

REPERTOIRE TIPS

VIOLIN CONCERTOS

TIMO ALAKOTILA

Between Three Worlds (2018) Dur: 25'

Concerto for Violin and Concert Band:
3242-asax-tsax-barsax-4542-barhn-12-pf-guit(jazz)-cb

Alakotila's 4th concerto for violin is a combination of finesse, joy and energy. The soloist has a chance to shine in the lyrical passages, at other times engaging in dialogue with the orchestra at rhythmic points evocative of folk music. The title alludes to three worlds on a journey through music: the soloist's vast capacity, the world of colour, and virtuosity. Recorded by the Helsinki Police Symphonic Band in an album including new music for concert band.

KIMMO HAKOLA

Violin Concerto (2012) Dur: 35'

3333-4331-13-hp-pf(+cel)-str

A virtuosic work written in sumptuous, late Romantic language. It entertains and at times even amuses with surprises typical of Hakola's box of musical tricks. The slow movement presents magical timbres and sensitive dialogue between the soloist and the winds. Commissioned by WDR Sinfonieorchester Köln and Helsinki Philharmonic Orchestra.

PAAVO HEININEN

Michaelmas – Concerto da Camera (2018) Dur: 22'

for two violins and string orchestra (min. 33221)

Each of the players in this concerto da camera has an independent profile and one of the violinists is also the conductor. The result is rewarding chamber music for multiple soloists in which no one steals all the limelight; instead, they share the music. Large sections are interspersed by moments focusing on different instrumental groups and players. These are not solo cadenzas in the usual sense of the word but rather, as Heininen put it, "free frolicking".

KIRMO LINTINEN

Puustokokemuksia / Forest Cover Testimonials (2020) Dur: 15'

Concerto for Violin (amplified or electric) and Big Band:
2asax.2tsax.bsax-0440-01(drum set)-pf-cb

Lintinen's concerto for amplified or electric violin is a classical/jazz hybrid at its very best. A colourful work, it is musically and humorous, with Classical-Romantic and modern homogeneously bound in an elegant, swinging entity. Lintinen originally tailored the concerto for Pekka Kuusisto, who was the soloist at its premiere in 2010.

VELI-MATTI PUUMALA

Tree of Memories – Concerto for Violin and Orchestra (2015-20)

Dur: 35'

4343-4431-16-hp-pf-str (min. 87654)

Puumala composed his concerto with an eye to the violin sound and musicianship of Carolin Widmann. She describes it as rhythmically complex, sometimes lyrical, sometimes even hinting at folkloristic elements – a piece packed with ideas and inspiration. At times the music is highly concentrated, while at others the orchestra lets the soloist build up the intensity – before ultimately arriving at a terse, typical Puumala texture. According to the composer, the concerto is about memories and remembering – and losing them.

JOHAN ULLÉN

Infinite Bach – Bach Recomposed (2014) Dur: 60' (each appr. 15')

Violin concertos: E major BWV 1042, A minor BWV 1041, D minor BWV 1052R, G minor BWV 1056R for violin, harpsichord, keyboard and strings

In "Infinite Bach," Ullén explores and reimagines his and violinist Christian Svarfvar's favourite musical passages from Bach's violin concertos. Through looping, twisting, and layering the material, he adds harmonies and subtracts elements, infusing it with a pop-musical aesthetic while always maintaining a connection to the original works. The result is music seething with life and beauty. Each concerto and individual movement can be performed separately and arranged in any preferred order.

LOTTA WENNÄKOSKI

Prosodia – Concerto for Violin and Orchestra (2022-23) Dur: 19'

2222-2210-02-hp-str

The motto for this work is a pacifist line by Marina Tsvetayeva: "No need for people anywhere on earth to struggle. Look – it is evening, look, it is nearly night: What have you to say, O poet, general, lover?" The piece proceeds from the otherworldliness of harmonics to the rustic colours of folk song and the dark echo of Baroque refinement. The finale is dedicated to Kaija Saariaho, who was Wennäkoski's teacher. Co-commissioned by the BBC SO, the Lahti Symphony and Norrlandsoperan on the initiative of Ilya Gringolts.



WORKS FOR CHORUS AND ORCHESTRA

CECILIA DAMSTRÖM

Science Frictions (2022) Dur: 20'

for countertenor, mixed choir and sinfonietta: 1111-1100-01-str
Text: Cia Rinne (Multilingual)

Science Frictions is a seven-movement cantata composed for the Helsinki University's Conferment Jubilee. Its theme extends beyond academia to encompass the universal significance of science. The soloist takes the listener on a journey in search of language, logic, science and consciousness, while the choir reflects and comments on these discoveries. The elegant stylistic references of Damström's colourful music, together with Rinne's puns and multilingual texts (9 languages), reinforces the feeling of playfulness and inventiveness.



ALEX FREEMAN

Ghost Light – Choral Symphony (2022) Dur: 55'

Text: Whitman, Gould Fletcher, Agee, Hardy (Eng)
for mixed choir and orchestra: 3333-6331-23-2hp-pf-cel-str

An inspired choral symphony full of expression and fantasy. It is rewarding for both the performers and the audience: the tonal language follows the text's nuances in an impressive manner. There are ecstatic, fresh nature scenes and catchy, tonal melodies, and the orchestra responds with broad, warm timbres, colourful harmonies and striking build-ups.



DANIEL NELSON

Chaplin Songs (2020) Dur: 45'

for soprano, mixed choir and orchestra: 2222-4231-11-hp-pf/cel-str
Text: Charles Chaplin (Eng)

Nelson has transformed Charlie Chaplin's iconic final speech from the film "The Dictator" into a monumental work that pays homage to humanity, freedom and democracy. The music is impassioned and fluctuates effortlessly between the rhythmically forceful, delicate moments and melancholy contemplation. At its heart, the soprano soloist embodies the light with a recurring, shimmering, clear melody that concludes the work with the words: "We are coming out of the darkness."



KARIN REHNQVIST

Silent Earth (2020) Dur: 30'

for mixed choir and orchestra: 2222-2230-13-hp-pf-str
Text: Kerstin Perski (Eng)

A compelling and gripping work with the climate crisis looming in the background. The people watch their lonely planet from above and sing with immense beauty to the Earth, reflecting over what once were, before a natural disaster occurs. Musically, the work is both suggestive and exciting, with desolate tones that grow into dramatic laments, explosive fire, and finally fade away into silence. It was awarded the Nordic Council's Music Prize 2022.



SVEN-DAVID SANDSTRÖM

Te Deum (2018) Dur: 12'

for mixed choir and orchestra: 3224-4340-11-hp-str

In this work Sandström has borrowed the opening section from his earlier *Te Deum*, but the character of the new piece is entirely different; darker and more suggestive. Here we encounter a song of praise from a humanity that is abandoned by God. One of Sandström's last works, premiered posthumously in connection with a concert for peace at Berliner Philharmonie in 2023.



ALBERT SCHNELZER

SALT (2020) Dur: 40'

Oratorio for soprano, baritone, mixed choir and orchestra:
3333-4331-13-hp-pf/cel-str
Text: Boye, Södergran, Elmlblad, Andersson (Swe)

The themes of SALT are the sea, travel and migration. Powerful drama, salty waves and seductively beautiful melodies are woven together in a deeply moving musical unity. The opening is an allusion to Debussy's "La Mer" and is to be considered a wink to music history. The work was composed for Gothenburg's 400th anniversary and was awarded the Swedish Music Publishers' Prize 2023.

