

## Works for saxophone and orchestra



### KALEVI AHO

**The Bells / Kellot – Concerto for Saxophone Quartet and Orchestra (2008)** Dur: 28' sax-quartet (sopr., alto, tenor & bar.)+2222-3330-02-str

The sound of the church bell tolling at the funeral of Aho's colleague and friend Pehr Henrik Nordgren was the decisive impetus for this saxophone quartet concerto. Bells or bell-like sounds are heard in each movement, which gives the work a timbre all of its own and creates some extraordinary moments. The quartet mostly has a rather homophonic part constituting a sort of supersaxophone. Each of the players also has some big solos.

**Chamber Symphony No. 3 (1995-96)** Dur: 30'

asax+str

This work for alto saxophone and 20 strings was inspired by the Tunisian film *The Silence of the Palace*. The film contains a lot of Arabian music, and Aho was greatly attracted by its unique melodic heterophony. The first movement of the Chamber Symphony is scored for string orchestra and can be performed as an independent work. The saxophone does not enter, slowly, until the beginning of the second movement. Towards the end, the soloist slowly starts to leave the stage, still playing in glowing terms.



### ANDERS ELIASSON

**Concerto for Saxophone and String Orchestra (2002/2009)** Dur: 25'

asax+str (2002), sop-sax+str (2009)

Eliasson's concerto is characterised by a kind of spiritual tranquillity, where the lamenting, melancholically singing saxophone and the supporting, billowing strings accompany each other throughout the work. The music flows without a break but there is an underlying multi-movement structure. The serene sections alternate with the more rhythmically accentuated ones in which the tempo is accelerated and the saxophone rushes on in rapid passages.



### FREDRIK HÖGBORG

**Concerto for Soprano Saxophone and Orchestra (1998)** Dur: 26'

sop-sax+2222-2200-11-hp-pf-str

The saxophone introduces itself immediately in Högborg's concerto, with quick rhythmical, riff-like arabesques that eventually pass over into a happy and harmonious theme. There are some threatening clouds, but the harmony returns at the end of the first movement. The second movement is more rhythmically playful, and in the third yet another light-hearted theme is presented. The finale has a forcefully forward driving character, which is manifested in a wild chase on the virtuoso, fleeing saxophone that lasts right up until the end.



### LARS-ERIK LARSSON

**Concerto for Saxophone and String Orchestra (1934)** Dur: 20'

asax+str

Larsson is supposed to have said that the Saxophone Concerto was the best piece he ever composed. It was written in close collaboration with the legendary saxophonist Sigurd Rascher, and the solo part is brilliant. Composed in neo-classical style, it follows the concerto form with two fast outer movements, and a slow middle movement. The music is entertaining, rhythmical and elegant, and in the Adagio movement one gets an inkling of the lyrical and romantic Larsson to come.



### NILS LINDBERG

**Mythological Portraits (2001)** Dur: 26'

sop-sax+2222-4431-12-str

This five-movement suite opens with a mood-creating prologue based on a traditional Swedish folk melody, played by the horn section alone. And it is folk music, beautifully combined with jazz harmonies in symphonic attire, which characterises the rest of the music. The soprano saxophone sounds lovely in the melancholy melodies, over an accompaniment that alternates between string orchestra, big-band-like sections and full symphony orchestra.



### ROLF MARTINSSON

**Golden Harmony – Soprano Saxophone**

**Concerto No. 1 (2012)** Dur: 23'

sop-sax+2222-2200-11-str

In this concerto Martinsson displays his gift for lyricism. The first two movements are characterised by beautiful and romantic melody lines, embedded in exquisite sonorities. Martinsson himself describes the orchestral garb as "a luxurious alloy of sound from the piccolo, muted strings and trumpets, stopped horns and a bowed vibraphone." The third and last movement offers an energetic finale with breakneck virtuosity.



### PEHR HENRIK NORDGREN

**Concerto for Alto Saxophone and String Orchestra (1995)** Dur: 22'

asax+str (55432)

Nordgren's concerto could be described as one big cadenza in which the soloist gets bound up in the avalanche of orchestral sound. It was inspired by John-Edward Kelly and commissioned by the Ostrobothnian Chamber Orchestra. The concerto is in one movement and, in the manner characteristic of Nordgren, the musical soundscape becomes more peaceful towards the end, journeying towards the light.



### TAPIO TUOMELA

**Swap – Chamber Concerto for Saxophone and Sinfonietta (2012-13)** Dur: 25'

asax/sop-sax+2222-221(ossia tuba)0-02-str

"Swap" refers to constant exchange of short musical motives between the soloist and members of the orchestra. The lively dialogue takes different forms in the four movements. Sometimes the variations provide a set of "accelerated" interactive passages, where the saxophone triggers the orchestral members towards the extreme of their virtuosity. The soloist may use a wide range of his expressive and technical ability on the alto and soprano saxophone, alternating between extreme rapidity, intensive melodies, and sighing multi-phones, finishing with a scent of distant swing rhythms.



### HARRI VUORI

**Concerto for Saxophone and Orchestra (2004)** Dur: 22'

asax+1111-2100-02-hpd-el.org-pf-str

The saxophone begins by calling up the other instruments in the manner of a snake-charmer. Soloist and orchestra at times build up an enchanting melodic and polyphonic partnership. Unusual timbres and quick cuts combine in harmonies tinged with yearning. The concerto culminates in an explosive outburst before sinking back into the opening stillness.