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Kimmo Hakola's Diamond Street and Loco: A Performance Guide

Erin Elizabeth Vander Wyst
University of Nevada, Las Vegas

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KIMMO HAKOLA'S *DIAMOND STREET* AND *LOCO*: A PERFORMANCE GUIDE

By

Erin Elizabeth Vander Wyst

Bachelor of Fine Arts
University of Wisconsin-Milwaukee
2007

Master of Music in Performance
University of Wisconsin-Milwaukee
2009

A doctoral document submitted in partial fulfillment
of the requirements for the

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College of Fine Arts
The Graduate College

University of Nevada, Las Vegas
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This dissertation prepared by

Erin Elizabeth Vander Wyst

entitled

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School of Music

Marina Sturm, D.M.A.
Examination Committee Chair

Kathryn Hausbeck Korgan, Ph.D.
Graduate College Interim Dean

Cheryl Taranto, Ph.D.
Examination Committee Member

Thomas Leslie, M.S.
Examination Committee Member

Timothy Hoft, D.M.A.
Examination Committee Member

Maile Chapman, Ph.D.
Graduate College Faculty Representative

Abstract

Kimmo Hakola (b.1958) has emerged in the past two decades as one of Finland's leading contemporary composers. His numerous clarinet and bass clarinet works include a clarinet concerto, five chamber works with various instrumentations, a work for solo clarinet, a work for solo bass clarinet, and a work for solo clarinet and pedal bass drum (the clarinetist performs both the clarinet and bass drum parts). While this relatively large output featuring the clarinet family may be a result of Hakola's personal interests, it may also be the result of a friendship with virtuoso clarinetist Kari Kriikku (b. 1960). This document will be a study of two unaccompanied clarinet works of Hakola with the goal of understanding the compositional language and extended techniques used in his works. This research will help others understand the techniques used in these compositions and why the works of Hakola are valuable additions to the clarinet repertoire.

As has been the case so frequently throughout clarinet history, works are composed for a particular performer, or with a particular performer in mind. The most prominent examples include Wolfgang Amadeus Mozart (1750-1791) and Anton Stadler (1753-1812), Carl Maria von Weber (1786-1826) and Heinrich Baermann (1784-1847) and Johannes Brahms (1833-1897) and Richard Mühlfeld (1856-1907). In other instances, a composer is simply inspired enough by a singular performance of one musician that he or she is inspired to compose prominently for that instrument or voice from that point forward. Understanding the relationship between Hakola and Kriikku (to whom Hakola dedicated his *Clarinet Concerto*) will provide insights into Hakola's writing style for the instrument, including the use of various extended techniques. The works composed by Kimmo Hakola to be included in the performance guide are *Diamond Street* for

solo clarinet and *loco*¹ for clarinet and pedal bass drum (performed by one player). Only the extended techniques present in these works are to be examined in the performance guide.

My investigation will rely first on the scores to these works and the instructions for the extended techniques that are present therein. Second, personal interviews as well as email communications with composer Kimmo Hakola, clarinetist Kari Kriikku, Finnish clarinetist Harri Mäki (Professor of clarinet at the Sibelius academy as of this writing) and Finnish clarinetist and author Mikko Raasakka (contemporary Finnish music specialist and author of *Exploring the Clarinet: A Guide to Clarinet Technique and Finnish Clarinet Music*) will provide key, new information. Commercially available recordings of the works, especially those recorded by the performer who commissioned or premiered the work, will be consulted in order to analyze the audible representations of Hakola's notation. Also included in the research scope will be texts and recorded performances which feature or explain these techniques in works by other composers, including works by Alban Berg and Magnus Lindberg.

The primary outcome of this research will be a performance guide for these works which focuses on the extended techniques used within *loco* and *Diamond Street*. These two works are products of a collaboration between Kriikku and Hakola. This collaboration demonstrates the brilliant skill of Kriikku as a performer and illustrates Hakola's multi-ethnic, multi-style aesthetic. Though not the primary focus of the document, past Finnish composers and their compositions and compositional style for the clarinet will be studied to form a point of reference. This document will provide crucial material for the interpretation of Hakola's works that can also be used by performers and educators when considering extended techniques in other clarinet works.

¹ The lack of capitalization in the title *loco* is correct. Hakola spells the title in all lowercase letters both on the manuscript and on the materials accompanying Kari Kriikku's recording of the work.

It will also bring the clarinet and bass clarinet repertoire of Kimmo Hakola to a more prominent and deserved place amongst twentieth and twenty-first century works for these instruments.

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This project would not have been possible without the help of several individuals. First, thank you to Kimmo Hakola for his enthusiasm and cooperation with this project, and for assisting me in making many important contacts in Finland. Also in Finland, I owe gratitude to Harri Mäki and Mikko Raasakka for their insights and expertise. Thank you to Dr. Marina Sturm for chairing my committee and to Dr. Maile Chapman for serving as primary investigator on this project; your support and expertise have been invaluable. Thank you to the other faculty at UNLV that have served on my committee: Dr. Timothy Hoft, Dr. Jennifer Grim, Thomas Leslie, Dr. Janis McKay and Dr. Cheryl Taranto; you have all contributed to the success of this degree! Thank you to my sister, Megan Vander Wyst, for travelling with me to Finland, for your expertise and assistance in editing the examples included here and for always rooting for me. To Dr. Timothy Jones and the percussion studio at the University of Nevada-Las Vegas, thank you for your time and assistance in acquiring a pedal bass drum for use on the related lecture recital. Thank you to Dr. Julia Heinen of California State University, Northridge for her knowledge and support throughout this project. To all those teachers who have influenced me at every stage of my career – thank you: Mr. Jerome Koleske, Mr. Todd Levy, Mr. Cory Tiffin, Mr. Michael Ross and Mr. Christopher Zello. Finally, thank you to my parents, Leo and Wanda Vander Wyst for always being my loudest cheerleaders!

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Chapter 1: The Development of Clarinet in Finnish Music

Introduction

Many musicians know Finland as the home of Jean Sibelius. Others recognize the northern European country as the homeland of symphonic conductors Esa-Pekka Salonen and Jukka-Pekka Saraste. Beyond these few celebrities, however, Finland and the music of the Finns are relative unknowns to many musicians outside of Finland, especially those outside of Europe. A relatively new European country, Finland was recognized as an independent nation in December of 1917.² It is the country that drinks the most coffee per capita, but also the country that spends the most per capita on alcohol. A couple from Finland won the World Tango Dancing Championship in 2000, and Finland's own "Finnish Tango" is a musical style unto itself. In a country where there are more saunas than cars and people visit libraries more than anywhere else on earth (over six million visits per year for a population of just over 5.4 million³), music also headlines every-day Finnish culture.⁴ In contrast to the United States, where most patrons consume music in a club or arena, so-called "concert-hall" music is just as popular as club or arena in Finland. Tickets to a Finnish Radio Symphony concert on a Wednesday night are typically difficult to come by and must be purchased in advance.

However, all genres of music (not just "classical" or instrumental) thrive in present-day Finland. From opera to rock, from chamber music to punk, Finns are passionate about their

² Richard D. Lewis, *Finland, Cultural Lone Wolf*. Yarmouth, ME, USA: Nicholas Brealey Publishing, 2004. Accessed February 17, 2016. ProQuest ebrary, 209.

³ "Shine with Facts about Finland – ThisisFINLAND," ThisisFINLAND. 2015. Accessed April 16, 2016, <http://finland.fi/facts-stats-and-info/finland-in-facts/>.

⁴ Richard D. Lewis, *Finland, Cultural Lone Wolf*, 209-210.

music. Finland is the home of the northern-most professional symphony orchestra in the world,⁵ the Oulu Symphony, founded in 1937.⁶ The national conservatory, the Sibelius Academy, is a thriving music school that produces dozens of world-class musicians each year. Among these Sibelius Academy graduates are composer Kimmo Hakola and clarinetist Kari Kriikku. With Kriikku as his muse, Hakola has composed more than ten works featuring the clarinet or bass clarinet. This literature is as eclectic as the composer himself:

Kimmo Hakola is a composer of many worlds. Ever since he grafted a lengthy extract of Mongolian folk music onto the modernist textures of *Capriole* for clarinet and cello (1991), he has paid no further attention to musical boundaries, be they stylistic or geographical. The powerful Modernism of his early works has remained a central feature of his idiom, be he now throws in ethnic materials, Hollywood romanticism, Oriental moods or the strange fascination of Klezmer with equal abandon.⁷

Within each of his works featuring clarinet or bass clarinet, Hakola writes many extended techniques. Due to the virtuosic technical proficiency of Kriikku, for whom most of these works were written, Hakola is able to mix and combine extended techniques in new and unique ways.

This document will serve as a performance guide for two of Hakola's works for clarinet: *Diamond Street* for solo clarinet and *loco* for solo clarinet with pedal bass drum (performed by the same player). In addition to discussion of Hakola's treatment of the clarinet and the extended techniques for that instrument, a brief history of the clarinet in Finnish music history will be included. Brief biographies of both composer Kimmo Hakola and clarinetist Kari Kriikku will provide necessary background information for a thorough understanding of *Diamond Street* and

⁵ Denby Richards, *The Music of Finland*. London: Hugh Evelyn Limited, 1968.

⁶ "Oulu Sinfonia." <http://www.oulusinfonia.fi> (accessed February 17, 2016).

⁷ Kimmo Korhinen; trans Jaakko Mäntyjärvi. Liner notes to *Kimmo Hakola: Clarinet Concerto*. Kari Kriikku, clarinet; Finnish Radio Symphony Orchestra. Ondine ODE 1063-2. CD. 2005, 5.

loco. Other works composed by Kimmo Hakola or commissioned by Kari Kriikku will be discussed in relation to the featured works. Works by other composers featuring similar stylistic features or use of extended techniques will also be examined as they pertain to *Diamond Street* and *loco*.

Visiting Finland in November, 2015 provided sufficient evidence that Finnish composers and performers, especially Kimmo Hakola and Kari Kriikku, have an exceptionally open-minded view of what is possible in clarinet performance when compared to performers and composers in other parts of the world. Not only does Hakola incorporate extended techniques into his works for solo clarinet, he employs them contemporaneously and decorated with elements of folk music. The clarinet music of Kimmo Hakola reaching a wider audience through this document is a primary goal; awareness of the extensive amount of instrumental compositions arriving from Finland's active generation of composers is a secondary goal. This small nation has become a mighty force in the contemporary music scene, as noted by Kimmo Hakola himself:

Finland's abundance of musical talent has been widely reported in the international press. According to the *New Yorker*, classical music is falling into the lap of the Finns. A small nation has always gained its strength from respecting individuality.⁸

⁸ Kimmo Hakola, "Great Art is Not Conceived in the Procrustean Bed." *Finnish Music Quarterly* 4(1997): 41-43.

Review of Literature

Though previous research relating to Kimmo Hakola's compositions for clarinet and bass clarinet is limited, there are a few pertinent dissertations and publications available. Included among these are two dissertations. The first, "Contemporary Clarinet Music in Finland: Three Concertos by Finnish Composers Commissioned for Kari Kriikku"⁹ by Ohio State University graduate Katie Morell (b. 1986), is a performance guide for three clarinet concertos by Finnish composers. This dissertation focuses on the concerti of Magnus Lindberg, Jukka Tiensuu and Kimmo Hakola. Included in this dissertation are detailed instructions relating to the performance of the various extended techniques found in each of these three works. Morell's research scope is similar to that of this document, but focuses on different works. She uses three clarinet concerti as the focus of her research, the first of which is Kimmo Hakola's *Clarinet Concerto*. Morell compares Hakola's work with Finnish composer Jukka Tiensuu's clarinet concerto, *Puro*, and the *Clarinet Concerto* of a third Finnish composer, Magnus Lindberg.¹⁰ In contrast, I intend to focus solely on the works of one composer, Kimmo Hakola, and within those works, only those for solo clarinet: *Diamond Street* and *loco*. Morell also spends a significant portion of her dissertation on the exploration of the Finnish music education system and its influence on Finnish musicians and composers. My research will not cover this aspect of the subject area, but will focus instead on the extended techniques used, the rhythmic complexities of Hakola's compositional style, phrasing, and the influence of Klezmer music in these two works.

⁹ Katie Marie Morell, "Contemporary Clarinet Music in Finland: Three Concertos by Finnish Composers Commissioned for Kari Kriikku." D.M.A. diss., The Ohio State University, 2014.

¹⁰ Morell, ii.

The second relevant dissertation is entitled “A Survey of Twentieth-Century Finnish Clarinet Music and an Analysis of Selected Works.” This dissertation was completed in 1975 for the Ph.D. program at Michigan State University by Marcia Hilden Anderson (b. 1942).¹¹ Though this work was completed before the commencement of Hakola’s compositional career, Anderson’s work is especially valuable because she did research in Helsinki over the period of one year and was able to consult many primary sources; many unpublished manuscripts were consulted, among these are scores for works by Teppo Hauta-aho, Tuano Pylkkänen and Pentti Raitio.¹² Anderson conducted thirteen interviews with Finnish clarinetists and Finnish composers of clarinet music throughout the spring of 1973.¹³ She mentions more than twenty works in the paper, choosing three to analyze in a detailed manner. These three works are Erik Bergman’s *Three Fantasias* for clarinet and piano (1954), Pentti Raitio’s *Elegia sooloklarinetille* (1966) and Aarre Merikanto’s *Konzert für Violine, Klarinette, Horn und Streichsextett* (1925). Included in her analyses are discussions of various extended techniques and interpretation of other relevant notation, some of which are also used by Kimmo Hakola in his compositions for clarinet, especially the fluttertongue.

A third important source for this study will be Mikko Raasakka’s *Exploring the Clarinet: A Guide To Clarinet Technique and Finnish Clarinet Music* (2010).¹⁴ This text is an important guide to the performance of extended techniques found in Finnish clarinet music from

¹¹ Marcia Hilden Anderson, "A Survey of Twentieth-Century Finnish Clarinet Music and an Analysis of Selected Works." Ph.D. diss., Michigan State University, 1977.

¹² Ibid., 161.

¹³ Anderson, 162.

¹⁴ Mikko Raasakka, *Exploring the Clarinet: A Guide to Clarinet Technique and Finnish Clarinet Music*. Helsinki: Fennica Gehrman, 2010, 7.

throughout the twentieth and twenty-first centuries. Also included in this book is a thorough listing of clarinet music composed by Finnish composers as of 2010. This comprehensive resource also provides a compact guide to the history of the clarinet in Finnish composition. In addition to these three important resources, scores of the music of other Finnish composers writing similar, or the same techniques in their writing for clarinet will be consulted, as will recordings (both commercial recordings and those available free of charge through internet audio and video streaming websites) of these works to establish what audible representations of these extended techniques should sound like.

In order to establish the historical foundation on which these compositions were created, historical compositions for the clarinet by Finnish composers will be analyzed. Among the most notable examples to be examined are Jean Sibelius (1865-1957) and Bernhard Crusell (1775-1838), but several other composers, particularly those active after 1950, will be consulted. These will include, but will not be limited to Kalevi Aho (b. 1949), Paavo Heininen (b. 1938), Pekka Kostianen (1944), Leevi Madetoja (1887-1947) and Kai Nieminen (b. 1953).¹⁵ Lastly, pedagogical materials explaining extended clarinet techniques will be included in research for this project. For example, Bruno Bartolozzi's *New Sounds for Woodwind* of 1967 provides an extensive fingering chart and explanation of multiphonic fingerings.¹⁶ Philip Rehfeldt's *New Directions for Clarinet* provides excellent instruction on many extended techniques on the clarinet including multiphonics and quarter-tone fingerings.¹⁷

¹⁵ Fennica Gehrman, "Composers." Accessed May 6, 2015. Available <http://www.fennicagehrman.fi/composers/>.

¹⁶ Bruno Bartolozzi, *New Sounds for Woodwind*. London: Oxford University Press, 1967.

¹⁷ Philip Rehfeldt, *New Directions for Clarinet*. Lanham, MD: Scarecrow Press, 1994.

Bernhard Henrik Crusell and Early Finnish Clarinet Music

Despite being one of the least populated and furthest north European countries, Finland has an extensive and rich musical history. The most prominent early composer of Finnish music for clarinet was Bernhard Henrik Crusell (1775-1838). Born in Uusikaupunki to poor parents, he received no formal education. Crusell began his career as a military band member and ended his career as a clarinet virtuoso. He learned clarinet from a military band member in Nurmijärvi, east of his hometown of Uusikaupunki.¹⁸ Though no sketches of the instrument survive, Crusell's first instrument was most likely made of birch wood with two keys.¹⁹ By the age of twelve, Crusell was a military band member himself;²⁰ he received training as a member of the Nyland Regimental (military) Band. By 1788, he had moved to the Sveaborg (near Helsinki) Military Band as a volunteer.²¹

The last four decades of his career found him engaged as soloist of the Court Capell in Stockholm (Sweden).²² Holding the honor of highest-paid orchestra member for a portion of his time in Stockholm, Crusell frequently performed recitals of both solo and chamber music at the

¹⁸ Fabian Dahlström; trans Jaakko Mäntyjärvi. Liner notes to *Crusell: Clarinet Concertos*. Kari Kriikku, Clarinet; Finnish Radio Symphony Orchestra. Ondine ODE 965-2. CD. 2000.

¹⁹ John Payne Spicknall, "The Solo Clarinet Works of Bernhard Heinrich Crusell." DMA diss., University of Maryland, 1974, 14.

²⁰ "Crusell, Bernhard Henrik." *The Oxford Dictionary of Music*, 2nd ed. Rev.. *Oxford Music Online*. Oxford University Press, accessed February 1, 2016, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e2606>.

²¹ Fabian Dahlström, "Crusell, Bernhard Henrik." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed February 1, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06905>.

²² Morrell, 19.

court. He is also remembered as a translator of opera libretti into Swedish; among his most-performed translations include Beethoven's *Fidelio*, Rossini's *The Barber of Seville* and Mozart's *The Marriage of Figaro*.²³ Even after gaining court employment, Crusell remained an active part of the military band circles in Finland; between 1818 and 1837 he was conductor of the military bands in Linköping.²⁴ For seven years, from 1822 until 1829, Crusell also boasted a position as Deputy Chief Conductor of the Royal Stockholm Opera.²⁵

Despite his permanent post in Stockholm and conducting tenures with military bands, Crusell traveled Europe throughout his life. His travel diaries give details of many of these travels, which no doubt influenced Crusell's composition. Before his concert, in 1803, he traveled to Paris, where he took composition lessons. In 1811, he traveled to Leipzig in search of a publisher. Finally, in 1822 the composer travelled to Karlsbad for health reasons, and met Mendelssohn, Weber and Meyerbeer in the process.²⁶ Though Crusell's compositions have an aesthetic similar to that of Mendelssohn, Weber, and Meyerbeer, it is not known whether the three Germans had any direct influence on Crusell's works for clarinet. Thirty-three of Crusell's compositions survive to the present, fourteen of which feature clarinet as a solo instrument.²⁷

²³ Fabian Dahlström; trans Jaakko Mäntyjärvi. Liner notes to *Crusell: Clarinet Concertos*.

²⁴ Fabian Dahlström, "Crusell, Bernhard Henrik." *Grove Music Online*.

²⁵ "Crusell, Bernhard Henrik." *The Oxford Dictionary of Music*, 2nd ed. Rev., *Oxford Music Online*.

²⁶ Fabian Dahlström; trans Jaakko Mäntyjärvi. Liner notes to *Crusell: Clarinet Concertos*.

²⁷ Spicknall, 8.

Crusell's three concerti for clarinet, Op. 1, Op. 5 and Op. 11 are still frequently performed.²⁸ The first of these concerti was premiered in 1815 and published in 1818. Though all three concerti are exceptional works, Crusell seems to foreshadow the use of extended techniques in the future music of his fellow Finnish composers with his *Concerto, op. 5*²⁹. In the second movement, Crusell uses an echo technique between the orchestra and the clarinet soloist, even noting "echo" in the score:

Figure 1. Bernhard Henrik Crusell, *Grand Concerto pour la Clarinette, op. 5*, mm. 57-64.

The musical score for measures 57-64 of Bernhard Henrik Crusell's *Grand Concerto pour la Clarinette, op. 5* is presented in two systems. The first system (measures 57-60) shows the clarinet soloist part with an 'Echo' section marked 'ppp' and the piano accompaniment with a 'poco cresc.' section. The second system (measures 61-64) shows the clarinet soloist part with a 'pizz.' section and the piano accompaniment with a 'smorz.' section. The score is written for a clarinet and piano.

Though an echo effect is a commonplace technique in modern composition, it would have been considered an extended technique in Crusell's time. Though no "extended techniques" in the modern sense appear in Crusell's works, he was very forward thinking in his compositional methods. Wide leaps in all tessituras of the clarinet, non-patterned articulation passages, de-

²⁸ Richards, 2.

²⁹ Fabian Dahlström; trans Jaakko Mäntyjärvi. Liner notes to *Crusell: Clarinet Concertos*.

emphasis of the bar line and coloristic timbre effects (such as the aforementioned echo) are present across Crusell's compositions, including those for clarinet.³⁰ In addition to the three concerti, Crusell also composed three popular clarinet quartets, published in 1811, 1817 and 1823.³¹ Among Crusell's other compositions are one opera and a series of minor works for woodwinds.³² What is unique to Crusell, when compared with Kimmo Hakola, however, is that he was both clarinetist and composer, unlike the many clarinetist – composer partnerships scattered throughout music history.

After Crusell's concerti, the clarinet most often appeared amongst folk music, or *kansanmusiikki*, traditions and Finnish military bands until the turn of the twentieth century.³³ Three periods which divide the history of Finnish folk music; first, a period of epic song dating until the late seventeenth century, followed by a period of strophic song and *pelliani* (fiddle) music dating from the seventeenth to early twentieth centuries (Crusell's concerti fall shortly after the beginning of this second period), and the current period of "transnational popular culture."³⁴ Clarinet music flourished during the second of these three periods. When small groups of *pelliani* musicians performed at weddings, clarinet provided additional timbre options

³⁰ Spicknall, 8.

³¹ "Crusell, Bernhard Henrik." *The Oxford Dictionary of Music*, 2nd ed. Rev., *Oxford Music Online*.

³² Richards, 2.

³³ Paul Austerlitz, "Birch-Bark Horns and Jazz in the National Imagination: The Finnish Folk Music Vogue in Historical Perspective." *Ethnomusicology* 44:2 (Spring-Summer 2000), 183.

³⁴ Austerlitz, 185.

and increased the projection for outdoor performances.³⁵ Perhaps the best-known folk clarinetist during this second period was Herman Saxberg (1830-1909). Amongst clarinetists, he is best known for his (albeit short-lived) innovations bringing the popular Finnish pastime of wood carving to the clarinet – he created clarinets with wood-carved key systems.³⁶ In addition to his career as a clarinetist, Saxberg boasted careers as both a poet and a criminal.³⁷

During the second half of the nineteenth century, just decades after Crusell's concerti were completed, more clarinetists made their way to Finland through European military band traditions arriving in Finland by way of Sweden.³⁸ Clarinetists performed in as many as twenty-eight Finnish military bands in existence between 1812 and 1905. Three times during this period, the military bands disbanded (due to political unrest and Finland becoming a part of Sweden or Russia at different times), or because bands made up of entirely brass instruments went in and out of vogue during this period.³⁹ Many of the musicians became folk musicians in the interim periods.⁴⁰ These clarinetists often performed on violin as well, and were much in demand as

³⁵ Austerlitz, 188.

³⁶ Ibid., 185.

³⁷ Paavo Helistö, "The Clarinet in Finnish Folk Music." *Finnish Music Quarterly* (1989): 32.

³⁸ Austerlitz, 188.

³⁹ Laitinen, Kari. "A Short History of Finnish Wind Band Music." Music Finland: Composers and Repertoire, <http://composers.musicfinland.fi/musicfinland/fimic.nsf/0/C76F4553C168AAC6C22576B700461770?opendocument> (Accessed April 17, 2016).

⁴⁰ Paavo Helistö, "The Clarinet in Finnish Folk Music," 31.

wedding musicians between 1850 and 1910, what is often considered the “Golden Era” of folk clarinet playing in Finland.⁴¹

⁴¹ Paavo Helistö, “The Clarinet in Finnish Folk Music,” 31.

Jean Sibelius and the Early Twentieth Century

The music of Jean Sibelius (1865-1957), whose lifetime bridged two centuries, has saturated Finnish musical culture. In many ways, one can describe the music of Sibelius and the characteristic Finn with the same words: “Cold latitudes engender cool, sturdy, resilient individuals with an inordinate capacity for self-reliance and a survival instinct. The Arctic survivor must have stamina, guts, self-dependence and powers of invention.”⁴² Sibelius’ large output does not include any works for solo clarinet, clarinet concerti or concert pieces for clarinet and piano, but he must be mentioned here, as his influence is felt to some degree in nearly every work of Finnish music composed after his lifetime.⁴³ Despite not writing for clarinet as a solo instrument, Sibelius’ scoring for clarinet in his orchestral works brings the instrument to the fore, and establishes the clarinet as a prominent voice in Finnish instrumental music. For example, Sibelius opens his Symphony No. 1 with clarinet alone, accompanied by only rolling timpani:

Figure 2. Jean Sibelius, *Symphony No. 1, Movement 1, mm. 1-17*.



Between 1890 and 1892, Sibelius began a septet for flute and/or clarinet and string quintet, for which only sketches survive. Thematic material from these sketches found their way

⁴² Lewis, 21.

⁴³ John Horton, *Scandinavian Music: A Short History*. London: Faber and Faber, 1963.

into Sibelius' later work, *En Saga*. In 2003, American clarinetist Gregory Barret recreated *En Saga* in its original septet scoring so that clarinetists today can experience Sibelius' chamber music as a performer.⁴⁴ At the same time Sibelius was at the peak of his career, one of his students, Leevi Madetoja (1887-1947), was composing music that was completely saturated with Finnish folk influences.⁴⁵ Madetoja is only well-known composer to known be a prolific performer on the kantele (Finland's national instrument – a plucked string instrument similar to a zither), which he composed for many times.⁴⁶ His only notable work for clarinet, *Vanjoha kansatansseja (Old Folk Dances)* dates from 1929 and incorporates several lively folk tunes in the spirit of nationalism and folk revival.⁴⁷

Approximately one hundred years later, the indirect influence of Sibelius' writing for clarinet on Finnish composers can be seen in the music of composers like Kimmo Hakola. Hakola does not count Sibelius among his most direct influences, and there are many differences between Hakola and his contemporaries and the national hero Sibelius. However, the influence of a compositional giant like Sibelius can be seen in music from that composer's nation for centuries following his life.⁴⁸

⁴⁴ Raasakka, 7.

⁴⁵ Erkki Salmenhaara, "Leevi Madetoja." Fennica Gehrman: Composers, <http://www.fennicagehrman.fi/composers/madetoja-leevi/> (accessed April 2, 2016).

⁴⁶ James P. Leary, "Review of "Momento of Finland: A Musical Legacy," in *Journal of American Ethnic History*. University of Illinois Press 19(2): 109. Available online: <http://www.jstor.org.ezproxy.library.unlv.edu/stable/27502556> (accessed April 2, 2016).

⁴⁷ Morrell, 17-18.

⁴⁸ Kimmo Hakola, Interview by Erin Vander Wyst. Personal Interview. Helsinki, Finland, November 29, 2015.

By the early twentieth century, composers began to take full advantage of all of the unique sonic possibilities afforded to them in the clarinet, and began to feature the instrument on a regular basis as a soloist. Jazz traditions from the United States also made their way to Finland during the first half of the twentieth century. One of the documented instances of jazz arriving in Finland describes Finnish-Americans arriving by boat:⁴⁹

In 1926, the American luxury cruiser Andania landed in Finland, carrying upwards of 600 Finnish-Americans to their mother country for an extended visit with family and friends. Among the travelers were several musicians who had formed a jazz band on board. This group performed extensively in Finland, causing a sensation with their ability to improvise.

In the decades that followed, many composers wrote and dedicated new works of various genres to Eero Linnala, former Sibelius Academy faculty member.⁵⁰ Linnala's successors at the Sibelius Academy, Reino Simola (1946-1991) and Kullervo Kojo (b. 1954) continued Linnala's expansion of the importance of clarinet in music of Finnish composers. Simola and Kojo brought international pedagogy traditions to Finland, which combined with a revival of Finnish folk music to direct the attention of composers to the increasing sonic colors available to the composer when writing for the clarinet.⁵¹

⁴⁹ Austerlitz, 191.

⁵⁰ Marcia Hilden Anderson, "Twentieth-Century Finnish Clarinet Music." *The Clarinet* 2:4 (1975): 7.

⁵¹ Paavo Helistö, "The Magic of Wood and Reed: New Music for the Clarinet." *Finnish Music Quarterly* 1(2003): 2-3

1950-Present

The late 1960s and early 1970s saw a revival of Finnish folk music, and with it, an increase in compositions for the clarinet.⁵² Extended techniques incorporated by Finnish composers in the midst of this folk revival included multiphonics (two or more simultaneous pitches sounding on a single woodwind instrument), key clicking and frullato, or flutter tongue.⁵³ Among the most fruitful collaborations between clarinetist and composer in twentieth century Finland was that between composer Pehr Henrik Nordgren and clarinetist Tapio Lötjönen. The result of this partnership was Nordgren's "Concerto for Clarinet, Folk Instruments and Small Orchestra" (1970).⁵⁴ Among works for clarinet alone, Paavo Heininen's (b.1938) *Discantus II* is a landmark late twentieth – century work. Premiered in January, 1970 by clarinetist Martin Fagerlund, the work not only features extended techniques such as multiphonics, as well as a plethora of passages requiring conventional virtuosity.⁵⁵

In addition to Fagerlund (Professor of Theory at the Sibelius Academy at the time) and Tapio Lötjönen, several other notable clarinetists of the late twentieth century hailed from Finland. They included Paavo Lampinen, Mario Sgobba, Reino Simola and Koppel Smolar.⁵⁶ By the 1990s, Hakola's collaborator, Kriikku, had started working with several notable Finnish composers. Among them is Magnus Lindberg (b. 1958), for whom Lindberg penned his *Clarinet*

⁵² Paavo Helistö, "The Clarinet in Finnish Folk Music," 31.

⁵³ Morrell, 19.

⁵⁴ Anderson, "Twentieth-Century Finnish Clarinet Music," 7.

⁵⁵ Raasakka, 9.

⁵⁶ Anderson, "Twentieth-Century Finnish Clarinet Music," 7.

Quintet (1992) and *Clarinet Concerto* (2002).⁵⁷ The clarinet has continued to flourish into the twenty-first century in Finland; between 2000 and 2002 alone, more than sixty works by approximately forty composers were written that featured the clarinet.⁵⁸ British author Guy Rickards speaks of the depth of quality and wide range of these Finnish composers today: “The absence of better-known (to us) or more fêted contemporary Finns such as Erik Bergman, Rautavaara and Sallinen (or even Kalevi Aho and Merilainen) is proof positive of the great depth and range of Finland’s vibrant and enduring musical culture.”⁵⁹

The late twentieth and early twenty-first century has also seen a significant increase in the number of works written for bass clarinet by Finnish composers. Among the most notable of these works is *Sade Aava (Rain Opens)* by Lotta Wennäkoski (b. 1970). This work, a concerto for bass clarinet with chamber orchestra, was premiered in 1999, and composed for Finnish bass clarinet virtuoso Heikki Nikula.⁶⁰

⁵⁷ Edward Dudley Hughes, “Dislocation and Direction.” *The Musical Times* 137:1842 (August 1996) 29-30, <http://www.jstor.org/stable/1003961> (accessed August 19, 2015).

⁵⁸ Paavo Helistö, “The Magic of Wood and Reed: New Music for the Clarinet,” 2.

⁵⁹ Guy Rickards, “Paavo Heininen and the Finnish Scene.” *Tempo* New Series, No. 174 (September 1990) 47-51, <http://www.jstor.org/stable/946336> (accessed August 19, 2015).

⁶⁰ Raasakka, 13.

The Influence of Finnish Culture on Finland's Musical Climate

Finns take pride in all aspects of their unique culture, especially the arts. Separated from much of the rest of Europe by geography, the Finnish people share characteristics not only with Europeans, but with many Asian cultures. Like the Japanese, they value complete honesty and succinct speech. Their language is one of the most complex on the planet, and includes fourteen cases. Finns know they are a European anomaly in a plethora of ways, and they embrace their uniqueness throughout their culture, including their music. Finns as a whole are very musically educated. The typical Finnish worker is home for dinner by 5 or 5:30 pm, and evenings (even during the work week) are frequently spent taking in a music or theatre performance.⁶¹ Though rock and other pop genres have large fan bases and play to large audiences, a quick search on any major event ticket site is just as likely to result in listings for Mozart as for any pop music artist. Today, new classical and instrumental music is hailed as an important component of musical culture in Finland, elevating the demand for new music for all orchestrations. As of 1997, “recent” music was heard on eight out of ten performances of classical music in Finland.⁶² The average Finnish concertgoer is insulted if programmers do not think he or she is capable of listening to or interpreting new music, and concerts spotlighting new compositions, especially commissions or premiers are very well attended and often sell out.⁶³ When the concerts do sell out, video recordings of the live performances are often available soon afterwards free of charge on the internet for patrons unable to secure tickets or unable to see the program in person. Many

⁶¹ Lewis, 158.

⁶² Paul Rapoport, “Vasks and Hakola in Kaustinen.” *Tempo* New Series, no. 201 (July 1997): 41, <http://www.jstor.org/stable/944699> (accessed August 17, 2015).

⁶³ Mikko Raasakka, Interview by Erin Vander Wyst. Personal Interview. Helsinki, Finland, November 27, 2015.

of these web broadcasts, for example, those produced by the Finnish Radio Symphony Orchestra, are available worldwide for months after the original concert and are very popular in Finland.⁶⁴ Finnish clarinetist and specialist in Finnish contemporary music Mikko Raasakka notes that it is not uncommon for patrons to see concerts on consecutive evenings, perhaps even taking in the same program twice.⁶⁵

⁶⁴ "RSO in English | Yle.fi." Accessed April 17, 2016. <http://yle.fi/aihe/rso-english>.

⁶⁵ Mikko Raasakka, Interview by Erin Vander Wyst.

Chapter 2: The Collaboration of Kimmo Hakola and Kari Kriikku

Biography of Kimmo Hakola

Finnish composer Kimmo Hakola has a voice as distinct as his inspirations are many. The Los Angeles Times boasts him as "...[a]mong our trustiest sources of new music of sustenance."⁶⁶ Born in 1958, he originally studied piano and violin, then became a trained choral accompanist.⁶⁷ Arriving at composition from a performance background and maintaining his performance and conducting skills set Hakola apart from his colleagues, especially early in his composition career. In his own words:

In that generation, I was one of the few who came to composing from being a musician myself; I played the violin and the piano and did some conducting. Most of the composers who emerged in the 1980s considered the performing of music to be a marginal activity.⁶⁸

Hakola moved on to study composition at the Sibelius Academy with Einojuhani Rautavaara and Eero Hämeenniemi in the late 1980s.⁶⁹ In 1987, he won the prestigious UNESCO Composer's Rostrum with his "String Quartet" in the Young Composers category. Four years later, in 1991, he won the UNESCO Composer's Rostrum a second time (this time in the General category) for his "Capriole" for bass clarinet and cello.⁷⁰ By this point in his career, his creative

⁶⁶ "Hakola Portraits in the USA." *Finnish Music Quarterly* 1(2007): 5.

⁶⁷ Gregory M. Barrett, "In Search of a Lost Chamber Work." *Finnish Music Quarterly* 1(2003): 40-41.

⁶⁸ Samuli Tiikkaja, "Festival-as-Artwork: Creative Worker Kimmo Hakola Builds worlds in his Music." *Finnish Music Quarterly* 2(2006): 34-35.

⁶⁹ "Kimmo Hakola." Fennica Gehrman: Composers, <http://www.Fennicagehrman.fi/?id=40> (accessed September 14, 2015).

⁷⁰ Morrell, 19.

transformation, from “...a modernist who favored small ensembles and concise, brief structures” had “evolved into a composer of large forms and great durations.”⁷¹

Though frequently described as a modernist, many also describe him as a postmodernist:⁷²

Hakola is perhaps the leading postmodernist in Finnish music: even in the current pluralist musical culture his liberal stylistic approach is conspicuous. He will often make allusions to different kinds of music in the same work...there is humour in Hakola’s music therefore, but his brand of postmodernism is not intellectual nor iconic or reflective.

In 1997, he began to solidify his place in the Finnish contemporary music scene when he was appointed musical director of the Musica Nova Helsinki Festival, and also became a member of the contemporary music club Réseau Varèsé.”⁷³ By the late 1990s, Hakola’s career was established in Finland and his compositions known throughout Europe. He became composer in residence for the Joensuu City Orchestra in 1997, and many similar appointments followed.⁷⁴

In addition to his conducting and composing engagements, Hakola continuously seeks out other ways to become involved in Finland’s musical culture. For example, he created a program for school children entitled “It’s Magic Time,” in which children create their own instruments and then perform on them, usually music they have composed. As a part of the program, the children also receive tours of the National Art Gallery and performances by professional musicians.⁷⁵ Hakola began to take on new roles as director of various music

⁷¹ Tiikkaja, 34.

⁷² Juhani Nuorvala, “Precision Work by Instinct: Kimmo Hakola is an Independent Voice in Postmodernism.” *Finnish Music Quarterly* 1 (2002): 17.

⁷³ Gregory M. Barrett, “In Search of a Lost Chamber Work,” 40-41.

⁷⁴ Kimmo Hakola, “Great Art is Not Conceived in the Procrustean Bed,” 43.

festivals in Finland and throughout Europe. In 1999, he became director of the Musica Nova Helsinki Festival, a post he held until 2006. This festival, which specializes in contemporary music, was founded in 1981 and was formerly known as the Helsinki Bienniele.⁷⁶ At the same time, his music was being featured abroad at notable new music and composition festivals. The Helsinki Chamber choir engaged him as their director from 2007-09 and in 2008 his music was presented at the Stockholm International Composition Festival.⁷⁷ His compositions span almost every available genre, from opera to works for solo instrument. Many of his works are quite expansive; for example, his piano concerto (1996) spans fifty-five minutes.⁷⁸ In recent years, Hakola has explored genres outside of traditional concert music. In 2013, he composed the score for the Finnish silent film entitled “Tukkijoella,” which was premiered with the Finnish Radio Symphony Orchestra.⁷⁹ Hakola’s music is recorded on the Ondine and Innova labels.⁸⁰

It is the eclectic nature of Hakola’s music that differentiates him from his peers. The influence of non-Finnish cultures on much of Hakola’s music is a defining characteristic. Jazz, romanticism, orientalism and klezmer all heavily influence Hakola’s music, and all of his compositions share a sense of drama: “...His dramas explore almost Shakespearean extremes, from moments of raging ‘sound and fury’ and violent battles to quiet moments of meditation and

⁷⁵ Anu Karlson, “Promenade Music and a Carte Blanche for Itchy Fingers.” *Finnish Music Quarterly* 2(1999): 14-15.

⁷⁶ Tiikkaja, 33.

⁷⁷ “Kimmo Hakola.”

⁷⁸ Ibid.

⁷⁹ “Kimmo Hakola.”

⁸⁰ Ibid.

heart-rending monologues.”⁸¹ Hakola’s self-perception as a Finnish composer who writes a metropolitan and international music results in an aesthetic not found elsewhere amongst his peers, in Finland or abroad. When asked whether he considered his music to be Finnish, Hakola answers, after thinking a moment: “I am Finnish...But my music is international. For example, if I write a piece of music in France, is it then French music?”⁸² Critic Stephen Johnson of BBC magazine also gives a colorful description:

To describe the Finnish composer Kimmo Hakola as ‘eclectic’ is putting it mildly. His 40-minute Clarinet Concerto is a riotous assortment of styles: Balkan or Yiddish folk music, modern jazz and jagged modernism, rock music and the classical parlour piece...As the finale breaks into Klezmer wedding music, the orchestral players noisily join in with a welter of shouts and cries embedded in a general buzz of excited conversation – naked pictorialism beside which Richard Strauss’ bleating sheep in ‘Don Quixote’ seem musically domesticated.⁸³

This eclectic nature can be seen when examining a single genre of his compositions. For example, among his six operas are a cartoon opera (“The Mastersingers of Mars,” 2000), a monologue opera (“Akseli,” 2012) and a “family opera” (“Mara and Katti,” 2011).⁸⁴

Not only has Hakola expanded the boundaries of what is possible in terms of mixing musical genres and styles, but he has also expanded the possibilities of what is possible within a particular genre. For example, his Piano Concerto stretches the boundaries of scope in terms of both number of movements and length in minutes for a piano concerto. At almost an hour in length, the work spans nine movements. The first five movements have titles often used by

⁸¹ “Kimmo Hakola.”

⁸² Kimmo Hakola, Interview by Erin Vander Wyst.

⁸³ Stephen Johnson, “Clarinet Concerto; Verdoyances Crépuscules; Diamond Street.” *BBC Magazine* 14:7 (2006): 67.

⁸⁴ “Kimmo Hakola.”

composers of both contemporary and bygone eras: Furioso, Capricci, Forza, Toccata and Fuoco. Movement six is especially unique – it consists of a five-minute long unaccompanied cadenza. The work resumes with movement seven, Maestoso; movement eight is a duet for only piano and English Horn. The work finally concludes with the ninth movement, Lux.⁸⁵

Fortunately for clarinetists, Hakola finds the clarinet an exceptionally capable voice to use for many of his compositions inspired by various styles of ethnic music.⁸⁶ His compositions for clarinet are numerous, and all of them feature ethnic influences. Though many folk music traditions are featured in Hakola's clarinet works, a "homemade brand of Oriental folk music" and a "blend of archaic organum and Klezmer" are the most prevalent throughout.⁸⁷ The influence of Klezmer is especially prevalent in *Diamond Street* and *loco*; Hakola credits early exposure to recordings of Giora Feidman's performances and the presence of high quality Klezmer bands in Finland.⁸⁸ The first of Hakola's works to gain critical acclaim was "Capriole" for bass clarinet and cello, which was awarded the UNESCO Composer's Rostrum prize in 1991.⁸⁹ His largest work for clarinet is the "Clarinet Concerto," finished in 2001 and premiered by Kari Kriikku that same year.⁹⁰ The friendship between Kriikku and Hakola, who met

⁸⁵ Risto Nieminien, "Kimmo Hakola: Dream and Sacrifice." *Nordic Sounds* 1 (2003): 23.

⁸⁶ Kimmo Hakola, Interview by Erin Vander Wyst.

⁸⁷ Kimmo Korhonen; trans Jaakko Mäntyjärvi. Liner notes to *Kimmo Hakola: Clarinet Concerto*.

⁸⁸ Kimmo Hakola, Interview by Erin Vander Wyst.

⁸⁹ Morrell, 34-35.

⁹⁰ Music Finland: Composers & Repertoire. "Kimmo Hakola." Fennica Gehrman. www.fennicagehrman.fi/comp_hakola.htm (accessed September 17, 2015).

while they were both students at the Sibelius Academy has influenced all of Hakola's works featuring the clarinet:

It began while I was a student at the Sibelius Academy...the Avanti! orchestra was just starting up, and Kriikku was very keen on new music even then. I don't remember what our first work together was – probably "Capriole" for clarinet and cello – but we'd already had a lot to do with each other over the years...⁹¹

It is the extraordinary talent and musicianship of Kari Kriikku paired with Hakola and other contemporary composers that has produced some of the finest clarinet music of the twentieth and twenty-first centuries.

⁹¹ Paavo Helistö, "The Magic of Wood and Reed: New Music for the Clarinet," 3.

Biography of Kari Kriikku

Born in 1960, Kriikku received his diploma from the Sibelius Academy in 1983.⁹²

Kriikku has also studied with Alan Hacker in England and Charles Neidich and Leon Russianoff in the United States.⁹³ Beginning with his debut recital in 1984 and continuing to the present Kriikku has been and remains one of the most active promoters of Finnish music, especially of Finnish music for the clarinet.⁹⁴ As of 2016, Kriiku has recorded seventeen albums, fourteen of which contain Finnish music. Of these, more than ten contain only Finnish music.⁹⁵

Like Hakola, Kriikku has served as director of some of the most notable of music festivals in Finland. Most prominent among these has been the Crusell Week Festival, which has been held every year beginning in 1982 in Uusikaupunki, Finland – Crusell’s birthplace.⁹⁶ The Crusell Week Festival has drawn an extensive list of renowned clarinetists to Finland, among them are Charles Neidich, Karl Leister, Thomas Friedli, Alan Hacker, Wolfgang Meyer, Kjell-Inge Stevansson and Anna-Maija Korsimaa. Former directors include Osmo Vänskä, a clarinetist who passed on his leadership of Crusell Week in 1989 to pursue a conducting career (Vänskä is currently music director of the Minnesota Orchestra).⁹⁷ Kriikku is also heavily involved in

⁹² Morrell, 34.”

⁹³ Ibid., 33-34.

⁹⁴ Raasakka, 7.

⁹⁵ “Kari Kriikku: Clarinetist,” <http://www.karikriikku.com>, Accessed March 3, 2016.

⁹⁶ Morrell, 34-35.

⁹⁷ Heljä Salonen, “Crusell Week: Small, But Full of Surprises.” *Finnish Music Quarterly* 2 (1996): 50-52.

Finnish contemporary music ensembles. He was a founding member of the AVANTI! Chamber Orchestra and a founding member of the Toimii! Ensemble in Finland.⁹⁸

Kriikku's relationship with contemporary composers has yielded several commissions from Finland's most notable composers, among them Kimmo Hakola. Kriikku commissioned and gave the premiere of Magnus Lindberg's "Clarinet Concerto" on September 11, 2002 with the Finnish Radio Symphony Orchestra and conductor Jukka-Pekka Sarasate.⁹⁹ He has performed twentieth-century concertos with London's Philharmonia Orchestra, the Los Angeles Philharmonic, the Toronto Symphony Orchestra, the Swedish Radio Symphony Orchestra and the Finnish Radio Symphony Orchestra.¹⁰⁰ Kriikku's relationship with these composers may be a direct result of his respect for one of the greatest composer-performer relationships in the history of music: that between W.A. Mozart and clarinetist Anton Stadler:

The clarinetist Kari Kriikku sees the collaboration between Mozart and Stadler as the perhaps most radical and avant-garde partnership in music history. "These guys introduced innovations into clarinet playing that took contemporary audiences' breath away. For example, large leaps and some of Mozart's virtuosic runs had never really been heard before."¹⁰¹

Kriikku has established a similar relationship with several contemporary Finnish composers, including Magnus Lindberg, Juoni Kaipainen, and Kimmo Hakola.¹⁰² He has commissioned works from all of these composers, and these pieces often contain extraordinary technical

⁹⁸ Morrell, 33.

⁹⁹ "News Section." *Tempo* New Series, no. 221 (July 2002) 71-72, <http://www.jstor.org/stable/946084> (accessed August 19, 2015).

¹⁰⁰ Fabian Dahlström; trans Jaakko Mäntyjärvi. Liner notes to *Crusell: Clarinet Concertos*.

¹⁰¹ Anu Karlson, "Kari Kriikku: Ready for Both Serious Quests and Circus Acts," 14.

¹⁰² Anu Karlson, "Kari Kriikku: Ready for Both Serious Quests and Circus Acts," 16.

challenges reflecting Kriikku's extraordinary technical capabilities.¹⁰³ The virtuoso clarinetist's relationship with a collaborating composer is frequently compared with some of the most successful collaborations between clarinetist and composer in western music history – including those between Wolfgang Amadeus Mozart and Anton Stadler (for whom Mozart wrote his *Clarinet Concerto, K622*), Carl Maria von Weber and Heinrich Bärmann (for whom Weber wrote several works, including two clarinet concertos) and Johannes Brahms and Richard Mühlfeld (for whom Brahms composed both of his *Clarinet Sonatas, Op. 120*).¹⁰⁴ Among the aforementioned company, however, what is unique about Kari Kriikku, is his collaborative relationship with so many different composers and not a single individual. He frequently consults with composers both in person and via less traditional means, as when working with Magnus Lindberg on his *Clarinet Concerto* (2002). Lindberg composed from a summer vacation cottage, and edits between Lindberg and Kriikku were transmitted via boat.¹⁰⁵

Kriikku has embraced his role as collaborator, reflects Finnish composer Jukka Tiensuu:

The great thing about Kari is not that he 'participates in the composition' (unlike some players he doesn't interfere). He is a major reason why some works ever get composed and repeatedly performed, and he has also proved that his instrument has greater potential than people conventionally assume. It's also encouraging for the composer to know that his work is absolutely certain to get a magnificent performance, however much it demands.¹⁰⁶

¹⁰³ Morrell, 1.”

¹⁰⁴ Antti Häyrynen; trans Jaakko Mäntyjärvi, Liner notes to *Magnus Lindberg: Clarinet Concerto, Gran Duo, Chorale*. Kari Kriikku, Clarinet; Finnish Radio Symphony Orchestra. Ondine ODE 1038-2. CD. 2005.

¹⁰⁵ Ibid.

¹⁰⁶ Paavo Helistö, “The Magic of Wood and Reed: New Music for the Clarinet,” 4.

Kriikku collaborated with Tiensuu on his clarinet concerto, “Puro,” which he premiered on April 26, 1989 in Helsinki with the Finnish Radio Symphony, Jukka-Pekka Sarasate conducting.¹⁰⁷ The work was recorded in 1989, again featuring the Finnish Radio Symphony Orchestra, again with Kari Kriikku as soloist and Jukka-Pekka Sarasate conducting. Since the premiere, the work has been performed over fifty times by Kriikku in Finland and abroad. American clarinetist Campbell MacDonald has also performed the piece with the Fort Wayne Philharmonic (February, 2013). “Puro” spans approximately twenty minutes and is written in a single movement.¹⁰⁸ The piece foreshadows the extent to which extended techniques would be used in following years; it included microtones, echo effects, glissandos and multiphonics.¹⁰⁹

Kriikku has collaborated with Hakola on several compositions, and admires the composer’s style, as he notes when discussing the *Clarinet Concerto*: “What’s revolutionary in Kimmo Hakola’s concerto is the interweaving of ethnic style and modern playing.”¹¹⁰ Hakola reminisces about his collaboration with Kriikku during the composition of *Capriole* for bass clarinet and cello: “We experimented with new ways of playing the bass clarinet while I was working on the composition, and then I messed about with them and sprinkled them over the work.”¹¹¹

Even though the majority of acclaim for Kriikku’s live and recorded performances comes from those of contemporary Twentieth Century works written for him, he has also performed and

¹⁰⁷ Morrell, 37.

¹⁰⁸ Morrell, 37.

¹⁰⁹ Paavo Helistö, “The Magic of Wood and Reed: New Music for the Clarinet,” 8.

¹¹⁰ Anu Karlson, “Kari Kriikku: Ready for Both Serious Quests and Circus Acts,” 16.

¹¹¹ Paavo Helistö, “The Magic of Wood and Reed: New Music for the Clarinet.” 3-4.

recorded older standards of the clarinet repertoire. Kriikku has recorded (to much acclaim) all of the clarinet concerti by Weber and the complete concerti by Crusell on the Ondine label.¹¹² On the same label, Kriikku has also recorded the Mozart *Clarinet* Concerto and all of the concertos by Molter.¹¹³ Both recordings also feature the Finnish Radio Symphony Orchestra and Sakari Oramo, conductor.¹¹⁴

¹¹² Antti Häyrynen; trans Jaakko Mäntyjärvi, Liner notes to *Magnus Lindberg: Clarinet Concerto, Gran Duo, Chorale*.

¹¹³ Antti Häyrynen; trans Jaakko Mäntyjärvi. Liner notes to *Bizarre Bazaar*. Kari Kriiku, clarinet; Tapiola Sinfonietta. Ondine 1140-2. CD. 2009.

¹¹⁴ Antti Häyrynen; trans Jaakko Mäntyjärvi, Liner notes to *Magnus Lindberg: Clarinet Concerto, Gran Duo, Chorale*.

Chapter 3: *Diamond Street*: A Performance Guide

An Overview of the Piece

Diamond Street (1999) was a preliminary sketch for the *Clarinet Concerto* (2001).¹¹⁵

This work was not published until a decade after the premiere by Kari Kriikku, and was inspired by one of Hakola's visits to Antwerp, Belgium. The work is overtly programmatic, and the scene from which the composer draws is colorfully described in the composer's preface: "...While musing upon Antwerp and the clarinet I began to see a more and more vivid picture in my mind's eye of a lonely Jew dressed in black playing the clarinet as he wanders slowly down the diamond street..."¹¹⁶ The work is dedicated to Seppo Kimanen, a Finnish cellist who is involved in many of the same Finnish contemporary music festivals as Hakola and Kriikku. Kimanen asked several composers to write works for his 50th birthday, and *Diamond Street* is among these works.¹¹⁷ Even though Kimanen is a cellist, Hakola felt it appropriate to include a piece for solo clarinet in this birthday festschrift. Composer and clarinetist had been anticipating collaborating on a solo clarinet work when this composition opportunity arose, and Hakola decided it was the ideal outlet for such collaboration.¹¹⁸ *Diamond Street* was premiered by Kari Kriikku at Kimanen's 50th birthday party.¹¹⁹

¹¹⁵ Kimmo Korhonen; trans Jaakko Mäntyjärvi, Liner notes to *Kimmo Hakola: Clarinet Concerto*, 5.

¹¹⁶ Kimmo Hakola, *Diamond Street: For Solo Clarinet*, Op. 34.

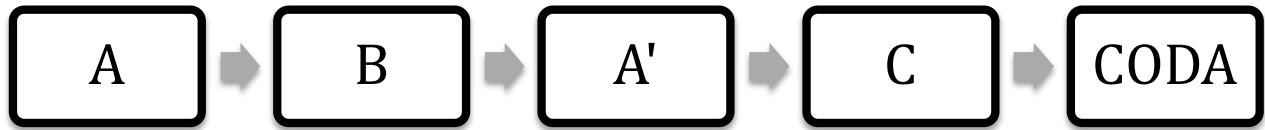
¹¹⁷ Kimmo Hakola, Interview by Erin Vander Wyst.

¹¹⁸ Ibid.

¹¹⁹ Kimmo Hakola, *Diamond Street: For Solo Clarinet*, Op. 34.

Formal Analysis

Diamond Street is a modified rondo form with an extended coda. There are only two episodes, and no final A section:



There is no formal introduction to the work. The first “A” section begins immediately at the onset of the work, marked “*Alla klezmer, misterioso*,” quarter note equals sixty beats per minute. This whole section is rhapsodic in nature and gives the impression of being improvised:

Figure 3. Kimmo Hakola, *Diamond Street: For Solo Clarinet, Op. 34, mm. 1-4*.



Characterized by wide, descending glissandi in the lower register of the clarinet, the first four measures are melancholy and rhapsodic. Measure five is marked “*con gioia*” (“with joy”) as the character changes quickly to a happy, quicker mood and is marked “*forte*” in contrast with the pianissimo opening of the work:

Figure 4. Kimmo Hakola, *Diamond Street: For Solo Clarinet, Op. 34, m. 5.*



The dynamic markings must be carefully observed here and throughout the work in order to make the Klezmer style of the work bear scrutiny. The last four bars of this section are marked “cantabile” and return suddenly to the rhapsodic style of the opening. The performer should note that the most effective fingering for the grace notes at the beginning of measure nine (B4 down to E4) is to finger the E, and add the top two side trill keys on the right to produce the B4:

Figure 5. Kimmo Hakola, *Diamond Street: For Solo Clarinet, Op. 34, m. 9.*



This measure ends with one of the few brief rests in the work, and also serves as the end of the first “A” section.

The “B” section begins with a soft, almost conversational motive marked “narrando”:

Figure 6. Kimmo Hakola, *Diamond Street: For Solo Clarinet, Op. 34, m. 10.*



The motive continues to develop and ascend, both melodically and dynamically for the next twelve bars. By the end of measure twenty-two, the motive has reached fortississimo and has ascended more than an octave. A new meter, 7/8 is ushered in, as is a transition back to the “A” section:

Figure 7. Kimmo Hakola, *Diamond Street: For Solo Clarinet, Op. 34, m.23.*



This transition continues the energy built up at the end of the “B” section. The initial marking of “con gioia” translates from Italian to “with joy.”¹²⁰

The end of the enthusiastic and lighthearted transition marks the beginning of the second statement of the “A” section. While the pitches are identical to the opening of *Diamond Street*, they are realized an octave higher at this second iteration. The style markings also differ. Instead of the “Alla Klezmer, misterioso” marking at the outset, Hakola opts for a marking of “cantabile,

¹²⁰ "Google Translate." Google Translate. Accessed February 05, 2016. <https://translate.google.com/>.

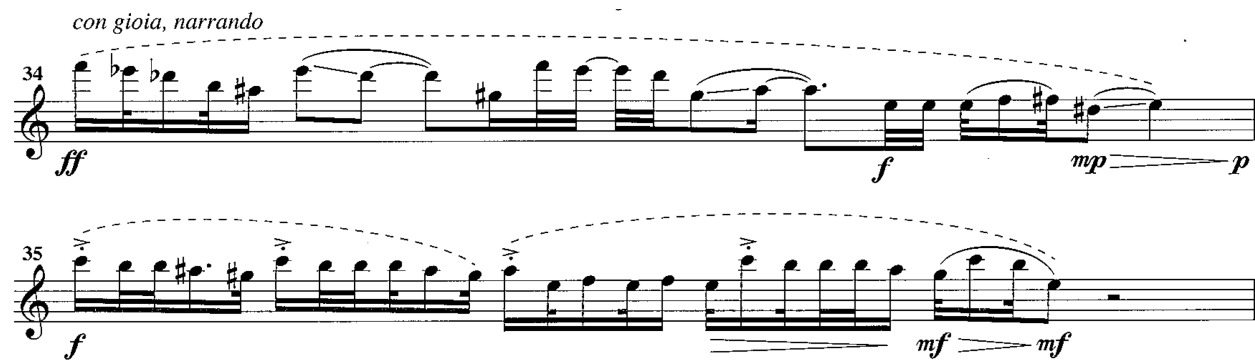
narrando.” The indicated tempo is the same, but the initial dynamic markings have changed; each is marked one dynamic softer:

Figure 8. Kimmo Hakola, *Diamond Street: For Solo Clarinet, Op. 34*, mm. 30-31.



The “con gioia” motive from the first A section also returns a few bars later, also an octave higher than the original statement:

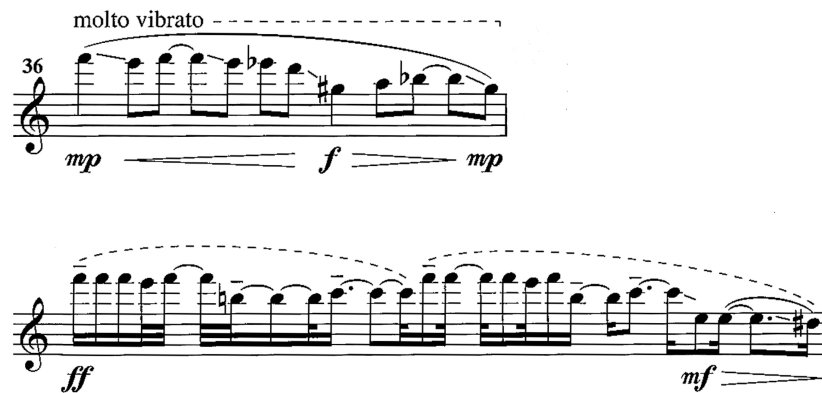
Figure 9. Kimmo Hakola, *Diamond Street: For Solo Clarinet, Op. 34*, mm. 34-35.



There is also a dynamic shift here from the “forte” marked at the beginning. Hakola marks this passage “fortissimo” the second time. Combined with the altissimo presentation of the motive, the increased dynamic provides a significant lift in energy level. The longest rest to this point in the work, a half rest, brings the energy and this second iteration of the “A” section to an abrupt close.

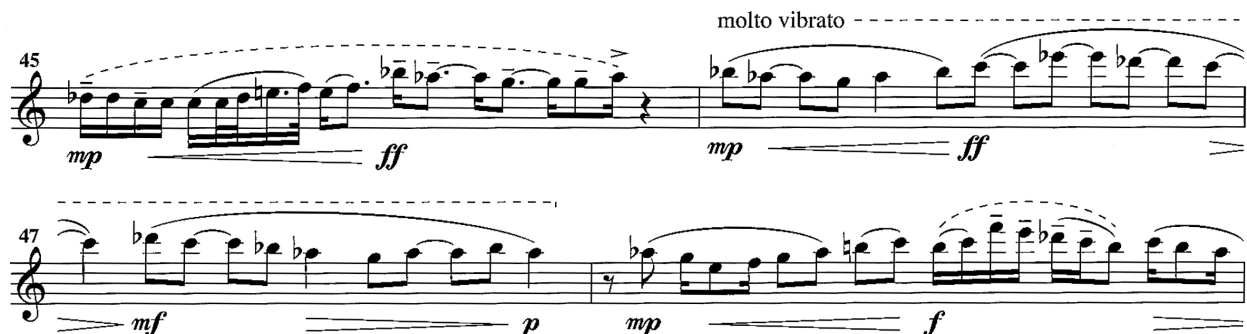
The “C” section begins with the specific directive “molto vibrato” in the altissimo register:

Figure 10. Kimmo Hakola, *Diamond Street: For Solo Clarinet, Op. 34*, mm. 36-37.



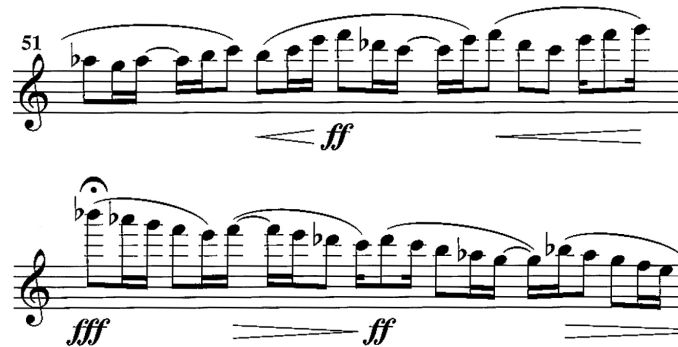
The rapid, extreme dynamic shifts combined with the altissimo register in this passage combine to create the aesthetic of an ecstatic Klezmer artist sharing his joy with any who care to listen. Though the mood calms somewhat, Hakola continues the intensity by once again requesting “molto vibrato” several measures later:

Figure 11. Kimmo Hakola, *Diamond Street: For Solo Clarinet, Op. 34*, mm. 45-48.



The energy only continues to increase as this section unfolds, leading up to the highest altissimo reached and the climax of the work:

Figure 12. Kimmo Hakola, *Diamond Street: For Solo Clarinet, Op. 34, mm. 51-52.*



Hakola further emphasizes the climax by placing a fermata over the highest note of the phrase – the only time a fermata is used in the work.

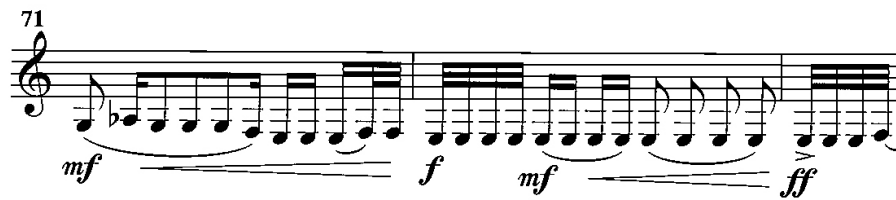
Only a few measures after the exciting climax of the work, an abrupt aesthetic shift signals the beginning of the coda. Marked “misterioso e con brio,” this near frantic section begins at one of the softest dynamic levels marked in the piece; this provides a stark contrast to the previous intense, rhapsodic section:

Figure 13. Kimmo Hakola, *Diamond Street: For Solo Clarinet, Op. 34, m. 56.*



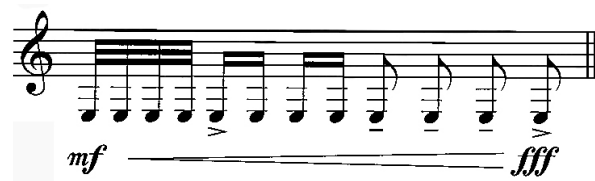
The coda continues to weave in and out of various ranges and dynamic levels at the most frantic pace of the piece. After fifteen measures, Hakola nearly halves the tempo rhythmically with an eighth-note filled measure resounding with the lowest possible written note on B-flat and A clarinets. Several measures emphasizing this same written “E” follow:

Figure 14. Kimmo Hakola, *Diamond Street: For Solo Clarinet, Op. 34, mm. 71-73.*



The brisk tempo with which the coda began resumes and the low “E” remains the focus for the remainder of *Diamond Street*. After several intense measures of rapid articulation and gradual crescendo, the work finishes with an emphasis, yet again, of this same pitch:

Figure 15. Kimmo Hakola, *Diamond Street: For Solo Clarinet, Op. 34, m. 77.*



This written low “E” is emphasized throughout both *Diamond Street* and *loco*, but not because it is simply the lowest possible note on the Bb, A or C clarinet. Instead, Hakola chose to emphasize

that note because of the exceptional resonance of that note when compared to other parts of the instrument.¹²¹

¹²¹ Kimmo Hakola, Interview by Erin Vander Wyst.

Extended Techniques

Diamond Street contains a few contemporary techniques requiring special attention from the performer. The first of these techniques is vibrato. Though not considered an extended or contemporary technique by many clarinetists abroad, vibrato is not a technique included in standard music curriculums for clarinet in American conservatories and music schools, and therefore will be discussed here. In “Diamond Street,” the use of vibrato is designated by Hakola in two distinct ways. First, in the preface to the work, Hakola gives the performer permission to freely use techniques associated with Klezmer clarinet playing, including vibrato. Second, in the score, the composer twice designates “molto vibrato.”¹²² Hakola gives the following description of the vibrato he would like in this instance in the preface: “Where it says *molto vibrato* I mean ecstatic playing as inspired by the music.”¹²³ Finnish clarinetist Mikko Raasakka explains this often debated effect in clarinet technique:

There are few things on which clarinetists disagree as widely as vibrato. Most clarinetists involved in concert music normally use no vibrato at all or very little, almost imperceptibly. Some consider that vibrato on the clarinet is exclusively the province of jazz. However, many distinguished British and American clarinetists of the late 20th century such as Gervase de Peyer, Jack Brymer, Richard Stoltzman and Charles Neidich use or still use an elegantly employed vibrato as an essential component of their performance.¹²⁴

Though this technique is so often debated, it cannot be avoided when a clarinetist performs contemporary music, as it is so often specifically requested by composers. Any type of folk music, but especially jazz and Klezmer (which “loco” and “Diamond Street” are heavily

¹²² Kimmo Hakola, *Diamond Street: For Solo Clarinet*, Op. 34.

¹²³ Kimmo Hakola, *Diamond Street: For Solo Clarinet*, Op. 34.

¹²⁴ Raasakka, 43.

influenced by) demand a pronounced vibrato.¹²⁵ Performing vibrato on the clarinet can be more complex on the clarinet than on flute or the double reed instruments because unlike those instruments, the upper lip of the performer does not have direct contact with the reed or the airstream, diminishing the ways in which the performer can effectively create vibrato by half.

The second extended technique required by the performer in “Diamond Street” is the alteration of pitch using glissando, portamento and pitch bends. For the purposes of this study, a “glissando” is defined as “a smooth transition from one pitch to another,” a portamento as “a stepwise transition somewhere between a scale passage and a glissando” and a pitch bend as “a brief and subtle alteration in pitch, mostly spanning a semitone or less.”¹²⁶ The composer uses the solid line between two notes to designate all three of these techniques. Though Hakola uses only one designation for these techniques, which is usually associated with the glissando, it is important to note that in some instances these passages need be performed as portamenti or pitch bends due to their location on the instrument. For example, in the first measure of the work, Hakola requests a pitch bend from C one half step down to B natural. Though this is graphically represented the same as the glissando in this work, it can be considered a pitch bend because of the close vicinity of the pitches. In measures thirty-two and thirty-three of the work, Hakola requests glissandi that cross the break in clarinet registers:

¹²⁵ Raasakka, 43.

¹²⁶ Ibid., 48-53.

Figure 16. Kimmo Hakola, *Diamond Street: For Solo Clarinet, Op. 34*, mm. 32-33.



An effective glissando requires successful collaboration between bending of a pitch on clarinet with the embouchure coordinated with the movement of the fingers. Typically, the fingers move ahead of the embouchure, and the further one can bend the pitch with embouchure alone, the smoother the glissando will be. Unfortunately, in measures thirty-two and thirty-three, Hakola requests glissandi that pass through pitches B4, C5 and C#5. These are among the most restrictive notes on the clarinet to bend with the embouchure — the maximum distance one can usually bend with the embouchure alone on these pitches is approximately a quarter-tone.¹²⁷ In contrast, the neighboring “throat tone” pitches (F#4 up to A#4) can often be bent as much as a minor third with the embouchure alone.¹²⁸ Because of the stark discrepancy in ability to bend combined with the drastic change in fingerings required between A#4 and B4, it is probable that these glissandi and others like them in *Diamond Street* and *loco* will actually be performed as portamenti, as an entirely smooth transition across this break on the clarinet required to perform a true glissando in these instances is nearly impossible.

¹²⁷ Raasakka, 50.

¹²⁸ Ibid.

When learning the glissando technique, an effective exercise is to begin by simply learning to bend pitches without any finger movement. On the clarinet, E6 (or C6, if the player is less advanced) are good pitches to begin with, as they generally respond easily. The performer should begin by fingering the starting pitch, then the note one half-step below, and return to the original pitch (for example, C6-B5-C6). Then, the player should attempt to produce the same interval without movement of fingers, bending the pitch only with changes to the oral cavity. Loosening the embouchure and mimicking the internal movements necessary to sing the same interval can usually produce the desired pitch bend. Once the half-step pitch-bend is accomplished and becomes smooth, gradually larger intervals should be attempted, beginning with a whole step, then an augmented second, et cetera. Once a minor or major third can be achieved, the player can proceed to attempt to glissando larger intervals with a combination of finger and embouchure changes. Generally, the fingers should be “ahead” of the embouchure throughout the glissando. For example, if the glissando is ascending, the fingers should be fingering a higher note than is being sounded. When the fingers reach the top (or bottom) of the glissando, the embouchure can “finish” the glissando, provided the pitch-bend technique discussed earlier has been mastered.¹²⁹

¹²⁹ Julia Heinen, Interview by Erin Vander Wyst. Personal Interview. Northridge, California, United States of America, January 15, 2016.

Remaining Technical Considerations

In the introduction to *Diamond Street*, Kimmo Hakola writes: “I wrote the piece with the sound of a clarinet in C in mind, but it can also be played on clarinet in B flat or A.”¹³⁰ During an interview, Hakola made clear that indeed, given the availability of a C clarinet to the performer, that instrument is his preference. However, the composer is aware that many professional clarinetists do not own a C clarinet or have access to them, and the percentage of students with access to these instruments is also small. Thus, he wished to make clear that performance on either A or Bb clarinet is most definitely acceptable to him. As long as the Klezmer sound and flavor can be evoked, the instrument *Diamond Street* is performed on is not of primary importance.¹³¹

In the process of inquiring about prior performances of this work, it was discovered that some performances have been done by a clarinetist clad all in black, wandering throughout the performance space as if to take on the persona of the Jew in the introduction.¹³² Hakola, upon hearing of the potential performance practice, decided the idea was clever and most appropriate. However, he also emphasized that neither memorization nor a “strolling” performance was necessary for a successful performance of *Diamond Street*.¹³³

¹³⁰ Kimmo Hakola, *Diamond Street: For Solo Clarinet*, Op. 34.

¹³¹ Kimmo Hakola, Interview by Erin Vander Wyst.

¹³² Heinen.

¹³³ Kimmo Hakola, Interview by Erin Vander Wyst. Personal Interview.

Chapter 4: *loco*: A Performance Guide

An Overview of the Piece

Composed four years prior to *Diamond Street* in 1995, *loco* is more extensive, approximately twenty minutes in length. The title *loco*, in the words of the composer, embodies a sort of double meaning. It refers both to the Spanish translation of the word to the English “crazy,” but also to the Italian translation of the word to “site” or “place.”¹³⁴ As of this writing, the work is unpublished, but is recorded on the Ondine label by Kari Kriikku, who has also performed the work live many times.¹³⁵ Though *Diamond Street* and *loco* are two completely separate works, they are most definitely related both formally and motivically. For example, the following passage ends *Diamond Street*:

¹³⁴ Kimmo Hakola, Interview by Erin Vander Wyst. Personal Interview.

¹³⁵ Ibid.

Figure 17. Kimmo Hakola, *Diamond Street: For Solo Clarinet*, Op. 34, 67-77.

The musical score consists of five staves, each representing a measure of music. The notation is in treble clef with a key signature of one flat (B-flat). The dynamics and articulations are as follows:

- Measure 67:** Starts with a *f* (forte) dynamic, followed by a *mf* (mezzo-forte) dynamic, then a *p* (piano) dynamic, and ends with a *mp* (mezzo-piano) dynamic. The music features eighth and sixteenth notes with slurs.
- Measure 69:** Starts with a *f* (forte) dynamic, followed by a *ff* (fortissimo) dynamic. The music features eighth and sixteenth notes with slurs.
- Measure 71:** Starts with a *mf* (mezzo-forte) dynamic, followed by a *f* (forte) dynamic, then a *mf* (mezzo-forte) dynamic, and ends with a *ff* (fortissimo) dynamic. The music features eighth and sixteenth notes with slurs.
- Measure 74:** Starts with a *mf* (mezzo-forte) dynamic, followed by a *ff* (fortissimo) dynamic, then a *mf* (mezzo-forte) dynamic, and ends with a *ff* (fortissimo) dynamic. The music features eighth and sixteenth notes with slurs.
- Measure 76:** Starts with a *ff* (fortissimo) dynamic, followed by a *mf* (mezzo-forte) dynamic, and ends with a *fff* (fortississimo) dynamic. The music features eighth and sixteenth notes with slurs.

This passage, from *loco*, is part of the coda but does not actually end the work:

Figure 18. Kimmo Hakola, *loco*, “Loco IV,” mm. 25-30.



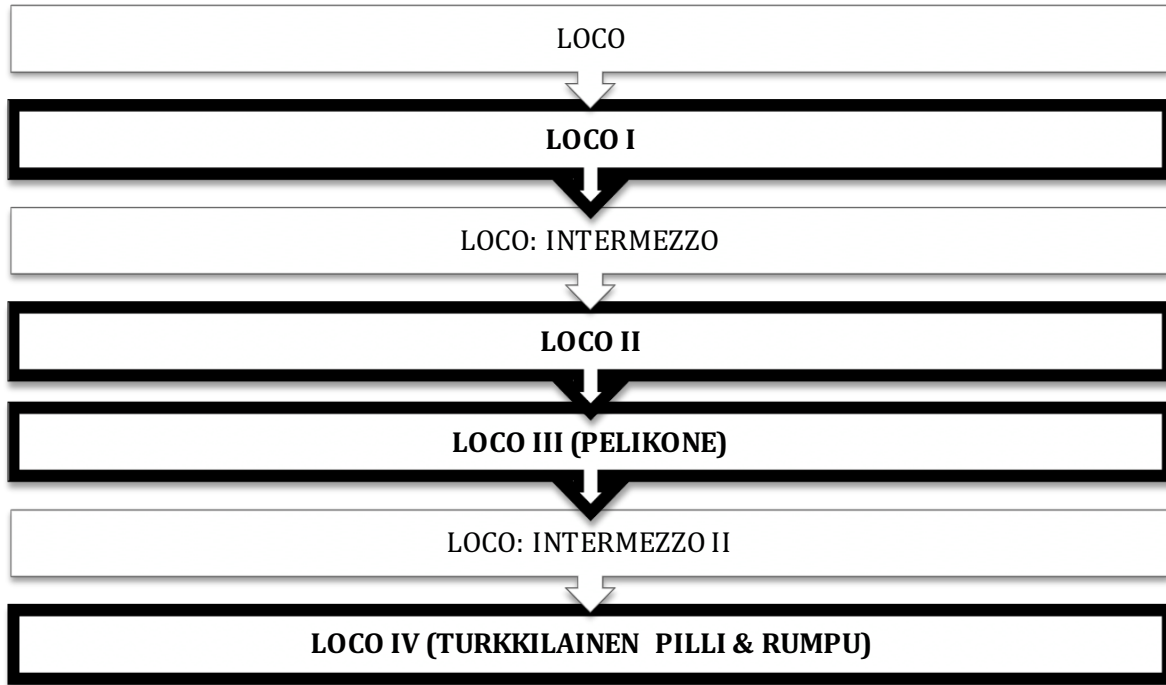
In terms of pitch sequence and written rhythm, the two are identical. The *loco* excerpt does not include any articulation, dynamic or other style markings. However, the second excerpt is performed almost exactly as the *Diamond Street* excerpt is printed by Kari Kriikku on his recording of the work.¹³⁶ The absence of any stylistic markings is mostly due to the fact that the score is unpublished. For both *Diamond Street* and *loco*, Hakola has noted that Kari Kriikku's recordings of *loco* (the only recordings currently commercially available) are appropriate examples of the stylistic sounds he intends in these two works.¹³⁷

¹³⁶ Kimmo Hakola, *Kimmo Hakola: Clarinet Quintet, loco, Capriole*. Kari Kriikku, clarinet; Avanti! Quartet; Anssi Karttunen, cello. Ondine ODE 960-2. CD. 2002.

¹³⁷ Kimmo Hakola, Interview by Erin Vander Wyst.

Formal Analysis

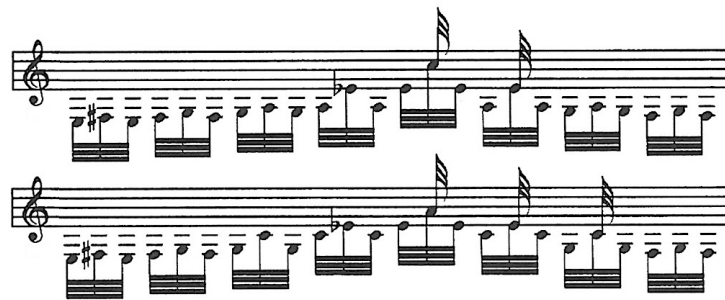
loco is set in a modified rondo form, with a loud A section, titled “Intermezzo I” and “Intermezzo II” upon each return respectively, and shown in white below. Several episodes, titled with roman numerals by the composer appear as follows:



While the three “A” sections are each full of similar technical fireworks and attention-grabbing bass drum hits, the episodes (in purple in the above chart) each portray a distinct ethnic flavor. The first of the episodes, “Loco I” is the most extensive of the four episodes, spanning 120 measures. A heavy emphasis is placed on off beats throughout and the flavor of a Balkan dance is continuous. The motion continuously propels the music forward and leaves the performer scarcely enough time to breathe. On the only commercial recording of the work, Kari Kriikku

uses circular breathing to avoid any pauses in the forward motion.¹³⁸ If the performer is not familiar with or proficient with circular breathing, regular breaths can be used and still result in an effective performance, if the breaths are strategically placed. The second episode, “Loco II” takes on a completely different flavor. Hakola requests, with his notation, that the performer emulate two voices at the same time:

Figure 19. Kimmo Hakola, *loco*, “Loco II,” mm. 2-3.



This excerpt, from the beginning of the episode demonstrates how Hakola employs note stems extending in different directions to delineate two distinct voices. This technique is identical to that often found in the music of J.S. Bach to designate a similar simultaneous performance of two voices by a single performer, as demonstrated by this example from Bach’s *Cello Suite No. 1 in G Major, BWV 1007*:

¹³⁸ Kimmo Hakola, *Clarinet Quintet, loco, Capriole*.

Figure 20. Johann Sebastian Bach, Cello Suite No. 1 in G Major, I., mm. 33-34.



The two-voice, triplet based counterpoint continues for approximately one half of the episode, until measure twenty-five, when the meter changes from 6/8 to 5/8 and the movement changes from a triple to duple rhythms, signaling a transition back to the original “A” section and “Loco: Intermezzo.”

The third episode, titled “Loco III (Pelikone)” features wide leaps and fast, scalar technical displays. “Pelikone” translates from Finnish to “game” in English. It is indeed a game of sorts for both the audience and the performer. Though this episode does not feature any extended techniques, the technical challenges remain as formidable as the rest of the work. Continuous wide leaps of more than two octaves at fast tempos provide the performer with a forty-eight measure finger twisting “game” that continues throughout in a similar manner to this example:

Figure 21. Kimmo Hakola, loco, “Loco III,” mm. 18-19.



A series of racing, ascending arpeggios to finish the episode bring with them the return of the “A” material and “Loco: Intermezzo II.”

The final episode, titled “Loco IV (Turkkilainen Pilli & Rumpu)” evokes the flavor of a klezmer wedding party. The subtitle “Turkkilainen & Rumpu” translates from Finnish to the English “Steam Whistle and Drum.” The clarinet becomes the steam whistle whilst the pedal bass drum assumes the second role. The Klezmer rhythms found in *Diamond Street* return here in *loco*, often in a similar statement. For example, measure ten of *Diamond Street*:

Figure 22. Kimmo Hakola, *Diamond Street: For Solo Clarinet, Op. 34, m. 10*.



The fourth measure of this episode in *loco* is similar, but not exactly the same:

Figure 23. Kimmo Hakola, *loco*, “Loco IV,” m. 4.



The motive above is something of a signature of Hakola’s; it is also found in Hakola’s *Clarinet Quintet* (1997), though once again in a slightly different guise:

Figure 24. Kimmo Hakola, *Clarinet Quintet*, mm. 13-14.

13

mp *mf* *p*

f *mf*

mp *f*

mp *f*

mp

f *mp*

f

mp *f* *p*

mp *ff*

cresc.

This extended Klezmer episode finishes with an equally energetic coda and the work concludes with five emphatic strikes of the pedal bass drum.

Extended Techniques

In addition to the vibrato and pitch-alteration techniques mentioned in relation to *Diamond Street*, *loco* requires the performer to employ additional extended techniques. Though not an extended technique for the clarinet on clarinet itself, the first “extended technique” the performer is called on to perform in *loco* is to play a pedal bass drum. Both the first and last notes of the work are for bass drum, not clarinet, and the instrument is used throughout to punctuate rhythms and contribute to the ethnic flavor of the episodes. The bass drum used should not be as large as a concert bass drum typically used in an orchestral or other large ensemble setting. However, the drum may be any of a number of sizes commercially available in a typical drum set; a deep timbre is most important.¹³⁹ Hakola uses a thirty-second note with an “x” as the note head to designate the bass drum strikes throughout the work:

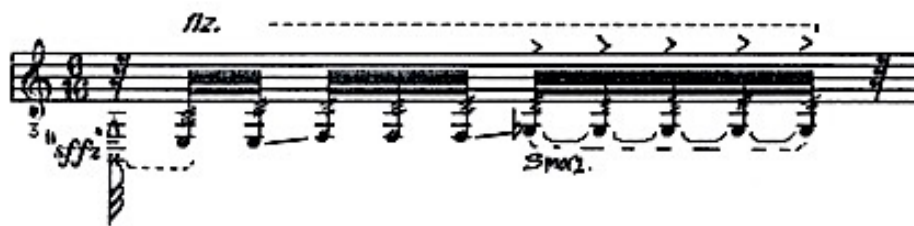
Figure 25. Kimmo Hakola, *loco*, m. 1.



The first extended technique for the performer on the clarinet to appear, in measure three of the work, is the flutter-tongue, designated with the marking “flz” above the passage and with three slashes through the stem of each note in the group to be flutter-tongued:

¹³⁹ Kimmo Hakola, Interview by Erin Vander Wyt.

Figure 26. Kimmo Hakola, *loco*, m.3.



Often referred to as “Frulatto,” there are two common methods of producing this sound. The first is to produce a rolled r (as in spoken Spanish) by rolling the tip of the tongue against the roof of the mouth just behind the top of the teeth. Because this method requires significant extra pressure in the oral cavity, the pitch can tend flat and it can be difficult to control in the extreme altissimo registers of the clarinet. The other method of producing the frulatto is to create a vibration in the throat, similar to the sensation one would produce when dictating the “r” in the French language. This method, also called “uvular flutter-tonguing,” tends to be easier for the player to control in all registers and does not usually incur the same pitch issues as the first method discussed. Many composers note this technique in order to add edge or tension to a given passage. In addition to the notation used by Hakola in *loco*, a “Z” through the stem of the note to be flutter tongued is often used by contemporary composers.¹⁴⁰ In Finnish music for clarinet and bass clarinet, this technique appeared on a consistent basis by the 1930s.¹⁴¹ It appeared in works for solo clarinet beginning in the early twentieth century in other areas of Europe. One of the best-known examples is Alban Berg’s *Vier Stücke für Klarinette und Klavier* (1913):

¹⁴⁰ Raasakka, 56.

¹⁴¹ Morrell, 17.

Figure 27. Alban Berg, *Vier Stücke für Klarinette und Klavier*, m.6.



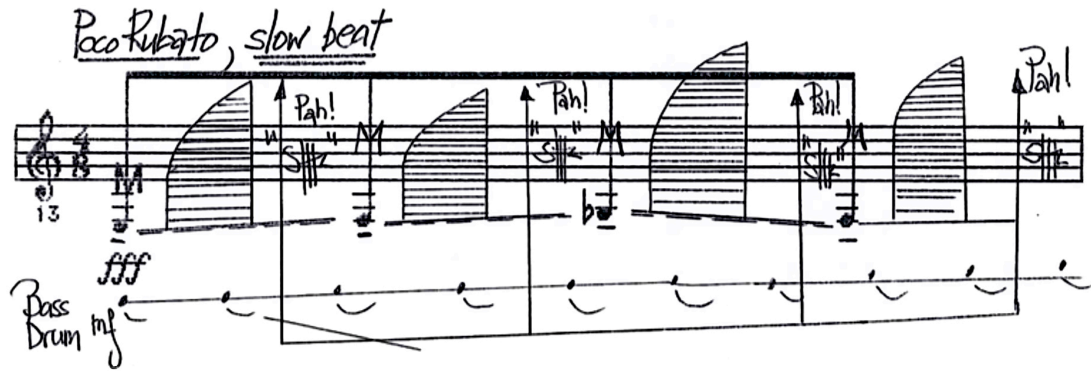
Berg uses the German instruction, “Flatterzunge,” and four lines instead of the three used by Hakola and other contemporary composers. The first instance of flutter-tongue for clarinet found in a Finnish composition appears in Aarre Merikanto’s *Schott Concerto* (1924). The work is scored for violin, clarinet, horn and string sextet, and was composed for a competition sponsored by the Schott publishing company.¹⁴²

Two additional extended techniques appear simultaneously in another example from *loco*. The “broken low tone” technique is one of several that may be classified as “multiphonics”: a technique by which more than one pitch is sounded simultaneously by one performer on a single instrument. The technique is first requested in measure thirteen and is notated with a capital “M” through the stem of the first note of the passage. The other technique used in this excerpt is the “smorzato” or “smorzando” technique, noted below with the “sffffz” marking:¹⁴³

¹⁴² Morrell, 71.

¹⁴³ Kimmo Hakola, *loco*.

Figure 28. Kimmo Hakola, *loco*, m. 13.



The smorzato technique may be classified as “A powerful, impossible vibrato, which changes both pitch and dynamics.”¹⁴⁴ Performing the broken low tone correctly produces a clearly audible fundamental pitch (notated), usually one audible pitch above the fundamental, and several nearly inaudible pitches in between the two that creates a rich, sparkling sound most effective in a louder dynamic.¹⁴⁵ In this case, the smorzato is to be performed with an emphasized and pointed release, indicated by the “Pah!” notation. Kari Kriikku performs this technique on his recording of *loco* as a “near squeak.”¹⁴⁶ This effect can be achieved by quickly releasing the clarinet mouthpiece and the embouchure quickly and with the same motion as if one were to vocalize the syllable “Pah!” in a quick and energetic manner, releasing the embouchure completely from the mouthpiece.

Like more traditional multiphonics, many fingering charts exist to assist the performer in producing broken tones. The broken tone may also be notated with a capital M inside a small box

¹⁴⁴ Raasakka, 62.

¹⁴⁵ Ibid., 72.

¹⁴⁶ Hakola, Kimmo. *Kimmo Hakola: Clarinet Quintet, loco, Capriole*.

above the note to be altered, as in Magnus Lindberg's *Ablauf*, which is scored for bass clarinet and two bass drums (three players).¹⁴⁷ The opening of that work begins with the following notation for broken low tones, and is here combined with the trill (Whereas Hakola combines the broken tone with a sharp, emphasized release as illustrated in the previous example):

Figure 29. Magnus Lindberg, *Ablauf*, mm. 1-3.

Handwritten musical score for Magnus Lindberg's *Ablauf*, measures 1-3. The score is for Bass Clarinet (Cl. in Si b) and two Bass Drums (Grav. Cassa I and II). The time signature is 4/2. The tempo/mood is "Sostenuto e pesante". The bass clarinet part starts with a trill on a low note, marked "Legato poss." and "M". The bass drums play a pattern of eighth notes, marked "fff sempre" and "with large and heavy wood sticks". The score includes various musical notations such as trills, eighth notes, and dynamic markings.

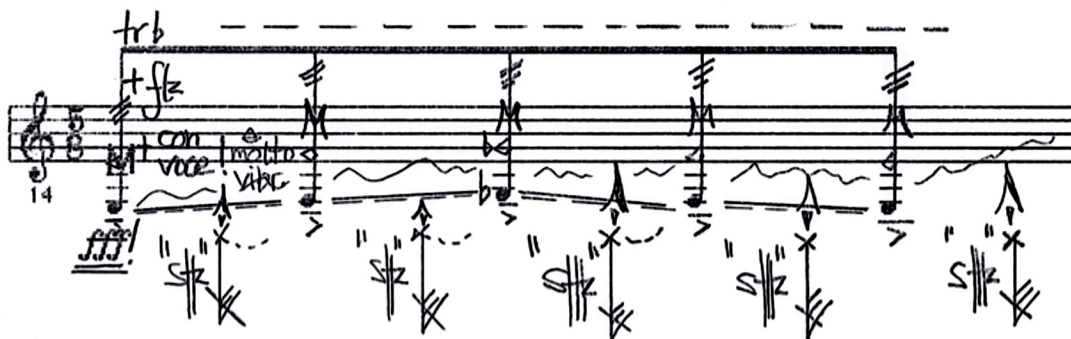
This technique does not require the use of any extra or alternate fingering, but rather the notated pitch is fingered in the “normal” way, and the player produces the upper harmonics of that pitch using variations on voicing and tongue position. Though several partials may be produced at once, it is the fundamental and the uppermost partial performed that are most audible to the listener. This technique is often performed in a forte or fortissimo dynamic as the different partials are more easily audible at that volume, and they are easier for the performer to

¹⁴⁷ Raasakka, 73.

produce.¹⁴⁸ Mathematically, there are 373,248 different fingerings available to today's clarinetist, and each of these can produce regular tones and multiphonics. Thus, a performer is provided with a plethora of fingerings that produce desired multiphonics.¹⁴⁹

Immediately following this broken tone and smorzato combination, Hakola combines several extended techniques in the first climax of the introduction. Though the resulting effect is quite spectacular, the notation can take a moment for the player to decipher:

Figure 30. Kimmo Hakola, *loco*, m. 14.



When the techniques are combined as in the above passage, the effect, according to Hakola, is the production of a motive remarkably reminiscent of the musical theme to the James Bond films.¹⁵⁰ The first technique used in this short passage is the flutter-tongue or frulatto, designated by the “+flz” notation in this passage. The flutter tongue here should be performed in a similar fashion to the earlier passages that include flutter tonguing in the work. The second technique to be performed in this passage is a “regular” multiphonic. The lower, foundation note is designated here with a regular notehead, and the upper multiphonic with an outlined diamond notehead.

¹⁴⁸ Raasakka, 72.

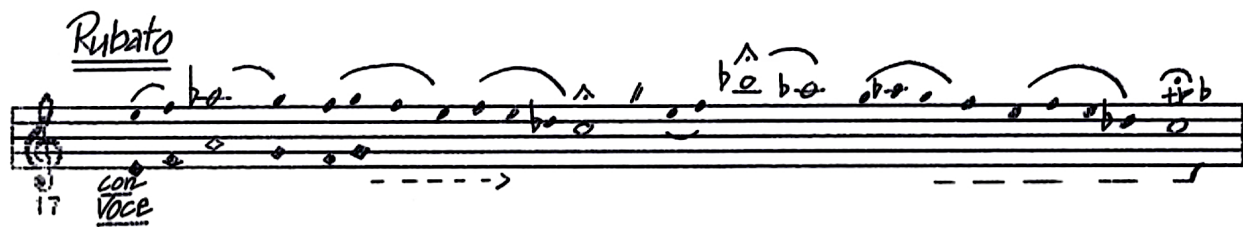
¹⁴⁹ Ibid., 71.

¹⁵⁰ Kimmo Hakola, Interview by Erin Vander Wyst.

Hakola also indicates a half-step trill and “molto vibrato” for this brief passage. Combining these with the frulato and the multiphonic creates an intense, rich sound. These techniques must be combined at the “fortississimo” dynamic that Hakola has designated (and underlined and added an exclamation point to!) for the technique to be effective.

Following the rousing introduction to *loco*, Hakola includes a hymn-like section and requests the performer to sing in parallel octaves with the pitch he or she simultaneously produces on the clarinet. The composer notates this with the instruction “con voce” and small notes underneath the played pitches to designate which pitches are to be sung:

Figure 31. Kimmo Hakola, *loco*, m. 17.



There are two types of “con voce”: in the first, the harmonies between the two are the focus, and in the second, the focus is on a “colour effect.”¹⁵¹ When the second is employed, the composer often does not designate which pitches are to be sung by the performer.¹⁵² In order to master this technique, it can be helpful for the performer to begin by attempting to sing in unison with the note being performed. Gradually, larger consonant intervals below that being played can be explored (fourths and fifths) and eventually, the octave can be achieved.¹⁵³ Even more difficult to

¹⁵¹ Raasakka, 57.

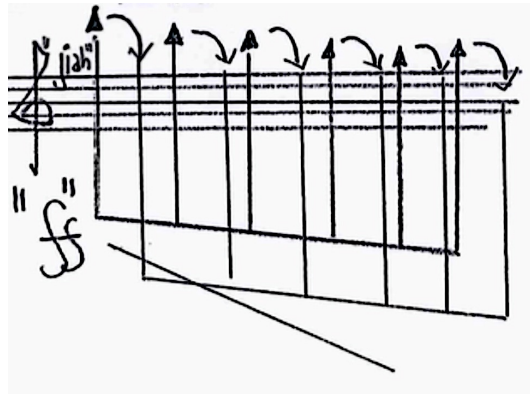
¹⁵² Ibid.

¹⁵³ Heinen.

produce are close dissonant intervals. When a performer sings only a half step away from the note being played on the clarinet, the resulting effect is a very fast beating sound quite unique to this technique.¹⁵⁴

Another extended technique used in *loco* is the “krekht,” or “laugh.” While this technique is really a series of very short glissandi with accented endings, usually descending, the technique should be mentioned separately as the endings of the notes are unique here when compared to the glissando. There is no standard notation for this technique (or for many such Klezmer techniques), but Hakola’s graphic notation is especially performer-friendly; the desired sound is easily deciphered.¹⁵⁵ Hakola uses a “slur to nothing” with an arrow at the end of the right side of the slur to indicate this sound, as opposed to the straight line found in the notation for the glissando. He also indicates the syllable “jiah” to describe the laughing sound:

Figure 32. Kimmo Hakola, *loco*, m. 21.



¹⁵⁴ Raasakka, 58.

¹⁵⁵ Norbert Stachel, "Clarinet." In *Shpil: The Art of Playing Klezmer*, edited by Yale Strom. Lanham, Maryland: Scarecrow Press, 2012, 65.

This technique can be accomplished by combining a short, intense downward pitch bend with a release of the jaw off of the mouthpiece, as if one were vocalizing the word Hakola notates in the score, “Jiah.” (A similar word with English pronunciation may be “Nyah.”) American clarinetist Michèle Gingras suggests the syllables “eee-yakhh” or “yuck” to accomplish this technique.¹⁵⁶ Whichever syllable the performer chooses to emulate, it is critical that air support be maintained throughout, and consistent strong support and a louder dynamic makes accomplishing the technique easier for many players.¹⁵⁷ In order for this technique to be accomplished efficiently, practicing pitch bends in the manner discussed earlier in relationship to the glissando technique is helpful.¹⁵⁸ The player may also wish to use a mouthpiece with an open facing when performing music with several pitch bending techniques, as it tends to allow for wider pitch variation with the embouchure alone.¹⁵⁹

¹⁵⁶ Michèle Gingras. "Klezmer for Klarinetists: A Beginner's Guide." Accessed April 5, 2016. <http://www.dolmetsch.com/klezmer.pdf>.

¹⁵⁷ Oleg Lapidus, “How to Laugh on Clarinet.” Filmed June 2009. YouTube Video, 04:22. Posted June 2, 2009. <https://youtu.be/6ipCVYHgNzc>.

¹⁵⁸ Heinen.

¹⁵⁹ Lapidus.

Remaining Technical Considerations

On Kari Kriikku's recording of *loco*, he achieves an effective Klezmer timbre from "loco 4" through the end of the work by changing instruments. Kriikku switches from a "regular" clarinet to a Turkish clarinet.¹⁶⁰ This instrument is keyed in G, and is available in both metal and wood bores (Kriikku uses an instrument with a metal bore).¹⁶¹ The key system is also different from modern clarinets used in most of Western Europe and the United States. These western clarinets utilize the Boehm key system, while the Turkish clarinets utilize the Albert key system. The key systems are considerably different in the lower part of the instrument, played by the right hand.

The Turkish clarinet is very popular in Turkey today, and folk music blends seamlessly with popular music there. Favorite clarinetists receive treatment similar to pop stars in the United States, often travelling with their own personal entourages; these include security guards and backup singers.¹⁶² Perhaps the most popular artist, Serkan Çağrı, has recorded four solo albums and maintains a touring schedule similar to any American pop star. Unlike many American pop stars, however, he holds a DMA in Turkish clarinet and has written some of the first instruction books for clarinet in G ("Turkish clarinet").¹⁶³ Like Turkish folk music, Çağrı's performances are a blend of several cultures that surround this Turkey and include folk tunes from Greek and Armenia. Unlike much western music, folk music from these areas uses microtones and quarter

¹⁶⁰ Kari Kriikku, E-Mail message to author. February 3, 2016.

¹⁶¹ Kari Kriikku, E-Mail message to author. February 4, 2016.

¹⁶² Boja Kragukj, "The Turkish Clarinet: Its History, An Exemplification Of Its Practice By Serkan Çağrı, And A Single Case Study." DMA diss., University of North Carolina at Greensboro, 2011, 15.

¹⁶³ "Serkan Çağrı." <http://www.serkancagri.com> (accessed February 15, 2016).

steps throughout melodic and harmonic progressions.¹⁶⁴ The Turkish clarinet is an ideal vehicle for this microtonal music as it can be a considerably more flexible instrument than a Western Boehm system clarinet in A, Bb or C.

Performing clarinet and pedal bass drum simultaneously presents some unique challenges for the clarinetist. While Hakola is not specific regarding the exact size of the bass drum (in terms of diameter), he has made the distinction that it should be a pedal bass drum typical of the size(s) used in standard drum sets. A concert bass drum, like those typically used in a concert setting at struck with large beaters, should not be used with a pedal for the purposes of performing *loco*.¹⁶⁵ The composer has also suggested that if the performer wishes to provide a moment of surprise for the audience, the bass drum might be hidden behind a short shell or barrier, similar to those used by wind sections in jazz bands; but also emphasized that this is not crucial to an effective performance of the work.¹⁶⁶ Throughout the work, the bass drum is used for emphasis, and should be played with vigor and authority regardless of which section of the work is being discussed. Dynamics should be of the louder variety in the “A” sections of the work, but may be varied throughout the episodes.

The other remaining consideration in the performance of *loco* is the coordination of the performance with regards to a stage set-up. As the score currently exists (as an unpublished manuscript), it is fifteen sheets of 8 ½” by 11” paper. Under normal circumstances, a number of music stands could be lined up across the stage and the performer could simply “walk” along the music stands as he or she plays the piece. However, *loco* provides an additional challenge with

¹⁶⁴ Kragukj, 15.

¹⁶⁵ Kimmo Hakola, Interview by Erin Vander Wyst.

¹⁶⁶ Ibid.

the inclusion of the pedal bass drum hits. The bass drum is included throughout the work, so to perform the work in this manner would require at least three (probably four, depending on the performer's height and reach to the pedal) bass drums to be positioned across the stage. While this setup is an option for some venues and performers, the acquisition of that number of bass drums may not be possible. Memorization of the work is also an option, and would facilitate the use of a single bass drum. However, the memorization of a twenty-minute work may be too daunting a task for some performers, especially in areas where memorization is not part of mainstream clarinet pedagogy. Currently, there are several tablet computer options available to most musicians that can simplify the performance of the work. The eStand electronic music stand manufactures a system working with several different Windows-based tablets that allows for music to be scanned into the tablet, and markings preserved. Though several applications and tablet models are available, the author prefers the iPad Pro, which has a screen size larger than most tablets. The application "ForScore" is among the best music reading applications available, and features a variety of editing tools. Using a tablet or electronic music stand, pages can be turned by foot pedal, usually connected wirelessly through Bluetooth.

Chapter 5: Conclusion

Composer Kimmo Hakola and clarinetist Kari Kriikku met as students at Finland's Sibelius Academy in the 1990s. They began working together shortly thereafter, first as members of the same contemporary music ensembles and later as collaborators on music by Hakola for Kriikku to perform. This collaboration between a young, ambitious composer and a clarinetist with tremendous talent (as well as a penchant for music composed by his fellow Finns) has become one of the most prolific partnerships in music today, especially among composers writing for the clarinet family. The first collaboration between the two, *Capriole* for bass clarinet and cello (1991) brought Hakola major awards and international recognition. At the same time, the talented Kriikku was quickly making a name for himself as a capable soloist; his third album in the works at the time *Capriole* was being composed.¹⁶⁷ It was becoming obvious that Hakola, with Kriikku as his muse, could produce some of the finest clarinet literature of this generation.

Among the first products of this clarinetist-composer collaboration for soprano clarinet was Hakola's *Diamond Street*. While this work does not require any extended techniques beyond the scope of what might typically be found in a twentieth or twenty-first century clarinet work, it does contain many challenges for the performer. Most prevalent among these include glissandos across registers, use of vibrato and implementation of various Klezmer techniques.

Rhythmically, this work is quite complex, gathering inspiration from the Klezmer music of Eastern Europe. The other work for solo clarinet that Hakola has written with Kriikku's input and influence is more complex; *loco* is more than twice the length of *Diamond Street* and requires more contemporary techniques. Hakola's use of glissando, portamento, pitch bends, flutter tongue, "con voce" and multiphonics all within *loco* makes this work unique if considered

¹⁶⁷ "Kari Kriikku: Clarinetist."

only for this factor. The rhythmic challenges from *Diamond Street* are revisited here, many in an even more complex guise.

Despite the inclusion of so many extended and contemporary techniques, found in *Diamond Street* and *loco* in unique combinations, these works have appeal to both advanced student clarinetists and professionals alike. By learning and performing these two works, the professional as well as the student clarinetist is provided opportunities to master new techniques and polish extended techniques already learned. In *loco*, the addition of the bass drum provides unique rhythmic and coordination challenges for the performer that are rewarding to master and benefit the performer's overall skill set on the clarinet. Both works provide significant rhythmic and range challenges that are pay musical dividends to both performer and audience alike.

Hakola's unique compositional language, which is influenced by so many cultures and traditions outside of his home country of Finland, gives *Diamond Street* and *loco* a richness of texture not found in other compositions for solo clarinet. These influences include, but are not limited to, Klezmer, Jazz, film music and Mongolian folk music. As a composer, Hakola is proud that he is Finnish, but equally as proud that his music is not necessarily Finnish, but metropolitan and international in scope. Both *Diamond Street* and *loco* came about partially as a result of the unique relationship between Hakola and clarinetist Kari Kriikku, who share a relationship not unlike that of composers and clarinetists of the past, including such partners as Johannes Brahms and Richard Mühlfeld, among others. Kriikku's virtuosic talent, penchant for new music, and unusually strong aptitude for collaboration with composers has provided Hakola with a nearly endless supply of compositional devices from which to choose.

Hakola's use of traditional rondo forms in combination with his multi-national and multi-style aesthetic in his two pieces for solo clarinet makes them extremely accessible to the average

audience, even those patrons who are not normally fans of “new” music. The unique combination of all of these elements in *Diamond Street* and *loco* results in two works that I believe should and will become part of the regularly performed clarinet works worldwide. The extraordinary compositional talent of Kimmo Hakola paired with the virtuosity of Kari Kriiku has produced some of the finest clarinet music of the twentieth and twenty-first centuries. I believe this partnership will continue producing new, exciting and important repertoire for the clarinet family for decades to come. This collaboration will continue to succeed in bringing Hakola’s charmingly unorthodox works to the forefront of the contemporary clarinetist’s repertoire.

Appendix: An Interview with Composer Kimmo Hakola

The following dialogue is an excerpt of an interview with Kimmo Hakola, as he discusses *Diamond Street* and *loco*.

Vander Wyst: Where did you meet Kari Kriikku?

Hakola: We studied together.¹⁶⁸

Vander Wyst: At the Sibelius Academy?

Hakola: Yes. It was around 1990-1991. We also worked together in new music ensembles and through the “Ears Open” society – a society of young composers.

Vander Wyst: *Diamond Street* is dedicated to Seppo Kimanen, a cellist. Why a clarinet piece for a cellist?

Hakola: Good Question! [laughs] It was for Seppo’s 50th birthday. Seppo asked several composers to write something.

Vander Wyst: In doing my research, I’ve found some writers who claim [Bernard Heinrich] Crusell was Finnish, others that claim he was Swedish. [He spent much of his life in what is now Sweden].

Hakola: I think...is he German? [laughs]...he was born here...of course he is Finnish!

Vander Wyst: You play violin and piano, correct?

Hakola: Yes.

Vander Wyst: What inspired you to write so many works for clarinet; more, in fact, than you have written for violin and piano combined?

Hakola: Well, if you think about Kari [Kriikku], of course he has inspired me. He has asked me to write pieces for him. For example, the *Clarinet Concerto*, I wrote that for him. Do you know it?

Vander Wyst: Yes! Of course! Unfortunately, for a lecture recital, playing with an orchestra is difficult, so I chose the two solo pieces. But I look forward to learning it!

¹⁶⁸ Kimmo Hakola, interview by author, November 29, 2015, transcriptions. To avoid excessive citations, readers are informed that, unless otherwise notated, all quotations without citation are from the interview conducted in Helsinki, Finland in November, 2015.

Hakola: Did you know I am working on a piano score to it [the *Clarinet Concerto*; one is not available as of this writing.]?

Vander Wyst: Fantastic! When will it be [commercially] available?

Hakola: Spring [2016], I think.

Vander Wyst: Will that be published by Fennica Gehrman?

Hakola: Yes.

Vander Wyst: There are many references to Klezmer in *Diamond Street* and *loco*. Where or when did you first get the idea to use Klezmer in your compositions for clarinet?

Hakola: That's a good question. In the 1970s, I got ahold of some recordings of Giora Feidman, the clarinetist from Israel. That was the inspiration for [using] Klezmer techniques.

Vander Wyst: There isn't much live Klezmer in Finland, is there?

Hakola: We have a few Klezmer bands here, and a very small number of Jewish people. There are a few very good Klezmer bands here. Of course, the last movement [of *loco*] is very Balkan inspired: Romanian, Bulgarian...it's really a combination of Gypsy music and Jewish music. It's interesting – in the Balkans, they use clarinet a lot in their folk music.

Vander Wyst: I have spoken with some clarinetists who have mentioned the idea of playing *Diamond Street* from memory while walking through the audience – in order to mimic your notes in the preface to the work regarding the “lonely Jew walking down the dark street.” What do you think of that performance practice?

Hakola: Well, that could be an option! The idea for *Diamond Street* came to me when I was visiting Belgium. There is a street lined with *hundreds* of diamond shops.

Vander Wyst: You also mention a preference for the clarinet in C [In the preface to *Diamond Street*]. Why?

Hakola: I like the sound. Kari [Kriikku] brought a C clarinet and we compared them [C and Bb clarinets]. Somehow it is lighter...but there is something more. The high notes...they're brighter. And the low notes can play exceptionally soft and pianissimo. It can be played on Bb or A, it was just my idea to write for C clarinet as C clarinet is not so often used. Do you have a C clarinet?

Vander Wyst: No, but I can rent one for the recital if necessary for the piece.

Hakola: No, you can play it on B[b]! It is a solo clarinet piece, so you can really play it on any clarinet.

Vander Wyst: Why did you choose the 7/4 meter for most of *Diamond Street*?

Hakola: Because lots of folk music is in odd meters. If you use 5, you can only divide it into 2+3 or 3+2. A meter with 7 gives you many more options with ways to divide up the measure. Where the strong beat lies is more flexible.

Vander Wyst: Sometimes you write very similar material more than once, but in different meters. Why?

Hakola: Because it brings out different characters – the way you divide the different meters is different – where the strong beat is - is different.

Vander Wyst: What is the difference between the dotted line “slur” and the traditional, or solid line slur in *Diamond Street*?

Hakola: The dotted line is a phrase marking. The solid line is articulation.

Vander Wyst: Both *Diamond Street* and *loco* use lots of written low Es and Fs. Is there a particular reasoning behind that? For example, are those popular pitches in Klezmer music, or you just like those particular pitches?

Hakola: I like the resonance of those pitches on the clarinet.

Hakola: [noting a marking in the practice score in front of him] No Drag? What does that mean?

Vander Wyst: Don’t slow down! I like to slow down there for some reason, and then I am not in the right tempo for the next section.

Hakola: Remember, its not so important that it is in tempo – because it is solo. I mean, you don’t need to play everything kind of with a metronome.

Vander Wyst: In the United States, the title “loco” usually refers to the Spanish meaning of the word, “crazy.” Was that your intention with the title of *loco*?

Hakola: Yes, that and the Italian, which is a “site” or a “place”. So it has sort of a double meaning.

Vander Wyst: Do you have a preference as to the size of the bass drum used in *loco*?

Hakola: No, whatever size is suitable to the performer. But it should not be a large concert size, like those used in a symphony orchestra. You can make it a surprise for the audience, though. I have seen it sometimes where the bass drum is behind a sort of screen so the audience does not know it is there...then BOOM! Surprise!

Vander Wyst: Does the “con voce” section of *loco* come from a particular chant from a religious service or elsewhere?

Hakola: No, but that is the sound you want. The voice [while playing] adds extra color.

Hakola: Did you recognize the James Bond theme [in *loco*]?

Vander Wyst: No?!?!?

Hakola: It is somewhere in the beginning... [sings *loco* m.13, then identifies it on a score]. It just reminded me of it later, I didn't write it [James Bond] in on purpose...but it's fun! I am no James Bond expert – I actually saw my first James Bond film much later [than most].

Vander Wyst: Has Kari Kriikku ever performed this piece [*loco*] live?

Hakola: Yes, several times.

Vander Wyst: Did he perform from memory?

Hakola: No.

Vander Wyst: How did he manage with so many page turns? Did he use electronics?

Hakola: No. When this piece was new, we didn't have those. I remember him having several sheets taped together and then tossing them to the side when he was done with them. You could also have a large number of stands all together across the stage. But, maybe the iPad would work really well!

Vander Wyst: Do you have any idea when *loco* will be published?

Hakola: Well, I have promised to do it for about three years [laughs]! But you can compare this [the manuscript] with Kari's recording; we worked together on that.

Vander Wyst: Did you know of Magnus Lindberg's *Ablauf* [for clarinet/bass clarinet and two bass drums, three players] before working on this piece [*loco*]?

Hakola: Yes.

Vander Wyst: Did it influence *loco*?

Hakola: I don't think so. But we have done it so many times – different festivals and things. I have been performed [the piece] on bass drum once or twice.

Vander Wyst: Many Finnish composers are Nationalists. Do you consider yourself a Nationalist?

Hakola: Well, I was born in Finland.

Vander Wyst: Do you consider your music Finnish?

Hakola: While it is true that I am Finnish and that I was born here, I have lived in many countries. But my music is international. For example, if I write a piece of music in France, is it then French music?

Vander Wyst: Of all the clarinet pieces you have written, which one is your favorite?

Hakola: All of them, or none of them! [chuckles.] But, I think *Five Clips* for clarinet and marimba. It is not so often performed.

Vander Wyst: Are you currently writing anything new for clarinet?

Hakola: Yes. I will write a piece for a talented young clarinetist who is Spanish...they have a series for very young, talented performers.

Vander Wyst: Will it be a work for clarinet and piano?

Hakola: Yes, for clarinet and piano...it will be a 10 to 15-minute piece.

Vander Wyst: Aside from Kari Kriikku, are there any other performers that have commercially recorded your clarinet works? I haven't been able to find any.

Hakola: There may be some recordings of radio broadcasts around somewhere, but commercial, I don't think so.

Vander Wyst: Do you have any general advice for clarinet players learning and performing these pieces?

Hakola: Just *play*. Don't be shy!!!

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Curriculum Vitae

Graduate College
University of Nevada, Las Vegas

Erin Elizabeth Vander Wyst

Degrees:

Bachelor of Fine Arts in Music Performance, 2007
University of Wisconsin-Milwaukee

Master of Music in Music Performance, 2009
University of Wisconsin-Milwaukee

Doctoral Document Title:

Kimmo Hakola's *Diamond Street* and *loco*: A Performance Guide

Doctoral Document Examination Committee:

Chairperson, Marina Sturm, D.M.A.

Committee Member, Timothy Hoft, D.M.A.

Committee Member, Thomas Leslie, M.S.

Committee Member, Cheryl Taranto, Ph.D.

Graduate College Representative, Maile Chapman, Ph.D.