



KALEVI AHO

Concerto for English Horn and Harp (2014) Dur: 31'

2222-2211.baritono-02-str

This concerto is the first of its kind in the world, and it was enthusiastically received at its premiere by DeFilharmonie in Antwerp in October 2016. The work opens mysteriously, like a very quiet wind. Solo instruments emerge, the musical landscape coalesces, and the actual concertante music begins. The third movement, *Allegro*, contains the most demanding virtuoso parts, particularly for the cor anglais.



TOBIAS BROSTRÖM

Samsara (2011) Dur: 20'

Concerto for Violin, Marimba and Orchestra:

2222-4230-12-str

"Samsara" is an Indian word meaning continual flow, which alludes to the cycle of birth, life, death and reincarnation. The effervescent rhythmical flow is something that permeates this shimmering, colourful concerto, which is based on South Indian rhythm patterns. Another prominent feature throughout is the use of drones.

Theatron (2014/15) Dur: 22'

Two percussion soloists and orchestra: 3233-4331-12-str or 2222-4231-12-pf-str

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.



ANDERS ELIASSON

Concerto for Violin, Piano and Orchestra (2006) Dur: 25'

3333-4000-02-str

A richly flowing concerto with a strong rhythmic drive. The two outer movements are very lively and in dancing rhythms in 6/8 and 3/4 time, respectively, with syncopated figurations in the solo parts. In the hymn-like middle movement the music stops short and the mood becomes tranquil and meditative. The atmosphere from the middle movement returns in the peaceful epilogue at the end of the concerto.

Concerto per violini, viola ed orchestra da camera

(2009) Dur: 25' 2ob-2hn-strings

Also in this concerto one can find a rhythmic drive and a forceful pulse in the outer movements, but the character is darker and heavier. The third movement stamps along, as it were, in 4/4 time with accentuated quarter notes in the strings. The restless chromaticism is to be found with the soloists; they rush on with contrapuntal energy and bandy about the motifs among themselves. There is only time for rest in the more melodic and infinitely beautiful second movement.



MIKKO HEINIÖ

Moon Concerto (2007-08) Dur: 38'

for mezzo-soprano, piano and orchestra:

3333-4331-13-hp-cel-str

This is Heiniö's eighth in a series of his exciting piano concerto hybrids. It is also an example of his skilful composition technique packed with allusions. The operatic quality has left its mark on the overall form, and "there is magic at the beginning of the finale when Dowland's Galliard is heard first on the piano, as the vocal melody gradually weaves round its harmonies".



PEKKA JALKANEN

The Serf of Viro / Viron orja (1980)

Dur: 6'30

for two violins and strings: 44321

In 1981, this work won 1st prize in a competition seeking works using folk music in new ways. Jalkanen's music has a mystical attractiveness, setting an old folk tune that runs like a hypnotic scarlet thread through the texture, which grows from a minimalist lightness towards dramatic moments executed using field technique.



OLLI KORTEKANGAS

Charms (1998/2010) Dur: 18'

Concerto for piano trio and orchestra:

1111-2110-02-1-str

Charms combines soaring melodies with virtuosic piano passages. Vivacious in character, it opens with a fast movement followed by an extensive *adagio*; the concluding movement is a dialogue of fast and slow that eventually peters out into silence. Korttekangas rewrote and expanded the final section in 2010.



TOMMI KÄRKKÄINEN

Primo formamentum (2007)

Dur: 26' for string quartet and orchestra:

2222-2000-01-str

When planning this work, the composer assigned each of its four movements a visual symbol (triangle, circle, square and saw-tooth line), which then started shaping of the music. The solo quartet engages in an intense dialogue with the orchestra, particularly in the second movement. Rhythmic, passionate passages alternate with calmer, sonorous moments.



ROLF MARTINSSON

Dawning Landscapes (1984) Dur: 11'

Concertino for Flute, Oboe and String

Orchestra (also in a version for string quintet)

Alban Berg in Memoriam

Martinsson gives a concentrated picture of the dawning landscape. The music vacillates between agitated and calmer sections, but peace is never really attained. The flute and the oboe sing beautifully but anxiously over the very expressive string orchestra. Present here the whole time is a gnawing anxiety, a feeling that changes into sorrow at the final ebbing-away.



HANNU POHJANNORO

time through light / valoa vasten

aika (2011) Dur: 20'

Concerto for horn quartet and orchestra:

3333-0331-13-str

This work has a chamber-music feel – there are very few actual solos, as the musical material is passed from each of the four solo horns to another. The idea for this instrumentation came from Schumann's *Konzertstück*. The title reflects the original ideas: in order to appreciate the subtleties of natural light, you have to stop and look. The same is true of sounds and listening.



HERMAN RECHBERGER

Alovlar (2001) Dur: 20'

Concerto for clarinet, string quartet,

frame-drum and string orchestra

An exotic concerto involving styles drawn from classical Azerbaijani music and a concertante group of clarinet, string quartet and frame-drum. The soloist is like a hypnotising snake-charmer while the vivid string figures characterise the movement of flames.



SVEN-DAVID SANDSTRÖM

Six Pieces for Piano Trio and

Orchestra (2010) Dur: 20'

3333-4331-13-hp-str

Sandström wants to entertain with his music by means of contrast effects. The basic character can be said to be very romantic, even though the romantic sweetness is split up by powerfully pumping percussion and aggressive passages. The focus is on the three soloists and Sandström allows them to appear one by one, all together and with and without the orchestra.



LILLEBROR SÖDERLUNDH

Allegro Concertante (1935/40)

Dur: 6' for two violins and strings

A double concerto in two movements inspired by J.S. Bach. The short opening *Intrada* has an almost solemn character and was added to the work as a contrasting movement to the rhythmical, dancing second movement's *Allegro*. Here the violinists move forward in exuberant polyphony from the very first bar, and baroque meets Swedish fiddler music.