

KALEVI AHO

Concerto for Viola and Chamber

Orchestra (2006) Dur: 24' 

A captivating, dramatic work that begins with a weighty viola passage and proceeds as a virtual tour de force for the soloist. At times the soloist builds up speed and engages in dialogue with the orchestra and percussion in turn. A rhythmically vibrant work, the concerto also has some lyrical moments and a sizeable cadenza in the delicate nocturne.



TOBIAS BROSTRÖM

Cello Concerto (2011) Dur: 21' 

The concerto opens suggestively and slowly with repetitive chords in the orchestra, forming the harmonic basis that is expanded gradually. The solo cello's pentatonic motif develops from out of the orchestra's carpet of sound, a motif that recurs throughout the entire work. Brisk sections with more temperament and rhythmic accents alternate with parts that are linked to the harmonies and motif of the beginning. The end is a slow diminuendo that fades away far off in the distance.



JÖRGEN DAFGÅRD

Eclipse – Concerto for Violin and String Orchestra (2018) Dur: 25'

Eclipse was composed in connection with a month-long stay in Paris, which is reflected in the work's tonal language with its French touch. Lightness but also intensity characterize the outer movements, while the focal point is on the fateful and dramatic intermediate movement. However, a turnaround in the final stage of this movement causes the light to flow in.



ANDERS ELIASSON

Einsame Fahrt – Concerto for Violin (2010) Dur: 25' 

The violin is present throughout in Eliasson's continually progressing journey in one coherent movement. The solo part is incredibly virtuosic but idiomatically written as well. Melodic and lyrical lines spread out between the fast sections. The tone language is intense and profound and one recognises the Eliassonian restlessness and the harmony that is all his own.



FREDRIK HÖGBERG

Absent Illusions – A Hunt for the Eluded Muses (2017) Dur: 25' Concerto for Violin/Viola and Orchestra: 2333-4331-13-hp-pf-str (video optional)

In this concerto the soloist plays both violin and viola. The work is divided into 14 short movements, with episodes representing the various characters of the nine Muses. In the music the romantic and the fervently beautiful elements coexist with the explosive and the harsh. Opposites that suddenly harmonise without requiring consonance. Virtuosity ripples on top of rumbling layers of rhythms and timbres.



MATS LARSSON GOTHE

Concerto for Violin, Cello and Orchestra 'Sisyphus Dreams' (2010) Dur: 26' 2222-2200-10-0-str

Larsson Gothe has always been fascinated by the fate of Sisyphus, who was condemned to roll a big stone up a hill. Each time it would fall back down and he had to roll it up again, throughout all eternity. In the double concerto Sisyphus is "played" by the cello. Then the violin comes into the picture in an unexpected visit. It all develops into a heated relationship drama between a violin, that is just as cheeky and harsh as it is passionate, and a more diligent and unaffected cello.



JUKKA LINKOLA

Double Bass Concerto (2005) Dur: 32' 1111-1110-02-pf-str

The concerto opens with a jazzy feel and there are also references to Baroque and tango. This five-movement work is a fine demonstration of the double bass's ability to soar and sing to spheres usually reserved only for the violin. The soloist's technique is put to the test in passages that require great virtuosity. A reduction is also available.



AULIS SALLINEN

Variations for Cello and Orchestra (1961-62) Dur: 18' 2121-1111-04-hp-str

This early work by Sallinen is now published for the first time. The cello's warm, deep voice corresponds to the often dark undercurrent in Sallinen's music. The basic motif consists of a set of descending intervals stated by the cello: D–D flat–F, C–B–G and B flat–A–F sharp, in a framework provided by variation of this material. A reduction for cello and piano is also available.



MARIE SAMUELSSON

Bastet the Sun Goddess – Violin Concerto (2004) Dur: 20' 

A suggestive, exotic and sensual concerto inspired by the Egyptian goddess Bastet. The violin wanders about in different mood-creating soundscapes. The solo part often stays in the high registers of the violin. Radiant, bright flageoles contrast with oriental glissando motifs, rhythmic figurations and muffled double basses.



ALBERT SCHNELZER

Violin Concerto No. 2 'Nocturnal Songs' (2018) Dur: 25' 2222-2200-10-0-str (extended orch): 2222-2211-11-0-str

In this concerto Schnelzer was inspired by nocturnal states. The ethereal first movement describes the feeling of weightlessness that comes just before one nods off to sleep, between waking and sleeping. The second depicts a dancing, nightmarish masked ball, the third a dream in which animals go in a quiet, mysterious procession, and the fourth the feeling one has when running in a dream without getting anywhere. Then suddenly everything stops as if one wakes up with a jerk.



LOTTA WENNÄKOSKI

Foliage for Cello and Orchestra (2017) Dur: 9' 2222-2100-01-str

Foliage was commissioned by the Turku Cello Competition as the mandatory work for its 2018 event. The solo part is a homage to the cello and its versatility as an instrument. It features both fragile, ethereal colours, as well as more muscular tones, and both poetic and playful gestures. A reduction is also available.



MATTHEW WHITTALL

The heaven that dwells so deep – Concerto for Viola and Orchestra (2010) Dur: 34' 3223-4231-didgeridoo-14-hp-pf-str

In this lovely work the viola part is predominantly lyrical rather than overtly virtuosic. The soloist ventures forth at the outset with a querying, searching melody and is echoed by the orchestra, weaving an enchanting landscape. A didgeridoo emerges at several points, grounding the viola with its primal sound. Towards the end, the soloist steps back, dissolving itself in the shimmering sounds of the orchestra.

