

## Aulis Sallinen (s. 1935): Variaatioita sellolle ja orkesterille op. 5

Aulis Sallinen tunnetaan parhaiten kuudesta oopperastaan, mutta rinnan oopperoiden kanssa hän on jatkuvasti ollut aktiivinen soitinmusiikin säveltäjä. Jo ennen ensimmäisenä hänen oopperoistaan valmistunutta *Ratsumiestä* (1974) hän oli säveltänyt kaksi sinfoniaa, muita orkesteriteoksia, viulukonserton ja monia laajamuotoisia kamarimusiikkiteoksia, mm. neljä jousikvartettoa.

Sallisen varhaiset soitinteokset edustavat hänen tuotannossaan tyyllillisen etsinnän kautta. Hän oli 1950-luvun lopulla opiskellut Sibelius-Akatemiassa ensin kansallista uusklassismia edustaneen Aarre Merikannon ja tämän jälkeen juuri tuolloin uusklassismista dodekafoniaan edenneen Joonas Kokkosen oppilaana. 12-säveltekniikka oli saavuttanut laajemminkin suosiota ajan suomalaisessa musiikissa, ja myös Sallinen antoi sen vaikuttaa musiikkiinsa. Siitä ei kuitenkaan tullut hänelle varsinaista tyylin perustaa vaan vain lyhyeksi jäänyt sivujuonne, josta hän siirtyi 1960-luvun aikana kohti ominta tyyliään, tunnepitoista ja vahvaimista uustonaalista ilmaisua, joka on hallinnut hänen tuotantoaan 1960-luvun lopulta lähtien.

Variaatioita sellolle ja orkesterille (op. 5) on sävelletty vuosina 1961–62. Se kantaesitettiin saman vuoden lokakuussa Radion sinfoniaorkesterin konsertissa Sixten Ehrlingin johdolla, solistina orkesterin tuolloinen soolosellisti Seppo Laamanen.

Variaatioita sellolle ja orkesterille on Sallisen ensimmäinen varsinainen selloteos. Sellosta on sittemmin tullut yksi hänelle läheisimmistä instrumenteista, jonka lämmin ja syvä sointi vastaa hänen musiikkinsa usein tummasävyistä pohjavirettä. Sallinen on säveltänyt sellolle mm. konserton, muita solistiteoksia kuten suosituksen *Don Juanquixoten nokturnaaliset tanssit*, soolonaatin, duosonaatin sellolle ja pianolle sekä kamarimusiikkiteoksia.

Otsikkonsa kautta Variaatioita sellolle ja orkesterille liittyy Salliseen moniin variaatio-tekniikkaa soveltaviin teoksiin, joskaan tässä muoto ei hahmotu perinteiseksi muunnelmasarjaksi. Ylipäätään hänen musiikilleen on ominaista – myös muulloin kuin muunnelmiksi nimetyissä teoksissa – tietyn perusmateriaalin muunteleva käsittely.

Variaatioita sellolla ja orkesterille on kolmiosainen teos, josta Sallinen kertoo seuraavaa:

"Teoksen perusmotiivi on sellon alussa esittämä kolmen laskevan intervallin ryhmä D-Des-F, C-H-G ja B-A-Fis. Erinimisten sävelien käyttö perusmateriaalina on heijastusta säveltäjän dodekafonisvaikutteisesta kaudesta. Mainittujen intervallien käyttö erilaisine muunnelmineen muodostaa teoksen rungon, sen variaatiot. Orkestrointia leimaa tietty keveys, ja siinä on jousiston, runsaan lyömäsoitinryhmän ja harpun ohella vain kuusi puupuhallinta ja viisi vaskisoitinta."

## Aulis Sallinen: Variations for Cello and Orchestra, Op. 5

Aulis Sallinen (b. 1935) is best known for his six operas, but he has been constantly active in composing instrumental music, too. Even before the completion of his first opera, *The Horseman* (1974), he had written two symphonies, other orchestral works, a violin concerto and a wealth of large-scale chamber music including four string quartets.

In his early instrumental works, Sallinen was still seeking to establish a style of his own. He had studied at the Sibelius Academy in the late 1950s, first with Aarre Merikanto – a composer representing a national brand of Neoclassicism – and then with Joonas Kokkonen, at that time just transitioning from Neoclassicism to dodecaphony. Twelve-tone music had won fairly widespread acceptance in contemporary Finnish music, and Sallinen was influenced, too. Dodecaphony would not, however, be a lasting mode of composition for him. Rather, it constituted a mere diversion from which, in the 1960s, he travelled towards an idiomatic style all of his own: the neotonal, strongly expressive idiom rich in feeling that has dominated his music ever since.

The *Variations for Cello and Orchestra*, Op. 5 were composed in 1961–1962 and premiered in October 1962. The Finnish Radio Symphony Orchestra was conducted by Sixten Ehrling and the soloist was Seppo Laamanen, the orchestra's principal cellist at the time. The *Variations* are Sallinen's first real work for the cello – an instrument that would later be one of his favourites, its warm, deep voice corresponding to his music's often dark undercurrent. Other works by him for the cello include a concerto, *The Nocturnal Dances of Don Juanquixote*, a solo sonata, a sonata for cello and piano, and chamber music.

Sallinen has composed a number of works using variation technique, though not necessarily observing the traditional variation format. All in all, his music is characterised by a tendency towards variation of a certain basic material, even though the work does not bear the title *Variations*.

Sallinen says of his three-movement *Variations for Cello and Orchestra*:

“The basic motif consists of a set of three descending intervals stated by the cello at the beginning: D–D flat–F, C–B–G and B flat–A–F sharp. Their use as basic material is a reflection of the composer's dodecaphony-oriented period, and variation of this material provides the framework for the piece. The orchestration is marked by a certain lightness, and in addition to strings, a copious percussion group and harp, it has only six woodwinds and five brass instruments.”

— Kimmo Korhonen

# VARIATIONS

for cello and orchestra

AULIS SALLINEN  
Op. 5 (1961-62)

## I

♩ = ca.60

Flauto 1

Piccolo

Oboe

Clarinetto 1  
in Sib

Clarinetto basso  
in Sib

Fagotto

Corno  
in Fa

Tromba  
in Sib

Trombone

Tuba

Percussione  
(4 esecutori)

Arpa

Violoncello Solo

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

*p*

♩ = ca.60

7

Arpa *pp*

Vc. Solo *mp* *poco* *mp* <

VI. I

VI. II

Vle *pp* *3*

Vc.

Cb.

13

Arpa *pp* *pp*

Vc. Solo *mp* *mp* <

VI. I *pp* *pp*

VI. II *pp* *mp* *pp*

Vle *3* *pizz.* *p*

Vc. *(arco)* *mp* *pizz.*

Cb. *mp*

Fl. 1

Picc.

Ob.

Cl. 1 in Sib

Cl. basso in Sib

Fg.

Cor. in Fa

Tr. in Sib

Tbn.

Arpa

Vc. Solo

VI. I

VI. II

Vle

Vc.

Cb.

*pp*

*p*

*f*

*mp*

*p*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*molto*

*mf*

*mf*

Fl. I *pp* *poco*

Picc. *p* *3* *muta in Flauto grande*

Ob.

Cl. I in Sib *pp* *poco* *3*

Cl. basso in Sib *pp* *poco* *3* *Clarinetto basso* *muta in Clarinetto*

Fg.

Cor. in Fa

Tr. in Sib

Tbn.

Gr. c.

Arpa *ppp*

Vc. Solo *mp* *3*

VI. I *mp* *poco* *3*

VI. II

Vle

Vc. *pp* *3* *poco*

Cb.

224 *tr*

T. mil. *ff* *f* *mf* *mp* *p* *pp*



**Alla cadenza (libero)**

230

Vc. Solo *p*

Vc. Solo *mf* *f*

**Agitato**

Vc. Solo *mf* *molto*

**poco string.**

Vc. Solo *ff* *mf*



**Allegro**

231

Ptto *ppp*

Vc. Solo *ff* *con vibrato* *ff*

**Allegro**

VI. I *non div.* *ff* *ff*

VI. II *non div.* *ff* *ff*

Vle *sul G* *mf*

Vc. *sul G* *mf*

Cb. *sul A* *mf*

1 Fl. *f* *ff* *f*

2 Fl. *f* *ff* *f*

Ob. *f* *ff* *f*

1 Cl. in Sib *f* *ff* *f*

2 Cl. in Sib *f* *ff* *f*

Fg. *f*

Cor. in Fa senza sord. *f* *ff* *mp*

Tr. in Sib senza sord. *f* *ff* *mp*

Tbn. senza sord. *f* *ff* *mp*

Tuba

Ptto *f*

T. mil. *ff*

Gr. c. *f*

Vc. Solo

VI. I *mf* *ff*

VI. II *mf* *ff*

Vle

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 236 to 241. The score is for a full orchestra. The woodwind section (Flutes, Oboe, Clarinets in Sib, Bassoon) and brass section (Cor in Fa, Trumpets in Sib, Trombones, Tuba) play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and reaching fortissimo (*ff*) in measure 238. The strings (Violins I & II, Viola, Violoncello, Contrabasso) play a similar rhythmic pattern, also starting with *f* and reaching *ff* in measure 238. The percussion section includes a Pttto (snare drum) playing a single note in measure 236, and T. mil. (tom-toms) and Gr. c. (cymbals) playing rhythmic patterns. The dynamic markings are *f*, *ff*, and *mp*. The score is in 2/4 time and the key signature has one flat.



1 Fl. *mf*

2 Fl.

Ob.

1 Cl. in Sib *mp*

2 Cl. in Sib *mp*

Fg. *mf*

Cor. in Fa

Tr. in Sib

Tbn.

Tuba

Ptto

T. mil.

Gr. c.

Vc. Solo *mf* *ff* *mf*

Vl. I *mf* *ff*

Vl. II *mf* *ff*

Vle

Vc. *pp*

Cb. *pp*

Detailed description: This page of a musical score, numbered 243, features a full orchestral and string ensemble. The woodwinds include two flutes (Fl.), oboe (Ob.), two clarinets in B-flat (Cl. in Sib), and bassoon (Fg.). The brass section consists of two horns in F (Cor. in Fa), two trumpets in B-flat (Tr. in Sib), two trombones (Tbn.), and tuba. Percussion includes timpani (Ptto), snare drum (T. mil.), and cymbals (Gr. c.). The string section includes a solo violin (Vc. Solo), two violins (Vl. I and Vl. II), viola (Vle), two violas (Vc.), and double bass (Cb.). The score begins with measures 243-248. The flute parts start with a *mf* dynamic. The clarinet parts start with a *mp* dynamic. The bassoon part starts with a *mf* dynamic. The solo violin part starts with a *mf* dynamic, followed by a *ff* dynamic in measure 245, and returns to *mf* in measure 247. The two violins start with a *mf* dynamic, followed by a *ff* dynamic in measure 245. The two violas start with a *mf* dynamic, followed by a *ff* dynamic in measure 245. The two violas and double bass parts start with a *pp* dynamic. The double bass part has a *pp* dynamic in measure 245. The score is written in a key signature of one flat and a 4/4 time signature.

1 Fl. *f* *ff* *f* *ff* *f*

2 Fl. *f* *ff* *f* *ff* *f*

Ob.

1 Cl. in Sib *ff* *ff* *f*

2 Cl. in Sib *ff* *ff* *f*

Fg. *mf*

Cor. in Fa *mf* *f*

Tr. in Sib *mf*

Tbn. *mf*

Tuba *mf*

Vc. Solo *ff* *mf* *ff* *mf* *ff*

Vl. I *mf* *ff* *mf* *ff* *mf*

Vl. II *mf* *ff* *mf* *ff* *mf*

Vle *mf* *ff* *mf* *ff* *mf*

Vc. *f* *f*

Cb. *f* *pp* *f*



1 Fl. 2 Fl.

Ob.

1 2 muta in Clarinetto basso

Fg.

Cor. in Fa

Tr. in Sib

Tbn.

Tuba

T-tam

Gr. c.

Camp.

VI. I div.

VI. II

Vle

Vc. non div.

Cb.

*mf* *ff* *fff* *l.v.* *mf* *ff* *fff* *morendo*

