

Kalevi Aho

CONCERTO

FOR HORN AND CHAMBER ORCHESTRA

SCORE

 FENNICA GEHRMAN

Kalevi Aho: Konsertto käyrätorvelle ja kamariorkesterille (2011)

Eräs kaikkein tärkeimmistä ja suurisuuntaisimmista sävellysprojek-teistani on ollut säveltää konsertto romanttisen sinfoniaorkesterin kaikille keskeisille soittimille. Vuonna 2011 tämä projekti tuli käyrätorvikonserton myötä (kyseessä oli 18. konserttoni) lähes päätök-seensä.

Käyrätorvikonserton säveltäminen konkretisoitui Lappeenrannan kaupunginorkesterin 100-vuotisjuhlakonsertissa 16.4.2009. Innostiin konsertissa orkesterin soolokäyrätorvensoittajan Annu Salmi-sen sooloista, ja ehdotin konsertin jälkeen intendentti Milko Vesa-laiselle, että voisin säveltää käyrätorvikonserton juuri Annu Salmi-selle ja Lappeenrannan kaupunginorkesterille. Teos kantaesitettiin Lappeenrannassa 26.1.2012, Annu oli solistina ja Lappeenrannan kaupunginorkesteria johti Tibor Bogányi. Konsertto on kirjoitettu Lappeenrannan orkesterin kokoluokkaan, jotta myös esimerkiksi Lapin kamariorkesterin kaltaiset parikymmenhenkiset kamariorkes-terit voisivat sitä esittää.

Käyrätorvikonsertto poikkeaa muista konsertoistani siinä, että so-listi ei missään vaiheessa soita edessä kapellimestarin vieressä, vaan vaihtaa teoksen aikana useaan kertaan paikkaansa. Ensimmäiset soo-lorepliikit kuuluvat lavan takaa. Sen jälkeen solisti tulee näkyviin ja soittaa tällöin koko ajan orkesterin takana liikkuen teoksen kestäessä vähitellen vasemmalta oikealle, kunnes lopussa hän siirtyy taas pois lavalta. Tämä antaa teokselle rituaalinomaista luonnetta – soolo-käyrätorvensoittaja ikään tuo jostain kaukaa yleisölle ja orkesterille musiikillisen sanoman, ja kun se on kerrottu, solisti poistuu näky-vistä.

Yksiosaisen konserton soolo-osuuden erikoisuutena ovat käyrätor-ven mikrointervallit. Korkeammista yläsävelistä 7., 11. ja 13. yläsä-vel ovat suunnilleen ¼-astekeen verran matalia. Tämä mahdollista sen, että käyrätorvella voidaan ylärekisterissä soittaa jopa ¼-askelas-teikkoo, kun näitä ”epäpuhtaita” yläsäveliä rinnastetaan eri sormi-tuksin tuotettaviin ”puhtaisiin” yläsäveliin.

Konsertto sisältää useita eriluonteisia, hitaampia ja nopeampia jak-soja. Sen nopeat jaksot ovat varsin virtuoosisia myös orkesterille. Jälkipuoliskon tarantellamaisessa jaksossa solisti on siirtynyt orkes-terin puhaltimien taakse, josta se alkaa vuorotella orkesterin käyrä-torven kanssa. Sen jälkeen solisti siirtyy lavan takareunalle, ja esittää jäähyväisrepliikkinsä lopulta lavan takaa. Konsertto on sävelletty touko-kesäkuussa 2011.

Kalevi Aho (2014)

Premiere: 26th January 2012 / Annu Salminen & Lappeenranta City Orchestra, conducted by Tibor Bogányi

Duration: c. 27'

Orchestra:

Flute (also piccolo flute)

Oboe

Clarinet (in Bb; also bass clarinet)

Bassoon

Horn

Percussion (1 player):

gran cassa, timpani, tam tam, bell tree, djembe, vibrafono

Kalevi Aho: Concerto for horn and chamber orchestra (2011)

One of the most important and most ambitious of my composition projects has been to write a concerto for each of the main instru-ments in the Romantic symphony orchestra. In 2011, with the Horn Concerto (the eighteenth in the series) this project was ap-proaching its conclusion.

My plans for the Horn Concerto took shape as a result of the Lap-peenranta City Orchestra's centenary concert on 16th April 2009. At the concert I was impressed by the orchestra's solo hornist, Annu Salminen, and after the concert I suggested to the general manager, Milko Vesalainen, that I should compose a horn concerto specifi-cally for her and that orchestra. The work was composed in May and June 2011 and was premiered in Lappeenranta on 26th January 2012; Annu Salminen was the soloist and the Lappeenranta City Orchestra was conducted by Tibor Bogányi. The concerto is written for an ensemble approximately the size of the Lappeenranta orches-tra; therefore it can also be performed by a group such as the Lap-land Chamber Orchestra or by other chamber orchestras with around twenty performers.

The Horn Concerto differs from my other concertos in that the so-loist does not stand in front next to the conductor but moves around several times during the course of the work. The horn's first entries are heard from backstage. After that the soloist becomes visible and plays from behind the orchestra, moving gradually from left to right while playing. In the end, the hornist leaves the stage again. This gives the work a ritualistic character – as if the solo horn brings something from afar to the audience and orchestra and, when all is said and done, disappears from view.

Among the special features of the solo part in this single-movement concerto are micro-intervals. Of the highest overtones on the horn, the seventh, eleventh and thirteenth are approximately a quarter-tone 'too low'. This makes it possible for the horn to play even quar-ter-tone scales in the highest register, as these 'impure' overtones are combined with 'pure' overtones of the horn in the same register.

The concerto contains a number of sections of varying character, slower and faster. The fast sections are rather virtuosic for the or-chestra as well. For the tarantella-like passage in the second half of the work, the soloist has moved to a position behind the winds of the orchestra, where an exchange commences with the orchestra's hornist. After that, the soloist moves to the rearmost part of the stage and, by the time of the final notes, is already offstage.

Kalevi Aho (2014)

Violin I (4)

Violin II (4)

Viola (3)

Violoncello (3)

Double Bass (1)

Solo part available for sale (ISMN 979-0-55011-739-6). Orchestral material available for hire from the publisher.

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KL 78.558

ISMN 979-0-55011-740-2 (score)

Notation by Kari Vehmanen

Printed in Helsinki

www.fennicagehrman.fi

CONCERTO

per corno solo ed orchestra di camera

Partitura

Kalevi AHO (2011)

$\bullet = ca. 78$

Flauto

Oboe

Clarinetto basso (in Si \flat)

Fagotto

Corno (in Fa)

PERCUSSIONE

GRAN CASSA

Corno solo

LOC. 1 (from behind the stage)

Violini I (4)

Violini II (4)

Viole (3)

Violoncelli (3)

Contrabasso

6

Fl.

Ob.

Cl. b.

Fg.

Cor.

GR. C.

Perc.

Cor. solo

VI. I

VI. II

Vle.

Vc.

Cb.

mf > *pp*

mf > *pp*

mf > *ppp*

f

mf

mf <

p

mf <

mf > *ppp*

mf > *ppp*

A

11

Fl.

Ob.

Cl. b.

Fg.

Cor.

Perc.

ppp

f

ppp

ppp

f

ppp

mf > *p*

> *ppp*

11

Cor. solo

VI. I

VI. II

Vle.

Vc.

Cb.

f

f

f

f

ppp

f

ppp

f

ppp

f

ppp

f

ppp

div.
1. 2.

3. *f*

ppp

f

ppp

A

AHO - CONCERTO per corno - partitura

4

15

Fl.

Ob.

Cl. b.

Fg.

Cor.

GR. C.

Perc.

Cor. solo

VI. I

VI. II

Vle.

Vc. div.

Cb.

mf

f

p

mf

3

3

3

3

3

19 A1

Fl.

Ob.

Cl. b.

Fg.

Cor.

Perc.

p < f *p < f > p*

mf *p* *pp*

19 LOC. 1

Cor. solo

f *mf* *mf <*

(walk to the stage)

A1

Vi. I

Vi. II

Vle.

Vc.

Cb.

mp < f *p < f > pp*

mp < f *p < f > pp*

25

Fl.

Ob.

Cl. b.

Fg.

Cor.

Perc.

Cor. solo

VI. I

VI. II

Vle.

Vc.

Cb.

GR. C.

f

f

f

f

f

mf > *pp*

mf > *mp*

f

f

f

f

f

f

f

f

f

f

f

f

f

f

unis.

div.

B

29

Fl.

Ob.

Cl. b.

Fg.

Cor.

Perc.

29

Cor. solo

B

VI. I

VI. II

Vle.

Vc.

Cb.

33

Fl.

Ob.

Cl. b.

Fg.

Cor.

GR. C.

Perc.

33

Cor. solo

Vi. I

Vi. II

div.

Vle.

Vc.

Cb.

mf

f

mf

f

mf

f

mf

f

mf

f

Detailed description of the musical score page: The page is numbered '8' at the top left. The title 'AHO - CONCERTO per corno - partitura' is centered at the top. The score begins at measure 33, indicated by a '33' above the Flute staff. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. b.), Bassoon (Fg.), Cor Anglais (Cor.), Percussion (Perc.), Cor Solo (Cor. solo), Violin I (Vi. I), Violin II (Vi. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The Flute and Oboe parts have a whole note in the first measure of the system. The Clarinet and Bassoon parts have a half note in the first measure, marked *mf*, and then a sixteenth-note pattern in the second measure, marked *f*. The Bassoon part has a flat sign before the first note. The Cor Anglais part has a sixteenth-note pattern in the first measure, marked *mf*, and then a half note in the second measure, marked *f*. The Percussion part has a half note in the first measure. The Cor Solo part has a whole rest in the first measure. The Violin I and II parts have a sixteenth-note pattern in the first measure, marked *mf*, and then a half note in the second measure, marked *f*. The Viola part has a sixteenth-note pattern in the first measure, marked *mf*, and then a half note in the second measure, marked *f*. The Violoncello and Contrabasso parts have a half note in the first measure, marked *mf*, and then a sixteenth-note pattern in the second measure, marked *f*. The Viola part has a flat sign before the first note. The time signatures are 3/4, 4/4, and 3/4. A box labeled 'GR. C.' is present above the Percussion staff. A large, semi-transparent watermark 'SAMPLE' is overlaid diagonally across the page.

36

Fl. *f* *f* *mf*

Ob. *f* *f* *mf*

Cl. b. *mf* *f*

Fg. *mf* *f*

Cor.

Perc.

36

Cor. solo

VI. I *f* *mf*

VI. II *f* *mf*

Vle. *f* *mf*

Vc. *mf* *f*

Cb. *mf* *f*

39

Fl. *f* *mf* **C**

Ob. *f* *mf*

Cl. b.

Fg.

Cor.

GR. C.

Perc.

39

Cor. solo *f*

VI. I *f* *mf* **C**

VI. II *f* *mf* **C**

div.

Vle. *f* *mf*

Vc.

Cb.