

M U S I I
K I N
A I K A
T I M E
O F
M U S I C

PROGRAMME 2018

The Otheroom

Tuesday 3.7. at 19.00 Viitasaari Areena

Tickets 30 / 15 €

Although best known for his richly detailed scores, Rolf Wallin has time and again ventured into the realm between notation and improvisation. The approach has been different for each piece, tailor-made to the artistic concept and to the individual qualities and skills of the musicians involved. In *The Otheroom*, conceived to be performed in a large hall, the musicians of the double bell brass quartet sit on rolling pedestals which are incorporated into the choreography by Heine Avdal and Yukiko Shinozaki from Fieldworks. Small screens are mounted on the pedestals to receive real-time communications from Wallin sent through a central computer, which also governs the live electronics.

Rolf Wallin, Heine Avdal, Yukiko Shinozaki: The Otheroom

Composer & concept: Rolf Wallin

Choreography, scenography & concept: Heine Avdal, Yukiko Shinozaki

Musicians and co-composed by: Marco Blaauw (double bell trumpet), Christine Chapman (double bell French horn), Bruce Collings (double bell trombone), Melvyn Poore (double bell euphonium)

Performers: Heine Avdal, Michiel Reynaert, Krisjanis Sants, Ieva Gaurilcikaite

Assisted by: Kayoko Minami, Ingrid Haakstad

Technical director: Hans Meijer

Technique: Johann Loiseau, Tom Bruwier

Programming: Fabrice Moinet

Sound technique: Fabrice Moinet, Johann Loiseau

Live electronics programming: Peiman Khosravi

Producers: fieldworks (Brussels, Belgium), HEINE AVDAL (Oslo, Norway), Ultima Festival (Oslo, Norway)

Co-producer: STUK (Leuven, Belgium)

Supported by: Norsk Kulturråd, Vlaamse Overheid, Vlaamse Gemeenschapscommissie, PACT Zollverein (Essen, Germany)

Double bodies

Wednesday 4.7. at 16.00 Parish Hall

Tickets 22 / 12 €

Coming from a Chinese background, the Australian cosmopolite composer Liza Lim operates outside of tightly-defined compositional schools. She is known for the variety of her influences – ranging from shamanism to modern architectural theories – and for her elaborate solo works composed in tight collaboration with performing musicians. The English composer Tansy Davies has a background in French horn, electric guitar and as a vocalist. Like Lim, she has also been interested in shamanism, or “walking between two worlds”. The brand-new *Horn Song* (2017) is composed for the double bell French horn of Christine Chapman. Brand new is also the double bell trumpet solo *Glossomanie* (2017) by the French composer Julien Jamet, who started out as a rock guitarist. The work was premiered last year at Cologne’s Acht Brücken festival by Marco Blaauw. The concert concludes with two interpretations of works by the American avant-garde legend Anthony Braxton, namely *Composition No. 173* (1994) and *Composition No. 103* (1983).

Marco Blaauw, double bell trumpet
Christine Chapman, double bell French horn
Melvyn Poore, double bell euphonium

Liza Lim: the green lion eats the sun 6'

Tansy Davies: horn song

Julien Jamet: *Glossomanie* 15'

Anthony Braxton: *Composition No. 173*

Anthony Braxton: *Composition No. 103*

Discussion with festival composers

4.7. 18.00 Theatre Lobby

Free entrance

Discussion with festival composers on “Diginative nostalgia in music”

Chaya Czernowin, Alexander Schubert, Rolf Wallin and Johan Tallgren

Liquid rooms

Wednesday 4.7. at 19.00 Theatre

Tickets 22 / 12 €

Israeli-born composer, Harvard University composition professor and this year's main composer guest Chaya Czernowin's flute work *Ina* (1988) is written for bass flute and six pre-recorded bass and piccolo flutes. German-Austrian composer Birgitta Muntendorf's *Public Privacy #2 Piano Cover* (2013) is a dialogue between a live performer and YouTube instrumentalists. The Japanese experimental music-maker Tomomi Adachi, who also teaches improvisation at this year's Time of Music, refers with the title of his new work, *Possibility of a Masterpiece for Electric Guitar, Voice and Intermodulation* (2017), to that of the American composer Morton Feldman's 1966 piece *Possibility of a New Work for Electric Guitar*. In his defunensemble commission (*seepings*) (2017), the Finnish composer Jarkko Hartikainen lets, for once, all the distracting musical associations or earworms from past life to concretely seep into the composition. Polish-born, but Germany-based Jagoda Szmytka has expanded her compositional premises towards ever-larger cultural contexts. In *sky-me, type-me* (2011), scored for four voices and four megaphones, the starting point is the banalities of online discussions, a familiar topic for a composer who describes herself as "living in the internet". The final piece of the concert is another new defunensemble commission, the long-awaited *Angular Objects in Liquid Time* (2018) by the University of the Arts Helsinki composition professor Veli-Matti Puumala.

defunensemble

Petri Kumela, electric guitar

Tomomi Adachi, voice

Timo Kurkikangas, Anders Pohjola, electronics

Chaya Czernowin: *Ina* 12'

Brigitta Muntendorf: *Public privacy #2 Piano Cover* 8'

Tomomi Adachi: *Because The Possibility of A Masterpiece for Electric Guitar, Voice and Intermodulation* 16'

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Jarkko Hartikainen: (*seepings*) 15'

[Jagoda Szmytka](#): *sky-me, type-me* 7'

Veli-Matti Puumala: *Angular Objects in Liquid Time* 15'

Organized in collaboration with the [Adam Mickiewicz Institute](#) as part of the Polska Music Programme

Manipulations and Modulations

Thursday 5.7. at 16.00 Theatre

Tickets 15 / 8 €

American viola virtuoso Stephen Upshaw's concert takes off with American composer Charles Dodge's piece for viola and electronics entitled *Viola Elegy "In memory of Morton Feldman"* (1987). Also the Polish-born Jagoda Szmytka's composition for viola and electronics, *GO TRANSIT*

(2016), refers to Morton Feldman, as it is part of a larger whole entitled *Voilà, that's my life!* that twists the title and material of the Feldman ensemble piece *The Viola in My Life* (1970). The invogue American composer Nico Muhly, working actively in collaboration with both pop and classical musicians, wrote his viola-tape piece *Keep in Touch* (2005) in cooperation with violist Nadia Sirota and the vocalist Anohni from the band Anthony and the Johnsons. The concert rounds off with Kaija Saariaho's *Vent nocturne* (2006) for viola and electronics. The idea for combining these two came to Saariaho while she was reading a bilingual edition of Georg Trakl's poetry, with German and French versions laid side by side.

Stephen Upshaw, viola
Anders Pohjola, electronics

Charles Dodge: Viola Elegy "In memory of Morton Feldman" (1987) 17'

[Jagoda Szmytka](#): GO TRANSIT (from *Voilà, that's my life!*) 10'

Nico Muhly: *Keep in Touch* 13'

Kaija Saariaho: *Vent nocturne* 14'
I Sombres miroirs
II Soupirs de l'obscur

Organized in collaboration with the [Adam Mickiewicz Institute](#) as part of the Polska Music Programme

Surfaces reframed

Thursday 5.7. at 19.00 Viitasaari Church

Tickets 30 / 15 €

The concert by the International Contemporary Ensemble, hailing from New York City, starts with *Heart of Tones* (1999) by the recently departed American composer Pauline Oliveros (1932–2016). The work, written for trombone and oscillators, has been described as a "sonic meditation". The concert continues with two works by Chaya Czernowin. The first piece, *Lovesong* (2010) is inspired by the experience of falling in love, when one loses certain control and every moment is full of color, emotion, resonances and shimmering strange energy. The latter work with its poetic title *Ayre: Towed through plumes, thicket, asphalt, sawdust and hazardous air I shall not forget the sound of* (2015), on the other hand, examines what makes small things move and what makes tissues of moving sounds into a song.

International Contemporary Ensemble
Rachel Beetz, flute
Anna-Kaisa Pippuri, oboe*
Campbell MacDonald, clarinets
Gareth Flowers, trumpet
Weston Olencki, trombone

Ross Karre, percussion
Jacqueline Kerrod, harp
Anna Kuvaja, piano*
Josh Modney, violin
Marina Kifferstein, violin
Kyle Armbrust, viola
Kivie Cahn-Lipman, cello
Gregory Chudzik, double bass
*guest

Christian Karlsen, conductor

Serge Lemouton, IRCAM computer music designer
Lucas Bagnoli, IRCAM sound engineer
Maxine Mantovani, IRCAM computer music designer assistant

Pauline Oliveros: Heart of Tones 10'

Chaya Czernowin: Lovesong (2010) 10'

Chaya Czernowin: Ayre: Towed through plumes, thicket, asphalt, sawdust and hazardous air I shall not forget the sound of (2015) 10'

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Sampo Haapamäki: IDEA 28 (Co-commission IRCAM-Centre Pompidou and Time of Music Festival)

Sampo Haapamäki's commission is supported by Ulysses Network Project funded by EU Commission.

This engagement is supported by Mid Atlantic Arts Foundation through USArtists International in partnership with the National Endowment for the Arts, the Andrew W. Mellon Foundation and the Howard Gilman Foundation.

Sound Installations: Sound Shelter and Harmony of the Spheres

Friday-Sunday 6.7.-8.7. at 11-18.30 Old School

Free entrance

Sound Shelter

The sound shelter is a space to hide from and into sound. Create your own soundscape in the center of the space, through a control surface in a circular multi-speaker system. The soundscape is an

organic musical piece that has no time bounds, it can be twisted, grabbed and manipulated with tactile and motion sensors. From the center of the shelter, the guest can interact and listen to the environment and visitors outside the shelter.

The authors work at the University of Jyväskylä. Anastasios Mavrolampados is a master's degree student. Juan Ignacio Mendoza is a doctoral degree student. Jukka Louhivuori is a professor. They all have backgrounds in music technology, systematic musicology and music education.

Harmony of the Spheres

The movement of the planets, universe, mathematics and music have enchanted people for millennia. Pythagoras (582–496 BC) was interested in the physical attributes of pitches and examined how the pitch of the musical note is related to the length of the string that produces it. According to Pythagoras, the movement of the universe and music are based on the same mathematical relationships, and celestial bodies represent the pitches in diatonic scale. Music thus has a cosmological origin.

Music is produced by touching different surfaces that produce sound, for example drums, strings or keys, or making the air vibrate some other way, for example through lips. In Harmony of the Spheres installation at Time of Music the old idea of cosmological origins of music is combined with the latest music technology and sensor technology. There is an experience path built in the first and second floors of the Old School, where surfaces trigger sounds of the spheres. In the final room the different tables represent different planets and the sounds that are triggered by touching are reflections of different characters of celestial bodies. The soundscape is based on a composition called "Harmony of the Spheres"; touching the surfaces triggers different elements of the composition. Surprising visual and sound elements are also part of the installation.

Jukka Louhivuori is a professor of music education at the department of Music, Arts and Cultural Studies, University of Jyväskylä, Finland. Louhivuori has been the president of the Finnish Society for Music Education (FiSME), the Finnish Society for Musicology, and the European Society for the Cognitive Sciences of Music (ESCOM). Louhivuori was the Artistic Director of Jyväskylä Arts Festival in the 1990's. He has organized several national and international conferences. Louhivuori is specialized in cross-cultural music cognition, ethnomusicology, music and well-being, and recently in music education technology. In this field he has developed new musical interfaces for music pedagogical purposes and for musicians interested in wearable technology. As a musician his focus is in early music.

Touching ears and strings

Friday 6.7. at 16.00 Parish Hall

Tickets 22 / 12 €

The concert begins with 'a sonic ritual', Pauline Oliveros' *Earth Ears* (1989). The ensemble performing the piece may consist of any instruments or voices capable of following the solely verbal instructions of the text score. Known for his intricate hand-written scores, the American composer Evan Johnson refers to the famous performance instruction manual by François Couperin

with the title of his work *L'art de toucher de clavecin 3* (2011). In the spirit of Couperin, Johnson's music is filled with ornamentation, both on the "melodic" domain as well as on the structural level. Italian composer and the artistic director of the New Music festival in Bludenz, Austria, Clara Iannotta has specified the scoring of her *Limun* (2011) as 'for violin, viola, and two page-turners.' The title of the piece is Arabic, referring to the lemon tree, a plant that may at a given time be both in bloom, have green fruits as well as ripe yellow lemons. Columbia University lecturer, composer and musician Mario Diaz de Leon spent the year 2005 mostly researching string instruments and composing for them. Titled after a German black metal band, *Moonblood* (2005) explored the intersections of harmony, noise and gesture and gradually build towards areas of climactic intensity, evoking a kind of ritual of inner initiation. The concert ends with the magically menacing *Composition No. 56* (1976) by the legendary American avant-gardist Anthony Braxton.

International Contemporary Ensemble

Rachel Beetz, flute

Campbell MacDonald, clarinets

Gareth Flower, trumpets

Weston Olencki, trombone

Ross Karre, percussion

Jacqueline Kerrod, harp

Josh Modney, violin

Marina Kifferstein, violin

Kyle Armbrust, viola

Kivie Cahn-Lipman, cello

Gregory Chudzik, double bass

Pauline Oliveros: *Earth Ears* (1989) 18'

Evan Johnson: *L'art de toucher le clavecin 3* 3'

Clara Iannotta: *Limun* (2011) 8'

Evan Johnson: *L'art de toucher le clavecin 3* (2011) 2'

Mario Diaz De Leon: *Moonblood* 15'

Evan Johnson: *L'art de toucher le clavecin 3* 4'

Anthony Braxton: *Composition 56* 8'

This engagement is supported by Mid Atlantic Arts Foundation through USArtists International in partnership with the National Endowment for the Arts, the Andrew W. Mellon Foundation and the Howard Gilman Foundation.

Bodies unseen

Friday 6.7. at 19.00 Viitasaari Church

Tickets 30 / 15 €

British composer Harrison Birtwistle's new string quartet *Silk House Sequences* (2015) alludes with its title to the work's birthplace in the composer's new home, a former silk factory in Wiltshire, south-west England. The quartet is nonetheless not a paean to English countryside, but its mood lurches between furious outbursts and stillness, between lyricism and mechanical gestures, often

revelling in conflicting rhythmic patterns. The monumental string quartet *HIDDEN* (2013–14) by Time of Music 2018's main composer guest Chaya Czernowin is an attempt to get at what is hidden underneath expression or underneath music. This bold undertaking strives to reach where there is barely audible presence, which is on the edge of our perception.

Arditti Quartet
Irvine Arditti, violin
Ashot Sarkissjan, violin
Ralf Ehlers, viola
Lucas Fels, cello

Serge Lemouton, IRCAM Computer Music Designer
Lucas Bagnoli, IRCAM Sound Engineer
Maxime Mantovani IRCAM Computer Music Designer Assistant

Harrison Birtwistle: Silk House Sequences

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Chaya Czernowin: *HIDDEN* 45'

Late Night Retromance

Friday 6.7. at 22.00 Theatre

Tickets 22 / 12 €

This concert begins with the Polish composer Jagoda Szmytka's *GAMEBOY* (2014), a flamboyant liberty show – the only occasion to star along with Liberace, Joseph Beyus and Freddie Mercury! With his composition *Boost* (2009), Finnish composer and Sibelius Academy lecturer Juhani Nuorvala wanted to demonstrate that microtonal music can be rapid while at the same time remaining recognizably microtonal, and that it can also contain catchy tunes. Jan Anderzén is a Finnish artist creating experimental, psychedelic music and visual art with various techniques. German composer Alexander Schubert's *Star Me Kitten* (2015), scored for singer, ensemble, video and electronics, is a lecture on the relationship between visual content and musical responses. Perttu Haapanen wrote his *Doll Garden* (2013) as a sister work to his 2010 monodrama *Nothing to Declare*, taking place at an office space that has fallen into ruins.

defunensemble
Hanna Kinnunen, flutes
Mikko Raasakka, clarinets
Lily-Marlene Puusepp, harp
Emil Holmström, piano
Markus Hohti, cello

Timo Kurkikangas, Anders Pohjola, electronics

Petri Kumela, electric guitar
Roberto Maqueda Dominquez, percussion
Jacobo Hernandez Enriquez, violin

Jagoda Szmytka: GAMEBOY (sampler, voice, video) 14'

Juhani Nuorvala: Boost 10'

Jan Anderzén: Nuotiossa 15'

Alexander Schubert: Star Me Kitten 10'

M.A. Numminen: Oigu-S (1964, sov. Sami Klemola) 8'

Perttu Haapanen: Doll Garden 10'

Organized in collaboration with the [Adam Mickiewicz Institute](#) as part of the Polska Music Programme

Sonnets and Encyclopedias

Saturday 7.7. at 14.00 Tervämäki Chapel

tickets 22 / 12 €

Sonnets and Encyclopedias

A traditional Time of Music treat, this year's intimate Tervämäki chapel concert begins with guitarist Petri Kumela presenting the latest additions to his Small Creatures project. In this "musical encyclopaedia in the making", Kumela's composer friends have written character pieces for guitar that are inspired by their favorite creatures that are smaller than a cat – as Kumela's description goes. This time we have, among others, a bat, a spider, a bumblebee, a rat, and the microscopic but tough water bear.

Danish composer Bent Sørensen, the recipient for this year's Grawemeyer Award for Music Composition, is known for the titles of his works to be tied to the music as if by an umbilical cord. The recent solo work for accordion that received its premiere earlier this spring, *Disappearance* (2017), is part of a larger work for accordion and string quartet entitled *Dances and Disappearance* (2017).

The accordion–guitar duo *Dhatar* (1997) by the Spanish composer José-María Sánchez-Verdú is based on the phonetic deconstruction of the work's title, stemming from Buddhist mythology, as well as on a sixteenth-century ostinato. In the end of the work, the word is finally heard in its entirety.

After Sami Klemola's experimental guitar-and-electronics piece *Millcreek Jive Augmented* (2015), and the accordion classic *Sequenza XIII* (1995) by Luciano Berio, the concert rounds off with Bent Sørensen's *Looking on Darkness* (2000) which takes its title from Shakespeare's Sonnet No. 27.

Petri Kumela, guitar
Andreas Borregaard, accordion

Jimmy Lopez: Ladybug 2' (2016)
Onur Türkmen: Yarasa 2' (2018)
Veli-Matti Puumala: Hämähäkki-Taivaanvuohi 1'30 (2016)
José-María Sánchez-Verdú: El Abejorro 1' (2016)
Minna Leinonen: Merisiili 2'20 (2016)
Jarkko Hartikainen: tardigrade 1' (2016)
Kimmo Kuokkala: Ai-ai 0'30 (2015)
Poul Ruders: Rattus rattus 1'30 (2015)

teoksesta "Small Creatures – A Musical Encyclopaedia in the making"

Bent Sørensen: Disappearance 17'
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José-María Sánchez-Verdú: Dhatar 7'
Sami Klemola: Millcreek Jive Augmented 12'
Luciano Berio: Sequenza XIII (Chanson) 10'
Bent Sørensen: Looking on Darkness 11' (2000)

Discussion: Modes on collaboration

7.7. 18.00 Theatre lobby

Free entrance

Heiner Goebbels, Ross Karre, Andreas Borregaard, Chaya Czernowin and Johan Tallgren

Songs of Wars I have seen

Saturday 7.7. at 19.00 Viitasaari Areena

Tickets 30 / 15 €

Staged concert for two chamber orchestras with texts by Gertrude Stein

German composer Heiner Goebbels is one of the most noted composers and theatre artists in the world. Goebbels' work is hardly limited to music composition and sound design; he's as much a theatre director as a composer, and his work features both textual and visual elements well beyond

the scope of a standard chamber orchestra. Goebbels' skeptical, multifaceted approach to political content is exemplified by the staged, hour-long composition *Songs of Wars I Have Seen* (2007). It is Goebbels' exploration of the experience of war through the fragmentary lens of Gertrude Stein's Second World War memoir, *Wars I Have Seen*. Stein doesn't offer any focus in her memoir, doesn't give any hint of what we would consider important and not important.

Finnish Baroque Orchestra, International Contemporary Ensemble* and guest musicians**

Pauliina Fred, flute

Anna-Kaisa Pippuri, oboe**

Campbell MacDonald, clarinet*

Jaakko Luoma, fagot

Józef Hárs, horn**

Gareth Flowers, trumpet*

Weston Olencki, trombone*

Mikko Ikäheimo, theorbe

Jaqueline Kerrod, harp*

Anna Kuvaja, piano and harpsichord**

Petteri Pitko, sampler

Roberto Maqueda Dominguez, percussion**

Ross Karre, percussion*

Irma Niskanen, violin

Anna Rainio, violin

Tuula Riisalo, viola

Lea Pekkala, cello

Anna Rinta-Rahko, double bass

Heiner Goebbels, concept, direction and music

Pieter Nys, electronics

Leo Morello, assistant

Christian Karlsen, conductor

Heiner Goebbels: *Songs of Wars I have seen* 60'

This engagement is supported by Mid Atlantic Arts Foundation through US Artists International in partnership with the National Endowment for the Arts, the Andrew W. Mellon Foundation and the Howard Gilman Foundation.

Everything is important

Saturday 7.7. at 21.00 Theatre

Tickets 22 / 12 €

The inventive and surprising British composer Jennifer Walshe's "string quartet" *Everything is Important* (2016) is something completely different from what we are used to expect from the

genre. Written for voice (the composer herself), an amplified string quartet and film, the piece is “a way to think 2016 – how it is to live in this time”.

Jennifer Walshe, voice

Arditti Quartet:

Irvine Arditti, violin

Ashot Sarkissjan, violin

Ralf Ehlers, viola

Lucas Fels, cello

Timo Kurkikangas, Anders Pohjola, electronics

Jennifer Walshe: Everything is important (2016) 45´

Solo Act

Sunday 8.7. at 13.30 Theatre

Tickets 15 / 8 €

In a world of high quality digital musical reproduction, how do performers connect with their audience? When at the click of a mouse, perfect sounding recordings from around the world can be stopped and started, listened to and re-listened, through speaker systems that reproduce instruments in all their detail, why do we even need performance?

Today's recorded music surely gives much more scope for contemplation and understanding of a musical work than any live performance ever can. To investigate the enduring power of the live performance, and to embrace the physical nature of the performer, accordionist Andreas Borregaard presents new pieces from three composers whose work embraces both the musical and the physical, bringing notions of performance and physicality back in to the frame of live music making.

Simon Steen-Andersen's and Jennifer Walshe's works include video, whereas Niels Rønsholdt's performance piece includes audience participation!

Andreas Borregaard, accordion

Timo Kurkikangas, Anders Pohjola, electronics

Simon Steen-Andersen (DK): Asthma (w. video) 22´

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Jennifer Walshe: SELF-CARE (w. video) 28´

Niels Rønsholdt: Until Nothing left

Final Concert of the Composer Course

Sunday 8.7. at 16.30 Parish Hall

Free entrance

International Contemporary Ensemble

Kyle Armbrust, viola

Kivie Cahn-Lipman, cello

Gregory Chudzik, double bass

Arditti Quartet:

Irvine Arditti, violin

Ashot Sarkissjan, violin

Ralf Ehlers, viola

Lucas Fels, cello

World premieres by:

Aino Tenkanen: Uneen putoan 4'

Yi-Ting Lu: Close to Nothing 5'

Frej Wedlund: Plasticity 9'

Piyawat Louilarpprasert: pizz...off 6'

Discussion: Engaging bodies, corporeality in music

8.7. 17.30 City Hall

Free entrance

Engaging bodies, corporeality in music.

Jennifer Walshe, Tomomi Adachi, Wojtek Blecharz and Johan Tallgren

Incidental Music – Curtain Tune & Other Curiosities

Sunday 8.7. at 19.00 Viitasaari Church

Tickets 22 / 12 €

Finnish Baroque Orchestra's visiting concert at Time of Music begins with *Dark is My Delight*, a composition by an unknown English composer from the 17th century. The hyped Icelandic

composer Anna Thorvaldsdóttir got inspired by the airy and light notion of Baroque instruments while composing her *Shades of Silence* (2012). Another Nordic composer comet Jesper Nordin's recorder solo *inevitabilini* (2002), on the other hand, is based on a Swedish bridal march from the folk tradition, but the order and rhythm of the notes have been changed by the composer. The English composer Barry Guy took the title for his *Bubbles* (1998) from James Joyce's experimental novel *Finnegans Wake* (1939). Before the world premiere by the rising German composer Sarah Nemtsov, we hear, in its entirety, Baroque composer Matthew Locke's *Tempest Suite* (1667) which was used as "conflicting" music in Heiner Goebbels' *Songs of Wars I Have Seen*, heard at Time of Music on Saturday.

Finnish Baroque Orchestra
Irma Niskanen, I violin
Anna Rainio, II violin
Tuula Riisalo, viola
Lea Pekkala, cello
Anna Rinta-Rahko, double bass
Pauliina Fred, traverso & recorder
Jaakko Luoma, bassoon
Petteri Pitko, cembalo

Anon. (17th century): Dark is my delight 3'

Anna Thorvaldsdottir (*1977): Shades of Silence (2012) 8'

Jesper Nordin (*1971): Inevitabilini (2002) 5'

Barry Guy (*1947): Bubbles (1998) 7'

I
II
III Meditation

Matthew Locke (1621/3-1677): Tempest Suite (1667) 10'

1. Introduction
2. Galliard
3. Gavot
4. Curtain Tune
5. Lilk

Sarah Nemtsov (*1980): "beyond its simple space", WP. (2018) 20' (commission by FIBO)

1. Go out into brightened
2. Same roof, light's gone
3. Trees stripped, rather shed
4. Old sky freshened with cloud bulk
5. Windows now lit out the
6. He was at the edge of this
7. One forty five afternoon red
8. This early still sunless morning when a chair's
9. Classic emptiness it

Duo Improvisation

Sunday 8.7. at 21.30, Theatre
Tickets 15 / 8 €

Improvisation concert, Jennifer Walshe & Tomomi Adachi

Vocalist and composer Jennifer Walshe and Japanese sound poet and improviser Tomomi Adachi have been performing together since meeting in New York in 2010, focusing on the combination of their voices with electronics, objects and instruments.

Final concert of Improvisation course

Monday 9.7. at 13.30, City Hall
free entrance

Isabella Forciniti, Theofanis Gkioles-Blatsoukas, Kukkamari Gröndahl, Jacobo Hernández Enríquez, Suvi Linnovaara, Olli Moilanen, Adrian Montufar, Michael Sagulin, Sóley Sigurjónsdóttir

At Tomomi Adachi and Jennifer Walshe's Improvisation course the participants were free to bring whatever instruments/objects they wished. The workshop places an emphasis on physical and spatial aspects of improvisation and vocal improvisation using also non-standard approaches such as telepathy and occult divination practices.

Final concert of Electronics Lab

Monday 9.7. at 16.00, Theatre
Free entrance

Katri Antikainen, Maija Anttila, Joan Jordi Oliver Arcos, Amy Bryce, Harald Johannessen, Roberto Maqueda Domínguez, Leo Morello, Julian Oliveira, Walter Sallinen, Marina Schlagintweit, Matias Vestergård Hansen, Práinn Þórhallsson

The students of the Electronics Lab coordinated by composer, artistic director Sami Klemola perform. Concert programme will be handed out at the concert.

Body Opera

Monday 9.7. at 19.00 Viitasaari Areena
Tickets 30 / 15 €

Climaxing this year's Time of Music, Body-Opera (2016) is Polish composer Wojtek Blecharz's third opera-installation project in his boldly forward-looking artistic mission, which locates the viewer in a completely new musical and theatrical situation. *Body-Opera* has been described to be a

cross between an ambient all-night performance, a relaxation tape, a yoga session, a self-help guide, a new-age 'wellbeing' experience, a concert, a happening, and a piece of performance art.

[Wojtek Blecharz](#): Body-Opera for 100 transducers, dancer, double bass and percussion

Wojtek Blecharz, concept, music, directing

Ewa-Maria Śmigielska, installation, video, costumes

Karol Tymiński, choreography, dancer

Beltane Ruiz Molina, double bass

Alexandre Babel, percussion

Barbara Kinga Majewska, Bonnie Lander, Jennifer Torrence, voices

Wiebke Renner, Resonanz technique

Robert Migas, Sound design

Michał Głaszczka, Light design

Marcin Metelski, Video

Mateusz Andracki, Props

Bartosz Braun, Technical manager

Production: Nowy Teatr – Coproduction Adam Mickiewicz Institute, Huddersfield
ContemporaryMusic Festival, Partner Ciało/Umysł Foundation –

The recording of Techno by Wojtek Blecharz from the show Soundwork was made on the courtesy of TR WARSZAWA

The scent for Candy Aria is composed and founded by Victor Kochetov from Mood Scent Bar

Body-Opera is dedicated to Roman Arndt

Organized in collaboration with the [Adam Mickiewicz Institute](#) as part of the Polska Music Programme