

Kalevi Aho

CLARINET CONCERTO

(2005)

Piano reduction by

John Mete

Kalevi Aho: Klarinettikonsertto (2005)

Klarinettikonserttoni tausta on epätavallinen. Vuonna 2003 loistava ruotsalaisklarinetisti Martin Fröst sai lontoolaisen Borletti-Buitoni -säätiön palkinnon, joka myönnetään vuosittain nuorille, poikkeuksellisen taitaville konsertoiville taiteilijoille. Martin halusi käyttää palkinnon juuri häntä varten sävelletyn uuden klarinettikonserton tilaamiseen. Hän keskusteli mahdollisista säveltäjistä myös Robert von Bahrin, ruotsalaisen BIS-levy-yhtiön perustajan kanssa, ja Robert antoi hänelle joitain levytyksiä teoksistani. Martin kiinnostui musiikistani, ja tämän seurauksena Borletti-Buitoni -säätiö tilasi Martinille tehtävän klarinettikonserton minulta.

Tapasin Martinin ensi kerran Wienissä marraskuussa 2004. Hän esiintyi silloin Musikvereinissa Mozartin klarinettikonserton solistina, ja myöhemmin kuulin häntä solistina Suomessa sekä klassisen että modernin konsertto-ohjelmiston parissa. Tavatessamme Martin kertoi minulle klarinetin teknisistä kikoista, jotka lisäävät soittimen ilmaisuvoimaa ja virtuositeettia, ja käytinkin näitä ominaisuuksia hyväkseni konsertossani.

Konsertossa on viisi osaa, jotka soitetaan yhteen tauotta (*attacca*). Aloitus (*Tempetoso*) on hyvin dramaattinen ja voimakas, mutta ensimmäisessä osassa on myös kaunis, hidas keskijakso. Toinen osa koostuu virtuoosisesta soolokadenssista, jota hallitsevat klarinetin mystiset tremolot. Kadenssi johtaa konserton keskiöön ja kulminaatioon, *Vivace, con brio*, joka on kaikkein virtuoosisin osa sekä orkesterille että solistille. Tässä osassa tahtilaji vaihtuu lähes joka tahdissa, ja siksi tämä rytmisesti oikukas osa on vaativa myös kapellimestarille.

Suuren huipennuksen jälkeen seuraa hidas, melankolinen ja laulava neljäs osa, *Adagio, mesto*. Myös konserton *Epilogue* on hidas, viimeisen osan tunnelma on epätodellinen, mystinen. Soolo-osuuden loppu koostuu paljolti klarinetin rikotuista, moniäänisistä soinneista. Konsertto vaimenee hiljaisuuteen.

Kalevi Aho

Kalevi Aho: Concerto for Clarinet and Orchestra (2005)

In 2003 the wonderful Swedish clarinetist Martin Fröst received the Borletti-Buitoni Award, which is awarded to young, talented concert artists. Martin wanted to use the prize money to commission a new clarinet concerto and discussed possible composers with Robert von Bahr, the founder and owner of the Swedish record label BIS. Robert gave to him some recordings of my works, and consequently the Borletti-Buitoni Trust commissioned the clarinet concerto from me on Martin's behalf.

I met Martin Fröst for the first time in November 2004 when he was playing Mozart's Clarinet Concerto at the Musikverein in Vienna. (I later heard him in Finland, performing both Classical and modern concertos.) When we met, Martin told me about the technical tricks of the clarinet, which increase the expressivity and the virtuosity of the instrument, and in the concerto I have made use of them.

The concerto has five movements, which are played without pause. The beginning (*Tempetoso*) is very dramatic and powerful, but there is in this first movement also a

beautiful, slow middle section. The second movement consists of a virtuosic solo cadenza, which is dominated by mysterious tremolos on the clarinet. The cadenza leads to the central climax of the concerto, *Vivace, con brio*, which is the most virtuosic movement both for the orchestra and the soloist. Here the time signature changes almost in every bar, and therefore this rhythmically capricious movement is also quite difficult for the conductor.

After this climax follows the slow, melancholic and lyrical fourth movement, *Adagio, mesto*. And the 'Epilogue' of the concerto is slow, too; the atmosphere of the last movement is unreal, mysterious. The solo part at the end consists largely of broken, multiphonic clarinet sounds before the concerto fades out into a silence.

Kalevi Aho

Commissioned by the Borletti-Buitoni Trust for Martin Fröst
World Premiere: Martin Fröst, clarinet, BBC Symphony Orchestra, cond. Osmo Vänskä,
London, April 22, 2006

Piano reduction by John Mete

I. <i>Tempestoso</i> –	1
II. <i>Cadenza</i> –	17
III. <i>Vivace, con brio</i> –	20
IV. <i>Adagio molto</i> –	44
V. <i>Epilogo (Misterioso)</i>	51

Orchestral material available on hire from the publisher
Study score available for sale (ISMN 979-0-55009-633-2)

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Clarinetto solo in Sib

Commissioned by the Borletti-Buitoni for Martin Fröst

Concerto per clarinetto ed orchestra

I

Tempestoso $\text{♩} = 69$

KALEVI AHO (2005)

ff (2+2+3)

3 (2+3+2)

11/16

9 (4+3+4) (in 3)

10/16 (3+3+4)

13 3/4 + 3/16

16 3/4 + 3/16

17 13/16

Commissioned by the Borletti-Buitoni for Martin Fröst

Concerto per clarinetto ed orchestra

I

KALEVI AHO (2005)

Piano reduction: John Mete

Clarinetto in Sib *ff* *Tempestoso* ♩ = 69

Pianoforte *ff* *Tempestoso* ♩ = 69

4

6

7

9

1/4 + 5/16

ff

11

10/16

ff

2/4

14

3/4 + 3/16

ff

16

3/4 + 3/16

ff

17

Musical score for measures 17-18. Measure 17 features a melodic line in the right hand with a long slur and a complex rhythmic pattern, and a piano accompaniment in the left hand with chords. Measure 18 continues the melodic line with a similar pattern. The piano accompaniment consists of chords in the right hand and bass notes in the left hand.

18

Musical score for measures 18-19. Measure 18 continues the melodic line from the previous system. Measure 19 shows a change in the piano accompaniment, with the right hand playing chords and the left hand playing bass notes. The time signature changes from 13/16 to 2/4.

20

Musical score for measures 20-21. Measure 20 features a melodic line in the right hand with a complex rhythmic pattern and a piano accompaniment in the left hand with chords. Measure 21 continues the melodic line with a similar pattern. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. A forte (*ff*) dynamic marking is present in measure 21.

22

Musical score for measures 22-23. Measure 22 features a melodic line in the right hand with a complex rhythmic pattern and a piano accompaniment in the left hand with chords. Measure 23 continues the melodic line with a similar pattern. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. A triplet marking is present in measure 23.