

Klezmer References in Clarinet Concerto by Kimmo Hakola

Abstract. My article examines references to klezmer music in Finnish composer Kimmo Hakola's (b. 1958) Clarinet Concerto (2001). I shall suggest that Hakola continues in the footsteps of 19th- and 20th-century Orientalists, constructing an imaginary East in musical terms. I shall reveal that his approach to klezmer music is fictitious and highly stylized. He invokes stylistic aspects of klezmer clarinet playing and utilizes scalar passages that suggest Middle-Eastern influences. However, his constructions are always original inventions instead of quotations of real klezmer music and his treatment is that of a Western Romantic. The main research question of the study is: what is the nature of Kimmo Hakola's klezmer references and what kinds of dramaturgical reasoning do they exhibit? We should also ask: what kind of an Orientalist is Kimmo Hakola, whose stylized invocations of klezmer playing lead one to asking about the composer's relationship with Jewish and Middle Eastern cultures?

I shall assess the nature of Hakola's exoticism in terms of examining writings by John M. MacKenzie, Ralph P. Locke and Edward Said, and shall argue that Hakola's application of Orientalism is imbued by a Romantic undertow, something that makes his music appealing and easy to listen to. Moreover, I shall regard the heterogeneous stylistic elements that the concerto incorporates and shall suggest that besides klezmer music these include the jazz ballad, Mozart's Clarinet Concerto and Bartók's Concerto for Orchestra. I shall discuss Hakola's standpoint regarding the distribution of power between him and klezmer music, and shall suggest that he does not adopt a patronizing attitude towards it. Instead of taking a colonialistic approach, his composition reveals curiosity about and respect for this traditional Jewish folk music.

Keywords: Kimmo Hakola, clarinet, klezmer, Orientalism.

1. Introduction

Finnish composer Kimmo Hakola was born in 1958. He studied at the Sibelius Academy in Helsinki under Einojuhani Rautavaara and Eero Hämeenniemi and entered the limelight at the end of the 1980s after his success at the Unesco Composers' Rostrum.¹ Hakola's music is known for its exciting dramaturgy and imagination. The Clarinet Concerto was finished in 2001, inspired by the virtuosity of clarinetist Kari Kriikku. It immediately became a huge success and has been performed several times since the premiere. Kimmo Korhonen characterizes the fourty-minute work as follows: "The panoply of styles in the concerto is complemented by a broad palette of expression, extending from Naivist pathos to irony and from passionate drama to side-splitting Beethovenian humour" (Korhonen 2005, 5).

In what follows, I shall examine Hakola's Clarinet Concerto as an Orientalistic work, arguing that he continued in the footsteps of 19th- and 20th-century Romantic artists who depicted the East using music, paintings, and literature. It is quite unusual for a Finnish composer to engage the cultural Other in his or her works, but this is exactly what Hakola has done in his Clarinet Concerto. It prompts one to consider the meanings induced by his approach, suggesting the need to uncover motivations for his deliberate exoticism that stands far apart from the mainstream of Finnish contemporary compositions.

The main research question of the study is: what is the nature of Kimmo Hakola's klezmer references and what kinds of dramaturgical reasons are there to them? We should also ask: what kind of an Orientalist is Kimmo Hakola, whose invocations of klezmer playing lead one to asking about the composer's relationship with Jewish and Middle Eastern cultures? How does his approach relate to the traditional power structure between East and West in which the West is the subjugator and East—the subject (see for instance Gandhi 1998, Jazeed 2019, Kaiwar 2014, Loomba 1998, McEwan 2019/2009, Nayar 2010 and Young 2020/2003)?

The Oriental influence in Clarinet Concerto is most apparent in its third and fourth movements, which reveal references to traditional Jewish klezmer music. I shall suggest that those allusions are nevertheless fictitious and highly stylized. Based on their examination, I shall propose that Hakola's treatment is an original commentary on ancient Jewish music, one that exploits the many possibilities of the clarinet as an instrument. I also suggest that Hakola's exoticism is imbued by a Romantic undertow, something that makes his music appealing and easy to listen to.

The main method of the study is style analysis. I shall examine Hakola's stylistic influences in the concerto and shall argue that besides klezmer music these heterogeneous elements include the jazz ballad, W. A. Mozart's Clarinet Concerto (1791) and Béla Bartók's Concerto for Orchestra (1943). I shall also discuss Hakola's

¹ In 1987 he won the Rostrum with his String Quartet and in 1991 with his piece Capriole for cello and clarinet. Hakola's music has been performed at several major music events and festivals, and concerts dedicated to his works have been held, e.g., in Los Angeles and New York.

concerto's place in the composer's output, comparing it with his other pieces that contain references to klezmer music such as *Diamond Street* and *loco* for solo clarinet and the Clarinet Quintet.

In addition, I shall take into account Edward W. Said's notions of Orientalism (Said 1994/1978), considering his claims about the implications related to power distribution in various Orientalistic representations. We of course need to keep asking: what is Hakola's relationship with the cultural Other that he invokes and engages through his music? Relying on the ideas of Jonathan D. Bellman (2011), Ralph P. Locke (2009), as well as on my own analysis, I shall propose that Hakola's approach is not a patronizing one but that of a curious Orientalist, who is eager to learn from other cultures and cherish their traditions.

2. On Hakola's treatment of exotic materials in Clarinet Concerto

In what follows, I discuss Hakola's engagement with klezmer music in Clarinet Concerto (2001). Firstly, I will analyze exotic traits in the concerto's fourth movement and compare it with a traditional klezmer piece "Odessa Bulgar." Next, I will discuss klezmer and other allusions in the first, second, and third movements.

2.1. The fourth movement "Khasene": A Jewish Celebration

Hakola's Clarinet Concerto is built in terms of a clear-cut overall form with dramatically shifting sections, which present major contrasts and constitutes an effective dramaturgy. The orchestration is block-like. Hakola has called his concerto's fourth movement "Khasene," a Yiddish word for wedding. Hakola's earlier compositions such as *Diamond Street* Op. 34 (1999) for solo clarinet reveal his ongoing interest in klezmer playing, something that he relates in his foreword of the score (Hakola 2009). Accordingly, the concerto's fourth movement is associated with the frolicking of Jewish folk and the music making of a klezmer band. Hakola begins the movement with a fifteen-second extract of taped noise of a crowd, followed by two words shouted by the trumpetists and the French horn players: "hai maestre". In Italian this means "you've got teachers" but in somewhat twisted English (as pronounced) it suggests a greeting: "hi maestro." This comment could be understood as encouragement to play for the klezmer group's leader.

Edward Said observes in his book *Orientalism* regarding Western conceptions of the Orient that

Orientalism is premised upon exteriority, that is, on the fact that the Orientalist, poet or scholar, makes the Orient speak, describes the Orient, renders its mysteries plain for and to the West... The principal product of this exteriority is of course representation... My analysis of the Orientalist text therefore places emphasis on the evidence, which is by no means invisible, for such representations as *representations*, not as "natural" depictions of the Orient. This evidence is found just as prominently in the so-called truthful text (histories, philological analyses, political treatises) as in the avowedly artistic (i.e., openly imaginative) text. The things to look at are style, figures of speech, setting, narrative devices, historical and social circumstances, *not* the correctness of the representation nor its fidelity to some great original. (Said 1994/1978, 20–21)

Yet Hakola makes the Orient speak—to consider Said's description above—only partially, while klezmer music is transnational by nature and also incorporates Western influences. But Hakola's approach to the Oriental soundscape is akin to the stance of the Orientalist whom Said describes in the preceding extract. Hakola creates a representation of the Orient, transmitting his artistic impressions thereof, and engaging himself in transcultural composition. His imaginings are characteristically Romantic and maybe even a little bit nostalgic. The klezmer references play an important part in his composition, as I shall show in the following.

2.2. Invocation of the klezmer clarinet

The main stylistic influence in the concerto's fourth movement is klezmer music. To paraphrase Simo Muir, it was originally instrumental music, which was played in Jewish weddings, on festive holidays such as Hanukka and Purim, and as part of various religious occasions. Eastern European klezmer music obtained influences from old Central European dance music that had by the 19th century fused with the modes of Ashkenazi Jews' synagogue prayers and the tradition of *niginies* ("wordless songs") of Hasidic Jews. Aside from these influences, further ones were obtained from Greek-Turkish dance music (Muir 2006, 25).

Klezmer became the central instrumental music of Ashkenazi Jews that also involved virtuosic improvisation. In present-day klezmer music, the clarinet is the central melodic instrument along with the violin. It became established in klezmer bands by the middle of the 19th century. According to ethnomusicologist Zev Feldman, the typical klezmer *kapelye* (klezmer ensemble) that time involved the cimbalom and the bass alongside the clarinet and the violin (Feldman 2016, 111). Klezmer bands have ranged from large orchestras

to small ensembles, consisting mainly of woodwind, brass, and string instruments. After a period of decline in the popularity of traditional klezmer music, it has again been revived starting in the mid-1970s, especially in Europe and the USA.

Klezmer music involves various modes. Klezmer musicians employ melodies familiar from Jewish religious practice and the impact of the human voice is significant. Their music involves stylistic traits such as *krekhts*, which according to Henry Sapoznik “translates literally as ‘sigh’ or ‘moan,’ one of several borrowings from the cantorial tradition” (Sapoznik 1999, 8–9).

Klezmer music often entails a laughing and/or crying sound (Sapoznik 1999, 15), and is rich with various ornaments. Patricia Pierce Card describes klezmer compositions as follows:

In a klezmer composition, the melody is the most important element. The simplicity of the harmony and bass line gives the performance a powerful interpretation. But it is the ornamentation played by the lead instrument(s) that bestows each performance a distinctive sound. Ornamentation should be tasteful and not overdone... Quick trills, mordents, bent pitches and glissandi are all common but each performer embellishes according to personal preference. Many of the ornaments are intended to mimic the voice ... Imitated laughing ... and crying are often incorporated as well even though there is no standard system of notation for some of these sounds ... (Pierce Card 2002, 22)

The opening of the fourth movement of Hakola’s concerto is slow and introductory in nature. The melody of the solo clarinet is nasally coloured and presents many of the characteristics of klezmer clarinet playing, such as glissandi, trills, and improvisation. After the start, Hakola creates an effective, vivacious show starred by the solo clarinetist, making him or her play a motif which involves progressions imbued with traditional Western markers of the Orient. These scalar progressions end with a long D of the first octave in mm. 29–30 and are accompanied by hypnotic rhythms by the tambourine and drums. The motif involves a distinctive use of augmented seconds (figure 1).

Ralph Locke characterizes this interval as follows: “...the melodic interval that was and is one of Western music’s most unmistakable markers of Easternness” (Locke 2009, 162). Thus Hakola compellingly incorporates traditional signifiers of the East in his music.

Figure 1. Kimmo Hakola: Clarinet Concerto, IV: mm. 25–28

The motif circulates into the strings, being accompanied by the trombones and the tuba. It is spun into lengthy progressions from the low to the high register. The taped noise at the movement’s opening that ties it seamlessly to the third movement returns in measure 129, beginning the rapid motion: the energetic motif saturated with augmented seconds recurs as performed by the solo clarinet.

The core of the fourth movement is the slow Adagio section that begins in measure 73 and is in G minor. In this section, the clarinet plays a simple, plaintive tonal melody (figure 2).

Figure 2. Kimmo Hakola: Clarinet Concerto, IV: mm. 77–80

This languishing melody is restated in the high register with the command to improvise in mm. 101–124. The sense of a klezmer clarinetist playing a traditional melody is thereby induced by simple and subtle means. This tonal section and the whole fourth movement presents a major contrast to the concerto's first movement, which is Modernist in character and does not contain any tonal elements.

The command to improvise reoccurs towards the end of the movement starting in m. 194 with the command “improvise birds” and continuing until m. 210. Thus the soloist is invited to invent sections which resemble bird song, something that locates the joyous festivities in the midst of a rural landscape.

2.3. Exotic traits in “Khasene”

Hakola's concerto's fourth movement evokes the sense of a Jewish wedding musically, with the crowd's noise that suggests the gathering of the guests, and with the playing of the virtuoso clarinetist on the scene. As observed, klezmer music has typically been played in various rituals such as weddings and Hakola's rendition points to that tradition.

The exotic traits are obvious in “Khasene.” This music falls in the paradigm which Ralph Locke calls the Exotic-Style Paradigm. This paradigm “assumes that music is, by compositional intent, exotic—and that it registers as exotic to the listener—if (and, often, only if) it incorporates specific musical signifiers of Otherness” (Locke 2009, 48).

In “Khasene,” those signifiers include scalar passages that incorporate the frequent use of the augmented second, the strong rhythmic background pounding of the drum that begins along with the fast progressions after the slow opening, and the imitation of a virtuoso klezmer clarinet player who improvises and creates typically nasal and shrill sounds, grace notes, trills, and glissandi in the high register.

2.4. The traditional klezmer: “Odessa Bulgar”

If we reflect on examples of real klezmer clarinet playing, we may be able to track down elements that are imaginary in Hakola's rendition. Let us for instance consider a traditional klezmer dance piece titled “Odessa Bulgar.” Zev Feldman describes the dance type *bulgar* as follows: “... it was originally a dance for the young, with a fast tempo... The bulgar represented Jewish klezmer musicians interacting with the Gentile world, yet creating a Jewish meaning for both transitional and transnational repertoires in accordance with a working-class, but traditional, Jewish worldview” (Feldman 2016, 349).

“Odessa Bulgar” has been performed by, among others, the klezmer-group The Burning Bush.² The similarities between the quickly moving sections in “Khasene” and “Odessa Bulgar” include the nasal sound of the clarinet in the high register, the embellished melodic figuration, trills, slides, rolling drum rhythmic, and sections based on improvisation. Yet Hakola's melodic lines are built into longer arches, comprising extensive scalar passages, and his employment of the clarinet involves an exceptionally wide ambitus that surpasses that which occurs in “Odessa Bulgar.”

2.5. First, second, and third movements: further allusions

Let us now look at the concerto's other movements more closely. Kimmo Korhonen describes the first movement as follows: “The opening movement is dominated by the aggressive toccata-like pounding typical of Hakola. Here, the struggle between soloist and orchestra is at its most violent. Towards the end of the movement there is a virtuoso cadenza which begins like a classical etude but subsequently takes in other styles too” (Korhonen 2005, 5).

Korhonen continues to outline the second movement, which is titled “Hidden Songs,” as follows:

The slow movement ... is a soaring, melodic and captivating piece of music. Hakola has cited the slow movement of Mozart's Clarinet Concerto as a remote influence. The clarinet is joined by a solo violin in singing the “hidden songs” of the movement's title. Towards the end, following a Romantic outburst from the orchestra, a section resembling a slow rock-jazz ballad emerges; Hakola has mentioned Sting in connection with this section. (Korhonen 2005, 5)

As Korhonen's description suggests, Hakola's Clarinet Concerto is rich with a heterogeneous set of allusions. The Mozartean influence in the second movement that he detects is most evident in the *Adagietto amoroso* section that begins in measure 15. It is suggested by the consonant and well-shaped melodic line of the

² “Odessa Bulgar” can be listened to on YouTube (see Traditional 2016).

solo clarinet, which is contrasted to the even orchestral accompaniment background and progresses gradually through different registers. At the beginning of the extensive cadence that ends the first movement there is also a passage suggestive of Mozart (Hakola 2001b, 29, mm. 342–43).

The second movement of Hakola's concerto also invokes traits suggestive of popular music. The final section of the movement that begins in m. 134 (*Andante amoroso*) introduces a simple, melodious tune for the solo clarinet that is set in A minor. The accompaniment is built around recurrent cadential harmonies: tonic, lowered seventh degree, subdominant, dominant. Before this section, the orchestral accompaniment harmony is built around seventh chords whose dissonant core consists of augmented triads. The final section elaborates the simple A minor melody, which develops in the high register into a rhythmically complex jazz ballad melody intensified by *forte fortissimo* volumes and flutter-tonguing (m. 169).

The third movement, which is titled *Allegro farara*, is according to Korhonen "a wild and whirling Oriental dance in a quirky 7/8 rhythm" (Korhonen 2005, 5). Hakola has used a motif from his own work *Diamond Street* Op. 34 for clarinet solo in this movement. Figure 3a presents this motif, which begins in m. 23 with the marking *con gioia* (with joy):

Figure 3a. Kimmo Hakola: *Diamond Street*, mm. 22–25

This restlessly moving main motif that originates in *Diamond Street* opens the concerto's third movement, being presented by the solo clarinet (figure 3b), and is spun into long melodic chains set into intricate rhythmic patterns that consist of fast syncopation. The 7/8 time signature induces an irregular, angular progression.

Figure 3b. Kimmo Hakola: *Clarinet Concerto, III*: mm. 2–5

Allegro farara further introduces the interplay of various groups of instruments in a manner that associates with the end of the second movement of Béla Bartók's *Concerto for Orchestra*, which is called *Gioco delle coppie* (Game of Pairs). Like Bartók's setting, *Allegro farara* features couplings of wind instruments. Pairs such as the clarinets and the trumpets, the oboes and the clarinets as well as the oboes and the trumpets are being introduced and they present the opening motif in turns.

The movement's middle section (mm. 79–113) involves the solo clarinet playing rapid and rhythmically complex ornamental passages across the registers and especially in the high register as accompanied by a Turkish drum. This renders a shrill sound for the setting, which is characterized by heavy accents and *fff* dynamics in the clarinet part. This section connotes klezmer virtuoso's improvised playing, inducing a sense of the exotic. The orchestral tutti takes over in measure 142 with the violins, the high woodwinds and the trumpet repeating the main motif in unison.

3. Clarinet Concerto in the context of Hakola's output

Hakola's Clarinet Concerto was preceded by the aforementioned *Diamond Street*, a seven-minute piece for solo clarinet that seems like a preliminary sketch for it. This work was finished two years before Clarinet Concerto, in 1999. Even earlier, in 1995, Hakola had composed *loco*³ for clarinet solo that features his characteristic stylized Orientalism at several points. The third composition that contains exotic traits is Clarinet Quintet, written in 1997 for the Crusell Music Festival held annually in the Finnish coastal town Uusikaupunki.

3.1. *Diamond Street* and *loco*

Diamond Street revolves around simulation of klezmer clarinet playing. On the opening page of the score, Hakola reflects on his trip to Antwerp and the ideas that it had invoked, stating:

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 [D]iamond street ... The music is an allusion to the Klezmer tradition of Eastern European Jewish folk music, so all the techniques familiar to this tradition (glissandos, grace notes and singing the same notes while playing) are permissible.⁴ (Hakola 2009)

Clarinet Concerto's idiom of klezmer clarinet playing originates in *Diamond Street*, which presents frequent glissandi and exploits both the low and high registers of the clarinet in full in terms of ornamental figuration. A sensitive treatment of the clarinet that entails detailed nuances characterizes this virtuosic piece.

The earliest point in *loco* for clarinet solo that features exotic influences occurs at fifty-three seconds after the start of the piece and continues until it has lasted one minute and fifty seconds.⁵ This point seems like an evocation of the thematic that becomes more prevalent as the piece progresses. Like in Clarinet Concerto, the allusions to the Orient consist of fastly moving ornamental scalar passages that suggest non-Western influence.

The real beginning of the exoticist treatment in *loco* occurs around thirteen minutes from the start, and this approach continues until the end of the twenty-minute piece. Furthermore, at many points in both *loco* and the concerto the lingering, slowly-developing curves of the melody are imbued with glissandi and nasal sounds that colour the clarinet's intonations. The sound world thus evokes the sense of the Middle East.

3.2. Clarinet Quintet and *Capriole*

Clarinet Quintet (1997) suggests what Ralph Locke calls *submerged exoticism*. He describes: "By this term, I mean the tendency (in the late nineteenth and early twentieth centuries) for general musical style to incorporate distinctive scales, harmonies, orchestral colors, and other features that had previously been associated with exotic realms" (Locke 2009, 217). This characterization seems useful also regarding present-day compositions that like Clarinet Concerto present tonal and Romantic elements.

In the second movement of Hakola's Quintet titled "Meditation" there is a lengthy section that smoothly incorporates exotic tone colours, suggesting a transcultural soundscape. It begins in measure 52 with the tempo indication *Andante*. The clarinet part at this point is equipped with the command "Alla Klezmer (gliss. e. vibr. ad. lib.)," which means "in the manner of klezmer with glissandi and vibrato *ad libitum*." This simulation of klezmer music lasts until the end of the section in m. 77. It entails glissandi and shrill sounds in the clarinet's high register as well as cackle-like sounds. Like in real klezmer music, there are commands

³ Antti Häyrynen describes the various meanings of the word *loco* as follows: "Firstly, it is a musical term referring to a return to normal after a temporary performing instruction; secondly, it is a word meaning a place or location. In Spanish, it means 'crazy,' which is also a relevant meaning." See Häyrynen (2002, 4).

⁴ The English translation of the passage is by Susan Sinisalo.

⁵ I have regrettably not had access to the score of *loco*. The recording I have listened to is Kimmo Hakola: *Clarinet Quintet, loco, Capriole*. Helsinki: Ondine CD ODE 960-2 (2002). The clarinetist featured on this recording is Kari Kriikku.

to “speak” with the instrument (*parlando*) starting in measure 66 and continued in measure 70. The exotic-sounding clarinet is accompanied by a slowly progressing chordal texture played by the strings that induces late Romantic connotations.

In this section, exotic materials have been seamlessly combined with a rather traditional harmony. As suggested above, simulations of klezmer clarinet playing are also manifest in the third and especially the fourth movement of Clarinet Concerto, and in the latter those simulations are in a lengthy section supported by a tonal harmonic background.

Capriole for bass clarinet and cello (1991) also contains exotic references. It is situated in the latter part of the eight-minute piece, which Antti Häyrynen critically describes as follows: “when the listener has finally managed to find a focus in the music, the flow is interrupted by a fantastic scene where the composer dishes out a generous helping of pseudo-Mongolian folk music” (Häyrynen 2002, 4). Hakola’s transcultural style deviates from the mainstream of Finnish contemporary music, which is apparently why his work invokes such critical responses.

4. Discussion: Hakola’s Orientalistic vision

Hakola’s klezmer invocations could be characterized as a tribute to the compositional possibilities of the clarinet, which encourages improvisation and virtuosic displays from the clarinet player. Clarinet Concerto embraces the multifaceted history of the clarinet with its Mozart-citations and with its jazz ballad allusions. The composer’s handling of the orchestra includes the effective use of the harp and the percussion. The latter’s arsenal of instruments comprises the xylophone, tambourine, triangle, bells, and the tamtam.

Edward Said has stated that “[e]mpirical data about the Orient or about any of its parts count for very little; what matters and is decisive is what I have been calling the Orientalist vision, a vision by no means confined to the professional scholar, but rather the common possession of all who have thought about the Orient in the West” (Said 1994/1978, 69). Discussing Said’s analysis of Verdi’s *Aida*, Jonathan D. Bellman observes that “Said was much more careful when addressing creative works, admitting and even welcoming the play of artistic creativity in works that in certain ways reflected the imperial worldview” (Bellman 2011, 3).

Hakola’s “Orientalist vision” with its imitations of klezmer clarinet playing could be criticized as clichéistic, while he picks much of his materials from the common Western musical corpus of Oriental representations. Augmented seconds, the nasal and shrill tone colours of the clarinet in the upper register, glissandi, grace notes, trills, as well as pounding, rapid drum rhythmic, and virtuosic improvisation all point to the exotic East in the Western imagination, constituting representations that ultimately reach beyond the scope of klezmer music.

Edward Said has defined Orientalism as the “corporate institution for dealing with the Orient,” which entails “a Western style for dominating, restructuring, and having authority over the Orient” (Said 1994/1978, 3). It is true that Hakola’s approach strengthens Western stereotypical imaginary of the Orient instead of encouraging one into looking closely at the varied social practices and cultural traditions that this wide set of geographical locations incorporates. Yet regarding the question of Hakola’s power relationship with the Middle East one infers that it is not one of a cultural imperialist but rather simply that of a romantic, who builds on traditional Western representations of the East, using them creatively to suggest a distant, exotic milieu. As a representative of a small Northern nation, he himself obviously wishes to expand his horizon and reach out across the globe, exploring the possibilities of transcultural composition. Hakola’s Orient points to that of composers such as Richard Strauss in *Salome* (“Dance of the Seven Veils”) or Karol Szymanowski in his opera *King Roger*, Op. 46 (“Roxana’s Aria” in Act II).

5. Concluding remarks: Hakola’s positive conception of the Orient

Antti Häyrynen points out the anti-authentic nature of Hakola’s exoticist composition and suggests that its traits such as “melismatic ornaments, hypnotic repetition and exotic sensuality are more indicative of a *joie de vivre* ... than of a search for the roots of music in the folklore of indigenous peoples” (Häyrynen 2002, 4). Regarding such a search one should also keep in mind that the klezmer musical tradition itself is a mixture rooted in different cultures.

What motivates Hakola’s choice of exoticist approaches might be illuminated by the following comments of John M. MacKenzie, who observes polemically regarding pictorial arts: “In fact, in looking at Oriental-

ist painting, we require not a theory of ‘otherness,’ but a theory of cultural cross-reference. European artists projected on to the East not only the fantasies and fears of the West, but also aspirations, renewed values and wished-for freedoms...” (MacKenzie 1995, 55).

Hakola fantasizes about the Middle East in terms of festivities and celebration, as the concerto’s fourth movement suggests, and ends up presenting an image of the exotic Other that revolves around values such as communal action and togetherness. The twice-recurring taped noise of the celebrating folk is a distinctive trait of the concerto and acts as a gesture, which summarizes the composer’s Orientalistic reflections in an unusual and effective manner. Not least due to this approach, Hakola’s Orient is loaded with positive connotations throughout.

Although the ethnic materials in Clarinet Concerto are inauthentic, they are capable of invoking associations with klezmer music for the clarinet and with traditional Jewish musical culture, which constitutes the Oriental “Other” for Hakola. The clarinet’s role is central to his invocation of the East. The concerto stands out as a piece, whose listening is rewarding, and invites the attention of a large audience.

To summarize: Kimmo Hakola constructs an exotic representation of klezmer music in Western terms, employing a number of traditional musical signifiers of the East. His stance is that of a curious contemporary Orientalist, whose “every interpretation, every structure created for the Orient ... is a reinterpretation, a rebuilding of it,” as Said observed (Said 1994/1978, 158). Hakola’s transcultural composition presents heterogeneous elements, combining Modernism with Romanticism and klezmer simulations with jazz associations besides references to classical repertory (Mozart and Bartók).

Hakola’s relationship with the cultural Other embodied by the klezmer musician is, in my view, a positive one, filled with great interest and appreciation. Hakola’s standpoint regarding klezmer music and Jewish culture is neither colonizing nor patronizing but instead one imbued with curiosity and respect. His Clarinet Concerto presents an original commentary on klezmer music, one that fuses perceptions of traditional Jewish celebration with virtuosic contemporary music for the clarinet.

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Klezmerių stilistikos nuorodos Kimmo Hakola'os Koncerte klarnetui

Santrauka

Straipsnyje nagrinėjamos klezmerių stilistikos nuorodos suomių kompozitoriaus Kimmo Hakola'os (g. 1958) Koncerte klarnetui (2001). Teigiama, kad Hakola tęsia XIX–XX a. orientalizmo tradiciją, muzikos priemonėmis konstruodamas įsivaizduojamus Rytus. Parodoma, kad jo požiūris į klezmerių muziką yra fiktyvus ir itin stilizuotas: kompozitorius pasitelkia klezmerių stilistikai būdingus klarneto grojimo bruožus bei derminius pasažus, suponuojančius Artimųjų Rytų įtaką. Tačiau šios konstrukcijos visada yra pagrįstos originalia išmone, bet ne klezmerių muzikos citatomis, o pats požiūris atitinka vakarietiško egzotizmo logiką.

Keturių dalių koncertas, trunkantis apie keturiasdešimt minučių, pasižymi efektyvia dramaturgija, o jo forma grindžiama aiškiai artikuliuotomis struktūrinėmis padalomis. Ketvirtos koncerto dalies pavadinimas *Khasene* išvertus iš jidiš kalbos reiškia „vestuvės“. Straipsnyje analizuojami būdai, kuriais kompozitorius muzikinėmis priemonėmis konstruoja žydiškų vestuvių atmosferą, taip pat aptariama, kaip klarneto partija ir įrašyti balsai pasitelkiami kuriant liaudiškos šventės įspūdį. Teigiama, kad *Khasene* atitinka tai, ką Ralphas P. Locke'as vadina egzotinio stiliaus paradigma. Šioje koncerto dalyje egzotikos ženklais tampa derminiai pasažai su padidintą sekunda, būgno kuriamas ritminis fonas bei virtuozinio klezmerių klarnetininko stilistikos imitacija. Pastarajai būdingas improvizacinis atlikimo pobūdis, nosinis, skvarbus tembras, triliai bei *glissando* aukštame registre.

Toliau straipsnyje nagrinėjamos kitos stilistinės įtakos aptariamame koncerte. Be klezmerių muzikos, antroje koncerto dalyje galima išvystyti Wolfgango Amadeus Mozarto Koncerto klarnetui lėtosios dalies bei džiaz baladės stilistikos įtaką, o trečioje – sąsajas su Béla'os Bartóko Koncerto orkestrui antra dalimi *Gioco delle coppie*.

Taip pat aptariama šio keturių dalių koncerto vieta Hakola'os kūrybos kontekste, lyginant jį su kitais kompozitoriaus opusais, kuriuose aptinkama egzotinių stilistinių bruožų: *Diamond Street* (1999), *Loco* klarnetui solo (1995) bei Kvintetu klarnetui ir styginių kvartetui (1997).

Hakola'os egzotizmo pobūdis vertinamas remiantis Johno M. MacKenzie'io, Locke'o ir Edwardo W. Saido teorinėmis išvalgomis. Teigiama, kad kompozitoriaus meninį požiūrį persmelkia romantinė pasaulėžiūra, lemianti jo muzikos patrauklumą. Pripažintina, kad Hakola'os kūrybinė strategija tam tikra prasme sustiprina Vakarų kultūroje įsitvirtinusių stereotipinius Rytų vaizdinius, užuot skatinusi jų kritinę refleksiją. Vis dėlto svarstant kompozitoriaus galios santykį su Artimųjų Rytų kultūra, galima teigti, kad jis nėra kultūrinio imperializmo atstovas. Greičiau jis pasirodo kaip romantinės estetikos kūrėjas, besiremiantis tradiciniais vakarietiškais Rytų reprezentavimo modeliais ir kūrybiškai juos pasitelkiantis egzotinio, nutolusio pasaulio įspūdžiui sukurti.

Apskritai šį koncertą galima laikyti savita klarneto kompozicinių galimybių demonstracija, kuriai būtinas aukštas virtuozinis meistriskumas. Hakola'os pasitelkiamos klezmerių stilistikos nuorodos išsiskiria šiuolaikinės suomių akademinės muzikos kontekste. Straipsnyje teigiama, kad kompozitoriaus Rytų vizija yra persmelkta pozityviomis konotacijomis: ketvirtoje koncerto dalyje ypač išryškina bendruomeniškumo ir kolektyvinio dalyvavimo šventėje idėjos.