

# LUX INTIMA

1993-1994

FOR A SMALL ORCHESTRA

Orchestra material on hire  
M060C

KIMMONEN VONNAMA

Modus  
Musikki

SCORE



**KIMMO NEVONMAA**

(1960–1996)

*Lux Intima*

*for Small Orchestra*

1993–1994

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M060C

ISMN M-55003-5



**Kimmo Nevonmaa** (1960–1996) aloitti musiikin opiskelunsa kotipaikkakunnallaan Savonlinnassa ja jatkoi niitä Kuopiossa. Vuosina 1988-94 hän opiskeli sävellystä Sibelius-akatemiassa aluksi Erkki Jokisen, myöhemmin Kalevi Ahon ja Anders Eliassonin oppilaana. Nevonmaan tähänastisia pääteoksia ovat jousiorkesterille ja lyömäsoittimille sävelletty *Dolor nascens et effluens* (1991-92; kantaesitys Tampere Biennalessa 1992), kamariorkesterisävellys *Lux intima* (1993-94; kantaesitys Tampere Biennalessa 1994) ja jousikvartetto (1990). Nevonmaan tärkeitä säveltäjäesikuvia ovat suomalainen Joonas Kokkonen ja ranskalainen Henri Dutilleux - Kokkosesta hän on kirjoittanut jopa pienen tutkielman.

Nevonmaan oma tyyli poikkeaa kuitenkin olennaisesti näiden kummankin säveltäjän tyylistä. Nevonmaa voitaisiin säveltäjänasenteensa perusteella luokitella uusekspressionistiksi. Hänen teoksilleen on ominaista hyvin suuri ilmaisupaine, jonka säveltäjä on onnistunut pusertamaan kuitenkin tiiviiseen, keskitettyyn muotoon. Hänen sävellyksistään heijastuu myös rikas, eloisa fantasiamaailma. Monilla teoksilla on osittain omaelämä-kerrallinen tausta.

Nevonmaan pääteoksissa toistuu kivun, tuskan ja pelon tematiikka. Hänen sävellyksensä eivät jätä kuuitenkaan ahdistavaa vaikutelmaa. Nevonmaan teokset vaikuttavat kuulijaan pikemminkin terapeuttisesti: kysymys on myös näiden tunteiden ylitsepääsemisestä.

Kimmo Nevonmaan ilmaisuvoimaiset sävellykset ilmentävät hyvin aitoa, teeskentelemätöntä säveltäjä-persoonallisuutta. Vaikka hänen painokkain tuotantonsa ei ole vielä kovin laaja, se tuo tärkeän, persoonallisen lisän suomalaisen nykymusiikin kenttään.

Kalevi Aho

**Kimmo Nevonmaa** (1960–1996) began his music studies in his home town of Savonlinna and continued them in Kuopio. From 1988 to 1994, he studied composition at the Sibelius Academy, first with Erkki Jokinen and later with Kalevi Aho and Anders Eliasson. Nevonmaa's main works to date are *Dolor nascens et effluens* for strings and percussion (1991—92; first public performance at the Tampere Biennale 1992), *Lux intima* for chamber orchestra (1993—94; first public performance at the Helsinki Biennale 1995) and the String Quartet (1990). Nevonmaa's main influences are Finnish composer Joonas Kokkonen and French composer Henri Dutilleux — he has even written a small research paper on Kokkonen.

Nevonmaa's own style, however, differs essentially from the style of both of these composers. By his approach to composing, Nevonmaa could be described as a Neo-Expressionist. His works are characterized by a great compulsion of expression, successfully compressed into a compact, concentrated form. His music also reflects a rich, vivid fantasy world. Many of his works are partly autobiographical.

The theme of pain, suffering and fear recurs in all of Nevonmaa's main works, yet without leaving an oppressive impression. Rather, his works create a therapeutic effect: a cathartic transcending of these feelings.

Kimmo Nevonmaa's powerfully expressive compositions reflect a highly genuine and unaffected composer personality. Although his output is not yet very extensive, it is an important, original addition to the field of contemporary Finnish music.

Kalevi Aho  
Translation: Tarja Aho

*Lux intima* (1993-94) for chamber orchestra by Kimmo Nevonmaa is the second in a series of three independent orchestral works that form a trilogy. The trilogy opens with *Dolor nascens et effluens* (1991-92) for strings, stringed instruments and percussion and will conclude with the saxophone concerto *Heros serenatus* that the composer is currently (1995) writing.

Nevonmaa's trilogy is very autobiographical in nature. In *Dolor nascens et effluens*, Nevonmaa sought to interpret feelings of extreme pain and suffering in music. *Lux intima* is of a completely different character, although there are still echoes of the stabbing 'waves of pain' typical of the previous work. These waves do not dominate the work, though; the music seeks to transcend pain, transmuting it into a kind of silently glowing internal light that casts its conciliating brightness over the composition.

*Lux intima* consists of three movements that are linked without break. The last movement is an adaptation of an earlier chamber music work entitled *Tumultuous* (1992). The musical focus of *Lux intima* is in its middle movement (bars 70 to 149), dominated by soft and soothing string harmonies of six to nine parts containing many thirds. The opening movement (bars 1 to 69) is more energetic, in effect an extensive introduction. The third movement (bars 150 to 210), concluding in a virtuoso Presto, concludes the work as a symbol of the inextinguishable joy of existence to which the pain of life gives a profound, incisive significance.

*Lux intima* was premiered by the Finnish Radio Symphony Orchestra under Okko Kamu at the opening concert of the Helsinki Biennale on March 8, 1995.

Kalevi Aho  
Translation: Jaakko Mäntyjärvi

Score in C

# LUX INTIMA

(1993-94)

Kimmo Nevonmaa

The musical score is for the piece "LUX INTIMA" by Kimmo Nevonmaa, composed in 1993-94. It is in the key of C major and 4/4 time. The tempo is marked "Poco rubato" with a metronome marking of 42. The score is for a full orchestra and includes the following parts:

- Flauto:** Features a melodic line starting with a *p* dynamic, moving to *f*, *sfz*, *mf*, and *p* again. It includes a 5-measure phrase and a 3-measure phrase.
- Oboe:** Remains silent throughout the piece.
- Clarinetto:** Remains silent throughout the piece.
- Fagotto:** Remains silent throughout the piece.
- Corno:** Remains silent throughout the piece.
- Trombe:** Remains silent throughout the piece.
- Trombone:** Remains silent throughout the piece.
- Batteria:** Consists of two parts, I and II, both in 4/4 time.
- Violini I:** Features a pizzicato (*pizz.*) line starting with a *mf* dynamic, moving to *f* at the end.
- Violini II:** Features a pizzicato (*pizz.*) line starting with a *mf* dynamic, moving to *f* at the end.
- Viole:** Remains silent throughout the piece.
- Violoncelli:** Remains silent throughout the piece.
- Contrabbasso:** Remains silent throughout the piece.

6

Fl *f* *mf* *mp* *f*

Ob

Cl *p* *mf*

Fg

Co

Tr

Trb

I  $\frac{3}{4}$   $\frac{4}{4}$

Batt. II  $\frac{3}{4}$   $\frac{4}{4}$

VII *pizz.* *mp* *mf*

VII *pizz.* *mp* *mf*

Vle *pizz.* *mp*

Vc

Cb