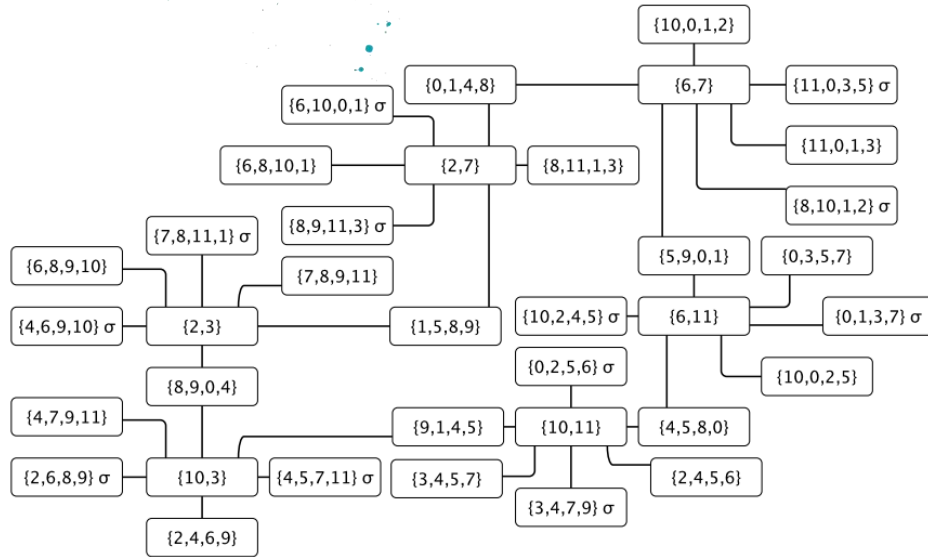




MUSICA NOVA HELSINKI

KORVAT AUKI



CONVERGENT PATHWAYS

Monday 10th February 2025 3PM

Rikhardinkatu Library, Helsinki

Korvat Auki Ensemble

Majella Clarke *Conductor*

Diogo Fernandes *Saxophones*

Kara Koskinen *Viola*

Iida-Maria Kuronen *Kantele*

Auroora Perttunen *Violoncello*

Iida Ranta-Nilkku *French Horn*

Orest Smovzh *Violin*

Teuvo Taimioja *Guitar*

Nianrong Zhong *Flutes*

World Premieres Composed By:

Anna Hakula

Teemu Heinonen

Pietari Kaasinen

Otto Nuoranne

Me I Us

Vertices

Traces

Human W/rites

www.korvatauki.net



Anna Hakula is a multidisciplinary composer whose work emphasizes sound's materiality and relationship to the environment. The multisensory experience of art and synesthesia are present both in Hakula's creative process and her finished works. She is interested in various intersections between the senses, art forms, and the familiar and the unknown. Hakula's works have been performed not only in Finland but also at events such as Musikfest Wartin in Germany and Stockholm (Samtida Musik). Her space-sound installations have been exhibited at venues including Art and Museum Center Sinkka (Kerava),

Our Festival (Tuusula) Hirvitalo Gallery, TAD Week, and Myymälä2 Gallery. A collaborative work with sculptor Mari Paikkarinen, "Soiva tila"; which emanates from ceramic sounds, was heard at the Tampere Biennale in 2022. Hakula has studied composition at the Tampere Conservatory and University of Applied Sciences under the guidance of Hannu Pohjannoro, Minna Leinonen, and Paavo Korpijaakko. He has further enhanced his skills through various courses with teachers such as Kaija Saariaho, Brigitta Muntendorf, Petri Kuljuntausta, Riikka Talvitie, Juhani Nuorvala, and Lotta Wennäkoski.

Me | Us

open instrumentation for 6 players

(flute, horn, guitar, violin, viola, cello)

Me | Us is a shared practice between the performers and the audience: it opens our ears to hear our environment and each other. It enables us to be present, care about what we hear, and really listen. The piece is created in the moment; it is built by all of us. The sounds of the room are first filtered through the personal interpretation of the musicians and then through dialogue.

The composer is interested in the relationship between sound and space, creative processes, and situational context. The interaction between the musicians, the place, and the audience is the core of the piece, rather than carefully selected notes or chords.

Website: annahakula.com

Teemu Heinonen (b. 1999) is a composer whose work explores various processes and internal logic. He studied composition privately under Sampsa Ertamo and was a finalist in the III Children's and Youth's Uno Klami Composition Competition.

He has also participated in masterclasses, such as Sävellyspaja 2018, under the guidance of Jukka Tiensuu and Tomi Räisänen. Despite this, Heinonen considers much of his technique to be largely self-taught. An avid listener of both old and contemporary music, his interests extend beyond composition to include mathematics and chemistry. He is currently studying mathematics at Tampere University while actively pursuing his work as a composer.

Vertices For four groups of instruments (Violin-Horn, Flute-Viola, Alto Saxophone-Cello and Kantele)



Vertices draws inspiration from a mathematical approach to music and utilizes concepts such as graph theory in composition, allowing for convenient modeling of the piece's harmonies. The composition includes sections that are more freely written, but a logical connection between them has been carefully composed. The instruments are positioned in different parts of the space, making the spatial distribution of instrument groups a musical parameter in itself.

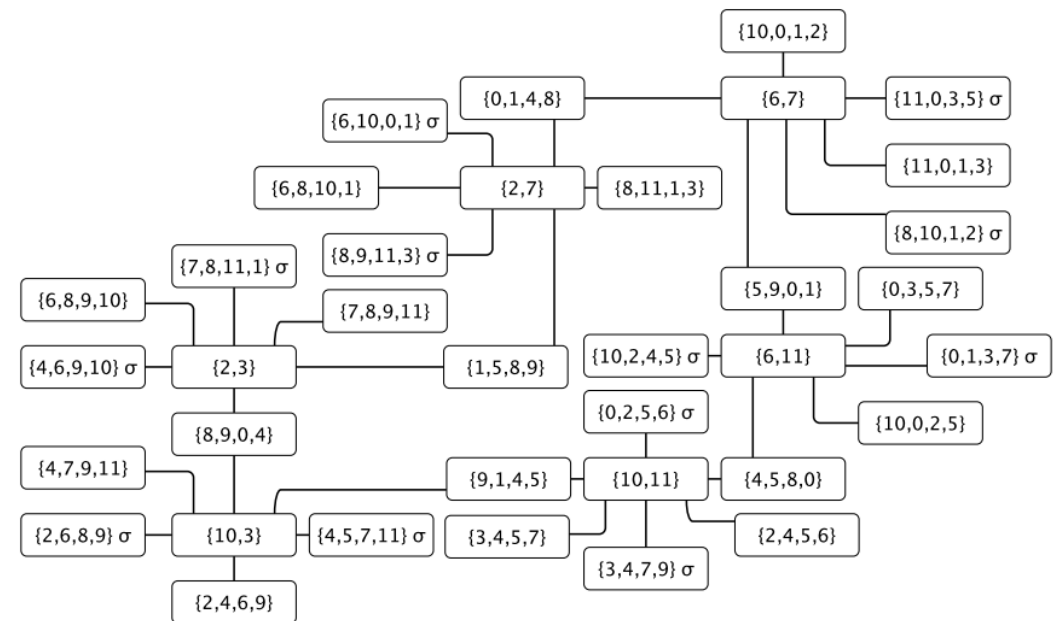


Image: Graph theory used to model the harmonies in Vertices. By Teemu Heinonen

Traces is a performative installation based on two songs by English renaissance composer and lutenist John Dowland, Flow My Tears and Come, Heavy Sleep. The ensemble is divided into three groups and spread out in space: Group I, consisting of violin, horn, and concert kantele, plays the two songs more or less in original form. Groups II and III, consisting of viola and classical guitar, and flute and cello, respectively, play fragmented and distorted versions of the original material. The audience is free to move between the groups to adjust the degree of deconstruction.



A composer in constant flux between Finland and Sweden, **Pietari Kaasinen** is excited about sensitivity and sincerity of expression in music. Collaborations with creatives from different backgrounds form an essential part of Pietari's identity – Pietari has composed music for an array of dance works, for example. He often assumes a role beyond that of composing, providing not only music for but also artistic input within interdisciplinary projects.

Pietari's concert works have been performed by Tampere Philharmonic Orchestra, Norrköping Symphony Orchestra, Norrbotten NEO, KammarensembleN, Musica Vitae, and the Swedish Wind Ensemble. He holds both Master's and Bachelor's in composition from the Royal College of Music in Stockholm and a Bachelor's in music from Tampere University of Applied Sciences, where he studied composition with D.Mus. Hannu Pohjannoro and cello with Markus Hohti. Pietari also holds a Bachelor of Political Science from Uppsala University. Kaasinen was one of Finland's delegates to Ung Nordisk Musik 2023 and part of Baltic Sea Festival Science Lab 2024.

Instagram: [pietari.kaasinen](#)

Website: <https://pietarikaasinen.com>

“Human w/Rites” (pronounced like ‘human rights’),
For piccolo flute, horn, baritone saxophone, kantele, violin,
viola, and cello.

Human w/Rites was written as part of the Korvat auki association and Musica Nova festival’s joint project commissioning pieces from four composers for a festival concert on February 10th, 2025.

In line with the festival’s theme “togetherness”, I started exploring ideas about the things that people do together and collectively. The first thought was that I want to break the usual classical and contemporary music pattern of every player being confined in their part at all times – the piece is for seven players but has an eighth part which is performed collectively by all the players whenever they are not preoccupied with their own instrumental parts.

I then thought about rites and rituals and became obsessed with the English language homophone rite/write/right/Wright (+ the near-homophone riot). Human rights, human rites, human writes. I decided to incorporate some writing-related props like pens and paper, chanting, body percussion, and other gestures that evoke rites and rituals. A section of the piece is also improvisatory, so every player also gets to “write” a part of the work themselves.

Human w/Rites was mostly composed in the AADK Cruce residency at Centro Negra in Blanca, Spain, in November 2024. The composer would like to thank the Finnish Culture Foundation (SKR) for the mobility grant that enabled this highly creative residency period. The piece is dedicated to an extremely friendly street cat called Michi, who spends a lot of time around Centro Negra and repeatedly tried to enter our apartment during the residency.

Otto Nuoranne is a Helsinki-based composer who is spending the winter 2024-25 in a residency in Spain and as an exchange student in Montreal, Canada. In his music, he searches for interfaces and convergences between contemporary art music and more rhythmical kinds of music.

