



### ANDERS ELIASSON

*Fantasia per sei strumenti*

(2010) Dur: 10'

fl-cl-pf-vln-vla-vlc

In Anders Eliasson's *Fantasia per sei strumenti* we are plunged directly in to the music that takes off light and airy, like a bird fleeing from approaching danger; apprehension is lurking in the background. It is energetic, tense and forward-driven. Then suddenly we end up in an exquisitely beautiful section of peace and calm, where the music conveys a feeling of loss and melancholy. Commissioned by Norrbotten NEO.



### FREDRIK HÖGBORG

*Déjà vu* (2004) Dur: 10'

cl-tbn-perc-pf-db

*Déjà vu* was written for the Norwegian BIT20 Ensemble. It is a rhythmic, virtuosic and playful piece with some visual finesse – the percussionist plays both the vibraphone and the drum set, but gets less and less time to move between the instruments, which creates some stress... This sure is swinging music and, as so often with Högborg, one can imagine the twinkle in his eye.



### JUHA T. KOSKINEN

*Fourrures* (2007) Dur: 8'

cl-vln-vlc-pf

When writing this work, Koskinen was inspired by the musicians of the Moscow Contemporary Music Ensemble and a poem by Osip Mandelstam.

The title *Fourrures* means "furs" and the composer writes: "In a cold hostile world we need a warm, maternal hiding place, although Mandelstam did not hide; instead he had the courage to expose openly his deepest thoughts. I'd like to see my piece *Fourrures* as a synthesis of many elements with several interacting levels."



### TOMMI KÄRKKÄINEN

*Fragilia* (2003) Dur: 8'

guitar and string quartet

In *Fragilia* Kärkkäinen has created a piece with a brand new, almost animal power. During the composition process the 'fragileness' started to fade

and the piece began to get many virtuosic and percussion-like episodes. As a contrast it includes a sort of a quote from Jimmy Page's *Rain Song*. Kärkkäinen's own interest in percussions is manifest in such inventive sound effects as different taps on the sound box and stamping feet. The piece can also be played as a solo guitar version that has been recorded by Janne Malinen.



### KIMMO KUITUNEN

*Triple Duos* (2008) Dur: 24'

fl-cl-perc-pf-vln-vlc

In this sextet 15 differently characterised duos interact in 15 triple duo constellations. The role and timing of the duos in the musical drama as a whole

was dramatised before any signs were made on the empty score. Packed with a variety of details, vigour and driving energy, the piece is dedicated to the Estonian Ensemble Ü, which has also recorded it.



### MAGNUS LINDBERG

*Zona* (1983) Dur: 17'

for cello and ensemble: afl-bcl-perc-hp-pf-vln-db

*Zona* represents early Lindberg. The name comes from Andrei Tarkovsky's film *Stalker*, in which the main character

leads his clients to a site known as *The Zone* (Italian "zona"). The music begins as a high shimmer from which the cello gradually emerges as soloist. The cello part is extremely virtuosic, covering a wide spectrum of timbres and testing the very limits of expression. *Zona* is in three movements performed without a break.



### TIINA MYLLÄRINEN

*Squarcio* (2011) Dur: 8'

fl-ob-cl-trp-trb-pf-vln1-vln2-vla-vlc-db

*Squarcio* has the explosive energy typical of Myllärinen's music and grows in overlapping crescendos. It may be divided into two parts, the expansive first

leading to a denser, more layered second. The music is marked off by strong, polyrhythmic eruptions and ever-denser crescendos that carry the piece to its close. There is, however, one more surprise in store just before the final build-up.



### MARIE SAMUELSSON

*Fantasia in a Circle* (2011)

Dur: 9'

fl-vln-vlc-pf

The piano sound is in focus in Samuelsson's suggestive *Fantasia* and gives the piece its special character. It is at times

modified by an *e-bow*, which creates a sort of drone, and in addition the pianist uses rubber mallets to strike the strings. The other instruments circulate around the piano, melodies are created and timbres glide in and out of one another, creating new mixtures of colour.



### ALBERT SCHNELZER

*Wolfgang is Dancing* (2004)

Dur: 8'

cl-vln-vlc

There is rhythm and dancing when Mozart meets Klezmer in this piece. Schnelzer got the idea when he sat at the

piano and played some Mozart pieces and just for fun inserted klezmer scales into the music. He suddenly imagined an irritated Mozart who has lost inspiration and is sitting and drinking in a bar. In come some street musicians and start to jam with him. His inspiration returns and Wolfgang begins to dance.



### BENJAMIN STAERN

*Bells and Waves* (2010)

Dur: 30'

for 11 instruments:

fl-ob-cl-bcl-bsn-perc-pf-vln-vla-vlc-db

An eventful chamber symphony in five movements, where the first seethes

with life and energy. The second is more tranquil, one can imagine church bells in the distance and boats slowly gliding by in the fog. The third is rhythmically complex and playful, while the fourth is reflective, and you can hear the fateful ringing of a ship's bell. In the last movement the music gushes forth in a torrent of rapid toccata-like figures until it finally fades away and disappears into nothingness.