etesian
 Twilight-wind and Mandolin
 Visions on the Wind
 Veils of Night
 Folklore Fantasia (in 3 mvt.)
 Air on a Grieg Theme
 Autumnal Aire
 Minuit et mistrale
 Moonlight Weave
 Fantasia pour trompette petite
 Favola
 Après l'hiver
 The Wizard
 Syrinx et Pan
 Jeux pour deux
 Fantasia on Bach's 'Badinerie'
 Clarinette dans l'air
 Berceuse Bergamasque
 The Aura
 Dacian Prayer
 Two Fantasias on Ancient Hymns
 Winter Cathedral
 Air dans l'Air
 Gate of Northern Lights
 Sonatine Lyrique
 Oblivion
 Erbkönig
 The Stair



Evgheny Brakhman (piano)
 Rachael Elizabeth Cohen (flute)
 Myriam Hidber-Dickinson (flute)
 Christine Hoerning (clarinet)
 Walter Gatti (grand organ)
 Manon Gleizes (soprano)
 Sasha Grynyuk (piano)
 Harry Pölda (piano)
 Elena Saccomandi (violin)
 Artjom Safronov (tenor)
 Alicja Śmietana (violin)
 Vladimir Spektor (violin)
 Einar Steen-Nøkleberg (piano)
 Alexander Zagorinsky (cello)
 Ksenia Zhuleva (viola)
 Duo Almira: Isabel González (flute) &
 Paula Jimenéz (bassoon)
 Trio Tempora: Marius Birtea (clarinet),
 Madeleine Douçot (cello) & Emese Badi (piano)
 Ensemble NEO
 Symphony Orchestra of Norrlandsoperan.

"Jonathan Östlund's music has this rare emotional freshness, which I really appreciate in music. His style gives us, performers, a lot of ways for searching colors, timbres, images, all that we call "interpretation". Jonathan is a very kind and open person, I am happy to know him!"
Evgheny Brakhman

"It has been a pleasure for us to be part of this project! Jonathan Östlund's music inspires us, reason why we wanted him to help expand the flute & bassoon repertoire."
Duo Almira

"My favourite part of playing Jonathan's "Sonatine Lyrique" is the third movement, in which I imagine walking in a forest in the autumn. The clarinet's trills portray birds singing, and the piano's long arpeggios feel like the sunlight shining through the leaves of tall trees. The cello's folkloric elements bring an additional ancient atmosphere."
Emese Badi

"It was a moving moment for me to record Jonathan Östlund's poetic, highly musical, and flutistic work, 'Air dans l'Air'. Thank you for your music, which comes from the bottom of your heart and I'm sure will touch many hearts."
Myriam Hidber-Dickinson

"We found "Gates of Northern Lights" to be a challenging and interesting piece which called for reflections. Elena's violin part is truly idiomatic.

*We have loved to be part of this project!
The Solo Organ works have a wonderful mood alternating between darkness and light; a Northern atmosphere contrasting the earthly vs. the spiritual."*
Elena Saccomandi & Walter Gatti

"I like Jonathan's music! It is very melodic, and has a fascinating harmonic structure, with features of Romanticism and vivid imagery. At the same time, it is created in a modern language, and has a clear form. His cello works are beautifully written, very professionally, with brilliant knowledge of the specifics of the instrument. It is interesting and pleasant to perform them, and the instrumental techniques used require high skills from the cellist. Jonathan's music finds a lively response from the listener!"
Prof. Alexander Zagorinsky





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Jonathan Östlund

Co-Executive Producers: *Evelyne Bologa Cimoca & Jonathan Östlund*

Photo of Jonathan Östlund, Program notes, Narration: *Evelyne Bologa Cimoca*

Booklet design: *Evelyne Bologa Cimoca and Stephen Sutton*

Cover image: artistic impression based on '*Erlkönig*'

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'*Sea View*' by Akseli Gallen Kallela (1865 – 1931); p. 2

'*October*' by Maxfield Parrish (1870 – 1966); p. 8

'*Dolphin Bay*' by William de Leftwich Dodge (1867 – 1935); p. 9

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'*Clair de lune*' by Charles-Victor Guillaux (1866 – 1946); p. 24

'*The lantern bearers*' by Maxfield Parrish (1870 – 1966); p. 25

'*Autumn Grasses in Moonlight*' by Shibata Zeshin (1807 – 1891); p. 29

artistic impression based on '*The Fairy Dance*' by Karl Wilhelm Diefenbach (1851 - 1913); p. 30

'*Elk in the Snow*', illustration for Helge Kjellin's '*The Tale of the Elk Hop and the Little Princess Cotton Grass*'
by John Albert Bauer (1882 – 1918); p. 33

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