



# **Voices and Spaces**

## **Portrait concert**

**perjantaina 20.10.2017 klo 19**  
**Musiikkitalo, Black Box**

**Friday, October 20th, 2017 at 7 pm**  
**Helsinki Music Centre, Black Box**

Tuuli Lindeberg, soprano

Anni Egecioglu, vocalist

Petri Kumela, guitar

Ahoora Hosseini, daf, tombak

Uusinta string quartet: Maria Puusaari, Aleksi Kotila, Max Savikangas, Markus Hohti

Uusinta Ensemble:

Malla Vivolin, flute

Marko Portin, clarinet

Tomas Gricius, trumpet

Péter Jánosi, French horn

Kazutaka Morita, percussion

Antti Suoranta, percussion

Petri Kumela, guitar

Maria Puusaari, violin

Aleksi Kotila, violin

Max Savikangas, viola

Markus Hohti, cello

Adrian Rigopulos, double bass

József Hárs, conductor

Live electronics: Juan de Diós Magdaleno

Live processed video: Marek Pluciennik

Lights: Ainu Palmu

Sound engineers: Jon-Patrik Kuhlefeldt, Marko Myöhänen

## PROGRAM

*In between* (2007) for ensemble (Finnish première)

*Suonno* (2003-04) string quartet (new version with spatialization 2017)

*Ohnfad* (2002) for female voice and electronics

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*Senza parole, senza silenzio* (2014-15) for soprano and guitar

*Onde* (2009-2010) string quartet (Finnish première)

*The end of no ending* (2017) for 2 singers, percussion, ensemble and electronics

With the kind support of Suomen Säveltäjain Sibelius-rahasto, Taide Uusimaa, TTOR University of the Arts and TEOSTO.

The concert will be broadcast on YLE Radio 1 Ajassa Soi program Wed 1.11. starting at 22.05.

*Voices and Spaces* is a portrait concert, featuring acoustic and mixed-media works from 2000 to the present day, on the occasion of Livorsi's 50<sup>th</sup> birthday. Most of the works involve directly or indirectly human voice and space: a space where resonance takes place and a space as environment, with both an acoustic and dramaturgic significance.

*In between* for ensemble (2007) was inspired by Hanna Arendt's concept of "in between": what stays between two realities, two persons; but it is also related to human voice, to communication. It may mean what unites, but also what separates. I imagined it as an almost physical space, an intermediate space where music happens: you can think about the "in between" between composer and world(s), composer and musicians, musicians and audience and so on.

Space is organized according to a precise disposition of the instruments and musicians on stage. It was written for Divertimento Ensemble and premiered in Venice Biennale 2007. It represented Finland in Göteborg, during ISCM 2009.

*Suonno* for string quartet (2003-04) was composed according to spatial principles. Written after the quadraphonic electroacoustic piece *Vuoto*, performed in Forum Box in 2003, it applies the same idea of movements among four points in the space and their combinations. Each instrument's intervention is thought in a spatial way. The electronic spatialisation has been realised in collaboration with Juan de Diós Magdaleno.

While composing *Suonno*, I was interested in the opposition and complementarity of square and circle. Interwoven plans are signaled by different ways of sound production: the intention is not however to underline differences, but to let emerge a continuous flow of sound, of energies, moving from a totally inner world to the outside world, but also to an imaginary land.

The title comes from a fragment by the writer Erri De Luca: "I realized that in Italian exist two words, dream and sleep, where the Neapolitan has just one, suonno. For us it's the same thing." (Erri De Luca, *Montedidio*, 2001).

Processed live video by Marek Pluciennik will elaborate the threshold between dream and sleep.

***Ohnfad*** for female voice and electronics (2000-01) has been composed in Paris in CCMIX - Centre de Création Musicale Iannis Xenakis. It was later integrated in *Spazi*, a cycle for five voices and electronics based on Saint-John Perse's poem *Vents* (2005).

The title is a nonsense coming from the phoneme « o » which plays a central role in the piece: in Perse's poetics it also hints to the concept of isolation, round – closed space; far from meaning withdrawing into oneself, it is rather an open space for the mind.

***Senza parole, senza silenzio*** (2014-15) is a set of six poems for soprano and guitar, written for Tuuli Lindeberg and Petri Kumela. It is based upon texts written by me (well before imagining to set them to music); it also includes an Afghan anonymous poem, in the form of landay. The landay is a form of Afghan poetry, written by women who are not allowed to write in a public way. It is often surrounded by a mix of secretiveness and a sense of challenge, which I find very interesting.

The title is a Zen paradox (without words, without silence): what lays in between words and silence is often more meaningful than words or sounds themselves. These small songs are about inner life, the sea, spring and some minor happenings in nature. The landay "Kiss" hit my imagination, as it questions secrecy and silence, and the deep need to express oneself.

***Onde*** for string quartet (2009-10) is freely inspired by Virginia Woolf's novel *The Waves*. Every chapter begins with a poetic prose, where the author depicts with deep sensitivity and precision the inner landscape where the six characters live. The waves are more related to the inner world than to water world: a ceaseless movement of thoughts and feelings, through which gradually emerge the outer events of personal and collective life. Every character's feelings, sensations and thoughts alternate, interweave and permeate each other, to form a subtly musical tissue. As Woolf says, everybody is manifold, in any of us ring the voices and thoughts of those who are present in our lives. In *Onde* I used spectral studies about male voice (from *Os*, for baritone and electronics, 2000-01, and from French vowels). The idea was to connect with the musicians' voices, from the French Quartet Diotima, for whom the piece has been written.

*The end of no ending* (2017) has been commissioned by Tuuli Lindeberg and written for Uusinta ensemble. In this work I investigate the resonances of frame drums and daf, a Persian frame drum, and their relation to human voice, spoken or sung. The two singers, Tuuli Lindeberg and Anni Egecioglu, practice different music genres, a combination that I find interesting.

The work explores the relations of voice and body in space, a thematic important in my research. This year I had the opportunity to further reflect upon this with Outi Pulkkinen in Master Academy and Eeva Anttila in her course Embodiment in artistic research.

Recordings of frame drums and daf and their spectral analysis are at the base of both the score and the electronics. I decided to involve daf and tombak, for both the interest of their resonances and their cultural proximity with Afghan music. Btw. in recent years I have been happy to come into contact with Kurdish music and culture, a rich and lively tradition.

The texts are by anonymous Afghan women, in the form of landay, a short poetic form practiced orally and often concealed (as it is usually not allowed for women to unveil their feelings or desires), “Landay” in Pashtun means short, and also “short poisonous snake” (which hints to the aphoristic character of the form).

The piece is in four parts. The second one is dedicated to the friend and composer Jovanka Trbojevic, who left us prematurely this spring; it contains a quote from a Macedonian folk song that was important for her.

The video composition by Marek Pluciennik “follows a path of perceptual discovery through the use of very slow motion macrovideography. The use of this technique intends to enhance the experience of the viewing listener, as it will uncover new worlds of extremely slow motion of uncannily familiar landscapes” (M. Pluciennik). This idea matches what interests me in this work, that is to magnify and make audible parts of the sounds, resonances that are usually scarcely audible.

## **Senza parole, senza silenzio**

### **fireflies**

intermittentes du spectacle intérieur/antérieur

bribes de lumière  
ardono e si spengono (sono ancora fili)

di pioggia  
filiformi - lunensi  
numinose

scendono  
goccia a goccia  
sul volto della sera

### **corrente**

torrente ruggisce il mare (possente)  
onda nera che piglia  
cresce, non cessa

### **organico**

si schiude l'attimo  
in nuce  
primoverde

fragile fiore  
notturno

### **notturmo**

cresce, cala  
ricresce  
si volta, guarda  
si specchia  
livido volto, inconsueto  
scoglio

mi frango

## **Without words, without silence**

intermittents of inner/prior scene

crumbs of light  
glow and expire (they are still strings)

of rain  
filiform - lunar  
numinous

come down  
drop by drop  
on the face of the night

torrent roars the mighty sea  
dark capturing wave  
it grows, does not cease

the instant opens  
in nuce  
earlygreen

fragile, nocturnal  
flower

it grows, ebbs  
regrows  
turns around, gazes  
mirrors itself  
livid face, uncommon  
reef

I crush

## **kiss**

Kiss me with your lips  
but let my tongue be free  
I want to tell you so many untold stories  
(Anonymous Afghan landay)

## **non rose**

non rose

ma profumo di nuvola, viola  
si spande nella sera  
incipiente

il bianco dei gelsomini  
sul tuo muro

ascolto  
il silenzio  
notte che respira  
di minimi rumori  
- era un passo?  
un canto  
lontano  
(P.Livorsi)

non roses

but scent of cloud, violet  
spreads in the incipient  
night

white of jasmine  
on your wall

I listen  
to the silence  
night breathing  
with the slightest noises  
- was it a step?  
a distant  
song

## **The end of no ending**

### **I**

In secret I burn, in secret I cry,  
I'm the Pashtun woman who can't reveal her  
love

### **II**

My beloved, come sit for an instant close to  
me.  
Life is soon the twilight of a fading winter  
evening

### **III**

Tomorrow those hungry of my love will be  
satisfied  
As I will cross the village with a discovered  
face and hair in the wind

### **IV**

Last night I saw you dead in a dream, and  
became insane

I braided my hair, but they came apart.  
My wandering lover must be in danger. May  
God protect him!

If you didn't know how to love,  
why did you awake my sleeping heart?

Instantly you'd be a heap of ashes  
If I threw on you my inebriated glance

(Anonymous Afghan landays)



**Paola Livorsi**, composer/sound artist, born in Alessandria (Italy) 1967. Lives and works in Helsinki since 2001. She is interested in multidisciplinary projects, as in *Rooms of Elements* (2006-07); *Self-portraits, silent voices* (Silvia Reichenbach photography, Saila Susiluoto prose poems, 2011-12); *Sense Disorder* (Hilda Kozári images and smells), Helsinki Taidehalli 2013; *Imaginary Spaces* (Juho Laitinen cello, Marek Pluciennik live video, Roberto Pugliese audio-image interaction) Helsinki Music Centre 2016. This concert is part of her doctoral research “Human voice and instrumental voice: a comparative study in timbral content” (2015-).

She is a member of the Society of Finnish Composers, MUU ry and chairperson of Catalysti Association of Transcultural Artists ry. Her work has been acknowledged by the Finnish Cultural Foundation (2004-05, 2016) and the Arts Council of Finland (2006, 2010, 2013-16).

**Marek Pluciennik** is an independent filmmaker, live art and cinema artist based in Helsinki. His films and videos have been screened among others in Madatac07 Festival in Madrid, Images Film Festival in Toronto, International Short Film Festival in Tampere, as well as contemporary art galleries in Poland, Sweden, Hungary, Hong Kong and Finland. He collaborated with composers and musician doing processed live video for music, with Otso Lähdeoja, Nathan Riki Thomson, Simon Allen, Paola Livorsi. He recently realized the live video for the multimedia play *Das Faust Experiment* in Aalen, Germany, directed by Marko Timlin.

**Juan de Diós Magdaleno** (Mexico, 1984) received his master's degree in composition from the University of Music and Drama in Graz, Austria, in 2009. He has won several awards and his music has been performed by esembles such as the Ensemble intercontemporain, the Arditti Quartet, the Nieuw Ensemble, and the Nouvel Ensemble Modern in Mexico, Canada, the Netherlands, the United Stages, France, and Italy, among other countries. Juan is particularly interested in aspects of temporal flux as well

as the application of certain characteristics of chaos theory, notable the integration of non-linear systems in the articulation of a musical discourse.

During 2015-2016 he took part of the CURSUS 1 at IRCAM (Institut de Recherche et Coordination Acoustique/Musique) and was a resident at the Cité Internationale des Arts in Paris, France. He is currently carrying out a doctoral research at the Sibelius Academy, MuTe. Juan lives in Helsinki, Finland.

**Tuuli Lindeberg**, soprano, is one of the leading performers of baroque and contemporary vocal music in Finland. She collaborates with the best chamber orchestras and baroque music ensembles in her native country, appearing frequently as a soloist in oratorios, other choral works, opera productions and in concert recitals. Lindeberg collaborates frequently with young Finnish composers and has given several premieres of vocal works written for her voice. Besides her performing work, Tuuli teaches baroque music and voice at the Sibelius Academy in Helsinki, and works occasionally as an artistic producer for recordings of vocal and choral music. Lindeberg holds a Master of Music in vocal performance from Sibelius Academy. She won second prize in the national Kangasniemi singing competition in 2009.

**Anni Elif Egecioglu** (b.1986) is a firework of an artist, combining a dark classical-jazz crossover mezzo voice with tones from her cello. She has got what seems like an endless source of stylistic influences and amongst them her Swedish/Turkish background gives a spicy touch to her art. Egecioglu is a driving force of the avantgardistic group *Elifantree* and has performed in most of Europe, North Africa, Turkey and Japan.  
[www.annielif.com](http://www.annielif.com)

**Petri Kumela**, one of Finland's most versatile and sought-after classical guitarists, is equally at home with period instruments as in working with contemporary composers. He is also one of the Finnish guitarists best known on the international scene, with a reputation for originality and versatility.

**Ahoora Hosseini** plays daf, tombak and frame drum. He has a deep understanding of traditional rhythms (khaneghah) and dance tradition of Kurdish part of Iran and wide knowledge of Persian and Middle Eastern rhythms. Studying global music in Sibelius academy, he got familiar with different music styles, and he got interested in fusions of Middle Eastern music combining with Western, African and Spanish music, leading to create his own fusion band called Ahoo band.

**József Hárs** (b. 1976 in Sümeg, Hungary) started his studies in French horn at the age of eight and studied with Ifor James, Bruno Schneider and Marie-Luise Neunecker in Germany. Since 2006 Hárs has worked in the Finnish Radio Symphony Orchestra as a French horn player, and since 2010 as the solo horn player.

József Hárs has studied orchestral conducting privately with Edgar Seipenbusch in Innsbruck and studies at the Sibelius Academy Conducting class with Professors Leif Segerstam and Atso Almila. His career as a conductor started in the beginning of 2013, and he has recently collaborated with many Finnish orchestras, including Jyväskylän Sinfonia, Uusinta Ensemble, Avanti! Chamber Orchestra, The Finnish Radio Symphony Orchestra and The Helsinki Philharmonic Orchestra.

**Uusinta Ensemble** is a contemporary music ensemble founded in 1998 in Helsinki. Composer Perttu Haapanen has worked as the Artistic Director of Uusinta Ensemble since February 2017. In addition to its native city Helsinki and native country Finland, Uusinta Ensemble has performed in numerous international music festivals all around Europe and the USA. Uusinta Ensemble has premiered over a hundred new works and

performed more than 170 concerts up to date. International repertoire is the core of the ensemble's activity; Uusinta collaborates with the most internationally acclaimed composers of our time, and the ensemble sees as its prime mission to bring the most exciting composers from all countries to its concerts in Helsinki and abroad. Uusinta performs also gladly in collaborative concerts with many advanced new music groups. Uusinta Ensemble has so far recorded four albums.

Special thanks to Juan de Diós Magdaleno, Marek Pluciennik, Max Savikangas, Jone Takamäki, Matthew Witthall, Perttu Haapanen and the CM&T staff.