

REPERTOIRE TIPS

Recent concertos for woodwind

KALEVI AHO


Concerto for alto flute and string orchestra (2021) Dur: 23'

This concerto composed on the initiative of flautist Matei Ioanescu consists of six short movements performed without a break. The soloist sometimes swaps his alto for a bass flute, which gives the music a mystical, shamanistic feel as the strings accompany with high flageolets. The 20-piece orchestra gives the slender sound of the alto flute plenty of space. The result is a work of melodic expression and lyrical yet dramatic episodes.

Simplicius Simplicissimus (2021) Dur: 24'
Concerto for E flat clarinet and orchestra


The idea for a piccolo clarinet concerto was inspired by and follows the plot of the picaresque novel *Simplicius Simplicissimus* of 1669 by Hans Jacob von Grimmelshausen. The soloist is Simplicius and in telling of his fantastic adventures the player has to match the events, at times in reverent, simple vein and at others flashy and mischievous, or as if parodying a grand operatic diva.

TOBIAS BROSTRÖM

Stellar Skies (2015) Dur: 10' 
Concertino for flute and string orchestra

This is a quietly flowing, lyrical piece, in which harmony and sonority are central. The shimmering texture of the string orchestra, with trills, tremolos and figurations, forms a background against which the livelier phrases and the free declamation in the solo part are delineated.

JÖRGEN DAFGÅRD

Caprism (2013) Dur: 30' 
Concerto for clarinet and orchestra:
2222-4331-12-hp-str

After a sojourn in Capri, the elements earth, water and air served as inspiration to Dafgård's graphic clarinet concerto in three movements. Already in the first chords the image of the dramatic rock "Monte Barbarossa" is hammered in. In the hauntingly beautiful second movement (*Elegy/The Water – Grotta azzurra*) we are rocked to rest by the waves in a swaying orchestral texture in triple time, over which the clarinet plays a slow, sorrowful melody. In the virtuosic third movement (*The Wind – Roman Fresco*) whirlwinds blow up, lashing the waves against the cliffs.

PAAVO HEININEN

Autrefois (2010) Dur: 33'
for flute and orchestra: 2211-2000-hp-str


Heinen said that the Flute Concerto was not like his other music. Its harmonies are more consonant, the chord progressions sometimes lead to tonal cadences, and the rhythms are sometimes spicy. The orchestral make-up determines the tone: pastoral rather than aggressive – classical in fact. The solo part accentuates gentle, mysterious and expressively melodic values.

MAIJA HYNINEN

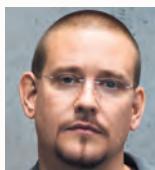
Incandescence (2017) Dur: 18'
Concerto for Oboe and Orchestra: 2222-2221-02-hp-str or 2222-2200-02-str

The concerto glows in different colours and the highly virtuosic solo part glimmers and glides over the fluctuating textures of the orchestra. A major inspiration was scientific phenomena of incandescence. Each of the five movements portrays a different character and the music weaves together elements of surprise and humour.

FREDRIK HÖGBERG

Baboon Concerto (2017) Dur: 20' 
Concerto for bassoon and orchestra: 2222-2220-12-0-str

This 14-movement concerto is based on Aesop's famous fable of the busy ant and the lazy grasshopper, the latter being replaced here by the lazy baboon, who would rather entertain and smoke than gather food. This is a playful and virtuosic concerto that explores all the bassoon's possibilities. It is rhythmical and colourful, with lots of theatrical pranks and humour.



MATS LARSSON GÖTHE

Ricercar 2 (2011) Dur: 20'
Concerto for bassoon and orchestra:
2222-4231-timp-2perc-hp/cel-str


The concerto is based on an interplay between bassoon and orchestra, in which the orchestral episodes are often violent, dynamically contrasting gestures over against the soloist. A relationship arises in which the bassoon is urged on to do well-nigh impossible stunts in order to please the orchestra. In the calmer second section the bassoon even tries to sound like the orchestra, playing chords and adapting, to merge and seek acknowledgement.

OLLI KORTEKANGAS

Clarinet Concerto (2014) Dur: 30'
2222-2221-02-str


The concerto is a colourful and emotionally impressive jaunt. Kortekangas is particularly skilful at exploiting the clarinet's ability to produce an almost insubstantially quiet sound. The soloist – the "individual" – has something to say almost all the time, but as part of the orchestra – the "collective" – rather than always being in the forefront. The concerto has two cadenzas, the second of which to some extent has to be improvised.

MARIE SAMUELSSON

A New Child of Infinity (2015) Dur: 10' 
Concertino for clarinet and orchestra:
3312-2220-2perc-str

Part Two of Samuelsson's Love Trilogy is about the infinite love for children and is dedicated to her two sons. The clarinet part moves, like small children's feet, lightly and playfully over the orchestra's evocative sonorities. But just as children are multifaceted, here there is also a deeper tone of seriousness and mystery. The concertino is concluded, however, with a bright feeling of hope for the future.

ALBERT SCHNELZER


Oboe Concerto – The Enchanter (2009)
Dur: 25' 
2222-2200-01-str

Schnelzer's concerto has two sources of inspiration, Salman Rushdie's "magic realism" and François Leleux's enchanting oboe playing. And an atmosphere of magic is palpable right from the start, where the oboe discreetly emerges from the shimmering and colourful orchestral texture, which is later characterised more by dancing rhythms. The slow second movement, intoxicatingly beautiful, is calm, while the violent third movement rushes forward with continual time signature changes. The calm returns, however, at the very end of the concerto, which concludes with a couple of tones from the oboe alone.

Magical Allusion (2015) Dur: 10'
Concertino for oboe and small orchestra: 0102-2000-10-str


This concertino, too, is characterised by Schnelzer's shimmering magic and dancing features. The concerto was written with the idea in mind that it could also be performed as a complement to Mozart's oboe concerto, hence the smaller orchestra.

JONAS VALFRIDSSON

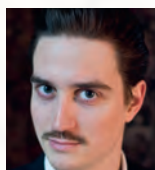
The Swan Maiden (Svanhamnen) (2017)
Dur: 15' 
Concertino for bassoon and string orchestra

For his concertino Valfridsson has been inspired by the artist John Bauer's illustration of the romantic but sad fairy tale 'The Swan Maiden'. This impressionist-tinged music clearly captures the atmosphere of mysteriousness, the anxiety, the melancholy and wistful moods both in the narrative and in Bauer's painting.

LOTTA WENNÄKOSKI

Soie (2009) Dur: 20' 
for flute and orchestra: 3232-2211-02-pf-hp-str

This is one of the best-loved pieces by Wennäkoski and it comes across as a concerto. The title, meaning 'silk' in French, refers to the concept of texture and the three movements reflect different types of weave. The vivacious and colourful tone language has both sensitivity and roughness, virtuoso speed and slow meditation. The solo part is demanding, calling for both modern techniques and a solid traditional flute sound.



PREMIERES

DECEMBER 2022 – APRIL 2023

ALBERT SCHNELZER

Glittrande kall (Glittering cold)
Radiokören/Kaspars Putnins
3.12. Stockholm, Sweden

IIRO RANTALA – JAAKKO HEINIMÄKI

Jouluoratorio (Christmas Oratorio)
– revised edition
Cantores Minores, Tikola Co, Iiro Rantala/Hannu Norjanen,
sol. Mari Palo (sop), Mika Pohjonen (ten)
4.12. Helsinki, Finland

Veneziana

Members of the Berlin PO, Iiro Rantala, piano
1.2. Berlin, Germany

VELI-MATTI PUUMALA

Violin Concerto
Finnish RSO/Jukka-Pekka Saraste, sol. Carolin Widmann
6.12. Helsinki, Finland

KAI NIEMINEN

Near the Edge of Light
for string quartet
Q Quartets
10.12. Liverpool, UK

KALEVI AHO

Winnipeg Fanfare
Winnipeg Orchestra/Daniel Raiskin
28.1. Winnipeg, Canada

MIKKO HEINIÖ

Koraaleja (Chorales)
Ostrobothnian CO/Antti Tikkanen, sol. Eija Kankaanranta (kantele),
Antti Tikkanen (vln), Kristian Lindroos (bar)
1.2. Turku, Finland (Katedraali soi festival)

MATS LARSSON GÖTHE

Körkarlen (The Phantom Carriage)
– version for chamber orchestra
Wermeland Opera Orchestra/David Björkman
9.2. Karlstad, Sweden

DANIEL BÖRTZ

Sinfonia 14
Musica Vitae/Malin Broman
10.2. Växjö, Sweden

Double Concerto for One
Norrköping SO/Simon Crawford-Phillips,
sol. Malin Broman (vln & vla)
23.3. Norrköping, Sweden

TOBIAS BROSTRÖM

Rubedo
Royal Stockholm PO/Johannes Gustavsson
30.3. Stockholm, Sweden (Stockholm Composer Weekend)
Piano Quintet
The Stenhammar Quartet, David Huang, piano
2.4. Stockholm, Sweden (Stockholm Composer Weekend)

ALBERT SCHNELZER

SALT
Gothenburg SO/Gothenburg Symphonic Choir/Joana Carneiro,
sol. Mari Eriksmoen (sop), Anders Larsson (bar)
20.4. Gothenburg, Sweden

CECILIA DAMSTRÖM

Renewables
for solo accordion
MSH 50th Accordion Competition
21.4. Helsinki, Finland