

KALEVI AHO

Piano Concerto No. 2 (2001-02) Dur: 29'
20 strings (65432)

This powerful, evocative work is characterized by passionate energy. It contains some of the most moving themes in Aho's entire output. It is also yet another example of his ability to exploit contrasts: the playfulness of the outer movements is offset by the solemn fullness of the middle movement. The keyboard technique required is, according to Aho, in the "Beethoven-Liszt-Brahms tradition".



TIMO ALAKOTILA

Piano Concerto No. 2 (2023) Dur: 23'
pf and strings

This concerto is a good example of Alakotila's ability to combine different genres, in this case contemporary music with a folksy twist, piano improvisation and an idiom that is both pleasing to the ear and at times even playful. The result is spirited music that breathes in the lyrically beautiful interludes.



ANTTI AUVINEN

Breathe (2005) Dur: 11'
str min. 54321

The strings begin this work with a glissando, above which the piano sprinkles sensitive but ghostly glitter. Around the middle, the music steps up the intensity and gets more violent as repetitive piano figures lead to a concentrated climax. Auvinen's music has a strong charge and abounds in rhythmic energy; this also applies to Breathe, which can well be recommended as a concert curtain-raiser.



TOBIAS BROSTRÖM

Piano Concerto No. 1 – Belle Époque (2010/11) Dur: 21'
str min. 65432

A nostalgic retrospect of an epoch long past, viewed in a modern light. The opening movement is quick and lively, with energetic, repetitive, rhythmical motives. It passes over into a lyrical reflection, which leads on to the calm, impressionistically coloured middle movement that also bears traces of Swedish folk music. In the finale the rhythmical motives return and culminate in a brilliant virtuoso ending.



GUNNAR DE FRUMERIE

Concertino for Piano and String Orchestra (1977) Dur: 12'

This work was commissioned for a Nordic piano competition, where it was an immense success. It is a playful and elegant work brimming with high spirits and humour. There are Neoclassical influences here, but also ample inspiration from folk music, especially in the slow, slightly melancholy middle movement and in the final dancing and sparkling Allegro.



MIKKO HEINIÖ

Hermes – Piano Concerto No. 6 (1994)
Dur: 52'/35'

Dance Pictures for piano, soprano and string orchestra

Hermes is in fact a dance work. It has eight movements, but it can also be performed in a version for piano and strings (movements 2-6, duration ca 35'). Unexpected formats are an exciting feature of Heiniö the composer. The vibrant and sensual music of Hermes is pulsing with rhythm, colour and energetic life.



EERO HÄMEENIEMI

Efsaes (1983) Dur: 7'
12 str

In gestural terms the pianism of Efsaes is a study in miniature for Hämeenniemi's later Dialogue (1985) for piano and large orchestra. In the more intimate surroundings of this shorter work Hämeenniemi explores the tempestuousness and rhapsodic potential of the instrument and its capacity for shifts in mood.



UUNO KLAMI

Hommage à Haendel (1931) Dur: 17'
pf and str (v1, v2, vla, vc)

Klami composed this four-movement work as a tribute to a Baroque master he greatly admired. It opens with an elegiac Adagio before proceeding to a serene, lilting gavotte. The closing Allegro is bursting with energy and gives greater prominence to runs on the piano. In other respects, the piano is a member of the orchestra rather than a soloist.



LARS-ERIK LARSSON

Concertino for Piano and String Orchestra (1957) Dur: 17'

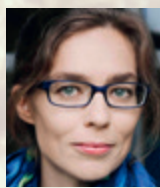
No. 12 in Larsson's series of three-movement concertos for every instrument of the orchestra. It glitters, swings and sparkles with passages at times reminiscent of Shostakovich in the outer movements. The emotional and nostalgic middle movement distinguishes itself by a crystal-clear and pure tone. In the concluding movement the piano's lively, rhythmical figures return, but when the finale draws near the intensity subsides, yielding temporarily to a reflective conversation between string soloists and piano embellishments. These reflections are finally dispersed, and the work is rounded off with a short and intense allegro molto.



ŽIBUOKLE MARTINAITYTĖ

Chiaroscuro Trilogy (2017) Dur: 18'
str min. 44442 (preferably doubled)

A captivating work fusing stillness and action. There is an intimate relationship between the soloist and orchestra and pure sonic magic in the slowly rotating music. Light and dark are taken as metaphors: darkness is carried through low registers whereas light has an abundance of overtones and rich timbral colours. There are subtle gradual transitions, dark episodes with illuminating streaks of light and in the final movement a presence of light with some shadows.



LILLE BROR SÖDERLUNDH

Haväng Suite (1945-53) Dur: 14'

This suite in four movements derived its inspiration from the scenic village Haväng in Scania, in southern Sweden, where Söderlundh spent several summers. The work reflects the evocative and idyllic countryside. The fact that folk music was his aesthetic point of departure is noticeable not least in the second movement's Waltz Intermezzo, as also in the whirling, rhythmical Rondino of the last movement, while in the more impressionistically coloured Impromptu one senses the feeling of a tranquil summer evening.



TAPIO TUOMELA

Scherzo (1994) Dur: 8'
2ms or 4ms and strings

Scherzo was originally composed for piano four hands and a music school orchestra. It is a virtuosic piece with a short slow section that interrupts the constant flow of interacting registral gestures. The piano part was later condensed for one player; the accompaniment may be performed by solo strings or a string orchestra. There is tension yet also fun and games in this Scherzo.



JOHAN ULLÉN

The Deadly Sins (2006-08/2015) Dur: 37'

Seven tangos, in the spirit of Piazzolla, each depicting one of the deadly sins. Hybris (pride) and Acedia (sloth) are solely about character, while Invidia (envy), is given shape as a stormy and passionate drama of jealousy. In Gula (gluttony), one melody after the other is consumed; new material is constantly brought in, which in the end makes the tango grow until it bursts. The last sin, Ira (wrath), is a slow tango in which anger gradually boils up from within. Originally written for piano trio, The Deadly Sins was adapted for piano and string orchestra in 2015, with a considerably more elaborated and virtuosic piano part.

