

## REPERTOIRE TIPS

# Works for ensemble



### CECILIA DAMSTRÖM

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

**Aino**  – **Quintet No. 2** (2018) Dur: 24'  
fl, cl, vl, vcl + prepared piano

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.

Aino was written for Pierrot ensemble. The four movements of the work; Love, Steam, Longing and Iron, represent different emotional states in Jean Sibelius’s wife Aino’s turbulent but fascinating and long life.



### MAIJA HYNNINEN

**New Holland** (2013) Dur: 10'

fl/picc, cl/bcl, cor, trp, perc, hp, vl, vla, vlc

New Holland in St. Petersburg served as inspiration for this piece. Hynninen has

captured a glimpse of the history of this magnificent island in the soundscape: the submarine, Morse code and analogue radio sounds inspired the rhythmic patterns, gestures, harmony and timbre. The atmosphere of the present – stillness – governs the general character of the work and the glamour of the designed future is reflected in the urban jazz-inspired middle section.



### PASI LYytiKÄINEN


**Taival / Passage** (2019) Dur: 11'

fl/picc, cl, cor, vl, vla, vlc, cb

This new work commissioned by the Tampere Biennale will be premiered in April. Inspired by the experiences of the wild aroused by nature trails, it addresses the relationship between the composer’s own nature experiences, landscape and soulscape. His aim is, says Lyytikäinen, for his music to express, as openly as possible, a child-like wonder at nature.



### ESA PIETILÄ

**Asterion** (2014) Dur: 18' 


tenor saxophone + fl, bcl, cor, pf, vl, vla, vlc, cb

Asterion is made up of both improvisational and precisely notated sections. The title refers to the constellation of Canes Venatici (Hound Dogs) in which Asterion is the second brightest star. The saxophone adventures joyfully in the orchestral constellation and enters into the musical interplay and improvisation.



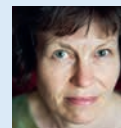
### HANNU POHJANNORO

**Images hommages**


(2011) Dur: 12' 

fl/picc, cl/bcl, vl, vcl, pf

This is a set of eight short, miniature, impression-like musical flashes as tributes to artists who have greatly impressed the composer: Albers, Mondrian, Malevich, Kandinsky, Pollock, Kafka, Harms, Calvino and Borges. A masterly work, it represents Pohjannoro’s highly compelling style and won a prize in the 2017 Henri Dutilleux Composition Competition.



### KARIN REHNQVIST

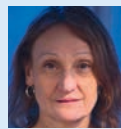
**Bloodhoof** (2019) Dur: 42' 

Monodrama for mezzo-soprano and

8 instruments: fl, ob, cl, 2 perc, pf, vl, vla, vcl

The point of departure for the work is Gerður Kristný’s poetic tale Bloodhoof, which is based on a saga from the Old Norse Edda about power, threats and assault. Rehnqvist has tried to create a different kind of sound world; from nar-

ticate bestial sounds and gurgling to loud songlike cries and subtle ornaments. From thin, bubbling metal plates imitating water surfaces, to gongs that sound like clattering hooves. She has used many unusual instruments such as the baritone oboe, the bass flute and the contrabass clarinet in order to bring out the dramatic element. Composed for Ensemble Recherche and Lena Willemark.



### MARIE SAMUELSSON

**Notions** (2016) Dur: 12'

cl, bsn, cor, vl, vla, vcl, cb

In Notions (Förmimmelser) the seven instruments function as individual voices with different sounds that speak with and answer one another. Sometimes warm, harmonious chords come in which make the piece alternate between icy and hot. “The voices symbolise persons who I have encountered in my life. People who I have perhaps lost or won”, says Samuelsson.

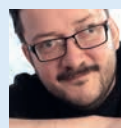


### ALBERT SCHNELZER

**Aqua Songs** (2015) Dur: 10'

piano quintet

Schnelzer has here been inspired by all the water surrounding Stockholm, which can be clearly perceived in the undulating music that is in continual motion. Aqua Songs was written on a commission from the Royal Swedish Academy of Music to celebrate the 70th birthday of H.M. King Carl XVI Gustav.



### BENJAMIN STAERN

**A Princess Tale** (2017) Dur: 17' 

2 actors + cl, bsn, cornet, tbn, perc, vl, cb

A sequel to Stravinsky’s The Soldier’s Tale, and set to a libretto by Mi Tyler, it takes up where Ramuz’s story leaves off. The scoring is the same as in Stravinsky’s piece and Staern, like Stravinsky, mixes different musical styles. There are hints here of jazz, hymns, Argentinian tango, a waltz in triple and duple time simultaneously and other surprising features.



### HARRI VUORI

**Kalliomaalaus / Rock Painting**

(2014) Dur: 18'

reciter + cl, bsn, cor, 2vl, vla, vlc, cb

Text: Eeva Tikka (Fin)

Jean Sibelius discovered Finland’s first rock painting in 1911. Vuori was likewise fascinated by these paintings and leads his listeners back to a past in which a shaman tells a legendary myth. The refined yet elemental music seeks to capture the mood of the text, to colour it and convey it to the listener as an overall sharing of our communal heritage.



### LOTTA WENNÄKOSKI

**Zeng** (2019) Dur: 13'

recorder, percussion, string quartet  
(or string orchestra)

**Hele** (2018) Dur: 13'

1111-1100-01-str (11111)

Zeng was inspired by Hungarian folk songs. The rhythmic and acoustic idea is based on the bouncy, grotesque beat of the ütö-gardon – an instrument resembling the cello but plucked and beaten with a stick.

Hele was commissioned by the Los Angeles Philharmonic and Gustavo Dudamel. It is an energetic, rhythmically playful piece which includes the sounds of some extraordinary instruments such as a typewriter and bird whistles.