

KALEVI AHO

Symphony No. 17 "Symphonic Frescoes" (2017) Dur: 63'
3433-4331-13-org-hp-str

This large-scale work culminates Kalevi Aho's career as a symphonist and presents his skills as a master of orchestral handling. According to the critics: "It is one of the finest, most impressive works of art ever produced in this country, something that exists for the listener, making his soul and innermost being shiver." The symphony was a commission from the Lahti Orchestra to celebrate Aho's 70th anniversary in 2019.



TOBIAS BROSTRÖM

Symphony No. 1 – Albedo (2019-2020) Dur: 40'
3333-4331-timp-3perc-hp-pi/cel-str

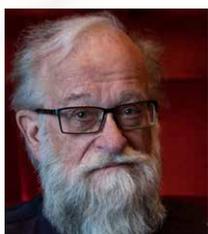
The Symphony Albedo is the second work in a trilogy that began with the double concerto Nigredo. The titles represent different phases in the field of alchemy. Albedo stands for the white, pure phase that will bring light and clarity. The symphony is divided into three movements: Anima, Animus and Inquieto, and will be premiered by the Gothenburg Symphony Orchestra and Santtu-Matias Rouvali on 7 October.



DANIEL BÖRTZ

Sinfonia 12 (2010-2011) Dur: 40'
bar. 3343-4441-15-1-str
Sinfonia 13 (2015-2018) Dur: 65'
2 reciters, mz, c-ten, bar.
3333-4331-timp-perc-hp-str

During the period 2010-2018 Daniel Börtz wrote two large symphonies, both with vocal parts to texts by Kjell Espmark. In Sinfonia 12 a baritone soloist appears in the slow second movement, singing a setting of the poem 'Caribbean Quartet'. It is about those who have gone before us and have left visible and invisible traces. The monumental Sinfonia 13 to texts from Espmark's 'The Creation' could almost be considered a Requiem for mankind. The reciters and vocal soloists, speak of war, genocide, flight and persecution. In the music there is the blackest darkness, violent aggressiveness, but also the mildest tenderness.



ANDERS ELIASSON

Symphony No. 4 (2005)  Dur: 25'
4333-6331-13-str

Eliasson's fourth symphony seizes the listener by the throat, at the same time as it conveys a most singular beauty with its tenderly entreating melodic melancholy. It is music charged with energy, constantly moving forward with strong and steady force. But at the very end comes a sudden opening to something else: the symphony ebbs away in a short epilogue with a fitting solo for flugelhorn.



TOMMIE HAGLUND

Symphony (2018) Dur: 50'
3333-4331-timp-4perc-hp-pf/cel-str

In his Symphony Haglund wants to depict the feelings we have when confronted with the loss of innocence in our time. He has tried to weave in diabolical, painful and dreamy states of mind. It is a singularly beautiful, melancholy music containing both darkness and life-giving light, vibrating and shimmering in different colours.



KIMMO HAKOLA

Symphony (2018)  Dur: 43'
3333-4331-13-pf.cel-2hp-str

Hakola's symphony is a monumental work and a real horn of plenty. Its salient features are its ability to surprise, and its powerful emotional states: a mighty hammer sets the work in motion and affectively ends it. In contrast to the rhythmic ecstasy, the slow movement presents some magically beautiful harmonies and melodic spans made all the more enchanting by the spell-binding sounds conjured forth from crystal glasses.



HALVOR HAUG

Symphony No. 4 (2001) 

Dur: 23'
3333-4331-13-hp-str

Symphony No. 5 (2002) 

Dur: 24'
3333-4331-13-hp-str

Haug's Fourth and Fifth Symphonies were composed very close to one another in time and were both written in the form of one continuous movement. Haug displays here his masterly ability to utilise the various sound qualities of the instruments to create energy, tension and drama. The music is characterised by profound expressiveness and melancholy. The Fourth Symphony was written around the time of 9/11 and is dedicated to all the innocent victims of terrorism throughout the world, while the Fifth is dedicated to his father.



PAAVO HEININEN

Symphony No. 7 (2020) 

Dur: 32'
3333-45ax-4331-13-2hp-pf-cemb-str

Symphony No. 8 (2021) Dur: 43'
3333-45ax-3331-13-2hp-pf-cemb-str

Heininen composed his last two symphonies in the final years of his life. Both germinated out of character sketches and their structure is based on symmetry. The seventh began with the idea of a single fairly massive movement. Its core is framed by light, airy sections so that the maximum and minimum tempos and dynamics create a chiasma-like pattern. The Finnish Radio Symphony Orchestra premiered the 7th symphony in 2021 and the 8th still awaits its first performance.



MIKKO HEINIÖ

Symphony No. 3 (Sinfonia Concertante for Percussion and Orchestra) (2017)  Dur: 30'
3333-4331-13-pf-a-cel-hp-str

This symphony is also a concerto with percussions, piano, celesta and harp in the leading role. It is a work of intoxicating percussion rhythms and a feast of rich orchestral sounds. The use of djembe drums affords an exciting perspective from outside the sphere of western art music. The orchestration is persistently inventive right up to the brilliant final thumps.



HELVI LEIVISKÄ

Symphony No. 2 (1954) Dur: 23'

3332-4331-11-hp-str

Sinfonia Brevis (1962/72) 

Dur: 14'
3332-4331-11-hp-str

Leiviskä's music has been gaining increasing interest during the last years. Her second symphony is moody and meditative. One of its main themes is a march heard in various hues, a funeral march included, but at times the music also acquires sharper tones evocative of Shostakovich. Leiviskä regarded the Sinfonia Brevis as her fourth symphony. It combines dramatic, playful and lyrical ingredients and ends with a splendid triple fugue.



HERMAN RECHBERGER

Symphony No. 2 "Hawwa" (2003)

Dur: 25'
2222-4331-14-1-keyb-str, 2 sop, bar

Rechberger was a contemporary Renaissance man interested in several cultures, as demonstrated in this exciting piece. "Hawwa" is the Arabic-Persian expression for "passionate". The English translations of the text are drawn from the 14th century Sufi poet Seyyid Imadaddin Nesimi and the Arabic texts are from North-African nawba poetry (the love poems of Arab-Andalusian music).



ALBERT SCHNELZER

Symphony No. 1 – Azrael

(2007) Dur: 29'
2222-2200-01-0-str

One of Schnelzer's major sources of creative inspiration is Salman Rushdie and his magic realism. The impulse to write the symphony originated in the tumult arising from The Satanic Verses. Here Schnelzer depicts these events in six movements. The music contains everything from brutal and tumultuous sections, and dance rhythms in varying time signatures, to quietly meditative moods.



BENJAMIN STAERN

Symphony No. 1 – Polar Vortex

(2014)  Dur: 27'
2222-4231-timp-2perc-hp-pf/cel-str

Symphony No. 2 – Through Purgatory to Paradise (2019-2021) Dur: 25'

3333-4331-timp-4perc-hp-pf/cel-str

Staern's First Symphony is a sounding journey in three movements focusing on dramatic natural phenomena. It is a brilliantly colourful depiction of crispy, frosty and fragile sonorities, shimmering light in the form of magical overtones, concluding with a finale that is a ritual volcanic dance with rumbling rhythmic percussion. The Second Symphony is inspired by Dante's The Divine Comedy. The musical tone material builds to a large extent on two bars in Lili Boulanger's d'Un soir triste, out of which Staern generates a tone scale. The colourful orchestral texture is more transparent than in his earlier works and there is a greater focus on melodies. Long, tranquil, airy sections are interrupted by powerful, energetic outbursts.



TAPIO TUOMELA

Symphony No. 3 "Crossroads"

(2017) Dur: 17'
2222-4231-02-pf-str

Some of the material of Tuomela's opera Neljäntuulentie (Crossing of Four Roads) was reworked for his third symphony. This compelling music proceeds like a musical fantasy, undulating from one association to another. The flowing movement and the pulsating rhythm merge with dreaminess and late-Romantic wisps of melody.

