

21st century works for solo piano



TOMMIE HAGLUND

Arcana – Lachrimae (1998) Dur: 12'

Inspired by the mystic Swedenborg and the composer Dowland, Haglund has written a work in which expressive outbursts are mixed with enigmatic, meditative sections, characterised by a great tranquility and an underlying spirituality. Pianist Hans Pålsson describes the piece as “10 minutes of wonder, where something inexplicable is hinted at, smarts, and then disappears. Music that bears a riddle without intending to solve it.”



KIMMO HAKOLA

Theme, 11 Studies and a Grand

Cadenza (1998) Dur: 30'

This work was born of the material for Hakola's monumental piano concerto, for which he had made a comprehensive study of the types of expression used in piano literature. The result is an exciting musical library from the depths of which Hakola conjures forth a dazzling display of keyboard fireworks. Resting on tradition, it opens up new dimensions and is a demonstration of his inexhaustible fund of musical magic.



PAAVO HEININEN

Mazurki Op. 79 A (2001) Dur: 40'

Mazurkas are basically intimately poetic, says Paavo Heininen. The moods of these 10 mazurkas vary greatly as they test how far they can go both rhythmically and harmonically within the genre. The titles and expression marks reflect the broad scope of the set: *mesto*, *brillante*, *lugubre*, *animato orgoglioso*, *gentle*, *straight*, etc.



JYRKI LINJAMA

Sonata da chiesa (2010) Dur: 14'

This four-movement Sonata followed in the wake of Linjama's church opera *Die Geburt des Täuflers* and reflects it in many ways. Medieval motifs combine with diverse handling of the piano that reaches out in different directions: from meditative Psalm format to solemn bell sounds and from virtuosic density to internalised polyphony. Commissioned by the Carinthischer Sommer and premiered by Juho Pohjonen in Ossiach on 13 July 2010.



ROLF MARTINSSON

Aquarius/Taurus (2006/2011) Dur: 7'/7'

Aquarius and *Taurus* are the two latest pieces (nos. 9 and 10) in Martinsson's Zodiac series, where he lets the astrological signs influence the character of each piano piece. *Aquarius* is independent, imaginative and inventive, while *Taurus* is a little slow, calm, confident and down-to-earth. Martinsson says that the pieces in the series should be considered noted-down improvisations that embrace what is lively and spontaneous rather than what is structured and worked out.



VELI-MATTI PUUMALA

Hommages fugitifs (2001) Dur: 13'

These 9 preludes for piano were commissioned by the Sibelius Academy for the Helsinki International Maj Lind Piano Competition 2002. Portraits to which characteristics of different persons provided substance, they can be played in any order or in different combinations with the exception of *Anna*, which is intended to be played first.



ALBERT SCHNELZER

Dance with the Devil (2000) Dur: 8'

Albert Schnelzer himself has described – quite aptly – this piece as a cross between Franz Liszt and Iron Maiden. And one can indeed clearly hear the influences from hard rock, even though this piece also includes a very beautiful and still middle section. But to sum up, this is a very rhythmical, danceable and virtuosic work that really utilises the entire gamut of the piano and its sound possibilities.



MARTIN SKAFTE

Twelve Preludes (2012/2013) Dur: 35'

In his piano suite Martin Skafté mirrors himself in French music in a profoundly original manner, inspired in various ways by Debussy's *Préludes: premier livre*. He further develops Debussy's ideas but with his own fantasy and modern musical creativity in focus. The suite is intended to be performed in its entirety.



STAFFAN STORM

Lied vom Meer (2009) Dur: 15'

This four-movement work is based on Rilke's poem *Lied vom Meer*, and the work's form and melodic patterns follow those of the poem. Storm describes this as a musical reading of the text. The music has an impressionistic tinge, especially in the exquisite final movement ... *im Mondschein* ... where Storm lets the melodies and harmonies flow; but he ends in the sea, black as night, in the lowest register of the piano, rumbling softly.



VICTORIA YAGLING

Five Miniatures for Piano (2002)

Dur: 10'

A suite of five short piano pieces of a lyrical nature dedicated to Yagling's son Victor Chestopal. The early movements, in particular, are airy and dreamily beautiful. The music of Yagling nevertheless always has a modicum of fresh energy, pungency and temperament, as represented in this set of miniatures above all by the last movement, *Allegro con brío*.

