


KALEVI AHO

Rejoicing of the Deep Waters
(Syvien vesien juhla) (1995)

Dur: 10' 
3333-4331-11-str

This symphonic fantasy, inspired by his opera *Before We Are All Drowned*, is one of Aho's most dramatically intense pieces for orchestra. The impassioned outer sections are characterized by the forceful statements from the brass, woodwind and strings while relief is presented in the middle part by the chorale sections.


...Freezing Were the Restless Waters (1995-96)

Dur: 9' 
str

This is the first movement from Aho's Chamber Symphony No. 3. It opens softly and mysteriously, with fascinating dialogues between numerous string sonorities and glissandi. Eventually an ominous rhythmic motive begins to consume the musical landscape; the movement ends, however, with a return to the opening texture.

HUGO ALFVÉN

A Legend from the Skerries
(En Skärgårdssägen) (1904)

Dur: 16' 
3344-4231-12-2hp-str

A symphonic tone poem describing the outskirts of the archipelago in a nocturnal atmosphere of autumn with glittering moonlight, with stormy weather, in dreamy tranquillity and in a life struggle – a depiction that simultaneously lets the nature images throughout offer an analogue to the dark bliss of human passion.

ERIK BERGMAN


Musica Marina (1993-94)

Dur: 11'
str

This is music inspired by the sea and it is also a homage to the building of the ship *Jacobstads Wapen* that made its maiden voyage in 1994. The first movement generates an energy which permeates the whole work, except for the second movement, *May Night*, which conveys the atmosphere of a spring evening in the North. Here a solo cello makes its appearance – a solitary person's meditation and emotions.

BOBBIE ERICSON/ ARR. ANDERS WAHLGREN

Outer Skerries (Utskärgård) (1962)

Dur: 3' 
2121-2330-11-hp-str

An undulating waltz-melody that brings to mind carefree, salt-sprinkled summer days with boat trips in the archipelago. Originally written for piano but often performed in this well-known arrangement for orchestra by Anders Wahlgren.



KIMMO HAKOLA


Maro (2006) Dur: 15'
3333-4331-12-hp-pf-str OR
2222-2221-02-hp-pf-str

Maro was a commission from the Swedish Radio for the Baltic Sea Festival. Though a musical sea picture, it also takes a stand on the pollution of the Baltic Sea, about which Hakola is as concerned as he is by climate warming. The result is an orchestral epic of both beautiful sounds and fierce energy. Around the middle it rides waves of timbral webs and from there proceeds to an effective build-up.



JUONO KLAMI

Sea Pictures (Merikuvia)


(1930-32) Dur: 22' 
2222-4231-11-hp-pf-str

Klami was called the impressionist of Finnish music and he was influenced by French and Spanish music. His use of melody is here at its most beautiful. The second movement, *Captain Scrapuchinat*, has some exotic de-Falla-like brushstrokes. The finale, 3 Bf, is the most popular movement, frequently played on its own, and it is often said to resemble Ravel's *Bolero*.



HELENA MUNKTELL

Breakers (Bränningar) (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.



GUSTAF NORDQVIST

Till havs (At Sea) (1922)


Dur: 3' 
for high or medium voice and
orchestra: 2222-2231-11-str
Text: Jonatan Reuter (Sw)

Nordqvist's vivid setting of the Finland-Swedish poet Jonatan Reuter's text is an impassioned homage to the sea. The piece came to be one of the Swedish star tenor Jussi Björling's big showpieces.



GÖSTA NYSTROEM

Sinfonia del Mare (1947-48)


Dur: 37' 
for soprano and orchestra:
3333-4331-12-hp-pf-cel-str
Text: Ebba Lindqvist (Sw/Eng/It/Fr/Ger)

Nystroem often used the sea as a source of inspiration in his impressionistically tinged music. His Third Symphony is dedicated to "all the sailors upon the seven seas" and opens with quietly rumbling timpani and double basses, followed by a soft, billowing melody that brings to mind gentle swells. Violently whipped up waves take over in a rhythmically profiled allegro section. The central point of the symphony is the vocal lento movement, an extremely beautiful setting of Ebba Lindqvist's poem 'Det enda (The Only Thing)', which concludes with the words "all this I should gladly forsake for one breath of the wind from the sea."



ANDERS PAULSSON

Coral Symphony – Kumulipo


Reflections (2016) Dur: 17' 
for Hawaiian chant (reciter) or baritone
and orchestra: 3333-4231-14-hp-cel-str
Text: Trad. (The Kumulipo)/transl.
Martha Warren Beckwith (Eng)

This tone poem is based on the Hawaiian creation myth 'Kumulipo' that begins with the words: "And born was the coral polyp..." A Hawaiian Pahu drum sets a ceremonial rhythm that evokes the spirits of ancient Hawaii as the evolution of the species grows exponentially. The story is conveyed by a Hawaiian chant or is sung by a baritone, while the colourful orchestral attire creates images of the mighty sea, and above all the swarming life under its surface. The work is intended to be performed together with a coral reef slideshow



EINOJUHAN RAUTAVAARA

On the Last Frontier
(Viimeisellä rajalla) (1998)

Dur: 24' 
Fantasy for chorus (SATB) and
orchestra: 3233-4331-12-hp-str
Text: Rautavaara after Edgar Allan
Poe (Eng)

This 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. As the poem proceeds, the choir transports the listener on a mysterious voyage towards the horizons of the unknown.



Daughter of the Sea (Meren tytär) (1971) Dur: 17'

Concerto for soprano, mixed choir and orchestra: 3333-4331-12-hp-str
Text: Phonetics

Rautavaara forbade the performance of this work after his divorce from his first wife, for whom it was composed, but later changed his mind. Written a year before the popular *Cantus arcticus*, it affords an exciting vista of his music in the early 1970s. It was born when Rautavaara was adapting his Violin Concerto as a concerto for soprano and entered it for a composition competition in which he shared the first prize with Aulis Sallinen.

ALBERT SCHNELZER

SALT (2020) Dur: 40'

Oratorio for soprano, baritone, mixed
choir and symphony orchestra:
3333-4331-13-hp-pf/cel-str
Text: K. Boye, E. Södergran, M. Elmlad,
D. Andersson (Sw)

The themes of this cantata are the sea, travel and migration. Here the sea can be something that is both full of promise and thrilling, but at the same time frightful. The soloists can be considered representatives for the above themes, the soprano as an image of the sea and the baritone soloist as a representative for mankind. All the texts have a connection with the sea and musically there are even some references to works such as *La Mer* by Debussy. The work was composed for the 400th anniversary of the city of Gothenburg in 2021.



BENJAMIN STAERN

En strimma hav (A Streak of
the Sea) (2020) Dur: 10'

for choir, young players and orchestra:
2222-4231-13
Text: Edith Södergran (Sw)

This work, commissioned by El Sistema Sweden for their 10th anniversary, is inspired by Södergran's poem 'A Streak of the Sea'. The music is dramatic, expansive and filled with energy. It starts out calmly and quietly, but the waves grow increasingly stronger the farther into the work we come. The composer has also had climate change and the risk of future floods in mind. The work was written as part of the project 'Side by Side', where musicians from professional symphony orchestras play together with the youngsters from El Sistema.

