Einojuhani Rautavaara

Concerto

for violin and orchestra
(1977)

SCORE

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FENNICA GEHRMAN OY, HELSINKI

Einojuhani Rautavaara
Concerto for Violin and Orchestra (1976-77)

Milan Kundera compared symphonic music to a journey through a world which has no boundaries. And so it is with the solo violin in this work, which seems to be on a journey where it continually encounters new vistas and situations. At the very opening, the violin's long cantilena arc occupies an ever-widening gamut of intervals, as if winging through higher spheres. It transforms into an energetic antiphony with the horn and then culminates in a heavy fluctuating passage in the orchestra. A new, more virtuosic section starts in which the violin's double-stopping motion, accompanied by figurations in the flute, heads continually upwards only to descend in cascades of falling arpeggios. The orchestra's weighty cantilena which follows ends with a jerky cadenza from the solo violin, to which various instruments add their comments in conversational fashion. The last section of the movement again starts with a slow melody, into which the orchestra joins with variations of its own. The solo sets off on a series of fast excursions, seemingly forming an endless line like the horizon (in fact the instruction to the player is "create a horizon"). Eventually the movement comes to a close in a quiet reminiscence of the opening motive, a retrospective glance at what has gone before.

If one thinks of the concerto's first movement as the opening and slow movements in the classical sense collapsed into a single movement, the second movement for its own part can be regarded as a synthesis of scherzo and finale. It gets off to a romping start with some energetic, rhythmically ever-changing music in which punctuations from the orchestra seem to whip more and more speed into the solo line. This action gives way to a quiet passage in which the oboe leads us into a moonlit landscape. The solo violin joins in, bringing its own increasingly independent character to the melodic line, developing it eventually into a solo cadenza. Here the composer has left the end of the cadenza for the soloist to invent in traditional classical fashion. When the orchestra re-enters, the solo violin strives for the great heights we associate with Romanticism, but then condenses its motion into a final stretto in which the the player's command of the bow is put to the test in continuous forte repetitions, played détaché at breakneck speed. Precisely these last pages of the concerto, containing the furious stretto finale, were written in New York's Manhattan. Returning after two decades of absence to the city in which I studied as a young man was a moving experience for me. As I looked from my workroom window at the sky-scrapers of Downtown Manhattan, with their thousands of lights switching on an off in the windows around the clock, and listened to the endlessly changing murmur of traffic on 5th Avenue, I realised that the violin part should live its final moments passionately and restlessly, untiringly penetrating the orchestral texture right up to the very last bars of the piece.

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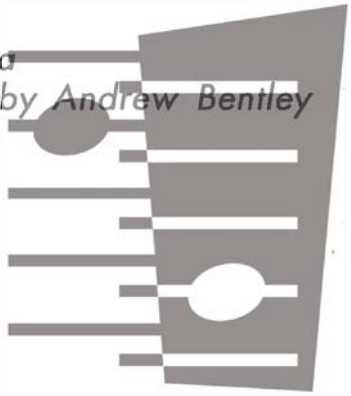
Einojuhani Rautavaara
English translation by Andrew Bentley



FENNICA GEHRMAN OY, HELSINKI

Einojuhani Rautavaara
Viulukonsertto (1976–77)

Milan Kundera on verrannut sinfonista musiikkia matkaan läpi rajattoman maailman. Niinpä viulukonserton sooloviulu tuntuu olevan matkalla, jossa se kohtaa yhä uusia maisemia ja tilanteita. Aivan alussa sen pitkälinjainen cantilena liikkuu vähitellen yhä laajenevin intervallikaarroksin kuin korkealla ilmassa kaarrellen. Se muuttuu energiseksi vuorolauluksi käyrätorven kanssa, kunnes musiikki kulminoituu orkesterin raskaaseen aaltoiluun. Alkaa uusi, "konsertoiva" jakso, jossa viulun kaksiääninen, huilun kuvioiden ympäröimä liike suuntautuu yhä ylöspäin laskeutuakseen taas putoilevina murtosointuketjuina. Orkesterin raskaasti liikkuva laulu keskeytyy sooloviulun oikukkaaseen kadenssiin, johon kuitenkin nivoutuu eri soittimien repliikkejä kuin keskustelussa. Loppujakso alkaa taas hitaalla melodialla, johon orkesteri yhtyy omilla variaatioillaan. Viulusoolo lähtee nyt nopeaan aaltoliikkeeseen, se tuntuu muodostavan loputonta taivaanrannan viivaa (esitysohjeena on "create a horizon"), ja osa sulkeutuu hiljaiseen muistumaan avausmotiivista, kuin taakse katsoen.

Jos konserton ensimmäinen osa voidaan nähdä klassisen pääosan ja hitaan osan yhdistelmänä, niin on jälkiosa scherzon ja finaalin synteesi. Vauhdikas avaus on rytmisesti koko ajan vaihtuvaa, energistä musiikkia, jossa orkesterin iskut tuntuvat ajavan sooloa kiihkeästi eteenpäin. Liike laukeaa rauhalliseen taitteeseen, jossa oboe johdattaa kuutamoiseen maisemaan ja kun viulu yhtyy mukaan, vie se melodiaa yhä itsenäisemmin, lopulta soolokadenssiksi. Siinä säveltäjä on jättänyt kadenssin loppuosan kunkin solistin itse sävellettäväksi, vanhaklassilliseen tapaan. Orkesterin tultua taas mukaan kohoaa viulu romanttisiin korkeuksiin, tihentää sitten liikkeensä loppustrettoon, missä solistilta vaaditaan jousikäden varmaa hallintaa jatkuvissa forterepetitioissa, nopeana détachéna. Juuri nämä konserton viimeiset sivut, finaalin hurja stretto syntyi New Yorkissa, Manhattanilla. Paluu nuoruuteni opiskelukaupunkiin kahden vuosikymmenen jälkeen oli minulle syvä elämys, ja kun katsoin studioni ikkunasta Downtownin pilvenpiirtäjiä, joiden tuhansissa ikkunoissa valot syttyivät ja sammuivat lakkaamatta läpi yön ja päivän, kun kuulin 5th Avenuen alati vaihtuvan, loputtoman äänivirran tiesin, että viulusoolon piti elää kiihkeästi viimeiset hetkensä; se porautuisi hellittämättä läpi orkesteritekstuurin loppuun saakka.

Einojuhani Rautavaara

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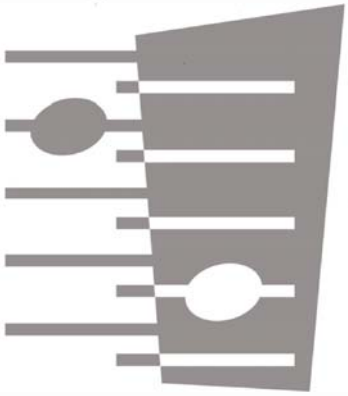

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Strumenti dell'orchestra

Violino solo

2 Flauti
2 Oboi
2 Clarinetti in B (Clarinetto basso in B)
2 Fagotti (Contrafagotto)

4 Corni in F
3 Trombe
3 Tromboni

Batteria:
Timpani, Marimba, Tubular bells, Tam-tam, Xylophone, Glockenspiel, Cabaca, Sleigh bells, Blocks, Whip, Side drum, Castagnetti

Celesta
Arpa

Archi

The score is written in C

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FENNICA GEHRMAN OY, HELSINKI

CONCERTO FOR VIOLIN AND ORCHESTRA

I

Einojuhani Rautavaara (1977)

♩ = 84 **Tranquillo**

Flauto 1.
Flauto 2.
Oboe 1.
Oboe 2.
Clarinetto 1.
Clarinetto basso
Fagotto 1.
Contrafagotto
1.,2. Corni 3.,4.
1.,2. Trombe 3.
1., 2. Tromboni 3.
Timpani
Tubular bells
pp *pp*
Celesta
p
Arpa
p
Violino solo
8va
pp
con sord. (punta d'arco)
Violini I
ppp
con sord. (punta d'arco)
ppp
Violini II
con sord. (punta d'arco)
ppp
con sord. (punta d'arco)
ppp
Viole
ppp
Violoncelli
Contrabbassi

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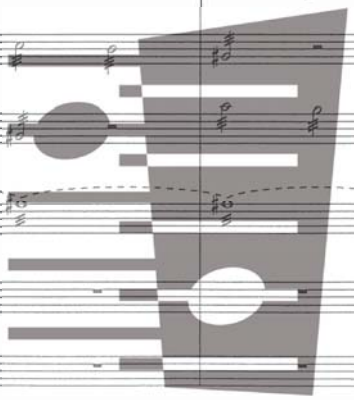

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7

Cel.

Arpa

(8va)

Vl. solo

3

Vl. I

Vl. II

Vle

13

Cel.

Arpa

(8va)

Vl. solo

Vl. I

Vl. II

Vle

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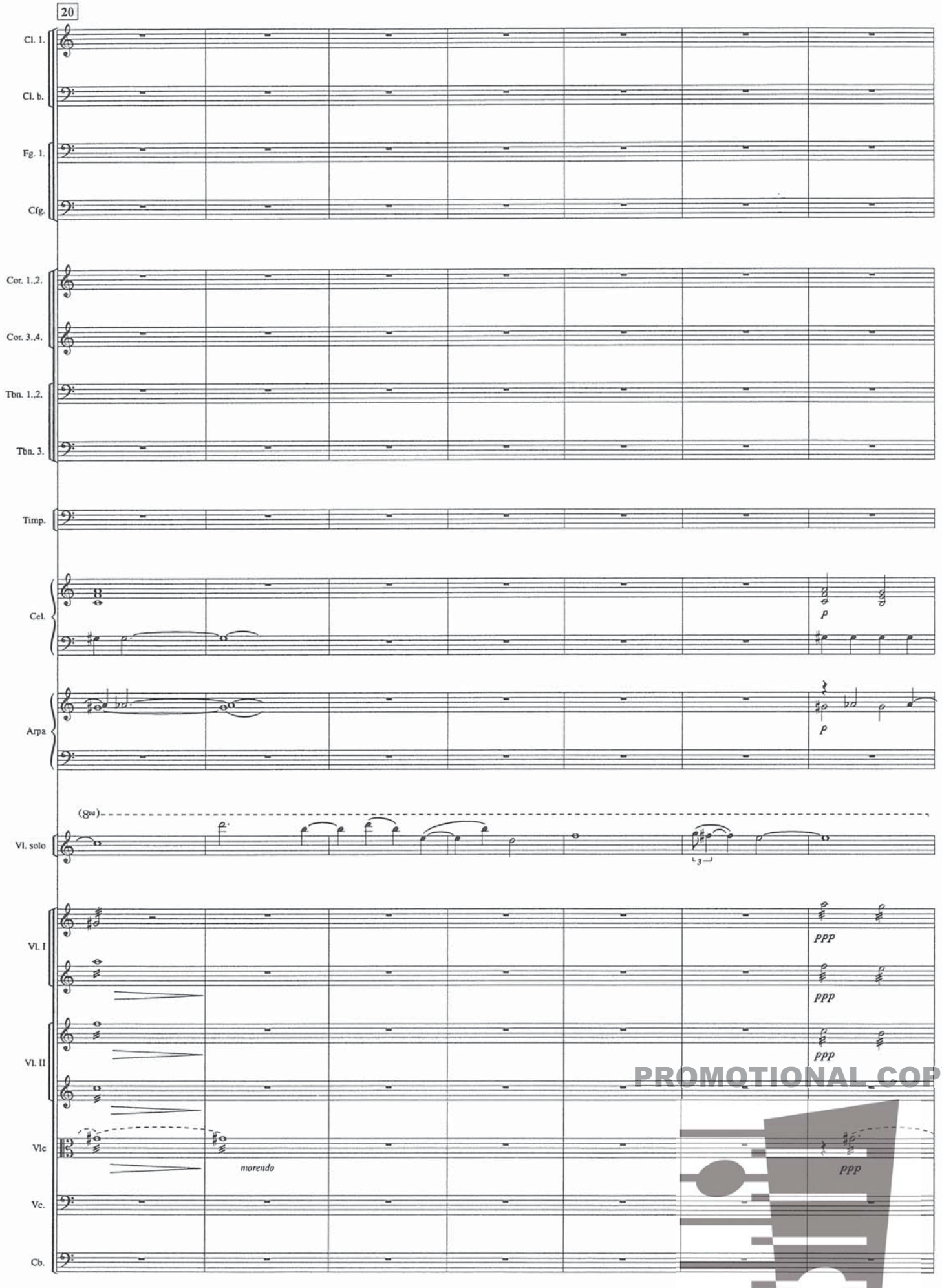

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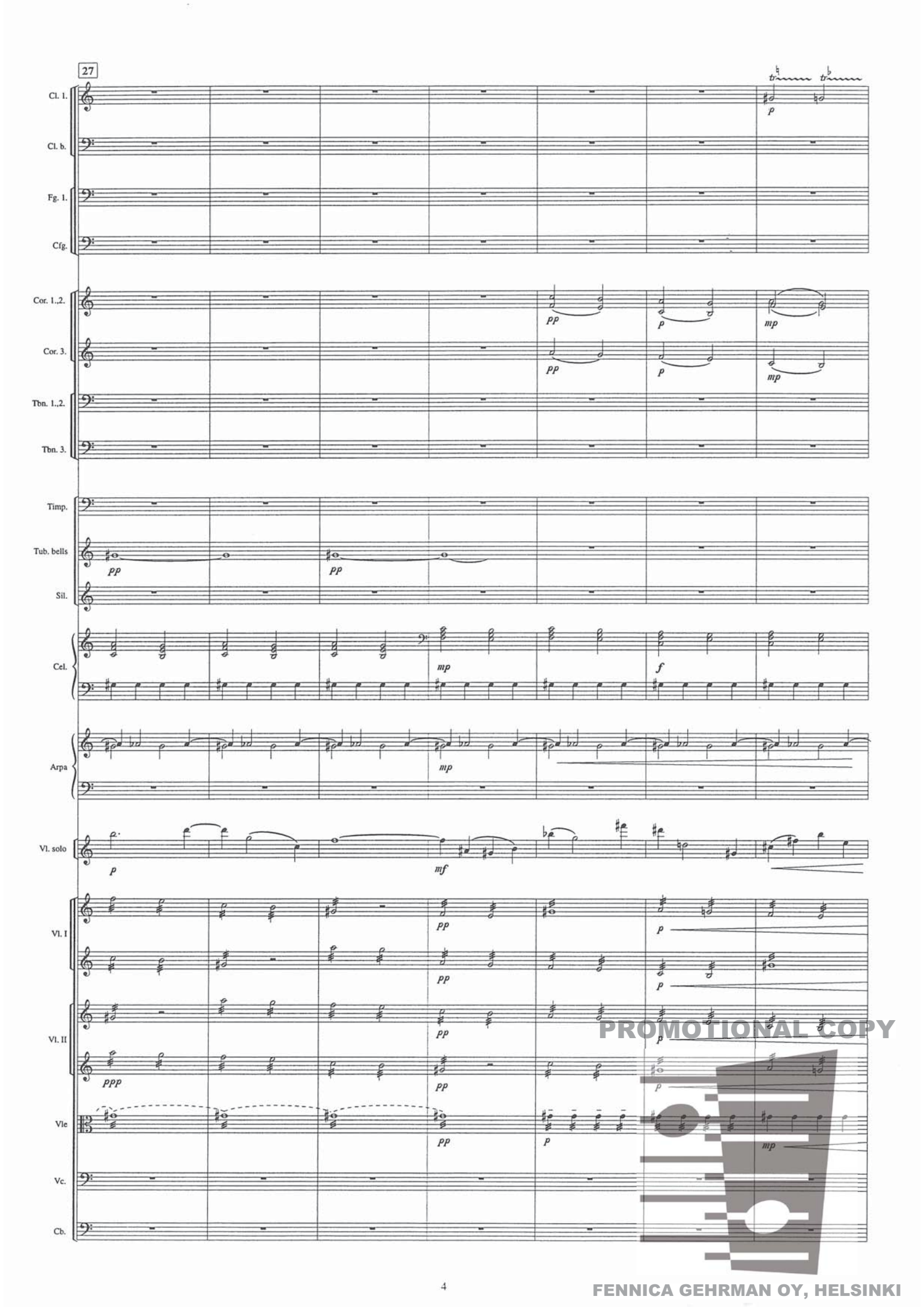

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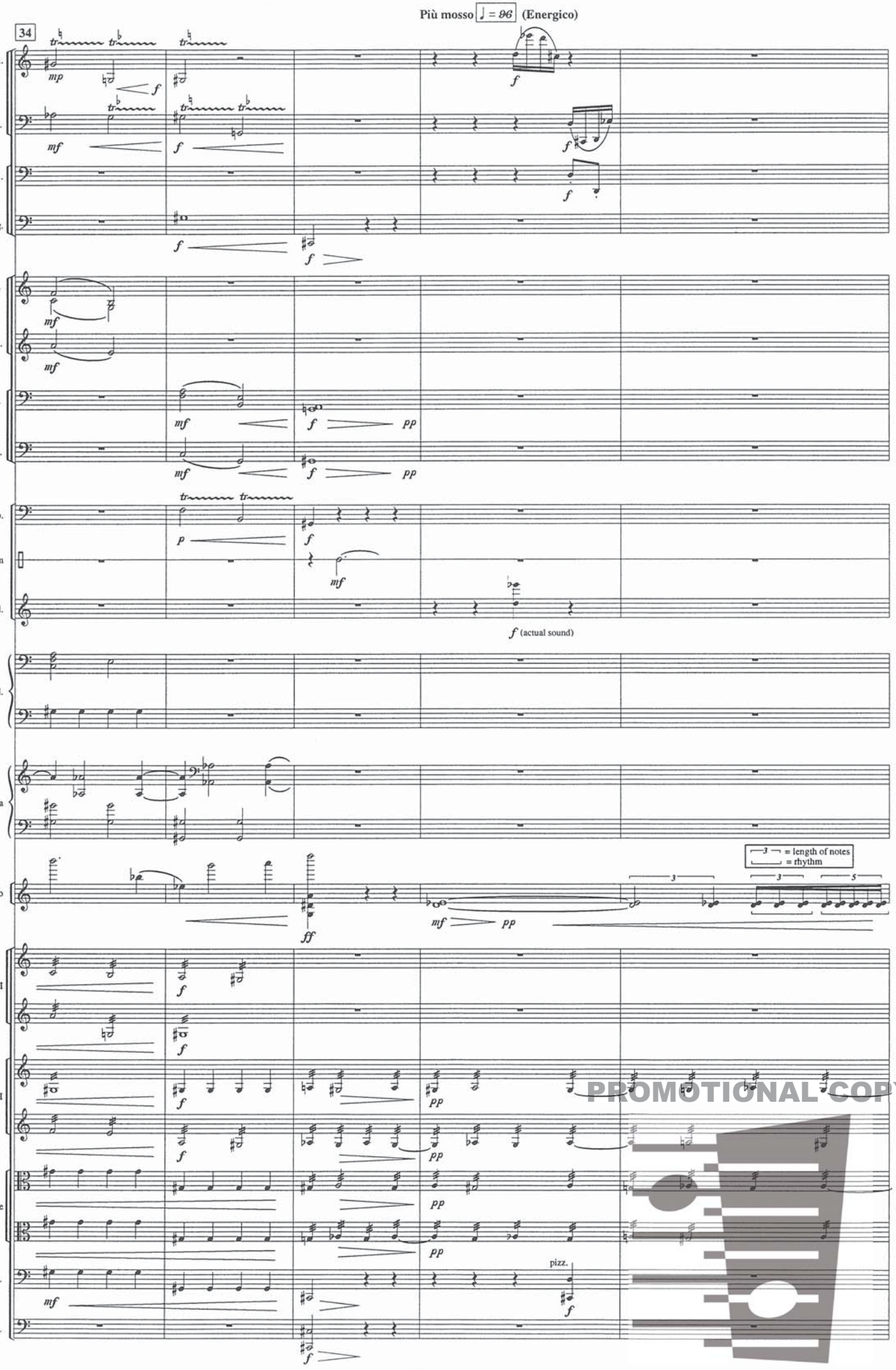

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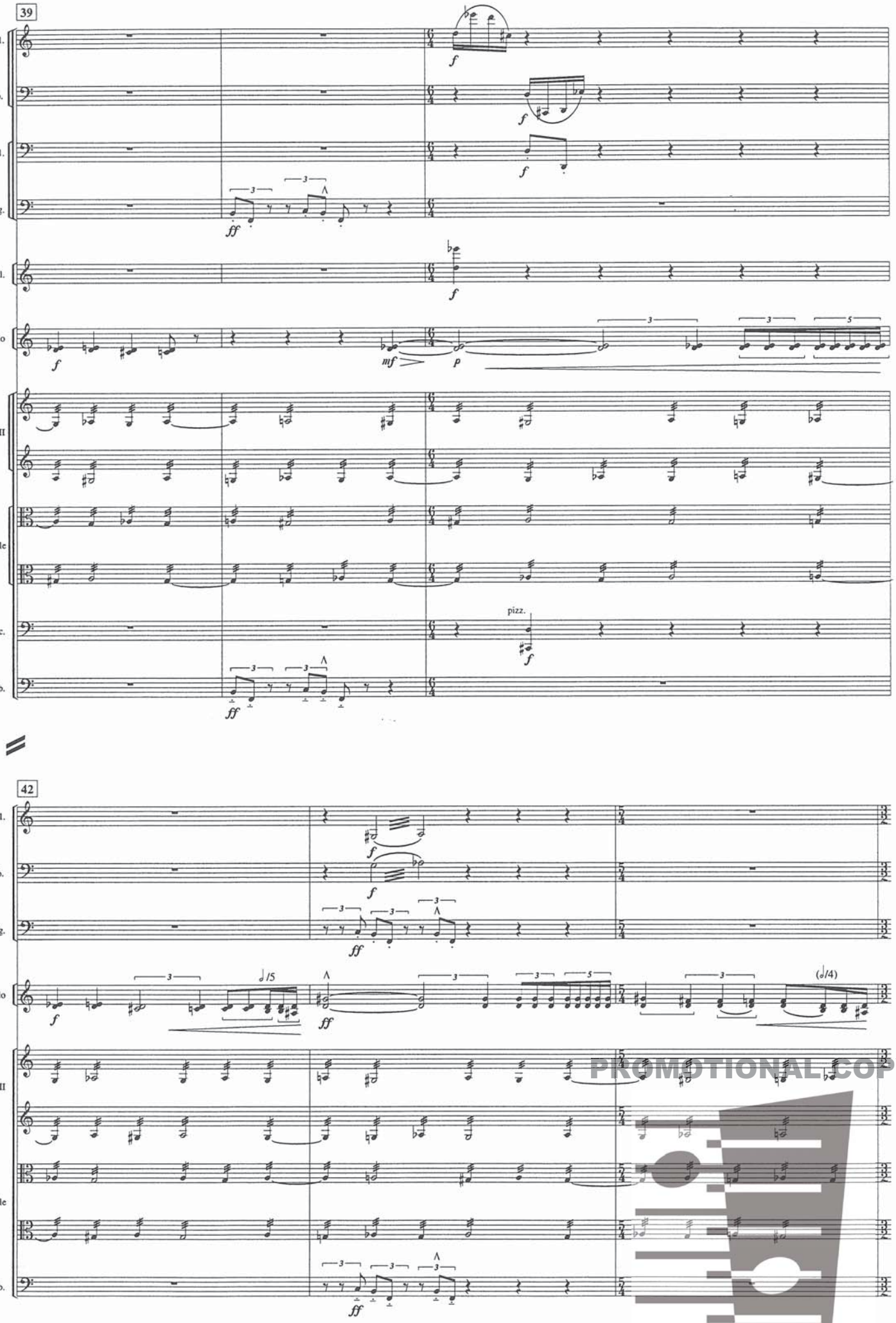

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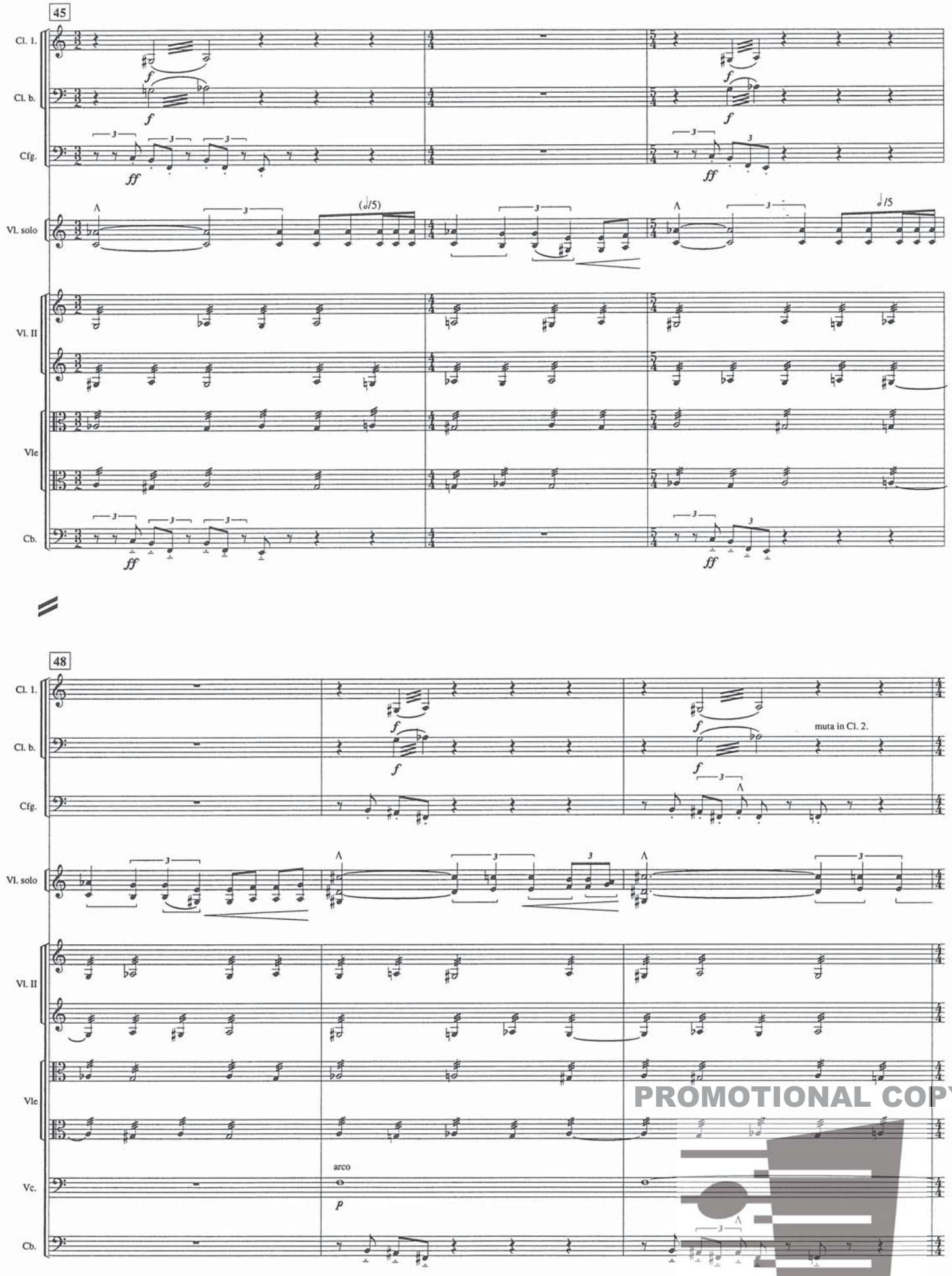

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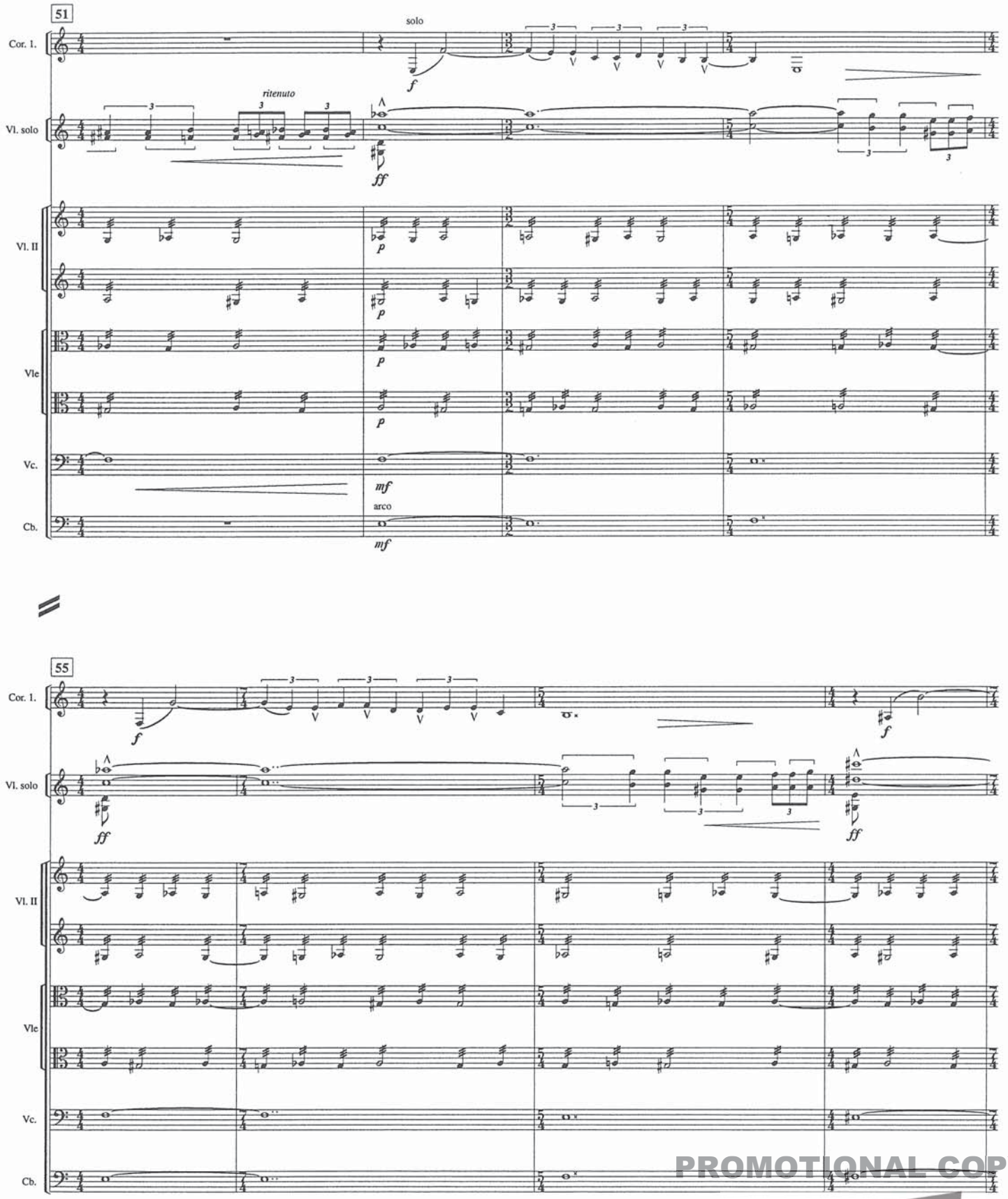

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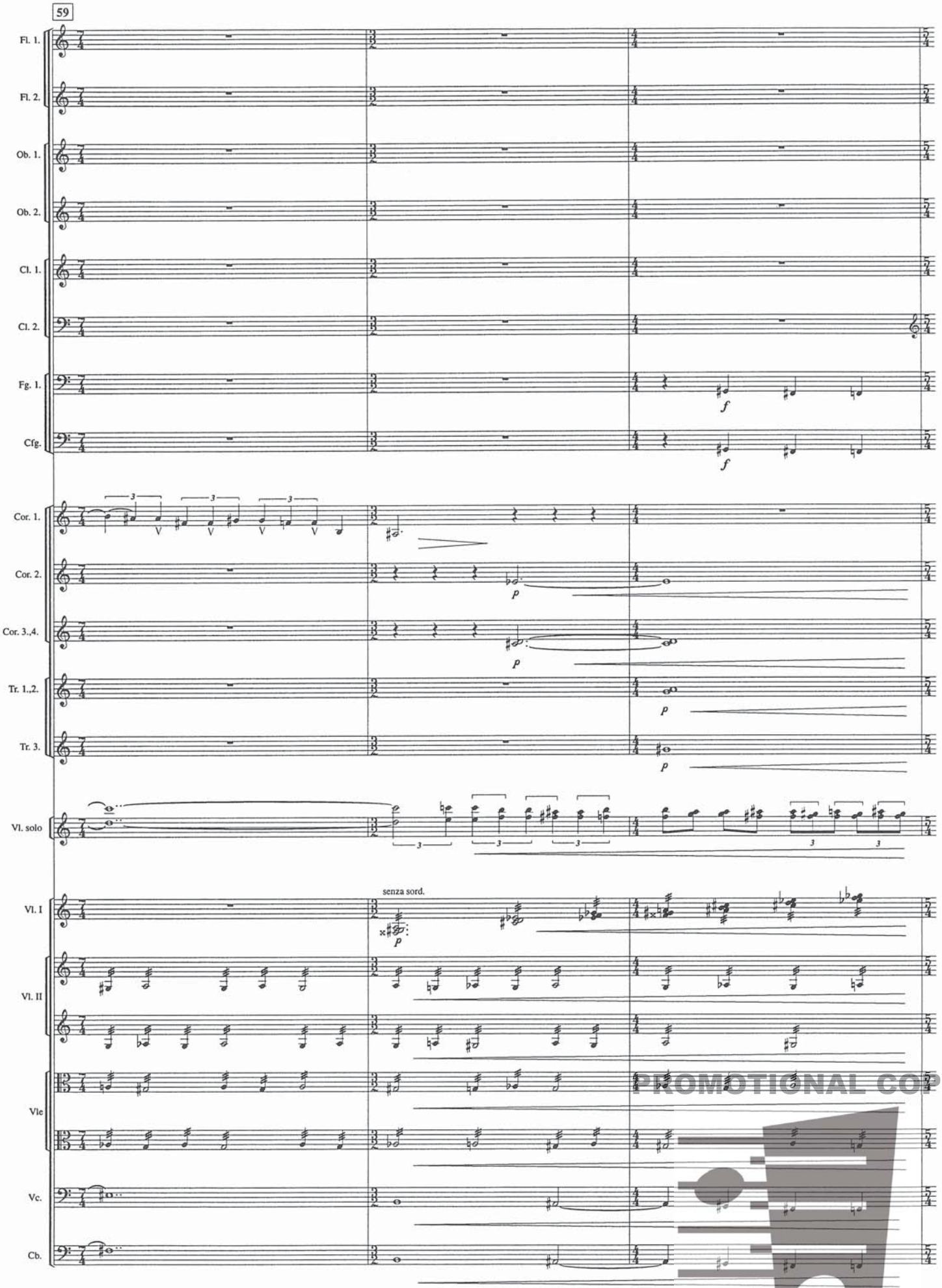

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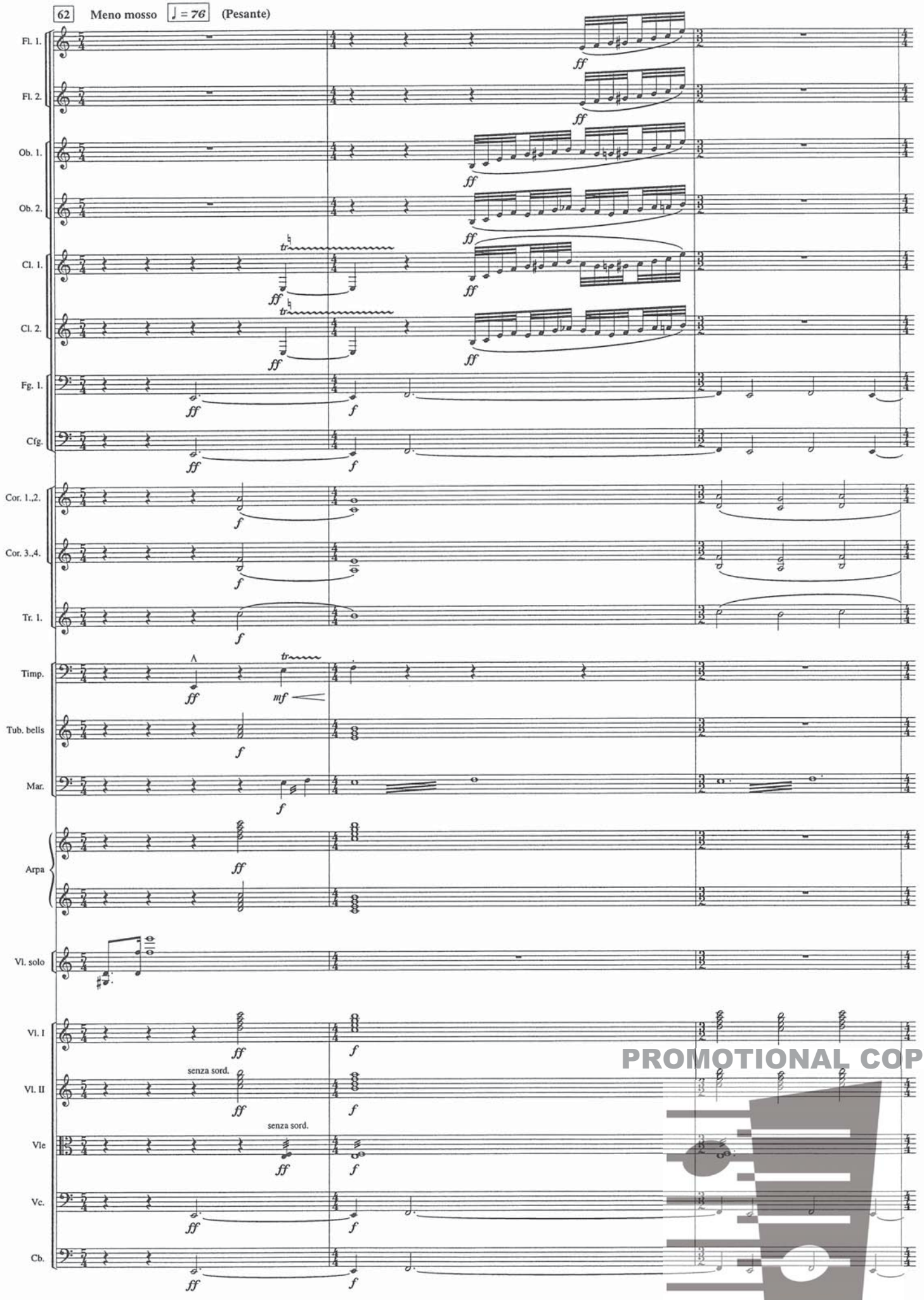

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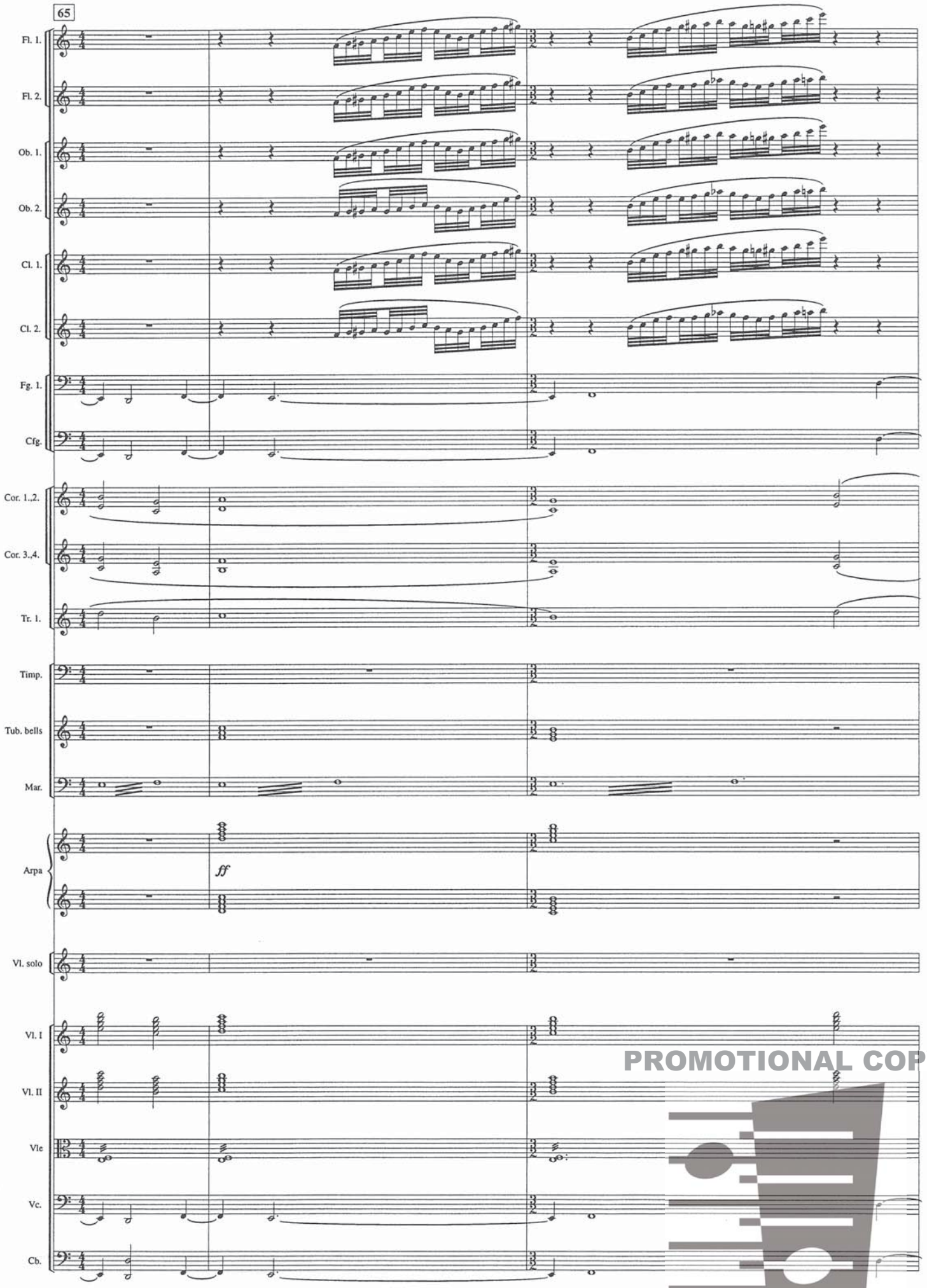

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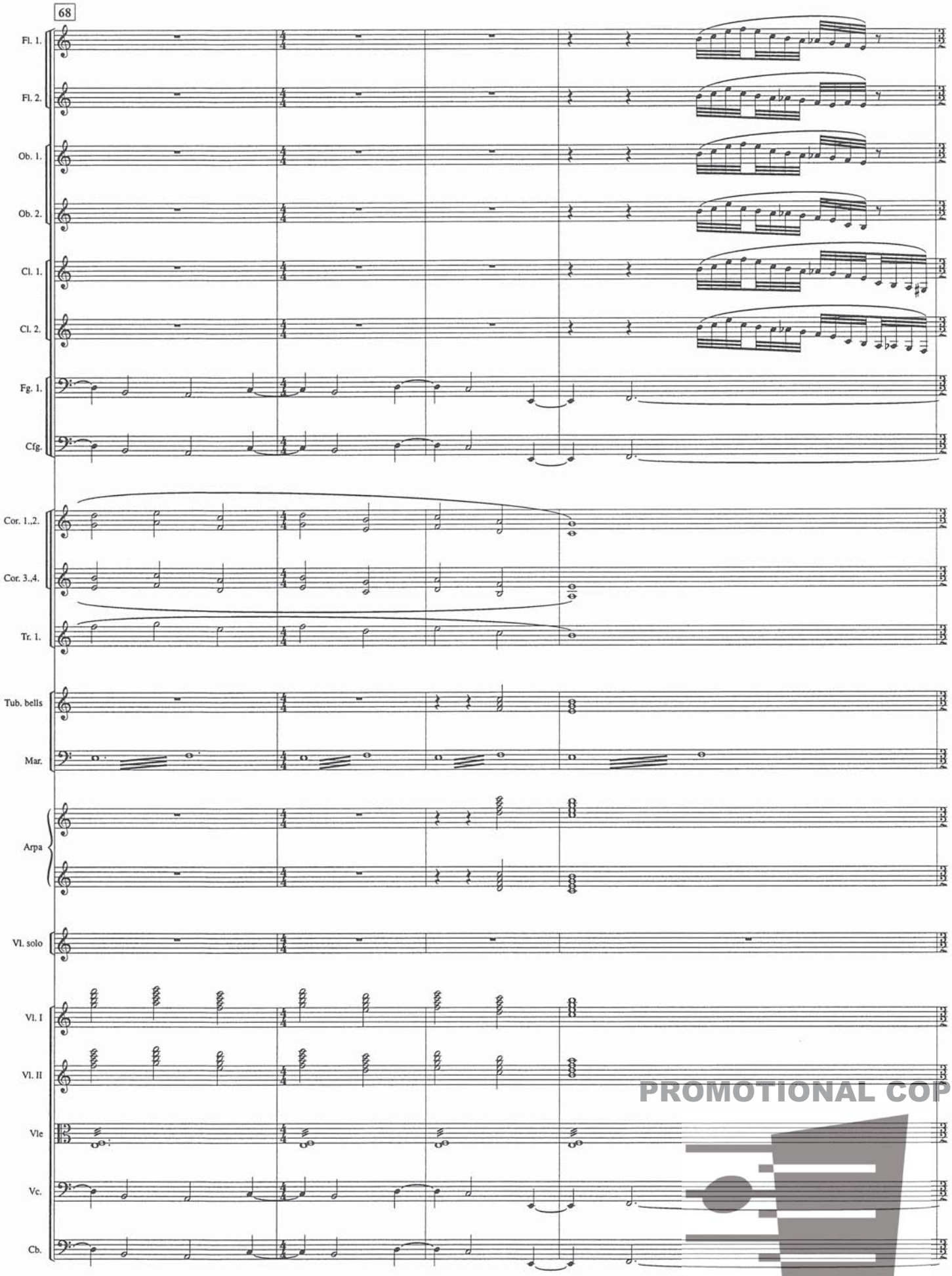

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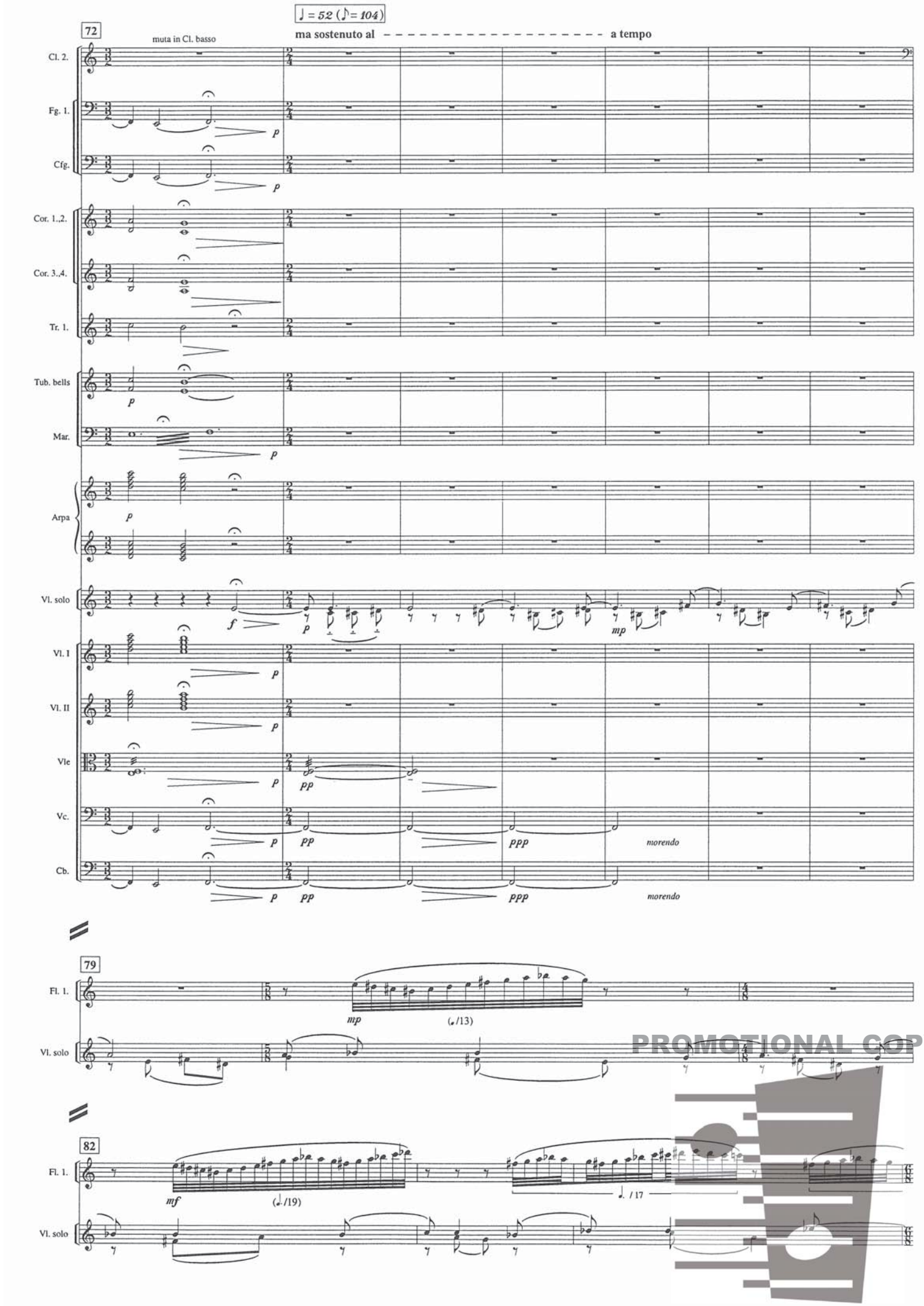

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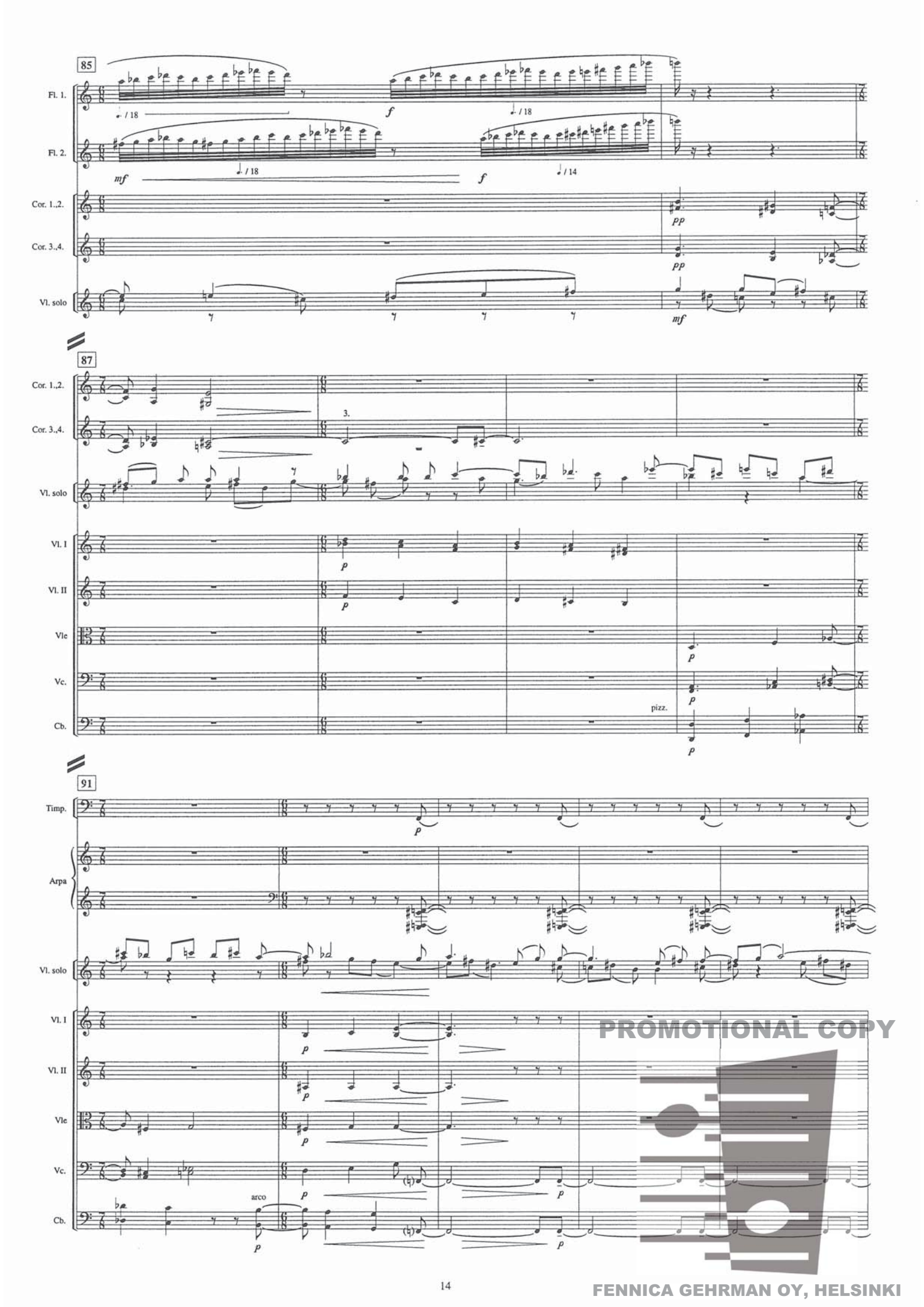

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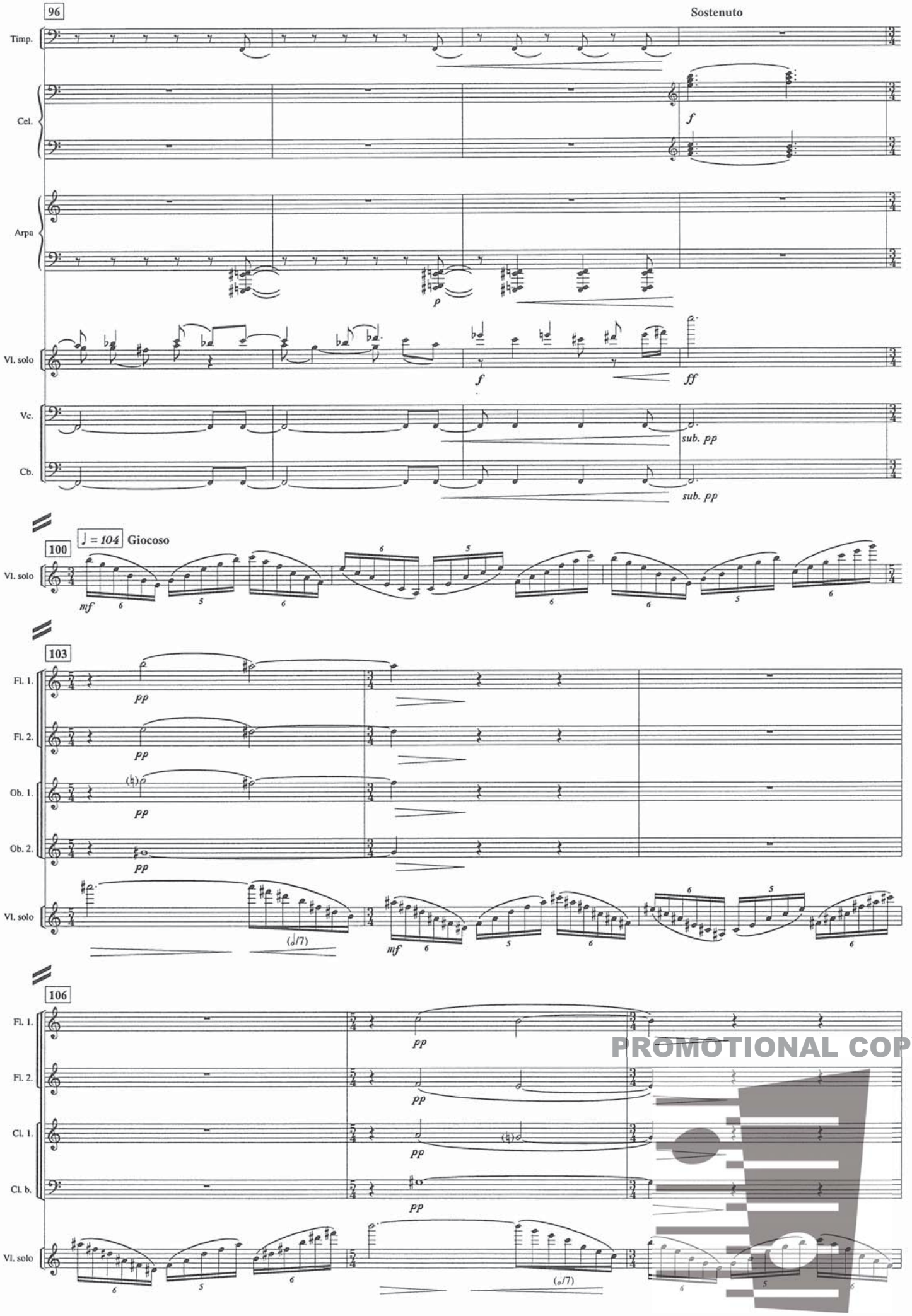

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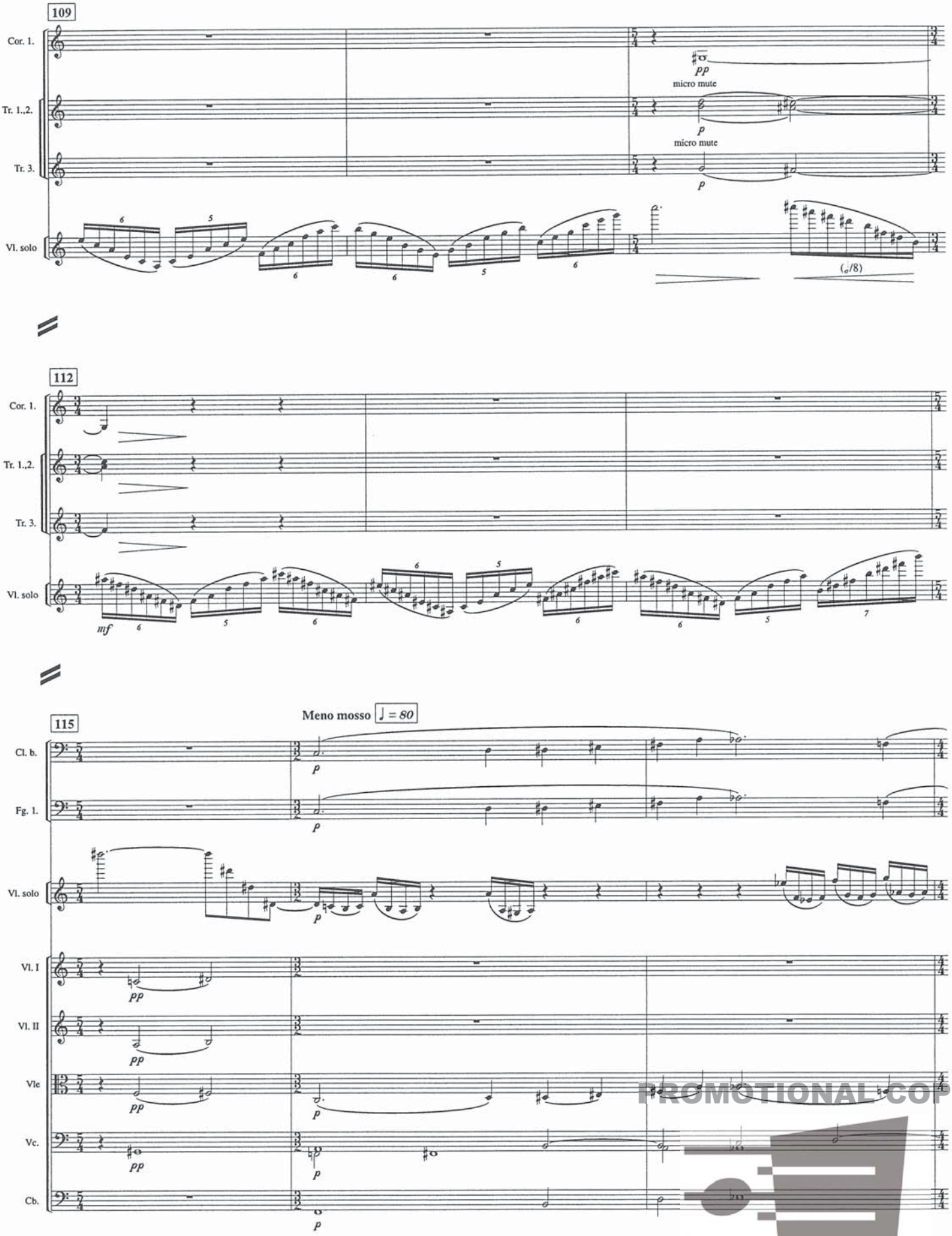

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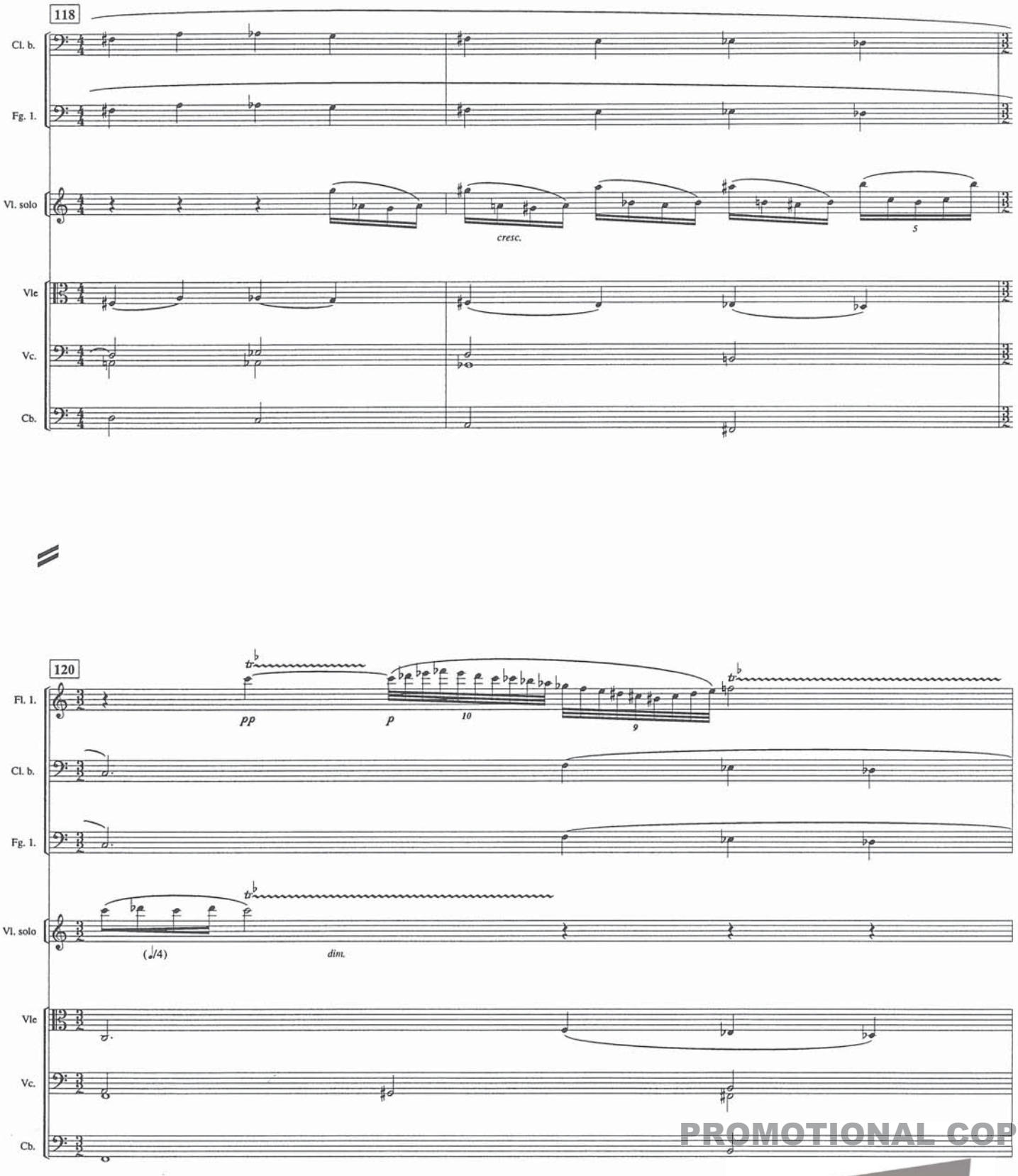

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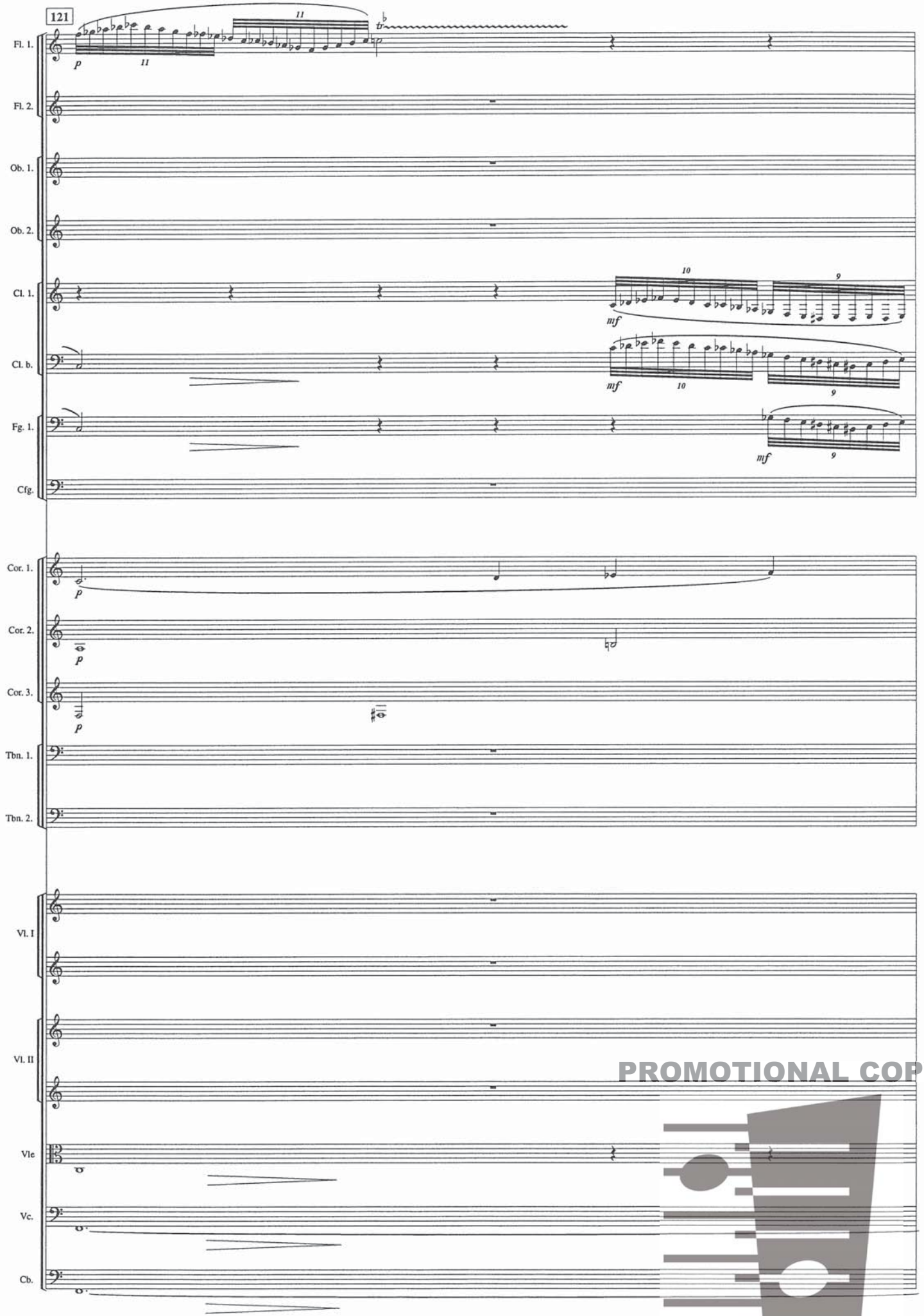

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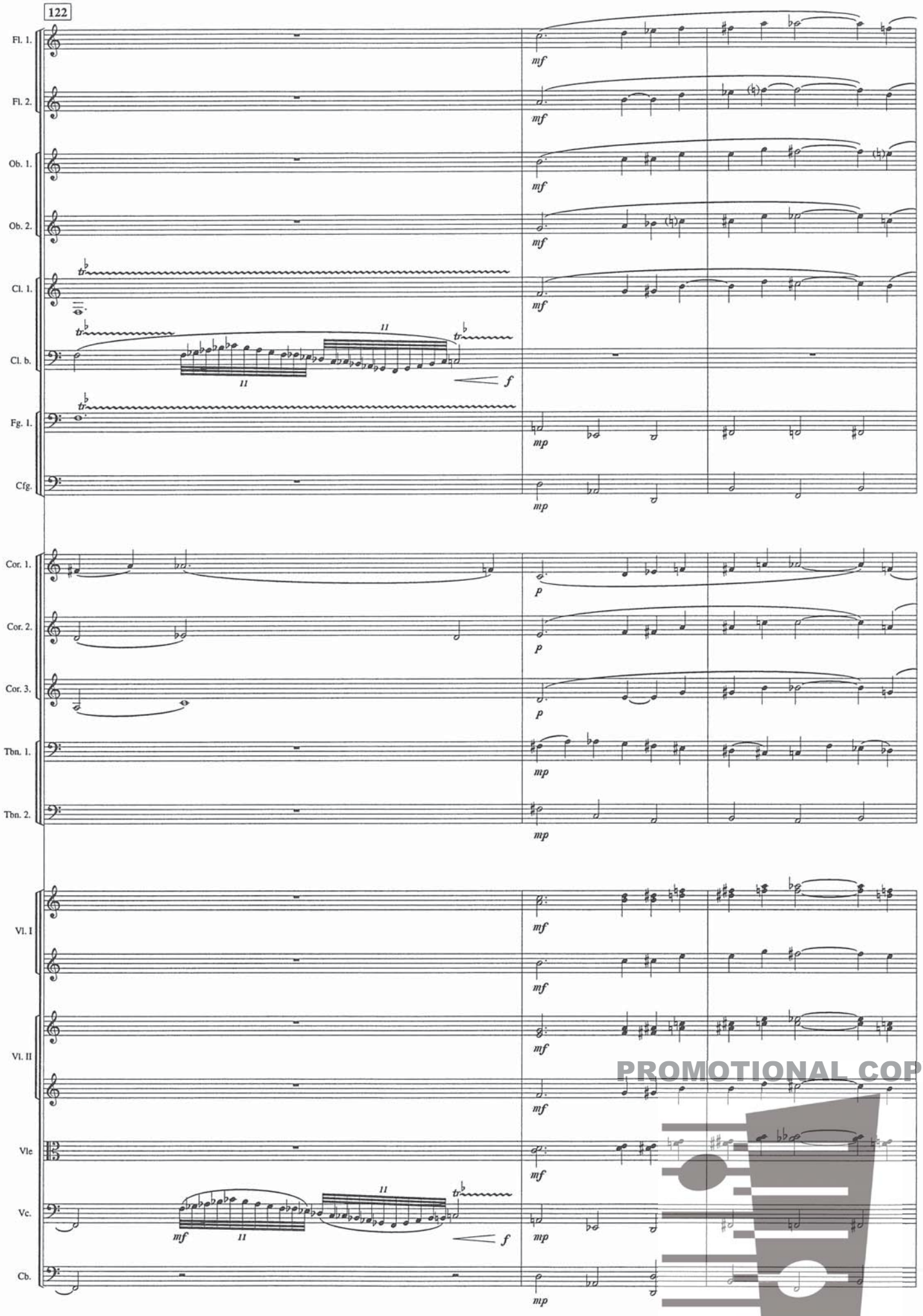

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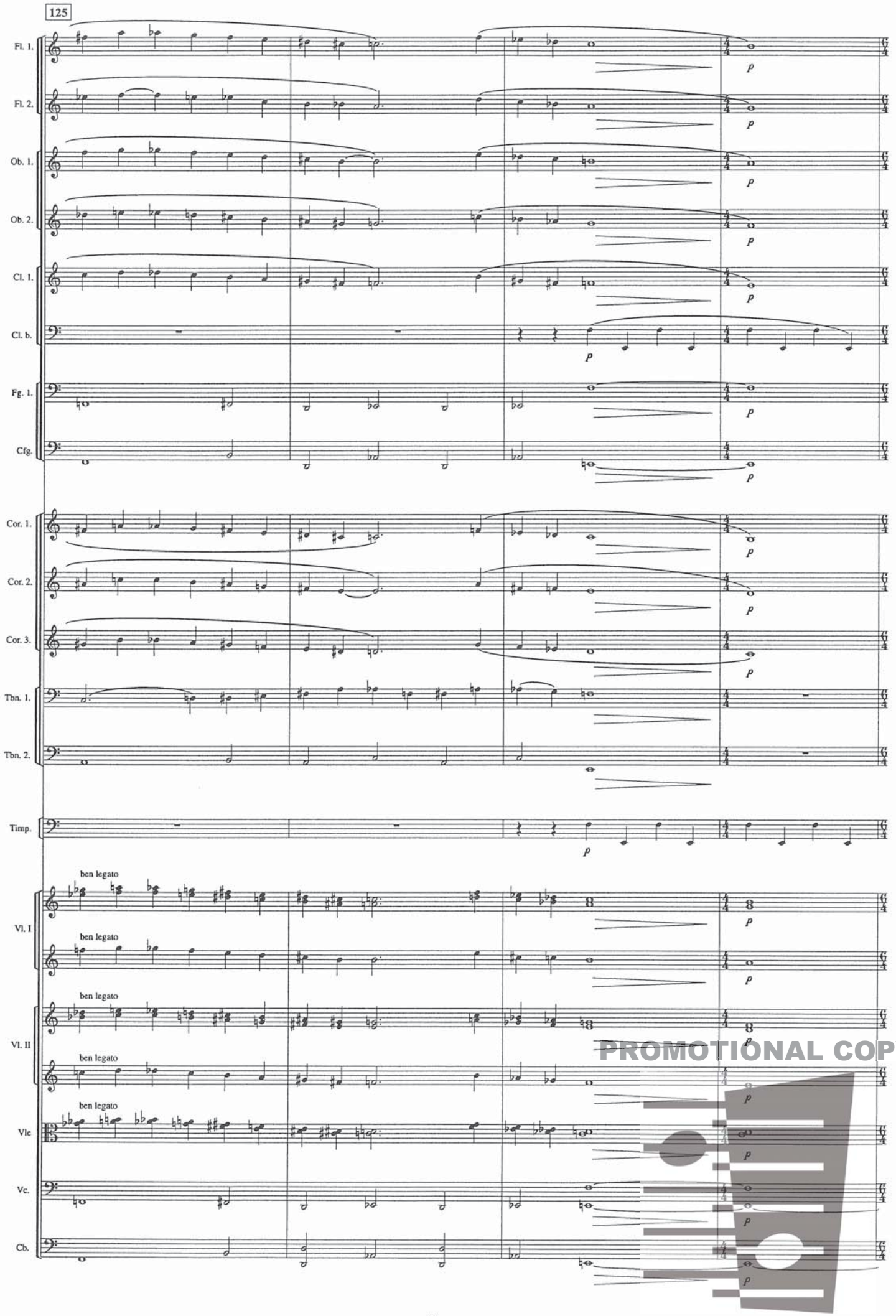

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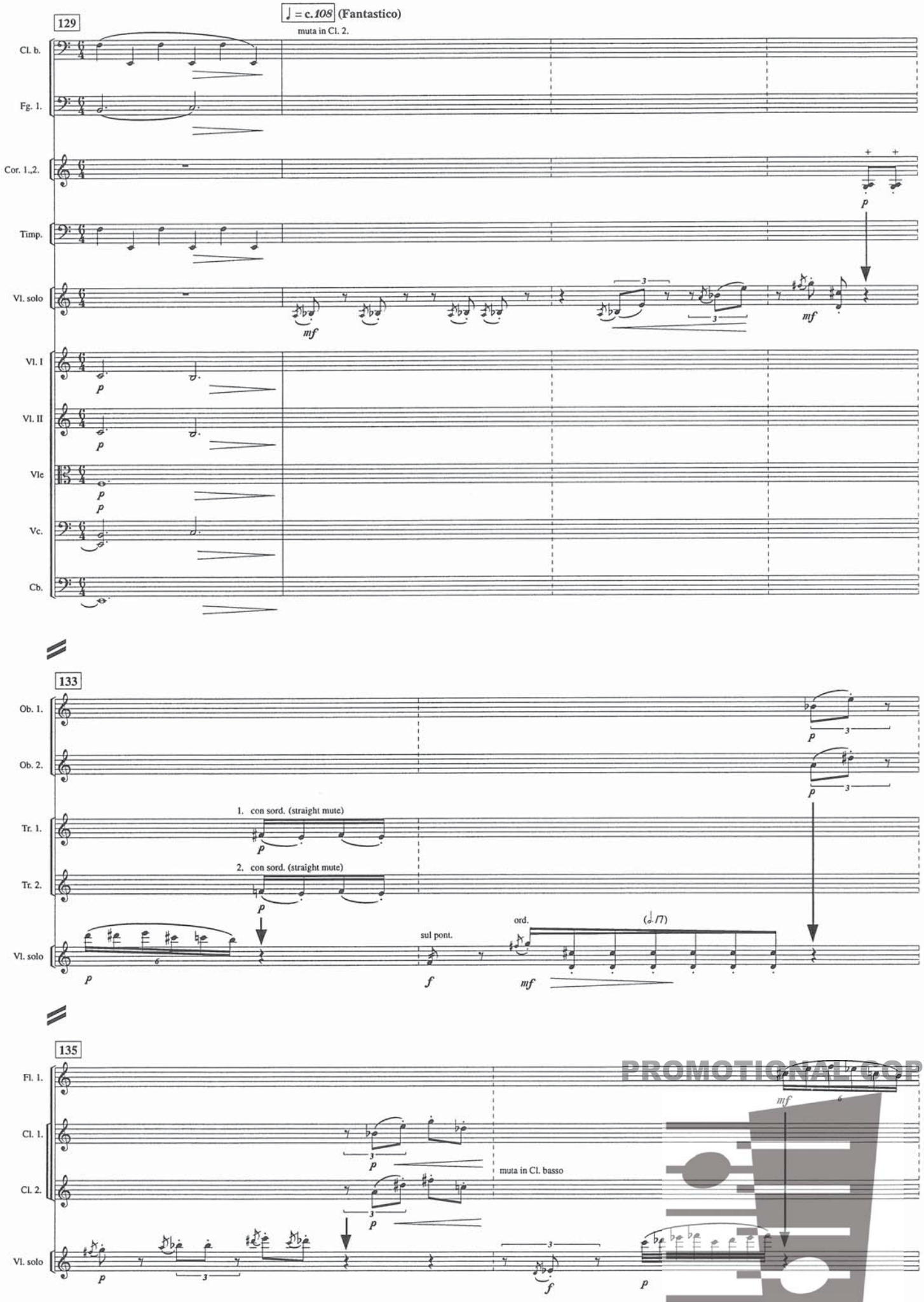

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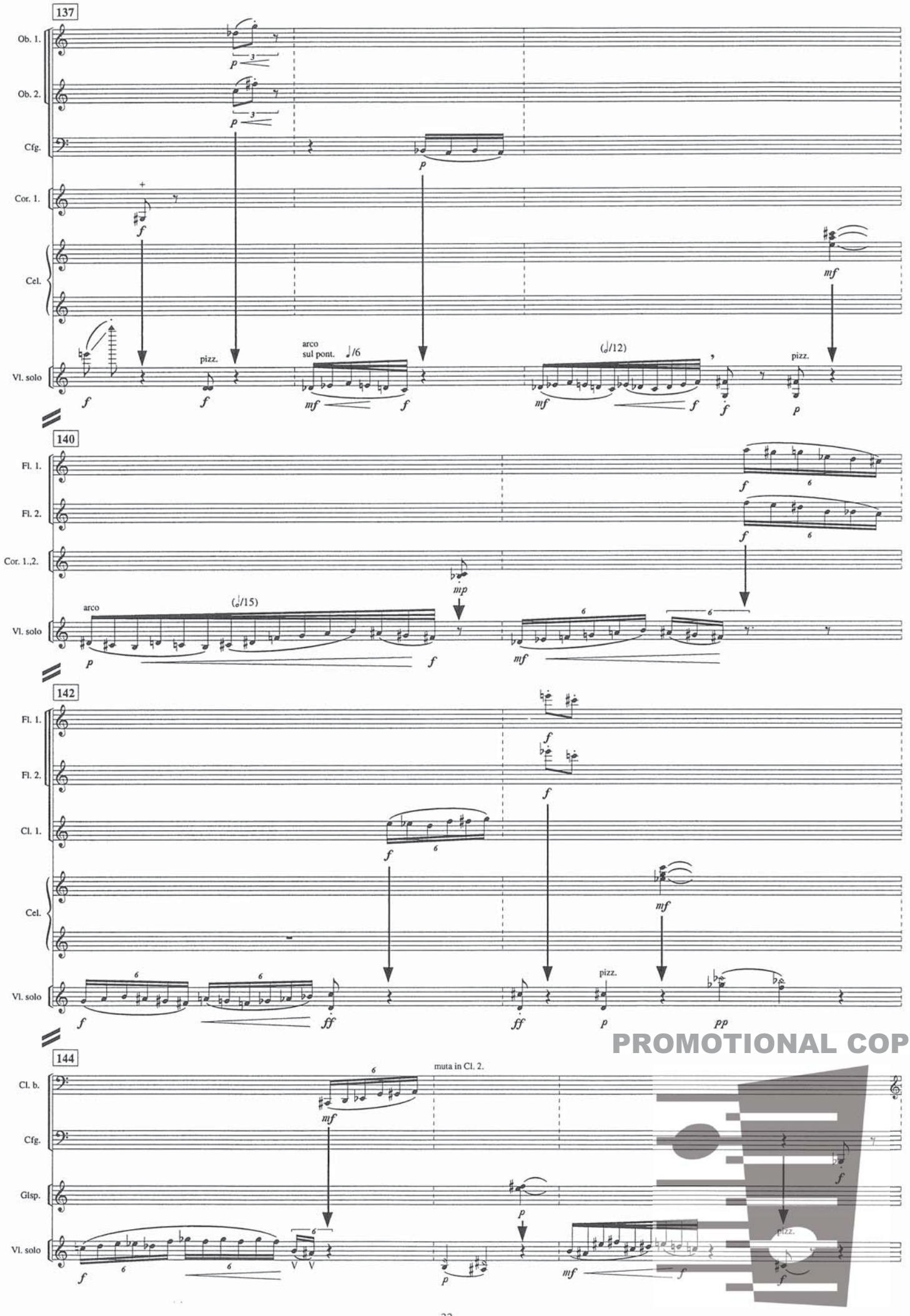

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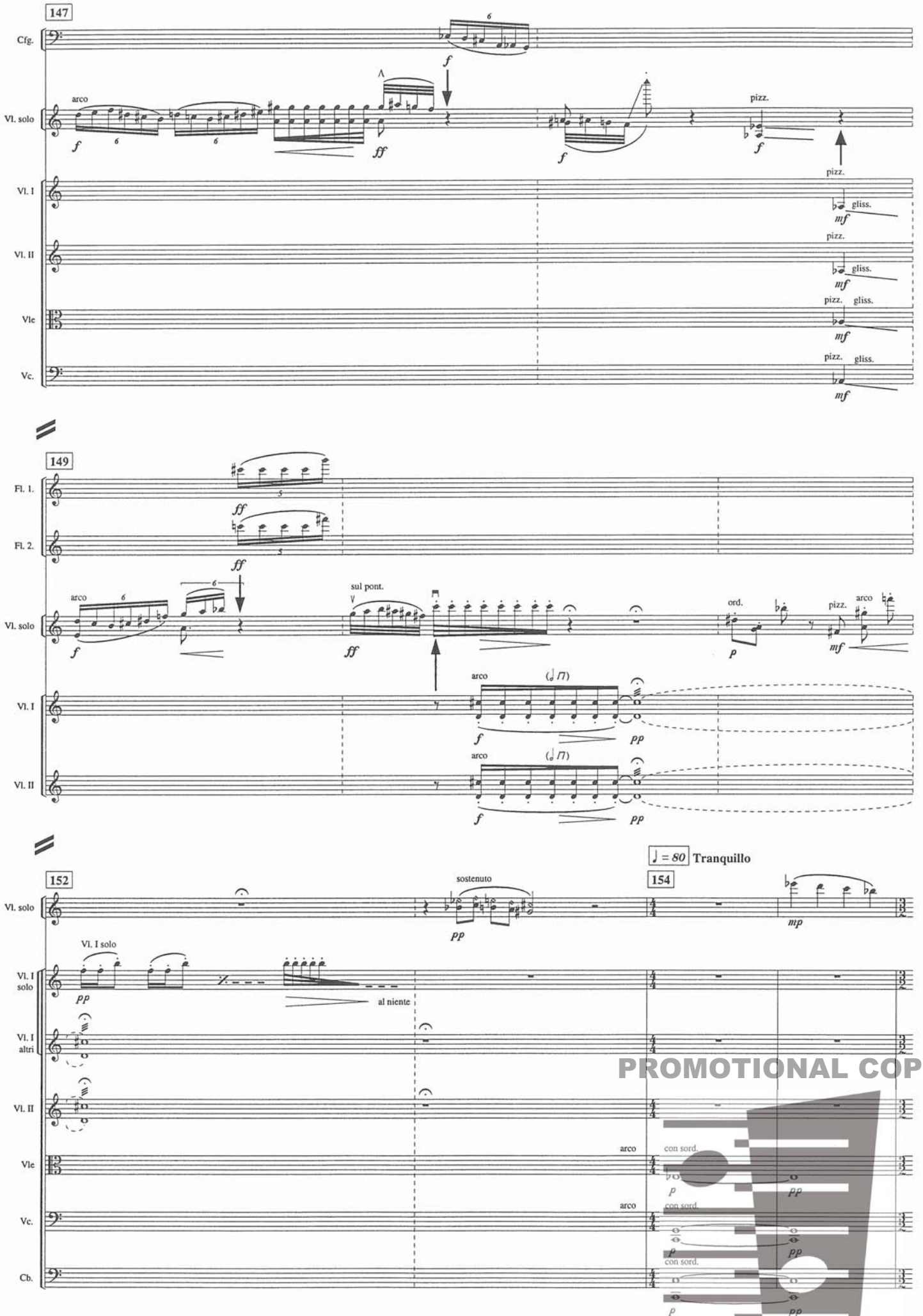

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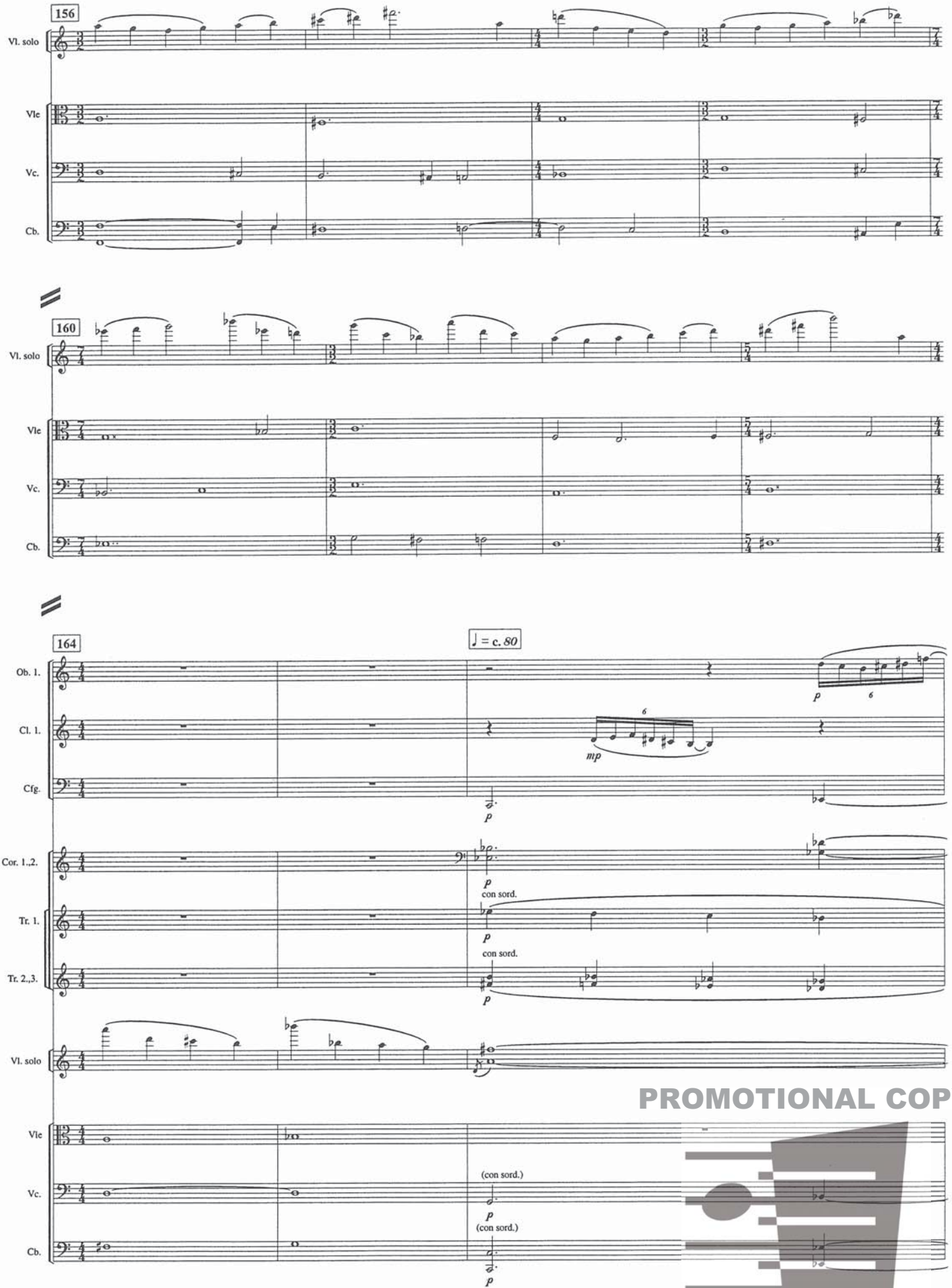

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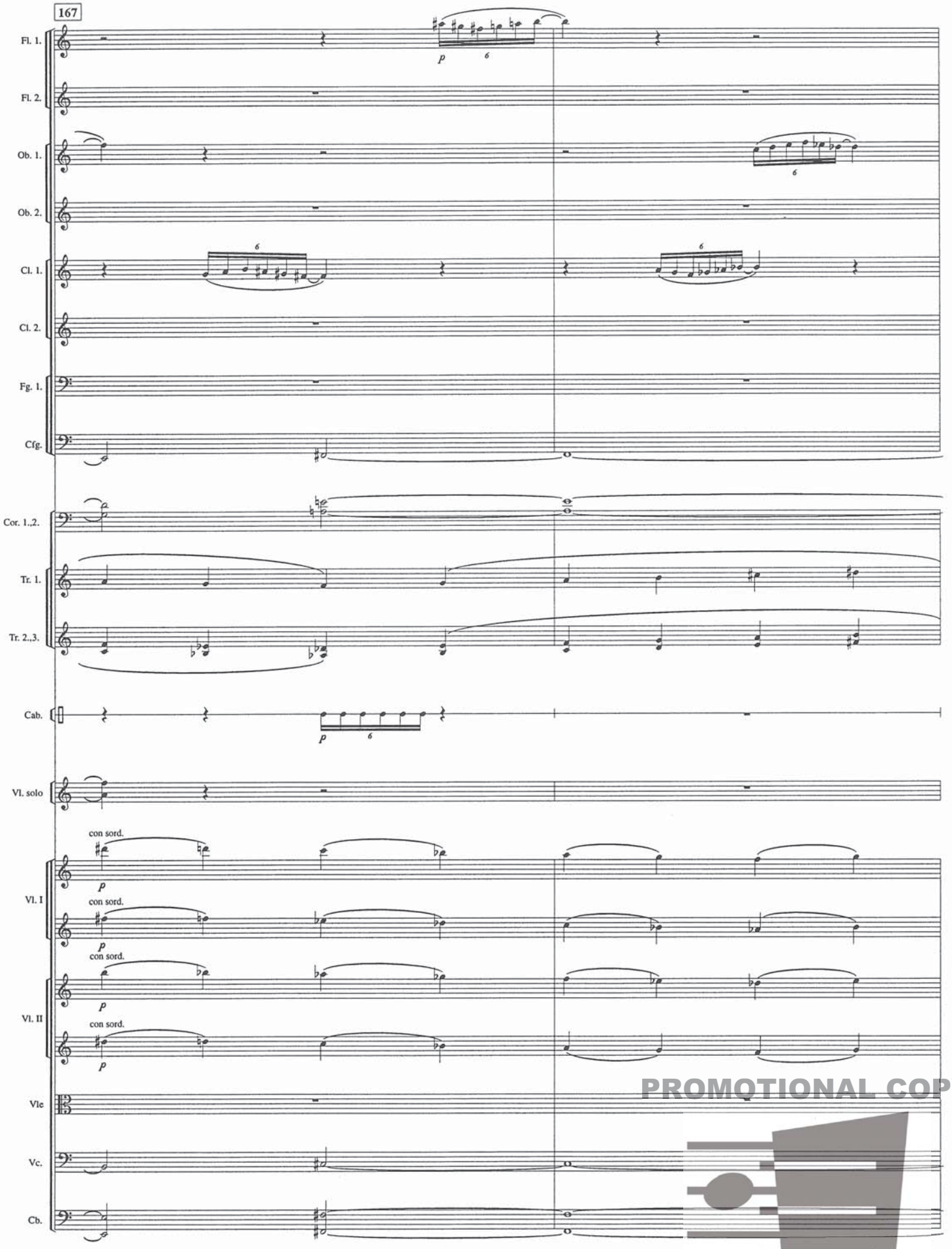

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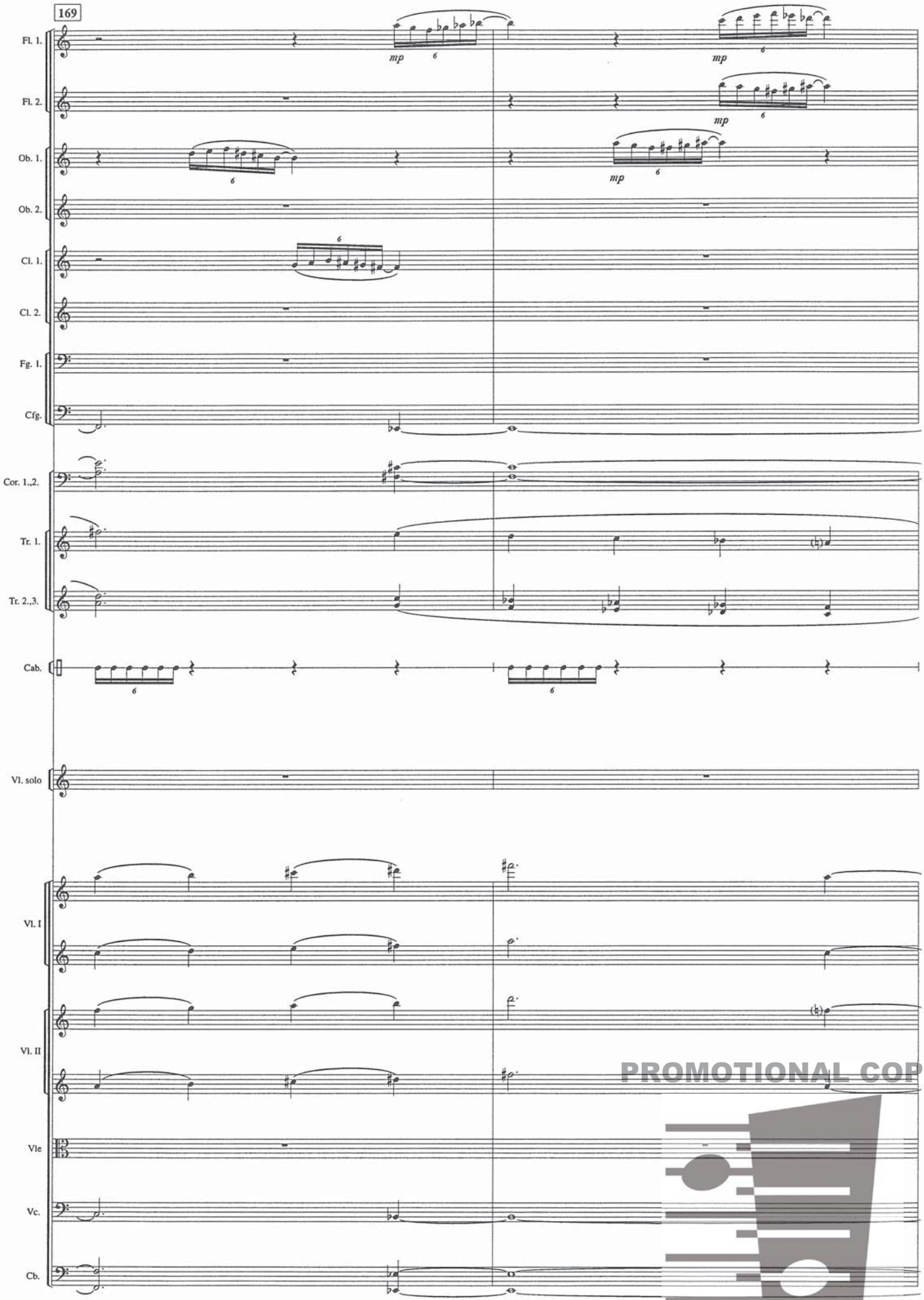

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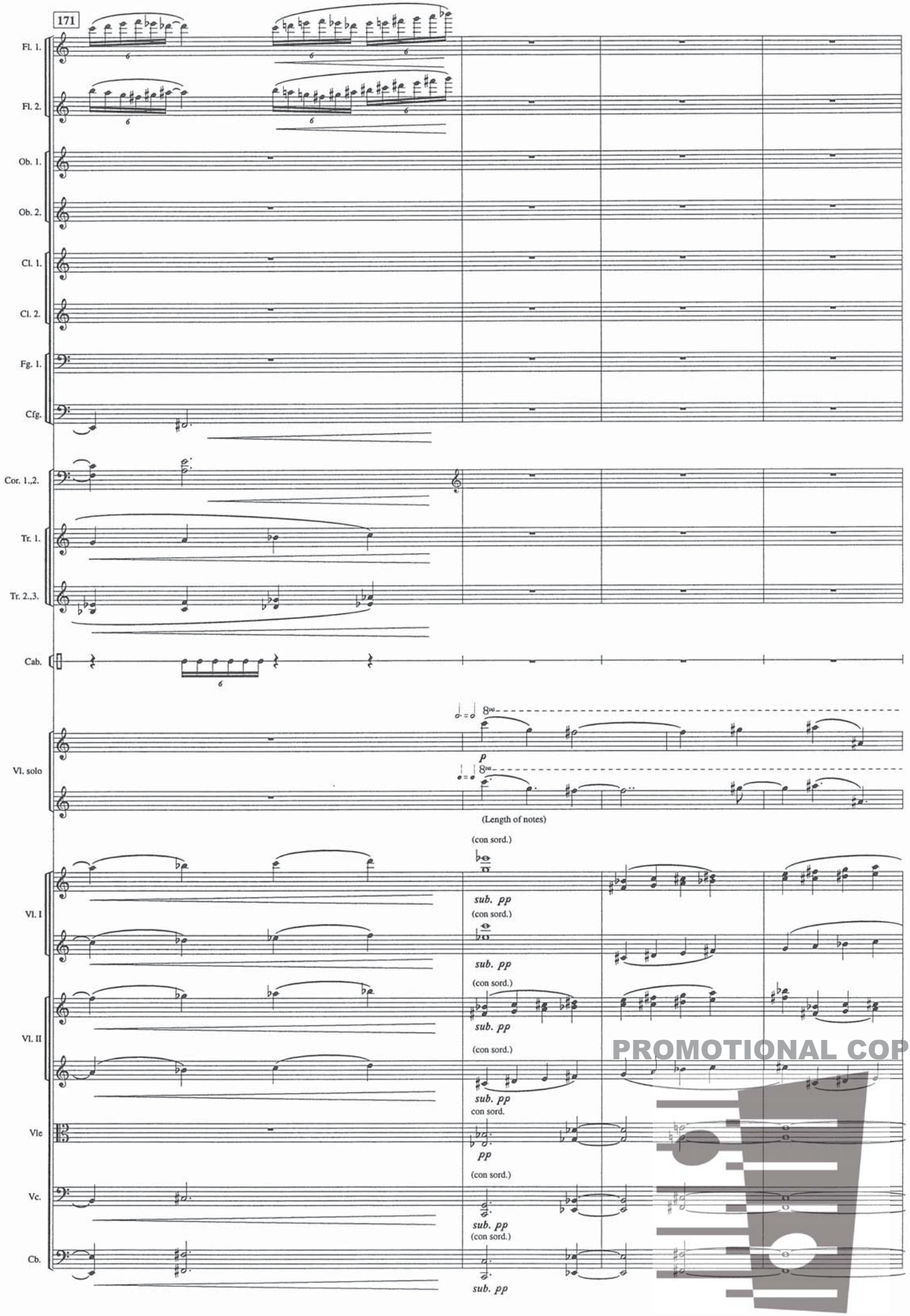

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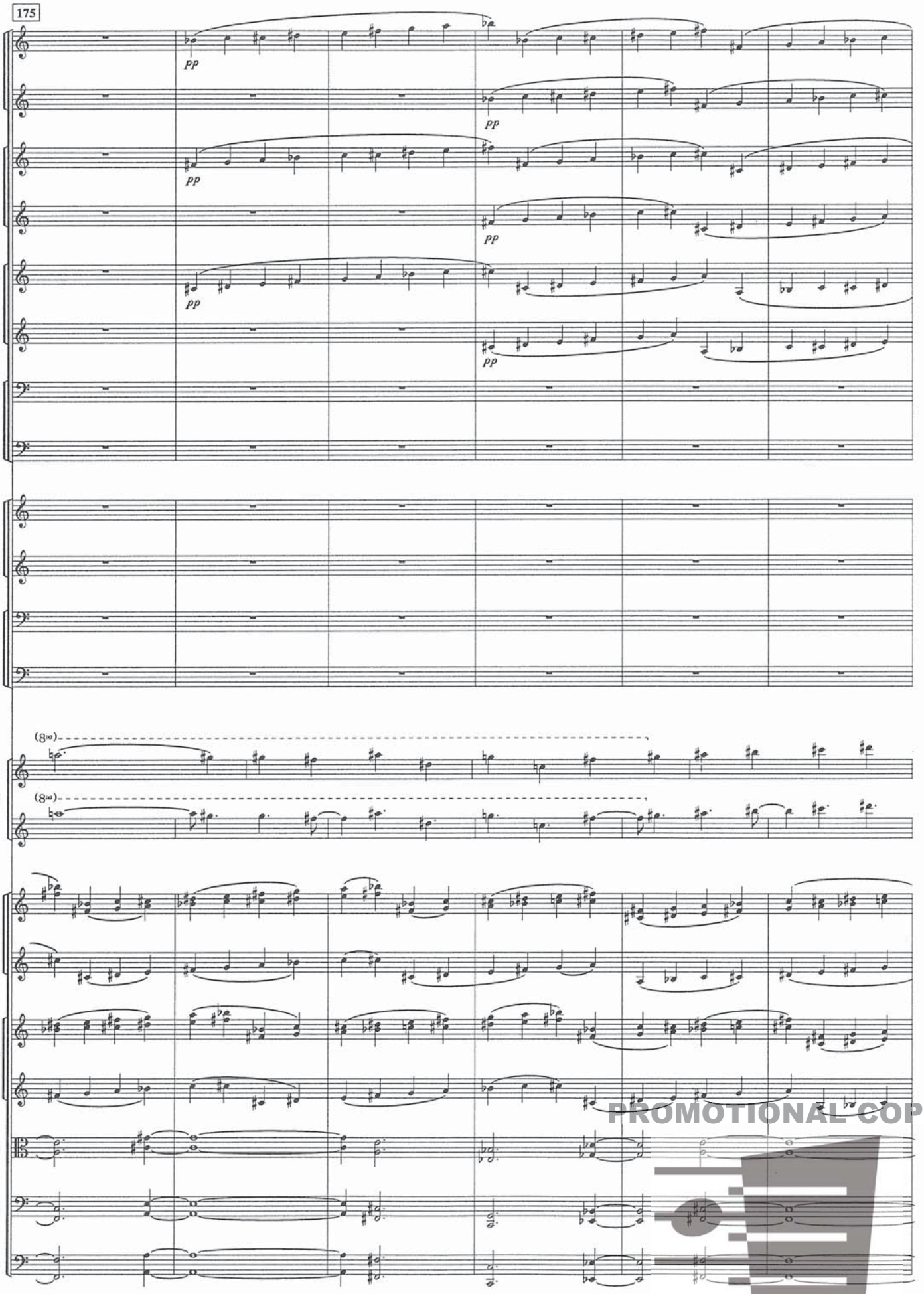

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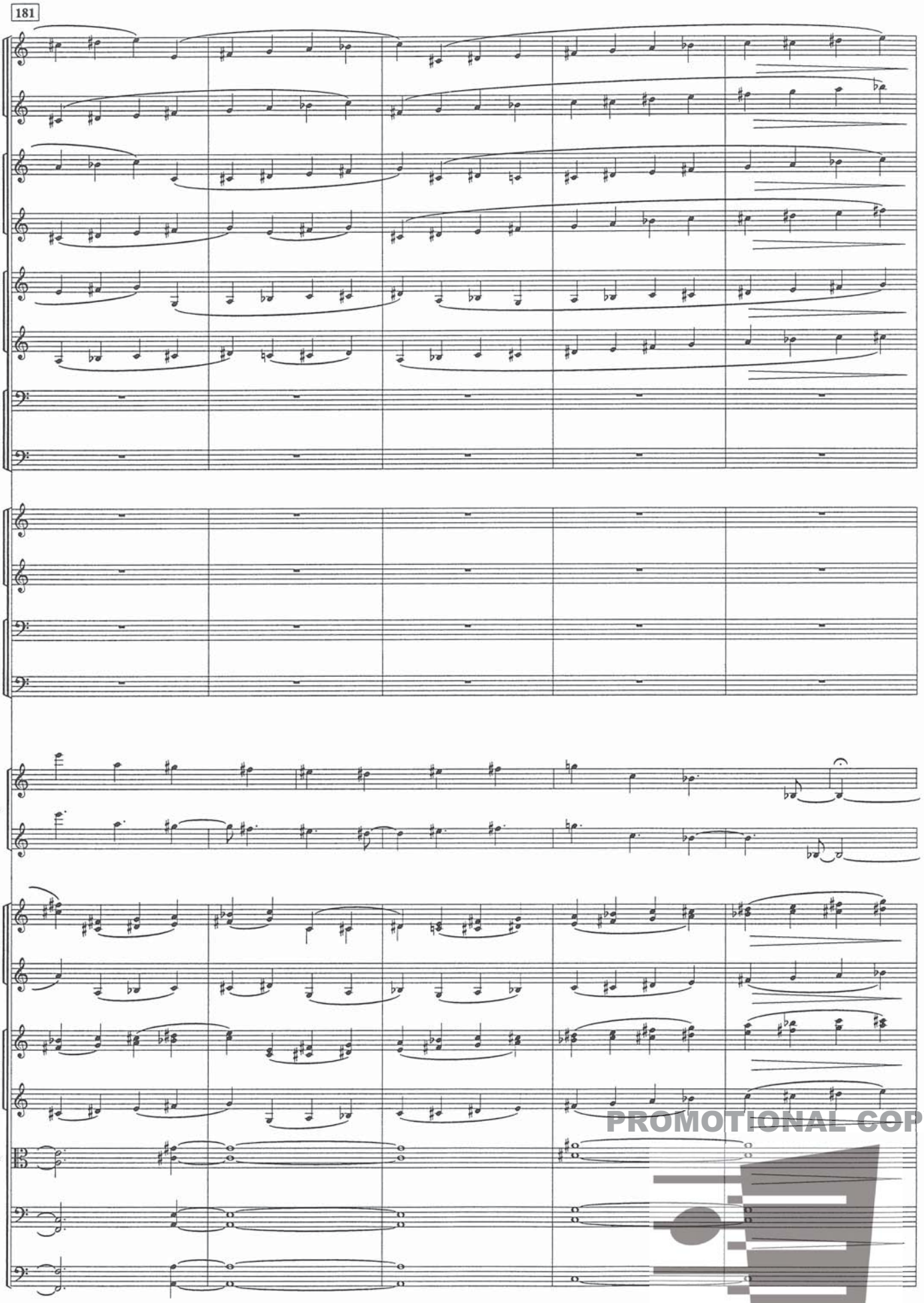

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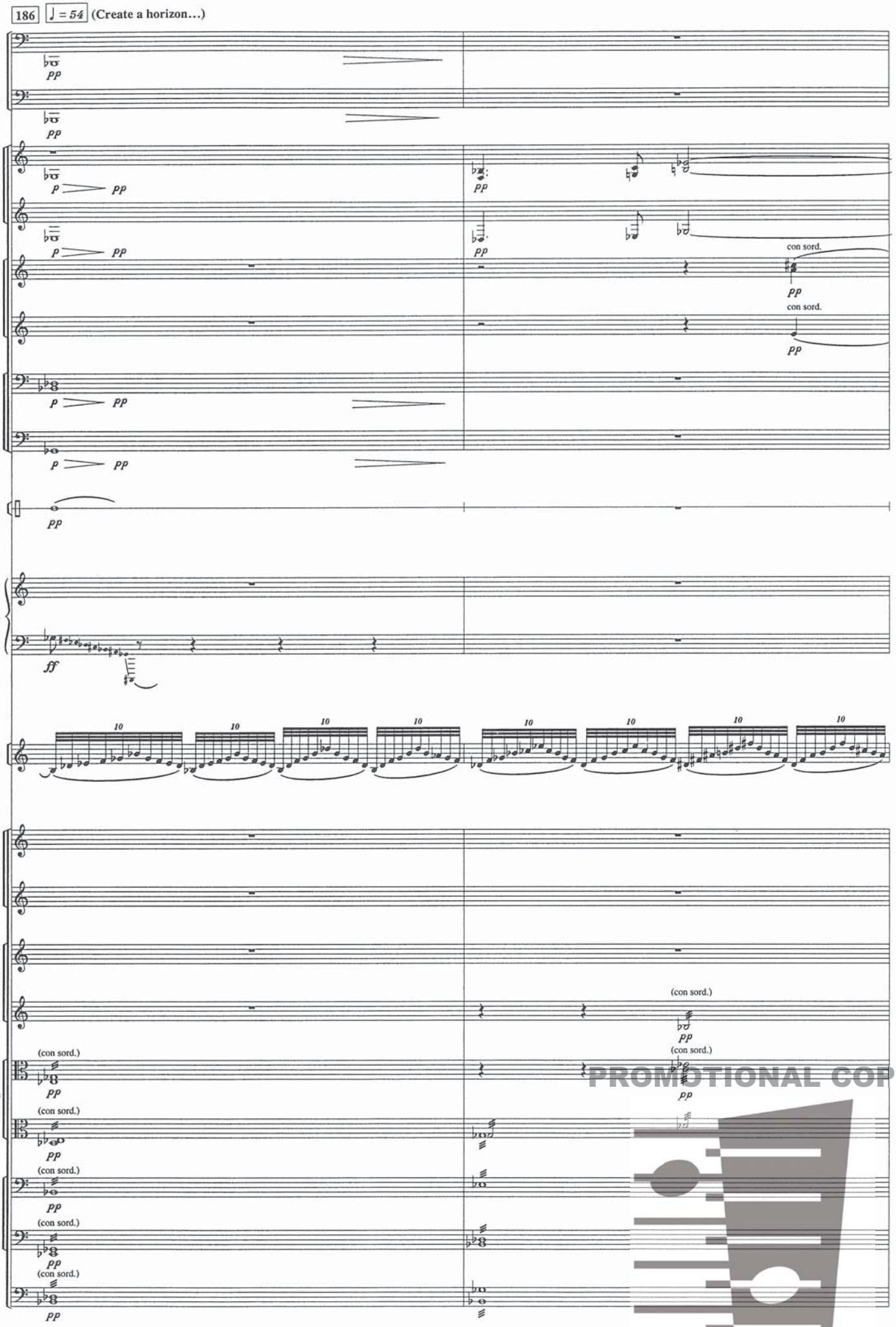

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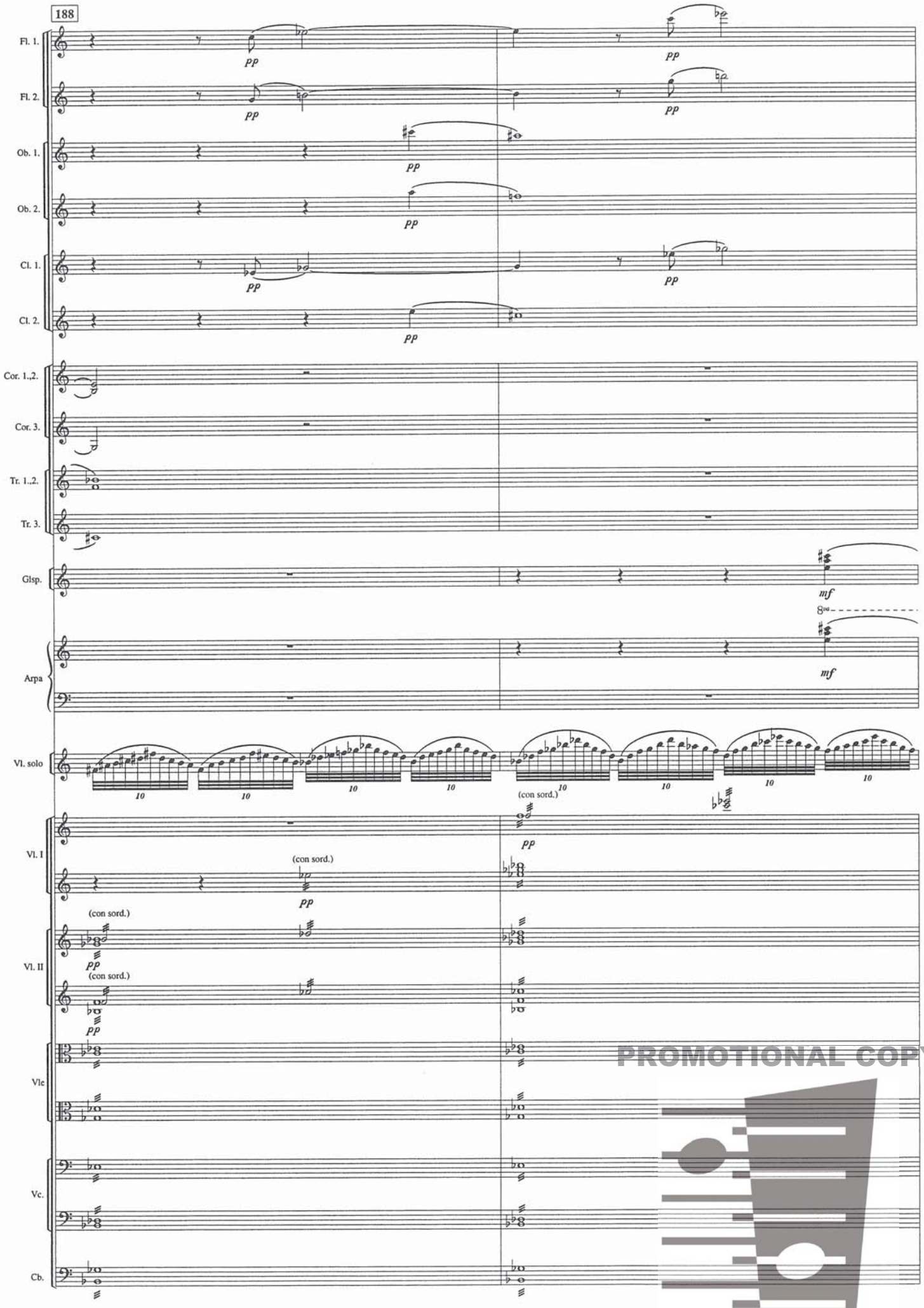

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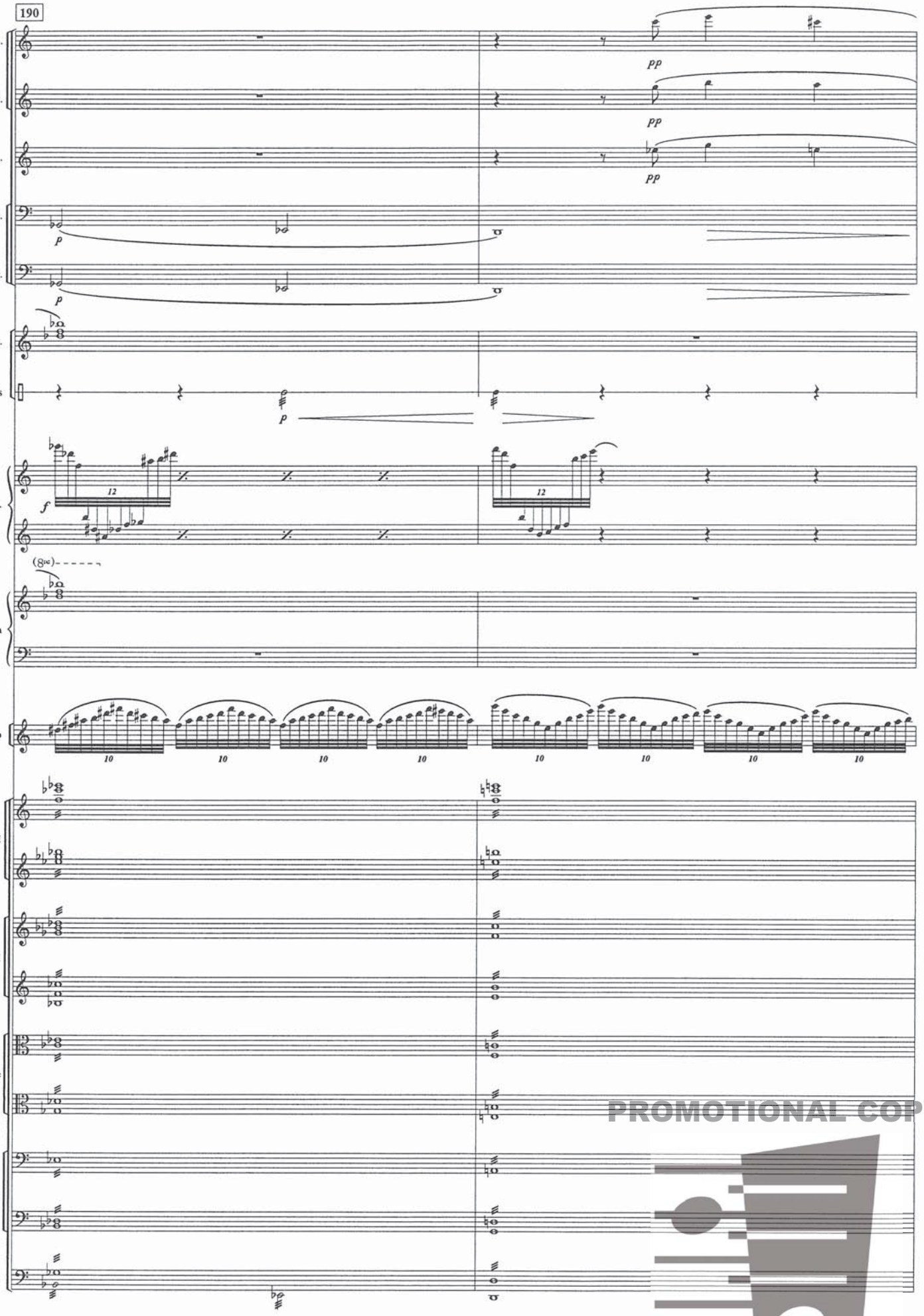

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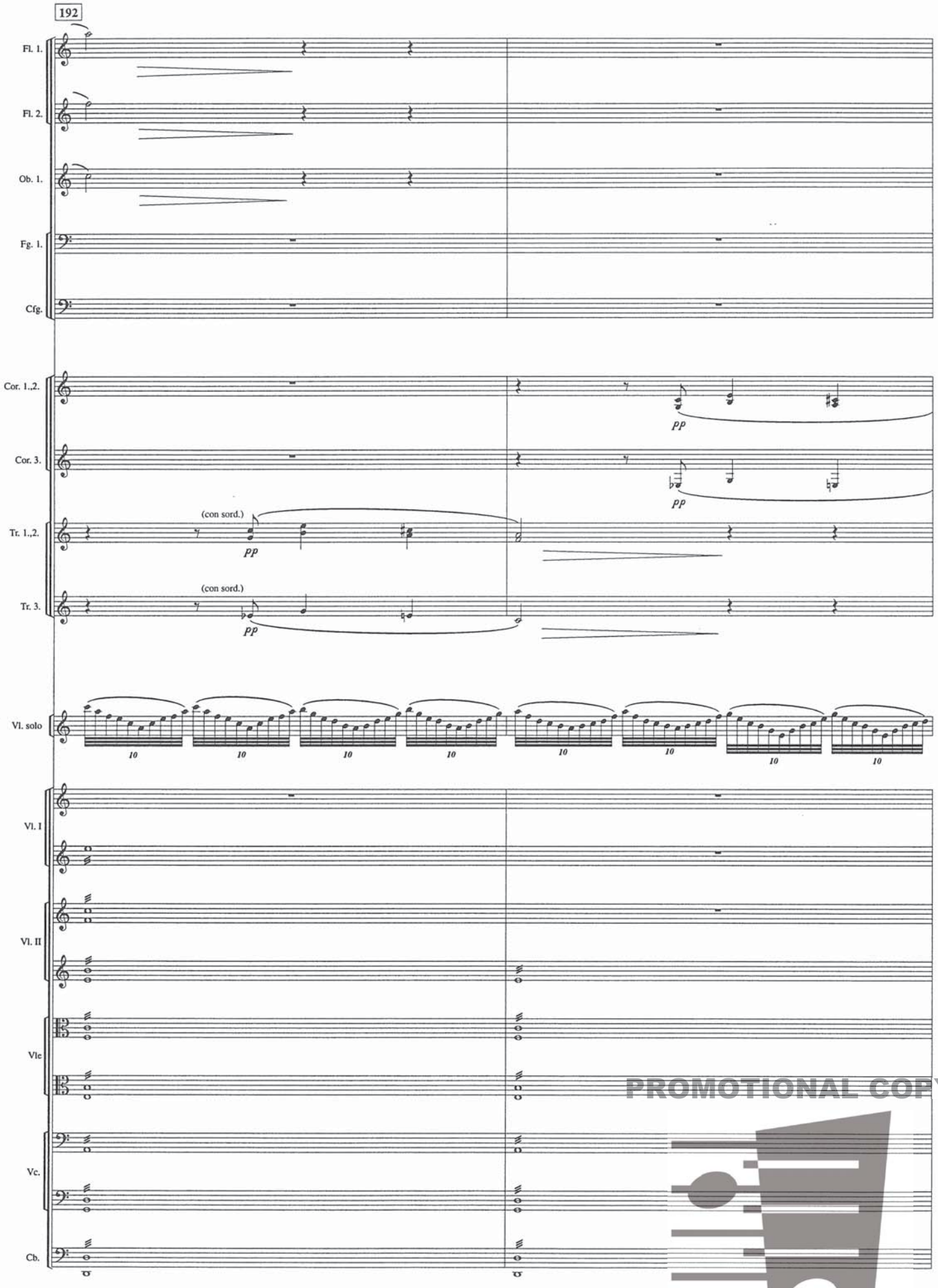

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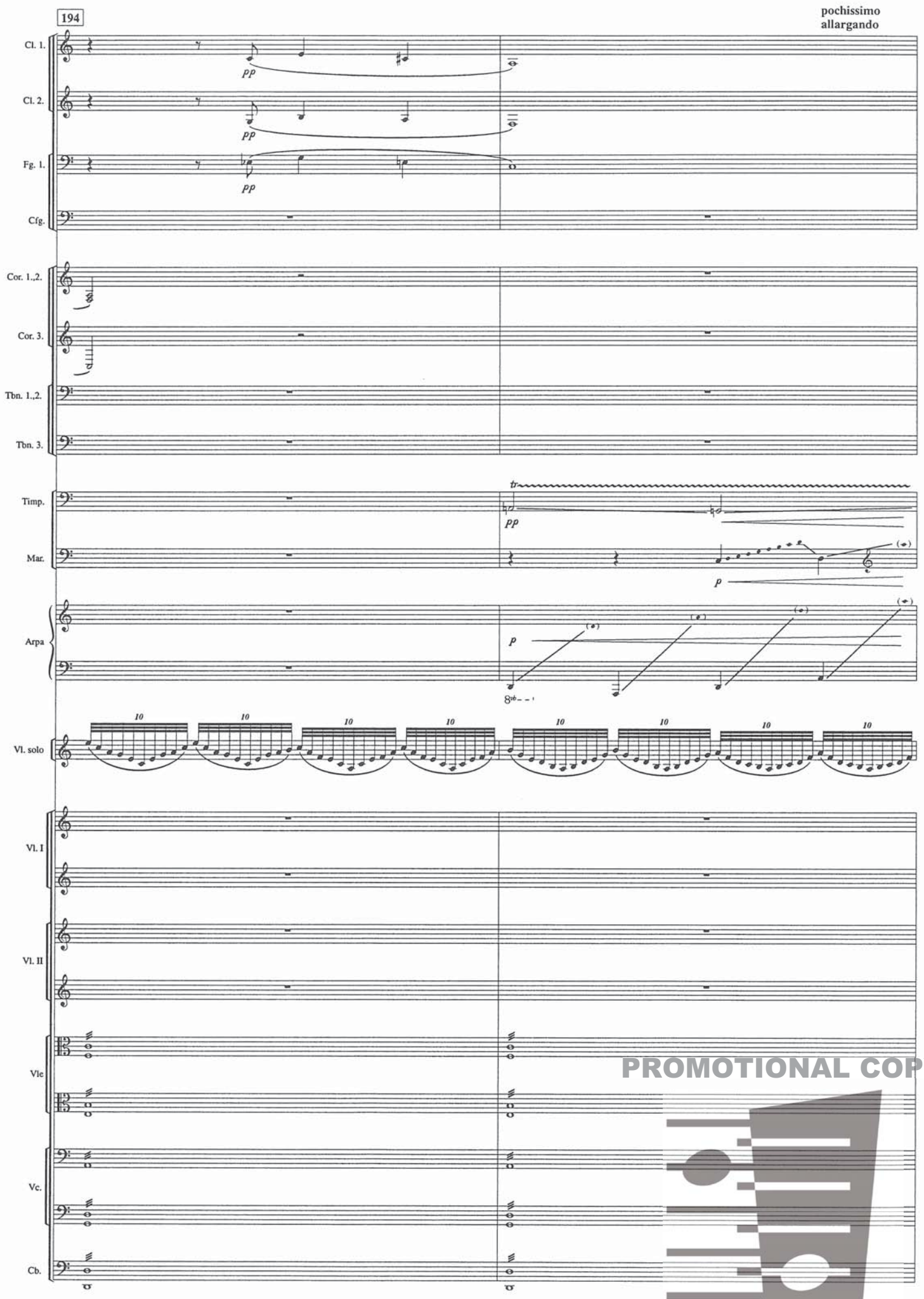

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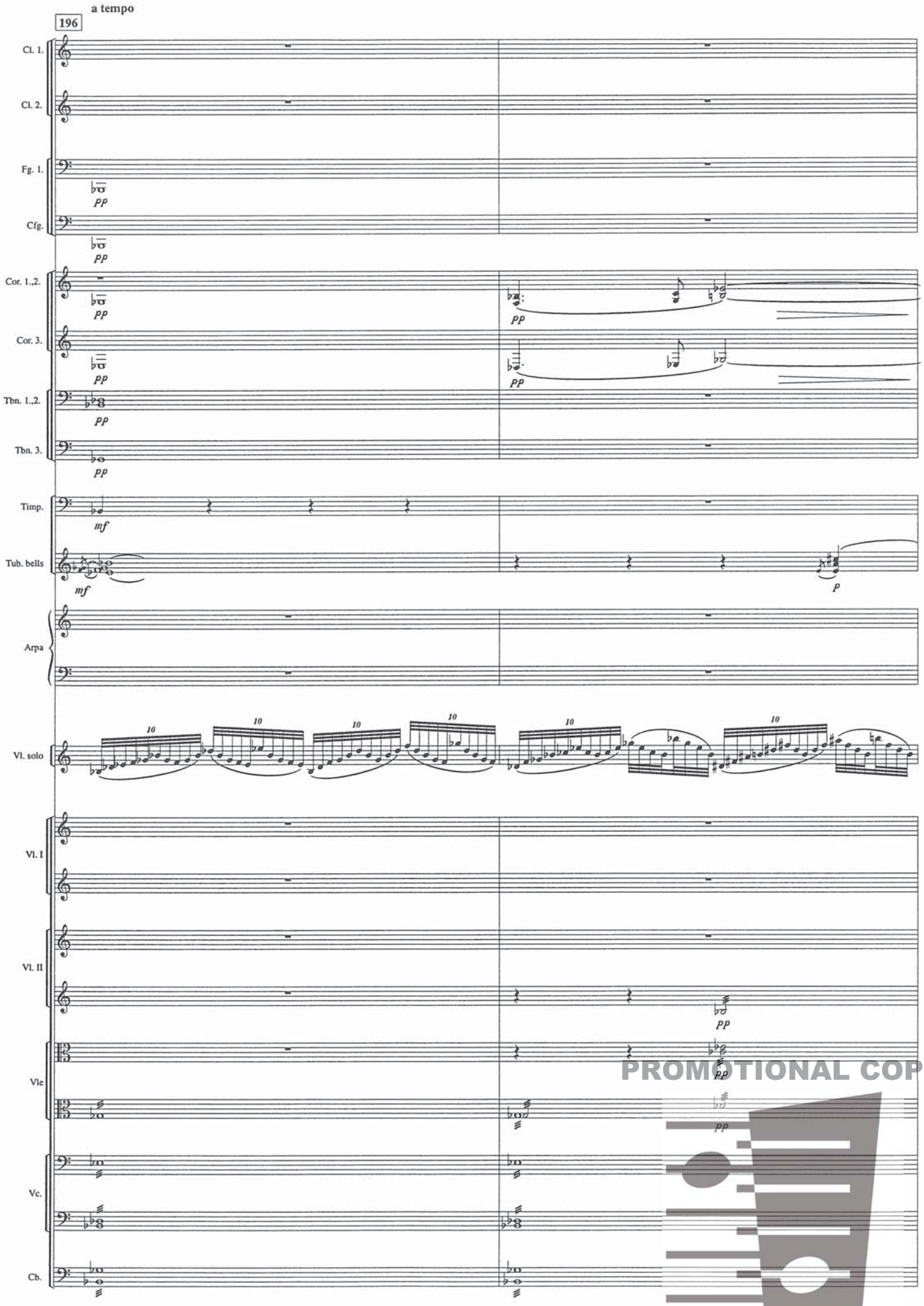

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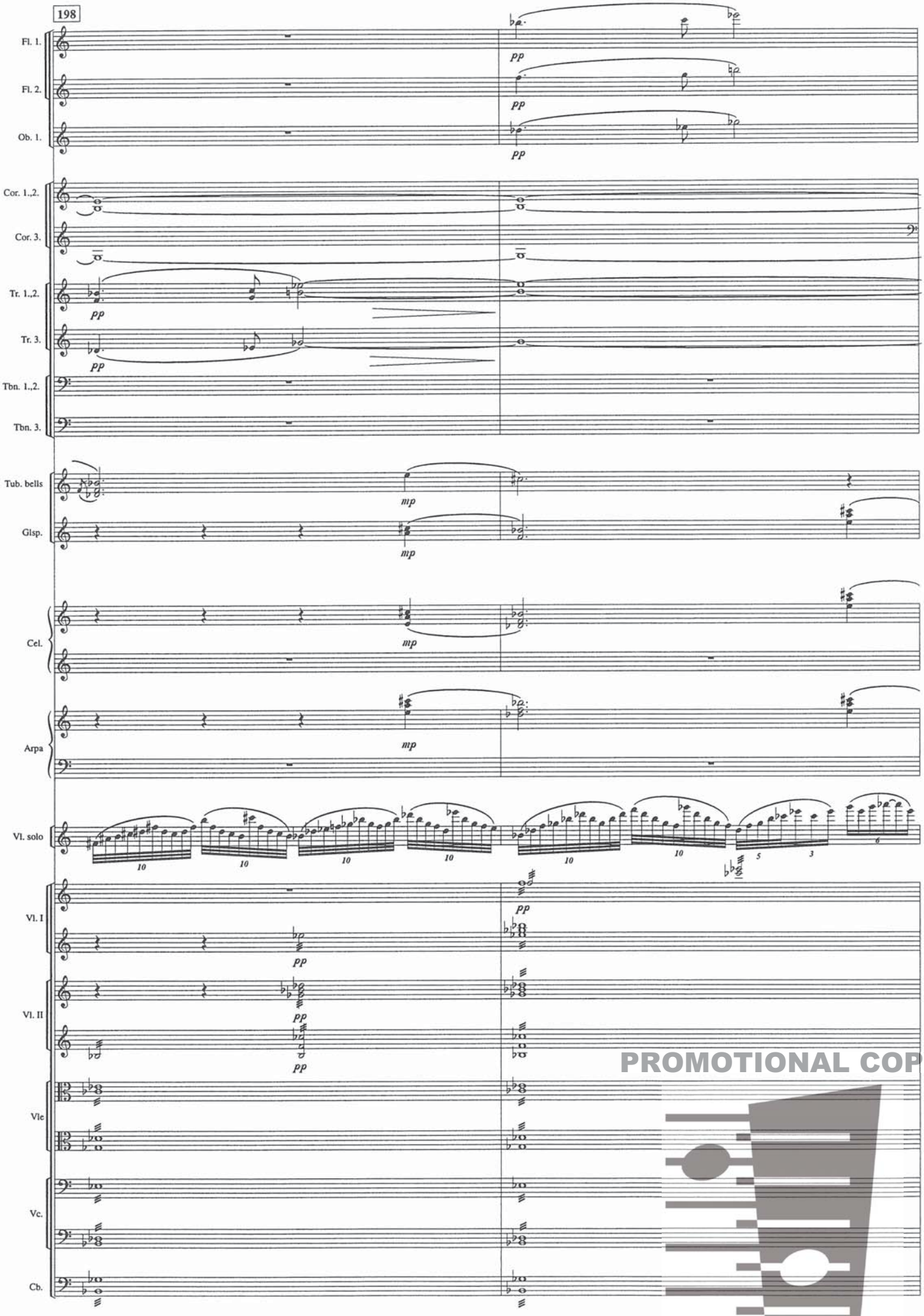

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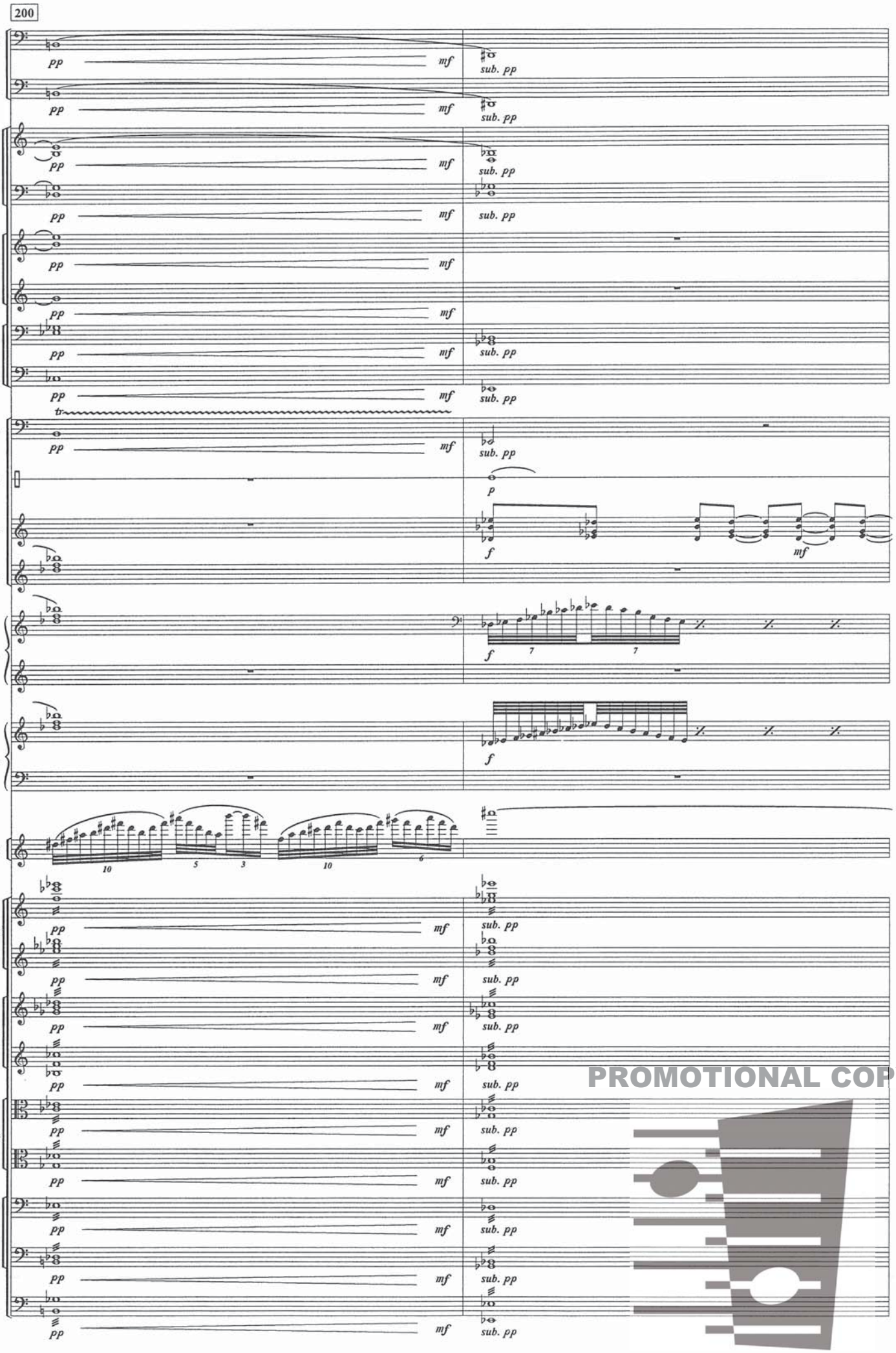

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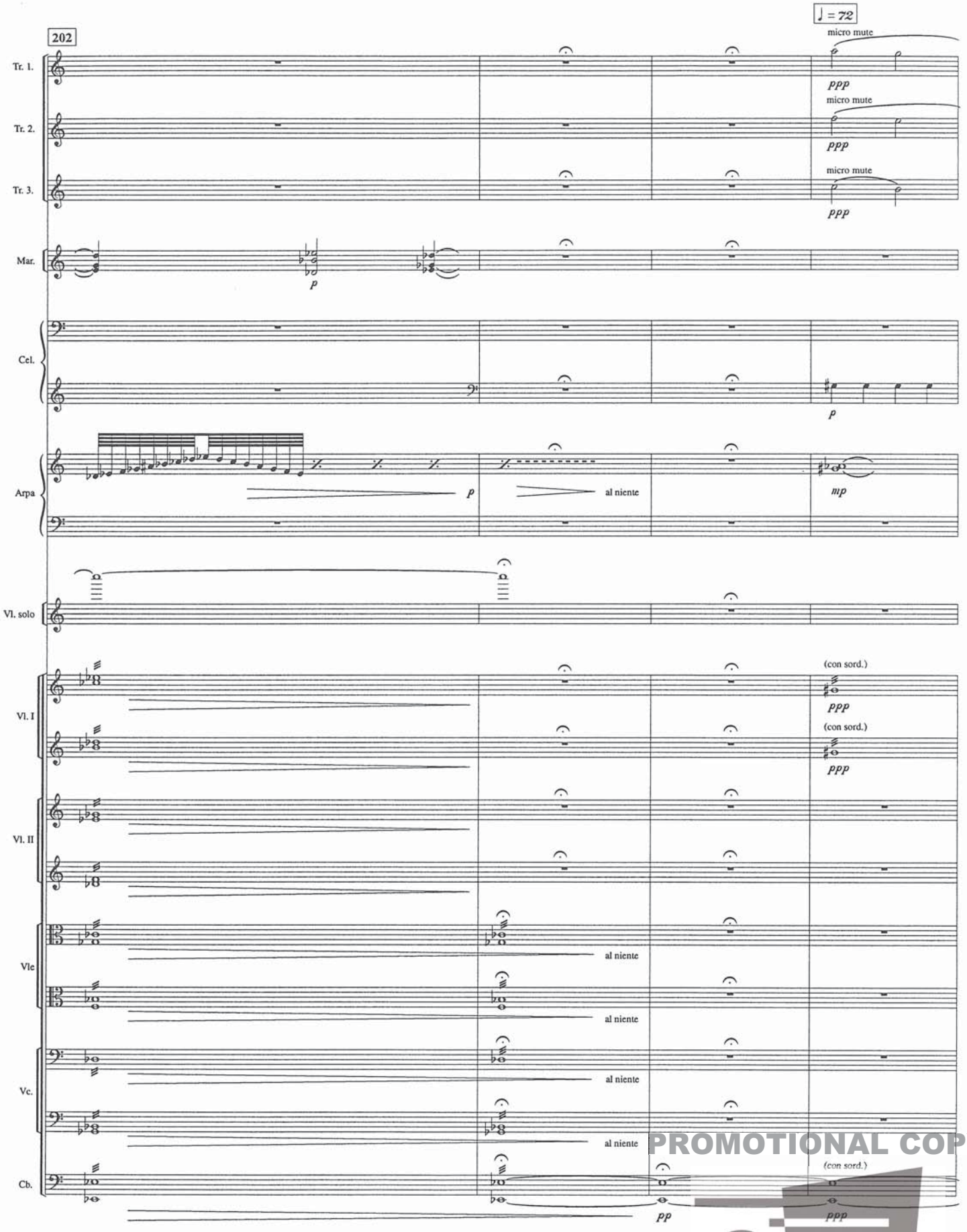

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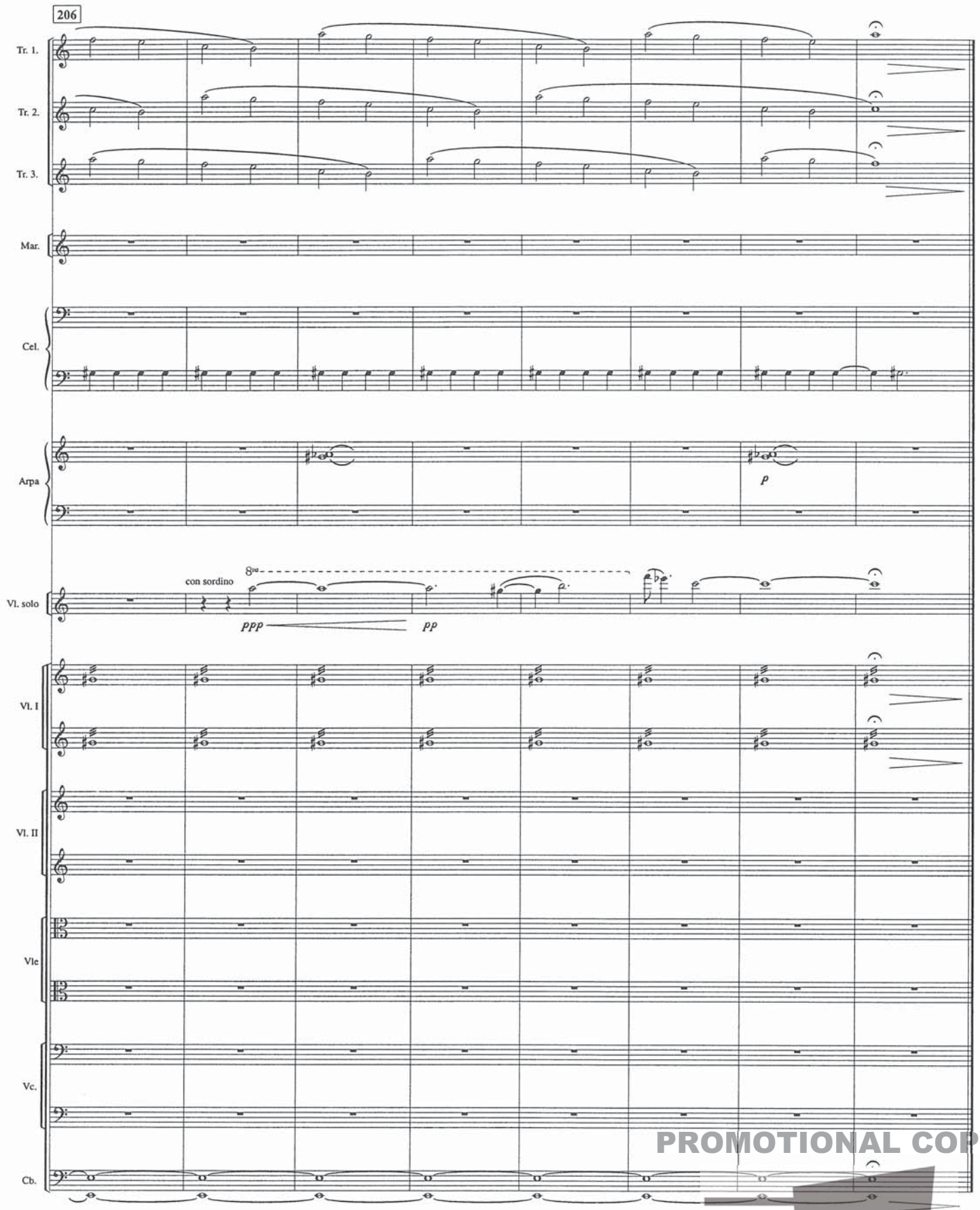

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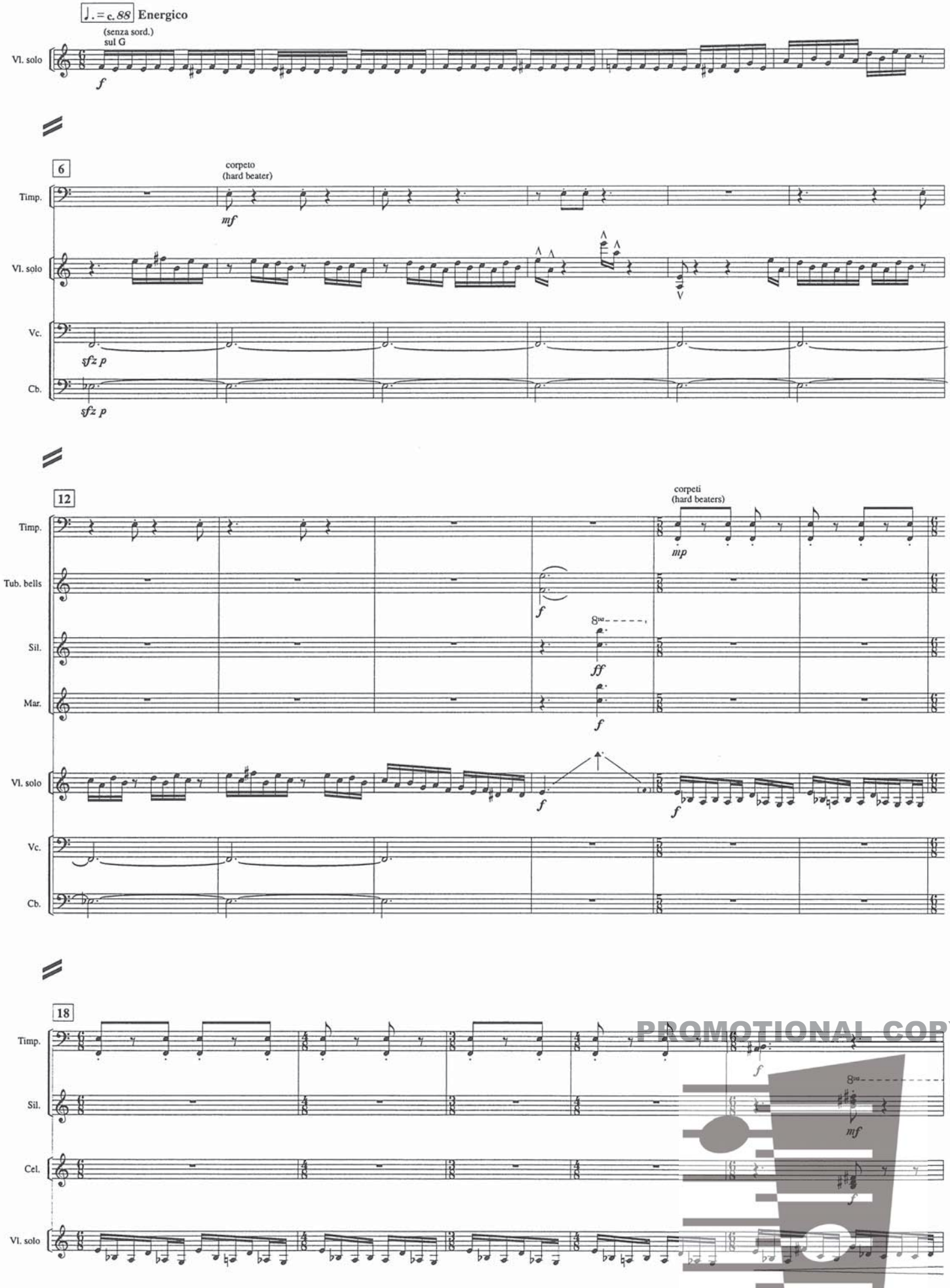

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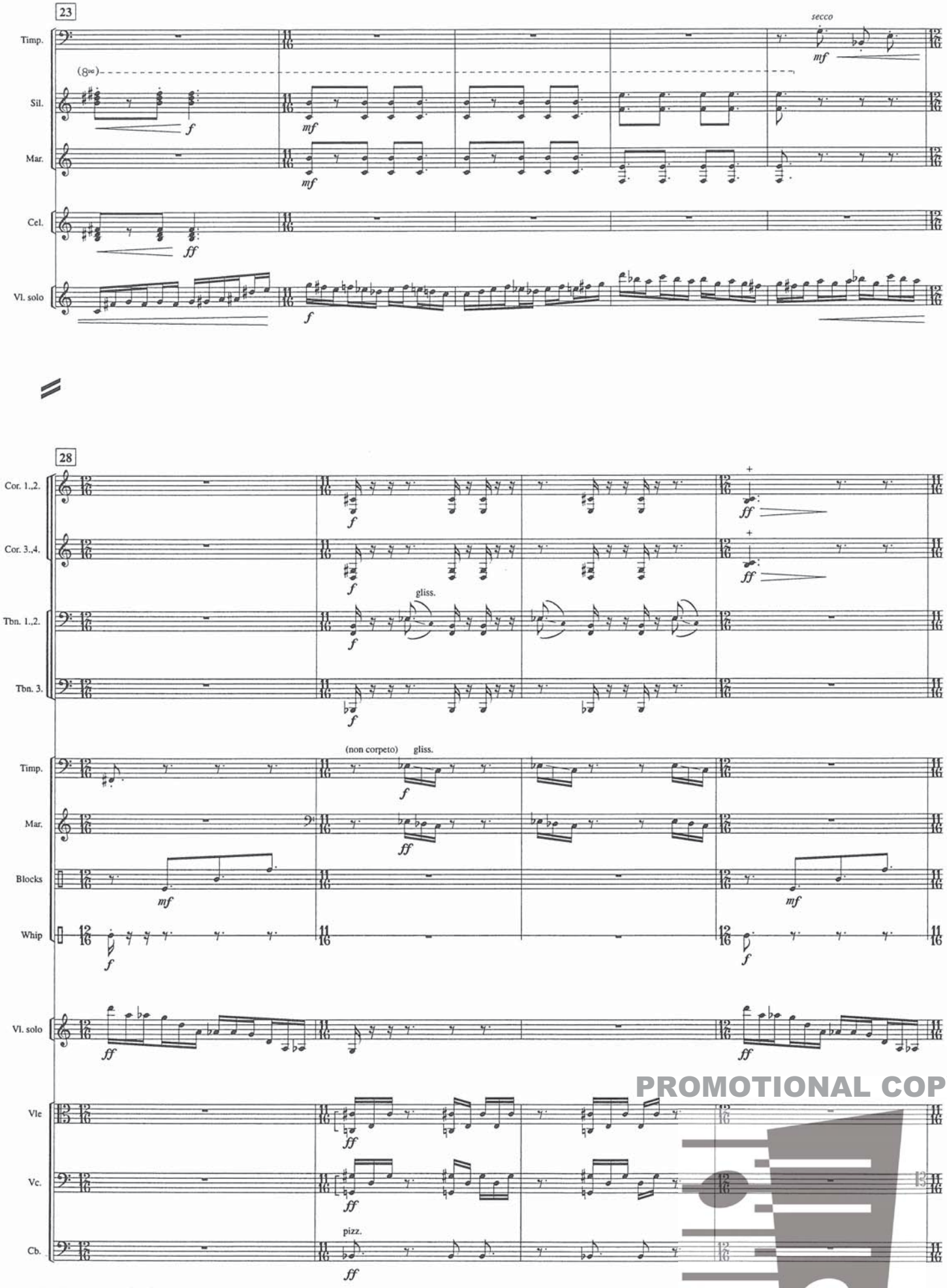

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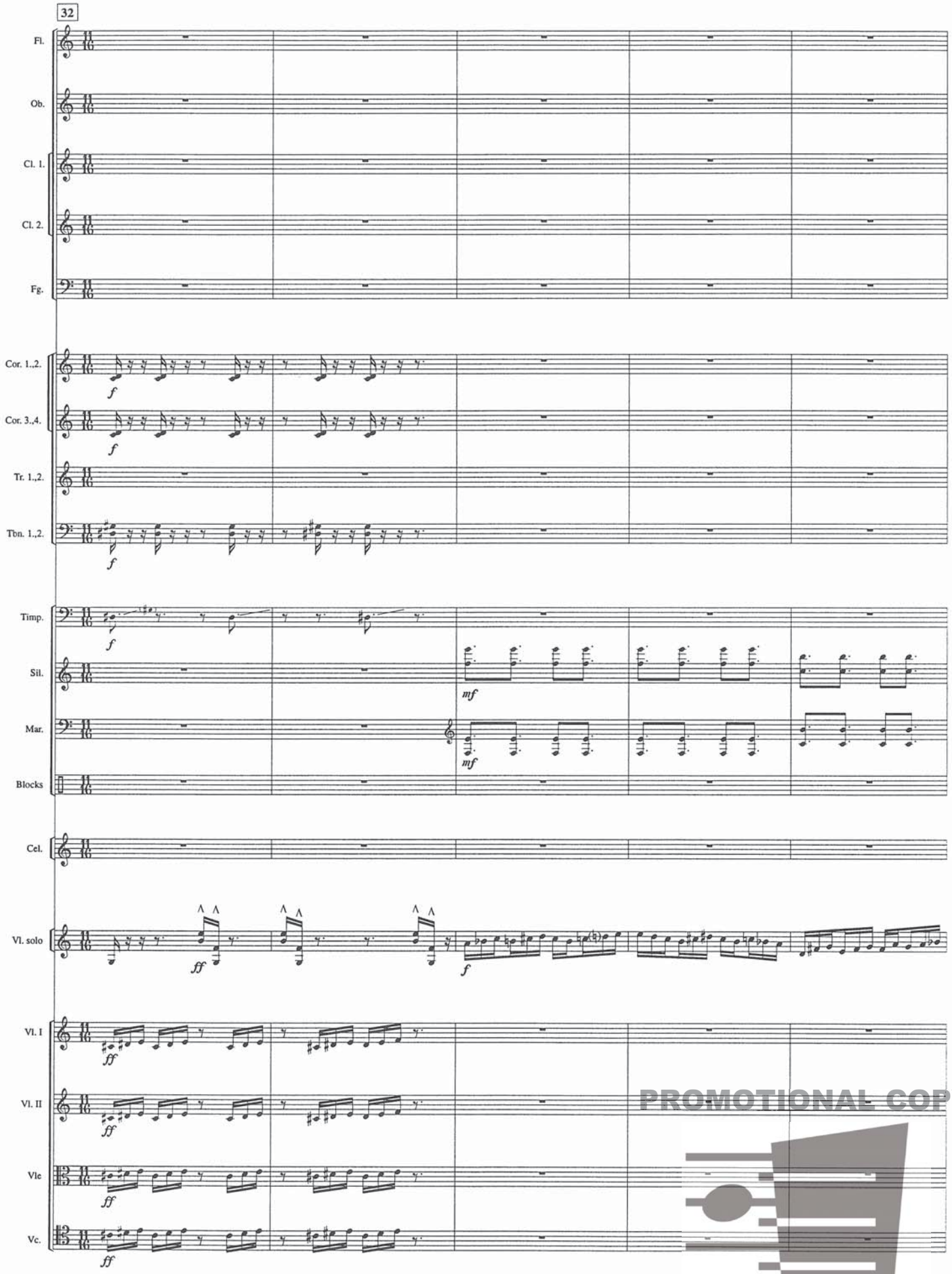

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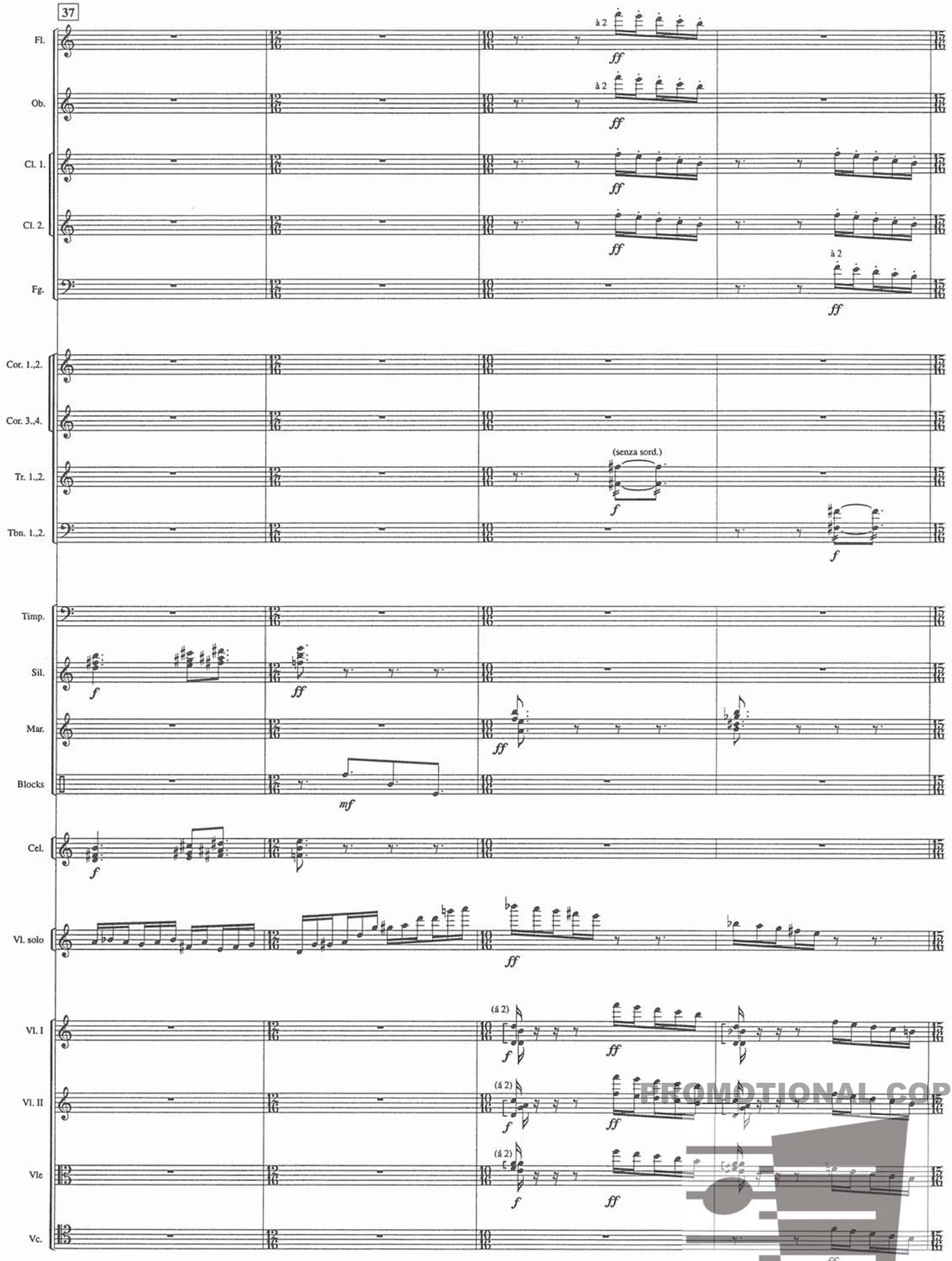

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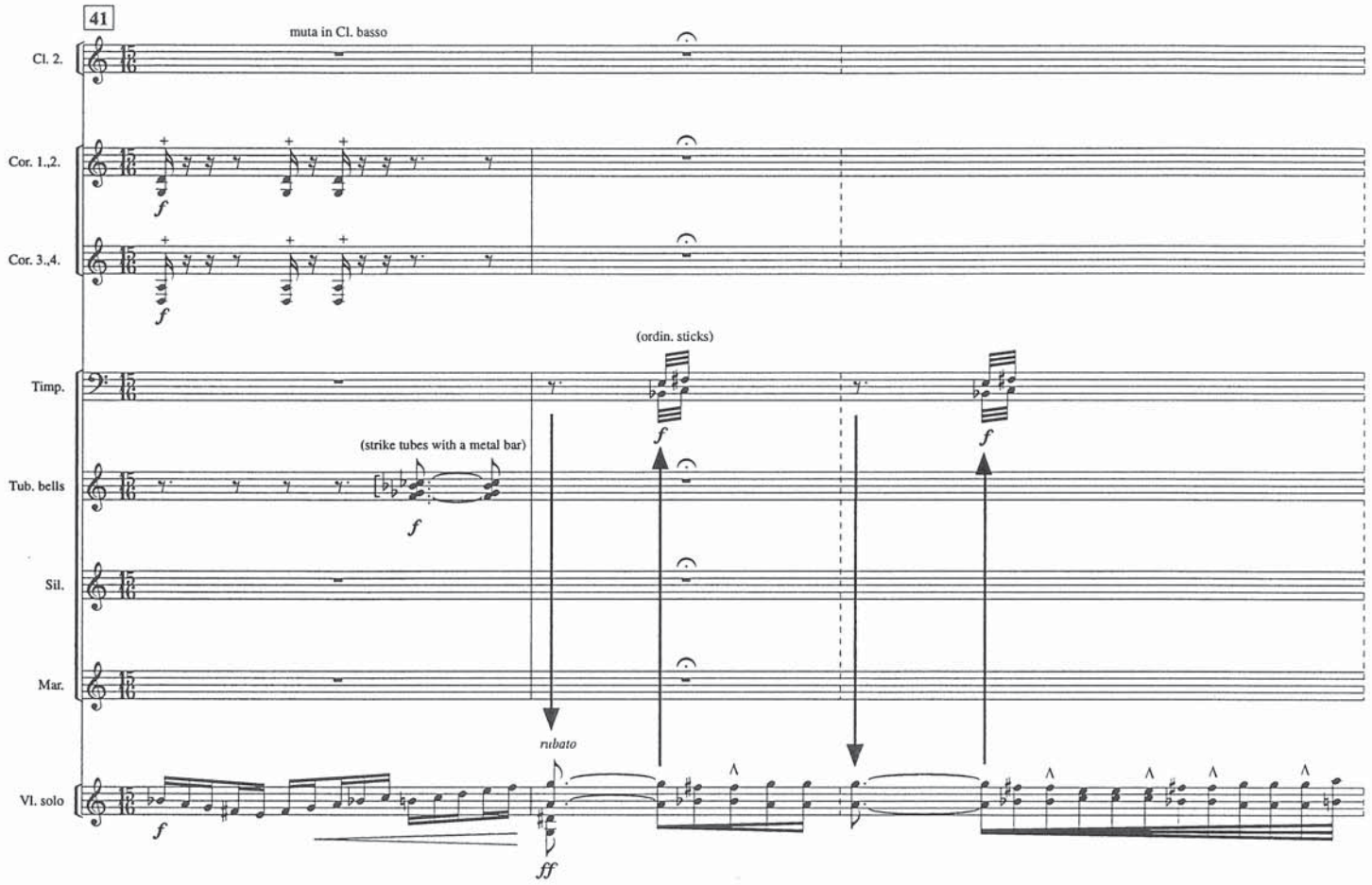

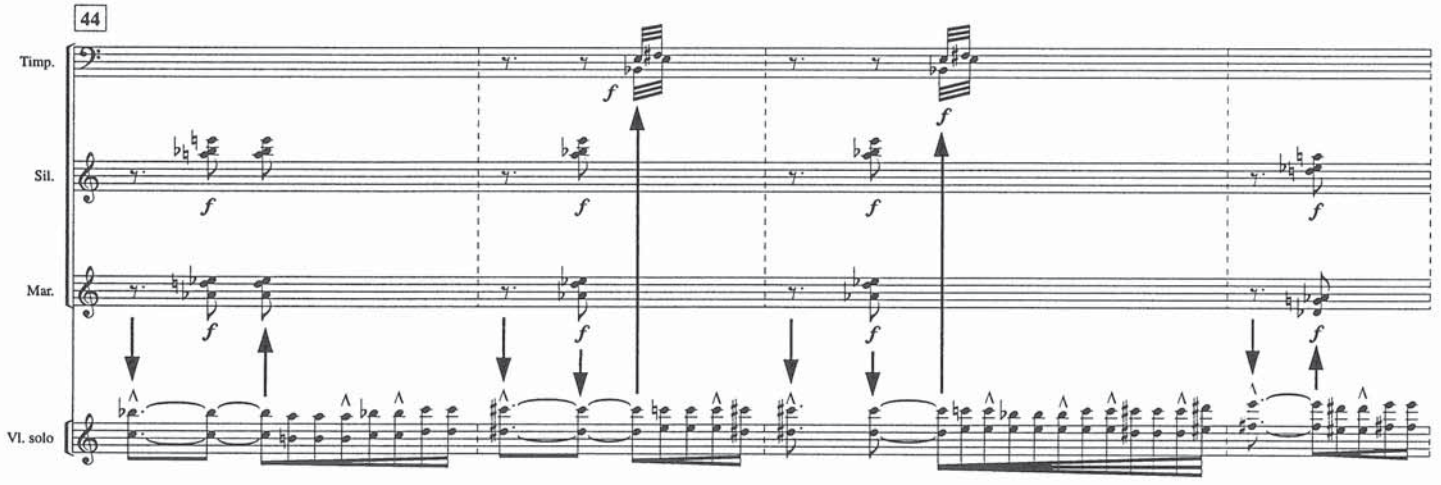

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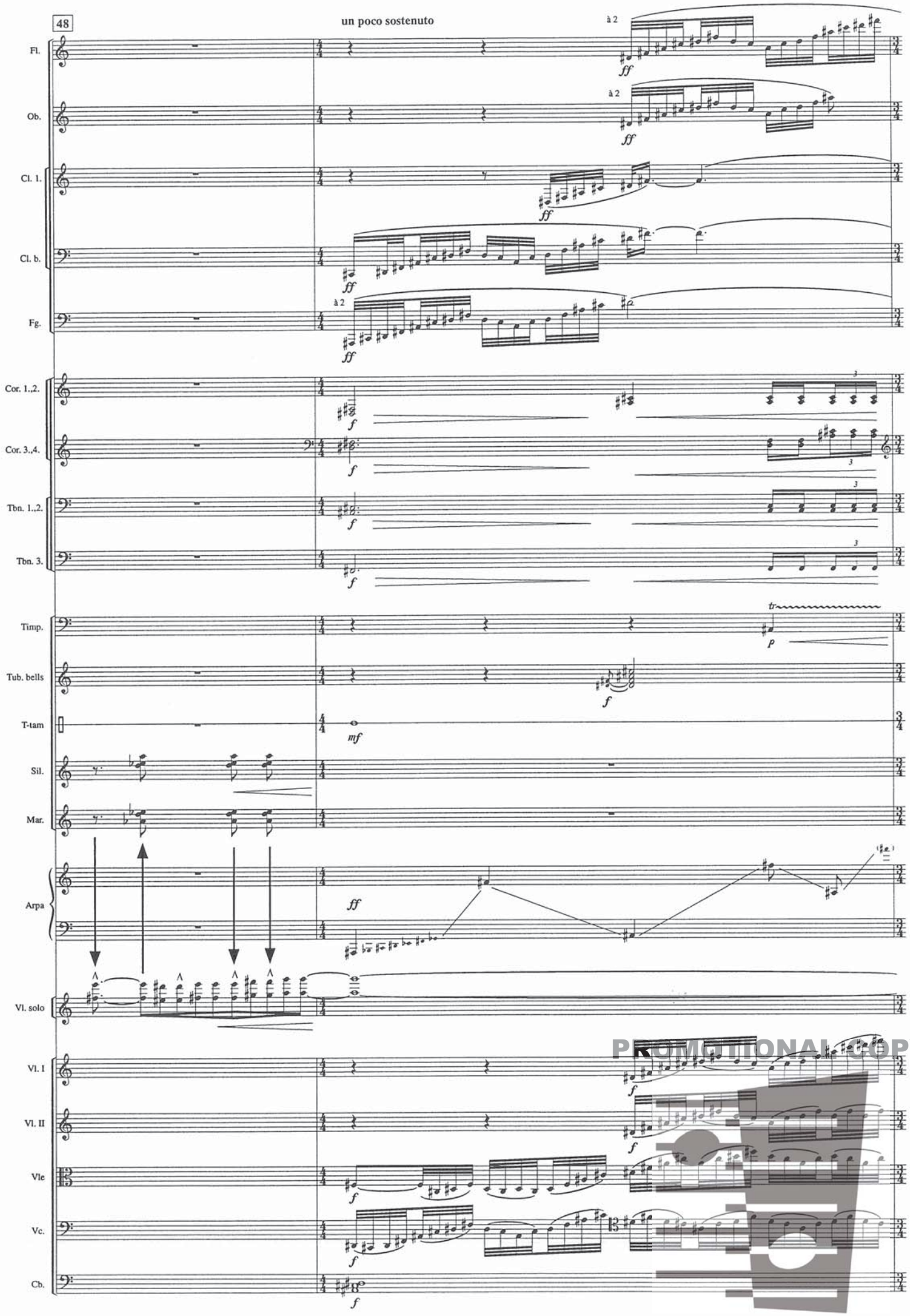

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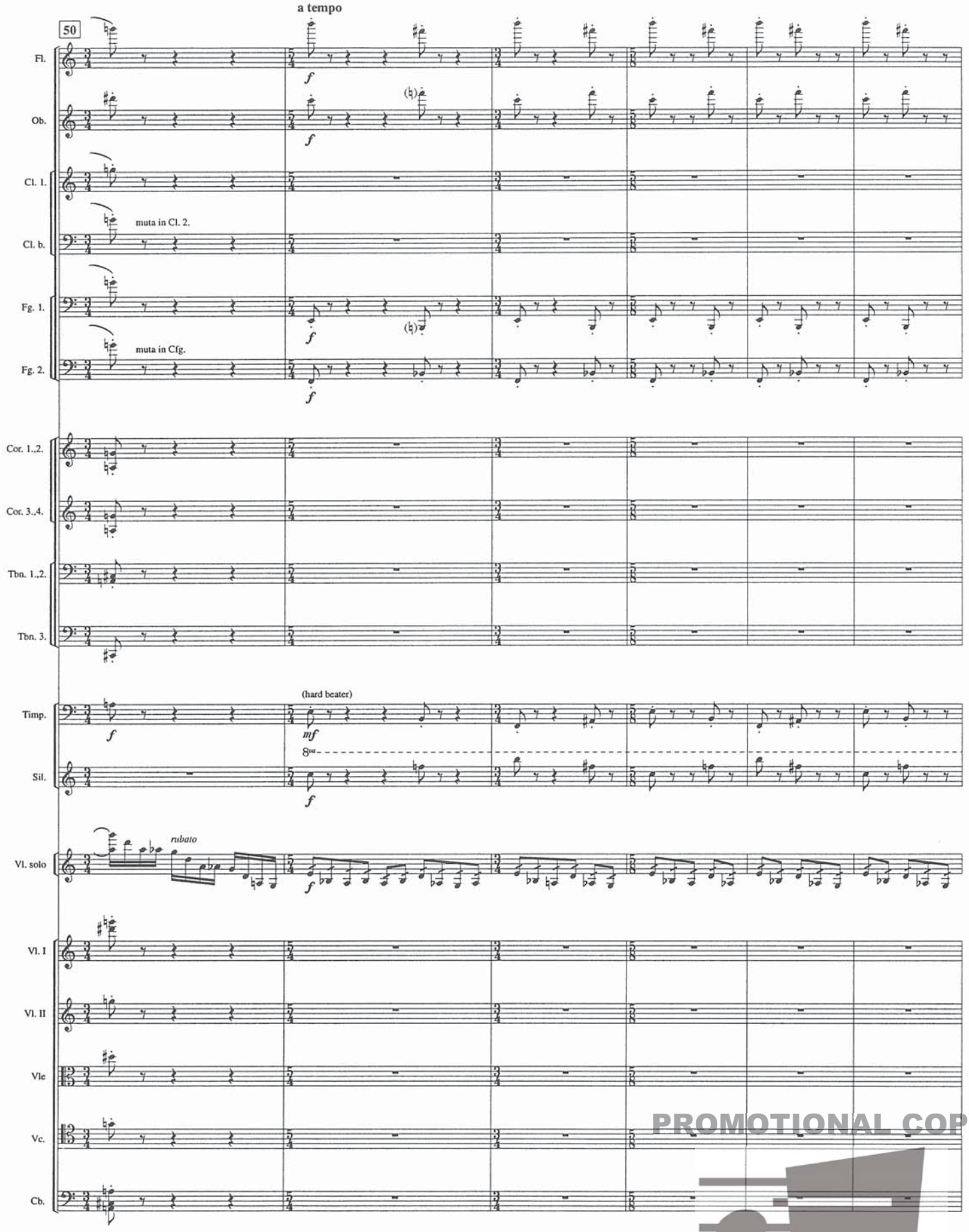

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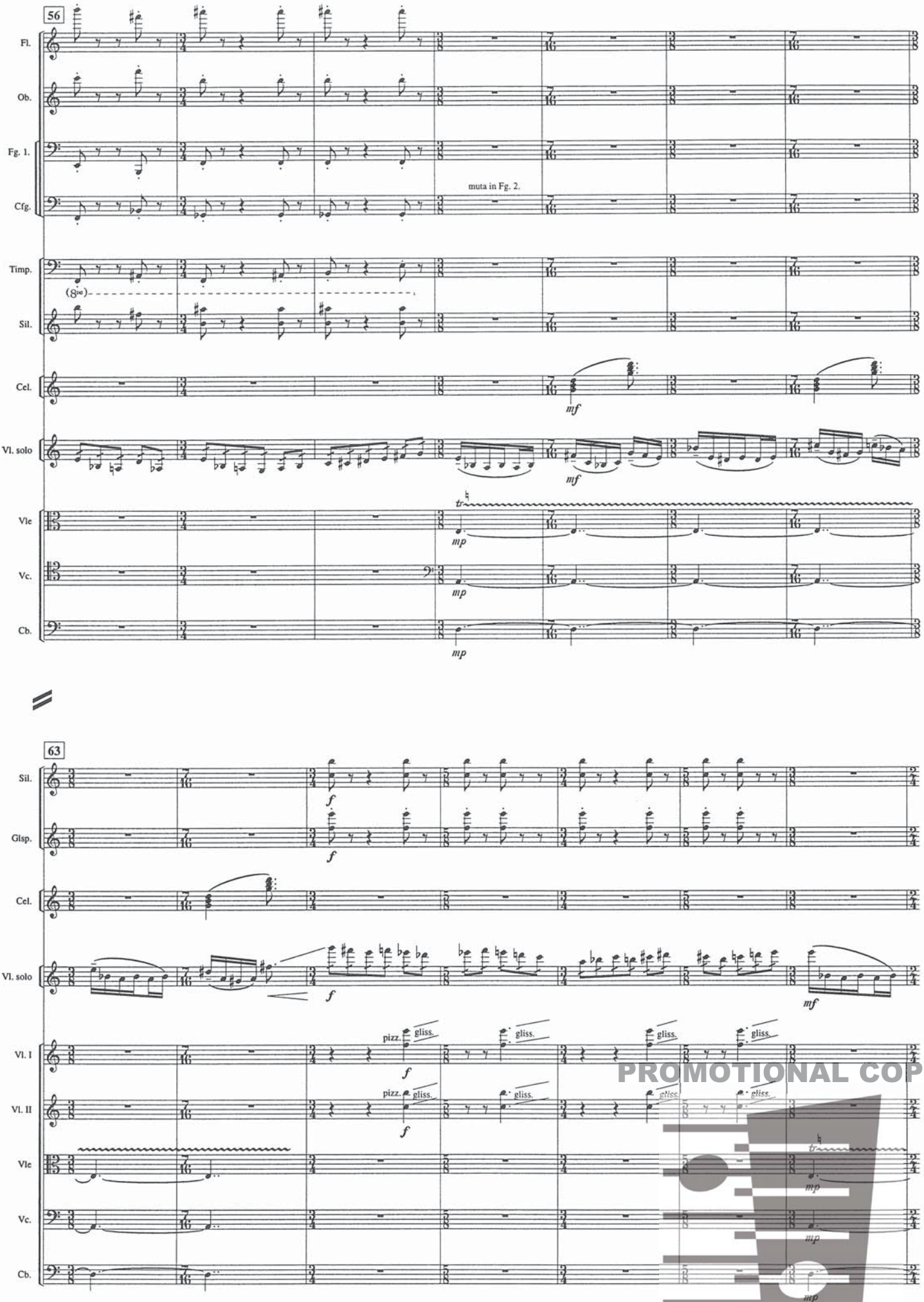

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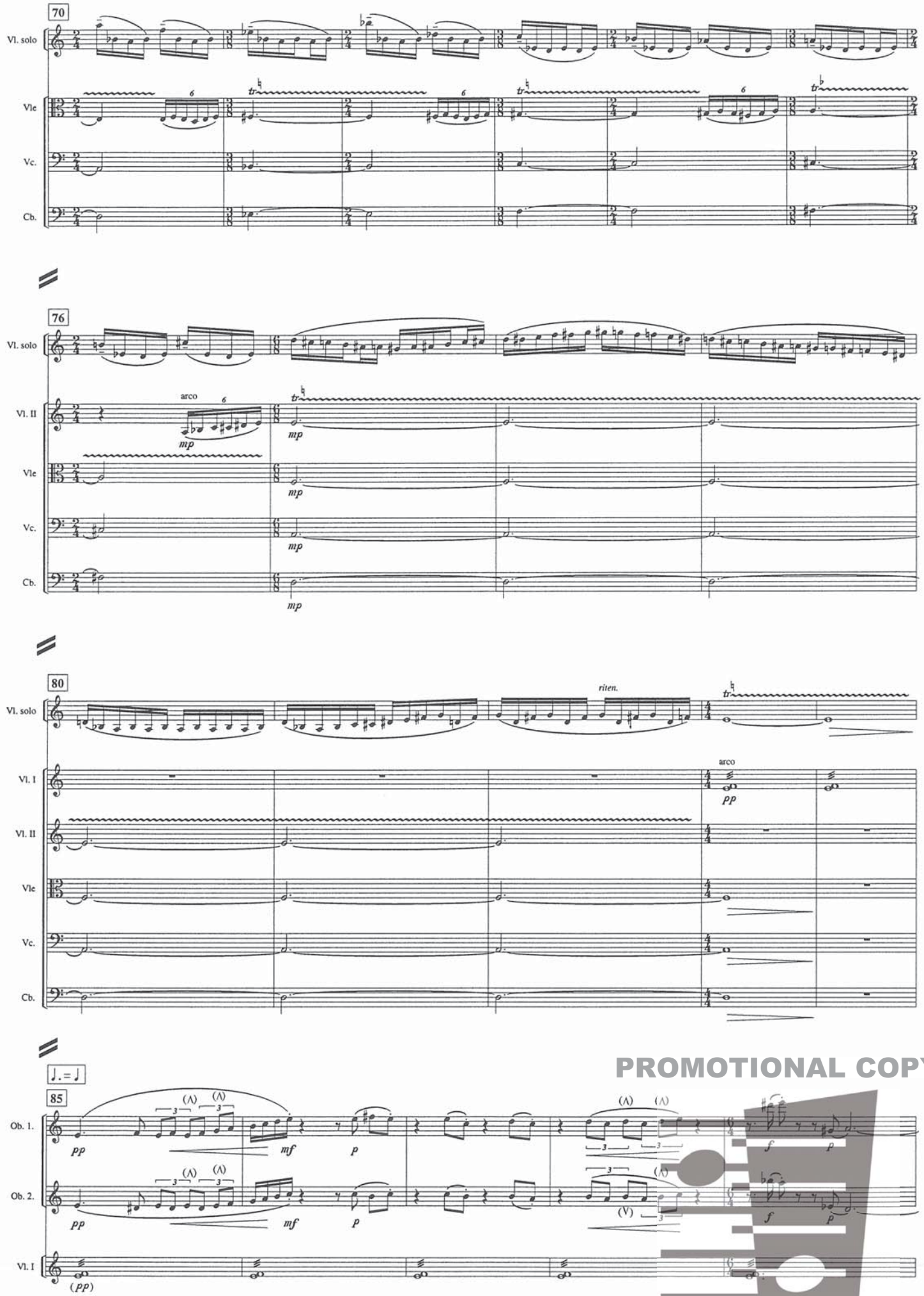

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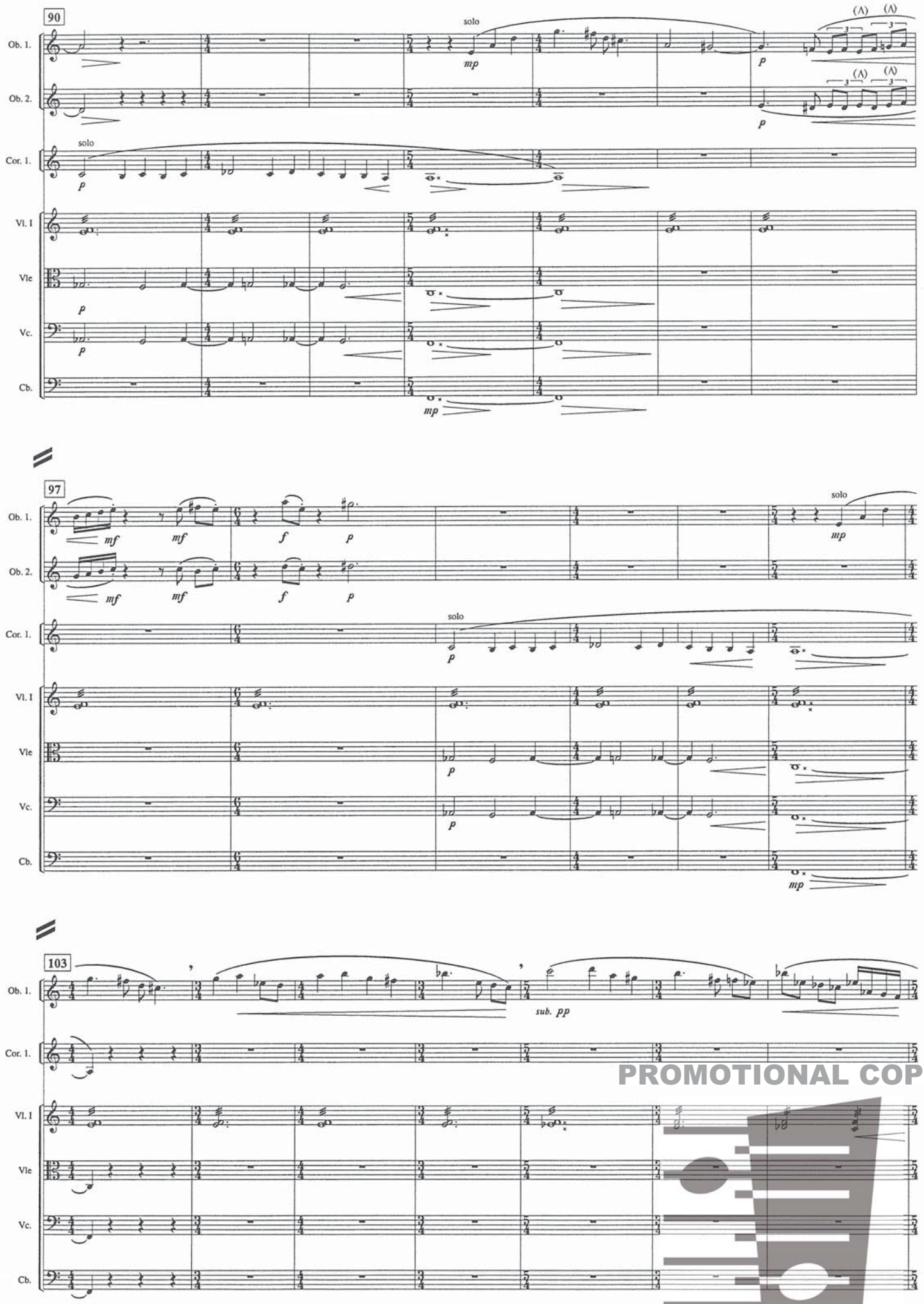

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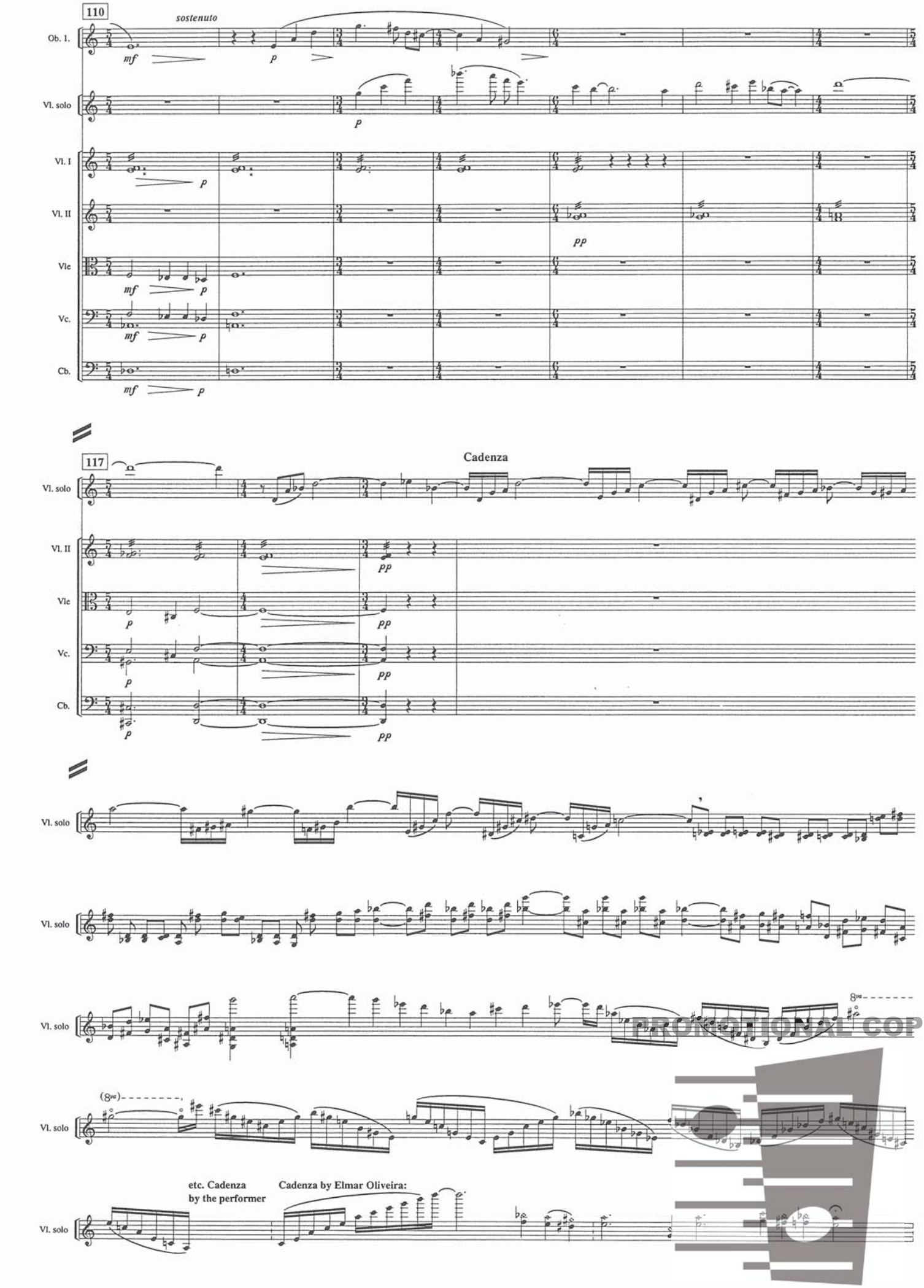

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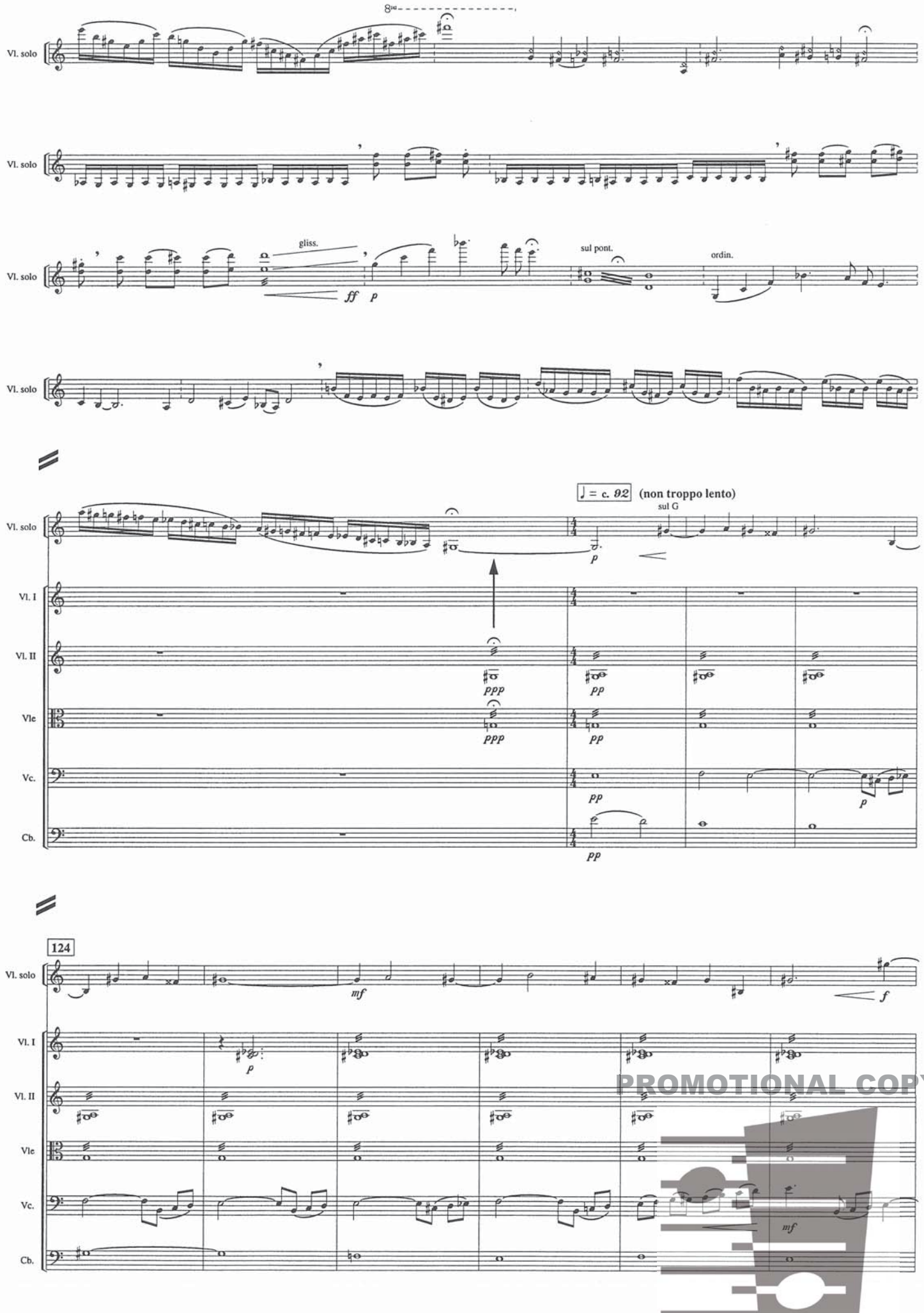

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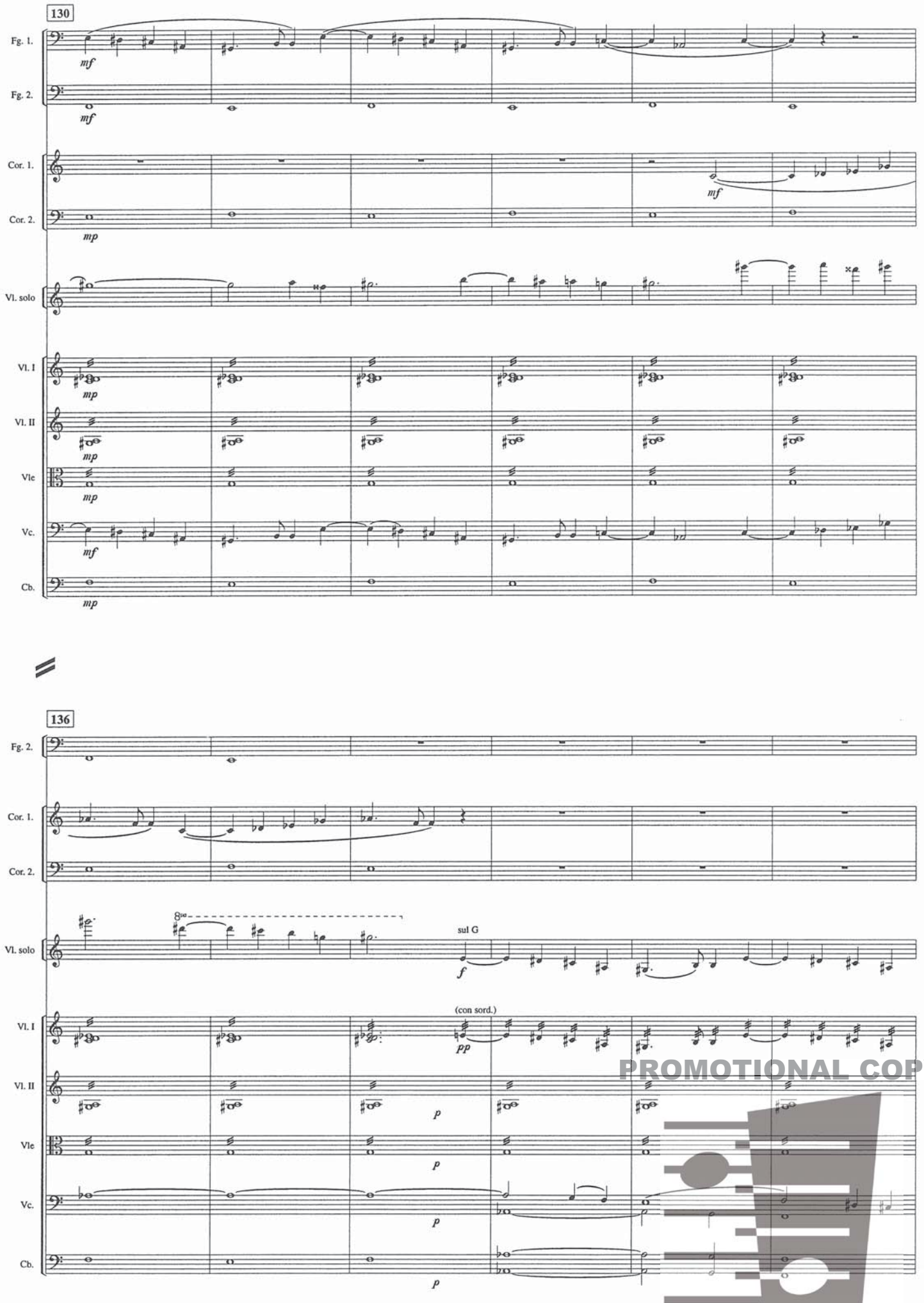

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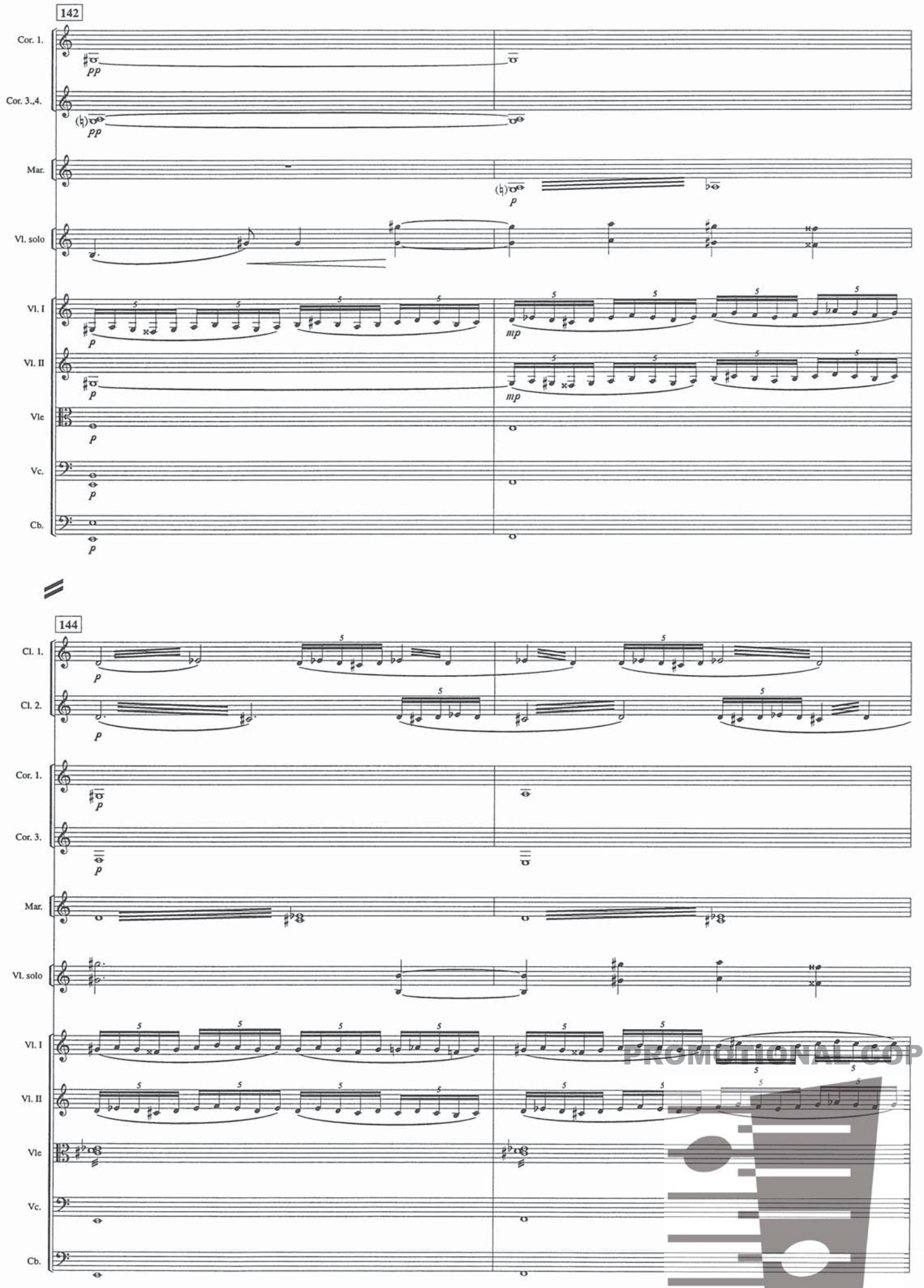

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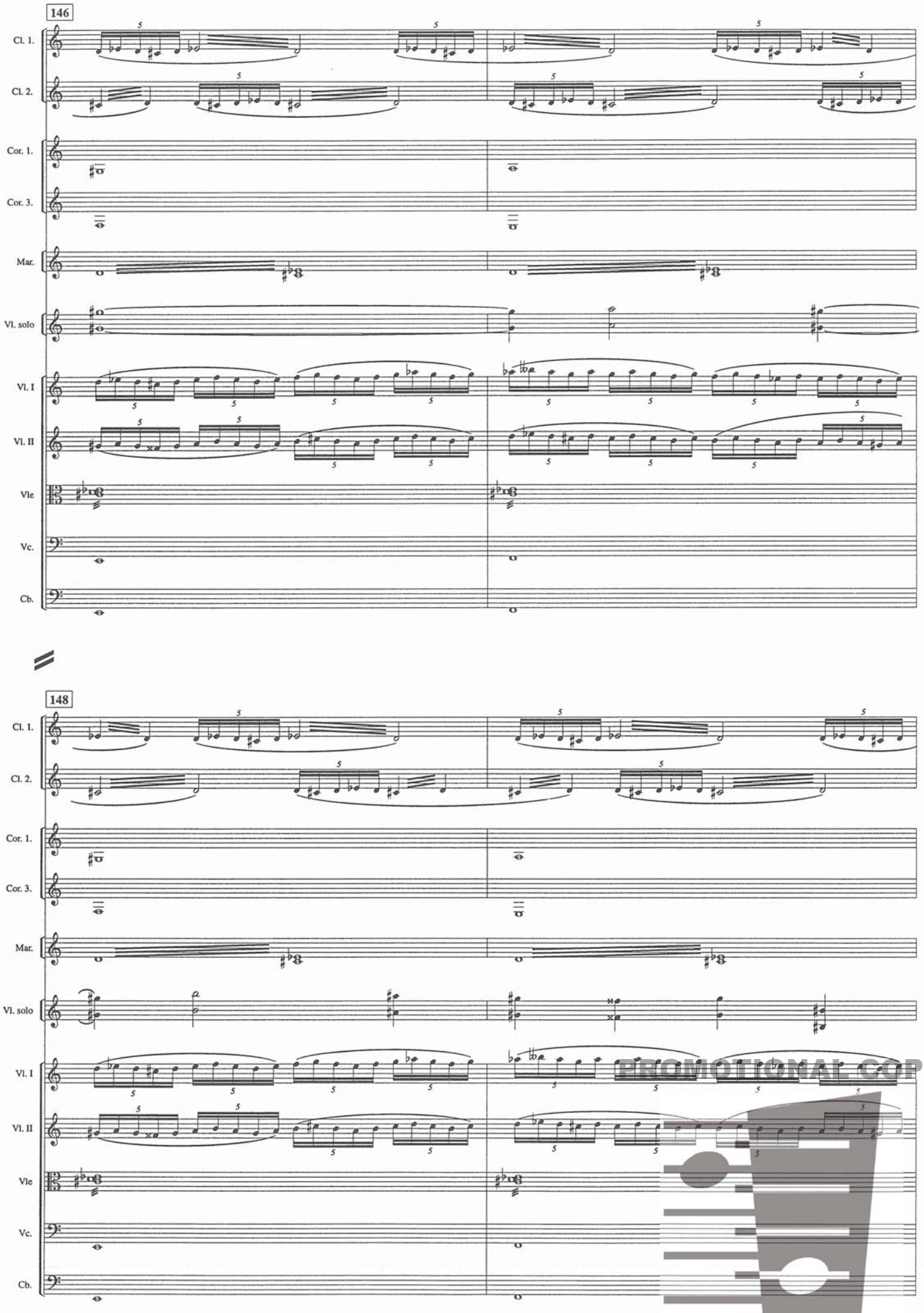

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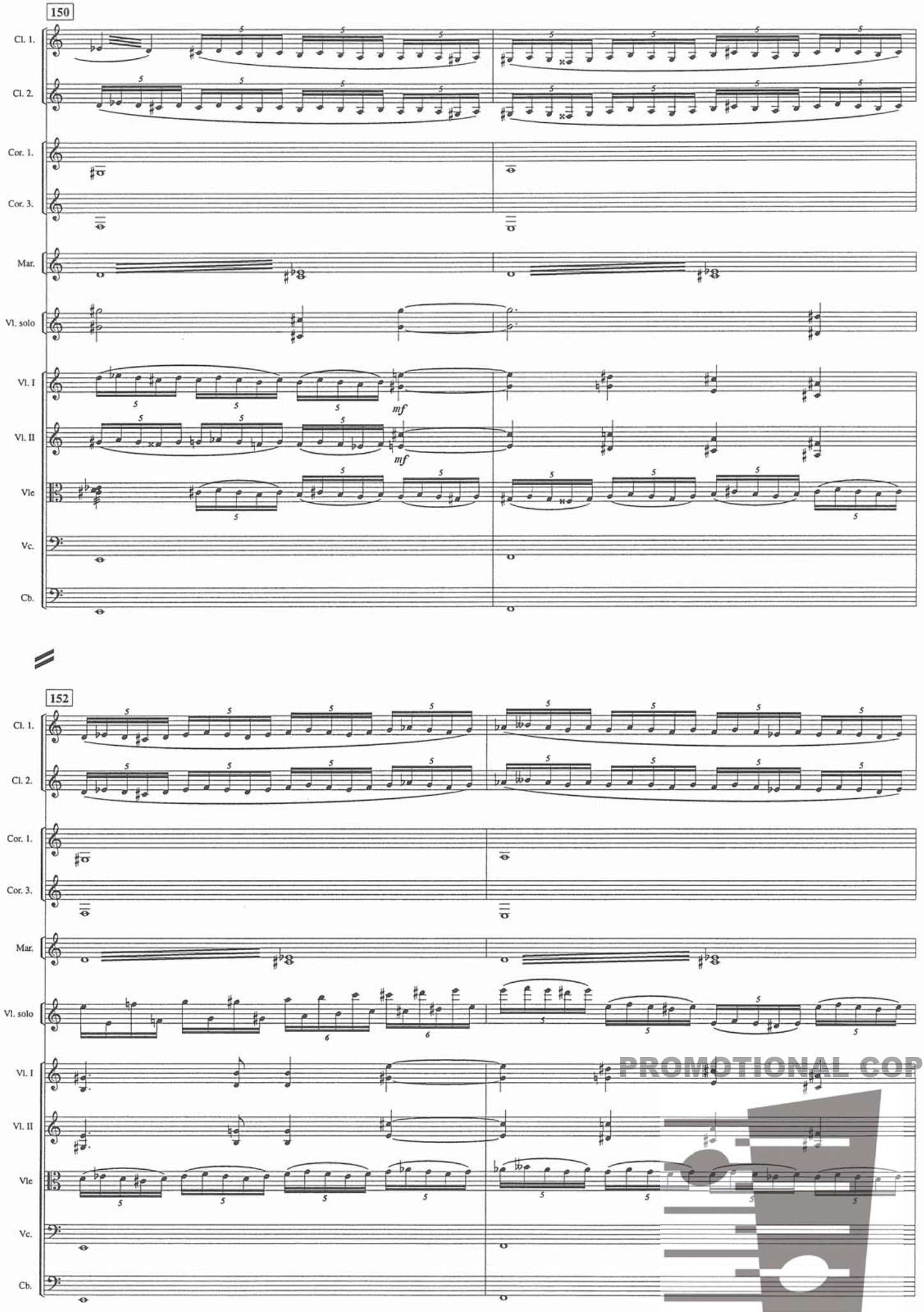

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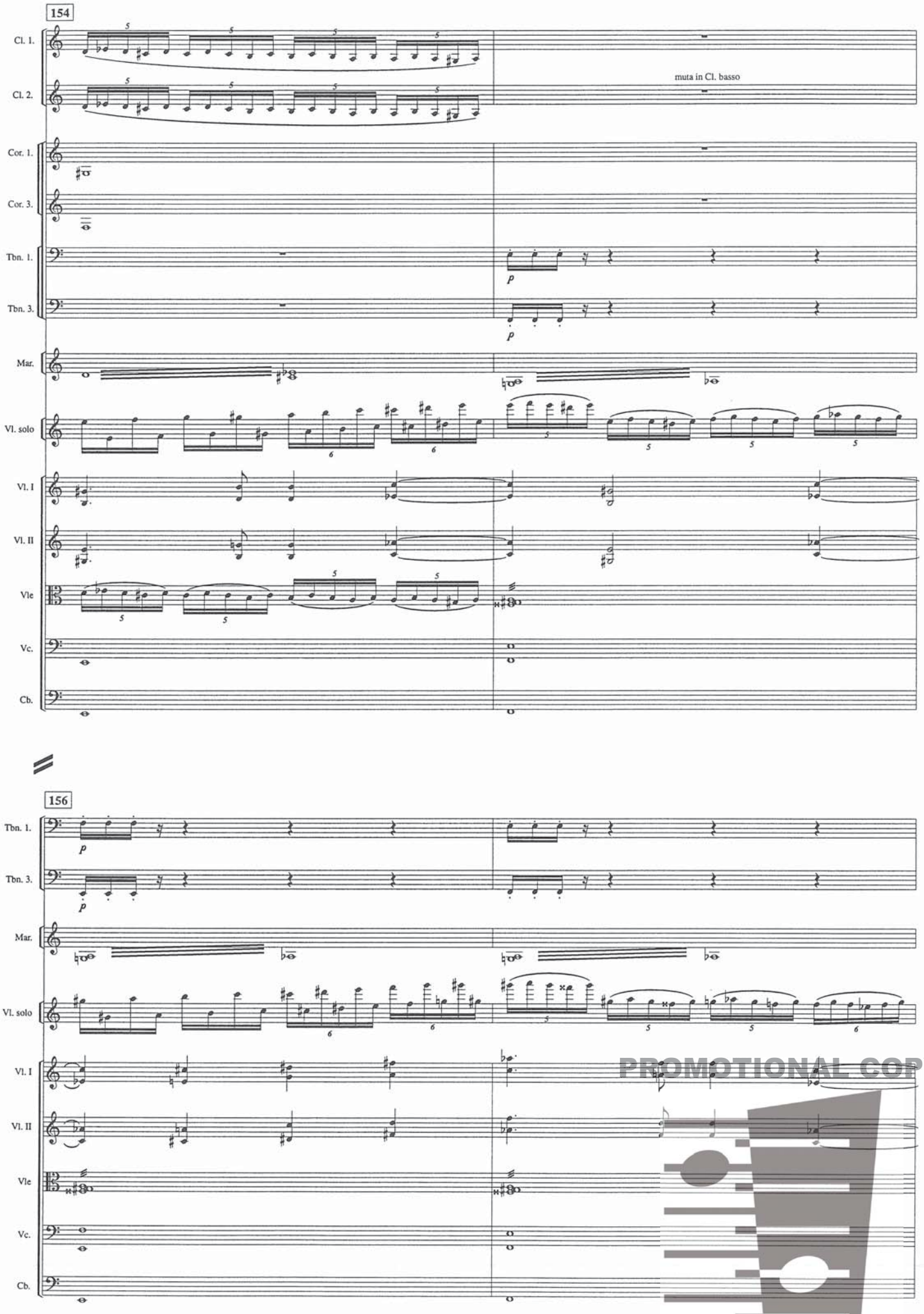

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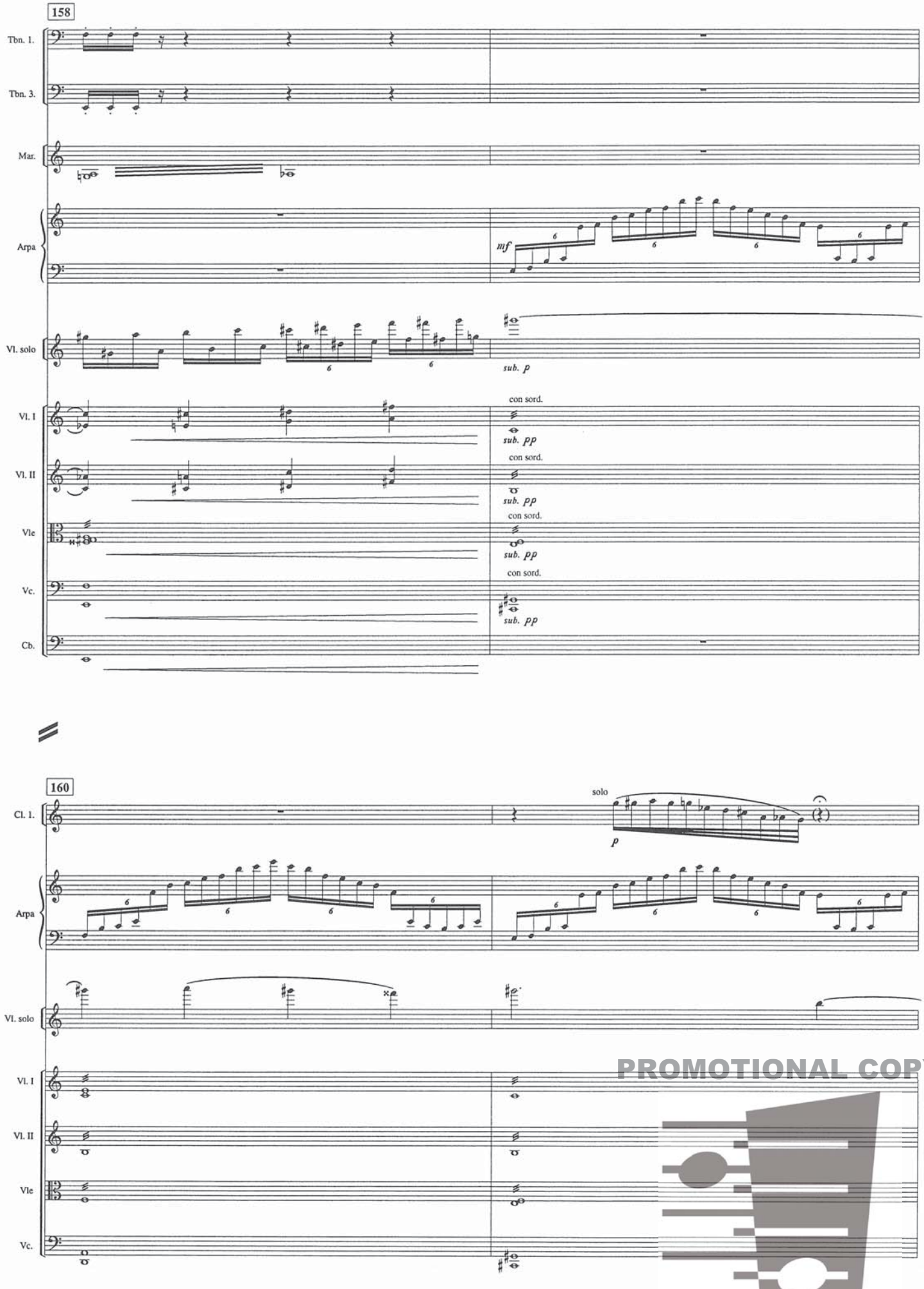

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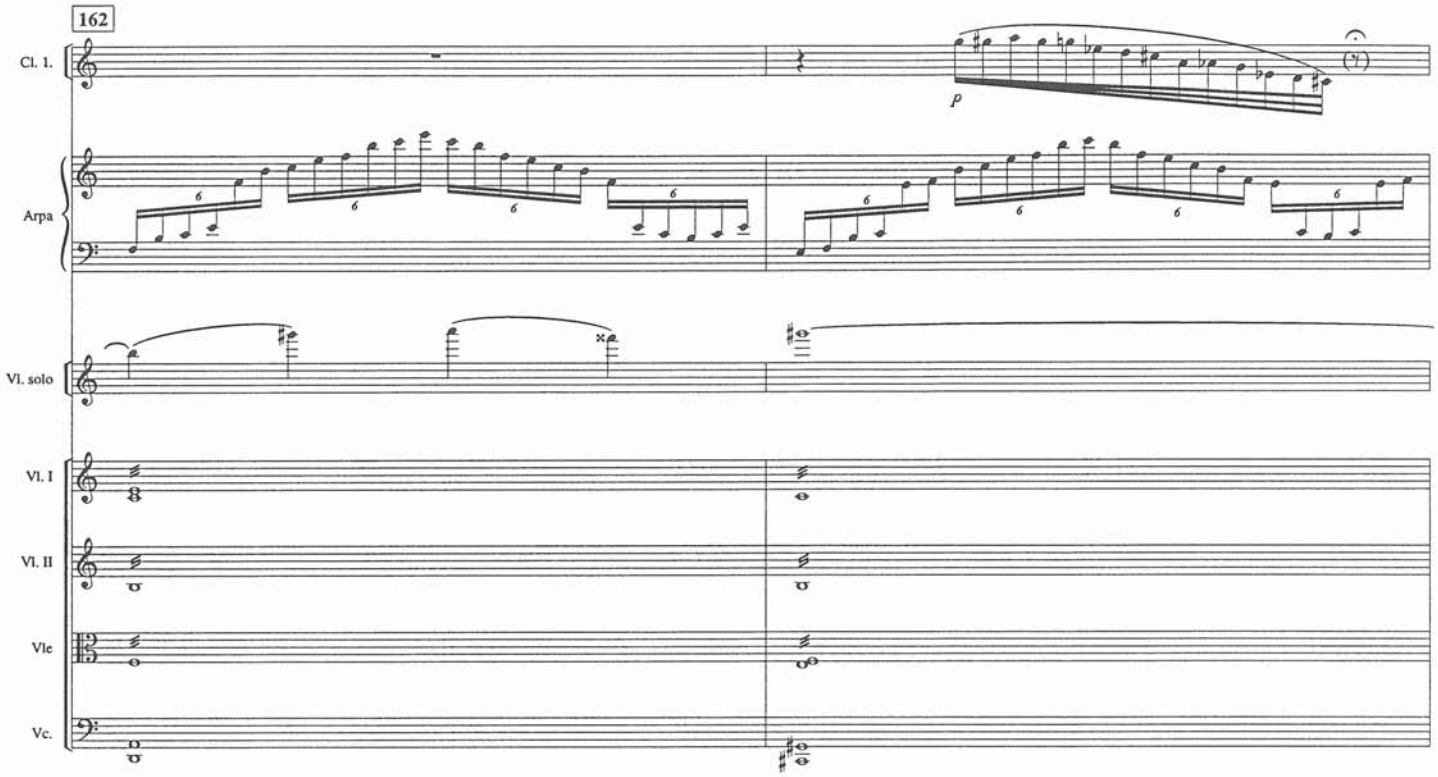

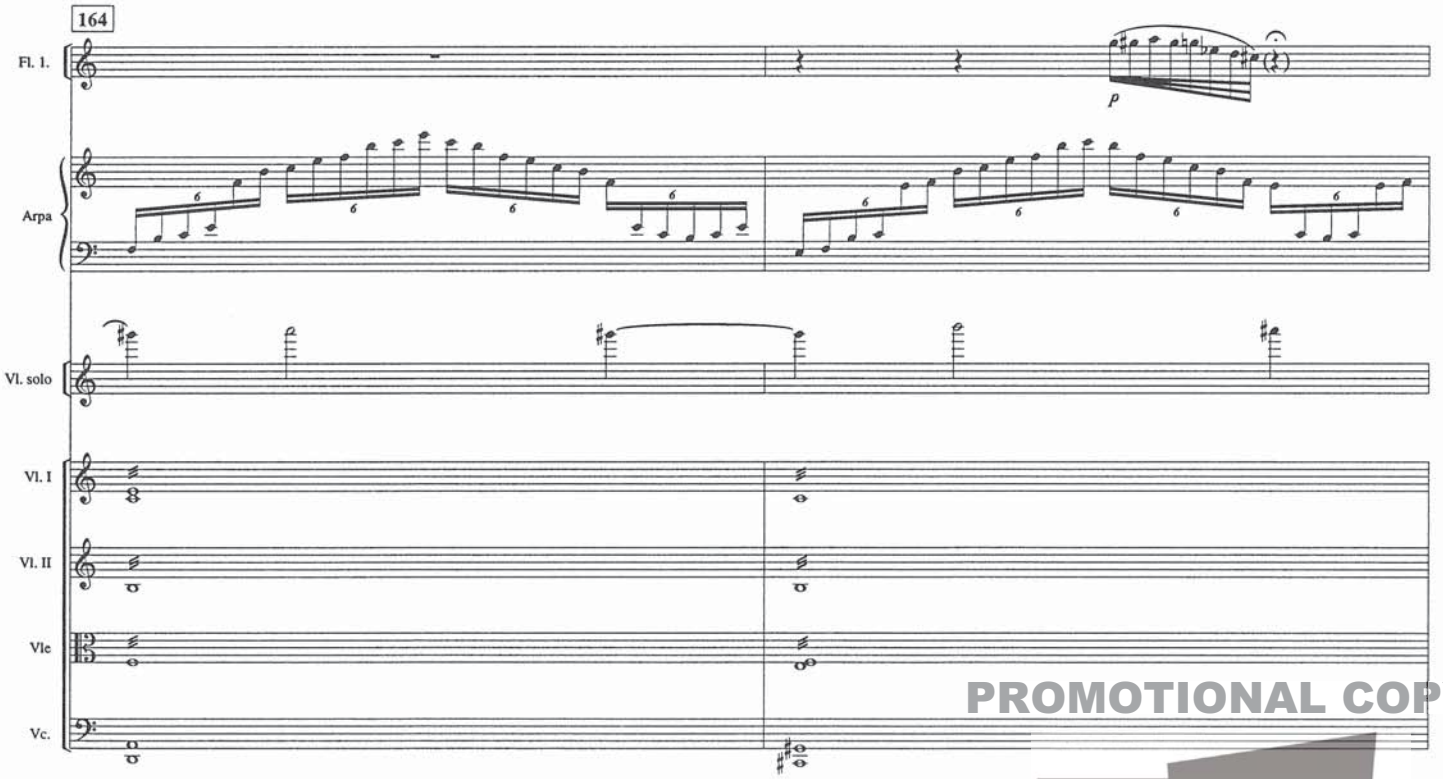

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FENNICA GEHRMAN OY, HELSINKI

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Fg. 1.

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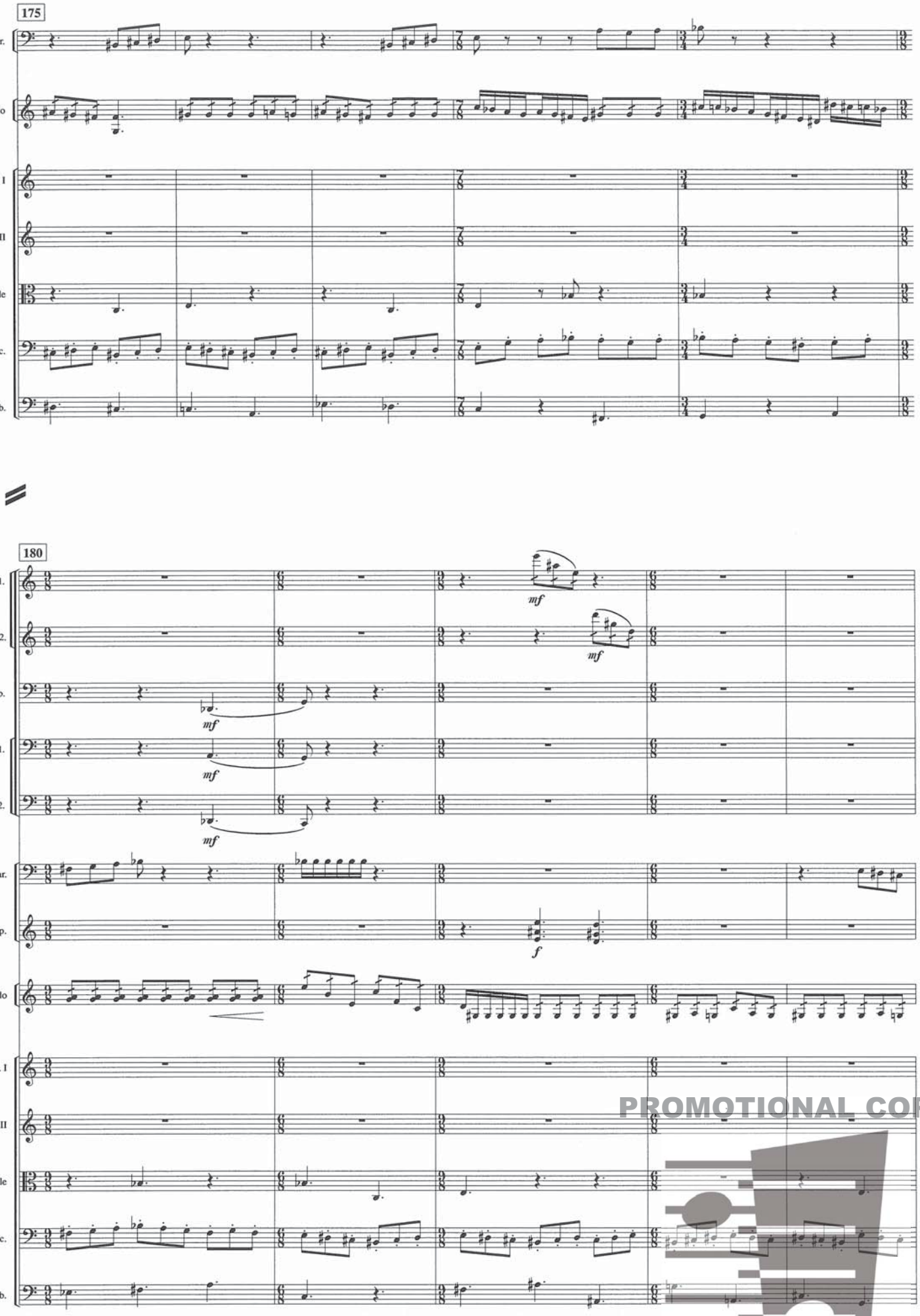
FENNICA GEHRMAN OY, HELSINKI



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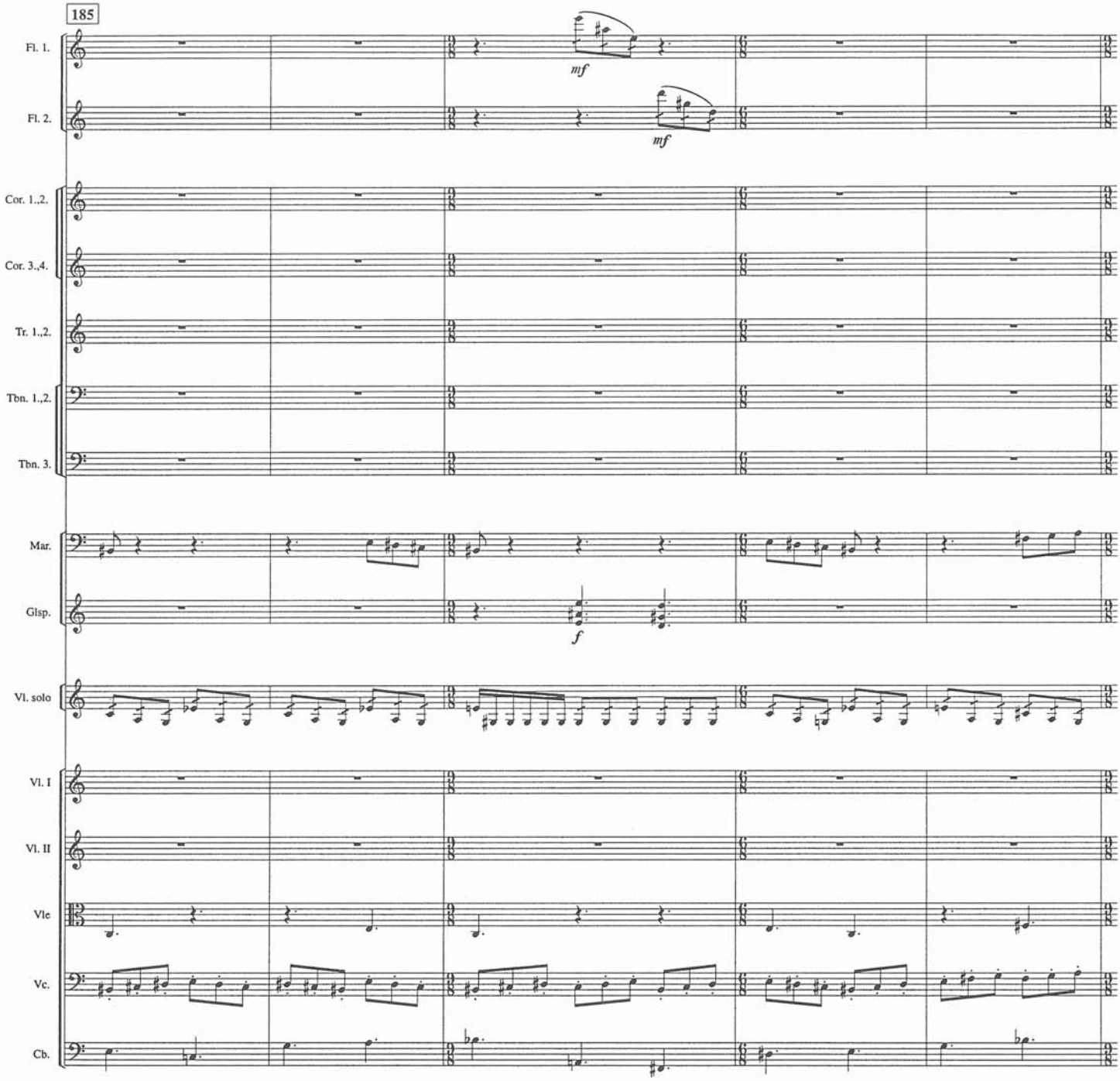

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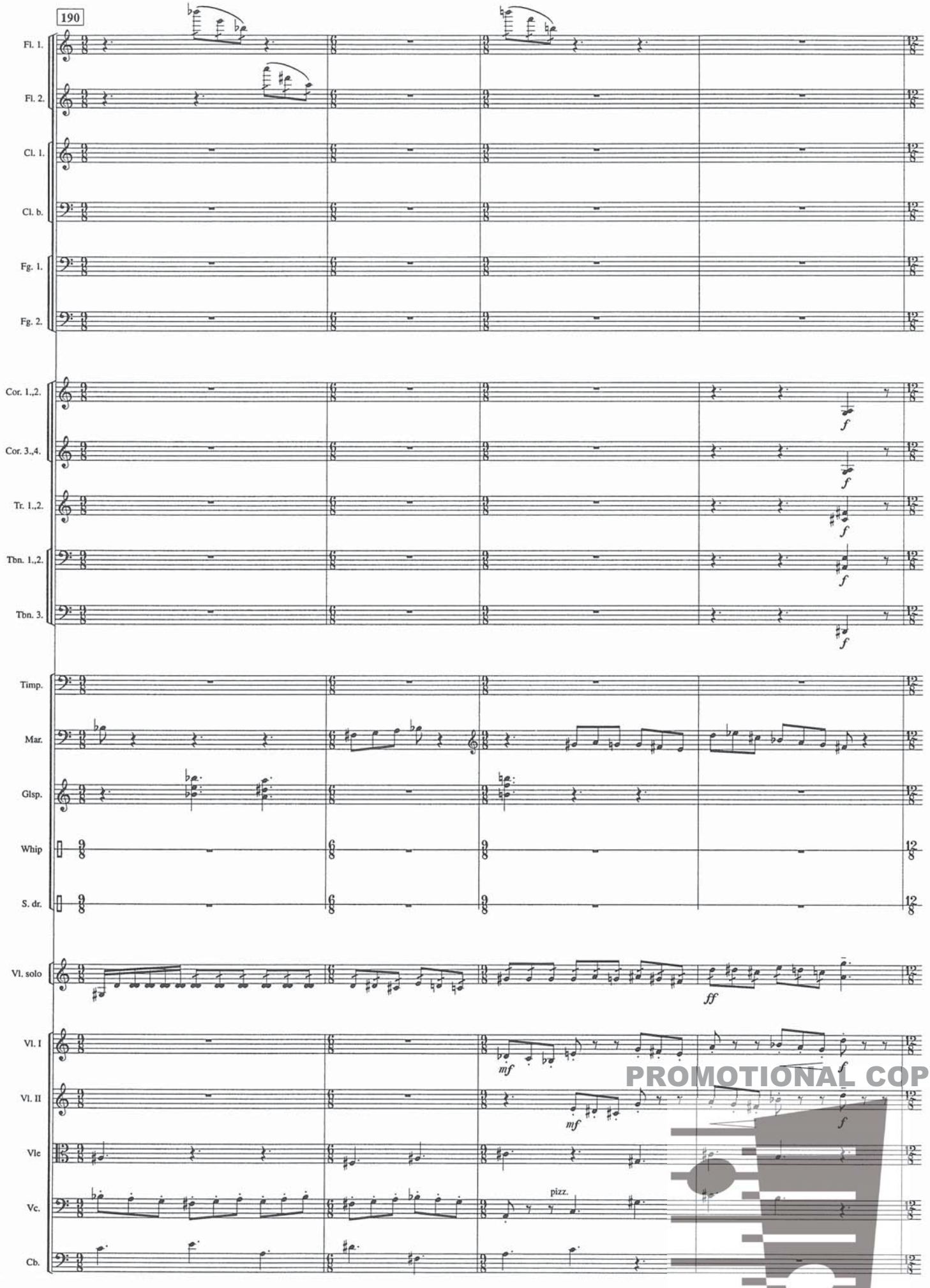

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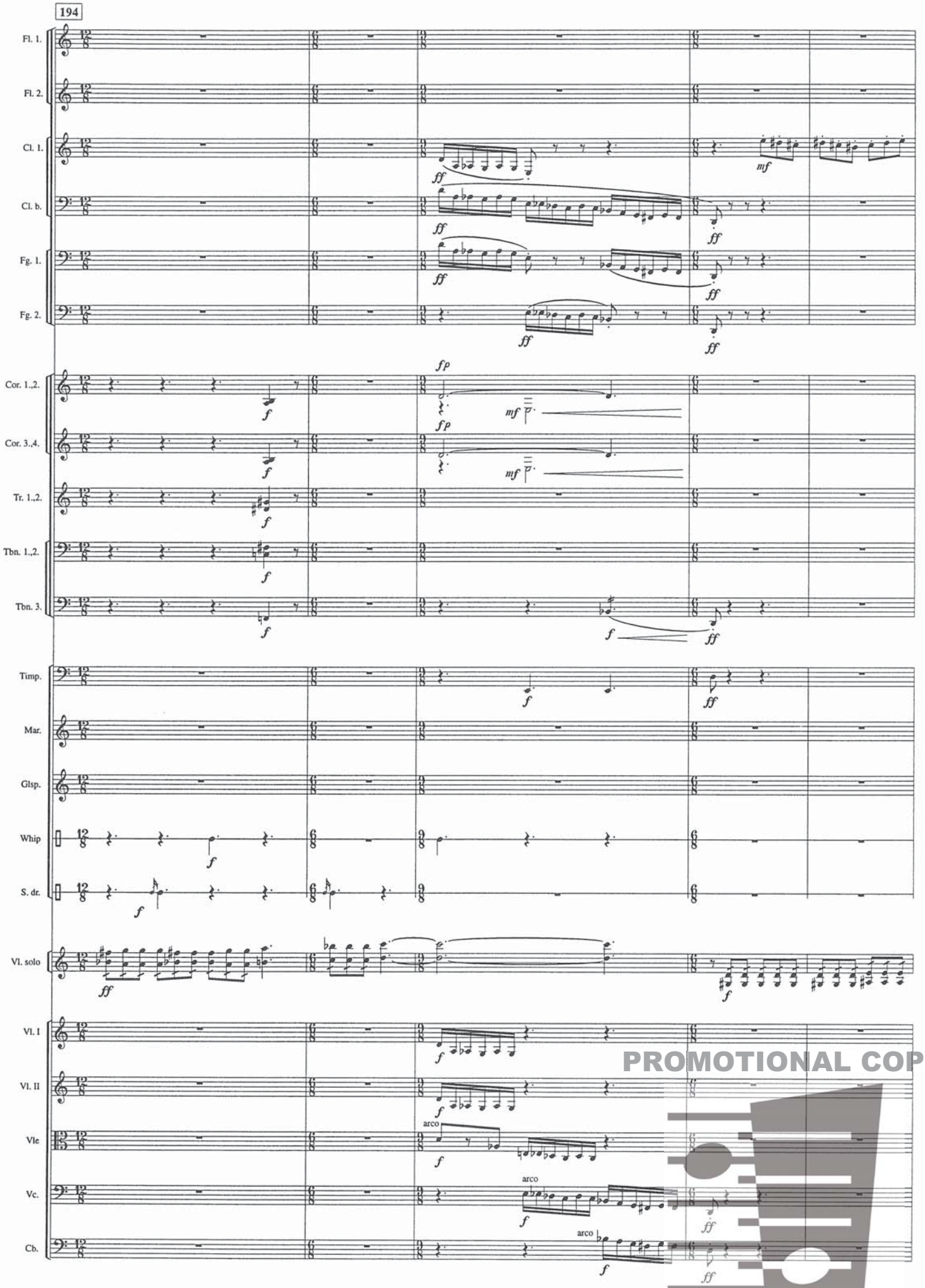

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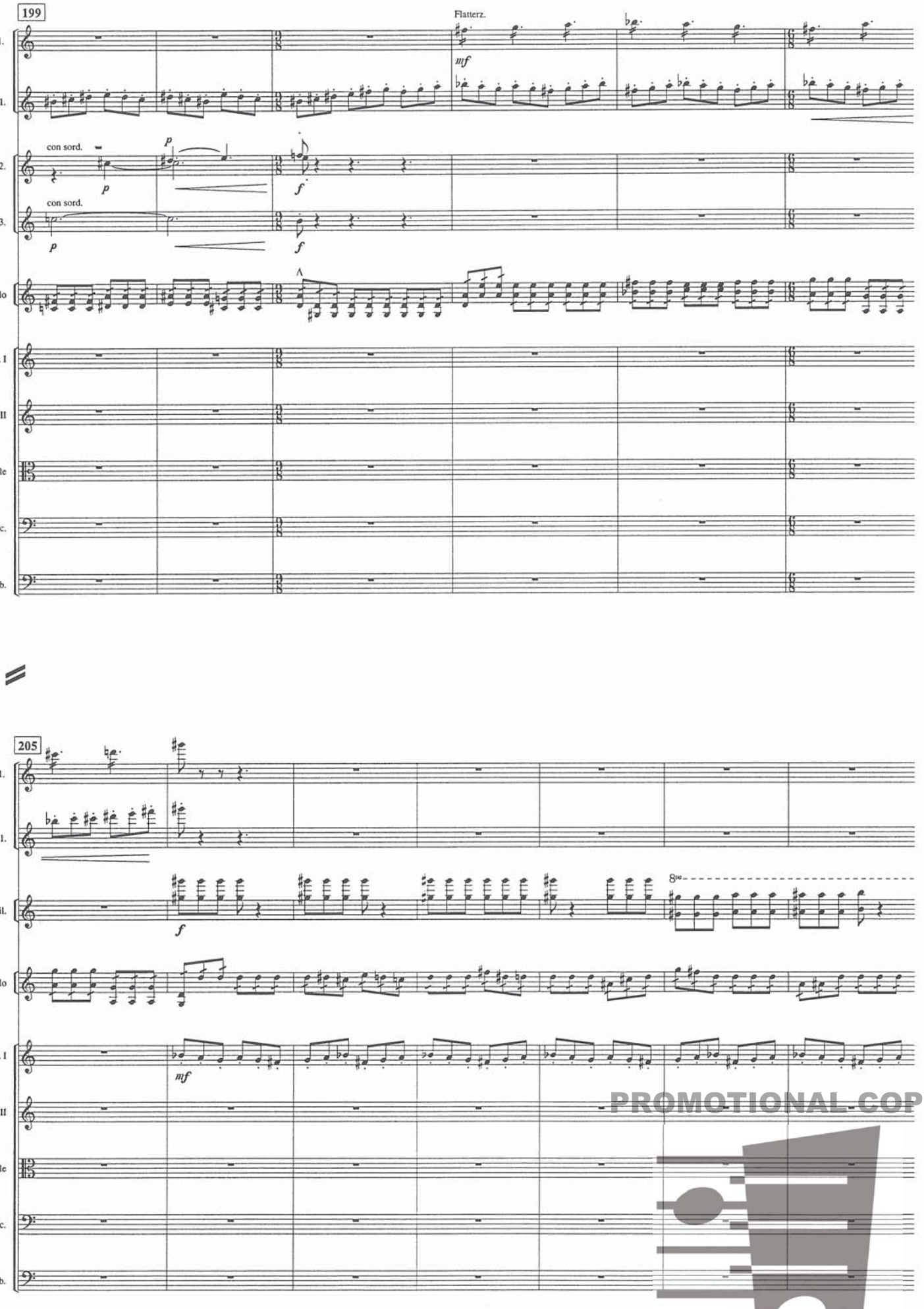

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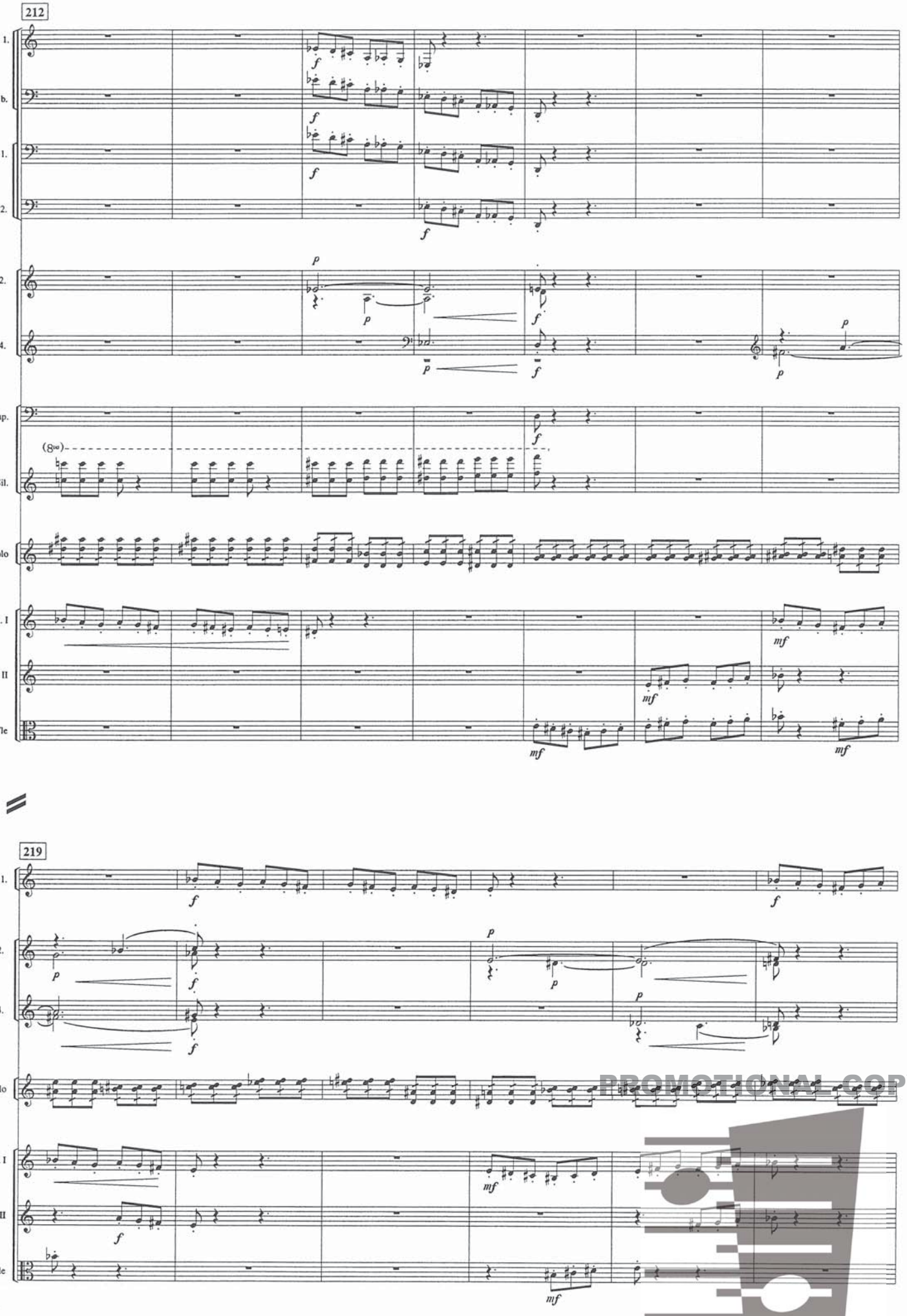

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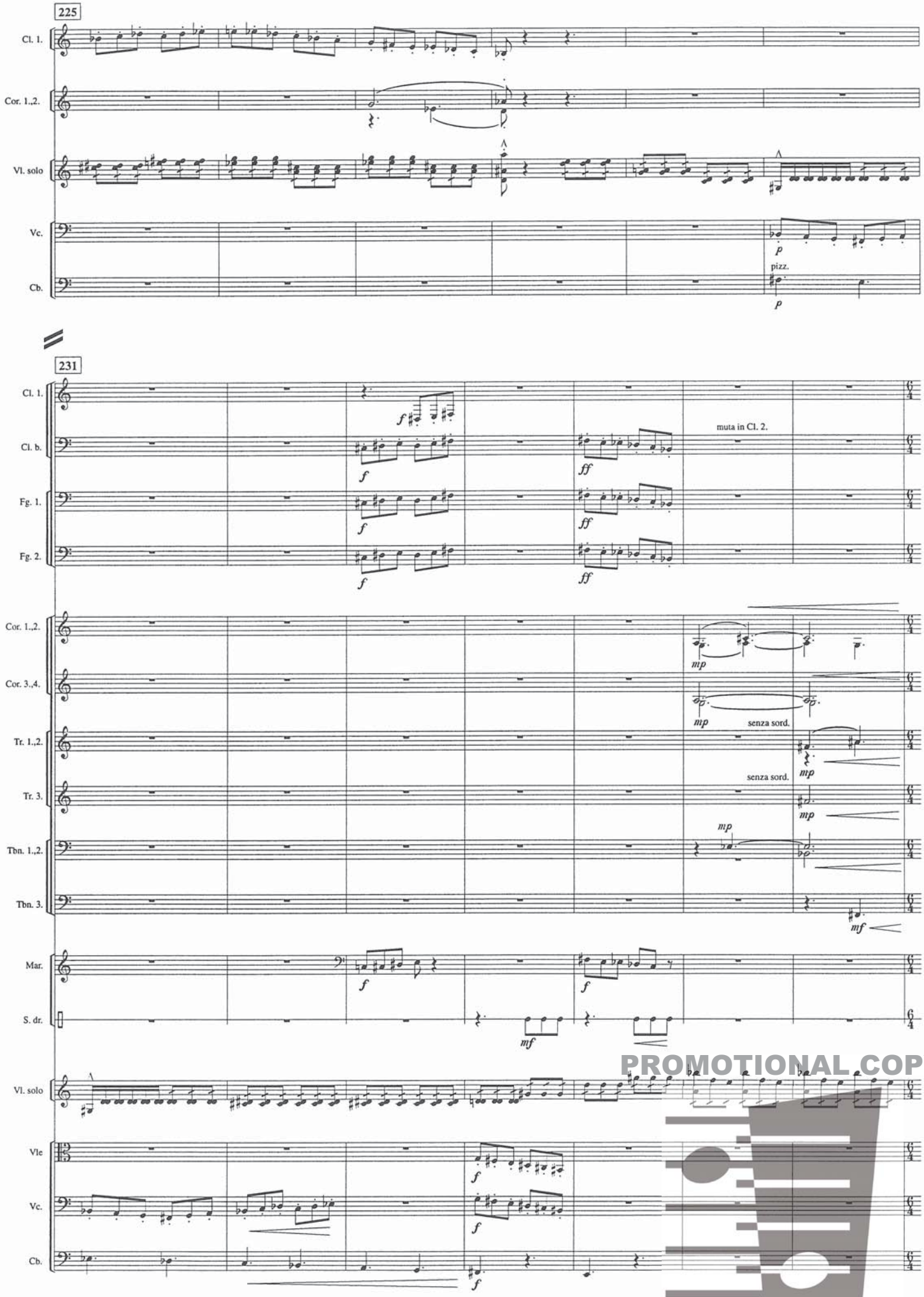

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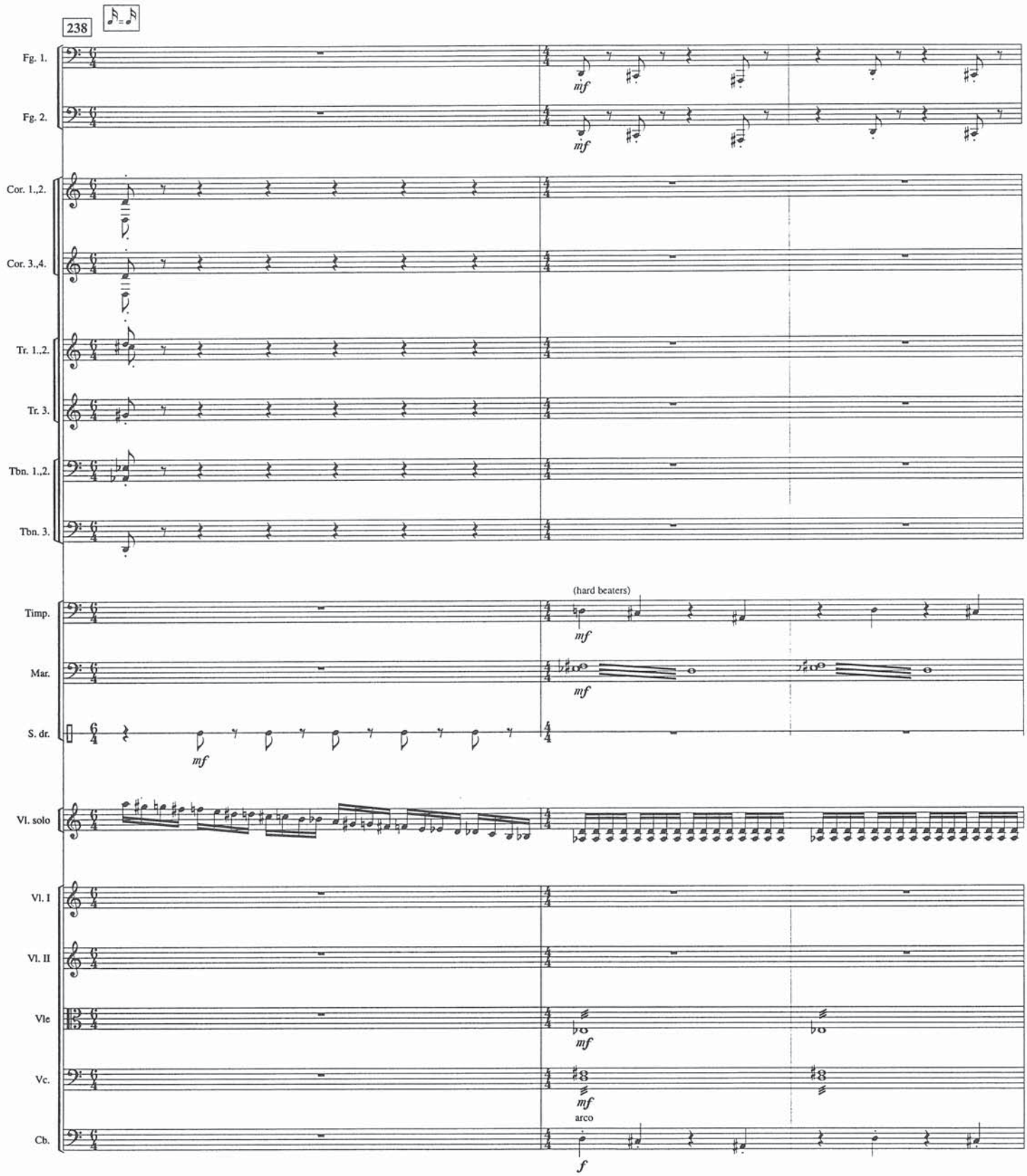

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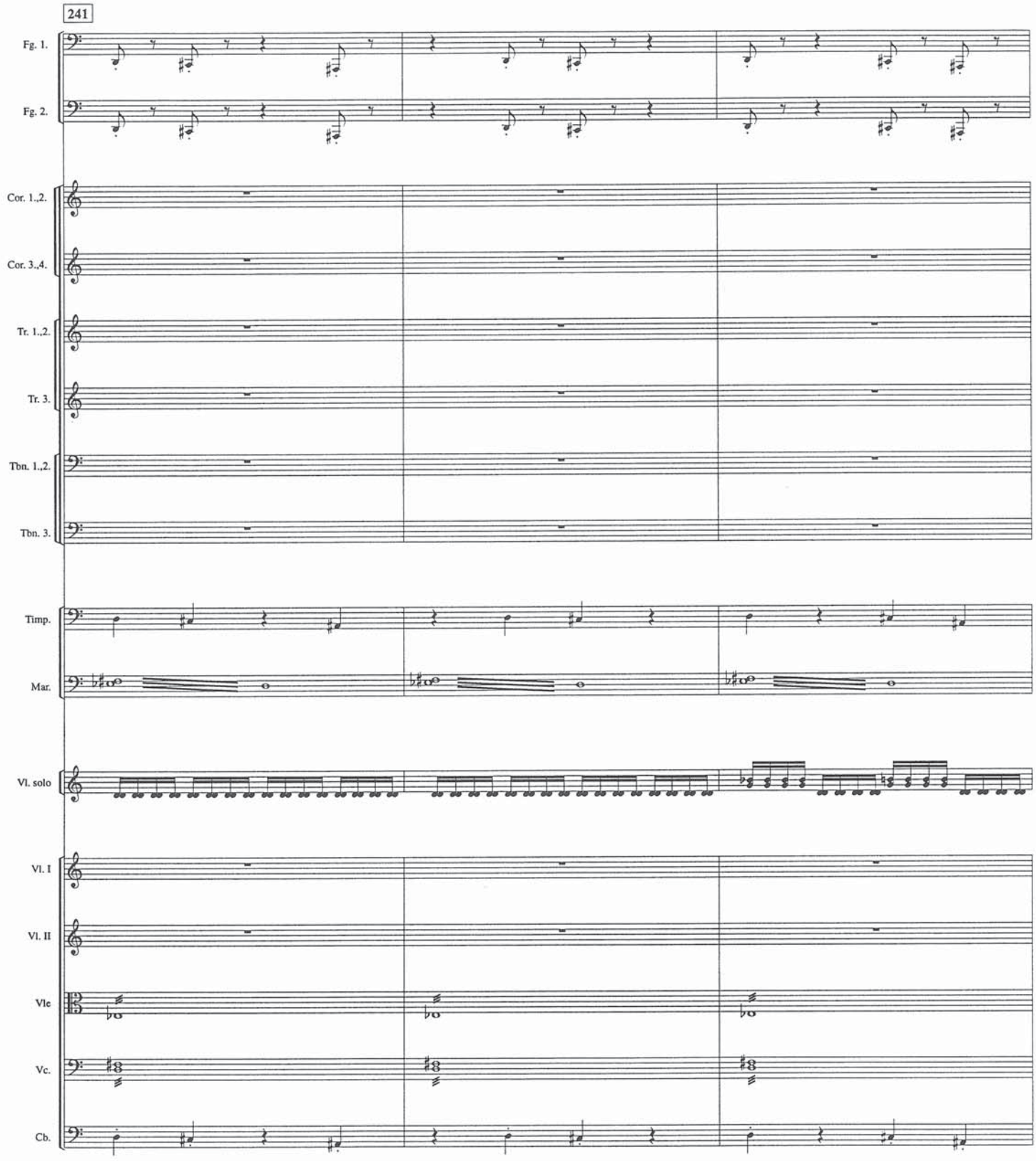

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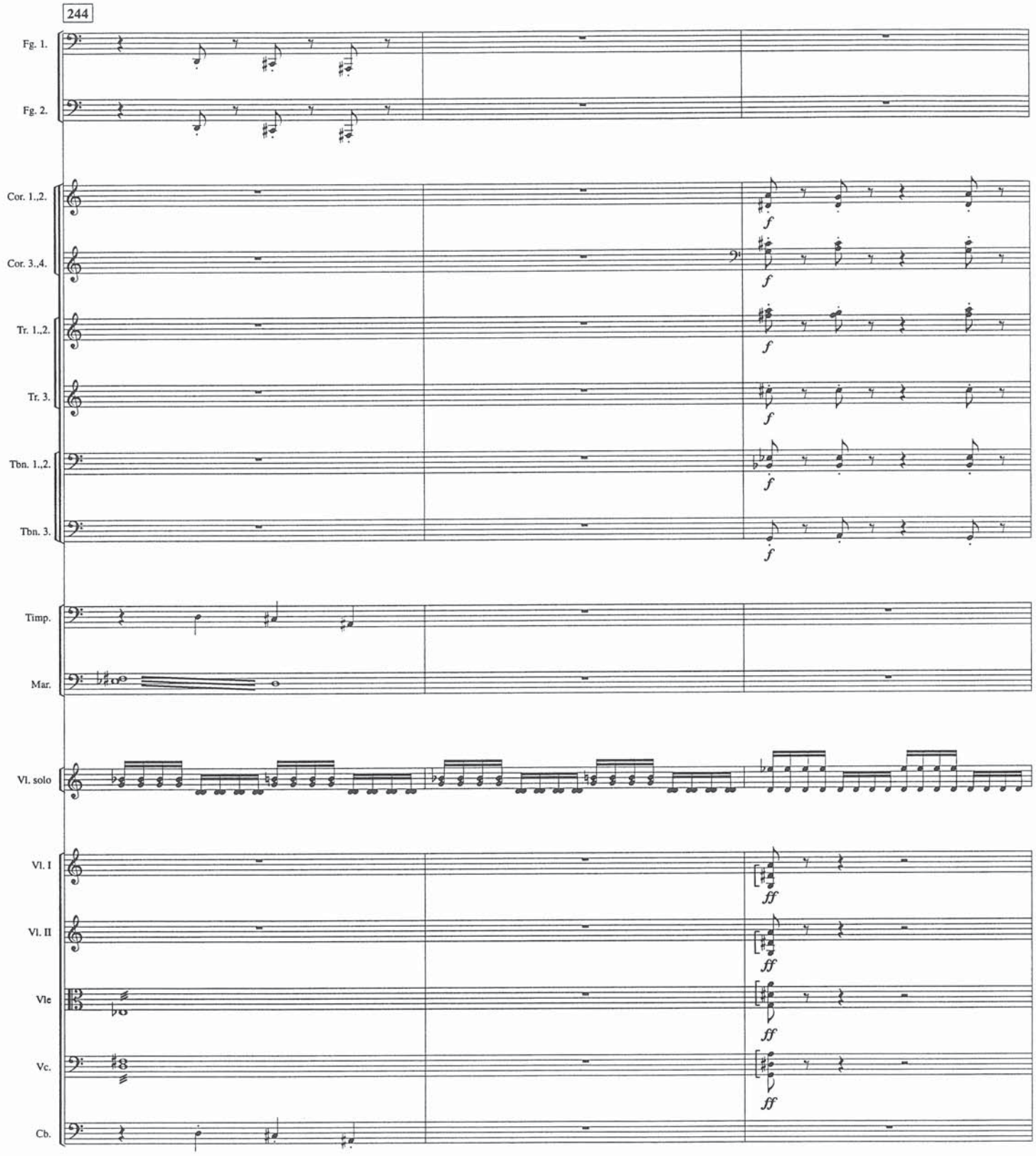

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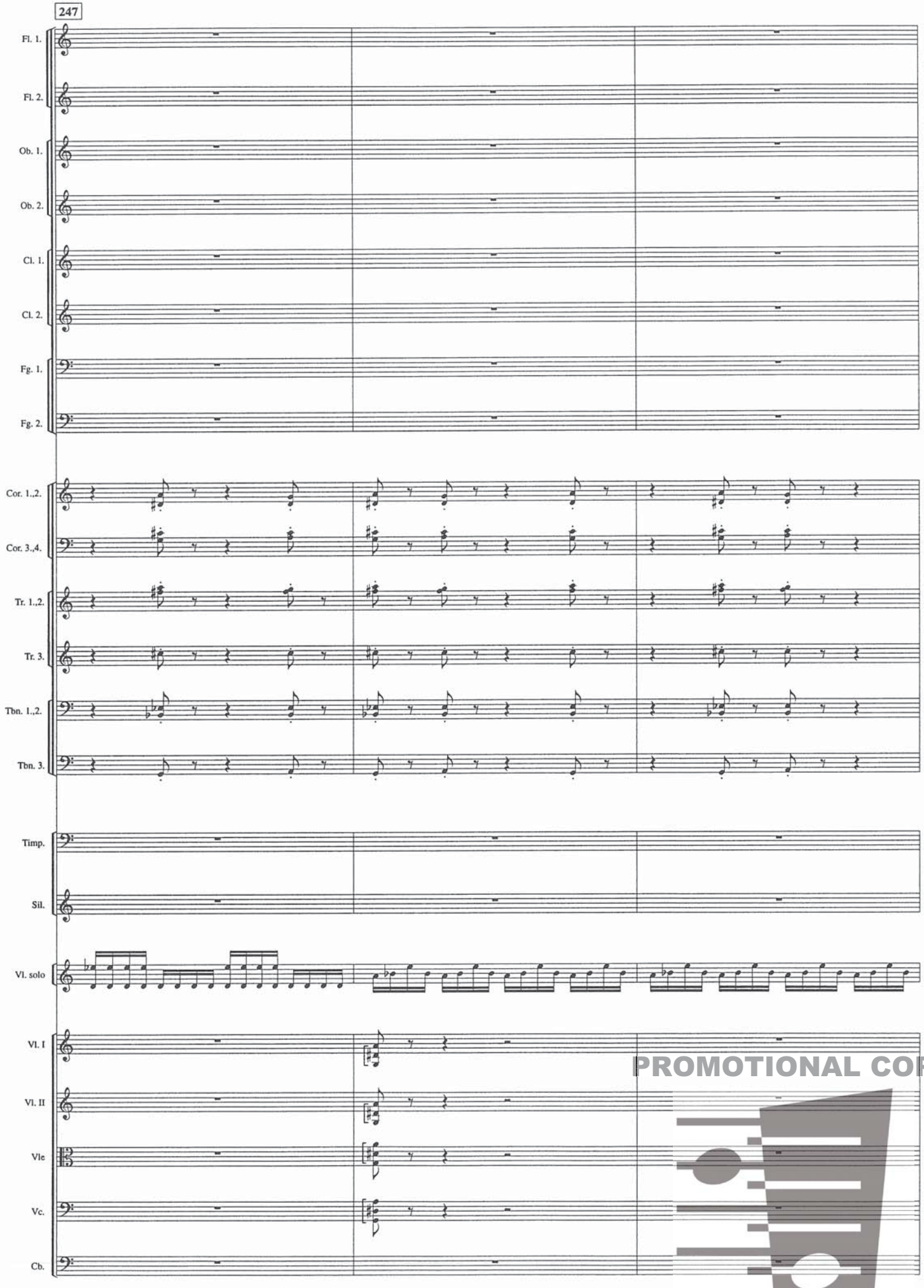

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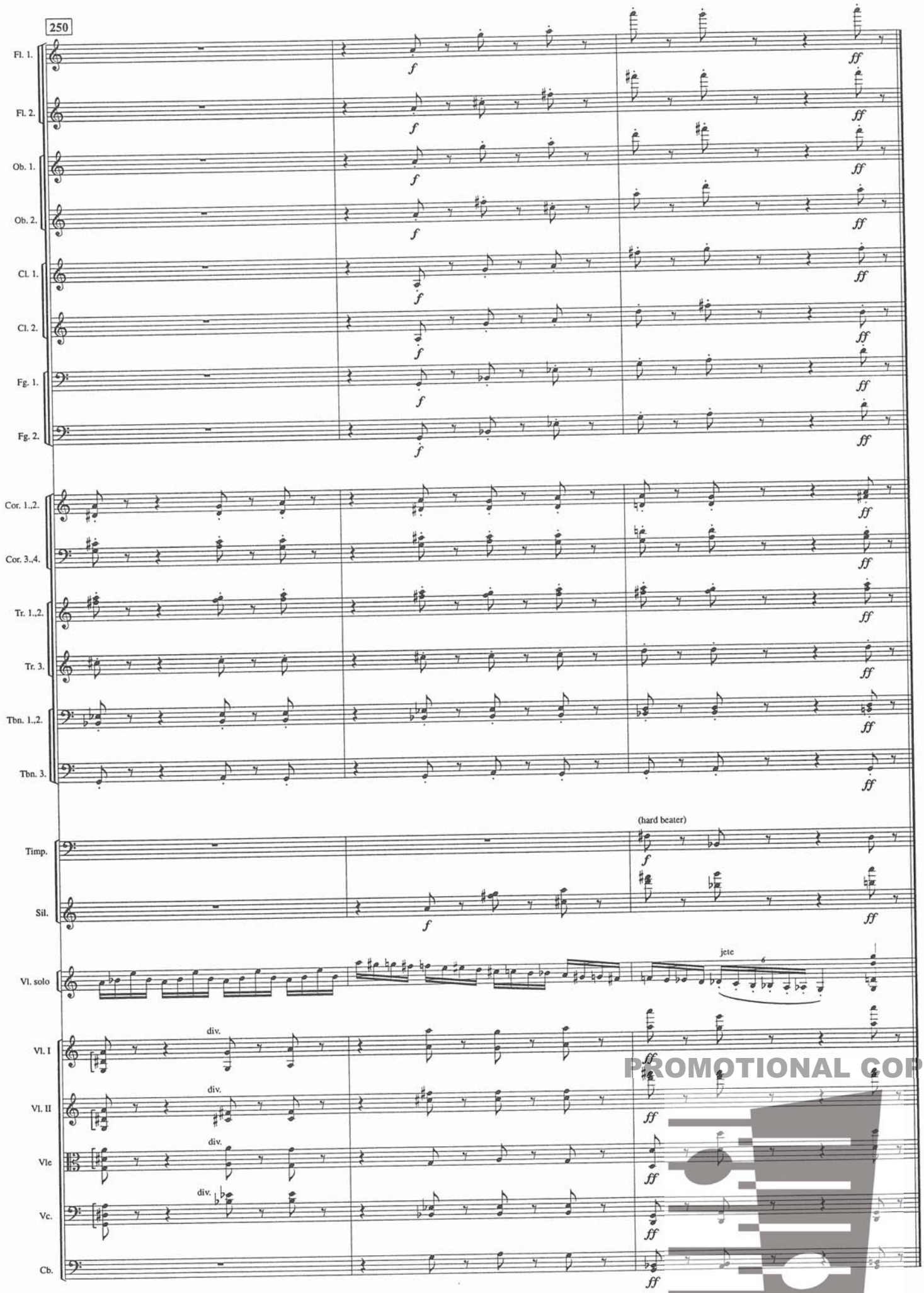

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