

1878-1951

SELIM

PALMGREN



5 pianokonserttoa, ooppera, laaja
lied- ja kuorokirjallisuus, laajin
suomalainen pianotuotanto

Sävelsi aktiivisesti viiden vuosikymmenen ajan,
tyyli ulottuu varhaisesta kansallisromantiikasta
myöhäisromantiikan ja miedon modernismin
kautta improvisatoriseen kieleen

Nordischer Sommer op. 39: Pieni balladi (1913-14?)

Finska rytmer op. 31: Karjalainen tanssi (1911)

Sibelius-Palmgren: Flickan kom ifrån sin älsklings
möte (viim. 1905)

Kappaleet op. 54: Kuutamo (viim. 1916)

Kappaleet op. 71: Caprice barbaresque (viim. 1920)

Miksi Palmgren-tutkimus?

- vähän tutkittu, kuten suuri osa muustakin suomalaisen musiikin historiasta; 2000-luvulla tilanne alkanut muuttua radikaalisti
- suomalaisen pianonsoiton traditio vrt. eurooppalaiset keskeiset traditiot
- mitä traditio on? mikä on tradition arvo?
- minkä varassa nuoret pianistit kehittyvät ja kuinka korkealle he yltävät?

Yksi Palmgrenin missioista: "Euroopassa edustuskelppoinen suomalainen pianomusiikki" (kirje Kajanukselle)
= pyrkimys tradition luontiin ja kehittämiseen

Kysymyksiä: Onko Palmgrenin pianomusiikkia Suomessa pidetty "eurooppalaisesti edustuskelppoisena"? Milloin? Millaisia vaikuttimia Palmgrenin "unohtamiseen" voisi liittyä? Mistä näkökulmasta suomalaista musiikkikoulutusta on kehitetty vuosien saatossa? Miksi oma traditio ei ole sen keskeisenä osana?

Mikä on Palmgrenin merkitys suomalaisen pianismin luoja ja kehittäjänä? Millainen arvo ja merkitys hänen sävellyksillään voisi olla soitonopiskelun tai konserttikulttuurin kannalta?

Tutkimustehtävä: Palmgrenin pianosävellysten elementtien ymmärtäminen, sävellystuotannon eri vaiheet ja sävelkielen kehittyminen
= Palmgrenin pianosäveltäjäyden tunnistaminen, pianistin kokemus lähtökohtana

Tavoite: Palmgrenin pianomusiikin *uudelleenvaljastaminen*



Metodit

- laadullinen tutkimus
- fenomenologinen analyysi ja hermeneuttinen kehä; havaintojen keruu, reflektointi ja kriittinen arviointi
- työkaluina mm. esittäjän analyysi, embodied knowledge, intertekstuaalisuus
- sävellysten harjoittaminen, tutkiminen, esittäminen
- traditio Palmgrenin sävellyksissä ja Palmgren tradition kehittäjänä

Tukiaineistoina aikalaiskirjoittelut, myöhempi musiikkikirjoittelu, aihetta tukeva musiikin tutkimus ja nauhoitukset.

Runko

1. Juuret
2. 24 preludia
3. Resitaali
4. Transformaatio I
5. Transformaatio II

Viisi konserttia ja tutkielma. 1. konsertti marraskuussa 2019 R-talon konserttisalissa.

1. JUURET

Martin Wegelius (1846-1906) "Ukko W"

- loi Helsingin musiikkiopiston (nyk. SibA)
- onnistui saamaan merkittäviä opettajia Helsinkiin: Lisztin oppilaita, Busoni
- pyrkimys korkealaatuiseen, systemaattiseen soitonopetukseen ja pedagogiikan kehittämiseen, pianopedagogiikka oppiaineena vuodesta 1892 (I. Hymander)
- Helsingin varhaiset pianonsoitonopettajat opiskelivat Euroopan huippuopettajilla: Moscheles, Reinecke, Joseffy, Leschetizky, Grünfeld, Scharwenka, Siloti, Teichmüller, Reisenauer, Cortot ja Krause mm.



Helsingin konserttikulttuuri oli yllättävänkin vireää ja kansainvälistä!

Henryk Melcer (1869-1928) oli Palmgrenin ensimmäinen soitonopettaja Helsingissä, Leschetizkyn oppilas.

Moniuszko-Melcer: Prasnicka



Henryk Melcer, zwycięzca konkursowy.

Podług fotografii Kostki i Mulerca.

System 1: Treble clef with a key signature of two sharps (F# and C#). The right hand features a complex melodic line with numerous fingerings (1-4) and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p* (piano) is present in the right hand.

System 2: Continuation of the musical piece. The right hand continues its intricate melodic development with fingerings such as 1-4, 3-2, 1, and 1. The left hand maintains its accompaniment. The system concludes with a final chord in the right hand.

System 3: Further melodic and harmonic progression. The right hand includes fingerings like 1-4, 1, and 5-2-4-1. The left hand features a *mf* (mezzo-forte) dynamic marking. The system ends with a final chord in the right hand.

System 4: Final system on the page. The right hand includes fingerings such as 5-3-4-1, 5-1-4-2, 5, 5-2-6-1, 5-2-4-1, 5, 2-4-1, 5, 2-4-1, 5, 2-4-1, 3, and 1. A *cresc.* (crescendo) marking is present in the left hand. The system concludes with a final chord in the right hand.

Karl Ekman (1869-1947) toimi Palmgrenin opettajana kahden opintovuoden ajan. Hänestä tuli ensimmäinen suomalaissyntyinen pianonsoiton yliopettaja Helsingin musiikkiopistossa. Ekman opiskeli Helsingissä Busonin, Dayaysin ja Faltinin oppilaana ja lisäksi Roomassa sekä Wienissä Alfred Grünfeldin johdolla.

Bach-Ekman: Preludi ja fuuga uruille (sov. piano) C-duuri BWV 531



J. S. Bach.

Präludium und Fuge in C-dur
für die Orgel.



Allegro energico (♩ = 60)

Klavierbearbeitung von Karl Ekman

Präludium

ff non troppo legato, pesante

Mässiger Pedalgebrauch

p f p f

p f

Millaista Palmgrenin pianomusiikki on?

- laulu kaiken ytimessä (myös taid.-fyys. ulottuvuudet), *espressivo*-karakterit, poeettinen sävykkyys
- korkeavirtuoosiset elementit
- impressionistiset tai kuvailevat tunnelmat ja värit
- kansanmusiikin hyödyntäminen suorina lainoina sekä kansanmusiikintapaisina aihioina
- inhimillisuus; elegisyys, myötätuntoinen tai rakastava sävy, kaipuu; usein kehtolaulun tai kansanlaulun muodossa
- aiheet pysyvät läpi tuotannon - tyyli ja ilmaisu kehittyvät mutta romanttinen, runollinen ilmaisu ei koskaan katoa

Palmgren's writing for the piano is physically speaking ideal, it is both virtuosic and lyrical, and his expression is genuine; singing, with a certain human warmth in it. His scale of expression is complete as it reaches from mellow, intimate elegy all the way to orchestral, explosive grand effects.

Kysymys: Miten 1900-luvun "modernistinen" tulkintaperinne ja äänilevytuotanto ovat vaikuttaneet romanttisen ja lyrisen musiikin tulkintaan?

Prélude.

4 kappaletta opus 1, esitetty kevätnäytteessä 1898, 20v

Selim Palmgren, Op. 1. N^o 1.

Tranquillo.

The first system of the musical score is written for piano in 3/4 time. It begins with a treble clef and a bass clef. The key signature has one flat (B-flat). The tempo is marked 'Tranquillo'. The first measure starts with a piano (*p*) dynamic. The music consists of chords and simple melodic lines in both hands.

The second system continues the piece. It features a treble clef and a bass clef. The instruction *sempre legato possibile* is written across the middle of the system. A *dim.* (diminuendo) marking is placed below the bass line towards the end of the system.

The third system shows a change in dynamics. It starts with a *pp cresc.* (pianissimo crescendo) marking. The system concludes with a *f* (forte) dynamic marking, followed by a *dim.* marking.

The fourth system is the final system on the page. It begins with a piano (*p*) dynamic. A first ending bracket is present, with the number '1.' above it. The system ends with a *dim.* marking.

Illusion.

Op. 1. N^o 2.

Moderato.

The first system of musical notation consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The music is marked 'Moderato'. The upper staff begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns and slurs. The lower staff provides harmonic support with chords and moving bass lines. A crescendo hairpin is visible in the middle of the system.

The second system continues the piece. The upper staff has a melodic line with slurs and a *dim.* (diminuendo) dynamic marking. The lower staff features a more active bass line with chords and moving lines. The system concludes with a long note in the upper staff.

The third system continues the piece. The upper staff has a melodic line with slurs and a *p tranquillo* dynamic marking. The lower staff features a more active bass line with chords and moving lines. The system concludes with a *dolce* (dolce) dynamic marking in the upper staff and a *cresc.* (crescendo) dynamic marking in the lower staff.

pp misterioso

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music is marked *pp misterioso*. It features a melodic line in the upper staff with a long slur over the first four measures, and a harmonic accompaniment in the lower staff with chords and some moving lines.

teneramente

This system contains the next two staves of music. The upper staff continues the melodic line with some triplet-like figures. The lower staff provides a steady accompaniment with chords and moving bass lines. The marking *teneramente* is present.

rit.

This system contains the third and fourth staves of music. The upper staff has a melodic line that concludes with a long note. The lower staff has a more active accompaniment. The marking *rit.* is at the end of the system.

a tempo

This system contains the fifth and sixth staves of music. The upper staff continues the melodic line. The lower staff has a rhythmic accompaniment. The marking *a tempo* is at the beginning of the system.

Tempo di Valse.

p grazioso

cresc.

f

leggiero

b#

b#

con eleganza

cresc.

f

b#

b#

The musical score is written for piano and consists of four systems. Each system has a treble and bass clef. The first system features a piano introduction with chords and a bass line of single notes. The second system begins with a melodic line in the treble clef, marked 'leggiero', with a bass line of chords. The third system continues the melodic line, marked 'con eleganza', with a bass line of chords. The fourth system returns to a piano accompaniment style with chords and a bass line of single notes, marked 'cresc.' and 'f'. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the second system, and then to one flat (Bb) in the fourth system.

molto rit.

Cantando.

veloce

f

dim.

poco rit.

a tempo

2. 24 preludia, Palmgrenin muotokuva

- Palmgrenin laajin teoskokonaisuus, 24 preludia (1907), samalla teostyyppin ensimmäisiä edustajia
- kaikki säveltäjän eri puolet edustettuna
- Maikki
- Italia ym.



3. Resitaali

- Palmgrenin musiikkia rinnastettuna ajan pianosäveltäjiin

Palmgren: Spring op. 27 (1906-8?) 14'

This suite is one of the most important and well-known works by Palmgren.

Palmgren: Finnish Rhythms op. 31 : Menuett, Menuett-vals, Väst-finsk dans 5'

These pieces serve as an example of Palmgren's folk music inspired writing for piano.

Albeniz: (1908?) Iberia: Evocacion 6'

Albeniz' folk-inspired virtuoso pianism will be contrasting to that of Palmgren's.

Albeniz got influences from Paris and the French Impressionism, whereas Palmgren was influenced mostly in Berlin, at this stage of his life.

Palmgren: Drei Klavierstücke op. 32: Auf dem Wasser, Im Polkatakakt 1909-12 5'

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Palmgren: Kappaleita op. 54: (viim.1916) : Raindrops 2,30', Moonlight 3'

These pieces present the quasi-impressionistic or impressionistic effects in Palmgren's writing.

Palmgren's impressionistic elements have been largely discussed (for example Salmenhaara 1996)...

Debussy: Preludit II (1912-13): Les terraces sur clair de lune 4'

...and they are being contrasted with Debussy's full impressionism.

Palmgren: Kappaleet op. 45 (viim. 1914): Preludium H-duuri, Intermezzo i folkton, Menuett 12'

The preludium is an impressionistic fantasy with orchestral effects. Intermezzo and Menuett show development in Palmgren's musical language.

Rahmaninov: Two Preludes op. 39 (1910)

Palmgren was, according to his concert reviews (Korhonen 2009), somewhat drawn to Rachmaninoff's music.

Many elements in Palmgren's music can be reflected with those of Rachmaninoff's.

Palmgren: Ballade (1917-19?) op51 3'

The Ballade is a set of variations on a well-known Finnish folk song.

- jatkuu; Palmgrenin elementtejä : laulu kaiken ytimessä, taid-fyys.

The image shows a handwritten musical score for piano, consisting of three systems of staves. The score is heavily annotated with blue ink, including circled notes, lines, and various markings.

System 1: The first system begins with a tempo marking *poco animando* and a time signature of $\frac{3}{4}$. The right-hand staff contains a melodic line with notes and rests, and the left-hand staff contains a bass line. The annotation *la melodia mare. poco cresc.* is written above the right-hand staff. On the far left, there are handwritten notes: "poco animando", "la melodia", and "ESPRC".

System 2: The second system continues the piece. The right-hand staff has a *dim.* (diminuendo) marking. The left-hand staff has a *legato* marking. The annotation *sempre* is written above the right-hand staff. On the far left, there are handwritten notes: "Ei" and "AMS.". The annotation *sempre* is also written in the middle of the system.

System 3: The third system features a tempo change to *con espressione* and a time signature of $\frac{4}{4}$. The right-hand staff has a *cresc.* (crescendo) marking. The left-hand staff has a *legato* marking. The annotation *sempre* is written above the right-hand staff. On the far left, there are handwritten notes: "Ei" and "AMS.". The annotation *sempre* is also written in the middle of the system.

The score includes various musical notations such as notes, rests, stems, and beams. There are also several circled notes and lines, and some handwritten numbers and symbols.

KUUNNIELE SUNNUNNIN
MIN TUOLLA VÄIKÄNÄ

La poco più lento

poco rit.

Handwritten musical notation for the first system, including treble and bass staves with notes and fingerings.

Vro Se...
Waw...
urbo Vöhrä
Täht

Handwritten musical notation for the second system, including treble and bass staves with notes and fingerings.

grosso.
Sointi
El
Päiskä

Kuule
lehto
Lilja Rosso

Handwritten musical notation for the third system, including treble and bass staves with notes and fingerings.

Melodia ITSEP

dim. e poco rit.

Handwritten musical notation for the fourth system, including treble and bass staves with notes and fingerings.

Minä totsi Frässi

- kansanmusiikin hyödyntäminen suorina lainoina sekä kansanmusiikintapaisina aihioina

Sano Turpu
Allegro con spirito.

Salim Palmgren, Op. 31.

The image shows a handwritten musical score for piano, consisting of three systems of music. Each system has a treble and bass clef staff. The music is in G major and 2/4 time. The tempo is 'Allegro con spirito'. The score includes several handwritten annotations in blue ink:

- mf**: mezzo-forte dynamic marking.
- And. sosten.**: Andante sostenuto tempo marking.
- No. ped.**: No pedal instruction.
- Plac.?**: Placato instruction with a question mark.
- p**: piano dynamic marking in a circle.
- 2**, **3**, **4**: fingering numbers.
- 1**, **2**, **3**: articulation or phrasing marks.

The lyrics are written in Finnish:

Aur. sohlet
2 Joutava
Harmonia muokoutuu
vähitellen uunille
Huvellus

- korkeavirtuoosiset elementit, kerroksellisuus

Wie-der kam vom Stelldich ein das
A-ter kom hon från sin älsklings

armonioso

con grazia

Mädchen,
mö-te

kam mit ro-ten Lip-pen.
kom med rö-da läp-par

Sprach die Mut-ter: „Wo von hast du ro-te
Mo-deru sa-de, Hvaf af rød-na di-na
leggero

la melodia marc.

Lip-pen, Toch-ter!“
läp-par, flic-ka?”

Sprach das Mädchen: „Ach, ich naschte Him-beer’n
Flic-kan sa-de: Jag har ä-tit hal-lon.

p

Toch - ter?
flic - ka?

Sprach das Mad - chen:
Flic - kan sä - de.

„Richt'
„Red

ein Grab,
en graf,

o

cresc.
sfz

Mut - ter!
mo - der!

Leg mich drein und setz' ein Kreuz dar - ü - ber,
Göm - nig der och ställ ett kors der - öf - ver,
sempre più agitato e molto cresc.

und aufs
och på

sfz

Kreu - ze schreibe, was ich sa -
kor - set vi - sta, som jag så

BÄRLINSE - GRÄNEN
SÖRGEN
RÄD

ffz
precipitato

- impressionistiset tai kuvailevat tunnelmat ja värit, kerroksellisuus

A handwritten musical score for piano, consisting of three systems of staves. Each system has a grand staff (treble and bass clefs). The score includes various musical notations such as triplets, slurs, and dynamic markings.

System 1:

- Handwritten notes at the top: "flex", "3", "3", "3", "3".
- Musical marking: *legatissimo*.
- Handwritten notes on the left: "Väljän", "Hän", "vaimon v. (in espresso)".
- Handwritten notes on the right: "ergast", "Pekko", "(Esk)", "I ja II".

System 2:

- Musical marking: *pp*.
- Handwritten notes: "* Led", "* Led", "* Led", "* Led", "* Led", "* Led", "* Led".

System 3:

- Musical marking: *legatissimo e un po' leggiero*.
- Musical marking: *poco cresc.*.
- Musical marking: *accel.*.
- Handwritten notes: "1", "3", "1", "3", "1".

5 15 4 4 1

sempre ppp

col. 120

espressivo (sempre arpeggiato)

VOI HAN EIKO VOITTA TARKKUNTA

8 8

10

col. 120

** col. 120*

4. Tradition muuntuminen 1

- Konsertissa seurataan Palmgrenin ilmaisun muuntumista 1920-luvulta lähtien
- rinnasteina mm. Sulho Ranta, Helvi Leiviskä, Ture Rangström, vaihtoehtoja paljon; esim. Klami, A. Merikanto, Pingoud, Raitio...
- kuinka pianonsoiton traditio kehittyy? Miten muutokset vaikuttavat ilmaisuun ja tekniikkaan?
- Palmgren ei koskaan hylännyt musiikin romanttista ulottuvuutta
- Amerikan-vuodet (1921-26)
- Vaihe huipentuu Huhtikuu-pianokonserttoon 1927

En sommarfantasi - A Summer Phantasy

Écrits d'exécution réservés

Selim Palmgren, Op. 82. Nr. 1

Andante un poco mosso

molto espressivo *ten.*

pp sotto voce *mp*

ten. *espr.*

dolce *marc.*

più mosso riten. *a tempo* *pp* *ten.* *pp*

sempre

Epilooigi - Epilog - Epilogue

Selim Palmgren, Op. 87 N° 6

Lento R

pp sotto voce

legatissimo
col. Ped.

R

60

5. Tradition muuntuminen 2

- Kuinka suomalainen pianotraditio kehittyi Palmgrenin jälkeen?
- Englund, Rautavaara, Marttinen, Kaipainen, Lindberg...
- Onko katse Palmgrenista kohti nykyaikaa vai nykyajasta kohti Palmgrenia?

Tai sitten ne pianokonsertot!

Finlandia-katsaus 1944 "Auf dem Wasser" op. 32
https://finna.fi/Record/kavi.elonet_elokuva_161119