

REPERTOIRE TIPS

Chamber music with piano



KALEVI AHO

Three tangos (1999) Dur: 11'
for violin, guitar, double bass, accordion and piano
Aho comes very close to the world of the traditional Argentinean tango in this tonal, melodic and dance-like work for chamber ensemble. The Tango lamentoso and Tango appassionato revolve around C minor, while the Tango dolente is mostly in G minor. Temperament and virtuosity are required if the players are to give a convincing performance of this work.



DANIEL BÖRTZ

Agora (2009–2010) Dur: 15'
for piano quintet
Agora is the Greek word for market place; in ancient times it was also a place of assembly where the citizens held discussions and selected persons made decisions. The piano quintet Agora consists of five "character pieces", including gravity, joy, pleasure, argumentation – all typical of an Agora.



JÖRGEN DÄRFGÅRD

Mahler Revisited (2010) Dur: 4'
for flute, violin, cello and piano
Mahler Revisited is a short paraphrase of the second movement of Mahler's Fifth Symphony. Only a small part of the movement's thematic material has been used – and in a very different way, bringing out the intrinsic mechanical and polyrhythmic tendencies. One is reminded of clocks, cog wheels and gear mechanisms. In glimpses and towards the end the contrasting lyrical character breaks through.



ANDERS ELIASSON

Fogliame (1990) Dur: 19' for piano quartet
Fogliame means foliage and refers to the continually shifting and unpredictable shimmer of light in the shadows of the trees. It is written in a single movement but contains numerous contrasting sections where intensity and allegro alternate with soothing calm and lento – an often repeated indication is *dolcissimo*. The music develops freely, like when the winds randomly stir the luminous flux among the leaves.



MIKKO HEINIÖ

The Voice of the Tree (Puun ääni, 2006)
Dur: 17' for piano quartet
This Piano Quartet commissioned by the Kuhmo Chamber Music Festival was inspired by poems about trees and wood by Eira Stenberg. The properties of wood as a material are made clear as the instruments are hit, tapped and rubbed. Despite the faint hint of West African pentatonic melody and rhythm, the dominant qualities are physicality, sensitivity and unpredictability.



MAGNUS LINDBERG

... de Tartuffe, je crois (1981) Dur: 11'
for piano quintet
Lindberg's early breakthrough work, written when he was 22, scored success at the Unesco Composers' Rostrum and has been popular ever since. It is a work of fantastic intensity and has a firm dramatic span. The year before, Lindberg had composed some incidental music for a play on the theme of Molière, and elements of this crop up in different ways in this Piano Quintet.



ALBERT SCHNELZER

Predatory dances (2003) Dur: 12'
for piano trio
Schnelzer succeeds in making the piano trio sound like a whole orchestra. The trio starts out, violent and aggressive, in forte fortissimo. Like pursued game the strings rush on with the piano driving them from behind. In between there are sections of calm and rest, and melodic lines that are here and there achingly beautiful. This is also how the trio is concluded: *Andante e tranquillo*.



TAPIO TUOMELA

Pierrot (2004) Dur: 16'
for flute, clarinet, violin, cello and piano
Tuomela's Quintet 'Pierrot' is bursting with rhythmic energy. The title alludes to the line-up of Schönberg's song cycle Pierrot Lunaire, and also to Commedia dell'arte. The dramatic scheme relies on the contrasting of two elements: a quick, whimsical character that is interrupted by slow music marked by melancholic gestures.



ERKKI-SVEN TÛÜR

Architectonics II (1986) Dur: 10'
for clarinet, cello and piano
Architectonics VII (1992) Dur: 8'
for flute, bass clarinet and piano
Architectonics is a series of seven works scored for various chamber ensembles. Tüür moulds his architectonics using different building blocks and has no inhibitions in the way he combines dissimilar stylistic features. The music is full of tensions and contrasts: tonality and atonality, tranquil meditateness and explosive theatricality – all side by side. Architectonics VII is also available as a version for flute, cello and harpsichord.



JOHAN ULLÉN

The Deadly Sins (2006–2008) Dur: 37'
for piano trio
Seven tangos, each describing the character of one of the Deadly Sins. For example "Envy", is in the form of a *crime passionnel* with the violin in focus, "Gluttony", stuffs itself with new melodies that make the tango grow until it bursts, and the seventh and final tango, "Anger", is a slow dance in which rage gradually comes to a boil inside.