

ENSEMBLE

KIMMO HAKOLA

Chamber Concerto (2001) Dur: 32'
for 11 players: 1110-0100-01-pf-str
(11111 or str.orch)

In this work each member of the ensemble is a soloist telling his own story. The moods vary from the opening Furioso to Amoroso – a love story – to Forza. Con fuoco, which proceeds with resolute energy. The finale, Misterioso, is music about grief but more a hymn of praise to the continuity of life and eternity. The concerto was commissioned by Present Music for a premiere in Milwaukee and recorded by Innova Records.



OLLI KORTEKANGAS

Triptych for Seven / Triptyykki seitsemälle (2008) Dur: 12'
cl-hn-tbn-pf-hp-2vc

Triptych was part of a commission project in which ten composers and artists were invited to present their interpretations of the Finnish national epic, The Kalevala. The three movements (Uhma, Harha and Tahto) possibly refer to events in the story – the heroes' mutual blustering, the drifting on the waves, and the forging of the Sampo – but also to emotional states, desires, charms: erotic longing and fantasy.



MAGNUS LINDBERG

Zona (1983) Dur: 17'
for cello and ensemble: afl-bcl-perc-hp-pf-vln-db

Zona represents early Lindberg. The name comes from Andrei Tarkovsky's film Stalker, in which the main character leads his clients to a site known as The Zone. The music begins as a high shimmer from which the cello gradually emerges as soloist. The cello part is extremely virtuosic, covering a wide spectrum of timbres and testing the very limits of expression.



TIINA MYLLÄRINEN

Squarcio (2011) Dur: 8'
fl-ob-cl-trp-trb-pf-vln1-vln2-vla-vlc-cb

Squarcio has the explosive energy typical of Myllärinen's music and grows in overlapping crescendos. It may be divided into two parts, the expansive first leading to a denser, more layered second. The music is marked off by strong, polyrhythmic eruptions and ever-denser crescendos that carry the piece to its close. There is, however, one more surprise in store just before the final build-up.



KARIN REHNQVIST

Bloodhoof (2019) Dur: 42'
Monodrama for mezzo-soprano and 8 instruments: fl-ob-cl-perc-pf-vl-vla-vcl

The point of departure for the work is Gerður Kristný's poetic tale Bloodhoof about power, threats and assault. Rehnqvist's sound world moves from inarticulate bestial sounds and gurgling to loud songlike cries and subtle ornaments. She uses the instruments in order to bring out the dramatic element. From thin, bubbling metal plates imitating water surfaces, to gongs that sound like clattering hooves.

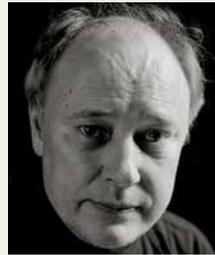


STRING ORCHESTRA

ANDERS ELIASSON

Sinfonia per archi (2001)
Dur: 35'

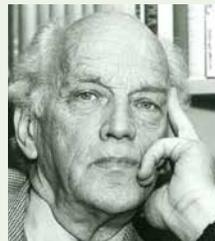
The sorrowfully singing Sinfonia per archi consists of a long continuous movement that ranges from the most delicate tenderness and achingly beautiful melodic lines, to dramatic outbursts. A twenty-minute-long opening Adagio turns into a restless, slightly jerky and onrushing Allegro that leads to a Lento, in which the character of the beginning returns. The work ends on a bright, pure, open chord that imparts a feeling of release and hope.



EINAR ENGLUND

Serenata (1983) Dur: 20'
str (min. 44321)

This four-movement Serenade begins with a romantically-tinged Allegretto outburst. It also has some darker shades, as in the mournful Andante movement evocative of Shostakovich. A solo violin gets to play the dancing main theme in the third, Minuet, movement, and the finale (Allegro con brio) is boisterous and action-packed.



HALVOR HAUG

Furuenes Sang /
Song of the Pines (1987)

This deeply expressive work reflects the desperation Haug experienced when the pine forest outside his studio was cut down. And one cannot help but be affected by the music that conveys both sorrow and indignation. "Mankind lacks respect for and knowledge about the forest's existential importance for life on earth", says Haug. "It is the pine trees' on their last legs' that make up the idea behind the work."



JOONAS KOKKONEN

Music for String Orchestra
(1957) Dur: 28'

Kokkonen's early work reveals his skill at writing for strings and marked his breakthrough as a major orchestral composer. The two fast, rhythmic movements form contrasts to the slow ones. The Adagio religioso is peaceful and beautiful, and the score at this point has great intensity. The structure is tied firmly together in a symphonic arch.



TIMO-JUHANI KYLLÖNEN

Awakening (1991) Dur: 17'

Kyllönen developed this work from his one-movement string quartet commissioned for the Kuhmo Chamber Music Festival. The title refers to the awakening of nature in spring and birdsong at dawn. Melody plays an important role in supporting the idea of a continuous stream or flow, while harmony and polyphony are used colouristically and as elements promoting formal unity.



ROLF MARTINSSON

Kalliope (2003) Dur: 27'

In the nine-movement work Martinsson lets the Muses of Greek mythology come forth, each in a movement of her own. The movements are divided into three groups of three so that the tempi and the Muses' different characters are contrasted and varied as much as possible throughout the work. The characters fluctuate between the harsh and the more romantic, between tranquillity and rhythmic tension.



JUHANI NUORVALA

Sinfionietta (1997/98)

Dur: 19'

This is a string-orchestra version of Nuorvala's Second String Quartet. The opening Andante movement at times creates a romantically soaring world of sound. The dreamlike Tranquillo leads to a dancing closing movement bursting with life and drive. A Tapiola Sinfionietta commission premiered in 1998.



VELI-MATTI PUUMALA

Memorial Fragment (2008)

Dur: 13'
violin obligato and strings (54432)

This work quotes a piece by Pehr Henrik Nordgren that engages in dialogue with Puumala's own idiom. The violin obligato at times acquires sacral tones, as in Nordgren's Portraits of Country Fiddlers. At the premiere the orchestra was scattered around Kaustinen Church and the leader moved from one section to another.



EINOJUHANI RAUTAVAARA

Cantos I-IV (1960-92)

Canto I (1960) 6'

Canto II (1960) 8'

Canto III 'A Portrait of the Artist

at a Certain Moment' (1972) 9'

Canto IV (1992) 17'

The title is from Ezra Pound's poem cycle for which Rautavaara wanted to create a musical parallel reflecting its multi-layered nature, varied references and allusions. But these are essentially personal statements, described as one-movement symphonies in conception, growing and branching organically like trees.

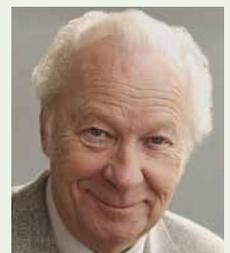


AULIS SALLINEN

Aspects of Peltoniemi Hintrik's
Funeral March (1969)

Dur: 13'

This is the orchestra version of Sallinen's popular third string quartet. The intriguing title refers to a beloved Finnish fiddler tune. It is heard at the beginning of the work and later in a variety of settings through variation techniques giving the work the character of a modern chaconne. Sallinen spices it with his own wit and skilful handling of violinistic timbral gestures.



CHAMBER / SINFONIETTA ORCHESTRA

MARIE SAMUELSSON

Rotations (1997/2003)

Dur: 14' 

The sound idea of Rotations was born when Samuelsson was composing in her country house. The rain was pouring down onto her tin roof, so heavily that it flowed into her music. She could not concentrate on anything else but that dripping sound which is presented in the work right from the start: pizzicato-dripping strings in the high registers that play percussive counter-rhythms.



ALBERT SCHNELZER

Emperor Akbar (2010/2018)

Dur: 12'
string or chamber orchestra: 2222-2200-10-str

As always Schnelzer gives the listener an imaginative experience. The work has been inspired by the complex character of Akbar the Great and starts brutally with the Emperor chopping the head off a young rebel, after which rhythmical and violent passages alternate with more contemplative and serene scenes. Originally composed for the Brodsky Quartet, Schnelzer later orchestrated the work in versions for string and chamber orchestra.



JEAN SIBELIUS

The Countess's Portrait / Greivnans konterfej (1906)

Dur: 4' 
recitation (opt) and string orchestra

Composed on the initiative of a Ladies' Association for a soirée in Vaasa, Finland, this exquisite and beautiful piece is a melodrama that can be performed with or without recitation. The text, based on a literary work by Anna Maria Lenngren, adds to the tranquil, delicate mood created by the strings.



DAG WIRÉN

Serenade for Strings (1937)

Dur: 16'

In Wirén's popular string serenade the lively music moves forward with a light step and in excellent spirits. The colors, detail and depth fabricated from the string orchestra are vibrant and fresh. The effervescent and jolly main theme of the fourth movement, 'Marcia', was used as the theme melody of the BBC arts programme Monitor in the 60s after which its popularity spread. The Serenade is still one of the most frequently performed Swedish orchestral pieces internationally.



TOBIAS BROSTRÖM

Beatnik (2015) Dur: 4' 

version for small orchestra:
2222-2100-01-pf(opt)-str

This is a piece with an urban attitude, bursting with energy and vivacity. It is fast, and rhythmic, continually alternating between 5/8, 3/4 and 7/8 time. Originally written as a virtuosic encore piece ("Sputnik") for trumpeter Håkan Hardenberger, Broström was later asked to prepare a version solely for orchestra ("Beatnik"), which now exists in versions for large and small orchestra.



HALVOR HAUG

Insignia (1993) Dur: 15' 

2222-2200-10-0-str

Haug composed Insignia after his first visit to Lofoten, a group of islands off the northern coast of Norway, where the magnificent scenery inspired him tremendously. The work has the subtitle "Symphonic Vision for Chamber Orchestra" and the somewhat harsh tonal language and the drama in the music produces images of the rugged landscape.



OLLI KOSKELIN

...Like a Planet Silently Breathing (1992-93) Dur: 14'

2221-2000-01-str

A rich, transparent texture, hypnotic string effects and rhythmically static music that from time to time soars to cosmic heights. As fellow-composer Juhani Nuorvala puts it: "A fragile, chorale-like string texture, wistful solo songs, gushing arpeggios mounting to ecstasy, and the slow pacing of the vibraphone are distinctive features of this piece."



MATS LARSSON GÖTHE

The Autumn Diary (2013-14)

Dur: 21' 
2222-2200-01-str

In Larsson Göthe's musical diary some days are serene and harmonious, while others are dramatic and chaotic. There are sleepless nights where the tempo slows down, and the music becomes contemplative. A beautiful Lamento towards the end of the work, lends peace of mind, if only for a short while. The work ends with "extremely expressive" and agitated high strings pitted against dark bassoons and a dry, rumbling timpani.



INGVAR LIDHOLM

Toccata e canto (1944)

Dur: 13' 
1111-0000-00-str

At the age of 23 Lidholm made his orchestral debut with the Nordic-romantic Toccata e canto, a work that has retained its place in the repertoire over the years. The 'Toccata' has its share of objective modernism whereas the 'Canto' is an intimate and expressive, folk-tone coloured song. However, modernistic tendencies can be seen even here, in among other things the technique of letting the music progress in steps towards a climax, supported by powerful ostinato basses, after which the music fades away.



ALBERT SCHNELZER

A Freak in Burbank (2008)

Dur: 10' 
2222-2200-11-str

Albert Schnelzer conjures up a magical world where whirling woodwinds and energetic, pressing strings succeed one another. A witty, lavishly orchestrated and highly imaginative piece inspired by a biography about film director Tim Burton, that has been performed some 70 times by orchestras around the world.



MIRJAM TALLY

Lament (2013) Dur: 10' 

2222-1111-12-0-str

Lament was composed as a companion piece to Beethoven's Ninth Symphony. Tally uses a lyrical cello recitative from the IV movement and repeats it in her work to such an extent that it almost becomes a kind of mantra. It is mixed with typical Tally elements as clusters, airy whispering sounds and overtone glissandi. An unobtrusive but exquisite salute to Beethoven.



EDUARD TUBIN

Symphony No. 7 (1958)

Dur: 24' 
2222-2200-10-0-str

Tubin's Seventh Symphony, is different in character from his other symphonies, not only because of the smaller orchestra but the tone language is also more acerbic and agitating. The tension is kept throughout the symphony, from the searching and energetic first movement, the middle movement's lovely but bittersweet melodies, to the march-like finale that builds up a sense of terror, emphasized in its forceful closing bars.



JENNAH VAINIO

Winterborn (2008) Dur: 12'

1111-1000-str

As is often the case in Vainio's music, this wild piece carries hints of metal music, a serene and earnest ambiance, and rhythmic oriental harmonies. A commission from the Zagros Ensemble and Petri Komulainen, Winterborn travels through cold, winter landscapes from dawn to moonlit darkness.



JONAS VALFRIDSSON

The Only Thing that You Keep Changing is Your Name (2009)

Dur: 12'
2222-2200-11-0-str

The work is based on a simple motif consisting of a descending minor third followed by a minor second, and it recurs throughout the whole work in different variations. Valfridsson mixes the simple motif with a more ambiguous and complex orchestral texture, effervescent instrumentation and compact sonorities. Altogether it creates a mysterious and thrilling atmosphere. Winner of the Uppsala Composition Competition 2010.



SOLOISTS AND ORCHESTRA

KALEVI AHO

Viola Concerto (2006)

Dur: 22' 
1111-1000-01

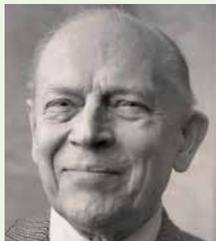
Kalevi Aho's Viola Concerto is part of a set of three works he composed for the Lapland Chamber Orchestra and John Storgårds. Violent and infinitely charged, it traces a concentrated, one-movement arch softened by a rocking, cradle-song-like Allegretto before a solo cadenza.



ERIK BERGMAN

Concerto for Cello and Orchestra (1998) Dur: 15'
0001-0000-str, bullroarer

This intensive Bergman concerto is a product of his late period. Its breath-taking progress is interrupted by a magical interlude for bullroarer – possibly an instrument he picked up on his travels around the world in 1998.



TOBIAS BROSTRÖM

Cello Concerto No. 1 (2011)

Dur: 21' 
2222-2200-10-str

The concerto opens suggestively and slowly with repetitive chords in the orchestra, forming the harmonic basis that is expanded gradually. The solo cello's pentatonic motif develops from out of the orchestra's carpet of sound, a motif that recurs throughout the entire work. Brisk sections with more temperament and rhythmic accents alternate with parts that are linked to the harmonies and motif of the beginning. The end is a slow diminuendo that fades away far off in the distance.

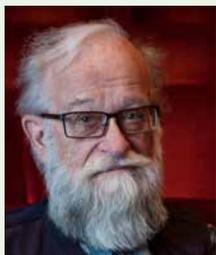


DANIEL BÖRTZ

Trumpet Concerto – Songs and Dances (1994-95)

Dur: 27' 
2222-2000-11-0-str

Songs and Dances is the first in Börtz's tetralogy of solo concertos in which the word "songs" is included in the title. And it is obvious how Börtz lets the trumpet sing with expressive melancholy and beauty, not least in the final movement's opening 'quasi cadenza' on muted trumpet. But there are also sections dominated by primitivistic rhythms and dance.

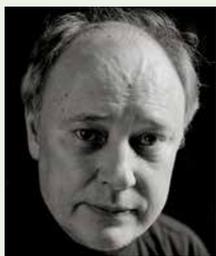


ANDERS ELIASSON

Concerto per corno ed archi – Farfalle e ferro (1991)

Dur: 21' 
horn and string orchestra

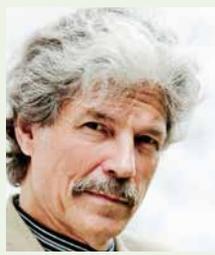
The subtitle of this horn concerto, *Farfalle e ferro* (Butterflies and Iron), describes the two opposing characters of the music – the opening's powerful, hammering horn part that rushes on with choppy chromatic motifs, and the conclusion's quick, light, softly swirling butterfly music. In-between is a beautiful and melancholy cantilena.



MIKKO HEINIÖ

Syyskän laulu (Late Summer Song) (2008) Dur: 17'
baritone (or bass or mezzo-soprano) and orchestra: 2222-2200-01-str
Text: Lassi Nummi (Fin)

A vocalist's dream: lyrical expression combined with beautiful, elastic orchestration and Nummi's tender texts. The sensitive, impressionistic mood is airy and heedful throughout. This is music with subtle gestures, and everything in the score is carefully thought-out and weighty.



FREDRIK HÖGBERG

Dancing with Silent Purpose (2008) Dur: 11' 

clarinet, string orchestra and backrack (optional projections)

This clarinet concerto was composed in close collaboration with Martin Fröst and is an attempt to develop the classical concert format. The pre-recorded backrack is integrated into the orchestral web providing intensive rhythms and suggestive atmospheres. And the music really swings!



LARS KARLSSON

Sju sänger till text av Pär Lagerkvist (Seven Songs to text by Pär Lagerkvist) (2010-11) Dur: 29' 

baritone and chamber orchestra: 1111-1000-str (43321)

Swedish Nobel Prize laureate Pär Lagerkvist has been Karlsson's favourite author due to the singing quality of his poems and the profoundly spiritual subjects. The cycle has as its starting point the existential anxiety of youth, while it ends with maturity encountering the longed-for light after an eventful journey through life. Recorded by BIS.



ROLF MARTINSSON

Violin Concerto No. 1 (2007)

Dur: 28'
2222-2200-01-str

An incredibly persuasive piece with ecstatic lines, supported by a warm and rich orchestration. It has a superb sense of structure to send us on a journey which, particularly in the central section of the work, has a strong meditative power, but which has such a vivid landscape of colour, particularly toward the madly accelerating ending, that always grips the listener and performer.



KAI NIEMINEN

La Serenissima (2006)

Dur: 20' 
Concerto for viola, harp and 12 strings (43221)

The influence of Monteverdi hovers in the background – Nieminen wants the old to be heard in his music alongside the new. The borders between the movements have been faded out so that they glide into each other and transform. The melody is also submerged in the harmony. *La Serenissima* is steeped in the mystery of the waves that rock it, and bells are part of its soundscape.



SVEN-DAVID SANDSTRÖM

Cello Concerto (1988)

Dur: 28' 
2222-2220-11-str

Sandström has called his cello concerto "an autobiographical diary". The form is somewhat rhapsodic and consists of thirteen short sections, "emotional pages of my life", in which we find both sentimentality and playfulness. He lets the romanticism burst into full blossom but combines this with modernistic outbursts. The concerto concludes with a long drawn-out, varied allusion to the hymn 'Nearer, My God, to Thee'.



BENJAMIN STAERN

Surprise! (2015) Dur: 15' 

Concertino for trumpet and small orchestra: 2222-2000-01-hp-strings

Surprise! is a lyrical concertino in three movements with melody in focus and a relatively transparent orchestration. It starts off with an introduction and a virtuosic Fantasia. In the second movement, *Aria*, the trumpet gets to sing beautifully, while the final movement is a clearly humorous and playful Scherzo where the soloist gets a chance to show off.



MATTHEW WHITTALL

Five Windows on Winter (2018) Dur: 23'

Concerto for chromatic kantele and string orchestra (min. 33221)

A piece inspired by Adam Gopnik's essay collection *Winter: Five Windows on the Season*. Whittall let sound images flow and gathered the resulting visions into a whole. This is not so much a concerto as a suite, casting the kantele in many different lights as well as constantly varying its relationship to the orchestra that provides the "scenery". The last movement is a bittersweet elegy for the end of winter. It is also a quiet requiem in our current time, bearing witness to climate change.



LOTTA WENNÄKOSKI

Susurrus (2016) Dur: 15'
guitar and orchestra: 2222-2200-01-str

This is a cheerful work, both frankly lyrical and even humorous. At times the soloist's "instrument" is a plastic ruler with which it conjures up magical effects. The violinists lower their instruments and pretend they are a strumming guitar band as they begin the most beautiful episode. The communal beat guarantees both swing and fun for players and audience alike.

