Tauno MARTTINEN

Voces intimae

for

Flute,

Clarinette in B♭,

and
Strings

Edition Tilli
ET 482

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Tauno Marttinen

(1912 - 2008)

Tauno Marttinen opiskeli sekä pianonsoittoa että sävellystä 1920-luvulla Viipurissa ja 1930-luvulla Helsingissä. Marttinen aloitti säveltämisen 1930-luvulla ja hänen varhaisimmat teoksensa olivat myöhäisromanttisia. Vuonna 1945 helsinkiläiskriitikot teilasivat Marttisen varhaistuotantoa esitelleen sävellyskonsertin lähes pelottavan aggressiivisesti. Marttinen hylkäsi siihenastiset teoksensa ja aloitti säveltämisen uusista lähtökohdista. Lopulliseksi läpimurtoteokseksi osoittautui mezzosopraanolle ja orkesterille sävelletty Kokko, ilman lintu, joka palkittiin Suomen Kulttuurirahaston sävellyskilpailussa vuonna 1956. 1950-luvun lopulla hän käytti sävellyksissään ensimmäistä kertaa 12-säveltekniikkaa.

Marttisen musiikille tyypillisiä piirteitä ovat muun muassa kiintymys mystisiin aiheisiin sekä rapsodinen ja maalaileva ilmaisutapa. Hänen musiikkiaan on kiitelty mielikuvituksen rikkaudesta, mutta myös kritisoitu löyhästä ja improvisaatiomaisesta muodonkäsittelystä. Marttinen on yksi Suomen tuotteliaimmista säveltäjistä. Hänen teosluettelostaan löytyy muun muassa kymmenen sinfoniaa, useita konserttoja, kymmeniä kamarimusiikkiteoksia eri kokoonpanoille, oopperoita, pianomusiikkia sekä kuoro- ja yksinlauluja. Hänet on palkittu Pro Finlandia -mitalilla ja Kalevalan riemuvuoden palkinnolla vuonna 1969. Hän on vaikuttanut myös viihde- ja tanssimuusikkona. Presidentti Urho Kekkonen myönsi Marttiselle professorin arvonimen vuonna 1972. Marttisen Suuren joen laulu (1980) -ooppera kantaesitystä Kemissä pidetään kaikkien aikojen pohjoisimpana oopperaensi-iltana.

Tauno Marttinen studied music at Viipuri (Vyborg) during the 1920s and in Helsinki during the 1930s under such teachers as Peter Akimov, Ilmari Hannikainen and Selim Palmgren. Tauno Marttinen had his sights set on a career as a concert pianist, but the emphasis swung gradually over in favour of composition. He has dedicated his life's work to Hameenlinna Music Institute, of which he was the director from 1950 until 1975, and to his concurrent work on behalf of the musical life of his home town of Hameenlinna. It was in recognition of this work that he was granted an honorary professorship by the state in 1972.

Marttinen's unusually wide and varied musical output can be easily divided into certain stylistic periods. The earliest of these, comprising works composed prior to the Second World War, reflects the late national romantic style prevailing at that time in Finland; this style also had its influence on the composer's post-war work, but did not provide suitable ground for the development of Marttinen's own personal style. It was not until the 1950s, the time when international modernist trends began to gain a foothold in Finland, that Marttinen succeeded in developing his own personal means of expression, influenced at the outset by dodecaphonic ideas. Time spent studying with Wladimir Vogel in Switzerland provided Marttinen with the basis for his own dodecaphonic technique which he proceeded to employ during the middle fifties, initially on a very strict basis and subsequently with greater and greater freedom. At this point he turned his back on his entire early output.

This, his second, dodecaphonic period gave rise to a number of important works, some of which are still regarded in many circles as the composer's best. Marttinen continued to choose his subjects from fairly Finnish-oriented sources, chiefly the national romantic epic Kalevala which has remained near to the composer's heart throughout his entire compositional career, and also from religious-philosophical literature whose significance has grown during the composer's later life. This area of interest has shown itself in both instrumental and vocal music.

In the middle sixties Marttinen began to relinquish dodecaphonic principles in favour of free-tonality. This phase was also marked by an increased interest in nature and mysticism, and indeed this period has been retrospectively christened Marttinen's period of nature-mysticism. Characteristic of this period has been the use of very colourful instrumentation which may itself be influenced by the composer's intimate acquaintance with modern Finnish art. The most central music resulting from this phase of Marttinen's musical output was in fact instrumental music.

The stylistic progress of the next decade was something of a synthesis of the previous ones and displayed an evident neo-classical bent. Its music has become clearer in its outlines, taking on a more ascetic character by comparison with earlier work.

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Voces intimae

I Andante 3
II Larghetto 7

Flute
Clarinet in Bb

Violin 1
Violin 2
Viola
Violoncello
Contrabass

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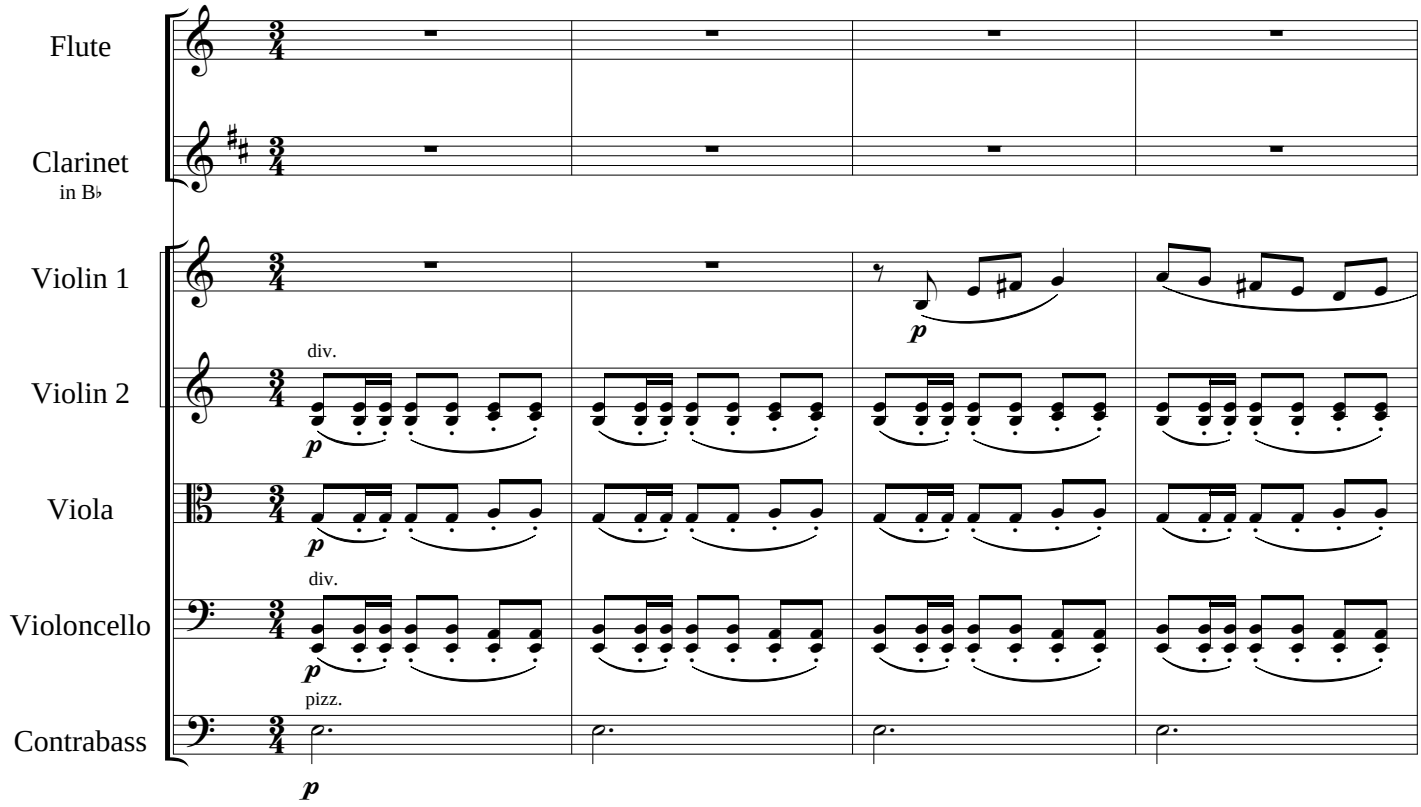
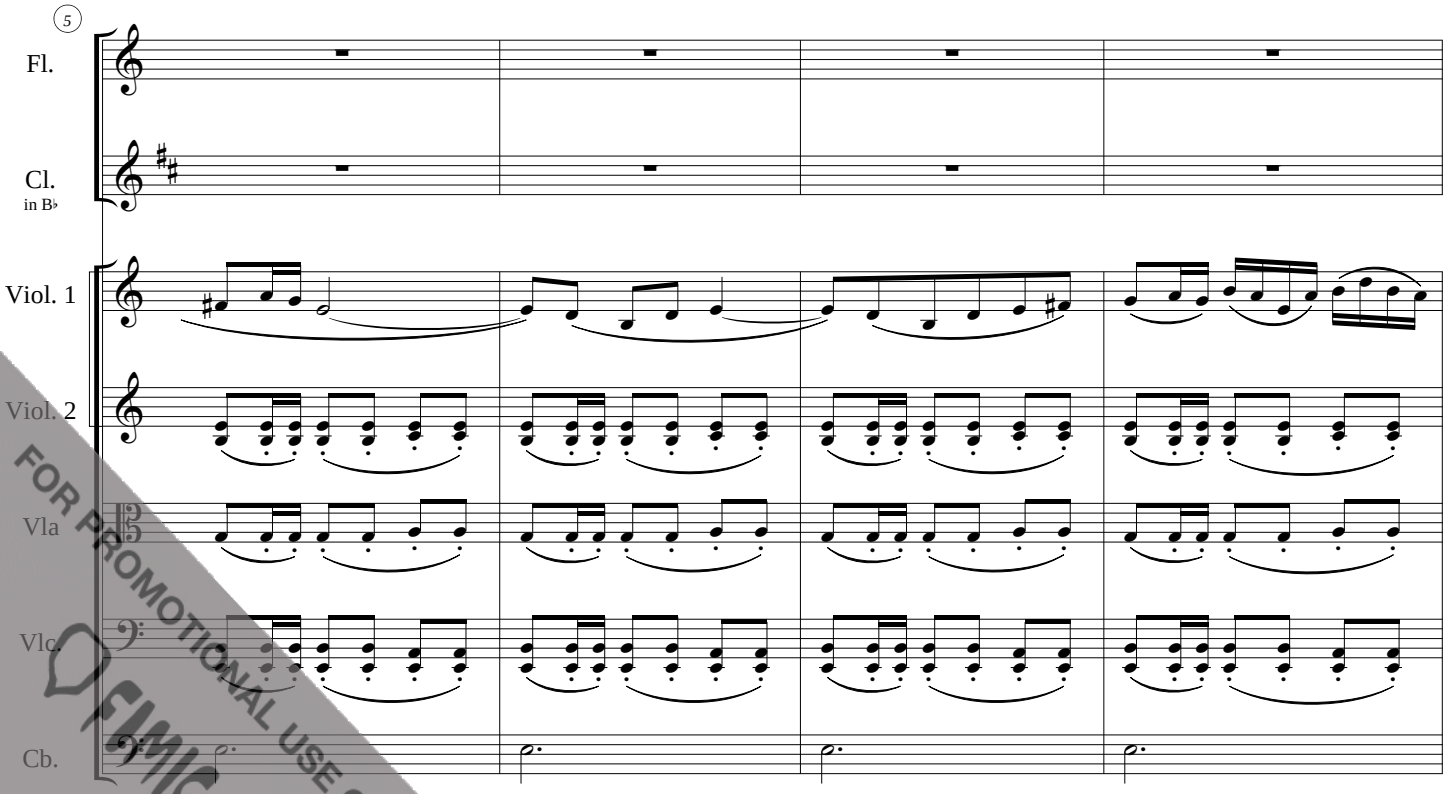
Voces intimae

I Andante

Tauno Marttinen

Andante





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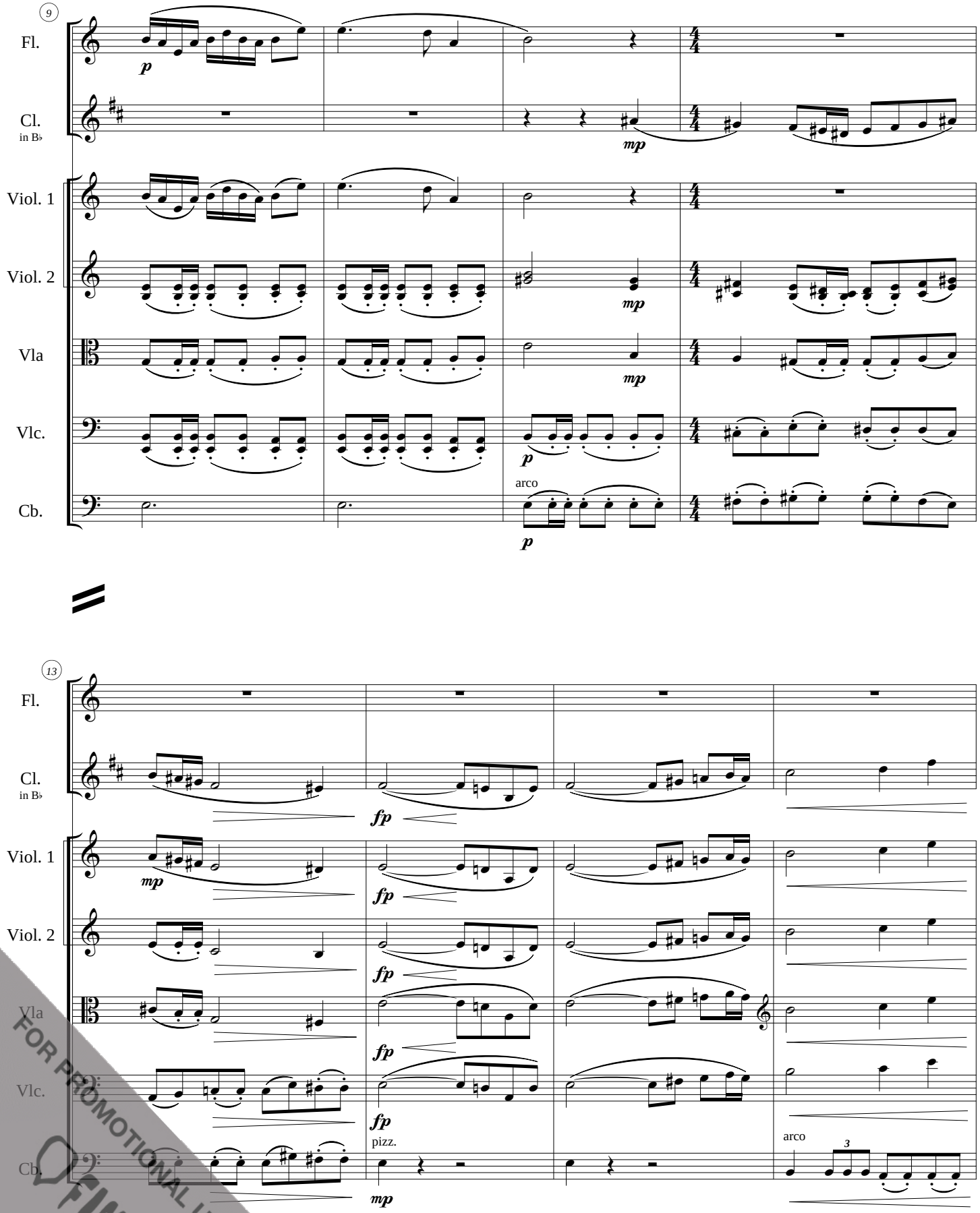

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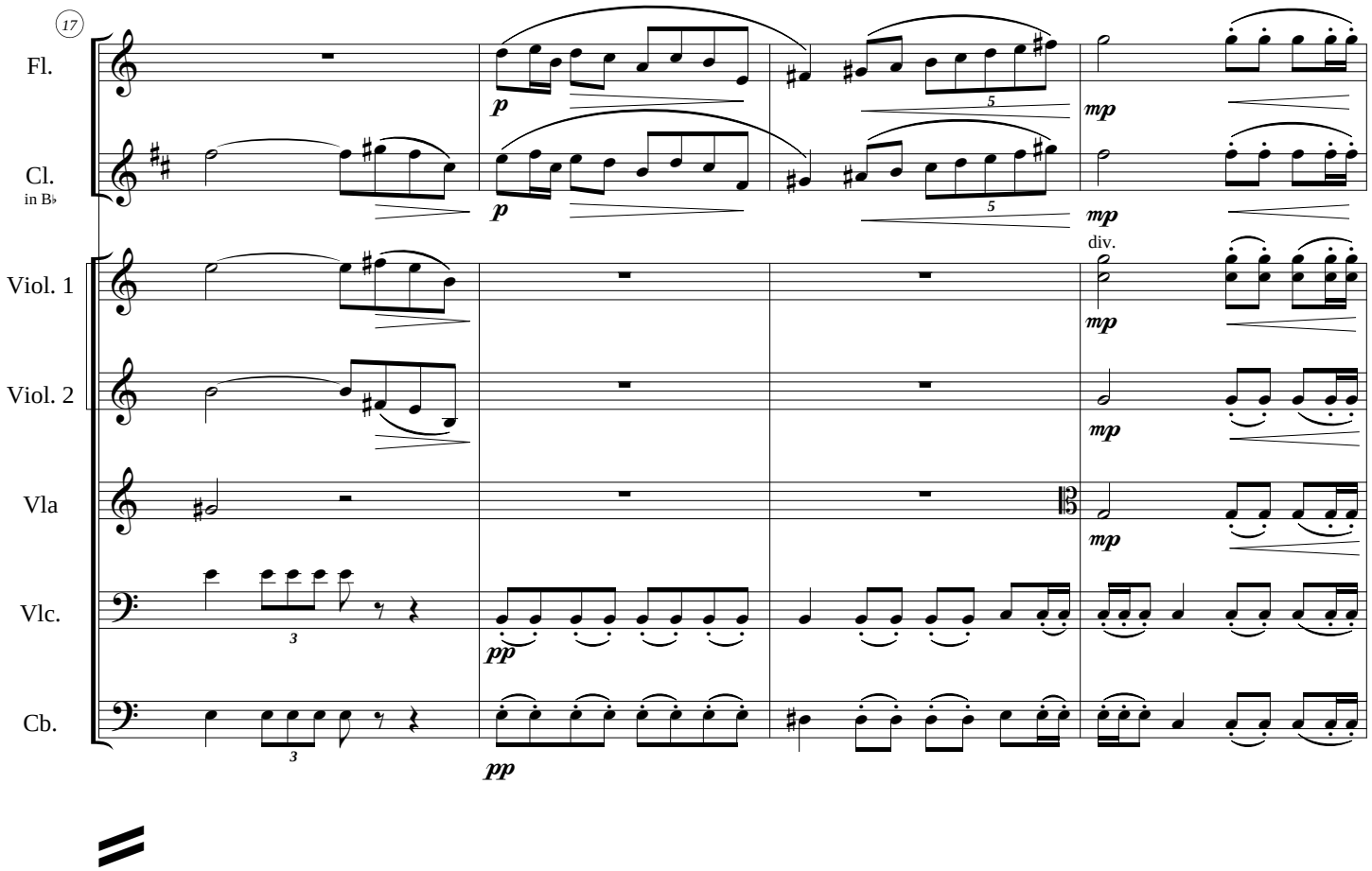

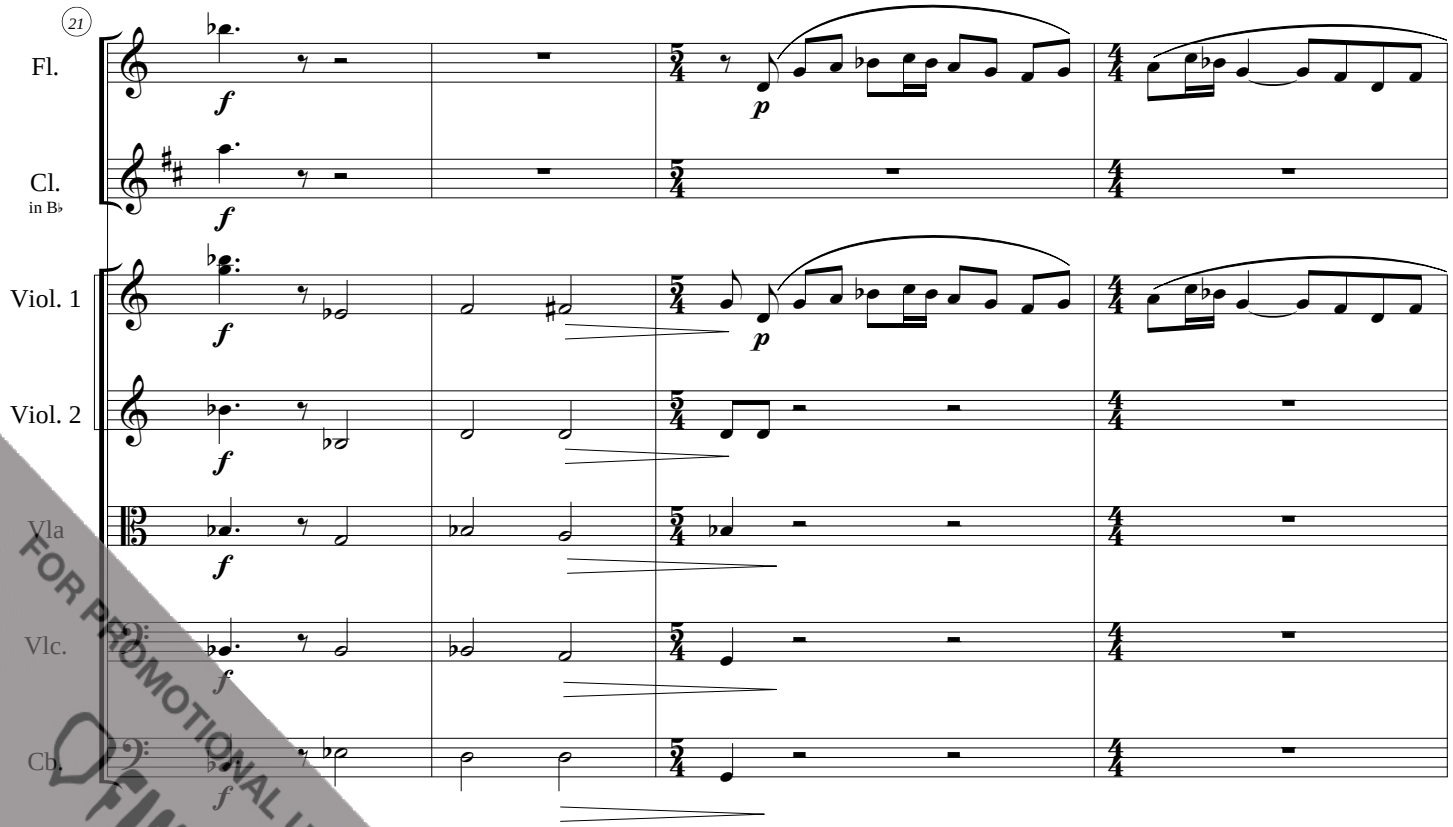

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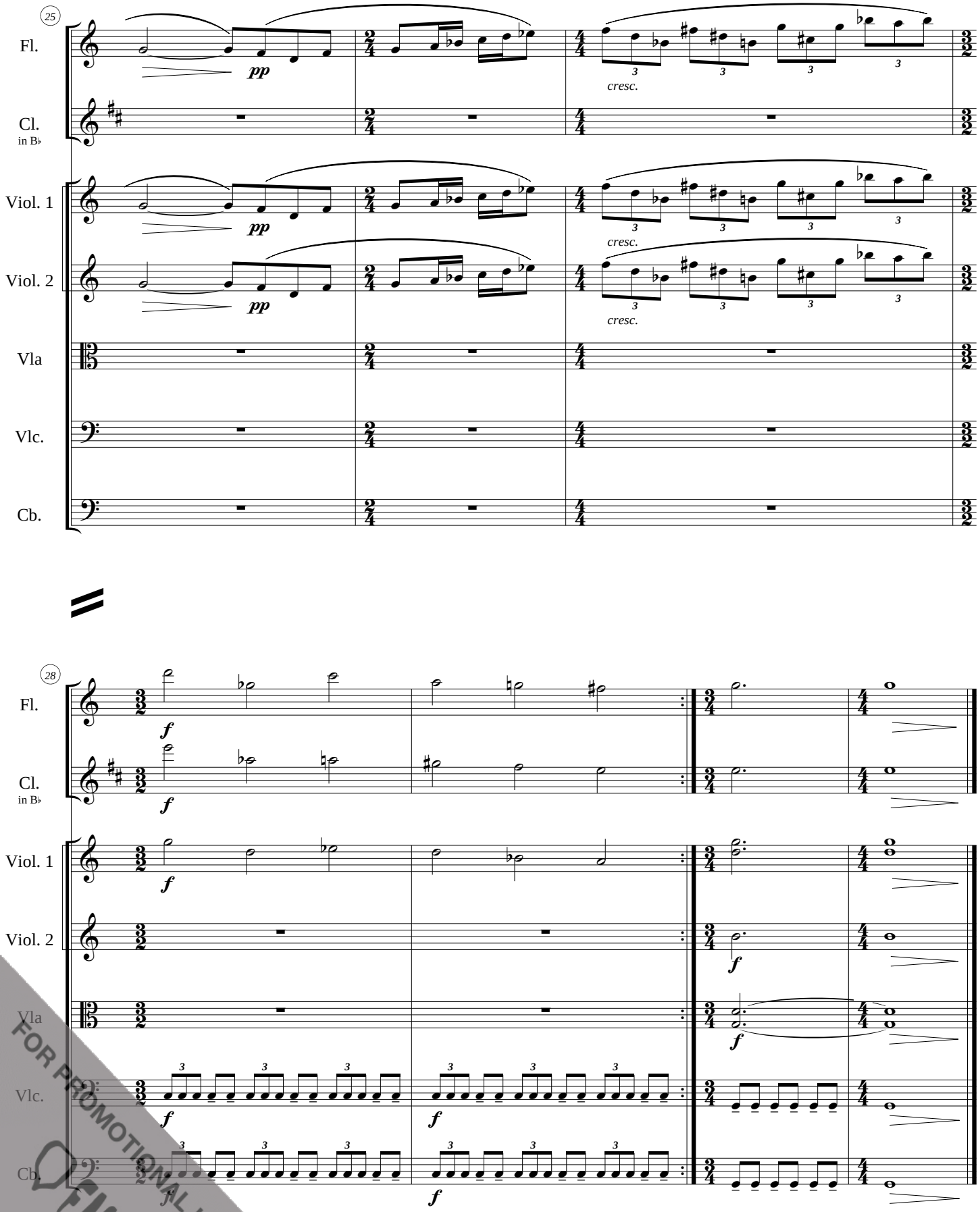

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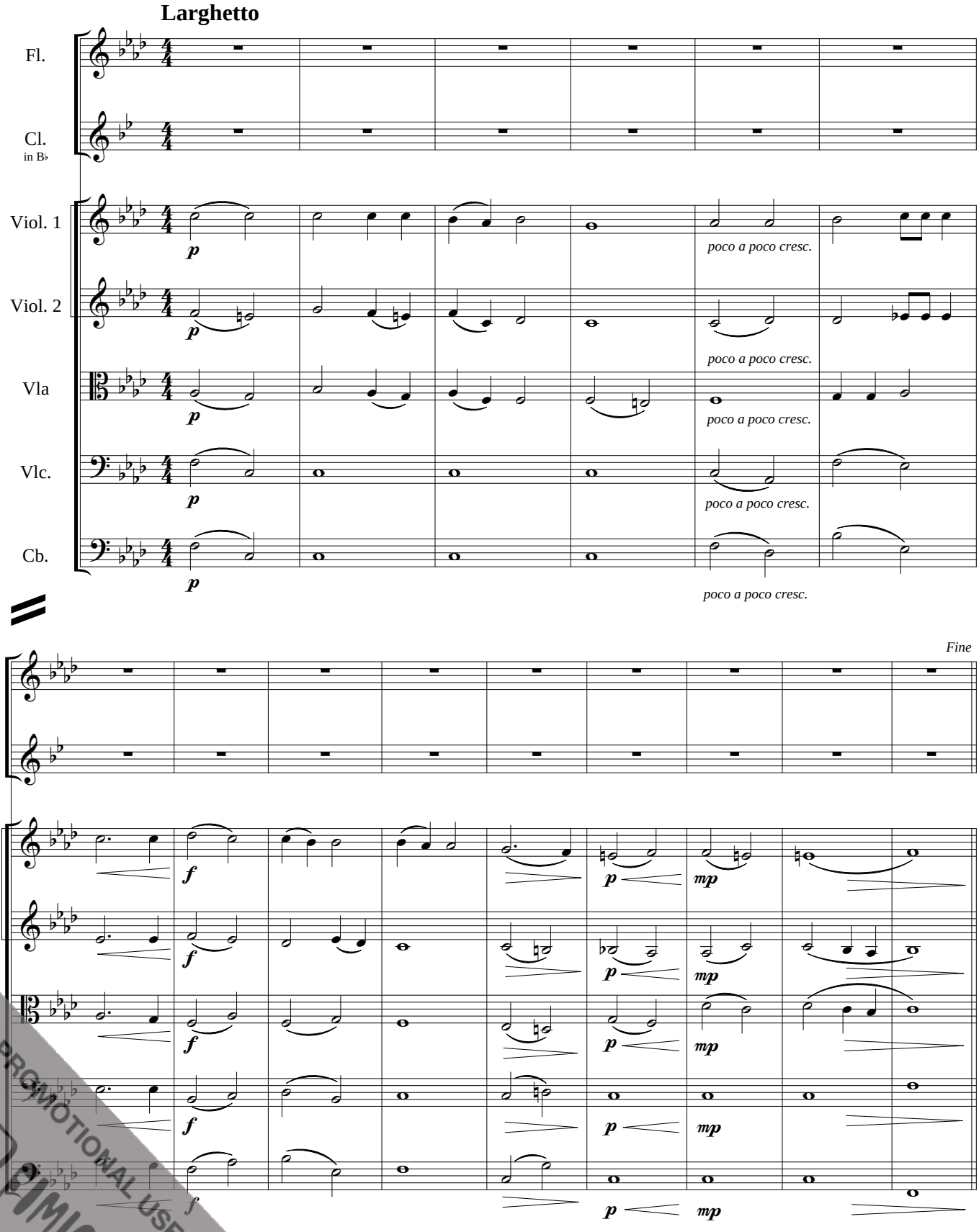
II Larghetto



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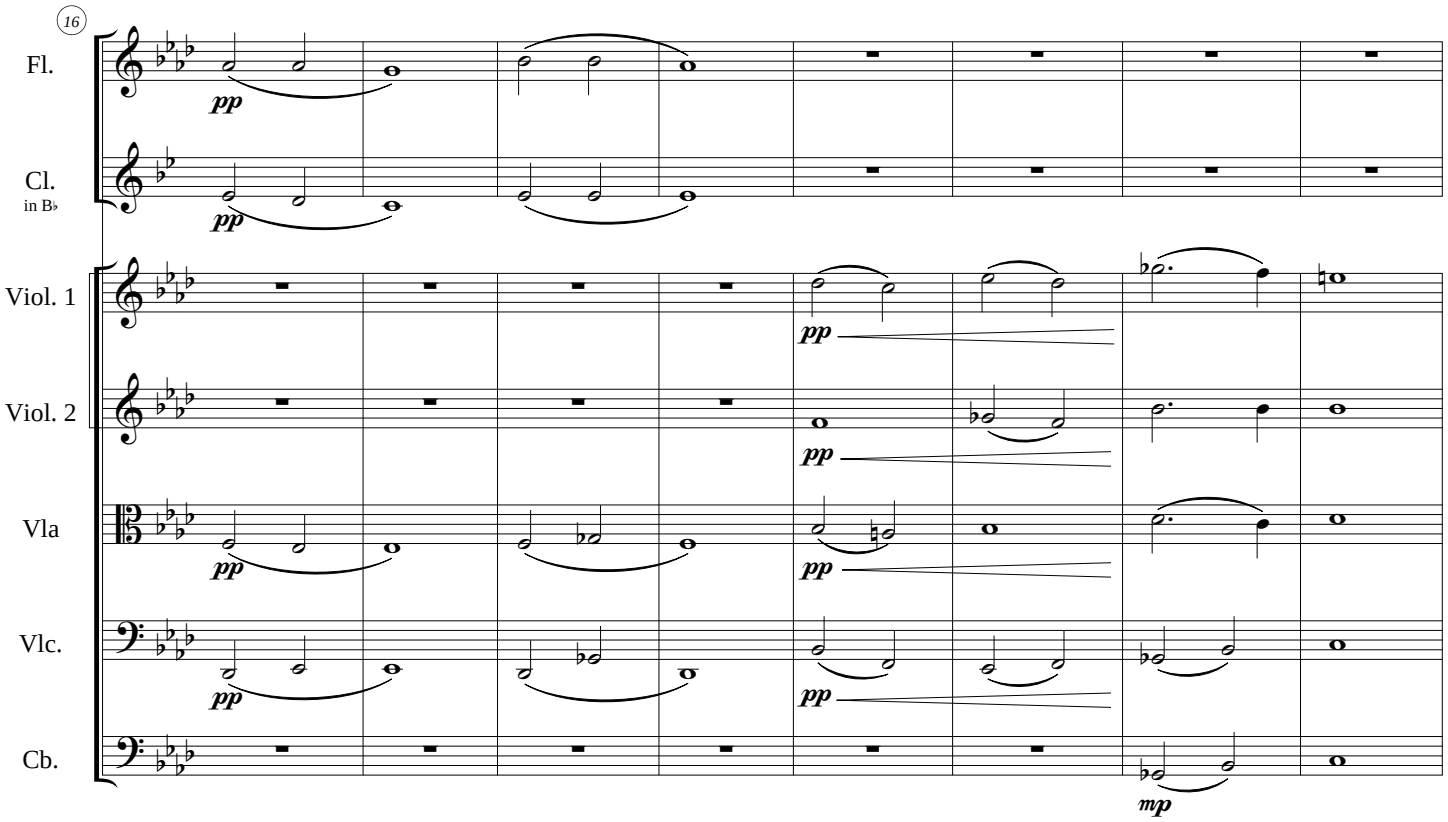

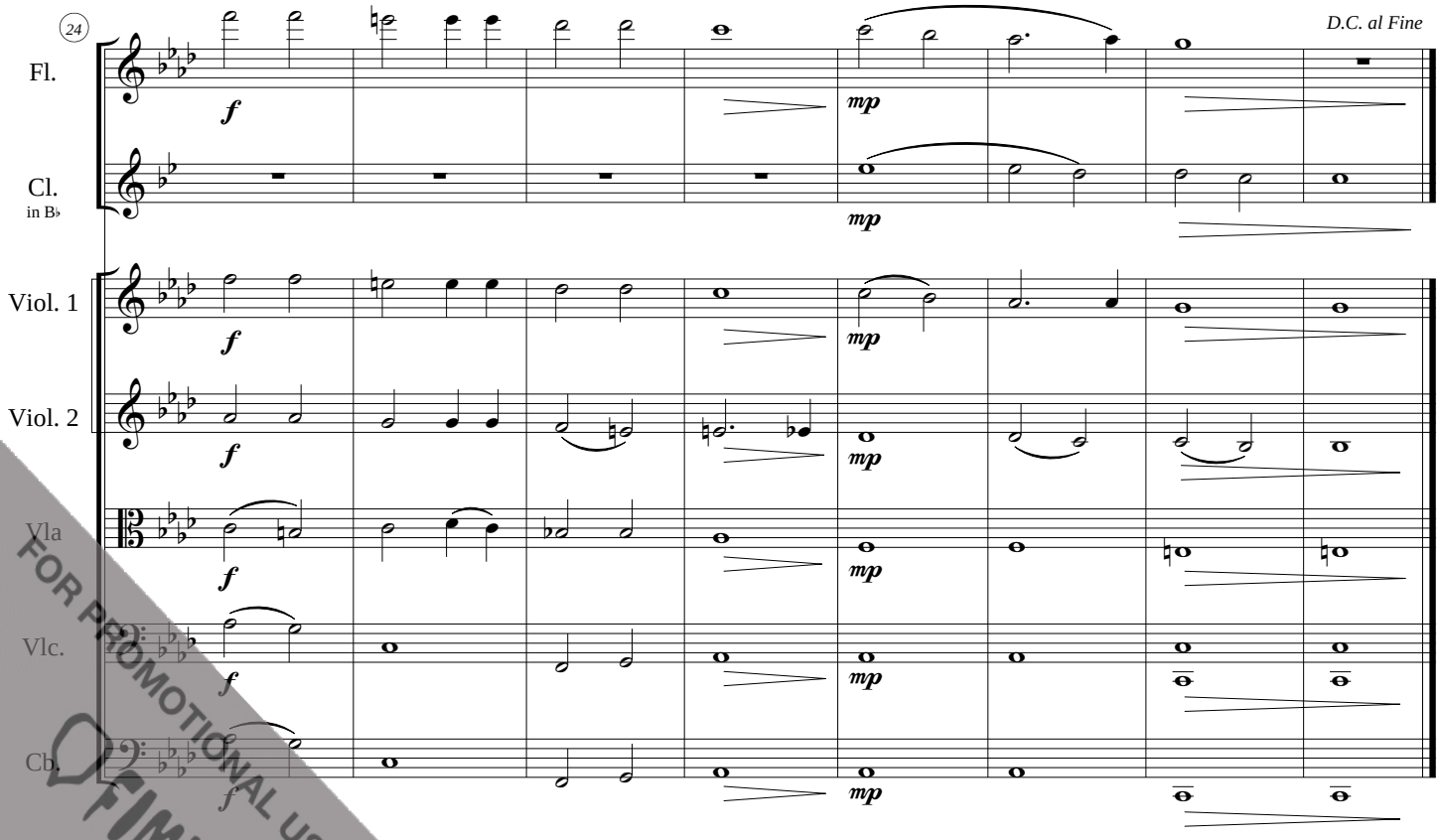

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Tauno MARTTINEN (1912 - 2008)

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ET	Opus	
		Orkesteriteokset:
444	**213**	**Pohjolan neiti** [3333/4331/perc.1+2(3)/Arpa/Archi]
121	**31**	**Sinfonia No 4** [3333/4331/13/perc.1, Pno, Cel./Archi]
037	**-**	**Sinfonia No 10** [kertoja/perc.3]
450	**301**	**Uuden aamun soitto** [1121/1210/ 10/0/Archi+ vln solo]]
		Konsertot:
426	**40**	**Fagottikonsertto** [1110/1100/perc.1+2/Arpa/Cel./Archi+solo bsn.]
442	**74**	**Pianokonsertto II** [3333/4331/1+1/Cel./Archi+solo piano]
443	**241**	**Pianokonsertto IV** [3333/4331/1+2/Arpa/Archi+solo piano]
		Kuoroteokset:
427	**-**	**Helavalkea** [SATB]
039	**-**	**Kohottakaa riemuhuuto** [SATB]
476	**203**	**Missa Choralis** [SSAATTB]
445	**312**	**Pro fundis...** [SSAATTBB/urut]
446	**-**	**Psalmi 57** [SATB]
		Oratoriot:
007	**-**	**Juudaksen suudelma** [SATB/B/Bar./Bar./T/urut/jousiork.]
		Kantaatit:
428	**255**	**Helluntain ihme** [Laulu/urut]
474	**53**	**Herraan minä turvaan** [SATB/Solo/2 Trp./urut/jouset]
475	**166**	**Herra sinun lunastajasi** [SATB/Bar./urut/jouset]
146	**-**	**Offenbarung Johannes** [Bar./urut]
064	**107**	**Vox Angelica** [S/Ob./urut]
147	**307**	**Jeesus ja Pilatus** [Bar./urut]
148	**61**	**Jeesus ja Pietari** [Bar./urut]
036	**-**	**Jeesuksen vuorisaarna** [Bar./urut]
486	**-**	**Soolomessu Raamatun sanoihin**
		Yksinlaulut:
035	**-**	**Herran rukous**
038	**-**	**Kehtolaulu**
434	**-**	**Kiitoslaulu**
437	**-**	**Kuoleman yö on lyhyt**
145	**-**	**Marian kehtolaulu**
485	**-**	**Surumarssi**
489	**323**	**Kaksi laulua Eino Leinon runoihin** 1. Kuutamolla 2. Jumalien keinu
451	**-**	**Sinä**
488	**-**	**Yön musiikki**
		Kamarimusiikki:
425	**246**	**Elegia** [Viol./Vlc.]
477	**259**	**Fantasia concertante** [Fl./Piano]
429	**-**	**Idylli** [Ob.]
436	**65**	**Konserttikappale** [Trp./Piano]
430	**-**	**III. Pianosonaatti**
480	**-**	**Septemalia** [7 Kb]
478	**112**	**Soittaja taivaan portilla** [Fl]
482	**-**	**Voces intimae** [Fl./Cl./Archi]
479	**-**	**Silkkitie** [16 perc.]
481	**-**	**Vipusessa käynti** [7 Kb]
		Urkuteokset:
030	**84**	**Urkufantasia BACH**
487	**-**	**Urkukoraali SVK 115 ”Työn, Jeesus, täytit raskahan”**
		Puhallinorkesteriteokset:
510	**-**	**Invitation**
432	**212**	**Juhlasoitto**
511	**181**	**Sirius**
448	**150**	**Yö linnakkeessa**
		Oopperat:
440	**69**	**Mestari Patelin**
484	**85**	**Noitarumpu**

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