

NORDIC

# HIGHLIGHTS

4/2020

NEWSLETTER FROM GEHRMANS MUSIKFÖRLAG & FENNICA GEHRMAN



Focus on  
Antti  
Auvinen

Ingvar  
Lidholm  
centenary



## Nana Forte

Gehrmans has started a collaboration with the Slovenian composer **Nana Forte** (b. 1981).

Her list of works includes compositions for solo instruments, chamber and orchestral music and operas, but especially her choral works have been highly acclaimed and have garnered a number of prizes. Gehrmans is now publishing *En ego campana* for double mixed choir a cappella, commissioned and premiered by the Swedish Radio Choir during the Baltic Sea Festival 2017. The piece is also on the repertoire list for the Eric Ericson Award 2021.



Photo: Miran Niso Hochstätter

## Pettersson's Twelfth on CD

Allan Pettersson's monumental 12th Symphony – *The Dead in the Square* will be released by BIS Records' in February (BIS-2450). Scored for choir and orchestra to texts by **Pablo Neruda**, the work was dedicated to the victims of the military coup in Chile. It is about man's cruelty to man. Pettersson says: *No poetry is farther from "Lies, damned lies!" than Neruda's, and with his warm and profound sympathy for the outcasts of society it will always bring to the fore the highest ethical concepts in a world where even the Good Samaritan has been struck down.* The Swedish Radio Choir and the Eric Ericson Chamber Choir perform the work together with the Norrköping Symphony Orchestra under the direction of **Christian Lindberg**.



Christian Lindberg & Allan Pettersson

## Mühlrad & Royal Stockholm Philharmonic

**Jacob Mühlrad** has entered into a three-year collaboration with the Royal Stockholm Philharmonic, starting with the orchestral commission REMS (Rapid Eye Movement Sleep). In this work Mühlrad goes through aspects of the mysteriousness and the energy that exist during an unconscious dream state. The premiere is scheduled for 22 April 2021.



Photo: Pierre Björk

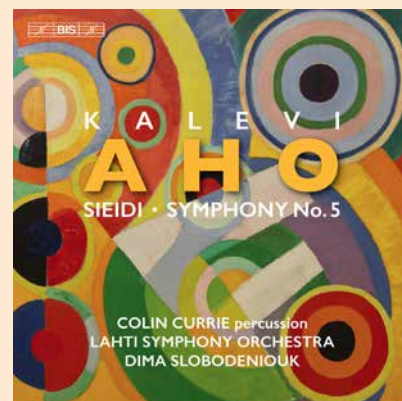
Jacob Mühlrad



Photo: Ghadi Boustani

## Acclaim for Kalevi Aho CD

BIS Records' new **Kalevi Aho** CD has had a truly enthusiastic reception in the media. Containing the Percussion Concerto *Sieidi* and the *5th Symphony* (Lahti Symphony Orchestra / Dima Slobodeniouk), it was voted Music Web's record of the month in October, and the Symphony made a stunning impact on the critic. In the Gramophone magazine the soloist, **Colin Currie**, writes about *Sieidi*, one of the best-loved and most frequently performed of all the percussion concertos: *"Part of this composer's mastery is the structural backbone to all his music, and the architectural concept of this piece is frankly fantastic."* Other reviews have hailed *Sieidi* as wild and exotic. Read more and listen to sound samples on our web page.



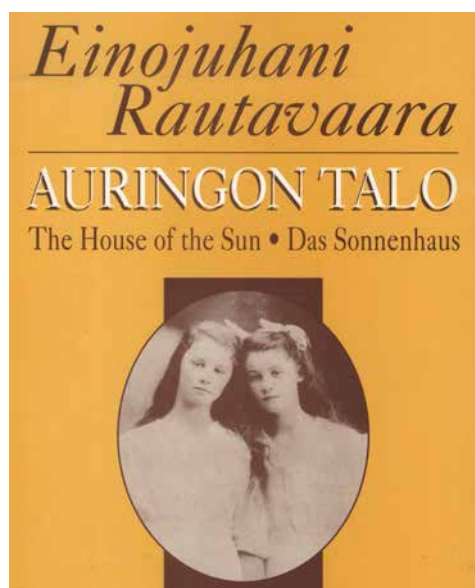
**NORDIC HIGHLIGHTS** 4/2020  
NEWSLETTER FROM GEHRMANS MUSIKFÖRLAG & FENNICA GEHRMAN

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## The House of the Sun to be staged

**Einojuhani Rautavaara's** chamber opera *The House of the Sun* (Auringon talo) 🎧 is to be staged by the Metropolia University of Applied Sciences on 9, 10 and 11 April 2021. The conductor will be **Mikko Franck** and the stage director **Ville Saukkonen**. This popular opera buffa tells about twin sisters whose family abandoned the splendour of their home and fled to Finland in the wake of the Russian revolution. The family became isolated with tragic consequences, but the old sisters escaped from the sad greyness of their everyday life into the memories of their glorious youth.



Fredrik Högborg

## Fredrik Högborg's Jubilee Theme

**Fredrik Högborg** was asked to compose the celebratory theme for the 250th anniversary of the Royal Swedish Academy of Music. It will be heard throughout 2021 existing in ten different settings – from symphony orchestra to versions for different instruments with piano. The performers include the Swedish RSO, the chamber ensemble Norrbotten NEO, the Swedish Wind Ensemble, Bohuslän Big Band, the string orchestra Musica Vitae, the jazz trio Trio con X, et al. Högborg describes the piece as melodious, relatively tonal, extrovert and lively. The expression marking is: "With Great Expectations", and the piece is concluded with a triumphant fanfare. *Jubilee Theme* is 71 bars long, which alludes to the year 1771 when the Academy was founded, and also to 1971 when Högborg was born; he will thus be 50 years old next year. The piece is an anniversary gift from Rosenborg Gehrman's Foundation in collaboration with Gehrman's Musikförlag.

## Close to 500 pieces as PDF downloads

Numerous publications are now available as downloads in Fennica Gehrman's web shop. Most of them are choral works from the old Fazer archives by composers such as **Erik Bergman**, **Nils-Erik Fougstedt**, **Armas Maasalo**, **Leevi Madetoja** and **Selim Palmgren**. Also included are some Christmas carols for SATB choir and easy Christmas music arrangements for small ensembles. There are also several PDFs for voice and piano and solo piano works. You can browse sample pages in the web shop.

Photo: Music Finland



Joonas Kokkonen

## Cecilia Damström's Nixus

**Cecilia Damström's** dedicates her new orchestral piece *Nixus* to all those who suffer from some kind of mental ill-health. "In this work, I try to illustrate how thoughts jump back and forth at a rapid pace, and often form a kind of hamster wheel, a vicious circle from which it is difficult to break out. I try to describe how the thoughts often lead to very gloomy moods and anxiety, which can even become physical manifestations in the body, like palpitations and pressure in the chest", says Cecilia. The work is a commission from the cross-border project "Big Music for Small Cities" in the province of Karelia, and is written for the Finnish Joensuu City Orchestra and the Russian Symphony Orchestra of the Karelia State Philharmonic. The work exists in versions for chamber as well as symphonic orchestras and its premiere is planned for February 2021.



Photo: Marthe Veian

## Joonas Kokkonen centenary in 2021

Next year will mark the centenary of the birth of **Joonas Kokkonen**. A leading figure in the history of Finnish music, he is especially known for his symphonies and his opera *The Last Temptations* 🎧. He first made a name for himself with his Neoclassical *Piano Quintet* in the 1950s. Other popular works include a *Cello Concerto*, a *Requiem* 🎧 for mezzo-soprano and orchestra, and *Laudatio Domini* and *Missa a cappella* for choir. The Last Temptations will be performed at Jyväskylä Theatre from 31 December 2021 onwards; the Jyväskylä Sinfonia will be conducted by **Ville Matvejeff**. Fennica Gehrman has published a piano reduction of the opera to honour the centenary.

# Antti Auvinen's turbocharged world of sound



Photo: Eija Tervo

Few contemporary composers have caught the ear of the public at large as quickly as Antti Auvinen. Returning home in the early 2000s after studying abroad, he crashed into public awareness in 2015 and has since become one of Finland's most talked-about contemporary composers.

Herein lies the core of Antti Auvinen's aesthetics: his untiring search and experimentation in order to find a way of expressing contemporary phenomena in the language of today: "The classical music tradition is extraordinarily rich and long, and an endless source from which to draw. You must nevertheless have the courage to experiment, seek and discover," he says.

Above all, Auvinen is fascinated by timbre and rhythm. Information technology features large in his composition process, as a means of both analysing and producing sound. It augments the traditional toolkit, and the combination of image and sound provides even greater scope. "I do a lot with multimedia – I often use video manipulations, for example, as an element in my music."

According to Auvinen, classical music requires time in a very special way. The processes are often long and slow. "Speed and efficiency, or demands for productivity, are ill suited to the composition of classical music, and all in all to the creation of profound art. Putting broad and otherwise complex ideas into practice calls for sustained and often difficult application to the job on hand." Whereas post-serialism has often been criticised as music devoid of emotion, Auvinen's music is full of feeling. "Art operates with emotions. The most important thing is to delve deeper, to some inexplicable layer."

## Breakthrough works

The work that marked Auvinen's breakthrough was *Junker Twist* for orchestra premiered by the Finnish Radio Symphony Orchestra in 2015. The following year, the Tampere Philharmonic performed his *Himmel Punk*. Audiences at both were startled by the high-pressure, explosive

rhythms and timbres. Next came the multimedia chamber opera *Autuus* (Bliss) that won Finland's coveted Teosto Prize. In 2017, the orchestral series became a triptych with the addition of *Turbo Aria*.

These works had not only a novel idiom; they also carried an open underlying statement. *Junker Twist* is a comment on the new rise of the extreme right, *Himmel Punk* on religious bigotry. The seeds of *Turbo Aria* were sown when Auvinen stood gazing at the Mediterranean with his child in his arms; he was reminded of the press photos of refugees trying to cross the sea and a drowned child washed up on the shore.

Auvinen's recent works include *Cantus Fresco Disco* for orchestra and video, a joint commission from the Joensuu City Orchestra and the Jyväskylä Sinfonia. The video shows manipulated 1960s films and the soundtrack also features Finnish soprano **Anita Välikki**. It is a follow-up to *Digital Madrigal* premiered in early 2019 incorporating a video in which processed fragments of archive and language-teaching films dart hither and thither to create a level of their own in the overall soundscape.

## Keenly awaited disc

The Ondine label released a profile disc of works by Antti Auvinen in November 2020. **Hannu Lintu** conducts the Finnish RSO in *Junker Twist*, *Himmel Punk* and *Turbo Aria*. The disc was so keenly awaited that the first imprint went entirely on pre-orders. The first published reviews are not sparing in their praise. **Kare Eskola**, in his radio programme for the Finnish Broadcasting Company, described the music as follows: "The most impressive thing about Auvinen's music is not the energy density but the agonizingly clear yet inexplicable musical images... The almost pitch-less and harmony-less music strikes straight to the subconscious, with its turbocharged rhythms and drifts of thick, muted timbres. The music draws, unasked, emotional energy from the listener, but in return provides catharsis."

Fennica Gehrman has been Antti Auvinen's publisher since the beginning of 2020. His main works to date will be published soon, beginning with study scores of the orchestral triptych (See: New publications). Auvinen also has commissions in the pipeline from the FRSO, the Helsinki Philharmonic Orchestra and others.

Jari Eskola

**A**ntti Auvinen came to classical music later than many of his colleagues. His early piano lessons were exchanged for the guitar, which in turn gave way to heavy rock and its more gritty sounds. Then at around the age of 20 he again headed in a new direction, becoming increasingly interested in contemporary music. "I was greatly impressed by **Helmut Lachenmann**, his refusal to compromise and his questioning of the 'norms,'" he says.

The atmosphere at the Music Academy in Prague during his time there as an exchange student struck him as conservative and stick-in-the-mud. The musical structures and aesthetics were, he said, those of "dead white men in the past". A transfer to the Conservatory in Amsterdam afforded a more varied aesthetic outlook. Composition now became his main subject, gradually pushing aside the guitar. "Amsterdam admitted all sorts of characters and sought to reinforce their individual features."

## Untiring search and experimentation

Auvinen's first compositions were for small ensembles. In them, he rigorously beat out paths of his own in the realm of extended performing techniques. In *Eliangelis* for solo clarinet he challenges the traditional writing for a monophonic solo instrument. Multi-layered multiphonic figures create an illusion of polyphony, and the border zones between normal, distorted and pitchless whooshing sounds broaden the clarinet's timbral spectrum. The unconventional sound effects do not give the impression of being pasted-on; they serve the musical content with an understanding of the instrument's inherent nature.





# Ingvar Lidholm centenary

*Ingvar Lidholm (1921–2017) would have celebrated his 100th birthday on 24 February 2021. He was a central figure in Swedish music, first of all as a composer, but also as a conductor, a musician, head of chamber music at the Swedish Radio, and professor of composition at the Royal College of Music in Stockholm. He belonged to the Monday Group during the 1940s, the circle of friends including Karl-Birger Blomdahl and Sven-Erik Bäck, who came to play an invigorating role in Swedish musical life for half a century.*

Lidholm's music appeared as a personal and powerful alloy of classical culture and Western modernism. It is about what is human, about being a human being. He found inspiration in the ancient world, in love, death and Strindberg.

He was technically precocious. "You seem to have been born on an orchestra podium", he was told as an eighteen-year-old, when he tried to get a foot in at the Swedish Radio. The orchestral work *Toccata e canto* 🎧 was composed while studying with **Hilding Rosenberg** during World War II and was premiered under the direction of **Issay Dobrowen** in Gothenburg (1945). "It is simply astounding to find in our northern latitudes a youth who proves to be so exceptionally talented and, when it comes to invention, musically gifted with such a rich imagination" wrote his colleague **Gösta Nystroem**, thirty years his senior. *Toccata e canto* combines a lively "objectivity" with Nordic-Romantic singability. This work is still very much alive. When **Herbert Blomstedt** this coming spring pays homage to Lidholm with an orchestral concert in Gothenburg, *Toccata e canto* is on the programme, plus the dramatic *Ritornell*. Blomstedt was Lidholm's friend and "house conductor", and for decades he has performed his music the world over, not least the orchestral liturgy *Kontakion* 🎧 and the beautifully bizarre instrumental drama *Poesis* 🎭.

## Antiquity, the Renaissance and death

"Anything you do for the first time is a study", said Lidholm. "And for me everything is a study since I write everything for the first – and the last – time". The exquisite, serial orchestral work *Motus Colores* is such a study, as is its opposite, the massive, expressive and Bartók-inspired *Music for Strings*, one of Lidholm's most frequently performed works.

However, some themes recur. The literature and culture of Antiquity permeates his creativity. "My whole emotional life resounds when I inhabit that world". He transformed Ancient Greek poems such as *Phrasikleia* and *Short is the Time of the Roses* into delicate serial choral movements. The provocative piece for orchestra, *Poesis*, stems from his experiences of Ancient Greek literature and drama. Homeric settings are conjured up in *Nausicaa alone* for the soprano **Elisabeth Söderström**. The choral drama *The Persians* for the men's choir Orpheus Drängar zooms in on the immense pain and sorrow of King Xerxes.



Photo: Sören Bellander & Anne Hylkenberg

It doesn't stop at the ancient world. The orchestral work *Greetings from an Old World* is based on the Renaissance composer **Heinrich Isaac's** wanderer's song "Innsbruck, ich muss dich lassen" and alludes to the musical practice of the Late Middle Ages and the Renaissance. But it also refers to the migration to America in later centuries. Even death wanders through Lidholm's music. At the age of nineteen he wrote the tender and wondrously mature song *För vilsna fötter sjunger gräset* to **Hjalmar Gullberg's** poem. In *Kontakion* – Lidholm's most frequently performed orchestral work – and in his *Requiem Libera me*, he depicts mankind's collective fear when encountering death.

## The human voice

Lidholm loved the human voice. "The voice as spoken is so fantastically rich in nuances, especially those of the emotions. Even without a text. Add to that all the breathtakingly beautiful tones that the human voice can form. With a text there arises in addition a striking counterpoint between the sound and the semantic content."

*Laudi* 🎧, a gateway work to Lidholm's choral music, based upon a church music tradition and Stravinsky's Neo-classicism, was so new and singular that it scared the singers out of their wits. Lidholm professed the Christian faith but seldom used texts from the Bible. *Laudi*, "an attempted song of praise in a difficult time", is sung in Latin, which seems to give Lidholm the courage to achieve a hitherto unheard of power of expression.

Lidholm lived with poetry, from Ancient Greek dramas and tombstones to Dante, Stagnelius, Strindberg and Ekelöf. In Lidholm's hands **Ezra Pound's** *Canto LXXXI* is hammered to an imprinted message and a shimmering piece of filigree-work, and is laid as a keystone to the *A Cap-*

*pella Book*, which was intended as a pedagogical choral project. In the inimitable choral texture of *...arrivider le stelle* 🎧 he depicts how Dante and Virgil, after their visit to Inferno, view again the stars of the heavens. In *Stund, när ditt inre...* the baritone voice directs Stagnelius's existential question out into space – and perhaps gets an answer.

In his last published work, *Greek Gravestone*, set to a poem by **Kjell Espmark**, Lidholm created a poignant, cut-in-stone picture of love in the face of death. *Greek Gravestone* is dedicated to **Eric Ericson**, who for sixty years led the Eric Ericson Chamber Choir, the vocal ensemble that has been most faithful in the performance of Lidholm's choral music. Nowadays Lidholm's choral music is performed by choirs throughout the whole world.

## Works for the stage

In some staged works Lidholm was part of a team. The poet **Erik Lindegren** was the central figure in the circle around the ballet *Rites*. In Lidholm's music sonorities and rhythms reverberate as in Stravinsky's *Rite of Spring*. It was Lindegren, too, who pointed out to Lidholm the hyperromantic Almqvist fragment *The Poet's Night*, which became an internationally acclaimed cantata.

Lidholm based two operatic works on texts by Strindberg: the TV opera *The Dutchman* and the full-length opera *A Dream Play* 🎧. In the latter he was his own librettist and inserted Christian symbolism into the final scene. After the premiere in Stockholm in 1992 the opera has been staged a number of times, in Europe and the USA. *A Dream Play* came to encompass his whole life as a composer; here he put in all his experience, versatility, emotional palette and creative imagination; but also his smile, sympathy and black humour.

Göran Bergendal

### 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-vc-db

*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-vc

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.

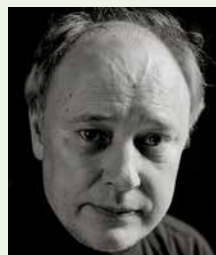


### STRING ORCHESTRA

#### 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)

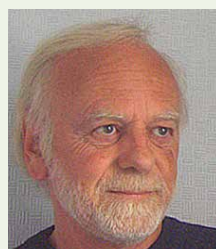
This four-movement *Serenade* begins with a romantically-tinged *Allegretto* outburst. It also has some darker shades, as in the mournful *Andante* movement evocative of Shostakovich. A solo violin gets to play the dancing main theme in the third, *Minuet*, movement, and the finale (*Allegro con brio*)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

**Sinfonietta (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 *Sinfonietta* 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.



#### EINO JUHANI 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 /  
Grevinnans 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, Bröström was later asked to prepare a version solely for orchestra ("Beatnik"), which now exists in versions for large and small orchestra.

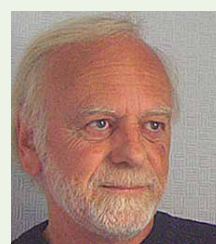


### HALVOR HAUG

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 ambience, 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.

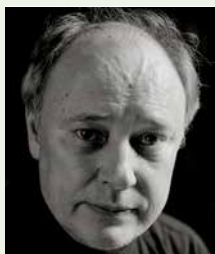


#### ANDERS ELIASSEN

##### 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.



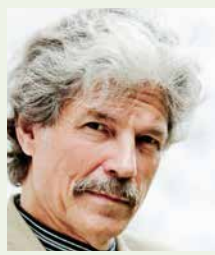
#### MIKKO HEINIÖ

##### Syyskesän 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.





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**Törö**  
for solo guitar  
FG 979-0-55011-351-0

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Separate pieces are available as PDFs.

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### TIINA MYLLÄRINEN

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