

ORKESTERIN EDESSÄ

Dokumenttielokuva, ohjaaja Anna-Karin Grönroos

Dialogilista alkuperäiskielellä

27.09.2019

25 FPS

Grafiikat **boldattuna**, suomiplanssit

10:00:00:00 - 10:00:03:04

TUFFI FILMS ESITTÄÄ

10:00:03:05 - 10:00:07:03

ANNA-KARIN GRÖNROOSIN DOKUMENTTIELOKUVAN

10:00:07:03 - 10:00:10:23

PERUSTUU VENLA HELLSTEDTIN JA JUUSO IKOSEN ALKUPERÄISIDEAAN

10:00:12:08 - 10:00:12:23

Three, four.

10:00:34:02 - 10:00:34:08

Good.

10:00:47:22 - 10:00:51:00

I think you should stop now, stop now. Say something.

10:00:53:20 - 10:00:58:22

Let's do it once more, 240. You have to follow me...

-Yes.

10:01:07:10 - 10:01:10:06

Look at the people. See that they are ready.

10:01:19:24 - 10:01:22:15

Yeah, that bar is tricky. 240...

10:01:24:00 - 10:01:27:00

Sorry, how much time do I have?

- About five minutes.

10:01:28:10 - 10:01:29:05

Unfortunately.

10:01:31:04 - 10:01:33:17

Go ahead, just fix it.

- Yes.

10:01:34:12 - 10:01:38:23

Let's fix this tomorrow.

- No, let's do it right.

10:01:39:03 - 10:01:45:23

Okay, so. Let's have just 240, just brass and timpani.

10:01:47:20 - 10:01:48:14

One, two, one, two, three.

10:01:48:20 - 10:01:53:19

**KAPELLIMESTARIN AMMATTIA VOI HARJOITELLA VAIN
ELÄVÄN ORKESTERIN KANSSA.**

10:01:53:20 - 10:02:01:09

**SIBELIUS-AKATEMIA ON AINOA TAIDEYLIOPISTO EUROOPASSA,
JOSSA OPISKELIJOILLA ON MAHDOLLISUUS SIIHEN JOKA VIIKKO.**

10:01:02:10 - 10:02:08:23

**TÄSSÄ ELOKUVASSA SEURATAAN KOLMEA OPISKELIJAA
KOLMEN VUODEN AJAN.**

10:02:10:01 - 10:02:18:10

ORKESTERIN EDESSÄ

10:02:25:07 - 10:02:29:08

The main reason, why I want to be a conductor is...

10:02:30:19 - 10:02:33:13

Well of course I listen to classical music for a long time.

10:02:33:15 - 10:02:38:00

I listen to recordings and things like this.

10:02:39:05 - 10:02:43:07

What I discovered really early is that although I was a pianist, -

10:02:43:07 - 10:02:49:23

I was much more interested in like symphony repertoire and I was not such a big fan of piano solo pieces.

10:02:53:14 - 10:03:02:01

JAMES KAHANE, 21

TOISEN VUODEN OPISKELIJA

10:03:01:14 - 10:03:04:22

What I liked really much in orchestra is that like the different colours -

10:03:04:23 - 10:03:10:13

and the sort of variety of the things that you can get and...

10:03:14:14 - 10:03:18:07

So as soon as I could and as soon as it became like possible for me -

10:03:18:24 - 10:06:20:20

I started to study orchestra conducting.

10:03:30:15 - 10:03:33:23

So tell me something about this top one here.

10:03:34:14 - 10:03:42:00

It's not very clear but what kind of a conductor is he? So what does it tell you?

- Very artistic.

10:03:42:11 - 10:03:44:13

Very energetic.

- Passion.

10:03:45:19 - 10:03:47:11

Energetic in what... in which way?

10:03:47:22 - 10:03:54:01

In terms of the whole body is moving, so he's spending a lot of energy to move the whole...

10:03:53:15 - 10:03:57:16

Is it good or bad?

- It can be good and it can be bad. - Yeah, that's the question.

10:03:58:04 - 10:04:02:14

In his case?

- I don't know. To be honest, I don't know. - Maybe bad.

10:04:03:08 - 10:04:06:13

What is it that the conductor actually does there?

10:04:07:09 - 10:04:10:02

You always need to ask yourself that -

10:04:10:09 - 10:04:14:14

what is the thing I want, do I deliver the message clearly -

10:04:15:06 - 10:03:21:08

through my hands and through my gestures, facial expressions, speaking, whatever.

10:04:23:01 - 10:04:27:23

And now put your left hand on the top of your friend's right hand.

10:04:29:14 - 10:04:31:21

And now just exhale and relax your left hand.

10:04:38:06 - 10:04:39:14

Relax your shoulders.

10:04:42:05 - 10:04:49:03

And now what we are going to do, we are going to be moving our right hand -

10:04:49:20 - 10:04:52:15

very softly and slowly.

10:04:53:20 - 10:04:59:01

So move your right hand and relax your left hand.

10:05:01:12 - 10:05:08:17

Do slow motion. Your brains are now just so so mixed up.

10:05:13:12 - 10:05:15:00

As slowly as you can -

10:05:15:00 - 10:05:20:07

so that the other other one can actually adjust to your movements.

10:05:27:02 - 10:05:27:23

Are you breathing?

10:05:44:11 - 10:05:46:14

Good. Open up your eyes and shake a little.

10:05:47:18 - 10:05:50:08

Oh wow, you were so concentrated.

10:05:52:23 - 10:05:55:02

Very nice. How did it feel this way?

10:05:56:05 - 10:06:00:08

It was interesting to lead another person.

10:06:00:18 - 10:06:03:10

Does the other person allow you to move?

10:06:04:15 - 10:06:10:11

And does he or she follow or does he... he or she try to make their own way.

10:06:10:16 - 10:06:14:11

Yeah exactly, that's exactly the same thing what happens when you are conducting -

10:06:16:01 - 10:06:17:08

between you and the players.

10:06:20:01 - 10:06:27:03

If you are a little bit stressed or tense with your body, with your breathing, with your facial expression -

10:06:27:11 - 10:06:33:07

with your nonverbal or verbal communication, there might be a disturbance and they don't follow you.

10:06:36:11 - 10:06:46:09

EMILIA HOVING, 21

ENSIMMÄISEN VUODEN OPIKELIJA

10:06:49:13 - 10:06:51:12

Orkesteri tuntuu mun soittimelta.

10:06:52:00 - 10:06:54:13

Mä oon tosiaan alottanu pianolla ja klarinetilla, -

10:06:55:20 - 10:06:58:16

mutta kumpikaan ei koskaan tuntunu silleen oikeesti omalta.

10:07:04:24 - 10:07:07:04

Mä oon myös tosi kiitollinen siitä, -

10:07:09:13 - 10:07:12:21

että mä oon saanu kasvaa muusikoksi -

10:07:14:14 - 10:07:19:14

sellasessa ympäristössä, jossa on täysin luonnollista olla nainen kapellimestarina.

10:07:22:15 - 10:07:25:09

Päämäärä on tehdä musiikkia toisten kanssa.

10:07:27:05 - 10:07:31:09

On niinku upeaa laittaa kaksi ihmistä esimerkiks yhteen -

10:07:31:09 - 10:07:33:05

ja kattoo mitä ne saa yhdessä aikaan.

10:07:33:13 - 10:07:38:21

Puhumatta sitte 25 henkilöstä, puhumatta 50 henkilöstä.

10:08:12:20 - 10:08:15:20

We will start with rehearsal number 58.

10:09:08:21 - 10:09:10:07

It's too soft. - Yeah.

10:09:13:10 - 10:09:16:19

You are kind of totally disconnected from the music.

10:09:16:20 - 10:09:23:05

Yeah. I know. First I'm trying to, I'm trying to hear and I'm trying to really... I don't know.

10:09:24:07 - 10:09:31:12

SUSANNA MÄLKKI

YLIKAPPELLIMESTARI

HELSINGIN KAUPUNGINORKESTERI

10:09:25:05 - 10:09:25:18

Yeah.

10:09:28:24 - 10:09:33:00

Yes, but it's really basically just beating.

- Yeah, yeah. It is.

10:09:33:16 - 10:09:36:16

Now let's see what happens here? Ah, no. Okay.

10:09:37:06 - 10:09:40:22

No because you're, it's a bit autistic at the moment.

10:09:41:08 - 10:09:44:18

Yeah. I know, I know, and I was very much aware of it when I did this.

10:09:44:24 - 10:09:48:15

Cause I somehow, it just felt that I just need to somehow...

- Because it's a very tricky thing to do.

10:09:48:23 - 10:09:55:09

But also it may be helpful if you think... Can you stop it? If you think um...

10:09:56:04 - 10:09:59:03

I mean beating wise it's an easy movement. It's only one, two. - Yeah.

10:10:00:03 - 10:10:04:07

So then what is the key? The key is the character.

10:10:05:01 - 10:10:09:03

Because it's only down and up you know, but you can do it in billion different ways.

10:10:09:03 - 10:10:12:15

So if you are clear that you want...

10:10:14:05 - 10:10:15:23

Or... even if the...

10:10:17:68 - 10:10:18:11

You always have to...

10:10:20:05 - 10:10:21:21

So you can't be soft. - No.

10:10:24:22 - 10:10:25:21

You were rehearsing this...

10:10:27:20 - 10:10:32:02

But you know that they actually didn't do the crescendos. They do...

10:10:35:08 - 10:10:39:12

And even if you were talking about it, they didn't do it. I don't know if you noticed this.

10:10:38:22 - 10:10:41:08

Yeah yeah I noticed, I don't know how to...

10:10:42:13 - 10:10:47:11

Just I think then it can just point that it sounds like a diminuendo all the time...

10:10:49:23 - 10:10:50:17

Yeah.

- Yeah?

10:10:51:16 - 10:10:53:24

And here you do some kind of nice...

10:10:55:17 - 10:10:56:04

Let's see.

10:11:01:15 - 10:11:06:08

It was like a... how do you call lasso, cowboy... the lasso you know.

10:11:07:06 - 10:11:08:08

It was quite impressive.

10:11:10:05 - 10:11:13:24

You can brush your hair at the same movement.

10:11:16:19 - 10:11:19:24

Yeah it's just there. One and...

10:11:35:10 - 10:11:40:02

This conducting job is, let's say it's relatively recent.

10:11:40:20 - 10:11:46:08

And now we've reached this state where are many young conductors -

10:11:46:10 - 10:11:50:13

Very talented ones, and very few make it to the top.

10:11:53:21 - 10:11:57:07

I think that what is really important to know is at the end of the day -

10:11:57:07 - 10:11:58:10

you are doing your own way.

10:12:00:00 - 10:12:04:22

And some conductors really manage with time to do amazing things -

10:12:05:01 - 10:12:09:20

and when they were student they were not necessarily the most impressive ones.

10:12:48:08 - 10:12:52:14

It's great except that let's play the second one little bit less.

10:12:53:17 - 10:12:54:20

Mezzoforte sforzato.

10:12:55:19 - 10:12:56:24

Hei mennään vielä. Erinomaista.

10:13:16:09 - 10:13:19:11

When you hear that click then it opens because it's electric.

10:13:20:14 - 10:13:23:20

This is our symphony orchestra repertoire here.

10:13:24:04 - 10:13:31:16

I-HAN FU, 25

MAISTERIVAIHEEN OPISKELIJA

10:13:24:13 - 10:13:27:03

It is in alphabetical order.

10:13:33:13 - 10:13:36:20

I start to learn piano when I was young.

10:13:39:14 - 10:13:45:00

And my teacher feel I had good rhythm talent.

10:13:46:02 - 10:13:50:00

So she advised my parent to send me to study percussion.

10:13:50:22 - 10:13:56:11

And I went to a group which influenced me the whole life, the teacher.

10:14:03:11 - 10:14:05:17

In Chinese our teacher always said:

10:14:07:20 - 10:14:11:08

“Don’t be the music worker, but be the musician.”

10:14:23:22 - 10:14:28:15

Can we start from trio again, trio. And follow the phrasing -

10:14:28:15 - 10:14:30:20

sometimes it’s two bars, sometimes it’s one bar.

10:15:35:23 - 10:15:39:10

Just thinking about this character, do we want it to sound like a march?

10:15:40:08 - 10:15:48:20

HANNU LINTU

YLIKAPPELLIMESTARI

RADION SINFONIAORKESTERI

10:15:42:24 - 10:15:46:24

That’s what you do now. I mean do you want it to sound like a march, I don’t know?

10:15:47:20 - 10:15:49:11

And I don’t think... I don’t think, it’s not a march.

10:15:51:18 - 10:15:54:05

More presto? - It’s not about the tempo.

10:15:54:09 - 10:16:00:13

It's... there's something deeply wrong in the phrasing, there's something deeply wrong with the upbeats, -

10:16:01:23 - 10:16:06:18

something deeply wrong in the dynamics. For start.

10:16:07:16 - 10:16:07:22

Okay.

10:16:10:15 - 10:16:12:09

It's very... the upbeat is very often like...

10:16:16:17 - 10:16:17:06

You need to just...

10:16:20:18 - 10:16:24:20

You have to make phrasing. You're just beating and beating and beating and...

10:16:24:20 - 10:16:27:07

It doesn't go anywhere.

- Trio.

10:17:03:09 - 10:17:06:21

Nowadays it's a lot of Asian people to go abroad to study and...

10:17:09:01 - 10:17:14:11

The reason is because we want to get to know the real culture, what is it.

10:17:21:13 - 10:17:26:00

We are not only learning about the technique or only about the music.

10:17:29:03 - 10:17:32:18

If we want to know the music of Beethoven or Mozart, -

10:17:32:23 - 10:17:34:07

we are not only study the score.

10:17:35:19 - 10:17:43:08

We have to know even the language, or even the painting of that area, or the music history, -

10:17:43:09 - 10:17:45:06

or even the country history.

10:18:24:06 - 10:18:29:20

Se, että oppii tulkitsemaan musiikkia, esittämään musiikkia niin et se on vakuuttavaa, -

10:18:29:20 - 10:18:34:09

et se on niinkun uskollista säveltäjälle, mut et se on myöskin syvällistä ja kertoo ihmiselle jotakin...

10:18:34:09 - 10:18:38:12

Niin sehän vaatii kypsyyttä ja aikaa, et kyl se niinkun vaatii kokemusta ja ikää, -

10:18:40:01 - 10:18:45:06

että se muuttuu vakuuttavaksi ja et sä oikeesti pystyt liikuttamaan ihmisiä.

10:18:46:20 - 10:18:48:18

No jos he ei alota sitä nyt niin he eivät opi sitä ikinä.

10:19:01:16 - 10:19:02:11

Yeah it's...

- Yeah.

10:19:03:15 - 10:19:05:18

You did it fine yesterday. Now it's just a mess.

10:19:06:18 - 10:19:09:19

Coming to the third part is not clear.

- Yeah, once more.

10:19:16:04 - 10:19:17:12

Look at them, not at me...

- Yeah, yeah.

10:19:19:07 - 10:19:21:01

I'm not playing.

- This is fine now?

10:19:28:24 - 10:19:33:03

No no, that's not, I mean you need to think the temp... I mean all of you, it's the same problem now...

10:19:33:22 - 10:19:35:17

You did fine, what happened to you now?

10:19:36:23 - 10:19:40:16

I'm just, you need to think, you are not thinking about the pulse into the second bar at all.

10:19:41:14 - 10:19:44:11

Upbeat to third bar has no relation to tempo whatsoever.

10:19:45:12 - 10:19:47:00

Absolutely not.

- Okay.

10:19:50:01 - 10:19:54:17

One two three, one two three. Once more, once more.

10:19:58:10 - 10:20:01:24

No no please please please no. Now you're killing flies.

10:20:04:21 - 10:20:05:22

Mattopiiska.

10:20:25:04 - 10:20:26:12

This is a good tempo, this is good.

10:20:57:23 - 10:21:02:02

Now it works. Some reason when you did it for the first time, -

10:21:02:02 - 10:21:05:12

you did so many things, it was just kind of very confusing.

10:21:05:12 - 10:21:06:21

Now just keep it kind of.

10:21:08:07 - 10:21:14:02

Why is it so difficult for you both to think about the tempo in the third bar?

10:21:14:18 - 10:21:17:07

Actually I spent a lot of time thinking about it.

10:21:17:12 - 10:21:19:17

But you are not thinking about the second beat.

10:21:20:00 - 10:21:24:11

And it's the way... how you keep the baton.

- Yeah, my baton is awful.

10:21:25:09 - 10:21:28:05

Do something, down, down...

10:21:30:23 - 10:21:34:12

C'est dur au final... s'il veut... Parce que, en fait, finalement...

10:21:34:22 - 10:21:37:03

Pour nous c'est plus facile mais ce n'est pas à leur caractère.

10:21:37:12 - 10:21:40:06

Pour nous c'est aussi possible mais ce n'est pas à leur caractère.

10:21:40:12 - 10:21:41:07

Oui oui bien sur.

10:21:40:14 - 10:21:51:13

Parce que ce que Taavi a fait ce n'était même pas au tempo. Je vais dire... Ce quoi ça?

On cherche qu'on choque.

- Ah oui!

10:21:51:15 - 10:21:51:23

- Ah oui!

10:21:52:19 - 10:21:56:10

Siis mun mielestä se oli erinomanen se välijakso. Siin oli niinkun semmonen...

10:21:58:15 - 10:21:59:10

Jumalauta mikä draivi.

00:22:03:23 - 10:22:07:07

No mentäskö me kahville? Mennäänkö kahville, mennään kahville, joo.

10:22:13:02 - 10:22:18:21

I kind of I learn this sort of conducting technique quite well or I'm at least making progress.

10:22:20:16 - 10:22:27:01

At the same time I'm developing my, you know, my musical personality and things like that.

10:22:27:01 - 10:22:31:03

But sometimes I have some trouble to link both.

10:22:33:19 - 10:22:37:22

I think my big mistake very often is to think first about beats.

10:22:41:09 - 10:22:47:01

While actually it's more helpful to think first about the music, -

10:22:47:01 - 10:22:53:10

and first about how it goes and what you want to show in the music and what you want to emphasize.

10:22:53:10 - 10:22:55:07

And not think in terms of beat.

10:23:02:07 - 10:23:06:14

Se on kyl ihan yleinen ongelma, että rupee ajattelemaan liikaa.

10:23:07:10 - 10:23:12:00

Onks tää tulkinta semmonen varteenotettava? Teenks mä jotain ihan väärin tyylillisesti?

10:23:14:13 - 10:23:17:07

Että onko mulla lupa tulkita tää tällee?

10:23:22:18 - 10:23:26:22

Se johtaa siihen, et sä et oo varma kapellimestari.

10:23:28:23 - 10:23:31:15

Orkesterilla on paljon vaikeampi lukea sua, -

10:23:31:18 - 10:23:33:16

koska sä oot ristiriidas itses kanssa.

10:23:34:14 - 10:23:40:19

HELSINGIN KAUPUNGINORKESTERI

10:23:45:21 - 10:23:48:18

Pidä se niinku se just se metronomi mieles koko ajan.

10:23:49:18 - 10:23:57:17

ATSO ALMILA

KAPELLIMESTARI JA ORKESTERIKOULUTUKSEN PROFESSORI

10:24:03:15 - 10:24:06:15

Just ettei fraasirajat syö sitä.

10:24:28:07 - 10:24:29:09

Joo, melkein.

10:25:21:00 - 10:25:23:17

Hyvä. Kiitos, kiitos.

10:25:23:24 - 10:25:28:23

Täs ennen vitosta mä toivoisin super isoa diminuendoa, -

10:25:29:06 - 10:25:30:06

jousilta varsinki.

10:25:31:06 - 10:25:35:00

Sä voit antaa jonkun, et "mennään pianoon asti." Joku konkreettinen.

10:25:35:11 - 10:25:37:24

Joo, no mennään pianoon asti.

- Noni se on siinä.

10:25:38:01 - 10:25:42:08

Sit kun tulee se kahdeksasosa ennen vitosta niin taas avataan.

10:25:53:24 - 10:25:56:00

Nyt näytät mitä pyysit, näytä mitä...

10:25:56:09 - 10:25:59:17

Tonne kato tonne. Kato kato kaikki tekee, kaikki tekee.

10:26:00:24 - 10:26:02:18

Sitten näytä niille se lähtö. Hop.

10:26:11:22 - 10:26:12:19

Viulussa melodia.

10:26:14:19 - 10:26:15:15

Hyvä!

10:26:26:21 - 10:26:30:11

Periaattees tärkein valmistumistapa on ihan vaan se partituurin lukeminen.

10:26:33:20 - 10:26:35:00

Mä katon kokonaisuutta.

10:26:37:00 - 10:26:41:22

Jossain vaiheessa sä rupeet kattomaan enemmän detaljeja. Stemma stemmalta.

10:26:43:06 - 10:26:47:18

Ja sit jossai vaihees sä rupeet kattoon, et miten ne stemmat niinku toimii keskenään.

10:26:51:02 - 10:26:53:00

Meillä vaihtuu teokset kerran viikossa.

10:26:54:05 - 10:26:57:04

Yleensähan kapellimestari tekee useita teoksia -

10:26:57:04 - 10:26:59:08

useaan kertaan elämässään, elämänsä aikana.

10:27:02:11 - 10:27:05:02

Jos sä teet kaheksankymppisenä jonkun Brahmsin kolmosen, -

10:27:05:11 - 10:27:08:08

sä oot voinut laittaa siihen monia satoja tunteja jopa.

10:27:30:16 - 10:27:33:07

But Atso might say we need to go somewhere in a corner but.

10:27:34:23 - 10:27:37:00

Or Atso's corner?

- Atso's corner, yes.

10:27:39:13 - 10:27:44:02

Should we go there or...?

- Hei oisko se siellä ihan perällä?
- I knew he would.
- Onks siellä tilaa?

10:27:47:11 - 10:27:52:22

Maybe if you give some general ideas and if you remember someone specially so...

10:27:53:03 - 10:27:58:12

If I continue from this. You need to be sort of work leader of big company -

10:27:57:05 - 10:28:03:06

VILLE VÄÄTÄINEN

KONTRABASSON ÄÄNENJOHTAJA

10:27:58:12 - 10:28:03:10

or big sort of military, you know, battalion, whatever.

10:28:04:20 - 10:28:08:15

Basically just use your voice and use your presence -

10:28:08:21 - 10:28:11:08

to many people not to, especially.

10:28:11:18 - 10:28:16:07

For example if you speak to first violins or something and you speak like this -

10:28:16:19 - 10:28:20:08

and the same thing might come like few bars after to somebody else.

10:28:20:14 - 10:28:26:09

So then they don't get it and they get frustrated and then the orchestra starts to speak to themselves -

10:28:26:09 - 10:28:30:15

and you lose the whole thing.

10:28:30:16 - 10:28:36:21

So please try to remember to speak for hundred people -

10:28:36:22 - 10:28:39:16

rather than ten people.

10:28:41:04 - 10:28:48:01

Yeah, and I know what you want also, you want to hear what they say...

- Of course. It's important.

10:28:48:14 - 10:28:52:13

Well you don't of... have to speak so much if you take eye contact.

10:28:52:20 - 10:29:00:00

ELINA RAIJAS

HUILUN VUOROTTELEVA ÄÄNENJOHTAJA

10:28:53:00 - 10:28:54:15

If you look at me and you smile -

10:28:54:15 - 10:28:56:21

then I already know that you know that I am here.

10:28:58:14 - 10:29:04:18

And I mean the tempos or whatever you can show that “okay it’s good” or “you can go a bit faster”.

10:29:04:18 - 10:29:09:17

You don’t have to speak so much. You can do everything with you gestures, with your face.

10:29:18:15 - 10:29:23:12

For me the difficult thing to stand in front of the orchestra is not to conduct the music.

10:29:26:01 - 10:29:29:06

But what I try to learn myself is to know the people.

10:29:31:01 - 10:29:32:18

And for me it’s a weak point in myself.

10:29:47:20 - 10:29:54:16

I think the main idea for myself to be an artist is, -

10:29:54:16 - 10:29:57:20

because I feel the arts make me happy -

10:29:59:00 - 10:30:00:19

and it should be shared with people.

10:30:19:18 - 10:30:20:15

It’s, you need to...

10:30:23:07 - 10:30:27:24

The sound is between the beats. If you don’t have anything between the beats, you have no sound.

10:30:29:02 - 10:30:30:13

This is sound.

10:30:30:23 - 10:30:31:04

One...

10:30:34:23 - 10:30:38:03

That, that is it. The most important thing.

10:30:38:21 - 10:30:44:20

So this, you need to control this space. One, two, three, four...

10:30:45:22 - 10:30:46:09

Same place.

10:30:53:18 - 10:30:54:02

Yes!

10:31:54:17 - 10:31:57:20

Yeah. It's better, isn't it?

10:31:59:18 - 10:32:02:12

It sounds good and it works I mean technically it works -

10:32:02:13 - 10:32:07:07

but I have a feeling that you are closed, you are not with them.

10:32:08:02 - 10:32:11:04

I'm not sure if they feel your presence really.

10:32:12:07 - 10:32:13:15

You look very sad.

10:32:15:24 - 10:32:19:07

And we all know you are not.

- Beginning.

10:32:21:18 - 10:32:25:07

Take them, you know. Let's do this together.

- Okay.

10:32:27:07 - 10:32:29:12

Yes! Open!

10:32:35:02 - 10:32:36:23

Now look at them. They look at you.

10:33:07:06 - 10:33:14:08

Kun siis jokainen noista on lahjakas ja karismaattinen.

10:33:15:17 - 10:33:20:00

Mut se on eri tavalla nupullaan kaikilla, et toisilla se on helpompaa -

10:33:20:00 - 10:33:24:04

ja toisilla sen lahjakkuuden manifestoiminen on hankalampaa.

10:33:24:04 - 10:33:26:02

Että miten niinkun löytää ne keinot -

10:33:26:04 - 10:33:32:10

että ihminen pystyis käyttämään omaa kapasiteettiaan ja musikaalisuuttaan -

10:33:34:12 - 10:33:36:14

niinkun niin, että se olisi orkesterille hyödyksi.

10:33:37:16 - 10:33:40:06

Hello everyone. Let's do fourth movement again.

10:33:42:02 - 10:33:44:09

Täytyy sitten niinkun opettajan löytää se -

10:33:44:22 - 10:33:50:16

kunkin oppilaan kohdalla se että mikä, missä on se lukko.

10:33:51:18 - 10:33:53:03

Ne on vaikeita asioita, -

10:33:53:05 - 10:33:55:08

sitten tietysti varsinkin silloin kun sitä ei löydä.

10:33:56:19 - 10:34:02:20

Kaikki eivät opi manifestoimaan omaa lahjakkuuttaan orkesterin johtamisen kautta.

10:34:03:18 - 10:34:08:22

I think character wise i'm not convinced starting 5th of letter B.

10:34:11:22 - 10:34:14:17

I think first of all second violin is a little bit too loud.

10:34:14:20 - 10:34:20:06

But more important what is really, I hear very well the pulse, -

10:34:21:09 - 10:34:25:02

but I don't hear what is, what the lower part has...

10:34:27:07 - 10:34:29:20

And I think what would be really nice, -

10:34:29:20 - 10:34:34:20

is to get this kind traditional folk Finnish song -

10:34:34:21 - 10:34:37:04

like Jouhikko song, really kind of raw.

10:34:39:19 - 10:34:42:05

Like really somehow dirty.

10:34:42:06 - 10:34:47:14

And really close to...

- What are you saying about our folk music?

10:34:48:22 - 10:34:52:08

No but really sort of very raw sound.

10:34:54:16 - 10:34:58:15

Yeah let's do that. Let's take 5th of B and see if we can obtain that.

10:34:59:02 - 10:35:01:21

So first let's play a little bit less louder so.

10:35:04:03 - 10:35:04:06

Right.

10:35:18:24 - 10:35:24:19

Okay, but you play like a Brahms symphony or something.

10:35:24:19 - 10:35:30:09

It's still too clean for me. I would really like to hear that something really...

10:35:30:17 - 10:35:32:06

Nasty. - Nasty, yes exactly.

10:36:23:23 - 10:36:24:06

Okay.

10:36:26:13 - 10:36:30:15

Yes when we are right there at this fortissimo syncopated part, -

10:36:30:17 - 10:36:33:08

that is coming in the celli and bases, -

10:36:33:13 - 10:36:41:12

it's really something like the wave of the sea and beneath what is happening in the melody.

10:36:42:07 - 10:36:45:05

Even though it's written fortepiano and you are doing very good piano, -

10:36:45:14 - 10:36:49:01

I would really like not to lose the articulation with that piano.

10:36:57:00 - 10:36:59:07

Mä haluaisin niinkun tavallaan nähdä sinussa sen.

10:36:59:22 - 10:37:05:07

Joo, joo se ei viel näy. Joo okei.

10:37:05:12 - 10:37:10:23

Mitä se niinku tarkoittaa... Et sähän voit käydä tuolla ja sit sä voit tulla takas.

10:37:11:18 - 10:37:14:02

Et nyt sä kauheesti kuvaillet et miten sä haluat et se menee, -

10:37:14:10 - 10:37:18:12

Sit sä rupeet niinku lyömään, sit sä jätät sen sit kuitenkin noille.

- Niin mut se ei näy, se ei näy mussa vielä.

10:37:18:23 - 10:37:22:00

Sä voisit oikeestaan vaan selittää kaiken läpi ja mennä kotiin.

10:38:59:19 - 10:39:03:22

Good. Great. Let's go back to beginning.

10:39:04:18 - 10:39:07:10

And comments if?

- No comments.

10:39:07:20 - 10:39:10:13

Okay, no comments. Good.

10:40:33:10 - 10:40:38:06

Tähän mennessä ei vielä oo ollu hirveesti omia konsertteja, -

10:40:39:20 - 10:40:48:08

mitä saisi tehdä. Että se taiteellinen toteutus on sun käden alaa.

10:40:56:17 - 10:41:01:03

Mun mielestä on erittäin tärkeitä, et on konsertteja myös opintojen aikana.

10:41:01:22 - 10:41:06:11

Et se työelämä ja opinnot menee vähän lomittain.

10:41:06:19 - 10:41:14:21

Koska jos sä alat vasta sen työelämän silloin kun sä astut ulos sieltä koulusta, -

10:41:15:17 - 10:41:17:10

niin sun kalenteri tulee olemaan tyhjä.

10:41:24:21 - 10:41:30:19

Nää alitajuisesti varmasti siinäki kaipaa kovasti opastusta ja -

10:41:30:23 - 10:41:33:12

et millä tavalla tästä työelämään ja näin.

10:41:33:13 - 10:41:41:15

Ja pitää vähän toppuutella, että me nyt tässä rakennetaan niitä tilaisuuksia, -

10:41:41:15 - 10:41:46:14

et kyl se työelämä sieltä sit tulee jos on tullakseen, että tehdään nyt nämä kunnolla.

10:41:50:02 - 10:41:53:24

Ei voi tietysti kuvitella tämmösessä kilpailussa, mitä tää ala on -

10:41:54:00 - 10:41:58:17

että kaikki menestyis ja kaikille löytys jotakin.

10:42:15:06 - 10:42:18:01

Hyvää iltaa ja tervetuloa Helsingin Musiikkitaloon, -

10:42:18:01 - 10:42:20:23

jossa alkamaisillaan on Radion sinfoniaorkesterin konsertti.

10:42:21:18 - 10:42:28:02

JANNE KOSKINEN

10:42:22:09 - 10:42:27:04

Orkesterin kapellimestariksi on lyhyellä varoitusajalla noussut nuori Taavi Oramo, -

10:42:27:14 - 10:42:29:17

joka sijaistaa amerikkalaista James Gaffigania.

10:42:30:16 - 10:42:32:05

Sieltä saapuu Taavi Oramo.

10:42:33:12 - 10:42:37:01

Hän on tosiaan, opiskelee vielä orkesterin johtoa Sibelius Akatemiassa -

10:42:37:11 - 10:42:38:12

Atso Almilan johdolla.

10:42:39:16 - 10:42:44:21

Ja valmistui klarinetistiksi kolme vuotta sitten samasta oppilaitoksesta.

10:42:43:04 - 10:42:45:14

RADION SINFONIAORKESTERI

TAAVI ORAMO

KAPELIMESTARI

10:42:46:07 - 10:42:51:20

JOSEPH HAYDN

SINFONIA NRO 49 F-MOLLI "LA PASSIONE" HOB. 1:49

10:42:55:02 - 10:43:01:11

ADAGIO

10:43:29:04 - 10:43:29:15

Kiitos.

10:43:31:17 - 10:43:32:01

Kiitos.

10:43:33:00 - 00:43:34:13

Thank you.

- Thank you so much.

10:43:34:20 - 10:43:38:05

Hei jes Taavi. - Kiitos.

- Moi. - Moi. - Hei.

10:43:38:11 - 10:43:38:16

Hei.

10:43:40:22 - 10:43:44:09

Ei voi ku siis kylmät väreet tuli vaan. Hemmetin tarkkaa.

- Kiitoksia.

10:43:47:06 - 10:43:49:09

Onneks olkoon.

- Kiitos.

10:43:50:21 - 10:43:59:04

We should have a group picture. Class picture.

- Class picture. - Kiitti.

10:44:01:10 - 10:44:02:18

Minulle kans, kiitoksia.

10:44:04:15 - 10:44:05:16

Hienosti, upeesti.

10:44:09:03 - 10:44:09:13

Kiitoksia.

10:44:48:03 - 10:44:54:00

The prospect of having an agent is that first of all it would change my life quite a lot, -

10:44:54:00 - 10:44:58:12

because it means that most likely I'm gonna have more concerts.

10:45:03:04 - 10:45:06:10

It's a token of like being serious.

10:45:06:19 - 10:45:10:06

Like if you have an agent, if you're represented you're a serious conductor.

10:45:10:07 - 10:45:15:21

Because it means that officially it means that you are not the only one who believes in yourself anymore.

10:45:16:03 - 10:45:20:03

It means that there is another person that believes in you -

10:45:20:04 - 10:45:24:10

and believes that like it can be an asset to have you as a conductor.

10:45:29:14 - 10:45:34:13

Being in a very good school like Sibelius Academy is already a kind of start of your career in some ways.

10:45:39:22 - 10:45:45:14

Tää on kuitenkin ammattina semmonen sanotaan nyt nuorille tosi vaikee.

10:45:45:14 - 10:45:47:18

Et joko työskentelee ikäistensä kanssa -

10:45:47:18 - 10:45:55:21

taikka sitte törmää huomattavasti itseään vanhempiin muusikoihin ku menee tonne työmaailmaan.

10:45:55:21 - 10:46:00:17

Ja sit vasta ku ikää tulee lisää alkaa ymmärtään hiukan -

10:46:00:21 - 10:46:03:15

jos hyvin käy, mistä siinä on kyse.

10:46:05:11 - 10:46:07:12

Pystyy myös antamaan periksi.

10:46:06:20 - 10:46:12:01

Menisivät jonnekin rokkikonserttiin ja kattos, et miten se karisma oikein niinku säteilee.

10:46:12:07 - 10:46:15:03

Niin no se on sit ihan eri juttu vielä tää karisma.

10:46:16:10 - 10:46:20:10

Niin mut se tulee siitä et uskaltaa näyttää heikkoutensa ja vahvuutensa -

10:46:20:12 - 10:46:22:14

samanaikaisesti. Uskaltaa olla heikko.

10:46:22:17 - 10:46:25:01

Vetää täpöllä.

- Vetää täpöllä.

10:46:32:14 - 10:46:37:07

Nyt on tulossa siis tää, että ne menee taas kaikki Helsingin kaupunginorkesterin eteen.

10:46:42:18 - 10:46:47:19

Niitten puolesta ei voi tehdä mitään siinä, kun ne menee sadan soittajan eteen.

10:47:16:02 - 10:47:17:17

Let's go back a little bit.

- Yes.

10:47:18:13 - 10:47:21:18

There are many many places where you are really clear.

10:47:22:04 - 10:47:27:07

This 480 what was it? This right before this place here.

- Okay.

10:47:27:07 - 10:47:31:08

So but then you start to do suddenly this...

- Yes.

10:47:31:00 - 10:47:36:15

and then you don't remember this. Down up down up down up down.

10:47:36:16 - 10:47:38:07

It's so simple.

- Okay.

10:47:40:20 - 10:47:41:02

Yes.

10:47:43:01 - 10:47:46:02

Alright.

- Here it was correct, this was a good place.

10:47:46:12 - 10:47:48:01

But it's like from here -

10:47:48:15 - 10:47:52:03

that you really show that where the bar line is, -

10:47:52:04 - 10:47:54:15

because people hear syncopes and different things.

10:47:55:07 - 10:47:58:21

If you try, take 384.

- Let's take 384 then.

10:47:59:03 - 10:48:03:00

And try to do this down, down, down with the baton.

10:48:03:19 - 10:48:04:21

Left hand away.

10:48:07:14 - 10:48:10:04

And violin. Left hand away.

10:48:11:24 - 10:48:13:12

Yes, yes, yes, yes, good!

10:48:16:22 - 10:48:19:09

Bravo! Keep on doing, keep on doing it.

10:48:23:20 - 10:48:27:23

It's a psychological thing you do. You think that they can do it by themselves.

10:48:28:07 - 10:48:31:03

It's a huge orchestra, they don't hear each other.

- Okay.

10:48:31:13 - 10:48:36:10

So you keep on doing and not suddenly I'm going to a climax.

10:48:37:16 - 10:48:41:04

You do the climax with this. Clarity.

- Okay.

10:48:41:17 - 10:48:43:24

Same place.

- Same place.

- Don't forget them. Clarity.

10:48:55:05 - 10:48:56:03

Left hand away!

10:49:01:04 - 10:49:06:09

Yeah okay. Sorry. That is really the place that for me is so difficult to get it right.

10:49:06:16 - 10:49:11:12

Can I do it once and as an experiment for myself just listen to what you are doing and just follow.

10:49:12:03 - 10:49:13:17

And let's see if that pleases me more.

10:49:14:23 - 10:49:16:08

Okay, once more from the beginning.

10:49:28:22 - 10:49:31:24

Okay, good.

- You cannot stop beating.

10:49:33:01 - 10:49:39:00

You cannot just let it be. It's too much of an orchestra, large size that you can't do that.

10:49:39:09 - 10:49:44:08

Yeah.

- Keep on going a little bit. By 36 you have to beat.

10:49:44:21 - 10:49:50:05

Okay. But I would like and because we are using this as a sort of laboratory, -

10:49:51:05 - 10:49:55:09

try once as an experience where I conduct as little as possible.

10:49:55:24 - 10:49:59:16

And just to see what happens in the orchestra, if it's better -

10:49:59:76 - 10:50:03:22

or if I understand that on the contrary it's worse. Then I will change back.

10:50:04:06 - 10:50:06:22

Laboratory.

- Yes exactly.

- Laboratory work. Good.

10:50:07:21 - 10:50:08:12

Once more from the beginning.

10:50:28:01 - 10:50:29:23

Doesn't work. Doesn't work.

10:50:31:18 - 10:50:32:01

Lost.

10:50:34:00 - 10:50:37:00

Sorry, sorry. Did you get lost? Because of me?

10:50:38:01 - 10:50:41:03

Yes? Okay, then I don't do it. Too bad.

10:50:41:19 - 10:50:45:19

They sit so far away they cannot hear shit what is happening there.

10:50:46:07 - 10:50:48:12

They need you.

- What, this?
- Yeah.
- No problem.

10:50:49:24 - 10:50:53:10

What I'm trying to say and maybe I'm not saying it the correct way is that, -

10:50:54:07 - 10:50:59:09

I believe that one of the reasons why this piece is called concerto for orchestra and not symphony -

10:50:59:20 - 10:50:07:00

is because the energy and the drive is for once not coming entirely from the conductor of course, -

10:51:07:01 - 10:51:10:19

but there is really something that the energy is in the orchestra...

10:51:10:19 - 10:51:15:05

Don't give a symphony away from the orchestra to a conductor.

- No no but...

10:51:16:19 - 10:51:19:22

No, but I mean...

- It's always the orchestra. We know what you mean.

10:51:20:00 - 10:51:27:00

It's different departments of the orchestra who are solistic, we can hear the orchestra -

10:51:27:00 - 10:51:31:19

in very beautiful colors. It's completely different from a Brahms symphony.

10:51:32:09 - 10:51:36:11

But still you have to keep it together.

- Yes yes yes, that's not what I'm saying.

10:51:36:20 - 10:51:43:01

We thank the orchestra, it's 10 seconds to go.

- Okay, then thanks a lot for the session.

10:51:41:24 - 10:51:45:12

Hei, kiitos kovasti tuesta näille nuorille.

10:51:45:12 - 10:51:50:18

Thank you very much orchestra for the support to these young conductors.

- Yes. - Kiitos.

10:51:52:12 - 10:51:59:07

Hyvää kevättä. Hei Ville! Kerkeisitkö jutteleen vähäks aikaa? Mennään tonne....

10:52:18:09 - 10:52:23:05

I think when I arrived I was truly a technician.

10:52:23:12 - 10:52:27:09

I wanted to be clear. I was in a way convinced, -

10:52:27:09 - 10:52:31:08

that clarity was the essence of conducting, -

10:52:31:08 - 10:52:37:04

and that basically the music comes from the clarity of the gestures -

10:52:37:04 - 10:52:41:01

and Atso is also, he's, in a sense he's a technician.

10:52:41:03 - 10:52:44:10

So I was fitting his way of teaching.

10:52:48:16 - 10:52:55:11

But after the summer I was starting to sort of "kill the father".

10:52:55:16 - 10:52:57:16

I started to doubt the teaching -

10:52:57:16 - 10:53:02:22

and I started to want to go beyond the teaching that he was proposing.

10:53:06:15 - 10:53:11:14

He might be 40 or 50 years older than me -

10:53:11:17 - 10:53:13:23

and 100 times more experienced, -

10:53:14:03 - 10:53:19:12

but still I believe that there are things that we fundamentally disagree.

10:53:20:13 - 10:53:24:07

That we absolutely we will never never ever agree.

10:53:24:23 - 10:53:28:05

And this fundamental thing is, what is the role of the conductor.

10:53:47:00 - 10:53:47:16

Moi. - Moi.

10:53:50:22 - 10:53:52:23

I'm really happy and honoured to -

10:53:54:10 - 10:53:58:04

to be the assistant conductor in the Radio Symphony Orchestra this year.

10:54:07:16 - 10:54:12:17

Most of it is you are the other pair of the ears for the conductors.

10:54:36:16 - 10:54:41:04

He trust my ears and he trust my opinion.

10:54:54:06 - 10:55:01:24

Hannu teach me that sometimes you can smell the music.

10:55:05:00 - 10:55:10:03

Yeah. So you can feel it. Not only by hearing.

10:55:15:15 - 10:55:17:11

The oboe here.

10:55:20:23 - 10:55:23:06

The strings... I think strings was too loud here.

10:55:24:12 - 10:55:29:10

Yeah, I provoke them here. Okay.

10:55:29:15 - 10:55:35:21

Maybe they crescendo too much.

- They can play less. Yeah I didn't even notice. If I hear it here...

10:55:40:08 - 10:55:43:23

The ending of the first trumpet.

- I don't hear that either.

10:55:44:06 - 10:55:47:15

It should be louder. Yesterday the second time was better.

- Yeah.

10:55:49:08 - 10:55:50:00

And this as well.

10:55:52:02 - 10:55:54:04

Maybe it's also because it's not rhythmically correct.

10:56:01:24 - 10:56:05:10

I think in general I really like to stay in Finland.

10:56:06:03 - 10:56:10:22

Because of the culture and because of people. Which influence me a lot.

10:56:14:04 - 10:56:17:17

Lähdetään tosta. Ja...

10:56:28:08 - 10:56:31:03

They give people space.

10:56:32:07 - 10:56:36:20

Which for me is quite important. Sometimes I really need my own space.

10:56:48:17 - 10:56:53:17

And in studies the teacher gives you so much space.

10:56:54:13 - 10:57:01:15

They will give all tell you the route, but they will not directly tell you the answers.

10:57:23:06 - 10:57:30:11

I didn't think that who I am as a person, and who I think I am as a conductor -

10:57:30:18 - 10:57:31:23

would change that much.

10:57:32:06 - 10:57:35:16

I simply couldn't imagine it, but it's really what happened.

10:57:48:21 - 10:57:52:07

It's not that I conduct better than three years ago.

10:57:52:08 - 10:57:54:10

It's that I conduct completely differently.

10:58:00:16 - 10:58:06:05

I think if the person would look at videos of me conducting three years ago, -

10:58:06:05 - 10:58:08:11

they would just think it's a completely different person.

10:58:25:24 - 10:58:32:05

KANDIDAATIN TUTKINNON NÄYTTÖKOE

10:59:02:15 - 10:59:06:17

Moi je mette du parfum, tu vois sentir bon, c'est déjà mieux.

10:59:07:12 - 10:59:12:09

C'est vrai?

- Je ne sais pas, c'est un truc de tu sais...

10:59:14:09 - 10:59:16:03

Je peux sentir?

- Tu en veux?

10:59:18:13 - 10:59:23:18

Si non sens sur la boîte.

- Ah oui un tout petit peu.

10:59:28:12 - 10:59:31:21

Je faire comme ça.

- M'lady.

11:01:48:11 - 11:01:50:19

English, English!

- Yes.

11:01:51:16 - 11:01:55:05

It is the month of francophonie, but I will do an effort.

11:01:55:16 - 11:01:59:03

French accent!

- Yes, french accent, so "thank you very much."

11:01:59:17 - 11:02:02:14

Thank you Thomas for the awesome playing, it was really cool.

11:02:05:00 - 11:02:09:09

No, seriously. Thank you to all the musicians who participated on their free time...

11:02:10:07 - 11:02:10:23

And vive la France.

11:02:10:23 - 11:02:24:00

And yes, actually thank you to these guys, to all the guests that we had that came from France and did not receive a fee either.

11:02:24:00 - 11:02:26:01

And who came especially for this concert.

11:02:26:13 - 11:02:31:09

I hope we sometimes have the occasion to play again all together. It would be fun.

11:02:32:15 - 11:02:34:01

Yeah, that's it. Thanks a lot.

11:02:43:20 - 11:02:49:03

Je viens juste de visite, je suis l'ambassadeur de France. Très, très bon. Bravo.

- Merci beaucoup.

11:02:49:03 - 11:02:50:12

Vous êtes français?

- Oui.

11:02:50:21 - 11:02:53:01

Et vous êtes la combien de temps?

- C'est mon 3em annee.

11:02:53:10 - 11:02:59:08

Très très beau. Magnifique concert. Belle image de la France, -

11:02:59:20 - 11:03:01:04

- de la musique, de la jeunesse.

11:03:01:09 - 11:03:02:10

Passez une bonne soiree, merci beaucoup.

11:03:10:19 - 11:03:13:23

Putain c'était dur.

- Le discours?

11:03:13:23 - 11:03:17:03

Je pense que tu as vu.

- Non, ca va, ca va.

11:03:17:13 - 11:03:23:15

Tellement des tempos different.

- Il avait quelques problèmes de balance.

11:03:23:16 - 11:03:24:20

Oui je le sais.

- Mais malheureusement.

11:03:25:24 - 11:03:30:19

Ca coupe un peu tout mais 3em mouvement était vraiment bien, franchement.

11:03:42:00 - 11:03:47:22

Mä oon menossa nytte marraskuussa Ruotsiin, Sundsvalliin.

11:03:48:21 - 11:03:53:10

Ja siellä mä teen kaks konserttia Nordiska Kamariorkesterin kanssa.

11:03:55:11 - 11:04:00:01

Meillä on tulossa vähän Sibeliusta, vähän Stravinskya.

11:04:02:03 - 11:04:05:06

Ja sitten joululauluja.

11:04:12:03 - 11:04:17:00

Men är du klar med utbildningen och sådär eller?

- Nä jag håller ännu på att studera.

11:04:19:17 - 11:04:20:19

På Sibelius-Akademin?

- Ja.

11:04:21:12 - 11:04:24:08

Det börjar komma flera kvinnor nu.

- Ja det tycker jag.

11:04:24:12 - 11:04:30:05

Jag har jobbat här 25 år och det var inte en enda kvinnlig dirigent i början.

- Nä just det, jag kan tänka mig.

11:04:29:22 - 11:04:34:19

Cilla var här någon gång. Men nu så händer det grejor.

- Ja.

11:04:37:12 - 11:04:41:14

Varmt välkomna hit till Nallekonserten.

11:04:43:18 - 11:04:47:10

Det är 25:e året och det är den 26:e gången som vi spelar här.

11:04:47:14 - 11:04:50:06

Sedan har vi en person som aldrig varit här tidigare -

11:04:50:07 - 11:04:56:03

- och det är vår fantastiskt fina finländska dirigent Emilia Hoving -

11:04:56:04 - 11:05:00:05

- som inte nånsin varit här men som vi hälsar varmt välkommen.

- Tack.

11:05:01:09 - 11:05:03:14

Du får köra igång.

- Ja, roligt.

11:05:05:01 - 11:05:12:09

Nåja. Hej allihopa. Särskilt till er som jag inte hunnit hälsa på personligen.

11:05:14:05 - 11:05:19:00

Jag är himla himla glad att vara här. Jag heter alltså Emilia.

11:05:20:01 - 11:05:24:09

Jag har märkt att jag glömt min taktpinne i logen -

11:05:24:16 - 11:05:29:17

- så jag måste gå och hämta den. Men ni kan samtidigt ta fram... Julmedleyn börjar vi med.

11:05:49:21 - 11:05:51:18

Fint, då kör vi. Julmedley.

11:06:14:16 - 11:06:18:16

You can play the rhythm hundred percent correct with the metronome.

11:06:20:01 - 11:06:23:12

But that is not the correct spirit.

11:06:26:14 - 11:06:30:14

The art... It shouldn't be a hundred percent.

11:06:32:01 - 11:06:37:01

Because hundred percent then, you can just ask the machine to do it.

11:06:39:03 - 11:06:40:04

And there's no spirit.

11:06:44:10 - 11:06:48:13

In a way the academy delivered me exactly what I was looking for.

11:06:50:07 - 11:06:54:10

More than ever I know now how to work with an orchestra, -

11:06:55:11 - 11:06:56:19

and this is essential.

11:06:58:11 - 11:07:02:22

On the top of that I got lot of other things that I was not necessarily expecting -

11:07:04:08 - 11:07:08:21

which are relating to the contacts with the professional world.

11:07:09:24 - 11:07:12:06

I didn't know it would happen to that extent.

11:07:24:21 - 11:07:26:20

Kyl mua jännittää usein, -

11:07:27:10 - 11:07:30:15

mut mua ei enää pelota mennä orkesterin eteen.

11:07:39:19 - 11:07:43:05

Pitää välittää sitä energiaa ja jos jännittää, -

11:07:43:23 - 11:07:50:16

niin adrenaliinia ja se adrenaliini auttaa tuomaan sitä energiaa siihen musiikkiin.

11:07:54:10 - 11:07:58:21

Se "the konsertti" voi olla ihan millon vaan, -

11:07:59:14 - 11:08:00:22

Sen ei tarvi olla Mahler.

11:08:35:12 - 11:08:47:23

Goder afton, goder afton, båd' herre och fru,
vi önskar eder alla en fröjdefull jul!

11:09:03:22 - 11:09:12:24

PUOLI VUOTTA MYÖHEMMIN

11:11:16:00 - 11:11:22:23

Nämä raikuvat bravo-huudot saa 24-vuotias kapellimestariluokan opiskelija -

11:11:23:07 - 11:11:25:02

Emilia Hoving, joka tänä iltana -

11:11:25:05 - 11:11:29:23

Helsingin Musiikkitalossa teki hienon debyyttinsä RSO:n edessä -

11:11:30:18 - 11:11:36:11

Pablo Heras-Casadon jouduttua peruuttamaan esiintymisensä sairastumisen takia.

11:11:37:13 - 11:11:42:16

Emilia Hoving astui hänen tilallaan johtajan korokkeelle.

11:11:45:10 - 11:11:51:17

EMILIA HOVINH

I-HAN FU

JAMES KAHANE

11:11:52:09 - 11:11:57:17

ATSO ALMILA

HANNU LINTU

SUSANNA MÄLKKI

11:11:58:10 - 11:12:03:17

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