

Kimmo Hakola

CLARINET CONCERTO

(2001)

**Reduction for
Clarinet & Piano**

PIANO

Reduction by
Raimonds Zelmenis

Kimmo Hakola: Klarinettikonsertto (2001)

I *Introduzione: Allegretto pomposo – Allegro con fuoco – Cadenza – Allegretto maestoso*

II *Hidden Songs: Adagio amoroso*

III *Allegro Farara: Rubato – Allegro Farara attacca*

IV *Khasene: Rubato – Andante; Rubato – Allegro – Adagio – Rubato – Allegro – Rubato – Più mosso*

Kimmo Hakola (s. 1958) on monien maailmojen säveltäjä. Aina siitä lähtien, kun hän klarinetti-sello-duossa *Capriole* (1991) yhdisti modernistiseen perustaan pitkän katkelman mongolialaista kansanmusiikkia, hän ei ole tunnustanut musiikillisia rajoja, ei sen enempää tyyllisiä kuin maantieteellisiäkään. Varhaiskauden karhea modernismi on pysynyt yhtenä hänen ilmaisunsa elementtinä, mutta sen rinnalla voi esiintyä myös hollywoodilaista romantiikkaa ja erilaisia etnisiä aineksia, orientalismaa tai klezmerin omalaatuista lumoa.

Klarinetti on soitin, joka on aivan erityisellä tavalla saanut Hakolan keksinnän kukoistamaan. *Capriolen* jälkeen hän on kehitellyt soolokappaleessa *loco* (1995) omatekoista orientaalista kansanmusiikkia ja heittäytynyt klarinettikvinteton (1997) laajassa jälkimmäisessä osassa arkaaisten organumien ja klezmerin maailmaan. Samantapainen maailmojasyleilevän avara ote värittää myös Hakolan klarinettikonserttoa (2001). Siinä tyylien moninaisuutta täydentää laaja ilmaisuasteikko, joka ulottuu naivistisesta päätöksestä ironiaan ja kiihkeästä dramatiikasta beethoveniaaniseen, padot murtavaan huumoriin.

Klarinettikonsertto on muhkea, noin 40-minuuttinen teos, joka poikkeaa neliosaisuudessaan konserttojen tavanomaisesta kolmiosaisesta muotokaavasta. Avausosaa hallitsee ensitahdeista lähtien Hakolalle ominainen, hyökkäävän aggressiivinen toccata-tyyli. Solistin ja

orkesterin välinen kamppailu on tässä kiihkeimmillään. Osan lopulla on virtuoosinen kadenssi, joka alkaa kuin klassistinen etydi mutta avautuu sitten muunlaisillekin tyyliaineiksille.

Hidas osa *Hidden Songs* on pitkälinjaisen laululista ja tunnelmaltaan vangitsevan intensiivistä musiikkia. Hakolan mukaan sen henkisenä esikuvana on ollut Mozartin klarinettikonserton hidas osa, ja klarinetin lisäksi myös sooloviulu pääsee laulamaan otsikon mainitsemia »kätkeytyjä» tai »salaisia» lauluja. Osan lopussa, pian romanttisen orkesteripurkauksen jälkeen, seuraa hidasta rock-jazz-balladia muistuttava jakso, jonka yhteydessä Hakola on maininnut Stingin nimen.

Kolmantena oleva *Allegro Farara* on oikukkaassa 7/8- tahtilajissa kieppuva, villiksi kasvava orientaalin tanssi. Aidontuntuisesta sävystä huolimatta osan tematiikka on Hakolan itsensä luomaa, ei lainaa. Tauotta seuraava finaali alkaa muusikoiden hitaasti vaimenevalla hälinalällä. Osan otsikko *Khasene* on jiddishiä ja tarkoittaa häitä. Melkoinen häärieha osasta kehkeytyykin Hakolan vyöryttäessä esiin vuoroin riipaisevan päätöksellisiä, vuoroin hurjina juoksutuksina kiitäviä klezmer-tyylitelmiään. Paikoin solistilla on tilaisuus myös improvisointiin.

Kimmo Korhonen

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Kimmo Hakola: Clarinet Concerto (2001)

The clarinet seems to be particularly capable of sparking Hakola's innovation, as witness the ground-breaking *Capriole* for bass clarinet and violoncello (1991). Hakola later explored a homemade brand of Oriental folk music in the solo clarinet piece *loco* (1995) and a blend of archaic organum and klezmer in the extensive second movement of the Clarinet Quintet. A similar all-embracing approach is also evident in the *Clarinet Concerto* (2001), for which the solo piece *Diamond Street* (1999) was a sort of preliminary sketch. The panoply of styles in the concerto is complemented by a broad palette of expression, extending from Naivist pathos to irony and from passionate drama to side-splitting Beethovenian humour. Like Hakola's earlier works for the clarinet, this one too was tailored to the art of Kari Kriikku. Which, of course, meant that almost nothing was impossible.

The Clarinet Concerto is a rich and original work lasting some 40 minutes. It has four movements and thus deviates from the conventional three-movement concerto structure. The opening movement is dominated by the aggressivetoccata-like pounding typical of Hakola. Here, the struggle between soloist and orchestra is at its most violent. Towards the end of the

movement there is a virtuoso cadenza which begins like a classical etude but subsequently takes in other styles too.

The slow movement, Hidden Songs, is a soaring, melodic and captivating piece of music. Hakola has cited the slow movement of Mozart's Clarinet Concerto as a remote influence. The clarinet is joined by a solo violin in singing the 'hidden songs' of the movement's title. Towards the end, following a Romantic outburst from the orchestra, a section resembling a slow rock-jazz ballad emerges; Hakola has mentioned Sting in connection with this section.

The third movement, Allegro farara, is a wild and whirling Oriental dance in a quirky 7/8 rhythm. Despite its authentic sound, it is pure Hakola and contains no borrowed elements. The finale, which follows without a break, begins with crowd noises that slowly fade. The movement title, Khasene, is the Yiddish for 'wedding'. The nuptials turn out to be quite raucous as Hakola rolls out poignant pathos and rollicking klezmer look-alikes in turn. The soloist is given scope for improvisation.

Kimmo Korhonen

Translation: Jaakko Mäntyjärvi

Levytys • Recording

Kari Kriikku, clarinet, Finnish Radio Symphony Orchestra, Oramo.
Ondine ODE 10632

Kantaesitys • Premiere performance

Avanti! Chamber Orchestra, Kari Kriikku (clarinet), Jukka-Pekka Saraste (cond.)
June 28, 2001 Porvoo, Finland.

Study score is available for sale: ISMN 979-0-55011-107-3

Orchestral material available for hire from the publisher

Instrumentation: 2222 / 2221 / timp + 1 perc / hp / strings

Praise for Kimmo Hakola's Clarinet Concerto:

BBC MUSIC MAGAZINE:

His 40-minute Clarinet Concerto is a riotous assortment of styles: Balkan or Yiddish folk music, modern jazz and jagged modernism, rock music and the Classical parlour piece... It's all done, and performed, with such élan that it's hard not to enjoy the vitality...

GRAMOPHONE

...the exuberant Clarinet Concerto (2001)... is a real sit-up-and-take-notice piece, built on a very large scale – more than 38 minutes in this riveting account, played with scintillating virtuosity but its dedicatee, Kari Kriikku – with four movements and an enormous expressive range.

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CLARINET CONCERTO

KIMMO HAKOLA (2001)

I

Introduzione Allegretto pomposo

Clarinetto in Sib

Piano reduction

(Tutti)

(Otoni)

fff

p

3

(Archi)

ff

p

ff

5

poco rubato

f

mf

a tempo

8

ff p

(*p*)
(Fg., Timp., Vc., Cb.)

ff

poco rubato

10

mf

(VI.)

(*p*)

ff

a tempo

13

fff *p* *ff* *cresc.* *mp*

(*p*)

fff

16

fff

(*p*)

(*f*)

(*p*)

ff

II Hidden Songs

Adagio amoroso

Clarinetto
in Sib

8^{va}

(Arpa)

pp *mp* *pp* simile

(Fl.)

sempre *mp*

Piano reduction

Detailed description: This system contains the first staff of music. The Clarinet part (top) has a whole rest. The Arpa part (middle) features a melodic line with a slur and a fermata, marked with dynamics *pp*, *mp*, and *pp* simile. A bracket labeled '14' spans the first 14 notes. The Flute part (middle) has a melodic line with a slur and a fermata, marked 'sempre *mp*'. The Piano reduction (bottom) consists of a bass line with chords and a treble line with chords, both under a slur and a fermata.

2

ppp *f* *pp*

8^{va}

8^{va}

14

14

3

Detailed description: This system contains the second staff of music. The Clarinet part (top) has a melodic line with a slur and a fermata, marked with dynamics *ppp*, *f*, and *pp*. A bracket labeled '3' spans the last three notes. The Arpa part (middle) features two melodic lines, each with a slur and a fermata, marked with dynamics *ppp* and *f*. Brackets labeled '14' span the first 14 notes of each line. The Flute part (middle) has a melodic line with a slur and a fermata, marked 'sempre *mp*'. The Piano reduction (bottom) consists of a bass line with chords and a treble line with chords, both under a slur and a fermata.

4

8^{va} *mf* *cresc.*

14

6

f *mp* 3

8^{va} *dim.* 14

8

ff 3 5 *mp* *f*

(Archi) 8^{va}

sempre ppp

3

III Allegro Farara

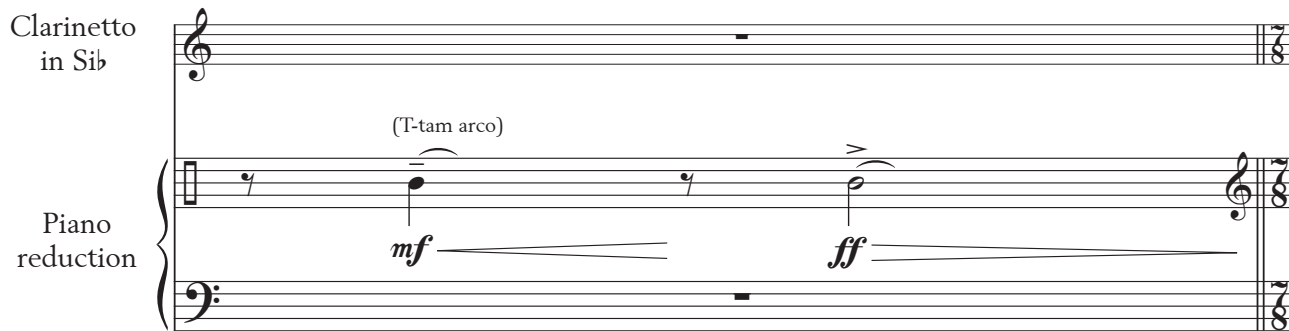
Rubato (max. 14")

Clarinetto in Sib

Piano reduction

(T-tam arco)

mf *ff*



Allegro Farara ♩ = 132

2

f

(Tuba)



4



6



8

(Cl. picc.)
ff

(Cl. basso)
(Tuba, Cb.)
mf

10

p..

p.. *cresc.* *f*

12

p..

p.. *cresc.* *f*

14

cresc.

p.. *ff*

IV Khasene

Rubato (max 15")
(noise which fades away)

Andante; rubato

Clarinetto
in Sib

(Omit this bar when performed
with Piano accompaniment)

(Trumpet and Horn players
shout: HAI MAESTRE!!!)

Piano
reduction

(Timp.)

3

(Tbn., Cb.)

7

10

13 *ff* *pp* *f* *improvise*

17 **Allegro**

(Drums) *ff* *ff* (Tambourine)

21 (Dr.) *ff* (Tbn.) *ff* (Tuba)

25 *ff* *mp sub.*