

ANTTI AUVINEN

Boundary Bourrée (2024) Dur: 9'
vlc-cb-cl-elgtr-pf-perc & video

An incisive, powerful musical reflection on boundaries in public debate on society and politics. The title Bourrée also alludes to the rhythmic structure, which was originally associated with a dance but gradually transferred to music not intended for dancing. Boundaries shift in both music and politics (See: Reviews).



CECILIA DAMSTRÖM

Helene – Nuances from the Life of Helene Schjerfbeck (2020) Dur: 21'
fl-ob-cl-bsn-pf (prepared) (players sing and whistle)

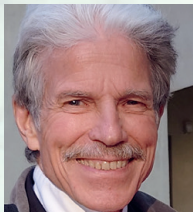
The quintet depicts the life of the artist Helene Schjerfbeck through four of her paintings. Her sojourns in Paris and London are reflected in the first movement, 'Dancing Shoes'. In 'Drying Laundry' everyday household chores are vividly illustrated with, among other things, a scrubbing-brush, bubbling water and slapstick. 'Self-Portraits' is a slow passacaglia consisting of twelve chords with slightly different textures and nuances each time they are repeated. The final movement 'The Convalescent' strives upwards toward the light in whole-tone scales and is concluded with a high whistling.



MIKKO HEINIÖ

Mot natten (Towards Night) (2018)
Dur: 12'
cello and guitar

Three nocturnes and two interludes inspired by the poetry of Bo Carpelan. The piece makes varied use of different guitar techniques to produce chamber music both colourful and striking. The first nocturne, dominated by pizzicatos, is followed by a dynamic interlude. The second is coloured by delicate micro-interval chords, and the third, Battito ('beat'), is marked with the heartbeat of strong guitar pizzicatos.



OLLI KOSKELIN

7 Haiku (2019) Dur: 15'
flute and guitar

Tranquil rhythms and pauses create delicate soundscapes. The haiku is performed seven times: it is improvised, read out loud and played from the notes. In true Koskelin fashion, the music forms a subtle, meditative entity in which text and music are one. The texts are included in English and Finnish.



DANIEL NELSON

Touch Wood (2023) Dur: 9'
wind quintet

A high-octave, rhythmical and swinging piece, full of energy. The title is a play on words and can mean that the musicians need a little help from above when playing this challenging work, or perhaps just literally that they are touching wood.



JUHANI NUORVALA

Sonata for violin and keyboard (2020) Dur: 24'

Microtonalists rate this four-movement piece very highly and it has also received rave reviews from audiences. The tuning system is 22 equal divisions of the octave (22edo). The piece begins by tuning the violin and after an improvisatory solo, keyboard chords appear under a soaring tune. The second movement travels on an ever-spirling path toward a powerful climax. It is possible to play the third and fourth movements as a shorter work (Waltz and Toccata).



MATTHEW PETERSON

Winning Isn't Everything It's the Only Thing (2023) Dur: 12'
horn trio (hn, vln, pf)

This piece is inspired by quotes from famous sports figures about winning: I. Use it or lose it, II. I never lost... I just ran out of time, III. Winning isn't everything, it's the only thing. The quotes, and to a certain extent the character of their sources, hint at the feel and thrust of each movement: the kinetic self-assuredness of the first, the disappointed poignancy of the second, the violent confrontation of the third. Composed for the Ben Goldscheider Trio.



ESA PIETILÄ

The Wind Wants (2022) Dur: 16'
fl-ob-cl-hn-bsn

The idea of this work for wind quintet is to examine wind in all its variety: "A balmy summer breeze suddenly gives way to an autumn gale that blows with all its might, whips around corners, forms flurries and howls in the treetops," says the composer. There are also some improvisational episodes.



KARIN REHNVIST

Musik i natten (Night Chant) (2020) Dur: 11'
afl-bcl-vibr-pf-vln-vla-vlc

Night Chant was written during the isolated existence of the pandemic, and it depicts how our senses open up when night falls. Sounds are experienced more strongly, light is sharper. The sonority is warm and dark, the nuances are never really forceful. But soon also the light seeps in, in a mild and simple hymn, and light meets darkness.



ALBERT SCHNELZER

Aksak & Ciphers (2023) Dur: 15'
string quartet or string sextet

A three-movements work inspired by folk music from the Balkans, but also by the compositional techniques of Brahms. The opening movement 'Räcena' is a lively and energetic dance in 7/16 time, while the second movement's 'Lamento' is a slow, melancholy song in 5/4 time. The work is concluded by a playful and dancing Scherzo in 5/8 time, with unexpected changes in both rhythm and harmony. Schnelzer also plays with musical name ciphers. In the music we find, among others, Brahms, Clara (Schumann) and the names of Schnelzer's family members.



BENJAMIN STAERN

Hilma Scenes (2020) Dur: 20'
fl-cl-perc-pf-vln-vlc

This is an instrumental suite from the opera Hilma, which revolves around the life of the pictorial artist Hilma af Klint. The first scene is a lament for Hilma's mother, the second a musical interpretation of her iconic painting 'Altarpiece'. The third scene depicts a 'Seance' with elements of fire and incense, and the fourth Hilma's vision of two imminent world wars. The concluding fifth scene 'Epilogue' is a farewell to life.



LOTTA WENNÄKOSKI

Päärmä (Hem) (2015) Dur: 10'
piano trio

This delightful piece arouses images of sewing and handicrafts. Its pulsative rhythm reflects the idea of steady but erratically colourful stitching. The hemming in this trio is cheerfully brisk, and as in sewing, the result is not always intended to be over- neat, predictable or regular.

