


# REPERTOIRE TIPS

## Works inspired by trees, woods and forests

### ANDERS ELIASSON

Fogliame (1990) Dur: 19'   
for piano quartet

Fogliame means foliage and refers to the continually shifting and unpredictable shimmer of light in the shadows of the trees. The piano quartet is written in a single movement but contains numerous contrasting sections where intensity and allegro alternate with soothing calm; an often-repeated indication is *dolcissimo*. The music develops freely, like when the winds randomly stir the luminous flux among the leaves.



### ALEX FREEMAN

Wildwood (2022-24) Dur: 30'  
Concerto for piano and chamber ensemble  
1010-0110-str(10111)

A three-movement, virtuosic concerto inspired by the ecological reflections of Roger Deakin in a book of essays of the same name. The work begins with a glittering soundscape and challenges the soloist and orchestra to a burst of rhythmic fireworks. The slower middle movement is more introverted and quietly contemplative. This piece restores faith in the classical ideal of beauty.




### TEEMU HALMKRONA

Ikimetsän lumous (The Charm of the Deep Forest) (2020-21) Dur: 10'  
Six Pieces for Piano

Each piece in this collection has its own atmosphere and story to tell: musical fun and games, dramatic tension, chromatics and sparkling dissonances. Drawing on a wide range of techniques, the bagatelles were originally composed for amateur pianists, but they are equally suitable as e.g. teaching material for more advanced players.



### HALVOR HAUG

Song of the Pines (Furuenes sang) (1987) Dur: 12'   
for string orchestra

This deeply expressive work reflects the grief Haug experienced when the pine forest outside his studio was cut down. And one cannot help but be affected by the music that conveys both sorrow and indignation. "Mankind lacks respect for and knowledge about the forest's existential importance for life on earth, said Haug. It is the pine trees 'on their last legs' that make up the idea behind the work."



### MIKKO HEINÖ

The Voice of the Tree (Puun ääni) (2006) Dur: 17'  
for piano quartet

This exciting quartet was inspired by the poems of Eira Stenberg about trees: their voices, movement, spaces and light. Hitting, tapping and rubbing endow the music with the soulful sound of wood and trees as well as captivating physicality. There are also hints of West African pentatonics and rhythms.




### OLLI KORTEKANGAS

The Way to the Woods (2007) Dur: 8'  
for mixed choir  
Text: Wendell Berry (Eng)

"How long does it take to make the woods? As long as it takes to make the world." Thus begins the setting of a poem by Wendell Berry, a well-known US writer and environmental activist committed to finding peace and sustenance in nature. The skilled treatment of profound and wide-ranging themes is typical of Kortekangas, and this sonorous commission from the Syracuse Vocal Ensemble is proof of that.



### CARIN MALMLÖF FORSSLING

Albero (1994) Dur: 7'30'   
for mixed choir a cappella

"I can go out into nature and joyfully spend time with a tree," Carin MalmLöf-Forsling once said. In that single phrase, she captured the essence of the Italian words *Albero* (tree), *Allegria* (joy), and *Amico* (dear friend) used in this piece. The



simple vocalizing choir parts persistently move upward, eventually merging into complex and dense harmonies. Like an image of the tree's trunk and branches, which stretch upward and outward into the magnificent crown of the tree.


### KAI NIEMINEN

Woodlands of the Birds (2002) Dur: 17'  
for orchestra: 2222-2000-11-cel-str

The Northern nature, birds and forests are often sources of inspiration for the music of Kai Nieminen. *Woodlands of the Birds* leads the listener to forests alive with birdsong. The music reflects Nieminen's lyrical-impressionistic, at times even neo-romantic style, but not to the exclusion of some darker, mysterious shades.



### MATTHEW PETERSON

And all the trees of the fields will clap their hands (2013) Dur: 11'   
for orchestra: 2222-2200-11-str

Inspired by Isaiah 55:12, this composition portrays a scene of joy and peace, where nature seems to celebrate alongside us. Peterson here shows his ability to blend lyrical beauty and innovative musical techniques. He depicts a wild, untamed nature, brimming with life and power. The result is an engaging, evocative and shimmering piece, rich in texture. Winner of the Uppsala Composition Competition 2013.



### JEAN SIBELIUS


The Trees (Puusarja) – Suite Op. 75 (1914-19) Dur: 11'

Arr. Kalevi Aho (2024): 1111-1000-01(=vibr)-str  
Arr. Ernst Pingoud (1942): 2122-4230-01-hp(/pf)-str

These are orchestral arrangements of Cinq Morceaux Op. 75, a piano suite which is one of the best loved by Sibelius. The fifth piece, *The Spruce*, is well known to almost all piano-playing Finns. The suite echoes Sibelius's love for nature and each of the five trees has its own special character (*When the Mountain Ash Is Blooming*, *The Solitary Fir Tree*, *The Aspen*, *The Birch* and *The Spruce*).



### JONAS VALFRIDSSON

A Fragmented Memory: My Overgrown Little Tree House (2013) Dur: 19'   
for orchestra: 2222-2211-pf/cel-str

Valfridsson's work is a musical wandering through the composer's childhood forests, and the memory of a tree house on the shore of Lake Vättern. The forest appears as both idyllic and somewhat threatening – a doubleness that is reflected in the music. It is a work, rich in timbre, characterised by both mystique and a continual underlying feeling of uneasiness.




### LOTTA WENNÄKOSKI

Foliage (2017) Dur: 9'  
for cello and orchestra: 2222-2100-01-str or for cello and piano

A work inspired by a view from the composer's workroom window: the foliage of large trees and the silent, fascinating movement of the leaves – at times whole branches swaying, at times single leaves moving polyrhythmically. The work is also an homage to cello's versatility. The solo part contains fragile, ethereal colours as well as more solid tones, and both poetic and playful gestures.



### LARS-JOHAN WERLE

Trees (1982) Dur: 10'   
for baritone solo, double quartet and mixed choir  
Text: 4 poems by e.e.cummings (Eng)

Here Werle shapes a dynamic interplay of contrasting vocal expressions. According to him "the poems don't sing – they breathe. They are ambiguous, playful, at times playful in a serious way, and invite to be set to music." The work opens with long sustained tones, whisperings and fragmentary phrases in the solo voices. Gradually the music expands into an ever fuller choral sound, with a particular sweetness in melody and harmony, before giving way to the rhythmic and lively 'Sitting in a tree...'

