

A painting of a young boy with curly hair, shirtless and wearing a dark loincloth, sitting on a log and playing a flute. He is in a lush, green forest. In the background, a large, arched stone structure, possibly a well or a bridge, is visible. The scene is bathed in a warm, golden light, suggesting a sunset or sunrise. The overall style is impressionistic and romantic.

Rêveries

Jonathan Östlund

Jonathan Östlund: Rêveries

Disc 1

1. Rêveries - The Wandering Wind 3:57
Constantin Bogdanas, violin; Bertrand Giraud, piano
 2. Empyrean Fantasia 2:16
Elizaveta Brakhman, violin; Sofia Lebed, viola; Nataly Grines, piano
 3. Fantaisie sur un Cantique Français 3:43
Elizaveta Brakhman, violin; Evgeny Brakhman, piano
 4. Nocturne 3:16
Elizaveta Brakhman, violin; Evgeny Brakhman, piano
- Winds' Wander & Vigil, Folklore Suite No. II
Myriam Hidber-Dickinson, flute; Eva Simó, piano
5. I. Winds Sigh in the Woods 2:02
 6. II. I Know a Beauteous Rose 2:40
 7. III. Valley of Thorn 2:00
 8. IV. Clang, My Beauteous Bell 2:14
9. La Lune d'Automne 4:20
Edward Cohen, piano

- | | | |
|-----|--|------|
| 10. | Invocation of Dreams | 2:56 |
| | <i>Hu Kun, conductor; Alberto Portugheis, piano; Quatuor Enesco, string quartet; Michael Cretu, double bass; Wissam Boustany, flute; Andrew Knight, oboe; Ruth Berresford, cor anglais; Florian Popa, clarinet; Tom Hardy, bassoon; Mark Wood, horn; Huw Morgan, trumpet</i> | |
| 11. | Fantaisie Chatoyant sur deux 'Clair de Lune' | 3:37 |
| | <i>Elizaveta Brakhman, violin; Evgeny Brakhman, piano</i> | |
| 12. | Zaubernacht | 3:15 |
| | <i>Elizaveta Brakhman, violin; Evgeny Brakhman, piano</i> | |
| | Concerto for Violin & Symphony Orchestra No. 2, Gethsemane | |
| | <i>Ihar Leanidavich Viarzhbouski (violin); Maria Leontyevna Pishchik (violin); Vyacheslav Vyacheslavovich Larin (conductor); Belarus State Symphony Orchestra</i> | |
| 13. | I. Spellbound | 3:11 |
| 14. | II. Folklore | 6:56 |
| 15. | III. Twilight | 5:41 |

Total Playing Time 52:55

Jonathan Östlund: Rêveries

Disc 2

1. Waiting for Pierrot 5:56
Myriam Hidber-Dickinson, flute; Mariona Tuset, cello; Eva Simó, piano
2. Winds of Spring 4:25
Elizaveta Brakhman, violin; Nataly Grines, piano
3. Mondspiegel - Fantasia on Beethoven's Moonlight Sonata 3:27
Thomas Kelly, piano
4. Pierrot, Too Tired to Sleep 4:30
*Milena Pajaro-van de Stadt, solo viola; Anda Anastasescu, piano;
Emil Huckle-Kleve, 1st violin; Francesco Ionascu, 2nd violin; Mihai Cocea, viola;
Peter Rayner, cello; Michael Cretu, double bass*
5. Le Berceau Lunaire 4:01
Quatuor Enesco, string quartet; Bertrand Giraud, piano
6. Sonata for Cello & Piano 'Night Struck' 8:54
Julia Vasylyuk, cello; Vyacheslav Tkach, piano
7. Astray 10:13
Martina Bortolotti, soprano; Luca Schinai, piano
8. Hommage an Bellman's 'Fredmans Gesang No. 21, 'Tafelmusik' 1:12
Myriam Hidber-Dickinson, flute

9.	Inland Eve	4:00
	<i>Myriam Hidber-Dickinson, flute, alto flute, vocals</i>	
	Winds' Wander & Vigil, Folklore Suite No. 1	
	<i>Myriam Hidber-Dickinson, flute; Eva Simó, piano</i>	
10.	I. To Bethlehem, My Heart	3:23
11.	II. There's a Way to Paradise	2:43
12.	III. In Our Meadow	2:47
13.	IV. Flowers of Joy	1:43
14.	Gethsemane	9:36
	<i>Belarus State Symphony Orchestra, SONORUS, Ensemble Introverse</i>	

Total Playing Time 67:46

Dreams' woven capes
intertwine with what's real,
in each of their shapes
they disclose or reveal
with their infinite freedom
which nothing escapes...



Featured Artists



Anda Anastasescu piano



Ruth Beresforth,
cor anglais



Martina Bortolotti von
Haderburg, soprano



Wissam Boustany, flute



Evgheny Brakhman, piano



Elizaveta Brakhman, violin



Mihai Cocea, double bass



Edward Cohen, piano



Michael Cretu,
double bass



Tom Hardy, bassoon



Myriam Hidber-Dickinson
flute



Emil Huckle-Kleve, violin



Francesco Ionascu, violin



Peter Rayner, cello



Thomas Kelly, piano



Andrew Knights, oboe



Luca Schinai, piano



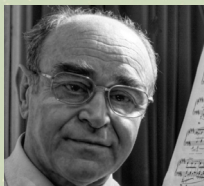
Huw Morgan, trumpet



Milena Pajaro-van de
Stadt, viola



Florian Popa, clarinet



Alberto Portugheis, piano



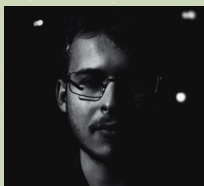
Eva Simó, piano



Mariona Tuset, cello



Bertrand Giraud, piano



Ihar Viarzhbouski, violin



Maria Leontyevna
Pishchik, violin



Sofia Lebed, viola



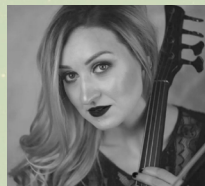
Natalia Grines, piano



SONORUS



Vyacheslav Tkach, piano



Julia Vasylyuk, cello



Quatuor Enesco



Hu Kun, conductor

“It was a moving moment for me to record Jonathan Östlund’s poetic, highly musical, and flutistic work, ‘Air dans l’Air’ [the first dedicated new piece as part of our ongoing collaboration]. Thank you for your music, which comes from the bottom of your heart and I am sure will touch many hearts.”

Myriam Hidber-Dickinson

“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 colours, timbres, images, all that we call ‘interpretation’. Jonathan is a very kind and open person, I am happy to know him!”

Evgheny Brakhman

“It was a great pleasure studying Jonathan’s music. Mysterious, sometimes even mystic and above all very refined, it offers an endless palette of colours at the piano, making the performing of it very ‘exciting.’”

Stefan Cassar

“We have loved to be part of this project! We found ‘Gates of Northern Lights’ [recorded for the album ‘Voyages’ (2019)] to be a challenging and interesting piece which called for reflections. Elena’s violin part is truly idiomatic. 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

“It was a great pleasure for me to work on the music by Jonathan Östlund, I have had two memorable trips to Greystoke Studio, in West London, where I was lucky to work with wonderful musicians and a professional team of people. Even though I haven’t yet met Jonathan in person, I feel that I know him through his music, which has so much variety and imagination in its subjects, colours and rhythmic inventions...I am looking forward to the next project, as well as to meeting Jonathan in person.”

Sasha Grynyuk

“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



Jonathan Östlund, composer

Jonathan Östlund, composer

Jonathan Östlund received his BA and MA in Composition at LTU, in Sweden. He has so far completed almost 200 works, set in a variety of constellations, including several mesmerising orchestral works and two concertos for violin.

His music is pioneered by top international musicians such as: Einar Steen-Nokleberg, Alexandr Zagorinsky, Walter Gatti, Evgeny Brakhman, Sasha Grynyuk, Matthieu Esnult, Yuri Revich, Alicja Smietana, Quatuor Enesco and the Cellini Quartet.

He has released his music under the label Divine Art Records. His albums: “Lunaris” (2CD, 2016), “Voyages” (2CD, 2019), “Mistral” (2020), “Imago” (2CD, 2021), and “Elysian” (2CD, 2023) keep receiving critical acclaim, and place him among the most exciting and prolific contemporary composers. This special collaboration continues with yet another tour-de-force new double album release, in 2024, entitled “Reveries”; representing discs ten and eleven of his music.

His achievements also include CD-releases, publications and performances with the London Schubert Players in the U.K., France and Romania throughout 2010 and 2011, as part of the ‘Invitation to Composers’ project. In 2012 he won the Public Choice Award for his Cello Sonata, premiered by A. Zagorinsky and E. Steen-Nokleberg, and was awarded 1st Prize in the Leicester Symphony Orchestra’s Composers’ Competition for his ‘Celebration Fanfare’, which was premiered during the Orchestra’s 90th Season Gala Concert. Various premieres followed in 2013, in the U.K. and France.

The year 2014 brought Jonathan’s music to the Cadogan Hall stage with ‘Lumières’, a programme presenting ten of his chamber works, in various constellations, performed by E. Pameijer, B. Waldmann and the Cellini Quartet. That same year, his Cello Sonata received a Russian premiere, and he was a Winner in the 2015 IBLA Grand Prize, with one of his orchestral works [the extended version of which became ‘Nocturnia’, and is featured on his third album, ‘Mistral’].

His music has been premiered and recorded in Austria, Belarus, France, Germany, Greece, Italy, Kosovo, Norway, Spain, Sweden, Switzerland, Romania, Russia, as well as in the U.K. and in the U.S.A.

The Wandering Wind

Poem by Jonathan Östlund

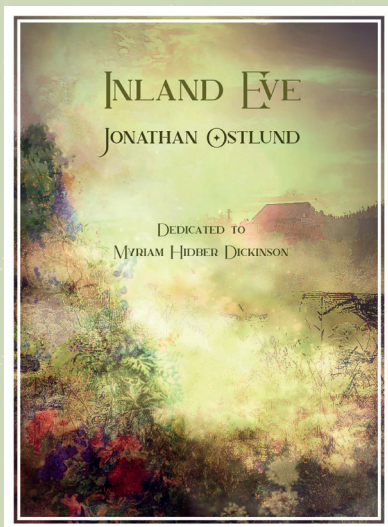
The wandering wind is revealing the gate
to a garden of bluebells and willows.
When even the evening is weary and late,
and twilight turns blue as it billows,
the veil of a vigil is lifted at last
- telling a tale to the silence await;
a whisper awaking a slumbering vast .

A father was telling Good night! to his son,
with stories and fairytales, calling him "Mouse".
In sunrays and meadows, with adventures like none,
though outside the Winter embedded their house.
The tales were revealing the wondrous road
- a way in the distant, to where they'd begun;
to Badger and Mole, the Rat and the Toad.

Yet, thoughts of disquiet aligned in its trail,
and could tear Mouse's heart into pieces apart.
Through thistles and thorn he walked aching and pale,
and sat down by the railroad, in devious dart,
discouraged and frail, all alone in the rain.
- they led him to wait for his grief to prevail;
by the strike of the sonorous bell of a train.

But then, just as Death would uncover its face,
Mouse had vanished, while the Wind had retrieved
him from the rail, without leaving a trace.
Beloved and relieved, Mouse was received
on bluebell-embellished and dew-woven trail.
- next to the willows, in sun-glowing lace,
where The Wind was descending its shimmering veil.


The Wandering Wind had emerged and constrained
Mouse's woe and deceiving despair.
It soothened his fears and kept him restrained,
when harm was approaching by thundering train.
Without such restrain, Mouse were in chain,
about to entrain, too sad to forbear
- but within the attain of the Wind he'll remain.




Score excerpt from 'Inland Eye'

Transposed Score

1 Prelude
Fantasia, misteriosa
 Kerry Murinson
 Jonathan Ostlund

Flan. 


Alto-flan. 


2 Recitation

Tyt glösa speglar,
 den speglade almen
 i mittad sör,
 Här finns en skildar,
 som ingen märkar,
 i gittern vä.

Tyt bokkap attisar
 med glösa spisar.
 Den vandra
 kvällslagar
 till varnat ord.
 Och speglar tillfar,
 till alla minnans,
 till jordenad.

3 Interlude

Flan. 

Alto-flan. 

Jonathan Östlund's Previous Releases on Divine Art



Elysian

From chamber orchestral works to instrumental and vocal pieces, *Elysian* is a journey through the liminal states of the subconscious and the supernatural. Östlund's music acts as a bridge between our world and a magical realm, where fairies and elementals reign supreme. In one case, the fairy even has a name – Titania, for soprano, flute, viola and piano. Östlund's music has been championed by some of Europe's best musicians, and it's easy to see why. His trademark imaginative style delivers copious atmosphere, creating a listening experience that is both seductive and enchanting. *Elysian* whispers in our ears, inviting us on a voyage through the dominion of dreams, where we fly on the back of Östlund's music into the realm of the subconscious.

Congleton Chronicle

"We always like Östlund's work but this one is really good, ranging from otherworldly ethereal sounds to more traditional chamber orchestral sections and lovely instrumentals. It's almost true to say no two tracks are the same. Music is often used to take the listener to a different place, and Östlund does this better than most." —Jem Condliffe

DDA 21239



Imago

This album follows the distinctive format of previous programs in that it features orchestral, vocal, choral, instrumental and chamber music. Östlund's primary inspiration is nature which is brought out fully in beautiful Impressionist works such as *L'eau de l'oubli* and *La nuit étoilée*. He is also fascinated by the art of composing fantasies and paraphrases on classics and several are included here. A large team of soloists (several of whom also gave the world premieres of these works) were gathered in various locations, often having to work through lockdowns, to record this album.

Fanfare

"This is a pleasant way to spend a couple of hours. Östlund's music is highly beautiful, and he is lucky to have such a skilled group of performers. This is music of filigree beauty [which] traces a journey through the seasons." —Colin Clarke

DDA 21239



Mistral

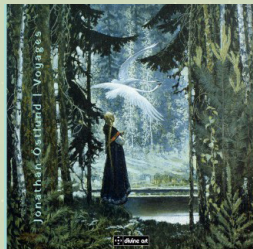
Divine Art's third album devoted to Östlund. Fine young musicians have been hand-picked to perform, alongside the excellent Moscow Bow Tie Orchestra. Östlund's music is very accessible and tonal and often full of wit and humour, and always atmospheric. For those reasons a number of respected critics and journalists are taking much note of the composer's work.

The Chronicle Review Corner

"We've previously praised the ethereal music of Östlund and this new one is different but equally good and proves that Östlund can handle a larger orchestra, but he always manages to keep the sound intimate and approachable."

—Jeremy Condliffe

DDA 25199



Voyages

"Voyages" is a double album featuring vocal, instrumental and chamber music, as on 'Lunaris', while in addition also featuring two orchestral recordings and works for organ. This new album with a focus on nature, enigmatic atmospheres and introspective journeys, is presented by top international soloists, some of whom have given the world premieres of these works.

New Classics

"Exploring Voyages, we discover personal journeys, both geographical as well as introspective, with unique events and treasured memories. The music is very accessible and tonal, often full of wit and humour, and always atmospheric."

—John Pitt

DDA 21232



Lunaris

A super showcase album of piano and chamber music from talented Swedish composer Östlund, performed by a select group of leading young European performers. Evoking the magic of night in all its guises from the dark to the whimsical this always lyrical and accessible new music has an individual sound and is exceptionally attractive. Some works include wordless voices from the soprano.

Pizzicato

"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 Franck

DDA 21226

Tracks Disc 1: 3, 4, 11, 12 – Recorded in September 2023 at the Raanana Music Center, Ra'anana, Israel.
Sound Engineer: Philipp Barsky.

Le Berceau Lunaire, Reveries - Recorded in December 2023 at Atelier Stephen Paulello, in Paris, France.
Sound Engineer: Marc Lipka.

Waiting for Pierrot – Live Recording from the World Premiere in May 2023 at Max Teixidor, Catalunya.
Sound Engineer: Audun Waage.

Winds' Wander & Vigil, Folklore Suite No. 1 and No. 2 - Live Recording from the World Premiere in July 2023 at Studio Joseph Argemi, Barcelona, Spain.
Sound Engineer: Mauri Tonelli; Aurha Studios.

Invocation of Dreams – Live Recording of the World Premiere in September 2011 at Kings Place, London, U.K.
Sound Engineers: LSP team, Kirsten Cowie, Tom Leader.
Mastered by: Tom Leader.

Track courtesy of London Schubert Players Trust; first released on the album “Enescu's Farewell”, A European Odyssey Volume 5, under the label Romanian Musical Adventure, part of “A Northern Symphony” by Jonathan Östlund, premiered and recorded as part of the Invitation to Composers project.

La Lune d'Automne - Recorded in July 2023 at Studio Renfrew Chambers, in Glasgow, U.K.
Sound Engineer: Edward Cohen.

Mondspiegel - Fantasia on Beethoven's Moonlight Sonata – Live Recording of the World Premiere in October 2020 at St. Mary's Perivale, London, U.K., during the BPSE Prizewinner's Recital, as part of the 27th Senior Intercollegiate Piano Competition.
Track courtesy of Beethoven Piano Society of Europe.

Pierrot, Too Tired to Sleep – Recorded in November 2010 at Royal Academy of Music, London, U.K.
Sound Engineers: Kirsten Cowie, Tom Leader.
Mastered by Tom Leader.

Track courtesy of London Schubert Players Trust and Nimbus Alliance, first released on the album 'A European Odyssey', under the label Romanian Musical Adventure, from “Three Poems” by Jonathan Östlund , premiered and recorded as part of the Invitation to Composers project.

Astray- Recorded in November 2023 at Istituto di Alta Formazione Musicale – Hochschule für Musik Bolzano-Bozen, Italy.
Sound Engineer: Luca Schinai.

“Inland Eve” + “Homage an Bellmans 'Fredmans Gesang No. 21', 'Tafelmusik', are interpreted by Miryam Hidber-Dickinson (flute, alto flute, vocals), and recorded in April 2024, at Oslo Studio Münchenstein, in Switzerland

Sound Engineer: Philipp Steiner
www.pro.oslostudios.ch

Concerto for Violin & Symphony Orchestra No. 2, Gethsemane - Recorded in February 2024 at Doma Radio Recording Studio, in Minsk, Belarus.
Sound Engineer: Valery Nikolaevich Belyaev.

Produced by Jonathan Östund
Final mastering on all tracks by Paul Bailey.

Artwork collages by Jonathan Östund
Inlay painting: Enric Serra Auqué - 'Evening Light over the Pontine Marshes'
Booklet back cover: Ferdinand Keller - 'Bocklin's Tomb'

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