

Some 21st century symphonies

DANIEL BÖRTZ

Sinfonia 12 (2010-2011) Dur: 40'
3343-4441-15-hp-pf-str, solo baritone
(Text: Kjell Espmark Sw/Eng)

Börtz utilises a richly coloured palette in his Twelfth Symphony, in four movements, where he effectively alternates between the large symphony orchestra and more chamber music like sections. Motoric drive, suddenly flourishing dream sequences, gongs and glockenspiel sonorities are incorporated into the music. A baritone soloist appears in the slow second movement, in which Börtz has set a poem by Kjell Espmark.



JUHA T. KOSKINEN

Symphony No. 1 (2006) Dur: 40'
3333-4331-12-hp-cel-str

The middle movement is the heart and dynamo of this refined three-movement symphony – the sun around which the other movements revolve as planets. As work on it progressed, the materials travelled from one movement to another, leaving tracks by the wayside and setting up “colonies”. The symphony also acquired a musical narrative, or rather several, that culminate in the final bars of the last movement.



JÖRGEN DAFGÅRD

Sinfonia No. 1 (2003-2004)

Dur: 21'
2222-2200-10-str

Dafgård's chamber symphony begins with a prelude, which strikes a creepy and desolate mood that remains in the background. A lyrical cantilena that starts out in the first violins puts its imprint on the Sinfonia's second part, after which follows a Scherzo with a virtuoso clarinet part in the leading role. The finale is divided into a slow and a fast section, and reverts to material from both the slow beginning and the rhythmically playful Scherzo.



PASI LYYTIKÄINEN

Symphony (2006) Dur: 40'
2222-4230-11-str

Lyytikäinen likens his first symphony to a journey: “My music is like a passing winter landscape. There are changing sound views, sometimes open fields and sometimes icy rocks.” In the focus of attention are not only stringed instruments but also French horns, which have an important role in presenting new thematic motifs. The march episodes in the second movement add Shostakovich-like irony to the vigorous music.



ANDERS ELIASSON

Symphony No. 4 (2005) Dur: 25'
4333-6331-13-str

Eliasson's fourth symphony seizes the listener by the throat, at the same time as it conveys a most singular beauty with its tenderly entreating melodic melancholy. It is music charged with energy, constantly moving forward with strong and steady force. But at the very end comes a sudden opening to something else: the symphony ebbs away in a short epilogue with a flitting solo for flugelhorn.



PEHR HENRIK NORDGREN

Symphony No. 8 (2006) Dur: 25'
2222-4220-13-hp-pf+cel-str

The whole gamut of life is woven into what was to be the last symphony by Nordgren; the expression is dream-like in places, as if reaching out into another reality. The expectant mood of the first movement, *Minore*, and the clock-like tick of two notes (A-F) stimulate associations with the relentless passing of time. The delicate, limpid *Intermezzo* leads to a movement entitled *Maggiore* that is full of *joie de vivre* and marked by a rollicking folk tune quotation.



HALVOR HAUG

Symphony No. 4 (2001) Dur: 23'
3333-4331-13-hp-str

Haug composed his Fourth Symphony in the autumn of 2001, deeply affected by the events of 9/11. The symphony, conceived in one single movement, expresses sadness, anxiety and powerlessness, but Haug also wants the listener to perceive the feeling of hope that is concealed in the music. The end is quite lovely when Haug lets the bells sound over a soft carpet of strings. The symphony is dedicated to “all innocent victims of terrorism around the world”.



SVEN-DAVID SANDSTRÖM

Symphony No 3 – *Kärlekens fyra ansikten* (Four Faces of Love, 2006) Dur: 35'

2222-4230-12-hp-str, solo mezzo-soprano
Text: Ylva Eggehorn (Sw)
This symphony is built around four texts by poet Ylva Eggehorn reflecting on the vicissitudes of life, the extraordinary in the ordinary. The tumultuous sound forces, violent eruptions in the percussion and densely interwoven strings, form an expressive soundscape around the sensitive, elegiac, ardent and melodious vocal part.



PAAVO HEININEN

Symphony No. 5 (2003) Dur: 33'
3333-4330-14-hp-cel-str

The fifth symphony followed the fourth after an interval of over 30 years. The very opening already says what to expect: a true orchestral horn of plenty. Heininen describes the music as thematic-melodic, with details festooning its textural simplicity. There are studies in harmonic colour, Baroque-like allusions, and a violin in the background evoking associations with Heininen's Violin Concerto of 1999.



HARRI VUORI

Symphony No. 2 (2007) Dur: 38'
2222-2210-02-hp-pf-str

The chords in Vuori's second symphony are based on manipulated spectral harmonies, and the result is astoundingly bright “spatial” music. Vuori also speaks of the reconciliation of opposing works. The translucent, glittering harmony is offset by symphonic grandeur and spectacular orchestral effects.

