



# **UUDEN MUSIIKIN LOKAKUU**

**Ostrobothnian Contemporary Music Festival**

**RITE**

**Sat 7 Oct 2023  
At 8 p.m.  
Tulindberg Hall  
Oulu Music Center**

**2-8 Aug  
2023**

**HANDPROGRAM**

**THANK YOU FOR YOUR CO-OPERATION**



**THANK YOU FOR YOUR SUPPORT**





BARBARA

Metronome  
For Mixed Meters



# RITE

Trio WAS+

The concert will be broadcast on Yle Radio 1  
in the Ajassa soi Program  
on Thursday 9th of November 2023 and  
released as a video recording  
on the UML YouTube Channel.

**Sat 7 Oct 2023**  
**At 8 pm**  
**Tulindberg Hall**  
**Oulu Music Center**

# PROGRAM

Gérard Grisey (1946-1998)

Nout (1983/1990)

5'

Juhani T. Vesikkala (born 1990)

The stakes that we left burning (2023)

25'

Intermission

Jouko Tötterström (born 1956)

Kaamos (2023)

10'

Fantasy for three: Meditations, songs and dances  
(Premiere)

Hildegard von Bingen (1098-1179)

8'

Ordo Virtutum (1151) (Arr. Trio WAS+)

I Who are you, who seem like clouds?

II Clouds A

Jimmy López (born 1978)

Incubus I (2008)

18'

Hildegard von Bingen (1098-1179)

7'

Ordo Virtutum (1151) (Arr. Trio WAS+)

III Clouds B

IV In principio

## WAS+ Ensemble

Anna-Sofia Anttonen, saxophone; Frin Wolter, accordion;  
Aida Salakka, contrabass; Tuukka Tervo, electronics



@trio\_was\_plus



**Trio WAS+.**

# Chamber Music Breaking Boundaries

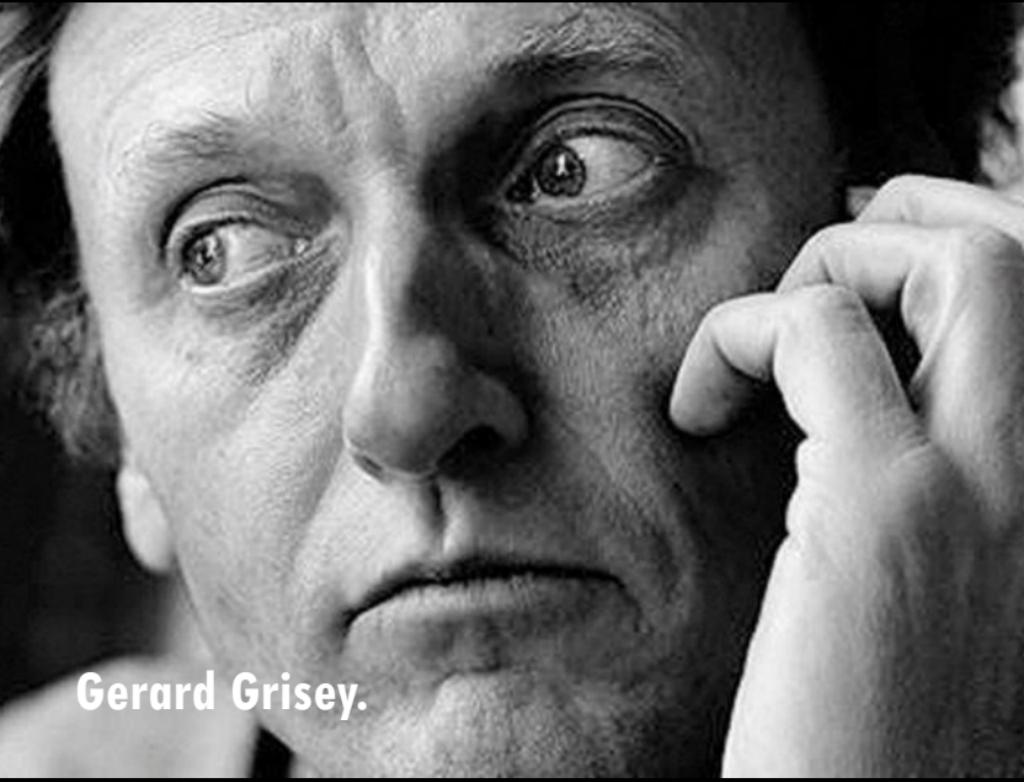
**Trio WAS** is an ensemble specializing in experimental contemporary music and boundary-breaking chamber music.

**Anna-Sofia Anttonen** is a curious saxophonist from Helsinki, who has studied at the Sibelius Academy and the Balearic Conservatory, among others. He is particularly interested in the music of our time and the interdisciplinary nature of the arts. Anna-Sofia also plays in the traveling Saxtronauts saxophone ensemble, the Kaaos Ensemble specializing in new music. He is also a member of Uusinta Ensemble. In addition, he works versatilely in various positions as a soloist, orchestra and chamber musician, regularly visiting the orchestra of the National Opera and the Radio Symphony Orchestra, among others. Anna-Sofia is the Artistic Director of Uuden Musiikin Lokakuu – October Contemporary Music Festival together with composer Tuomas Kettunen, starting from 2023.

**Aida Salakka** is a double bass player from Helsinki who graduated in 2021 from the Sibelius Academy of the University of the Arts with a Master's Degree in Music. She actively performs as an orchestra musician in various orchestras (e.g. Lohja City Orchestra, Tampere Philharmonic, Oulu Sinfonia, Vaasa City Orchestra and Estonian Festival Orchestra). In addition to playing in an orchestra, she is fascinated by crossover projects, composing and combining singing and speech with playing the double bass. Aida also teaches double bass playing at two music colleges.

**Tuukka Tervo** is a sound technician, musician, producer, composer and arranger working in various roles in many genres of music. Tervo e.g. records, mixes and produces sound recordings, designs sound technical implementations of concerts and mixes concerts, and performs live electronics in the context of electroacoustic music in varying configurations, as instruments vary electronic equipment according to the needs of the piece and sound editing tools programmed for the purpose.

**Frin Wolter** is an accordion player from Luxembourg. He has been educated in Luxembourg, Lille and Helsinki. He is the winner of numerous competitions and his activities are international, especially with Duo Kiasma, Trio Accord, Trio WAS+ and United Instruments of Lucilin. Frin's diverse experience makes him think outside the traditional box of a classical musician, and he participates in theater projects and performance art. As an experienced arranger, he arranges all types of works for the accordion. Frin is an enthusiastic advocate of contemporary art and collaborates with domestic and international composers. He is also a pedagogue who teaches accordion playing and takes part in educational and participatory music projects.



## Gerard Grisey.

### ABOUT THE WORKS

#### Anubis et Nout

French composer **Gérard Grisey** (1946-1998), a pioneer of spectral music, composed the **Anubis-Nout** double suite for a contrabass clarinet in 1983. The work was commissioned by clarinettist Harry Sparaay and is dedicated to the memory of Claude Vivier, who was brutally murdered the same year.

In 1990, Grisey arranged a version for bass and baritone saxophones in collaboration with saxophonist Claude Delangle.

The work explores the timbre of the saxophone and the rich top notes of the instrument's sound. It takes its title from two ancient Egyptian gods: Anubis, the god of the dead and mummification, who protects the tombs. Nout is a female figure arching over the earth, god of the sky and mother of the sun, with a body full of stars.

# The Fires are Ignited by Electronics

**Juhani Topias Vesikkala-Wittmacher** (born 1990, Helsinki) is a composer, baritone, instrumentalist and teacher. He holds a doctorate in composition from the University of the Arts in Prague and from the Sibelius Academy, where he was taught by Tapio Nevanlinna and Veli Puumala. Vesikkala has also studied at the Graz University of the Arts and at the IEM Institute for Electronic Music in Graz.

Vesikkala's compositions include various acoustic styles as well as electronic and intermedia music and improvisation. Vesikkala has studied multiphonic flute sounds of the piano and timbral composition and analysis, as well as microtonal music. Vesikkala won the Uuno Klami Composition Competition in 2007 and the Discovering Young Composers of Europe Competition in 2019 and 2020.

About his work **The stakes that we left burning (2023)** the composer says:

With the theme of my work, I take up witch-hunts with the powers of trio and electronics. This much-discussed theme of probing the darkest recesses of the human mind features in my selection of mostly academic English texts, which I have rearranged into a 25-minute story. A community of three musicians falls under the spell of the witch craze. There are numerous antecedents and reasons for such community psychohistories, and the listener can imagine the story in a way that touches him or her the most.

The state of equilibrium of the community is followed by a destabilizing turning point, and by the targeting, if not 'witching' of one of the members of the community. Accusations are thrown around, the witch is forced and tortured into confessing, before the charges are formally read out in a trial that should have never even begun. The witch is condemned to lose her life, having previously lost her humanity and community membership. The fire is already smouldering, at least subconsciously. The witch is, in vain, trying to appeal to a sense of justice or the posterity.

Although my textual choices loosely structure seven stages into this narrative, the perspectives change frequently.

I want to prevent the listener from pointing fingers at or identifying with either party, because the third parties who are indifferent or content with their lot are equally the victims of the story.

All listeners have the capacity, by doing the right thing, to arouse suspicion or envy, or, on the other hand, to express loudly their envy for another's success and freedom of choice, and to turn this envy into allegations and accusations. In my work, I offer the past, present and future struggles for human rights to be heard; the whole contradictory spectrum, as well as the glorification, of humanity.

*Juhani T. Vesikkala*



**Juhani T. Vesikkala.**



**Jouko Tötterström.**

# The Inspiring Shades of the Polar Night

**Jouko Tötterström** (born 1956), who holds a doctorate in music, is a pianist, pedagogue and composer from Oulu. He studied composition with Erland Sundquist, Paavo Heininen and Kari Kuosmasen. Tötterström has done his life's work of an exceptional capacity as a piano teacher at the Oulu Conservatory and Oulu University of Applied Sciences, from which position he retired just over a month ago. Tötterström has served as Artistic Director of the Uuden Musiikin Lokakuu festival and President of the Lokakuu Contemporary Music Society.

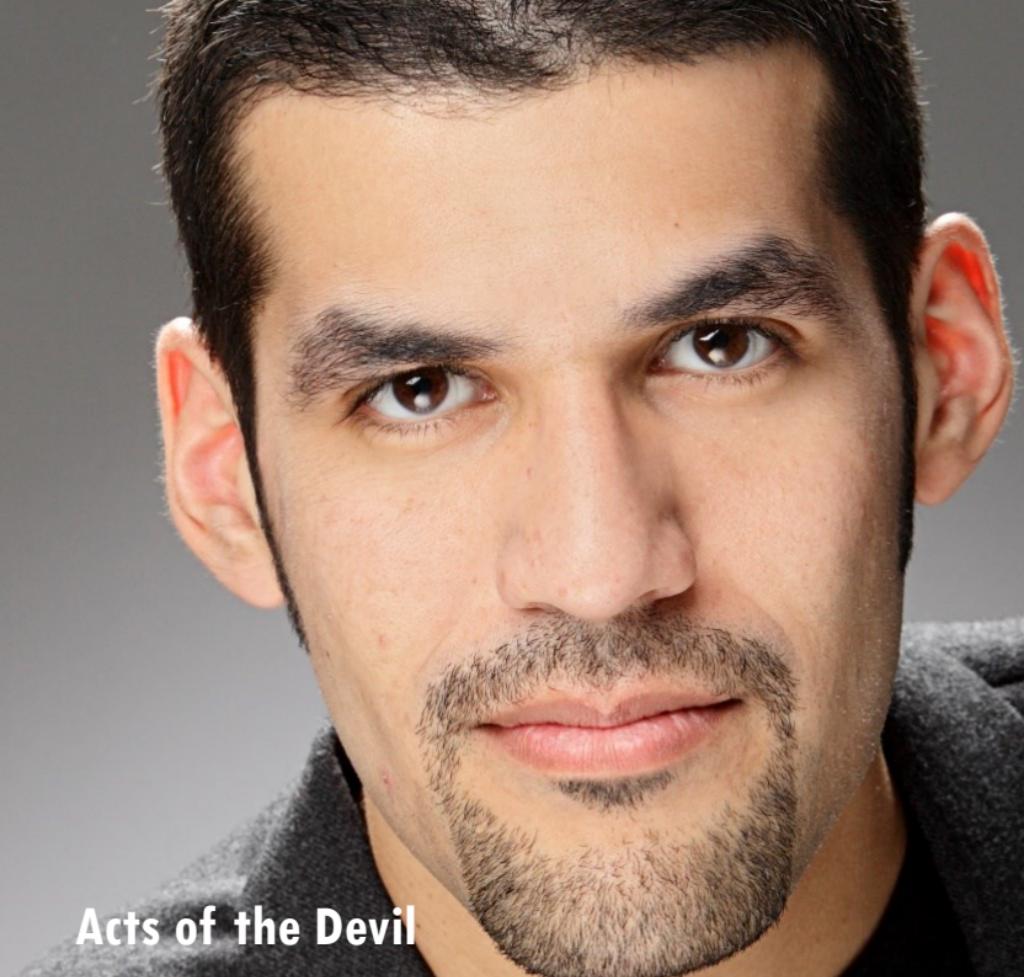
Tötterström's compositional output is extensive. His music has been performed widely, for example by the Oulu Symphony Orchestra and by various soloists and chamber ensembles in Finland and abroad. A notable ambassador of Jouko Tötterström's music is the pianist Laura Mikkola.

About his work **Kaamos (2023)**, in English **Polar Night**, the composer explains:

It is fascinating to compose for a type of an ensemble for which there hasn't been much music written before. Such an opportunity came my way when I had the chance to compose a new work for the WAS+ trio, which was formed this year. The way the tone of my piece began to take shape in my head was interesting, over the fact that there were almost no points of reference.

The title of the piece and its suffix say a lot about the heritage from which my music for this composition originated. Kaamos, the polar night, is often understood as a burdening northern winter phenomenon, but I see in it a lot of inspiration for creative work. You could say that there are different nuances and colours of light in the darkness, and that this Arctic time plays different tunes than the soaring brightness of mid-summer.

The different instruments of the trio each bring their own lines to the music, adding their colours and tones in different registers, commenting on each other, contrasting or telling the same story together. The listener can understand the piece and the polar night as their own imagination does. We hear contemplative, lyrical and danceful themes. What is the polar night for you?



## Acts of the Devil

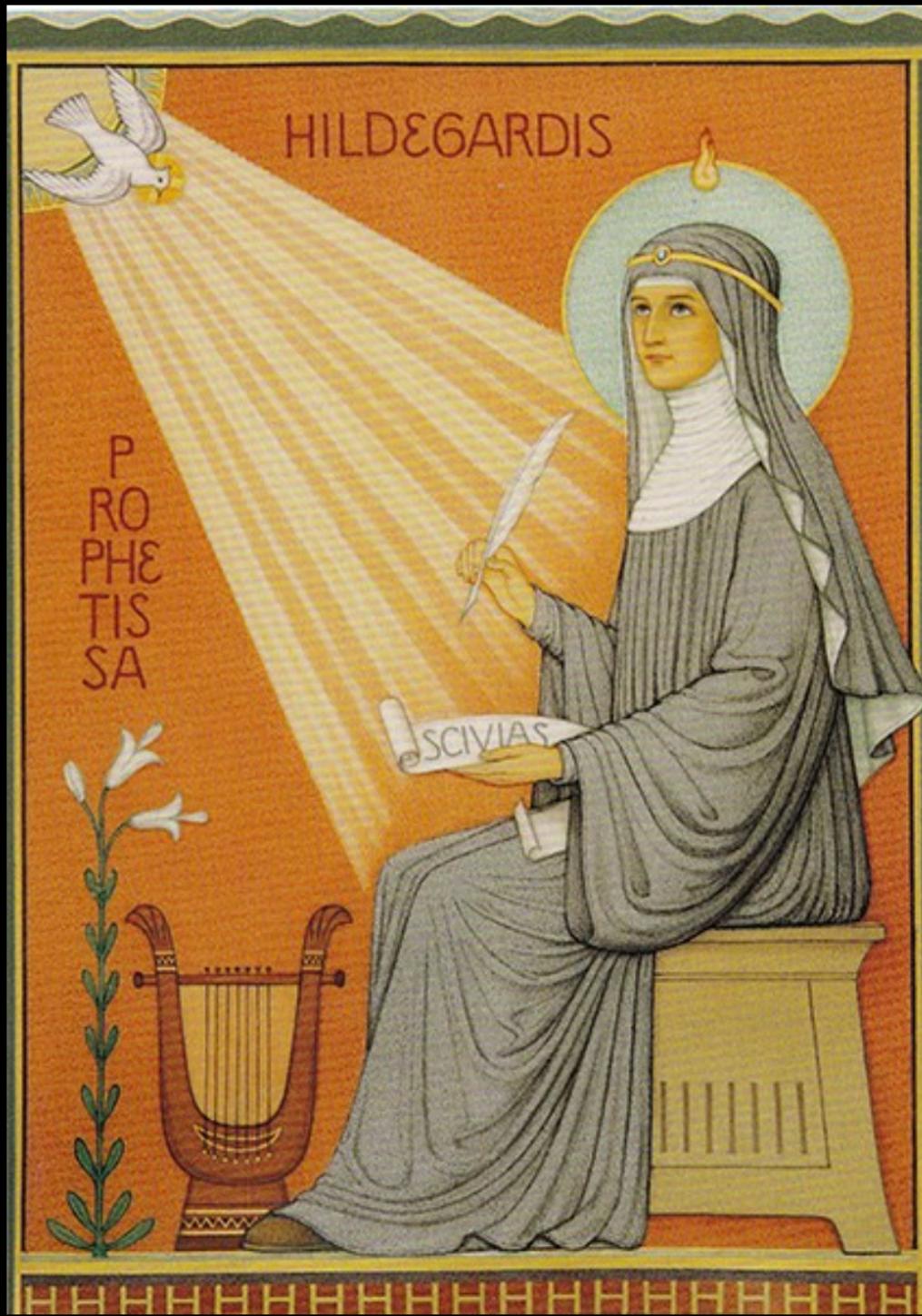
Peruvian composer **Jimmy López** (born 1978) studied composition at the Sibelius Academy from 2000-2007 under Veli-Matti Puumala and Eero Hämeenniemi, graduating with a Master of Music degree. He is currently pursuing a doctorate in music at the University of California, Berkeley, USA. López has been awarded several composition prizes.

Jimmy López's *Incubus* (2008) is aimed at performers rather than instruments. In addition to playing, the performers must shout, speak and create percussive effects with their bodies and instruments. The work is not a theatrical performance *per se*, but the performers are expected to use their stage skills.

The text heard in the piece is The Poem by Paul Williams, which describes the menacing world of *Incubus*, where, according to medieval legend, the devil was believed to have sexual intercourse at night with sleeping women. Fragments of the poem, sometimes in the form of intelligible speech and sometimes in the form of chaotic, overlapping monologues, create the perverse, diabolical and seductive (orgasmic desire) atmosphere of the *Incubus*.

**Ordo Virtutum** (The Play of Virtues) is a song play composed by the polytalent nun Hildegard von Bingen (1098-1179) in 1151. The basic idea behind the work is the endurance of humanity in the struggle between good and evil.

The music composed by Hildegard von Bingen was originally in the style of monophonic vocal music. The arrangements you will now hear were made by Trio WAS+ in April 2023 in the residence of Vanha Kaivos (Old Mine) in Outokumpu.





[www.lokakuu.fi](http://www.lokakuu.fi)