Erkki Salmenhaara

Symphony No. 2

1963, rev. 1966

Music Finland

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Erkki Salmenhaara

Sinfonia 2

YLEISRADIO

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Ilkka Oramolle,
suomalaisen musiikin
tutkijalle
toiveikkaana
Tekijä 13/1/67

YLEISRADION PALKINTO

RUNDRADIONS PRIS

FINNISH BROADCASTING COMPANY'S AWARD

PREIS DES FINNISCHEN RUNDFUNKS

1966

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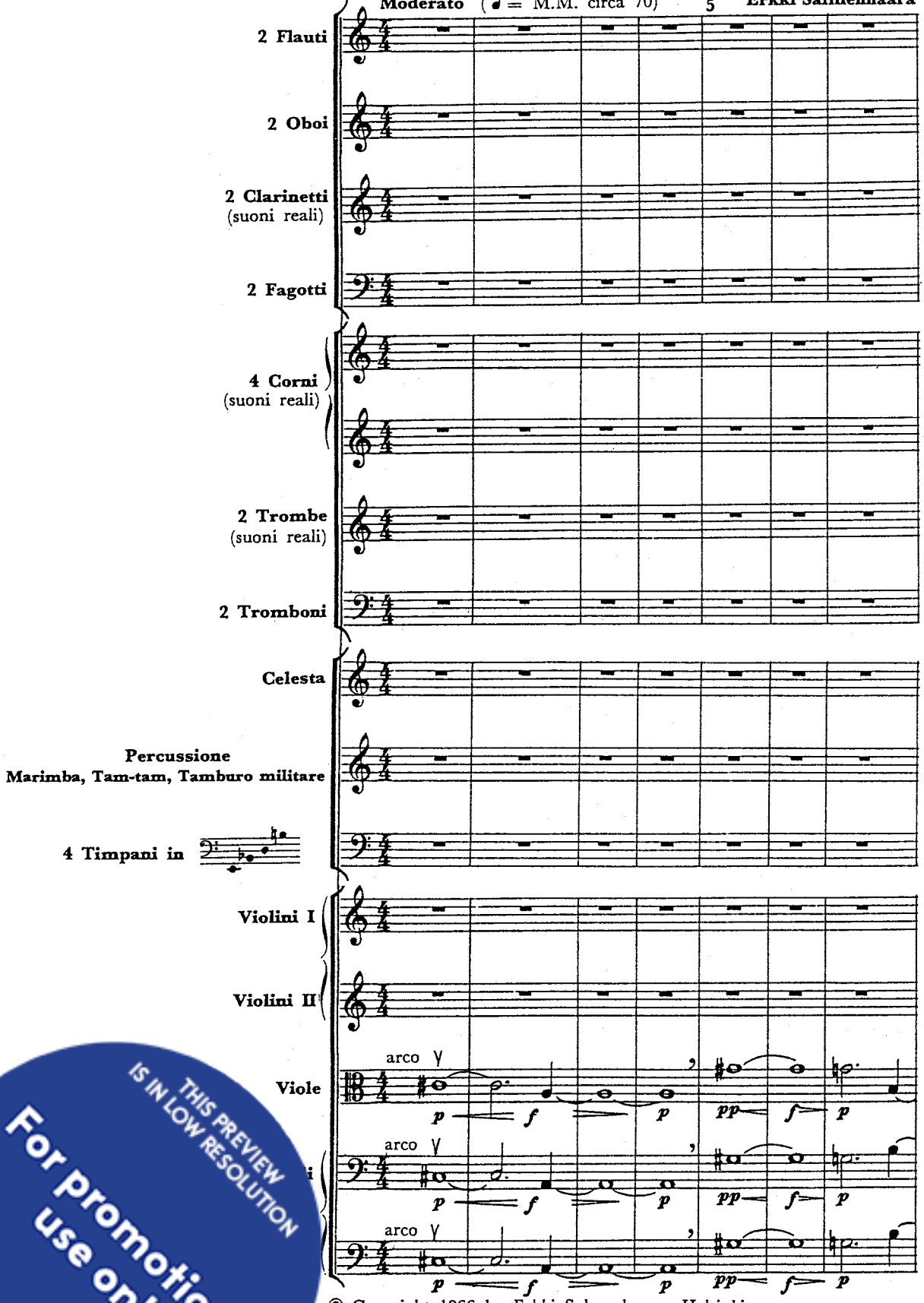
Sinfonia 2

1.

Moderato (♩ = M.M. circa 70) 5 Erkki Salmenhaara



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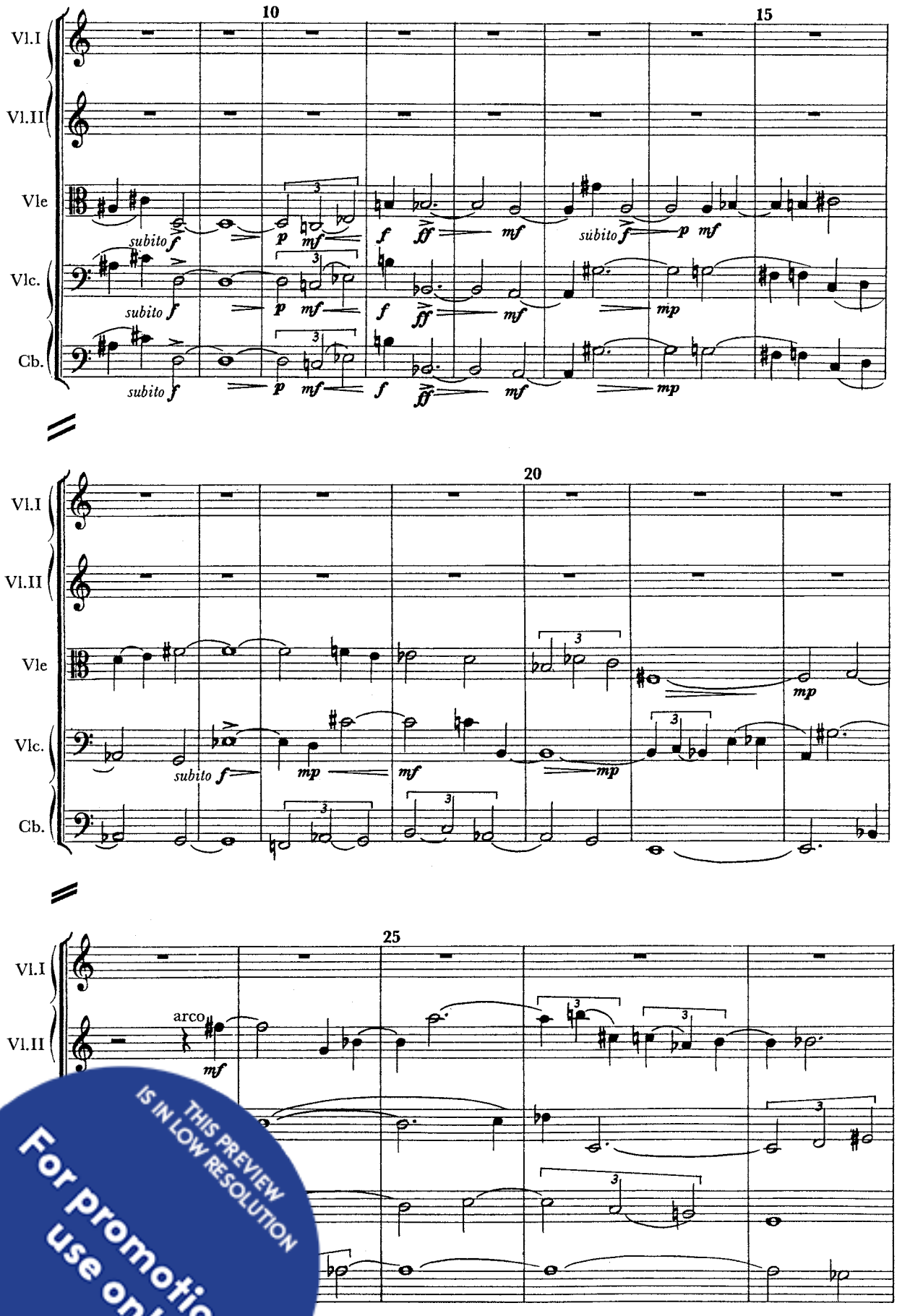

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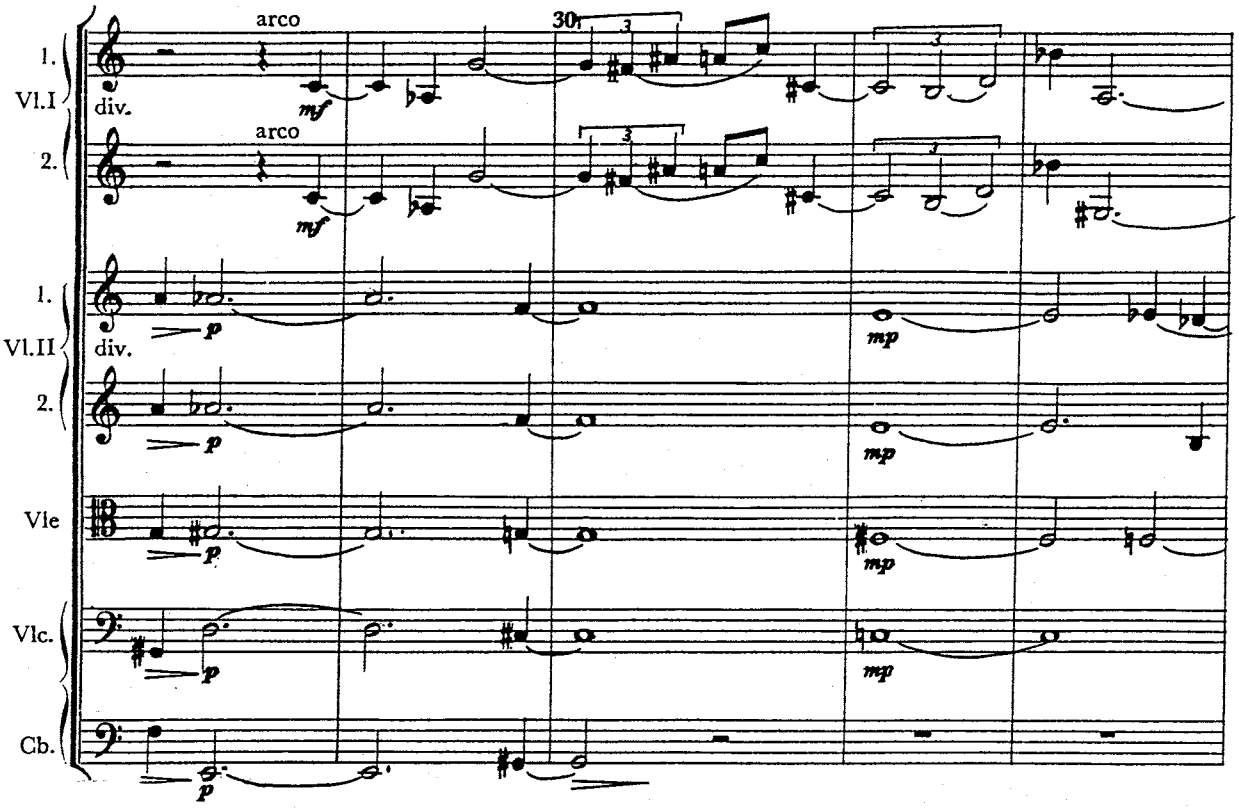

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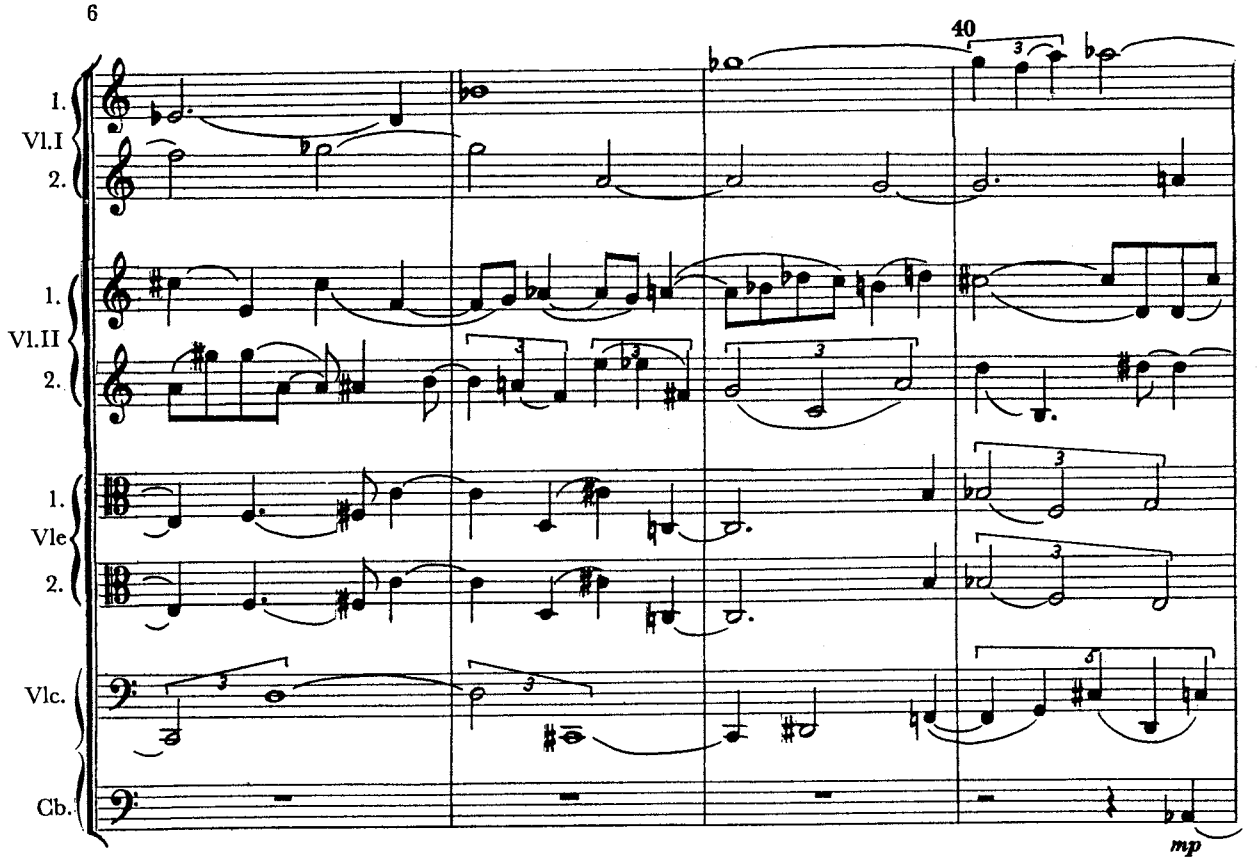

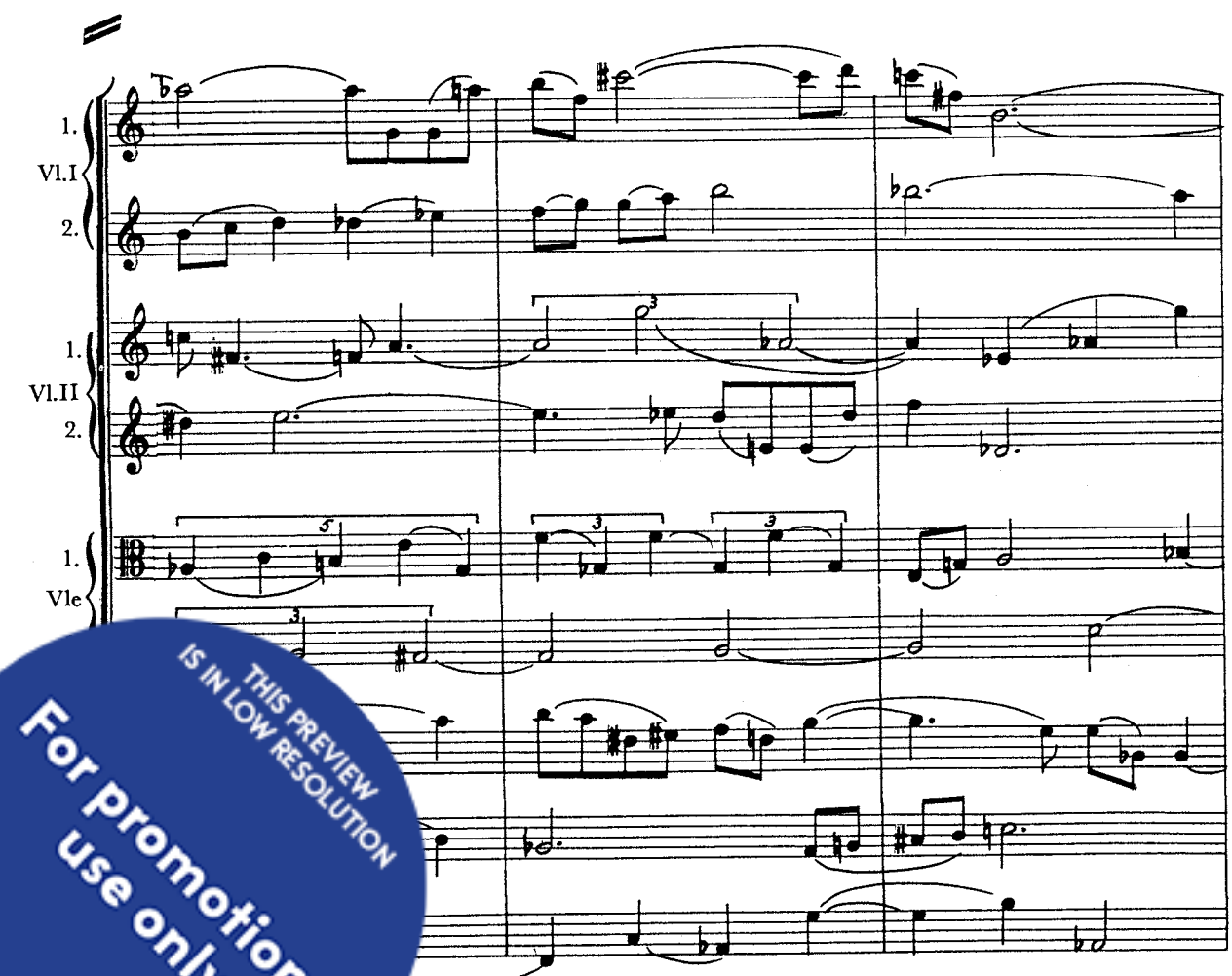

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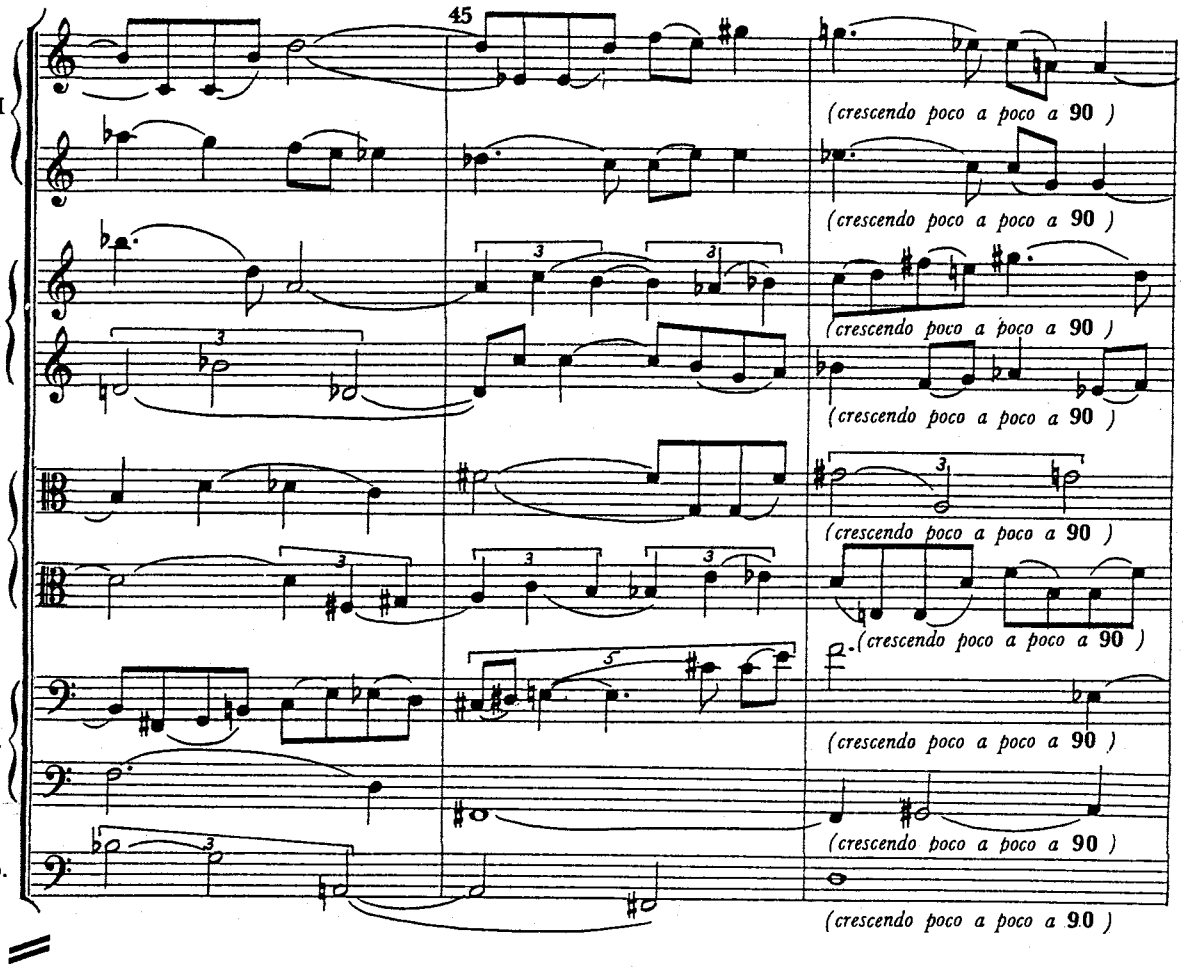

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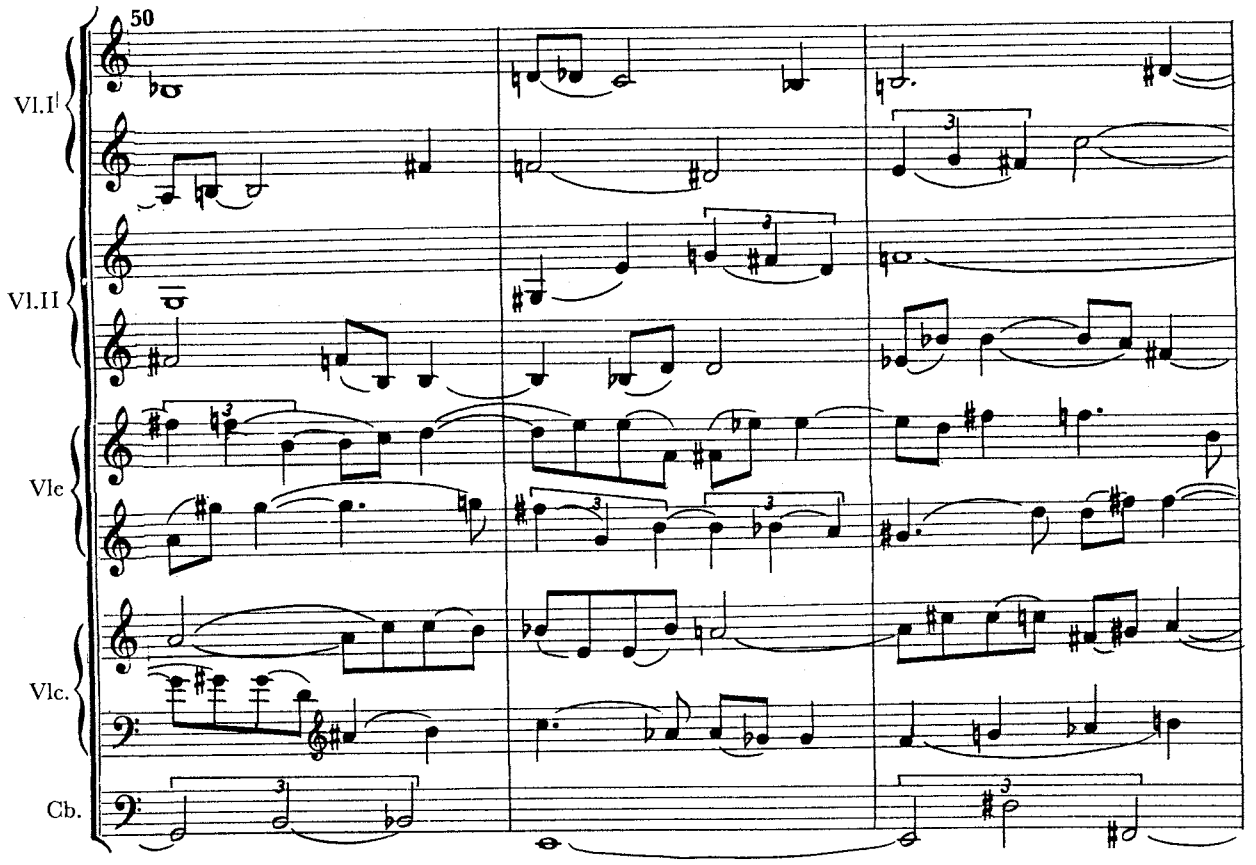

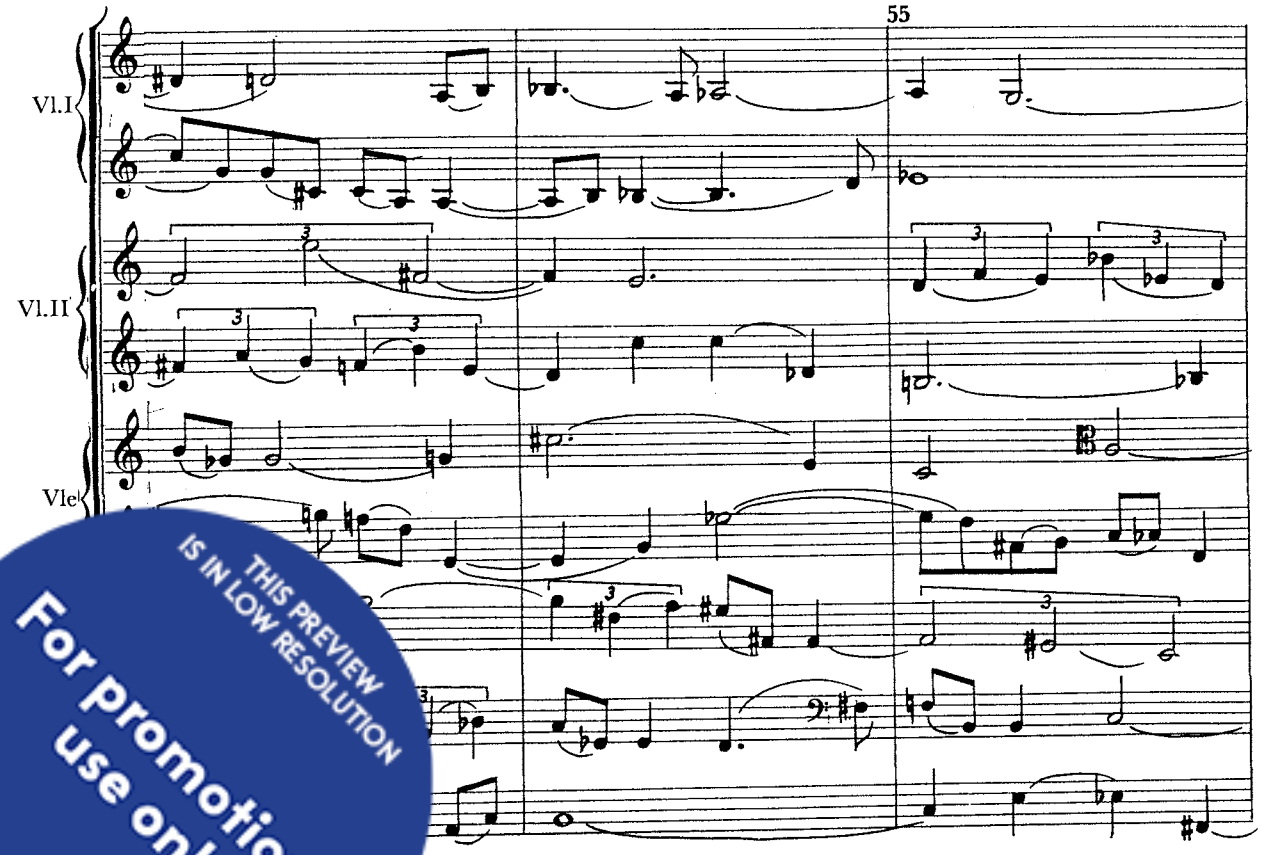

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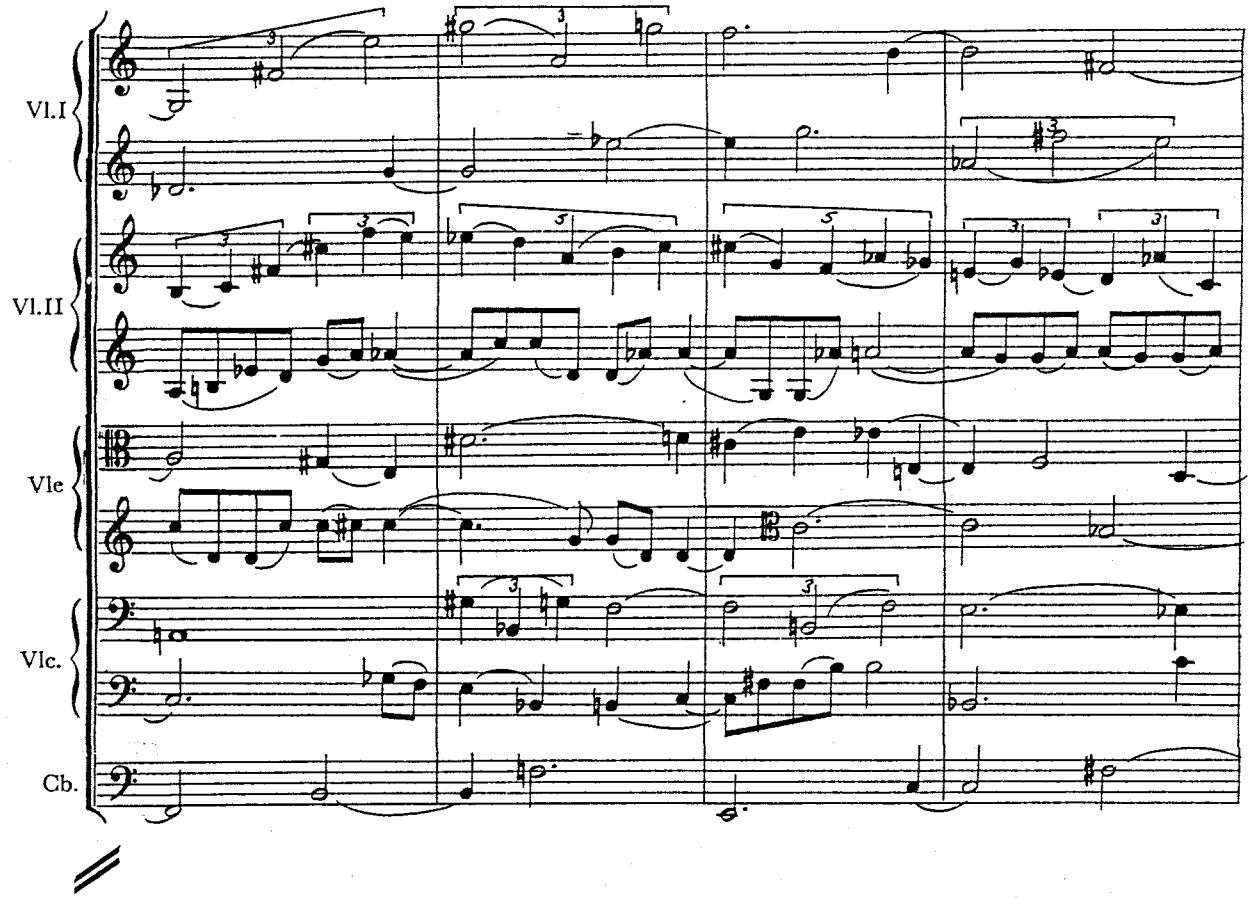

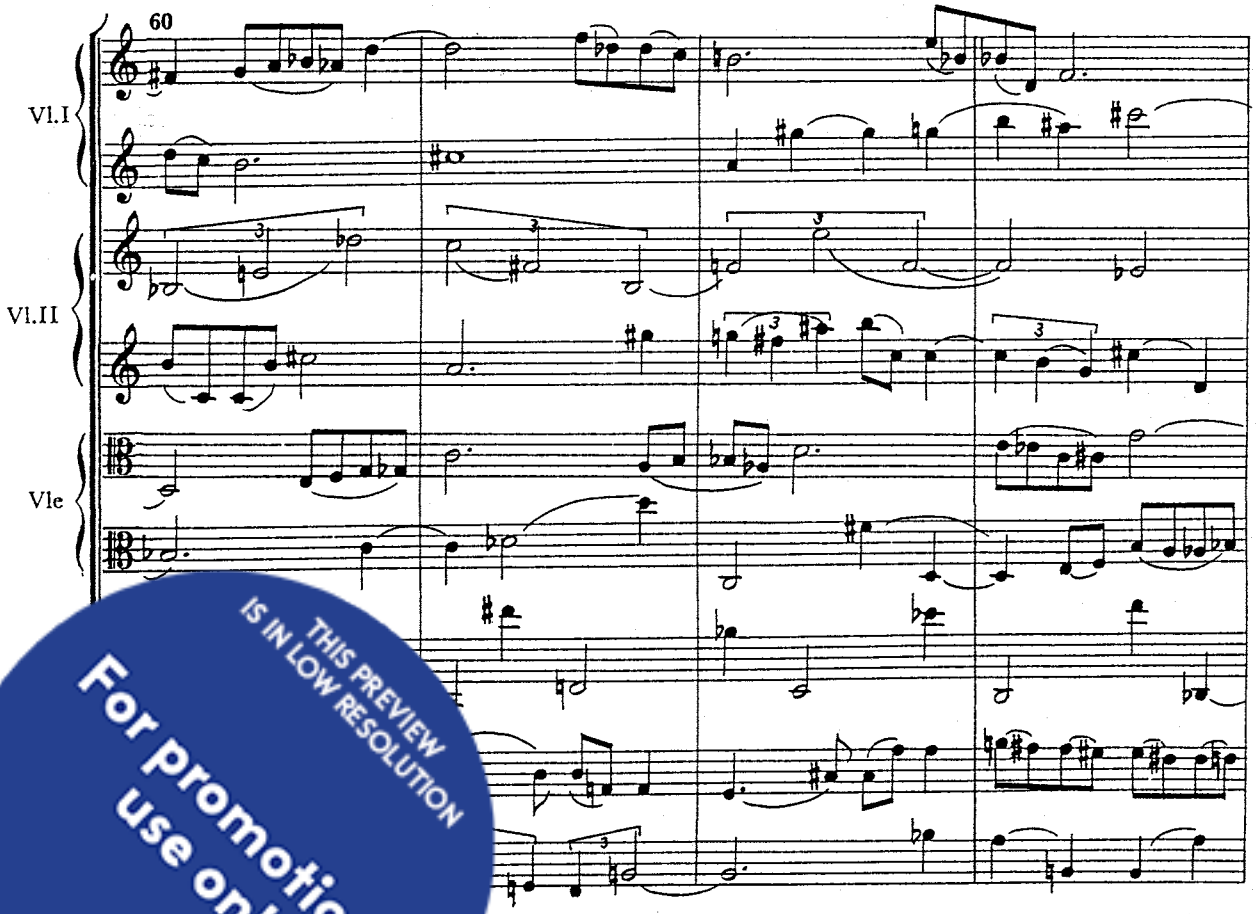

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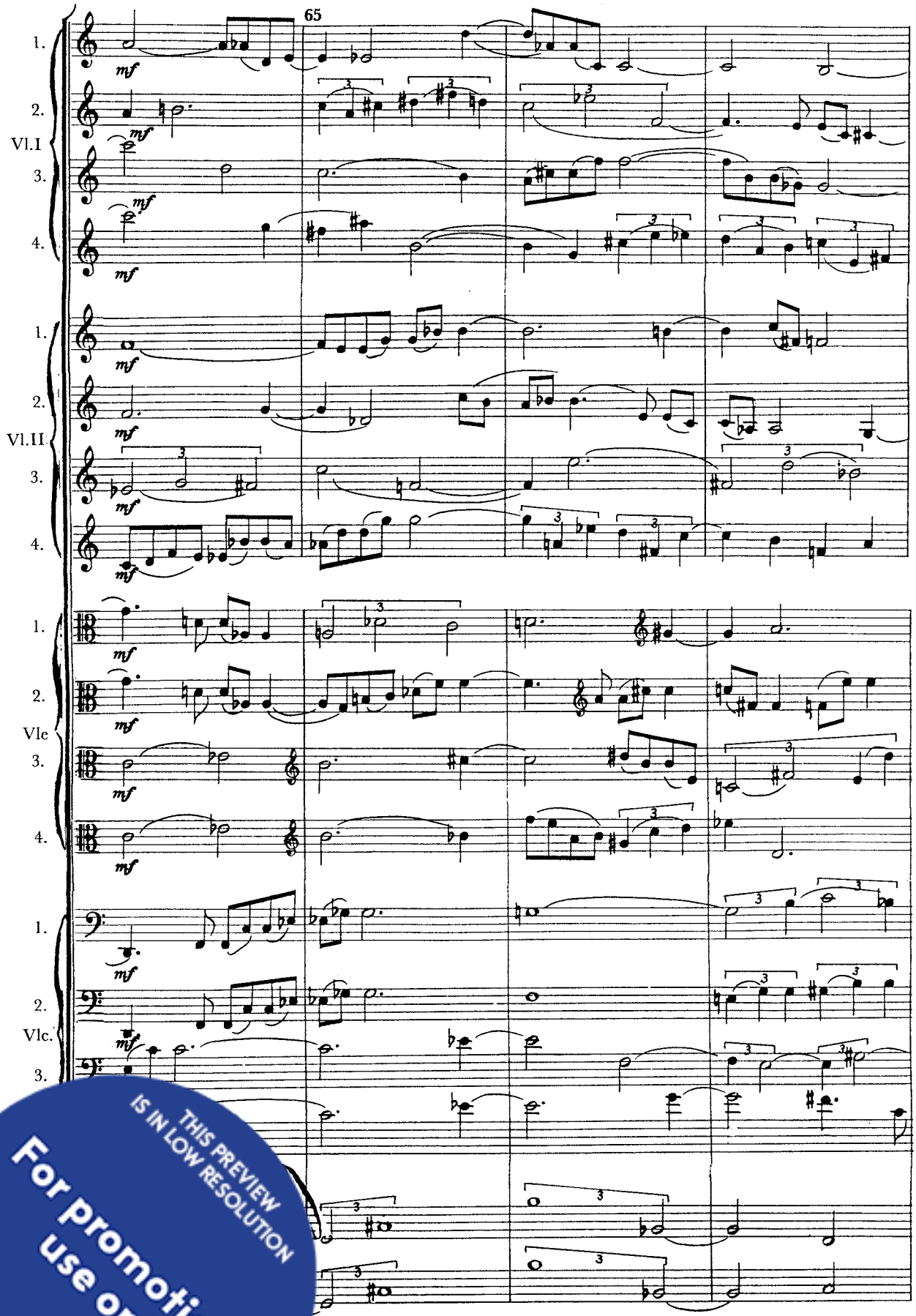

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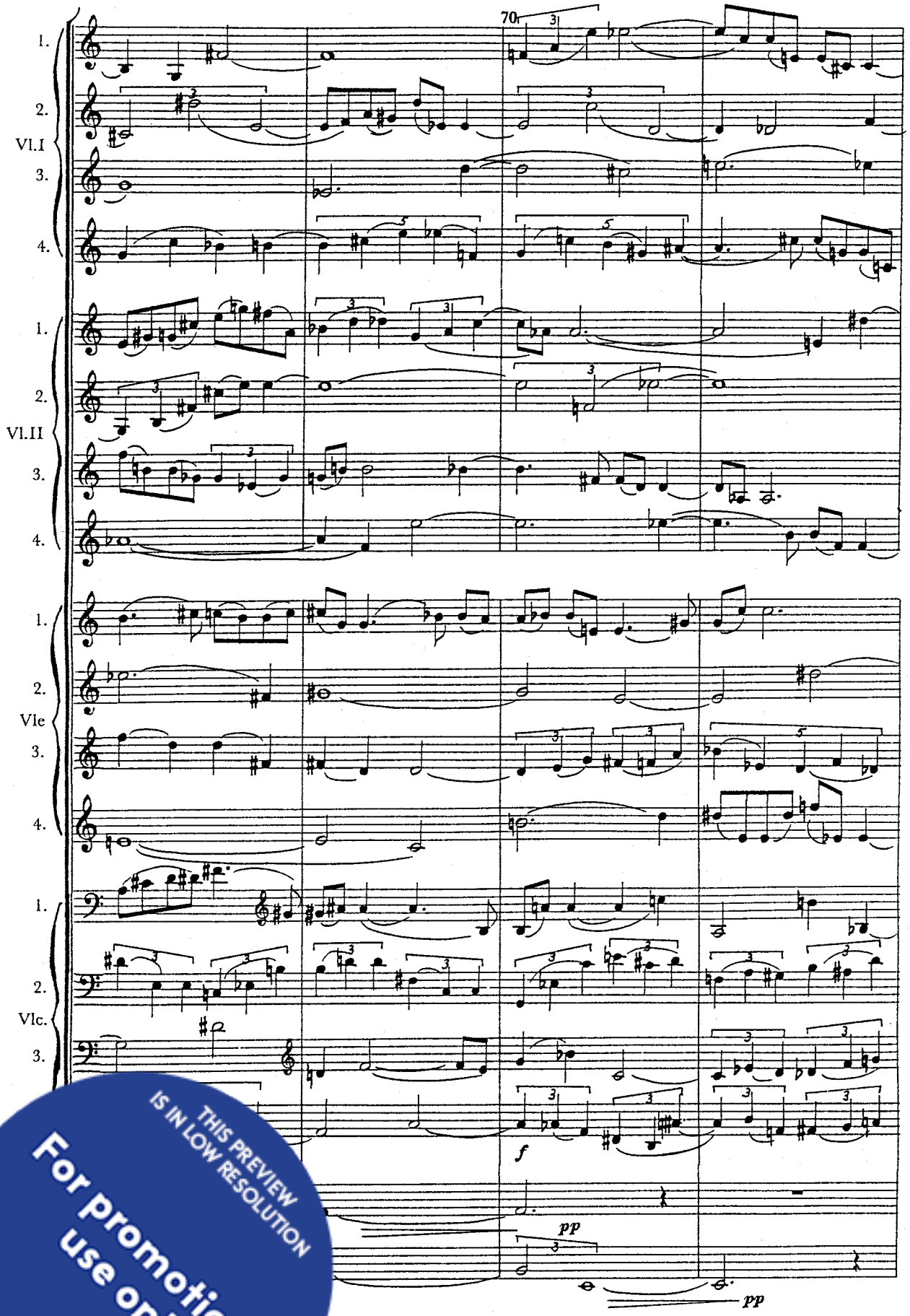

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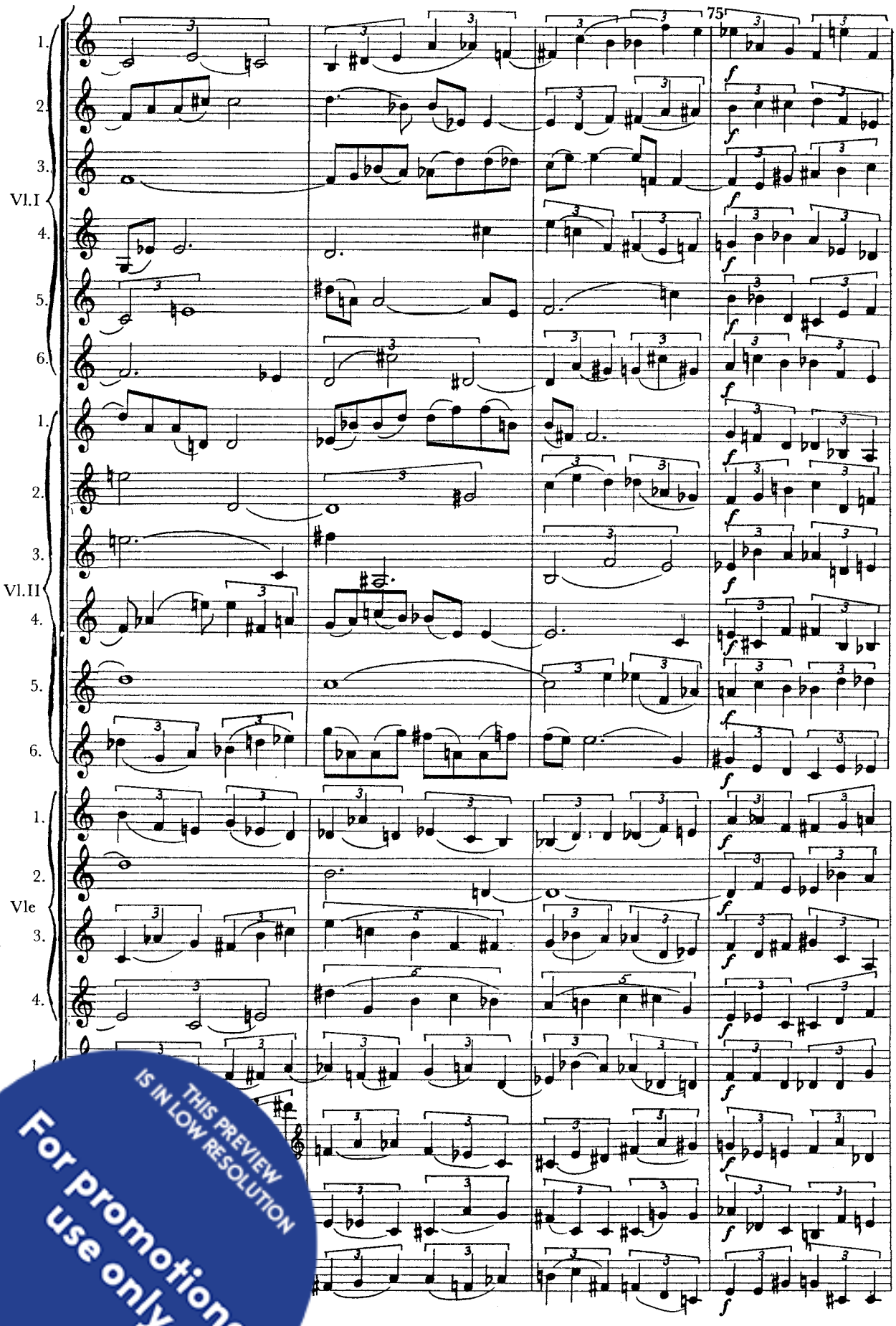

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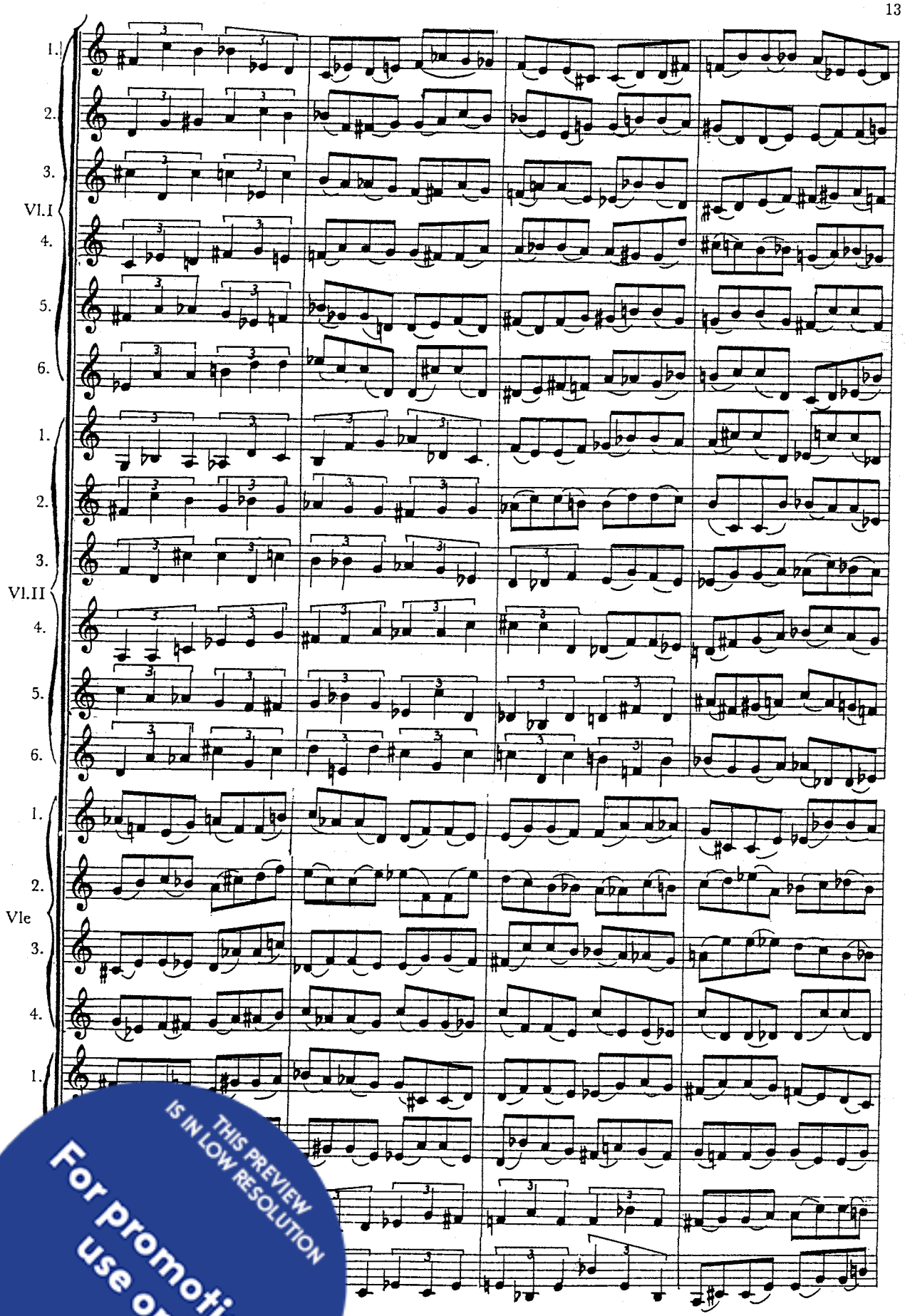

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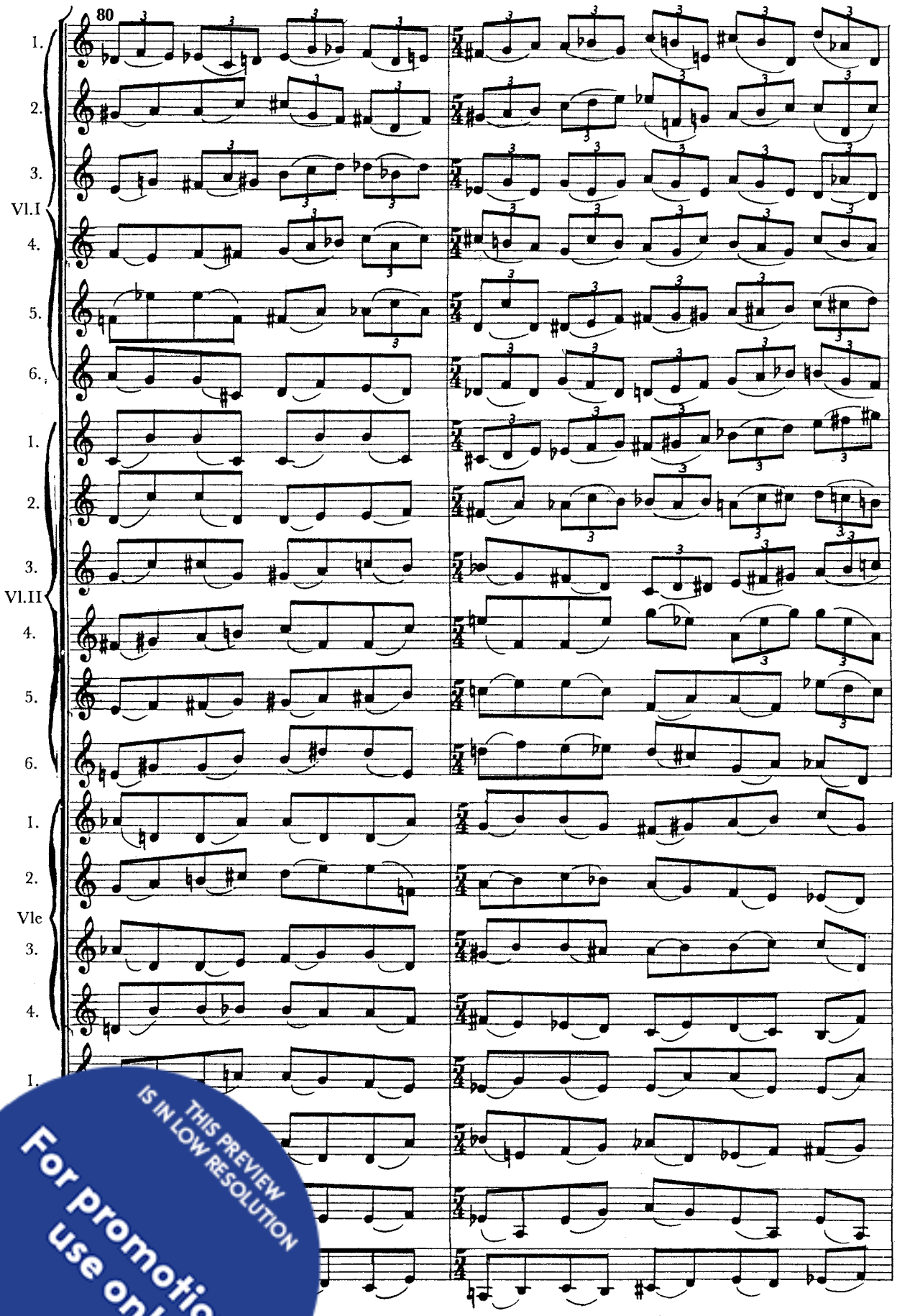

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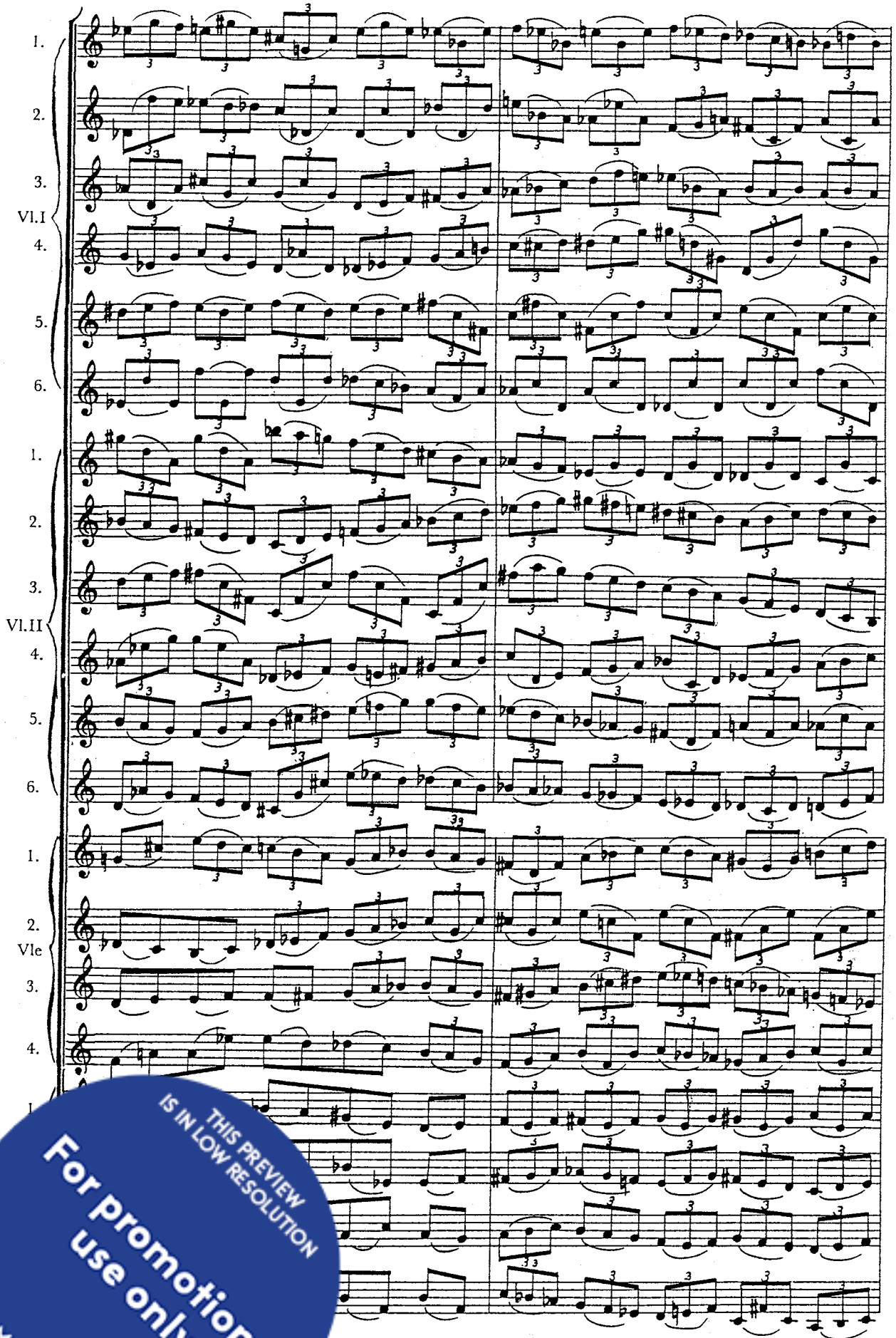

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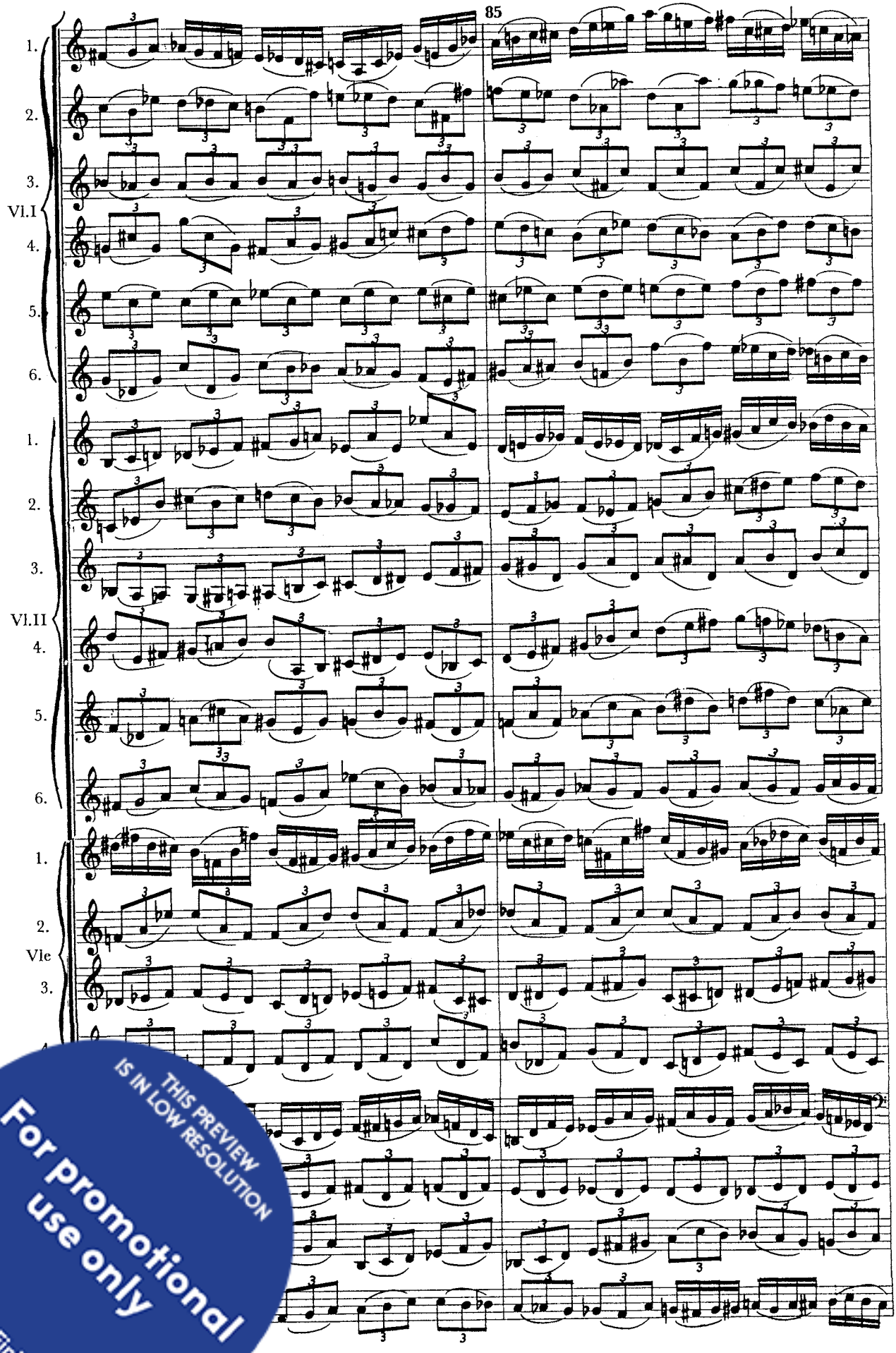

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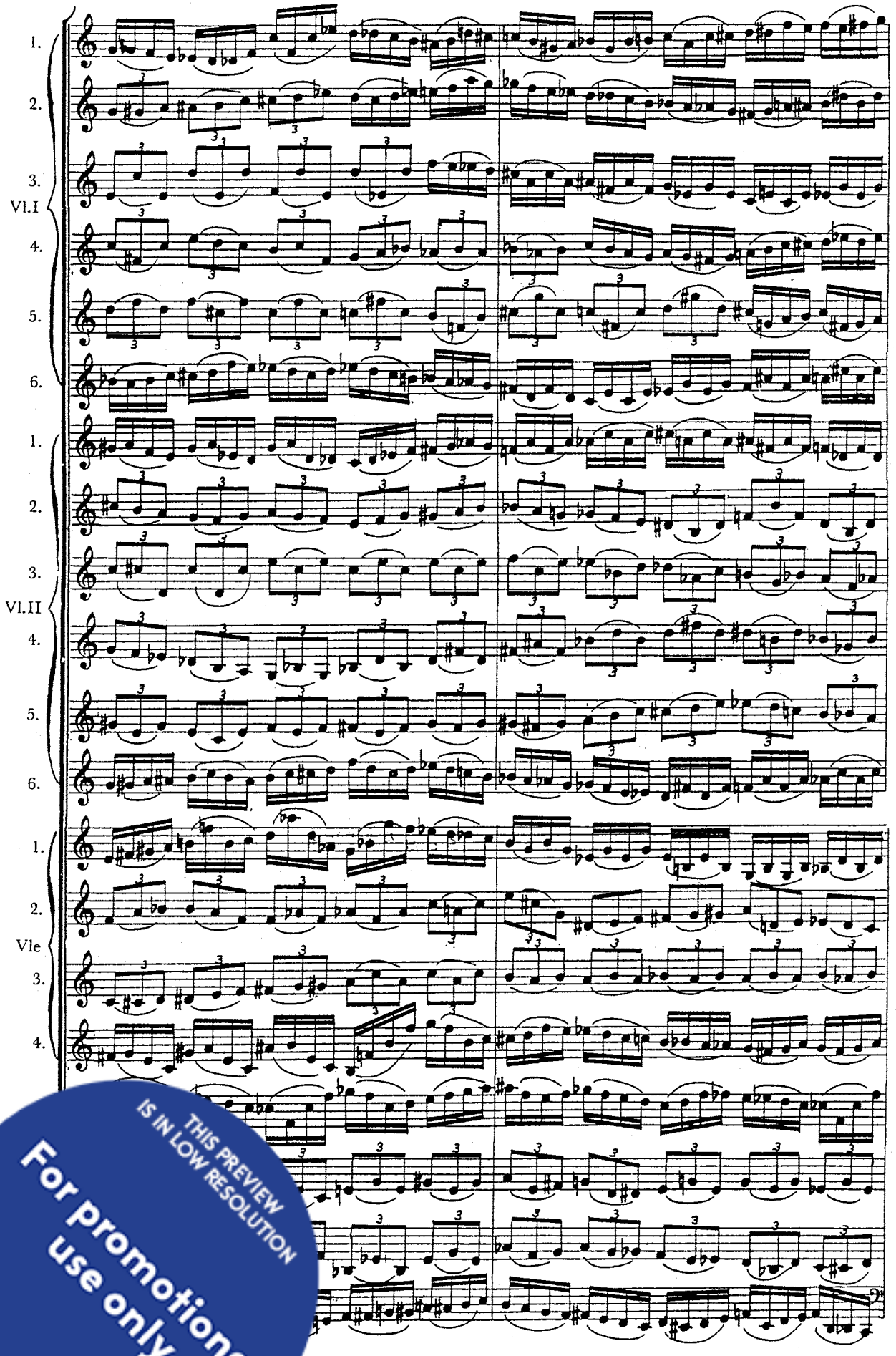

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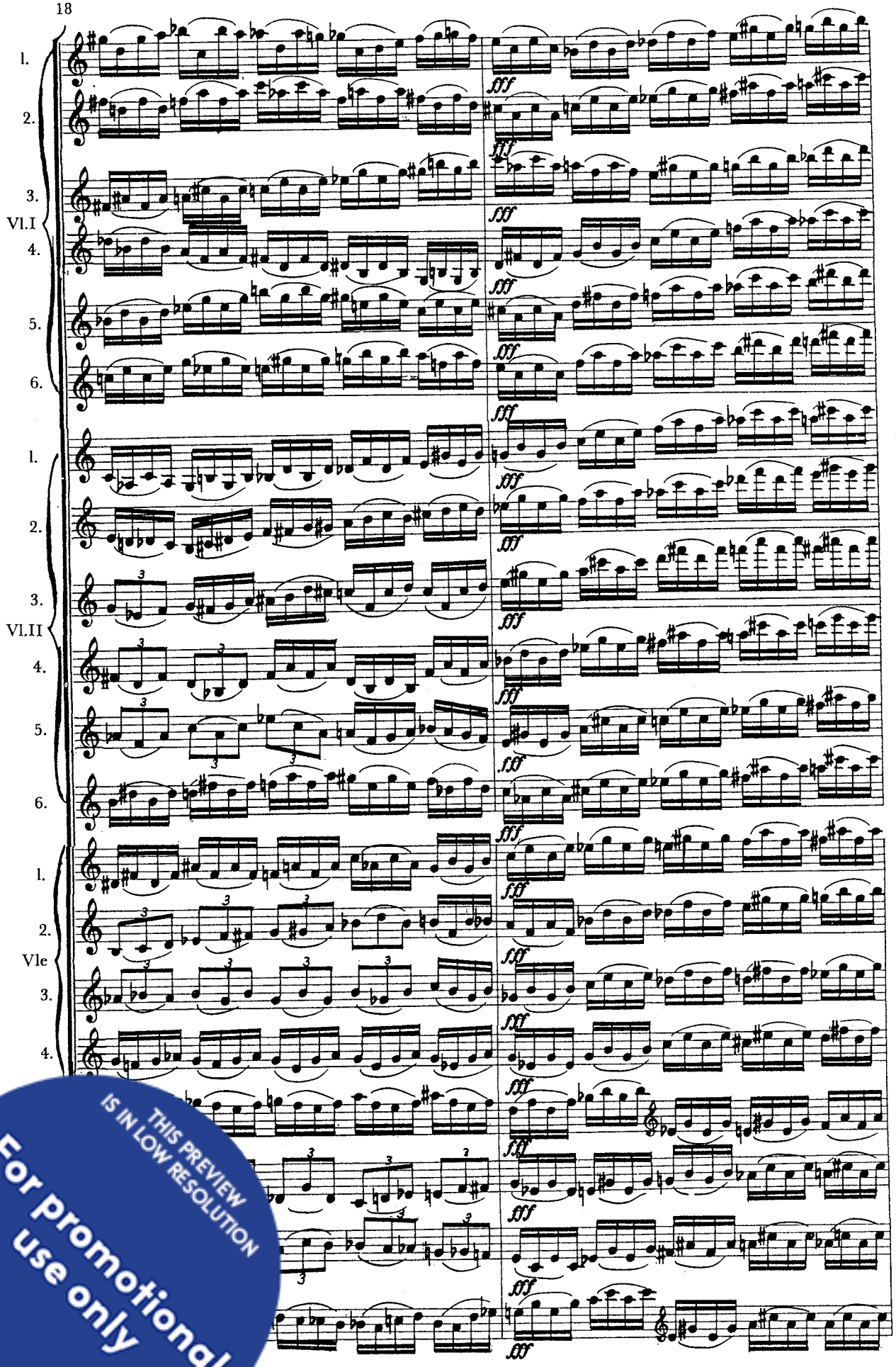

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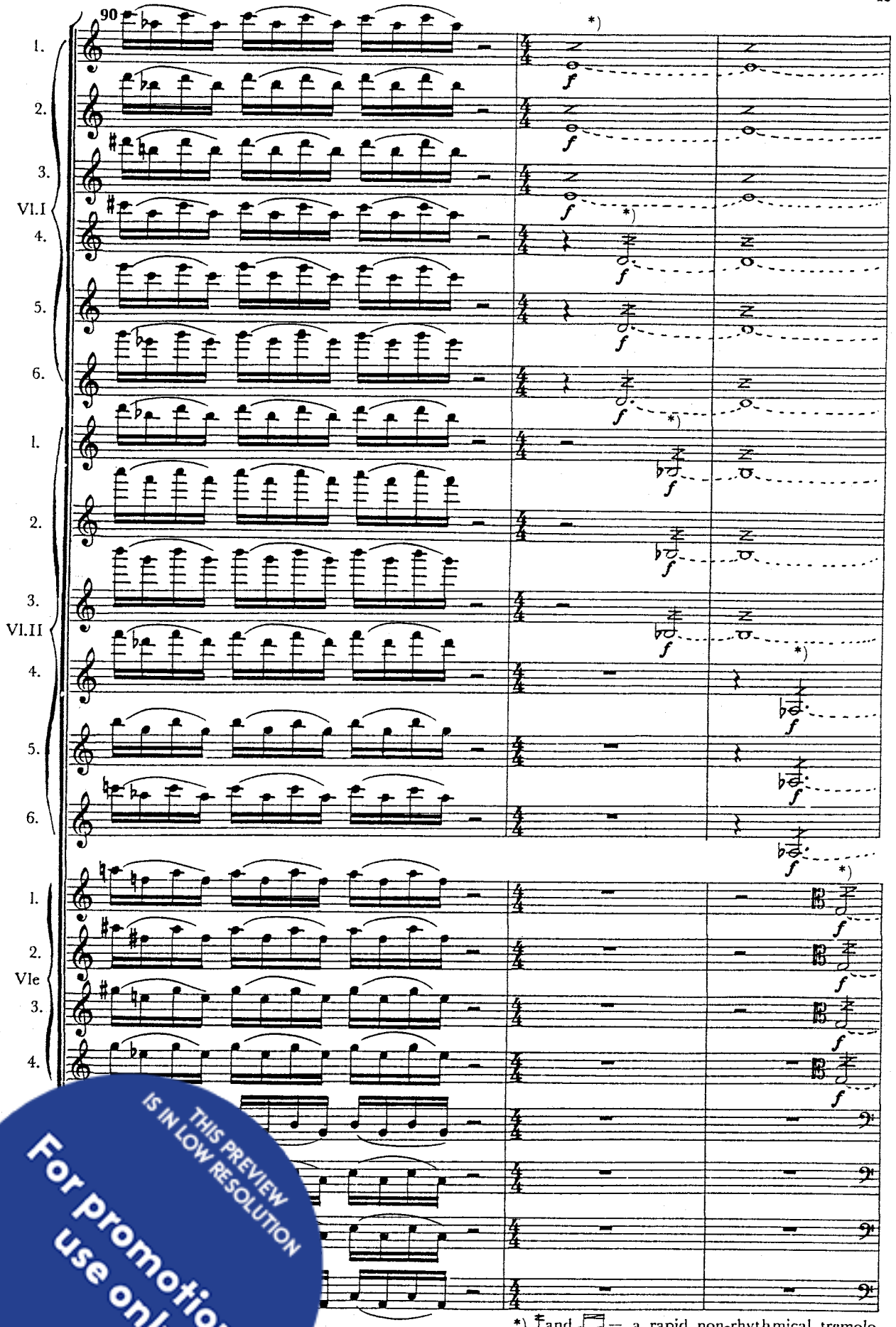

*) and = a rapid non-rhythmical tremolo

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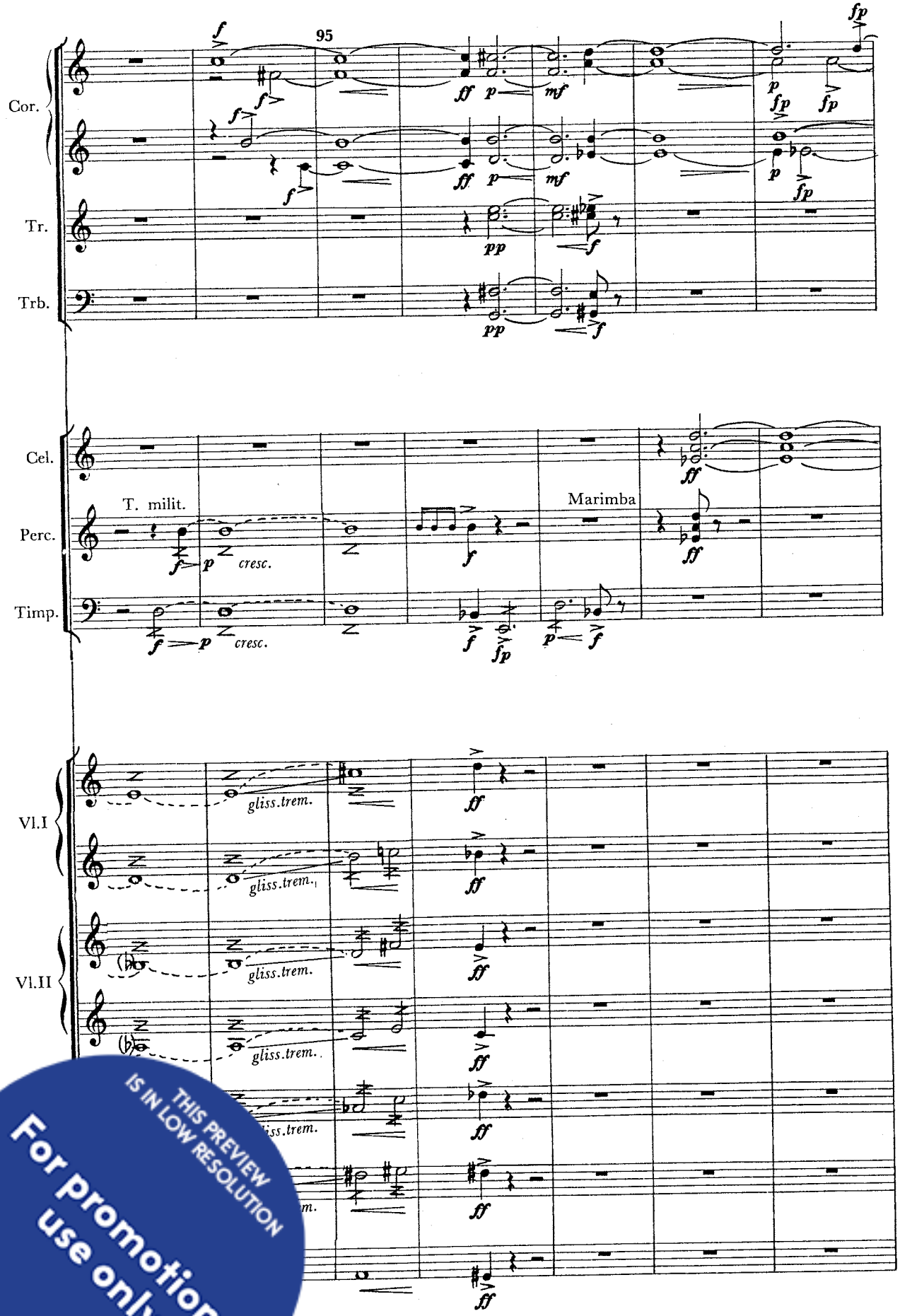

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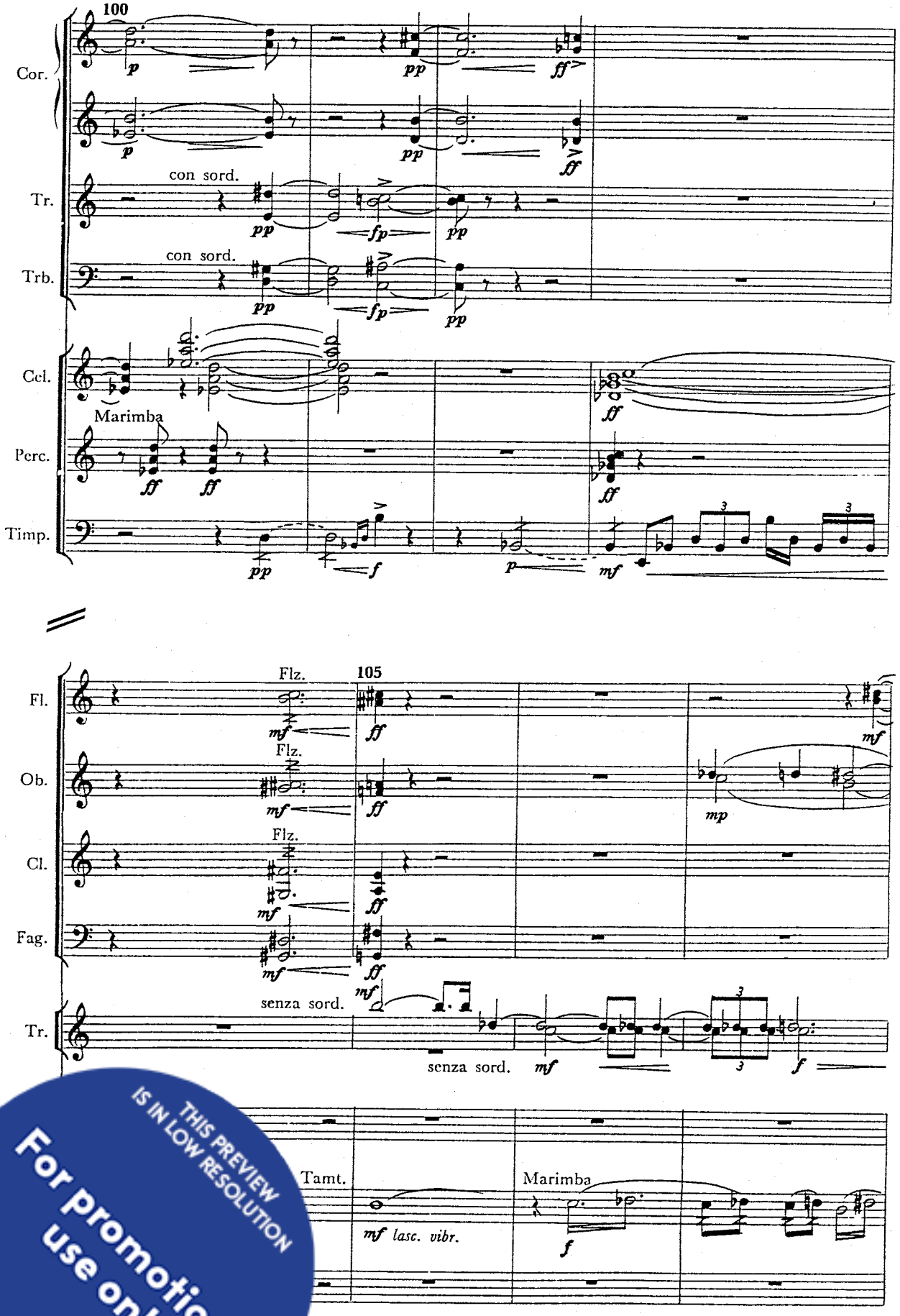

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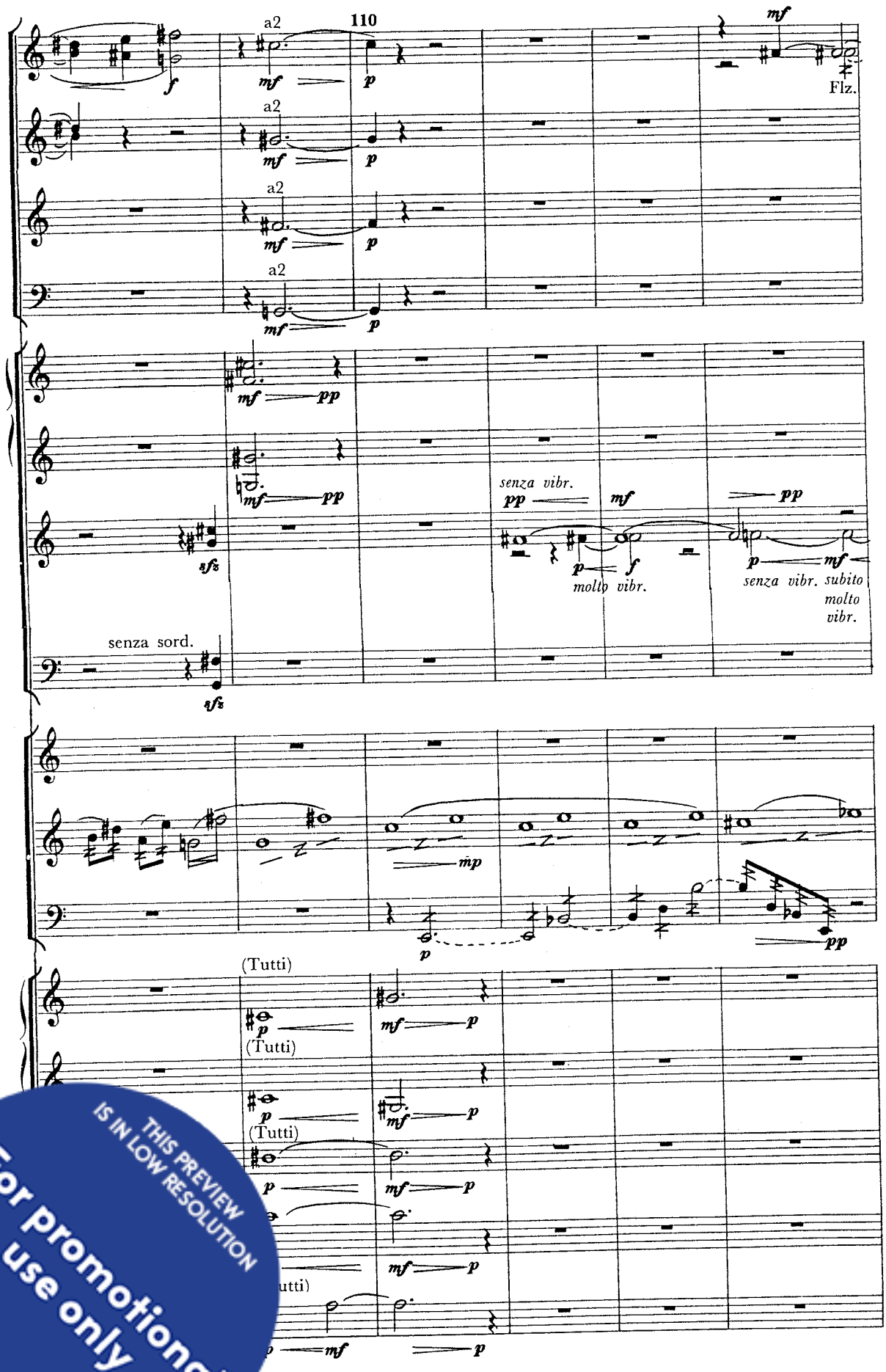

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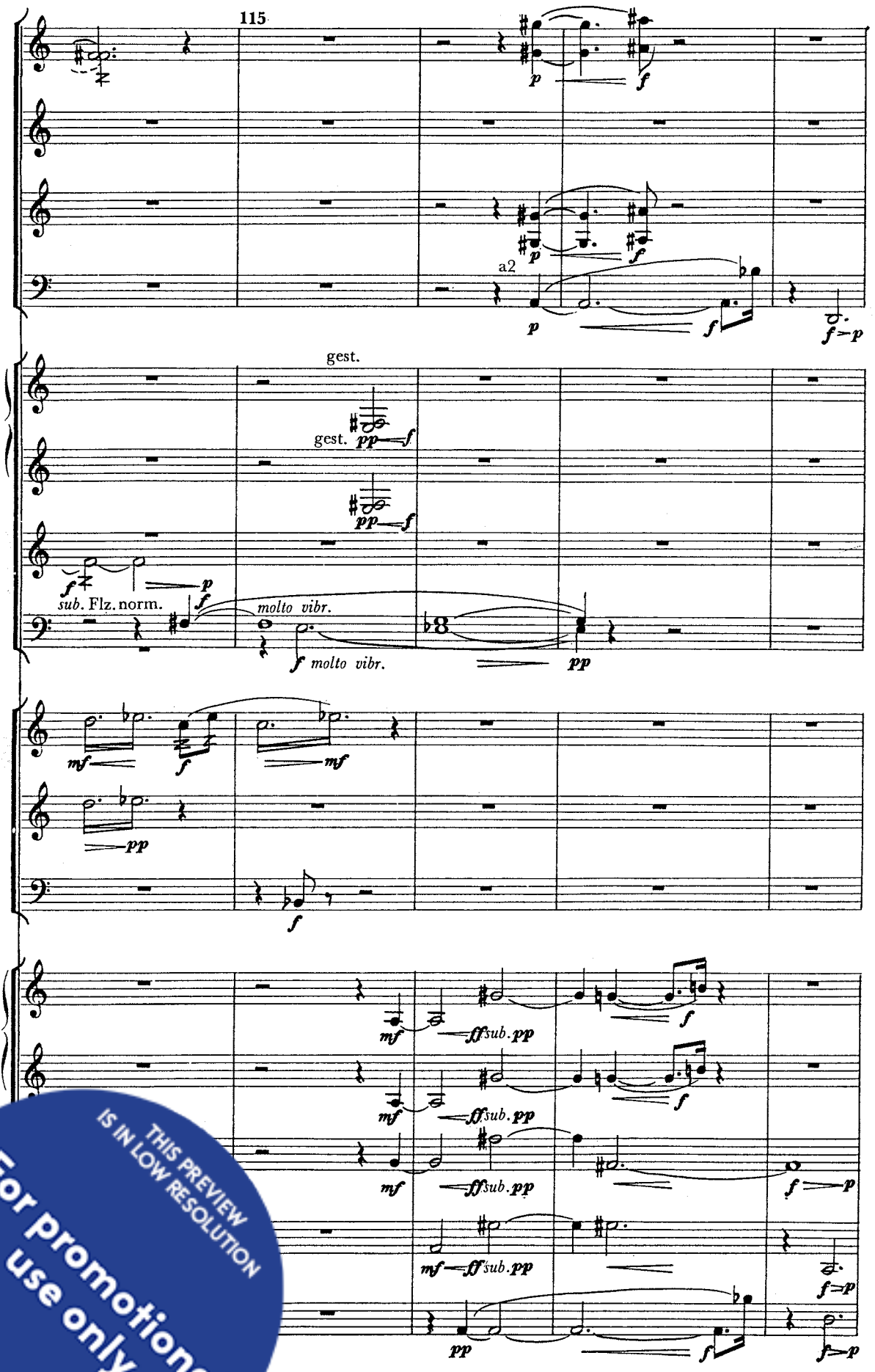

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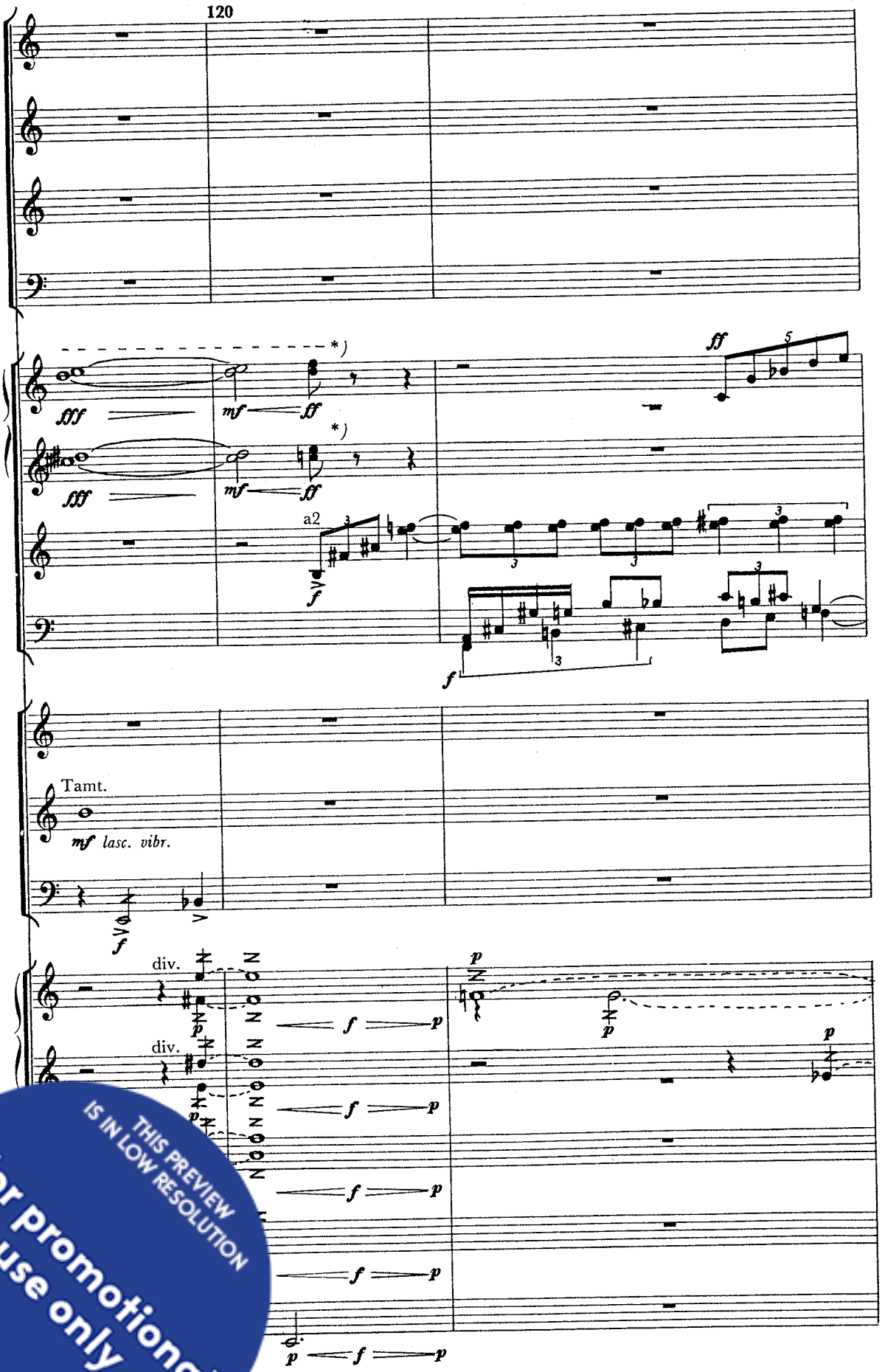

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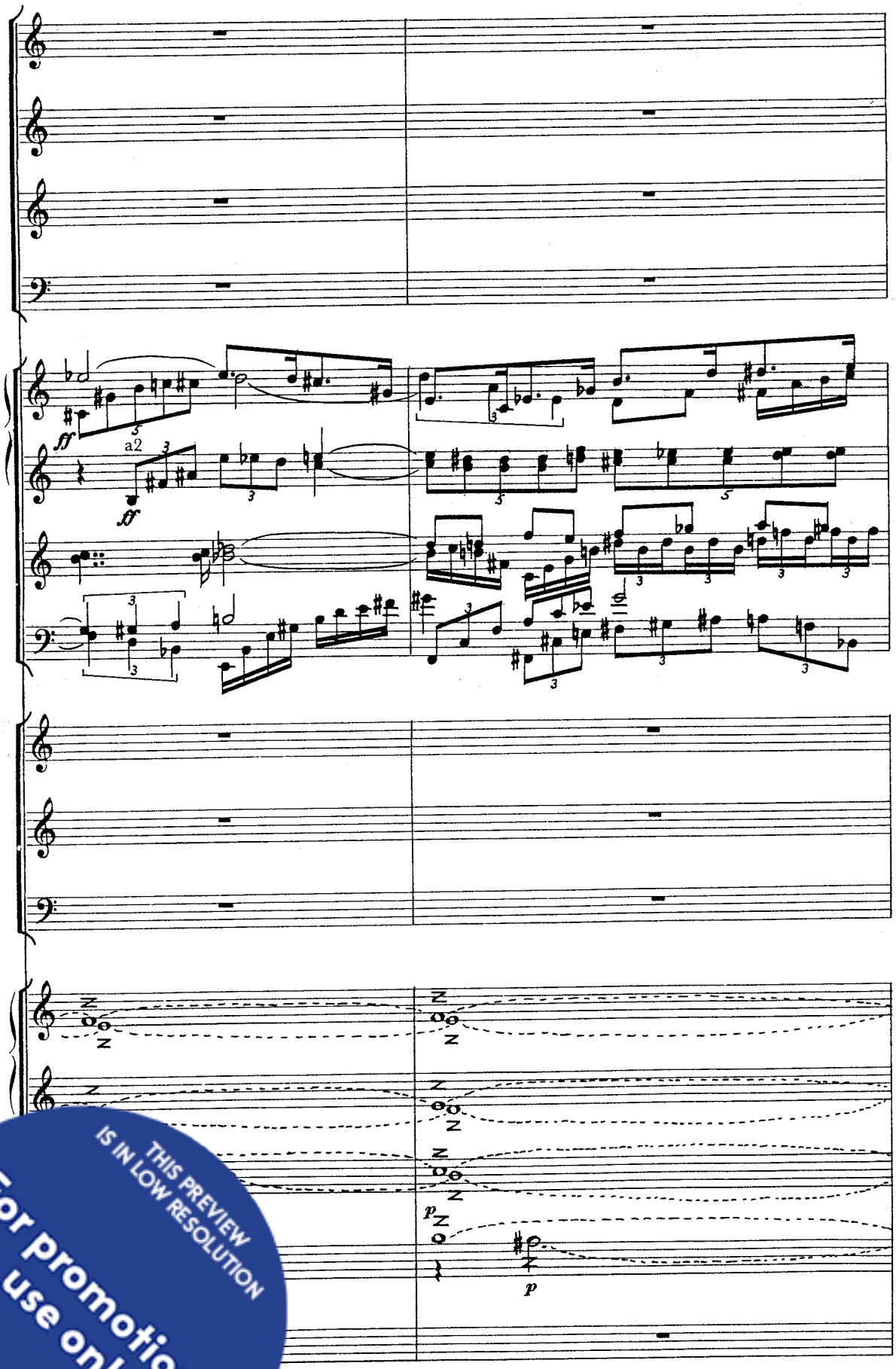

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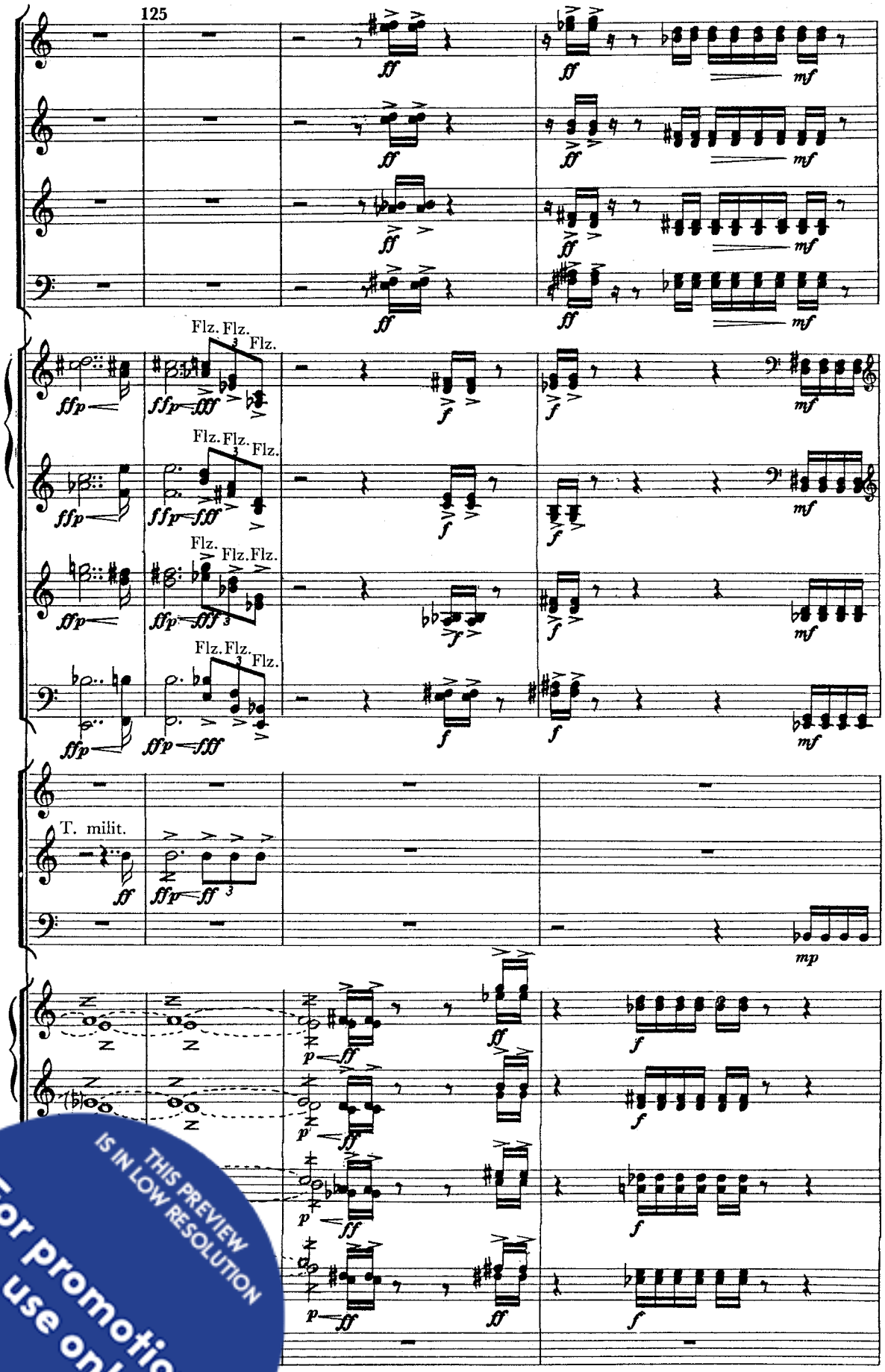

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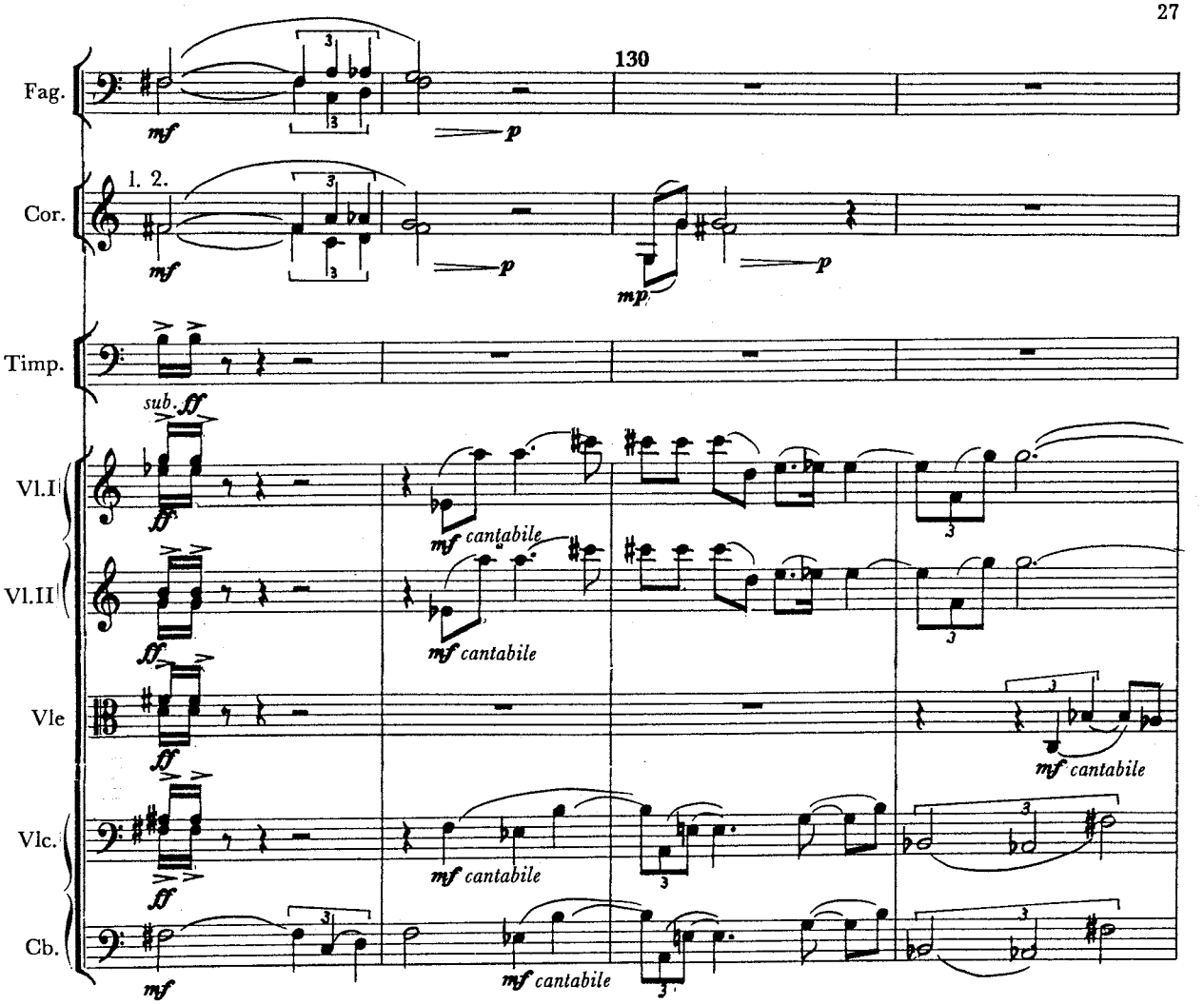

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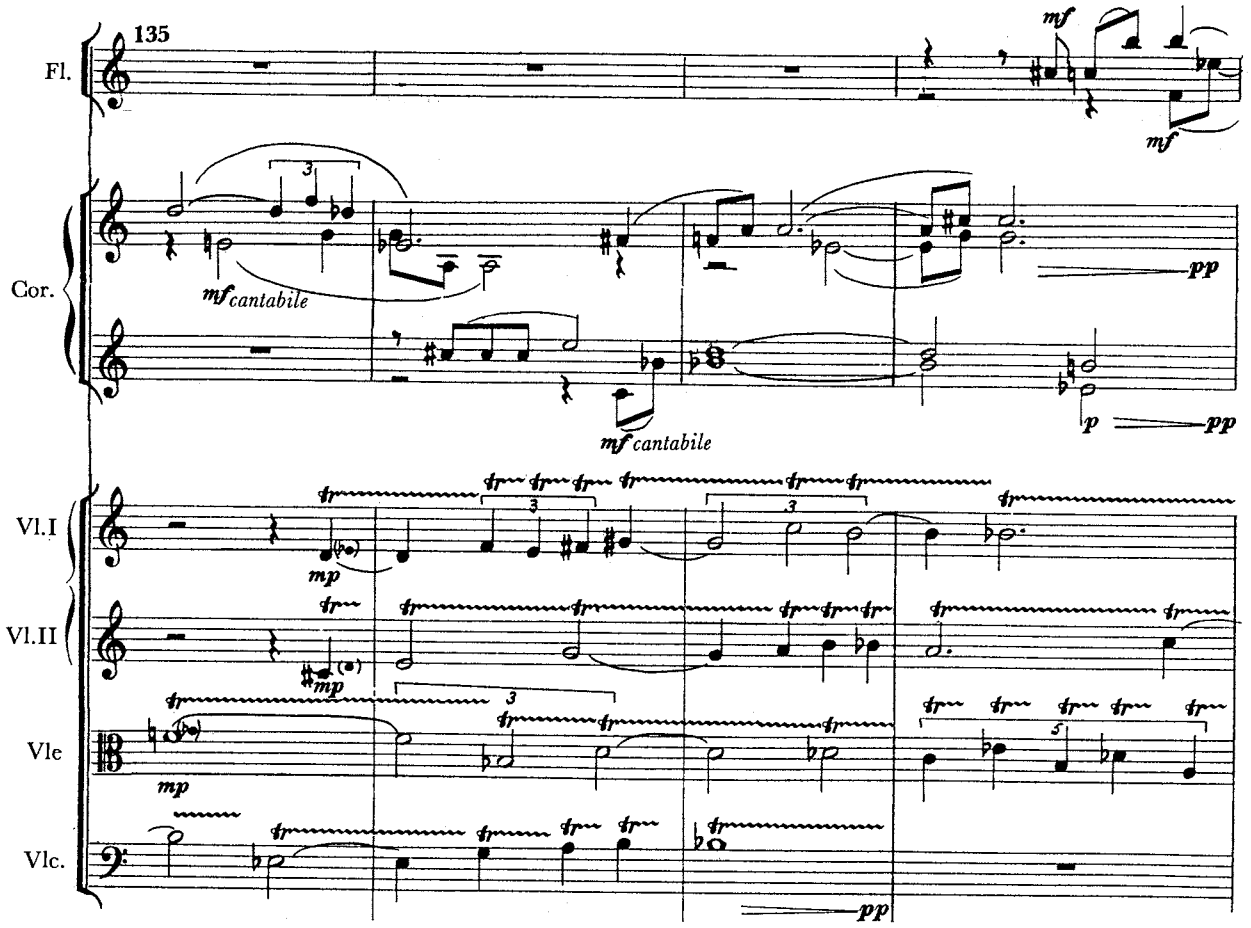

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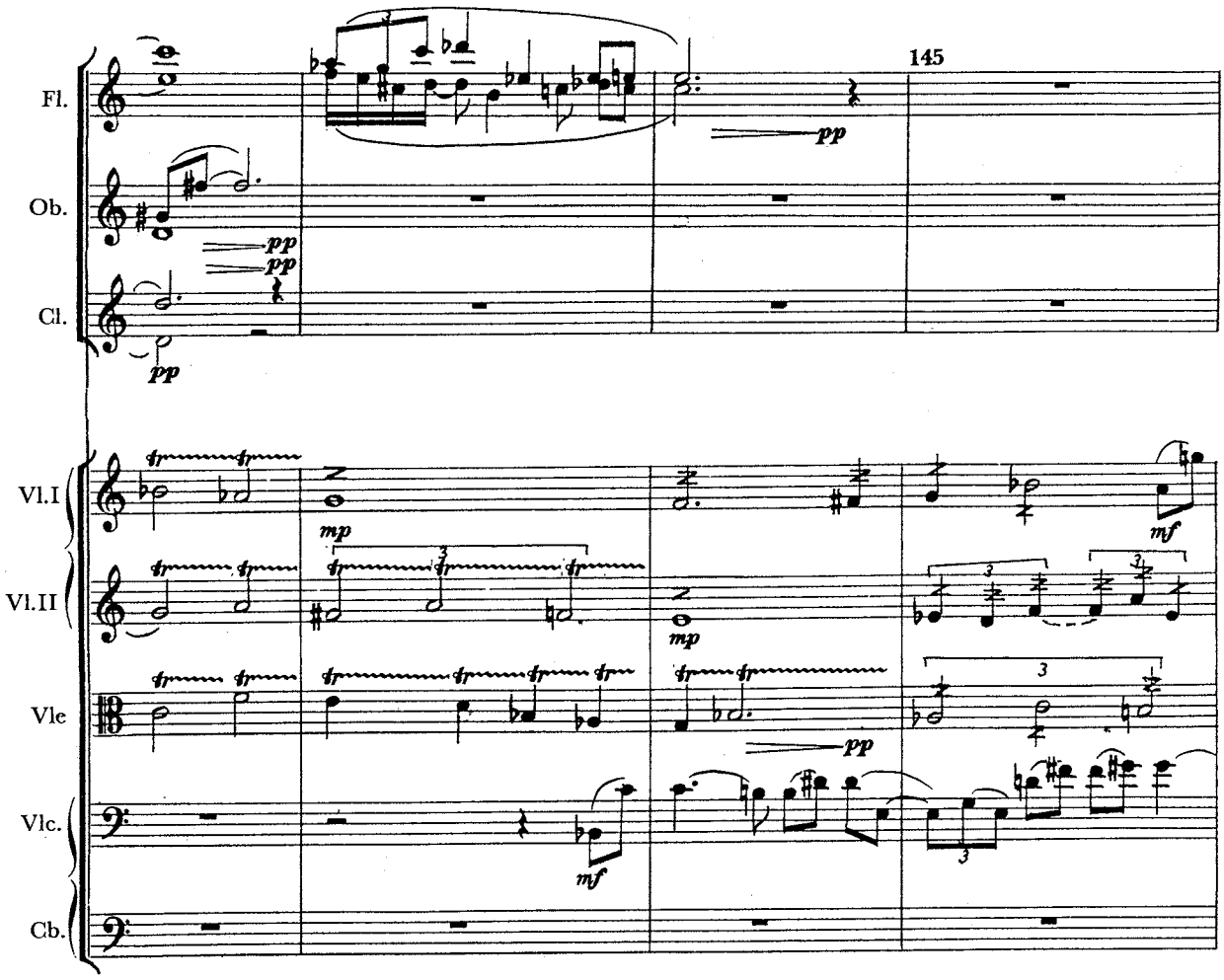

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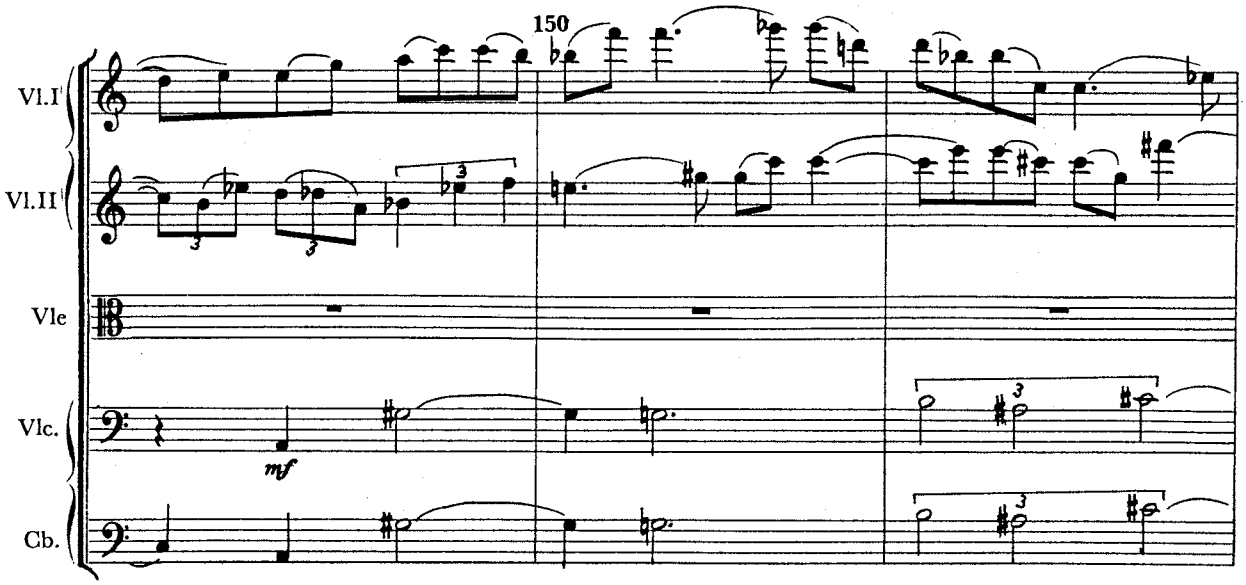

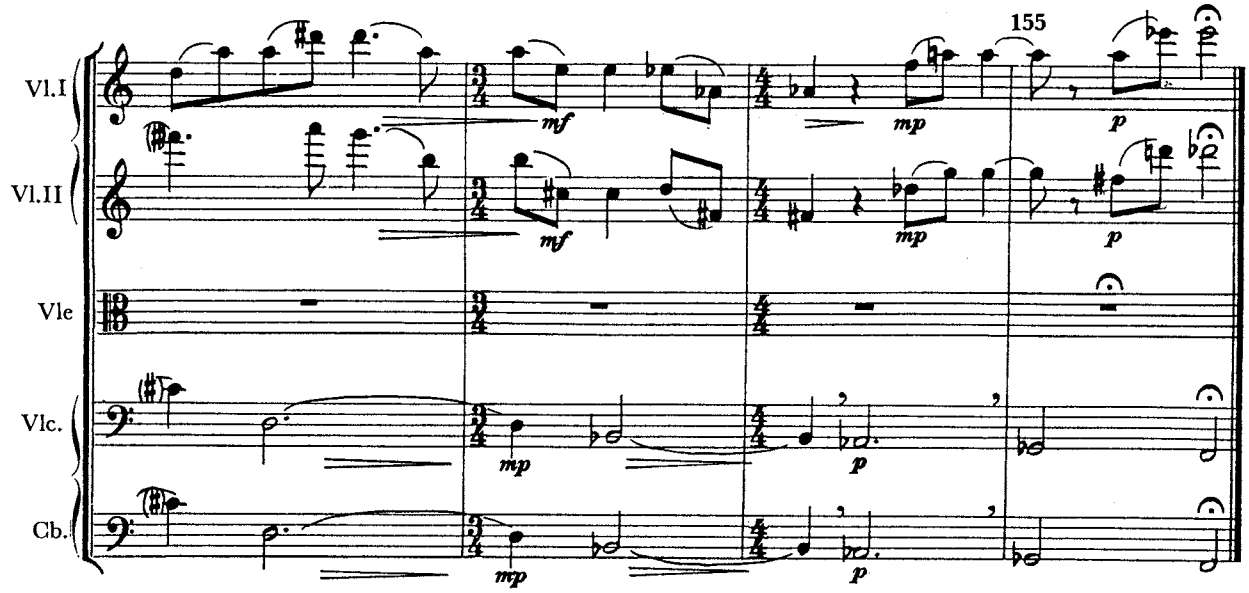

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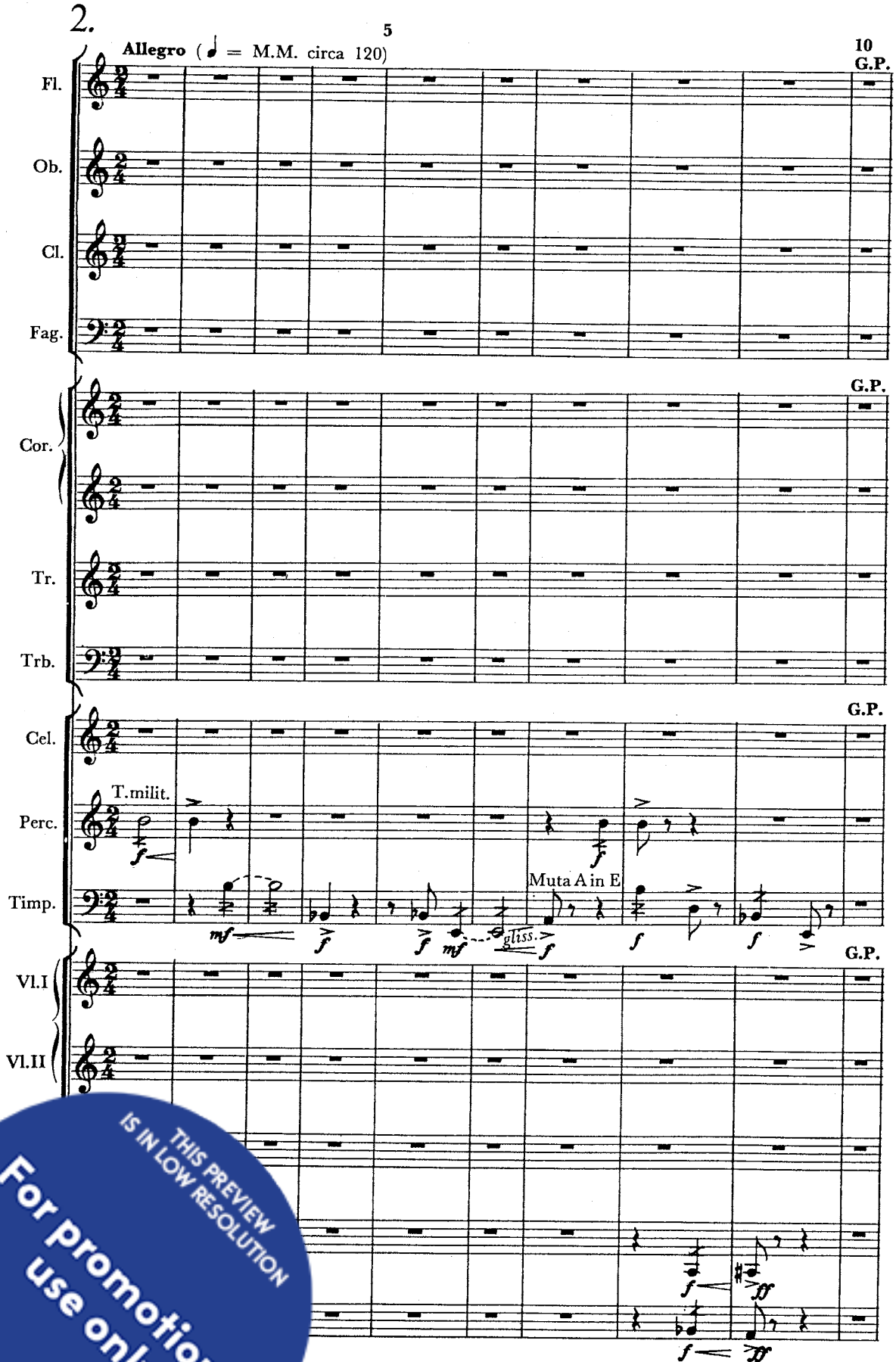

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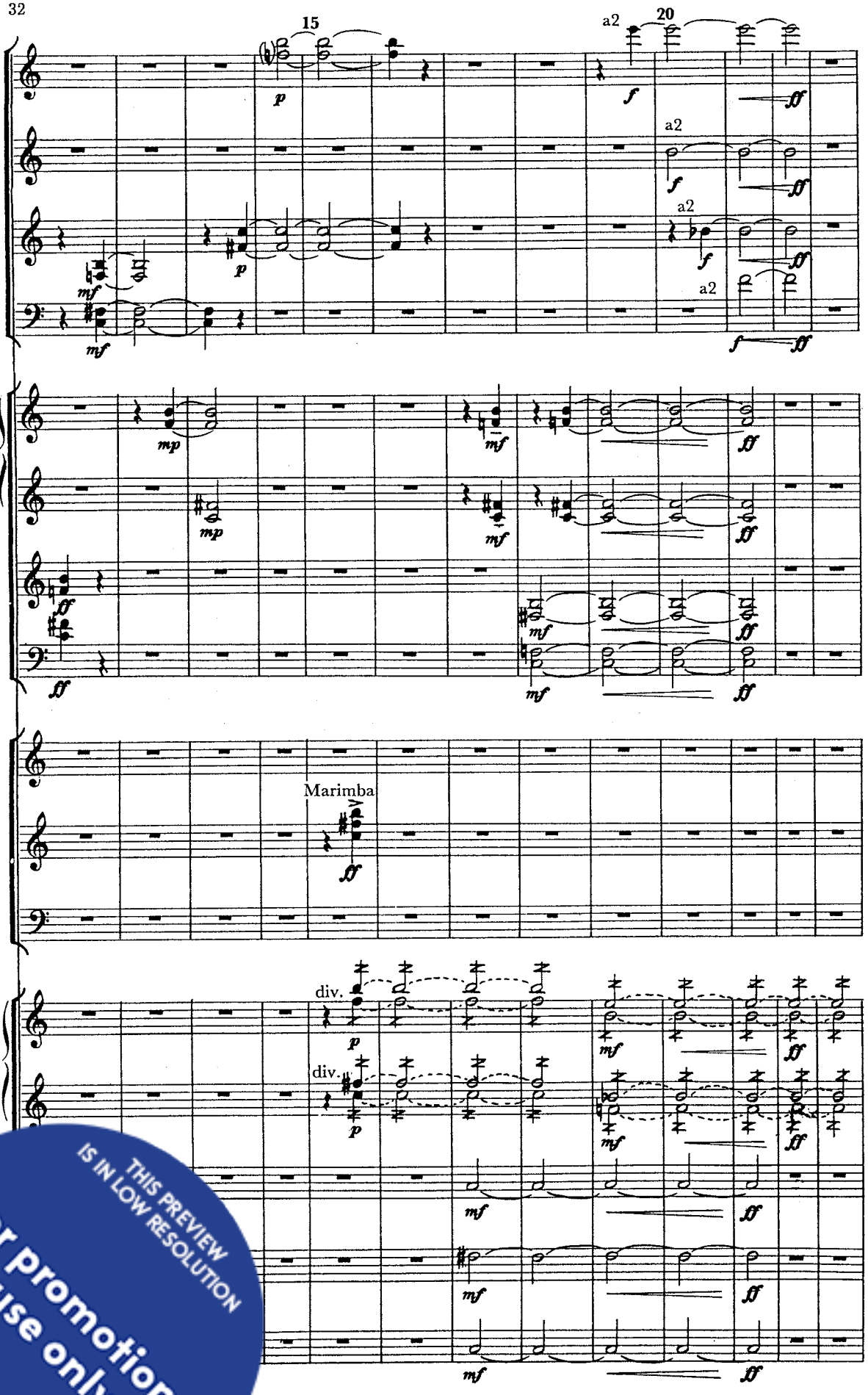

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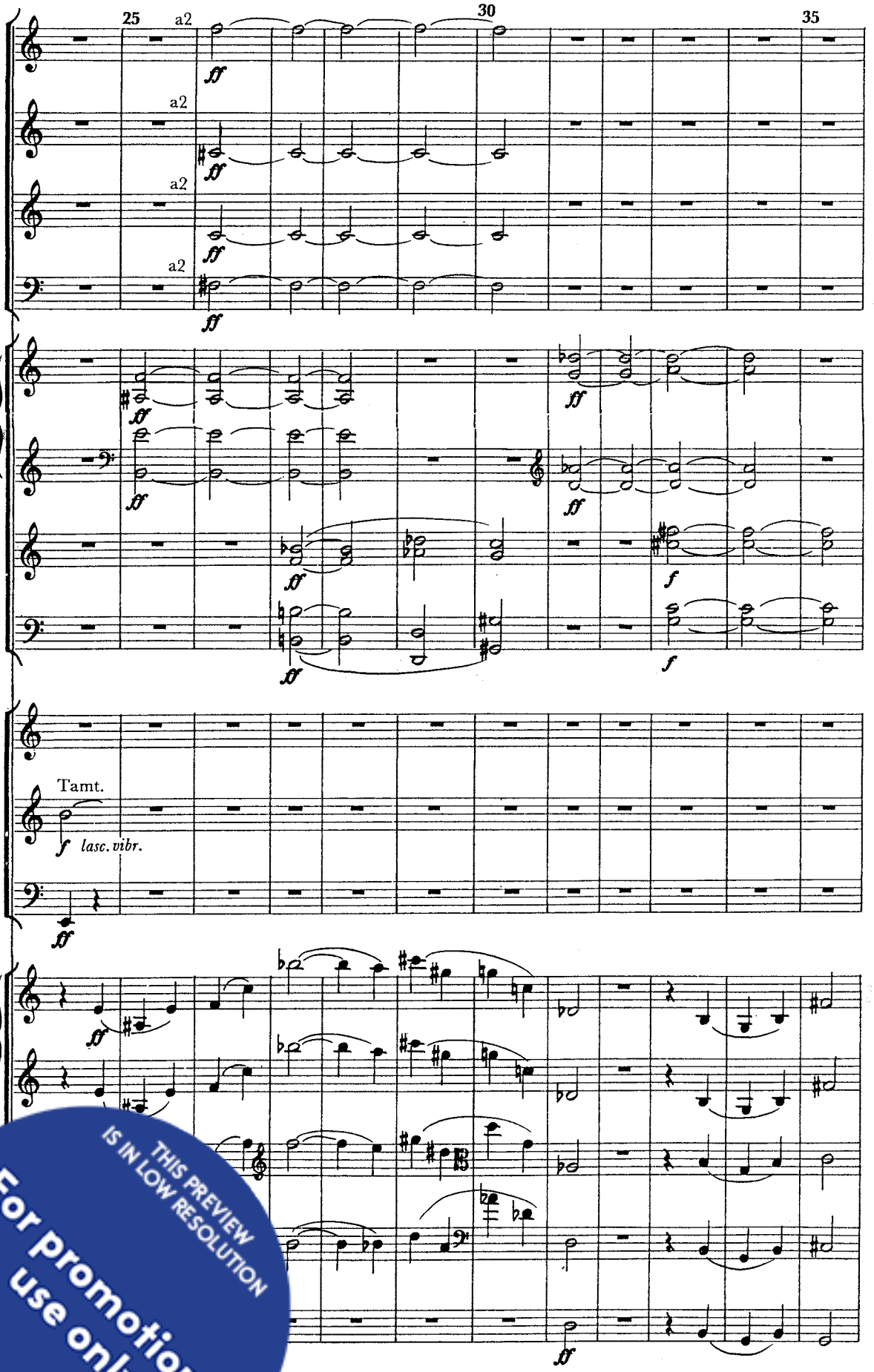

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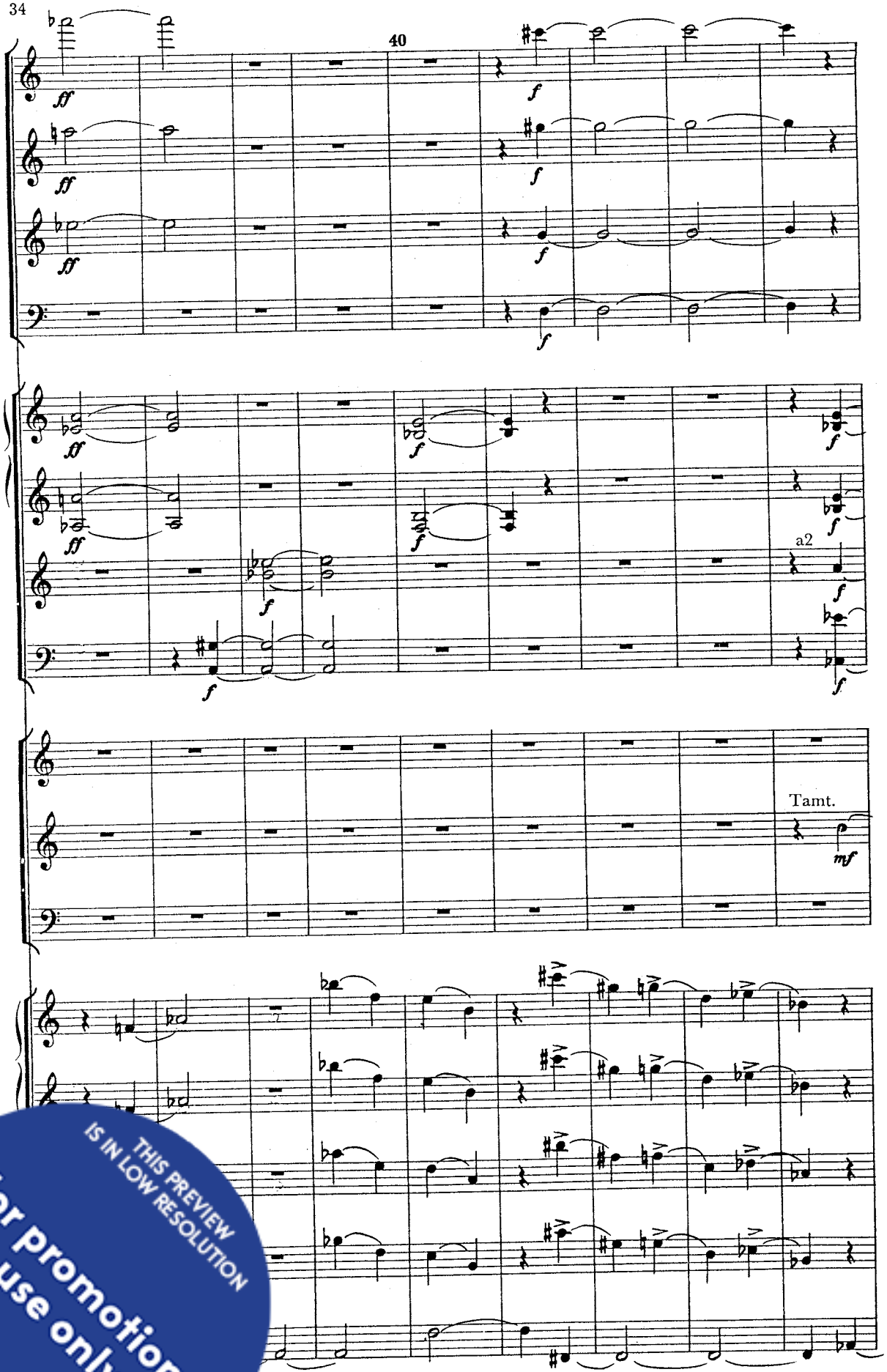

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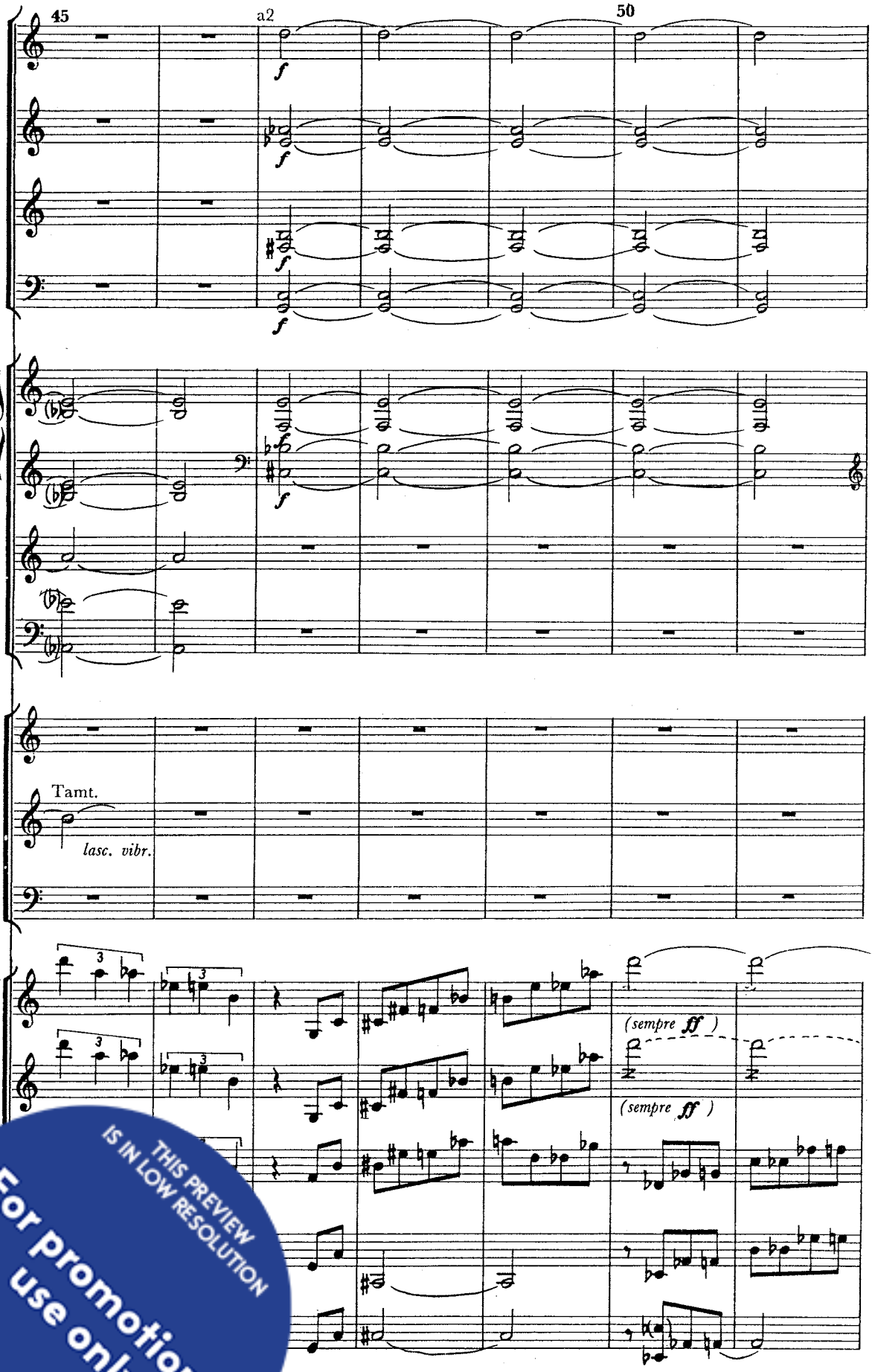

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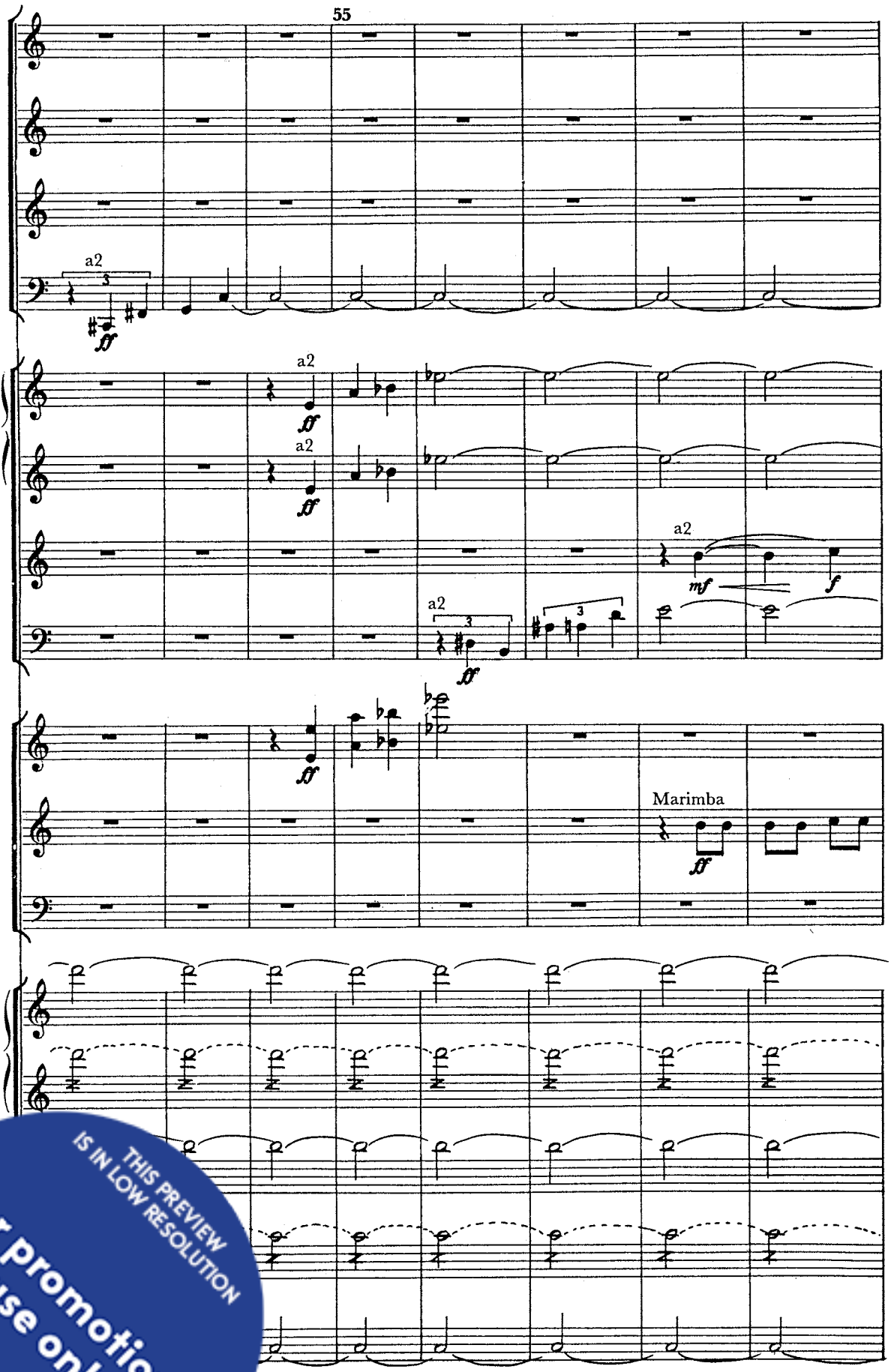

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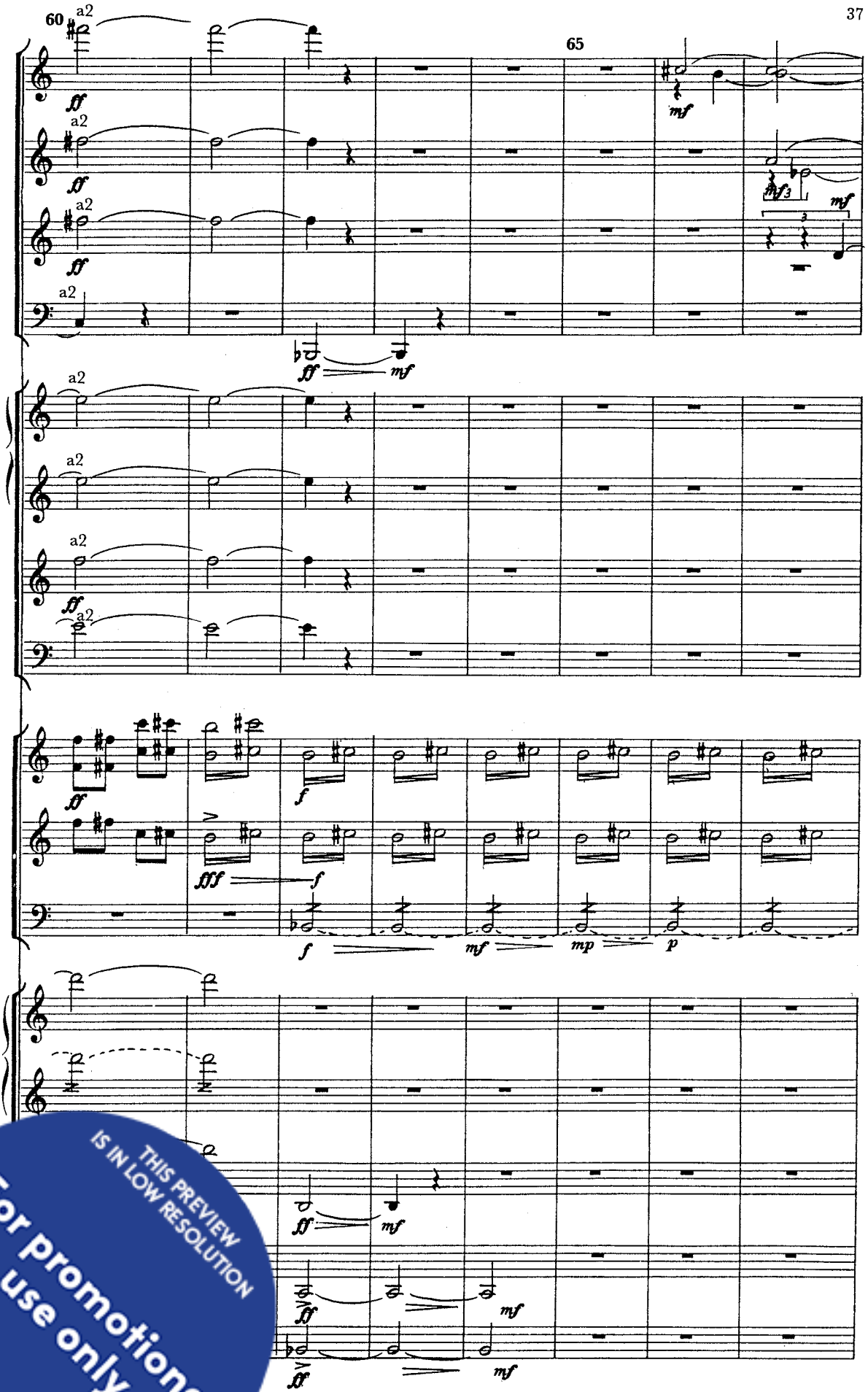

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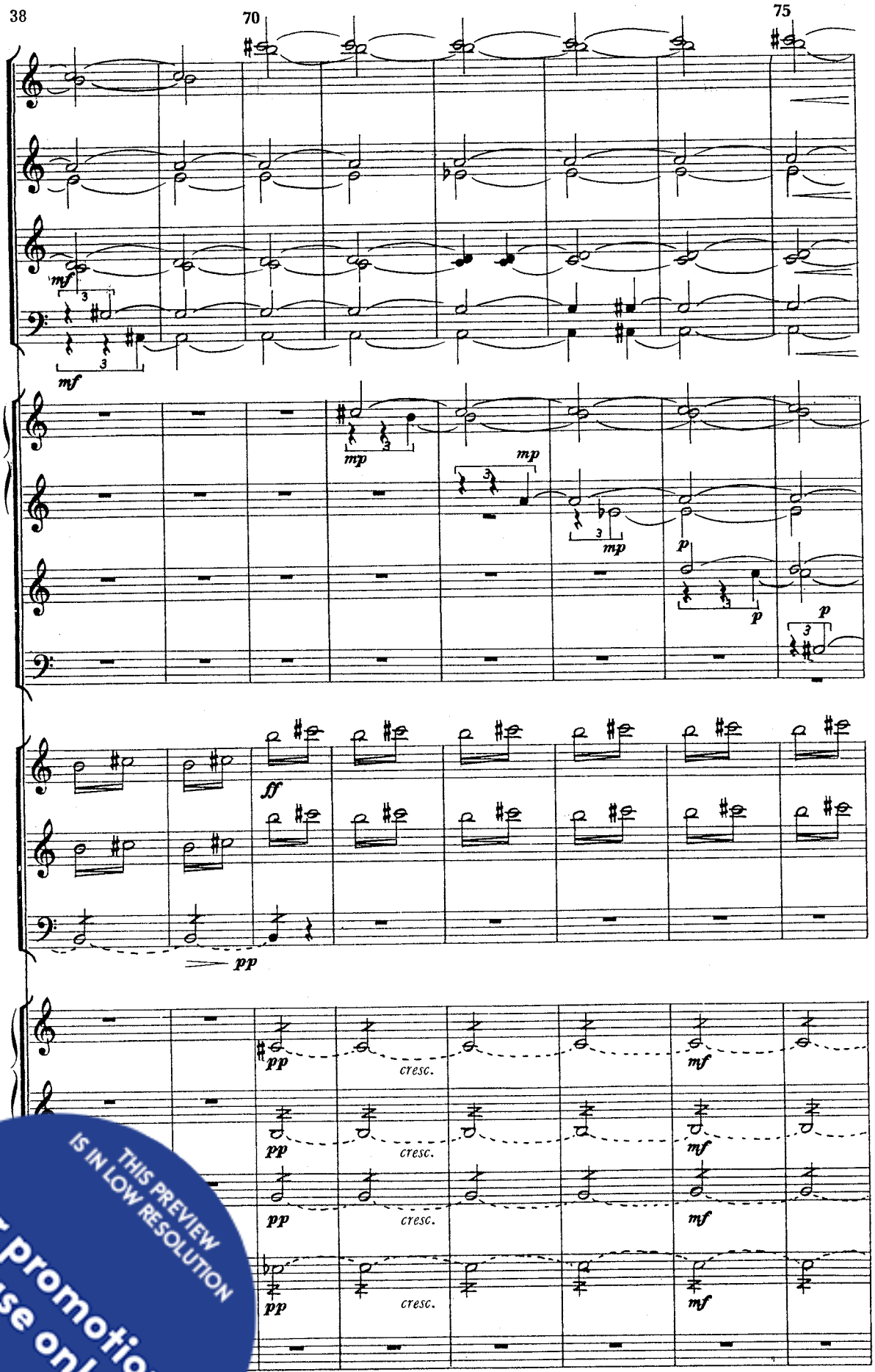

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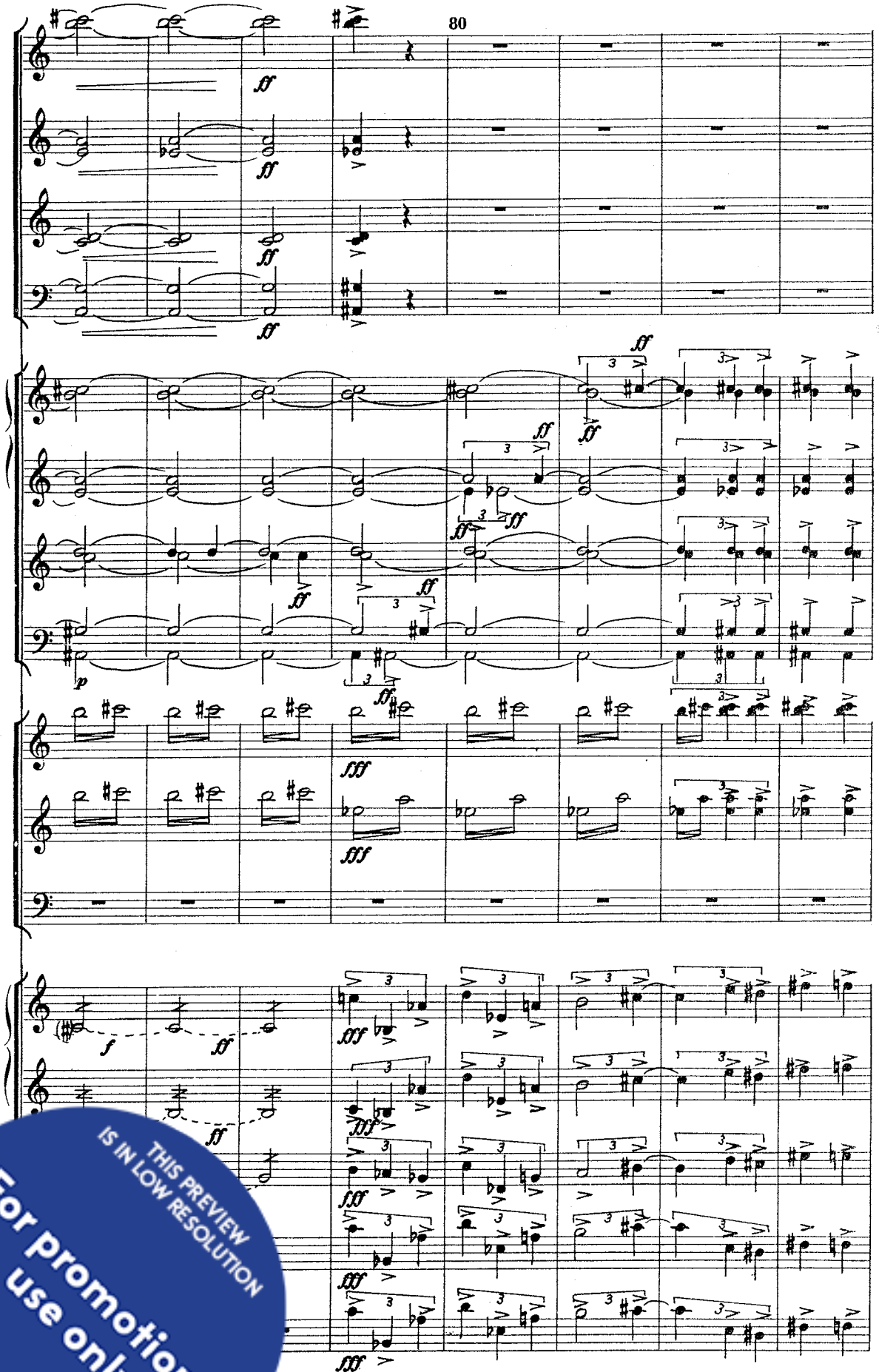

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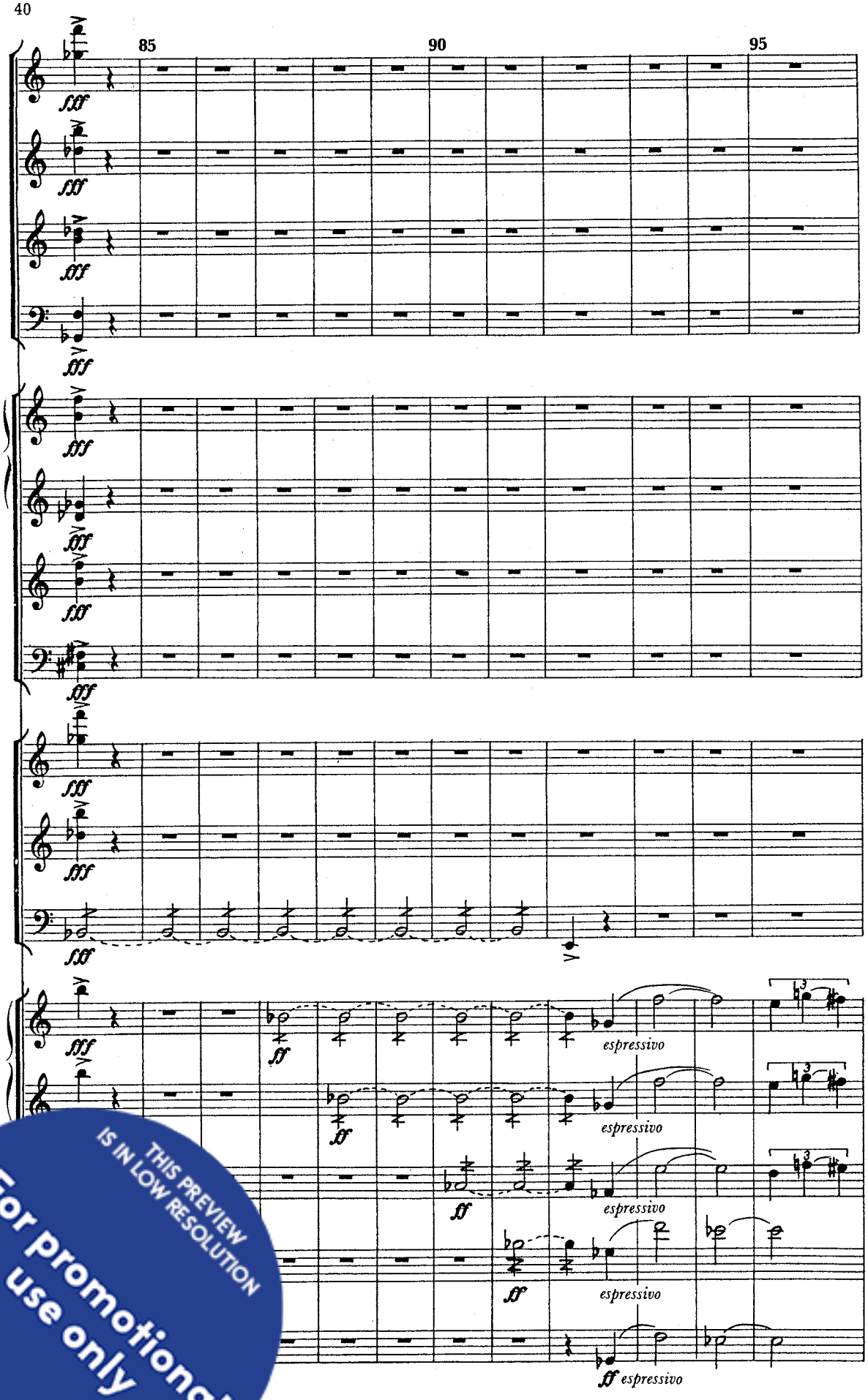

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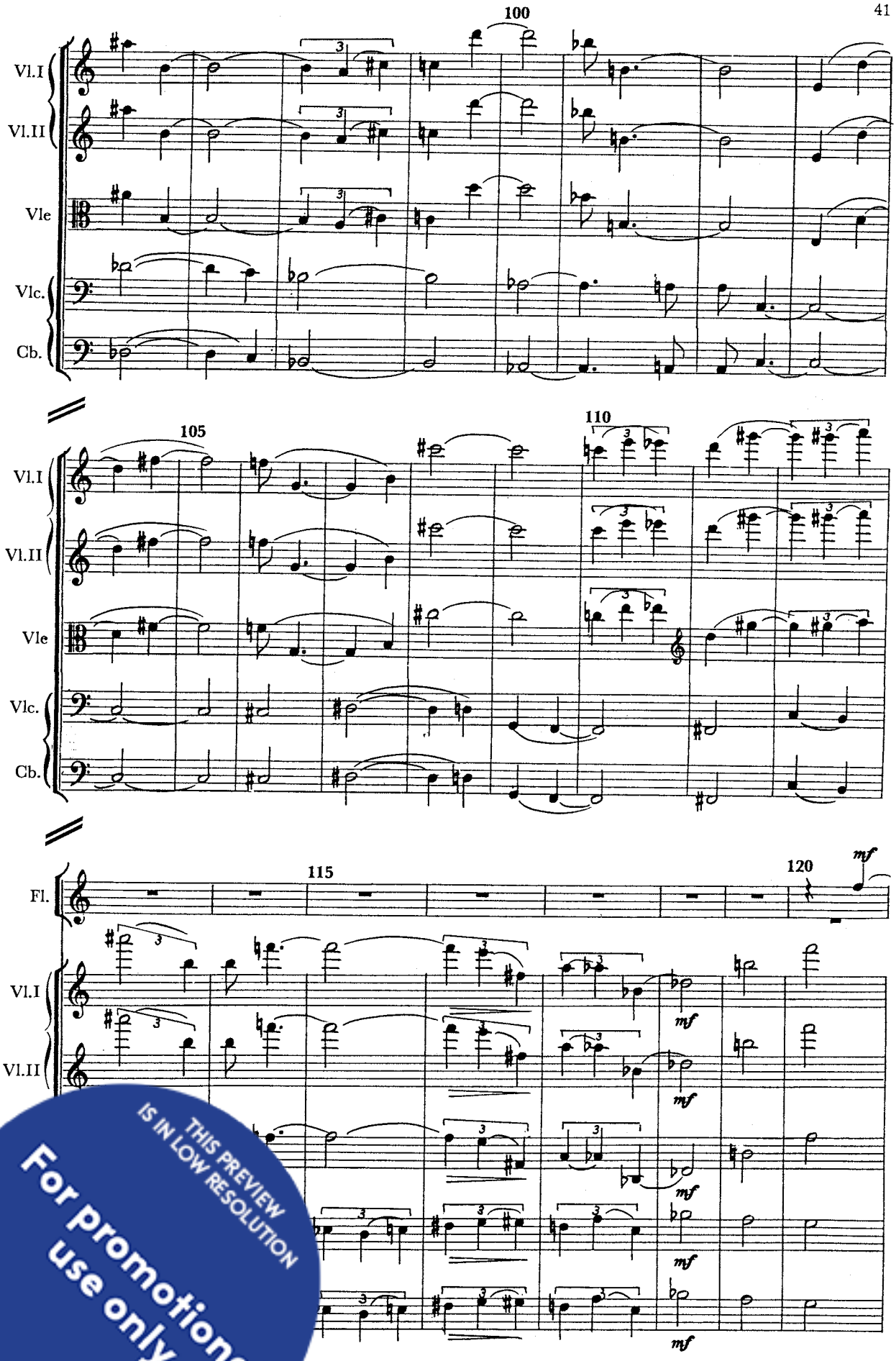

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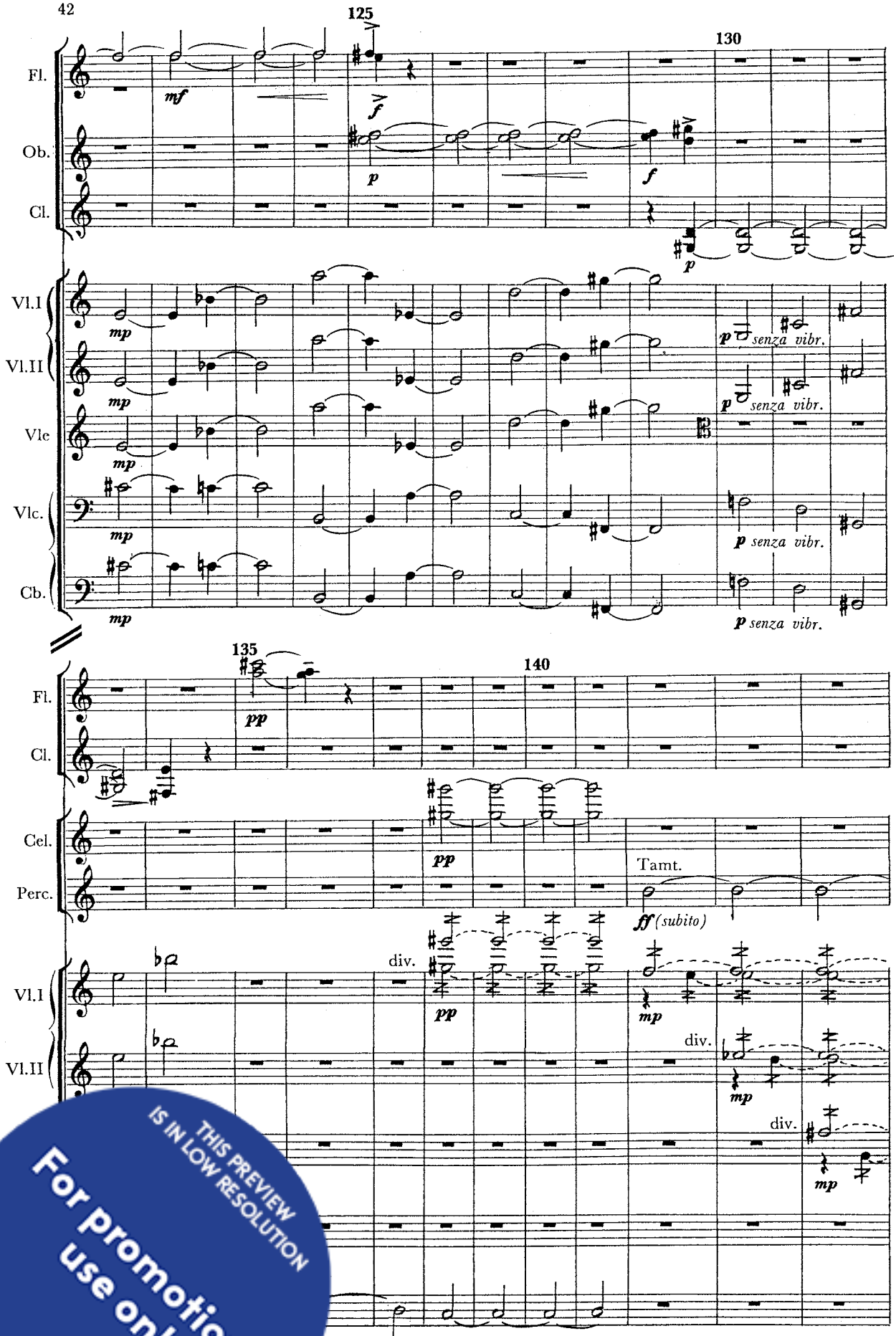

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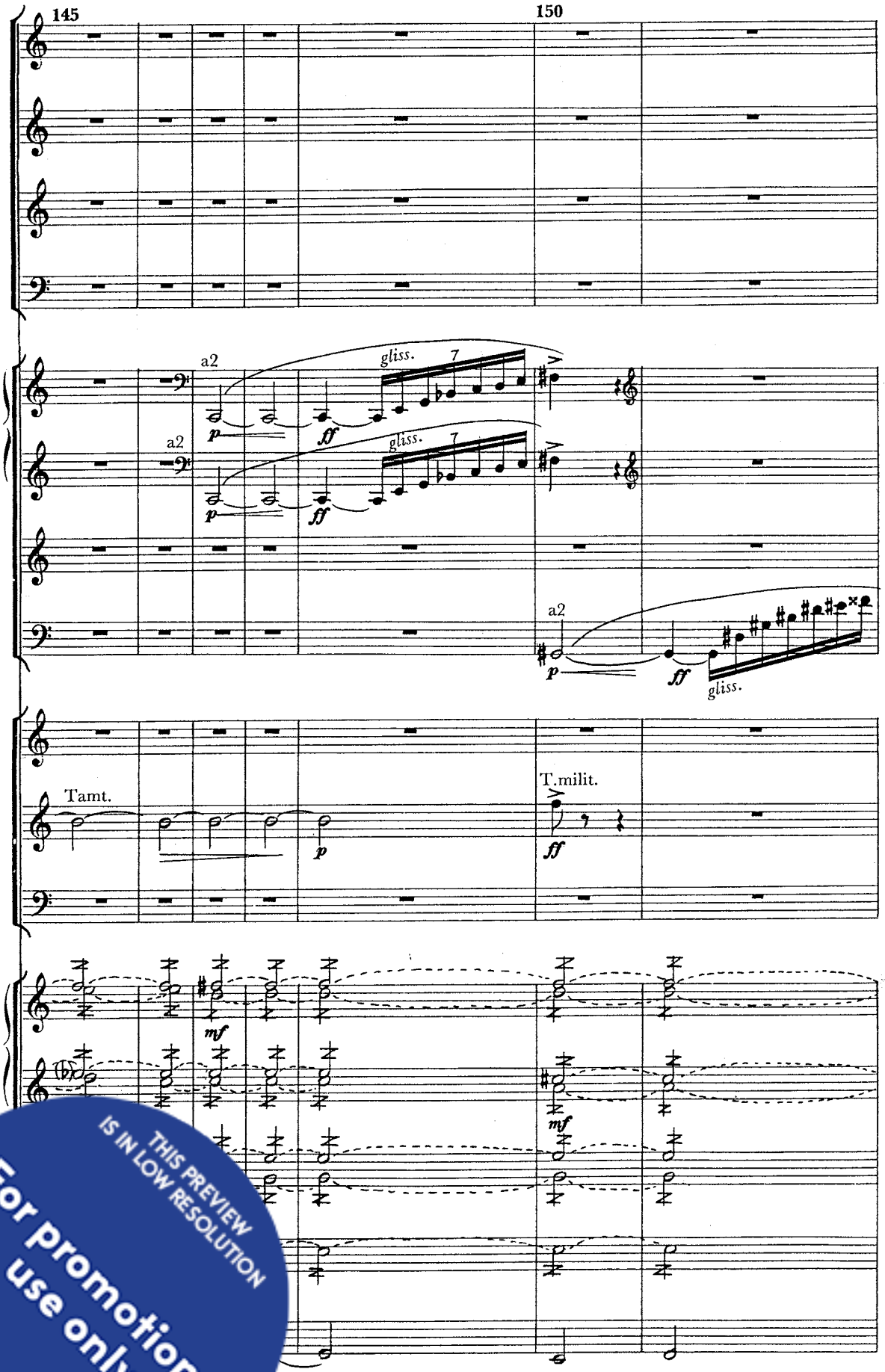

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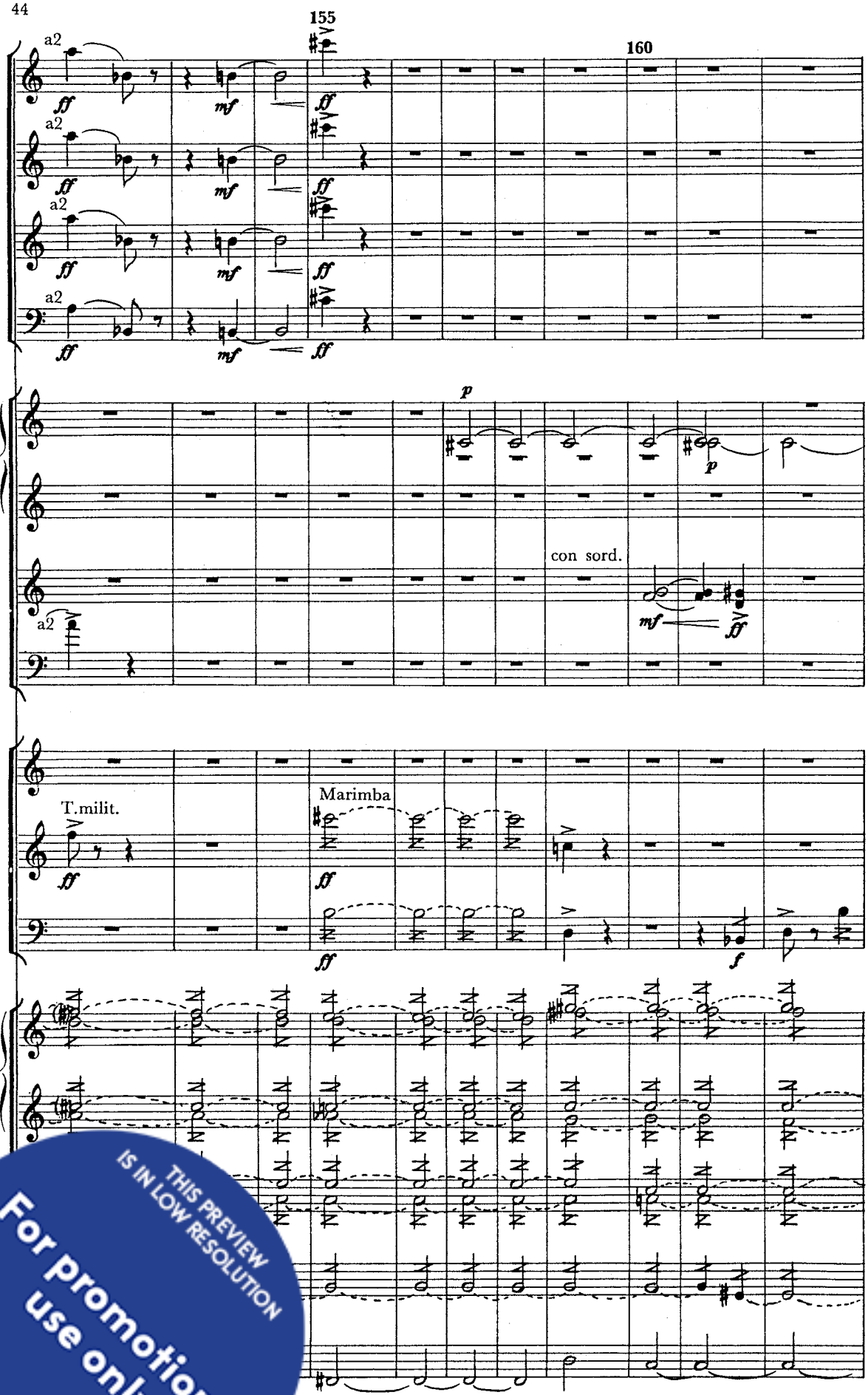

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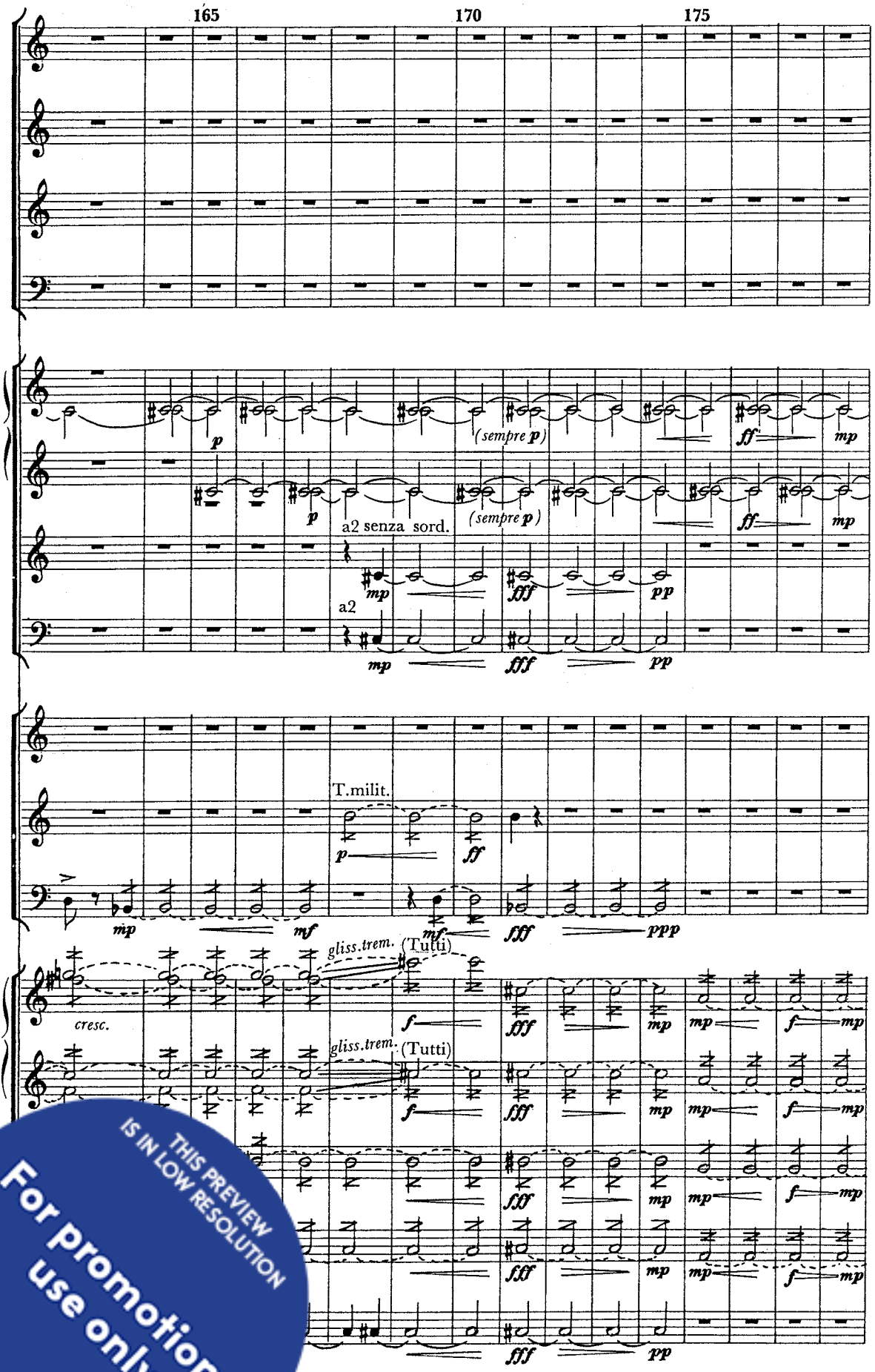

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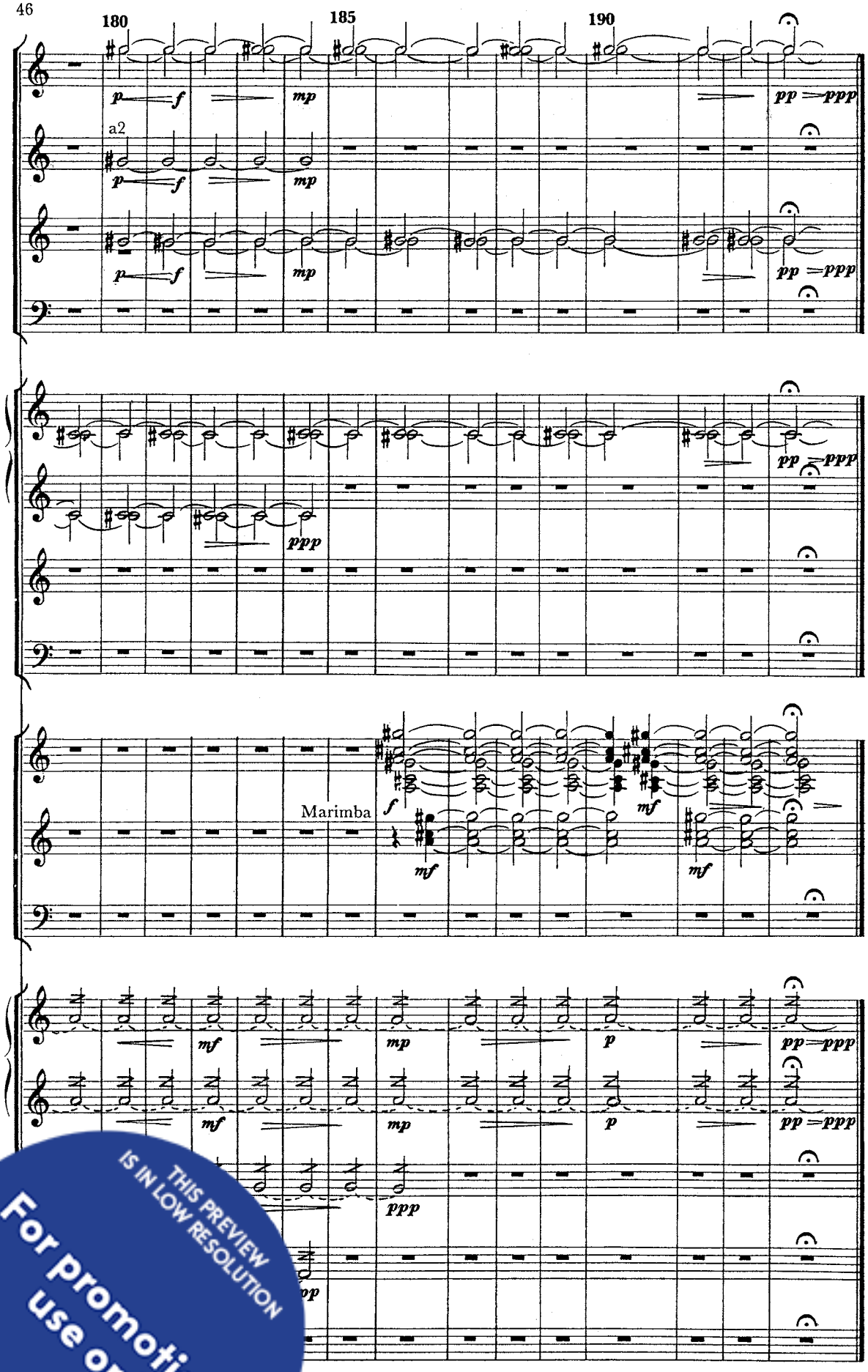

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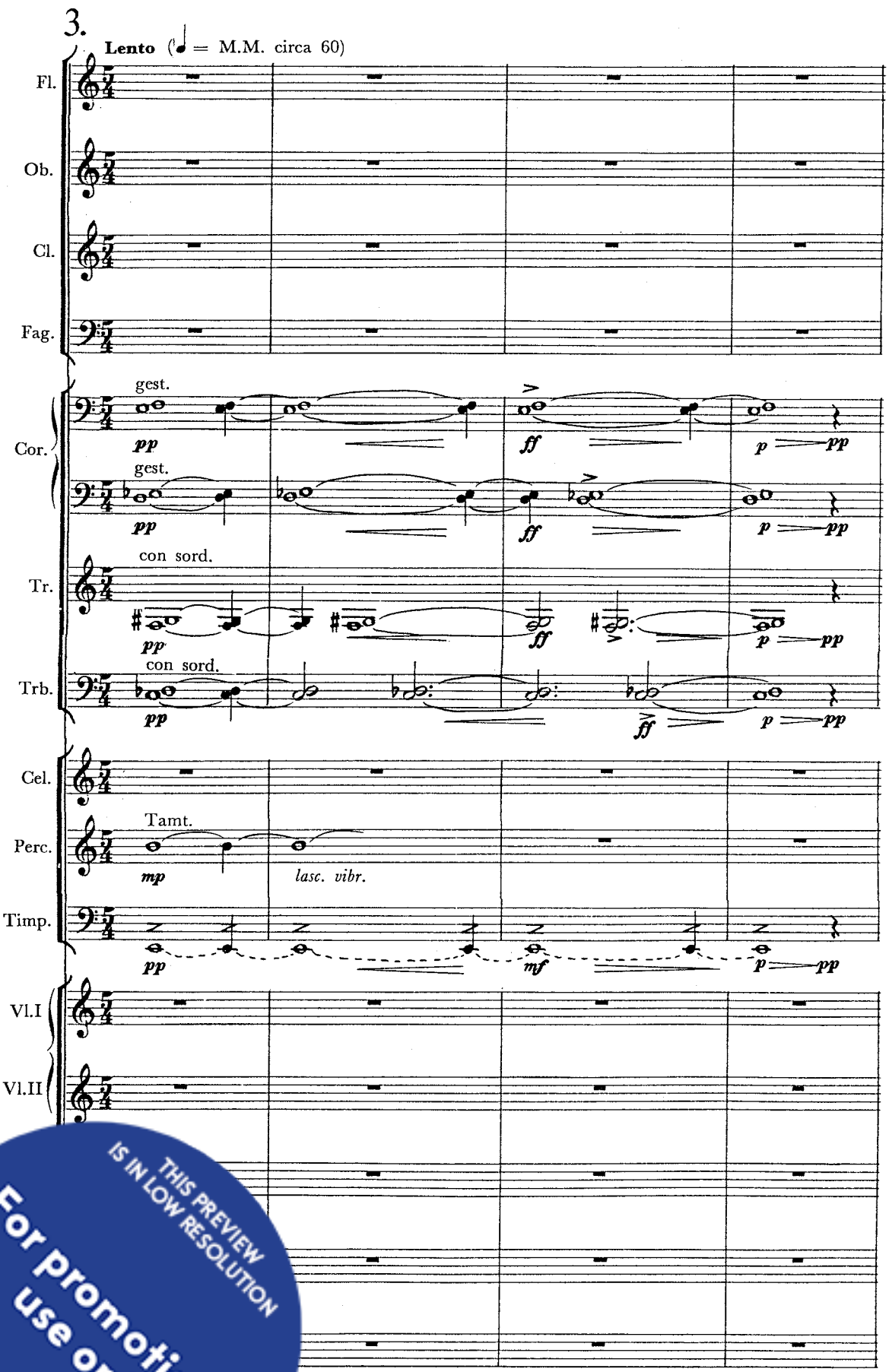

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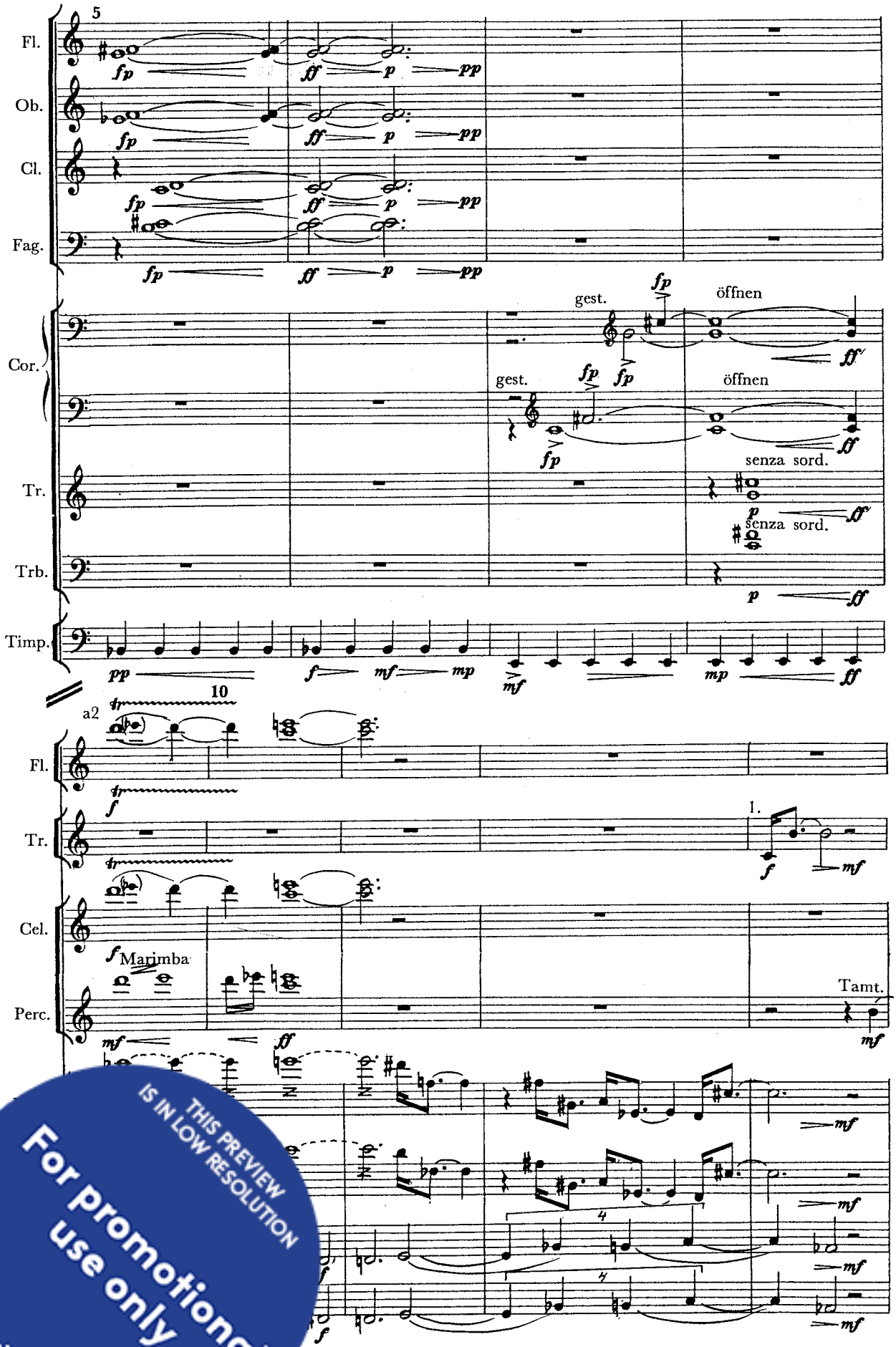

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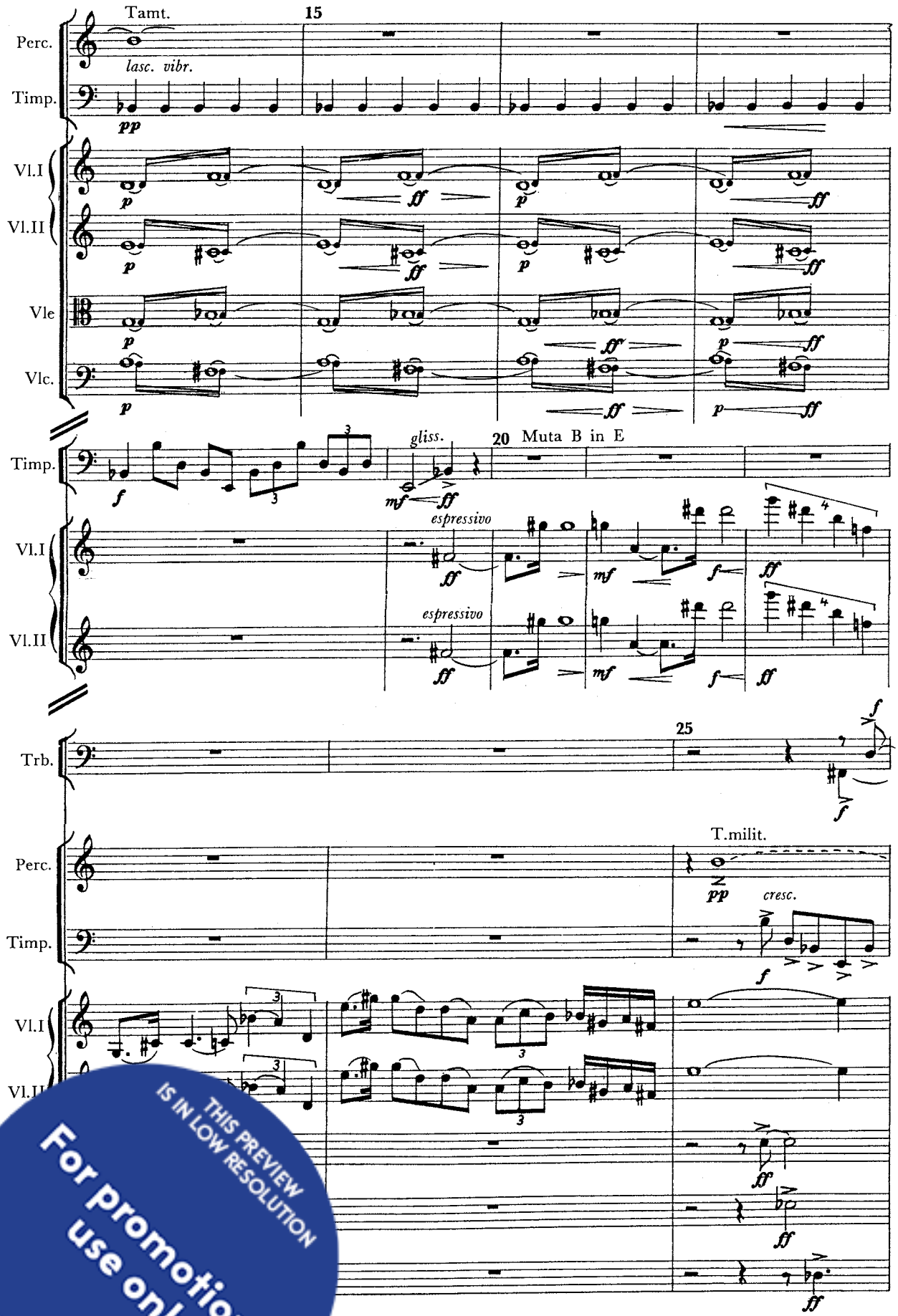

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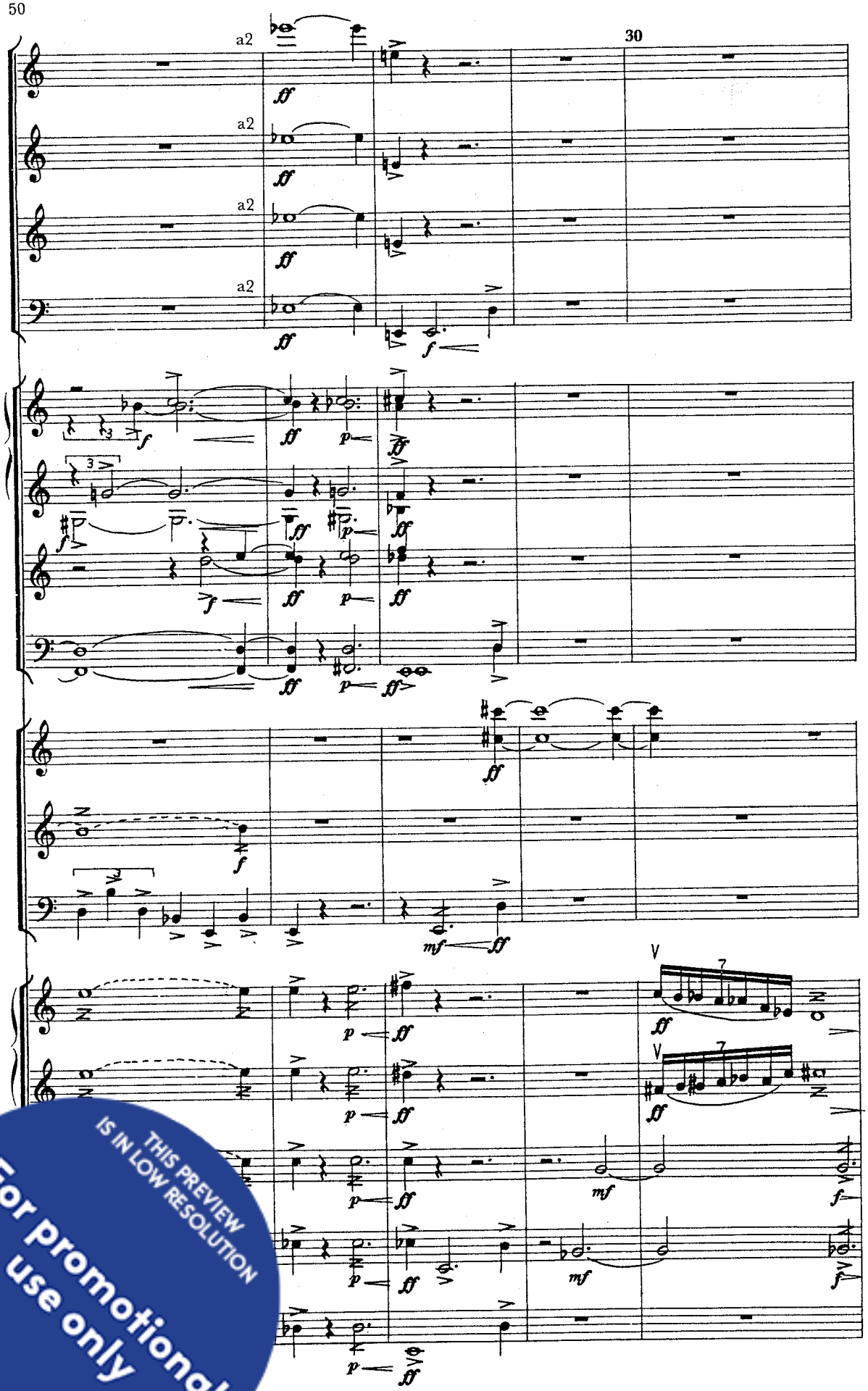

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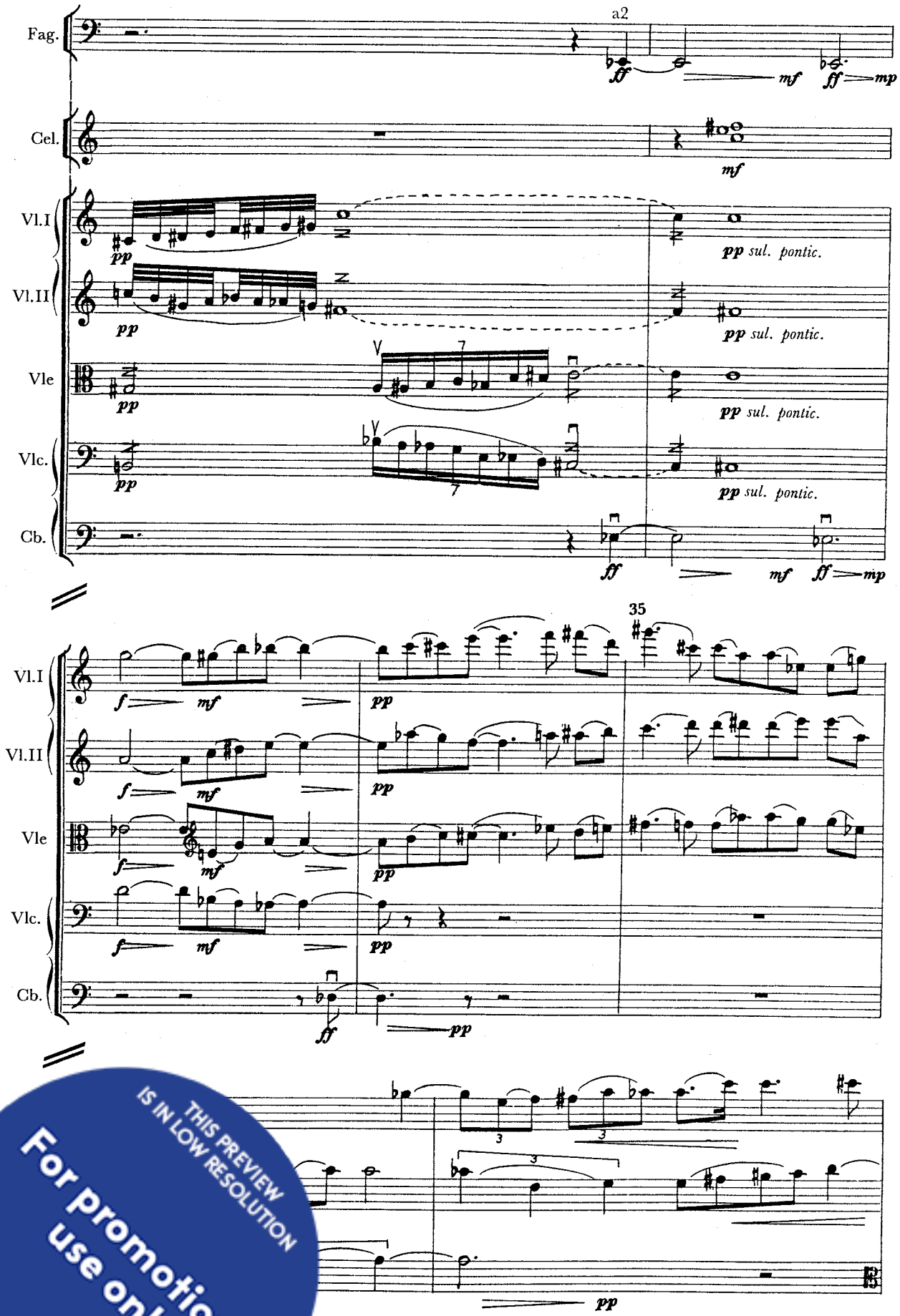

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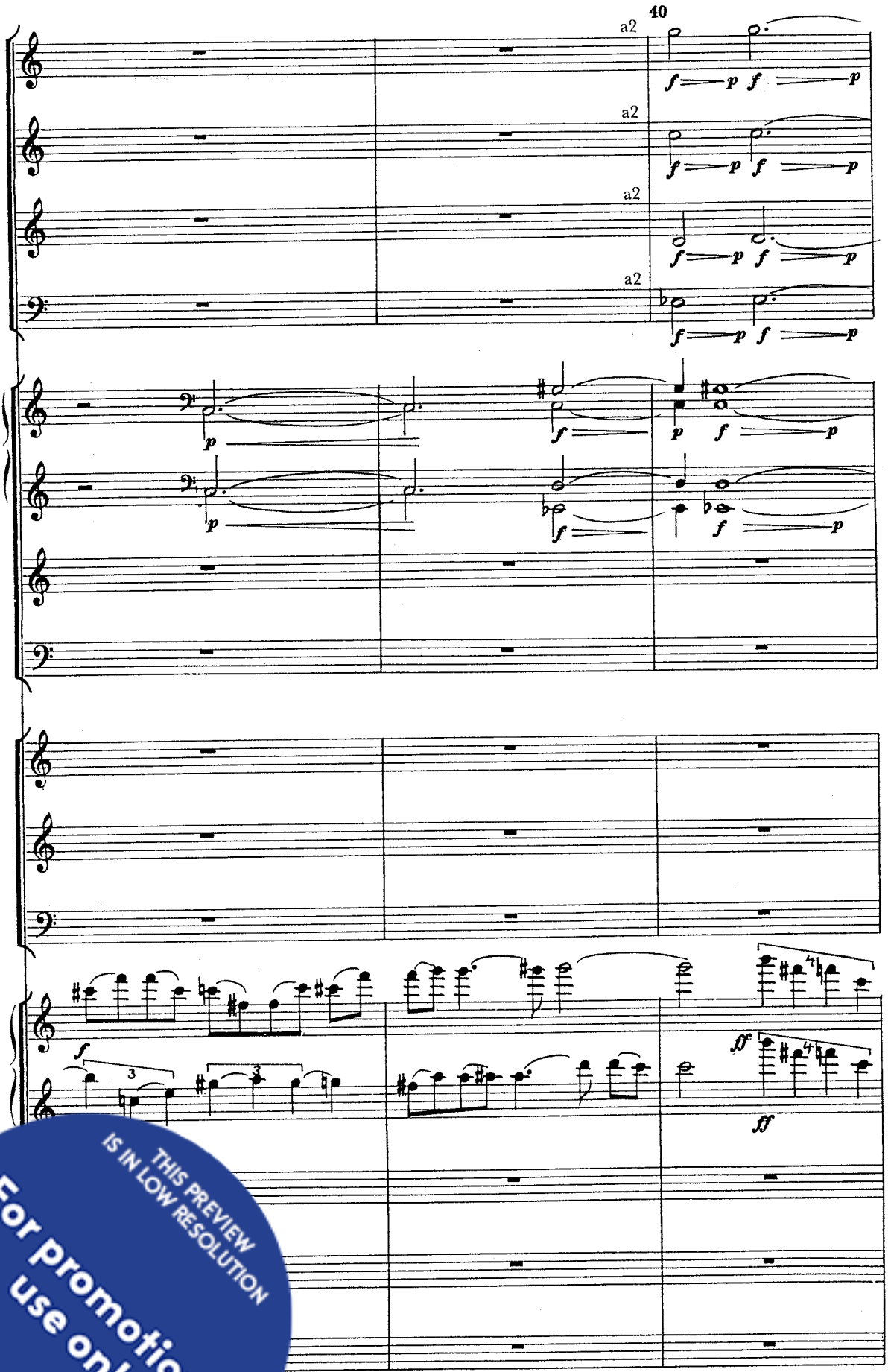

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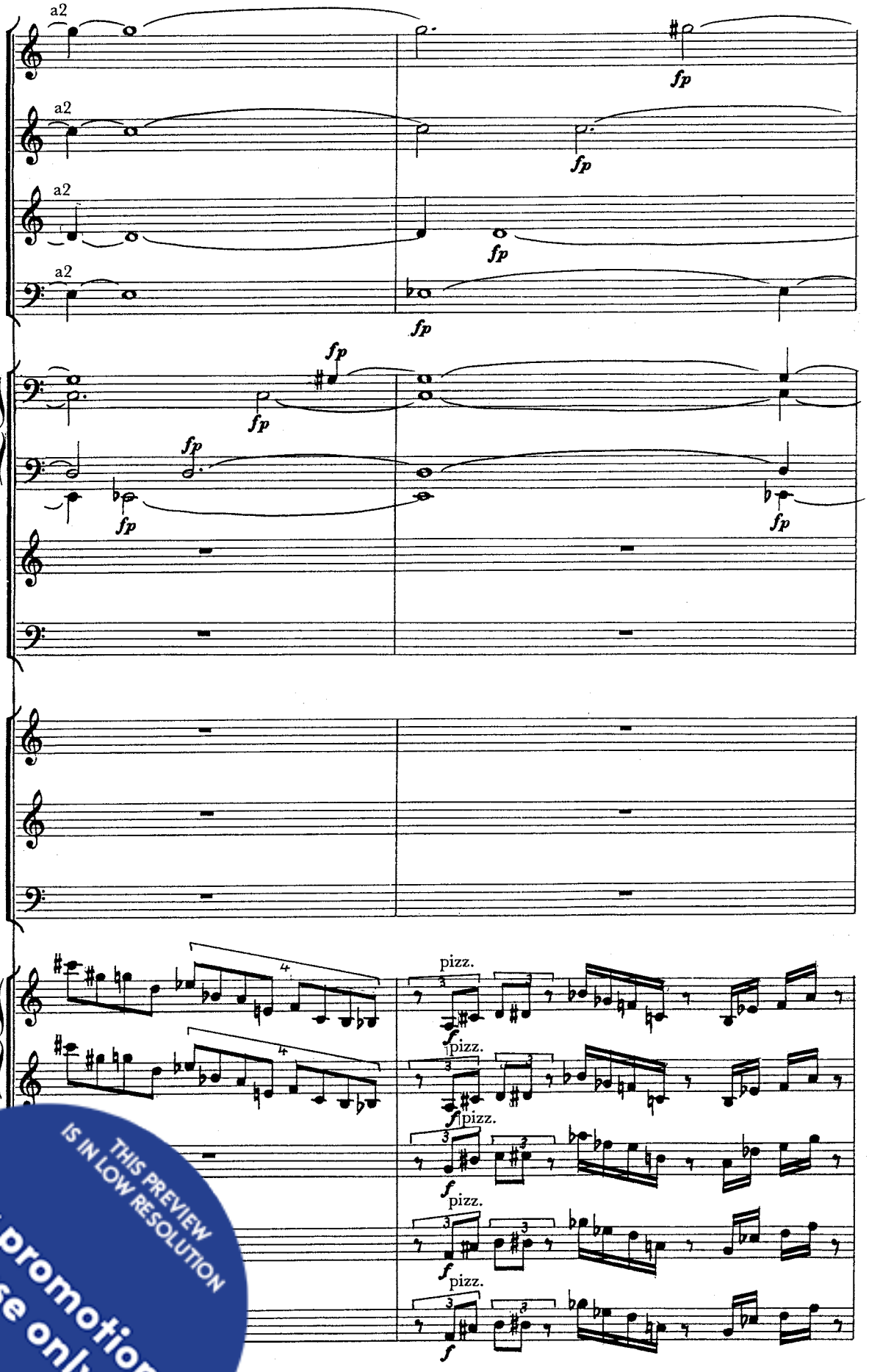

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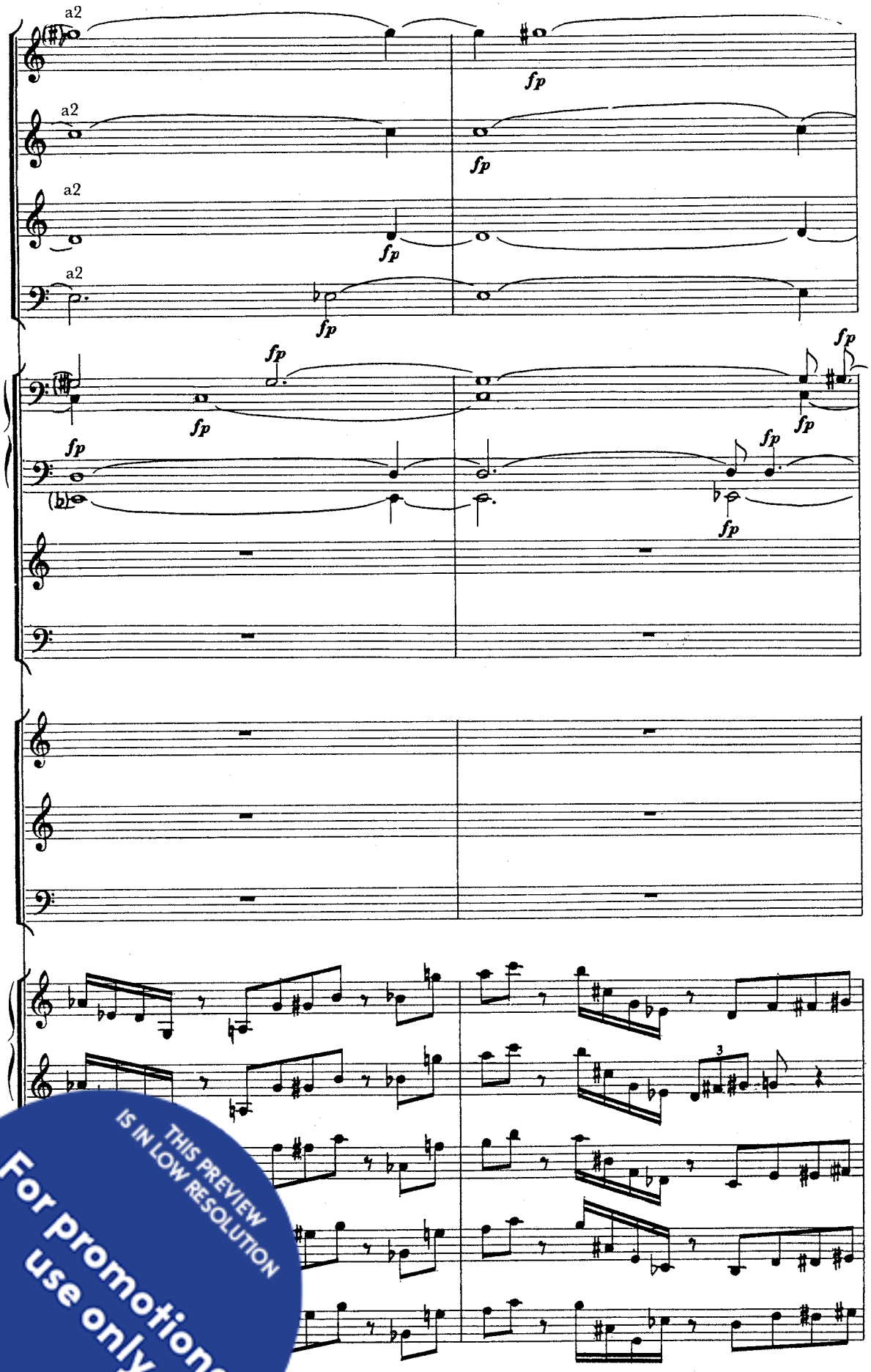

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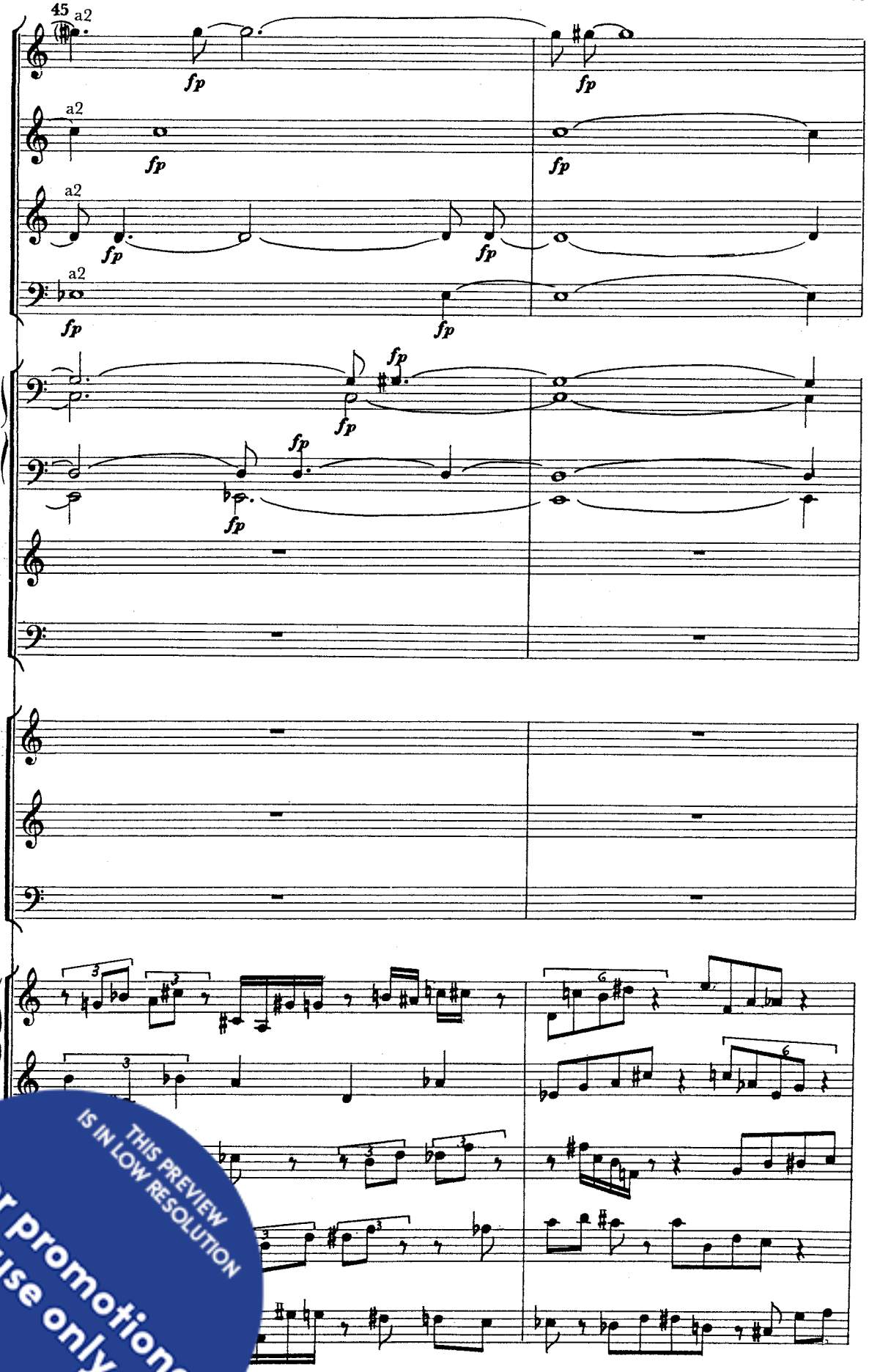

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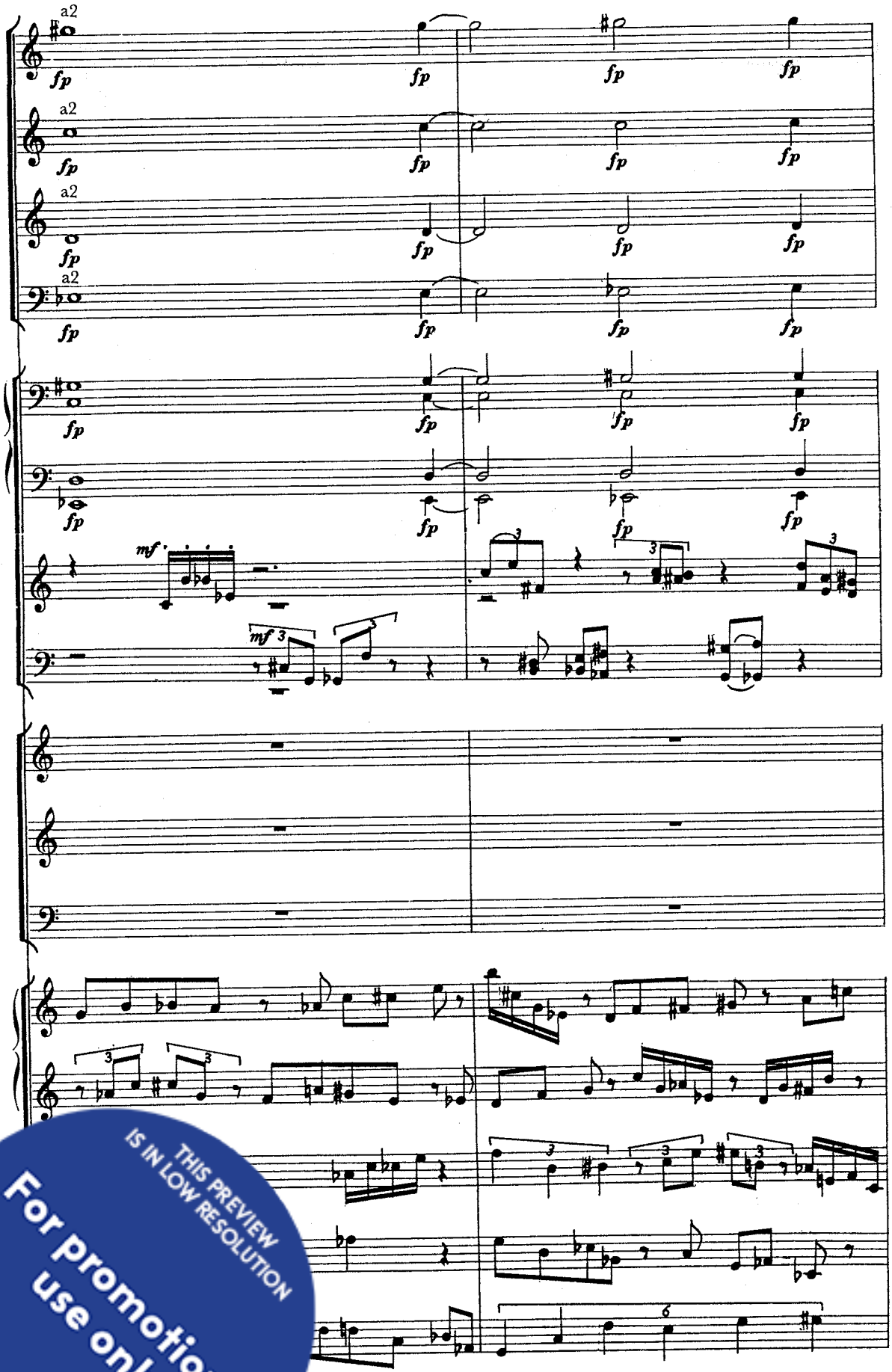

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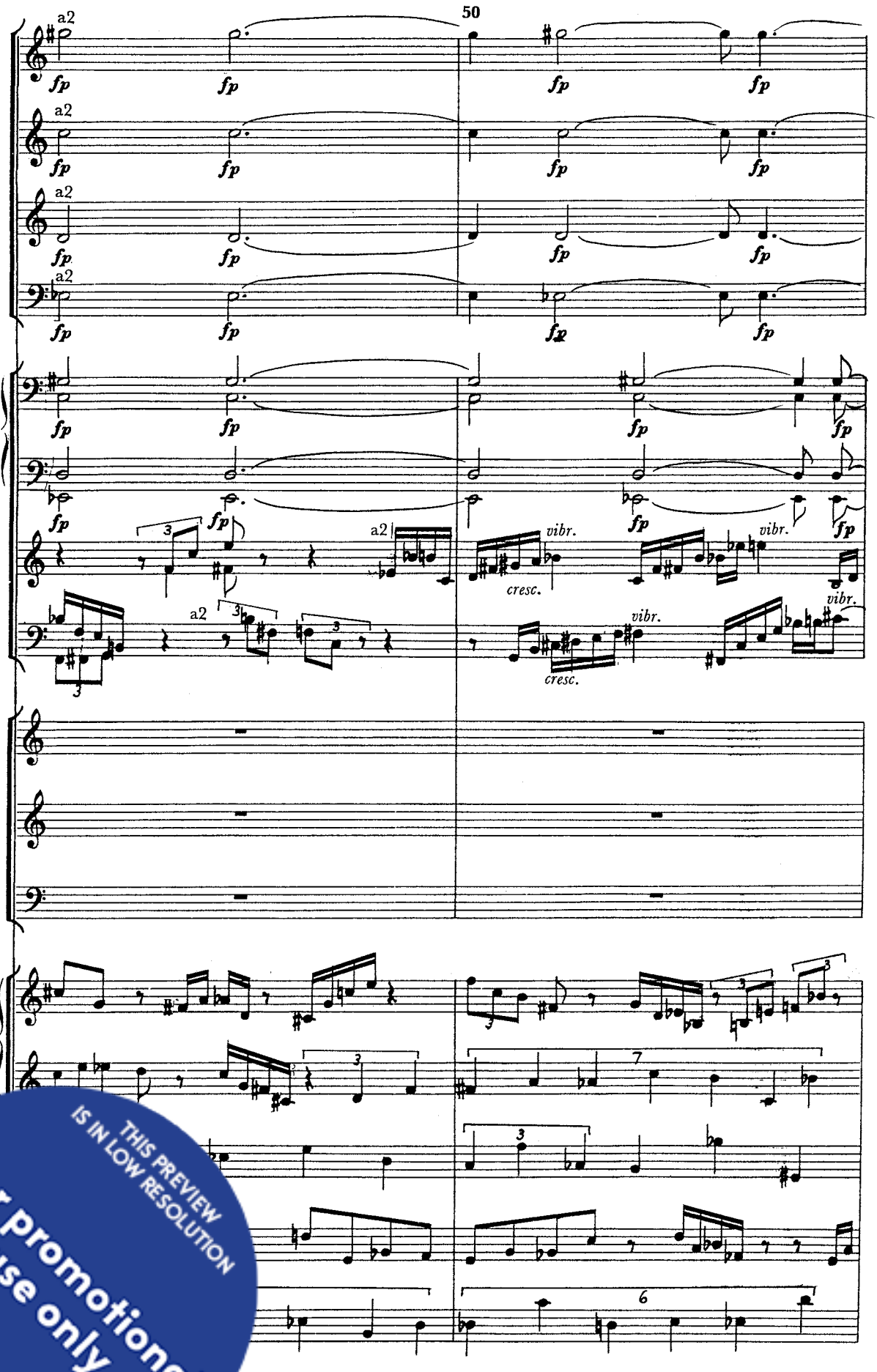

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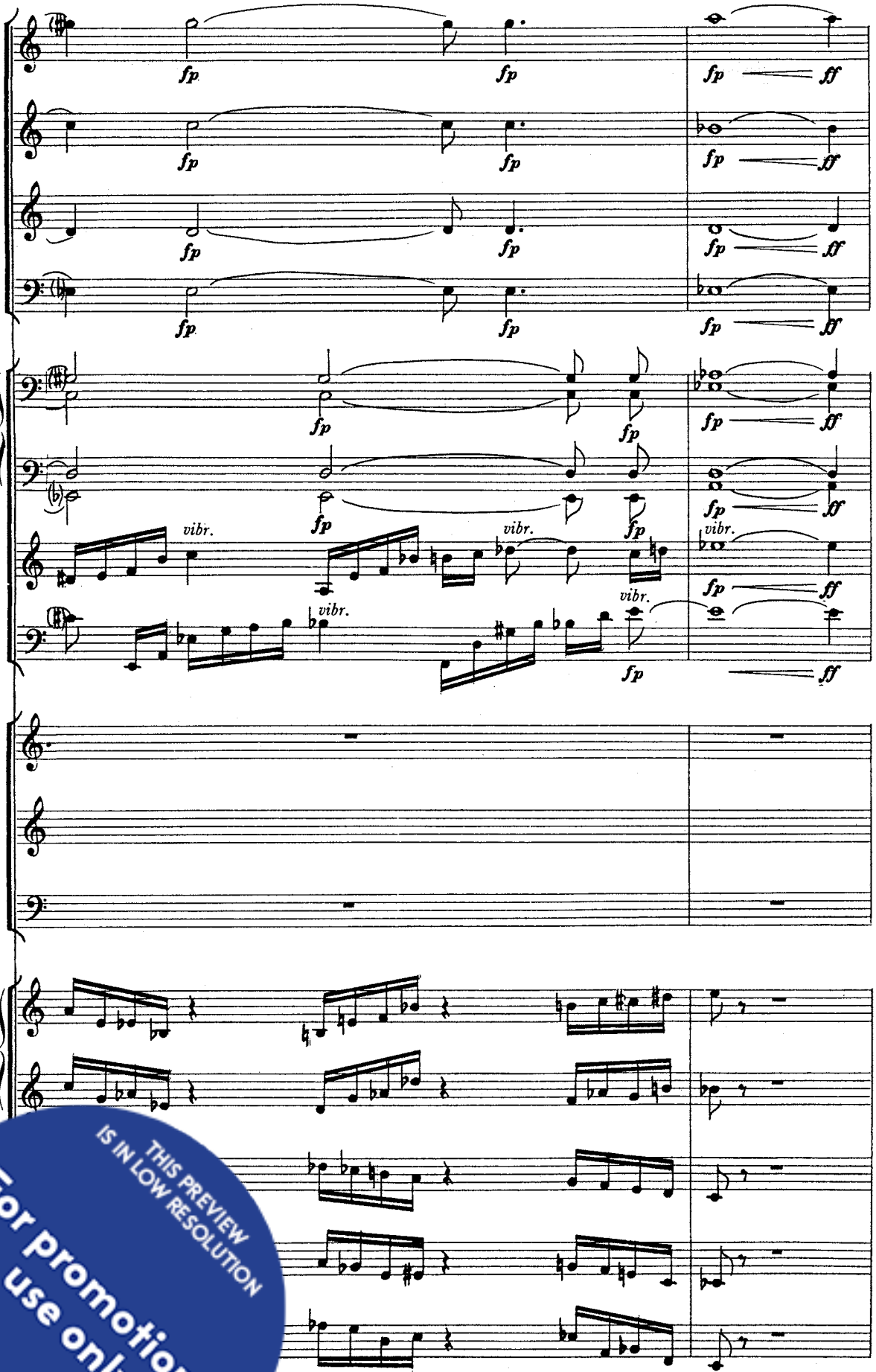

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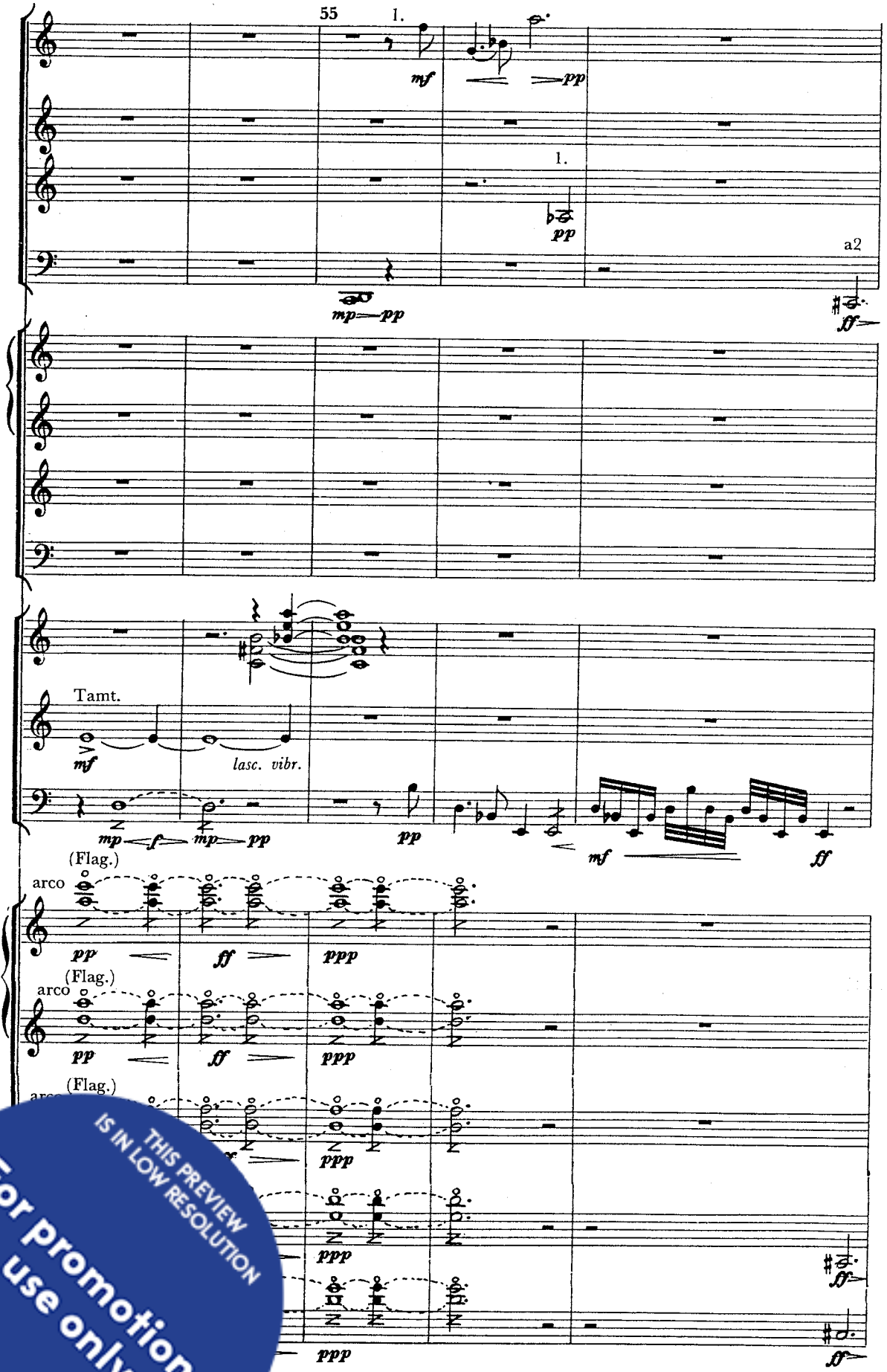

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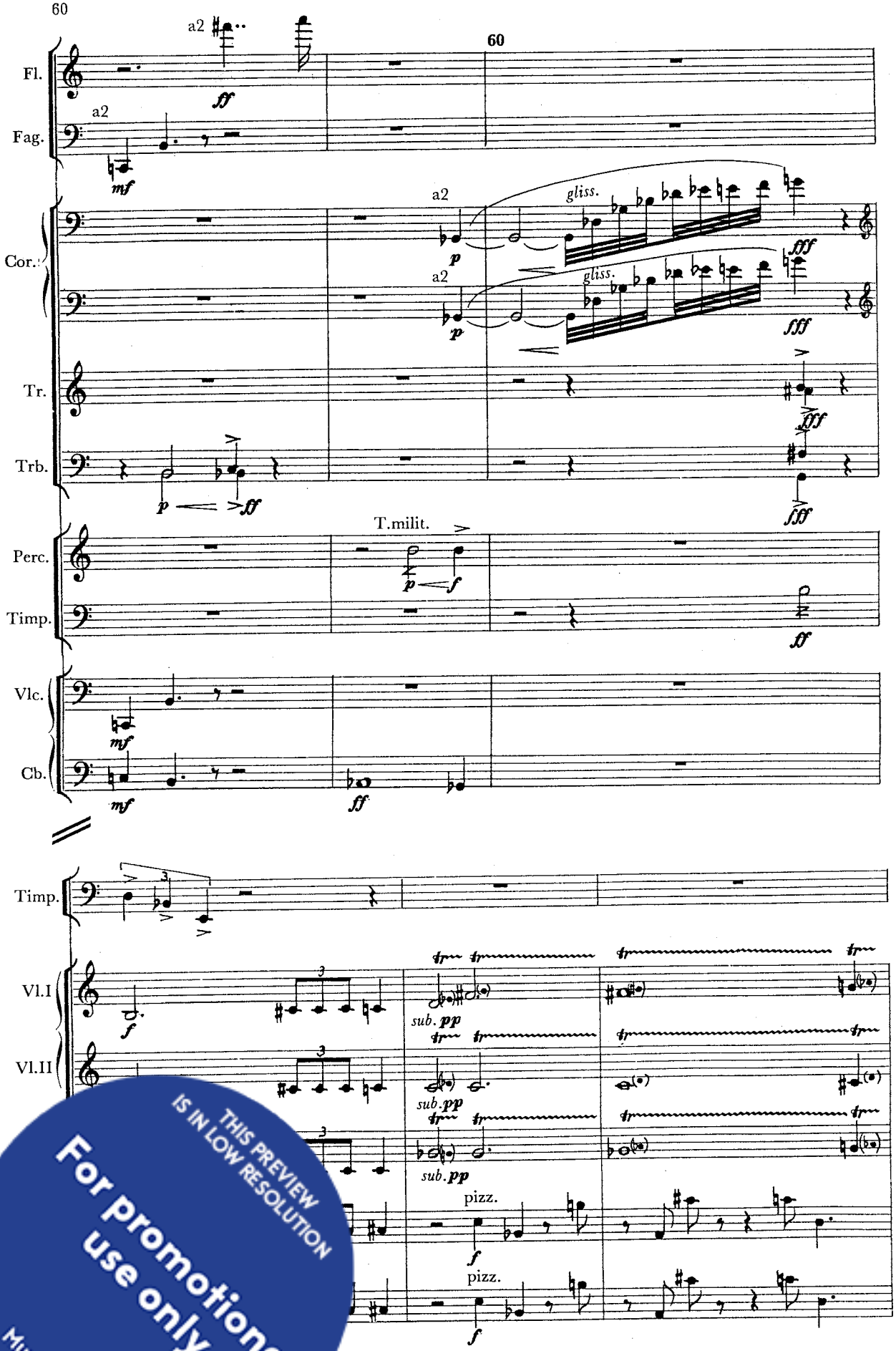

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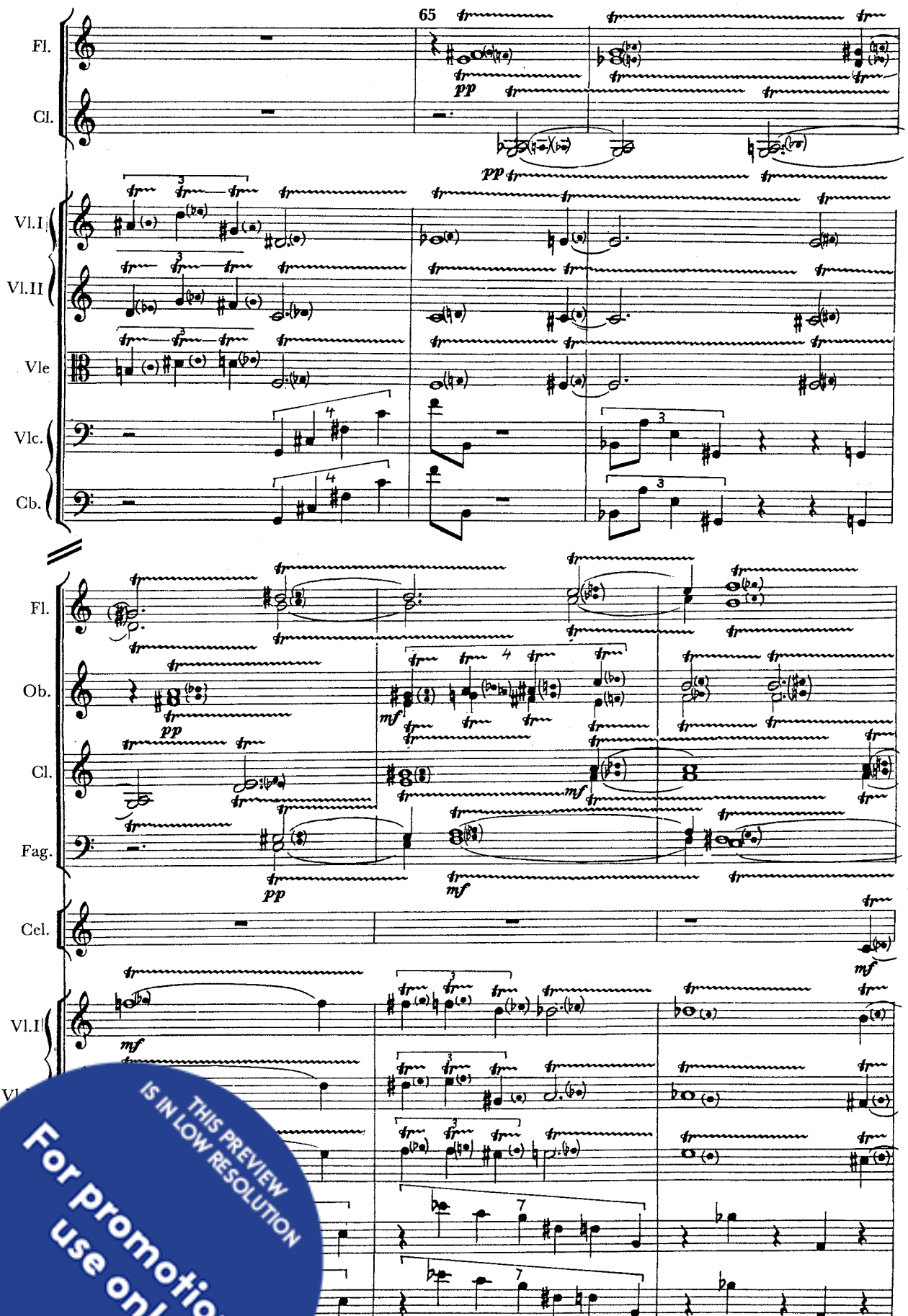

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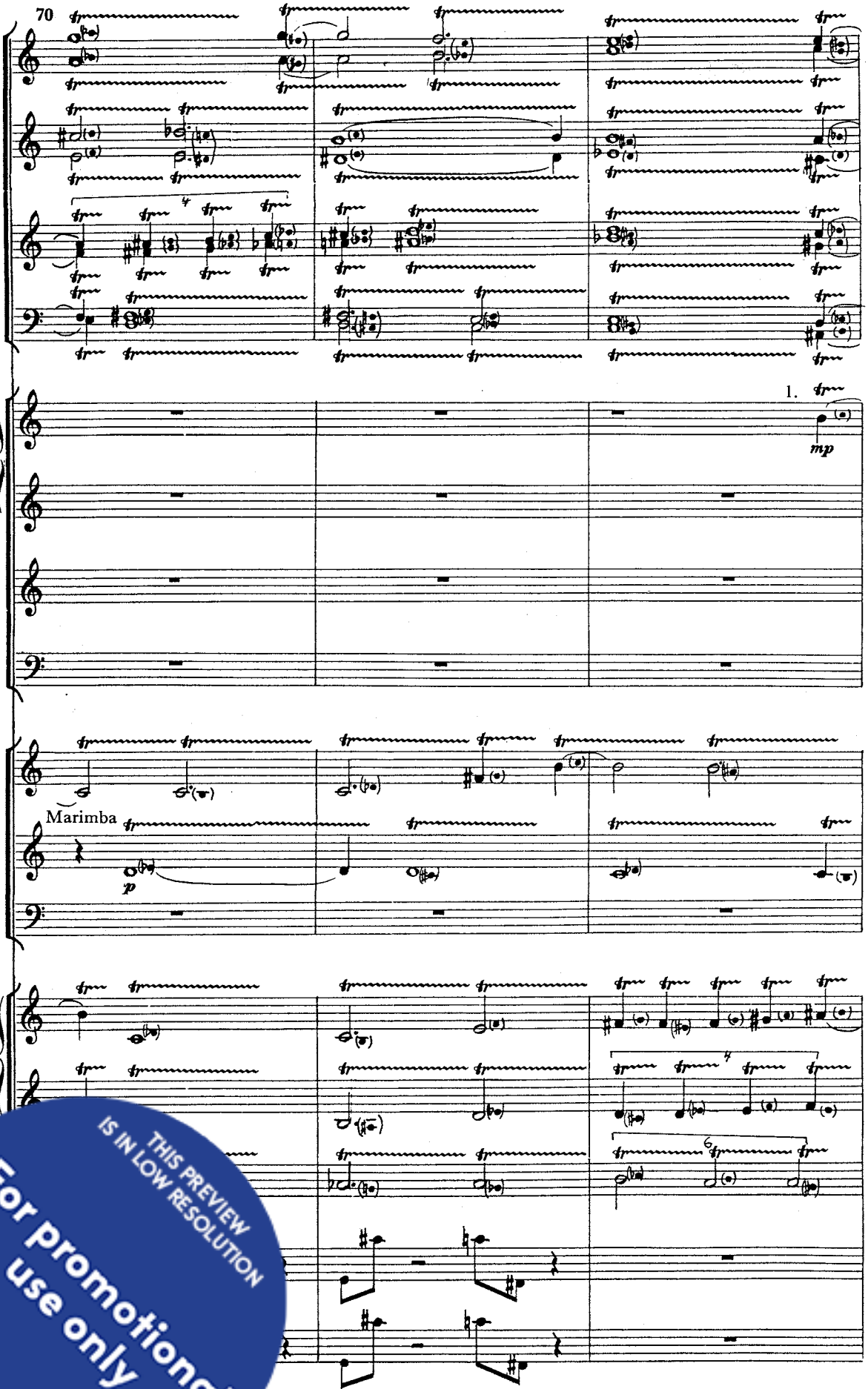

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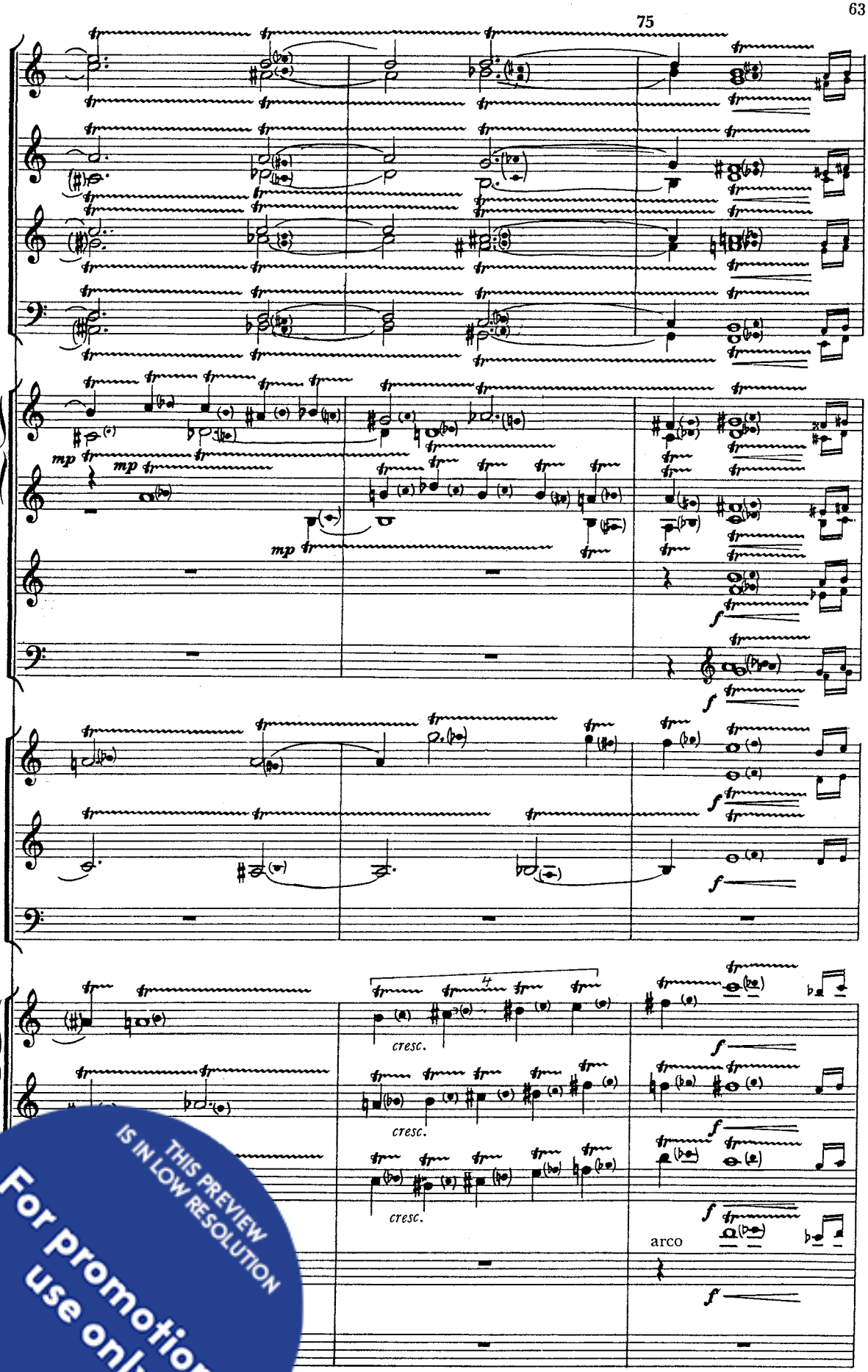

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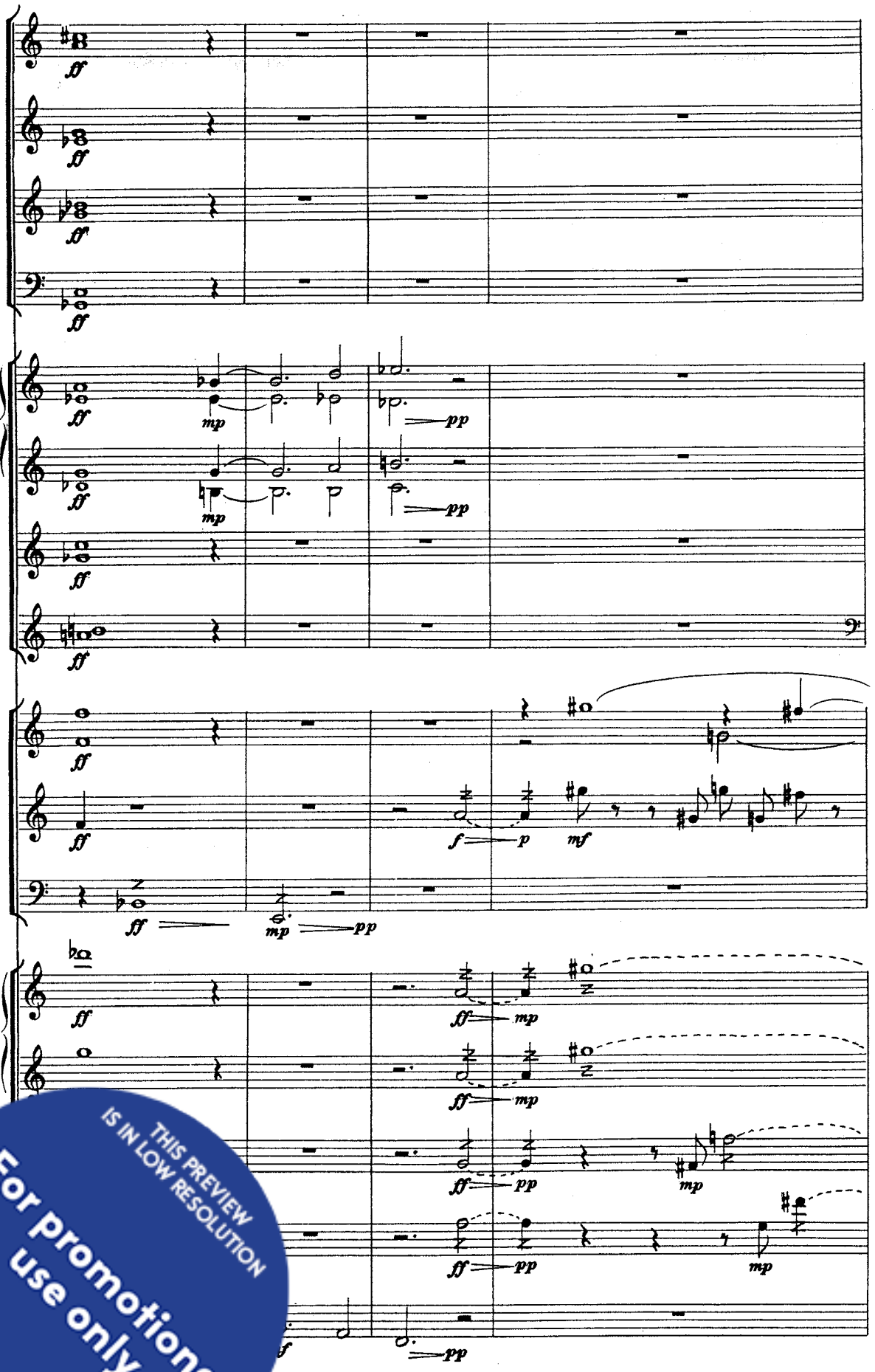

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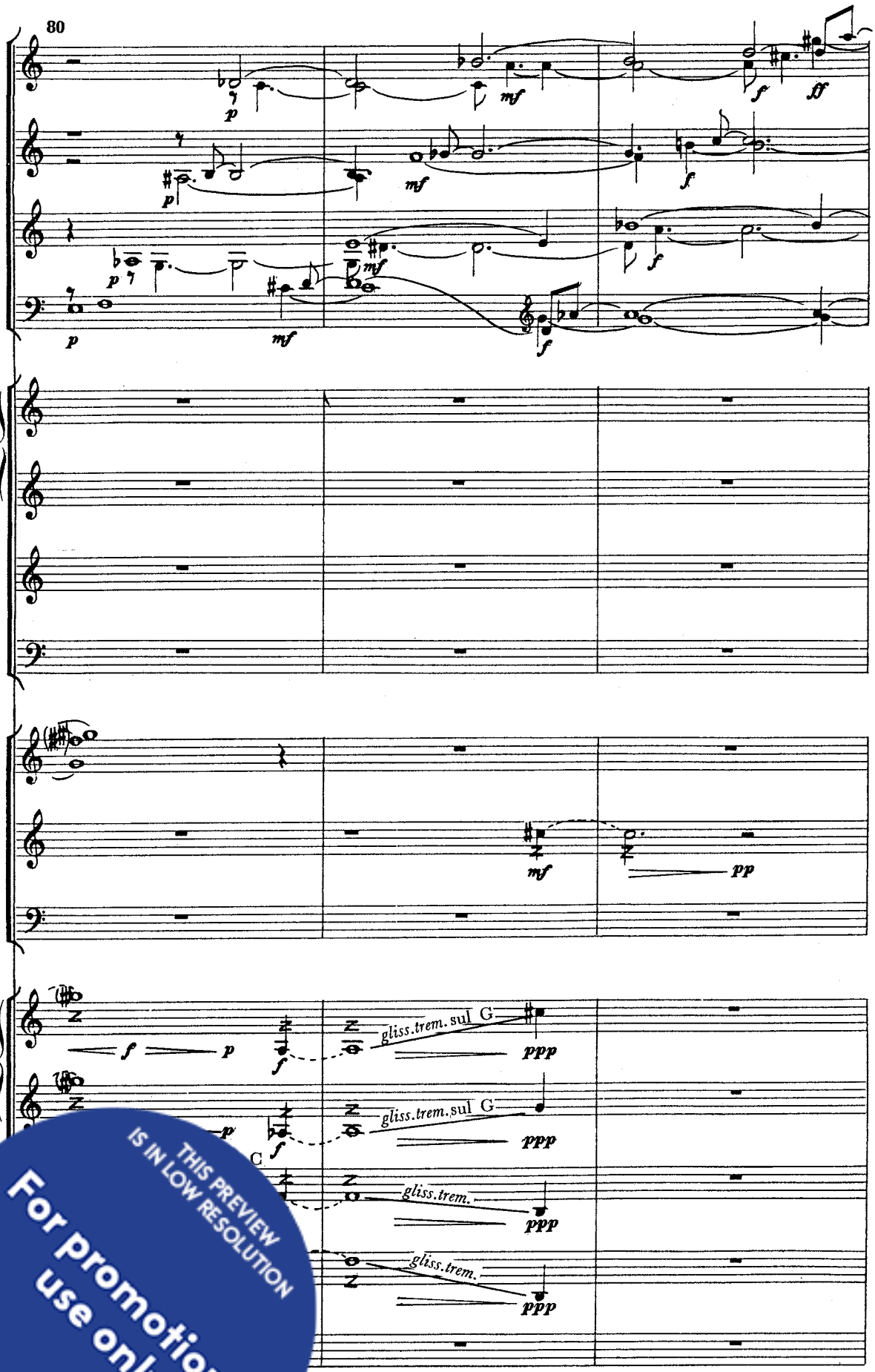

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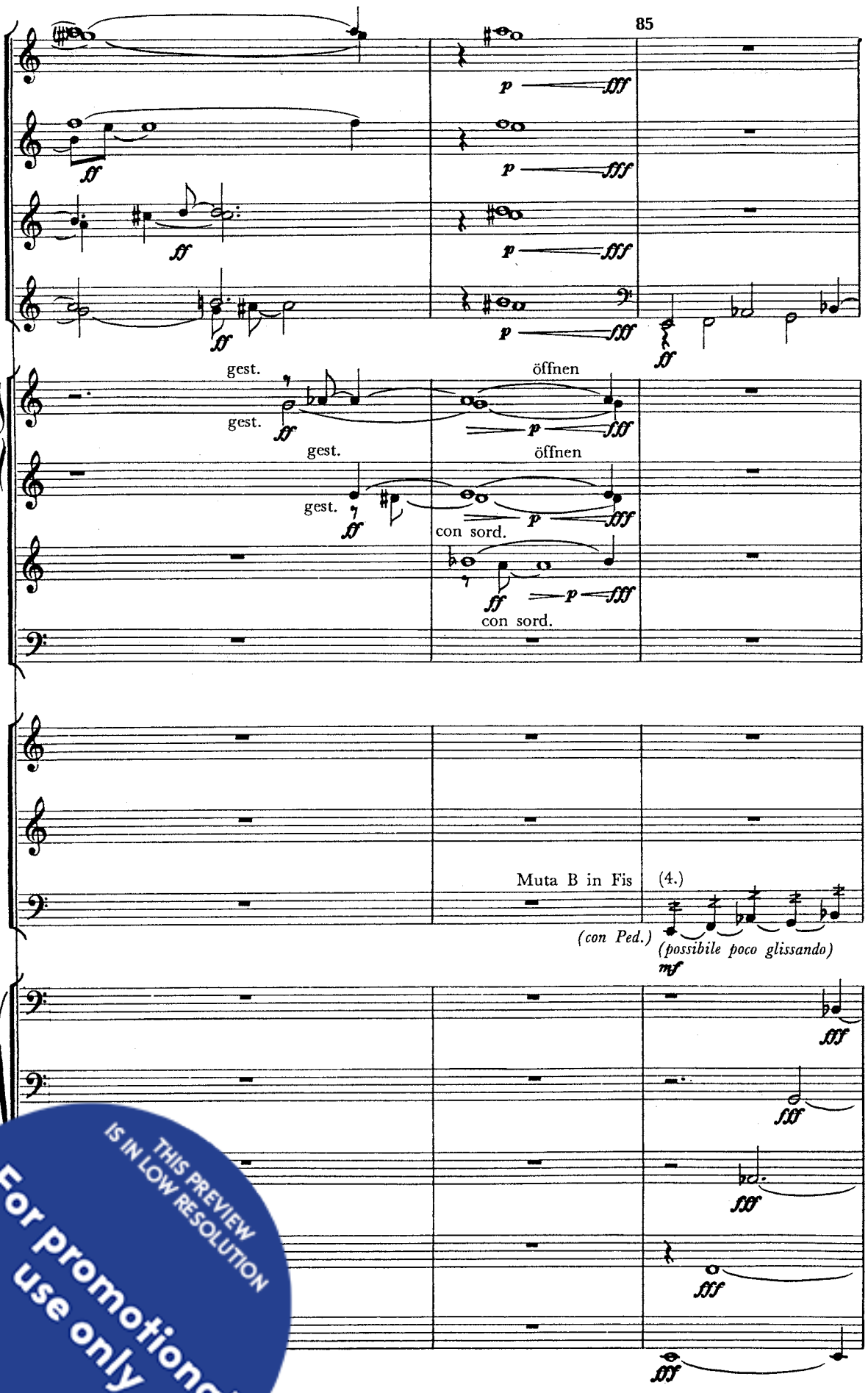

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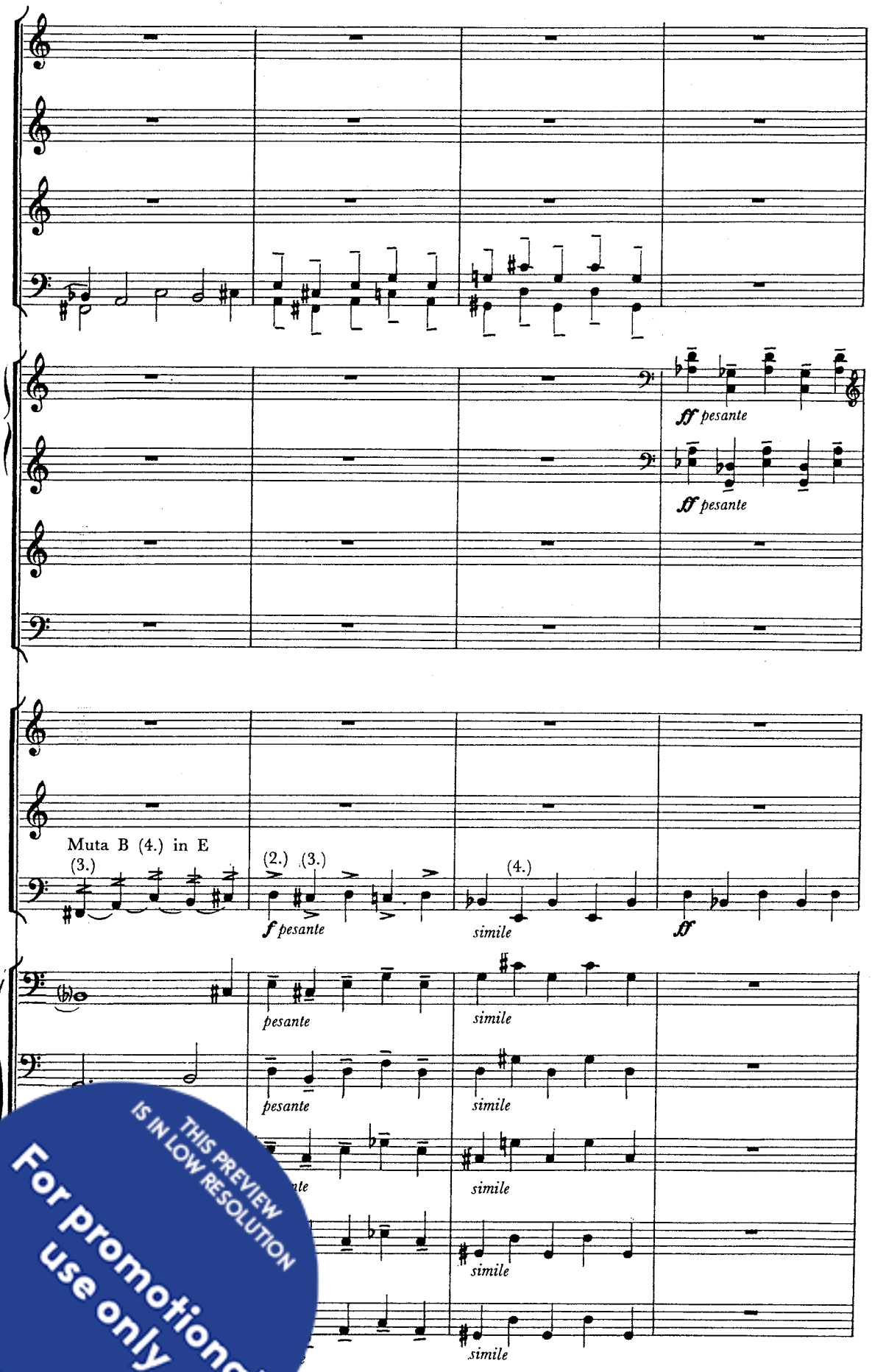

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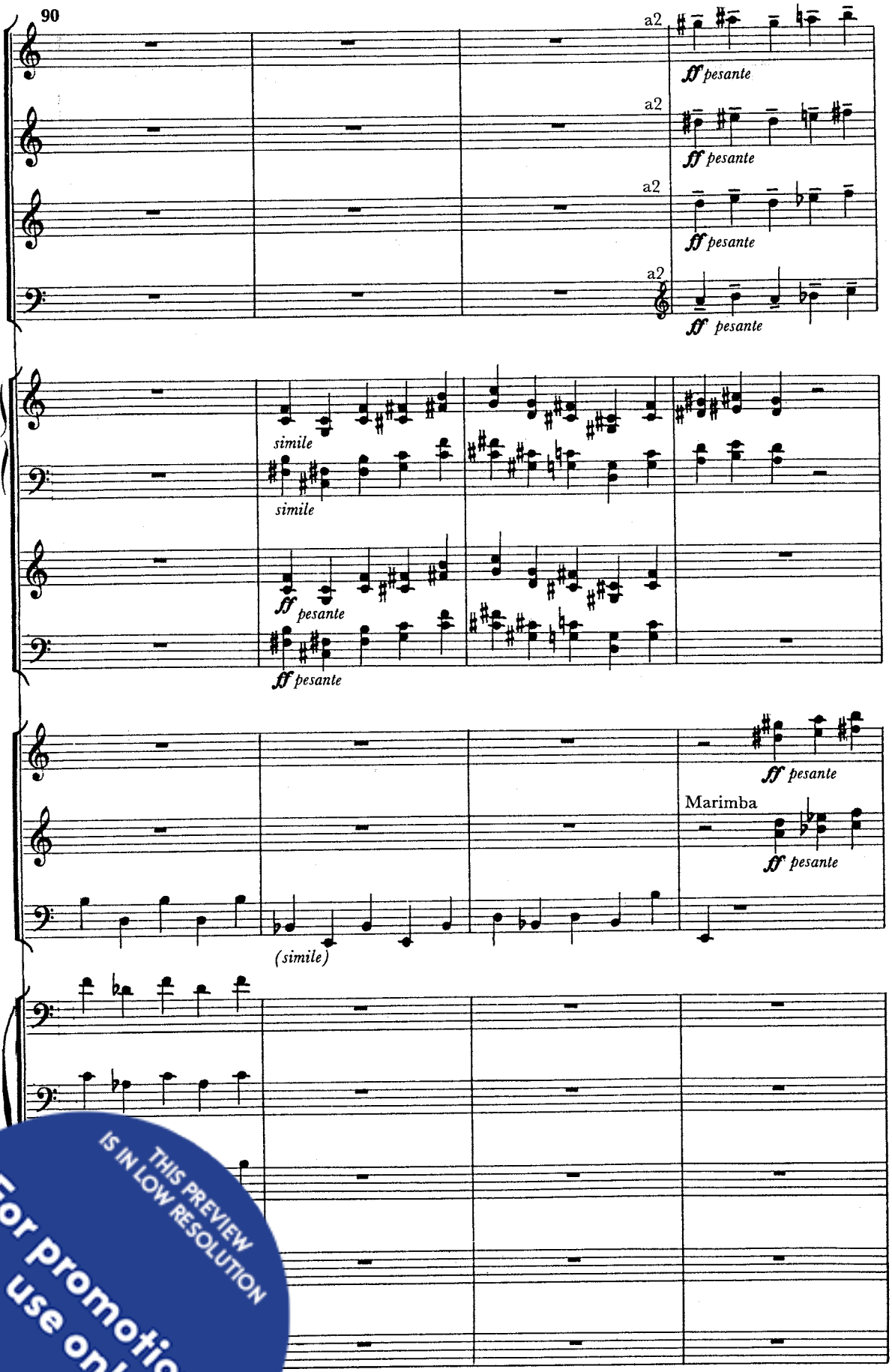

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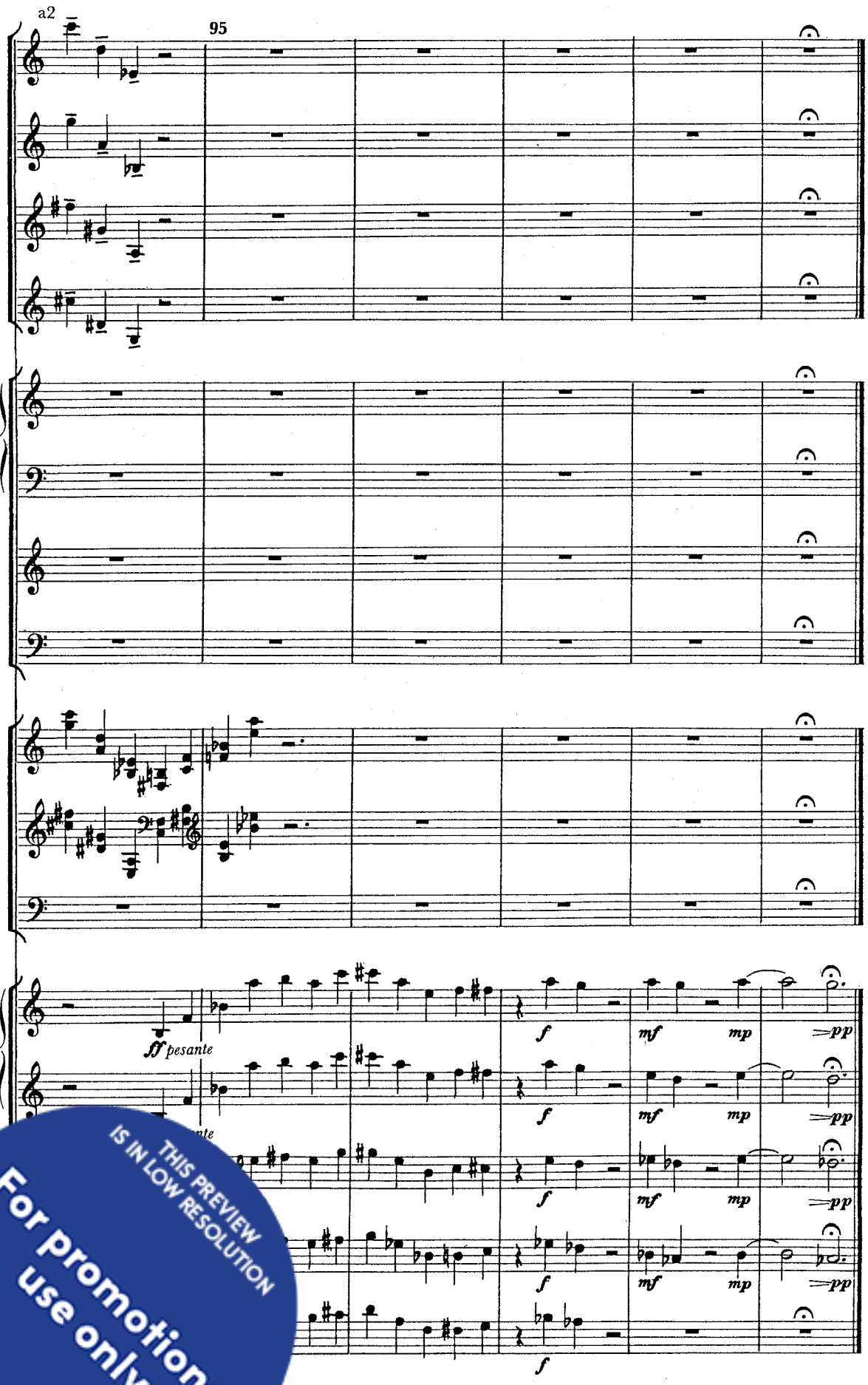

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Erkki Salmenhaara

Erkki Salmenhaara (s. 1941) on opiskellut sävellystä Helsingissä prof. Joonas Kokkosen johdolla sekä Wienissä György Ligetin johdolla. Ligetin musiikki on antanut hänelle merkittäviä herätteitä paitsi sävellyksen myös musiikkitieteen alalla: hänen väitöskirjansa käsitteli Ligetin teoksia. Salmenhaaran sävellystuotanto voidaan jakaa kahteen päälinjaan, kamarimusiikkiin ja orkesteriteoksiin. Edellisistä tärkeimmät ovat Elegia I puhaltimille ja bassolle, Elegia II kahdelle jousikvartetille ja Elegia III soolosellolle sekä Le Bateau ivre kamariorkesterille ja televisiolle. Orkesteriteoksia edustavat kolme sinfoniaa.

Toisen sinfonian (1963, uusittu 1966) alku kuvastaa hyvin sitä tapaa, jolla säveltäjä pyrkii uudistamaan perinteellisen musiikin elementtejä. Sinfonia alkaa perinteellisen fuugan tapaan, mutta kudokseen tulee vähitellen yhä enemmän ja enemmän ääniä. Niiden melodinen yksilöllisyys häviää; tuloksena on jousten suuri, jatkuvasti hahmoaan muuttava sointikenttä, jossa yksityisillä äänillä ei ole mitään itsenäistä merkitystä. Uusi tapa kombinoida motiivisia elementtejä ja epämotiivisia soinnillisia aineksia on sinfonian muodon ytimenä. Nimitys sinfonia viittaa teoksen eeppis-draamalliseen ilmaisukaraktääriin; tyyliltään ja rakennepe-riaatteiltaan se on kuitenkin varsin kaukana perinteellisestä sinfoniasta.

Erkki Salmenhaara (f. 1941) har studerat komposition i Helsingfors under professor Joonas Kokkonens och i Wien under György Ligetis ledning. Ligetis musik har gett honom betydelsefulla impulser utom i komposition även på musikvetenskapens område: hans avhandling behandlade Ligetis verk. Salmenhaaras produktion kan uppdelas i två huvudlinjer, kammarmusik och orkesterkompositioner. Bland kammarmusikverken är de viktigaste Elegi I för blåsinstrument och kontrabas, Elegi II för två stråkkvartetter och Elegi III för soloviolоncell samt Le Bateau ivre för kammarorkester och television. Tre symfonier representerar orkesterverken.

Början av hans andra symfoni (1963, omarbetad 1966) belyser väl det sätt, på vilket komponisten strävar till att förnya den traditionella musikens element. Symfonin inleds som en traditionell fuga, men så småningom vävs allt flere stämmor in. Deras melodiska individualitet försvinner; resultatet blir ett stort stråkklangfält, som ständigt byter gestalt och där de enskilda stämmorna inte har någon självständig betydelse. Ett nytt sätt att kombinera motiviska element och icke-motiviska tonala beståndsdelar är det väsentliga i symfonins form. Benämningen symfoni antyder kompositionens episk-dramatiska uttryckskaraktär; till stil och strukturprinciper är den dock rätt fjärran från den traditionella symfonin..

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Erkki Salmenhaara (1941 —) has studied composition under Professor Joonas Kokkonen in Helsinki and György Ligeti in Vienna. Ligeti has not only given him inspiration as a composer, but has also inspired his studies in the theory of music: his dissertation dealt with Ligeti's works. Salmenhaara's work has followed two main lines: chamber music and orchestral music. The former is represented by Elegy I for Wind Instruments & Bass, Elegy II for Two String Quartets, Elegy III for Cello and Le Bateau ivre for Chamber Orchestra and Television. His orchestral compositions are represented by his three symphonies.

The beginning of the Second Symphony (1963, revised in 1966) is a good example of the way in which Salmenhaara has striven to bring new life to the elements of traditional music. The symphony opens with a traditional fugue, but more and more parts gradually join the musical texture. Their melodic individuality disappears and the result is an extensive and constantly changing tone-field in the strings in which individual parts have no independent significance. A new way of combining motive elements and non-motive tonal material forms the core of the shape of the symphony. The title symphony refers to the narrative and dramatic character of the work; in its style and constructional principles it has little in common with the traditional symphony.

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Erkki Salmenhaara (geb. 1941) hat Komposition in Helsinki bei Professor Joonas Kokkonen und in Wien bei György Ligeti studiert. Die Musik von Ligeti hat ihm bedeutende Anregungen ausser für die Komposition auch auf dem Gebiet der Musikwissenschaft gegeben: seine Dissertation behandelte Werke von Ligeti. Salmenhaaras kompositorisches Schaffen kann man in zwei Hauptlinien einteilen, in Kammermusik und in Orchesterwerke. Die wichtigsten Werke der ersteren sind Elegia I für Bläser und Kontrabass, Elegia II für zwei Streichquartette und Elegia III für Solo-Cello, sowie Le Bateau ivre für Kammerorchester und Fernsehen. Drei Sinfonien repräsentieren die Orchesterwerke.

Der Anfang der zweiten Sinfonie (1963, erneuert 1966) schildert gut die Art und Weise, mit der der Komponist Elemente der traditionellen Musik umzuarbeiten trachtet. Die Sinfonie beginnt in der Art der traditionellen Fuge, aber in das Gewebe kommen allmählich immer mehr und mehr Töne. Ihre melodische Individualität geht verloren; das Ergebnis ist ein grosses fortgesetzt in seiner Gestalt sich veränderndes Klangfeld der Streicher, wobei die einzelnen Töne keine selbständige Bedeutung haben. Die neue Art, motivische Elemente und unmotivische klangliche Bestandteile zu kombinieren, ist der Kern der Form der Sinfonie. Die Bezeichnung Sinfonie weist auf den episch-dramatischen Ausdruckscharakter des Werkes hin; ihrem Stil und ihren Strukturprinzipien nach ist sie jedoch beträchtlich weit von der traditionellen Sinfonie entfernt.