

KALEVI AHO

Mysterium (2019) Dur: 25'
for piano left hand and string quartet

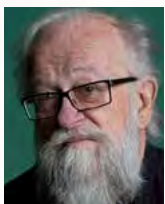
The sketches for Scriabin's unfinished *Mysterium* inspired Aho to write this work dedicated to its commissioner Izumi Tateno. Enchanting Scriabin-like harmonies serve as a basis for the melodic material. The work opens in shadowy, misty mood. The finale draws the musical material together, fading in mysterious moods.



DANIEL BÖRTZ

Agora (2009-2010) Dur: 15'
for piano quintet

Agora is the Greek word for marketplace; in ancient times it was also a place of assembly where the citizens held discussions and selected persons made decisions. Börtz's quintet consists of five "character pieces", including gravity, joy, pleasure, argumentation – all typical of an *Agora*.



CECILIA DAMSTRÖM

Minna – Quintet No. 1 (2017) Dur: 24'
for piano quintet

Minna is the first in a trilogy of quintets on the theme "Women's destiny". The work depicts various events in the life of author and first Finnish feminist, Minna Canth whose willpower is clearly manifested in the forceful and energetic music. But there are also fragile melodies and humorous features here.



ANDERS ELIASSON

Fogliame (1990) Dur: 19'
for piano quartet

Fogliame means foliage and refers to the continually shifting and unpredictable shimmer of light in the shadows of the trees. It is written in a single movement but contains numerous contrasting sections where intensity and allegro alternate with soothing calm and lento – an often repeated indication is *dolcissimo*. The music develops freely, like when the winds randomly stir the luminous flux among the leaves.



HALVOR HAUG

Trio (1995) Dur: 22'
for piano trio

Haug's *Trio* is a deeply expressive work filled with strong feelings, drama, seriousness and mystery. The piece was commissioned by the Grieg Trio, to whom the work is dedicated.



MIKKO HEINIÖ

The Voice of the Tree (Puun ääni)
(2006) Dur: 17'
for piano quartet

This exciting quartet was inspired by the poems of Eira Stenberg about trees: their voices, movement, spaces and light. Hitting, tapping and rubbing endow the music with the soulful sound of wood and trees as well as captivating physicality. There are also hints of West African pentatonics and rhythms.



UUNO KLAMI

Piano Trio in F Sharp Minor (1917)
Dur: 5'

Klami completed only the first movement (*Quasi allegro*) of this piece. The trio was recently edited by Esa Ylönen and Eero Kesti and acts as an enchanting introduction to Klami's development as a composer. After the folk-song like beginning, the texture becomes more expressive and proceeds with dramatic outbursts.



HELVI LEIVISKÄ

Piano Trio (1924) Dur: ca 30'
The one-movement youthful trio impresses with its directness of expression, affective potential and profound sonority. It focuses on symbols of spirituality: the mystery of existence and spiritual quest were themes that dominated Leiviskä's life and thoughts and they come across in her music.



Piano Quartet (1926/1935) Dur: 25'
This quartet is considered one of the cornerstones of Leiviskä's chamber music. It is in three movements featuring religious and ecstatic imagery such as may be found in French, German or Russian neo-Romantic styles.

KAI NIEMINEN

Reflecting Landscapes (2011) Dur: ca 19'
for piano trio

Emily Dickinson's poem inspired this piece which includes delicate bird motifs and church bells in the opening section. The violin and cello flageolets paint a dream-like atmosphere, leaving room for the piano's hypnotic movements



MARIE SAMUELSSON

In Horizons (2018) Dur: 13'
for piano trio

Samuelsson composed *In Horizons* during a stay at the island of Färö, north of Gotland. She describes the work as "different meetings of light, dark streaks and forward-looking." The work was written for Trio Lindgård-Rodrick-Öquist and premiered during the Swedish Music Spring Festival 2018.



ALBERT SCHNELZER

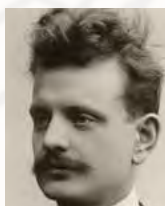
Predatory Dances (2003) Dur: 12'
for piano trio

The trio starts out violent and aggressive, in forte fortissimo. Like pursued game the strings rush on with the piano driving them from behind. In between there are sections of calm and rest, and melodic lines that are here and there achingly beautiful. This is also how the trio is concluded: *Andante e tranquillo*.



JEAN SIBELIUS

Trio in C Major (Lovisa Trio) (1888) Dur: 16'
In this work, Sibelius left Classicism behind and adopted an air of melancholy Romanticism. He wrote it at his aunt's villa in Lovisa, his favourite summer retreat, for the family trio: Jean played the violin, his sister the piano and his brother the cello.



Piano Quartet in C Minor (1891) Dur: 6'
Sibelius wrote a theme and seven variations for piano during his stay in Vienna. Afterwards, he arranged it for piano quartet and added an *Adagio* introduction in C major, which is why it is sometimes known as the C major quartet. This is a form rare in Sibelius's early output, and the introduction already shows that his musical thinking had taken an orchestral turn.

JOHAN ULLÉN

The Deadly Sins (2006-08) Dur: 37'
for piano trio

These seven tangos each describe the character of one of the Deadly Sins. For example "Envy", is in the form of a crime passionnel with the violin in focus. "Gluttony", stuffs itself with new melodies that make the tango grow until it bursts, and the seventh and final tango, "Anger", is a slow dance in which rage gradually comes to a boil inside.



LOTTA WENNÄKOSKI

Hem (Pääreme) (2014-15) Dur: 11'
for piano trio

A cheerfully brisk piece, the amusing and unusual title of which was prompted by the idea of steady but erratically colourful stitching. The music has a pulsative character, especially in the outer sections. According to the composer, the result is not always intended to be over-keen or regular and noise sounds are also an intrinsic feature of the hand-made texture.

