



KALEVI AHO

Concerto for Trumpet and Symphonic Wind Orchestra (2011) Dur: 31' 3353-4331.bar-03

This work is suitable for performance at both wind band and symphony orchestra concerts. It begins with singing, lyrical music. The quick second movement poses great challenges for the soloist, and has some elements of jazz. The calm orchestral writing is interrupted now and then by cadenza-like passages for the trumpet, and the work gradually grows more dynamic and dramatic towards the end. It is at this point that the soloist becomes most virtuosic.



ERIK BERGMAN

Fantasia per tromba ed orchestra (2003) Dur: 19' 2222-4330-13-str

The Fantasia dates from the late period of Bergman's composing career. It differs from the conventional concerto format, being a fantasia in which the trumpet ranges from two solo cadenzas to a final build-up in which each section of the orchestra draws a profile of its own. Different aspects of the trumpet are presented, from translucent chamber music-like intimacy to idyllic 'Pastorale' moments. The work reflects elements of the 20th century trend in trumpet interpretation and technique, not least of US jazz and French impressionism.



TOBIAS BROSTRÖM

Lucernaris – Concerto for Trumpet, Live Electronics and Orchestra (2009) Dur: 30' 2222-4231-12-pf/cel-str

Lucernaris has been described as a wandering from darkness towards light, and consists of two parts. The first is darker and heavier, opening on the flugelhorn, and ending with a very effective section where the soloist plays against himself in a rhythmic pre-recorded loop. Building up a huge climax, it leads over to a short live-electronic interlude. In the second part it starts to lighten up in the solo part and a shimmer comes over the orchestra. The work concludes with a beautiful chorale-like section where the soloist leaves the stage, and in the very end we hear the muted trumpet playing in the distance. The work is intended to be performed with stage lighting.



DANIEL BÖRTZ

Trumpet Concerto – Songs and Dances (1994-95) Dur: 27' 2222-2000-11-0-str

Songs and Dances is the first in Börtz's tetralogy of solo concertos in which the word "songs" is included in the title. And it is obvious how Börtz lets the trumpet sing with expressive melancholy and beauty. But there are also sections dominated by primitivistic and dance-like rhythms. Börtz succeeds in creating real drama in the music. The trumpet engages in a dialogue with the orchestra, which Börtz at intervals lets disappear in order to make room for more trimmed-down sections.



MIKKO HEINIÖ

Envelope for Haydn's Trumpet Concerto in Eb (2002) Dur: 20' 3333-4331-13-hp-pf-str

In this work Heiniö "envelops" the Trumpet Concerto by Joseph Haydn in his own music – a combination of wild, muscular sounds and vigorous rhythms – and the result is an exciting blend of old and new. The whole work begins with Heiniö's music (c. 12½ minutes), proceeds without a break to the Haydn concerto (c. 16 minutes), and ends again with Heiniö (c. 7½ minutes). Heiniö has also added a cadenza to the Haydn concerto and written bridge passages between the movements.



FREDRIK HÖGBORG

The Poem – Concerto for Trumpet and Orchestra (2005) Dur: 25' 2222-4230-12-hp-str

The Poem is a trumpet concerto featuring both theatrics and humour, where the soloist, besides playing, also has to read a poem, do magic tricks, etc. But above all we are offered delightful and unashamedly entertaining music, containing everything from languorous melodies to rhythmical, swinging and very virtuosic sections. The concerto ends with the soloist showing off in a Dizzy Gillespie-inspired finale.



TIMO-JUHANI KYLLÖNEN

Concerto for Trumpet and Orchestra "Cadiz" (2012) Dur: 22' 1111-1110-1-2-str

This concerto was composed as a commission from the Gran Teatro Falla in Cadiz, where Kyllönen was composer-in-residence. The music is a blend of historical and Spanish moods and fanfares, seasoned with Latin percussions. The church bells of Cadiz were the first impetus to the work and they are echoed at the beginning of the Andante movement. The rhythmic fun and games lead to a slow, solemn Maestoso march, after which the fiery Spanish rhythms return and the work builds up to a final climax.



ROLF MARTINSSON

Bridge – Trumpet Concerto No. 1 (1998) Dur: 27' 3332-4331-13-2hp-pf/cel-str

Bridge consists of three large sections linked together by one lyrical and one dramatic cadenza in the solo trumpet part. The first section takes its point of departure from a melodic monogram derived from Håkan Hardenberger's name, and the music undulates through extensive orchestral culminations. After that follows a slow section with many nuances of sonority, such as playing on so-called musical glasses. The concluding section is thrilling, extremely rapid and virtuosic.



BENJAMIN STAERN

Surprise! (2015) Dur: 15' 2222-2000-01-hp-str

Surprise! is a lyrical concertino in three movements with melody in focus and a relatively transparent instrumentation. It starts off with a virtuosic Fantasia, which is followed by the second movement's slow Aria, where the trumpet gets to sing beautifully. The final movement is a clearly humorous and lively Scherzo, which is rounded off by a playful cadenza. Read also the review on this page.



HARRI WESSMAN

Concerto for Trumpet and Orchestra (1987) Dur: 18' 1111-1100-02-str

The first movement presents two themes including a "sailing theme" in which the composer's aim was to make the music pleasant in a very summery way and to write as beautiful a melody as possible creating the feeling of sea and the bracing archipelago. In the slow movement the muted trumpet sings melancholy, sentimental thoughts in dialogue with a solo violin. Wessman has also written another work for trumpet and orchestra: the Concertino *Mirrors* for strings.