



UUDEN MUSIIKIN LOKAKUU

Pohjois-Suomen XXI nykymusiikkijuhlat

FUTURE IS NOW

Friday 3 Oct 2025

At 4.30 pm

Oulunsalo Hall

29.9.-5.10.

2025



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OULU

29.9.-5.10.
UUDEN 2025
MUSIIKIN
LOKAKUU
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FUTURE IS NOW

**International Masterclass
for Composers**

Teacher
Brigitta Muntendorf

Meeri Pulakka, soprano
Helga Karen, keyboards
Tapio Lappalainen,

Friday 3 Oct 2025
At 4.30 pm
Oulunsalo Hall

PROGRAM

Brigitta Muntendorf
Public Privacy #2 (2013)

Eduardo Nuñez Cosco
Synha the White (2025)

Nahyun Kim
Antinomy in Stillness (2025)

Mercedes Krapovickas
Tangoid Manual (2025)

TEACHER

Brigitta Muntendorf

The German-Austrian composer Brigitta Muntendorf (b. 1982, Hamburg, Germany) has internalized referentiality as a compositional principle in her music and creates a multi-layered web of analog-digital modes of expression in her works. Her settings range from instrumental, choral, and orchestral music to transdigital music/dance theater and 3D sound/AR installations. She established the concept of social composing, appeals to media sensuality and collaborative forms of production in the form of a community of practice.

Her works have been performed in Europe and Asia by numerous ensembles as well as theatre and dance companies such as Klangforum Wien, Ensemble Modern, Norwegian Soloists' Choir, Mocrep Chicago, Musikfabrik or Les Siècles at festivals worldwide, such as Festival d'Automne Paris, Ruhrtriennale, Donaueschinger Musiktage, Elbphilharmonie Hamburg, Warsaw Autumn, Munich Biennale, Musica Strasbourg, ULTIMA Oslo, Art Share L.A., ONASSIS Athens, Metro Club Kyoto, TPAM-Festival and Kyoto Experiment. The recording of her *Trilogy for Two Pianos* by the GrauSchumacher Piano Duo was awarded with the German Record Critics' Award 2023.

Brigitta Muntendorf has been awarded the Ernst von Siemens Music Foundation's Young Composer's Prize, the German Young Music Authors Award of GEMA and she has been nominated for Def Faust Theatre Prize.

Muntendorf has worked as the Artistic Director of Ensemble Garage and the queer-feminist F*MN Festival. Since 2018 she is professor for composition at the Hochschule für Musik und Theater in Cologne and director of the Institute for Contemporary Music.



Brigitta Muntendorf.

Kuva: Johann Sebastian Hänel

STUDENTS

Eduardo Nuñez Cosco is a composer and pianist from Peru, currently completing his studies in composition at the Universidad Nacional de Música in Lima. His works have been premiered at leading contemporary music festivals in his country and also performed internationally in Argentina, Slovenia, Canada, and the United States. He writes music that seeks to create poetic and evocative soundscapes, marked by contrast, tension, and the openness of harmonic spaces, while exploring subtle textures and symbolic imagery.

Synha the White is inspired by a poem by Peruvian writer José María Euguren, here translated and interpreted by the composer. The work portrays Synha, a royal figure trapped in ambiguous circumstances —whether by an unseen force, her surroundings, or herself remains uncertain. The acoustic writing conveys both desperation and a yearning for freedom, while the electroacoustic layer envelops the listener in an atmosphere of mystery, reflecting the boundaries of her confinement.

De sangre celeste Syhna la
blanca, sueña triste
en la torre de ámbar.

Y sotas de copas verdelistadas
un oscuro
vino le preparan.

Sueños azulean
la bruna laca; mudos rojos
cierran la ventana.

El silencio cunde, las elfas
vagan;
y huye luego
la mansión cerrada.

Of celestial blood Syhna
the white, dreams sadly
in the amber tower.

And jesters clad in green-
striped cups prepare for
her
a dark
wine.

Dreams azure-tint the
brown lacquer; mute reds
shut the window.

Silence spreads, the elves
wander; and then flees
the sealed dwelling.



Eduardo Nuñez Cosco.

Nahyun Kim creates compositions that explore experimental concepts, guiding listeners toward new and revelatory experiences. Her works, alive with vivid colors and nuanced textures from an atonal palette, have been performed internationally in Europe, Asia, and across the United States. She has collaborated with ensembles and soloists including Irvine Arditti, Jenny Lin, Transient Canvas, newEar Contemporary Chamber Ensemble, MIVOS Quartet, PUBLIQuartet, and The American Brass Quintet, among others. Dr. Kim is currently the residency composer for the precept.concept.percept XIV International Residency (Bled, Slovenia), where she is composing *__Chromatic Echoes__* for chamber ensemble, scheduled to premiere at the 2026 Bled Contemporary Music Week. She also serves as Composer-in-Residence for Grande Gioia Music in Seoul, completing *__GUMIHO__*, an opera in two acts.

She has taught at Hawkeye Community College, Kansas City Kansas Community College, the University of Missouri—Kansas City Conservatory of Music and Dance, and the State University of New York, Stony Brook. Dr. Kim holds degrees from Stony Brook University and the University of Missouri—Kansas City, where she studied with Chen Yi, Zhou Long, James Mobberley, and Sheila Silver, with additional mentorship from Chaya Czernowin, Stefano Gervasoni, Christopher Theofanidis, and Stephen Hartke, among others.

Antinomy in Stillness explores the coexistence of opposing forces—pulse and memory, breath and silence, visibility and erasure. Written for soprano, piano, and fixed media, it features English and Korean text, with the recorded Korean voice acting as the soprano's inner echo. The piece moves between lyricism,

speech-like gestures, and resonances that blur live and recorded sound, inhabiting tension without resolving it.

I.

I speak
in silence.
A breath held
against the wind.
The shadow and the flame— both
claim the truth.
이름 없이 불어온 숨결,
불꽃도 그림자도 진실은
아니었네.

II.

Stillness bruises softly. Light folds
inwards. What stays disappears
What breaks becomes more
whole.
부서진 꽃잎이 가장 깊이
피어난다. 고요 속엔 울림이
숨어 있다.

III.

Two mirrors,
neither honest.
A voice without origin. An echo
without end.
I vanish
where sound begins.
끝을 모르는 울림 속에,
나는, 한 번도 존재한 적
없었지. 나는, 조용히
사라져간다.

IV.

The wind remembers what I
cannot name. It bends
but does not yield— a shape
carved
from absence.
비어 있는 자리에 남은 온기,
휘어진 길에도 꺾이지 않는 뜻.

I.

나는 고요 속에서 말한다.
바람을 거슬러 멈춘 숨.
그림자와 불꽃—
모두 진실이라 하네.
A nameless breath drifted
through; neither flame nor
shadow was ever truth.

II.

고요는 살며시 멎는다
빛은 안으로 스미고,
머무는 것은 사라지며,
부서진 것은 다시 피어난다.
The broken petal blooms the
deepest. Within stillness, an
echo hides.

III.

거울과 거울, 진실은 없다.
뿌리 없는 목소리
끝없는 메아리.
소리의 시작에서 나는
사라진다.
In endless resonance, I was
never truly here. I fade away,
quietly.

IV.

Warmth lingers in the empty
space;
on a bent path, an unbroken
will remains.

V.

Between pulse and memory—
a flicker.

A contradiction,
still breathing.

한 점의 떨림,
기억과 맥박 사이에 숨 쉬는
틈.

바람은 내가 부르지 못한
이름을 기억한다.

휘어지되 꺾이지 않는, 비어
있음이 빚어낸 형상.

V.

맥박과 기억 사이,— 흐릿한
불꽃 하나. 숨을 쉬는 모순.

A single tremor,
a breath between memory and
pulse.



Nahyun Kim.

Mercedes Krapovickas is a composer-performer, sound artist, and doctoral researcher at the Sibelius Academy, University of the Arts Helsinki. Her work explores the extended possibilities of the bandoneon through electronics, spatial sound, and interdisciplinary collaboration. She has performed internationally at festivals and venues, and her projects often combine acoustic and electronic sound worlds, embodiment, and movement.

Tangoid Manual(2025) is a performance for piano, voice, and live electronics that blurs the line between score and instruction guide. Written in the style of a technical manual, the piece transforms warnings, calibration steps, and test protocols into sonic and physical gestures. The performers embody “Tangoids” — part robot, part tango dancer, part punk protester — moving through synchronized and unsynchronized procedures before shutting down. Distorted piano, processed voice, and live electronics create a sound world of asphalt, graffiti, and interference: chaotic yet fragile, mechanical yet intimate. Distorted piano, processed voice, and live electronics create a sound world of asphalt, graffiti, and interference: chaotic yet fragile, mechanical yet intimate.



Mercedes Krapovickas.

PERFORMERS

Meeri Pulakka is a Finnish soprano acclaimed for her elegant, expressive, and musically sensitive interpretations across opera, chamber music, and solo repertoire. Her wide-ranging repertoire extends from Baroque to contemporary music. She performs regularly as a soloist with leading Finnish orchestras and ensembles — including the Turku Philharmonic Orchestra, Avanti! Chamber Orchestra, Ostrobothnian Chamber Orchestra, and the Finnish Baroque Orchestra and has collaborated with renowned conductors such as Juha Kangas, Sakari Oramo, Jukka-Pekka Saraste and John Storgårds.

Pulakka's opera roles include the title role in Kaija Saariaho's *Émilie*, Vitellia in Mozart's *La clemenza di Tito*, Cleopatra in Handel's *Giulio Cesare*, and Madame Euterpova in Menotti's *Help! Help! The Globolinks*. She also sang the role of *Tyttö* in Riikka Talvitie's *Kylmän maan kuningatar* (Queen of the Cold Land), a Prix Italia winning radio opera.

She is an active performer at festivals and concert series such as Kuhmo Chamber Music, Musica Nova Helsinki, Kaustinen Chamber Music Week, Kangasala Classic, and the Kokonainen Festival. In 2019, she gave her debut recital focusing on contemporary vocal music at the Helsinki Music Centre. Pulakka holds a Master of Music degree from both the Sibelius Academy of University of the Arts Helsinki and the University of Music and Performing Arts Vienna.

In autumn 2024, she began her doctoral studies in artistic research with a focus on contemporary vocal music at the Sibelius Academy's DocMus Doctoral School. Her work is supported by the Finnish Cultural Foundation, the Finnish Music Foundation, and the Jenny and Antti Wihuri Foundation.



Meeri Pulakka.

Kuva: Ulla Nisonen

Helga Karen is a Finnish pianist and researcher specialized in performance of classical contemporary music. She has performed as a soloist and chamber music musician in various music festivals such as Huddersfield Contemporary Music Festival, Lucerne Festival, Lucerne Forward Festival, SoundScape, Musica Nova, Stockhausen Courses and Concerts, Impuls Academy, Mizmorim 2023 and International Summer Course for New Music Darmstadt. Helga has given world premiere performances of works for piano solo and chamber music, as well as played as a member of such orchestras and

ensembles as Ensemble Lemniscate, Basel Symphony Orchestra, Basel Sinfonietta and Lucerne Festival Contemporary Orchestra. Helga is a member of Earth Ears Ensemble with the goal of enlivening contemporary music performance with focus on experimentation and presenting lesser-heard ideas and voices in new concert settings. In 2021 Helga started working as a member of Lucerne Festival Contemporary Leaders and became a co-curator of the autumn event Lucerne Festival Forward, and is also working as a piano coach during the Lucerne Festival Academy.

Helga has worked at Daniel Barenboim Stiftung as an assistant for Daniel Barenboim in creating an educational music program for children in collaboration with Boulez Saal, Barenboim-Said Academy and Berlin Cosmopolitan School. Educational projects are a big part of Helga's career as she creates and produces children shows for different festivals and venues, such as Lucerne Forward Festival, Mizmorim Festival and Boulez Saal.

Helga has won several prizes at various competitions, as a soloist and with chamber music groups, including 1st prizes in Giovanni Musicisti music competition, Stockhausen Concert and Courses, Karlsruhe Contemporary Music Competition and Orpheus Chamber Music Competition. In 2020 Helga received a Fritz Gerber Award supporting young musicians in the field of classical contemporary music. Helga has worked together with such composers as Clara Iannotta, Lisa Streich, Helmut Lachenmann, Rebecca Saunders, Jörg Widmann, Vinko Globokar, Uljas Pulkkis, Helena Tulve, Jouni Hirvelä, Jalalu-Kalvert Nelson, Charles Uzor and Liza Lim.

Helga has received her Diploma in piano pedagogy from

Metropolia University of Applied Sciences, completed her pedagogical studies in Universität für Musik und darstellende Kunst Wien and received her Master in Specialized Performance in Contemporary Music Degree from Basel Music Academy in 2016. Currently Helga is working on her PhD on Stockhausen's piano pieces at The University of Arts, Sibelius Academy in Finland.

Helga Karen.

Kuva: Anna-Maria Viksten/ Valotus by Ama



Tapio Lappalainen is composer and music technologist. He is a winner of the Teosto Prize and his works have been performed at many festivals across Europe. His compositions have been played by, among others, the Mozarteum Orchestra of Salzburg, the Oulu Symphony Orchestra, and the Tampere Philharmonic. He holds a master's degree in composition from the Mozarteum University and in music technology from the Sibelius Academy of the University of the Arts Helsinki, as well as a postgraduate degree in music theory pedagogy from the Oulu Conservatory. Lappalainen has furthered his studies at summer courses in Darmstadt and at Stanford and UC Berkeley.

Tapio Lappalainen.

Kuva: Ville Juurikkala



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