

Kalevi Aho: Solo XVII klavikordille (2020)

Berliinin filharmonikkojen (ja Berliinin filharmonisen puhallinkvintetin) huilisti Michael Hasel on myös etevä kosketinsoittaja. Tammikuussa 2019 Berliinissä tavatessamme Michael esitelti minulle kotonaan historiallisia kosketinsoittimiaan, myös uutta klavikordiaan, ja totesin tuolloin, että voisin säveltää hänelle joskus klavikordikappaleen. Koronavuoden 2020 alkupuolella olin säveltänyt perätysten kolme eri konserttoa, ja lokakuussa 2020 päätin tehdä välillä jotain muutakin säveltämällä *Solo XVII*:n vastapainoksi konserttosarjalle, joka jatkui Solo XVII:n jälkeen vielä kahdella seuraavalla konsertolla.

Yritin tehdä *Solo XVII*:n todella klavikordimaiseksi teokseksi, eli käsitellä soitinta omalla erityisellä, pianosta tai cembalosta poikkeavalla tavallaan. *Solo XVII* jakaantuu kahteen pääjaksoon. Alkupuolisko on dramaattisempi ja se sisältää myös sävel- ja sointurepetitioita. Alkupuolisko huipentuu klavikordin matalimman rekisterin raskaisiin klustereihin, joita seuraa teoksen hauraampi toinen pääjakso. Sitä vallitsee rauhallinen, ”ikuinen” melodia, alkaen instrumentin ylimmässä rekisterissä ja laskeutuen vähitellen alemmas, kunnes musiikki lopulta hiljenee pois.

Michael Hasel kantasesitti *Solo XVII*:n Wittenbergissä 9.10.2021.

Kalevi Aho: Solo XVII for clavichord (2020)

Michael Hasel, flautist in the Berlin Philharmonic (and the Berlin Philharmonic Wind Quintet) is also an eminent keyboard player. When we met in Berlin in 2019, he showed me his home collection of historical keyboard instruments, but also a new clavichord, and I told him I could sometime compose a clavichord piece for him. During the first half of the Covid year 2020 I had composed three concertos one after the other, and in October 2020 I decided to do something else, *Solo XVII*, as a contrast; I would be writing two more concertos after *Solo XVII*.

I tried to make *Solo XVII* a real clavichord work, i.e. to handle the instrument in its own special way, which is different from that of a piano or harpsichord. *Solo XVII* is in two main sections. The first is more dramatic and includes repeated notes and chords. It culminates in heavy clusters in the lowest register and is followed by the second, more friable second main section. This is dominated by a calm, “unceasing” melody beginning in the highest register and gradually descending until the music finally dies away.

Michael Hasel premiered *Solo XVII* in Wittenberg on 9 October 2021.

SOLO XVII

per clavicordo

Kalevi AHO (2020)

Largamente, rubato (♩ = 80)

Musical notation for measures 1-6. The piece begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Largamente, rubato' with a quarter note equal to 80 beats per minute. The dynamics start at *p* (piano). The music features a mix of chords and melodic lines in both staves.

Poco più mosso

Musical notation for measures 7-10. The tempo changes to 'Poco più mosso'. The dynamics increase to *f* (forte). The music becomes more rhythmic and active.

Musical notation for measures 11-14. The music continues with complex textures and dynamic markings.

ossia:

Alternative notation for measure 11, labeled 'ossia:'. It shows a different fingering or articulation for the same notes.

Musical notation for measures 15-18. The dynamics are marked *mp* (mezzo-piano) and *mf* (mezzo-forte). There are 7:6 time signature changes indicated.

19 A Tempo

Musical notation for measures 19-20. The tempo is marked 'A Tempo'. The dynamics are *mp*. The music features a prominent triplet pattern in the bass line. The instruction 'cresc. poco a poco' is written below the staff.

21 (poco accel.)

Musical notation for measures 21-24. The tempo is marked '(poco accel.)'. The music continues with the triplet pattern and dynamic markings.

23

Musical score for measures 23-25. The piece is in A major (two sharps). The bass line features a sequence of chords: A major (6), A major (6), G# major (5), and G# major (5). The treble line has a long note on A5 with a *ff* dynamic. The piece concludes with a *rit.* marking and a triplet of eighth notes.

26 Poco più mosso

Musical score for measures 26-32. The tempo is marked *Poco più mosso*. The piece is in A major. The bass line starts with a *ff* dynamic, followed by *f* and *mf*. The treble line features a *mf* dynamic. The piece ends with a fermata.

33 (♩ = 108)

Musical score for measures 33-38. The tempo is marked $(\text{♩} = 108)$. The piece is in A major. The bass line has dynamics of *f*, *p*, *mp*, and *f*. The treble line has dynamics of *f*, *p*, *mp*, and *f*. The piece ends with a fermata.

39 (Poco meno mosso)

Musical score for measures 39-43. The tempo is marked *(Poco meno mosso)*. The piece is in A major. The bass line has a *f* dynamic. The treble line has a *f* dynamic. The piece ends with a fermata.

44 (Poco più mosso)

Musical score for measures 44-50. The tempo is marked *(Poco più mosso)*. The piece is in A major. The bass line has dynamics of *mp* and *f*. The treble line has a *mf* dynamic. The piece ends with a fermata.

ossia:

Alternative bass line for measures 44-50, starting with a *f* dynamic.

Alternative treble line for measures 44-50, starting with a *mf* dynamic.