

TOMMIE HAGLUND 🎧

La rosa profunda (The Unending Rose) (2007/2016) Dur: 14'

for soprano and orchestra:
2222-2000-11-1-cel-str
Text: Jorge Luis Borge (Eng)

The Deep Rose is a setting of Borge's text about life's fragility perceived through the perishability of the rose. It is exuberant, sensuously shimmering music, with simple but beautiful melodies, where echoes of Mahler, Delius and Puccini can be heard. Above all it is Haglund's own marvellous world of sound that transports the listener to a higher sphere.



KIMMO HAKOLA

Sinfonische Elegien (2023) Dur: 90'

for soprano and orchestra:
1011-0000-01-hp-pf(+key&cel)-acc-str
Text: Rilke, Kimmo Hakola (Ger)

This sweeping work is a real horn of plenty. Its text, visuals and music reflect the richness of Hakola's imagination. The Symphonic Elegies consist of 10 big movements divided into several smaller ones and end with an Epilogue to form a broad symphonic span. The text engages in captivating dialogue based on the Rilke poems, and the background video creates a dialogue of its own for the thoughts of the main character and his alter ego.

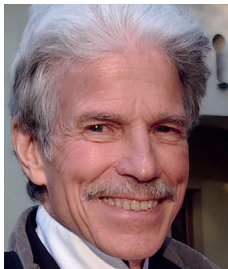


MIKKO HEINIÖ

Sextet (2000) Dur: 18'

for baritone, flute, clarinet, violin, cello and piano
Texts: Ugo Foscolo, John Keats, Franz Kafka (Ital, Eng, Ger)

Heiniö has admirably solved the problem of singability in his work: the soloist is allowed to shine in the resonant register without awkward interval jumps. The texts in three languages describe sensual and unattainable love and are embraced in the translucent, bright sound world. There is also room for humour when the falsetto singing in the scherzo creates some ironic, comic dimensions. The texts are fragments from the letter novel by Ugo Foscolo and letters by Keats and Kafka.



LARS KARLSSON 🎧

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

for baritone and chamber orchestra:
1111-1000-str
Text: Pär Lagerkvist (Swe)

Karlsson was inspired by the singing quality and profoundly spiritual subjects of these poems. The work proceeds as if it were charting a life-journey starting with the existential anxiety of youth. The colourful music is intense, at times cavorting in waltzing rhythms and at others mournful, building a dramatic arch towards serenity and light.



OLLI KORTEKANGAS 🎧

Songs of Meena (2020) Dur: 20'

for soprano and orchestra:
2222-2221-12-hp-pf(+cel)-str-perc
Text: Meena Alexander (Eng)

This cycle consists of settings of lyrics by Meena Alexander, an Americanised poet of Indian descent. Kortekangas was impressed by the sensitivity of her poems, their universal relevance and feminist spirit. The re-



finéd, transparent music reflects the delicate lyricism of the text. There are also some subtle, dramatic and even playful episodes that allow the soprano to sparkle and demonstrate the suppleness of her voice.

ROLF MARTINSSON

Garden of Devotion (2014)

Dur: 23' 🎧

for soprano and string orchestra

Forlorn (2014) Dur: 13'

for soprano, cello and string orchestra
Text: Rabindranath Tagore (Eng)

In 2014 Martinsson composed two song cycles to poems from Tagore's "The Gardener". The five songs of *Garden of Devotion* build a drama about unrequited love. Martinsson utilizes the effects of the strings to the full to create an atmosphere of pent-up tension and to colour the prevailing passionate feelings. In the three romantic and melancholy songs of *Forlorn*, a solo cello is added to the strings in infinitely beautiful dialogue with the soprano.



TEBOGO MONNAKGOTLA

Un clin d'oeil (2018) Dur: 20'

for baritone and orchestra: 2222-4231-12-1-str or 2222-2200-01-str
Text: Jean-Joseph Rabearivelo (Fr)

The first song, 'Un clin d'oeil', is about the transitoriness of life, the second, 'Perle', is a love poem from the poet to his daughter. The third song, 'Dances', describes an elderly woman who dances with a young girl but who actually is one and the same person. The songs are melodically beautiful and expressive, embedded in an impressionistic and iridescent orchestral attire.



KARIN REHNQVIST 🎧

Bloodhoof (2019) Dur: 42'

Monodrama for mezzo-soprano and 8 instruments: fl-ob-cl-perc-pf-vl-vla-vd
Text: Gerður Kristny (Swe/Eng)

The point of departure for the work is Icelandic Kristny'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.



MARIE SAMUELSSON 🎧

Aphrodite – Fragments by Sappho (2015) Dur: 21'

for mezzo-soprano and orchestra:
3333-4331-12-1-str
Text: Sappho (Swe)

The first part of Samuelsson's "The Love Trilogy" is a setting of five short stanzas from Sappho's poetry. It deals with the erotic, overwhelming, uncontrollable love. Aphrodite is invoked with virtuosic, suggestive and wistful melodies in the solo part. The orchestral texture evokes images of long, surging ocean waves. Even the musicians' voices are used as a part of the effervescent soundscape when they collectively whisper segments of the text.



BENJAMIN STAERN 🎧

Sånger om bländvitt kärlek (Songs of Dazzling White Love) (2013) Dur: 30'

for alto and orchestra:
2222-4231-11-0-pf-str or
2222-22(1)0-01-0-pf-str
Text: Karin Boye (Swe)

Staern describes his song cycle as a music drama in five episodes. It is about spontaneous infatuation, intimacy, yearning, perfidy and the unearthly, unattainable, dazzlingly white love. He uses an exceedingly varied sound palette, where each song has its own character: airily light, dreamy, highly expressive, anxiety-ridden and, finally, nothing short of ecstatic.



TAPIO TUOMELA

Sea-Drift (2006) Dur: 17'

for mezzo-soprano, piano, 2 violins, viola and cello
Text: Walt Whitman (Eng)

Sea-Drift is an expressive setting of Whitman's great poetic work, and the organic link with the natural sound world is clear from the very first bars. The mood varies from impassioned episodes to mystical nature scenes, and the vocal part offers great ecstasy, complete with cries and hoots. The soloist can narrate the frame story in any language, and its symbolic tale of birds expands into an allegory of human feelings.



JOHAN ULLÉN 🎧

Lady Macbeth (2009/2013)

Dur: 22'
mezzo-soprano and orchestra: 2222-2200-10-1-str
Text: William Shakespeare (Macbeth, Act 1, Scene V) (Eng)

Three monologues from *Macbeth* that opens with a long prelude that conjures up the atmosphere of the play. We meet the Lady reading the letter from Macbeth, and her reaction to it. A short orchestral episode depicts the distorted relationship between the Lady and her husband. When she hears the raven's caws, Lady Macbeth calls forth all the evil spirits of hell in the final song, which is followed by a brief triumphant postlude.



JENNAH VAINIO 🎧

Beatbox Concerto "Fujiko's Fairy Tale" (2010) Dur: 23'

for beatboxer and string/sinfonietta/symphony or wind orchestra

This exciting work is a musical voyage through mythology depicted in Japanese manga/anime art. There are oriental influences combined with hip hop and dance beats and more traditional contemporary concert music with a hint of the soundscapes from the videogames of the 1980s and 90s. Available in different versions.

