

KALEVI AHO

Historical Scenes (Historiallisia kuvia) (2009) Dur: 30'

I Ramus Virens Olivarum (2 tr 2 trbni tamb)
II Allegro Appassionato (string quartet)
III Andante lirico (wind quintet)
IV Vuosisadan ääniä (Sounds of the Century)
1111/1220/perc/str 54331)

This is a cross-section of Finnish music throughout the ages. The movements can be performed in the manner of a promenade concert, with the audience passing through different musical spaces from the foyer to the concert hall. The first movement is based on a Piaa cantiones melody, the second the style of Tulindberg. The third takes in quotations from Pacius, Kajanus and Sibelius and proceeds to the Jäger March. Passing through the worlds of Aarre Merikanto, Kaj Chydenius and Kokkonen, Aho arrives at a fantasia the end of which alludes to the hectic present day and its threats but finally remains openly expectant. Historical Scenes was premiered at the 200th anniversary celebrations of the Finnish Government in Turku Castle.



ANTTI AUVINEN

Digital Madrigal (2018) Dur: 25'

for video and orchestra:
2222-2200-02-0-str-keyb (for video).

Auvinen's works are marked by explosive energy and often extreme effects. Video frequently plays a key role in his out-of-the-ordinary compositions. He here combines orchestral timbres with manipulated films and video installations: fragments of archive and language-teaching films. The main visual elements are, however, the guitars and basses that are shot to pieces in the video. The sounds of these are dramatic and give the work an astonishing sense of ritual. At the core of all is an open underlying statement against violence.



CECILIA DAMSTRÖM

Earth Songs (2022) Dur: 27'

for violin and ensemble: 1111-1000-perc-pno-1111-tape-video projections and light design

A violin concerto in seven movements in which every movement is a love song to various aspects of our planet and its fragile ecosystem. It is an homage to the ozoneosphere, water, sun, soil, wind and forest – often evincing a duality between the power of nature and its vulnerability.

The solo part is both rhythmically virtuosic and poetical. The acoustic ensemble is reinforced by pre-recorded sounds, as well as video projections by Marek Pluciennik that freely associate with the music. In the seventh and final movement, To Life, a further dimension is added when the musicians start to sing the text of Psalm 38 and the Agnus Dei of the Mass – a poignant reflection over how man affects the earth.



FREDRIK HÖGBERG

Baboon Concerto (2017) Dur: 20'

for bassoon and orchestra: 2222-2220-12-0-str (also in version for bassoon and piano)

An energetic and humorous work for bassoon and orchestra in 14 movements that emphasizes the instruments' playful and virtuoso possibilities. Here the soloist acts both as musician and a story-telling baboon. Inspired by the baboon's expressive movement patterns and sound world, Högborg weaves together rhythmical outbursts, unexpected timbres and theatrical features. The result is a concerto that combines musical drama and technical brilliance – a colourful portrait of both the bassoon and its "baboonish" alter ego.



TIINA MYLLÄRINEN

Pinnan alla (Bubbling Under)

(2023) Dur: ca 70'

for 4 singers and ensemble: vl, cl, tp, perc, pf

Text: Henriikka Tavi (Fin, also available in German and English).

This exceptional and innovative work combines elements of opera, concert, spatial and conceptual art. At the centre of the script is the highly endangered freshwater seal species. Bubbling Under juxtaposes folk tales and seal-hunting accounts with contemporary environmental takes on the matter. This absorbing work does not teach or preach; instead, the listeners are immersed in the compelling story as they traverse through various acoustic spaces throughout the performance.



KARIN REHNQVIST

Puksånger – Lockrop

(Timpanum Songs – Herding Calls)

(1989) Dur: 20'

for two female voices and percussion

An innovative work in which ancient herding calls meet percussive energy. The piece is based on Swedish folk music and the distinctive sound of 'kulning' – sharp, calling tunes from Nordic herding traditions that here has been placed within a modern art-music milieu. The singing uses Swedish, Finnish, and phonetic (non-semantic) texts. And the work gets humorous when the soloists jabber over each other with old Finnish proverbs about women. The contrast between the powerful vocal expressions and the rhythmical drive of the timpani creates an intense and ritually charged piece, one of Rehnqvist's most significant.



MARIE SAMUELSSON

In the Wolf's Eye (I vargens öga)

(1997) Dur: 7'

for alto saxophone and tape

In the Wolf's Eye is a suggestive work for saxophone and electroacoustics in which recorded wolf howls create a dramatic dialogue with the soloist. By adapting the cries of the wolves and weaving together their sounds with the saxophone's expressive voice, Samuelsson creates an encounter between man and nature. The result is an explosive piece, permeated with atmosphere, where nature's presence is an essential part of the musical narrative.



LOTTA WENNÄKOSKI

Ele (2022-23) Dur: 20'

Five gestic scenes for clarinet and string orchestra (55432)

A crazily entertaining piece of music, packed with content, fun and events. Ele has an ongoing choreography in which the soloist's gestures and facial expressions are closely marked in the score and the orchestra also contributes to the visual aspect. Lauri Sallinen, who commissioned and premiered the piece, had his face made up to look like a clown in a pantomime and told an exciting, wordless musical tale with his clarinet and body. Towards the end, he played around with other instruments and even used his bowler hat as an aid to his clarinet.

