

CECILIA DAMSTRÖM

Tundo! (2016/2018) Dur: 11'

🔊 2222-4231-11-str

Tundo is the Latin word for "knock", and Cecilia Damström has used it as a metaphor for the refugee crisis of our time. The piece begins and ends with the entire orchestra knocking on the doorway to safety, with energetic semiquavers in FFF. In between, we are presented with clear images of the refugees' journey through war, beautiful landscapes and the dangerous boat ride over heavy seas.



SOFIA GUBAIDULINA

Aus dem Stundenbuch (The Book of Hours) (1991)

Dur: 53'

cello, narrator, baritone, male chorus and orchestra: 4243-4242-14-2hp-zith-er-egtr-e-bgtr-cel-amp-hpd-pf-str

Text: Rainer Maria Rilke (Ger)

Gubaidulina's effective music opens towards the invisible. She has emphasised the 'expression of vertical', meaning a connection to the divine – a feature which the music reflects in, for example, the upward gliding strings. Aus dem Stundenbuch is a large-scale work of rich sonority and strong tensions combining the spiritual and dramatic. Gubaidulina is keen on setting philosophical and visionary texts such as this by Rilke.



MAIJA HYNINEN

Incandescence – Concerto for

Oboe (2016–17) Dur: 18'
oboe solo+2222-2221-02-hp-str or 2222-2200-02-str

This work was chosen for the list of recommended works in the IV International Uuno Klami Composition Competition. There are two versions, both scheduled to be premiered by two orchestras in Finland. Inspired by Virginia Woolf's novel *The Waves* as well as scientific phenomena of incandescence, the concerto glows in different colours. The highly virtuosic solo part glimmers and glides over the fluctuating textures of the orchestra. The concerto builds a continuous arc of five movements, each portraying a different character and mood. In keeping with her personal style, Hynninen, skilfully weaves together elements of surprise and humour in this meticulously written work.



IDA MOBERG

Stillhet (Silence) Dur: 3'
string orchestra

This is a short, charming cradle song from Moberg's opera *The Light of Asia* (*Asiens ljus*) which Lotta Wennäkoski used as a source of inspiration for her recent *Of Footprints and Light*. Moberg (1859–1947) was the first widely-educated Finnish female composer. She studied at the St. Petersburg Conservatory and later at the Royal Musical Academy in Dresden. *Stillhet* is also suitable for teaching purposes, such as for student orchestras.



TEBOGO MONNAGOTLA

Un clin d'oeil (2018) Dur: 20'
baritone and orchestra: 2222-4231-12-1-str or 2222-2200-01-str

Three songs to texts (in French) by the Madagascan poet Jean-Joseph Rabearivelo. The first song, 'Un clin d'oeil', is about the transitoriness of life, the second, 'Perle', is a love poem from the poet to his daughter. The third song, 'Dances', describes an elderly woman who dances with a young woman, but who actually is one and the same person. The songs are melodically beautiful and expressive, embedded in an impressionistic and iridescent orchestral attire.



HELENA MUNKTELL

Bränningar (Breakers) (1895)

Dur: 12'

🔊 3322-4231-12-1-str

A symphonic picture and a graphic depiction of the sea inspired by a sojourn on the Riviera in the early 1890s. The piece captures the turbulence of the sea and the unpredictability of the waves, with their continual fluctuations of character and colour in the imaginative orchestral texture.



KARIN REHNQVIST

Arktis Arktis! (Arktis= The Arctic) (2000–2001)

Dur: 30'

🔊 2222-2200-01-str

In this orchestral piece in four movements Karin Rehnqvist has been inspired by a journey with a Swedish expedition to the polar region. The first movement "Breaking the Ice" depicts the expansive views, the horizons and the turbulence when the ice breaks. In the second movement "Between Sky and Sea" the perspective changes to the details on the tundra and the intense glitter "between space and sea". It is followed by a short "Interlude in the Dark", a sudden drop in pressure and the mist envelops us. At last comes "Yearning". Rhythmical strings and upward runs in the winds lead to a jubilant song from within.



MARIE SAMUELSSON

Bastet the Sun Goddess - Violin Concerto (2004)

Dur: 20'

🔊 2222-2220-03-0-str

A suggestive, exotic and sensual concerto inspired by the myth about the Egyptian goddess Bastet. The violin wanders about in different mood-creating soundscapes. The solo part often stays in the high registers of the violin. Radiant, bright flageolets contrast with oriental glissando motifs, rhythmical figurations and muffled double basses creates a magical atmosphere.



ANN-SOFI SÖDERQVIST

Movements (2017/18) Dur: 9'
3333-4331-13-1-str

A striking and touching concert opener, reflecting on movements over time with extreme and polarising ideas, on refugees and nature's ever more powerful movements in the form of weather extremes, etc. The work begins with a lone, slightly sorrowful trumpet that plays an important role throughout the piece. The music fluctuates between the agitated and the more contemplative, between beautiful shimmering sonorities and impetuous rhythmical sections. That Söderqvist is herself a trumpet player and has one foot in jazz is obvious from both the harmony and the rhythm.



JENNAH VAINIO

Beatbox Concerto 'Fujiko's Fairy Tale' (2009–2010) Dur: 20' 🎧
beatboxer and string orchestra (min. 43221)

This work is an exciting voyage through mythology depicted in Japanese manga/anime art, where dragons, ghost-cats and magical super beings rule the reality. It is possible to detect in Vainio's music oriental influences combined with hip-hop and dance beats and more traditional contemporary concert music with a hint of videogame soundscapes.



LOTTA WENNÄKOSKI

Jong (2013) Dur: 18' 🎧
Music for juggler (opt.) and chamber orchestra: 1111-1000-00-str (43321)

"What? A piece for orchestra with a juggler as the soloist?" wondered Wennäkoski on receiving a commission for Jong, but she soon warmed to the idea. "The trajectory of a ball when thrown is in itself already a brilliant musical gesture. And the musicians could shout all sorts of encouragement at the juggler." The first of the three Jong movements is characterised by an ostinato violin-row motif around which the other instruments play and spurt. In the middle movement, the soloist has most room, and the end builds up a real feeling of happening. The work can also be performed without a juggler.



VICTORIA YAGLING

Concerto for Cello and Orchestra No. 2 (1984)

Dur: 23'

🔊 3222-4231-11-hp-str

Yagling's cello concertos are works of virtuosic brilliance and violent outbursts but also of a melancholy emotional charge that strikes straight to the heart. The slow movements of both well reflect the lyrical side of her music. The beauty is often tinged with a certain mournfulness and a striving towards unfamiliar paths reaching out into new realms. Victoria Yagling has written three cello concertos in all.

