

REPERTOIRE TIPS Exciting, new repertoire for orchestra

PANU AALTIO

Koli (2022) Dur: 19'

Concerto for Trumpet and Orchestra
2222-2201-10-str

Aaltio is known as a successful film composer based in Helsinki and Los Angeles. Nature has inspired this concerto: the wake of the forest in the first movement, with darker colours in the second and finally the return of the light and hope in the finale. The subtitle refers to the famous Finnish landscape, which has also inspired artists such as Sibelius. Commissioned by Lieksa Brass Week and available also as a piano reduction.



DANIEL NELSON

The Ghost Machine Treatise (2023)

Dur: 22'

for solo accordion and orchestra 2222-2231-13-el.git(opt)-el.bass(opt)-str

This concerto was inspired by inventor Thomas Edison and his plans to build a machine that could trace ghosts via electric energies, a first step toward making contact with the dead. It is a splendidly effective work that creates an uncanny atmosphere, where the orchestra represents the machine while the soloist embodies the spiritual presence of the ghosts, and then the magic energies that arise between them.



NILS-PETTER ANKARBLOM

Smolan Road (2014) Dur: 5'

for chamber orchestra 2222-2210-11-hp-str (alt. 2222-2200-11-str) or symphony orchestra 3333-4331-13-1-str (alt. 2222-4231-12-1-str)

Smolan Road is found in the rural village of Smolan, a Swedish settlement in Central Kansas that dates back to the 1880s. This piece is written as an orchestral polska, a traditional Swedish folk dance with its typical emphasis on beat 1 and 3. It honors the immigrant spirit through folk music inspired melodies that represent the Swedish heritage those brave voyagers brought with them over the seas.



PETROS PAUKKUNEN

Touched by Sacred Fire (2020)

Dur: 12'

2222-2222(II=btrb)1-02-str

This sparkling work is just made as a concert curtain-raiser. The rich, confident handling of the orchestra says much about the young Finnish-Greek composer's skills and imagination. Now and then, the sparky beginning gives way to meditative and dreamy moods, before finally arriving at magical glitter. Premiered in 2019 at the Sibelius Festival in Lahti.



CECILIA DAMSTRÖM

Wasteland (2021/2022) Dur: 20'

2222-4231-02-str

In Wasteland, Damström aims to highlight the issues in the textile industry, greenwashing, our overconsumption of clothing, and the importance of recycling. It is a vibrant, contrasting, and entertaining work in five movements: 'Wear,' 'Toss,' 'Sort,' 'Burn,' and 'Flow.' In the music, Damström also "recycles" by incorporating short fragments from well-known hymns, national anthems, classical pieces, and pop songs in an ingenious manner.



LARA POE

Onerva-laulut (Onerva Songs)

(2023) Dur: 23'

for mezzo-soprano and orchestra
3333-4331-11-hp-str

Text: L. Onerva (Fin)

These recently-premiered songs proved Poe's phenomenal talent at handling an orchestra and utterly charmed her listeners. The magnificently colourful and sensual music delicately follows the text and offers the soloist and audience a rare treat: modern, beautiful and ambitiously executed music. Commissioned jointly by the Lahti and Oulu Symphony Orchestras.



SAMPO KASURINEN

Tango Sinfónico (2018/23) Dur: 7'

for chamber orchestra 2222-2200-01(or2)-str or symphony orchestra 2222-4331-13-hp-pf-str

"I wanted to do a piece that was fun to play and that isn't altogether classical or light but something in between," says Kasurinen. The tango part is only short but plants in the listener's ear a catchy rhythm that persists throughout the energetic piece. Composer, arranger and saxophonist, Kasurinen won the composition competition run by the Vantaa Pops Orchestra in 2018 with this piece distantly related to Maurice Ravel's La Valse.



ANN-SOFI SÖDERQVIST

Movements (2017/18) Dur: 9'

3333-4331-13-hp-str

A striking and touching concert opener, reflecting on movements over time with extreme and polarising ideas, on refugees and nature's ever more powerful movements in the form of weather extremes, etc. The work begins with a lone, slightly sorrowful trumpet that plays an important role throughout the piece. The music fluctuates between the agitated and the more contemplative, between beautiful shimmering sonorities and impetuous rhythmical sections.



JACOB MÜHLRAD

REMS (2021) Dur: 25'

3343-4331-14-str

REMS – short version (2021/23)

Dur: 7'

for orchestra 3343-4331-14-str or chamber orchestra 2222-2200-01-str

In REMS (Rapid Eye Movement Sleep), Mühlrad explores the enigmatic and vibrant nature of the unconscious dream state. The composition weaves a tapestry of dream-like sonic textures, accentuated by intricate, ornamental motifs. These elements are influenced by an array of sources, such as lullabies from various traditions, as well as sounds of sleep. As the dreamscape gradually subsides, the listener is left with the gentle, rhythmic sound of breathing, in and out.



And the Mother Sings... (2021/22) Dur: 18'

Concerto for Trumpet, Trombone and Orchestra 2222-4231-13-hp-str

And the Mother Sings is a homage to our planet Earth. In this deftly orchestrated work the composer's solid experience from both jazz and symphonic music really proves useful. It is dramatic, with majestic brass and rumbling percussion. But it all ends in tranquility with achingly beautiful strings and harp, above which the soloists play their melancholy melodic lines, and you can really imagine the Earth singing.

RIIKA TALVITIE

Without Irony (2009/22) Dur: 25'

Concerto for Guitar and Orchestra
2222-2200-01-pf(+cel&cem)-str

The first movement has some slow sections shrouding the guitar in mysterious weaves. At the heart is a dialogue between the guitar and harpsichord. The second movement begins with stately, bell-like orchestral chords that gradually transform into a running scherzo. Talvitie uses an e-bow, and the magnetic field this produces makes the metal strings vibrate, thus creating magical, melodic worlds of sound.

