

REPERTOIRE TIPS

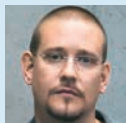
Encore pieces for orchestra



HUGO ALFVÉN

Vallflickans dans/The Herd Maiden's Dance from the ballet *The Mountain King* (1923) Dur: 4'

The folk music inspired *The Herd Maiden's Dance* is a virtuosic and striking piece, sparkling with joy. It is a display of genuine orchestral fireworks that encloses a somewhat more tranquil, elegiac middle section. A favorite encore piece for Swedish orchestras on tour.



TOBIAS BROSTRÖM

Beatnik (2015) Dur: 4'

Large orchestra: 3233-4331-03-hp-pf(opt)-str
Small orchestra: 2222-2100-01-pf(opt)-str

This is a piece with an urban attitude, bursting with energy and vivacity. It is fast, and rhythmic, continually alternating between 5/8, 3/4 and 7/8 time. Originally written as a virtuosic encore piece ("Sputnik") for trumpeter Håkan Hardenberger, Broström was later asked to prepare a version solely for orchestra ("Beatnik"), which now exists in versions for large and small orchestra.



ARMAS JÄRNEFELT

Praeludium (1900) Dur: 3'

1121-2200-11-str

Praeludium is a popular, short orchestral piece and alongside his evergreen *Berceuse* brought Järnefelt international fame during the golden years of salon or 'palm court' music. It opens with a bright energy and rhythmic drive and returns to it after a brief, lyrical section leaving the listeners in a cheerful mood.



ERLAND VON KOCH

Nordic Capriccio

(1943) Dur: 6'

2222-2210-10-strings

Inspired by a folk motif from the Swedish province Dalarna, this piece opens with a "troll-drum" timpani solo which later returns linking the various sections together. It is a spectacular mixture of whirling dances and sweeping beautiful strings. A highly effective and suggestive piece.



LARS-ERIK LARSSON

Epilogue from *A Winter's Tale*

(1937-38) Dur: 4'

2222-2210-00-1str

Romance from *Pastoral Suite* (1938) Dur: 4'

string orchestra

During the years 1937-1938 Lars-Erik Larsson wrote two much loved orchestral suites. In these we find two of the most glittering gems in the treasure trove of Swedish music; the melancholy and meditative *Epilogue* from *A Winter's Tale* and *Romance* from *The Pastoral Suite*, an adagio for strings. These are two lyrical, romantic, lovely and delicate pieces in which Larsson exhibits his unique feeling for melodies.



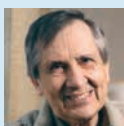
LEEVI MADETOJA

Elegy (1909) Dur: 4'30"

str

Elegy is part of the *Symphonic Suite*, Op. 4 and Madetoja's earliest work for orchestra.

It is his most often-recorded and best-known miniature and is wistfully melodic in a way reminiscent of Tchaikovsky. Its premiere was well received in its day and the work was described as the masterpiece of a budding orchestral composer.



EINOJUHANI RAUTAVAARA

Melancholy from *Cantus arcticus*

(1972) Dur: 4'

2222-2210-11-hp-cel-str + tape

The second movement of Rautavaara's most popular orchestral work serves as a dip into his aural landscape. This romantically opulent piece includes birdsong in dialogue with the orchestra and is a work of expansive melodic arches and pure sound magic.



NIKOLAI RIMSKY-KORSAKOV/

ARR. KALEVI AHO

The Flight of the Bumble-Bee

(1900/arr. 2008) Dur: 2'

for flute and orchestra: 2222-2220-10-str

This virtuosic version of the *Bumble-Bee* (written as an encore piece for Sharon Bezaly) is a treat for any concert featuring a flute. A skilled orchestrator, Kalevi Aho has a flair for idiomatic and ear-opening arrangements. And perhaps this piece is, after all, better suited to the flute than to the tuba.



ALBERT SCHNELZER

... turn them into instruments...

from *Symphony No. 1 – Azrael* (2007)

Dur: 3'30"

2222-2200-01-str

The fourth movement of Schnelzer's *First Symphony – Azrael* is somewhat scherzo-like, dramatic, rhythmic and with an air of the dance. The main theme alternates between 7/8 and 6/8 time and, as so often with Schnelzer, one finds influences from Balkan music in the tone language. The piece ends a little unexpectedly and with a note of humour.



JEAN SIBELIUS

The Countess's Portrait/Grevinnans

konterfej (1906) Dur: 4'

for recitation (opt) and string orchestra

Composed on the initiative of a Ladies' Association for a soirée in Vaasa, Finland, this exquisite and beautiful piece is a melodrama that can be performed with or without recitation. The poem by Zachris Topelius adds to the tranquil, delicate mood created by the strings.

The Spruce from *The Trees* Op. 75' (1922/arr.1942) Dur: 2'

1111-1000-01-01-hp(or pf)-str (arr. Ernest Pingoud)

The orchestration of *Five Pieces for Piano*, Op. 75 is a charming suite consisting of five short movements: *When the Rowan Tree Blossoms*, *The Lonely Pine*, *The Aspen*, *The Birch* and *The Spruce*. Each one is a perfect encore piece, especially *The Spruce*, which is one of Sibelius's best-loved melodies.



EDUARD TUBIN

Setu tants (Dance from Setu) from

Estonian Dance Suite (1938/57)

Dur: 4'

1221-2210-10-hp-strings

Setu tants is built on three dance tunes from the district of Setumaa in South Eastern Estonia. It starts out lively and get even livelier as the tempo increases throughout the piece until the final dimax.



DAG WIRÉN

Marcia (1937) from *Serenade for*

Strings Dur: 4'30"

In Wirén's popular *Marcia* the lively music moves forward with a light step and in excellent spirits. The effervescent and jolly main theme was used as the theme melody of the BBC arts programme *Monitor* in the 60s after which its popularity spread. The piece is one of the most frequently performed Swedish orchestral pieces internationally.