



## TOBIAS BROSTRÖM

Piano Concerto No. 1 – Belle Époque

(2010/11) Dur: 21'  
string orchestra

A nostalgic retrospect of an epoch long past, viewed in a modern light. The opening movement is quick and lively, with energetic, rhythmical motives. It passes over into a lyrical reflection, which leads on to the calm, impressionistically coloured middle movement that also bears traces of Swedish folk music. In the finale the rhythmical motives return and culminate in a brilliant virtuoso ending.



## DANIEL BÖRTZ

Concerto for Piano – Songs (2004)

Dur: 32'  
2232/4221/11/str

Börtz describes his concerto as “dark and broad”, and points out the prominent role of the percussion. There are effective dynamic contrasts, powerful culminations, extraordinary sonorities and serene, cantabile passages which create a feeling of tranquillity and solitude. The work is concluded with a strikingly built-up climax in the orchestra (ffff), which then fades away and leaves the pianist alone in a quiet chorale.



## KIMMO HAKOLA

Piano Concerto (1996) Dur: 55'

3222/2220/12/synth/str

Kimmo Hakola's mammoth Piano Concerto caused quite a stir at its very first performance. Its lavish range of styles has everything the soloist or listener could hope for, from heroic pathos and humour to heavenly visions. Hakola says he did not wish to impose any constraints, but rather to let the work decide where it wanted to go. The result is an unorthodox cornerstone in Finnish keyboard literature.



## FREDRIK HÖGBORG

Ice Concerto (2012) Dur: 25'

2222-4231-14-piano/str/backtrack (optional synchronised back projection videos by Högborg)

Trying to reveal the secrets of the ice core, we are taken along to the world of ice crystals, where we can experience delightful and groovy music, as well as burning pianos. The inner essence of the ice is interpreted on the film screen by a forceful, partly animated, dance. The music starts out virtuosic and beautifully, and ends with a hair-raising pop finale. Something out of the ordinary.



## OLLI KORTEKANGAS

Piano Concerto (2010-11) Dur: 27'

2222/2221/12/hp/str

This virtuosic piece begins with a piano chorale, the material of which is soon taken up and appropriated by the orchestra. The third movement is a solo cadenza constructed on the lines of a passacaglia, partly improvised or planned. The concerto derives its strength from the shifting colours and moods, and there are some quick, movie-like cuts.



## KAI NIEMINEN

Concerto for Piano and Orchestra  
(Reflections... In the Enchanted

Waves... of Time...) (2007) Dur: 35'  
2222/2200/11/hp/str

A work inspired by Georges Perec's book *Life: A User's Manual*. The story in the book about the two swindlers has been transferred in the music to the passages tinged with irony for the French horn. Other key words of the concerto are Liszt, gondola and Venice. Nor is Chopin forgotten, either; there is a brief quotation from the E minor Piano Concerto in the closing movement.



## VELI-MATTI PUUMALA

Seeds of Time (2004) Dur: 38'

3333/4231/13/hp/upright piano/str

Puumala has divided his orchestra into smaller units and singled out players to act as a bridge between orchestra and soloist. The first two, hectic movements are “daytime music”, while the third has softer tones. It is a movement of static images, of windows on a time that just exists without moving. Various seeds of time are sown here and there into the music: snatches of jazz, beautiful melodic outbursts and meditative passages.



## TAPIO TUOMELA

Piano Concerto (2008) Dur: 32'

2222/2200/01/0/str

This concerto written for Iiro Rantala works on the principle of “faster, higher, stronger”. It has room for improvisation, some jazzy jinks and a pinch of performance. Tuomela makes the most of his sinfonietta-sized orchestra, and the communication between conductor, soloist and orchestra has all the panache of live music-making.



## WILHELM STENHAMMAR

Piano Concerto No. 2 in D Minor

(1904-07) Dur: 30'

2222/4231/1/str

Conceived in one single span, this four movement, romantic classic is characterised by a “war of the keys”. This conflict creates a tension between piano and orchestra, which is only resolved when the soloist, after the cantabile and melancholy third movement, with a subtle and virtuosic transition, lures the orchestra into his key, in the glorious finale.



## LEPO SUMERA

Concerto for Piano and Orchestra

(1989/rev1997) Dur: 19'

2200/1000/10/str

In the first movement, the piano sparkles over transparent orchestration. The role of the soloist is absorbed and minimalist rather than virtuosic. The second movement begins with a meditative piano theme that grows and culminates in a mighty crescendo. The use of the timpani in the manner of a shaman's drum is evocative of the potent music of Veljo Tormis.



## ADOLF WIKLUND

Piano Concerto No. 2 in B Minor (1917)

Dur: 27'

3223/4231/1/str

There are those who describe Wiklund's Piano Concerto as a combination of Rachmaninov and Grieg. Here we have a flowing elegance, expressive melodies, Nordic melancholy and harmonic surprises. It is easy to be carried away by the unexpected sweeping gestures and melodies, as well as by the splendid handling of the orchestra. A romantic gem.