

**AULIN
MOBERG
ANDRÉE**
ORCHESTRAL
WORKS

**Gothenburg
Symphony
Orchestra**

Johannes
Gustavsson

VALBORG AULIN

PARISIAN SCENES (Tableaux Parisiens, 1886)

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|---|--|------|
| 1 | Noisy life – in the distance we hear bells ringing and mingling with the sound of an organ (Vie bruyante – dans le lointain on entend sonner les carillons, qui mêlent avec les sons d'un orgue) | 6:10 |
| 2 | In the quiet of the night (Dans la calme de nuit) | 6:08 |
| 3 | Ballroom scene (Scène de bal) | 5:34 |
| 4 | Party night at the Trocadéro (Un soir de fête à Trocadero) | 6:40 |

IDA MOBERG

SUNRISE – ORCHESTRAL SUITE (Soluppgång, 1907)

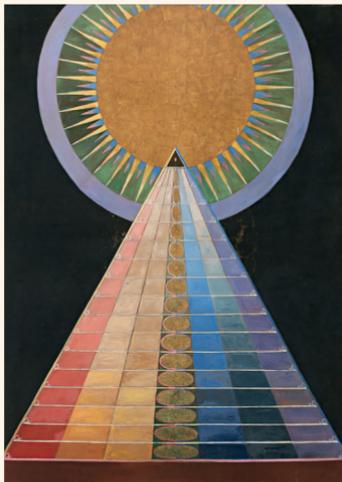
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|---|---|------|
| 5 | Sunrise (Soluppgång) | 5:29 |
| 6 | Prelude – Activity (Preludium – Verksamhet) | 5:00 |
| 7 | Evening (Afton) | 4:19 |
| 8 | Stillness (Stillhet) | 4:22 |

ELFRIDA ANDRÉE

SYMPHONY NO. 1 IN C MAJOR (1868)

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|----|------------------------------|------|
| 9 | Allegro | 9:15 |
| 10 | Intermezzo: Allegro moderato | 8:07 |
| 11 | Andante (largo): Con moto | 8:59 |
| 12 | Finale: Allegro [molto] | 9:40 |

Valborg Aulin, Ida Moberg and Elfrida Andrée are romantic and neoromantic Nordic composers, whose orchestral works expose cosmopolitan styles of their time. Powerfully figurative music employs brilliant timbres and symbolist mysticism. Music bespeaks both impressions of the everyday life and the environment, and simultaneously of the inner struggles and spiritual pursuits of an individual.



Hilma af Klint (1862-1944)
Altarpiece No. 1



VALBORG AULIN (1860-1928)

Swedish composer Valborg Aulin composed her Parisian scenes (1886) on site. Indeed, Paris has been described widely in the arts. It is the mythic city of the artists, from Charles Baudelaire to Coco Chanel and from Berthe Morisot to Jim Morrison.

The Parisian scenery painted by Aulin is a colourful and witty "outdoor composition". The wandering in the city begins among the lively crowd on the boulevard, until the tubular bells, together with the harp and the chorale by the wind instruments, take us to a church for a passing hour of memento mori (a reminder of the inevitability of death).

In the second movement, an Andalusian-influenced serenade vibrates in the darkness of the night.

The third movement portrays a ballroom scene full of coqueting and cooing. The last movement pictures the grandiose Trocadéro palace and its parks built for the 1878 World's Fair. The texture dazzles of festive fanfares, fire work imagery and arabesque figures.

The work was never performed during Aulin's lifetime. She stopped composing at the age of 43 and moved from Stockholm to Örebro, where she worked as a pianist, music teacher and concert organizer. Her younger brother was the composer and conductor Tor Aulin, who conducted the Gothenburg Symphony Orchestra often in its early years.



IDA MOBERG (1859-1947)

For Swedish-speaking Finn Ida Moberg composing meant seeking for the ultimate truths of life. Her philosophical or esoteric compositions often express an individual's spiritual contest and inner transformation.

The orchestral series *The Sunrise* (1907) is also an inner journey, where searching motives alternate with mystical visions and silences. Evocations of nature serve as metaphors for meditation and for communing with the universe.

The first movement builds upon a large span from the ripple of a few tones to a swaying chorale-like fulfilment – like a process of a great spiritual awakening. The second movement contains upward pushing sigh motives as if depicting the life of an individual as a strenuous toil.

The action continues in the third movement at a strict pulse, which eventually subsides, as in declining years. The finale, played by the string instruments only, suggests the hereafter, the spiritual realm. This last movement Moberg included in her opera *Asiens ljus* ("The Light of Asia") as well, under the title *Cradle song*.

Moberg conducted the first performance of the work at Viborg in 1908. She started her career as a singer and piano teacher, and only later re-educated herself thoroughly as a composer and conductor. She was a pioneer in theosophical and anthroposophical circles in Finland, and nowadays a queer icon as well.



ELFRIDA ENDRÉE (1841-1929)

The Symphony No. 1 by Elfrida Andrée displays a quest narrative of romantic subjectivity in the classical German style (the "Leipzig school"), seasoned with a dash of magic or "the fantastic". Here, a symphony is a story comparable to a developmental novel (*Bildungsroman*) in which the protagonist grows into a new person through adventures.

The first movement sends the hero on the way. The music is energetic and noble, exposing thrilling moments of pastoral incantation and soulful melancholy, such as shadowy string tremolos and woodwind solos. A dream-like dance movement follows, combining folk music with fugato technique. The third movement, which is a slow one, suggests a sensuous love scene with tragic (*Liebestod*) undertones. The finale ends the journey spectacularly.

The Swedish composer Elfrida Andrée worked around 60 years as the organist of Gothenburg Cathedral. As a music activist, she contributed to the founding of the Gothenburg Symphony Orchestra.

Andrée's first symphony had its first performance in 1869 in Stockholm. Probably it is the earliest symphony in the Nordic countries, composed by a woman and performed in a public.

The women's movement, labor movement and other social and civil rights movements unfolded in the 19th century, have empowered women and other minority representatives as artists and citizens since. In the music of these three Nordic composers, we can even today hear the power of diversity, equity and inclusion that expands our understanding of ourselves, the world and its cultural heritage.

dr Susanna Välimäki



**GOTHENBURG SYMPHONY ORCHESTRA
– THE NATIONAL ORCHESTRA OF SWEDEN**

Since 2017, Santtu-Matias Rouvali has been chief conductor of the Gothenburg Symphony Orchestra. He is one of the most sought-after conductors of our time and has led the orchestra on successful tours to four Nordic capitals as well as Germany and Austria. The orchestra has previously made acclaimed performances on the world's most prestigious stages, among them the BBC Proms in London and the Musikverein in Vienna, and gives hundreds of concerts every year in the Gothenburg Concert Hall. The orchestra's digital concert hall, the GSOPlay, offers concerts with world-leading conductors and soloists, chamber concerts and imaginative film productions.

The Gothenburg Symphony Orchestra was formed in 1905 and today consists of 109 musicians. Important principal conductors in recent years include Gustavo Dudamel and Neeme Järvi. The Gothenburg Symphony Orchestra has made over hundred recordings, many of which have received international awards. Most recently Sibelius' symphonies with Santtu-Matias Rouvali on Alpha Classics, which have been praised in magazines such as Gramophone and Diapason.



CONDUCTOR: JOHANNES GUSTAVSSON

The conductor Johannes Gustavsson grew up in Arvika and began his musical career as a viola player. He received his conducting diploma at the Norwegian Academy of Music after studying for Lars Anders Tomter, Ole Kristian Ruud and Olav Anton Thommessen. He then supplemented with studies for Simon Streatfeild and Jorma Panula.

Today he is one of Sweden's leading conductors. He has a wide register and conducts both symphonic repertoire and opera repertoire together with several of the leading Scandinavian orchestras and opera houses. He regularly conducts orchestras throughout Sweden, Norway and Finland. As a zealot for contemporary music, Johannes Gustavsson has conducted over 30 premières of newly written Nordic orchestral works.

He is principal conductor at Wermland Opera and for the Oulu Symphony Orchestra and artistic director of the Norwegian Youth Symphony Orchestra. He has previously been Västerås Sinfonietta's first guest conductor and artistic advisor to the Nordic Chamber Orchestra in Sundsvall.

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Repertoire curator: Magdalena Fronczak

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