



## DANIEL BÖRTZ

A Portrait (1993)

Dur: 14'

for guitar and chamber ensemble:  
fl-cl-perc-pf-string trio

A subtle and original concerto, written in one movement that is divided into a number of contrasting episodes: Energico, Romanza, Furioso, Tumultoso, Romanza and Misterioso. Börtz lets the lyrical moods dominate, but there are some violent attacks here, especially from the percussion (xylophone, marimba and tom-toms) and the piano, which contrast with what is beautiful and melodious in the guitar part.



## KIMMO HAKOLA

Guitar Concerto (2008)

Dur: 35'

2222-2220-12-hp-str

This sister work to Hakola's popular Clarinet Concerto draws on the Sephardic Jewish tradition.

Woven into the second movement is the enchanting melody of the ancient Adio Querida. The third has a cinematographic feel. Babbling voices comment on what has been heard and spur the soloist on to more and more experiments. From time to time the air is filled with jubilant Balkan-tinged sounds adapted to different flamenco moods.



## ERLAND VON KOCH

Concerto for Guitar (1982)

Dur: 22'

1111-0000-str

A three-movement guitar concerto in Swedish folk tone. The second movement is based on

the well-known Swedish "Emigrant Song", the melody of which appears in various shapes, keys and variations throughout the movement. The concerto is concluded in a dancing style with a theme inspired by the polska.



## TOMMI KÄRKKÄINEN

Tener Tempestas (2008)

Dur: 16'

for silent guitar, effects and orchestra: 2222-2000-01-str

Together with the orchestra, the digitally amplified and coloured guitar in this concerto produces some exciting combinations and worlds of timbre. The concerto was a commission from Janne Malinen and is probably the first to be written for this instrument without a sound box. The sound can, alternatively, be channelled to loudspeakers.



## KIRMO LINTINEN

Guitar Concerto (2011)

Dur: 25'

1111-1000-0-str

Lintinen's concerto bubbles on with an unresisting power. The elegant whirls of a waltz lead to a dreamy middle movement that, according to the composer, includes perhaps some of the most beautiful music he has ever composed. The finale takes its quasi folk material to the brink. A piano reduction prepared by the composer is also available.



## KAI NIEMINEN

"If on a Winter's Night a Traveller" (2009) Dur: 25'

Concerto for Guitar and Chamber Orchestra: 1211-1100-01-str

The title refers to the book by Italo Calvino that inspired the concerto's mysterious atmosphere. The first movement is a homage to Villa-Lobos, as reflected in the cadenza. The second shows Nieminen's love of folk music and the third is a kind of lullaby. The music also has a nostalgic feel and assumes a reflective and lyrical nature.



## HERMAN RECHBERGER

Golpe de Corazón /

Heartbeat Concerto (1992)

Dur: 17'

1111-0000-02-str

Rechberger has a reputation for being a pioneer in Finnish guitar music – the guitar is his own instrument and he has composed several works for it. His 'Heartbeat Concerto' includes minimalistic features. It is softly Neoromantic, making use of different stylistic influences, with long, melodic lines that are rewarding for the soloist.



## BENJAMIN STAERN

Air-Spiral-Light (2014-16)

Dur: 25'

for solo guitar, seven instrumentalists and electronics

Staern brings out the whole potential of the guitar and

displays everything from high-energy outbursts to sensitive, searching flageolets. In addition, the soloist plays with shot glasses on the strings. The work starts out with the sounds from musical glasses which together with the guitar create an almost unearthly atmosphere. There are also some lively sections here that really swing, with vibraphone, African djembe drums and a bullroarer. The work won the Music Publishers' Prize 2017.

Arpalinea (2007) Dur: 15'

for solo guitar

The starting point for Arpalinea was J. S. Bach's Chaconne in D minor, but a sojourn in Italy provided further inspiration for the music. The piece opens with arpeggios, and gradually takes on a more rhythmic character with Spanish influences and taps on the guitar body. The second movement is freer in pulse and more intimate, with flageolets. The concluding finale is full of energy, the tones gush forth in a torrential flow, and the work is rounded off with slapped strings and super-rapid tremolos that rise higher and higher.



## HARRI VUORI

Cthulhu's Dreams (2016)

Dur: 23'

Concerto for Guitar and Orchestra:

1111-2000-03-hp-str

Music that captures the mood of H.P. Lovecraft's Cthulhu mythology. A certain sense of mystery and rich, brilliant colours are typical of Vuori. The guitar leads, initiates and activates the orchestra, but in between there are also some sharp contrasts. The second movement affords, as if in a fractured mirror, a reflection of Debussy's Clair de lune.



## LOTTA WENNÄKOSKI

Susurrus (2016) Dur: 15'

for guitar and orchestra:

2222-2200-perc-str

Wennäkoski's recent concerto is a fund of action and playful moments. The soloist strums, twangs and scrapes the strings while members of the orchestra get their share of the fun. The work is not, however, lacking in lyrical melody. Described as fresh, easy-going and at the same time slightly melancholy, it is a little universe in fifteen minutes.



## DAG WIRÉN

Little Serenade (1964)

Dur: 10'

for solo guitar

This is a Swedish guitar classic and a repertoire work that Wirén wrote for his daughter. It consists of six short movements and begins and ends with a Marcia reminiscent of Wirén's popular Serenade for Strings. Other movements include a Prelude, an energetic Solo, a virtuoso and lively Intermezzo and a meditative Duo Lente.