

Jari Hämäläinen

Conductor



Maestro Jari Hämäläinen is one of the newest conducting stars to come out of Finland. Recently named the Artistic Director of the Savonlinna Festival as of 2008, he has conducted such prestigious orchestras as the Munich Philharmonic and the Mexico City Philharmonic, and leading opera companies such as Frankfurt and Opera Australia.

Recent engagements include conducting Verdi's *Rigoletto* in Macau; Mozart's *Le Nozze di Figaro* for Opera Ireland; Boito's *Mefistofele* in Savonlinna; and Puccini's *Il Trittico*, again in Macau. In 2009 Maestro Hämäläinen was invited to Opera Australia to lead Mozart's *Die Zauberflöte*; and in Savonlinna he conducted Puccini's *Turandot*. Other recent engagements include Verdi's *Macbeth* at the Beijing Music Festival; *Die Zauberflöte* in Hong Kong for Opera Hong Kong; and Wagner's *Die Walküre* for Hawaii Opera Theatre. Upcoming engagements include *Tosca* at Teatro Carlo Felice in Genova.

Educated in Finland, Mr. Hämäläinen studied at the Sibelius Academy. He quickly was engaged by the Finnish National Opera in Helsinki in 1985 as an assistant to the General Music Director, while at the same time as a coach and conductor by the Savonlinna Festival. He

remained there until 1990 in both capacities.

After engagement in Hildesheim and Braunschweig as Kapellmeister, in 1997 Mr. Hämäläinen became the General Music Director and Musical Director of the Stadttheater Pforzheim and city orchestra. In 2003, he was named Opera Director and Intendant of the Opera, the first Finn to hold such a position in Germany.

Maestro Hämäläinen's operatic repertoire is vast, having conducted over 45 operas, from Beethoven's *Fidelio* and Hindemith's *Cardillac* to Verdi's *Don Carlo* and Puccini's *Tosca*. In 1999 he debuted with the Frankfurt Opera conducting *Don Giovanni*, and he made frequent guest appearances at the Finnish National Opera in 2002 and 2004, conducting *Carmen* with Agnes Baltsa in the title role along with Mozart's *The Abduction from the Seraglio*.

Maestro Hämäläinen's orchestral repertoire is even more expansive, having led the prestigious Munich Philharmonic, Mexico City Philharmonic, Stuttgart Philharmonic, Orchestra of Teatro Carlo Felice Genova and Orchestra of Opera National De Lorraine.

In addition to acting as opera director and conductor, the maestro has maintained an active career as a Lied accompanist.

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Repertoire

Opera and Operetta

Beethoven	<i>Fidelio</i>
Berg	<i>Lulu</i>
Bizet	<i>Carmen</i>
Boito	<i>Mefistofele</i>
Britten	<i>A Midsummer Night's Dream</i>
Cornelius	<i>Der Barbier von Bagdad</i>
Fall	<i>Die Dollarprinzessin und ihre sechs Freier</i>
Giordano	<i>André Chénier</i>
Hindemith	<i>Cardillac</i>
Humperdinck	<i>Hänsel und Gretel</i>
Janáček	<i>Die Sacke Makropoulos</i>
Jessel	<i>Schwarzwaldmädel</i>
Lehár	<i>Das Land des Lächelns</i>
	<i>Die Lustige Witwe</i>
	<i>Der Zarewitsch</i>
Leoncavallo	<i>I Pagliacci</i>
Mozart	<i>Cosí fan tutte</i>
	<i>Die Entführung aus dem Serail</i>
	<i>Die Zauberflöte</i>
	<i>Don Giovanni</i>
	<i>La Finta Giardiniera</i>
	<i>Le Nozze di Figaro</i>
Offenbach	<i>Les Contes d'Hoffman</i>
	<i>Die Schöne Helena</i>

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Jari Hämäläinen Repertoire, cont'd.

Puccini	<i>Gianni Schicchi</i> <i>Il Tabarro</i> <i>La Bohème</i> <i>Suor Angelica</i> <i>Tosca</i> <i>Turandot</i>
Rossini	<i>Otello</i>
Sári	<i>Sonnenfinsternis, UA 04.05.2000</i>
Smetana	<i>Die verkaufte Braut</i>
Strauss, Johann	<i>Die Fledermaus</i> <i>Der Zigeunerbaron</i>
Strauss, Richard	<i>Der Rosenkavalier</i>
Suppé	<i>Die schöne Galathee</i> <i>Zehn Mädchen und kein Mann</i>
Telemann	<i>Pimpinone</i>
Thurow	<i>Die vergessene Tür (Kinderoper)</i>
Verdi	<i>Aida</i> <i>Don Carlo</i> <i>Il Trovatore</i> <i>La Forza del Destino</i> <i>La Traviata</i> <i>Luisa Miller</i> <i>Nabucco</i> <i>Otello</i> <i>Rigoletto</i> <i>Un Ballo in Maschera</i>
Wagner	<i>Der fliegende Holländer</i> <i>Tannhäuser</i>
Weber	<i>Der Freischütz</i>
Weill	<i>Aufstieg und Fall der Stadt Mahagonny</i>

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Concert, Ballet and Oratorio

Adam	<i>Giselle</i>
Barber	<i>Adagio for Strings op. 11</i> <i>Knoxville: Summer of 1915</i>
Bartok	<i>Concerto for Orchestra</i>
Beethoven	<i>Sinfonie Nr. 1 C-Dur, op. 21</i> <i>Sinfonie Nr. 3 Es-Dur, op. 55 "Eroica"</i> <i>Sinfonie Nr. 5 c-moll, op. 67</i> <i>Sinfonie Nr. 7 A-Dur, op. 92</i> <i>Sinfonie Nr. 9 d-moll, op. 125</i> <i>Klavierkonzert Nr. 5 Es-Dur, op. 73</i> <i>Tripelkonzert, op. 56</i>
Berlioz	<i>Symphonie Fantastique, op. 14</i> <i>Römischer Karneval</i>
Borodin	<i>Eine Steppenskizze aus Mittelasien</i>
Brahms	<i>Sinfonie Nr. 1 c-moll, op. 68</i> <i>Klavierkonzert Nr. 1, d-moll, op. 15</i> <i>Konzert für Violine und Violoncello a-moll, op. 102</i> <i>Variationen über ein Thema von Haydn B-Dur, op. 56A</i>
Britten	<i>Sinfonia da Requiem, op. 20</i> <i>Klavierkonzert D-Dur, op. 13</i> <i>Four Sea Interludes, Opus 33a, from "Peter Grimes"</i>
Bruckner	<i>Sinfonie Nr. 3 d-moll</i> <i>Sinfonie Nr. 5 B-Dur</i> <i>Sinfonie Nr. 7 E-Dur</i>
Chopin	<i>Klavierkonzert Nr. 2, op. 21</i>
Copland	<i>Appalachian Spring</i> <i>Concerto for Clarinet, Strings and Harp</i>
Debussy	<i>Prélude a l'apres-midi d'un faune</i> <i>Première Rapsodie for clarinet and orchestra</i>

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Dvořák	<i>Sinfonie Nr. 8 G-Dur, op. 88</i> <i>Sinfonie Nr. 9 e-moll, op.95 "Aus der Neuen Welt"</i>
Elgar	<i>Violoncellokonzert e-moll, op. 85</i>
Falla	<i>El amor Brujo</i> <i>Noches en los jardines de Espana</i>
Fauré	<i>Pelléas und Mélisande, Suite op. 80</i>
Glass	<i>Konzert für Saxophonquartett und Orchester</i>
Haydn	<i>Sinfonie Nr. 101, "Die Uhr"</i> <i>Violoncellokonzert Nr. 1, C-Dur</i>
Ives	<i>Sinfonie Nr. 2</i> <i>The Unanswered Question</i>
Janáček	<i>"Idyla" for String Orchestra</i>
Mahler	<i>Sinfonie Nr. 1</i> <i>Sinfonie Nr. 5</i>
Matthus	<i>Konzert für Trompete und Streicher</i>
Mendelssohn	<i>Sinfonie Nr. 3 a-moll, op. 56</i> <i>Sinfonie Nr. 4 A-Dur, op. 90 "Italienische"</i> <i>Violinkonzert e-moll, op. 64</i>
Mozart	<i>Sinfonie Nr. 1 KV 16</i> <i>Sinfonie Nr. 31 KV 297 "Pariser"</i> <i>Sinfonie Nr. 33 KV 319</i> <i>Sinfonie Nr. 40 KV 550</i> <i>Sinfonie Nr. 41 KV 551 "Jupiter"</i> <i>Sinfonie in G, "Neue Lambacher Sinfonie"</i> <i>Klavierkonzert Nr. 21, C-Dur, KV 467</i> <i>Konzertarie KV 505 "Ch'io mi scordi di te"</i> <i>Konzertarie KV 528 "Bella mia fiamma, addio"</i> <i>Ouvertüre zu "Die Hochzeit des Figaro"</i>
Mullenbach	<i>An die Königin der Nacht</i>
Mussorgski	<i>Bilder einer Ausstellung (Orch. Ravel)</i> <i>Lieder und Tänze des Todes (Orch. Kim Borg)</i>
Nielsen	<i>Sinfonie Nr. 1 g-Moll, op. 7</i>
Nordgren	<i>Konzert für Saxophonquartett und Orch. op. 108</i>
Orff	<i>Carmina Burana</i>

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Paganini	<i>Violinkonzert Nr. 2 h-moll, op. 7</i>
Pärt	<i>Wenn Bach Bienen gezüchtet hätte</i>
Prokofiev	<i>Romeo and Juliette</i> <i>Sinfonie Nr. 1 D-Dur, op. 25</i>
Rahmaninov	<i>Klavierkonzert Nr. 2 c-moll, op. 18</i>
Rautavaara	<i>Divertimento, op. 1</i>
Prokofiev	<i>Sinfonie Nr. 1 D-Dur, op. 25</i>
Rahmaninov	<i>Klavierkonzert Nr. 2 c-moll, op. 18</i>
Rautavaara	<i>Divertimento, op. 1</i>
Ravel	<i>Klavierkonzert G-Dur</i> <i>Alborada del Gracioso</i> <i>Bolero</i> <i>Valses Nobles et Sentimentales</i>
Rodrigo	<i>Concierto de Aranjuez</i>
Rossini	<i>William Tell Overture</i>
Saint-Säens	<i>Introduction and Rondo capriccioso, op. 28</i> <i>Danse Macabre</i>
Sallinen	<i>"Shadows", op. 52</i>
Sallinen	<i>"Shadows", op. 52</i>
Schostakowitsch	<i>Sinfonie Nr. 5</i>
Schubert	<i>Sinfonie Nr. 4 c-moll "Tragische"</i> <i>Sinfonie Nr. 5 B-Dur</i> <i>Sinfonie Nr. 8 h-moll "Unvollendete"</i> <i>Sinfonie Nr. 9 C-Dur</i>
Schumann	<i>Sinfonie Nr. 4 d-moll, op. 120</i>
Scriabin	<i>Klavierkonzert fis-moll, op. 20</i>
Shchedrin/Bizet	<i>Carmen-Suite</i>
Sibelius	<i>Sinfonie Nr. 2, op. 43</i> <i>Sinfonie Nr. 7, op. 105</i> <i>Violinkonzert d-moll, op. 47</i> <i>"Karelia" - Suite, op. 11</i> <i>"Rakastava" - Suite, op. 14</i> <i>Finlandia, op. 26</i> <i>Valse Triste, op. 44</i> <i>Pelleas und Melisande, op. 46</i>

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Strauss Vater	<i>Radetzkmarsch</i>
Strauss Sohn	<i>Tritsch-Tratsch-Polka, op. 214</i> <i>Eljen a Magyar, op. 332</i> <i>Wein, Weib und Gesang, op. 333</i>
Strauss	<i>Aus Italien op. 16</i> <i>Don Juan, op. 20</i> <i>Tod und Verklärung, op. 24</i> <i>Vier Letzte Lieder</i> <i>Konzert für Oboe und Orchester D-Dur</i> <i>Hornkonzert Nr. 1, op.11</i>
Stravinsky	<i>The Firebird Suite for Orchestra (1919)</i>
Trojan	<i>"... mit durchscheinender Melancholie", a Brahms Portrait for Orchestra</i>
Tchaikovsky	<i>Sinfonie Nr. 1 g-moll, op. 13 "Winterträume"</i> <i>Sinfonie Nr. 5 e-moll, op. 64</i> <i>Sinfonie Nr. 6 h-moll, op. 74 "Pathétique"</i> <i>The Nutcracker, Ballet Suite op. 71a</i> <i>Variationen über ein Rokokothema, op. 33</i>
Verdi	<i>Mass Requiem</i>
Wagner	<i>Overture from the opera "Rienzi"</i> <i>Overture from the opera "Meistersinger"</i> <i>Wesendonck-Lieder</i>
Weber	<i>Requiem</i> <i>Overture from "Freischütz"</i> <i>Klarinettenkonzert Nr. 2 Es-Dur, op.74</i>
Wolf	<i>Italian Serenade</i>
Zemlinsky	<i>"Die Seejungfrau", Sinfonische Dichtung</i>

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Press Reviews

Die Walküre, Hawaii Opera Theatre

"Under conductor Hämäläinen, the orchestra sounded wonderful, with notable solos that made it easy for the audience to follow Wagner's famous leitmotive, the musical phrases that relate what's happening."

-Ruth Bingham, Honolulu Advertiser, February 14, 2010

"The conductor Jari Hämäläinen led these forces in a lyrical rendering of Wagner's score."

-Jim Becker, Opera, June, 2010

"Under conductor Jari Hämäläinen, the orchestra created a solid foundation for singing and stage action."

-Ruth Bingham, Opera News, May, 2010

Turandot, Savonlinna Opera Festival

"Jari Hämäläinen hatte alle Hände voll zu tun, Bühne und Graben zusammen zu halten, was angesichts der in der Breite riesigen Ausmasse des Spielorts und der vom Regisseur verlangten Spielastik von Ministern und Chor... nicht gerade einfach war. So kam es mehrfach zu einem Als-ob-Zusammenspiel trotz des äusserst präzisen und leicht ablesbaren Schlages des Dirigenten (und Künstlerischen Leiters des Festivals). Hämäläinen nutzte nicht nur die ganze dynamische Breite der Partitur voll aus, sondern erwies sich darüber als ein hervorragender, tempomässig immer auf die Sänger Rücksicht nehmender Begleiter."

-Sune Manninen, Deropernfrend.de, July 7, 2009

(Jari Hämäläinen had his hands full to hold stage and pit together, which was not exactly simple in view of the gigantic size in the width of the stage and the rigors demanded by the Music and Choir Director... So it came repeatedly to be one game of whether-they-were-together in spite of the extremely precise and easily readibly beat of the conductor (and artistic leader of the festival). Hämäläinen exploited not only the entire dynamic width of the score fully, but also proved to be an outstanding, moderate-speed companion, always taking the singers into consideration.)

Le Nozze di Figaro, Opera Ireland

"The production was a lively one, not least because of the controlled energy that emanates from the RTÉ Concert Orchestra under Jari Hämäläinen. The playing is tight, the tempos very brisk, the balances between stage and pit exemplary. And Hämäläinen manages to bring the singers with him at his often daring speeds."

-Michael Dervan, The Irish Times, March 2008

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Jari Hämäläinen Press Reviews, cont'd.

Rigoletto, Macau International Music Festival

"The Macau Orchestra, having steadily improved in the past few years, responded much better to Jari Hämäläinen than to any of a number of Italian guest conductors over the years. This was opera that rang with idiomatic truth, where no detail was too small."

-Ken Smith, Opera Magazine, November 2007

Sibelius Anniversary Concert with the Mexico City Philharmonic

"El maestro Jari Hämäläinen ofreció una lectura entusiasta e intensa demostrando un profundo conocimiento de las piezas anteriores. El resultado ha sido excelente tanto por el dramatismo como por la ternura que sabe extraer de las páginas del concierto en perfecto equilibrio."

La obra es emotiva, solemne y equilibrada, con profundos y musicales pasajes. Nuevamente, Hämäläinen demostró afinidad por un repertorio que conoce y siente profundamente, y para el cual ha buscado y procurado el equilibrio sinfónico y la coherencia. Se mostró como un gran concertador, serio e inteligente, que quiso deleitar en todo momento, y que supo extraer el virtuosismo de una orquesta que lo siguió en todo momento en musicalidad y dinámica."

-Alberto Rosas, Mundoclasico.com, November 2007

(The Maestro Jari Hämäläinen offered an enthusiastic and intense reading showing a deep knowledge of the previous pieces. The result has been excellent as much for the drama as for the tenderness that he knows to extract from the pages of the concerto in perfect equilibrium.

The work is emotional, solemn and stable, with profound and musical passages. Again, Hämäläinen showed affinity for a repertoire that he knows and feels deeply, and for which he has looked for and procured symphonic equilibrium and coherence. In a great conciliatory manner he presented himself, serious and intelligent, wanting to delight in every moment, and who knew to extract the virtuosity of an orchestra which continued in every moment in musicality and dynamics.)

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Jari Hämäläinen Conducting Carmina Burana



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