

MATTI MURTO

Concertino for violin and Strings

1991–92



Score

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M029A

**MATTI MURTO**

**Concertino for violin and Strings**

*1991–92*

*Romance – Notturmo – Finale*

**Score**

Duration c:a 14,40'

Kantaesitys Sibelius-Akatemian konserttisarjassa 13.11.1993,  
Helsingin Juniorijouset joht. Tuomas Pirilä

Teos on ilmestynyt Savonlinnan musiikkiopiston kamariorkesterin  
CD-äänitteellä "Kimalluksia" SAMCD 1996. Solistit: Marjukka Kesseli ja  
Anna Tanskanen viulu, joht. Pekka Untamala.

*First performed by the Helsinki Junior Strings, conducted by Tuomas Pirilä  
at Sibelius Academy 1993.*

*A recording of this work can be found on Savonlinna Music School CD  
"Kimalluksia" SAMCD 1996. Chamber Orchestra of Savonlinna Music School,  
soloists: Marjukka Kesseli and Anna Tanskanen violin, conducted by Pekka Untamala.*

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**MATTIMURTO** (s. 1947) aloitti musiikkiopintonsa Tampereen musiikkiopistossa (nyk. Tampereen konservatorio) ja siirtyi vuonna 1970 jatkamaan opintojaan Sibelius-Akatemiaan, jossa hän opiskeli teoria- ja sävellyslinjalla vuosina 1970–76 sekä 1983–84. Hän suoritti vuonna 1973 Sibelius-Akatemiassa teoriadiplomin prof. Jouko Tolosen johdolla. Tämän jälkeen hän jatkoi sävellysopintojaan Aulis Sallisen ja Kalevi Ahon johdolla. Murto on opiskellut myös musiikkitiedettä Helsingin yliopistossa, jossa hän suoritti filosofian lisensiaatin tutkinnon syksyllä 2005. Hänen tutkimustyönsä aihe käsitteli Aulis Sallisen sinhfonioiden orkestrointia.

Murto on toiminut eri musiikkioppilaitoksissa sekä teoria-aineiden lehtorina että rehtorina. Hän toimi myös vuosina 1985–87 Tampereen kaupungin-orkesterin intendenttinä. Toimittuaan 90-luvun Savonlinnan musiikkiopiston rehtorina hän siirtyi 2001 Keski-Pohjanmaan konservatorion teoria-aineiden lehtoriksi. Vuosina 2002–2010 hän toimi Keski-Pohjanmaan ammattikorkeakoulun musiikinteorian lehtorina.

Säveltäjänä Murto tukeutuu perinteeseen: harmoniset elementit, lyyrisyys, romanttinen ekspressiivisyys sekä suomalaisen kansanmusiikkiin pohjautuva vapaatonaalinen melodiikka ovat hänen musiikkinsa keskeisimpiä tyyli- ja tyylituntomerkkejä. Eri-tyisesti jousisoittimille ja harmonikalle sävelletyt teokset ovat viime vuosina olleet hänen tuotannostaan eniten esillä.

*Concertino viululle ja jousiorkesterille* (1991-92) on Helsingin Juniorijousten & Geza Szilvayn tilaama teos, joka sai alkunsa vuonna 1983 sävelletystä *Notturnosta* viululle ja pianolle. Säveltäjä teki Geza Szilvayn pyynnöstä *Notturnostaan* version viululle ja jousiorkesterille, joka myöhemmin laajeni kolmi-osaikseksi *Concertinoksi*. Teoksen sävelkieli on runollista, melodista ja harmonisesti sointuvaa. *Romanssi* alkaa sooloviulun vapaatonaalisilla aiheilla, jotka assosioituvat Alban Bergin viulukonserton 12-sävelriviin. *Notturnoa* leimaa sordinoitujen jousien tumma ja pehmeä sointiväri. *Finale – alla burlesca* hallitsevat tanssillisuus, virtuoosinen vauhti sekä unkarilaisen kansanmusiikin piirteet á la Bartók.

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**MATTI MURTO** (born 1947) studied at the Sibelius Academy in Helsinki under prof. Jouko Tolonen and was awarded the theory diploma in 1973, after which he continued his composition studies under Aulis Sallinen and Kalevi Aho. Murto also has studied musicology at the University of Helsinki (Licentiate in Philosophy). Since 1972 he has worked for various colleges of music as a teacher of theory as well as principal.

As a composer, Mr Murto's work is based on tradition: free tonal elements, lyricism, romantic expressiveness as well as melodic based on Finnish folk music are among the most important stylistic characteristics of his music. Chamber music, "utility music" along with compositions for strings and accordion use play a central part in his production.

*Concertino for violin and string orchestra* (1991-92) is commissioned by Helsinki Junior Strings & Geza Szilvay. It is derived from *Notturmo* for violin and piano (1984). Murto adapted this piece for violin and string orchestra, and then further developed it into a three-movement concertino. The poetic, melodious music is characterised by rich harmonies. The motifs introduced in the first movement by the solo violin are related to the 12-note-music motifs in the violin concerto by Alban Berg. The second movement *Notturmo*, is characterised by the soft, dark tones of muted strings. The third movement *Finale – alla burlesca* is dominated by dance-like rhythms, virtuosic tempo and features of Hungarian folk music á la Bartók.

# Concertino for violin and strings

## I Romance

Matti Murto

Violin solo

Moderato ♩ = 92 c:a

*pp* *mp* *mf*

9 *mf* *f* *dim.*

15 *tenuto* *Allegro moderato* *espr.*

*mp* *p* *p*

VI. I *pp* *simile*

VI. II *pp* *simile*

Vla/Vl. III *pp*

Vcl. *pp*

Db. *pp*

20 *mp* *mf* *p* *mp*

*p* *mf* *p* *cresc.*

*p* *mf* *p* *cresc.*

*p* *div.* *cresc.* *p*

*p* *p*

25

25

*mf*

*mf*

*mf*

*mp*

*mf*

*mp*

*mp*

29

29

*mp*

*f*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp*

*mp*

34

34

*dim.*

*sfz*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*mf*

*mf*

etc.

# II Notturmo

Andantino

Matti Murto

The musical score is for a piece titled "II Notturmo" by Matti Murto, in the tempo of "Andantino". The score is written for a chamber ensemble consisting of Violin solo (VI solo), Violin I (Vn. I), Violin II (Vn. II), Viola/Violin III (Vla/Vln. III), Violoncello I (Vcl. I), Violoncello II (Vcl. II), and Double Bass (Db.). The key signature has one flat (B-flat major or D minor) and the time signature is 6/4. The score is divided into two systems. The first system covers measures 1 through 4. The second system covers measures 5 through 8. The VI solo part begins with a first ending bracket and includes dynamics such as *pp*, *mp*, and *mf*, along with the instruction *espr.* (espressivo). The Vn. I and Vn. II parts include dynamics like *p* and *mp*, and the instruction *pizz.* (pizzicato). The Vla/Vln. III part includes dynamics *p* and *mp*. The Vcl. I and Vcl. II parts include dynamics *pp*, *p*, and *mp*, and the instruction *arco* (arco). The Db. part includes dynamics *pp*, *p*, and *mp*, and the instruction *pizz.* (pizzicato). The second system includes dynamics *mp*, *mf*, and *f*, and instructions like *poco stringendo*, *cresc.* (crescendo), and *rit.* (ritardando). The score also features various performance markings such as *con sord.* (con sordina), *arco*, *pizz.*, *div.* (divisi), and *div. pizz.* (divisi pizzicato).

*a tempo ma poco più mosso* *espr.*

9 *p* *mp*

9 *p* *mp*

9 *p* *mp*

9 *p* *mp*

*pizz.* *p* *arco*

13 *mf* *f*

13 *pizz.* *cresc.* *mp* *mf* *f*

*cresc.* *mf* *f*

*cresc.* *mf* *f*

13 *cresc.* *mf* *f*

*cresc.* *mf* *f* *div.*

*cresc.* *mf* *f*

etc.

# III Finale - alla burlesca

Matti Murto

1 *Allegro con fuoco*

VI. solo *mp*

VI.I *Sempre marcato* *p* *simile* *poco a poco cresc.*

VI. II *Sempre marcato* *p* *simile* *poco a poco cresc.*

Vla/Vl. III *Sempre marcato* *p* *simile* *poco a poco cresc.*

Vlc. *pp* *mp* *poco a poco cresc.*

Db.

4 *sffz* *mf*

4 *mp* *mf*

*mp* *mf*

*mp* *mf*

*mp*

*mp*

Dur. 3 min.



simile

16

mp

f

div. pizz.

Detailed description: This system contains measures 16 through 19. It features five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second and third staves have treble clefs and a key signature of one flat (Bb). The fourth and fifth staves have bass clefs and a key signature of one flat (Bb). The music includes various dynamics such as *mp* and *f*, and performance instructions like *div. pizz.* and *gliss.*.

20

rit.

2ff

f

gliss.

mf

arco

gliss.

mf

12

mp

rit.

mf

12

mp

rit.

mf

12

mp

rit.

(pizz)

12

mp

rit.

(pizz)

12

mp

Detailed description: This system contains measures 20 through 23. It features five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second and third staves have treble clefs and a key signature of one flat (Bb). The fourth and fifth staves have bass clefs and a key signature of one flat (Bb). The music includes various dynamics such as *2ff*, *f*, *mf*, and *mp*, and performance instructions like *rit.*, *arco*, *gliss.*, and *(pizz)*. There are also markings for a 12-measure rest.

24

24

gliss.

mp

mp

pizz.

mp

mf

sfz

p

cresc.

mp

div. gliss.

sfz

arco

p

cresc.

mf

pizz.

mp

mf

Detailed description: This system contains measures 24 through 26. It features five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second and third staves have treble clefs and a key signature of one flat (Bb). The fourth and fifth staves have bass clefs and a key signature of one flat (Bb). The music includes various dynamics such as *mp*, *mf*, and *sfz*, and performance instructions like *gliss.*, *pizz.*, *div. gliss.*, and *arco*. There are also markings for *p* and *cresc.*.