Contemporary Clarinet Music in Finland: 
Three Concertos by Finnish composers commissioned for Kari Kriikku

D.M.A. Document

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Abstract

During the last two decades, the Finnish contemporary music scene has become a place of endless possibilities for modern clarinetists. Three pieces written during this time of artistic abundance were composed for and brought to life by internationally acclaimed clarinetist Kari Kriikku: Jukka Tiensuu’s *Puro* (1986), Magnus Lindberg’s *Clarinet Concerto* (2001-2002), and Kimo Hakola’s *Clarinet Concerto* (2001).

The history and development of contemporary Finnish Western art music has greatly impacted Finland’s present-day clarinet music. It includes those composers who contributed to the evolution of historically “classical” music and progressed to the booming contemporary scene that is found in Finland today. A major component of the success in the Finnish contemporary scene is the systems of music education and artists it produces that promote and inspire through their performances of new music. The artists and composers form a symbiotic relationship through this collaboration.

Clarinetist Kari Kriikkuu is one of these performers. He is a virtuosic, versatile, and compelling musician with an abundance of performances and recordings in contemporary music. He continues to be a major contributor to the modern music scene with performances that engage and captivate. Known worldwide for attracting a wide range of audiences to the new music scene, Mr. Kriikkuu creates a musical relevance that
attracts not only music’s elite, but the average listener as well. As a result, he continues to inspire composers of our day to write monumental works for the clarinet.

The three pieces included in this document were premiered and are frequently performed by Mr. Kriikku, but have yet to be recognized by the clarinet community in the United States as compared to Scandinavian countries, which include Denmark, Finland, Norway, and Sweden. These works include extended techniques that are considered to be standard, as well as techniques far beyond the spectrum of what are considered typical. Some of these are unique to the virtuoso Mr. Kriikku, and the compositions herein are best executed by a performer his caliber.

The primary purpose of this document is to provide an informational guide for the above-mentioned clarinet concertos: Jukka Tiensuu’s *Puro* (1986), Magnus Lindbergs’ *Clarinet Concerto* (2001-2002), and Kimmo Hakola’s *Clarinet Concerto* (2001). Contained within this document are biographical sketches of each contemporary Finnish composer of these works. The goal of this document is to provide the clarinetist with a practical approach to each piece, along with fingerings, explanations of notations, and extended techniques used within these works. The document also provides the history of the educational system in Finland, how this has impacted the musical culture of the country, and information on clarinetist Kari Kriikku.

In summation, this document explains the purpose of the Finnish contemporary music evolution, the educational system that brought about this revolutionary culture of music, brief biographical sketches of each of the composers and Mr. Kriikku, and a guide for these concertos.
Dedication

This document is dedicated to my mother Mary Catherine Frye, my sister Ann Morell, and my very dear friend Elizabeth Semenza Summa.
Acknowledgments

I thank my professors Dr. Caroline Hartig, Professor Katherine Borst Jones, Dr. Daryl Kinney, and Professor James Pyne for all of their support throughout my years at Ohio State. I could not have done any of this without them.

I thank the Nordic Archives at Ohio State for their generosity and knowledge, especially Mr. Stephen Long. In Finland, I owe great gratitude to Mr. Kari Kriikku, Mr. Kimmo Hakola, Mr. Mikko Raasakka, Fennica Gehrman, The Finnish Music Information Centre (FIMIC).

I thank my students in the past and present, my “kiddos”, Mr. Wayne Smith, Mrs. Sharon Ambrosia, Mr. Smith C. Toulson III, Mr. Edward Protzman, Dr. Tony Costa, Mr. Dennis Glocke, and Dr. O. Richard Bundy for inspiring me to be a leader and an educator.

I thank my family for always believing in me.
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Fields of Study

Major Field: Music
# Table of Contents

Abstract ........................................................................................................................................... ii
Dedication ........................................................................................................................................ iv
Acknowledgements ...................................................................................................................... v
Vita .................................................................................................................................................. vi
List of Tables ................................................................................................................................. ix
List of Figures ................................................................................................................................ x
Chapter 1: Methodology and Procedures ...................................................................................... 1
Chapter 2: A Brief Overview of The Educational System in Finland and How it Applies to Music Education ..................................................................................................................... 5
Chapter 3: History of Finnish Clarinet Repertoire to Present Day ............................................. 16
Chapter 4: Kari Kriikku and his Contribution to Contemporary Clarinet Music ................... 33
Chapter 5: The Concerto Form Following Sibelius: Magnus Lindberg’s Clarinet Concerto (2001-2002) .......................................................................................................................... 45
Chapter 6: Jukka Tiensuu’s Puro (1989) ....................................................................................... 53
Chapter 7: Magnus Lindberg’s Clarinet Concerto (2001-2002) .................................................. 66
Chapter 8: Kimmo Hakola’s Clarinet Concerto (2001) ............................................................... 75
Chapter 9: Implications of the Study ............................................................................................. 89
References ....................................................................................................................................... 94
List of Tables

Table 5.1 Five Sections in *Clarinet Concerto* (2001-2002) ........................................ 48
Table 6.1 Notations Explained in Jukka Tiensuu’s Performance Notes for *Puro* ............ 55
Table 6.2 Microtones Used within the Piece and the Coordinating Fingerings ............... 65
Table 7.1 16 Various Meters Used in *Clarinet Concerto* (2001-2002) ......................... 68
Table 7.2 19 Various Tempi Used in *Clarinet Concerto* (2001-2002) ............................ 69
List of Figures

Figure 2.1 Structure of Finland’s Educational System .................................................8
Figure 2.2 Structure of Finland’s Music Educational System ......................................15
Figure 3.1 The Heininen (Discantus II) ........................................................................20
Figure 4.1 Kari Kriikku Press Photo ............................................................................33
Figure 5.1 mm. 1-10....................................................................................................48
Figure 5.2 mm. 89-94....................................................................................................49
Figure 5.3 mm. 268-274...............................................................................................50
Figure 5.4 mm. 411.......................................................................................................50
Figure 5.5 mm. 376-384, return of the original thematic motive to build to the
cadenza....................................................................................................................51
Figure 5.6 mm. 559-570...............................................................................................52
Figure 5.7 mm. 569 to the end ....................................................................................52
Figure 6.1 Puro Broken Low Tones in mm. 30-31.........................................................60
Figure 6.2 Measures 44-45 Glissando, Clarion to Altissimo Register .......................61
Figure 6.3 Fingering Notation to Execute the Glissando.............................................61
Figure 6.4 Miko Raassakka’s Fingering for Glissando in mm. 234-238......................62
Figure 6.5 Chain Trill (Chain Tremolo) Starting at mm. 165......................................63
Figure 6.6 Multiphonic Glissandos..............................................................................64
Figure 6.7 Multiphonic Glissando of Broken Tones Notes in mm. 8 ..........................65

Figure 7.1 Tessitura ..........................................................69

Figure 7.2 Notations and Techniques Used With Specific Examples .......................69

Figure 7.3 ‘Horn’ –effect ..............................................................................70

Figure 7.4 Lindberg’s Concerto with Tremolo ......................................................71

Figure 7.5 Double Tonguing in mm. 237 .............................................................71

Figure 7.6 Rapid Tonguing in the High Register in m. 472 ......................................71

Figure 7.7 Trill Keys on the Right Hand Side .......................................................72

Figure 7.8 Glissando With Teeth on the Reed .....................................................73

Figure 7.9 Triangular Notation ...........................................................................73

Figure 7.10 Overtone Glissandi ..........................................................................74

Figure 8.1 Tessitura .........................................................................................77

Figure 8.2 Large Interval Jumps mm. 207-208.....................................................79

Figure 8.3 Exercise No. 17 From Klose .............................................................79

Figure 8.4 Allegretto Maestoso mm. 462-463 .......................................................79

Figure 8.5 mm. 468-469 ..................................................................................80

Figure 8.6 Adagio Amoroso ..............................................................................81

Figure 8.7 Fingering for Altissimo F .................................................................81

Figure 8.8 Low Eb in mm. 4 .............................................................................82

Figure 8.9 Full Boehm Clarinet ........................................................................82

Figure 8.10 Allegro Farara ................................................................................84

Figure 8.11 Rubato (max 15) ...........................................................................85
Figure 8.12 mm. 14-15..........................................................85
Figure 8.13 mm. 85-86..........................................................86
Figure 8.14 mm. 100-103 and mm.107-109..............................87
Figure 8.15 Improvise Birds mm. 194-195..............................87
Figure 8.16 Solo of Birds mm. 202 ........................................87
Chapter 1: Methodology and Procedures

Introduction

The study of three clarinet concertos commissioned for a Finnish clarinetist began while I was searching through Scandinavian clarinet music at Ohio State’s Nordic Archive. My original intention was a broader topic on Scandinavian clarinet music. However, while going through the variety of music, I became aware that Finnish clarinetist Kari Kriikku did most recordings of these works. This led me to find more information on Mr. Kriikku and I came across the fact that he is known in Finland and worldwide as a clarinet virtuoso. Not only is he a performer, but he also is an advocate for contemporary music. Fascinated by his particularly wide range of performance capabilities and engaging stage presence, contemporary composers have commissioned many works for Mr. Kriikku.

This fascination leads to a special symbiotic relationship between artist and composer. The composer pushes the boundaries of the performer, and vice versa. Due to this collaboration between artist and composer, the concertos in this study are quite specific to the capabilities of Kari Kriikku. This can be overwhelming at first look; however, that does not mean that other clarinetists cannot study and perform these works.

The goal of this research is to provide historical information about the Finnish educational system, the contemporary music scene, a guide to three select concertos along with biographies of their composers, and a biography of Kari Kriikku.
**Review of Methodology**

The most informative piece of literature that I was able to obtain for information on Finnish clarinet concertos and technique was Mikko Raasakka’s *Exploring the Clarinet*, published in 2011. This book is a study of the potential of the modern clarinet. It reviews the history of the instrument and the music written for it, and the technique of playing the clarinet. The technique portion focuses primarily on new techniques used in Finnish contemporary music.

*Exploring the Clarinet* is also a compendium of Finnish clarinet music to date. The book begins with a survey of the history of Finnish clarinet music, and ends with a comprehensive catalogue of Finnish clarinet works to date in the appendix.

Next was a dissertation by Dr. Gregory Barrett, clarinet professor at Northern Illinois University. His document, *Solo and Chamber Works for Clarinet by Contemporary Finnish Composers Paavo Heininen, Magnus Lindberg, and Jukka Tiensuu: An Analysis for the Performer*, was written in 1998 at Indiana University. Within his bibliography I was able to see the resources he used, and found many of them pertinent to the present investigation. Some of these resources included Fennica Gehrman and Music Finland. Dr. Barrett had also had the privilege of interviewing Magnus Lindberg and Jukka Tiensuu, so I was able to gain insight into their compositional ideas and opinions “first-hand”. Along with this resource, I was able to contact Dr. Barrett, himself, and found him to be an incredible source of information for the clarinet music of Finland.
Due to the fact that I was doing research on music in a Scandinavian country, resources were not always as easy as checking out a book at the library. As a result, I found website sources to be invaluable for the information I was able to obtain.

Music Finland (musicfinland.fi) is an organization that promotes the success and awareness of Finnish music both in Finland and in countries abroad. The website is filled with almost any information one would need for such a project, and directions where to obtain materials for study. The website includes a calendar of musical events in Finland, a Finnish music directory that is catalogue of recordings, sheet music, composer profiles, and repertoire information.

Fennica Gehrman (fennicagehrman.fi) is Finland’s leading sheet music publisher. The site includes a concert calendar, composer biographies, sheet music and books for purchase, and requests for materials on hire. This website is where I was able to obtain most of my literature that I purchased for this study.

Next was obtaining the actual clarinet parts to these pieces. Puro and Hakola’s Clarinet Concerto were available for purchase through Fennica Gehrman. Lindberg’s Clarinet Concerto was available through Boosey & Hawkes. In the beginning of my study, the scores were more readily available than the solo parts, as they were available in the OSU Nordic Archives, OhioLINK, or Illiad and I was unaware of Finnish sheet music publishing companies. There were a few pieces I had in mind to research, but was unable to obtain the solo clarinet part due to copyright restrictions. Having the clarinet part to study and analyze was invaluable to the success of this guide.
Brief Outline of Remaining Chapters

Chapter 2 is an overview of the music education system in Finland and how it applies to this study.

Chapter 3 includes the history of the progression of contemporary techniques in Finnish clarinet literature.

Chapter 4 is a biography of Kari Kriikku and a list of the pieces commissioned for him that will be discussed in this document.

Chapter 5 is a brief study on the unconventional form of the repertoire in this study, specifically citing Magnus Lindberg’s *Clarinet Concerto* (2001-2002).

Chapters 6-8 include information on Jukka Tiensuu’s *Puro* (1989), Magnus Lindberg’s *Clarinet Concerto* (2001-2002), and Kimmo Hakola’s *Clarinet Concerto* (2001) Within these chapters includes such information as fingerings, defined terms, how to execute certain techniques, and specific musical examples.

Chapter 9 addresses the implications of the study and includes suggestions for further study.
Chapter 2: A Brief Overview of
The Educational System in Finland and How it Applies to Music Education

“The right to music education is recognized as a basic human right. Everyone with sufficient motivation should have the right and the ability to participate in music education.”¹ This is the basic tenet of Finland’s philosophy toward the structure of its educational curriculum in music. The significance of this tenet is immeasurable and clearly beyond the scope of this paper, yet, it was this system, which produced the virtuosic performances and compositions by Kari Kriikku, Magus Lindberg, Jukka Tiensuu and Kimmo Hakola. This chapter is, therefore, a brief overview of the chronological development of Finland’s outlook toward music curriculum, reasons behind the development of this unique philosophy, and some overall facts pertaining to its current attitude toward music education.

Factors that Finland has emphasized to encourage success in music education are: the tradition of music education (influences from east and west), the high respect for music and the arts, early childhood music pedagogy, teacher training (99.3% qualified teachers), legislation for music schools, central and local government funding, network of

music schools (widespread national best practices), and nationwide curriculum standards along with their examination system.²

**General Finnish Educational Policy and Structure³**

Public education in Finnish began in the 1860s. The original source of schooling in the native tongue in Finland has been the Church, as it has been in a number of other countries. A principle of the Lutheran Church, the national church of Finland, was the ideal that people should be able to read the Bible in their own language. Also, the Church itself began to teach people to read and literacy became one of requirements that a person had to fulfill in order to get married.

A national school system, independent of the Church, was set up in 1866. Three years later, a Supervisory Board of Education was established under the Ministry of Education to inspect, monitor, and govern the school system in Finland.

In the 19th century, vocational education began to emerge in Finland for the needs of the rapidly growing industry and construction activities. A decree issued in 1898 contained an obligation for the local authorities to provide all school-aged children with an opportunity for schooling.

When Finland became independent from Russia and Sweden in 1917, extension of education to all citizens and all parts of the country and the continuous efforts to increase the level of education constituted a policy for the young nation from the very

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beginning. In the Constitution, enacted in 1919, an obligation was laid down to provide general compulsory education and basic education gratis. Moreover, the public authorities were to maintain or support general education, vocational education, applied art and scientific higher education, as well as university education. Finnish law prescribed general compulsory education in 1921.

Up until the 1970s, compulsory education was provided in a six-year folk school. After four years of folk school, a part of each age group moved up to the secondary school, which was divided into the five-year lower secondary school and the three-year upper secondary school. In the 1970s, a nine-year compulsory school common to the entire age group was created on the basis of the folk school and lower secondary school. The network of universities expanded gradually after the Second World War to cover the entire country. During the 1990s, a professionally oriented sector of higher education was created parallel with the university sector.

The objective of basic education is to support pupils’ growth towards humanity and ethically responsible membership of society and to provide them with the knowledge and skills needed in life. Basic education encompasses nine years and caters for all those between 7 and 16 years. Schools do not select their students. Every student is assigned a place in a nearby school, but they can also choose another school with some restrictions.

All schools follow a national core curriculum, which includes the objectives and core contents of different subjects. The education providers, usually the local education authorities and the schools themselves draw up their own curricula within the framework of the national core curriculum.
Higher education in Finland has a dual structure. Universities and polytechnics, also known as universities of applied sciences, provide higher education. Both sectors have their own profiles. Universities emphasize scientific research and instruction, whereas polytechnics adopt a more practical approach with studies such as technology, social sciences, and business administration. Higher education institutions are very autonomous in organizing their instruction and academic year.

<table>
<thead>
<tr>
<th>Academic degrees</th>
<th>Vocational degrees</th>
<th>Typical ages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doctor</td>
<td>Employment</td>
<td></td>
</tr>
<tr>
<td>Licentiate</td>
<td>Master</td>
<td>+2-3</td>
</tr>
<tr>
<td>Master</td>
<td>Bachelor</td>
<td>+3-4</td>
</tr>
<tr>
<td>Bachelor</td>
<td>Upper secondary school (voluntary)</td>
<td>18-19, 17-18, 16-17</td>
</tr>
<tr>
<td></td>
<td>Comprehensive school (compulsory)</td>
<td>15-16, 14-15, 13-14, 12-13, 11-12, 10-11, 9-10, 8-9, 7-8</td>
</tr>
<tr>
<td>Pre-school</td>
<td></td>
<td>6-7</td>
</tr>
</tbody>
</table>

Figure 2.1 Structure of Finland’s Educational System

There is restricted entry to all fields of study. The applicant volumes outweigh the number of places available; therefore universities and polytechnics use different kinds of student selection criteria. Most commonly these include success in matriculation.

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examination and entrance tests. The wide institutional network, the free education, student financial aid as well as the flexible pathways to higher education ensure equal access to higher education.

**Finnish Music Educational Policy and Structure**

In 1882 the first established music school in Finland was the Helsinki Music School, now the Sibelius Academy. It became a state academy in 1980 and a music university in 1998. It has locations in Helsinki, Kuopio, Seinäjoki and Järvenpää. Ninety percent of its funding comes from Finland’s Ministry of Education.\(^5\)

While Finland was in the midst of obtaining political independence in 1917, arts and culture were considered basic prerequisites for a self-governing, self-sufficient nation. Historically, Finland always bounced back and fourth between Russian and Swedish rule, and was the location of several battles between these countries. This was one of the primary reasons Finland needed to create a unique cultural and nationalist identity distinctly its own. Also during this time period, Finland was part of a movement manifested in the arts of European countries that had once been subjected to foreign artistic or political domination. The movement, called national romanticism, was unlike much nostalgic Gothic Revival style architecture elsewhere. National Romantic architecture expressed progressive social and political ideals, through reformed domestic architecture. This, then, extended into music and art under an umbrella term of “avant-

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garde” or “Art Nouveau.” Creating this distinction of culture confirms Finnish individualistic identity and musical nationalist ideals.  

The association for Finnish music schools was founded in 1956. It is an organization of schools covering 87 music schools and 8 conservatories as its members. The Association promotes a high artistic and professional level in music schools and makes their work and aims known to the public. It is the guardian of interests of Finnish music schools in both music and in cultural politics. The Association is responsible for planning the course examination criteria for all levels of music study.

It was in 1969 that the Finnish government introduced legislation to support music schools. At that time there were only 11-12 music schools in the country. Due to the successful and efficient structure of the new educational system, there was a huge growth in music occurring in the 1970’s and 1980’s. As of 2007, there were 99 Finnish music schools. This meant a national core curriculum and basic arts education, which included general music education and state-supported schools. Such support created financial stability within the music schools, and thus led to the ability to hire more competent teachers.

Some significant cultural facts affecting the development of the unique Finnish curriculum in areas of public funding, general music education, and music institutes follow.

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There are 5.25 million people living in over 338,000km with at least one third of Finland located above the Artic Circle. Close to the entire population is Finnish with a negligible amount of immigration. Without public funding there would be no, or at least very little, cultural life in Finland. Under Finnish law, the central government and the local authorities have an objective responsibility to arrange cultural activities but the law does not specify how they should arrange these cultural activities (i.e., there are no subjective rights).²

Funding for the national curriculum allows music to be emphasized in schooling and reflects the values of Finnish society. Perhaps as a consequence, music teacher training is considered very important. The Finnish Musical Association sets the examinations and guidelines for music teachers, which are universal to all areas of Finland. Moreover, all political parties support the music schools and agree that music education is a primary goal/priority of Finland.

A system of free music schools (running parallel to general education schools) provides education in performance, theory, ear training, and general musicianship to young people and adults, and also acts as a training institution for those who will later enter professional courses in music.⁹

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Music schools are guided by laws, statues, and recommendations. This is accomplished by a national curriculum and examination system which oversees the funding allocations, the values and expectations of society, the traditions of art education, teacher training, assessment (internal and external evaluations), and participation of parents and students.10

The national curriculum was established by the National Board of Education; an extensive curriculum was developed in 2002 and a general curriculum in 2005. Under the extensive curriculum, titled the Extensive Curriculum of Basic Arts Education, the goals are to lay a foundation for a rich personal relationship with music, for a life long interest in music, and to provide a stepping-stone for the professional study of music.11

Music is taught in primary schools mostly by general class teachers, some of whom have had little training in the teaching of music. Some may have been able to specialize in music teaching during their training, and these often are called upon to take all the music classes in their schools. Subject teachers mainly handle teaching in years 7 to 9 and in the upper secondary schools. Music becomes an elective after year seven. Some schools have founded special music classes whose students take the subject voluntarily, and almost all leading Finnish children’s and youth choirs are somehow connected with music classes. Pupils in these music classes receive instrument tuition at music institutes or from private

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teachers. Following comprehensive school, students may go on to a music-oriented upper secondary school of which there are 11 in Finland (one of them Swedish-speaking). On completion of studies at the music schools (at age 15 to 16) students may enter a four-year music institute. Music institutes continue the training of the music schools to a higher level and include a study of basso continuo realization as well as a basic course in music history. Graduates of these programs may apply for a place at a conservatorium or the Sibelius Academy for training as professional musicians.

The goals of the music educational curriculum center on the progress of the whole student and include areas such as emotional development, personality growth, and nurturing creativity and social interactions. The desired results are to develop a well-rounded individual with a positive lifelong relationship with music as an individual citizen and to promote a national musical identity.

Music Institutes

Courses at music conservatories offer different kinds of professional music programs, mostly of three years’ duration. This includes training of teachers for music schools and music institutes, the training of solo performers (classical, light music) and orchestral musicians, church musicians (lowest level), music kindergarten teachers, training in music technology and instrument maintenance. All programs involve instrumental instruction, ensemble, theory, and aural training. For all programs there is an

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entrance examination. The certificates of the Gymnasium (upper secondary school) and music institute are required before teacher training can commence. For other programs it is possible to start after completing the certificate from the music school and completion of comprehensive school education. Those without the certificate from the Gymnasium have obligatory general education (maximum 1,400 hours during the music course). For music school and music institute teachers, there are further education programs. All conservatories have an attached junior school providing music training. Some music schools are government-subsidized, others receiving no state assistance.¹⁴

At the polytechnic schools, the music degree programs focus on concert music, folk music, pop/jazz music and dance and usually take four years, corresponding to a first degree at a university.

In summary, the need for Finland to have a national identity as expressed through the arts created a unified educational curriculum in the arts funded by the government and embraced by all Finnish people. Its heritage is an atmosphere that appears to have nurtured some of the world’s best musicians, such as Kari Kriikku.

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Chapter 3: History of Finnish Clarinet Repertoire to Present Day

The performance frequency and general awareness of Finnish clarinet repertoire continues to increase as a result the world-class virtuoso Kari Krikku and his compelling artistry. Due to this exposure, the clarinet literature of Finland is gradually making its way into clarinetists’ standard repertoire. Clarinetists around the world are becoming more aware of the concertos by Finland’s contemporary composers such as Kimmo Hakola, Magnus Lindberg, and Jukka Tiensuu.

The history of Finnish clarinet music is surprisingly brief. Only a few solo clarinet works are widely known from the first half of the 20th century. Finnish composers did not develop an interest in exploring the boundaries of the clarinet until around the 1970’s.

This chapter serves to provide a timeline of the rise of Finnish clarinet music. Select pieces are categorized by decade and by individual year (if known) to document the increasing development of the compositional and performance techniques used within the repertoire. Included is a chronological list of the achievements of each decade that show a growth towards contemporary music today, a brief overview of works with a biographical sketch of each composer, and definitions of the various techniques used within the works listed.
**Pre – 20th century**

*Progressive Techniques:* Echo techniques in Bernhard Henrik Crusell’s *Concerto in F minor,* (premiered in 1815, published in 1818).

- Echo techniques are when the same motive appears twice in a row, and the second time it is played with less volume so it sounds like an “echo” of the first.

The first known Finnish-born composer to make extensive use of the clarinet was Bernhard Henrik Crusell (1775-1838). Crusell was a clarinetist himself, and soloist of the Court Capell in Stockholm for forty years. His contribution to the clarinet repertoire includes one opera, three clarinet concertos, three clarinet quartets, and a number of minor wind works. He made use of “new techniques” such as the echo effects in the second movement of his *Concerto in F minor.* Nothing like this had been heard before, even amongst contemporaries such as Weber and Spohr.

**1900-1930’s**

*Progressive Techniques:* frullato/flutter tonguing, folk music influences.

- Frullato is an Italian term for flutter tonguing.
- The folk music influences are seen in Madetoja’s *Vinhoja kansatasanseja (Old Folk Dances)* for clarinet and piano that included two folk dances within the context of concert music.

**1924**

A century passed before another Finnish composer used the clarinet as a solo instrument. The next composer to contribute to the repertoire was Aarree Merikanto (1893-1953). Appropriately named the *Schott Concerto,* Merikanto composed a piece in 1924 that won a competition by the Schott publishing house. It is a piece for violin, clarinet, horn, and string sextet. This used frullato – a novel effect in Marikanto’s time.
1929
In 1929, Leevi Madetoja (1887-1947) composed Vanhoja kansatansseja (Old Folk Dances) for clarinet and piano. The piece included two folk dances within the context of concert music, a model example of the contemporary techniques.

1950’s
Progressive Techniques: dodecaphonic pieces performed during a time when Finland had few professional clarinetists. This was not a new technique in the compositional world, but 1954 was when it first appeared in Finnish music.

• Dodecaphonic is another name for twelve-tone serialism. The twelve-tone method of composition is defined as "a form of atonality based on the systematic ordering of the twelve notes of the chromatic scale into a row that may be manipulated according to certain rules."16

1954
Erik Bergman (1911-2006) was the next composer to make an enhancement to the contemporary Finnish clarinet tradition. His composition Three Fantasies for the clarinet and piano (1954) was one of the first dodecaphonic pieces written in Finland. The Three Fantasies showcased an expansion of the boundaries of traditional composition and performance practice using twelve-tone technique. This is a point to be made because in this period of time most clarinetists in Finland had solely studied orchestral and traditional repertoires.

1960-1970s

**Progressive Techniques:**

- **Polyphony** – two or more melodic lines played simultaneously.
- **Multiphonics** – producing two or more pitches simultaneously on a woodwind instrument.
- **Program Piece** – instrumental music that tells a story or a narrative.
- **Key-Clicking** – a technique on the clarinet where the instrumentalist does not produce a pitch by conventionally creating a sound on the reed, but rather by simply pressing keys on the instrument to make them “click”.
- **Extended Techniques** – ways of performing on an instrument that are outside of or a novel combination of traditional techniques.

As a Professor of Composition at the Sibelius Academy, Paavo Heininen (b. 1938) has also been a major influence on generations of composers. Many of Finland’s best known composers, such as Magnus Lindberg, Kaija Saariaho and Jukka Tiensuu, studied with Heininen. His compositions embraced the modernist movement. Three of his solo works entitled *Discantus* are for alto flute (*Discantus I, 1965*), clarinet and saxophone (*Discantus III, 1976*). These works were written in the 1960’s and explored the extended techniques of polyphony with multiphonics.

**1962**

Folk music is also evident in the compositions of Tanuno Marttienen (1912-2008). Considered one of the most prolific of the Finnish composers, he wrote more than a dozen works for the clarinet and the bass clarinet and wrote *Delta* (1962) written for clarinet and piano, composed during a time that he was experimenting with twelve-tone music. While Marttienen’s early composition in the 1930’s may be described as Neo-Romantic, his compositions of the 1950’s began to explore dodecaphonic or twelve-tone techniques.

**1969**
Discantus II, by Paavo Heinen (see page 26), uses novel and virtuosic writing, making use of multiphonics (See Figure 3.1). The multiphonics are both aggressive and gentle throughout. The work was written at the request of Martin Fagerlund, a Finnish clarinet virtuoso, who premiered the piece on January 28, 1970.

Figure 3.1 This figure in Heininen’s (Discantus II) illustrates a quarter tone trill which begins with the fundamental alone, moves to the full sonority, drops out the fundamental, and ends as it began. The last event is a normally fingered key vibrato, termed “pedal key effect” with “keys not involved with the fingering of the note”; the choice of which key to use is left to the performer.¹⁷

During the 1970’s Finnish composers began to develop an interest in expanding the boundaries of composition and performance for clarinet literature. This made the 1970’s prominent in the development of clarinet works from Finland.

1970

Pehr Henrik Nordgren (1944-2008) wrote the first full-length clarinet concerto composed in Finland in 1970. It is a concerto for the clarinet, folk instruments, and small orchestra and contains traditional folk music for the clarinet against contemporary concert music.

1974

Paavo Heininen composed one of the most prominent free-tonal pieces of this time period. *Hirvenhiihto, (The Elk Skiers, 1974)*, refers to an ancient Finnish method of hunting elk. In the spring, when the surface of the snow has thawed and then frozen again, an elk’s hooves break through the icy surface which allows the hunters on skis can glide on top of the ice. “Rhapsodic in form and only just over ten minutes long, it is a joyous frolic for the clarinet with occasional pastoral interludes. Marttinen himself regarded the work as a sort of musical self-portrait.”

1977

Beginning in 1977 a new wave of contemporary music began to be written by young students at the Sibelius Academy. These students collaborated to found a society entitled *Korvat auki!* (Ears open!) created to promote contemporary music in Finland. Its founding members, now currently highly distinguished composers, are Jukka Tiensuu, Jouni Kaipainen, Magnus Lindberg, Esa-Pekka Salonen, Eero Hämeenniemi, Kaija Saariaho, Olli Kortekangas, and Tapani Länsiö.

1978

In 1978, Herman Rechberger (b. 1947) created a more avant-garde piece that also is his most frequently performed work. *KV622 II bis* (1978) for the clarinet and tape. It is quite innovative, stretching conventional boundaries by composing a work that uses such techniques as playing on the mouthpiece alone for fourteen seconds. “Its program is that of a dream had by a clarinetist who has

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spent the day desperately practicing the Mozart. The tape part contains futuristic computer sounds and allusions to Mozart, while the clarinet part is a smorgasbord of novel techniques. The twisted, dreamlike mood of the piece is perpetuated with multiphonics, frullato, key clicking and playing the mouthpiece alone.”\textsuperscript{19} After the tape finishes, there is a ‘silent cadenza’ played on tone-hole sounds and key sounds only.\textsuperscript{20}

1980’s

Progressive Techniques: Multiphonics, key vibrato, glissandos, cadenzas, unusual combinations of instruments, electronic music, slap tongue, singing into the instruments, pieces for clarinet and dancers, experimentation with silence as an intentional performance technique.

- Key Vibrato - Auxiliary fingerings involve opening (or closing) one or more sound holes in addition to the normal fingering in order to correct the intonation of the tone. They can also be used simply to alter the color of the tone, i.e. to make it darker, softer or brighter. The key vibrato is largely based on auxiliary fingerings.\textsuperscript{21}
- Glissando – Glissando is a rapid diatonic finger run, such as running a finger up and down a piano. This creates a “smearing” effect, or the “fall off” sound heard in jazz.
- Cadenza –A cadenza is an elaborate improvisation by a soloist on themes heard earlier in the movement of a concerto, with no accompaniment from the orchestra. It occurs near the end of the recapitulation and the key usually progresses from a cadential 6/4 to V.
- Slap Tongue – an effect on a single reed instrument, which is attained by creating suction between the tongue and the reed and then quickly releasing it, thus either creating a percussive sound effect with or without a clarinet tone. It works best in the lower register, especially in a bass clarinet.

1981

\textsuperscript{19} Ibid., 9.
\textsuperscript{20} Ibid., 9.
\textsuperscript{21} Ibid., 14.
*Syssonetti* (Autumn sonnet, 1981), for the clarinet and piano, and *Talvisonetti* (Winter sonnet, 1985), for the clarinet and cello, was the first of Kai Nieminen’s (b. 1953) works for clarinet. These pieces seek to discover the connection between sound and silence, combined with multiphonics on the clarinet.

**1983**

*Ablauf* (1983) by Magnus Lindberg (b. 1958) was written for the unusual instrumentation of clarinet and two bass drums. This piece exploited the newest of clarinet techniques known at the time: singing into the instrument, slap tongue, and multiphonics.

**1984**

*Concerto for clarinet and strings* (1984) was composed by Ahti Karjalanin (1907-1986) and is a virtuosic piece that uses the technique of a two octave glissando and two solo cadenzas, thus showcasing 20th century musical devices.

**1985**

*Exalté* (1985), written by Olli Koskelin (b. 1955), is a solo clarinet work where the clarinetist mimics a shaman (in some cultures a shaman is a priest or priestess who uses magic to cure the sick, control future events, and see into the spiritual world) whose quiet mantras gradually escalate into furiously babbling speaking in tongues.22

**1989**

Veli-Matti Puumala (b. 1965) is a Professor of Composition at the Sibelius Academy, a winner of the Erik Bergman Jubilee prize in 2011, and studied with

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22 Ibid., 12.
Paavo Heininen. Puumala wrote *Kaarrre I* and *Kaarrre II* (1989-93); duos for clarinet and dancer. Kaarrre means “curve”. *Karri I* is for clarinet and dancer, and *Karri II* is for clarinet, dancer, and live electronics. This work also uses a score for the dancer’s choreography.

*Puro* (1989) is Jukka Tiensuu’s (b. 1948) first clarinet concerto. It has become a classic piece in Finnish contemporary music. The piece is based upon the overtone series starting on a single low note on the clarinet, and the orchestra fills in the rest. It then turns from a tame sounding piece to something wild and full of energy! After the climax the piece then fades away. The title has a double meaning: *puro* means ‘pure’ in Italian and ‘brook’ in Finnish. “The fact that ‘brook’ translates into German as *Bach* is probably only a nod to the great maestro.”

1990’s

*Progressive Techniques*: Use of unusual combinations of instruments, breath and air sounds, live electronics, virtuosic writing, multiphonics, speaking and using vocalizations while performing on an instrument, performer and tape, pieces where the performer physically moves around the stage and the audience, contemporary music combined eastern European cultural music, klezmer, improvising with glissandos, frullato, singing into the instrument, and urban popular music and techno combined with clarinet.

- Breath and air sounds – sounds created on the clarinet by simply blowing into the instrument without creating a pitch. This is created by not applying pressure to the reed so that it does not vibrate, which would thus create a pitch.

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23 Ibid., 11.
Klezmer – Klezmer is a musical genre that is derived from Eastern European music in the Jewish tradition. Clarinet klezmer music can include such techniques as pitch bending, vibrato, and glissandi.

1990

An important contribution to modern clarinet works is Eric Bergman’s *Karanssi* (1990), a duet between clarinet and cello with new and creative performing techniques such as vocalizations by the instrumentalists as part of the performance.

*Carpe Diem!* (1990), by Jouni Kaipainen (b. 1956), is an enchanting clarinet concerto that pays homage to Debussy, through many references to his *Premiere Rhapsodie*. The solo part is virtuosic and contains multiphonics.

Also written by Kaipainen is *Steamboat Bill Junior* (1990) for the clarinet and cello, named after the Buster Keaton film from 1928. This piece involves techniques such as speaking and vocalization during the performance.

1991

*Capriole* (1991) was written for the bass clarinet and cello. It is a virtuosic piece with rapid scalar patterns and multiphonic “outbursts”. Between these outbursts are a Mongolian folk tune played in unison by the clarinet and cello.

1992

*Plus* (1992) by Jukka Tiensuu is a work that resembles games, a characteristic that is unique to some of his works. *Plus* can be performed as a trio for the clarinet, cello and accordion (*Plus IV*) or as a duo for any two of these (*Plus I–III*). The performers begin the piece by playing the same material,
imitating one another according to the ‘rules of the game’ given in the score.\textsuperscript{24}

1993

*Basfortel* (1993) by Veli-Matti Puumala was written using the then unusual combination of bass clarinet, piano, and live electronics.

“Basfortel is scored for two players but is in fact a trio. In addition to the grand piano the pianist plays a Midi keyboard placed over the piano keys. I wanted to write a piece that expands the piano-clarinet duo setup with electronics, either so that the material of the Midi keyboard comes close to the sound of some imaginary keyboard instrument, in which case it contributes to the music-making with its own independent timbre, or so that the material is so highly processed that it becomes some strange, unknown instrument or source of sound. All the Midi keyboard material is taken from the bass clarinet and piano sounds processed in different ways in the spirit of musique concrète. I wanted to think of the Midi keyboard part as a sort of link between the piano and clarinet that could if necessary slip off into totally uncharted waters. The Midi keyboard part now heard is thus one possible way of mapping the vast material. There is very little sound synthesis proper in the piece, and the bulk of the material is produced by combining and transposing various alien ideas. The lexicon effect, now almost a museum piece, creates various delays and echoes and plays an important role in the electronics. The work was written for and is dedicated to Heikki Nikula and Heini Kärkkäinen along with Jussi Liimatainen, my invaluable assistant in the experimental studio.”\textsuperscript{25}

1994

*saari rannaton* (an island, shoreless) was written by Hannu Pohjannoro (b. 1963) in 1994 for the bass clarinet and tape and is one of his most well known works. Pohjannoro likes to give his pieces descriptions, and for this piece he states: “a collage whose elements include the juxtaposition of the live performer and the tape, and also that of the bass clarinet sounds on the tape mixed together with the sounds of wood, sand, metal, glass, and so on... the tape is a landscape

\textsuperscript{24} Ibid., 11.
\textsuperscript{25} http://composers.musicfinland.fi/musicfinland/fimic.nsf/WWOR/55AF415180FDCD77C225753700279AE3?opendocument
where the performer wanders, hence the title".\textsuperscript{26}

\textbf{1995}

In Tiensuu’s trio \textit{Beat} (1995) for the clarinet, cello and piano, the clarinetist is required to tune the instrument a quarter-tone flat in the middle of the piece. In \textit{Vento} (1995), written for a large clarinet choir, some of the performers enter and exit the stage while playing.\textsuperscript{27}

Olli Koskelin (b. 1955) composed a lyrical Clarinet Concerto (1995). Koskelin was not a founding member of the \textit{Korvat auki!} group, but his age and musical outlook match those of the above-mentioned composers.\textsuperscript{28}

\textit{Kolme impromptua} by Juhani Nuorvala (b. 1961) (\textit{Three impromptus}, 1995) for the clarinet and kantele makes use of quotes from unlikely combinations of sources such as "\textit{You really got me}" by the Kinks (1964) and a Finnish folk song.

\textbf{(1995 - 1999)}

Kimmo Hakola (b. 1956) has several works for the clarinet that have similar thematic material, such as his solo clarinet pieces \textit{loco} (1995), \textit{Diamond Street} (1999), his Quintet for the clarinet and string quartet (1997), and his \textit{Clarinet Concerto} (2001). The aspect that sets these pieces apart from other clarinet repertoire is that they combine contemporary music with eastern European cultural music. Klezmer and the folk music of the Balkans seem to be readily identifiable, yet these works contain no genuine ethnic music — it is all

\textsuperscript{26} Ibid., 13.
\textsuperscript{27} Ibid., 15.
\textsuperscript{28} Ibid., 12.
derived from the composer’s imagination and associations. The composer is quoted as saying: “I just went with the flow and made up my own *hora* and *sirba* as I went along”. Hakola’s music also gives the clarinetist an excellent vehicle for improvising with glissandos, frullato, singing into the instrument, and other colorings rarely heard in classical clarinet music.  

1998

Juhani Nuorvala (b. 1961) uses components of urban popular music such as techno, in his compositions. This is apparent in his *Clarinet Concerto* (1998).

*Le fantôme du vent* (1998), written by Jovanka Trbojevic (b. 1963), is for the bass clarinet and tape. Trbojevic collaborated with the bass clarinetist Heikki Nikula in this unique composition. The tape uses sounds of ice-skating combined with the sound of the scraping ice with multiphonics on the bass clarinet.

1999

*hämäränpyörre* (twilight whirl, 1999) is a clarinet and strings piece written in quarter-tones and based on the overtone series of low bass notes, which Pohjannoro uses like scales.

*Sade Avaa* (Rain opens, 1999) by Lotta Wennäkoski (b. 1970) is for the bass clarinet and chamber orchestra and was written for the bass clarinet virtuoso Heikki Nikula. Wennakoski uses breath and air sounds, and soft multiphonics.

2000’s

*Progressive Techniques*: multiphonics, key vibrato, breath and air sounds, singing into the instrument, quarter tones, experimentation with sounds occupying the grey area between tone and noise, slap tongue, shouting into the instrument, and circular breathing.

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29 Ibid., 12.
• Quarter Tones – quarter-tones are pitches that are halfway between pitches of the chromatic scale. It can also be defined as half of a semitone.
• Circular breathing - Circular breathing on wind instruments is the ancient practice of producing a continuous sound by using the cheeks as an air sac, much as with a bagpipe, inhaling through the nose and forcing air from the mouth and throat through the instrument.  

2000

Mikko Heiniö (b. 1948) is a Finnish composer whose music is characterized by post-modernistic features. In 2002 he composed Treno della notte (night train), which is a trio for the clarinet, cello, and piano. This piece is homage to Federico Fellini and his film Città della donne (The City of Women). It uses Latin rhythms and requires the soloist to play bass clarinet along with B-flat clarinet. The writing is so virtuosic that the clarinet part of the trio is comparable to a solo concerto. Heiniö says of this work:

"I wanted to write a long, fairly fast-moving composition proceeding without a break in which the moods are at least to some extent dream-like, nocturnal. May 'Treno della notte', the term for a night train in Italian, be a tribute to my much-admired Federico Fellini and Marcello Mastroianni, who in the film Città della donne (City of Women) falls asleep on a train and is led by a representative of the stronger sex along the most fantastic paths. During a journey lasting a good 17 minutes the listener has time to proceed through 12 connected carriages: the composition has five calm, melodic sequences and four rhythmically dashing dances. It begins with an Introduzione, has a Transition in the middle and ends with a Coda."

2001

In 2001 Magnus Lindberg composed his Clarinet Concerto, which is his most widely known piece. This piece, like Kaipainen’s Carpe Diem!, is inspired by the works of Debussy and will be explored in more depth in Chapter 7.

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2002

The concerto “Through Shadows I Can Hear Ancient Voices” (2002) is one of Kai Nieminen’s most recent clarinet works. “One of the principal motifs in the concerto is the Baroque ‘weeping motif’, a sequence of four descending chords. The clarinet plays this too, in multiphonics. Another Baroque allusion is the coloring of long tones using key vibrato.”

2005

Kalevi Aho (b. 1949), one of Finland’s foremost contemporary composers, took an interest in the multiphonic properties of the clarinet when writing his Clarinet Concerto in 2005. The final movement consists almost completely of multiphonics, especially those that are most difficult to execute. “As a whole, Aho’s concerto is a ‘heavyweight’ among Finnish clarinet concertos. The solo part is almost inhuman in its demands, and the orchestration is rich. The concerto was premiered by Swedish star clarinetist Martin Fröst with Osmo Vänskä and the BBC Symphony Orchestra in 2006.”

Eliangelis (2005) by Antti Auvinen (b. 1974) builds its musical material from a wide range of new sounds and their combinations: breath and air sounds, singing into the instrument, various multiphonics and sounds occupying the grey area between tone and noise. Auvinen has collaborated with many clarinetists for his compositions.

Pohjannoro wrote katalajen laulu (song of the juniper) for liru and kantele,

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32 Ibid., 10.
being the first composer to bring the archaic herdsman’s clarinet called the *liru* into the realm of concert music.\(^{33}\)

**2006**

Sampo Haapamäki (b. 1979) gained attention for the 40-minute length of his bass clarinet concerto *Kirko* written 2006. It uses the full range of the bass clarinet and exposed the virtuosity that was possible with a bass clarinet.

**2007**

Jukka Tiensuu’s second clarinet concerto, *Missa* (2007), has seven movements with corresponding titles in Latin of the Mass. *Missa* has improvised clarinet cadenzas mixed into the score.

*Februa* (2007) for clarinet and orchestra (named after a wild ancient Roman fertility rite) is not a concerto in the traditional sense; even if its virtuoso solo part is quite a challenge. It could be described as a play where the clarinet is the protagonist using all the means at its disposal (percussive slap tongue, aggressive multiphonics, shouting into the instrument) to maintain his position among the orgy of sound in which the orchestra wallows. Instead of a solo cadenza, there is a long and static trill sequence, which must be executed with circular breathing.\(^{34}\)

Antti Auvien’s *Karkija* (2007) for bass clarinet and marimba makes use of the entire expressive range of the modern bass clarinet.

**2008/2009**

Perttu Haapanen (b. 1972) is both a composer and artistic director of the

\(^{33}\) Ibid., 13.
\(^{34}\) Ibid., 14.
Chapter 4: Kari Kriikku and his Contribution to Contemporary Clarinet Music

Figure 4.1 Kari Kriikku Press Photo

“Hailed by press and public as one of the world's foremost clarinetists, Kari Kriikku is celebrated for his musical inventiveness and fresh attitude towards traditional performance. His versatility covers numerous periods, ranging from Mozart to contemporary music - he has been a muse to living composers such as Magnus Lindberg, Jukka Tiensuu and Kimmo Hakola.”

Kari Kriikku (b. 1960) is a clarinetist and a founding member of the Avanti! Chamber Orchestra (see page 37) and the Toimii! Ensemble (see page 37). Mr. Kriikku studied clarinet at the Sibelius Academy, earning his diploma in 1983. Additional studies have been with Alan Hacker in England and to the United States to study with Charles

Neidich and Leon Russianoff in the United States. Kriikku’s extensive repertoire covers all periods of music including classical, rock, klezmer and traditional Finnish folk music, but contemporary music is his specialty. He had previously been the artistic director of the Crusell Week (see page 37) in Uusikaupunki, which also features a woodwind competition. Known as a virtuosic interpreter of contemporary music, he has had works dedicated to him by composers such as Magnus Lindberg, Leif Segerstam, and Eero Hämeeniemi. In 1986, the Union of Finnish Critics gave him their annual Spurs of Criticism Award for the finest and most meritorious achievements of the year, praising him as a player with great creative curiosity toward all musical phenomena. He was the first performer to be so honored in the twenty-four years of the existence of the award. In 2009, Kari Kriikku became the recipient of the prestigious Nordic Music Council Prize.37

Kari Kriikku has appeared internationally with the City of Birmingham Symphony Orchestra, the BBC Symphony, the New York Philharmonic, the Oslo Philharmonic, the Orchestre Philhamonique de Radio France, the Vienna Radio Symphony, the Swedish Radio Orchestra, La Scala of Milan, the German orchestras of WDR Koln and Leipzig Gewandhaus, the Rotterdam Philharmonic, the Netherlands Philharmonic, the London Sinfonietta, and the Ensemble Intercontemporain. He has worked with such conductors as Vladimir Ashkenazy, Semyon Bychkov, Alan Gilbert, Vladimir Jurowski, Susanna Mälkki, Andris Nelsons, Sakari Oramo, Esa-Pekka Salonen, Jukka-Pekka Saraste, John Storgårds and Osmo Vänskä. Kari Kriikku has performed chamber music with the Arditti Quartet, the New Helsinki Quartet, the Avanti! Quartet,

the Borodin Quartet, and the Jean Sibelius Quartet, as well as together with such
musicians as Natalia Gutman, Aleksei Lyubimov, and Yuri Bashmet.³⁸

Kari Kriikku’s musical inventiveness and fresh attitude towards traditional
performance have established a fascinating and versatile career for him both as soloist
and chamber musician. Since the early 1980's, his membership in the Toimii Ensemble
and in the Avanti! Chamber Orchestra, as Artistic Director since 1998, naturally led him
to contemporary music and also to performances that break the bounds of conventional
concerts. Kari Kriikku has also performed a repertoire of the Classical era and has
recorded concertos by Bernhard Henrik Crusell, Wolfgang Amadeus Mozart, Johann
Melchior Molter and Carl Maria von Weber, all to great international acclaim.³⁹

Contributions

Crusell Week

The first Crusell Week was held in 1982 in Bernhard Crusell’s birthplace,
Uusikaupunki, Finland. The Crusell Music Festival is an internationally acclaimed music
festival dedicated to woodwind music combined with advanced master classes held by
leading international artists.

More information on the festival:
Address: PL 37, Rauhankatu 10, 23501 Uusikaupunki
Phone: +358 50 420 5401
Fax: +358 2 841 2887, Email: kulttuuritoimisto@uusikaupunki.fi

The Avanti! Chamber Orchestra

Conductors Esa-Pekka Salonen, Olli Pohjola and Jukka-Pekka Saraste formed the Avanti! Chamber Orchestra in 1983. An ensemble that varies in size from a string quartet to a symphony orchestra, it specializes in no particular genre. Rather, it is proud to specialize in all styles with a strong sense of responsibility for the music of today.

“Avanti! has had a tremendous influence on music in Finland. As exemplified in the Finnish national daily newspaper, Helsingin Sanomat once said, "Avanti! is like King Midas: anything it touches immediately turns to gold." The orchestra's first record was awarded the Gramophone Prize of the Finnish Broadcasting Company (YLE). The next record prompted Fanfare to write: "Among such new groups here and abroad as Orpheus and the Chamber Orchestra of Europe, Avanti! has made a bid to be recognized as primus inter pares." Since then, Avanti! has been featured on many CDs (for Alba, BIS, Ondine and Finlandia) and tours both regularly in Finland and also around the world. The more recent concerts abroad took place in Mexico and New York during November 2011. Since 1986 Avanti! has also had a festival of its own called Suvisoitto (Summer Sounds) in the little Finnish town of Porvoo. It is closely associated with the best Finnish conductors and performers with such international artists and conductors as Dima Slobodeniouk, Jaakko Kuusisto, Gidon Kremer, Alexei Lubimov, Antony Pay, Christian Tetzlaff, Barbara Hannigan, Uri Caine, Brett Dean and Nico Muhly, Maja Ratkje, and Pekka Kuusisto.”

Toimii Ensemble

Toimii (Finnish, for "It works!") is an ensemble for new music founded in 1981 by Finnish composer Magnus Lindberg with Esa-Pekka Salonen and several other young composers and instrumentalists connected to the Sibelius Academy. This ensemble has appeared in Finland and abroad, including: Time of Music festival in Viitasaari, the Helsinki Festival, the Tampere Biennale, and the Warsaw Autumn contemporary music festival, as well as in Amsterdam, Brussels, Hamburg, London, Stockholm and Paris.

The ensemble has appeared as the soloist ensemble in Magnus Lindberg's *KRAFT* since 1985. Performers of the basic lineup of the Toimii Ensemble on *KRAFT* are: cellist Anssi Karttunen, clarinetist Kari Kriikku, composer and pianist Magnus Lindberg, conductor Esa-Pekka Salonen, conductor and percussionist Riku Niemi and sound engineer Professor Juhani Liimatainen, who handles sound amplification, live electronics and tapes.  

**Commissions and Projects**

*Puro (1989) by Jukka Tiensuu*

**Commission:** The Finnish Broadcasting Company, 1989.

**World Premiere:** April 26, 1989, in Helsinki with the Finnish Radio Symphony, conducted by Jukka-Pekka Saraste.

**Recording:** released by Ondine Records in 1989 with the Finnish Radio Symphony Orchestra, conducted by Jukka-Pekka Saraste.

**Publisher:** Fennica Gehrman.

Since its premiere in 1989, *Puro* has become the most performed Finnish concerto after the Sibelius Violin Concerto. American clarinetist Campbell MacDonald performed this piece with Fort Wayne Philharmonic on February 1, 2013. However, most of these performances feature Kari Kriikku, who has personally performed this piece over fifty times.

Written in a single movement, *Puro* grows from the overtone series of a single

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low note into a wild, Oriental dance. After an improvised solo cadenza, the music expends its energy in a final outburst before fading away.

*Clarinet Concerto (2001) by Kimmo Hakola*

**Commission:** commissioned in 2001.

**World Premiere:** June 28, 2001 in Porvoo with the AVANTI! Chamber Orchestra, conducted by Sakri Oramo.

**Recording:** released by Ondine Records in February 2006 with the Finnish Radio Symphony, conducted by Sakri Oramo.

**Publisher:** Fennica Gehrman.

“It is a firework of dances, explosions and colors that turns soloist Kari Kriikku into the public’s favorite. The Milanese audience finally renders its honors to Kriikku’s virtuosity and somewhat dance-hall folklore.” interpreted by Corriere della Sera, February 2009

From the program notes by Antti Hyvärinen, June 2001, for the premiere performance of the concerto at Avanti! Summer Sounds:

“The work begins with a dramatic gesture and the introduction (Introduzione) sets the elevating mood in which the fiery main section (Allegro con fuoco) charges into action. The solo cadenza at the end of the movement is written out: it continues the technically challenging figurations with sequences that lend the soloist's opportunity to show off a somewhat playful tone.

The second movement (Hidden Songs) presents a bunch of songs that have been left to mature in cellars of the mind. The slow movement from the Mozart clarinet concerto may be discerned lurking in the background, but there are no historical allusions - the themes are ones that have, as it were, lain dormant.

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in the private and collective memory. The singing themes are neither varied nor developed in the conventional sense of the words; instead, they are paraded before the listener one by one, assuming new guises in a flash.

The fourth movement is titled Khasene, which is Yiddish and means wedding. The quick, cinematic cuts become denser in the finale. For Hakola, the whole richness of the clarinet's expressive potential culminates in the music of Eastern Europe - not only of the Jews but also of the gypsies and Balkan peoples. The listener will, however, search in vain for traces of ethnic music, since all the motifs are drawn from the composer's own imagination and associations: "I threw myself into the stream and sought my own Horas and Sirbas."\(^{43}\)

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**Clarinet Concerto (2002) by Magnus Lindberg**

**Commission:** commissioned in 2001-2002 by the Finnish Broadcasting Company for the 75\(^{th}\) anniversary of the Finnish Radio Orchestra, the Royal Stockholm Philharmonic Orchestra and Stockholm Concert Hall Foundation, and Radio France.

**World Premiere:** September 14, 2002 in Helsinki with the Finnish Radio Symphony, conducted by Jukka-Pekka Saraste.

**Recording:** released by Ondine Records in July 2005 with the Finnish Radio Symphony Orchestra, conducted by Sakari Oramo. The recording of the Lindberg clarinet concerto earned Kari Kriikku a Gramophone Award and a BBC Music Magazine Award in 2006.

**Publisher:** Boosey & Hawkes

Although only a single movement, the concerto is clearly divided into various sections, marked by the recapitulation of a seven-note figure. Within the piece there are

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subtle homages to both Ravel and Debussy. The solo clarinet part shows the extreme
virtuosity of Kari Kriikku. This concerto readily displays the composer-performer
relationship between Lindberg and Kriikku.

Magnus Lindberg comments on his clarinet concerto:

“I wrote the Clarinet Concerto for Kari Kriikku, whom I’ve known since
the late 1970s: he studied harmony with me at the Sibelius Academy. So after 25
years I think we’ve developed quite an understanding – and I couldn’t have
written it without him. During the summer, I work at my cottage on an island in
the Gulf of Finland: the house has been in my family since the 1830s and it’s
where I grew up. Kari Kriikku lives on the outskirts of Helsinki and though I
could drive to his house, it’s much easier to take the boat. So each spell of writing
the concerto ended with a wonderful recreation, a boat trip! It was a perfect
reward. The Clarinet Concerto is a big work, not in length but in scale. Kari’s
first words to me were “Write something fortississimo for the or-
chestra but allow
the clarinet to be heard!” So often with new music, people are afraid of putting
solo instruments against a loud orchestra. But we did it! Of all my works, the
Clarinet Concerto is one I still have a lot of affection for.”

D’om Le Vrai Sens (2010), by Kaija Saariaho

Commission: Commissioned in 2010 by Finnish Broadcasting YLE, Casa da
Musica Porto, Swedish Radio, BBC Symphony Orchestra, Orchestre
Philharmonique de Radio France.

World Premiere: September 8, 2010 in Helsinki with the Finnish Radio
Symphony, conducted by Sakari Oramo.

Recording: released by Ondine Records on September 27, 2011 with Finnish
Radio Symphony Orchestra, conducted by Sakari Oramo.

Publisher: Music Sales

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Program notes written by Kaija Saariaho:

“The idea of a clarinet concerto for Kari Kriikku had been going round in my mind for some years. While I was composing my second opera (Adriana Mater, 2006) the clarinet part began to be increasingly soloistic, and I found the instrument was speaking to me in a new way. I set about planning a concerto but did not begin actually composing it until autumn 2009.

The form was inspired by six medieval tapestries, The Lady and the Unicorn, in which each tapestry depicts, with rich symbolism, the five senses and a ‘sixth sense’ – whatever that is (emotion? love?). I had already seen the tapestries in the Musée national du Moyen Age (the Medieval Museum) in Paris while seeking material for my first opera, L’amour de loin, and their richness also inspired the exhibition La Dame à Licorne I held with Raija Malka the artist in 1993.

The tapestries are named after the five senses, and I have titled the movements of my concerto accordingly: L'Ouïe (Hearing), La Vue (Sight), Le Toucher (Touch), L'Odorat (Smell), Le Goût (Taste) and the ambiguous A mon seul Désir, which could be translated as “To my only desire”. The name and subject matter of the sixth tapestry have been widely interpreted and examined. What interested me in particular was an article about the meanings hidden in the letters of the name of the sixth tapestry. One of these is D’om Le Vrai Sens. This is medieval French and alludes both to the senses and to the true meaning of humankind.

All this was, of course, just the initial impetus for composition. Using the names of the different senses as the headings for the movements gave me ideas for how to handle the musical material and for the overall drama. In the first movement (Hearing) the calmly breathing orchestra is interrupted by a call from the clarinet. ‘Sight’ opens up a more mobile landscape in which the orchestra gets into position behind the solo instrument to develop the musical motifs this supplies. ‘Smell’ is color music. I associate the harmony with scent; it is immediately recognizable intuitively and the impression is too quick for thought. The clarinet languidly spreads its color over the orchestra, where it hovers, transforming as it passes from one instrument to another.

In ‘Touch’ the soloist arouses each instrumental section in turn from the pulseless, slightly dreamy state of the previous movement. This is the concerto’s liveliest movement, and the most virtuosic in the traditional sense, and the clarinet and orchestra engage in a dialogical relationship. The fifth movement (Taste) is dominated by rough surfaces, tremolos and trills, which the clarinet serves to the orchestra around it.

While composing the last movement I experienced a sense of entering a new, intimate and timeless dimensionality. The end of a work is always the last chance to discover its quintessence. I often approach it by stripping the music down to its most ascetic elements. Here, too.

It came as a surprise even to me that the work began to come alive in its
space, and that the clarinet – itself a unicorn – plays only some of its music in the soloist’s position. This appropriation of space became an inherent element of the work at the composition stage.

*D’om Le Vrai Sens* is dedicated to Kari Kriikku, whose vast experience and frequent consultations were invaluable to me in composing the solo part.45

**Missa (2007) by Jukka Tienssu**

**Commission:** Commissioned in 2006 by the Scottish Chamber Orchestra and the Tampere Philharmonic Orchestra.

**World Premiere:** May 4, 2007 in Glasgow (UK) by the Scottish Chamber Orchestra, conducted by John Storgårds.

**Recording:** released by Ondine Records, November 2010 with the Helsinki Philharmonic, conducted by John Storgårds

**Publisher:** Finnish Music Information Centre.

Jukka Tiensuu’s second clarinet concerto, *Missa* (2007), is in seven movements with titles in Latin corresponding to the parts of the Mass (Introitus, Kyrie, Gloria, Credo, Sanctus, Agnus Dei, Ite). Here too, like *Puro*, the title can be construed as a multi-lingual pun. In Swedish, the verb missa means ‘to miss’ or ‘to get lost’, and it also resembles the Finnish word missä (‘where?’).46

*Missa* is more positive in appearance than *Puro*; the solo clarinet part is lyrical and melodic, punctuated by flurries of staccato notes. Instead of a single solo cadenza,

46 Mikko Raasakka, Exploring the Clarinet: A guide to clarinet technique and Finnish clarinet music, (Helsinki: Fennica Gehrman, 2010), 8
Missa has several brief improvised cadenzas meshed with the orchestral texture.

“Finnish clarinetist Kari Kriikku was the solitary star. His ability to get effects out of his instrument was clearly the inspiration behind Tiensuu’s concerto, which plays exclusively on such circus tricks as the soloist singing and blowing into his instrument simultaneously. Kriikku added to his own technical wizardry a theatricality that overcame the ordinariness of the music.”

Bizarre Bazaar, by Kari Kriikku

Recording: recorded by Kari Kriikku accompanied by Tapiola Sinfonietta Orchestra.

Released: April 2009 (Finland) and May 2009 (internationally) by Ondine Records.

Bizarre is an adjective that means markedly unusual in appearance, style, or general character and often-involving absurd or unexpected elements; outrageously or whimsically strange; odd.  

Bazaar is a noun defined as a marketplace or shopping quarter, especially one in the Middle East. The title is obviously alliteration and plays on the meanings of the words. Eastern European and Arabic atmospheres predominate on this unusual program, with klezmer influences, tango, fado, Hungarian dance, and traditional Romanian tunes. Kari Kriikku is exceptionally well known for his astonishing performances and recordings of contemporary repertoire for clarinet. This collection of

short pieces showcases the use of the clarinet in Jewish klezmer, Portuguese fado, Argentinean tango and Arab music. "I have followed my instincts in gradually bringing together works from various cultures that have impressed me on my travels and then unabashedly adapted those works for concert use," says Kari Kriikku. In this piece, he revisits the other side of the instrument’s character, on the opposite side of Europe. This is a homage to the more exotic, less well-known concert repertoire for clarinet, all exemplifying Kriikku’s endlessly adaptable enthusiasm for all aspects of his instrument’s history and its possibilities.

In conclusion, Kari Kriikku’s projects, commissioned works, and subsequent performances have inspired clarinetists and composers alike. His performances inspire compositions, those compositions push the boundaries of clarinet artistry, and as a result the possibilities in clarinet performance and repertoire are seemingly endless.

The term “concerto” is Italian for concert, or concerted performance. The Oxford Dictionary of Music defines it as:

“An instrumental work that maintains contrast between an orchestral ensemble and a smaller group or a solo instrument, or among various groups of an undivided orchestra. Before 1700 the term was applied to pieces in a variety of forms for an even greater variety of performing media, voices as well as instruments; it was also used in the sense of ‘ensemble’ or ‘orchestra’. Not until the beginning of the 18th century was it applied consistently (though not exclusively) to works in three movements (fast–slow–fast) for soloist and orchestra, two or more soloists and orchestra (concerto grosso) or undivided orchestra.

In the late 18th century and during most of the 19th and the solo concerto was a prominent form of virtuoso display, while, in the same period, the concerto grosso fell out of public favor; some of its aspects were subsumed by the short-lived form of the symphonie concertante. During its long history, the concerto has built on forms and procedures adopted by Corelli, Torelli, Vivaldi, J.S. Bach and later composers, particularly Mozart, to develop into a form that ranks with the symphony and the string quartet in the range of its artistic expression.”

When referring of these standard concerto forms, for example three movements of fast-slow-fast, it is easy to hear that the clarinet concerto of Magnus Lindberg does not follow conventional form. In contrast to the concertos that are separated into contrasting movements, this concerto is a one-movement work that has features of a multi-movement concerto. Instead of approaching the work as a defined form, one can look at it as

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reoccurring material that relates to its surrounding framework and the movement/work as a whole.

All of the composers in this research studied at the Sibelius Academy in Helsinki, Germany. They are descendants of the compositional teachings of Sibelius. Sibelius himself began to experiment with the way music was written into certain formulaic patterns, and this was passed onto this students. For example, his Violin Concerto in D minor:

“… Violin Concerto in D minor, whose first version occupied him in 1903 and early 1904: it was first performed in Helsinki in February 1904. Here he took up what would seem an impossible challenge – the fusing of his stern, compromise-resistant neo-primitivism (Sibelius as ‘deep and sober thinker’) with the tradition of the flashy, exhibitionistic virtuoso concerto, a tradition filled with displays of dazzling technique that sometimes bordered on emptiness. Did the concerto not exist, it would be difficult to imagine such a merger, and at times the strain of the attempt shows through in some of the virtuoso figuration – an occasional tilt toward ostentation that would be out of place in the world of Sibelius's symphonies and tone poems. From a different perspective, though, one could also regard the work as a deepening of the tradition – a virtuoso concerto simultaneously affirmed and transcended by a thorough going seriousness of purpose and ‘surplus’ density of compositional pondering. Above all, its brooding Nordic atmosphere and motivic sound-world are unmistakably Sibelian. One of its unusual features was an expanded first-movement cadenza that serves as the development section (building, surely, on the Mendelssohnian precedent of placing the cadenza at the end of the development); another was its spine-stiffening enhancement of the display-concerto aesthetic through suddenly eruptive, powerfully resolute orchestral upheavals. Dissatisfied with portions of the 1904 version, which had disappointed the much-respected Helsinki critic Karl Flodin, Sibelius withheld the work from publication (this version was recovered in 1990). Its more dramatically taut revision – now ranked among the world's leading concertos – received its première in Berlin in October 1905, with Karel Halíř as soloist and Richard Strauss conducting.”

The concerto form in terms of Finnish music and Sibelius's legacy, can be summarized with the following terms:

I. Continuous development
II. Thematic crystallization
III. Teleological genesis

In brief, a theme is presented initially in an incomplete or immature form. With each recurrence, it grows in complexity, length, etc.. The theme is usually only fully realized (crystallization) with its last presentation or at a clear point of dramatic arrival – climax – towards the end of the piece. That an entire work may seem to lead to that revelation – the "birth" of the fully-formed theme – has been described as teleological genesis: all earlier events and thematic presentations progress the music towards that ultimate goal.

**Lindberg Clarinet Concerto: Motives**

The opening motivic material returns throughout the entire piece, sometimes slightly altered; this is not like a Romantic period work with multiple, different thematic ideas. As a result, the sections of a one-movement concerto can be harder to identify versus a multi-movement work because the entire one-movement concerto is tied together in subtle and obvious ways.

The “second motive” is first seen at m. 34. It is the opposite in style of the lyrical opening motive. It is harsh and jumps out to the listener. Following the “second motive” is usually some form of a triplet motive. The triplets are either augmented or diminished from the first instance in mm. 43. All three of these motives surround each other throughout the work.
Although the work is only one movement, I believe it can be split into five different “sections.”

| “Section 1” | mm. 1 - Presentation of the thematic material |
| “Section 2” | mm. 82 - Debussy inspired |
| “Section 3” | mm. 269 - Quick and “dance-like” |
| “Section 4” | mm. 376 – the set up material for the unwritten cadenza |
| “Section 5” | mm. 559 - “jazz-like”, begins the transition for the ending at m. 648 |

Table 5.1 Five Sections of Clarinet Concerto (2001-2002)

Section 1: The concerto opens with a simple motive that reoccurs and develops throughout the work. The orchestra performs a series of rhythmically and harmonically complex variations on the opening melody.

![Figure 5.1 mm. 1-10](image)

Section 2: The second, slower section begins with a passage for the soloist that refers to Debussy’s *Premiere Rhapsodie* (1910), setting the mood for this part of the work.
Figure 5.2 mm. 84-94

Section 3: Starting at mm. 269, the clarinetist creates a dance-like atmosphere and builds to an orchestral climax without the soloist. (mm. 411)
Section 4: “Lindberg notes that one of Kriikku’s requests for the piece was that the clarinet occasionally be pitted against orchestral fortissimos, and here the soloist’s request is fulfilled. This long section is marked by a series of dialogues between the soloist and various other instruments and sections of the orchestra, leading to a
Section 5: “Jazzy”. The final section begins with a jazzy setting that increases in intensity to set up climatic conclusion. The clarinet melody returns after a long rest, accompanied by the orchestra to be followed with a glissando. The work ends on a major chord with the clarinet sitting on a low E fading into pianissimo.

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Figure 5.6 mm. 559-570

Figure 5.7 mm. 659 to the end
Chapter 6: Jukka Tiensuu’s *Puro* (1989)

“But Kriikku was the magician. He produces sounds one would have not thought possible from the clarinet […]. Kriikku’s playing, and the works he played, showed just how modern music can be both of the highest quality and engage audiences at the same time.” The Dominion Post, John Button, 22nd June 2009

Jukka Tiensuu, Biographical Sketch:

Jukka Tiensuu pursued musical studies at the Sibelius Academy, the Juilliard School, and the Freiburg Hochschule für Musik, working with Paavo Heininen, Klaus Huber, and Brian Ferneyhough. Not only a prolific composer over the widest range of musical media, Tiensuu is an eminent harpsichordist, a conductor, and pianist as well. He has been Director of the Helsinki Biennale and was co-founder of the “Time of Music” Festivals at Viitasaari.

Digital technology is an integral component of his work, and he has built a custom studio for himself as an idiosyncratic response to his extensive institutional experience at such centers as Ircam, MIT, and UCSD. Signal processing and algorithmic design complement his routine use of computer notation programs and MIDI-controlled sketching.

Among large-scale works, *Alma* (1995-98, a Helsinki Festival commission) is a

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54 http://www.karikriikku.com/?page_id=291

53
trilogy of independent symphonic compositions which include electronics (*Himo, Lumo*, and *Soma*); *Tokko* (1987), for male chorus and computer synthesized tape, won first prize in the UNESCO 1988 Rostrum. Its text consists entirely of words expressing doubt in various languages. *Arsenic and Old Lace* (1990), for the Arditti Quartet and harpsichord, as well as *Puro* (1989), for the phenomenal clarinetist Kari Kriikku and orchestra, display Tiensuu’s mastery of both technical and inferential virtuosity. *P=Pinocchio?* (1982) and *nemo* (1998) were Ircam commissions, and exemplify his use of computer generated elements and real-time interaction. *Musica ambigua* (a suite for Baroque instruments) illustrates yet another facet of Tiensuu’s breadth. “An open mind,” he has said, “is the shortest way to understanding,” and in the skeptical, lucid, and pragmatic intelligence he brings to all aspects of his life as a freelance musician, he embodies this maxim.

Tiensuu’s works are published by the Finnish Music Information Centre and recorded on Alba, Denon, Ondine, and Disques Montaigne. Upcoming projects, largely for orchestra, include concertos for accordion, MIDI-clarinet, and microtonal flute.

Tiensuu has said: “I do not write music because of a composer’s perceived duty to add to the concert repertoire continuously. In our age, every single work has to have a specific reason for being created.” In practice, this feeling has led him to change his position and problem setting from one piece to the next, and it is difficult to see an overall style or linear development in his output.

**Orchestration:**

*Puro* (1989)
Table 6.1 Notations Explained in Jukka Tienssu’s Performance Notes for Puro

Terms:

I. Vibrato – Vibrato is a musical effect of an even, pulsating change of pitch. On the clarinet this is achieved by manipulating pressure of the bottom jaw against the mouthpiece.

II. Trill – A trill is a rapid interchange between two notes: the written note and the note above it in the key signature. A semitonal trill is a rapid interchange between the written note and the note a semitone above it.

III. Appoggiatura – An Appoggiatura is from the Italian word appoggiare, which means “to lean”. In music, it is an ornamental note of long or short duration that
temporarily displaces, and subsequently resolves into, a main note, usually by stepwise motion.56

IV. Tremolo – A tremolo (tremoli, pl.) is the rapid reiteration of a musical tone or of alternating tones to produce a tremulous effect.57

V. Glissando – Glissando is a rapid diatonic finger run, such as running a finger up and down a piano. This creates a “smearing” effect, or the “fall off” sound heard in jazz.

VI. Quarter-tones – Quarter-ones, also called microtones, are pitches tuned halfway between the usual notes of the chromatic scale.

“Unless there are reasons of desired voice leading, adherence to either sharps or flats within a work will make visual and technical recognition easier for the performer (the quarter tone scale here is presented in sharps only). It is generally good practice to specify fingerings directly under the quarter-tones that appear in the piece, as opposed to merely a list at the beginning of the work. Of course, it is not necessary to repeat this fingering diagram every time a particular quarter-tone occurs. Since all fingerings may not produce an identical pitch or timbre for every performer, it is helpful if the composer can briefly describe his intentions in a preface. For example, is he more interested in a dark timbre than a precisely pitched quarter-tone? This will help the performer to make an educated fingering choice, if it is necessary to change the given fingering because of inherent characteristics of individual instruments.”58

VII. Sixth tones – Sixth tones are also under the category of microtones. In comparison to quarter-tones, these are the pitches halfway between each semitone. For

example, D natural -> 1/6 sharp D -> ¼ sharp D -> D sharp. (Fundamental tone -> 1/6 tone -> ¼ tone -> semitone -> fundamental tone). These tones are created on the clarinet by using fingerings specific to an individual’s instrument. Mostly they are created by manipulating the fundamental note’s fingering.
Microtones seen in the chart below are recommended fingerings for each note:

<table>
<thead>
<tr>
<th>Note</th>
<th>Fingerings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm. 60-64.</td>
<td>Standard fingering</td>
</tr>
<tr>
<td>Mm. 75, 93.</td>
<td>In both instances this A-¼ flat follows an A-natural. This fingering is the one that is the smoothest transition and remains on the same partial as A-natural.</td>
</tr>
<tr>
<td>Mm. 77, 78, 93.</td>
<td>In all instances this G-1/4 flat follows at G natural. The fingering is the one that creates the smoothest transition and remains on the same partial as G-natural.</td>
</tr>
<tr>
<td>Mm. 254.</td>
<td>Out of three possible fingerings, I found this the easiest to execute within the passage.</td>
</tr>
</tbody>
</table>

I simply found this fingering easier to speak and play on my instrument between the two fingerings that were available.

<table>
<thead>
<tr>
<th>Note</th>
<th>Fingerings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mm. 7, 8, 10, 23-24, 256, 257.</td>
<td></td>
</tr>
</tbody>
</table>

Mm. 24. |

Standard fingering

Mm. 7, 8, 10, 256, 257. |

Standard fingering

Mm. 81 |

Standard fingering
Mm. 5, 6, 8.
In mm. 5-8, this fingering is best to used along with a “long F’ fingering within the passage. The performer can basically keep everything the same except for the left hand G# key between notes. I chose this out of three possible fingerings.

Mm. 89
Standard fingering

Mm. 2, 255.
The other option for E-1/4 flat is to keep everything open except for throat-tone A. This is not a good choice for facility, so I use the above fingering.

Table 6.2 Microtones used within the piece and the coordinating fingerings
All fingerings are from Appendix 2 of Mikko Raasakka’s, Exploring the Clarinet: A guide to clarinet technique and Finnish clarinet music. 59

Specific music examples:
The first extended techniques seen in the very beginning of Puro are and glissandos from mm. 2-3 and mm. 5-6.

Seen in mm. 19-22 are broken low tones. They appear again in mm. 30-31 which is shown in Figure 6.1 below.

Broken tones are a type of multiphonic. Broken tones are played with the fingerings for normal, monophonic tones. Multiphonics proper, which are more common, have special fingerings. Multiphonics are notated either by indicating the most clearly audible pitches or by adding the letter M to the stem of the note.\textsuperscript{60} Within the category of broken tones are the previously mentioned broken low tones. Broken low tones involve bringing out upper partials of the tone fingered by changing the playing technique. The tones most frequently used for this are the lowest notes on the instrument. Broken low tones are commonly used in loud dynamics, but they can be played relatively softly too. Broken tones can be produced on any tone in the low register. The higher the tone, the more difficult the broken tones are to control, and the more difficult it is to play them loudly. Broken low tones are usually notated by writing the letter M above the fundamental note or by writing the fundamental note, the highest sounding note and the letter M between them.\textsuperscript{61}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure6_1.png}
\caption{\textit{Puro} Broken Low Tones in mm. 30-31}
\end{figure}

\begin{thebibliography}{99}
\bibitem{60} Ibid., 71
\bibitem{61} Ibid., 72
\end{thebibliography}
Measures 44–45 show a glissando that goes from the clarion register to the altissimo register. This can be particularly hard to execute using standard fingerings. Mikko Raasakka’s book shows a fingering that makes it easiest to execute in Figure 6.3.

Measures 78–83 show a melody beginning in the high register and ends with a glissando from E5 to F#6. Using the fingering notated above, the performer should execute the glissando with more ease. The bracket “B# and Bb” simply means to press the bottom two side keys on the right hand side.62

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Measures 234-238 show a glissando that moves up to “the highest note achievable.” Mikko Raassakka, a clarinet and bass clarinet player especially known for his work with contemporary music, published the book Exploring the Clarinet: A Guide to Clarinet Technique and Finnish Clarinet Music (2010) that includes a fingering that works quite well. The final glissando can be executed by changing from the middle to the high register by changing fingering on D6. The glissando can then be continued in the high register up to B6. The first fingering given is for B5; the following two bracketed fingerings are both for D6, and the last fingering is for B6. Note that the last fingering is the same as that for F#6 in Figures 6.3 and 6.4, but they occupy different registers and are blown differently.  

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63 Ibid., 51
Starting at measure 165, there is a twenty-measure sequence where a melody is created using an unbroken trill. This may be called a chain trill or chain tremolo. A chain trill, or chain tremolo, is an unbroken trill that continues uninterrupted. From measures 165-180 “the right thumb is removed from the thumb rest during the F#4–C5 glissando in m. 166. The glissando is executed by pressing the two top trill keys with the thumb. In m. 167, the normal fingering for C5 is restored, and the C5 / C5+ trill in m. 168 is executed using the two top trill keys with the thumb. The trill is continued in the same way as the melody tones change, uninterrupted except for m. 179 for a total of 23 measures.”

The trill here is executed by opening and closing the top two trill keys (Bb and C trill keys) simultaneously with the right thumb. The same two trill keys are used no matter what main melody note is fingered. The trilled notes, given as small note heads in the score, are the pitches generated by the combination of the melody note fingerings and the trill keys. This sequence is considerably easier to play if the performer knows how to execute circular breathing. Circular breathing will make the trill sequence easier for the performer and create a more fluid sound to the audience. Circular breathing on wind

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64 Ibid., 62
instruments is the ancient practice of producing a continuous sound by using the cheeks as an air sac, much as with a bagpipe, inhaling through the nose and forcing air from the mouth and throat through the instrument. In a texture like this, slight variations in the sound cannot be perceived. "The higher the tones to be played, the more difficult it is to use circular breathing. However, there are clarinetists who can circular breathe almost imperceptibly on a long tone above C6. Combining circular breathing and tonguing is a problem, although a light, portato-type articulation is sometimes possible." 

Figure 6.6 Multiphonic Glissandos

In mm. 221-223, just before the clarinet cadenza, the solo clarinet and the two clarinets in the orchestra play a broken tone on E3. After the orchestral strings play a rhythmic motive built on the overtone series of E3, all three clarinets begin to play multiphonic glissandos. A multiphonic glissando falls under the category of broken high tones. In broken low tones, a clarinetist can “pick out” individual partials by changing the embouchure. Some of the audible pitches move smoothly and in clusters while the fundamental remains steady. A multiphonic glissando is executed by changing the embouchure without changing the fingering. As with other broken tones, this works best

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on the lowest tones. An ascending multiphonic glissando is executed by changing the
embochure thus: play a broken tone with the tongue in the position for the vowel “o”, jaw
lowered and lips relaxed. Slide the tongue slowly to the position for the vowel “i” while
tensing the lips. This sequence is reversed for a descending glissando. The sound is
similar to an Australian Aboriginal didgeridoo or the sound of an elephant. 67

![Figure 6.7 Multiphonic Glissando of Broken High Tones in mm. 8](image)

Figure 6.7 Multiphonic Glissando of Broken High Tones in mm. 8

In mm. 8 of the cadenza, a multiphonic glissando goes into four broken high
tones. They are indicated with the letter M (for “multiphonic”) under the fundamental
note (see Figure 6.7). Broken tones can also be played in the high register by reducing
support. These broken high tones can be played on any note between C#6 and G#6. They
work best at relatively soft dynamics, from piano to mezzoforte. Broken high tones can be
notated precisely if required, because individual pitches can be discerned. 68

67 Ibid., 74
68 Ibid., 76
Chapter 7: Magnus Lindberg’s *Clarinet Concerto* (2002)

“Magnus Lindberg’s Clarinet Concerto has enjoyed phenomenal success since its 2002 premiere... A marvelous vehicle for the amazing virtuosity of clarinetist Kari Krikku, this is a shiny, sophisticated, nostalgic cultural artifact, indubitably contemporary in language yet sensuously easy (tuneful, even) on the ear. ...is a stunning disc.”
BBC Music Magazine, September 2005

69

Magnus Lindberg, Biographical Sketch:
Reprinted by kind permission of Boosey & Hawkes

Magnus Lindberg was born in Helsinki in 1958. Following piano studies he entered the Sibelius Academy where his composition teachers included Einojuhani Rautavaara and Paavo Heininen. The latter encouraged his pupils to look beyond the prevailing Finnish conservative and nationalist aesthetics, and to explore the works of the European avant-garde. This led, around 1980, to the founding of the informal grouping known as the Ears Open Society including Lindberg and his contemporaries Hämeeeniemi, Kaipainen, Saariaho and Salonen, who aimed to encourage a greater awareness of mainstream modernism. Lindberg made a decisive move in 1981, travelling to Paris for studies with Globokar and Grisey. During this time he also attended Donatoni’s classes in Siena, and made contact with Ferneyhough, Lachenmann and Höller.

69 Presto Classical, "Lindberg, M: Clarinet Concerto, Grand Duo, Chorale.."

70 Boosey & Hawkes, "Magnus Lindberg: Biography."
His compositional breakthrough came with two large-scale works, *Action-Situation-Signification* (1982) and *KRAFT* (1983-85), which were inextricably linked with his founding with Esa-Pekka Salonen of the experimental Toimii Ensemble. This group, in which Lindberg plays piano and percussion, has provided the composer with a laboratory for his sonic development. His works at this time combined experimentalism, complexity and primitivism, working with extremes of musical material. During the late 1980s his music transformed itself towards a new modernist classicism, in which many of the communicative ingredients of a vibrant musical language (harmony, rhythm, counterpoint, melody) were re-interpreted afresh for the post-serial era. Key scores in this stylistic evolution were the orchestral/ensemble triptych *Kinetics* (1988), *Marea* (1989-90) and *Joy* (1989-90), reaching fulfilment in *Aura* (1993-94) and *Arena* (1994-95).

Lindberg's output has positioned him at the forefront of orchestral composition, including the concert-opener *Feria* (1997), large-scale statements such as *Fresco* (1997), *Cantigas* (1999), *Concerto for Orchestra* (2002-3) and *Sculpture* (2005), and concertos for cello (1999), clarinet (2002) and violin (2006). Recent works include *Seht die Sonne* (2007), commissioned by the Berliner Philharmoniker under Simon Rattle and the San Francisco Symphony, and his first choral-orchestral work *GRAFFITI*, premiered in Helsinki in May 2009.

Lindberg was Composer-in-Residence of the New York Philharmonic between 2009 and 2012, with new works including the concert-opener *EXPO* premiered in September 2009 to launch Alan Gilbert's tenure as the orchestra's Music Director, *Al Largo* for orchestra and *Souvenir* for ensemble first performed in 2010, and *Piano*
Concerto No.2 premiered by Yefim Bronfman in 2012.

Lindberg’s music has been recorded on the Deutsche Grammophon, Sony, Ondine and Finlandia labels. In 2003 Lindberg was awarded the prestigious Wihuri Sibelius Prize. Magnus Lindberg is published by Boosey & Hawkes.

Orchestration:
*Clarinet Concerto* (2001-2002)
Solo clarinet and orchestra
Duration: 25:00”
Publisher: Boosey & Hawkes

*Clarinet Concerto* (2001-2002), Piano Reduction
Clarinet and Piano
Publisher: Boosey & Hawkes

Meters, Tempi, and Tessitura:
16 various meters used within the piece, some meters are used more than once:

<table>
<thead>
<tr>
<th>2/2</th>
<th>3/2</th>
<th>4/2</th>
<th>6/2</th>
<th>2/4</th>
<th>3/4</th>
</tr>
</thead>
<tbody>
<tr>
<td>6/8</td>
<td>7/8</td>
<td>9/8</td>
<td>6/16</td>
<td>9/16</td>
<td>12/16</td>
</tr>
</tbody>
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Table 7.1
16 Various Meters Used in *Clarinet Concerto* (2002)
Table 7.2
19 various tempi used within the piece, some tempi are used more than once

Tessitura:
E#3 – C#7

Figure 7.1 Tessitura

Notations and techniques used with specific examples from within the piece:

Figure 7.2 Notations and Techniques Used with Specific Examples
The above notation is first seen in mm. 135 simply means to play the fundamental note as written, and when the crescendo-like notation appears the performer plays a multiphonic and increases the sound and intensity of the multiphonic as the crescendo gets larger.

![Figure 7.3 ‘Horn’-effect](image)

Figure 7.3 ‘Horn’-effect

Seen several times throughout the piece, the ‘Horn’-effect means to play the note notated on the staff but with the fingering provided below. It creates an effect similar to a “horn”, and then the note eventually fades back to the clarinet’s fundamental note in most instances within the work.

![Figure 7.4 Lindberg’s Concerto with Tremolo](image)

Figure 7.4 Lindberg’s Concerto with **Tremolo**

Recurring often within Lindberg’s concerto is a notation of two stacked notes with **Tremolo** notated on top. This means to tremolo between the two notes written, always starting with the bottom note.
A clarinetist performing contemporary music frequently comes across textures where double-tonguing is essential. Figure 7.5 is from mm. 237 in the concerto. Double-tonguing is not yet included in the basic training of clarinetists, unlike that of flutists and brass players. However, many single reed performers today are comfortable with it, and it is becoming more standard. Double-tonguing is easiest to execute in the low register and becomes more difficult the higher the tone is. Double-tonguing on the clarinet can be executed with a “da-guh” vowel sound. However, there are many different syllables a musician can use (e.g., “ta-ka,” “ta-guh”, etc.). In my personal practice, “da-guh” worked best for me.
For most clarinetists, double-tonguing in the higher range of Figure 5.5 is not possible. Some clarinetists navigate passages like in Figure 7.6 by interrupting the air flow every now and again with the larynx instead of the tongue, for example, once for every four tongued notes, as if coughing lightly (this could be described as *tu-ututu* or *tu-utu*). In some cases, light tonguing can be performed by moving the tongue from side to side. And, of course, it is also possible to introduce slurs to tie tones together in places where even the most perceptive listener is not likely to notice.72 Once again, these syllables can be different for each musician, and particularly different for other instruments such as flute and trumpet.

![Figure 7.7 Trill Keys on the Right Hand Side](image-url)

The notation in Figure 7.7 refers to the trill keys on the right hand side of the clarinet. The clarinetist needs only to use the top two keys. To execute the passage, the performer plays the bottom written pitch, and creates a tremolo using the side keys notated above the two pitches. When the clarinetist depresses the keys indicated, it creates the upper note in the two-note grouping. The notation is a technical guide to easily create the written tremolos.

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72 Ibid., 40
As the term indicates, “glissando with teeth on the reed” involves placing the lower teeth lightly on the reed instead of the lower lip. This can extend the range up as far as written C8. These ‘teeth tones’ are thin, and their pitch is extremely difficult to control. This is not to say that they are unusable, but very few clarinetists have mastered them so far.\(^\text{73}\)

“Mostly, notes to be played with teeth on reed are notated using a triangular, upward-pointing note head usually reserved for notating the highest possible note (of indeterminate pitch). A verbal instruction is always necessary to specify teeth on reed, as a triangular note head with no explanation is likely to be interpreted as meaning any extremely high note.”\(^\text{74}\)

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\(^\text{73}\) Ibid., 65  
\(^\text{74}\) Ibid., 65
“The overtone glissando is a rarely used scale-like descending transition along the overtone series from the highest tones on the instrument, beyond G6. It is played using the fingering of the original tone and embouchure only. An overtone glissando is always more or less aggressive in its sound, and it is to its best advantage in loud dynamics.”

Magnus Lindberg’s *Clarinet Concerto* lives up to its reputation as a demanding, yet satisfying work. It is a work with beautiful melodic motives, an extensive tessitura, and what can only be described as incredibly virtuosic technical passages. Despite the difficulty of some of the technique, when it is executed properly it is an incredibly entertaining and engaging work. This is a work that in my opinion will soon become a standard of the clarinet literature.

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75 Ibid., 55
Chapter 8: Kimmo Hakola’s Clarinet Concerto (2001)

Kimmo Hakola, Biographical Sketch:

Kimmo Hakola studied at the Sibelius Academy under Einojuhani Rautavaara and Eero Hämeenniemi. He entered the limelight at the end of the 1980s after his success at the Unesco Composers' Rostrum. In 1987 he won the Rostrum with his *String Quartet* and in 1991 with his *Capriole* for cello and clarinet.

Hakola's music has been performed at several major music events and festivals, and portrait concerts of his works have been held, e.g., in Los Angeles (Monday Evening Concerts) and New York (Miller Theatre, Broadway). His music was also broadly presented at the Stockholm International Composer’s Festival in 2008.

Hakola’s works usually attract exceptional interest. He is a creator of intense musical dramas that recognize no stylistic or expressive limits. His music is a combination of exciting dramatic power and exceptional musical quality and musicianship. It is manifested in all his achievements resulting in communicativeness and richness of sound that speaks of the composer's delight at discovering his very own idiom.


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2000), *The Rolling Stone* (Vierivä kivi, 2008), *Mara and Katti* (a family opera, 2011), *La Fenice* (commissioned by the Savonlinna Opera Festival, 2011) and *Akseli* (a monologue opera, 2012). His work list also includes orchestral works and concertos for different instruments. The *Piano Concerto*, premiered at the Helsinki Festival in 1996, was an unprecedented work in new Finnish music in its expressive range, variety of styles and massive scope. The *Clarinet Concerto* has been a roaring success and it has been performed several times since the premiere in 2001. The *Chamber Concerto* commissioned by Present Music was premiered in Milwaukee, USA in March 2002. Hakola has also composed concertos for oboe, flute, electric kantele and guitar. The latest addition to the list of concertos is the *Violin Concerto* (2012), a co-commission between the WDR Symphony Orchestra, the Helsinki Philharmonic and John Storgårds.

His other orchestral works include a *Sinfonietta* (1999), *Verdoyances crepuscules* (2003), *Maro* (commissioned by the Swedish Radio and Berwald Hall for a performance at the Baltic Sea Festival in August 2006) and KIMM (commissioned by the Stockholm International Composer’s Festival in 2008).

Hakola’s large-scale works include two oratorios. *Le Sacrifice* is tied in closely with the film of the same name by Andrei Tarkovsky. It was commissioned by Ircam for a performance in Paris in November 2002, and a new, revised version was heard in Helsinki in 2005. *Le Sacrifice* was one of the three winners of the first Teosto Prize awarded by the Finnish Composers' Copyright Society in 2003. Hakola’s other oratorio *Song of Songs* was premiered on 20 October 2006 at the International Choral Espoo
Hakola has also written works for mixed choir.

Hakola has also written vocal and choral music as well as chamber works, the most significant of which are his three string quartets and the Clarinet Quintet from 1998. His chamber works include the Kivi Songs (Kivi-laulut, 2007), Leonardo Etudes for guitar (2007), Kal for electric harp, electronics and chamber ensemble (2008) and Appassionato for cello and piano (2009). Kimmo Hakola has been the composer-in-residence of the Joensuu City Orchestra. Apart from composing, he has also turned towards conducting and acting as a performing artist. Hakola has been the Artistic Director of the Musica Nova Festival in 1999-2006 and was awarded for his work in developing the festival by the Helsinki region Arts Council in 2006. He was the artistic director of the Helsinki Chamber Choir in 2005-2007. His works have been recorded by Ondine and Innova Records.

Orchestration:
Concerto for clarinet and orchestra (2001)
Solo clarinet and orchestra
Duration: 38:30”
Publisher: Fennica Gehrman

Tessitura:
D#4-C#7

Figure 8.1 Tessitura
“Kimmo Hakola's *Clarinet Concerto* begins in a brassy panoply of hard-driving rhythms that would be perfectly at home in the film score for *The Matrix*. The clarinet leaps out of this frenzy into a series of acrobatic maneuvers that exploit the full capabilities of the instrument. Kari Kriikku executes all of this with enthusiasm, daring, and stunning musicianship. Nor does Kriikku shy away from the occasional "ugly" sounds the composer asks for, such as the raspy, honking tones that constitute the sour in the otherwise sweetly singing adagio (which features a main theme so agreeably lyrical it could have been a pop tune). The third movement's bristling 7/8 meter makes it sound initially like jazz, but it's actually Hakola's distillation of oriental dance. The excitement comes to an abrupt end with the sound of a cheering crowd, signaling the start of the finale. Titled "Khasene" (Yiddish for "wedding"), the Jewish nuptial celebration gets under way with a lively dance, during which Kriikku makes a most convincing Klezmer player. He also sounds suitably mournful in the movement's slow central section, then whups it up in the rousing and rowdy conclusion.” - Program notes based off of an editorial Review by Victor Carr Jr.

**Movement I: Introduzione**

Although daunting at first glance, the first movement of Hakola’s *Clarinet Concerto* only has only a few advanced concepts to understand and execute in order to study and perform it concerto successfully.

The first technique is large interval jumps. An example of this is seen in Figure 8.2. The way to practice large jumps like this is to slowly practice the passage itself, and supplement with etudes with large interval leaps. An example would be exercises 10-17 in Hyacinthe Klose’s “Conservatory Method for the Clarinet.”, starting on pg. 106 of the edition published in 1879. The page number may differentiate depending on which publication the performer personally owns. A more advanced study for interval leaps would be Gaetano LaBanchi’s 35 studies for the clarinet. A musician can also fill in the

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intervals slowly, such as playing a scale, then a triad, etc., until the large interval is obtained.

Figure 8.2 Large Interval Jumps mm. 207-208

Figure 8.3 Exercise no. 17 from Klose.

The next area to examine would be the last section of the movement, beginning at mm. 462. Doing a simple analysis, the performer can note that the triplet passage and the sixteenth passage are very similar, although not exactly identical, and the pitches are enharmonically the same. This will make study and performance conceptually and technically easier for the clarinetist. Figure 8.4 shows mm. 462-463, and Figure 8.5 shows mm. 468-469.

Figure 8.4 Allegretto Maestoso mm. 462-463
Movement II: Hidden Songs

“Conductor Sakari Oramo achieves a nice atmosphere in the second movement, where soloist Kari Kriikku performs deftly wispy, improvisatory-like passages on top of a barren landscape.” – Ryan C. Hill

Terms:

I. Amoroso - A directive to a musician to perform a selected passage of a composition in a loving manner.

The second movement of Hakola’s *Clarinet Concerto* is a slower, lyrical compliment to the dizzying first movement. Upon first glance, it may look deceptively easy, just as

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the Copland concerto is “easy”. The rhythms and tempo are *Adagio amoroso* and *Adagietto amoroso* so one thinks of long, slow, beautiful phrases; perfect words to describe the performance, while including some hidden challenges.

The movement opens immediately with the clarinetist on a *ppp* F5. In my opinion, the “Long F” fingering (see Figure 8.7) is best to use for this particular opening (Figure 8.6) because it is easiest to speak with solid tone and as pianissimo as possible.

![Figure 8.6 Adagio amoroso](image)

Measure 4 may be problematic for some clarinetists. As notated (see Figure 8.8) Hakola writes a low E-flat (D3). A large population of professional clarinetists use standard Boehm system, and this note is not mechanically possible on this particular instrument using conventional methods. So what can a clarinetist do to perform what is
written? One option is to play the opening on an A clarinet and quickly switch back to a Bb clarinet during the following rests. The composer, Kimmo Hakola, says that the low Eb is performed as an F in performances. This is a simple solution. However, it is possible to play a low Eb without switching instruments.

Another option is for the performer to use a full Boehm clarinet. This clarinet was used mainly in Italy and Europe for operas where orchestral players transposed A-clarinet music on their Bb flat instruments. As a result, a low E on an A clarinet is an Eb on a Bb clarinet.

Figure 8.8 Low Eb in mm. 4

Figure 8.9 Full Boehm clarinet

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Some other differences between Full-Boehm and standard Boehm clarinets are the additional semitone in length, the auxiliary Ab/Eb for the left hand little finger, the articulated C#/G#, and a forked Eb/Bb is available for the left hand.

Movement III: Allegro Farara

Movement III of Hakola’s *Clarinet Concerto* gives a notation of “Rubato (max. 14)” to open the movement with screeching violin multiphonic and gong crash. The clarinet then enters with a fast (\( \dot{\text{c}} = 132 \)) motive in 7/8 time. It lasts only seven measures until clarinet 1 in the orchestra echoes the soloist verbatim, with a bass clarinet countermelody. This motive repeats throughout the entire movement with slight variations. Each time is a call and response – clarinet soloist calls, and the orchestra responds.

The entire movement is mostly clarinet solo with rhythmic passages and minimal orchestral accompaniment. The performer must be very strong and independent rhythmically to successfully perform this movement.
III Allegro Farara

Movement IV: Khansene

Terms:81

I. Khansene – Yiddish for wedding.

II. hälinää, joka vaimenee – Finnish for “uproar, which attenuates”.

III. Trumpetit ja Cornot huutavat: HAI MAESTRE!!! – Finnish for “Trumpets and cornets shout: Hello Maestro, Hi Maestro, also meaning Look!, here is the Maestro.”

IV. Colla parte – with the soloist; as an instruction in an orchestral score or part, it instructs the conductor or orchestral musician to follow the rhythm and tempo of a

solo performer (usually for a short passage).

V. Teema – Estonian for “topic”.

Notations within the piece with specific musical examples:

![Rubato (max 15'')](image)

Figure 8.11 Rubato (max 15'’)

Figure 8.11 is seen in mm. 1 and mm. 129. In mm. 1 it is notated with a maximum of 15”, and in mm. 129 it is notated with a maximum of 10”. This notation opens up the fourth movement with the sound of a crowd cheering and yelling. The maximum amount of seconds refers to how long the crowd cheers before the orchestra enters. hälinää, joka vaivemee is Finnish for “uproar, which attenuates”[^82], which describes how the accompanying cheers should sound.

![Improvisation](image)

Figure 8.12 mm. 14-15

[^82]: MyMemory - Machine Translation Meets Human Translation, "MyMemoryTranslated.net." mymemory.translated.net.
The “Khasene” movement of this concerto is heavily influenced by klezmer music. A large component of klezmer music is improvisation. This notation is seen throughout the piece for the clarinetist to improvise in the style of the movement, which is a wedding with klezmer music.

![Figure 8.13 mm. 85-86](image)

Similar to Figure 8.13 above are indications that suggest the performer may improvise over given chord changes. The performer can play what is written and embellish the melody, similar to a jazz chart. This reinforces the klezmer style of the section. However, “improvise” is not written above the music, meaning this is an optional technique. The “improvise” instructions appear again a few measures later beginning in mm. 100 (see Figure 8.14 below), which indicates that mm. 76-99 are indeed optionally improvised.
In mm. 194–201, the solo clarinetist is required to *improvise birds*, and in m. 202
there is a solo of birds. (See Figure 8.15 and Figure 8.16). This is an excellent opportunity for using teeth on reed (see page 74), as the sounds thus produced can be made to sound like the chirping of little birds.83

Kimmo Hakola’s Clarinet Concerto is a tremendous feat for any clarinetist to perform. This work requires an extended range, fast and agile technique and articulation, and a mastery of various styles of music.

Chapter 9: Implications of the Study

Although the concertos commissioned for Kari Kriikku are wildly popular in Finland, the clarinet community in the United States is fairly unaware of these works and the tremendous amount of quality clarinet music being produced in Finland. The purpose of the study was to research this music by specifically studying three significant compositions, which are masterpieces within themselves. Mikko Raassaakaa’s book on Finnish clarinet music and technique is the only current book of its kind that would give an American musician an idea of what kind of literature is easily obtainable through the right resources.

Along with the composers in Finland, Kari Kriikku is a representative artist of the caliber of musician that the Sibelius Academy in Helsinki produces. Each and every composer who commissioned a piece for him in this document attended the Sibelius Academy. This in turn is shown in their compositional styles, and how they perceive the definition of a concerto.

This research has given me a tremendous appreciation and admiration for the musical creativity that is currently in Finland.

Suggestions for Further Study

Many questions still arise which far exceed the limitations of this project. The richness and depth of music from Finland appears to be obscure in other countries, yet available. If we can assume that Finish music has been affected by other countries such
as the United States, can we assume that music from other countries was affected by Finnish music? Did their experimentation with the clarinet affect the evolution of music beyond their geographical bounds? Has their influence extended beyond their boundaries? If so, in which ways has it changed scores in the United States or Europe? Can we find some common elements that developed parallel or in concert with the development of Finnish music?

It was exciting to discover the progression of clarinet music in Finland. It was slow in the beginning, but the progression eventually evolved into great exploration, experimentation, and development of new and creative music. Advances in worldwide information, being readily available now, means more creative outlets for musicians and more communication network to share this new music.

There appears to be two primary sources of information readily available to the researcher. Both are rich in volume and content.

The starting point to begin more research on music from Finland is to do more reading and more communication with both Music Finland and Fennica Gehrman. Music Finland is a nationwide organization that promotes success and awareness of music produced in Finland. Fennica Gehrman is the leading publisher of classical and contemporary music in Finland. Most of my materials have come from this company and they have been extremely helpful. In order to conduct research on other works from Finland I would recommend beginning by contacting Fennica Gehrman for books and sheet music.
Concerning the form of these concertos, further study of this topic could more fully explore a full theoretical analysis of Magnus Lindberg’s *Clarinet Concerto* and compare this to the other two concertos presented in this document. Such a study might determine the amount of influence Sibelius had on his third generation composers.

**Conclusion**

This study began in the Nordic Archives at The Ohio State University. The Nordic Music Archive was established at Ohio State University in 1987 at the invitation of the eminent choral director, Norman Luboff, a friend of OSU. It consists primarily of scores and recordings by contemporary composers from Denmark, Finland, Iceland, Norway, and Sweden, though composers from previous periods are well represented. Most of the materials have been, and continue to be, donated by the music information centers and major publishing houses in these countries. Nordic Music Archive materials circulate under standard local and interlibrary loan rules. All Nordic Archive materials are cataloged to AACR2 standards on OCLC, and also appear in the OSU Library Catalog.

My initial idea for this project was to create a catalog of all the clarinet works in this collection. However, once engaged in research on Scandinavian woodwind quintets and clarinet concertos within the archives, I became aware of the Finnish clarinetist, Kari Kriikku. Remarkably, he seemed to be on every recording of these works. Upon investigating Mr. Kriikku, I discovered that he has had many works commissioned for him by Finnish composers. This led me in a different direction: crafting a performance guide for clarinetists on how to study and perform these new and innovative pieces.
Upon receiving the three concertos for a performance guide for clarinetists, I found that compiling such a resource would be quite a demanding task to learn and play these concertos, requiring significant time and dedication. It became very clear that these works are not for the amateur musician, and have the potential to be too challenging for even the most serious collegiate student. It became very clear that these were challenging, innovative works written to be performed by the very best professional clarinetists. The document now has elements of a performance guide, but is not a strict definition of a performer’s guide.

One piece reviewed in this document, Magnus Lindberg’s *Clarinet Concerto*, has recordings and video performances available from professional musicians other than Mr. Kriikku performing this piece. The artists include: Ashley William Smith with the Melbourne Symphony Orchestra, Emil Jonason at the Cabrillo Festival of Contemporary Music and with the Swedish Radio Symphony Orchestra, and Shelly Ezra with the Gulbenkian Orchestra have all performed this concerto. Of the three concertos studied in this project, only Lindberg’s concerto has a piano reduction. A work with a piano accompaniment significantly increases the chance of the concerto being performed more frequently.

Jukka Tiensuu's *Puro* and Kimmo Hakola's *Clarinet Concerto* are currently available only with orchestral accompaniments. The solo pieces can be studied independently, but there is no opportunity to perform unless the clarinetist has access to a major orchestra.

In reviewing these works and studying the performances of Mr. Kriikku, one
begins to wonder how all these advancements in music performance came about. No doubt, the educational system in Finland was a tremendous influence. Finland’s music educational system is world-class and exceptionally supportive of the arts. Becoming more cognizant of this educational system could create ideas for use in American school systems. Implementing these ideas could potentially help struggling music programs flourish, and create a culture of music being a form of national pride. Notably, Mr. Kriikku has also studied elsewhere, such as in the United States. He studied with cutting edge performers and further expanded on these ideas. Although Finland had a great impact on his musicianship, it was a combination of all his educational influences that made him successful.

Mr. Kriikku is an example of the success of the music education system in Finland. He studied at the Sibelius Academy, the leading conservatory in Finland, which is now recognized globally. His level of virtuosity and showmanship in performances raises the bar for all other professional clarinetists in the world. The virtuosity of the pieces written for him is an example of the ever-evolving world of contemporary music and what can be accomplished on the clarinet. These pieces may create a demand for more clarinetists to hone their musicianship so they can perform at his level, thus leading to more rigorous study for clarinet students.

In conclusion, I am very grateful to have had to experience to perform this study on Finnish clarinet music. It is my hope that this topic will grow with me as my career develops. I look forward to continued study of these monumental clarinet works.
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