

# Young Finnish Composers

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小林 聡

Kobayashi, Akira

## I. Introduction

Since the late 1970s, Finland has been producing many excellent composers. In 1977, the *Korvat auki-yhdistys* (Ears Open Society) was set up to promote and help create contemporary music by young Finnish modernist composers.<sup>1</sup> The group's first chairman and chief ideologue was Eero Hämeenniemi (b.1951) and other active members in early years were Kaija Saariaho (b.1952), Tapani Länsiö (b.1953), Olli Kortekangas (b.1955), Jouni Kaipainen (b.1956), Esa-Pekka Salonen (b.1958), and Magnus Lindberg (b.1958).<sup>2</sup> The members shared a need to make the general attitude toward new contemporary music more favourable, and they joined together as a result of their professional camaraderie.<sup>3</sup> Kaija Saariaho described: "...there was a group of us that included Esa-Pekka Salonen, Magnus Lindberg, Eero Hämeenniemi, [and] Jouni Kaipainen. Everyone was active and enthusiastic. If someone found an interesting record, we would all listen to it. We held seminars among ourselves, and so on".<sup>4</sup> In the 1980s, Kaija Saariaho and Magnus Lindberg had international acclamation among members of the Ears Open Society. Since then, they have been the most influential figures in contemporary music throughout the world. Esa-Pekka Salonen had world fame as a conductor. Since 1992, he has been chief conductor of the Los Angeles Philharmonic Orchestra.<sup>5</sup> However, since his international breakthrough in 1983, his brilliant conducting career has consequently reduced his chances to pursue his composing career.<sup>6</sup> In the 1980s, the

Ears Open Society began to diverge, both toward traditionalism (Hämeenniemi) and neo-classicism (Tiensuu<sup>7</sup>, Kaipainen, Lindberg) expressing a fresh simplicity (Kortekangas) and colourism (Saariaho).<sup>8</sup>

The 1980s was the era of the first Ears Open generation in Finnish Music. New composers, born in the 1960s, had a hard time making a mark, while the older generation of the Ears Open composers were strongly gaining the public's interest in contemporary Finnish music.<sup>9</sup> The fact that some of the composers of the younger 1980s generation (notably Lindberg and Saariaho) had great success, it nevertheless did not make it any easier for the following generation to come out strong. This next generation did not really reach the public until the mid 1990s. The Ears Open Society is continuously prospering with composition students from the Sibelius Academy.

The Ears Open Society is still active and has been continuously organising concerts of contemporary music. Its composers have all studied with Paavo Heininen<sup>10</sup> at one time or another except Kortekangas and Salonen who studied with Einojuhani Rautavaara (b.1928).<sup>11</sup> The group came to be called "Heininen School", as their aesthetics were strongly influenced by Paavo Heininen. They united not by similarity of style or personality and neither by post serialist aesthetics, but because each of their aesthetics were inspired by twelve-note and serial techniques.<sup>12</sup> Essential ingredients of the Ears Open ideology also included a critique of "national self-sufficiency" and demands to keep up with "international developments".<sup>13</sup> Consequently, the members' philosophies created some contention in the past.

The controversy began in the 1980s with the young modernists strongly rejecting the Finnish opera boom of the 1970s.<sup>14</sup> For instance, Jouni Kaipainen used the derisive word "fur cap operas" to describe the successful works by Sallinen (b.1935) and Kokkonen (1921-1996).<sup>15</sup> They also refused the Finnish symphonic tradition.<sup>16</sup> The works of Englund (1916-1999), Kokkonen, Rautavaara, and Sallinen, who were renowned as the establishers of Finnish music, along with many of their younger

colleagues, including Nordgren (b.1944), Heinö (b.1948), and Aho (b.1949),<sup>17</sup> were left out of the modernists' new festivals of contemporary music.<sup>18</sup> Nevertheless, a few members of the older generation of Finnish composers, such as Bergman (b.1911), Meriläinen (b.1930), and Heininen whose works were included.<sup>19</sup> In the later years of the 1980s, post-serialist aesthetics became virtually institutionalised as the official ideology of contemporary music by many Finnish music organisations.<sup>20</sup> As a result, this point of view was firmly rooted in the Finnish music world by the end of the decade.<sup>21</sup>

In autumn of 1985, *MXPZKL* (1977) for Orchestra by a Finnish composer Jukka Tiensuu (b.1948) was broadcasted on a "Helsinki Festival" program by NHK-FM. That was the first time I heard contemporary Finnish music. *MXPZKL* impressed me very much. It was then that I realised that I wanted to compose this kind of music. After listening to *MXPZKL*, I was drawn to contemporary Finnish music, and since then, I have been listening to it as much as possible. Every work was fascinating to me. My interest gradually started to expand and deepen. At that time, I was unaware of a hidden longing I had to go to Finland to study contemporary Finnish music. It was in 1996 that this became a reality. From April to the end of September, I studied at the Sibelius Academy, Helsinki, Finland, on an academic grant from the Japanese Educational Ministry. Since then, I have been meeting many Finnish young composers and have been listening to their compositions. Juha Tapani Koskinen (b.1972), who was the chairman of the Ears Open Society from 1994 to 1995, who is one of the most gifted young Finnish composers amongst those I have met up to now. I have met with him several times. This September, I talked with him about day to day life, personal history, his music, his philosophies and so on<sup>22</sup>. This report focuses on him, through the study of his work. As a result, it also takes a look at the interesting musical perspectives of young Finnish composers.

## II. Juha Tapani Koskinen

### 1. Meeting Juha Tapani Koskinen

When I just arrived in Helsinki in 1996, Mr. Matti Saarinen, who was the head of the Department of Composition and Music Theory at the Sibelius Academy at that time, gave me names and phone numbers of 5 composers and said, "They are very interesting and would like to meet you". That was how I came to know Juha Tapani Koskinen. The Ears Open Society presented a concert including a piece by Koskinen on May 9th at the Sibelius Academy's Chamber Hall. Koskinen's piece was strongly appealing and I immediately recognised his remarkable talent. At the concert, some other pieces by young composers were also performed. Among these was a piece by Hilary Robinson, an English composer whose piece, in addition to Koskinen's, caught my attention.

After the concert, I was introduced to more young Finnish composers by Koskinen at Taidehallin Klubi. I had a good time talking with everyone for several hours over some tasty pints of beer. From that time on, I met up with Koskinen occasionally at concerts.

### 2. Personal History of Juha Tapani Koskinen.

Juha Tapani Koskinen was born in Helsinki on October 26th 1972. His father is a violinist for the Finnish Radio Symphony Orchestra. Koskinen started to study the violin under his father's tutelage from an early age. By his teens, he became a master of the violin. I heard a recording of him playing at the December 8th 1994 premiere of *Sapfo Sarja* (Sappho Suite, 1994). He sounded highly skilled at the violin. Unfortunately, he stopped playing four years ago. It is perhaps safe to say that it would be overly challenging to pursue a career as a violinist and as a composer, and therefore a difficult decision to choose between the two. The Finnish "community" of young contemporary composers is indeed fortunate to have Koskinen focus his life on creating music.

### 3. Composing Career of Juha Tapani Koskinen

See APPENDIX A. Koskinen has studied with many composers. He said, "Paavo Heininen and Philippe Manoury were very important teachers in my composition study years. I studied basic theory of composition with Heininen for one year and I was very much influenced mentally by him. He was very demanding. Studying [with Philippe Manoury] in Lyon was really fruitful". Koskinen became acclaimed in composition after winning the second prize with *Eclysis* (1994) for chamber orchestra in the International Rostrum of Young Composers of UNESCO in 1995. When I met him for the first time in 1996, he was already an established composer.

### 4. Works by Juha Tapani Koskinen

See APPENDIX B. These fourteen works were selected by Juha Tapani Koskinen, himself. He said, "I have composed some other pieces, but they (especially, the practice pieces from the first stages of my composition studies) are not as important to me." I heard recordings of *Juurella* and *Suojaton Autius*, which were excluded from his list. I enjoyed listening to them and I would like to hear other excluded pieces, if possible, such as Fugues and Sonatas composed near the end of his teens. It is easily recognisable in his works that he is very gifted.

*Juurella* was premiered by the Sibelius Academy Conducting Class Orchestra on November 8th 1992. *Suojaton Autius* was premiered at Ung Nordisk Musik in Helsinki in 1995. The performers were: Reetta Ristimäki, soprano, Juha-Pekka Koivisto, violin, Jukka Rautasalo, violoncello, Jan Lethola, harpsichord, and Jon Storgårds, conductor. During the performance, Reetta Ristimäki, soprano, showed her outstanding singing ability. She often sings at premieres of contemporary music. She is a very skilled young Finnish singer. Her performance of my own vocal piece in Helsinki in 1996 impressed me very much.

Koskinen said: "*Narciso* (1996-1997, rev.1999) for large orchestra, *Madame de Sade* (1998-) for chamber opera, *Soleil Noir* (1997) for string quartet, and

*Hamlet-Machine* (1998-1999) for viola solo and seven players are most important to me". *Narciso*, *Soleil Noir*, and *Hamlet-Machine* were premiered at Musica Nova Helsinki in March 1999. The festival focused on certain composers in particular, such as Koskinen, of which seven works were performed.

Appreciators of contemporary Finnish music were very pleased to see *Narciso* commissioned by the Finnish Broadcasting Company, and premiered by the Finnish Radio Symphony Orchestra conducted by Sakari Oramo on March 10th 1999. In addition, *Soleil Noir* was premiered by Zagros Ensemble on March 12th 1999. At the same concert, *Hamlet-Machine* (commissioned by Musica Nova Helsinki) was premiered by Ilari Angervo, viola, Zagros Ensemble, and John Storgård, conductor. This piece was specifically composed for Ilari Angervo, who played viola-solo at the premiere.

Koskinen also wrote the libretto for his second chamber opera *Madame de Sade*, after the French translation of Yukio Mishima's play.<sup>23</sup> Act I was premiered by Rie Hamada, soprano, Hanna Schaer, mezzo-soprano, Pierre Strosser, director, Ensemble Court-Circuit, and Pierre-André, conductor, in Aix-en-Provence on July 8th 1998. The opera consists of three acts, but unfortunately, they are not yet completed. Koskinen has been trying to get permission of the copyright. In September 1997, when he returned to Helsinki with his wife Paola Livorsi, an Italian composer, I talked with him about the play *Madame de Sade*. He said, "*Madame de Sade* by Mishima deeply impressed me. I would like to compose a chamber opera after the story".

Each work from Koskinen's list reveals his unique composition style, especially; *Eclysis* for chamber orchestra, *Fatalité* (1995) for orchestra, *Velhosiskot* (The Witch Company, 1995-1996) for six vocalists and chamber ensemble, and *Sappho-Sarja* (Sappho Suite, 1994) for mezzo-soprano and piano trio.

As I mentioned before, *Eclysis* brought him recognition as a composer. It was composed in the very short period of 10 days. Koskinen said, "When I was

composing *Eclysis*, I was concentrating only on composing. It's all I did. That's why I completed it so quickly". *Eclysis* makes us feel the power of his concentration combined with his youthfulness. This work was premiered by the Helsinki Philharmonic Orchestra conducted by Leif Segerstam in Helsinki on October 12th 1995.

*Fatalité*, in its brief duration, remarkably develops various motifs with intensity and excitement concluding with an astonishing climax. Koskinen successfully shows his ability to create a feeling of dramatisation in his music. This piece was commissioned by the Finnish Broadcasting Company and premiered by the Finnish Radio Symphony Orchestra conducted by Jukka-Pekka Saraste in Helsinki on January 5th 1996.

*Velhosiskot* is Koskinen's first chamber opera. I attended the premiere and now can still visualise Reetta Ristimäki's excellent performance of the Red Woman. Koskinen shows his gift for contemporary opera. He also wrote the libretto for *Velhosiskot*. It was premiered by a Finnish opera company called Ooppera Skaala in Helsinki on September 18th 1996.

In *Sapfo-Sarja*, Koskinen shows his compositional techniques for vocals and strings. This work was premiered at Ears Open Society concert on December 8th 1994. As I mentioned before, Koskinen played the violin at the premiere. Other performers were Päivi Lojonen, mezzo-soprano, Sami Mäkelä, violoncello, Hans-Otto Ehrström, piano, and Hannu Lintu, conductor.

Impressively, Koskinen has already composed three operas. *Eukko-Pidättekö Vainajista* (The Old Woman - Do You Like Corpses), his third opera, based on the Russian writer Daniil Harms (1904-1942) will be premiered at Musica Nova Helsinki on March 4th 2000. In an interview with the Finnish Music Quarterly magazine March 1996, Koskinen replied to the question "Why opera?", "Conventional musical forms such as the sonata, symphony, mass, etc. have lost their deeper significance, and with it their raison-d'être. This is because these days there is a prevailing

scepticism about all conventions established by outside authority. In modern psychology, evil is accepted as an inevitable counterbalance. There is an ambivalence of values. This ambivalence has a more natural place in works for the stage, and is easier to get it through to the audience than in purely instrumental music. If, in a particular scene of an opera, for example, the music falls back on conventional form (e.g. a minuet), it is possible to have something completely contradictory happen on the stage at the same time. The idea of synthesis may seem to conflict with the idea of ambivalence and anti-conventionality, but I see ambivalence as actually meaning synthesis, since ambivalence cannot exist without the meeting of opposing materials, while anti-conventionality requires the concoction of an entirely new entity: an entity whose creation would not be possible without an appreciation of earlier achievements and their redeployment into new models".<sup>24</sup> His artistic genius with moving composition to a new level is more than evident. I feel quite certain that devoted listeners of his music, such as myself, are looking forward to his new operas with enthusiasm.

##### 5. Juha Tapani Koskinen as a Composer

As we have seen, Koskinen has composed many remarkable pieces since the beginning of his composition studies in 1990. He is continually making a mark in the field of contemporary music. It is easily recognisable that every work is empowered by a clear beauty, invigorating excitement, and colourful intensity. He defines his own modernism. His musical scores are very complicated, and reminds us of the modernists of 1960s-1980s, yet his music never loses romanticism and lyricism.

There are many pieces for ensemble and orchestra in Koskinen's list, however, there are no works created for piano. He enjoys best composing for strings and voice. Another possible reason for this is that he would like to continue to nurture his strong connection with the violin, since he gave up his future as a violinist. In a way, string instruments and voice are very similar; they do not have two melodies happening at the same time and their registers are not so different. In



other words, he composes for strings and voice because they are his preferred means for best expressing his musical aesthetics. He said, "It's difficult to compose for solo piano. I like to manipulate a lot of timbers." For now, perhaps he believes principally his musical skills are suited to composing for vocals, strings, ensemble, orchestra. Now he is composing a new work for baryton solo, choir and orchestra. The work has been commissioned by the Finnish Broadcasting Company and will be performed by the Finnish Radio Symphony Orchestra in 2001.

Naturally, Koskinen's character and personal views on life play a role in his music. It is very enjoyable talking with him because his profound knowledge of literature and culture and his ability to speak several languages, are due to more than his education, but also to his experience living in France and Italy and having an Italian wife. In addition, he spends a lot of time reading about other cultures. Presently (Nov.1999 to Nov.2000), Koskinen is participating in an annual composition and computer music course at Ircam<sup>28</sup> in Paris. I look forward to the new works that he will create as a result of his soon to be new skills.

### III. Interesting Musical Perspectives of Young Finnish Composers

As I mentioned before, many young composers have been composing excellent works which are highly acclaimed throughout the world. It is wonderful that Finland, with only a population of 5 million, is producing so many excellent composers. Kalevi Aho wrote, "...creative composition is currently (August 1996) flourishing like never before in the history of Finnish music. Never before has this country had so many notable composers at any onetime."<sup>28</sup>

Since 1996, I have met up with many young Finnish composers: Juha Tapani Koskinen, Velli-Matti Puumala (b.1965), Jukka Koskinen (b.1965), Hannu Pohjannoro (b.1963), Jovanka Trobojevic (b.1963), Lotta Wennäkoski (b.1970), and other young composers who are studying at the Sibelius Academy. They respect and stimulate and motivate each other. They spend time together talking about music and their works in progress. This, along with their professionalism, is the

force behind the contemporary Finnish music of today and tomorrow.

In Finland, a large number of contemporary Finnish music has been performed at concerts also features classical works. For instance, every year, Helsinki Festival, which is not a festival specifically for contemporary music, commissions one composer to create a new orchestral piece.

Finland has many excellent musicians and vocalists who perform contemporary music. Finnish conductors who have world reputation, such as Leif Segerstam, Okko Kamu, Jukka-Pekka Saraste, and Esa-Pekka Salonen, have been taking contemporary Finnish music abroad with the help of orchestras, such as the Finnish Radio Symphony Orchestra, the Helsinki Philharmonic Orchestra, and the Lahti Symphony Orchestra. As a result, contemporary Finnish music has become popular throughout the world.

In Finland, contemporary music is highly looked upon, and the working or study condition for composers is more than satisfactory.<sup>27</sup> Large majority of Finnish composers study at the Sibelius Academy because it has a history of producing many promising composers.<sup>28</sup> The training of composers at the Sibelius Academy is thorough.<sup>29</sup> Studying for the degree programme in composition and music theory includes traditional and 20th century composing techniques.<sup>30</sup> In addition, all its composers undertake an exchange study period at a foreign conservatory before graduation.<sup>31</sup>

The Finnish government grant program relieves most composers of financial worries and enables them to concentrate on their creative work.<sup>32</sup> A one, three or five year music grant is given to composers who successfully demonstrate their potential.

After having had a closer look at the minds behind contemporary Finnish music, and with Juha Tapani Koskinen, as our focus, we can understand why audiences of today are strongly interested. They respect these modern artists and they show their support and encouragement by attending concerts. These composers are

serious, yet passionate about the works they create. Gratitude is felt on both sides of the stage. Since my exposure to and involvement in contemporary Finnish music, I have felt a transformation taking place that will continue to grow and reach for endless variations of sound that come from life itself.

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- 1 Kimmo Korhonen, *Finnish Composers since the 1960s*, trans. Timothy Binham (Helsinki: Finnish Music Information Centre, 1995), p.69
  - 2 Kalevi Aho, et al., trans. Timothy Binham and Philip Binham, *Finnish music* (Helsinki, Otava Publishing Company Limited, 1996), pp.138-139
  - 3 Korhonen, *op. cit.*, p.69
  - 4 *Ibid.*
  - 5 Korhonen, *op. cit.*, p.92
  - 6 Kalevi Aho, et al., *op. cit.*, p.150
  - 7 Jukka Tiensuu (b. 1948) is a Finnish composer, harpsichordist, music writer, and organiser. He studied with Paavo Heininen at the Sibelius Academy. His representative works are: *MXPZKL* (1977) for Orchestra, *Puro* (1989) for Clarinet and Orchestra, and *Grround* (1990) for Piano.
  - 8 Kalevi Aho, et al., *op. cit.*, p.141
  - 9 Korhonen, *op. cit.*, pp.105-106
  - 10 Paavo Heininen (b.1938 in Helsinki) is a Finnish composer who has been active as a pianist of considerable virtuoso skills and a conductor, and his work as theory and composition teacher. He has composed many works including *Veitsi* (The Knife, 1985-1988), Opera in two acts, 4 Symphonies, and 3 Piano Concertos.
  - 11 Kalevi Aho, et al., *op. cit.*, p.140
  - 12 *Ibid.*
  - 13 *Ibid.*
  - 14 *Ibid.*
  - 15 *Ibid.*
  - 16 *Ibid.*
  - 17 Kalevi Aho (b.1949) is a Finnish composer. Lecturer at the University of Helsinki Department of music, 1974-1988 and acting professor of composition at the Sibelius Academy, 1988-1993; also a prolific writer on music. Aho composed many works

- including 9 Symphonies and Violin Concerto (1981) and Piano Concerto (1989).
- 18 *Ibid.*
- 19 *Ibid.*
- 20 *Ibid.*, pp.140-141
- 21 *Ibid.*
- 22 Conversation with author, at Taidehallin Klubi, Helsinki, on September 13th 1999.  
Taidehallin Klubi is a restaurant and bar located very near the R building of the Sibelius Academy. Many musicians often gather there, especially after a concert.
- 23 Yukio Mishima (1925-1970) is a Japanese writer who was a nationalist having his unique aesthetics. He committed to suicide. He wrote many novels including *Mrs. Sade*, *Kinkakuji*, and *Music*.
- 24 Antero Karttunen and Anu Karlson, eds. "Young Composers Greet the new Millennium", Finnish music quarterly (Helsinki,1996), 23.
- 25 Ircum is the Institute or research and co-ordination acoustics music in Paris.
- 26 Kalevi Aho, et al. , *op. cit.*, p.166
- 27 Osmo Palonen, *Aspects and Music Education in Finland* (Helsinki: the Sibelius Academy,1993), p.15
- 28 *Ibid.*
- 29 *Ibid.*
- 30 *Ibid.*
- 31 *Ibid.*
- 32 Kalevi Aho, et al., *op. cit.*, p.167

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#### Scores

Koskinen, Juha. T. *Fatalite* for Orchestra. Helsinki: Finnish Music Information Centre, 1995.

… *Narciso* per grande orchestra. Helsinki: Finnish Music Information Centre, 1997.

*Madame de Sade, fragment* pour soprano, mezzo et ensemble instrumental. Helsinki: Finnish Music Information Centre, 1998.

… *Soleil Noir* for String Quartet. Helsinki: Finnish Music Information Centre, 1999.

… *Hamlet-Machine* for Viola solo and 7 Musicians. Helsinki: Finnish Music Information Centre, 1999.

#### Conversation

Conversation with author. Taidehallin Klubi, Helsinki, September 13th 1999.

APPENDIX. A

Curriculum vitae: Juha T. Koskinen

b. October 26, 1972 in Helsinki

- Koskinen studied composition at the Sibelius Academy in Finland from 1990 to 1996 with Kalevi Aho, Anders Eliasson and Paavo Heininen, and after that during one year he was following the composition courses of Philippe

Manoury, Gilbert Amy and Philippe Schoeller as an exchange student in Conservatoire National Supérieur de Musique de Lyon in France. 1997-98 he continued his composition studies at the Sibelius Academy with Kaija Saariaho and in Paris in European Academy of Music with Philippe Manoury.

- He has also attended courses given by Franco Donatoni, Ivan Fedele, Magnus Lindberg, Jouni Kaipainen and York Höller. He has been elected to study in Ircam, Paris, for one year (composing and computer music; from the beginning of November 1999).

- 1994-1995 Chairman of the Ears Open! Society (Finnish association promoting contemporary music).

- His composition Eclysis for chamber orchestra won the second prize in the International Rostrum of Young Composers of UNESCO in 1995.

- The Finnish Radio Symphony Orchestra commissioned and played his composition Fatalité (1995) for large orchestra conducted by Jukka-Pekka Saraste, and the Helsinki Philharmonic Orchestra has played Eclysis (1994) for chamber orchestra conducted by Leif Segerstam.

- His chamber opera Velhosiskot (The Witch Company; 1995-96) to his own libretto for six singers and chamber ensemble was performed by a Finnish opera company Ooppera Skaala in Helsinki in 1996.

- Students of the Conservatoire National Supérieur de Musique de Lyon have played his composition Ambra (1996-97) for eleven players conducted by Vsevolod Chmoulevitch in Lyon in 1997.

- Narciso for large orchestra commissioned by the Finnish Broadcasting Company shall be performed during the festival Musica Nova Helsinki, March 10,1999. Finnish Radio Symphony Orchestra will be conducted by Sakari Oramo. Koskinen is also writing a new work for viola and ensemble commissioned by the festival Musica Nova Helsinki for 1999.

- A scene for a chamber opera Madame de Sade, which is based on a play of Yukio Mishima, has been performed in Aix-en-Provence during the festival in July 1998. Singers were Rié Hamada and Hanna Schaer and Ensemble Court-Circuit was conducted by Pierre-André Valade. The director was Pierre Strosser.

- Ooppera Skaala, Finnish National Opera and Helsinki 2000 has commissioned a chamber opera. It is based on a short story "An Old Woman" by Daniil Harms (1904-1942) and will be premiered during the Musica nova Helsinki 2000 (March 4). The work will be directed by Janne Lehmusvuo and conducted by Kari Kropso.

- Finnish Broadcasting Company has commissioned a new work for soloists, choir and orchestra for its 75 years anniversary concert in 2001. The work is based on the poems by Elmer Diktonius.

(October 1999)

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APPENDIIX B.

Selected Works of Juha T. Koskinen

(Updated October 1999)

Credo-diabolique

Composed: 1992-1993

bassoon and piano

Duration: 12'

Dedicated to Jaakko Luoma

Eclysis

Composed: 1994

chamber orchestra: 2121/2200/02, piano, 4 violins, 3 violas, 2 cellos, double bass

Duration: 7'

Fp: Helsinki Philharmonic Orchestra, cond. Leif Segerstam, Helsinki, October 12, 1995

Second prize in the International Rostrum of Young Composers 1995

Fatalité

Composed: 1995

2233/4231/14, piano, strings

Duration: 7'

Commissioned by the Finnish Broadcasting Company

Fp: Finnish Radio Symphony Orchestra, cond. Jukka-Pekka Saraste, Helsinki,  
January 5, 1996

Scheggia

Composed: 1995

oboe, clarinet and bass clarinet, horn, percussion, violin, cello

Duration: 5'

Fp: Ensemble, cond. Giuseppe Garbarino, Siena, August 24, 1995

Velhosiskot (The Witch Company)

opera for 6 singers and ensemble

Composed: 1995-1996

Libretto by the composer

6 singers, flute and piccolo, oboe and cor anglais, clarinet and bass clarinet, horn,

trombone, percussion, piano,  
violin, viola, cello, double bass

Duration: 30'

Fp: Ooppera Skaala, Helsinki, September 18, 1996

Sapfo-sarja (Sappho Suite)

Composed: 1994

mezzo-soprano, violin, cello, piano

Text by Sappho (translated into Finnish by Pentti Saarikoski)

Duration: 8'

Dedicated to Paivi Loponen

Fp: Päivi Loponen, mezzo-soprano, Juha T. Koskinen, violin, Sami Mäkelä, cello,  
Hans-Otto Ehrström, piano,  
cond. Hannu Lintu, Helsinki, Ears Open! Society concert, December 8, 1994

Ambra

Composed: 1996-1997

flute and flute in G, 2 clarinets (2nd doubling bass clarinet), horn, percussion, piano,  
harp, violin, viola, cello,  
double bass

Duration: 8'

Fp: Students of Conservatoire National Supérieur de Musique de Lyon, cond. Vsevolod  
Chmoulevitch, Lyon,  
June 19, 1997

Narciso per grande orchestra

Composed: 1996-1997, rev. 1999

3333/5441/14/2, piano, strings

Commissioned by the Finnish Broadcasting Company

Duration: 10'

Fp: Finnish Radio Symphony Orchestra, cond. Sakari Oramo, Musica nova Helsinki,  
March 10, 1999

Madame de Sade

chamber opera

Composed: 1998

Libretto by the composer and Pierre Strosser after Yukio Mishima's play (in French)

2 roles and ensemble:

flute and flute in G and piccolo, oboe and cor anglais, clarinet and bass clarinet,  
horn, trumpet, percussion, harp,

piano, violin, cello

Duration: 25'

Commissioned by the European Academy of Music

Fp: Rié Hamada, soprano, Hanna Schaer, mezzo-soprano, Pierre Strosser, director,  
Ensemble Court-Circuit, cond.

Pierre-André Valade, Aix-en-Provence, July 8, 1998

Soleil noir

Composed: 1997-1998

string quartet

Duration: 10'

Fp: Members of the Zagros Ensemble, Musica nova Helsinki, March 12, 1999

Hamlet-machine

Composed: 1998-1999

solo viola and ensemble: flute (doubling flute in G and piccolo), clarinet (doubling  
bass clarinet), horn, percussion

(1 player), harp, cello, double bass

Duration: ca. 15'

Commissioned by the Musica nova Helsinki for the year 1999

Dedicated to Ilari Angervo

Fp: Ilari Angervo, viola, Zagros Ensemble, cond. John Storgards, Musica nova  
Helsinki, March 12, 1999

"... ist Gerda mein Kind?"

Composed: 1999

bassoon and double bassoon, harp

Duration: 4'

Fp: Martin Krafft, bassoon, Laura Stephenson, harp, G.A.S. festival, Gothenburg  
(Sweden), October 7, 1999

EUKKO pidättekö vainajista (OLD WOMAN do you like corpses)

chamber opera

Composed: 1999

Libretto by the composer and Janne Lehmusvuo after a short story "An old woman"  
by Daniil Harms (1939) (in Finnish and Russian)

4 singers, 8 players

Commissioned by the Ooppera Skaala, Finnish National Opera and Helsinki 2000

Fp (scheduled): Seppo Ruohonen, tenor, Päivi Lopenen, alto, Mari Palo, soprano,  
Jari Mäkinen, bass, Janne

Lehmusvuo, director, Ensemble, cond. Kari Kropsu, Finnish National Opera, Musica  
nova Helsinki, March 4, 2000

[new work]

Composed: 1999-

soloists, mixed choir and orchestra

Text by Elmer Diktonius (translated into Finnish by Arvo Turtiainen)

Commissioned by the Finnish Broadcasting Company for its 75th anniversary concert  
in 2001

Fp (scheduled): Finnish Radio Symphony Orchestra, Helsinki, 2001

[work in progress]

Fp: First performance

(Updated October 1999)

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