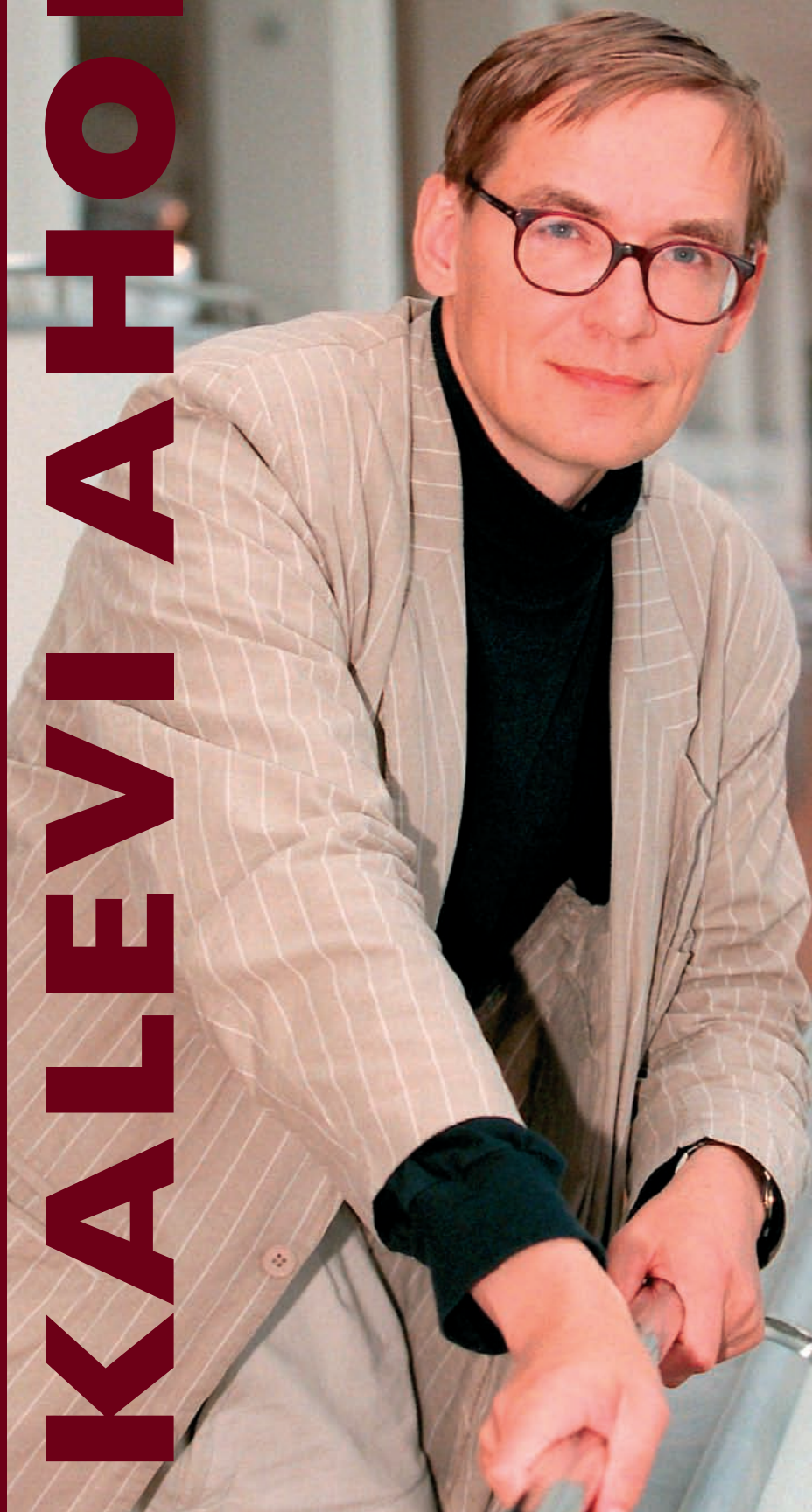


ORCHESTRAL WORKS

KALLEVI AHO



KALEVI AHO

– a composer of contrasts and surprises

Kalevi Aho (born in Finland in 1949) possesses one of today's most exciting creative voices. A composer with one foot in the past and one in the present, he combines influences from the most disparate sources and transforms them through his creative and emotional filter into something quite unique. He does not believe in complexity simply for the sake of it. His music always communicates directly with the listener, being simultaneously 'easy' yet 'difficult', but never banal, over-intellectual, introvert or aloof. In his own words, "A composer should write all sorts of works, so that something will always evoke an echo in people in different life situations. Music should come to the help of people in distress or give them an experience of beauty."

Kalevi Aho is equally natural and unaffected in his symphonies and operas as he is in his intimate musical miniatures. Monumental landscapes painted in broad brushstrokes go hand in hand with delicate watercolours, serious artistic confessions and humour. The spectrum of human emotions is always wide, and he never lets his listeners off lightly. He poses questions and sows the seeds of thoughts and impulses that continue to germinate long after the last note has died away.

"His slightly unassuming yet always kind appearance is vaguely reminiscent of Shostakovich, while his musical voice, with its pluralistic conception of the world and its intricate balance between the deliberately banal and the subtle, is undoubtedly closer to late Mahler." It is easy to agree with this anonymous opinion of Kalevi Aho. Traces of these masters are present in his art and worldview.

Aho matured early and by the age of 22 had already written three symphonies and as many string quartets. As with both Mahler and Shostakovich the symphonies – together with the chamber symphonies – form an emotionally conditioned dramaturgical thread running through his works.

Symphonic explorer

Starting with the *First Symphony*, written in 1969 when he was still studying composition with **Einojuhani Rautavaara** at the Sibelius Academy in Helsinki, Aho wrote no fewer than three symphonies over the next four years. The first two already display two basic qualities of his musical conception: his feeling for and often highly origi-

nal use of form and his propensity for stylistic and expressive openness and flexibility (the second movement of the First Symphony is a stylised waltz, the third an excursion into a slightly surrealistic pseudo-Baroque world).

The *Third Symphony* bears the subtitle *Sinfonia Concertante No. 1* and is a first attempt to determine the optimal relationship between the individual (the solo violin) and the collective (the orchestra). The next attempt came ten years later with the richly expressive, passionately virtuosic *Violin Concerto*. The magnificent *Fourth Symphony* with its widely varied emotional contrasts between massive and subtle orchestral sonorities inevitably calls to mind the Fourth Symphony of Shostakovich and represents the culmination of Aho's first stylistic period.

The Neoclassical and at times tonal traits of the first period were replaced by a more modernistic approach in the structurally and emotionally intricate *Fifth Symphony*, which is almost 'Ivesian' in its 'colliding' musical planes. This approach was further accentuated in the *Sixth Symphony* – Aho's most uncompromisingly advanced symphonic work so far, including both micro-intervals and clusters on its emotionally varied agenda.

This second stylistic period continued with several key works, among them the first opera, the intense monologue *Avain* (The Key) for baritone and thirteen instrumentalists, which reveals an unerring instinct for stage and drama. This quality was refined even further in Aho's next work in this genre, as in the sombre and modernistic *Cello Concerto*, in which the individual is inexorably crushed by the collective.

The opera *Hyönteiselämää* (Insect Life), to a libretto by the composer himself after a play by **Josef** and **Karel Čapek**, and the *Insect Symphony* (Symphony No. 7) based on material from the opera, present a searing criticism of society. Here Aho's ironically satiric side, occasionally glimpsed in his earlier works, scores a real triumph. He writes effective tape music and happily makes use of pastiches on such popular musical forms as the tango and foxtrot.

The insect opera and symphony heralded a third stylistic period, in which the pluralistic element plays an even greater part. Yet each work constitutes a stylistically independent project. The Sixth Symphony had explored one avenue to the end and it was time to find a new angle on the symphonic problem.

Humanism as creative fuel

After the post-modernist *Seventh Symphony* Aho was back on home ground in the extremely demanding *Piano Concerto* and the massive *Eighth Symphony* for organ and orchestra. In the Piano Concerto he continued to tackle the individual-collective relationship and pursued his thesis (with the soloist to guide him on his journey) of the abstract intrigue to unprecedented heights. The same tendency is apparent in the

broadly-conceived Eighth Symphony with its imaginative use of the organ as a dramatic and intellectual commentator.

The thesis/antithesis concept so typical of Aho's artistic temperament sprouts an offshoot in the witty, pastiche-like *Ninth Symphony* for trombone and orchestra. Written for **Christian Lindberg** and subtitled *Sinfonia Concertante No. 2*, it is nevertheless permeated with the dark undertones typical of this composer. In the strictly non-programmatic *Tenth Symphony*, drawing on the main theme from the first movement of Mozart's Symphony No. 39, Aho sums up his experience of the symphony so far. With its ingeniously modified (though never merely imitative) 'Classical-Romantic' aesthetic, it may be seen as a tribute to the greatest forerunners in this field, with Bruckner in the vanguard.

Meanwhile, Aho has also continued to explore new means of operatic expression. In this respect his two latest operas, *Ennen kuin me kaikki olemme hukkuneet* (Before We All Have Drowned) and *Salaisuuksien kirja* (The Book of Secrets), are important, though different, milestones.

Another important line in Aho's output is his chamber music. He has never returned to the string quartet since his first four youthful attempts. Instead, he has experimented with various quintet constellations. His relatively comprehensive solo repertoire includes sonatas for different instruments and a series of compositions for solo instruments named *Solo*.

Apart from his operas, Aho is not a markedly vocal composer, but he has produced a number of fine choral works and the delightful song cycle *Kiinalaisia lauluja* (Chinese Songs). Here his well-developed feeling for delicate orchestral timbres adds a special dimension to these sensitive settings of ancient Chinese poetry.

Aho himself claims that he entered on a fourth artistic era with the dynamic, energetic *Eleventh Symphony* for six percussion soloists and orchestra. Rhythm now occupies a more prominent role, and he pays closer attention to the surface of the music. The same tendency can be seen in the *Tuba Concerto*, even though features characteristic of earlier periods are also present here. While constantly reaching out into new territory, Aho continues to draw on expressive devices familiar from earlier periods.

Kalevi Aho has always adopted a humanistic approach in his music. This has included the completion and editing of works by other composers – a job for which, with his sound knowledge of music history, he is unusually well-suited. Among them is the third act to Uuno Klami's ballet *Pyörteitä* (Whirls), which can also be performed separately under the title *Symphonic Dances. Hommage à Uuno Klami*. The recording by BIS brought Aho unprecedented international attention and praise. He has also produced an amazing volume of literature on music over the years and written many thought-provoking articles, not only on music, art and aesthetics but also on politics and social criticism.

The concerto challenge

The *Twelfth Symphony*, designed for outdoor purposes, is 52 minutes long and scored for 120 musicians and two singers – Aho's largest work of its kind to date. On a conceptual plane it is programme music somewhat similar to Richard Strauss's *Alpensinfonie*, though the musical expression is, of course, very different. Inspired by the scenery and traditions of Lapland, it depicts both 'inner' and 'outer' experiences, from shamanic séances via evocative tone paintings of the midwinter darkness and the midnight sun to a raging storm in the mountains. The *Thirteenth Symphony*, commissioned by the Lahti Symphony Orchestra, was composed for the fifth anniversary of the Sibelius Hall in 2005. Aho is Composer-in-Residence of the Lahti Symphony Orchestra, which is now recording his entire output on the BIS label. His collaboration with **Osmo Vänskä** has produced exciting performances with other orchestras as well.

Aho has always been a prolific composer and the list of works is long, including the *Concerto No. 2 for Piano and String Orchestra*, the *Flute Concerto* written for **Sharon Bezaly**, and a commission from the BBC (*Double Cello Concerto*) for the Manchester International Cello Festival in 2004. While still displaying the virtuosity familiar from his earlier concertos, these works also present a new and different world of sound. The music of the *Flute Concerto* is in places no less than sensually exotic, and a fine demonstration that Aho never fails to surprise his listeners with each new work he writes.

As a result of numerous new commissions, the most recent large-scale project by Kalevi Aho has been a series of concertos for different orchestral instruments. These include the *Bassoon Concerto* and the *Double Bass Concerto* both scheduled for autumn 2005, the *Concerto for Contrabassoon* commissioned by **Lewis Lipnick**, and the *Clarinet Concerto* written for **Martin Fröst**. Once Aho has completed these and various other projects he has in mind, he will have tackled practically all the major instruments. Meanwhile, we can look forward to some new, breathtaking masterpieces that will once again surprise and inspire both listeners and performers.

Mats Liljeroos

SYMPHONIES

Symphony No. I (1969)

ca 28 minutes

2222/2220/perc/hp/str

I Andante • II Allegretto • III Presto • IV Andante – *Allegro non troppo*

This is an inspiring introduction to Aho's orchestral thinking as the attributes of his mature harmonic language and skilful treatment of the orchestra are already present throughout the whole work. This, together with Aho's characteristic artistry, explains its popularity with audiences.

Aho made his breakthrough with this symphony, his first substantial orchestral work under his composition teacher, Einojuhani Rautavaara. It contains overt references to the two composers most influential to Aho's style at that period. The contrapuntal mastery of the fugal designs in the first and fourth movements reflects his deep appreciation of the music of J. S. Bach. The second movement is a relaxed *Allegretto* waltz but one suffused with sardonic humour particularly reminiscent of Mahler; and the *Presto* third movement may best be described as a contemporary Baroque concerto grosso, filtered through Mahler. (Although features of Shostakovich's orchestral writing appear in this movement, Aho claims he was not at the time familiar with the Russian's music). Despite the apparent stylistic incongruities, the composition is as a whole coherent and ends logically with the triumphant final measures.

■ The First Symphony was premiered in Helsinki on 18 February 1971 by the Helsinki Philharmonic Orchestra conducted by Jorma Panula. It has been recorded by the Lahti Symphony Orchestra with Osmo Vänskä (BIS-CD-396).

A simply wonderful symphony

Aho has a superb feeling for line, for parts, co- and counterparts that constantly nourish one another. The opening fugue is an excellent example of his ability to keep a movement alive and interesting with limited means. The ironic waltz demonstrates his masterly handling of the orchestra. *Musik & Ljudteknik, No. 4, 1994*



II Allegretto

2 Flauti

2 Oboi

2 Clarinetti in B

2 Fagotti

Corno I in F

Corno II in F

2 Trombe in B

Arpa

Piatti

Violino I

Violino II

Viola

Violoncello

Contrabbasso

pizz.

p

Solo

mf

5

Fl. 10

Ob.

Cl.

Fg. 1.
mf

Co I 10

Co II

Tr.

Arpa 10
p

Piatti

V. I, solo 10
p

V. II

Vla

Vc.

Cb.

Symphony No. 2 (1970/1995)

ca 22 minutes
3343/6431/timp.2perc/str
(in one movement)

The Second Symphony shows Aho's early talent in combining artistic substance with large-scale structures. Composed at the age of 21, it is one of Aho's last works while a student at the Sibelius Academy and represents his 'anti-modernist' stance at this period. He had grown increasingly concerned with the trends of the avant-garde, noting that "tonality had broken down, melody had become a taboo subject, and musical form had become so fragmented that the formal logic of modern compositions was often very difficult to follow." As a solution he chose to use the fugue as the basis for the symphony, which is an extensive triple fugue followed by a coda.

This single-movement symphony is suffused with thematic riches. The opening is an intensive, dark-hued adagio; its ponderous nature is compensated by the rather lighter section marked poco a poco più mosso. The vivacious and virtuosic scherzo in mm. 202-369 is clearly the dramatic centre of the work. A strong and dramatic quadruple forte climax leads to a subdued, funereal-styled coda where the familiar themes reverberate as distant, haunting memories.

■ The work was premiered on 17 April 1973 by the Finnish Radio Symphony Orchestra under the baton of Kari Tikka. It has been recorded by the Lahti Symphony Orchestra and Osmo Vänskä (BIS-CD-936).

Major proof of talent

Kalevi Aho has creative passion. He has symphonic visions and makes them come true. He is a talent. *Helsingin Sanomat*, 20 April 1973

The Second Symphony is a major proof of talent. ...There is no doubt about the most important thing of all: Aho thinks symphonically. *Helsingin Sanomat*, 17 September 1995



(bars 192–214)

This image shows a page from a musical score, specifically measures 192 through 194. The score is for a full orchestra and includes parts for Flute (Fl.), Violin (Vle.), Viola (Vc.), and Cello (Cb.). The music is in 3/4 time and features a key signature of one flat (B-flat). The tempo is marked 'Andante' and the dynamics range from *p* (piano) to *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and articulation marks like 'div.' (divisi) and 'arco' (arco). The page number '192' is visible in the top left corner.

198

Fl.

dim.

p

rit.

Presto ($\text{♩} = 112 \cdot 116$)

Timp.

pp

Perc. I

Tamb. picc.

ppp

Perc. II

Gran cassa

pp

Vle.

rit.

$\text{♩} = \text{♩}$

Presto ($\text{♩} = 112 \cdot 116$)

Vc.

pp

pp

Cb.

pp

pp

203

Timp.

Perc. I

Vle.

Vc.

(unis.)

poco cresc.

dim.

con sord.

p

p

205

Vle

Vc.

207 con sord.
mp

VI. II

Vle

Vc.

209 con sord.
mf

VI. I

VI. II

Vle

Vc.

211

VI. I

VI. II

Vle

Vc.

213 *f*

VI. I

VI. II

Vle

Vc.

Symphony No. 3 (Sinfonia concertante No. I) (1973)

ca 38 minutes

Soloist: violin; 3233/4431/timp.3perc/str

I Andante (Cadenza) • II Prestissimo • III Lento • IV Presto (Cadenza)

The Third Symphony contains a prominent part for the violin and evolves into a highly expressive and moving interplay between the soloist and the orchestra. Aho originally had plans for a violin concerto but soon realized it had expanded into a symphony.

The hauntingly beautiful thematic material marks the opening and closing passages of the first movement. The relentless energy and demonic nature of the second movement contrast markedly with the first. Marked *Prestissimo*, it begins with a catchy rhythm and is characterized by an aggressive dialogue between soloist and orchestra. The impassioned *Lento* movement is scored for orchestra only and constantly grows in successive waves, reaching a cataclysmic state near the end. The final movement, marked *Presto*, is, like the first, subtitled a cadenza. Now the violin is primarily supported by four non-pitched percussion instruments and the timpani. In the brief coda the violin also becomes an accompanying instrument, supporting the exquisite dialogue between the clarinets which ends the work.

■ Aho's Third Symphony was premiered on 20 February 1975. Jussi Pesonen was the violinist and Ilpo Mansnerus conducted the Helsinki Philharmonic Orchestra. The Lahti Symphony Orchestra has recorded the work with Osmo Vänskä (BIS-CD-1186).

A powerful musical imagination at work

...A work of considerable technical virtuosity for the soloist underpinned by an impressive sense of symphonic and organic structure that is capable of being heard clearly upon first acquaintance. ...A work that demonstrates a powerful musical imagination at work.

Classical Music Web, May 2003



(bars 84–99)

(bars 84–99)

Bar 301-337

Grave

Fl. piccolo

Cl. 1 in A

I, II

Corno

III, IV

I, II

Trombone

III

Violino solo

ff

smorz.

Grave

Viola

Violoncello

Contrabbasso

f

mf

f

mf

[illegible]

Fl. picc. *f*

Cl. I in A *f*

Cor. I, II *f* *dim. poco a poco*

Cor. III, IV *f* *dim. poco a poco*

Trb. I, II *f* *dim.*

Trb. III *f* *dim.*

Vi. solo *(8va)* *f* *ff* *dim.*

Vla. *dim. poco a poco*

Vlc. *dim. poco a poco*

Cb. *dim. poco a poco*

Fl. picc. *(8va)* *loco*

Cl. I in A

Cor. I, II *mp*

Cor. III, IV *mp*

Trb. I, II *p* *f* *dim.*

Trb. III *p* *f* *dim.*

Vi. solo *loco* *f* *mf*

Vla. *mp*

Vlc. *mp* *dim. poco a poco*

Cb. *mp* *dim. poco a poco*



Symphony No. 4 (1972–73)

ca 45 minutes

3233/643 I/timp.2perc/str

I Adagio • II Allegro – Presto – *Tempo di valse* • III Lento – *Vivace (molto rubato)* –
Tempo di fanfare – Lento

The magnificent Fourth Symphony is one of Aho's most vital early works. It was largely written in Berlin during 1972, a year after he completed his studies in composition. Although in three distinct movements, it is in many ways one of the most integrated and organically conceived of Aho's symphonies.

The expansive first movement with its ravishing opening establishes the dark, tragic mood that characterizes the symphony. Although the movement ends quietly with a string chorale, it has an ambiguous quality: the unresolved tension provides an emotional segue to the next movement, which is a demonic presto scherzo. It takes on a decidedly more destructive bent, leading to a violent climax that reverberates throughout the orchestra. The movement hobbles to its conclusion using a slow and distorted waltz-like version of the opening theme. In the finale the birdsong-like figurations of the wind instruments precede a liberating *Tempo di fanfare*. An extremely intense and majestic cantabile melody from the strings crowns the symphony, which ends with a final, extended statement of the main theme. The tragic tone has now been dissipated; with it, the solitude of heaven reverberates beyond the final sonority of the work.

■ The work was first performed in Helsinki on 12 March 1974, when Okko Kamu conducted the Finnish Radio Symphony Orchestra. It has been recorded by the Lahti Symphony Orchestra conducted by Osmo Vänskä (BIS-CD-1066).

Hooked ever since

It is the first work of Aho I ever heard, and I've been hooked ever since.
Gramophone, December 2000 (Guy Rickards)



3rd movement
(bars 125–134)

Lento

Score for the 3rd movement (bars 125–134) of Symphony No. 4, marked **Lento**. The score is divided into two systems.

First System (Bars 125–134):

- Piccolo (Picc.):** Rests in all measures.
- Flutes I & II (Fl. I, II):** Rests in all measures.
- Oboes I & II (Ob. I, II):** Rests in all measures.
- Clarinets in E-flat (Cl. in Es):** Rests in all measures.
- Clarinets in A (Cl. in A I, II):** Rests in all measures.
- Bassoons I & II (Fg. I, II):** Rests in all measures.
- Contrabassoon (Cf. g.):** Rests in all measures.
- Trumpets I & II (Tr. I, II):** Play a rhythmic pattern in 3/4 time, marked *15 : 12*. The pattern consists of eighth and sixteenth notes.
- Trumpets III & IV (Tr. III, IV):** Play a rhythmic pattern in 3/4 time, marked *15 : 12*. The pattern consists of eighth and sixteenth notes.
- Cornets I & II (Co I, II):** Rests in all measures.
- Cornets III & IV (Co III, IV):** Rests in all measures.
- Cornets V & VI (Co V, VI):** Rests in all measures.
- Trumpets I & II (Trb. I, II):** Rests in all measures.
- Trumpets III & Tuba (Trb. III Tuba):** Rests in all measures.
- Timpani (Timp.):** Rests in all measures.
- Tam-tam (Tamb. mil.):** Rests in all measures.
- Plates (Piatti):** Rests in all measures.
- Tam-tam (Tam-tam):** Rests in all measures.

Second System (Bars 125–134):

- Violins I (Vi. I):** Rests in all measures.
- Violins II (Vi. II):** Rests in all measures.
- Viola (Vle):** Rests in all measures.
- Violoncello (Vc.):** Rests in all measures.
- Double Bass (Cb.):** Rests in all measures.

Third System (Bars 125–134):

- Violins I (Vi. I):** Play a melodic line, marked *ff*, with a slur over the notes. The notes are *sul D*.
- Violins II (Vi. II):** Play a melodic line, marked *ff*, with a slur over the notes. The notes are *sul D*.
- Viola (Vle):** Play a melodic line, marked *ff*, with a slur over the notes.
- Violoncello (Vc.):** Play a melodic line, marked *ff*, with a slur over the notes.
- Double Bass (Cb.):** Rests in all measures.

130

Picc.

Fl. I, II

Ob. I, II

Cl. in Es

Cl. in A
I, II

Fg. I, II

Cf. g.

Tr. I, II

Tr. III, IV

Co I, II

Co III, IV

Co V, VI

Trb. I, II

Trb. III
Tuba

Timp.

Tamb.
mil.

Piatti à 2

Tam-tam

130

130

VI. I

VI. II

Vle

Vc.

Cb.

Picc.

Fl. I, II

Ob. I, II

Cl. in Es

Cl. in A
I, II

Fg. I, II

Cfg.

Tr. I, II

Tr. III, IV

Co I, II

Co III, IV

Co V, VI

Trb. I, II

Trb. III
Tuba

Timp.

Tamb.
mil.

Piatti

Tam-tam

VI. I

VI. II

Vie

Vc.

Cb.



Symphony No. 5 (1975–76)

ca 29 minutes

33.1 tensax.1asax.33/6431/timp.3-4perc/hp.pf(cel)/str

(in one movement)

Aho knows how to handle contrasts: monumental and celestial are interwoven with magnificent ease. This powerful symphony is one of Aho's most challenging scores and represents a watershed in his output. The demands upon the musicians reach hitherto unprecedented levels of virtuosity.

Aho says that the Fifth Symphony was inspired by the inconsistency of human existence. ("Almost nothing in life and the world is absolute and clear-cut – joy may be tinged with sorrow, grief with comedy, love with hate...") The idea is musically interpreted by the violent juxtaposition of seemingly incongruent musical events.

The numerous repeated string harmonies at the outset engender one of the most arresting openings in all of Aho's oeuvre, establishing an intense mood that pervades the symphony. It is in five sections; each is designed as a large-scale crescendo and each increases in scope, leading to the huge climax of the fourth, where the intricacy and structure reach a breaking point and dissolve into sound masses of aleatoric textures. A plaintive chorale-like interlude leads to the coda-like final section.

■ The Finnish Radio Symphony Orchestra and Okko Kamu premiered the Fifth Symphony on 19 April 1977. It has been recorded by the Leipzig Radio Symphony Orchestra conducted by Max Pommer (Ondine ODE 765-2).

Impressive orchestral monument

The Fifth Symphony is Aho's symphonic masterpiece, an impressive orchestral monument, which condenses his entire output from the 1970s into half an hour of music. *Finnish Music Quarterly*, No. 3, 1991

Symphony No. 5

KALEVI AHO

Clarinetto piccolo

Violino I

Violino II

Viola

Violoncello

Contrabbasso

ff *stacc.* *simile* *simile* *simile* *simile* *simile* *simile* *simile*

Cl. picc.

VI. I

VI. II

Vla.

Vc.

Cb.

ff *ff*

Symphony No. 6 (1979–80)

ca 34 minutes

43.heck.44/4332.barhn /timp.2perc/str

I [no title] • II *Scherzando* • III – IV [no title]

This symphony is one of the most astounding by Aho. It represents the culmination of ten years of symphonic thinking: not only does it extend the harmonic, melodic and textural complexities of the Fifth Symphony; it also tests the boundaries of specific instruments and the orchestra as a whole.

The first movement is the heart of the symphony and accounts for roughly half its length. It begins andante; the tempo gradually builds up in tandem with the texture and rhythmic complexities, exploding into a shattering climax with the arrival of a furioso tempo. The *Scherzando* movement is the complete antithesis of the first, where Webern-like gestures and textures performed pianissimo pervade throughout. In movement three a wild cadenza for solo cello and an intensive one for four flutes precede the coda. The enigmatic finale features a continuous series of rapid microintervallic scalar passages reminiscent of Ligeti; very soft, sustained cluster chords support them to bring the work to an impressive close.

■ The Sixth Symphony was commissioned by the Finnish Broadcasting Company and premiered on 13 February 1980. Jorma Panula conducted the Finnish Radio Symphony Orchestra.

True potency

This composer has been attracting attention for years, especially with his symphonies... And all their notes are backed by true potency. The murky depths seethe and boil, forces forge slowly ahead, eruptions burst into flame... *Hufvudstadsbladet*, 16 February 1980



© Maarit Kyröharju

Symphony No. 6

KALEVI AHO

This image shows a page of a musical score for a symphony orchestra. The score is written for various instruments, including Flutes (Fl. picc. I, II; Fl. I, II), Oboes (Ob. I, II), Cor Anglais (Cor. angl.), Heckelphone (Heck. ph.), Clarinets (Cl.), Bassoons (3 Fg.; Cfg.), Trumpets (I, II; III), Cor (I, II; III, IV), Trombones (I, II; III), Baritone (Bar.), Bassoon (Barit. horn), Timpani (Timp.), Violins (VI. I; VI. II), Viola (Via.), Violoncello (Vic.), and Double Bass (Cb.). The score is in 4/4 time and features dynamic markings like *ff* (fortissimo) and accents. The page is numbered 10 in the top right corner.

This image shows a page from a musical score, likely for a symphony. The score is written in a standard musical notation with staves and notes. The instruments listed on the left include: Fl. picc. I, II; Fl. I, II; Ob. I, II; Cor. angl.; Heck.ph.; Cl.; Cl.; 3 Fg.; Cfg.; Tr.; Cor.; III, IV; Trb.; Bar.; Barit. horn; Timp.; Vl. I; Vl. II; Vla.; Vlc.; and Cb. The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo). The page is numbered '1' in the top right corner.



© Kari Hakli

Symphony No. 7 (“The Insect Symphony”) (1988)

ca 46 minutes

33.asax.33/433(+4)I.barhn/timp.3perc/2hp/str

I *The Tramp, the Parasitic Hymenopter and its Larva* • II *The Butterflies (The Foxtrot and Tango of the Butterflies)* • III *The Dungbeetles (Grief over the Stolen Ball of Dung)* • IV *The Grasshoppers* • V *The Ants (The Working Music of the Ants and War Marches I-II)* • VI *The Dayflies (Dance of the Dayflies and the Lullaby for the Dead Dayflies)*

Aho's Seventh Symphony is one of his most accessible works, a joyous mix of different styles and moods ranging from Strauss-like radiance to tango, foxtrot and military march. One of the finest examples of Finnish post-modernist composition, it is essentially an orchestral rendering of important scenes from Aho's first opera *Insect Life*. However, the six movements are not a series of programmatic images that can be performed separately; rather, the order is vital to the emotional arch of the symphony.

Aho has written that the work is “a satirical musical image of the compartmentalized, ostensibly transient society in which we live.” His vision is musically represented by the stylistic changes evoking a variety of expressive states ranging from comedy to tragedy – a feature that has its spiritual affinity with the composer's deep appreciation of the music of Gustav Mahler (as illustration, contrast the capricious foxtrot and underlying sinister quality of the march from the second and fifth movements, respectively – two portions of the symphony which could not be further apart). Despite the multiplicity of emotions, however, the final minutes of the work, where the strings support a hauntingly beautiful solo cello melody that dies away into silence, provide an insight into the work's bitter-sweet end – namely, one of unfathomable isolation.

■ The Seventh Symphony was premiered in Helsinki on 26 October 1988 by the Finnish Radio Symphony Orchestra conducted by Pertti Pekkanen. It has been recorded by the Leipzig Radio Symphony Orchestra under Max Pommer (Ondine ODE 765-2) and by the Lahti Symphony Orchestra under Osmo Vänskä (BIS-CD-936).

Delightful Insect Symphony

What we have here is a marvelously entertaining suite of bug dances... Aho's Seventh is one of our century's great orchestral scores...and it's a crowd pleaser, too! *American Record Guide*, 1999

Music full of warmth with brilliant orchestration

...Music that is full of warmth, human emotion and hints of innocence and rebirth, all of which yields finally to a startlingly beautiful cello solo and the powerful image – in the quote from “Thus Spake Zarathustra” – of sunrise. ...Aho's achievement here, including his brilliant orchestration, is immense, and it's all his own.

Star Tribune, 14 January 2005



IV. The Grasshoppers
IV. Heinäsirkat

♩ = 72

Picc. I (Fl. II)

Picc. II (Fl. III)

VIBRAPHONE I

ORCHESTR. BELLS

MARIMBA

Arpa I

Arpa II

VI. I

VI. II

Vla.

Vcl.

Cb.

ff *f* *mf* *p* *ppp* *gliss.* *(C ♭)* *(C ♮)* *f* *gliss.* *mf* *p* *mp*

7 *rit.* 10 **H₁** **Vivace** $\text{♩} = 160$

I
Picc.
II

Vibr. II
(timp.)

Perc. I
(VIBR. I)
P (ORCH. BELLS)

Perc. II

Perc. III

Arpa I
p

Arpa II

Soli
VI. I
gli altri

Soli
VI. II
gli altri

Vla.
p

Vcl.
p

Cb.
p *mf* *dolce* *p* *p*

p *con sord.* *pp* *con sord.* *pp*

Symphony No. 8 (1993)

ca 50 minutes

Soloist: organ; 3333/4331.barhn/timp.3perc/hp/str

I Introduction – II Scherzo I – III Interlude I – IV Scherzo II –
V Interlude II – VI Scherzo III – VII Interlude III – VIII Epilogue

The light nights of Lapland and the Arctic Ocean experienced by Aho in summer 1992 inspired him to write this profound and spellbinding symphony, which is like a journey to endless light. This work contains a prominent part for the organ and a striking feature is its unique form. In a single movement, it is framed with an introduction and epilogue and contains three scherzos, each separated by an interlude scored for solo organ. The interludes also function as virtuoso cadenzas.

A vital part of this monumental work is the continually changing role of the organ: it is also used as a solo instrument during all three scherzos, and at other moments it is seamlessly integrated with the orchestra to generate imaginative new textures and colours.

Aho has suggested that the design of the symphony may be conceived as a metaphor for the vicissitudes of an individual's life. For instance, the naivety and innocence of an infant are wonderfully captured in the opening section, containing a flash of a familiar nursery theme. The joy, ecstasy, drama and tragedy that colour the human condition are musically represented by the increased dynamic level, tempo and overall orchestral complexity that characterize each successive scherzo. Of particular note are the earth-shattering climaxes that culminate the latter two scherzos; the passages are among the most powerful in all Aho's oeuvre. However, the symphony ends optimistically in endless light with a stunning image of a celestial heaven played by the sustained strings.

■ The Eighth Symphony was composed in 1993 as a commission from the Lahti Symphony Orchestra and premiered on 4 August 1994. Hans-Ola Ericsson was the organist and Osmo Vänskä conducted the Lahti Symphony Orchestra. (BIS-CD-646)

It's great art!

It's great art! ...The Epilogue is a serene song about light and peace and definitely the most beautiful ending to any symphony since Honegger's *Symphonie Liturgie*. ...The music bids farewell in a completely enchanting way and I find myself deeply gripped by an enormous feeling of innermost happiness. Kalevi Aho's Eighth Symphony is a masterpiece of great dignity. *Musik & Ljudteknik*, No. 4, 1994

Gripping work bursting with life

The Eighth Symphony by Kalevi Aho is the greatest 20th century organ symphony since Saint-Saëns. ...For the listener, it is a gripping work bursting with life and it leaves the listener feeling happy long after the performance. *Helsingin Sanomat*, 6 August 1994

Epilogue

R2 Poco più mosso

I

Scoring and dynamics for the Epilogue (R2):

- Pic.**: *dolcissimo*
- Fl. 1**: *ppp*, *p*
- Fl. 2**: *dolcissimo*, *ppp*, *p*
- Ob. 1**: *dolcissimo*, *ppp*
- Ob. 2**: *dolcissimo*, *ppp*
- C. ingl.**: *dolcissimo*, *ppp*
- Cl. 1**: *dolcissimo*, *ppp*, *p*
- Cl. 2**: *pp*
- Tr. 1**: *con sord.*, *dolcissimo*, *ppp*, *pp*
- Tr. 2**: *con sord.*, *ppp*, *dolcissimo*, *pp*
- Tr. 3**: *con sord.*, *ppp*
- Cor. 1**: *con sord.*, *ppp*
- Cor. 2**: *con sord.*, *ppp*
- Cor. 3**: *con sord.*, *ppp*
- Cor. 4**: *con sord.*, *ppp*
- Arpa**: *pp*
- Org.**: *ppp*
- Vi. I**: *ppp*
- Vi. II**: *ppp*
- Vle**: *ppp*
- Vc.**: *ppp*
- Cb.**: *ppp*

8

Picc. *dolcissimo*
ppp *p*

Fl. 1 *ppp* *p*

Fl. 2 *ppp* *p*

Ob. 1 *pp*

Ob. 2 *dolcissimo*
pp

C. ingl. *pp* *dolcissimo*

Cl. 1 *pp* *dolcissimo*

Cl. 2 *pp* *dolcissimo*

1 *ppp*

Tr. 2 *ppp* *ppp*

3 *ppp*

1 *con sord.*

2 *ppp* *con sord.*

3 *ppp* *con sord.*

4 *ppp* *con sord.*

Arpa *pp* D₁ H₁, C₁ D₁

Org. *ppp*

VI. I *pp* *con sord.*

VI. II *pp* *con sord.*

Vie

Vc.

Cb.

14

Fl. 1

Cl. 1

Cl. 2

Cl. b.

Fl. 2

Pic. 1

Tr. 1

Tr. 2

Tr. 3

Cor. 1

Cor. 2

Cor. 3

Cor. 4

Bar.

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Perc. 1

Arpa

Org.

Vi. I

Vi. II

Vla.

Vcl.

Cb.

pp

ppp

dolcissimo

con sord.

E♭



Symphony No. 9

(Sinfonia concertante No. 2) (1993–94)

ca 32 minutes

Soloist: trombone; 22.sax.22/22 I I.barhn/timp.perc/cemb.cel/str

I *Andante* – *Vivace* – *Tempo I* – *Presto*

II *Adagio* – *Poco più mosso* – *Appassionato* – *Poco meno mosso* – 1/4=80 – 1/4=120

III *Presto* – *Cadenza* – *Tempo I* – *Andantino* – *Tempo I*

This Symphony, like the Third and Eighth, contains a prominent role for a soloist – here the trombone. In many ways the Ninth is the antithesis of its predecessor. The Eighth's deep profundity is here substituted by the excitement and jubilation that pervade the whole work.

The opening movement is a fascinating display of Aho's assured command of writing in diverse musical styles and seamlessly integrating them into a coherent whole. The fast sections are written with a Baroque dance-like feel to them; the harpsichord and the sackbut (a Baroque alto trombone), played by the soloist, are highlighted. The *Adagio* consists of a beautiful series of melodies played by the trombone and supported by sustained strings. After the impassioned central part it returns to the Baroque dance world: the soloist once again plays the sackbut, but is now cast in an antiphonal conversation with choruses of brass instruments. The *Presto* movement is a rousing tour-de-force. The virtuosic outer parts are suffused with sparkle; this is joyous music at its best. The central part contains the only cadenza for the soloist, a brilliant showcase which focuses extensively upon multiphonics.

■ The Ninth Symphony was commissioned by the Helsinki Festival and premiered on 2 September 1994 by trombonist Christian Lindberg and the Lahti Symphony Orchestra, conducted by Osmo Vänskä. They have also recorded it (BIS-CD-706).

Stunningly inspired symphony

A glorious piece, which roared from Baroque pastiche to a contemporary Witches' Sabbath, from a soulful classical blues to a racing, raunchy take on the Rite of Spring...

The Glasgow Herald, 6 October 2000

Ecstatic applause at the Proms

...The composer introduced his Ninth to London and to the Proms to ecstatic applause on Monday. ...But even without the solo virtuosity and sheer showmanship which dominates this so-called *sinfonia concertante*, Aho's own exuberant joy in composing makes this an irresistible favourite among his vividly individual symphonies. *The Times, 20 August 2003*



Ist movement

(bars 262–283)

Flauto

Oboe

Clarinetto

Bassoclarinetto

Saxophone alto

Fagotto

Tromba

Corno

Baritone

Trombone

Tuba

I Claves

II Marimba

Cembalo

Violino I

Violino II

Viola

Violoncello

Contrabbasso

mp

mf

p

mf

pizz.

f

FL. I, II

Ob. I, II

Cl.

Bcl.

Sax. alto

Bs. I, II

Tr. I, II

Cor. I, II

Bar.

Trb.

Tuba

Claves

II Marimba

Cemb.

VI. I, II

Vla.

Vlc.

Ch.

mp

mf

p

f

arco

pizz.

Muta in tamb. piccolo

Symphony No. 9

Symphony No. 10 (1996)

ca 47 minutes

33.asax.33/433 I.barhn/timp.2perc/hp/str

I *Allegro* • II *Prestissimo* • III *Adagio* • IV *Vivacissimo*

Aho's Tenth is a wonderful work and unquestionably one of his most significant achievements. Its debut received almost unprecedented attention, being broadcast live on both national radio and television.

At heart the symphony is an act of homage to the great romantic tradition. Its origins stem from Aho's admiration of the Lahti Symphony Orchestra's particularly fine performance of Mozart's Symphony No. 39, and in fact, the opening theme contains the first three notes of it. The theme recurs throughout the first movement and explodes into a breaking point followed by a brilliant cadenza for the clarinet. The second movement, marked *Prestissimo*, is a virtuoso workout for the entire orchestra.

The core of the symphony is the expansive *Adagio*, which occupies nearly half the work. The movement is a vivid example of Aho's considerable melodic gifts; further, the pacing of events that lead to each build-up also demonstrates his remarkable skill as an architect of large-scale musical design. Shrieks of anguish by the clarinets open the fourth and final movement, marked *Vivacissimo*; however, the character of the radiantly orchestrated movement gradually changes to one suffused with jubilant optimism, bringing the symphony to an exhilarating conclusion.

■ The work was written as a joint commission from the Lahti Symphony and the Finnish Association for Mental Health and premiered on 6 February 1997. Osmo Vänskä conducted the Lahti Symphony Orchestra. Vänskä and the Lahti Symphony Orchestra have recorded the work (BIS-CD-856).

Hits you in the gut

I can vouch for the ability of this powerful work to hit you in the gut: its high point, the Brucknerian *Adagio*, moved me to tears. ... This is the kind of work that gives modern music a good name. *Fanfare*, 1997

Forceful work of major importance

It is a work of major importance and should claim its composer wide international acclaim. ... The CD will give Aho's Tenth wide currency. But it has to be heard elsewhere in concert. This inspired, electrifying work should be in the programme at the Proms. The Prommers would shout themselves hoarse.

Tempo, October 1997



III

Adagio $\text{♩} = 69-72$

Ob. *f* solo *espress.*

Cor. I, II *senza sord.* *f* *mf* *f*

Cor. III, IV *senza sord.* *f* *mf* *f*

Trb. alto *f* *mf* *f*

Trb. ten. *f* *mf* *f*

Trb. basso *f* *mf* *f*

Tuba *f* *mf* *f*

Timp. *p*

Vi. I *senza sord.* *ff* *ff*

Vi. II *senza sord.* *ff* *ff*

Vle. *ff* *f* *ff*

Vc. *ff* *f* *ff*

Cb. *ff* *f* *ff*

10 *f* solo *espress.* *ff* *mf* *f*

Cor. I, II *f* *mp* *f*

Cor. III, IV *f* *mp* *f*

Bar. *f* *f*

Trb. alto *f* *f*

Trb. ten. *f* *f*

Tuba *f* *f*

Timp. *f* *pp*

Vi. I *mf* *f* *mf*

Vi. II *mf* *f* *mf*

Vle. *mp* *f* *mp*

Vc. *mp* *f* *mp*

Cb. *mp* *f* *mp*

Poco più mosso $\text{♩} = 92$

18 rit.

Cl. I, II
Cl. b.
Fg.
Cor. I, II
Cor. III, IV
Trb. alto
Trb. ten.
Tuba
VI. I
VI. II
Vle.
Vc.
Cb.

26 $\text{♩} = 72$ P Meno mosso Poco più mosso $\text{♩} = 60$

C. ingl.
Cl.
Sax.
Cb.
Trb. alto
Trb. ten.
Tuba
Perc. III
VI. I
VI. II
Vle.
Vc.
Cb.

33

Ob. H^{12}

C. ingl. (H)

Cl. (H)

Sax. (H)

Fg.

Cfg.

Cor. III, IV

Bar.

VI. I. (N)

VI. II. (N)

Vle.

Vc.

Cb.

34

Ob.

C. ingl.

Cl.

Cl. b.

Sax.

Fg.

Cfg.

Cor. I, II

Cor. III, IV

Bar.

VI. I.

VI. II.

Vle.

Vc.

Cb.



Symphony No. 11 (1997–98)

ca 32 minutes

Soloists: 6 solo percussion players; 22.heck.22/3221.barhn/str

I 1/4 = 84 – Prestissimo • II Andante – Allegro ritmico – Presto • III Tranquillo

In 1997 it was suggested that Aho write a work for the Kroumata percussion ensemble and orchestra. The result was a thrilling, unusual symphony using the percussion instruments in different ways: to provide tonal colour, to provide the rhythm or as ‘sacred’ instruments.

The first movement begins with the six soloists playing non-pitched percussion instruments in a variety of rhythms. Gradually melodic material emerges and as the strings enter, the texture expands to a breaking point and segues to a cadenza for six castanets. Movement two is characterized by aggressively energetic passages interjected with sections of mesmerizing *ostinati*. As the tempo speeds up, each percussionist in turn improvises a solo cadenza. The music proceeds at times with almost Ravelian ecstasy and ends in a furious drum tremolo. The static, hypnotic quality of the third movement could not contrast more with the turbulent second. The percussionists are now arranged in different positions throughout the concert hall and engage in a fresh series of dialogues. A striking feature of the coda is when the six soloists leave the concert hall one-by-one, playing antique cymbals; their absence gives the ending a serene calm.

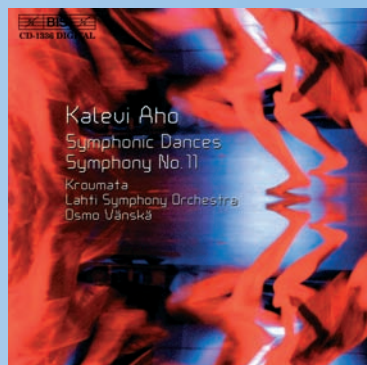
■ Aho's Eleventh Symphony was commissioned by the Lahti Symphony Orchestra for the opening of a new concert hall in Lahti. It was premiered on 10 March 2000 at the opening concert of the Lahti Sibelius Hall. The members of the Kroumata percussion ensemble were the six soloists and Osmo Vänskä conducted the Lahti Symphony Orchestra. The work has been recorded (BIS-CD-1336).

Wondrous stillness and inner calm

The Eleventh Symphony is cast in three movements, the last of which distils a wondrous stillness and inner calm that will haunt you for days. It also serves as a perfect foil to the first two movements, both of which demonstrate Aho's comprehensive mastery of rhythm, timbre and drama. *Gramophone*, July 2004

Ingenious inaugural music

Kalevi Aho's hallmark, his fresh symphonic concept in which tranquillity and strength sustain each other, nothing is over-refined yet everything is soulful, did not fail him on this occasion, either... The Ravelian quality of the sound, the almost tangible scale of nuance in, for example, the drums and Aho's superb use of the spatial dimension drew the listener into the very heart of the sound. *Hufvudstadsbladet*, March 2000



1st movement

(bars 164-175)

Handwritten musical score for the 1st movement of Symphony No. 11, bars 164-175. The score is written on multiple staves, including woodwinds, strings, and piano. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *mf*, and *p*. The bottom section includes a *Tutti* marking and a *Piano* marking. The score is divided into three measures, with the first measure containing a large '3', the second a large '7', and the third a large '4'.

Handwritten musical score for Symphony No. 11, page 48. The score is written on multiple staves, including piano and string parts. It features complex rhythmic patterns, including triplets and sixteenth notes. A circled '170' and a boxed 'E2' are visible at the top. A '6' is written on a staff in the middle. The bottom section includes parts for 'II' (piano), 'III' (piano), and 'IV' (piano), with a 'string off!' instruction. The score is densely notated with various musical symbols and fingerings.

Handwritten musical score for "The Rose Tree". The score is written on multiple staves, including vocal parts and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part features a prominent triplet melody in the right hand and a supporting bass line in the left hand. The vocal parts include a soprano line and a piano line. The score is written in a handwritten style, with some parts marked with "cresc." and "dim.".



Symphony No. 12 (“Luosto”) (2002–03)

ca 52 minutes

Soloists: soprano and tenor; symphony orchestra: 4444/4221/timp.perc/str; chamber orchestra:

11.asax.11/1000/str (3–3–2–2–1) and 10 musicians (2hn, 2tpt, 2tbn, 4perc)

I *The Shamans* • II *Midwinter and Midsummer* • III *Song of the Fjeld* • IV *Storm on the Fjeld*

In early 2000 Aho was asked to compose an outdoor orchestral work to be premiered on Luosto, a picturesque fjeld in Lapland. He came up with this extraordinary symphony for two orchestras, two vocal soloists and ten musicians, which were placed on the slope around the audience at the premiere – more than a hundred musicians in all were involved.

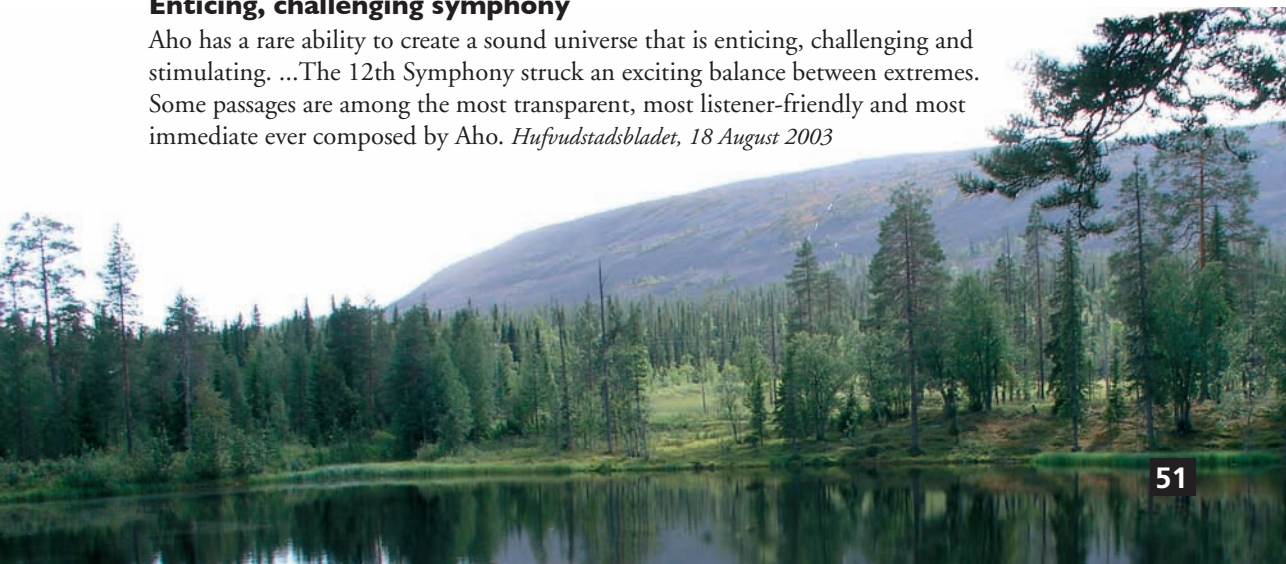
There are many fascinating aspects of the symphony, such as the attractive variety of percussion instruments, an ensemble that includes large shaman’s drums, Orthodox bells, a wind machine, spring drums, a rain pipe and ocean drums. Another exciting aspect is the use of space: the design of the music not only exploits the spatial arrangement of the soloists and musicians, but also the particular features of the landscape – however, the Luosto Symphony can also be performed indoors.

This is Aho’s largest orchestral work in terms of both duration and size. The programmatic titles of the four movements depict the scenery and tradition of Lapland. The first, entitled *The Shamans*, starts mysteriously with highly repetitive shamanistic drumming. The second movement opens with a slow, ponderous passage for low register instruments, a musical representation of northern midwinter, leading to the blazing sunlight of midsummer. In the third, *Song of the Fjeld*, there are discourses of wordless vocalises between the soprano and tenor; the middle part is a striking orchestral interlude. In the final movement a frenzied toccata by the orchestra, complete with wind machine, evokes a musical storm. The tempest passes and the end contains a calm and soothing dialogue of vocalises between the two soloists.

■ The Luosto Symphony was commissioned by the Finnish Radio Symphony Orchestra and premiered on 16 August 2003. The soloists were Taina Piira, soprano, and Aki Alamikkotervo, tenor; John Storgårds conducted the Chamber Orchestra of Lapland and the Finnish Radio Symphony Orchestra.

Enticing, challenging symphony

Aho has a rare ability to create a sound universe that is enticing, challenging and stimulating. ...The 12th Symphony struck an exciting balance between extremes. Some passages are among the most transparent, most listener-friendly and most immediate ever composed by Aho. *Hufvudstadsbladet*, 18 August 2003



Symphony No. 13 ("Symphonic Characterizations") (2003)

ca 42 minutes

33.heck.asax.33/4431/timp.3perc/hp/pf.cel/str

I: *Introduzione* – *Allegro imperioso* – *Interludio I* – *Andante semplice, malinconico* – *Interludio II* – *Moderato aristocratico* – *Presto irato* – *Andante morbido, adagiato* – *Allegro calcolatore*

II: *Introduzione* – *Presto violento e allegretto strisciante e accondiscendente* – *Andante triste e rassegnato* – *Sunto e culminante (Allegro calcolatore – Allegretto ruffiano e con trambusco – Moderato aristocratico – Andante morbido – Presto irato – Semplice, malinconico – Imperioso e violento)* – *Epilogo (Adagio con amore allontanato – In modo proclamante)*

Subtitled *Symphonic Characterizations*, this work is in two broad movements divided into several sections strikingly different in character. It seeks, by musical means, to describe different human types which are indicated in the colorful performance marks: commanding, aristocratic, soft and comfort-loving, calculating, violent, disappointed, loving from afar etc.

The music changes constantly from simple, almost tonal music to discord and aggression, and again to busy and comic. At the great high point in the second movement the various types meet one another to form what could be called a mighty, contrasting choir.

The symphony also uses the idea of space, as did the Twelfth. The trumpets and horns are at times placed up in the lighting gallery or in the echo chambers surrounding the Sibelius Hall in Lahti. The work can, however, be performed in other concert halls.

■ Aho's Thirteenth Symphony was commissioned by the Sibelius Hall in Lahti for its fifth anniversary on 17 March 2005 (Lahti Symphony Orchestra, cond. Osmo Vänskä).



Osmo Vänskä

© Seppo J. Sirkka/Eastpress

Symphony No. 13

KALEVI AHO (2004)

[illegible]

14

♩ = 72

♩ = 144

Picc. *al*

Fl. *al*

Ob. *al*

Cl. *al*

Tc. *p* *go to the stage*

Coc. *1.3. al* *3.4. al*

1. *[PIATTO BOSPERO]* *LEGNI*

Perc. 2 *TAM-TAM molto*

3 *pp*

VL I *pp*

VL II *pp*

Vla. *pp* *via section*

Vc. *pp*

Cb. *pp*

15

♩ = 72

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Tc. *ca. (HARMONY)* *pp*

Coc. *1.2. (ca.)* *3.4. (ca.)* *pp*

1. *LEGNI* *pp*

2. *[PIATTO BOSPERO]* *TAM-TAM molto*

3. *pp*

4. *[GRAN CASCA]* *pp*

VL I *ca.* *pp*

VL II *pp* *1. post.* *via section* *2. post.* *3. post.* *pp*

Vla. *pp* *1. post.* *via section* *2. post.* *3. post.* *pp*

Vc. *pp* *1. post.* *via section* *2. post.* *3. post.* *pp*

Cb. *pp* *1. post.* *via section* *2. post.* *3. post.* *pp*

Chamber Symphony No. 1 (1976)

ca 13 minutes

string orchestra (6-5-4-3-2)

in one movement (*Andante* – *Prestissimo* – *Poco meno mosso* – *Prestissimo* – *Tempo I* – *Presto* – *Tempo di valse* – *Allegro* – *Tempo I* – *Tranquillo, misterioso*)

Composed for twenty strings, Aho's First Chamber Symphony was written as a break from the two-year struggle of completing his Fifth Symphony. The two works have certain things in common, such as the juxtaposition of at times fairly independent, different musics.

The slower sections are characterized by imitative contrapuntal textures and long, expressive melodic lines. By way of contrast, the faster ones are distinguished by aggressive dissonant chords interspersed with significant chromatic scalar material; ostinatos also feature prominently, enlarging and leading to the intense build-up of the final *Allegro* section, which is preceded by a refreshing, short *Tempo di valse*. The tranquil, sonorous coda brings the work to a calm repose.

■ Chamber Symphony No. 1 was written in 1976 as a commission from the Helsinki Festival. It was premiered on 22 August 1976 by the Helsinki Chamber Orchestra and Leif Segerstam.

Chamber Symphony No. 2 (1991–92)

ca 19 minutes

string orchestra (6-5-4-3-2)

in one movement (1/4=58-60 – *Andantino* – 1/4=126 – *Furioso* – 1/4=69)

The work opens with highly expressive melodic material in the upper violin register – the “music of inner voices” as Aho calls it. Soon a funereal rhythmic motive appears: it begins unremarkably in the lower strings and quickly dominates the entire orchestra.

The second movement follows without a break. First a slow, plaintive melody appears, initially on the violas and then the cellos. A transition filled with pedal points comprised of trills, unmeasured tremolos and Bartók pizzicatos segues to part two, marked *Furioso*, leading to the tumultuous climax of the work. A serene coda utilizing motives from the first movement brings the work to a peaceful ending.

■ The Second Chamber Symphony was composed as a commission from the Ostrobothnian Chamber Orchestra and premiered on 9 February 1992 by the Ostrobothnian Chamber Orchestra and Juha Kangas.

Magnificent tensions

A work of magnificent tensions and breath-taking contrasts infused with the same spirit throughout. *Helsingin Sanomat*, 1999

Chamber Symphony No. 3 (1995–96)

ca 30 minutes

alto saxophone and 20 strings (6–5–4–3–2)

I ... *Freezing Were the Restless Waters* (duration ca 9 minutes)

II ... *Oh I Have Heard the Wild Geese Call*

III ... *The Long Nights Melt*

IV ... *A Scarlet Ship Is Vanishing to the Open Sea*

This work for twenty strings has a prominent part for a soloist – an alto saxophone. The first movement, *Freezing Were the Restless Waters* (Fantasy for Strings), can be performed separately. Aho was first inspired to write this work on seeing the Tunisian film *The Silence of the Palace* and being fascinated by its Arabic music, in which several musicians play the same melody but each in a slightly different way. He was also stirred by the Japanese tankas he read in Finnish translation and from which he borrowed the titles of the movements.

The music starts softly and mysteriously, with fascinating dialogues between numerous string sonorities and glissandi. Movement two begins quietly with the first appearance of the soloist, issuing cries reminiscent of wild geese. As the tempo gradually increases, rhythmic and chromatic scalar motives begin to engulf the music, leading to the frenetic breaking point. The third movement contains two virtuosic cadenzas for the soloist interspersed with heated discourse between the soloist and orchestra. A series of brutal cluster chords segues to the finale, the closing measures of which perfectly capture the movement's programmatic title – "...A scarlet ship is vanishing to the open sea."

■ The Third Chamber Symphony was composed as a commission from the Ostrobothnian Chamber Orchestra and premiered on 26 April 1997. John-Edward Kelly was the alto saxophone soloist and Juha Kangas conducted the Ostrobothnian Chamber Orchestra.

Utterly original

Kalevi Aho's Chamber Symphony No. 3 once again carried the hallmark of a born symphonist. Aho has a sovereign command of sweeping lines, his idiom is an utterly original synthesis of modernistic and traditional elements. The interaction between the enigmatic, enchanting sound of the saxophone and the expressive orchestra was ambivalent in a fresh and liberating way. *Hufvudstadsbladet*, 9 September 2000

Chamber Symphony No. 3

I. ...JÄRPPIVET UMPEEN LEVOTTAAN VEDOT

Handwritten musical score for Chamber Symphony No. 3, I. ...JÄRPPIVET UMPEEN LEVOTTAAN VEDOT. The score is written for a chamber ensemble, including Violin I (I.2.3), Violin II (II.2.3), Viola (V.4.5), Violoncello (VCL.4.5), and Double Bass (DB.1.2.3). The tempo is marked $\text{♩} = 56$. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as ff , f , and pp . The notation includes various accidentals and articulation marks.

Continuation of the handwritten musical score for Chamber Symphony No. 3, I. ...JÄRPPIVET UMPEEN LEVOTTAAN VEDOT. The score continues with the same instrumentation and tempo. It includes further complex rhythmic patterns and dynamic markings, with a section marked with a circled 12. The notation includes various accidentals and articulation marks.

$\text{♩} =$ LIISSAANDE KILKA KATTI SÄVÖNEN ALUSTA
 $\text{♩} =$ LIISSAANDE KILKA VASTA SEVÖNEN LOPUSTA



A recording session with Robert von Bahr

CONCERTOS

Violin Concerto (1981)

ca 28 minutes

solo violin and orchestra: 3333/3330.barhn/timp.perc/hp/str

I *Andante* • II *Leggiero* • III *Tempo di valse*

Melodic expression and virtuosity label this Aho concerto, his first, though the Third Symphony does contain a prominent part for a solo violin – Aho's own instrument. The work seeks to create an impression of life in its entirety, with all its experiences, speeding past in a single fleeting moment.

The *Andante* opens with rather harsh harmonies and angular melodic material. The interaction between the soloist and orchestra becomes more involved and leads to a powerful orchestral tutti. A series of attractive chorale passages is featured by the brass and in the end the motives from the opening return to round off the movement. The shortish *Leggiero* begins in playful mood and leads via a passionate passage to the final, dance-like section, which is a fantastic *Tempo di valse* with the sardonic humour frequently encountered in Mahler. Aho contrasts romantic violin parts with orchestral dissonances culminating in a violent, dynamic build-up typical of him. The waltz rhythm and soloist return later in the movement and the work ends beautifully in a dream-like berceuse – a lullaby for all that has gone and whose time is past.

■ The Violin Concerto was commissioned by the Finnish Broadcasting Company and premiered on 29 September 1982. Manfred Gräsbeck was the soloist and Jorma Panula conducted the Finnish Radio Symphony Orchestra. Gräsbeck has recorded the work with the Lahti Symphony Orchestra and Osmo Vänskä (BIS CD-396).



One of Aho's finest works

The Violin Concerto ranks among Aho's finest works. The violin score is broad and melodic, technically demanding but not in the demonically Paganiniesque fashion... The concerto comes to a climax with a splendid waltz in the third movement. *Finnish Concertos*, 1995 (Kimmo Korhonen)

Berceuse
(♩ = 120-126)

Cl. *p* *N* 290

Campanelli *p* *senza vibrato* *p*

Timp. *p*

Arpa *N* *p*

Vi. solo *dolcissimo* *p* *sul D* *mp*

Vle *fp*

Vc.

Cb. *p pizz.* *p*

Vibrafono

Arpa

Vi. solo *sul A* *mf* *p* *sul D*

Cb.

Vibr.

Arpa

VI. solo

p *poco cresc.* *p*

sul E

12/8 9/8

Vc.

con sord. *pp pizz.*

Cb.

pp pizz.

Vibr.

Arpa

VI. solo

p *poco cresc.* *p*

sul G

6/8 9/8

Cb.

Vibr.

Arpa

VI. solo

p *poco cresc.* *p*

sul E

12/8 9/8

Cb.

390

Vibr.

Arpa

VI. solo

Cb.

div.

p

mp

sul A

Vibr.

Arpa

VI. solo

Cb.

sul G

p

poco

Vibr.

Arpa

VI. solo

Cb.

crac.

fp

320

Vibr.

Arpa

VI. solo

VI. I
soli a 3

con sord.

p *dolcissimo*

Vc.
soli a 3

con sord.

p *dolcissimo*

Arpa

Vla.
soli a 3

Vc.
soli a 3.

p *dolcissimo*

con sord.

Arpa

330

Vc.
soli a 2

Arpa

p

Vc.
soli a 3.

pp

Cb.

pp

pizz.

Concerto for Cello and Orchestra (1983–84)

ca 30 minutes

solo cello, instrumental group (accord, mand, asax, tba, perc), organ and orchestra:

2232/2210.barhn/timp.perc/hp/cel/str

I 1/4=69 – Poco meno mosso – Più mosso – Presto – Meno mosso – Prestissimo

II 1/4=92 – Tranquillo assai – Cadenza – Presto leggerissimo – 1/4=92 e stringendo – Coda

The Cello Concerto is very unusual in its combination of simultaneous sonic layers provided by the soloist, the orchestra, the organ and a dance-hall instrumental group consisting of an accordion, mandolin, saxophone, tuba and snare drum. The soloist does not peacefully coexist with the orchestra; it engages in violent conflict with it.

The work opens with an ethereal sound world on the strings, and *Klangfarbenmelodie* features prominently. The dialogue between the cellist and orchestra is used as the basis for a series of textural crescendos enlarging in scope; the final one, however, returns to the delicate state at the outset of the first movement. The second movement opens with aggressive, violent outbursts from the percussion section. Following an extremely demanding cadenza for the cellist, the tempo increases and the orchestral texture gradually enlarges to generate the work's biggest climax. The coda recalls the music and texture of the opening measures and brings the work full circle during its final moments.

■ The Cello Concerto was written as a commission from the Helsinki Festival. It was composed for the Finnish cellist Erkki Rautio and premiered on 1 September 1984 with Rautio as the soloist; Esa-Pekka Salonen conducted the Finnish Radio Symphony Orchestra.



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Double Cello Concerto (Concerto for Two Cellos and Orchestra) (2003)

ca 20 minutes

2 solo cellos and orchestra: 3333/3221/2-3perc/hp/str
in one movement

Aho's Double Concerto was commissioned by the BBC and written for the Manchester Cello Festival as a featured piece for its 2004 festival. Aho allows his soloists to sing and soar: the cello is used mostly as a melodic instrument, and sheer virtuosity characterizes both the solo writing and the orchestral part.

The work starts turbulently while the second and fourth parts are beautiful cantabiles, with notable accompaniments for the strings and harp (the concerto contains seven identifiable parts that follow one another without pause). The sixth is an electrifying cadenza that begins slowly, but grows steadily faster and more virtuosic and segues to the presto finale. The work is a brilliant demonstration of Aho's ability to handle motivic material and of his captivating contrapuntal integration of the two soloists.

■ The Double Concerto was commissioned by the BBC and premiered on 5 May 2004 in Manchester. Frans Helmerson and Jan-Erik Gustafsson were the soloists and Rumon Gamba conducted the BBC Philharmonic Orchestra.

Passionate pas de deux

Its impulsive energy and drama made for a spectacular triumph; though that would come as a surprise only to anyone who has missed the fact that in his mid-fifties Aho stands unrivalled among living symphonists. His passionate pas de deux sounds perfectly natural, and his orchestral writing is superbly judged. ...If this piece does not establish itself in the repertoire there is no justice. *The Daily Telegraph*, 10 May 2004

Composition of clarity, simplicity and real force

...Helmerson and Gustafsson gave a show-stopping performance of this powerful one-movement work, in which the soloists follow two electrifying lines of melody, entwined harmonically and contrapuntally, sparking off each other in passages of, by turns, searing intensity and languid melancholy. It is all set above an orchestral part barking with excitement, and the result is a composition of clarity, simplicity and real force. *Times Online*, 8 May 2004

(bars 89–137)

A.C.L. 1 *p cresc.* *rit.* *f* *pp* *rit.*
 A.C.L. 2 *p cresc.* *rit.* *f* *pp* *rit.*
 B. Cl. *p* *p* *p*
 Ban. 1
 C. Ba.
 Hn. 1 *p* *p* *p*
 Hn. 2 *p* *p*
 Hn. 3 *p* *p*
 Perc. 1
 Perc. 2 *pp* **GRAN CASSA**
 S.Vlc. 1 *rit.* *dolce* *p* *mf* *rit.*
 S.Vlc. 2 *dolce* *p* *p*
 Vl. I
 Vl. II
 Vcl. *p*
 Cb. *p*

L'Espresso

181 **(D1)** **Poco più mosso**
♩ = 100

B. Cl.

Perc. I

Hp.

(D1) **Poco più mosso**
♩ = 100

S. Vic. I

S. Vic. 2

VI. I

VI. II

Vle.

Vc.

Cb.

67

Piano Concerto No. I (1988–89)

ca 32 minutes

solo piano and orchestra: 43.heck.43/433l.barhn/timp.3perc/hp/str

I *Allegro – Presto – Prestissimo – Meno mosso – Prestissimo* • II 1/4=72 •

III 1/4=69 – *Toccata (Allegro molto) – (attacca)* • IV 1/4=54-58

Aho's First Piano Concerto represents the last of the trilogy of 'official' concertos from the 1980s, a genre to which he only returned in 2000 – during the 1990s his interest in compositions for a soloist and orchestra was directed towards the symphony.

This concerto calls for a virtuosic pianist who leads the orchestra to full force, starting from the first frenetic opening bars. The rapid first movement generates an exciting exchange between swift scalar passages and energetic chordal sonorities. A brief cadenza appears at the mid-point and segues to the final build-up. The second movement is much more subdued: sustained sonorities provide the harmonic background to the predominately homophonic piano writing. An adagio introduction gives way to a rapid-fire toccata that is designed as a series of dynamic and textural crescendos. The soloist's brief cadenza near the end of the movement ultimately evolves to an astonishing passage of cluster chords. The finale is quite restrained in character. Sustained strings provide harmonic support for the pianist's expressive and emotionally charged material.

■ The First Piano Concerto was written as a commission from the Helsinki Festival. It was premiered on 29 August 1990. Roland Pöntinen was the soloist and Dennis Russell Davies conducted the Finnish Radio Symphony Orchestra.



Concerto for Piano and String Orchestra (Piano Concerto No. 2) (2001–02)

ca 29 minutes

solo piano and 20 strings (6-5-4-3-2)

I 1/4 = 132 • II 1/4 = 72 • III 1/4 = 60

The powerful, evocative Piano Concerto No. 2 was an immediate success upon its first hearing in 2003. Characterized by passionate energy and profound emotion, it contains some of the most moving themes in all Aho. 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”. The first movement, a brisk allegro in sonata form, opens with a fiery series of tremolo, trill and scalar gestures and eventually subsides on a chorale passage generating the calm and beautiful second theme. The slow middle movement displays a series of chordal sonorities played by the solo piano. The finale opens with much blaze and energy and reaches an explosive breaking point giving way to the only solo cadenza. The tranquillo section is a series of beautiful harmonies played by the strings, until the fiery opening is recalled, shattering the serenity and bringing the work to a thrilling conclusion.

■ The Second Piano Concerto was written as a commission from the Mänttä Music Festival and premiered on 20 June 2003. Antti Siirala was the piano soloist and Osmo Vänskä conducted the strings of the Lahti Symphony Orchestra.

One of the most impressive recent piano concertos

Some things are always worth waiting for. This is one of the most impressive piano concertos produced in recent years, not only in Finland but anywhere in the world. ...It is a work full of dynamic contrasts: a wildly intensive virtuoso piece in which the boisterous energy is tempered by oases of calm of fabulous beauty. *Aamulehti*, 1 July 2003



Tuba Concerto (2000–01)

ca 29 minutes

solo tuba and orchestra: 3333/4330.barhn/timp.perc/hp/str

I *Andante* • II *Allegro* – *Cadenza* • III *Larghetto* – *Presto* – *Tempo I*

Aho's association with the Lahti Symphony Orchestra has been of enormous significance for many of his works. Much like the eighteenth-century court composer, he has been able to compose with certain performers and a unique orchestral sound in mind. A vivid example of this fruitful relationship is his Tuba Concerto, a solo number in the grand style composed for Harri Lidsle. Instead of virtuosity, Aho emphasises the vocal, melodic aspect interspersed with dramatic musical gestures.

The *Andante* displays a beautiful, arch-like melodic figure that is expertly developed throughout the movement. The second movement, a scherzo, is a stunning example of Aho's skill at crafting tightly structured fast movements. Following a highly virtuosic cadenza, the movement ends calmly and mysteriously. The finale begins slowly in the lower register; the culmination of the gradual ascent heralds the middle *Presto* and an engaging dialogue between the woodwinds and soloist. The return to the opening tempo features a radiant orchestral texture.

■ The work was composed for Harri Lidsle, principal tuba player in the Lahti Symphony Orchestra. It was premiered on 10 August 2001 at the International Tuba and Euphonium Conference held in Lahti. Osmo Vänskä conducted the Lahti Symphony Orchestra and Lidsle was the soloist.

Broad spectrum of magnificent timbres

...The cleverly constructed build-ups and climaxes, the broad spectrum of magnificent timbres... All in all the new concerto is a fine addition to the very slender tuba repertoire, and tuba artists the world over will undoubtedly snap it up. I would be very surprised if it does not soon become one of their favourite works, alongside the Tuba Concerto by Vaughan Williams.

Etelä-Suomen Sanomat, 12 August 2001



Flute Concerto (2002)

ca 32 minutes

solo flute (also alto flute) and orchestra: 3322/323 I.barhn/2perc/hp/str

I *Misterioso, adagio* • II *Presto, leggiero – (attacca)* • III *Epilogue*

This is among the gentlest and most sensual music in all of Aho's oeuvre. He leaves wonderful room for the solo instrument and combines exotic, soaring, melodies with lush orchestral sonorities. The Flute Concerto began life as a song cycle in early 2002, when Aho was inspired by the poems by Tomas Tranströmer, but he soon realized that the musical material had greater potential as a concerto.

Two enchanting features characterize the first and the last movements. The first is the liberal use of glissandi by the flute and harp; the colour adds an attractive expressive quality to the plaintive, lyrical material. The second is the utilization of the C Alto flute: in the expansive first movement this is briefly deployed in the middle section. In the poignant *Epilogue*, however, it is used exclusively: its beautiful and unrestrained melody is accompanied by the strings. By contrast, the middle movement is a scherzo featuring attractive dialogue between the flute and the orchestra and the concerto's only cadenza.

■ Aho composed his Flute Concerto in 2002 and dedicated it to Sharon Bezaly and Robert von Bahr. The concerto was premiered on 27 November 2003 by the Lahti Symphony Orchestra, Sharon Bezaly and Osmo Vänskä. (BIS-CD-1499)

Most beautiful ever written

Kalevi Aho goes from clarity to clarity. His Flute Concerto is not merely one of the most beautiful works he has ever written; it is undoubtedly one of the most beautiful ever written by any Finnish composer. ... The tastefully-exploited solo instrument traces free-tonal lines of melody that sink straight to the bottom of the heart. *Hufvudstadsbladet*, 29 November 2003



Sharon Bezaly

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III

1 Epilogue *Andante*

Tronba 1 (in Do)

Tronba 2 (in Do)

Corno 1 (in Fa)

Corno 2 (in Fa)

Corno 3 (in Fa)

Harp

Tronbone 1

Tronbone 2

Tuba

Percussion 2

Harp

Epilogue J. S. Ma

Flauto solo

VI I

VI II

Viola

Violoncelli

Contrabbassi

[illegible][illegible][illegible]

Concerto for Bassoon and Orchestra (2004)

ca 37 minutes

solo bassoon and orchestra: 2222/3221/timp.perc/pf.cel/str

I *Andante* • II *Vivace* • III *Passacaglia (adagio)* e *cadenza (attacca)* • IV *Presto*

■ The Concerto for Bassoon and Orchestra was commissioned by the Helsinki Philharmonic Orchestra for a performance on 13 October 2005 with Bence Boganyi as soloist and John Storgårds as conductor.

Concerto for Contrabassoon and Orchestra (2004–05)

ca 38 minutes

solo contrabassoon and orchestra: 22.heck.2.asax.2/4230/timp.perc/pf/str

I *Mesto* • II *Presto* • III *Misterioso*

■ The Concerto for Contrabassoon and Orchestra was commissioned by contrabassoonist Lewis Lipnick to be premiered on 23 February 2006 with the Bergen Philharmonic Orchestra under the baton of Andrew Litton.

The Bassoon Concerto and Contrabassoon Concerto are both monumental works conceived on a large scale. Few concertos of any substance have so far been written for these instruments; Aho's aim was to place them on a par with any of the others more commonly featured as soloists and to make maximal use of their expressive potential. Like the many other concertos by Aho, these two are by nature symphonic and of robust form and give the orchestra plenty of importance to say.

The Contrabassoon Concerto is an extremely effective, engaging and beautiful piece. According to the commissioner Lewis Lipnick, it certainly takes the contrabassoon far, far beyond anything previously written for the instrument and will force both performers and bassoon manufacturers to re-think their approach to the contrabassoon, both in performance technique and acoustical design. Lipnick's impetus for the commission came when, in the National Symphony in Washington, he performed Aho's Symphony No. 9. He was immensely impressed by its musical depth and character and felt that the symphony was among the best 20th century orchestral works he had played in his 35-year tenure in the orchestra.

Concerto for Double Bass and Orchestra (2005)

■ The Concerto for Double Bass and Orchestra was written for a performance on 6 December 2005 with the Lahti Symphony Orchestra, Eero Munter as soloist and Jaakko Kuusisto as conductor.

Concerto for Clarinet and Orchestra (2005)

■ The Concerto for Clarinet and Orchestra was commissioned by Martin Fröst and funded by his 2003 Borletti-Buitoni Trust Award. The world premiere is scheduled for April 2006 at the Barbican Centre in London with Fröst and the BBC Symphony Orchestra conducted by Osmo Vänskä.

The Double Bass Concerto was composed with an eye to the Lahti Symphony Orchestra and its double bass player Eero Munter. The Clarinet Concerto was written for the Swedish soloist Martin Fröst, who decided to spend the award he received from the Borletti-Buitoni Trust on commissioning a concerto from Aho who, according to Fröst, “has a strong voice and something important to say as a composer.” The Borletti-Buitoni Trust has issued a CD ROM and an Audio CD introducing this interesting partnership (www.bbtrust.com).



Martin Fröst

© Mats Bäcker

OTHER ORCHESTRAL WORKS

Silence (*Hiljaisuus*) (1982)

ca 5 minutes

2afl.2ca.32/4330/hp/org/str

Lasting only five minutes, Aho's intensive *Silence* is his shortest orchestral composition to date. Right from the start he viewed it as an introduction to his Violin Concerto, completed a year earlier – in fact, he has said that the concerto can be performed after it without a pause.

Silence begins in a mysterious atmosphere with soft, static sheets of sound. The serenity of the beautifully blended strings and woodwind is shattered with the brass and organ playing fortissimo statements of short motives. The opening static calmness returns but the effect of the violent outbursts is too great to bear and the music disintegrates into emptiness.

■ *Silence* was written in 1982 as a commission from the Finnish Broadcasting Association. It was premiered on 23 December 1982 by the Finnish Radio Symphony Orchestra conducted by Leif Segerstam. (BIS-CD-396)

Rejoicing of the Deep Waters (*Syvien vesien juhla*) (1995)

Fantasy for Orchestra

ca 11 minutes

33.asax.33/4331/timp.perc/str

This short work is one of Aho's most dramatically intense pieces. Holding the listener tightly in its grip from start to finish, it is a perfect concert opener. The impassioned outer sections are characterized by aggressive statements from the brass, woodwind and string families; the percussion, the potential of which is always fully exploited by Aho, is extensively used to reinforce vital sonorities and syncopated rhythms.

The inspiration for this work comes from Aho's opera *Before We All Have Drowned*, in which the term "drowning" ultimately becomes a metaphor for spiritual drowning when individuals lose the ability to love one another. In the eighth scene of the opera the main characters listen to an excerpt from a record entitled *Rejoicing of the Deep Waters*; the music is a small portion from the present composition.

■ The work was written for the ninetieth anniversary of Lahti and premiered on 1 November 1995. Osmo Vänskä conducted the Lahti Symphony Orchestra. (BIS-CD-856)

Fascinating work by Aho at the Proms

...Rejoicing of the Deep Waters by the Finnish composer Kalevi Aho made a strong impact of its own, surging implacably in storm-tossed textures and in raging waves of sound. *The Daily Telegraph*, 20 August 1998

Grippingly serious

...Equally serious, grippingly so. A noisy, active work with a lot for the low brass, fantastically interwoven parts everywhere, and monumental propulsion. *Fanfare*, November/December 1997

Rejoicing of the Deep Waters
 Syvien vesien juhla
Fantasy for orchestra

KALEVI AHO (1995)

This image shows a page from a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged in a traditional orchestral layout, with woodwinds and brass in the upper half, and strings in the lower half. The instruments listed on the left include Flauto I, Flauti II,III, Oboi I,II, Corno Inglese, Clarinetto piccolo, Clarinetti I,II, Saxophone alto, Fagotti I,II, Contrafagotto, Tromba I, Trombe II,III, Corni I,II, Corni III,IV, Tromboni I,II, Trombone III, Tuba, Timpani, Water gong, Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The score includes dynamic markings such as *ff* (fortissimo), *f* (forte), and *pp* (pianissimo), as well as articulation like *pizz* (pizzicato) and *arco* (arco). The notation includes various musical symbols like notes, rests, and slurs, indicating a complex musical piece.



Symphonic Dances

Hommage à Uuno Klami (2001)

Third Act to Uuno Klami's ballet *Whirls* (Pyörteitä)

(can also be performed as a concert version)

ca 29 minutes

3333/4331/timp.3perc/hp/pf.cel/str

I Prelude • II Return of the Flames and Dance • III Grotesque Dance • IV Dance of the Winds and Fires

Of all the works by Aho, this has won most international acclaim. The recording of it has received a number of press awards and it has been praised as one of Aho's most magnificent scores. The idea for it came from the Finnish National Opera, which commissioned Aho to complete Uuno Klami's ballet *Whirls* by adding a third act. Although it does retain some of Klami's motives, it is for the most part entirely Aho's own composition. It is a highly enjoyable proof of his talent in painting lush, lavish, late-Romantic colours.

The *Prelude* is distinguished by its numerous quotations from the first two acts. The *Return of the Flames and Dance* proceeds with breathtaking energy and culminates in a wild dance. Central to the third act is the smith Ilmarinen, a character from the Finnish national epic, the *Kalevala*. In *Grotesque Dance* he enters a magical forest, amidst an awakening of different forest animals and spirits. In the *Dance of the Winds and Fires*, he builds a fire that creates the Sampo (a mythical object from the *Kalevala*). The four winds stoke the fire and lead to the brilliant build-up of the north wind. The character of the music changes abruptly in the coda, where Aho represents the idea of the Sampo as a symbol of youth and love with a heavenly, slow chorale-like passage for the violas and cellos.

■ The Symphonic Dances were commissioned by the Finnish National Opera and premiered on 6 December 2001 by Osmo Vänskä and the Lahti Symphony Orchestra. (BIS-CD-1336)

Simply phenomenal

The Symphonic Dances are absolute masterpieces... a sample card of Aho's great genius... Evocative and magnificent. *Svenska Dagbladet*, 2 April 2004

...The Symphonic Dances are simply phenomenal. ...The work has four movements, glitteringly scored for large orchestra, and it culminates in an "all stops out" Dance of the Winds and Fires that goes far toward establishing Aho's claim to be considered one of the greatest currently active writers for orchestra. If you like big, colorful, late-Romantic music with real rhythm and drive, then you will find this disc totally thrilling... If there's any justice in the universe, this work will be performed everywhere. *Classics Today*, March 2004

...An extraordinary achievement. A magical fusion of Klami's own language, coloured and re-fracted through Aho's compositional mind. ...Aho is a born colourist and orchestral painter who also happens to write with astonishing facility. *MusicWeb*, August 2004

Hommage à Uuno Klami

Symphonic Dances

I Prelude

Kalevi Aho (2001)

Maestoso ♩ = 66

The musical score is arranged in three systems. The first system includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Cor Anglais, Clarinets 1 & 2, Bassoon, and Contrabass. The second system includes Trumpets 1, 2, & 3, Cor, Trombones 1, 2, & 3, and Tuba. The third system includes Timpani, I and II Campanelli, III Piatto sospeso, Cello, and Arpa. The bottom system includes Violins I & II, Viola, Violoncello, and Contrabasso. The score features various musical notations including dynamics (p, f, sf, ff), articulation (accents, staccato), and performance instructions (pizz., f. pizz.). The tempo is marked 'Maestoso' with a quarter note equal to 66 beats per minute.

Maestoso ♩ = 66

Maestoso ♩ = 66

[illegible]

Louhi (2002)

Poem for Youth Orchestra
ca 12 minutes
3332/3321/timp.2perc/hp/str

Aho composed this for the Espoo Music Institute, and his aim was a work that was not too difficult but that would nevertheless be rewarding and suitably challenging for all the players. It is simpler in texture and rhythms than his previous orchestral works. Originally, *Louhi* was to have been bright and optimistic, but it ended up more in the nature of a requiem. Interestingly, the rather dour and dramatic nature of the work is more than anything else reflective of Aho's pessimistic mood during the war in Iraq.

Though only moderately difficult for young players, the orchestration sounds as rich as ever. The twelve-minute work is in rondo form. The refrain is an aggressive dramatic landscape that features a recurring marcato figure on the strings along with rapid scalar passages. By contrast, the other episodes are slightly faster and contain highly lyrical material.

■ Louhi was commissioned by the Espoo Music Institute and premiered on 13 November 2003 by Markus Lehtinen and the Tapiola Youth Symphony. They have also recorded it (Alba ABCD 202).

Powerful and dramatic

It's a powerful symphonic essay, dark and dramatic, rising from reflections to a central climax and dying away in bleak despair. *Finnish Music Quarterly*, No.1, 2005



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WORKS FOR VOICE AND ORCHESTRA

Pergamon (1990)

ca 12 minutes

4 reciters; 4444/4550/4perc/el.organ/str (12 vl, 6 vla, 6 vlc, 6 db)

Text from *Die Ästhetik des Widerstands* (The Aesthetics of Resistance) by Peter Weiss (Ger/Greek/Fin/Swe)

Here Aho again uses the space to form a holistic work of art. Written for four orchestral groups, four narrators and organ, *Pergamon* exploits the architecture and acoustics of the Helsinki University Hall to generate sound from different angles. Each narrator recites the same text simultaneously in one of four languages – German, Ancient Greek, Finnish and Swedish.

The uncompromising harmonic language of *Pergamon* places it among Aho's most challenging orchestral scores. Extremely dissonant clusters pervade the work and forge layers of sound masses that interact with each other. Violent outbursts and enlarged orchestral textures build up to devastating climaxes that capture well the images of war from Weiss' text. The brief coda is noteworthy for its minimal use of text and the plaintive melodic passage by the solo bassoon – the only moment in the piece where a prolonged melody can be heard.

■ *Pergamon* was commissioned by the University of Helsinki for its 350th anniversary and premiered on 9 September 1990. Heljä Angervo-Karttunen, Walton Grönroos, Matti Lehtinen and Eeva-Liisa Saarinen were the reciters; Ulf Söderblom conducted the Helsinki Philharmonic Orchestra. *Pergamon* has been recorded by the Lahti Symphony Orchestra under Osmo Vänskä; the reciters were Lilli Paasikivi, Eeva-Liisa Saarinen, Tom Nyman and Matti Lehtinen, and the organist was Pauli Pietiläinen (BIS CD-646).



Three Monologues of Bertrand (1998) from the opera *The Age of Dreams* (*Aika ja uni*)

ca 13 minutes

Text by Paavo Rintala and Kalevi Aho (in Finnish)

solo baritone and orchestra: 32.heck.33/4331/4perc/hp/pf/str

I *Olen lukenut loppuun, mitä kirjoittaa aika* (*I Have Read to the End All that Time Writes*)

II *Kristuksella on vielä aikaa todistaa ylösnousemuksensa* (*Christ Still Has Time to Prove His Resurrection*)

III *Totuus muuttuu valheeksi, valhe totuudeksi* (*Truth Turns Into a Lie, Lie into Truth*)

In 1996, as part of its anticipated millennium celebrations, the Savonlinna Opera Festival commissioned an opera trilogy entitled *The Age of Dreams*. Three composers, Kalevi Aho, Olli Kortekangas and Herman Rechberger, and one librettist, Paavo Rintala, were selected for the massive project. Although all three operas were meant to be heard successively on a single occasion, the idea was that each could also be performed on its own.

In order to tie the three operas together, Aho was also asked to compose a series of connecting monologues for baritone and orchestra. He decided to create them in a manner similar to the operas – i.e., they can be performed either within the *Age of Dreams* or separately.

■ The Three Monologues were commissioned by the Savonlinna Opera Festival and first premiered along with Aho's *The Book of Secrets* (part three of *The Age of Dreams*) on 15 July 2000. Jorma Hynninen, then Artistic Director of the Savonlinna Opera Festival, was the soloist.



Herman Rechberger, Jorma Hynninen, Olli Kortekangas and Kalevi Aho

© Matti Kolho

Chinese Songs (1997)

ca 20 minutes

soprano and orchestra: 2221/2211/perc/hp/str

(available also as a version for voice and piano)

Text: Old Chinese poems (translated into Finnish by Pertti Nieminen)

I *Punainen aurinko* (The Red Sun)

II *Miten taipuisa* (How Pliant)

III *Kultainen lintuhiusneula* (The Golden Bird's Hair Brooch)

IV *Yöllä, aivan päihdyksissä* (At Night, Intoxicated)

V *Syksyn tuuli* (Autumn Wind)

VI *Lumen keskellä kevään viesti* (A Message of Spring Amid the Snow)

This work reveals Aho the sensual lyricist. The texts are a cycle of Chinese love songs by three poets, one male (Li Yü) and two female (Cho Wen-chün and Li Ch'iang-chao), the oldest of which dates as far back as the third century AD. Aho was attracted to the poems primarily for the simultaneous, contrasting moods that underlie the texts; for instance, the radiance of life combined with the solitude and darkness of depression.

According to Aho, the 20-minute work aspires to “the intolerable lightness of life and existence” – a phrase that captures perfectly the delicacy and passion charged in each song. The first reflects the underlying Oriental aesthetics, and the second is marked by dazzling vocal splendour. The underlying mood becomes gradually darker and the orchestral colours grow more sombre with each successive song. However, the sixth song, *A Message of Spring Amid the Snow*, ends in a mood of heavenly bliss.

■ The Chinese Songs were commissioned by the town of Forssa, Aho's birthplace, as part of a concert to mark its 150th anniversary. They were premiered on 26 November 1997 by Tiina Vahevaara and the Turku Philharmonic Orchestra conducted by Hannu Norjanen. Vahevaara and the Lahti Symphony Orchestra have recorded the work under Osmo Vänskä (BIS-CD-1066).

Beautiful set of love-songs

A beautiful set of six ancient Chinese love-songs. Grouped in three pairs, the mood gradually becomes darker from the initial radiance until the sixth finds a new light. *Gramophone, December 2000*

This work deserves to be performed again and again. It is one of the most sublime and most delicate works ever written by Aho, and he has cleverly succeeded in catching the light butterfly-wing impression of Chinese poetry more than 1500 years old. Seldom has Aho's orchestra sounded so translucent and dainty. *Hufvudstadsbladet, 2 March 1998*

It is easy to forecast a brilliant future for this vocal suite. It stands in the same class as Richard Strauss (*Vier letzte Lieder*) and Sibelius (*Luonnotar*)... *Turun Sanomat, 28 November 1997*

Chinese Songs

Kiinalaisia lauluja

II Miten taipuisa

KALEVI AHO (1997)

rit. ----- $\text{♩} = 66$ ----- poco rit. -----

Fl. piccolo

Flauto

Oboe I

Oboe II

Clarinetto

Basso Clarinetto

Tromba I

Tromba II

Vibrafono

Arpa

Vocal

Violino I

Violino II

Viola

Violoncello

Contrabbasso

p

p

con sord. *pp*

p dolcissimo

poco rit.

Mi - ten tai - pui - sa, tai - pui - sa on bam - bu - va - pa,

pp

pp

pp

pp

pp

pp

pp

2'50''

6 *a tempo*

Fl. picc. *pp*

Fl. *p*

I *dolce* *p* *mp* *5:4*

Ob. II

Cl. *p* *pp* *b \flat*

Basso Cl.

I *4:3*

Tr. *con sord.* *ppp*

II

Vibr. *p* *3:2* *5* *b \flat*

Arpa

Voc. *a tempo* *p* *mf*
ka-lan pyrs - tō not - ke - a, not - ke - a. Mi-hin

VI. I *pp* *p*

VI. II

Vla. *p*

Vlc. *p*

Cb. *p*

ORCHESTRATIONS

Uuno Klami: Pyörteitä (Whirls), Act One (orchestrated by Kalevi Aho in 1988)

ca 31 minutes

3333/4331/timp.3perc/hp.pf(cel)/str

I *Prélude à la Fanfare* • II *The Flames Awake* • III *Fire Dance No. 1* • IV *War Dance* •
V *The Return of the Flames (Fire Dance No. 2)* • VI *Water Dance (Song of the Waves)* •
VII *The Return of the Flames (Fire Dance No. 3)* • VIII *The Slaves' Dance*

In the 1950s Uuno Klami (1900–1961) started to work on a ballet featuring characters from the Kalevala. Three acts were planned for the projected 150-minute composition. In the end, act one remained as a rehearsal score and act two was finished and orchestrated. Act three, however, was never written (See: *Symphonic Dances*). In 1985 Kalevi Aho was entrusted with the task of writing the first act of the ballet.

Aho decided early on to adopt a larger orchestra than Klami's – notably, to add a number of percussion instruments. While wanting to do justice to Klami's vision, he did not wish to be a slave to his particular approach. The opening four dances culminate with the *War Dance* and are followed by the lyrical interlude of dances five and six. The concluding two dances constitute the last part of this wonderfully scored work.

■ Aho's orchestration of act one of Klami's Whirls was premiered on 19 August 1988. Jacques Mercier conducted the Turku Philharmonic Orchestra. The work has been recorded by the Lahti Symphony Orchestra and Osmo Vänskä. (BIS-CD-696)



Modest Mussorgsky: Songs and Dances of Death

(orchestrated by Kalevi Aho in 1984)

ca 20 minutes

Text: A Golenishchev-Kutuzov (in Russian)

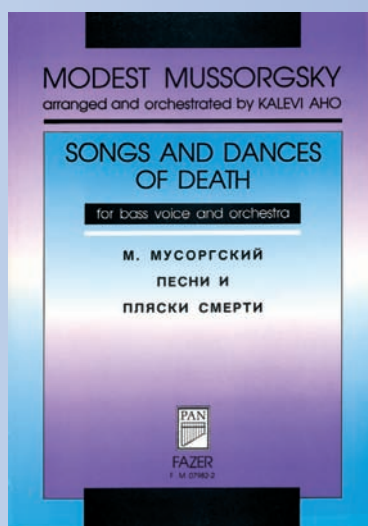
bass voice and orchestra: 2322/3231.barhn / timp.2perc/hp/str

I *Kolibel'naja* (Lullaby) • II *Serenada* (Serenade) • III *Trepak* • IV *Polkovodeč* (The Field Marshal)

Aho's arrangement for bass and orchestra of Mussorgsky's famous cycle of four songs was a commission in 1984 from Martti Talvela. In using a version transposed lower than the original, Aho's primary objective was not only to be as faithful as possible to the mood of the cycle and the emotional drama of each song, but to also explore and develop any orchestral colours not found in other arrangements. For instance, the first and last songs are in A flat minor – a key almost totally lacking in resonance from any open strings and thus enhancing the dark mood of the songs, a feature that Aho exploits to great effect.

Each successive song grows in intensity – the first song depicts a mother by the cradle of her sick infant while the last describes the aftermath of a battle when Death arrives on a horse to pronounce victory because the dead are doomed never to be resurrected. Each of the songs has a bipartite design, a feature that is also captured by Aho's arrangement: part one sets the scene, while in part two Death arrives to claim his victory.

■ Aho's orchestrated arrangement was commissioned by Martti Talvela and premiered on 1 October 1984 with the Minneapolis Symphony Orchestra and Sir Neville Marriner. It has been recorded by Matti Salminen, the Lahti Symphony Orchestra and Osmo Vänskä (BIS-CD-1186).



Powerful and colorful orchestration

A powerful and colorful orchestration that comes into direct competition with the one by Shostakovich. *American Record Guide*, 2003

4. The Field Marshal

4. ПОЛКОВОДЕЦ

Vivo, alla guerra

LIST OF WORKS

Unless otherwise mentioned, all works are published/distributed by Fennica Gehrman

Stage Works

Avain / Der Schlüssel (The Key) (1978–79)

Dramatic monologue for baritone and chamber orchestra:

1111/2000+bhn/01/piano/str (10111)

Libretto: Juha Mannerkorpi (Fin/Ger)

1 h 35'

Hyönteiselämä (Insect Life) (1985–87)

Opera in two acts

soloists, male choir, female choir, tape and orchestra:

32+heck.33+asax/4331+1bhn/13/2/str

Libretto: K. Aho after the play by Karel and Josef Čapek (Fin)

2 h 15'

Ennen kuin me kaikki olemme hukkuneet / Bevor wir alle ertrunken sind (Before We All Have Drowned) (1995/1999)

Opera in two acts

9 singing roles and orchestra: 11+heck.22+asax/2111/11/str (86543)

Libretto: K. Aho after J. Mannerkorpi (Fin/Ger)

2 h 10'

Salaisuuksien kirja (The Book of Secrets) (1998)

Opera in one act and four scenes

soloists, mixed choir and orchestra: 32+heck.33/4331/04/1/hp.cel/str

Libretto: Paavo Rintala and K. Aho (Fin)

1 h 14'

Orchestral Works

Symphony No. 1 (1969)

2222/2220/011/1/str

28'

Symphony No. 2 (1970/95)

3343/6431/12/str

22'

Symphony No. 3 (1971–73)

See: Works for Solo Instrument and Orchestra

Symphony No. 4 (1972–73)

3233/6431/12/str

45'

Symphony No. 5 (1975–76)

3333+1tensax.1asax/6431/1.3-4/1/cel/str

29'

Chamber Symphony No. 1 (1976)

string orchestra: 65432

13'

Symphony No. 6 (1979–80)

43+heck.44/4332+bhn/12/str

34'

Silence / Hiljaisuus (1982)

2(af1)2(ca)32/4330/1/organ/str

5'

Fanfare for YS / Fanfaari YS:lle (1986)

brass ensemble (4421)

2'

manuscript

Symphony No. 7 ("Insect Symphony") (1988)

3333+asax/433(+4)+bhn/13/2/str

46'

Paloheimo-fanfaari / Paloheimo Fanfare (1989)

2222/4220/02/str

2'

manuscript

Pergamon (1990)

4 reciters+4444/4550/04/organ/str (12 vl, 6 vla, 6 vlc, 6 db)

Text: Peter Weiss (Ger/Greek/Fin/Sw)

12'

Chamber Symphony No. 2 (1991–92)

string orchestra: 65432

19'

Symphony No. 8 (1993)

See: Works for Solo Instrument and Orchestra

Symphony No. 9 (1993–94)

See: Works for Solo Instrument and Orchestra

Rejoicing of the Deep Waters / Syvien vesien juhla (1995)

3333+asax/4331/11/str

11'

Three Wild Pieces for Junior Strings / Kolme hurjaa kappaletta lapsijousille (1995)

5'

manuscript

Chamber Symphony No. 3 (1995–96)

See: Works for Solo Instrument and Orchestra

... Freezing Were the Restless Waters / ... Jäättyivät umpeen levottomat vedet (1995)

(1st movement of Chamber Symphony No. 3)

string orchestra

9'

Symphony No. 10 (1996)

3333+asax/4331+bhn/12/1/str

47'

Mio (1996)

Cancan for orchestra

2'

manuscript

Ad astra (1997)

Fanfare for brass ensemble

0'30"

manuscript

Symphony No. 11 (1997–98)

See: Works for Solo Instrument and Orchestra

Tristia (1999)

Fantasy for symphonic band

3343/4/433/00011/2

11'

manuscript

Symphonic Dances. Hommage à Uuno Klami (2001)

composed as Act III for the ballet Whirls

3333/4331/13/1/pf.cel/str

29'

Nyt ylös sieluni (2001)

for orchestra after a Finnish folk chorale

222(in A)2/32(in C)21/1/str

7'

manuscript

Päivä nyt ehtii ehtoollen (2002)

for orchestra after a Finnish folk chorale

2222/3221/str

5'

manuscript

Symphony No. 12 ("Luosto") (2002-03)

for symphony orchestra (4444/4221/11/str), chamber orchestra (111.asax.11/1000/str 33221), 10 musicians (2hn, 2tpt, 2tbn, 4perc) and 2 soloists (soprano and tenor)
52'

Louhi (2003)

Poem for youth orchestra
3332/3321/12/1/str
12'

Symphony No. 13 ("Symphonic Characterizations") (2003)

33+heck.33+asax./4431/timp.3perc/hp/pf.cel/str
42'

Works for Solo Instrument(s) and Orchestra**Symphony No. 3 (1971-73)**

(Sinfonia concertante No. 1)
solo violin+3233/4431/13/str
38'

Violin Concerto (1981)

solo violin+3333/3330+bhn/11/1/str
28'

Concerto for Cello and Orchestra (1983-84)

solo cello+accord.mand.asax.tba.perc and orchestra:
2232/2210+bhn/11/1/org.cel/str
30'

Piano Concerto No. 1 (1988-89)

solo piano+43+heck.43/4331+bhn/13/1/str
32'

Symphony No. 8 (1993)

for organ and orchestra: 3333/4331+bhn/13/1/str
50'

Symphony No. 9 (1993-94)

(Sinfonia concertante No. 2)
solo trombone+2222+sax/2211+bhn/11/cemb.cel/str
32'

Chamber Symphony No. 3 (1995-96)

alto saxophone+20 strings
30'

Symphony No. 11 (1997-98)

6 solo perc+22+heck.22/3221+bhn/str
32'

Tuba Concerto (2000-01)

solo tuba+3333/4330+bhn/11/1/str
29'

Concerto for Piano and String Orchestra (Piano Concerto No. 2) (2001-02)

solo piano+20 strings (6-5-4-3-2)
29'

Flute Concerto (2002)

solo flute (also afl)+3322/3231+bhn/02/1/str
32'

Double Cello Concerto (Concerto for Two Cellos and Orchestra) (2003)

two solo cellos+3333/3221/13/1/str
20'

Concerto for Bassoon and Orchestra (2004)

solo bassoon+2222/3221/11/pf.cel/str
37'

Concerto for Contrabassoon and Orchestra (2004-05)

solo contrabassoon+22.heck.2.asax.2/4230/timp.perc/pf/str
38'

Concerto for Double Bass and Orchestra (2005)

solo double bass and orchestra

Concerto for Clarinet and Orchestra (2005)

solo clarinet and orchestra

Chamber Works**String Quartet No. 2 (1970)**

16'
manuscript

String Quartet No. 3 (1971)

22'

Quintet for Oboe and String Quartet (1973)

30'
Publisher: LUSES

Prelude, Toccata and Postlude (1974)

cello and piano
10'
Publisher: Novello

Quintet for Bassoon and String Quartet (1977)

36'

Quintet for Flute, Oboe, Violin, Viola and Cello (1977)

16'

Theme and Five Marital Canons for Katariina and Hannu Heikinheimo (1979)

undefined duo
manuscript

Quartet for Flute, Alto Saxophone, Guitar and Percussion (1982)

22'
manuscript

Hämärän laulu (Das Lied der Dämmerung) (1984)

violin and harp (an arrangement of the final lullaby of the Violin Concerto)
4'

Sonata for Oboe and Piano (1984-85)

25'
Publisher: Novello

Quartetto piccolo (1989)

3 violins and cello (or string quartet), composed for child performers, also an arrangement for string orchestra
manuscript

Nuppu (1991)

flute and piano
2'

Halla (1992)

violin and piano
10'
manuscript

Quintet for Alto Saxophone, Bassoon, Viola, Cello and Double Bass (1994)

35'

Epilogue (1998)

trombone and organ
5'

Seven Inventions and Postlude (1986/1998)

oboe and piano
15'

Kimasen lento (1998)

string quartet
2'
manuscript

Quintet for Clarinet and String Quartet (1998)

33'

Ballade for Flute, Bassoon, Violoncello and Piano (1999)

12'

Three Tangos (1999)

violin, guitar, double bass, accordion and piano (also version for 2 violins, cello, double bass, accordion and piano)

11'

*manuscript***Quintet for Flute, Violin, Two Violas and Cello (2000)**

32'

Five Bagatelles (2000)

flute, cello and piano

*Publisher: Modus Music***Lamento (2001)**

2 violins (also a version for 2 violas)

5'

*Publisher: Modus Music***A Song of Earth / Laulu maasta (2002)**

violin, oboe and organ

4'

*manuscript***Golden Is the Time of Childhood / Verraton on aika lapsuuden**

Arrangement of a melody from 1960 for two violins and viola

4'

*manuscript***Before Night / Ennen yötä (2003)**

Fantasy for double bass and percussion

Duration: 7'

manuscript

Works for Solo Instrument

Three Little Piano Pieces (1971)

5'

*manuscript***Sonata for Violin (1973)**

22'

Wedding Mach I & II (1973/76)

organ

2'+2'

*manuscript***Solo I (1975)**

violin

8'

*Publisher: Novello***Ludus Solemnis (1978)**

organ

7'

*manuscript***Piano Sonata (1980)**

15'

In memoriam (1980)

organ

7'

*manuscript***Two Easy Piano Pieces for Children (1983)**

2'

*Publisher: Modus Music***Sonata for Accordion No. 1 (1984/1989)**(also version for 2 accordions) & **No. 2 "Black Birds" (1990)**

27'+22'

*Publisher: Modus Music***Three Melodies for 1–4 Kanteles (1984)**

6'

*manuscript***Solo II (1985)**

piano

10'

*Publisher: Novello***Solo III (1990–91)**

flute

13'

*Publisher: Novello***Sonatine for Piano (1993)**

for child performers (also version for 2 pianos)

6'

*Publisher: Modus Music***Three Interludes for Organ (1993)**

solo version of the Interludes in the Symphony No. 8

16'

Solo IV (1997)

cello

10'

Solo V (1999)

bassoon

10'

Solo VI (1999)

double bass

11'

Wedding Music (Hääsoitto) (1999)

organ

*manuscript***Solo VII (2000)**

trumpet

More Heat! / Lisää löylyä! (2001)

Fanfare for a tuba sauna stove and a person throwing water on the stones

0'30"

*manuscript***Nocturne (2002)**

flute

4'

*Publisher: Modus Music***Solo VIII (2003)**

euphonium

9'

Vocal and Choral Works

Lasimaalaus (Stained Glass) (1975)

female choir

Text: Aila Meriluoto (Fin)

6'

Kolme laulua elämästä (Three Songs about Life) (1977)

tenor and piano

Text: Raimo Lehmonen (Fin)

15'

*manuscript***Hiljaisuus (Silence) (1978)**

mixed choir

Text: Otto Manninen (Fin)

4'

*manuscript***Sheherazade (1978)**

mixed choir

Text: Otto Manninen (Fin)

4'

manuscript

Ilmarin kehtolaulu (Ilmari's Lullaby) (1979)

voice and piano (also a version for string quartet without voice)

Text: K.Aho (Fin)

2'

manuscript

Kyynikon paratiisi (A Cynic's Paradise) (1991)

tenor and ensemble (also a version for tenor and piano)

Text: Esko-Pekka Tiitinen (Fin)

5'

manuscript

Hyvät ystävät (Dear Friends) (1992)

Arrangement of the welcoming speech in dramatic monologue

Avain (The Key)

baritone and orchestra: 1picc. 1ca. 1bcl.2/3221+bhn/11/pf/str

5'

Veet välkky taas (The Waters Shimmer Once More) (1992)

male choir

Text: Viljo Kojo (Fin)

8'

Publisher: The Polytech Choir Patrons' Association

Mysterio (1994)

female choir

Text: Maritza Núñez (Fin. by P.Saaritsa)

6'

manuscript

Ilo ja epäsymmetria (Joy and Asymmetry) (1996)

mixed choir

Text: Mirkka Rekola (Fin)

12'

Otetaanpa miehestä mittaa (Measuring Up) (1997)

baritone, male choir, orchestra/piano

Text: Harri Laukkanen (Fin)

2'

manuscript

Kiinalaisia lauluja (Chinese Songs) (1997)

soprano and orchestra: 2221/2211/01/1/str

(also available as piano version)

Text: Chinese poems (Fin. by P.Nieminen)

20'

Kolme Bertrandin monologia (Three Monologues of Bertrand) (1998)

solo baritone and orchestra: 32+heck.33/4331/04/1/pf/str

Libretto: Paavo Rintala and K.Aho (Fin)

13'

Rakkaus on musta leijona (Love Is a Black Lion) (2003)

four female voices

Text: Mawlana Rumi (Fin. by J. Hämeen-Anttila)

4'

Works for the Screen**Pieni tarina syylisyydestä (2004)**

Music for a film directed by Ilmari Aho

2111/4000/02/1/str (min. 7-6-5-4-3)

15'

manuscript

Selected Orchestrations, Arrangements and Other Works

For a complete list see www.fimic.fi (contemporary music/composers)

Modest Mussorgsky: Songs and Dances of Death (orch. 1988)

solo bass+2322/3231+bhn/12/1/str

20'

Uuno Klami: Act I from the ballet Pyörteitä (Whirls) (orch. 1988)

3333/4331/13/1/cel.pf/str

31'

Matti Rautio: Divertimento No. 2 (orch. 1990)

solo cello+2122/2221/01/str

Uuno Klami: Kehtolaulu Lemminkäiselle (Lullaby for Lemminkäinen) (arr. 1995)

from the Kalevala Suite

violin and organ

4'

Erik Tulindberg: 6 String Quartets (1780's; ed. and compl. 1995)

total duration: 2 h

Jean Sibelius: Karelia (reconstructed and compl. 1997)

soloists and orchestra

Publisher: Breitkopf & Härtel

Yrjö Kilpinen: Lakeus (orch. 1998)

solo baritone and small orchestra

Text: V.A. Koskenniemi (in Finnish)

13'

KALEVI AHO: Orchestral Works

CD sampler

1. Symphony No. 1 2nd movement: Allegretto (excerpt) 3:17 BIS-CD-396	11. Concerto for Cello and Orchestra 2nd movement (excerpt) 3:19 BIS-CD-706
2. Symphony No. 2 (in one movement; excerpt) 3:53 BIS-CD-936	12. Flute Concerto 3rd movement: Epilogue (& lead-in) 7:25 BIS-CD-1499
3. Symphony No. 3 1st movement: Andante (cadenza) (excerpt) 3:10 BIS-CD-1186	13. Silence (excerpt) 1:41 BIS-CD-396
4. Symphony No. 4 3rd movement (Lento) (excerpt) 7:04 BIS-CD-1066	14. Rejoicing of the Deep Waters (excerpt) 2:03 BIS-CD-856
5. Symphony No. 7 4th movement: The Grasshoppers 6:20 BIS-CD-936	15. Symphonic Dances. Hommage à Uuno Klami 1st movement : Prelude 3:24 BIS-CD-1336
6. Symphony No. 8 Epilogue 4:25 BIS-CD-646	16. Pergamon (excerpt) 1:36 BIS-CD-646
7. Symphony No. 9 1st movement (excerpt) 3:55 BIS-CD-706	17. Chinese Songs (Kiinalaisia lauluja) No. 2: How Pliant (Miten taipuisa) 2:30 BIS-CD-1066
8. Symphony No. 10 3rd movement: Adagio (excerpt) 5:07 BIS-CD-856	18. Modest Mussorgsky: Songs and Dances of Death (orchestrated by Aho) No. 4: The Field Marshal 5:44 BIS-CD-1186
9. Symphony No. 11 1st movement (excerpt) 2:50 BIS-CD-1336	[70:07]
10. Violin Concerto 3rd movement: Tempo di valse (excerpt) 2:22 BIS-CD-396	



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