

REPERTOIRE TIPS

Violin Concertos



KALEVI AHO Concerto for Violin and Orchestra (1981)

3333/3330,1barhn/11/1/str Dur: 30'

Strong melodic expression dominates this Aho concerto marked by playfulness, drama and powerful build-ups. The dynamic peak is the ironic waltz in the third movement which, as it proceeds, acquires dark tones and ends in an ethereal lullaby – a dream-like farewell to all that has passed. Commissioned by the Finnish Broadcasting Company.



TOBIAS BROSTRÖM Violin Concerto (2009)

2222/4231/11/1/str Dur: 20'

A colourful and temperamental concerto with a classical structure in three movements but with a tone language that instils the feeling of the 21st century. One gets an inkling of Broström's background as a percussionist in the rhythmically practised solo part, especially in the last swinging movement. The orchestral texture offers a fantastic wealth of sound in which the marimba and the vibraphone have prominent roles. Premiered by Karen Gomyo and the Gävle Symphony Orchestra.



ANDERS ELIASSON Einsame Fahrt (2010)

2222/4200/02/cel/str Dur: 25'

The violin is present throughout in Eliasson's continually progressing journey in one coherent movement. The solo part is incredibly virtuosic but idiomatically written as well. Melodic and lyrical lines spread out between the fast sections. The tone language is intense and profound and one recognises the Eliassonian restlessness and the harmony that is all his own. Premiered by Ulf Wallin and the Swedish RSO.



TOMMIE HAGLUND Hymnen an die Nacht (2005)

Symphonic poem for violin and orchestra
2222/4231/11/piano/str Dur: 38'

Haglund treats us to a spiritual voyage through the night that starts out with a three-minute-long shimmering monologue in the violin – the first in a series of virtuoso cadenzas. The concerto is mostly serene, but there are also sections of violent pain that make the music feel almost physical. An emotionally affecting work, commissioned and premiered by violinist Elizabeth Pitcairn and the Helsingborg Symphony Orchestra.



MIKKO HEINIÖ Alla madre (2007)

3333/4331/13/1/str Dur: 35'

Deft, distinctive Heiniö interspersed with theatrical elements, riotous rhythms and humour. At the beginning, the soloist just sidles onto the platform and takes his place in the middle of the orchestra. In the second movement the solo violin lights up notes in the orchestral harmony like individual lamps. The sensual closing movement presents Heiniö at his most tender and the end is exquisitely beautiful. Kurt Nikkanen premiered this work with the Turku Philharmonic Orchestra.



LARS KARLSSON Concerto for Violin and Orchestra (1991/93)

2222/4230/12/1/cel/str Dur: 27'

Karlsson's zippy concerto has two movements: Lento and Vivo. The former begins forcefully and continues in a rich, impassioned

dialogue between the orchestra and the soloist. During the intervening *tranquillo* episodes, the violin waxes lyrical and almost painfully beautiful. The Vivo movement features virtuosic moments for the orchestra and some muscular orchestral writing in which the woodwinds have a chance to shine. The revised version was premiered by Grigori Zhislin and the Tampere Philharmonic.



JYRKI LINJAMA Concerto for Violin and Orchestra No. 3 (2001)

2222/2100/02/cel., piano/str Dur: 37'

Passionate, lingering sighs resonate in this Linjama concerto with a limpid orchestral texture. The chaconne construction affords changing musical landscapes: fanfares, a Sarabande, chorale quotations and dance rhythms. Linjama's music has a delicate, exploratory, harking tone throughout. Commissioned by the Finnish Broadcasting Company and dedicated to Kaija Saarikettu.



ROLF MARTINSSON Violin Concerto No. 1 (2007)

2222/2200/01/str Dur: 28'

An incredibly persuasive piece with ecstatic lines, supported by a warm and rich orchestration. It has a superb sense of structure to send us on a journey which, particularly in the central section of the work, has a strong meditative power, but which has such a vivid landscape of colour, particularly toward the madly accelerating ending, that always grips the listener and performer. Premiered by Jan Stigmer and the Swedish Chamber Orchestra.



KAI NIEMINEN Violin Concerto "Il viaggio del cavaliere... (inesistente)" (2005)

2222/2110/11/1/str Dur: 31'

The first of the four movements in this concerto presents a soloist in playful, virtuosic mood posing challenges that evoke fanfare-like reactions in the orchestra. A harp in the role of squire creates a dream-like atmosphere: it is as if Nieminen were telling his listeners an ever-shifting, lucid fairy tale. Premiered by Erkki Palola and the Vaasa City Orchestra.



EINOJUHANI RAUTAVAARA Violin Concerto (1976-77)

2222/4330/13/1/cel/str Dur: 27'

The concerto begins with a haunting violin cantilena and proceeds in birdsong-like arches as *Cantus arcticus* landscapes flash by in the background. In the second movement, *Energico*, the violin at times aspires to romantic heights. The furious *stretto* was inspired by New York's Manhattan. According to Rautavaara, the solo violin was to live its final moments passionately and restlessly, untiringly penetrating the orchestral texture right up to the very last bars. Premiered by Eugen Sarbu and the Finnish RSO.



MARIE SAMUELSSON Bastet the Sun Goddess (2004)

2222/2220/03/str Dur: 20'

A suggestive, exotic and sensual concerto in which the violin wanders about in different mood-creating soundscapes. The solo part often stays in the high registers of the violin. Radiant, bright flageolets contrast with oriental glissando motifs, rhythmical figurations and muffled double basses. Premiered by Anna Lindal and the Norrköping Symphony Orchestra.