



KALEVI AHO
Wind Quintet No. 2 (2014)
Dur: 35'

Commissioned by the Berlin Philharmonic for its chamber music series, the Quintet is scored for flute (piccolo, alto flute), oboe (English horn), clarinet (A and B-flat), horn and bassoon. This popular piece has been performed several times in the US and Europe and it is a showcase of Aho's joyfully expressive style.



TOBIAS BROSTRÖM
Distant Horizons
(2016/2017) Dur: 12'
for brass ensemble: 1hn, 4tp, 4tbn, 1tb

A work with a space theme that starts out slowly with muted trumpets, after which a solo trumpet comes in with a lovely theme consisting of three tones that recur, are expanded and modified throughout the work. The second part has an entirely different character in 6/8 time, with rapidly swirling 16th-notes in the trumpets. In the concluding section the tempo slows down again and passages from the opening section are repeated.



PAAVO HEININEN
Small Wolfstock (1996)
Dur: 8'

for saxophone quartet
This work derives from Heininen's big band work Wolfstock. The first movement is fast and rhythmically expressive, the second tranquil, and the last, Werewolf, is a joyful portrayal of a hunting werewolf. Idiomatic writing for both individual instruments and the ensemble makes this work ideal for recitals.



FREDRIK HÖJBERG
Melancholy Tango (2000)
Dur: 10'

for five brass players and their voices
Melancholy Tango was composed for the Stockholm Chamber Brass, and according to the ensemble "the work mixes virtuosity with the burlesque, satire with playfulness and sounding brass with the human voice. It seeks to treat the five instruments equally without denying them their traditional roles. Musically the work swings between Nordic romance and Donald Duck."



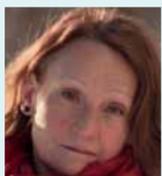
KIRMO LINTINEN
C.I.D. (2009) Dur: ca 12'
for wind quintet

A work premiered by the Idée Fixe Wind Quintet in 2010. C (=Canon) and D (= Danza) are opposite poles, their contrasts softened by the Interlude (=I) in the middle. This Interlude is an invention, a sort of fantasy variation on a single note – F sharp/G flat – from which the tonal centre of the final section emerges. The music of Lintinen always has an element of excitement and musicianly skylarking.



ROLF MARTINSSON
Airy Flight (2012) Dur: 7'
for trumpet solo (or flugelhorn, soprano saxophone or clarinet) and brass quintet
(arr: Daniel Fjellström)

Martinsson wrote Airy Flight as a gift for Håkan Hardenberger on his 50th birthday. It is a light, swinging and alluring bossa nova with the feel of both jazz and baroque, and with a touch of Piazzollesque melancholy. This new version for soloist and brass quintet was premiered by Tine Thing Helseth and the Linné Quintet in February.



MARIE SAMUELSSON
Krom (1994) Dur: 8'

for brass quintet
Samuelsson has a perfect balance between the various tone qualities in her brilliant brass quintet. The opening has an almost medieval character with the bright fanfare-like trumpets. An atmosphere of festivity and expectation is in the air. In the slow second section the dialogue between the instruments is more caustic, especially in the abrupt answers of the dark brass. The trumpets eventually take over again, agreement is reached, and it all ends in peace and tranquility.



SVEN-DAVID SANDSTRÖM
Heavy Metal (1991)
Dur: 10'

for brass quintet
In Heavy Metal it is the rhythm that plays the main role. Various rhythmic cells are used simultaneously in the different instruments in a two-against-three relationship, and there are quick tempo changes here. The harmony is simple, the tone material is based on two tones a fifth apart, which begin with the first trumpet. The rest of the instruments gradually come in and more tones and variations are added in a canon technique of sorts.



JEAN SIBELIUS
Andantino & Menuetto, Overture in F Minor
(1889–91) Dur: 6' + 9'

for brass septet
First editions based on the composer's manuscripts in their original instrumentation. Sibelius wrote these works for the brass band that gave park concerts in the town of Loviisa where he spent some happy summers in his youth.

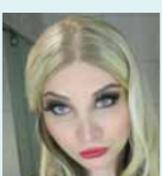
Andante festivo (1922/2016) Dur: 5'
for saxophone quartet (arr: Jari Eskola)

The basis for this transcription was the version for string quartet, the idiomatic adjustments mainly concerning the continuation of the phrases. The double stops in the violin and cello parts are rearranged to make them more suitable for saxophones, but with respect for the original texture.



BENJAMIN STAERN
Confrontation (2006/08)
Dur: 17'

for solo trumpet and brass quintet
Confrontation is an exuberant work, full of ideas in a way that is typical of Benjamin Staern, where you never know how it is going to end. The trumpet soloist functions as a sender and the brass quintet as a receiver. They confront each other and exchange roles during the trip in an exciting and occasionally frenzied dialogue.



JENNAH VAINIO
Odin's Beard (2008)
Dur: 15'

for wind quintet
A work commissioned by the I Fiati Italiani quintet of musicians from La Scala, Milan. Visual impressions often provide the impetus for Vainio's compositions, but in this case the stimulus was Norse mythology. What were the acoustics of Odin's throne room like? Or the carousals in Valhalla where the ale ran free and to which only the most heroic dead warriors were admitted?