UUDEN MUSIIKIN LOKAKUU

October of New Music

FUTURE IS NOW

Satudday 17 October 2026
At 12 am
Varjakka Auditorium
Oulunsalo Hall

11 - 18 Oct
2026



HANDPROGRAM

SUPPORTERS

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Centret för konstfrämjande
Arts Promotion Centre Finland

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FUTURE IS NOW

Ensemble Recherche
Adam Woodward
Åsa Åkerberg
Klaus Steffes-Holländer

Saturday 17 October 2026
At 12 am
Varjakka Auditorium
Oulunsalo Hall

PROGRAM

Yoav Sadeh (b. 1997)
L'Art Invisible (2026)

Ue Hang Tony Wong (b. 2003)
Pavane Behind a Closed Screen (2026)

Matthew Geer (b. 1992)
Six-Bell Changes (2026)

Dominic Wills (b. 1999)
Trio élégiaque (2026)

Ensemble Recherche
Adam Woodward, viulu
Åsa Åkerberg, sello
Klaus Steffes-Holländer, piano

No intermission.
Duration about 30 minutes.



Teacher Mirela Ivičević.

Kuva Igor Ripak.

TEACHER

Mirela Ivičević — At the boundaries of sound

Composer **Mirela Ivičević** (b. 1980, Split, Croatia) is a composer whose work explores the subversive potential of sound. Her music reflects on the social and cultural meanings embedded in sound, recontextualizing a diverse range of sonic and media materials into new, unexpected forms of coexistence. Blending acoustic and electronic materials, echoes of popular culture, political themes, and elements of her own multicultural Balkan heritage, she creates "sonic fictions" that flicker between the remembered and the imagined.

Ivičević studied composition and music theory in Zagreb with Željko Brkanović, media composition in Vienna with Klaus-Peter Sattler, and composition in Graz with Beat Furrer. She is a co-founder of Black Page Orchestra, an ensemble devoted to radical contemporary music, and currently serves as artistic director of the Bludenzer Tage zeitgemäßer Musik festival in Bludenz, Austria. Her awards include the Erste Bank Composition Prize of Klangforum Wien, the

Ernst von Siemens Music Foundation Composers' Prize, and the Belmont Prize (2024). In 2019, she was a fellow of the DAAD Artists-in-Berlin Program. She lives and works in Vienna.

Ivičević has collaborated with ensembles and artists across disciplines; her body of work includes acoustic, electroacoustic, and intermedia compositions for various line-ups, from live solo sets to pieces for large orchestra, as well as sound installations, music for film and theatre, and three operas.

In 2024, violinist Ilya Gringolts premiered her Violin Concerto with the Brussels Philharmonic and the BBC Scottish Symphony Orchestra under the baton of Ilan Volkov. A new orchestral work will be premiered in July 2026 with Ensemble Recherche and the Freiburg Philharmonic Orchestra under André de Ridder, supported by the Ernst von Siemens Music Foundation. This piece will also be performed by the Oulu Sinfonia at the Uuden Musiikin Lokakuu - October of New Music festival in Oulu in October 2026.

PROGRAM NOTES

Sound, Image, and Form

Yoav Sadeh (b. 1997, Tel Aviv) is a composer currently residing in London, where he is a PhD candidate at King's College London, studying with Sir George Benjamin. Yoav owns a master's degree in composition from the Haute École de Musique de Genève, where he studied with Michael Jarrell and Luis Naón, and a bachelor's degree in composition and music theory with honours from the Cleveland institute of Music, where he studied with Keith Fitch. He has participated in masterclasses with Georges Aperghis, Unsuk Chin, Péter Eötvös, and Isabel Mundry, among others, and in seminars with Héctor Parra, Fabien Lévy, Rebecca Saunders, Lisa Streich, Augusta Read Thomas, Andrew Norman, Joan Tower, and Sean Shepherd. He is also in close contact with musicologist Susan McClary and has been in contact with opera director Peter Sellars.

Yoav's music has been performed by Ensemble Contrechamps, Ensemble PHACE, David Moliner, and the Carmel quartet, among others; conductors Clement Power, Jean-Bernard Matter,

and Vinay Parameswaran; and in venues such as the Berliner Philharmoniker's kammermusiksaal. From June to December 2024 Yoav a resident at the Villa Dufraine, an artistic residency held by Académie des Beaux-Arts, being the first composer chosen for the programme.

Yoav is fascinated by translating techniques from the other arts into the musical realm, such as cinematography and editing in film, trying to create new textures and forms in the process. Film specifically is a constant source of inspiration for Yoav, being especially attracted to the works of Andrei Tarkovsky and Robert Bresson. Several of his works explicitly refer to film and literature, such as the works of Leos Carax and writings of Bruno Schulz.

About his piece **L'Art Invisible (2026)** the composer says:

In the cinema world, the craft of film editing is known as the "invisible art". Editing is such a basic component of filmmaking that it is easy to forget about its existence while watching a film. Nevertheless, it is always present, and has immeasurable weight on how the film is being communicated to, and often times even perceived by the audience. In a way, editing is the most

important component in shaping the dramaturgy of a film, as it shapes the movement of time: as it is being perceived through editing in the film, time itself becomes almost elastic. The director's most fundamental way of treating time as elastic via editing is through cuts: deciding how long will a frame last before transitioning to another one, and what will the nature of that transition be—from continuous shots to shots dissolving from one to the other, jump cuts, crosscuts, etc.

This is not unique to film, of course. All art that moves through time can use it in various ways, make time as elastic or stiff as one pleases, and transfer the audience into a realm with its own way of handling time, regardless the ticking of time in the everyday life. Music is particularly suitable for this kind of experimentation, and in fact, is much more sophisticated in this regard, since the ear can contain many more components taking place at the same time than the eye.

Russian director Andrei Tarkovsky is not only my favourite filmmaker, but is the non-musician artist who influenced my music the most. His visual language is uncanny in its beauty and strangeness, but equally, his way of controlling and shaping time is unlike any other filmmaker's: often times his shots are long, slow,

contemplative, and always poetic (it has in fact become a cliché to call Tarkovsky “the poet of cinema”). Even the climaxes in his films are never bombastic, and don’t declare of their approach; they seemingly just appear. Tarkovsky is patient, and he invites the audience to be patient together with him in what seems to be almost like a ritual, a prayer in film form. To me, no one transfers the audience into a different realm of reality like him.

As my interest in film is so strong and my love for Tarkovsky’s films is so immense, I’ve been wanting to explore how the influence of editing techniques in film, particularly those involving cuts and lack thereof in the way Tarkovsky uses them, can influence my own music. I have attempted to write a piece of music that replicates some his editing techniques, trying to “translate” these visual components into audible means: seamless transitions from one texture or section to the next, creating a sound-based kaleidoscope of sorts; an uncanny strangeness, with no declarations or shouts, but quiet patience. This piece is a homage to him, and I can only hope I sersved his art right with it.



Composer Yoav Sadeh

Sonic Worlds In Motion

Born and raised in Hong Kong and based in Helsinki, Finland, **Ue Hang Tony Wong** (b. 2000, Hong Kong) is an active composer and pianist composing and performing in a wide variety of styles. When it comes to composition, his recent contemporary works explores various temporal aspects, sonic interlocking, layering and scattering; all while integrating them into the contrapuntal and rhythmic richness he had developed over the past years in his style. His results often include fast temperaments and high energy level, and very much prefers elements to be ever-shifting and sometimes chaotic, but still somehow tangible as a complete and structured sonic world with intricate and intelligent underlying principles.

After becoming a composition student in 2023, his works became even more diversified, for instruments like the guitar, percussions, and even electronics, which helped them be featured in various events and festivals. Perofrmers include ensembles like defunensemble, Kumas Trio; and solo / duo ones such as Sampo Harju, Zimu Wang and Mantas Leonardo Lizzy. His latest project involves composing a more concept-based piece for the Helsinki Philharmonic Orchestra and

was performed in a workshop with the orchestra in May 2026.

About his composition **Pavane Behind A Closed Screen (2026)** the composer says:

The inspiration for this piece came when I listened to Maurice Ravel's Pavane pour une infante défunte (1899) in an online video. This was at a time in which I had been in isolation for almost 2 months and lacked any real-life social interaction outside of teaching students.

With the constant overload of information, much of which are intended to catch attention for a short term, experiences can become blurred, and nothing is quite satisfying nor endearing. For me, this made it that focusing become the most difficult it has been for me in years. This somehow gave me connection to two of the aspects in Ravel's piece. The first of which is the lack of an exact tribute in the composition. This relates to me in how the act of scrolling through streams of content that is vague, lacking in concreteness and the overall emphasis on "just vibes". The kind of abstractness that perhaps bears very different intentions in the two works, but resonates with me all the same.

The second of which, is the centuries-old history of the form of the Pavane, even when Ravel's work was composed. He originally used this as a vehicle for his nostalgia on old customs and sensibilities. I, however, referenced this to express nostalgia towards a time when everything was still more tangible, when doing things in person was more valued. Yet, I fell victim to this abstractness, yet every time there was an attempt to remove myself from it as the music chases a real culmination point, it was abruptly interrupted over and over until it falls back to the same old isolated habits. What an irony.



Composer Ue Hang Tony Wong.

Composer, Researcher & Organist-Conductor

Dr. Matt Geer (b. 1992, Hastings, United Kingdom) is a British composer, researcher, educator, and organist-conductor whose work explores time, consciousness, ritual, sacred space, and experimental musical process.

His music has been performed, recorded, or workshopped by artists and ensembles including the BBC Singers, EXAUDI, Line Upon Line, Hard Rain Soloist Ensemble, Carson Cooman, Heather Roche, Satoko Inoue, and musicians from the London Philharmonic Orchestra. His work has been presented at the Barbican Centre, Museum of London, Grimeborn Opera Festival, Royal College of Music, Harvard University, and cathedrals including St Paul's, Southwark, Belfast, Brussels, and Rochester.

Matt studied composition at the Guildhall School of Music and Drama and completed a PhD in Music Composition at Queen's University Belfast, where his research examined the philosophical and temporal implications of composition through creative practice. His work spans concert, choral, organ, stage, research-led, and screen composition, with a particular interest

in music shaped by time, memory, repetition, ritual, and altered attention.

About his composition **Six-Bell Changes (2026)** the composer says:

Six-Bell Changes takes its title from the English tradition of change ringing, in which a set of bells sounds not through melody, but through constantly changing orders of the same fixed pitches. Beginning from "rounds", where the bells are heard in sequence, the music gradually moves through a series of permutations before returning to its starting point.

In this piece, six recurring bell-like sonorities pass between violin, cello and piano, continually changing their order, spacing and instrumental colour. The work explores the idea of change within constancy: the same materials are always present, but their relationships are never quite the same. What begins as the sounding of individual bells gradually becomes an interwoven field of resonance, before the original order is finally recovered.



Composer Matt Geer.

Sound, Nature and the Possibilities of Form

Dominic Wills (b. 1999, Cambridge) is a composer, currently based in Hamburg, where he is writing PhD at the Hochschule für Musik und Theater, supervised by Prof. Fredrik Schwenk and Prof. Roderick Chadwick (of the Royal Academy of Music). In his time in Hamburg, he has received masterclasses from such esteemed composers as Lisa Streich, Ying Wang and Philipp Maintz.

Prior to this he completed his Bachelor's on the 'Joint' Course at the Royal Northern College of Music and the University of Manchester, where he studied with Professors Adam Gorb and David Horne.

Over the last 8 years, his music has been performed by the London Sinfonietta, Explore Ensemble and Psappha Ensemble, as well the Tallis Scholars, Royal Opera House Orchestra and Brodsky Quartet. In 2024-25, Dominic's music was premiered by groups such as the Ensemble Resonanz, Ensemble LUX:NM, the Hamburger Symphoniker and the Avanti! Ensemble.

2025 saw the premiere of Dominic's children's theatre piece at multiple venues throughout Germany, as well as performances at

the Göttingen Horizontal Festival, the Intimacy of Creativity Festival in Hong Kong and New York, and the Hamburg Contemporary Festival.

Most recently, he has received large-scale commissions for the Lüneburg University chamber choir and for the world-famous violist Lawrence Power. The 2025-26 season will see the premiere of these works, as well as a collaboration with the harpsichordist Elena Khurgina on a cycle of works based on birdsong and Couperin, to be premiered at the Festival "Bach and Now". He is also writing works for the Bayreuth Festival Junger Künstler, the Maison Heinrich Heine in Paris and for the accordion duo "Lux Nova".

Dominic's research combines his interest in musical tradition with the use of technology to explore the formal possibilities present in natural sounds, calls and songs.

About his composition **Trio élégiaque (2026)** the composer says:

I was struck by two correspondences between Common blackbird (Turdus merula) song and the opening of Rachmaninoff's first Trio élégiaque. First, both consist of expansive, upwards gestures, which seem in some sense prayer-like.

Indeed, Messiaen associated the blackbird particularly strongly with prayer. Second, both consist of two layers: a cantabile melody and a halo of overtones. Based on these observations, this short piece begins with a blackbird melody presented as if by Rachmaninoff and concludes with a Rachmaninoff melody as if by a blackbird.



Composer Dominic Wills.



Violinist Adam Woodward.
Kuva Peter Gwiazda.

PERFORMERS

Ensemble Recherche Ensemble Recherche is an internationally renowned contemporary music ensemble founded in Freiburg, Germany in 1985. The ensemble has performed at numerous major international festivals and concert halls and made around 60 recordings and given more than 1,000 world premieres.

American-born violinist **Adam Woodward** has been a member of Ensemble Recherche since 2023. He has performed with Ensemble Modern, SWR Ensemble Experimental and the Lucerne Festival Contemporary Orchestra, and is a founding member of Fabrik Quartet.

Swedish cellist **Åsa Åkerberg** has been a member of Ensemble Recherche since 2006. She has served as principal cellist of the Royal Swedish Orchestra and Västerås Sinfonietta and has performed extensively in both contemporary and early music.

German pianist **Klaus Steffes-Holländer** has been a member of Ensemble Recherche since 1995. He has received prizes at several international competitions. He also enjoys improvising and using live electronics.



Cellist Åsa Åkerberg.
Kuva Peter Gwiazda.



Pianist Klaus Steffes-Holländer.


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22nd October of New Music Festival