

For me, Karui is a leap into a new area, a world of microintervals. In some of my previous works I have occasionally used microintervals to color the twelve-tone equal temperament, but in the past microintervals – in the case of Karui, the equally tempered quarter tones – have not played a significant role in my music.

My growing interest in the power of music to influence the receiver's perceptions and experiences of time and surroundings around themselves has led me to focus on the resonant qualities of the tones. Microintervals bring a lot of new dimensions into the play.

With the melodic and harmonious possibilities offered by the quarter tone clarinet and the quarter tone accordion, I became mostly preoccupied with fragile sound surfaces, and the more or less traditional development of the musical material is deliberately left out. The slowly moving microtonal harmonies and melodic figures invite the listener to come to a halt – to stop and dwell into the fragile sonic world of Karui.

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– Markku Klami, work commentary for the premiere performance, September 2018