



BOOSEY & HAWKES

Magnus LINDBERG

Magnus Lindberg

Biography	2
Introduction	4
English	4
Français	5
Deutsch	7
Abbreviations	9
Works	10
Full Orchestra	10
Chamber Orchestra	14
Solo Instrument and Orchestra	14
Ensemble and Chamber without voice	16
Piano	17
Instrumental	18
Discography	19
Chronological List of Works	20
Boosey & Hawkes addresses	22

- 1958 Born in Helsinki, Finland, 27 June, son of a computer engineer
- 1964 Learns accordion from age 6, then piano from age 11
- 1973 Enters the junior department of the Sibelius Academy as pianist
- 1975 Completes first composition, *Donor* for orchestra - the work remains unperformed
- 1977 Begins composition studies at Sibelius Academy with Einojuhani Rautavaara and Paavo Heininen. Founding of 'Korvat Auki' (Ears Open) society including Lindberg and contemporaries Eero Hämeenniemi, Jouni Kaipainen, Kaija Saariaho and Esa-Pekka Salonen, which aims to encourage a greater awareness of mainstream modernism.
- 1977-80 Three extended visits to Electronic Music Studio in Stockholm, an important centre for musical computing
- 1978 Discovers music of Berio
- 1979 Attends Donatoni's classes in Siena
- 1980 Founding of experimental Toimii Ensemble, with Juhani Liimatainen, Kari Kriikku, Anssi Karttunen, Esa-Pekka Salonen and Lindberg as pianist and percussionist. Makes contact with Ferneyhough and Lachenmann at Darmstadt.
- 1981 Graduates from Sibelius Academy and makes a decisive move away from Finland to study in Paris with Globokar and Grisey
- 1982 Compositional breakthrough with *Action-Situation-Signification*, in which he first explores *musique concrète*
- 1984 In Berlin is excited by the energy of punk rock bands, and seeks to include metallic percussion sounds in his works
- 1985 Composes *Kraft* for Toimii Ensemble and Finnish Radio Symphony Orchestra, his largest-scale work to date which enjoys international success and wins Unesco, Nordic Council and Koussevitzky Recording prizes

- 1986 Works at IRCAM on electronic score for UR, premiered by Ensemble Intercontemporain
- 1988-90 Integrates spectral harmony into his musical language in a triptych of orchestral works: *Kinetics*, *Marea* and *Joy*
- 1993-94 Returns to full-time residence in Helsinki. Composes symphonic-scale *Aura*, confirming his special gifts as an orchestral composer.
- 1997 *Feria* premiered at BBC Proms and programmed internationally by Jukka-Pekka Saraste. Featured composer at Musica festival in Strasbourg with 24 works performed.
- 1998-99 First major US commissions: *Fresco* for Los Angeles Philharmonic and Salonen, and *Cantigas* for Cleveland Orchestra and Christoph von Dohnányi
- 2001-02 Related Rocks concert series by Philharmonia Orchestra and Salonen with Lindberg performances in London, Paris and Brussels spanning two seasons
- 2002 Premiere of *Clarinet Concerto* by Kari Kriikku: rapidly becomes his most widely-performed work, with over 30 performances in first five years, and Ondine disc wins Gramophone Award for best contemporary recording
- 2005 *Sculpture* written for Los Angeles Philharmonic's inaugural season at Walt Disney Hall, reflecting Gehry's architecture
- 2006 Lisa Batiashvili gives first performances of *Violin Concerto*
- 2007 Simon Rattle conducts premiere performances of *Seht die Sonne* with Berliner Philharmoniker in Berlin and New York

Magnus Lindberg wrote his first orchestral score at the age of 17, before taking any lessons in composition. He was curious and not afraid of going his own way. He constructed music with post-Webern serial procedures, as if he was trying to explore the limits of a certain way of making music. Theoretical, extremely complex structures were then defying, and often exceeding, the skills of the human performer.

Yet at the same time Lindberg used to take his music theory lessons early on Saturday mornings, playing the classical repertoire arranged for piano duet with his teacher. Knowing what had been done by the masters before him seemed to urge him to test the boundaries. As his composition teacher Paavo Heininen put it, "if a composer cannot say that he has done something that has not been done before, he cannot say he has done anything at all".

In 1985 came *Kraft*, a study in rhythm and sound. It was the young Lindberg's *Rite of Spring*. The basic structure and processes were calculated using an elaborate software program, but the focus was already different. Now it looked like Lindberg was challenging the possibilities of musical sound, using scrapyard *objets trouvés* as instruments along with traditional classical sounds. Music burst out with raw, unrefined noise and primitive energy, as in the performances of punk bands that he had heard in Berlin clubs. "Only the extreme is interesting" he declared.

"The orchestra is my favourite instrument" stated Lindberg, confirming something that is clear already by looking at his worklist. *Aura* from 1994 is another revealing piece of the jigsaw puzzle that is, one day, to reveal the full picture of Magnus Lindberg, the composer. Spiritual heir of Sibelius, Lindberg the iconoclast shows that he, too, is able and willing to embrace symphonic thinking.

Technically the music of Magnus Lindberg is based on a solid construction of harmony and rhythm. He often deploys a chaconne technique, where the musical narrative is built over a repeated harmonic sequence. Despite this the music does not sound theoretical, due to the juicy soundworld, teeming with life. There is a clear sense of dramaturgy as if the musical characters were protagonists in an abstract drama.

In his most recent works, especially in the concertos for clarinet (2002) and violin (2006), he has also introduced a clear melodic aspect which was not such a primary concern in his earlier output. After some 30 years of composition and 80 works one observes that Magnus Lindberg is still heading, with a characteristic curiosity, towards unknown territories, and yet remaining true to where he started. Instead of constructing post-modern collages of other composers' music, his works are a reflection of a versatile personality which distills music history out of an abundance of sonic information. A true composer's statement in music.

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Editor of Magnus Lindberg (Les Cahiers de l'IRCAM, 1993), Artistic Director of IRCAM (1991-96), Director of Helsinki Festival (1996-)

Magnus Lindberg écrit ses premières partitions orchestrales dès l'âge de dix-sept ans, avant même d'étudier la composition, poussé par la curiosité et sans craindre de s'engager dans sa propre direction. Il conçut une musique orientée par des procédés postsériels dans la lignée de Webern, emporté semble-t-il par ce désir de franchir les limites d'un cadre compositionnel particulier. Ce faisant, Lindberg édifia des structures musicales d'une complexité extrême, les difficultés techniques desquelles auraient très certainement exigé des prouesses vertigineuses des meilleurs interprètes de l'époque.

Toutefois, parallèlement à ses expérimentations, Lindberg suivit, tôt le samedi matin, des leçons d'analyse musicale au cours desquelles il jouait des arrangements du répertoire classique au piano à quatre mains avec son professeur. La connaissance des œuvres des maîtres du passé l'incita à s'essayer aux extrêmes, suivant en cela la position exprimée par son professeur de composition Paavo Heininen : « Un compositeur qui ne pourrait affirmer avoir entrepris une démarche encore inédite ne saurait prétendre avoir réalisé quoi que ce soit ! »

En 1985 parut *Kraft*, étude de rythme et de sonorité, sorte de « *Sacre du Printemps* » du jeune Lindberg. La structure fondamentale

et les développements de l'œuvre furent calculés à l'aide d'un logiciel informatique sophistiqué, mais son objectif s'était déjà déplacé.

Lindberg, à ce moment-là, mettait à l'épreuve les possibilités ouvertes par le son musical, mêlant les sonorités produites par des « objets trouvés » recyclés en instruments et les timbres classiques traditionnels. Sa musique, d'une énergie primitive, explosait en bruits bruts dénués de raffinement, à l'image des concerts des ensembles punk qu'il avait entendus dans les clubs berlinois et conformément à son principe affirmé : « Seul l'extrême est intéressant. »

« L'orchestre est mon instrument préféré ». Cet aveu de Magnus Lindberg confirme ce qui transparait déjà de sa production. *Aura*, en 1994, ajouta une pièce nouvelle et significative au puzzle qui révélera, plus tard, son envergure de compositeur. Fils spirituel de Sibelius, Lindberg, l'iconoclaste, s'y montre, lui aussi, capable d'aborder la pensée symphonique et résolu à le faire.

Techniquement, les compositions de Magnus Lindberg se fondent sur une solide construction harmonique et rythmique. Il se sert souvent du procédé de la chaconne appuyant la progression musicale sur une séquence harmonique répétée. Sa musique rompt, néanmoins, avec ce côté doctrinaire grâce à un univers sonore savoureux et débordant de vie faisant preuve d'un vrai sens dramatique où des personnages musicaux seraient les protagonistes d'un drame abstrait.

Dans ses œuvres les plus récentes, en particulier le Concerto pour clarinette (2002) et le Concerto pour violon (2006), Lindberg introduisit une dimension mélodique absente des préoccupations de ses productions précédentes. Après trente années de composition et quelques quatre-vingts œuvres à son actif, Magnus Lindberg se tourne toujours avec la même avidité vers des territoires inconnus, tout en restant fidèle à ses débuts. Loin des collages postmodernes rencontrés chez d'autres, ses œuvres reflètent une personnalité multiple qui diffuse son histoire à partir d'une abondante information acoustique. Le message du compositeur passe véritablement par sa musique.

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*Editeur de Magnus Lindberg (1993, Les Cahiers de l'IRCAM),
Directeur artistique de l'IRCAM (1991-1996), Directeur du Festival
d'Helsinki (depuis 1996)*

Siebzehnjährig schrieb Magnus Lindberg seine erste Orchesterpartitur, ohne Kompositionsunterricht erhalten zu haben. Unerschrocken und voller Neugier verfolgte er seinen eigenen Weg. Seine Musik baute damals auf post-Webern'schen seriellen Prinzipien auf, gleichsam als gälte es, die Grenzen bestimmter Kompositionstechniken auszuloten. Die theoretischen, extrem komplexen Strukturen forderten die Fähigkeiten der Interpreten heraus, überstiegen sie bisweilen bewusst.

Zu dieser Zeit begann Lindberg Unterricht in Musiktheorie zu nehmen und spielte die klassische Literatur in Klavierbearbeitungen vierhändig mit seinem Lehrer durch. Angeregt durch das Wissen um die Errungenschaften der Meister, schien er förmlich darauf zu drängen, auf neues Gebiet vorzustoßen – ganz im Sinne seines Kompositionslehrers Paavo Heininen, der erklärte: „Wenn ein Komponist nicht von sich sagen kann, etwas getan zu haben, was vor ihm noch niemand getan hat, kann er nicht behaupten, überhaupt etwas getan zu haben.“

Im Jahre 1985 entstand *Kraft*, eine Studie in Rhythmus und Klang. Damit hatte der junge Lindberg sein *Sacre du printemps* vorgelegt. Zwar hatte er die Grundstrukturen und Verfahren mit Hilfe eines aufwendigen Computerprogramms errechnet, doch standen diese nicht mehr im Mittelpunkt. Inzwischen ging es Lindberg eher darum, die Möglichkeiten musikalischen Klangs bis an die Grenzen zu treiben – neben traditionsverbundenen klassischen Klängen kamen auch objets trouvés vom Schrottplatz als Instrumente zum Einsatz. Die Musik brach mit rohem, unbändigem Lärm und urtümlicher Energie hervor, ähnlich den Punkkonzerten, die Lindberg in Berliner Clubs erlebt hatte. „Nur das Extreme ist interessant“, erklärte er.

„Das Orchester ist mein Lieblingsinstrument“, bekannte Lindberg, womit sich bestätigt, was auch aus der Liste seiner Werke ersichtlich wird. *Aura*, aus dem Jahr 1994, ist ein weiteres aufschlussreiches Puzzlestück, das dazu beitragen wird, eines Tages ein vollständiges Bild des Komponisten Magnus Lindberg zusammenzufügen: Als geistiger Erbe von Sibelius zeigt der Bilderstürmer Lindberg, dass auch er den Willen und die Fertigkeit besitzt, sinfonisches Denken in seine Kunst zu integrieren.

Kompositionstechnisch beruht die Musik Magnus Lindbergs auf kompakten harmonischen und rhythmischen Strukturen. Häufig

kommt ein Chaconne-Verfahren zum Einsatz, bei dem sich das musikalische Geschehen über einer wiederholten harmonischen Sequenz aufbaut. In den Vordergrund treten die theoretischen Grundlagen jedoch nicht, was dem satten, vor Leben sprühenden Klangbild zu verdanken ist. Die Musik trägt deutlich dramatische Züge, als seien die musikalischen Charaktere Protagonisten eines abstrakten Schauspiels.

In seinen neuesten Werken, insbesondere den Konzerten für Klarinette (2002) und Violine (2006), ist ein klares melodisches Element erkennbar, wie es in Lindbergs früheren Werken eher im Hintergrund stand. Nach gut 30 Jahren kompositorischen Schaffens und 80 Werken ist zu beobachten, dass Magnus Lindberg sich nach wie vor, mit seiner charakteristischen Neugier, in unbekannte Gefilde vorwagt und dabei gleichzeitig seinen Anfängen treu bleibt. Anstatt die Musik anderer Komponisten zu postmodernen Collagen zusammensetzen, reflektieren seine Werke eine vielseitige Persönlichkeit, bei der sich aus einer Fülle klanglicher Information Musik-Geschichte herauskristallisiert. Ein wahrhaftes Bekenntnis in Musik.

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Herausgeber von Magnus Lindberg (*Les Cahiers de l'IRCAM*, 1993),
Künstlerischer Leiter des IRCAM (1991-1996), Direktor des Helsinki
Festivals (seit 1996)



Photo: Hanya Chhala/ArenaPAL

Magnus Lindberg at the Southbank Centre, London (2004)

Abbreviations

Woodwind

picc	piccolo
fl	flute
afl	alto flute
ob	oboe
corA	cor Anglais (English horn)
cl	clarinet (in A or Bb)
bcl	bass clarinet
Ebcl	clarinet in Eb
dbcl	double bass clarinet
bn	bassoon
dbn	double bassoon or contrabassoon

Brass

hn	horn
tpt	trumpet
trbn	trombone

Percussion

BD	bass drum
bl	block
Chin	Chinese
cym	cymbal
dr	drum
glsp	glockenspiel
perc	percussion
SD	snare drum
susp.cym	suspended cymbal (single)
t.bells	tubular bells
tam-t	tam-tam
TD	tenor drum
tgl	triangle
timp	timpani
tom-t	tom-toms
tpl.bl	temple block(s)
vib	vibraphone
wdbl	woodblock(s)

Strings

vln	violin
vla	viola
vlc	cello
db	double bass or contrabass

Keyboards

cel	celesta
pft	piano

Voices

S	soprano
A	alto

Others

lg	large
med	medium
sm	small
8ve	octave
min	minimum

All other scorings are listed in full, or are a combination of the above

Standard order of instrumentation:

fl.ob.cl.bn—hn.tpt.trbn.tuba—perc—other—vln.vlnII.vla.vlc.db

Material on sale is indicated after each work entry

Where no parts are listed on sale, the work is available for rental

Cantigas**1998-99**

19 min

for orchestra

3(III=picc).2.corA.3(III=Ebcl).bcl(=dbcl).2.dbn—4.4(IV=picc tpt).3.1—
 timp.perc(3):l=vib/tgl/bell tree/Chin.cym/2susp.cym(sm,
 med/lg)/bongos/BD; II=marimba/spring coil/mark tree/Chin.cym(sm)/
 2susp.cym(med,lg)/tam-t(med/lg)/4tom-t; III=crot/t.bells/bongos/TD/
 maracas/tpl.bl/tam-t(lg)/4Thai gongs—harp—pft(=cel)—strings

*"...transparent but rich, with newly lucid markers studding every turn of his teeming
 orchestral textures which nobody else can match for sizzling, melting colours and
 barely controlled energy." (Financial Times)*

9790060112836 **Study Score - Hawkes Pocket Score 1346****World Premiere: 01 Apr 1999**

Allen Theatre, Cleveland, USA

Cleveland Orchestra

Conductor: Christoph von Dohnányi

Chorale**2001-02**

8 min

for orchestra (based on the Bach chorale 'Est ist genug')

2.2.corA.3.2(II=dbn)—4.3.3.1—strings

World Premiere: 05 Feb 2002

De Montfort Hall, Leicester, UK

Philharmonia Orchestra

Conductor: Esa-Pekka Salonen

Concerto for Orchestra**2002-03**

28 min

for orchestra

3(III=afl, picc).3(III=corA).4(III=Ebcl,IV=bcl).3(III=dbn)—4.4(IV=tpt in
 D).3.1—timp.perc(3):vib/bongos/BD/log dr/crot(lower 8ve)/spring coil/
 Chin.cym/susp.cym/marimba/bell tree/t.bells/sizzle.cym/tam-t/tom-t/
 wdbl/gisp/tgl/mark tree/tpl.bl/claves/metal plates/Thai gongs/
 tamburo basco—pft(=cel)—harp—strings

*"Lindberg, in his mid-forties, has come of age: this is a piece on another level with
 extraordinary confidence, boldness of gesture and an architectural logic that makes it
 immediately familiar...Palpable was the enjoyment of the players (and the audience)
 for this 30-minute work." (The Independent)*

9790060117947 **Full Score - In preparation****World Premiere: 30 Sep 2003**

Barbican, London, UK

BBC Symphony Orchestra; Conductor: Jukka-Pekka Saraste

Feria**1997**

17 min

for orchestra

2.picc.2.corA.3.bcl.2.dbn—4.3.3.1—timp.perc(2):vib/Chin.cym/
 2susp.cym/bongos/BD/bell-tree/tgl/tam-t(med)/marimba/tam-t(lg)/
 crot/mark tree/spring coil/Chin.cym(lg)/2susp.cym(med,lg)/4tom-t—
 harp—pft(=cel)—strings

"Feria's tight trumpet fanfares burst in with all the fiesta energy of its Spanish title..."
(The Times)

*"Lindberg's orchestration is a marvel; busy, highly coloured, but always clear. He
 freezes time with sustained harmonies that harbour all kinds of micro-activity."*
(Daily Telegraph)

9790060107962 **Study Score - Hawkes Pocket Score 1330****World Premiere: 11 Aug 1997**

Royal Albert Hall, London, UK
 Finnish Radio Symphony Orchestra
 Conductor: Jukka-Pekka Saraste

Fresco**1997**

22 min

for orchestra

2.picc(=af).2.corA.3(III=Ebcl).bcl.2.dbn—4.4.4.1—perc(3):l=vib/
 metal plates/gisp/tam-t(med,lg)/2susp.cym(sm,med)/sizzle cym/
 bongos/SD; II=marimba/spring coil/tgl/BD/Chin.cym/bongos/gongs;
 III=crot/mark tree/tgl/t.bells/tam-t(v.lg)/Thai gongs/2susp.cym(med,lg)/
 very sm.cym/4tom-t/tpl.bl/2wdbl—pft(=cel)—harp—strings

*"Fresco is alive with energy and vision... Lindberg uses the orchestra as if it were one
 massive instrument full of ever-changing textures."* (Los Angeles Times)

9790060112508 **Study Score - Hawkes Pocket Score 1342****World Premiere: 12 Mar 1998**

Dorothy Chandler Pavilion, Los Angeles, USA
 Los Angeles Philharmonic
 Conductor: Esa-Pekka Salonen

Parada**2001**

13 min

for orchestra

2(II=picc).2.corA.2.bcl.2(II=dbn)—4.2(II=picc tpt).3.1—timp.perc(2):
 l=vib/glsp/bell tree/tgl/spring coil/med Chin.cym/2susp.cym(sm,med)/
 tam-t(med)/bongos/BD; II=marimba/crot/mark tree/lg Chin.cym/
 2susp.cym(med,lg)/4tom-t/lg tam-t—harp—pft(=cel)—strings

"Parada's gorgeous opening sequence of string-dominated chords launched a superbly controlled and paced single-movement structure, at once sombre and bursting with invention." (Sunday Telegraph)

World Premiere: 06 Feb 2002

The Anvil, Basingstoke, UK

Philharmonia Orchestra

Conductor: Esa-Pekka Salonen

Purcell Variation**2002**

2 min

for orchestra

3.2.corA.2.bcl.2.dbn—4.3.3.1—timp.perc(3):tam-t/BD/crot/t.bells/
 metal plate—strings

World Premiere: 14 Sep 2002

Royal Albert Hall, BBC Proms, London, UK

BBC Symphony Orchestra

Conductor: Leonard Slatkin

Sculpture**2005**

23 min

for orchestra

3(III=picc).afl.3.corA.3(III=bcl).bcl.3(III=dbn).dbn—6(V,VI=Wagner
 tuba).4.4.2—timp.perc(4):2tam-t/4susp.cym/crot/vib/bongos/nipple
 gong/bell tree/marimba/2Chin.cym/4tom-t/BD/mark tree/tpl.bl/tgl/
 spring coil/TD—2pft(II=organ)—2harp—strings(no violins)

"The score is sophisticated yet immediately engrossing... A Sibelius sense of mysterious winds blowing everything around is strong at first...In the middle, Sculpture turns into a miniature concerto for orchestra, focusing on different instrumental sections competing to be the most dazzling. At the end the organ came rumbling in, lingering "Zarathustra"-like in its low register. Tubas and other brass instruments took positions around the hall...The piece climaxes with rousing Stravinskyan rhythms... The orchestral writing is that of a master." (Los Angeles Times)

World Premiere: 06 Oct 2005

Walt Disney Concert Hall, Los Angeles, USA

Los Angeles Philharmonic

Conductor: Esa-Pekka Salonen

Seht die Sonne

2007

28 min

for orchestra

3.picc.af1.3.corA.3.Ebcl.bcl.3.dbn—4.3.3.1—timp.perc(3):crot/2wdbl/
2 pairs of bongos/tamburo basco/BD/4susp.cym/gisp/bell tree/
nipple gongs/tgl/mark tree/5tpl.bl/4tom-t—2harps—strings

*"...a work that liberally mixes the exquisite colours of the orchestra... and that in its luminescent excess is indeed reminiscent of Schoenberg's Gurrelieder: as a revolving sphere of sound in which opulence follows upon opulence."
(Frankfurter Allgemeine Zeitung)*

*"Again and again the huge orchestra releases bolts of energy... Lindberg's sun does not smile mildly upon its worshippers. Instead, it fires up the music and lends it a lasting splendence."
(Berliner Morgenpost)*

*"...an extravagant and glittering piece on a grand scale, full of bold gestures and big effects... The second movement ends with a solo cello cadenza so lengthy that it is almost a miniature concerto, a mournful lament full of ethereal harmonics. The third movement is the work's darkest, opening in the lower depths of the bass registers and rising to a howl of anguish before settling into a pensive chorale and slipping unobtrusively into silence."
(Financial Times)*

World Premiere: 25 Aug 2007

Philharmonie, Großer Saal, Berlin, Germany

Berliner Philharmoniker

Conductor: Simon Rattle

Tribute

2004

3 min

for orchestra

2.picc(=af1).2.corA.2.bcl.2.dbn—4.3.3.1—timp.perc(3):crot/vib/
marimba/tpl.bl/tam-t/nipple gong/BD—pft(=cel)—harp—strings

World Premiere: 26 Nov 2004

Walt Disney Concert Hall, Los Angeles, USA

Los Angeles Philharmonic

Conductor: Alexander Mickelthwate



Photo: Kira Gluschkoff

Esa-Pekka Salonen with Lindberg (2000)

Counter Phrases**2002-03**

6 min

for chamber ensemble

1.1.1.1—1.1.1.0—perc(2):vib/tgl/mark tree/3Chin.cym(2hi,med)/
4susp.cym(2hi,2med)/bongos/BD/tam-t/marimba/crot(lower 8ve)/
glsp—2pft—strings(1.1.1.1.1)

World Premiere: 13 Mar 2003

Palais des Beaux Arts, Brussels, Belgium
Anne Teresa de Keersmaeker, choreographer;
Ictus Ensemble and Rosas Dance Company

Jubilees**2002**

15 min

for chamber orchestra or ensemble

1(=picc).1.1.1(=dbn)—2.1(in C).1.0—perc(2):vib/BD/mark tree/
marimba/glsp/2susp.cym/tam-t—harp—strings(min:1.1.1.1.1)

World Premiere: 07 Apr 2003

Cité de la Musique, Paris, France
Ensemble Intercontemporain
Conductor: Jonathan Nott

SOLO INSTRUMENT AND ORCHESTRA**Campana in Aria****(Bell in the Air)****1998**

11 min

for horn and orchestra

2(II=picc).2.2.2—2.2.2.0—perc(1):glsp/2susp.cym(med,lg)/
2tam-t(med,lg)/5tpl.bl—harp—cel—strings

World Premiere: 06 Jun 1998

Vara Matinee, Amsterdam, Netherlands
Hans Dullaert, horn; Radio Filharmonisch Orkest Holland
Conductor: Esa-Pekka Salonen

Cello Concerto**1997-99**

25 min

for cello and orchestra

2(II=picc).2.corA.2.bcl.2(II=dbn)—2.2.2.1—timp.perc(2):l=vib/crot/tgl/
Chin.cym/2susp.cym(sm,med,lg)/tpl.bls/BD/bongos/Thai gong in D;
II=marimba/glsp/mark tree/2susp.cym(med,lg)/tam-t(lg)/4tom-t/
maracas/2wdbl/Thai gong in F#—harp—cel—strings(8.8.6.4.4)

"The writing is homogeneous, virtuosic, energetic, with the cello up near the bridge almost without interruption in a highly taut style which travels at a quickstep through all the possibilities of the instrument." (*Diapason*)

9790060116612 **Study Score - Hawkes Pocket Score 1388 - In prep**

World Premiere: 06 May 1999

Cité de la Musique, Paris, France

Anssi Karttunen, cello; Orchestre de Paris

Conductor: Esa-Pekka Salonen

Clarinet Concerto

2001-02

28 min

for clarinet and orchestra

2(II=picc).2.corA.2.bcl.2(II=dbn)—4.3(III=picc tpt).3.1—timp.perc(2):
l=vib/glsp/mark tree/tgl/sm.Chin.cym/2susp.cym(sm,med/lg)/
tam-t(med)/tpl.bl/bongos/BD/thai gong in E; II=marimba/crot/bell tree/
med Chin.cym/2susp.cym(med,lg)/tam-t(lg)/Thai gong in F—harp—
pft(=cel)—strings

"Magnus Lindberg's Clarinet Concerto has enjoyed phenomenal success since its 2002 premiere, and rightly so. A marvellous vehicle for the amazing virtuosity of clarinetist Kari Kriikku...indubitably contemporary in language yet sensuously easy (tuneful, even) on the ear." (*BBC Music Magazine*)

"A perfect concerto, perfectly performed ...if there's any justice it will soon be as oft-performed as Mozart's concerto." (*The Times*)

9790060116773 **Study Score - Hawkes Pocket Score 1386**

World Premiere: 14 Sep 2002

Finlandia Hall, Helsinki, Finland

Kari Kriikku, clarinet; Finnish Radio Symphony Orchestra

Conductor: Jukka-Pekka Saraste

Violin Concerto

2006

27 min

for violin and orchestra

0.2.0.2—2.0.0.0—strings(min:4.4.4.4.2)

"[A] thrilling new addition to the violin repertoire... as it grows and expands, the music becomes charged with a Sibelius-like sense of radiating light and excited affirmation... A complex showpiece that scorches its way on to the platform." (*The Times*)

"...a wonderful new work by Lindberg, who shows that it is possible to wed lyricism and virtuosic display with bracingly fresh sounds and musical ideas of substance." (*Boston Globe*)

World Premiere: 22 Aug 2006

Avery Fisher Hall, New York, USA

Lisa Batiashvili, violin; Mostly Mozart Festival Orchestra

Conductor: Louis Langrée

Bubo bubo**2002**

4 min

for ensemble

2(II=picc).2.2.1(=dbn)—2.1.1.0—perc(2):vib/marimba/tam-t/
low gong in Ab/2susp.cym/crot/4tom-t/bongos—2pft—
strings(1.1.1.1.1)

World Premiere: 12 Jun 2002

Queen Elizabeth Hall, London, UK

London Sinfonietta

Conductor: George Benjamin

Gran Duo**1999-2000**

20 min

for woodwind and brass

3(III=picc).2.corA.3.bcl.2.dbn—4.3(III=picc tpt).3.1

"Lindberg, a master of orchestral sound, has chosen virtually the same forces as Stravinsky in his Symphonies of Wind Instruments, and with its five connected movements Gran Duo is a symphony in the modern sense... a darkly brooding yet peaceful work that reflects something of a unique landscape." (The Times)

9790060116629 **Study Score - Hawkes Pocket Score 1354****World Premiere: 08 Mar 2000**

Royal Festival Hall, London, UK

City of Birmingham Symphony Orchestra

Conductor: Simon Rattle

Jubilees**2002**

15 min

see works for Chamber Orchestra

Otoni**2005**

13 min

for brass ensemble

Brass: 4.4(IV=tpt in D).3.1

"...full of brilliant eruptions and mellow lyricism." (Chicago Sun-Times)

World Premiere: 16 Feb 2005

Harris Hall, Chicago, USA

Chicago Symphony Orchestra

Conductor: Cliff Colnot

Etude**2001**

3 min

for solo piano

World Premiere: 19 Oct 2001Théâtre de l'Hôtel de Ville, Le Havre, France
Jay Gottlieb, piano**Etude II****2004**

4 min

for solo piano

World Premiere: 17 May 2004Wigmore Hall, London, UK
Paul Crossley, piano**Piano Jubilees****2000**

15 min

for solo piano

9790060113413 **Piano Score****World premiere incomplete: 26 Mar 2000**South Bank Centre, London, UK
Rolf Hind, piano**World premiere complete: 15 Sep 2000**Institut Finlandais, Paris, France
Jouko Laivuori, piano*Lindberg as pianist*

Photo: Hanno Karttunen

Konzertstück**2006**

15 min

for cello and piano

World Premiere: 30 Jul 2006

St. Francis, Santa Fe, USA

Magnus Lindberg, piano; Anssi Karttunen, cello

Mano a mano**2004**

15 min

for solo guitar

World Premiere: 16 Aug 2004

Turku Academy Hall, Turku, Finland

Timo Korhonen, guitar

Partia**2001**

25 min

for solo cello

9790060116780 **Cello Score****World Premiere: 07 Mar 2002**

Finlandia Hall, Helsinki, Finland

Anssi Karttunen, cello

Feria

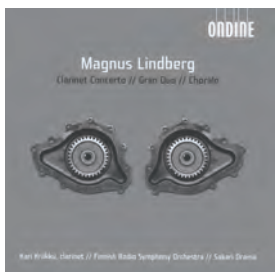
Finnish Radio Symphony Orchestra/Jukka-Pekka Saraste
Ondine ODE 911

Cantigas / Cello Concerto / Fresco / Parada

Anssi Karttunen/Philharmonia Orchestra/Esa-Pekka Salonen
Sony Classical 89810

**Clarinet Concerto / Grand Duo / Chorale**

Kari Kriikku/Finnish Radio Symphony Orchestra/Sakari Oramo
Ondine ODE 1038

**Mano a Mano**

Timo Korhonen
Ondine ODE 1091

Violin Concerto

Lisa Batiashvili/Finnish Radio Symphony Orchestra/Sakari Oramo
Sony Classical 712936

Piano Works

Ralph van Raat
Naxos (release Autumn 2008)

BH=Boosey & Hawkes
 Ch= Chester Music
 FG= Fennica Gehrman
 MM= Modus Music
 ms=manuscript

Year	Work	Publisher
1976	Musik för två pianon for 2 pianos	ms
	Tre stycken for horn, violin, viola and cello	ms
1977	Etwas zarter for tape	tape
	Klavierstück for piano	ms
1978	Arabesques for wind quintet	Ch
	Espressione I for cello	ms
	Jag vill breda vingar ut for mezzo-soprano and piano	FG
	Ohne Ausdruck for tape	tape
	Tre små pianostycken for piano	MM
	Untitled for 20 singers	FG
1979	Layers for 4 keyboards	ms
	Play I for 2 pianos	ms
	Quintetto dell' estate for flute, clarinet, piano, violin and cello	Ch
	Sonatas for violin and piano	FG
1979-83	Ritratto for ensemble	FG
1980	Espressione II for violin	ms
1980-81	Drama for orchestra	ms
1981	...de Tartuffe, je crois for piano quintet	FG
	Linea d'ombra for flute, clarinet, percussion and guitar	Ch
	Sculpture II for orchestra	ms
1982	Action-Situation-Signification for bass clarinet, percussion, cello and live electronics	Ch
	Tendenza for large ensemble	Ch
1983	Ablauf for clarinet and 2 bass drums	Ch
	Ground for harpsichord	ms
	Zona for cello and ensemble	FG
1984	Metal Work for accordion and percussion	Ch
	Stroke for solo cello	FG
1985	Kraft for clarinet, 2 percussion, piano, cello, conductor, sound control and orchestra	Ch
1985-86	Faust for tape	tape
1986	UR for clarinet, piano, violin, cello, doublebass and live electronics	Ch
1988	Twine for piano	Ch
1989	Kinetics for orchestra	Ch
	Fanfare for wind ensemble	ms
1990	Jeux d'anches for accordion	Ch
	Joy for orchestra	Ch
	Marea for orchestra	Ch
	Moto for cello and piano	Ch
	Steamboat Bill Jr. for clarinet and cello	Ch

1992	Clarinet Quintet for clarinet and string quartet	Ch
	Corrente for wind ensemble	Ch
	Corrente II for orchestra	Ch
	Decorrente for clarinet, vibraphone, piano, guitar and voice	Ch
	Duo Concertante for clarinet, cello and large ensemble	Ch
1993	Coyote Blues for large ensemble	Ch
	Kiri for clarinet, cello, percussion and electronics	ms
	Songs from North and South for children's choir (SSAA) a cappella	Ch
1994	Aura (In memoriam Witold Lutoslawski) for orchestra	Ch
	Away for clarinet and orchestra	Ch
	Concerto for Piano and Orchestra	Ch
	Zungenstimmen for wind ensemble	Ch
1995	Arena for orchestra	Ch
1996	Arena II for orchestra	Ch
	Engine for large ensemble	Ch
1997	Feria for orchestra	BH
	Fresco for orchestra	BH
	Related Rocks for 2 percussion, 2 pianos and electronics	Ch
1997-99	Cello Concerto for cello and orchestra	BH
1998	Campana in Aria for horn and orchestra	BH
1998-99	Cantigas for orchestra	BH
1999-2000	Gran Duo for woodwind and brass	BH
2000	Corrente – China Version for large ensemble	Ch
	Piano Jubilees for piano	BH
2001	Etude for piano	BH
	Parada for orchestra	BH
	Partia for solo cello	BH
2001-02	Chorale for orchestra (based on the Bach chorale 'Est ist genug')	BH
	Clarinet Concerto for clarinet and orchestra	BH
2002	Bubo bubo for ensemble	BH
	Jubilees for chamber orchestra or ensemble	BH
	Purcell Variation for orchestra	BH
	Two Coyotes for cello and piano	Ch
2002-03	Concerto for Orchestra	BH
	Counter Phrases for chamber ensemble	BH
2004	Etude II for piano	BH
	Mano a mano for guitar	BH
	Tribute for orchestra	BH
2005	Otoni for brass ensemble	BH
	Sculpture for orchestra	BH
2006	Konzertstück for cello and piano	BH
	Violin Concerto for violin and orchestra	BH
2007	Seht die Sonne for orchestra	BH

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