

REPERTOIRE TIPS

Music for percussion



KALEVI AHO

Sieidi (2010) Dur: 36'

Concerto for Solo Percussion and Orchestra:
3343-4331-03-str

Timpani Concerto (2015) Dur: 29'

3333-4331-02-hp-str

Symphony No. 11 (1997-98) Dur: 34'

for 6 solo percussionists and orchestra: 2322-3221-eup-str
Aho's shamanistic *Sieidi* has been hugely popular, having been performed some 70 times across the world. It is an extremely tasty and impressive showpiece, a sort of world music in which the soloist roams between the instruments.

The *Timpani Concerto* is a half-hour journey of shifting moods, firm handling of form and material well suited to the solo instrument. The third movement sets off a virtuosic display of rhythmic fireworks.

The 11th *Symphony* proceeds at times with almost Ravelian ecstasy and hypnotic energy. The wondrous last movement is tranquil, ritual-like music in which the percussions are used as 'sacred' instruments.



DANIEL BERG

Concertino for Marimba and Strings

(2017) Dur: 9'

Daniel Berg's elegant *Concertino* is composed for a virtuosic solo marimba and a less demanding, softly accompanying string texture, in classical style, but with distinct features of jazz harmony. The work is written to enable performances also by amateur orchestras together with a skillful soloist.



ERIK BERGMAN

Vision (1999) Dur: 12'

for solo percussion

On being requested by Keijo Puumalainen to compose this work, Bergman aimed at music using a battery of percussion instruments in a rich world of colours, timbres and rhythms. *Vision* opens with the faint chinking of the metal discs of a tambourine creating an ethereally sonorous sound world. Metal and membrane percussion instruments – 53 in all – later interact.



TOBIAS BROSTRÖM

Theatron (2014/15/17) Dur: 22'

for 2 percussion soloists and orchestra:

3233-4331-12-str or 2222-4231-12-pf-str or
wind orchestra: 2131-2332-12-pf-vc-db

The marimba and the vibraphone are central in this work. The first movement opens explosively and lets the solo parts play phrases that overlap like a string of pearls. The chorale-like, slow middle movement focuses on the lyrical timbres, while in the last movement, which starts out with an improvisatory call-and-response section, the tempo accelerates and the intensity gradually increases right up to the end.



PAAVO HEININEN

Sonatina (1996) Dur: 7'

for snare drum solo

Belline (1996) Dur: 3'

for tuned percussion (5 players)

These works belong to *Op. 59, Points and Lines for Percussion*, a collection of short compositions testing limits: things that are compositionally impossible – and most obviously possible. The *Sonatina* is, says Heininen, a 'gamble', an attempt to achieve a classical, though short, three-movement format by means of rhythm and dynamics alone. It can also be played with other sound material with a short resonance, either singly or in combination, hereby creating new tones. *Belline* can be performed on virtually any instrument.



MIKKO HEINIÖ

Khora (Piano Concerto No. 7) (2001)

Dur: 45'

Dance Images for Piano and Five Percussionists

Here the timpani and the percussion instruments combine with a piano, creating a sensual and hypnotic atmosphere. *Khora* was originally a dance work but can also be performed in a concert version. This is an example of Heiniö's innovative piano concertos – hybrids full of surprises, intelligence, fantasy and seductive appeal.



JACOB MÜHLRAD

Kata (2017) Dur: 8'

for percussion and two cellos

Mühlrad's *Kata* is inspired by the body movements in Japanese martial arts, so-called "katas". The music fluctuates between rhythmic and meditative features, and is composed so as to give a visual impression with the choreographed movements of the percussion soloist (who plays on Thai gongs and vibraphones) in the foreground.



HANNU POHJANNORO

time exposures (2005) Dur: 16'

for percussion quartet

Pohjannoro's music is subtle, concentrated and full of rich details. This work addresses questions of time and rhythm: even though clock time proceeds at an even pace, the listener's time does not necessarily. Instead of an endless chain of pulses, time may also be a space in which sounds are located.



MARIE SAMUELSSON

Air Drum III (2000) Dur: 5'

2222-2220-03-strings

In Marie Samuelsson's powerful and suggestive short piece, the three percussionists play on air drums that sound like rumbling thunder, while the winds answer with jazzy rhythms. The flutes, followed closely by the orchestra's other parts, fly through the storm like birds in a flock. A brilliant concert opener that also works fine on stage with the spectacular drums beautifully illuminated in focus.



SVEN-DAVID SANDSTRÖM

Concert Pieces for Percussion and

Orchestra (2002) Dur: 30'

for 6 percussion soloists and orchestra:

3333-4222-00-strings

This concerto was composed for the *Kroumata* percussion ensemble, and each of the six percussion parts was created with a specific *Kroumata* member's personality and ability in mind. The work consists of three movements, each presenting a group of percussion instruments; wooden, skin and metal. The work is at times extraordinary beautiful and romantic, but with contrasting passages that hit like a kick in the stomach.



BENJAMIN STAERN

Konnakol Variations (2019) Dur: 10'

for solo percussion and winds: 2262-a.
sax-t.sax-2431-11-0-db

In Staern's work the inspiration from Indian 'Konnakol' is especially evident in the first part where the soloist plays pattering, rapid figures on the congas and the bongos, while the orchestra marks the beat by hand-clapping. In the second part the soloist changes to metal and wood, creating a calm and meditative atmosphere. The expression shifts in the third part, becoming more aggressive, chasing and driving, with intense drumming in focus. The orchestral percussion latches on toward the end and duels with the soloist. It all leads up to a quiet, slightly mystical coda with a simple xylophone solo.