

*Kalevi Aho*

# FLUTE CONCERTO

(2002)

PIANO REDUCTION

by Kari Vehmanen

 FENNICA GEHRMAN

# Kalevi Aho

## FLUTE CONCERTO (2002)

Dedicated to Sharon Bezaly and Robert von Bahr

Premiere 27th November 2003 Lahti, Finland  
Sharon Bezaly, flute & Lahti Symphony Orchestra, c. Osmo Vänskä

Piano reduction by Kari Vehmanen (2019)

I. Misterioso, adagio	1
II. Presto, leggiero - (attacca) –	26
III. Epilogue	59

Orchestral material available on hire from the publisher  
Study score available for sale (ISMN 979-0-55009-634-9)

---

KL 78.81

ISMN 979-0-55011-591-0 (solo part & piano reduction)

© 2020 Fennica Gehrman Oy, Helsinki

Printed in Helsinki

## Kalevi Aho: Huilukonsertto (2002)

Sävellysteni tunnelma ja sisältö eivät yleensä liity välittömästi oman elämäni tapahtumiin teosten syntyaikana. Jos olen tänään iloinen, en välttämättä sävellä teokseen iloista kohtaa, tai jos olen surullinen, tekeillä oleva musiikkikaan ei suoraa päätä muutu synkeäksi. Joskus kuitenkin oman elämän senhetkinen tilanne voi heijastua välittömämmin tekeillä olevaan sävellykseeni. Tällaisiin teoksiin kuuluu vuonna 2002 valmistunut huilukonsertto.

Konsertton aivan ensimmäisinä alkuvirikkeinä olivat ruotsalaisen runoilijan Tomas Tranströmerin upeat, arvoitukselliset runot. Olin lukenut keväällä 2002 Tranströmerin koko runotuotannon, ja ajattelin luoda hänen *Surugondoli*-kokoelmaansa sisältyvien haikurunojensa pohjalta laulusarjan. Vokaaliset ideat rupesivatkin muokkautumaan kuitenkin huilumusiikiksi.

Ratkaisevasti konsertton luonteeseen vaikutti myös koiramme, yli 13-vuotias englanninspringerspanieli Emma. Vietin suurimman osan kesästä 2002 Emman kanssa yksinäisyydessä ja hiljaisuudessa kesäpäikkällemme Turun Hirvensalossa. Emmalle oli jouduttu tekemään loppukeväällä iso, vaikea leikkaus, ja muuttaessamme kesäksi Turkuun hän oli vielä melko huonossa kunnossa. Kolme kertaa päivässä Hirvensalon kallioilla lenkkeillessämme Emma kuntoutui kuitenkin ihmeteltävän nopeasti.

Kesä oli poikkeuksellisen ihana ja kaunis. Koiran ja minun välillä vallitsi täydellinen harmonia, ja yhteisistä lenkeistämme ja postinhakumatkoistamme tuli minulle suorastaan pyhiä tuokioita. Pitkin lämpimiä kallioita kulkiessamme Emma tuli usein viereeni, pukkasi kuonollaan sääreeni tai nuolaisi kättäni ikään kuin ilmaistaakseen, että ”minun on taas hyvä olla, ja on mukava olla täällä sinun kanssasi.” Silloin oli sellainen tunne, että jos ajan voisi pysäyttää tähän, silloin olisin sen ilman muuta tehnyt.

Onnellisuuden ja elämäntäyteyden tunnelmiin liittyi myös selittämätöntä alakuloisuutta. Emma oli taas kuntoutunut, itse tunsin olevani säveltäjänä parhaissa voimissani, ja kesä oli suorastaan uskomattoman kaunis. Voiko mitään vastaavaa enää koskaan myöhemmin kokea? Lisäksi kaikkea varjosti se mahdollisuus, että kenties kyseessä oli viimeinen yhteinen kesäni lempeän Emman kanssa. Kuten sitten olikin, Emma kuoli yllättäen 18.1.2003 jättäen jälkeensä syvän ikävän.

Tranströmerin runot ja niihin myöhemmin liittyneinä kesän 2002 tunnelmat muodostavat huilukonsertolle taustan ja pohjavireen. Kolmiosaisen teoksen alussa ja lopussa on paljon laulavaa ja lyyristä musiikkia. Toinen osa on puolestaan nopea ja virtuoosinen. Finaali liittyy tauotta toiseen osaan muodostaen sävellykselle kokoavan ja tapahtumat sulkevan epilogin. Konserttoon ei sisälly kuitenkaan suoranaista konkreettista ohjelmaa tai kuvausta, vaan musiikki etenee lähtökohdistaan noudattaen omia abstrakteja dramaturgisia lakejaan.

Kalevi Aho

## Kalevi Aho: Flute Concerto (2002)

In general, the mood and content of my compositions are unconnected to events in my own life when I was writing the works. The *Flute Concerto*, however, composed in 2002, does contain more such connections than usual.

The very first impulses for the concerto came from the splendid, enigmatic poems of the Swedish poet Tomas Tranströmer. In the spring of 2002 I read all of Tranströmer's poems, and was considering composing a song cycle based on the haiku poetry of his collection *Sorgegondolen* (*The Sorrow Gondola*). These vocal ideas, however, started to transform themselves into flute music.

Tranströmer's unassuming haiku poems, which speak of abandonment and of life's transience, appealed to me strongly because they seemed to give expression to precisely the emotions that I was then experiencing. In the winter of 2002 my father had passed away, and later in the spring our dog, a thirteen-year-old English springer spaniel called Emma, was at death's door, although on that occasion she pulled through.

I spent the major part of the summer of 2002 together with Emma in the solitude and tranquillity of our summer home on the island of Hirvensalo near Turku. When we moved there for the summer, she was still in rather poor shape after a major operation. With our thrice daily walks in the rocky landscape of Hirvensalo, however, Emma recovered with astonishing rapidity.

That summer was exceptionally beautiful. The dog and I were in complete harmony; our walks together and our trips to collect the post contained moments that seemed almost religious to me. As we wandered far and wide across the warm rocks, Emma often came to me, nudged my leg with her nose or licked my hand, as though she were saying: 'I'm feeling fine again, and it's nice to be here with you'. Had I been able to stop time there and then, I would have done so without a second thought.

The mood of happiness and the fullness of life goes hand in hand with an inexplicable melancholy. Emma had recovered, I felt myself to be at the height of my powers as a composer, and the summer was unbelievably beautiful. Could I ever expect to experience anything like this again? And yet everything was overshadowed by the possibility that this might be the last summer I would spend with my gentle Emma. As it turned out, Emma died in January 2003, and was sorely missed.

All of this forms the backdrop and the undercurrent of my *Flute Concerto*. The work was written between late May and early August of 2002. At the beginning and end of this threemovement concerto there is much *cantabile*, lyrical music. The second movement, on the other hand, is fast and virtuosic. The finale follows the second movement without a break, and serves as an epilogue that both unites the work and brings the musical events to a close. The concerto does not contain any specific programme or imagery; instead, the music proceeds from its point of departure, following its own abstract dramaturgical rules.

Kalevi Aho

# CONCERTO

per flauto ed orchestra

## I

Misterioso, Adagio ♩ = 72-76

Kalevi AHO (2002)

FLAUTO

arpa *gl.* *ppp*

6 *gl.* *pp*

11 *gl.* **2**

18 *vi.* *gl.* *arpa gl.* *cl.* **3**

24 *gl.* *arpa gl.* *gliss.* *pp* **3**

30 *pp*

34 *gl.* **2** **3** *arpa gl.*

Detailed description: This is the first page of a musical score for Flute I. The score is written in treble clef and consists of seven staves of music. The tempo is 'Misterioso, Adagio' with a metronome marking of ♩ = 72-76. The key signature has one sharp (F#). The score begins with a box labeled 'FLAUTO'. The first staff (measures 1-5) features a flute melody with arpeggiated accompaniment from the harp (arpa) marked 'gl.' and 'ppp'. The second staff (measures 6-10) continues the flute melody with a triplet of eighth notes and a 'pp' dynamic. The third staff (measures 11-17) shows the flute playing a triplet of eighth notes, followed by rests in 3/4, 5/4, and 2/4 time signatures, and a final measure with a '2' above it. The fourth staff (measures 18-23) includes parts for violin ('vi.'), flute ('gl.'), harp ('arpa gl.'), and clarinet ('cl.') with a triplet of eighth notes. The fifth staff (measures 24-29) features a flute melody with a glissando ('gliss.') and a triplet of eighth notes, with harp accompaniment ('arpa gl.') and a 'p' dynamic. The sixth staff (measures 30-33) continues the flute melody with a 'pp' dynamic. The seventh staff (measures 34-37) shows the flute playing a triplet of eighth notes, followed by rests in 3/4, 5/4, and 4/4 time signatures, and a final measure with a '3' above it and harp accompaniment ('arpa gl.').

# CONCERTO

per flauto ed orchestra

## I

Kalevi AHO (2002)

piano reduction by Kari VEHMANEN

Misterioso, Adagio  $\text{♩} = 72-76$

Flauto

Pianoforte

arpa

*ppp*

*mf* \*)

*p sempre*

*pp*

*mf*

*mp*

*pp*

*pp*

*mp*

*pp*

6

11

cl.

archi

\*) this gliss. is performed on harp, gliding a metal stick on a single string. Difficult to simulate on piano.

16

cl. *mp* *pp* *mf p*

22

cl. *ppp* *p* *mf* *mf* *gliss.* *pp*

arpa *p* *sempre* *gl.* *gl.*

27

cl. *pp* *archi legato*

32

*pp*

*cresc.*

*mp*

*cl. ppp*

36

41

*ppp*

*cl.*

3

*mf*

arpa

*gl.*

*gl.*

*gl.*

*p sempre*



# II

Presto, leggiero ♩ = 96-100

First system of the musical score, measures 1-2. The score is in 3/4 time. The first staff (violin) features a melodic line with a triplet of eighth notes starting in measure 2, marked *p* and *mf*. The second staff (violin) has a *pp* accompaniment. The piano part (treble and bass clefs) features a *p* accompaniment with triplet eighth notes in the right hand and a bass line in the left hand. The text "vc., cb. pizz. arpa" is written below the piano part.

Second system of the musical score, measures 3-4. The first staff continues the melodic line with a triplet of eighth notes, marked *p* and *mf*. The piano part continues with triplet eighth notes in the right hand and a bass line in the left hand.

Third system of the musical score, measures 5-8. The first staff continues the melodic line with a triplet of eighth notes, marked *p*. The second staff (violin) has a *pp* accompaniment. The piano part continues with triplet eighth notes in the right hand and a bass line in the left hand. The text "fl. p" is written above the second staff, and "vl. sola" and "vla. sola" are written above the piano part.

7

*mf* *mf*

vi. solo

9

*pp* *p*

11

*p* *fl.*

cl., arpa *Ped.* \* *Ped.* \*