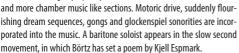
REPERTOIRE TIPS

Some 21st century symphonies

DANIEL BÖRTZ

Sinfonia 12 (2010-2011) Dur: 40' 3343-4441-15-hp-pf-str, solo baritone (Text: Kjell Espmark Sw/Eng)

Börtz utilises a richly coloured palette in his Twelfth Symphony, in four movements, where he effectively alternates between the large symphony orchestra



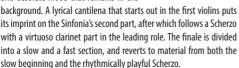


Sinfonia No. 1 (2003-2004)

Dur: 21'

2222-2200-10-str

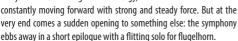
Dafgård's chamber symphony begins with a prelude, which strikes a creepy and desolate mood that remains in the



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,



HALVOR HAUG

Symphony No. 4 (2001) Dur: 23' 3333-4331-13-hp-str

Haug composed his Fourth Symphony in the autumn of 2001, deeply affected by the events of 9/11. The symphony, conceived in one single movement, expresses sadness, anxiety and powerlessness,

but Haug also wants the listener to perceive the feeling of hope that is concealed in the music. The end is quite lovely when Haug lets the bells sound over a soft carpet of strings. The symphony is dedicated to "all innocent victims of terrorism around the world".

PAAVO HEININEN 🜒

Symphony No. 5 (2003) Dur: 33' 3333-4330-14-hp-cel-str

The fifth symphony followed the fourth after an interval of over 30 years. The very opening already says what to expect: a true orchestral horn of plenty. Heininen describes the music as thematic-melodic,

with details festooning its textural simplicity. There are studies in harmonic colour, Baroque-like allusions, and a violin in the background evoking associations with Heininen's Violin Concerto of 1999.



JUHA T. KOSKINEN

Symphony No. 1 (2006) Dur: 40' 3333-4331-12-hp-cel-str

The middle movement is the heart and dynamo of this refined three-movement symphony - the sun around which the other movements revolve as planets. As



work on it progressed, the materials travelled from one movement to another, leaving tracks by the wayside and setting up "colonies". The symphony also acquired a musical narrative, or rather several, that culminate in the final bars of the last movement.

PASI LYYTIKÄINEN

Symphony (2006) Dur: 40' 2222-4230-11-str

Lyytikäinen likens his first symphony to a journey: "My music is like a passing winter landscape. There are changing sound views, sometimes open fields and sometimes icy rocks." In the focus of at-



tention are not only stringed instruments but also French horns, which have an important role in presenting new thematic motifs. The march episodes in the second movement add Shostakovich-like irony to the vigorous music.

PEHR HENRIK NORDGREN

Symphony No. 8 (2006) Dur: 25' 2222-4220-13-hp-pf+cel-str

The whole gamut of life is woven into what was to be the last symphony by Nordgren; the expression is dream-like in places, as if reaching out into another reality. The expectant mood of the first



movement, Minore, and the clock-like tick of two notes (A-F) stimulate associations with the relentless passing of time. The delicate, limpid Intermezzo leads to a movement entitled Maggiore that is full of joie de vivre and marked by a rollicking folk tune quotation.

SVEN-DAVID SANDSTRÖM

Symphony No 3 – Kärlekens fyra ansikten (Four Faces of Love, 2006) Dur: 35'

2222-4230-12-hp-str, solo mezzo-soprano Text: Ylva Eggehorn (Sw)

This symphony is built around four texts



by poet Ylva Eggehorn reflecting on the vicissitudes of life, the extraordinary in the ordinary. The tumultuous sound forces, violent eruptions in the percussion and densely interwoven strings, form an expressive soundscape around the sensitive, elegiac, ardent and melodious vocal part.

HARRI VUORI

Symphony No. 2 (2007) Dur: 38' 2222-2210-02-hp-pf-str

The chords in Vuori's second symphony are based on manipulated spectral harmonies, and the result is astoundingly bright "spatial" music. Vuori also speaks



of the reconciliation of opposing worlds. The translucent, glittering harmony is offset by symphonic grandeur and spectacular orchestral



