

Säveltäjän teoskommentti

Muistijälkiä ja impressioita on 14-osainen, noin 24 minuutin mittainen soolopianosarja, jonka sävelsin Mikkelin musiikkiopiston tilauksesta kesällä ja syksyllä 2019. Tilaaajan toiveiden mukaisesti osien vaikeustaso nousee sarjan edetessä asteittain alkeista noin D-tasolle (käytännössä ehkä jopa C-tasolle), ja myös osien pituus keskimäärin kasvaa teoksen loppua kohti. Teoksen ideaan kuuluu, että esittäjät voivat vaihtua osien välillä. Toki yksikin pianisti voi halutessaan esittää koko sarjan, ja siitä on myös mahdollista esittää vain yksittäisiä osia. Sarjan kantaesityksestä vastasivat Mikkelin musiikkiopiston oppilaat Pianopedagogit ry:n valtakunnallisessa pianoseminaarissa Mikkelissä 9.2.2020.

Vaikka kyseessä on ns. pedagogiseen käyttöön tarkoitettu teos, en kappaleen sävellystyössä halunnut tehdä esteettisiä, saati laadullisia kompromisseja, vaan otin pikemminkin haasteekseni pohtia, miten voisin toteuttaa omaa musiikillista ilmaisumaailmaani annetun kontekstin puitteissa. Toki joidenkin historiallisten säveltäjien – kuten Schönbergin, Ravelin, Bartókin, tai Ligetin – vaikutus voi tietyissä osissa kuulua, mutta musiikillinen ilmaisu kokonaisuudessaan on sarjassa kauttaaltaan omaani.

Kuten sarjan otsikosta voi päätellä, inspiraation useille osille on antanut jokin vahvasti mieleen jäänyt henkilökohtainen muisto. Näin on ainakin osien VI, VII, XI, XII, XIII ja XIV kohdalla. Turkoosinsinisen meren näin mm.

saapuessani Etelä-Ranskan Nizzaan. Leveän kadun ylitys Pietarissa vuonna 1998 oli erittäin pelottava kokemus: suojatie ja liikennevalot eivät merkinneet autoilijoille mitään, vaan tuntui siltä, että kuskit olivat päättäneet tappaa minut. Pelottava oli myös ratsastuskokemukseni 14-vuotiaana kuoromat kallani Uudessa-Seelannissa: pääsin ratsastamaan isäntäperheemme hevosella, jonka hallinnan menetin täysin ratsun laukatessa päättömästi pitkin niittyjä, esikaupunkialueen katuja sekä omakotitalojen etupihoja. En kuitenkaan pudonnut selästä! Kaupungin kaikkien kirkkojen kellojen yhtäaikaisen kumun ja laulun taas olen kokenut jossakin Välimeren alueen kaupungissa sekä myös television välityksellä katsoessani Urho Kekkonen hautajaisia Helsingissä. *Kellojen kumu ja laulu* toimii tämän sarjan juhlavana päätösnumerona.

Joidenkin osien lähtökohtana taas ei ole ollut mikään selvästi nimettävä muisto, vaan ne pyrkivät muuten vain luomaan otsikon kuvaaman impression, vaikutelman tai tunnelman. Mutta missä kulkee muistijäljen ja impression raja? Kuten Kjell Westö pohtii romaaninsa *Den svavelgula himlen / Rikinkeltainen taivas* lopussa, muistimme ei ole aina luotettava. Toisaalta taas keksittyjenkin impressio-otsikoiden taustalla voi olla jotain omakohtaisesti koettua ja jollain tapaa muistettua. Ei siis ole lainkaan yksiselitteistä, milloin olen säveltänyt muistijäljen, milloin taas impression pohjalta. Mutta onko tällä kuulijalle väliä?

Composer's Notes:

Memories and Impressions is a 14-movement suite for solo piano lasting around 24 minutes, which I composed to a commission from the Mikkeli Music School during the summer and autumn of 2019. The commissioners specified that both the duration and level of technical difficulty of the pieces should increase progressively, from the rudiments toward the relatively advanced D-level (although some movements are in practice closer to the even more challenging C-level). Part of the idea for the suite was for performers of different levels to alternate pieces as the suite progressed. Of course any pianist may play the entire suite, or a selection of excerpts. *Memories and Impressions* was premiered by students of the Mikkeli Music School during the national seminar of the Finnish Association of Piano Pedagogues in February 2020.

While these are pieces intended for pedagogical use, in composing them, I did not want to compromise on aesthetics or musical quality. Rather, I took it as a challenge to realize my own expressive aims within the given educational context. Of course historical influences – such as those of Schoenberg, Ravel, Bartók or Ligeti – can be heard here and there in certain movements, but the overall expressive world of the music is entirely my own.

As one may glean from the title of the suite, the inspiration for many of the pieces comes from vivid personal memories, especially movements VI, VII, XI, XII, XIII

and XIV. “Turquoise Sea”, for instance, is a sight remembered from a visit to Nice in southern France, among other places. Crossing a broad avenue in St. Petersburg in 1998 was a terrifying experience: zebra crossings and traffic lights were meaningless to the drivers, who seemed to be trying to kill me. Equally frightening was a horseback ride on a choir tour in New Zealand as a 14-year-old. I was offered a ride on my host family’s horse and lost control completely, galloping endlessly through meadows, suburban streets and the gardens of houses. I didn’t fall off, though! The clangour and song of bells is once again a memory of the Mediterranean, as well as from the television broadcast of the funeral of Finland’s long-serving president, Urho Kekkonen. *Bells Booming and Singing* forms the celebratory finale of the suite.

Some of the movements, on the other hand, have no strong correlation to memory. Rather, they simply attempt to create an image of the impression or atmosphere of the title. But where is the line between memory and impression? As Kjell Westö ponders in his novel *Yellow Sulphur Sky*, our memories are not always reliable. On the other hand, the invented impression titles may also contain something of first-hand experience, in some way remembered. In the end there is no clear distinction here between composing from a memory or an impression. But does it matter to the listener?

Muistijälkiä ja impressioita
Memories and Impressions

I Talviyön tähtitaivas – <i>Starry Winter Sky</i>	... 6
II Kävely mudassa – <i>A Walk in the Mud</i>	... 8
III Kesäkuun niitty – <i>June Meadow</i>	... 9
IV Honottava klovni – <i>The Twanging Clown</i>	... 10
V Kanssakulkijat lumessa – <i>Wayfellows in the Snow</i>	... 12
VI Rupikonna mökkipihassa – <i>Toad in the Cottage Garden</i>	... 13
VII Pakeneva hiiri – <i>The Fleeing Mouse</i>	... 16
VIII Väsynyt tikka – <i>A Sleepy Woodpecker</i>	... 18
IX Ärsytys – <i>Annoyance</i>	... 20
X Metsälampi ja kuuset – <i>Woodland Pond and Spruces</i>	... 22
XI Turkoosinsininen meri – <i>Turquoise Sea</i>	... 27
XII Kadunylitys Pietarissa – <i>Street Crossing in St. Petersburg</i>	... 37
XIII Pelottava ratsastus – <i>A Fearful Ride</i>	... 42
XIV Kellojen kumu ja laulu – <i>Bells Booming and Singing</i>	... 44

Huom! Etumerkit ovat voimassa koko tahdin, mutta vain siinä oktaavialassa ja viivastolla, johon ne on merkitty.

N.B.! Accidentals apply throughout the bar, but only on the staff and in the register where it appears.

Muistijälkiä ja impressioita

Memories and Impressions

1. Talviyön tähtitaivas

Starry Winter Sky

LAURI KILPIÖ (2019)

Calm, glittering mysteriously ♩ = ca. 86–88

8^{va}

Musical score for measures 1-4. The piece is in 4/4 time. The right hand starts with a half note G4 (with a flat) followed by quarter notes G4, A4, B4, and C5. The left hand starts with a half note G3 followed by quarter notes G3, A3, B3, and C4. Dynamics include *pp* and *leg.*

5 (8^{va})

Musical score for measures 5-8. The right hand continues with quarter notes D5, E5, F5, and G5. The left hand continues with quarter notes D4, E4, F4, and G4. Dynamics include *pp*.

(8^{va})

Musical score for measures 9-12. The right hand has quarter notes G5, A5, B5, and C6. The left hand has quarter notes G4, A4, B4, and C5. Dynamics include *p* and *mp*. There is a change in the left hand's accompaniment pattern starting in measure 10.

(8^{va})

Musical score for measures 13-16. The right hand has quarter notes D6, E6, F6, and G6. The left hand has quarter notes G4, A4, B4, and C5. Dynamics include *mf* and *p*. There is a change in the left hand's accompaniment pattern starting in measure 14.

6. Rupikonna mökkipihalla *Toad in the Cottage Garden*

LAURI KILPIÖ (2019)

In an easygoing waltz rhythm ♩ = ca. 120

Musical notation for measures 1-4. The piece is in 3/4 time. The right hand plays a melody with dynamics *mp* and *p*. The left hand provides harmonic support with chords and octaves. The key signature has two flats (B-flat and E-flat).

Musical notation for measures 5-8. The right hand continues the melody with dynamics *mp* and *p*. The left hand features a series of chords and octaves, with a crescendo leading into measure 7.

Musical notation for measures 9-13. The right hand has a rest in measure 9. The left hand plays a melody with dynamics *p* and *mf*. The key signature changes to one flat (B-flat) in measure 10.

Musical notation for measures 14-17. The right hand plays a melody with dynamics *mp* and *mf*. The left hand provides harmonic support with chords and octaves. The key signature has one flat (B-flat).

Musical notation for measures 18-21. The tempo changes to "Slowing" and then "Slower than before, mysteriously" with a tempo marking of ♩ = 108. The right hand plays a melody with dynamics *mp*, *p*, and *pp*. The left hand plays a melody with dynamics *p* and *pp*. The key signature has one flat (B-flat).

11. Turkoosinsininen meri

Turquoise Blue Sea

Glistening, sensuous ♩ = ca. 110
(quarter notes in the upper voice always to the fore)

LAURI KILPIÖ (2019)

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The piece begins with a piano (*p*) dynamic and a tempo of approximately 110 quarter notes per minute. The upper voice part is characterized by a melodic line of quarter notes, often with slurs and accents, while the piano accompaniment consists of rhythmic patterns, including sixteenth-note runs and chords. The score includes dynamic markings such as *mp* (mezzo-piano) and *pp* (pianissimo), as well as articulation like *Delicately rippling* at the start of the final system. The time signature changes from 5/4 to 2/4 and back to 5/4. The piece concludes with a final cadence in 5/4 time.

12. Kadunylitys Pietarissa

Street Crossing in St. Petersburg

LAURI KILPIÖ (2019)

Extremely fast and chaotic, panicked ♩ = ca. 225 / ♩. = 150 *

5

8

12

16

*) Depending on the technical abilities of the performer, the tempo may be even faster, or also slower.