

Ann-Elise Hannikainen

TWO PIECES FOR PIANO

KAKSI PIANOKAPPALETTA

Pensamientos 1974 / Thoughts 1974

Toccata-fantasia (1975)



ANN-ELISE HANNIKAINEN (1946–2012) syntyi Hangossa diplomaattiperheeseen ja vietti lapsuus- ja kouluvuotensa pääosin ulkomailla. Hänen isoisänsä oli Hannikaisten musiikkisuvun päämiehen P. J. Hannikaisen vanhin lapsi, ja viisivuotiaan Ann-Elisen musiikilliset lahjat kävivät ilmi perheen hankittua Varsovan kotiin flyygelin. Hannikainen aloitti 21-vuotiaana pianonsoiton opinnot Sibelius-Akatemiassa tavoitteenaan konserttipianistin ura. Sairastuminen nivelreumaan lopetti pianistin uran, ja Hannikainen aloitti sävellysopinnot vuonna 1972 Ernesto Halffter Escrichen oppilaana Madridissa. Ura eteni nopeasti, ja Hannikaisen piano-konsertto kantaesitettiin vuonna 1976 Helsingin Juhlaviikoilla. Hannikaisen sävelkielen tunnusmerkeiksi muotoutuivat selkeä melodisuus, vapaatonaalinen harmonia ja improvisatorinen muodon käsittely.

Pianoteokset *Pensamientos 1974* (1974) ja *Toccata-fantasia* (1975) syntyivät El Escorialissa. Virtuosoisen tekstuuri, laajat oktaaviotteet ja paksu sointukudos saavat *Pensamientosin* soimaan myöhäisromanttisesti, kun taas leikkisä ja improvisatorinen *Toccata-fantasia* vie ajatukset uusklassismiin. Edition Fazer julkaisi teokset ensimmäisen kerran erillisinä laitoksina vuonna 1982.

ANN-ELISE HANNIKAINEN (1946–2012) was born in Hanko, Southern Finland, but lived mainly abroad, her father working as diplomat. Her grandfather's father was P.J. Hannikainen, the head of a prominent Finnish musical family. Ann-Elise's attraction to music was first found at age of five, when her family, then living in Warsaw, bought a grand piano. Hannikainen started to study piano playing at the Sibelius Academy in 1967, but rheumatoid arthritis prevented her from pursuing a career as a concert pianist. In 1972 she moved to Madrid and started to study composition with Ernesto Halffter Escriche, a student of Manuel de Falla. Hannikainen advanced quickly in her career, and her piano concerto was premiered in Helsinki Festival in 1976. Her composing style evolved into luminous melodies, free atonal harmonies and improvisatory forms.

Hannikainen wrote the two piano pieces *Pensamientos 1974* (1974) and *Toccata-fantasia* (1975) in El Escorial. The first one carries features typical for piano writing of the Late Romantic, whereas the playful and improvisatory *Toccata-fantasia* gives a neoclassical impression.

Pensamientos 1974

Thoughts 1974

ANN-ELISE HANNIKAINEN

Tempo libero

(♩ = ca 63)

First system of the musical score. It features a grand staff with treble and bass clefs. The music begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. A slur covers a sequence of notes with fingerings 8 and 13. The piece then moves to a piano (*p*) dynamic, followed by a fortissimo (*ff*) section, and ends with a piano (*p*) dynamic. A *lunga* marking is present above the final notes. Pedal markings are indicated at the beginning and end of the system.

Second system of the musical score. It continues the grand staff notation. The dynamics range from mezzo-forte (*mf*) to fortissimo (*ff*), then piano (*p*), and finally forte (*f*). A *pesante* marking is placed above the first few notes. Slurs and fingerings (8, 13, 9, 6) are used throughout. Pedal markings are present at the beginning and end of the system.

Third system of the musical score. It features a grand staff with treble and bass clefs. The music is marked mezzo-forte (*mf*). It consists of several slurred phrases with fingerings 4 and 5. The system concludes with a fortissimo (*f*) dynamic and a trill-like figure. A *(Ped)* marking is at the start.

Fourth system of the musical score. It features a grand staff with treble and bass clefs. The first part is marked *rit.* (ritardando). The second part is marked *mf marc.* (mezzo-forte marcato). The instruction *cresc. ed accel. poco a* (crescendo and acceleration) is written above the second part. Pedal markings are present at the beginning and end of the system, with a *(simile)* marking at the very end.

poco

ff

4

Tranquillo

mf

p

rit.

8.

Ped.

6

6

6

6

6

6

p

mf

p

mf

8.

Ped.

Ped.

Ped.

Ped.

Ped.

(8)

p

R.H.

L.H.

acc.

3

9

8

Ped.

Ped.

(8)

p

più marc.

3

9

8

Ped.

Ped.

Toccata-fantasia

ANN-ELISE HANNIKAINEN (1975)

Poco libero *8va* *ff* *secco* *f* *mf*

rit. *pp* *ff*

f *mf* *14*

molto rit. *p* *fff*

Molto ritmico (♩=132)

First system of musical notation, featuring a grand staff with two bass clefs. The music is in 4/4 time. The upper staff contains a melodic line with eighth-note patterns, marked *mf* and *cresc.*. The lower staff contains a bass line with chords and eighth notes.

Second system of musical notation, featuring a grand staff with two bass clefs. The music continues with eighth-note patterns in both staves, marked *f*.

Third system of musical notation, featuring a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff has a melodic line with a long slur, marked *ff*. The lower staff has a bass line with chords and eighth notes.

Fourth system of musical notation, featuring a grand staff with two bass clefs. The music continues with eighth-note patterns in both staves, marked *f* and *(simile)*.

Fifth system of musical notation, featuring a grand staff with two bass clefs. The music continues with eighth-note patterns in both staves.