

ANDERS ELIASSON

Dante Anarca (1998) Dur: 80'

soprano, alto, tenor, baritone, mixed chorus and orchestra: 3344-4331-14-2hp-str

Text: Giacomo Oreglia

(Dante Anarca e i suoi sei maestri, Ita)

Eliasson keeps up the tension and energy throughout this seven-movement apocalyptic oratorio. The music moves between the wildly furious, the intensely expressive and the tenderly beautiful, and leads to a radiant final movement where Dante is depicted as the liberator, the sharpest arrow against evil, fraud, dominion and mammon. He is "the beating heart of our future".



KIMMO HAKOLA

Song of Songs (2006) Dur: 50'

solo baritone, vocal ensemble, mixed chorus and orchestra: 2222-2200-01-hp-pf+cel-str

Text: Bible (Eng)

Song of Songs is a large-scale, radiant oratorio incorporating the whole of the Old Testament *Song of Songs* in English. Harmony, beauty and lyricism are basic ingredients of Hakola's music. The very text is, he says, itself like music, and packed with symbolism. It is also an erotic song of praise to love.



OLLI KORTEKANGAS

Seven Songs for Planet Earth (2011)

Dur: 40'

mezzo-soprano and baritone, mixed chorus, children's chorus and orchestra:

2222-2221-12-hp-str

Text: Wendell Berry, St Francis of Assisi etc. (Eng)

This is a sweeping, ecological work, a reflection on nature and its fragility. The heart of it is the poetry of Wendell Berry, a US poet, farmer and academic. One of the major repeated motifs is the beautiful idea of expanding circles. Included are also some primitive elements such as yoiking, a tradition of the Sámi people in Finland.



TIMO-JUHANI KYLLÖNEN

Missa Festiva (2008) Dur: 31' 

soprano, baritone, mixed chorus, organ and chamber orchestra: 0000-0000-12-str

Text: Mass (Lat)

Kyllönen's Mass is, despite its modernism, highly melodic, and precisely because of its beauty and melody easily accessible to the public at large. The organ's role is to be part of the orchestra, as if to replace the missing wind instruments. The Mass has a clear dramatic charge from the very beginning. It also has zest, a dance-like quality and echoes of Latin-American rhythms.



LARS-ERIK LARSSON

Förklädd gud/A God Disguised

(1940) Dur: 30'

reciter, soprano, baritone, mixed chorus and orchestra, original version: 2222-2210-10-hp-str, reduced version: 1111-2100-10-pf-str, symphonic wind band: 1141-2331-12-double bass

Text: Hjalmar Gullberg (Sw/Eng/Ger)

A lyrical suite in which recitation alternates with musical episodes. The text is based on the Greek myth about Apollo, who visits the earth disguised as a shepherd playing the flute. The basic mood of the work is bright, optimistic and almost pastoral, and the romantic tone language is simple and straightforward. A God Disguised has become a staple of Swedish choral repertoire.



NILS LINDBERG

Requiem (1993) Dur: 45'

2 sopranos, baritone, mixed chorus and enlarged big band: 2000-2440-12-5sax-pf-double bass

Text: Requiem (Lat)

Lindberg combines jazz with Swedish folk music and Gregorian harmonies to create a dark, brooding and gripping Requiem. Expressive vocal parts, including characteristic ancient folk song ornaments, and choral movements in "Gregorian Dalecarlian style" are framed by the mighty and periodically hard swinging big band.



EINOJUHANI RAUTAVAARA

On the Last Frontier (1998) Dur: 24'

mixed chorus and orchestra:

3233-4331-12-hp-str

Text: Rautavaara after Edgar Allan Poe (Eng)

Rautavaara's fantasy opens with a sumptuous, mysterious orchestral section. Beautiful, shining flute and oboe solos against a choral background alternate with a sea of orchestral sound in stormy majesty. The poem by Edgar Allan Poe made an indelible impression on Rautavaara while he was still a lad, and through the text the choir transports the listener on a mysterious voyage towards the limits of the unknown.



HILDING ROSENBERG

The Revelation of St. John –

Symphony No. 4 (1940) Dur: 75'

baritone, mixed chorus and orchestra:

2222-4431-22-hp-pf-cel-str

Text: Bible/Chorales to texts by Hjalmar Gullberg (Sw/Eng)

This is a flaming protest against violence and war. It is also music with long lines and sharp contrasts between dynamic, forceful oratorio blocks, ethereal a cappella choruses, and expressionistically suggestive recitatives for baritone and brass. The development goes from horror towards light and hope of "a new heaven and a new earth".



SVEN-DAVID SANDSTRÖM

Magnificat (2005) Dur: 20'

SATB soli, mixed chorus and chamber orchestra:

2fl-3trtp-timp-org/hpd-str

Text: Magnificat (Lat)

Sandström's jubilant Magnificat corresponds to Bach's original in many ways in respect to the outer form and instrumentation. The work opens in genuine baroque manner with timpani and trumpets and a rhythmical and joyful choral texture. The tone language is diatonic or triadic almost throughout. But also influences from early church music, Gregorian chant and imitative counterpoint can be found.



JEAN SIBELIUS

Oma Maa (My Own Land)

(1918) Dur: 11'

mixed choir and orchestra: 2222-4230-11-str

Text: Kallio (Fin/Swe)

Maan virsi (Hymn to the Earth)

(1920) Dur: 10'

mixed choir and orchestra: 2222-4230-11-str

Text: Eino Leino (Fin/Swe/Eng/Ger)

These cantata gems have been overshadowed by the maestro's other works. Despite their patriotic tone they serve as exciting portals to his symphonic world. Oma maa is a sort of hymn to the nightless northern night and towards the end achieves almost sacral rapture – a piece that has been hailed by several Sibelius scholars. Maan virsi is a deep-hued, lyrical song in praise of nature, with charming orchestral sections.

