

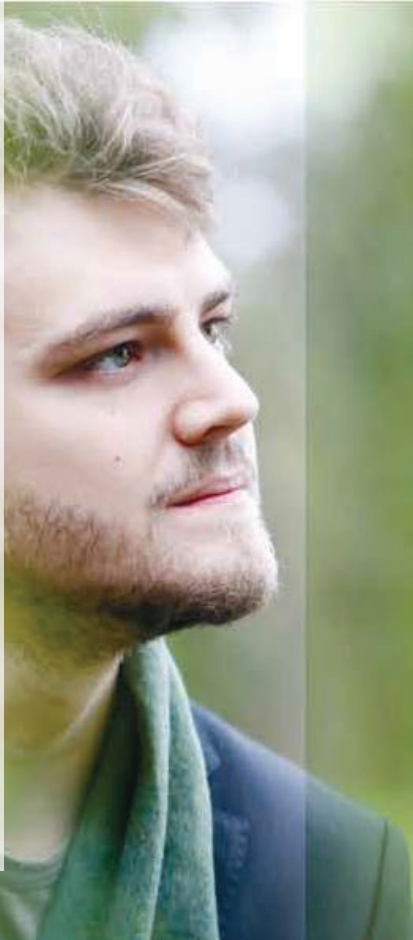
occupies in a society's production structure. Thus, the knowledge on 'the guarding of the heart' comes from mastering the technique of composing, and is not likely to use all of those fantasies to snap the audience out of their lethargy and confront them with the current problems. On the contrary, by eliminating uncertainty he induces us to descend somewhere where 'eternity' overpowers contemporary issues, and that place he calls 'the heart' of 'the spiritual'. "The intellectual descent to the depths of one's heart, the need to preserve it and to find the hidden treasure of its inner realm," was the thought that induced Živković to write this 2014 Grawemeyer Award-winning piece, a deeply personal work in which no compromises were made. This material – both the music and its Philokalia references – was revisited in the composer's 2018 evening-long oratorio *Bogoluchie*, the world première of which was directed by Aleksí Barrière together together with the conductor of this concert, *Christian Karlsen*, at Bergen's Kirkeautnunnale festival the same year.

The idea for staging Kaija Saariaho's violin concerto *Graal Théâtre* (1995/97) came from violinist *Peter Herresthal*. The inner theatricality of the concerto form served as the starting point. As stage directing the performing violin soloist proved to be unpractical, the La Chambre aux échos conductor *Clément Mao-Takacs* suggested including actor *Thomas Kellner* instead. Director Aleksí Barrière's text, read over the music during the performance, is arranged to the whole in acceptive collaboration with the composer. *Florence Delay's* and *Jacques Roubaud's* rather unlinear Graal adaptations, which originally inspired Saariaho, turned out to be

unsatisfactory when 'reattached' on top of the music; Barrière was searching text(s) that opened rather than closed meanings. The solution was discovered through the dense and lyrical aphorism of T. S. Eliot's poem *The Waste Land*, which can also be read as distanced Graal stories. Playfully dubbed as 'libretto' by its writer, Barrière's otherwise original text ended up including only a couple quotes from Eliot. "There is nothing Medieval about Saariaho's music. It is rather that her music appears to embrace whichever mental images we attach to it – like a canvas," Barrière depicts. He himself feels that the adventurous nature of the music resonates well with the universal adventure myth – very much present in the Eliot – where a hero finds himself through meeting others. The bipartite composition comprises of three archs, or stories, in which the soloist is having a dialogue with, and against, different instruments, and in different dimensions. The solo trumpet has an important function in these three story archs. "The story of Graal includes three knights, each with their own problems, who take turns in trying to do the same thing," Barrière reminds. "Similarly, in the violin concerto, the soloist is first trying to follow the orchestra, then to confront it as a soloist – with equally unfortunate results. Only the third attempt that comprises the second movement of the work, where the relationships are less traditional and everybody may be a soloist, is the one that succeeds." This multiartistic hybrid, now receiving its Finnish premiere, is meant to support the musical structure and open up associations instead of rendering the music into an accompaniment or as background music to the story. "Saariaho's composition is rather like the film to which my text

is the score," Barrière compares. For the director Aleksí Barrière, multi-disciplinary art is an anti-elitist offering of alternative entries and reference points – "different keys for different people" – embodying the kind of democracy that is inherent in his artistic home, the theatre. The extremely visual direction, full of strong colors, is indeed a dialogue between different factors that affect listening. "But dialogue doesn't mean conflict, quite the opposite. It's rather a solution, a birth of a new artform," Barrière summarizes.

Kuva · Photo © Maarit Kytöharju



SÄVELLYSKURSSIN LOPPUKONSERTTI FINAL CONCERT OF THE COMPOSER COURSE

Sunnuntai 7.7. klo 13.00 • Sunday 7th July 1 pm
Seurakuntasali • Parish Hall
Vapaa pääsy • Free entrance

Uusinta Ensemble:

Malla Vivolin, huilu – flute

Anna-Kaisa Pippuri, oboe

Helmi Malmgren, klarinetit – clarinets

Angel Molinos, klarinetit – clarinets

Inka Pärssinen, trumpetti – trumpet

Line Johannesen, pasuuna – trombone

Fanny Söderström, piano

Saara Ollari, harppu – harp

Petteri Kippo, lyömäsoittimet – percussion

Jerry Piipponen, lyömäsoittimet – percussion

Aleksí Kotila, viulu – violin

Max Savikangas, alttoviulu – viola

Pinja Nuñez, sello – cello

Kantaesitykset • World Premieres:

Arnau Brichs Ponce (2000–):

L'Escuma (2019)

huilulle, alttoviululle ja harpulle – for flute, viola and harp

Yu-Chun Chien (1987–):

Being double (2019)

pasuunalle ja lyömäsoittimille – for trombone and percussion

Jug Marković (1987–):

wash me blue (2019)

klarinetille ja sellolle – for clarinet and cello

Gisli Magnússon (1988–):

Stuðlagil (2019)

bassoklarinetille, trumpetille ja pianolle

– for bass clarinet, trumpet and piano

–

Cecilia Damström (1988–):

Nisus (2019)

viululle, alttoviululle ja sellolle – for violin, viola and cello

Katharina Roth (1990–):

Mark (2019)

huilulle, klarinetille ja harpulle – for flute, clarinet and harp

Leonardo Marino (1992–):

Il settimo girone (2019)

pianolle ja lyömäsoittimille – for piano and percussion