

Einar Englund

Sarja baletista • Suite from the ballet

SINUHE

(1953)

pianolle • for piano

Einar Englund: Sarja baletista Sinuhe

Einar Englundin (1916–1999) myötä kansainvälinen uusklassismi rantautui 1940-luvun lopulla suomalaiseen taidemusiikkiin. Englund sävelsi etenkin suurimuotoisia orkesteri- ja kamarimusiikkiteoksia ja on eräs Suomen merkittävimmistä sinfonikoista. Opiskeluvuosien unelma urasta konserttipianistina kariutui jatkosodassa saatuun sormivammaan. Tämä ei estänyt Englundia työskentelemästä arvostettuna viihdepianistina. Hän loi mainetta myös taitavana improvisoijana. Lisäksi hän esiintyi ensimmäisen pianokonserttonsa solistina melkein 30 vuoden ajan.

Englundin soolopianoteoksista soitetuimmat ovat *Introduzione e toccata* (1950) ja *Sonatine in d* (1966). Tuotantoon kuuluu myös sonaatti (1978). Pianosäestyksellinen baletti *Sinuhe* (1953) syntyi kautena, jolloin Englund kirjoitti runsaasti elokuva-, kuunnelma- ja näytelmämusiikkia. *Sinuhe* oli Baletin solistit -ryhmän taiteellisen johtajan Elsa Sylvesterssonin tilaus. Libretto perustui Mika Waltarin samannimiseen historialliseen romaaniin (1945), joka kertoo muinaisen Egyptin faarao Ehknaatonin henkilöäkärystä.

Balettiin oli alunperin suunniteltu kaksi näytöstä. Hankkeen kireän aikataulun vuoksi valmistui ainoastaan ensimmäinen näytös, joka sai ensi-iltansa Santanderin kansainvälisellä baletifestivaalilla Espanjassa syksyllä 1953. *Sinuh*en kohtausten pohjalta Englund kirjoitti seuraavana vuonna orkesterisarjan *Neljä tanssi-impresiota*. Vuonna 1965 syntyi baletin sovitus kamariyhtyeelle.

Sinuhe on esimerkki suomalaisesta sävellyksestä, jonka lähtökohtana on ei-kansallinen aihe ja sen ei-kansallisromanttinen käsittely. Luultavasti partituuri on osittain tästä syystä jäänyt Suomessa unohtuiksi: orientaaliset moodit ja Niili eivät vastaa Kalevalaa ja sisämaan järvimaisemia suosivaa näkemystä kotimaisesta sävelteoksesta. Musiikki sisältää myös joitakin *Valkoinen peura*-elokuvasta (1952) peräisin olevia, saamelaisista joiuista johdettuja motiiveja. Syntyessään baletin yhdistelmä historiallista aihetta ja tyyliä eksoottista sävelkieltä oli kansainvälisesti ajan hermolla, verrattavissa esimerkiksi Samuel Barberin balettiin *Medea* (1946) ja Aram Hatšaturjanin balettiin *Spartacus* (1956).

Sarja baletista Sinuhe käsittää viisi kohtausta. Sarjasta Englund on jättänyt pois alkusoiton ja melkein kaiken baletin loppupuolen musiikista. Sinuhen onnetonta rakkautta kurtisaani NeferNeferiin kuvataan raukean sensuellisti. Sinuhen palvelija Kaptah antautuu kiihkeään tanssiin kreetalaisen tyttöjen kanssa. Sarjan päättää Sinuhen ystävän, Horemhebin rytmikäs sotatanssi.

— Christian Holmqvist 2021

KL 78.61
ISMN 979-0-55011-717-4
© Fennica Gehrman Oy, Helsinki

Music engraved by Jani Kyllönen
Recording: Laura Mikkola (Toccata TOCC0356)
POD. Printed in the EU.

Einar Englund: Suite from the ballet *Sinuhe*

It was through Einar Englund (1916–1999) that the Neoclassicism already familiar elsewhere in the world landed on Finnish shores in the late 1940s. A composer especially of large-scale orchestral and chamber works, Englund is one of the greatest Finnish symphonists. His student dream of a career as a concert pianist was dashed by a finger injury in the Second World War, but this did not prevent him from winning acclaim on the light-music scene. He was also renowned as a brilliant improviser and was the soloist in his first piano concerto for nearly 30 years.

The most frequently-performed works for solo piano by Einar Englund are the *Introduzione e toccata* of 1950 and the *Sonatine in d* of 1966. He also wrote a sonata (1978). His ballet *Sinuhe*, with piano accompaniment (1953), dates from a period during which he composed a wealth of music for films, radio plays and the stage. *Sinuhe* was a commission from the Artistic Director of the Ballet Soloists group, Elsa Sylvestersson. The libretto was based on the historical novel (1945) of the same name by Mika Waltari telling of the personal physician to the ancient Egyptian pharaoh Akhenaten.

The ballet was originally to have been in two Acts, but due to the tight schedule only the first was finished and it was premiered at the international ballet festival in Santander, Spain in autumn 1953. The following year Englund wrote an orchestral suite, *Four Dance Impressions*, based on scenes from *Sinuhe*. In 1965, the ballet was arranged for chamber ensemble.

Sinuhe is an example of a Finnish composition founded on a non-Finnish subject handled in a non-National-Romantic way. This probably partly explains why the score has fallen into oblivion in Finland: the Oriental moods and the Nile do not correspond to the view of a Finnish composition as one favouring topics from the national epic, the *Kalevala*, and lakeland scenery. The music also incorporates motifs derived from Lapp yoiks used by Englund in his score for the film *The White Deer* (1952). When it was written, the ballet's combination of a historical subject with an exotic, stylised idiom showed that Englund had his finger on the international pulse, unlike, say, Samuel Barber's ballet *Medea* (1946) and Aram Khachaturian's ballet *Spartacus* (1956).

The suite from *Sinuhe* is in five scenes. It omits the original overture and almost all the music for the second half of the ballet. *Sinuhe*'s hapless love for the courtesan Nefernefer is described with languorous sensuality. His servant Kaptah throws himself into a frenzied dance with the Cretan maidens. The suite ends with the rhythmic war dance of his friend Horemheb.

— Christian Holmqvist 2021

Translation Susan Sinisalo

I Sinuhen tanssi • <i>Dance of Sinuhe</i>	... 2
II Neferin tanssi • <i>Dance of Nefer</i>	... 4
III Sinuhe ja Nefer-nefer • <i>Sinuhe and Nefer-nefer</i>	... 7
IV Keptah'in ja tyttöjen tanssi • <i>Dance of Keptah and girls</i>	... 10
V Horemhebin sotantanssi • <i>War dance of Horemheb</i>	... 14

*) säveltäjä käyttää tarinan henkilöistä Waltarin kirjasta poikkeavia nimiä /
the composer uses character names that divert from those used in Mika Waltari's novel.

SINUHE

Sarja baletista • Suite from ballet

1. Sinuhen tanssi • Dance of Sinuhe

EINAR ENGLUND

Andante

pp

4 *espressivo*

7

10

3. Sinuhe ja Nefer-nefer • Sinuhe and Nefer-nefer

Allegretto moderato

Measures 1-4 of the piece. The music is in 6/8 time with a key signature of two flats (B-flat and E-flat). The first system consists of two staves. The upper staff begins with a piano (*p*) dynamic. The melody features a series of eighth notes and quarter notes, with some notes beamed together. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Measures 5-8. Measure 5 is marked with a *rall.* (rallentando) instruction. Measure 6 is marked with *a tempo*. The musical notation continues with similar melodic and rhythmic patterns as the previous system.

Measures 9-12. Measure 9 is marked with an *8va* (octave up) instruction. The melody in the upper staff moves to a higher register. The lower staff continues with its accompaniment. The piece concludes with a *m.d.* (morendo) instruction.

Measures 13-16. The melody in the upper staff features a series of eighth notes with some accidentals. The lower staff continues with its accompaniment. The piece concludes with a *m.d.* (morendo) instruction.

Measures 17-20. Measure 17 is marked with a *mf* (mezzo-forte) dynamic. The upper staff features a series of chords and eighth notes. The lower staff continues with its accompaniment. The piece concludes with a *mf* dynamic.

5. Horemhebin sotatanssi • War dance of Horemheb

Allegro misterioso

Measures 1-3 of the piano score. The piece begins in the bass clef with a 6/8 time signature. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* is present in the first measure.

Measures 4-6. The right hand continues its melodic development, and the left hand maintains the eighth-note accompaniment. Measure 6 shows a change in the right hand's texture, moving to a more rhythmic pattern.

Measures 7-9. The right hand features a series of chords and melodic fragments, with a dynamic marking of *f* in measure 8. The left hand continues with the eighth-note accompaniment.

Measures 10-12. The right hand has a melodic line with slurs and accents, and a dynamic marking of *p* in measure 11. The left hand continues with the eighth-note accompaniment.

Measures 13-15. The right hand features a melodic line with slurs and accents, and a dynamic marking of *f* in measure 14. The left hand continues with the eighth-note accompaniment.