

THE EXPRESSION OF COMPOSITION TECHNIQUE AND SPECIFIC FEATURES OF PIANO PLAYING IN THE *CONCERTO SYMPHONY* FOR TWO PIANOS AND ORCHESTRA BY JURIS KARLSONS

Endijs Renemanis

Summary

Translated by Ieva Masļenčenko

The article examines the *Concerto Symphony* for two pianos and orchestra by Juris Karlsons. Exactly this piece was chosen on purpose, as the concerto is the most grand-scale and the only work in the contemporary Latvian piano music written for two pianos and orchestra. It is also an excellent example of contemporary compositional technique and method. More and more frequently composers want to find something fresh in their music, new and never used before means of language expression, though the basis remains within already known, approved standards. But the main basis of music – the sound – is always offered using more surprising means. Due to it, definite aspects are separated in the article, which are connected not only with the Latvian composition of the 21st century but also the musical tendencies of other countries.

The definition of music itself (music is the art of sound expressed in time) implies that music comprises two definite spheres – unlimited range of sound and time (with corresponding priorities, knowledge, technology and other distinctive features) with which each historical era is operating. It shows in the structure of the composition, technique of composition, usage of timbers, ensemble cooperation of solo instruments both with each other and the orchestra etc.

In order to explain the above-mentioned more precisely, the article emphasizes different positions of research, which reflect the main tendencies in the course of music development. One of the central angles of the article is the analysis of the composition, in the process of which several very important technical principles of contemporary music are crystallized, and especially the compositions by Karlsons:

- Characterization of thematism and images (the basis of it Laodzi utterance: *The world eternally passes between the light and darkness...*);
- Intonation as one of the most important parameters for the composer – its developments with methods of compositional technique (polyphony, variation, timbre re-coloring etc.), offered in original way;
- Sound-range, tonality and modes. Synthesis and differentiation;
- Deliberate and unconscious symbolism, coding and its expression in the composition (both graphically and intonationally);

- The role of polyphony in the piece of music, its unification with other techniques of composition;
- The dimensionality of music (factually – through relations of the horizontal, vertical and depth, imagination – between the living, dead and eternal);
- Form and its peculiarities: the synthesis of all main forms, characteristic cyclic features;
- The aspect of pianism in *Concerto Symphony*, its specific features and basic tendencies.

This is only one composition by Karlsons, but it reveals everything characteristic to the composer, close and understandable, also in his other compositions thus practically claiming the category of the peculiarity of style.

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