

REPERTOIRE TIPS

Fresh concert starters



TOBIAS BROSTRÖM

On Urban Ground (2013) Dur: 9'
3222-4231-12-str

Broström's comment on Beethoven's Pastoral Symphony (No. 6), has certain characteristics in common with the symphony's fourth movement Gewitter, Sturm (Thunder, Storm), although Broström has chosen to contrast the pastoral theme with the life in a whirling, pulsating and up-tempo urban environment. Eventually, however, even the sounds of the big city are brought to rest, and through the urban noise you can still hear the birdsong.



CECILIA DAMSTRÖM

Tundo! (2016/2018) Dur: 11'
2222-4231-11-str

Tundo is the Latin word for "knock", and Cecilia Damström has used it as a metaphor for the refugee crisis of our time. The piece begins and ends with the entire orchestra knocking on the doorway to safety, with energetic semiquavers in fortississimo. In between, the music conjures up images of the refugees' hazardous journeys through war zones, sometimes beautiful landscapes and the dangerous boat rides over heavy seas.



MATS LARSSON GOTHE

The Apotheosis of the Dance (2012) Dur: 10'

2222-4231-11-str
or 2222-2200-11-str

An ingenious companion piece to Beethoven's Symphony No. 7. The piece begins with a bobbing, modulating, chromatic ascending motif. Larsson Gothe then continues to reflect on themes from the symphony. The aim was to write a piece that could be listened to as a standalone composition, without prior knowledge of Beethoven's work; but also that the experience would hopefully be enhanced still further if the listener was already familiar with the original symphony.



KIRMO LINTINEN

Mobile festivo (2003) Dur: 11'
3333-4331-13-1-pf-str

Lintinen is a master of orchestral timbres, and at giving different instruments a chance to stand out in the texture. As its title suggests, the piece proceeds at a lick, with swinging echoes of jazz alternating with a dream-like mood created by the piano. A work abounding in exciting details, it accelerates up to an ultimate climax.



ROLF MARTINSSON

Tour de Force (2013) Dur: 10'
2222-4231-12-str

This is a short, energetic and dramatic opening piece. Its form can be described as a single long crescendo with dynamic and dramatic tempo changes, a crescendo that also embodies the increase in intensity that occurs as the number of instruments being played gradually increases. Each of the musical parameters of melody, harmony, rhythm, dynamic, timbre and tempo undertakes its own intense journey, culminating in the inevitable overall eruption at the end of the piece.



TIINA MYLLÄRINEN

Traces (2014) Dur: 10'

3333-4331-13-pf-hp-str

Mylläriinen's music has been described as cheerfully curious and energetic. Traces begins with concentrated outbursts of different effects and noises. It follows the various, different-sized traces left by the musical material, zooming in and out in different ways, sometimes at the centre of the action and at others far away in an aura of echoes and resonances.



DANIEL NELSON

Steampunk Blizzard (2016)

Dur: 8' 3222-4231-01-str

This is an attractive, fun and swinging concert opener, with rhythmic and powerful brass sections. The music conjures associations with steam engines. It is easy to imagine the smoke billowing from the chimneys, and the industrial cogs turning to the tempo of the music. Nelson has himself described this piece as a "steam engine ballet in a snowstorm".



MARIE SAMUELSSON

Singla/Float (2007) Dur: 16'

2222-2221-13-pf/cel-str

Singla is an enigmatic and shimmering work. The title suggests something light, such as snowflakes or leaves, floating down, twisting and turning, swirling and twirling, just like the music, which explores tempo changes and a variety of spinning and vibrating musical movements.



ALBERT SCHNELZER

Bulletproof (2016) Dur: 15'

3333-4331-13-hp-pf/cel-str

In his music, Schnelzer portrays a dark and unsafe world. It has to do with the conflicting emotions that co-exist in modern times; beauty, fear, anger, aggression. The music begins quietly, with shimmering strings and high woodwinds, although a threatening, muffled, rumbling percussion emerges from below. Rhythmic and expressive outbursts are intertwined with lyrical and dream-like sequences in which a glimpse of hope can be discerned.



TAPIO TUOMELA

Nordan (2003) Dur: 10'

3333-2331-13-hp-str

Nordan (The North Wind) continues Tuomela's quest for examining his northern roots and the arctic atmosphere. In this overture, written for the Orkester Norden youth orchestra, violent and virtuosic orchestral textures marked "con una furia arctica" alternate with rough melodic expression.



JENNAH VAINIO

Winterborn (2008) Dur: 12'

1111-1000-str

As is often the case in Vainio's music, this wild piece carries hints of metal music, a serene and even earnest ambiance, and rhythmic oriental harmonies. A commission from the Zagros Ensemble and Petri Komulainen, Winterborn travels through cold, winter landscapes from dawn to moonlit darkness.



LOTTA WENNÄKOSKI

Flounce (2017) Dur: 5'

3232-4221-03-hp-str

The BBC commissioned this five-minute 'curtain raiser' for the last night of the 2018 London Proms, and it quickly became a hit: close to 30 performances worldwide. It is a toybox of exciting sounds offering plenty of action for all the sections of the orchestra. A witty scherzo, deft and surprising – as it was described in the enthusiastic reviews.



VICTORIA YAGLING

Finnish Notebook (2003)

Dur: 20', 3332-4231-11-hp-cel-str

Yagling's expressive, romantically-oriented idiom is Russian in spirit. Apart from being an outstanding cellist she was also a prolific composer, who wrote several works for her own instrument, e.g. three cello concertos. Other orchestral works include the Finnish Notebook, which is an example of Yagling's style: fresh energy and temperament combined with profound lyricism.