

Wind and brass bands



KALEVI AHO

Concerto for Trumpet and Symphonic Wind Band (2011) *Dur: 31'*
3333-4332-03-asax-tsax

This concerto is suitable for performance at both wind band and symphony concerts. The first movement, in particular, includes singing, lyrical music. The quick second one has elements of jazz and is technically extremely difficult: the soloist has to command such techniques as glissando, note inflection, lip trills and pedal notes. Towards the end, the concerto becomes more potent and dramatic, and it is then that the solo part is most virtuosic.



HUGO ALFVÉN

Suite from the Mountain King

(1923/2004) *Dur: 22'*

Compilation and arr. Anders Högstedt
3282-4432-13-1-ssax-asax-tsax-bsax-euph-2db

The music to the ballet the Mountain King ranks among Hugo Alfvén's finest works, with its folkloristic motifs, enchanting mysticism, nature lyricism and drama. This suite contains seven depictive movements, including the frequently performed, whirling and rhythmically lively Herd Maiden's Dance.



DANIEL BÖRTZ

Sinfonia 10 (1992) *Dur: 17'*

3242-4442-14-0-4sax-euph

This is a highly suggestive work that takes its point of departure in the very deepest darkness and silence, out of which a dull carpet of sound develops. It slowly works its way towards the light, while the rumbling bass drums create an almost fateful atmosphere. The middle part is more airily orchestrated, with quick, rhythmical figures in the winds. The drums drive the music forward, ending up in a powerful section for percussion ensemble, after which the dark timbres and the solemn mood from the beginning of the work return.



MIKKO HEINIÖ

Sonata da chiesa (2005) *Dur: 16'*

0000-4331-13-cel

The form of the Sonata da chiesa points to a Baroque church sonata, but instead of being traditional music for the church, it paints glorious visions in sound. The movements are marked off by intermezzos in which the celesta occupies a focal role. The critics praised the sensual timbres of this work along with the delicious rhythmic romping, for the second movement of the Church Sonata is real swinging boogie.



FREDRIK HÖGBERG

Troll Tuba – The Three Billy Goats Gruff (2005) *Dur: 10'*

for tuba and symphonic wind band
(text in English/Swedish/Norwegian)

3252-4431-13-0-2asx-tsax-bsax-euph-db

This is an entertaining tuba concerto and musical tale in which the tuba player functions as both narrator and soloist, and the orchestra musicians comment on the course of events. Here Högberg exhibits once again humour and lively musicianship with his spirited, rhythmically vivacious and diverting music.



JUKKA LINKOLA

Euphonium Concerto (1996) *Dur: 29'*

Version for concert band arr. Elias Seppälä
3262-4432-02-pf/cel-asax-tsax-bsax-euph-db

This popular work, described by its composer as "unashamedly melodic", abounds in technical challenges and musical brilliance. Linkola set out to exploit the singing, sensual quality of his solo instrument as a sensitive interpreter of melody. According to a review by Iwan Fox, this concerto is regarded as the "Everest" of its genre, tackled by many, conquered by few.



PASI LYITIKÄINEN

Necto (2010) *Dur: 5'*

3322-4431-01-db

Scored for symphonic winds, Necto was premiered by the Guards' Band in October 2010. It was originally intended as a bridge between Stravinsky's Piano Concerto and Mussorgsky's Pictures at an Exhibition; in this respect it well serves its purpose, capturing the spirit of both. But the allusion to them is so discreet that Necto can also be performed as a separate concert number.



HILDING ROSENBERG

Symphony for Wind and Percussion –

The Tower of Babel (1966) *Dur: 18'*

2222-0330-13-0

When Hilding Rosenberg composed the music to Birgit Culberg's ballet The Tower of Babel he wrote it in such a way that, with minimal changes, it could be converted into a concert work. And this masterly written, captivating symphony has become something of a classic among Swedish works for wind orchestra.



AULIS SALLINEN

Chorali for Wind Orchestra (1970) *Dur: 12'*

4444-6442-03-hp-cel

According to composer Mikko Heiniö, Chorali has features that recall late Sibelius: melancholy, expressionless tones shunning all forms of colourism, modal or whole-tone motion and above all the orchestration. Chorali opens with a rising scale over solemn pedal notes. The mood is statically devout and chorale-like, but builds up to powerful drama in around the middle. The last of its four motifs culminates in an episode reminiscent of a funeral march.



ALBERT SCHNELZER

Azrael Suite (2008) *Dur: 13'*

2151-3432-11-0-asax-tsax-euph-db

Schnelzer's imaginative suite in three movements was inspired by Salman Rushdie's The Satanic Verses. The two outer movements, (I. Burning of Books, and III. Angel of Death), are highly dramatic with considerable dynamic fluctuations, and violently driving rhythms, creating a feeling of impending threat. The music of the lighter middle movement, ("turn them into instruments..."), is reminiscent of music from the Balkans, with its dancing rhythms, alternating between 7/8 and 6/8 time.