

Works for Orchestra or Large Ensemble

Habitus (2014–17), 12'

2222/2200/02/0, strings (8-6-5-4-3); Flute (doubling piccolo), Alto Flute (doubling piccolo), Oboe, English Horn, Clarinet in Bb, Bass Clarinet, 2 Bassoons, 2 Horns in F, Trumpet in Bb, Trumpet in C, Percussion (timpani, marimba, tubular bells, gran cassa), strings (8-6-5-4-3)
Commissioned by Tapiola Sinfonietta (Espoo, Finland)

WP: Tapiola Sinfonietta, cond. Mario Venzago, Musica nova Helsinki, 9 February 2017

Orchestra as body. A living, breathing body in space, consisting of humans and instrumental sounds. The limits and limbs of the body. Its pain spots, the comfortable positions. Body changing through time or in relation to its surroundings, such as when falling down, under stress, being seated, or kept waiting. Holding your breath, or breathing deeply. Body's rhythms. The corporeal-empathetic emotional knowledge carried by sound.

The body's non-verbal messages and demands. Oxygen. Movement. Repetition. Stretching. Nerves, tissues. Even memories and fears in a fibre somewhere. Beethoven and Sibelius in its muscle memory. The bodily concept of time and, through it, the body's relationship to the wild nature which birthed it and the back of which it is living on. One body seen as a part of a larger body. Or consisting of many bodies, as a culturally-societal body. Concreteness instead of the speculative.

Oh, and of course power. Deliberately affecting the body. An example: relieving an ongoing stress reaction by hitting the so-called vagal break of the parasympathetic nervous system – by consciously extending the exhale.

Composing means affecting at least one body. In me, these thoughts produced a kind of sculptural-meditative undulation, in which the rhythmic profile or "leitmotif" that gains momentum, is, in simplified form: 3–(hold)–6–(hold). This rhythmic theme is repeated, not only as a breathing rhythm in real-life fear management or even hate management training, but also in the approximate durations of certain uttered ambiguous Finnish word pairs that may be associated with inhaling and exhaling, such as 'luo – luota' ('to – from' / 'create – trust') and 'syvään – ääneen' ('deeply – into sound/out loud'). Music begins where words end, but one can always let different frameworks coexist, side by side or within each other, as I've tried to do here.

Habitus (2014–17) was commissioned by Tapiola Sinfonietta, the best symphonic body of the city where I grew up, and was designed to be premiered in a Musica nova Helsinki 2017 concert – it is dedicated to everyone involved with this.

Astragal (2007–08), 15'

2222/2221/10/1, piano, strings; 2 flutes (both doubling piccolo), 2 oboes, 2 clarinets (2nd doubling bass clarinet), 2 bassoons, 2 horns, 2 trumpets in C, 2 trombones, tuba, percussion (2 players), harp, piano, strings (rec.): 10-8-6-5-4

WP: Jyväskylä Sinfonia, cond. Tapio Tuomela, Viitasaari Time of Music festival (Finland), 5 July 2008

'Tactus 2008 Laureate

Workshopped and recorded by Orchestre National de Lille (France). cond. Jonas Alber, under the auspices of 'Tactus Young Composers' Festival, Théâtre Royal de Mons (Belgium), 1–5 September 2008

The unique, spacey dreaminess of Icelandic nature, the quick and local changes of the weather on this volcanic island and the visible gradations of erosion and geothermic phenomena on its soil felt surprisingly familiar when spending an unforgettable week at the time of writing the orchestra piece at hand. The panorama view from Reykjavík's Perlan – a seamless process from fields bathing in the sun to a thunderstorm on the sea – made me exclaim to the travelling companion and colleague of mine: "look, that's how my new piece is like!"

Astragal (2007–08) is music of sonic surfaces. A surface heard at any given time is in the process of eroding and cleaving with the surrounding surfaces. I have long been thinking about writing a piece of constant transition: when one process has ended in one parameter, another one has already started in another parameter. In the DNA of this constantly mutating music there is also a curve (or a theme, if you will) that stays unchanging, manifesting itself in the parameters that are not taking part in the transitional processes

(for example, spatial possibilities). The principle of constant gradual transition changes (quite gradually) into sharp blocks of music in the two-phase coda, where the previously introduced surfaces return, dim and brittle, then just as noises – like a concrete instrumental erosion. The larger form of the piece is thus like a space rocket leaving the strong surface of the earth (*fortissimo* of the beginning) and ending up in the ionosphere with almost no oxygen (pitches) left. In other words, *ad astra* – or *til stjarnanna*, like one would say in Icelandic.

Lumen (2007), 7'

string orchestra (4-3-3-2-1)

Commissioned by Rohm Music Foundation (Japan)

WP: Kyoto International Music Students Festival Orchestra, cond. Andrea Raffanini, Kyoto, Japan, May 28, 2007

While writing my string orchestra composition *Lumen*, I got tremendously inspired by the effect that Finnish nature can have on a person. The cold but extremely dark, depressing wintertime gets suddenly illuminated by the crisp frosty snowfall of which the sunlight is reflected all over, making even nights in the city glow.

This apparition of brightness while still sketching the piece gave the work its title ('lumen' means 'light' in Latin, and 'snow', or actually 'snow's' or 'of snow', in Finnish). Even if the composition is remotely in variation form, the "theme" is not melodic in a traditional sense. It is more like a graphical curve, or a ray of light that goes through various prisms: colour, harmony, rhythm, density, space... the dimensions of the musical space, the different parameters.

Thinking of light and its "lightness" gave the work its rather slow, peaceful mood. In my mind, the long, sustained note *g* that draws the curve in space while moving through the orchestra in the beginning of the piece is like a flashlight in a dark room. Little by little, the room starts to be illuminated more. As the light moves around through various stages in the work, it finally releases its energy in the fast section near the end of the work: as if suddenly experiencing the speed of light – or perhaps just sledging through the glimmering snow on a bright winter day.

Fanfare (2006), 1'30"

on the occasion of the 100th anniversary jubilee of Sibelius High School
222(+bcl)2/2220/10/0, strings

WP: Sibelius High School Symphony Orchestra, cond. Juhani Lamminmäki, Sibelius-lukion 100-vuotisjuhla, Finlandia Hall, Helsinki (Finland), 18 November 2006

Hommage (2005–06), 12'

variations for orchestra (on a theme by Erik Bergman)
3333/4331/13/1, piano, strings

Shared 1st prize at SävellYS 2016 competition

Recorded at an open reading session by the Finnish Radio Symphony Orchestra of the public broadcasting company YLE (Finland), cond. Nils Schweckendiek, under the auspices of *Musica nova Helsinki* and Sibelius Academy 125 Years festivals, Kulttuuritalo (Helsinki), 16 March 2007

My orchestral variations take its theme from the last movement of an early piano suite by Erik Bergman (1911–2006) called *Intervalles* (1949). Traditionally, variations based on a theme by an other composer are meant as an homage, and that indeed is the case here. The forever inspirational, always new-seeking grand old man of Finnish Modernism passed away during the final stages of the composition process, and so my humble homage was never seen by its dedicatee. Nevertheless, April 24th 2006 left its mark on the variation XI for the low brass that I was working on at the moment: a counterpart of tubular bells grows out to state the tones E–D#–C–Bb (E–Ri–k–B, also the inversion of the pitch-collection of the theme's beginning).

Stylistically, however, the music is deliberately my own, and thus rather distant from the mature style of Bergman, although the very first seconds of the work contain distinctively post-Bergmanian music on the percussion. The energetic and repetitive theme, representing the Maestro's early neoclassical idiom, is not stated in its original form until the very end of the work, as the logic conclusion of the rising intensity drawn by the last variations. The traditional exposition of the theme, stated after a lava-like introduction, is left

intentionally abstract, and is considerably slowed down in order to represent the very essence of the theme and its construction.

Following the ample and static exposition, the gradually activating set of variations for flutes, oboes and clarinets are heard before the nervous percussion music of the introduction reappears in the first short interlude. The second set of variations accelerate through trombones, trumpets and French horns before culminating on the high brass' *luminoso* just before the second interlude – scored for strings, *delicato* – takes over. The third and final ramp of variations is the longest, with the increasing of intensity more gently sloping, yet reaching even further. Variations for the choir of low woodwinds, the melted-together bassoons, strings at dizzying heights *pianissimo*, the before-mentioned one for low brass, *cantabile* 'cellos, playful middle register strings and the bright, screaming high woodwind choir form a span of tension that is partly resolved in the motoric variation for pitched percussion, harp and piano, during which the final variation starts to break through. Variation XVI is a fiery, fanfare-like double fugato for the brass in the middle register, right on the verge of the *Allegro energico* character of Bergman. The inevitable recapitulation of the theme is an orchestration of the beginning of the Bergman's original piano piece.

Works for Soloist(s) and Orchestra or Ensemble

ICE CONCERTO (2018), 14'

violin solo and percussion ensemble (8 musicians)

Commissioned by Sini Virtanen (with support from Madetoja Foundation)

WP: Sini Virtanen, vl, McCormick Percussion Group, cond. Robert McCormick, USF New-Music Festival, Tampa (FL, USA), 8 April 2018

WP recording: see above (upcoming, 2020)

Dedicated to the musicianship of the violin artista Sini Virtanen (Helsinki, FI) — commissioner of the work, funded by Madetoja Foundation — as well as Robert McCormick and his McCormick Percussion Group (USF Tampa, FL). They all gave an absolutely spectacular world premiere at the enticingly tour-de-force USF New-Music Festival 2018 in Tampa, followed by a concentrated and highly musical world premiere recording of my musical little daydream, later on the very same day (!), at the city's prestigious Spring Theatre studio.

...unions married... (2007), 2'-3'

Music with Shakespeare

1111/2220/11/1, piano, strings (6-6-4-5-3)

Text: William Shakespeare, Sonnet VIII

WP: Eija Räisänen, soprano, Avanti!, cond. Magnus Lindberg, Avanti Summer Sounds festival, Porvoo (Finland), 29 June 2007

Arioso Furioso (2006), 3'

miniature concerto for tuba and chamber orchestra

I Introduzione – Furioso, II Arioso – Finale

tuba solo, 1111/1110/01/1, piano, string quintet,

Instrumentation: flute (doubling piccolo), oboe (cor anglais), clarinet in Bb (bass clarinet), contrabassoon, horn in F, trumpet in C, trombone, percussion (1 player), harp, piano, tuba solo, strings

WP: Miika Jämsä, tuba, Avanti! cond. Juha Nikkola, Avanti! Summer Sounds festival, Porvoo (Finland), 30 June 2006

Duration, musical substance and the number of movements in a concerto are three different things altogether. In my contribution to Avanti's Miniature Concertos project, I mostly explored the first two.

Chamber Works

(seepings) (2017), 14'

for bass flute, bass clarinet, harp, piano + sampler, cello

Commissioned by defunensemble (with support from The Sibelius Fund)

WP: defunensemble, WHS Teatteri Union, Helsinki (Finland), 2 December 2017

Since I'm a huge music nerd, associations to past plague my creative work striving for freshness and new contexts. Music from my score/audio file collection try to seep into my scores, leaking over to the sounding world via the porous substance that is my creative brain, actively hypersensitive to sounds and their connections. In (seepings) (2017), I let these echoes seep through rather concretely, using 'their' instrument, the loudspeaker.

My compositional task was to react to this... 'electroacoustic.' I did it in four stages, or commands: Ignore. Imitate. Develop. Embody. Whereas the third refers on score-level to spectral processing, the last reaction type focuses on the materiality of sound – listening to sound's 'habitus', or 'body.' Instead of merely matching abstractly shared, standardized Western black-and-white pitches, musicians' tones react with concrete physicality of their sound production, in an embodied, empathetic translation in sound, so to speak. (Birthing metaphor?) This 'four-chord theme' of reactions is composed into a recurring chaconne, with repetitions, (row?), while the overall form is that of a 'psychological' sonata-allegro... I digress.

From a half-second of sound, we typically recognize only the decade and the genre, according to studies in mental chronometry. So if you cannot fathom these identities, do not worry. It's predominantly white, Western, male, and personal/cultural. Not too much appropriation/contact going on. Sprinkles of Shabazz Palaces, Kaija Saariaho, touch of Gagaku maybe. All lived through, for whatever reason, and now seen (heard? – composed?) for what they are. In about 14 minutes total. Works best live 😊

Elevations (2017), 8'

for ensemble (fl, ob, cl, marimba, pf, vl, vla, vc, cb)

Written for the last Schloss Solitude Summer Academy

WP: Ensemble SurPlus, Schloss Solitude, Stuttgart (Germany), 20 August 2017

Elevations (2017), scored for nine instruments, develops the musical material into multiple, yet transparent interpretations of the concepts of rising, transcending, elevating, or increasing (true to title). The music aims to get higher, to cross thresholds – to increase sonic awareness. The material is based on acoustic phenomena on instruments, such as flageolets, beatings, multiphonics and registral characteristics of intervals, all adhering to a similar directional, elaborative, ascending tendency. The empirical, sound-based composition process, I hope, is not merely replicating the ancient human occupancy of brick-making ('filling form x with material y') as the above language might suggest. (For me it's a false dichotomy, anyway.) Yet, the piece is also decisively non-conceptual, containing no 'extra-musical' stimuli. It also does its best (if at all possible) to avoid the position of an academic outside artist-commentator who elevates themselves above their appropriated or down-right stolen source material. This conceptual simplicity should render all prerequisites to listening (outside of silence and alertness), even this text, basically obsolete.

Elevations (2017) is also — in my fantasies — the first movement, or "a ramp up", of a planned triptych/tripartite work for ensemble.

Studies on Empathy (2016), 12'

alto flute, bass clarinet, harp, percussion

Commissioned by Ensemble Adapter (with support from Madetoja Foundation)

WP: Ensemble Adapter, Tampere Biennale (Finland), 15 April 2016

"...the body in the voice as it sings, the hand as it writes, the limb as it performs..." –Roland Barthes, "Le grain de la voix" *

Studies on Empathy (2016) takes materiality as the medium of musical expression, i.e. the information that the sound carries of its own immediate production: how much force, resistance, friction, sensitivity... I experience this kind of listening as empathetic. This is an important aspect, because, as even modern neuroscience tells us, the opposite of loving your fellow man is not hating them—it is indifference.

Written in positive feelings of continuity, trust, passion and friendship, this work is my second Ensemble Adapter commission to date.

Radix (2013), 13'

trumpet in C, trumpet in Bb, horn, trombone, tuba

Commissioned by Ensemble Schwerpunkt (with support from Madetoja Foundation and Svenska Kulturfonden)

WP: Ensemble Schwerpunkt, Helsinki (Finland), 5 November 2013

WP recording: Ensemble Schwerpunkt on NEOS Music (coming in 2019)

Quite early in the composition process of my brass quintet *Radix* (2013), it became clear that the brass instruments have a lot of material potential. Compared to string and woodwind instruments, the properties in brass seemed to be somewhat understudied. With the help of several broad-minded brass players in my geographically most immediate circle of musicians, we investigated the possibilities by starting truly from the root of the matter: air, tubes, vibrations. Later: combining, applying, repositioning.

Radix was commissioned by the remarkably international Ensemble Schwerpunkt, with funds provided by Madetoja Foundation (Madetoja-säätiö) and Swedish Cultural Foundation in Finland (Svenska kulturfonden). It is dedicated to the members of Ensemble Schwerpunkt: Janne Jakobsson, Matthew Brown, Cecilie Marie Schwagers, Mikael Rudolfsson, and Matthew Sadler.

self-aware (2011), 13'

accordion (male performer), piano (female performer)

Written for Duo Oneplusone (Timo Kinnunen & Anna Veismane)

WP: Duo Oneplusone, Riga (Latvia), 4 October 2011

What if a piece of contemporary music would, perhaps like in science fiction, become self-aware and speak to us? (Of course in science fiction, merely for dramaturgical reasons or as an allegory of ourselves on this planet, it would start to expand and threaten our existence.)

Now there is one such a work, as my *self-aware* (2011) does in fact start to address the audience, perhaps a bit like the ape in Franz Kafka's short story "A Report to an Academy" (as opposed to some sci-fi dystopia). This happens in the middle section of the work, after the enigmatic, mosaic-like first section, and before the extended coda focusing on difference tones, the reaction of our nervous system to certain high intervals that start to buzz in our ears as pitches that do not really exist (or do they?).

In the first section, lasting almost half of the work's duration, I firstly tackled my own fear of writing for the piano. I have previously been working extensively on noise and microtones, and quite obviously that's quite a challenge here. But if a composer thinks the sounding material is what he or she wants to say, then the composer is not an artist, and has nothing to say. So, I challenged myself to a little piano solo. The accordionist joins in properly only after a minute or so.

Key elements in the first section are: using different dynamics between the pianists hands both as timbre and as illusions of microtonality (the softer notes colour the louder ones), linking and contasting of material and the instruments (processual mosaic), making the listener subconsciously familiar with the "speaking music" of the second section (transcriptions of speech), and focusing on some of the sounds we normally might close our ears to as side-effects (like the pedalling on the piano or the noise of accordion's buttons).

Then, in the second section the piece suddenly starts to speak:

*Aren't I here to be a mirror?
So you can see your world anew.*

*To make you listen what's actually there.
Thus making you conscious of how you listen.
Or used to, before you met me.*

*I hope you notice something new.
Realize, that it wasn't like you thought it was, or would be.*

*Are you then sure you don't carry with you
any other such false assumptions
you're not aware of?*

A reading of the text was used as a basic material for the section, transcribed after audio analysis for the instruments and their players.

I composed self-aware during the rainy days of July/August 2011 in Berlin for Duo Oneplusone (Timo Kinnunen & Anna Veismane), while being kindly supported by the Arts Council of Finland.

magnetic (2011/13), 9'

flute (doubling alto flute), clarinet (doubling bass clarinet), piano, violin, cello
Commissioned by Eesti Muusika Päevad 2011 (Estonian Music Days 2011)

WP: Uusinta Ensemble, Tallinn (Estonia), 24 March 2011

WP (rev. version): Curious Chamber Players, cond. Rei Munakata, Time of Music festival, Viitasaari (Finland), 4 July 2013

The composition process of magnetic (2011) started with a simple question: how could I "transpose" the sound of, say, a very low minor third three octaves higher? Simply playing the same interval three octaves higher sounds so very different, yet I could somehow vaguely imagine the somewhat electronic-sounding result in my head. After spending quite a lot of time tinkering with noise, timbre, phonetics, extended techniques and all that, I felt it was high time to go similiary more ear-specific with pitch. To quote one of my favourite mottos (Debussy, I'm told): in order to create something new, take what's the most obvious, and change that.

So I came up with a theory. Not surprisingly maintaining the interval character meant making the intervals smaller going up, and vice versa—just like in the acoustical overtone series. Also not so surprisingly I needed specific microintervals: for the first time in my music up to 1/8-tones.

Then the piece itself, right? As the material was much more fine-tuned to our senses than for example in pitch-class set theory (which I've never trusted enough to use in my music), I also tried to make the piece more akin to the sense of discovery I myself was making than a "novel about something else" in this new landscape. In other words, I wanted to leave enough time for the listener to grasp the new "transpositions", to pave his/her way though the material carefully. In this, the relatively short time available for composing the piece I believe to have actually been of advantage, keeping me closer to the freshness of a first listen.

The work magnetic (2011) for flute, clarinet, piano, violin and cello was commissioned by Estonian Music Days 2011 for the Finnish Uusinta Chamber Ensemble, to be premiered March 24, 2011 in my shared portrait concert with Estonian composer Helena Tulve.

(toku)Satz(u) (2010), 2'30"

flute (doubling alto flute), bassoon, horn, percussion, violin, viola, cello, contrabass
Written for Avanti! Chamber Orchestra and Summer Sounds 2010 Festival

WP: Avanti!, cond. Tuomas Hannikainen, Porvoo (Finland), 3 July 2010

Music for a Japan-themed children's play. The least prejudiced audience! From the ten composers taking part, I was given the word 'kami' for inspiration. Luckily and unrelatedly, I got to visit Tokyo for the first time just before writing the piece, and then went "all in" with the timbral possibilities of the instruments...

vastakaiku (Anklang bis) (2009), 12'

flute, bass clarinet, percussion, violin, cello
Written for Ensemble U: (Estonia)

WP: Ensemble U:, Helsinki (Finland), 21 November 2009

I composed the chamber music work *Anklang* (2009) originally when the multi-artistic Stallarte Festival Göttingen invited me as their composer-in-focus. In German, 'Anklang finden' means finding reverberation, or mutual understanding, on a matter, and thus the work delves into different unisono situations in both periodic as well as aperiodic sounds. Even as the work is perceived as something rather sensually-oriented, it doesn't even try to shake all the echoes (*Anklänge*) of those influences of the Central-European music-making that I have wanted to elaborate in my work, and vicinity of which I've recently wanted to be in. For the Estonian Ensemble U: I made a new version to fit their instrumentarium; celebrating the work's premiere in Helsinki I also translated the title into Finnish.

Hologramme (2009), 11'

flute, clarinet, harp, piano, vibraphone, percussion

Commissioned by Ensemble Adapter (Germany) with support from the Finnish Cultural Foundation

WP: Ensemble Adapter, Berlin (Germany), 26 August 2009

In holography, a two-dimensional object appears to be three-dimensional. (Stephen Hawking has suggested that this phenomenon applies polydimensionally to the whole universe.) My musical 'holograms' have, until now, been solely apparitions in the pitch domain. This has been achieved through 'difference tones', where two pitches psychoacoustically form a third tone, the subtraction of their respective frequencies (it is actually our nervous system doing this, allowing me to compose not only for air molecules, but also for brainwaves, quite literally). This purely natural and perceivable phenomenon has formed the basis of my pitch organisation, together with adaptations and modulations of another natural phenomena, such as the overtone series. The ideology of "pure naturality" has been enforced with use of so called 'extended' techniques (which a composer of today typically regards only as '[previously] excluded' techniques, sounds naturally occurring on the instruments).

In *Hologramme* (2009), commissioned by Ensemble Adapter for their *Carambolage – Im Groove der Neuen Musik* ('in the groove of New Music') concert in Berlin, it was natural to adapt the metaphor of holograms further into the rhythmic domain. Resultant rhythms of different polyrhythms – which are ratios just like frequencies of the overtone series – are being written out through auditive association and layered three-dimensionally in different speeds, much like in prisms – and not totally unlike in the music of the classic New York hip hop group Beastie Boys.

Anklang (2009), 13'

flute, bassoon, violin, cello, percussion

Commissioned by Stallarte Festival Göttingen (Germany)

WP: ICon Arts Ensemble, cond. Gabriel Bebeșelea, Sibiu (Romania), 27 July 2012

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Festival Fanfare (2007, June 27), 1'30"

clarinet, trumpet, trombone, percussion (1 player), violin, double bass (with optional bassoon)

Composed with Timothy Page, Maija Hynninen, Heikki Elo, Alex Freeman, Jiyoung Kang, Lauri Mäntysaari, Markku Klami and Christer Jokela (as participants of the *Sävellyspaja 2007* composition masterclass and workshop)

WP: Avanti!, cond. Ryan Wigglesworth, Avanti! Summer Sounds Festival, Porvoo (Finland), 28 June 2007

Trio parkour (2006), 6'

2 guitars, harp

Commissioned by Saara Rautio, Kobe Van Cauwenberghe and Matthias Koole

WP: Kobe van Cauwenberghe, guitar, Matthias Koole, guitar, Saara Rautio, harp, Helsinki (Finland), 13 February 2007

Urban street acrobacy, parkour (from the French word *parcours*, meaning 'route', or 'trespass') aims for smooth and even movement across the obstacles provided by our everyday city life: jump to the fence, to the wall, hop on the eaves, back to the ground... The environment is thus seen and rethought in a new way; one is able to move from place A directly to place C.

Similar smoothness and continuous variability in the musical space was something that I wanted for my music, of which this trio for two guitars and harp is the first essay. The work evolves through transformations from one register to another, across the timbral palette, over the border between tone and noise, through different harmonic worlds. At times a single interval transforms into rhythm, at times it gives birth to a third tone. Speed also differs from hectic fastness to dizzying stillness, since parkour musical is by no means chained by planetary gravity.

Trio parkour is commissioned by Saara Rautio, Kobe Van Cauwenberghe and Matthias Koole, funded by the Sibelius Foundation.

Alleles (2006), 6' [withdrawn]

wind quintet

WP: Hanna Juutilainen, fl, Saara Kemppe, ob, Asko Heiskanen, cl, Jaakko Luoma, bsn, Tero Toivonen, hn (from Tapiola Sinfonietta), Musica nova Helsinki (Finland), 5 March 2006

En garde! (2005), 5'

I, II, III
violin and guitar

WP: Pasi Eerikäinen, violin, Otto Tolonen, guitar, Ears Open! concert, Helsinki (Finland), 20 May 2006

'En garde!' (2005) for violin and guitar plays with the duo possibilities of a bowed and a plucked string instrument, containing both energetic duels and moments of serene assimilation. This work also continues my devotion to the colourful world of structural rhythms and tempi, dwelling on the flammable border of pearl-necklace-like miniature forms and fragment-like characteristic phrases.

'En garde!' is the first completed limb of a project of similar duos: close relatives 'Fore!' for viola and harp, and 'Gib auf!' for cello and harpsichord are both waiting requests to join the concert music life to be completed.

Deciso (2005), 10'

oboe and piano

WP: Hannu Perttilä, oboe, and Matti Perttula, piano, Musica nova Helsinki (Finland), 6 March 2006

The instruction 'deciso' asks the musicians to make a determined, confident interpretation. Thus I aimed at designing a dramatic span as long as possible. Maintaining the musical intensity for ten minutes called for strict determination in inverse proportion to confidence.

The vivid zest for life expressed in this rather classically structured work is no doubt a reflection of the love and sometimes mundane joys of a steady relationship.

Works for Solo Instrument

Cardio (2018)

for accordion
Written for, and in tight collaboration with, accordionist Manca Dornik

WP: Manca Dornik, Darmstadt Summer Course, 21 July 2018

In CARDIO (2018), written earlier this week here in Darmstadt, I was focusing on the physicality of the accordion sound – the way external pressure can be applied on the body of the instrument to create various delicate acoustic phenomena. The piece was written in exceptionally tight (luxurious!) co-operation with the enthusiastic, fearless, talented and fun accordionist that is Manca Dornik.

EMBODIED: Violin Solo (2018), 10'

for violin

Commissioned by Eriikka Maalismaa (supported by the TEOSTO Commissioning Grant)

WP: Eriikka Maalismaa, Avanti! Suvisoitto, 30 June 2018

Although EMBODIED: Violin Solo (2018) is through-composed and fully-notated, it is also simultaneously a communal halting by the sound produced in front of our ears by the observant, empathetic and touching coexistence and presence of a violinist and (t)he(i)r violin, who share a life together. Compositionally (in)formed meeting of two resonant material bodies. A loving squeeze.

The score, written in four days (the act of composing had, for the most part, happened by then), is both compositionally documenting the sounds produced at the meeting of the composer and the performer — both armed with violins under their chins — as well as serving as a starting point for the violinist Eriikka Maalismaa's (the work's commissioner and premierer) astounding capabilities to find immeasurable sonic nuances from her instrument. The violin's wooden-metallic corporeality is gently tickled, stroked and excited in musically embodied compassion.

The composition process began with a month-long meditative 'deep-sea sounding' on a borrowed violin in Trastevere, Rome. The EMBODIED family of works will be completed by works for solo tuba and solo percussion of identical lengths; these three works can be also played together in all possible formations—all the way up to the trio EMBODIED: Triple Solo— where the overall form will be perceived differently in each version.

Superpositio (2013), 10'

organ and electronics (2ch soundtrack)

Commissioned jointly by Gaudeamus Muziekweek, Royaumont Foundation and Viitasaari Time of Music via Ulysses Network

WP (Utrecht position): Age-Freerk Bokma, Gaudeamus Muziekweek, Utrecht (The Netherlands), 6 September 2013

WP (Viitasaari position): Age-Freerk Bokma, Viitasaari Time of Music (Finland), 1 July 2014

WP (Royaumont position): Age-Freerk Bokma, L'abbaye de Royaumont (France), 7 September 2014

'Superpositio' was commissioned by Viitasaari Time of Music festival in cooperation with Gaudeamus Muziekweek and Fondation Royaumont under the auspices of the EU-funded Ulysses Network project Organ PLUS.

The piece is written specifically for the 1957 Marcussen organ of the Nicolaïkerk in Utrecht, the Baroque organ of the Viitasaari church (Kangasalan Urkurakentamo 1989), and the 1864 Cavallé-Coll of the L'abbaye de Royaumont. All the sounds used in the piece have been generated on these organs and then sampled onto a computer for simultaneous use. No manipulations have been made to the samples, in order to allow the three organs to truly sound together. In performance, only the organ of the concert venue is being played live, the two other organ(part)s are performed by the computer. The total sound world consists only of the sound of these three organs, with an obvious exception at the very end. The piece can be considered site-specific for these three venues, and existing in three versions, or 'positions.'

The title (the Finnish word for 'superposition') refers to quantum mechanics, where an electron can be in several places at once.

zu feel to viel (2010–) [work in progress]

flute

WP: (sketch) Bettina Danielle Berger, impuls Festival, Graz (Austria), 15 February 2011

nano² (2008), 30"

violin and/or cello (exists in three versions)

Written for the international Microscore Project of Johnny Chang and Jessica Catron

WP: (solo violin version) Johnny Chang, Auckland, New Zealand, 20 February 2008

WP: (duo version): Johnny Chang and Jessica Catron, The Wulf, Los Angeles (CA, USA), 1 September 2008

WP: (solo cello version): Eeva Rysä, Sara Hildén Art Museum, Tampere (Finland), 27 October 2013

nano (2007), 20”

harpsichord

WP: Jan Lehtola, Kuopio (Finland), 5 September 2007

alone (2007), 7’

guitar

Commissioned by Otto Tolonen (with support from the Madetoja Foundation)

WP: Otto Tolonen, Christopher Summer Festival, Vilnius, Lithuania, August 7, 2007

WP recording: Otto Tolonen, *Finnish Guitar Music* (SibaRecords, 2013)

The guitarist often works in solitude and even more so does the composer. After a long relationship has ended in comes the loneliness, likewise when visiting abroad. In 2007, I composed a solo piece for guitar – my first instrument – without the typical guidance from a composition teacher (if a playful guitar-on-my-lap conversation with Magnus Lindberg doesn’t count) in Kyoto, Salzburg, Porvoo and Helsinki. From the familiar I felt I could better reach out into the unknown.

The work *alone* (2007) was commissioned by the successful young Finnish guitarist Otto Tolonen with funds provided by the Madetoja Foundation. First performance took place at the International Christopher Summer Festival in Vilnius, August 2007.

Torus (2003–04), 16’

1. Prelude – Fugue, 2. Scherzo – Cadenza – Fugue, 3. Chorale – Postlude

organ

Publisher: Sulasol

WP: Jan Lehtola, Espoo (Finland), 24 August 2005

A ‘torus’ is a convex molding at the base of a classical column. Analogy to ‘Torus’ (2003–2004), my first large work as a composition student is clear: solid base to my compositional knowledge and craftsmanship. Erudition and stability are commonly associated with counterpoint, as is the organ as an instrument, so it’s natural for the compositions’ two first movements to end with a fugue.

The first movement, Prelude – Fugue, is a calming process. The nervous, jumpy prelude becomes gradually more singing and composes itself, as it were, into a solemn fugue. The second movement goes seemingly into the opposite direction. It’s a capricious scherzo that builds up into a lunatic cadenza suddenly becoming a joyful, virtuosic double fugue in tempo presto. The third and final movement is a set of harmonic and registral variations on an original choral theme. Between and through the choral variations another material gains momentum. It progresses first from reconciled to announcing before becoming what is nothing else than the beginning of the first movement.

Hence the work is not only torus round, but like a Möbius Ring having the seemingly opposite surfaces becoming one straight line, one unity.

Vocal and Choral Works

EMBODIED: Soprano Solo (2018), ca. 10'

for voice (soprano)

Written for, and very much with, soprano Meeri Pulakka for her debut concert at the Young Artists of the Winter series of the Sibelius Academy / Uniarts

WP: Meeri Pulakka, Musiikkitalo/Camerata Helsinki (Finland), 15 January 2019

Jarkko Hartikainen and Meeri Pulakka began their first musical collaboration by retreating to Rome for the month of September. EMBODIED: Soprano Solo (2018), takes the composer's collaboration-heavy research of the 'body' in instrumental music and sound to new contexts. There is no text in the traditional sense. The vowels, consonants and other vocal techniques serve expressivity in the bodily registers of the singer(s) embodied by the one-, two- and three-voiced music: Cecilia of Trastevere (tortured widow of Valerian), who never stopped singing... and soprano Meeri Pulakka, who also doesn't seem to.

Still... (2007/11), 5'

version for mixed choir

for Jutta Seppinen and WiOL for their Christmas concerts in 2011

WP: Wiipurilaisen Osakunnan Laulajat, cond. Jutta Seppinen, Helsinki, 11 December 2011

Holographic Studies (2009)

male choir (TTTTBBBB)

Text: Wikipedia

Ж (2008), 7'

mixed choir (SSAATTBB)

Lyrics in Finnish by Henriikka Tavi

WP: EMO Ensemble, cond. Pasi Hyökki, Helsinki, 16 November 2008

Ideally the (Finnish-speaking) listener has no prior knowledge of the text of this choir piece, other than that the text is written by the Finnish poet Henriikka Tavi. The work was written in close collaboration with her, our common ground being the rather rough neighborhood of Sörnäinen in Helsinki. In this piece, voices not usually heard in a concert hall are invited in.

Still... (2007), 5'

male quartet (TTBB)

A Christmas present to Korvat auki ry (Ears Open society) on its 30th anniversary

WP: David Hackston, Tomas Takolander, Martti Anttila and Ville Matvejeff, Helsinki (Ears Open 30 years), 27 November 2007

Atrium (2007), 3'30"

16 mixed singers (4S4A4T4B)

Publisher: Sulasol

phonetic text

Dedicated to Matti Hyökki and the Sibelius Academy Vocal Ensemble

WP: Sibelius Academy Vocal Ensemble, cond. Tommi Niskala, Helsinki (Sokos), 9 March 2007

Metsän tyttö (2004), 4'

Forest Maiden
female choir or group (SSAA)
Publisher: Sulasol
Text from the Kanteletar (in Finnish)

Kolme laulua sinulle (2003), 6'

1. Kyyhkysjumalatar (text: P. Mustapää), 2. Auringonkukka (text: Riina Katajavuori, "Teoria ja käytäntö"), 3. Mittarimato (text: Aila Meriluoto)
mixed choir (SATB)

WP (3.): Latvian Radio Chamber Choir, cond. Kaspars Putnins, Viitasaari Time of Music, 9 July 2006

Miscellaneous

Aurinko ja kuu (2006), 4'

The Sun and the Moon

animated opera
Libretto: pupils of the Suonsalmi School under the guidance of Susanna Kolehmainen
solo soprano, solo tenor, solo bass + 1111/1110/01/0, strings (3-3-2-2-1)

Commissioned by the Finnish National Opera

WP (recording): Anu Hostikka, soprano, Juha Riihimäki, tenor, Veli-Pekka Väisänen, bass,
Vivo Symphony Orchestra, cond. Kari Tikka, Helsinki, January 20, 2007

WP (broadcast): Doordarshan, India's National TV Channel, India, 4 October 2007

The Disappearance of Alexandra M. (2006), 8' (original 4', arranged 4')

music for Timo Kurki's short movie of the same name
clarinet, violin, cello and piano

1. Vincent's Place, 2. Forest, 3. Restaurant ("Che gelida manina" and "O soave fanciulla" from Puccini's opera *La bohème* arranged for violin and cello), 4. Kissing

Dual (2004-2005), 10'

stereo audio track

WP: Ears Open! concert, Helsinki, 13 November 2005

Upcoming (selection)

EMBODIED: Tuba Solo (2019) – solo work for tuba

EMBODIED: _____ Solo (2019) – solo work for percussionist

[**new work for bicycle**] (2020)

[**new work for string orchestra with or w/o soloist**] (2021/22)

[**large ensemble / orchestra work**] (2022?)