



UUDEN MUSIIKIN LOKAKUU

Pohjois-Suomen XVII nykymusiikkijuhlat

Future Now

Sunnuntaina 3.10.2021

Kello 14.00

Keskustan seurakuntatalo,
Iso sali, Oulu

30.9-3.10.

2021

KÄSIOHJELMA

KIITÄMME YHTEISTYÖSTÄ



KIITÄMME TUESTA



Taiteen edistämiskeskus
Centret för konstfrämjande
Arts Promotion Centre Finland

30.9-3.10.
**UUDEN 2021
MUSIIKIN
LOKAKUU**



Pohjois-Suomen XVII nykymusiikkijuhlat

FUTURE NOW

Kansainvälinen sävellyksen mestarikurssi
Opettaja Kalevi Aho

K!art Ensemble

**Sunnuntaina 3.10.2021
Kello 14.00
Keskustan seurakuntatalo, Oulu**

OHJELMA

Pilar Miralles
(s. 1997)

Hunger and Fear Bred Anger 2021)
For violoncello, percussion and piano
(Kantaesitys) (World Premiere)

- I Hunger and Fear
Nälkä ja pelko
- II Anger
Viha
- III Hope?
Toivo?

Sara Stevanovic

at times, I let the walls of my house
blossom out (2021)
For piano solo
(Kantaesitys) (World Premiere)

Leevi Räsänen
(s. 1997)

Tunteisiin (2021)
(Kantaesitys) (World Premiere)

Riccardo Perugini (s. 1996) Nuovo dizionario degli affetti (2021)
New dictionary of the affects
Uusi affektien sanasto
(Kantaesitys) (World Premiere)

I ch'un sol dolce pensier l'anima appaga
oddly satisfying
oudon ihanaa

II ahi che pur non risponde
why you ghosting me
miksi kummittelet minulle

III deh spezzati mio core
I'm so broken
olen niin rikki

IV aspro core et selvaggio
dud that was savage
helkkari mikä meno

Stephen Webb (s. 1994) A Service of Parts (2021)
(Kantaesitys) (World Premiere)

I Music

II Offertory

III Sermon

IV Doxology

Sävellyksen mestarikurssilla opettaa **Kalevi Aho**.
The Masterclass for Composers is taught by Mr. **Kalevi Aho**.

Konsertti taltioidaan videokuvaamalla ja julkaistaan Uuden Musiikin Lokakuu Youtube-kanavalla myöhemmin syksyllä.

**THANK YOU FOR SUPPORTING
THIS CONCERT EVENT**



**SUOM · LAIS – TANSKALAINEN
KULTTUURIRAHASTO**
KULTURFONDEN FÖR
FINLAND OCH DANMARK

**NORDISK
KULTURFOND**



**K!art Ensemble: acoustic today,
often electronic and visual also**

**Contemporary Super Stars K!art Ensemble
are acoustic, electronic and visual**

K!art (pronounced 'klart') is an ensemble with a changing line-up depending on the situation, although it often appears in the quartet form seen today.

Cellist Iiris Tötterström

connects her instrument into a guitar amplifier and she uses its well-known special effects, such as reverb, distortion and freeze function.

Guitarist Mikkel Schou

plays electric bass in addition to electric guitar and uses the Line 6 Helix effects device.

Keyboard player Rob Durnin

operates samplers in keyboard form as well as the acoustic piano.

Percussionist Hsiao-Tung Yuan

plays a drum kit and/or percussion.

In addition, a typical performance of the K!art Ensemble will often contain electronic sound sources, video projection and certain means of performance art.





Leevi Räsänen.

Salkkarit tulee UML-festarille

Säveltäjä **Leevi Räsänen** (s. 1997, Enonkoski) työskentelee tällä hetkellä uusien jousikvartettojen parissa Savonlinna- ja TEMA-jousikvarteteille. Viime vuodet Räsänen teoksilla on ollut terapeuttinen ulottuvuus, jonka kautta hän on käsitellyt mm. kaksisuuntaista mielialahäiriötä (the impossibility of committing to this 2019), ihmissuhteissa kohtaamaansa obsessiota (Puluseni 2021) ja kuolemanpelkoa (Thinking about the immortality of the crab 2021). Uusissa jousikvartetoissaan Räsänen pohtii menneisyyttään: muistojensa pätkittäisyyttä, lapsena pitkästyttäviltä tuntuneita mökkikesiä ja kokemuksiaan kiusatuksi tulemisesta.

Teoksestaan **Tunteisiin (2021)** säveltäjä kertoo:

Tunteisiin, kuten moni muu teokseni, rakentuu henkilökohtaisen aiheen ympärille. Kesällä 2021 elämässäni ei ollut meneillään juuri mitään: katsoin kesäuusintoja Salatuista Elämistä, joka on ollut osa elämäni pitkälti yli 10 vuotta.

Koin neronleimauksen, kun muistutin itseäni jälleen kokonaisvaltaisesta hyväksynnästä. Parhaat edellytykset työnsä tekemiseen saa, kun hyväksyy, että kaikki elämän osa-alueet ja tapahtumat vaikuttavat taiteelliseen työhön. Joskus kaksi viikkoa tyhjän-toimitusta on juuri se, mitä tuleva teos kaipaa. Niinpä hyväksyin Salatut Elämät osaksi työskentelyäni ja aloin säveltää Salkkari-musiikista ja sarjan tyylistä vaikuttanutta teosta.

Pianon korkeimmat ja matalimmat äänet reaktioina tai kommentteina sarjan tapahtumiin kulkee kantavana ajatuksena läpi teoksen. Sitä, mitä tämän helinän päälle kulloinkin rakentuu, voi pitää kuvitteellisena saippuaoopperan ääniraitana tai Salkkareiden parafraaseeruksena, eli toisin sanoittamisena. Saattaapa joku tarkkakorvainen tunnistaa myös sitaatin Anna Hanskin tunnetuksi tekemästä Tunteisiin -kappaleesta (alkuperäisteos Åsa Schmalenbachin "Jag Vill"), joka sarjan tunnarina on soinut alusta lähtien.

Leevi Räsänen

New feelings, moods and ways of being

Riccardo Perugini (b. 1996, Montepulciano Italy) has studied composition with Andrea Portera, Mauro Montalbetti and Detlev Glanert and attended composition workshops held by Mauro Lanza, Francesco Filidei and Oscar Bianchi.

Perugini has received several commissions by institutions and festivals in Italy and abroad. His music has been performed by orchestras, choirs and chamber ensembles in different countries in Europe. Even Klart Ensemble has played his music before. Perugini's music has been broadcast by radios in Italy, Netherlands and Finland.

Perugini is the artistic director of the Echi Festival in Arezzo, Italy, since 2019, and the founder of the Ensemble Stamina.



About his piece **Nuovo dizionario degli affetti (2021)**
(New dictionary of the affects) the composer says:

A large number of treatises dedicated to the affect theory was produced from the Renaissance to late classicism. The 'teoria degli affetti' is an aesthetic theory that has as its purpose the codification of the relationship between music and feelings, through precise correspondences between affections and musical figures. But is it still possible to talk about the theory of affections today?

'Nuovo dizionario degli affetti' tries to answer this question. I set myself the goal of creating a contemporary rhetoric suitable for describing a number of terms and idioms widely used on the internet by the so-called 'generation Z' (born between 1995 and 2000) of which I myself am part. These terms describe completely new feelings, moods and ways of being which didn't have a name until today. I searched for each one of these terms a doppelganger in the literature of the Renaissance and, by doing so, I traced long bloodlines between words which are very distant in time, but are closely related in their meaning.

'New dictionary of affects' could elicit a completely different response from the listeners or even an opposite one from the one I had as goal. Trying to theorize a universal and immutable affective language is impossible and completely useless.

Therefore we can say that 'Nuovo dizionario degli affetti' is not a dictionary, but a series of pieces in which on one side I searched for a contemporary rhetoric capable of describing new emotional states and on the other the deconstruction and devaluation of that same research.

Riccardo Perugini

The hunger of man in music



Pilar Miralles (b. 1997) is a Spanish composer set in Helsinki. She studied a double instrumental specialty in flute and piano, and holds a Bachelor's Degree in Composition from Granada, Spain. In 2020 she completed a Master's Degree in Electroacoustic Composition at the Higher Center of Musical Education "Katarina Gurska" of Madrid, tutored by Sergio Luque. She is currently at her second year of the Master of Music in Composition at the Sibelius Academy of Uniarts Helsinki.

Miralles has composed for different ensembles in Spain, the Czech Republic, France, Sweden, Lithuania, USA and Finland. Her main concern at the moment is the inescapable role of music within society and the reflection about the understanding of the musical language, feeling especially attracted towards the Russian musical culture of the XX century and its historical context. Her compositional practice features not only instrumental composition, but also sound synthesis through SuperCollider programming language.

About her piece **Hunger and Fear Bred Anger (2021)**
the composer says:

Hunger and Fear Bred Anger is inspired in such sentence taken from the book *The Grapes of Wrath* (1939) by John Steinbeck, and dedicated to all the people who is fighting for bread. The piece represents an emotional reaction after a period of starvation that happened during this summer when, back in Spain, I was working with a composer friend whose economic situation had experimented better times. The piece does not have as an objective the literal reflection of the hunger and poverty issue, but it addresses the broader reality of inequality regarding the right of dignity for all people.

The work includes three parts, *Hunger and Fear*, *Anger*, and *Hope?*, the last one of them featuring a quotation from a Bach's choral, *Der du bist drei in Einigkeit*, and an excerpt from the text by Steinbeck, recited by the pianist: *The hunger and the fear bred anger... And the comfortable people in tight houses felt pity at first, and then distaste, and finally hatred for them... And the break would never come as long as fear could turn to wrath.*

Pilar Miralles

Memory from Childhood



Sara Stevanovic (1998, Serbia) graduated from Ludwig-Maximilians-University in Munich with a B.A. in Musicology and Languages. In 2021 she gets her bachelor's degree in Composition from Giuseppe Verdi Conservatory in Ravenna, Italy, class of M. Montalbetti.

Stevanovic has taken part in masterclasses with S. Sciarrino, T. Murail, M. Lanza, M. Momi and J. Maria Staud. Stevanovic has written music for Mixtur Festival (ESP), Festival Crossroads (AU), Divertimento Ensemble (IT), EstOvest Festival (IT), Festival STARTBAHN: Staatstheater Darmstadt (GE), Exquisite Corpse: Staatstheater Nurnberg (GE), Festival ECHI — Sguardi murati (IT), Ravenna Festival — giovani artisti (IT) and Festival Contemporanea (IT).

About her work **at times, I let the walls of my house blossom out** (2021) the composer says:

at times, I let the walls of my house blossom out is a piece for piano solo that continues my research on the process of memory creation and its (almost naïve) representation through the child game of connecting dots. The piece focuses on the memory of childhood home and on simple images that hide traces of one's own infancy. Lines, angles, window frames and not-existing-door knobs are turned into gestures and sounds and create an imaginary house that is "motionless" in its rigidity.

Sara Stevanovic

Focusing on the Parts

United States native **Stephen Webb** (b. 1994) is a composer and artist currently based in Helsinki, Finland. In 2021, he was invited to show his collaborative monologue opera *Angels, Indeed* at the 14th Baltic Triennial in Vilnius, Lithuania. Other recent premieres have included works for the Lahti Symphony Orchestra, Helsinki Chamber Choir, and the US-based Bowery Trio.

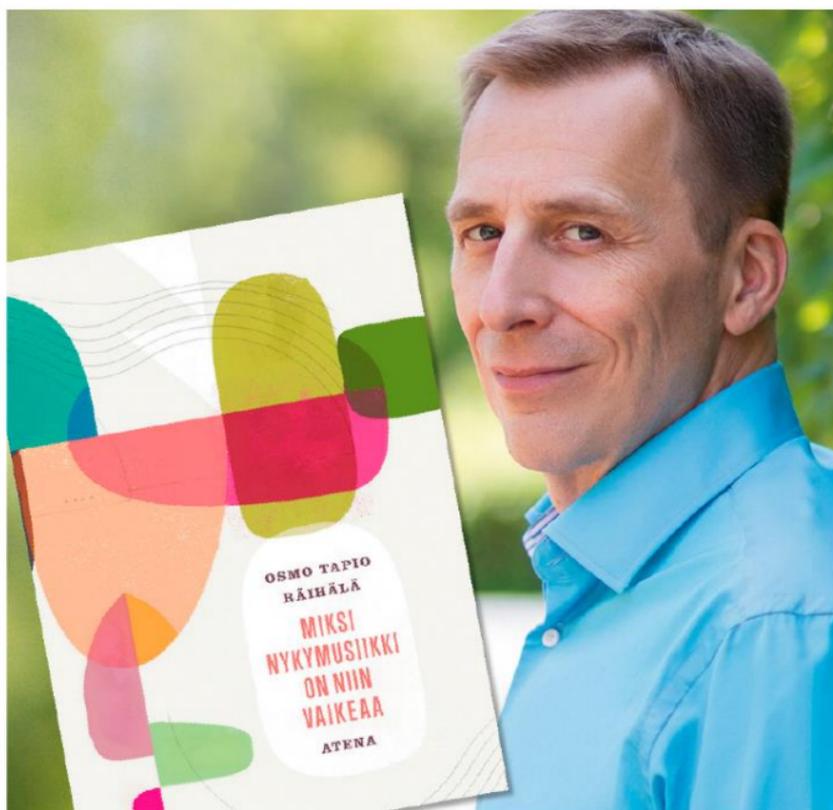
About his piece **A Service of Parts (2021)** the composer says:

This work is about parts.

Stephen Webb



MIKSI NYKYMUSIIKKI ON NIIN VAIKEAA?



Osmo Tapio Räihälä perustelee, miksi jokainen aika tarvitsee omat säveltäjänsä. Teos kasvaa kertomukseksi säveltäjän työstä, taiteen luonteesta sekä kuuntelemisen lahjasta. Sopii jokaiselle musiikinystävälle!

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