

**EMBODIED: Violin Solo** (2018) at KLANG concert series 2018 (Helsinki Music Centre)

"VIOLIN WOLF TONE GAVE BIRTH TO A MIRACLE" (headline)

"When Eriikka Maalismaa found her violin's wolf tone by slowly sliding, a miracle ensued: the sound transformed into unvoiced, electronic-like white noise, and later into wolf-like howling. Half of **Jarkko Hartikainen's** *EMBODIED: Violin Solo* operated on the wolf tone, the conflict between the vibrant string and the resonant frequency of the sounding board. In the latter part of the piece, natural harmonics wheedled out airy spectral chords.

The performance gave a feeling of intimacy, a glimpse into the coexistence of this particular instrumentalist and her violin."

(Helsingin Sanomat, 11 September 2018)

**Habitus** (2014–17) at Musica nova Helsinki 2017

"TAPIOLA SINFONIETTA OFFERED MUSIC TO ALL THE SENSES" (headline)

"From the five works in the concert, **György Ligeti's** *Ramifications*, **Jarkko Hartikainen's** *Habitus* and **Georg Friedrich Haas' Open Spaces** stem from the same historical continuum. During the latter half of the twentieth century, serial composers started to focus more and more on the sound phenomenon itself, microscopically analysing the sound and timbres of sonic surfaces. Ligeti's *Ramifications* is a work that appeals heavily to visual and tactile senses. Jarkko Hartikainen's *Habitus*, a Tapiola Sinfonietta commission that received its world premiere, continues in the same vein.

Hartikainen's material is heavily based on microintervals and the colourful impressions aroused by abnormal playing techniques and attacks. This is not a drama of cause and effect, but a solid form characterized by a certain static austerity."

(Helsingin Sanomat, 11 February 2017)

**Studies on Empathy** (2016) at Tampere Biennale 2016

"**Jarkko Hartikainen's** music wasn't about 'blasting out', but empathetically and skillfully persuading subtle timbres from the ensemble."

(Helsingin Sanomat 14 April 2016)

**Superpositio** (2013) at Viitasaari Time of Music 2014

"BODIES RESONATING, PEWS SHAKING" (headline)

"The opening concert included harmony on the harp, but also belligerent discords that made the elderly guests jitter on the pews. The regional artist for visual arts, Kirsi Pitkänen, was mesmerized by **Jarkko Hartikainen's** commissioned work. 'I felt the organ piece in my whole body,' she describes."

(Viitasaaren Seutu, 3 July 2014)

### **Radix** (2013) on tour with Ensemble Schwerpunkt (Finland, Germany)

"**Jarkko Hartikainen** is one of the most interesting Finnish composers of the younger generation. He is not content with existing means but wishes to map out new possibilities: an inquiry into something that isn't yet music but could one day be. In Hartikainen's hands, the timbre and playing techniques of the traditional brass quintet are redefined. The work is not, however, a mere collection of novel means: the whole point is to create an interesting whole.

The title *Radix* refers to many different directions. Literally it's the Latin word for 'root'. Being also the etymological root for the word 'radical', the word has further meanings in mathematics, computer science, and biology, among other things. In general Hartikainen is interested in current science, and several of his work titles allude to the world of contemporary knowledge."

(Rondo Classic, November 2013)

"The real treat of the concert was **Jarkko Hartikainen's** *Radix*, cleverly juxtaposed between much earlier music. The work, now receiving its second performance, dug out most exciting sounds from trumpets, horn, trombone and tuba. The air sounds, buzzes and double sounds did not come across as disjointed effects, but were integrated into the spine-tingling network of gestures.

Explorations into experimental means of sound production often lack catchy rhythmic elements, but Hartikainen does not fall for this trap: he keeps steady pulses spinning around. The atmosphere of *Radix* veers into the milieu of thrillers, accentuated by the slashing microintervals from the trumpets."

(Turun Sanomat, 8 November 2013)

"High point of the festival was brass quintet Ensemble Schwerpunkt's *fulminante* [blazing] concert, brought to conclusion with the precise and concise arch that is **Jarkko Hartikainen's** *Radix*."

(Süddeutsche Zeitung, 17 June 2015)

### **magnetic** (2011) and **vastakaiku** (2009) at Estonian Music Days 2011

"The Finnish contemporary group Uusinta Ensemble's concert put the music of Estonian composition professor **Helena Tulve** and young Finn **Jarkko Hartikainen** face to face. Hartikainen is much younger, and thus has less experience and not so many compositions, but his music is more active, more rational and more powerful. It would be hard to find an Estonian composer whose music would appear more powerful compared to Tulve's.

I don't know what kind of music Jarkko Hartikainen writes ten years from now, but it is likely that the stern spirit of his teacher Paavo Heininen will be less accentuated. I nevertheless believe that the works heard in this concert – *vastakaiku* and the premiered *magnetic* – will be still regularly performed.

(Teater Muusika Kino, June/July 2011)

**vastakaiku** (2009) at GAIDA festival 2010 (Lithuania)

"Ensemble U: from Estonia performed compositions by Helena Tulve, Salvatore Sciarrino, Onutė Narbutaitė, Tatjana Kozlova, Fausto Romitelli and **Jarkko Hartikainen**. Their performance was given with special spirit [-]. The composition by Jarkko Hartikainen was constructed with the color of sounds, and the piece formed itself – a complicated construction in which inner emotion becomes substantial sound."

(Asymmetry Music Magazine, 18 December 2010)

**Hologramme** (2009) at Viitasaari Time of Music 2010

"Saturday brought a concert by the über-cool German-Icelandic ensemble Adapter, in a program evenly distributed between Finnish, German and Icelandic composers. The fatherland was represented by **Jarkko Hartikainen's** alternately liquid and pulsating *Hologramme*."

(WQRX Blog, 23 July 2010)

**Ж** (2008) at Ears Open Society 35 Years fest in Helsinki (2012)

"Composer **Jarkko Hartikainen** and poet Henriikka Tavi's Ж conveyed the drunken brawl of the unlucky folks of Hakaniemi with bewilderingly bright sounds and graceful hisses of the choral texture. Surging sound masses of the Sibelius Academy Vocal Ensemble nearly surpassed the capabilities of the concert hall."

(Rondo Classic, 1 November 2012)

**Astragal** (2007–08) at Viitasaari Time of Music 2008 (Finland) and 'Tactus Forum 2008 (Belgium)

"Scandinavian banging was offered in **Jarkko Hartikainen's** *Astragal*, which is a work of sonic surfaces. Inspired by the nature of Iceland, the music was spellbinding in its figures and gestures. Intuitively speaking, New Music thus turns out to be much better for the general arts and culture lover than its reputation suggests. One can simply enjoy the listening experience!"

(Keski-suomalainen, 7 July 2008)

"...beautiful richness of orchestral effects were discovered in *Astragal* by **Jarkko Hartikainen**... *Astragal*, contrary to the numerous contemporary works for symphony orchestra based on the crescendo-diminuendo scheme, starts with a full blow of orchestral mass marked *maestoso luminoso*, which is to say a lot. Very soon, however, the atmosphere relaxes: an effervescent world, everything in quivers, sets in. It soon shatters and scatters into a play of spatialization circulating the music from left to right through the mass of strings. Differentiated atmospheres follow (*giocososo, con delicatezza, come una macchina*). Only one question arises. How do the indications of mood combine themselves with the formal exigency of the work?"

(Serge Martin, September 2008)

**Press quotes** Jarkko Hartikainen

**alone** (2007) on Otto Tolonen's *Toccata – Finnish Guitar Music* (2013)

"The album published on SibaRecords consists of six world premiere recordings. All the composers have listened to the guitar with a sharp ear. Especially **Jarkko Hartikainen's** avantgardistic intensity keeps the listener on the edge of their seat."

(YLE Radio 1, November 2013)

**Jarkko Hartikainen's** *alone* (titled in all lower case by the composer) is a very abstract and mysterious work. Hartikainen is a guitarist himself and spent many weeks traveling all over Europe by himself experimenting with extended techniques and little snippets of playing that evoked a sense of solitude and mystery. This work, written for Tolonen, actually became Hartikainen's first official opus and is abstract to be sure.

(Daniel Coombs, Audiophile Audition, 30 January 2014)

"**Jarkko Hartikainen's** *alone* is savoring individual phenomena before drifting into a stretto of sound masses. Otto Tolonen is a wizard at picking thousands of instantly-changing shades from his instrument, and the terrifically recorded album brings the guitar to an optimal distance."

(Helsingin Sanomat, 13 November 2013)