

Works for chamber orchestra



DANIEL BÖRTZ

Sinfonia 11 (2006) Dur: 22'

2222-2200-10-0-str

A markedly dramatic Sinfonia in four movements, in which fits of rage lurk even in the loveliest of passages. The middle movements vacillates between hope and despair while the outer movements are at the same time epic and concentrated.



KIMMO HAKOLA

Maro (2006) Dur: 15'
Version for chamber orchestra
2222-2221-02-hp-pf-st

The idea behind Maro ties in with a wider cultural landscape, the Baltic Sea, and Hakola's concern for its future. Musically, it is an allegory for the sea of legend – "the bosom of great narratives, of infinite tension and even tragic heroism. It is the embodiment of mysterious forces, of happiness and blissful calm. All this can be found in my orchestral poem Maro," writes the composer.



HALVOR HAUG

Insignia (1993) Dur: 15'

2222-2200-10-0-str

Haug composed Insignia after his first visit to Lofoten, a group of islands off the northern coast of Norway, where the magnificent scenery inspired him tremendously. The work has the subtitle "Symphonic Vision for Chamber Orchestra" and the somewhat harsh tonal language and the drama in the music produces images of the rugged landscape.



MIHKEL KEREM

Divertimento I (2007) Dur: 13'
2222-2200-10-str

In Divertimento Kerem wanted to write a work that was both modern and, instrumentally, almost Haydnish. The players all need to act as part of an ensemble but have plenty of opportunities to demonstrate their skills in numerous solo passages. The Divertimento focuses especially on the unified melodic movement of the instrumental sections. It evolves towards the expanding and merging of instrumental groups, and in the last section they all work together to a triumphant finish.



OLLI KOSKELIN

...Like a Planet Silently Breathing
(1992-93) Dur: 14'
2221-2000-01-str

A rich, transparent texture, hypnotic string effects and rhythmically static music that from time to time soars to cosmic heights. As fellow-composer Juhani Nuorvala puts it: "A fragile, chorale-like string texture, wistful solo songs, gushing arpeggios mounting to ecstasy, and the slow pacing of the vibraphone are distinctive features of this piece."



TOMMI KÄRKKÄINEN

Atrum unda (2001-02) Dur: 10'
2221-2200-01-pf-str

The work was, says the composer, inspired by an autumnal landscape in which the shifting reflections on the surface of water momentarily blurred their attachment to their surroundings. The trumpets occupy a prominent role – the opening trumpet fanfare returns, in modified form, towards the end. Kärkkäinen's idiom is alternately delicate and impassioned, and there is a wild timpani solo at the climax.



JUHANI NUORVALA

Notturmo Urbano (1996) Dur: 9'

2222-2100-10-str

The zippy rhythms and shimmering colours make Notturmo urbano unusually entertaining – the work has strong associations with American film music. It passes through a romantically-singing moment of calm, arriving at a breakneck closing section in disco-dance tempo. Nuorvala plays with the synthesiser-like thump of beats and subjects the dance rhythms to wonderful variation, keeping the rhythm exciting and catchy.



MARIE SAMUELSSON

Airborne Lines and Rumbles (2009)
Dur: 18'

2222-2200-10-str

The title here gives you a hint of what the music is about. The airborne flageolets in the strings and quick trills in the winds are combined with powerful, thundering chords and rumbling percussion that propel the music forward. "An abstract, but nonetheless grippingly evocative tone-painting", wrote music journalist Guy Rickards.



ALBERT SCHNELZER

The Enchanter - Oboe Concerto (2009)
Dur: 23'

2222-2200-11-0-str

This concerto has two main sources of inspiration. The soloist Francois Leleux (for whom the concerto was written) and the novel "The Enchantress of Florence" by Salman Rushdie. The atmosphere of magic is apparent right from the start in the quivering, shimmering orchestral textures from which the oboe part grows gently.



BENJAMIN STAERN

Wave Movements (2011) Dur: 11'

2222-2200-11-0-str

A concert opener bubbling with energy. Staern has been inspired here by water and its movements; it drips, it ripples, it flows, it eddies, the waves roll and wash over one. The piece can be divided into three parts that overlap one another: a rhythmical first part, a more stationary and melodic second part, and a concluding section where both elements are combined, ending up in a magnificent climax.



MIRJAM TALLY

Lament (2013) Dur: 10'

2222-1111-12-0-str

Lament was composed as a companion piece to Beethoven's Ninth Symphony. Tally uses a lyrical cello recitative from the IV movement and repeats it in her work to such an extent that it almost becomes a kind of mantra. It is mixed with typical Tally elements as clusters, airy whispering sounds and overtone glissandi. An unobtrusive but exquisite salute to Beethoven.



TAPIO TUOMELA

Lappic Double (2003) Dur: 16'
2222-2110-01-str

Lappic Double was originally composed as background music for the exhibition hall in Rovaniemi in Finnish Lapland devoted to Lapp nature and heritage. Tuomela later reworked it as a concert version in which the orchestra is divided into two complementary, mutually commenting groups; this version has not yet been premiered. The overall character is elegiac and descriptive and readily evokes images of the Lapp scenery in summer.



JONAS VALFRIDSSON

The Only Thing that You Keep
Changing is Your Name (2009) Dur: 12'
2222-2200-11-0-str

The work is based on a simple motif consisting of a descending minor third followed by a minor second, and it recurs throughout the whole work in different variations. Valfridsson mixes the simple motif with a more ambiguous and complex orchestral texture, effervescent instrumentation and compact sonorities. Altogether it creates a mysterious and thrilling atmosphere.



HARRI VUORI

Mythic Images (2002) Dur: 20'
Sinfonietta for chamber orchestra
2222-2200-03-str

Mythic images received great public and critical acclaim. Inspired by Finno-Ugric mythology, the images lead the listener to a world that exists in the collective subconscious. The music proceeds dynamically, with rapid twists, and throbs with primitive energy in the closing movement, "Spells". The dazzling and refined handling of the orchestra, the pliable glissandos and the myriad musical colours are guaranteed Vuori.



LOTTA WENNÄKOSKI

Hava (2007) Dur: 10'
2222-2200-01-str

Hava is an example of Wennäkoski's more recent quick-paced expression. The focal textural element of this scherzo-like, fleetingly-ornamented work is "the idea of falling, like the feeling of leaves floating down". The title is Hungarian and means "snow". The lyrical element is nevertheless a vital component of Wennäkoski's music, as are the rich, ear-whetting timbres.