MUSIC MAKERS
#FINLAND100

OUT OF THE BOX AND INTO THE FUTURE

SEBASTIAN FAGERLUND

EXPANDING HORIZONS IN MUSIC EDUCATION
Musical vistas in the year 2017

During 2017, the FMQ has looked at the music culture of Finland, celebrating the centenary of her independence, in three thematic modules.

One of these modules presents a cluster of music makers – original voices from a Finnish music scene that is more diverse and multicultural today than it has ever been. Creative and performing musicians from different backgrounds and working with different materials combine familiar elements to create new things. Their work offers new approaches not just to sound and its myriad forms but also to the world and to the human condition in general. A good example of how varied the job profile of a European composer today can be is given by Sebastian Fagerlund.

Secondly, we look at how some musical traditions show up today. In Finland, the kantele, the accordion, the Kalevala and the fiddler tradition have for a long time been not only part of the national soundscape but also inexhaustible sources of musical innovation. But how can they continue to inspire and influence musicians today? And whose tradition is it that we are talking about, anyway?

Thirdly, we look at the future from the perspective of music education. Society is changing, pupils are becoming more diverse and technology is advancing at an increasingly rapid pace, and those are only some of the challenges and opportunities that music education is facing. What could – or should – the role of the music educator be in the society of tomorrow?

In addition to these themes, we would like to revisit and underline a key topic: equality and diversity. This has been an emerging subject of debate in the field of Finnish music as elsewhere. For music culture to continue to flourish, it must be able to engage people more broadly, irrespective of background, age or gender. There is plenty of diversity in artistic content; we just need to bring it out and transfer it to the structures.

As the year 2017 draws to a close, we wish our readers a happy exploration of new and inspiring ways of broadening horizons and eye-opening collisions. •
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Independent Finland is 100 years old and today has a music scene that is diverse and multicultural. Paola Livorsi, Lauri Kilpiö, Iro Haarla and the Helsinki-Cotonou Ensemble are examples of very different, original voices in an increasingly pluralist body of music-makers.
The idea of the video resonates well with Paola Livorsi’s conceptions about music. She finds inspiration in whispers, in the phonetic differences between languages, in the plurality of phonemes and other tiny, scarcely perceptible details of sound that, thanks to microphones and electronics, can be expanded into musical material. These details of sound build a musical landscape where even time itself transforms, opening up another dimension. “I’m often interested in details,” Livorsi confirms. “There’s something that you don’t even notice, and you can expand it, like putting it under a microscope. This was the origin of my interest in electronics and in the nature of sound itself.”

Voices and spaces
Written for two singers, percussion, ensemble and electronics, The End of No Ending was premiered at Livorsi’s doctoral recital at the Sibelius Academy of Uniarts Helsinki on 20 October 2017. The recital coincided nicely with her 50th birthday and is a sort of retrospective. The theme of the concert was Voices and Spaces, which encapsulates Livorsi’s long-standing interests and the key focus points of her artistic research. “I’ve always been interested in the human voice and its potential for expression and communication,” says Livorsi. Space became an important element when she began to study electronic music. “Sound would not exist without the space in which it resonates, and space affects the quality of sound very much indeed.”

The human voice has a presence in the works in the recital not only as actual singing but also as a more abstract element in instrumental works. For instance, Livorsi’s second string quartet Onde (2009–10) is underpinned by an analysis of the human voice. In The End of No Ending, the interface between voice and instruments is sought through resonance. “Sometimes the vocalists speak or sing to the percussion instruments, making them resonate,” explains Livorsi.

The movement of sound in space is also important in the new work. “The audience will perceive the music as coming not just from the stage in front of them but from all around the hall. This music is not just for experiencing passively; it can expand the listener’s perception of sound,” says Livorsi.

This is a notion with which Livorsi had already experimented in Imaginary Spaces (2016), her previous doctoral recital, an interactive concert installation where the audience could freely move around amid the sounds. The spatial element is also apparent in the older works in the present recital, as the placement of instruments on the stage is an essential feature in them.

For this recital, Juan de Diós Magdaleno created the spatial design for the string quartet Suono (2003–4) and The End of No Ending. In Between (2007) prompts a more philosophical contemplation of space, as its title is derived from a concept developed by Hannah Arendt. “A space can be defined as being ‘in between’ performers and audience, so that it has a human and social aspect to it,” Livorsi points out.

Multiple means of expression
Livorsi has accumulated plenty of experience in multidisciplinary projects in the course of her composing career. “I believe that classical music is part of a broader field of art. Artists may have similar goals, even if they express them with different means, materials and tools.”

Because the human voice is an important element in many of Livorsi’s works, the texts set are also important. The texts in The End of No Ending are English translations of the traditional and anonymous poetry of Afghan women, landay. This is a concise metre of 22 syllables that is employed as a means of expression by women in a culture where they are forbidden to express their feelings in public.

Livorsi discovered landay by accident but was so fascinated by it that she has used the poetry in two of her works to date. “What’s interesting about it is that it’s intimate and secret yet also expressive,” says Livorsi. “And there’s the feminine aspect, too. It’s easy to identify with. The third thing is that it’s so very concise. Even the name of the genre, landay, is interesting: in the Pashto language, the word means a short, poisonous snake.”

The second movement of The End of No Ending points to a very different part of the world, the Balkan region. The material for this movement is a Macedonian folk song that was important for Livorsi’s recently deceased composer colleague and friend Jovanka Trobejvi. “We were both woman composers who had migrated to Finland from southern Europe, so we had a lot in common,” Livorsi recalls. (See In memoriam written by Lotta Wennäkoski at fmq.)

The performers of this work at the recital include Uusinta Ensemble and Kurdish musician Arooka Hossini, who plays the daf and the tombak. There are two vocal soloists: Tuuli Lindenberg, who has performed several of Livorsi’s earlier works, and Anni Elif Eceoğlu, better known as a jazz singer and experimental musician, who improvises on the basis of the aforementioned Macedonian folk song. “In this work, Tuuli and Anni represent two sides of the same personality.” — Translation: Jaakko Mäntyjärvi

Composer PAOLA LIVORSI’S new work The End of No Ending includes a video component that depicts details of organic matter blown up to a large size: “Macro photography reveals tiny details that turn into abstract landscapes as they are slowly magnified. Then you begin to identify shapes and figures in them,” says Livorsi, describing the video created by visual artist Marek Pluciennik.

**PAOLA LIVORSI**

- Born in Italy in 1967, resident in Finland since 2001.
- Studied composition in Turin, Lyon, Paris and Helsinki with Kaaja Saariho and Jean-Baptiste Barrière.
- Her music has been performed in Finland, France, Italy and Japan among others, by ensembles such as Klangforum Wien and the Arditti Quartet.
- Founding member and chair of the Catalysis Association of Transcultural Artists since 2015.
Somehow there has to be something new, and somehow the composer has to challenge himself. But employing completely new means of expression or playing around with the concept of art are not in themselves necessary for creating meaningful art.” So says composer Lauri Kilpiö, whose new piano concerto Shades of Light traces a broad arc from tradition to the present day, acknowledging both Beethoven and the aesthetics of noise.

In the piano concerto, the soloist produces noises for instance by rubbing a glass bottle across the piano strings and by knocking on the frame of the instrument at various locations. The highly detailed score comes with specific instructions explaining what are known as extended techniques. Kilpiö, himself a pianist, regards experimenting with ideas in practice as an important part of his work process. He commends musicians who have embraced the challenges of noise music. “Joonas Ahonen, for instance, is open-minded and really good.”

Avant-garde and modernism

Many things that have initially seemed alien and difficult to musicians and listeners alike have become more familiar and accepted over time. Does Kilpiö agree that music is constantly evolving?

“Music will continue to evolve as long as there are people seriously engaged with it. But this process does not necessarily go forwards, it can also go deeper. I don’t pretend that my music is better than that of Bach or Beethoven, it’s just that composers today have a broader palette of expression to work with.”

Approaches in contemporary music that breach boundaries and explore new dimensions are often described as avant-garde. What is Kilpiö’s take on this concept?

“The avant-garde is a historical phenomenon; after all, it has already been a century since Marcel Duchamp’s famous pisseur. The avant-garde has generated interesting works and forced us to reassess the concept of art, but I’m not sure whether the idea of a radical regeneration of art is possible any more in the sense that historical avant-garde movements conceived of it.”

Kilpiö feels that there is relatively little that is avant-garde in Finnish music today. He finds some traces of it in the very youngest generation and also mentions composers Ville Raaaskka and Antti Auvinen. Is breaking the mould a prerequisite for creating art of a high calibre?

“Somehow there has to be something new, and somehow the composer has to challenge himself. But employing completely new means of expression or playing around with the concept of art are not in themselves necessary for creating meaningful art.” Kilpiö further notes: “Before you pigeonhole me as a modernist, I should note that I don’t unreservedly understand the ideological sort of belief in progress in the arts. I have certain doubts as to the theories of the avant-garde and modernism, but I can take what feels appropriate from both approaches.

Teaching to keep up with the times

Kilpiö also teaches composition at the Sibelius Academy. What does working with students bring to his work as a composer?

“If you demand certain qualities from your students, you must demand them of yourself too. With someone beginning their studies, I have to think about what is essential about composition technique and what it is that they want to convey in their music. I actually find myself questioning my own views and habits. With advanced students, the challenge is to help them go forwards, to support their personal development and, of course, to keep up with them.” Kilpiö says he learns much from his students and also gets ideas from them.

Kilpiö’s next project is a chamber opera. “My intention is to write something other than bel canto for the human voice. Extended techniques will also be involved somehow.”

Music festival in Viitasaari in summer 2013. Kilpiö notes that the solo part was completed up to the end of the third movement at that time, but it was not until this year that he wrote the orchestral part to the third movement and the entire fourth movement, based on his original plan for the work.

Beethoven vs. noise

Motifs and their interconnections play an important role in Shades of Light. In the first movement, the motifs consist solely of unpitched noises. Their profile stems from other variables such as rhythm, colour and height of tone, and when they recur in the second and fourth movements they are converted into definite pitches. Kilpiö shows in the score how the noise motifs of the first movement build up into phrases and larger units. “This is pretty much Beethoven!”

This is not the first time that Kilpiö has written noise music. His clavichord piece Poème de jeux acoustiques (2009) and its sibling work for guitar, Chants de joie, fueur et danger (2016), employ a variety of imaginative noise effects instead of traditional techniques. On the other hand, his orchestral work Sinfoninen kuva [Symphonic image, 2017] shows Impressionist influences, while the third movement of his piano concerto is virtuoso writing with proper notes only.

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Lauri Kilpiö

• Born in 1974.
• Studied composition at the Sibelius Academy in Helsinki under the guidance of Paavo Heininen and others.
• Is currently teaching composition and music theory and working on his doctorate at the Sibelius Academy.
• His output includes works for solo instruments, vocal, chamber and orchestral music.
• His music has been performed both in Finland and abroad, at festivals such as Nordic Music Days, Ultraschall in Berlin, ISCM, Musica nova Helsinki, Time of Music and Tampere Biennales.
• Has collaborated for example with Avanti! Chamber Orchestra, Uusinta Ensemble, Tampere Filharmonia and Tapiola Sinfonietta.
• Has written music for the Avant-Garde Music Festival in Finland and abroad, at festivals such as Nordic Music Days, Ultraschall in Berlin, ISCM, Musica nova Helsinki, Time of Music and Tampere Biennales.
After a year in Montana and another in the army, he moved to Helsinki, where he discovered the records of Nige- rian Afrobeat pioneer FELA KUTI and his son FEMI KUTI.

“The appealing thing about Fela’s and Femi’s big bands is this village horn sound, very raw. You can hear the lower register horn sounds, baritone sax and trombone, very clearly in the mix because everybody plays as loud as they can. That’s also part of the attraction of Beninese brass music; they play loud and never get tired. Long shows and street parades... you have to make yourself heard because of all the noise on the street.”

Halonen credits Beninese jazz guitarist LIONEL LOUERE with introducing him to the country’s music.

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Halonen lined up a stay at Villa Karo – but first visited his old bandmate, pianist JOONA TOIVANEN in Gothenburg, just as Louere was in town playing with Hancock. Halonen contacted the guitarist, who invited him to his hotel and put the Finn in touch with musicians in Benin.

“Lionel gave me lot of tips on how to approach their music. The key to understanding it is traditional drumming, which comes from the voodoo religion - Benin is the capital of voodoo. Like the religion, it’s very structured and determined. There are layers that you can study, peeling back the layers. Lionel advised me to record whatever music I could, to figure out what’s going on, where’s the down-beat and so on – and to ask somebody to help me out.”

That someone became Saïzonou.

**Benin is rhythm**

“Before I started to collaborate with Finnish musicians, I was more covering traditional Beninese music, trying to develop it and add something new that could interest people outside the country,” says Saïzonou. “With Helsinki-Cotonou Ensemble, we bring this to the next stage with many influences like pop, funk and soul from around the world.”

From Helsinki to Cotonou

Halonen’s own musical roots go back to playing BEATLES and ROLLING STONES songs on the guitar in fifth grade. His first contact with African music was PETER GABRIEL’s 1994 Secret World Live album featuring YOUSSOU N’DOUR and Papa WEMBA. “I went absolutely crazy over that record and video,” he says.

Serving up a one-of-a-kind cocktail of West African rhythms, jazz, funk and rock, Helsinki-Cotonou Ensemble is winning fans with irresistible, high-energy shows across several continents.

July 2013: a cold, wet afternoon at Pori Jazz Festival. Seeking shelter from the rain, festival-goers stumble into a tent where Helsinki-Cotonou Ensemble is setting musical fire to the stage. With a riotous horn section, blazing guitar solos and African drums, this band is an instant party. Soon the place is packed with dancing people wearing broad grins.

Charmastic vocalist-percussionist NOËL SAÏZONOU and guitarist JANNE HALONEN are at the heart of Helsinki-Cotonou Ensemble. The band’s roots go back to 2009, when Halonen was an artist-in-residence at Villa Karo, the Finnish-African cultural centre in Benin. It’s located in Grand Popo, a coastal village 80 km from the biggest city, Cotonou.

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Their distinctive sound spurs a range of reactions.

“When we play in Benin, audiences really watch with great attention and appreciation,” observes Saïzonou. “They’re not used to applauding really loudly, but that doesn’t mean they don’t like it. I like the big applause though – it gives you power and energy.”

“Our concerts in Benin are more meditational,” agrees Halonen. “It’s a carefully selected bunch of people who really appreciate what we bring, and come from different places and backgrounds. It’s a fusion band in a sense, even though that’s not a very trendy word.”

**Fusion in a broad sense**

Besides half a dozen Finns, the band includes Tanzanian drummer MENARD IPOPO, a former Sibelius Acad- emy Global Master based in Tampere. Various horn play- ers join for tours and recording sessions, including Benin’s AHOUDANSAINTI brothers.

“Not that we Finns are trying to replicate what the African guys are doing,” says Halonen. “It’s a carefully selected bunch of people who come from different tastes and backgrounds. It’s a fusion band in a sense, even though that’s not a very trendy word.”

“Benin is rhythm,” says Saïzonou. “Our conservatory here is rhythm, that’s what you get your master’s diploma in! I love a dream of building a conservatory in Grand Popo which will focus on rhythm, all the voodoo rhythms. Because today many younger musicians are going away from the country, they don’t know the tradition.

“When I play with Beninese musicians, we work with many different rhythms from different regions. We combine them to see how it goes, to develop the local music. With Finnish musicians, the difference is the harmony side. We’re not used to playing European-style jazz chords, modern chords and so on. The way we sing here, the scales we use, are different.”

Lots of pepper

“When Noël became my teacher in 2009, we had no intention of forming a band,” recalls Halonen. “We listened to a lot of records and my recordings from voodoo ceremonies, and discussed them.”

Back in Finland, Halonen began composing based on what he’d learned, for the first time writing based on rhythm- ic cycles or claves. “Since then I’ve tried to write melodies and harmonies that lock into that rhythmic centre, or work against it,” he says.

Saïzonou, too, was working on new material, and in 2012 Halonen returned to Benin with two other Finnish musi- cians for a month and a half. The result was HCE’s debut album, Beaucoup de Piment! [Lots of Pepper!] That was followed two years later by Fire, Sweat & Pastis, ranked as Folk Music Album of the Year in Finland and near the top of the European World Music Chart.

In 2015 the band toured Benin and Europe and the following year Canada, including the Montreal Jazz Festi- val, earning different kinds of adulation. In late 2016 the four-seasoned band released a live album, The Road is Long. It captures energetic, reinvented versions of earlier tracks, showing off their wide range of musical affinities.

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Life and music with Eetu

In hindsight, and at least through the satisfaction-progression hypothesis, the next step was only logical. A new gateway to an even freer realm was opened in the late 1970s as Haarla caught the eye and ear of drummer, composer and bandleader Edward Vesala.

“Eetu got me looking at free expression from totally new angles and we soon became a good match both professionally and personally. I was happy.”

The couple married, had two daughters and worked intensely through groundbreaking albums such as Lumi (1987) and Ode to the Death of Jazz (1990) up to Vesala’s death in 1999.

“Even though Eetu was such a demanding and dominating person, it was a wonderful life—apart from the last couple of years. I learned a great deal by arranging his music for many ensembles, mainly sound & fury, and collaborating with saxophonist Juhani Aaltonen, trumpeter Tomasz Stanko, bassist Jean-François Jenny-Clark and others.”

Reinventing herself

Having put her ambitions as a composer on hold for close two decades, Haarla began building her own career at the turn of the millennium with formative albums such as Yarra yarra (a duet with saxophonist Pepe Päivinen) and The Heart of a Bird (a duet with her husband-to-be, bassist Ulf Krokfors).

She continued working with Vesala alumni such as saxophonists Jorma Tapiro and Tapani Rinne, but soon also founded her own band of top Finnish and Norwegian improvisers including saxophonist Trygg Reim and drummer Jon Christensen. The albums Northbound (2005) and Vespers (2011) came out through the legendary ECM label and shows were reviewed favourably.

“Manfred Eicher from ECM and Trygg helped me get the band going and we soon found a home in the open, slow and spacey style I was familiar with. It’s almost anti-jazz in the way that sounds, moods, melodies and ideas are given room to develop and breathe naturally.”

During her long and winding career, Haarla has reinvented herself many times over. She has rolled with the punches and beat all odds to become one of the most original and soulful composers in Nordic jazz.

Perhaps it was written in the stars that IRO HAARLA (b. 1956) would become a composer and performing musician. After all, both her mother and maternal grandmother were opera singers and her father a second-generation theatre actor and director.

No one knows conclusively whether blood obligated or not, but Haarla did commence studying at the prestigious Sibelius Academy in Helsinki at the age of ten.

“Music has always been a very important part of my life, a sanctuary and a source of force,” Haarla reminisces today. “My earliest memory of a truly inspiring teacher is Izumi Tateno, but it wasn’t until I attended Heikki Sarmanto’s jazz studios at the Academy that I knew where I wanted to head. As he and Kaj Backlund taught me all I yearned to learn about the style and tradition of piano giants like Bill Evans, I was swept away by the endless possibilities of improvisation.”
Väinö Raitio (1893–1958) and Erkki Melartin (1893–1960) were the misunderstood and neglected pionners of Finnish musical modernism. It is a good story, and Finnish music historians have enjoyed repeating the narrative of uncompromising forerunners who emerged in the cosmopolitan 1920s and were politely smothered in the nationalist 1930s. Under the pressure of external circumstances, Melartin became a stylistic turncoat, while Pingoud became a depressed petty civil servant and eventually committed suicide by throwing himself under a steam locomotive.

And what about Raitio? He survived, albeit poor and sickly, and true to his calling he wrote colourful music that never saw the light of day. In the modernist-pioneer narrative, Raitio comes across as a noble and uncompromising martyr who shunned an easy life and dedicated himself to the service of art. Raitio’s fate, that of a neglected composer was established as early as in his obituaries, which declared that the value of his work would only be truly understood in the future.

Rich soil but wrong climate

Raitio received a thorough and diverse training as a composer. He studied with Erkki Melartin and Erik Furuhjelm at the Helsinki Music Institute (now the Sibelius Academy) from 1911 to 1914. The syllabus was remarkably broad even in the 1910s, and Melartin in particular is known to have been a widely educated and broad-minded teacher. Raitio and his contemporaries had fertile ground in which to grow.

Musicians in Finland were well aware of recent trends, because there was a lively traffic in letters, scores and people between Finland and the musical metropolises of central Europe. Although the repertoire of the Helsinki Philharmonic Orchestra was heavy on Sibelius and Beethoven, it was also possible to hear works by composers such as Scriabin and Debussy in Helsinki as early as the 1910s.

However, there was a strong social demand for National Romanticism that persisted beyond independence, well into the 1920s. The elements that had come to be identified as “Finnish” in the early works of Sibelius had laid a firm foundation for the construction of national identity, and these elements were applied to music by other composers besides Sibelius. The time was simply not ripe for cosmopolitan modernism.

Evil-sounding cacophony

Raitio was inspired by Scriabin’s mixture of Impressionism and Expressionism. His own musical language first began to emerge in the orchestral work Joustanut [The Swans], premiered in 1920. The piece was unanimously praised in reviews, and indeed many of Raitio’s early works were favourably received by critics and audiences alike; he was regarded as a promising young composer, and his orchestration skills in particular were admired. Even a work such as Fantasia estatica, premiered in 1921 – a Scriabin-influenced piece that lacks a clear feel of tonality – mostly met with a positive reception.

The premiere of the tripartite orchestral work Antigone in 1922 proved to be a turning point in the reception of Raitio’s music. His style was now denounced as “cacophonous, that is, evil-sounding”. It was deemed inaccessible even for professional musicians and “to the untrained ear, little short of torture”. With Antigone, Raitio seems to have cemented his reputation as a barbed-wire modernist.

Artistic progress vs. bourgeois interests

Raitio is often mentioned as having remained faithful to his own modernist style as the 1930s came along and Finland’s “windows towards Europe” were again closed. However, upholding nationalism and declaring cosmopolitan modernism “wrong” was a trend not unique to Finland, as we well know.

Not very much is known about Raitio’s private life or opinions. Some details of his personal and thinking may be found in his correspondence. Instead of his calling he wrote colourful music that never saw the light of day. In 1931 he wrote a poem to my cat, who came from Korso. I sent him to Jupiter in October 1932. “This dedication has been read as misanthropic disdain towards the people around him or a declaration of acceentric independece. Raitio himself, however, said he simply wished to honour the memory of a beloved family member.”

To his wife Hildur, Raitio explained that Kuutamo Jupiterissa was based on a strange dream in which he had travelled in space and seen three of the moons of Jupiter. Hildur Raitio also recalled that the work was Raitio’s favourite in his output.

Watch Raitio’s Kuutamo Jupiterissa performed by the Finnish Radio Symphony Orchestra and Dima Slobodeniouk in March 2017 at yle.fi/areena.

See also Hanna Isolammi’s article Discords in the national melody and review Princess Cecilia – charmingly eclectic at info.fi.
In Finland, the kantele, the accordion, the Kalevala and the fiddler tradition have for a long time been not only part of the national soundscape but also inexhaustible sources of musical innovation. But how can they continue to inspire and influence musicians today?
The ever expanding kantele

BY Tove Djupvikbäck

Finns never fail to point out that the kantele is Finland’s national instrument. But there are kantele-like instruments elsewhere too, and it is only recently that they have begun to be studied more thoroughly. In Finland the kantele today inspires composers and like instruments elsewhere too, and it is only recently that they have begun to be studied more thoroughly. In Finland the kantele today inspires composers and arrangers and the kantele as an instrument is far older than the nation! The very concept of nations is quite young,” says Timo Väänänen D.Mus., who has studied the kantele family in depth. “To this day, Finns have a very strong image of what the kantele is and means, and national identity is part of the picture. This is neither a good thing nor a bad thing in itself, but we need to be aware of it.”

“It was a drive to standardise kantele models in the 1980s. Before that, training was also not commonly available. Virtually no kanteles were collected in Finland’s Swedish-speaking areas, because no one went looking for them. But what was the language spoken by the people who originally made the instruments or played them? And did the Roma or the Jews in Finland ever play the kantele, perhaps? Do we not know because they never did? Or because no one ever asked them?”

Väänänen has studied several kanteles in museums in Finland and abroad and points out that even museum collections were originally assembled on the basis of the nationalist ideal.

Building instruments is important

Museum instruments are frequently copied nowadays, and there is much to learn from them. “By studying the instruments themselves, we can recover some of the knowledge, even if the tradition died out at some point. There is a lot of information in these artefacts.”

There are professional instrument builders in Finland, and kantele players have the luxury of being able to call a builder directly and commission exactly the sort of instrument they want. “Instrument building is crucial for kantele culture as a whole. When I visited the Mari region [in Russia], for instance, I found kantele teaching and players that no instrument builders. Musicians in the Mari region use factory-made instruments from the 1980s. Also, these instruments are usually owned by schools, there is no way of getting an

The kantele as an instrument is far older than the nation! The very concept of nations is quite young. “There was a drive to standardise kantele models in the 1980s. Before that, training was also not commonly available. It would be very difficult for composers and arrangers if they never knew what kind of kantele a musician would be playing.”

In the 19th century, the kantele was firmly attached to the building of the Finnish national identity. This meant practically ignoring its use by minorities. Virtually no kanteles were collected in Finland’s Swedish-speaking areas, because no one went looking for them there. But what was the language spoken by the people who originally made the instruments or played them? And did the Roma or the Jews in Finland ever play the kantele, perhaps? Do we not know because they never did? Or because no one ever asked them?”

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nes has delved into a lot of repertoire originally written for other instruments and found inspiration therein. Rhythm music has also entered the kantele repertoire permanently, thanks to pioneers such as Anna-Karin Kihroinen and Ida Elina, the latter known for instance for her Michael Jackson covers.

Folk instrument and contemporary

Composer Adina Dumitrescu is active in writing contemporary music for various kantele ensembles. “I’ve always been interested in traditions in music, so in Romania I taught analysis of Romanian folk music,” says Dumitrescu. “Peeka Jalkanen was the one who first encouraged me to compose something for kantele, which I saw was considered a folk instrument, but composers of our time were also interested in it.”

Dumitrescu, born in Romania, has been living in Finland since 2003. She takes an unprejudiced yet respectful approach to the kantele. “I had listened to the kantele and knew that if I wrote something it would be something completely different... I thought about it as a very Finnish instrument and wondered whether this is something I dare to do. But actually, I’ve been active in the Finnish-Romanian Association here, and many Finnish people are really in love with the Romanian tradition! When I saw these people, how they wanted to get closer to my own country, I thought I didn’t have to be afraid to compose for the kantele either.”

Her first composition came from the Association of Kantele Teachers. Intended for students at the music institute, the piece was entitled Neulä hengitystä kanteleelle [Four Breaths for kantele] (2008). It was later set as a compulsory piece in a kantele competition, allowing the composer to hear multiple interpretations.

The kantele is only a part of Maija Kauhanen’s solo performer palette, but she describes her music as being firmly rooted in the sound of the kantele. “Long arcs, riffs, diatonic elements... the nuances of the kantele feed into my singing, and you can actually play the kantele on an equal footing with any other instruments. The result was interesting. “One student played the kantele but wasn’t able to tune her instrument, because usually the teacher does it until they learn to do it themselves. This was the time I got the idea of writing something for a different tuning. Compared to many other instruments, the kantele frees the musician from the temptation of ‘correcting’ the ‘untuned’ notes. Each string can offer only one pitch once tuned,” she recalls.

Composers are beginning to write for a miniature ensemble of works dedicated to different ways of treating the human voice. “I felt closer to this advanced instrument with its big resonance cavity. But the simple instrument has its simplicity, and now I’d like to treat that as well.”

The support and enthusiasm of musicians is crucial for the composition process, and Dumitrescu often writes her works in collaboration with them. Elisa Keikola was the first Finnish kantele player to take the initiative to commission Dumitrescu to write a piece for kantele. Subsequently, Dumitrescu has collaborated closely with prominent kantele performers Keikola and Jenny Vartiainen. At the moment, she is planning a work for three kantele players and six kanteles, each tuned differently, and a work for 15 small kanteles.

“First, I always wrote for the big concert kantele; maybe I felt closer to this advanced instrument with its big resonance cavity. But the simple instrument has its simplicity, and now I’d like to treat that as well.”

Translation: Jaakko Mäntyjärvi

• Was born in Romania and lives in Finland since 2003.
• Studied composition at the National University of Music in Bucharest.
• Received a 5-year scholarship for composition from the Arts Council of Finland for a project featuring an ensemble of six kanteles dedicated to different ways of treating the human voice.
• Her works for kantele have been released on the album Chamber Music Works for Kantele. Videos of Maija Kauhanen and Adina Dumitrescu’s works at fmq.fi.

Maija Kauhanen

A one–woman orchestra
Maija Kauhanen is a young musician with roots in folk music. Her solo album Raivopyörä, released this year, has floored the critics. Kauhanen is a one-woman orchestra performing her own music: she plays the kantele with her hands and percussion with her feet, and she also sings. A musician whose principal instrument is the kantele can do all sorts of things.

You have to master a dozen basic techniques: picking, chords, various sizes of kantele tuned this way and that way, the stick, the plectrum and a number of fingerings,” says Kauhanen. Kauhanen prefers the Saarijärvi kantele. It is often played with a stick, which brings an edge and rhythm to the music that cannot be achieved by picking with the fingers. This style of playing used to be common in central Finland but came perilously close to becoming extinct. The Saarijärvi kantele has enjoyed something of a renaissance over the past decade, thanks principally to the efforts of Pauliina Syrjälä, a musician who has inspired many others.

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Translation: Jaakko Mäntyjärvi

• Specialises in the Finnish Saarijärvi kantele, sings and plays percussion instruments, among others.
• Released her first solo album Raivopyörä in 2017 and has toured solo in several European countries, China and Japan.
• Performed in the official selection of WOMEX 2017 in Balatonalmadi.
• Received the Newcomer of the Year award in Finland’s first Ethnogala.

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Tuning with a twist
In a later job substituting for a music teacher, Dumitrescu had the opportunity to write for a small ensemble featuring the instruments that pupils at the school were playing at that time. The result was interesting. “One student played the kantele but wasn’t able to tune her instrument, because usually the teacher does it until they learn to do it themselves. This was the time I got the idea of writing something for a different tuning. Compared to many other instruments, the kantele frees the musician from the temptation of ‘correcting’ the ‘untuned’ notes. Each string can offer only one pitch once tuned,” she recalls.

Adina Dumitrescu has experimented with various tuning systems since then, sometimes dividing a fourth into three steps and a minor third into two steps, as in Us hoī for two kanteles or in Aerial damunt rela for kantele and four gongs, and sometimes dividing an octave into 31 pitches, as...
Free the Kalevala from Finnishness

BY Kimmo Hakola

The Kalevala myth was a genuine source of inspiration for the fledgling Finnish nation in search of an identity. But has it managed to maintain this status, really, since the Second World War?

Finland is a young culture, we like to say. But we do have the Kalevala, we then remember. The myth in whose epic and dramatic energy our nation found the strength to achieve political independence, found a cultural identity to defend fiercely in the face of war, and found its place as a nation among nations, a mystical people of the North. A myth whose mental landscape conjures forth the stormy forces of creativity.

Väinämöinen and Maid Finland, in their various incarnations, have been the self-evident emblems of our national-cum-ethnic existence throughout Finland’s independence. And when the time comes to celebrate, artists are the heroes of the nation: it is from them that the nation commissions something to build the future and to reinforce our conception of ourselves. We are a nation with a story. And that does not pass for nothing in today’s marketing-strategy world.

The Kalevala myth was a genuine source of inspiration for the fledgling Finnish nation in search of an identity. But has it managed to maintain this status, really, since the Second World War? Sometimes I doubt it. Why? First, because our multitude of

The Kalevala have scarcely entered the core repertoire: they are only performed when there is cause to celebrate – to celebrate Finnishness, that is. Why is the very first Kalevala opera, *Die Kalewainen in Pohjola* by Karl Müller-Seghers, being premiered in 2017, 127 years after it was written? Was the work neglected because it was written by a German composer? I think not.

In 2008 the Kalevala Society launched a project named the *Artists’ Kalevala*. The idea was to bring together visual artists and composers to create new works based on Kalevala stories. This resulted in a major collection of pictures and compositions where the collaborating artists and composers managed to capture something fresh and significant. The project was documented in an impressive book accompanied by a recording of the musical works.

As far as I know, these compositions have never been performed in public since the project, not even broadcast on radio, and the physical artworks lead a quiet existence on the walls of private collectors. The book did not sell very well. Later, the *Artists’ Kalevala* format was continued by inviting international artists to create new works based on the poetry of the Kalevala.

So here’s my bold question: is the Kalevala a true source of inspiration any more for artists of the current generation? Any professional artist will get creative if the price is right, of course, albeit with varying degrees of enthusiasm. Patrons always get what they ask for. But it is rare for Finnish creative energies to delve into the Kalevala at their own initiative.

What the Kalevala has to offer our nation is a sort of “mirror stage” that provides us with a fuzzy and myopic view of the ur-source of our national collective consciousness. On the other hand, multiculturalism in what we now call Finland began way back in the Ice Age, as lost wanderers from all sorts of places have always found their way to this chilly cul-de-sac. Accordingly, a single-tribe mythology does not ring true in all segments of the population.

The Kalevala is, among the myths of the world, a uniquely compelling cavalcade of narratives that explore the gamut of human nature. As drama, the Kalevala can offer more than any human as a social being could possibly wish for in his brief lifetime. As a composer, I believe that if Richard Wagner had been born further north, he would have incorporated the Kalevala into his operas.

The Kalevala must detach itself from Finnishness and celebrations of the Finnish nation. It must establish itself as a myth among myths in its own right. The Kalevala has already been translated into more than 60 languages, so accessibility is not an issue. The Kalevala is a grand mythology and compares well with its brethren worldwide.

Let the Kalevala be a source of inspiration with no particular celebration as catalyst and, above all, without cultural policy forcing the issue. Translation: Jaakko Mäntyjärvi

See also Lari Aaltonen’s column “Representing ethnicity in music at FMQ.”
Finland certainly produces very unique accordionists! As a child, Paalanen learned traditional pelimanni music by ear at his local community college. He continued at the Sibelius Academy Folk Music Department, where his studies culminated in an artistic doctorate. "I wanted to discover the primal force of the instrument and the effect that the accordion had on people when the 'mechanical noise box' was first introduced into the traditional music scene with fiddles and clarinets," Paalanen laughs. "Today, I work with sound designer Samuel Volanto to achieve a similar effect through experimenting with different sound techniques." In addition, Paalanen has developed a new three-row accordion, with an original keyboard layout and range, in order to achieve a stronger sound.

"Accordinists used to play the 'hit' songs of their time. Now I try to figure out how to use hisonic accordions to perform music in a way that resonates across different eras. On the other hand, my involvement with performance art has inspired me to abandon any instrument-specific traditions. I play around with these concepts in my music, whether I'm playing traditional pelimanni music with Kiharakolmio, performing my own soloistic music, or playing a prepared accordion in a performance titled Kiharakolmio (traditional bear-hunting celebration), initiated by shaman violinist Vuomas Rounakari."

Veli Kujala's composition process is the polar opposite to Paalanen's. "Instead of using the instrument to compose, I stick with pen and paper. My aim is to avoid starting from any music out of it!" he grins. His new album will be released next spring and its first single track, "Child in You," complete with a music video, were pre-released last May, in collaboration with vocalist Havaan and Truumi Dance Theatre. "I always want to build something new around the accordion. This is central to my composition work, too. Composing often starts with either harmony or melody, but in my case the process is becoming very instrument-led: what kind of music can the accordion bellows produce if you just let them sound?"

"Improvisation and jazz harmonies first began to intrigue me in high school, and they have followed me ever since. The fascinating thing about improvisation is the uniqueness of each moment. It is a good pathway to both contemporary and Baroque music," he muses. In August 2017 Kujala toured Central Europe together with pianist Jarkko Riihimäki, violinist Benjamin Schmiid and tuba player Andreas Hofmeir. Kujala is also actively involved with other ensembles, including PIPORA, Kalle Kalima K-18 and his jazz combo Gourmet.

Musician with many voices Antti Paalanen wanted to find a fresh angle on his meditative playing and ended up discovering his inner alter ego, an aggressive heavy-metalhead from his teenage years, whose music can be heard on his solo albums Breathbox and Melato. The latter was nominated for both the Teosto Prize and the Nordic Council Music Prize in 2016. Now Paalanen wants to play music that is cheerful and danceable. "But being a gloomy Ostrobothnian male, the moments of unearting that cheerfulness are few and far between, and it tends to be awkward hard work to produce any music out of it!" he grins. His new album will be released next spring and its first single track, "Child in You", complete with a music video, were pre-released last May, in collaboration with vocalist Havaan and Truumi Dance Theatre.
Pelimanni meets pixels

BY Amanda Kauranne

Folk music and video game music are poles apart—or are they? Composer and sound designer Anni Tolvanen and Jimmy Träskelin, creator of the Pelimanni 8bit game, talk about the encounters between pelimanni players and the world of pixels.

In old Finnish, the word “pelimanni” means to play. For years, I had been going to meets in Rauland, Norway, for the Master pelimanni contest. Räpylä-Niiranen, a character bearing a resemblance to the late Emeritus Professor Antti Aalto-Könö, who will ultimately bestow on Friiti the title of Master pelimanni.

Each level is based on a traditional tune: in Pirunpolska [Devil’s polska], Friiti’s enemy is the devil himself. And because platform games must include an underwater level, I borrowed a character from ancient Central Finnish mythology, Räpylä-Niiranen, who is capable of moving both on land and underwater. The violin is the most common instrument in the game, played by Friitti as well as most of his enemies, but Räpylä-Niiranen plays a kantele built out of pine bone, whereas the water spirit, Näkki, plays a comb, which refers to the Finnish mythology where the water spirit is often presented as a woman combing her long hair.

“Mixing mythological elements with modern gaming is the key to the game’s success, but it also poses challenges for the sound designer and composer,” says Tolvanen.

“Tradition rich in nuances

The function of game music is to complement the different worlds created for the game. Folk and world music represent a veritable treasure trove for finding different sounds that can guide the player’s imagination in a desired direction. This has already been an important aspect of my work. Although I think it’s natural for a living culture to keep evolving, I like to be careful not to be guilty of cultural appropriation.

I stick with those musical arenas in which I have a deep knowledge and a personal cultural connection.”

A game which draws inspiration from our own tradition is the mobile game Pelimanni 8bit, created by the folk-music polymath, multi-instrumentalist and graphic designer Jimmy Träskelin. This Mario Bros-inspired platform game was competing for the Phenomenon of the Year award in Finland’s inaugural Ethnogala in November 2007.

“I was wondering what it would sound like to play pelimanni music with 8-bit sounds and I presented that idea to my handmate Antti Janka-Murros, a die-hard Nintendo enthusiast. We soon realised that it would be evn more fun to have the music playing in a video game. I began to find out whether I could create such a game and now, a few months later, this game is available to download for free from the App Store and Google Play.

Janka-Murros’s sound design is heard in the Nintendo-influenced arrangements of traditional tunes, which are sure to stick with you after playing the game for a while. This is one of the ideas behind the game, “This project combined my work at the Folk Music Institute, which published the game, as well as my own passion for creating entertaining folk-music arrangements that are approachable but also serve and represent the folk-music genre,” Träskelin says.

Master pelimanni contest

Jimmy Träskelin’s expertise in roots music, deep knowledge of tradition and long-time video-gaming involvement, which began with a Commodore 64 computer, is all reflected in the aesthetic world of Pelimanni 8bit.

The game begins in an imaginary historical setting where the little pelimanni boy Friitti has already learnt all the tunes his father knows. The father encourages Friitti to go on a journey in order to learn from other players as well, so that the boy can eventually compete for the title of Master Pelimanni. Friitti advances from one level to another, encountering a new pelimanni player and a new tune on each level. He acquires each new tune as part of his repertoire when he manages to outplay each pelimanni.

Friitti advances towards a folk-music festival where he meets a character bearing a resemblance to the late Emeritus Professor Antti Aalto-Könö, who will ultimately bestow on Friitti the title of Master pelimanni.

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Träskelin explains.

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There are many similar skills that are required in both disciplines,” says Anni Tolvanen. “Through my past experiences, I now have a good understanding of an artistic endeavour as a bigger picture. In my gaming projects, I can use my music expertise to determine what kind of soundscape would best suit the project and create the kind of interaction that is needed.”

Gamer draws from tradition

In addition to playing the piano and singing in a choir, Tolvanen grew up as a computer nerd, gamer and board-game enthusiast. Through role play and LARP (live action role-playing), Tolvanen also discovered the world of folk music. As she continued her studies at the Centria University of Applied Sciences and the Sibelius Academy Folk Music Department, singing gave way to her new passion, the nyckelharpa. Tolvanen now works as a composer and sound designer for video games and role-playing games, as well as leading the GameDev Lab team, a part of the City of Helsinki’s communal Digitalsen scheme, which enables young gaming professionals to learn their trade through working on their own projects.

Video-game sounds have taken a quantum leap from the tinny MIDI beeping of the Nintendo GameBoy of Tolvanen’s childhood.

“The whole game had to be compressed into a space which would not even be big enough for one mp3 file. Today’s computer games include massive sound works where a whole symphony orchestra fires away, just like in a film score. Different gaming genres have different aesthetic requirements. An indie game dealing with depression, for example, needs a completely different sound design to an action-packed score written for the ninja samurai.

Different sound effects are also important. Sometimes it’s difficult to distinguish effects from music, especially when contemporary gaming music keeps regenerating itself: the soundscape changes to reflect the game’s actions, with the computer ‘improvising’ through various themes inputted by the composer. Here’s another similarity to folk music: in folk music jams, pieces keep evolving as the playing goes on, and a part of the Finnish folk music culture is based on the idea of ‘long-term aesthetics’ where a short kantele melody, for example, can be played for hours through new and interesting variations. This fits today’s gaming world where dialogue is often layered over music. This means that music cannot steal too much attention but at the same time it needs to be functional. So in a way, folk music has been preparing me for the world of video-game composing.”

Translation: Hanna-Mari Latham
PORTRAIT OF A COMPOSER FROM EUROPE IN 2017

SEBASTIAN FAGERLUND

A composer residency in Amsterdam, a critically acclaimed opera premiere in Helsinki, commissions all over the world. An exploration of the work and music of Sebastian Fagerlund paints a portrait of a composer in Europe 2017.
Composer Sebastian Fagerlund’s new opera Höstsonaten [Autumn Sonata] had its premiere at the Finnish National Opera and Ballet. Based on the eponymous film by Ingmar Bergman and with a star-studded production team, the opera is poised to take the themes of the story to a new level.

Composer Sebastian Fagerlund saw many years of work come to fruition when his new opera Höstsonaten [Autumn Sonata] was given its world premiere at the Finnish National Opera and Ballet in September. The production promises to be rather more fantastic than the Scandinavian realism of film director Ingmar Bergman, presenting Fagerlund’s musical idiom in a new context.

But there are world premieres beyond the opera for Fagerlund. His composer residency in Amsterdam has proved to be fertile ground for new opportunities that are rapidly filling up his calendar, such as the premiere of his String Quartet no. 2 in October and a major orchestral work in spring 2018.

Autumn Sonata dream team

The opera Höstsonaten is based on the screenplay for the eponymous film by Ingmar Bergman, released in 1978. Who had the idea of turning this screenplay into an opera?

“It was suggested to me by Lilli Paasikivi, Artistic Director of the Finnish National Opera, when she asked whether I would be interested in writing an opera for them. I read through the screenplay several times, and the next morning I phoned her and said that it was a brilliant idea. I realised that this narrative had all the potential for a great drama,” says Fagerlund.

The initial meeting in late 2012 launched a process that has included two and a half years of writing music and an extended administrative wrangle to secure the required permissions. Librettist Gunilla Hemming came on board early on, and director and set designer Stéphane Braunschweig soon followed.

“I met Stéphane Braunschweig in Paris a few times while I was still writing the opera. He was hugely excited and fascinated by our decision to give the chorus such a prominent role. The end result is rather more fantastic than the original film, not as realistic at all,” Fagerlund explains.

The director did not get involved in the composition process or try to sell his ideas to Fagerlund, who commends him for taking such a restrained approach to commenting in mid-stream. “It’s a very delicate phase when you’re living with the characters, so to speak,” Fagerlund explains.

The principal role of the opera, that of Charlotte, was taken by Swedish star soprano Anne Sofie von Otter, and her daughter was also played by a Swedish singer, Erika Sunnegårdh. The intense drama also had roles for Tommi Hakala, Helena Juntunen and Nicholas Söderlund.
The opera reflects things that I’ve always been interested in, such as the no man’s land between the real and the unreal; Borderlands.

– Sebastian Fagerlund

For me, this is a dream team. They are wonderful soloists each with a fabulous vocal quality of their own, and they’re all so good on stage. Anne Sofie von Otter is so adaptable and can do many different things with her voice. It will be really interesting,” says Fagerlund excitedly.

Emotions with Scandinavian distance

Opera and cinema are very different forms of expression, and in fact the original screenplay underwent a considerable transformation en route to becoming a libretto. Fagerlund is full of praise for Gunilla Hemming about how well the libretto turned out. “The main thing with an opera libretto is that it must not have too much text, so that there is room for the music to convey events and emotions,” says Fagerlund.

The film itself had only a tangential influence on the composition process: Fagerlund reports that he was unable to watch the film at all while writing. “I saw it about 20 years ago and decided once I had started writing that there was no way I could watch it again just then. I watched it when the opera was finished and had been sent to the publishers,” he says with amusement. But did Bergman’s style influence the opera at all? “Perhaps there’s a sort of austere simplicity there at times, like in Bergman’s films. I don’t know whether it could be described as ‘Scandinavian’. There may be strong emotions, but one also has to dare to keep some distance.”

The story begins when Charlotte, a concert pianist, played by Anne Sofie von Otter, comes to visit her daughter at a remote rectory. The daughter’s husband is also there along with Charlotte’s younger daughter, who is ill. In the opera version, Charlotte’s dead lover Leonardo also appears on stage. This encounter releases repressed emotions that the mother and daughter find themselves addressing for the first time in their lives.

“It’s a character drama with lots of emotion, set in an extremely confined space – if not actually inside the heads of the characters, then within the rectory. I had a lot of trouble figuring out how to resolve this musically. But when the pieces of the puzzle came together, the confined space no longer felt like a restriction. “When you talk about the human mind and about powerful emotions that people display on the one hand and try to conceal on the other, and then there are things that are said and that are left unsaid – what a huge and complicated world this is, ’after all’” says Fagerlund.

Fagerlund is known for fast, energetic orchestral works, and this sort of psychological set-up seems like something completely different. Has he added something to his musical palette with Höstsonaten?

“I’ve used the elements that I’m used to working with. The opera reflects things that I’ve always been interested in, such as the no man’s land between the real and the unreal, borderlands. I just placed them in a new context here,” Fagerlund explains.

“One of the structural decisions was that the world of the rectory is very slow and static, practically unchanged. When Charlotte arrives for a visit, she brings part of her own world with her, the world of concerts and the outside world in general. That world is on the move all the time, and Charlotte is a very nervous character, though she tries to maintain a calm façade. So you have a static setting contrasting with powerful energy. And that’s something that’s always been there in my music.”

Change in ourselves, change in others

In addition to soloists and a large orchestra, Höstsonaten also employs the chorus in a substantial role, representing Charlotte’s audience. Fagerlund describes its role as similar to that of the chorus commenting on the action in Ancient Greek drama. “Charlotte is utterly dependent on being the centre of attention all the time, and all her emotions are reflected against how the audience reacts. When the mother and daughter really start ripping each other apart, figuratively speaking, the other characters gradually begin to see the chorus too. It becomes such a powerful presence that the older daughter actually begins to converse with it.”

“The audience’s role is hugely important. It wants to be entertained, to experience new things all the time. The audience is ultimately terribly self-centred, just like the mother. That’s an important, a crucial part of the dramaturgy.”

These dramaturgical emphases lend new facets to the relationships and meanings that exist between the characters. The internal dynamics of the family, with conflicting emotions and contradictory memories, create a rich network of meanings.

“It is interesting to consider how differently people remember the same events and how people reconstruct memories for themselves. How is it possible to experience the same thing in such different ways? This touches on the idea of forgiveness: are you able to forgive, and what does it mean to do so?” muses Fagerlund.

“If I needed to summarise why I became so very interested in this story, it’s because it seems so relevant today. Ultimately, it’s about us, as human beings, wishing to achieve change – in ourselves or in the people around us. And yet it’s hugely difficult for us to change ourselves, and in fact it rarely happens.”

The Amsterdam works

What Fagerlund has on the drawing board now is an orchestral work jointly commissioned by the Concertgebouw, the BBC Symphony Orchestra and the Finnish Radio
ULTIMATELY, IT’S ABOUT US, AS HUMAN BEINGS, WISHING TO ACHIEVE CHANGE - IN OURSELVES OR IN THE PEOPLE AROUND US.

- SEBASTIAN FAGERLUND

SYMPHONY ORCHESTRA. Its world premiere is scheduled to be held in Amsterdam on 21 April 2018. Earlier this summer, he completed his String Quartet no. 2, which the Kamus Quartet premiered at the Concertgebouw on 11 October. Fagerlund’s octet Autumn Equinox will be performed at the Concertgebouw on 6 December.

These works are the result of Fagerlund’s one-year residency at the Concertgebouw in Amsterdam, during which he spent extended periods of time in the city. Although the residency kept him busy with various things, he had plenty of time to write; he had studios both in his apartment and at the Concertgebouw.

“I think that the most important thing was not the pre-planned activities but being able to meet musicians and to explore the city by spending time there.”

The idea for the commissions connected with the residency is that the works should somehow reflect the influence of Amsterdam. So how is this happening?

“I’ve taken liberties with that notion. I don’t write programme music, and for the past ten years I’ve been using pretty much the same building blocks; those blocks won’t change overnight.”

“Having said that, I should note that the string quartet is subtitled From the Ground for two reasons. First, it incorporates elements from my earlier works. Secondly, I lived beside a canal in the city centre of Amsterdam, and I read that it was in those city blocks that many of the things that define the city originated: trade, art and so on. The idea of something germinating, growing and spreading out is expressed in the subtitle. So you could say that Amsterdam did have an influence on this sort of abstract level, though not aesthetically or stylistically.”

“It’s in the ground itself: if you dig a hole in Amsterdam, it’ll immediately fill up with water. The continuous interaction and relationship between this natural element and human constructions may be considered to have an abstract presence in this work.”

The residency extended Fagerlund’s already wide network of musical contacts in the Netherlands, and many of his trusted friends appeared as guest artists at Fagerlund’s BUKS festival in Pietarsaari November 2016 (Read more on the FMQ website: Festivals with a personal touch by Merja Hottinen).

Fagerlund is pleased by the extremely positive attitude that the Dutch bring to collaboration. “In the Netherlands, people start off at full speed, and if you hit an obstacle, only then do you take a step back. There’s just no fear of failure. That’s been very refreshing and liberating to note during the past year.”

Despite this international networking, however, the new string quartet was written for a Finnish ensemble, the Kamus Quartet, which Fagerlund favours with high praise.

“The Dutch are also excited that I’m bringing something Finnish to Amsterdam and not just working with local orchestras.”

Platform for the future

The Amsterdam residency has resulted in multiple opportunities for Fagerlund that extend beyond the Netherlands and even beyond Europe.

“I didn’t go there just to see Amsterdam. My time there has laid the groundwork for many other things. Even the Concertgebouw wants to see the residency generate new ideas and new projects and establish new contacts. At the moment, I’m planning a cello concerto for star cellist Nico- las Altstaedt, and I have an international project with the ASKO/SCHÖNBERG ENSEMBLE. And contacts and projects keep coming.”

So Fagerlund must have his calendar booked solid well into the future?

“Yes, but I’ve always tried to keep a little bit of slack in my timetables. That’s something that I learned from Aulis Sallinen and Kaivu Aho. My principle is that a work has to be finished six months before it’s due to be sent to the publisher. That gives me a margin to play with in case something unexpected happens.”

Fagerlund is an attentive listener, paying close attention to the Dutch. “I feel very fortunate to be able to choose what to do next with a hard ‘g’, in the back of the throat? Sometimes I hear it differently, more towards the front of the mouth. Are there rules for that?”

Fagerlund on a café terrace opposite Waterlooplein, where the Dutch National Opera and Ballet is located, SEBASTIAN FAGER- LUND orders his cappuccino and sandwich in Dutch. “Please,” isn’t that ‘graag’ in Dutch? But do you pronounce it with a hard ‘g’, in the back of the throat? Sometimes I hear it differently, more towards the front of the mouth. Are there rules for that?”

Fagerlund is an attentive listener, paying close attention not only to the sounds of language but also to the sounds of the city and, which he likes even better, the sounds of the birds and the rustle of trees and waves. He likes Amster-
dam, especially the old part, where he works as composer-in-residence at the Royal Concertgebouw. And yet: “One of the great things is that all it takes is a 20-minute bicycle ride to be out of the city and in the midst of nature.”

The Royal Concertgebouw in Amsterdam appointed Sebastian Fagerlund their composer-in-residence, resulting in a string of exciting works, new departures and enriching encounters.

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FMQ/FEATURE: Sebastian Fagerlund

A video from the rehearsal of Autumn Sonate and Sebastian Fagerlund played at FMQ 9.
At his temporary home on Kloveniersburgwal, he shows us where he works. At the centre of it all is a desk, covered in the manuscript paper that he is using to pencil his Second String Quartet. An eraser is within easy reach, next to the computer. The keyboard is only used for listening back to the final version. The real composing has actually been done much earlier – entirely in Fagerlund’s head. He is now in the final stage of the quartet, a composition scheduled to premiere at the Royal Concertgebouw in October, where it will be performed by the Kamus Quartet from Finland. He has almost finished entering everything into the Finale software programme he works with. What strikes you when you compare the rough drafts to the final version is the confident precision with which he composes. The themes that appear as gestures in the rough drafts perfectly match the detailed notes in the final version.

Reinvigorating tradition
A few days earlier, Fagerlund talked to a group of about 20 composition students at the Conservatorium van Amsterdam. The students hung on his every word as he told them about his piece, entitled Stoneworth. “He works differently to the composers we have seen here so far,” remarks a boy from Brazil. John Adams and George Benjamin have also come here as guest instructors, but I can tell there is something intuitive, something less cerebral that Sebastian Fagerlund adds in his work. It is a quality I recognise. It feels like a force of nature. I hope to achieve it in my own compositions as well.

Willem Jeths, a composer who teaches composition at the Conservatorium van Amsterdam, feels a kinship with Fagerlund. “We are both symphonists,” he says, “meaning that we are conscious of our historical roots. After all, the symphony orchestra is a nineteenth-century construct, with an instrumental combination that is, to a certain extent, fixed. I can hear how Fagerlund tries to reinvigorate that tradition and that sound, such as at the beginning of his Violin Concerto. You hear a very low pitch, with timpani, and something that he refers to as ‘throbbing’, which comes from deep-toned brass instruments. A fabulous innovation.”

Together with the Royal Conservatory of The Hague, the Conservatorium van Amsterdam is a breeding ground for composers, not only from the Netherlands but also from many other countries. Ever since the 1970s, it has been considered good practice to introduce composition students to big names from their field, a practice which has brought fame to the Netherlands’ music world. In The Hague, students have had the opportunity to work with Dallapiccola, Stockhausen, Messiaen, Cage, Kagel, Reich, Ligeti, Kurtág and Goebels.

The Hague School, known for its clarity of structure and made famous by the iconic Louis Andriessen, is still a household name today. The Conservatorium van Amsterdam has a different approach, focusing on individual student development rather than adhering to any specific school or movement.

A slight change for the better
The new millennium saw a cultural sea change in the Netherlands, with the rise of governments that regarded art as merely a hobby for the wealthy. The steady stream of government funding, which up to that time had flowed generously, was cut back to barely a trickle.

The result was that orchestras were forced to merge or dissolve and musical education practically disappeared from schools. Nor were composers spared, as the security provided by a well-established system of multi-year grants was whisked away in one fell swoop.

I have the same sympathy for the better and it seems to be taking place. Orchestra members who had lost their jobs formed their own orchestra, named LUDWIG – a flexible ensemble, entirely consisting of freelance musicians. The Royal Conservatory of The Hague is working on a project for the 2019 Holland Festival. Students are preparing for Karlheinz Stockhausen’s magnus opus Licht, a large selection of which will be presented in Amsterdam as part of a new production entitled Aus Licht.

In Amsterdam, the Royal Concertgebouw, the new music ensemble Akoestisch and the NTR ZaterdagMatinee, the much-launched concert series on Radio 4 which is recorded at the Concertgebouw, have joined forces. With the support of an anonymous sponsor, they have worked out a plan in which a foreign composer is not only invited to become composer-in-residence at the Concertgebouw but is also immersed in Dutch culture beforehand.

The Chinese composer Huang Ruo explored the country with a landscape architect and also met famed architect Rem Koolhaas. The impact that these experiences had on the composer can be heard in the compositions he wrote while in the Netherlands in 2015–16.
A cutting-edge new venue in Helsinki focuses on music, its listeners and its creators.

“G Livelab is designed to give the audience the highest-quality music experience possible with today’s technology. No compromises, period,” says Tanja Douglass, who runs the G Livelab club.

She is CEO of Livelaboratorio, which owns the club and Radio Helsinki, located upstairs in a music-dominated building on Yrjonkatu in central Helsinki. The firm is owned by the Finnish Musicians’ Union.

A year after its opening, G Livelab is quietly cementing a reputation for being no genre boundaries but that it tries to balance styles of music, including a couple of classical events a month.

“We wanted to make it more approachable, so you don’t have to dress up and so on,” she explains. “Plus, the sound is awesome! The stage is surprisingly big, we’ve had a choir of over 20 people on stage with a jazz trio, and UMO Jazz Orchestra will be here soon.”

Brutally honest sound
G Livelab teamed up early on with acoustics design firm Akuston and high-end speaker firm Genelec. Its speakers are used as brutally honest studio monitors around the world.

“We have about 70 Genelec speakers installed in and around the relatively small venue. Basically, it’s studio reference-quality audio for a live audience,” says Douglass. “That means that anything musicians do onstage can be heard – for better or worse. It also means they can play more subtle, quieter things that don’t usually work live,” says Douglass. “Metal, punk or hip hop acts can be challenging, because they usually want it really loud for the impact, but the point is it doesn’t have to be quite as loud here.”

She explains that there are actually three sound systems, a tightly built delay line system, a virtual ambience system and a 5.1 surround system.

“As a result,” she says, “there’s not a bad spot in the house, even in the corners or in the bathrooms.”

Bringing the city inside – quietly
A double wall of thick glass – with plants growing inside it – keeps sound in and delays the new venue's sound so that a manhole cover, as well as bits of magnetic memorabilia such as a trumpet mouthpiece and an electric guitar, can be played into it edgy, urban feel – without the odor or stickiness. The stage itself is made of glass, while the wall behind it is recycled bricks, protruding in a way that both looks and sounds impressive.

Besides the audio and design innovations, the club has developed its own mobile app, which makes it easy to buy tickets as well as beverages. Drinks, including many from small Finnish breweries and distilleries, can be ordered and delivered silently directly to your table – which is covered in leather to minimise the sound of glasses.

Every detail here has been carefully considered.

Between sets, DJs from Radio Helsinki spin discs and introduce the bands, who are often interviewed on-air earlier in the day. The station hosts movie nights and other events at the club, including pop-up lunches on Fridays. There are also plans to enable guests to order in food from restaurants in the neighbourhood.

“For all live culture, our common enemy is what you can do from your couch at home,” she says. “People don’t readily leave the sofa. They can listen to music with good audio quality through their headphones, but our live sound beats that any day of the week!”

Great vibes!
Jannika Arnimaa, a DJ who often attends jazz shows at G Livelab, calls it “a welcome addition to the Helsinki club scene with quality programming across the board, a great interior, bar and, most of all, the sound.”

According to pianist Iiro Rantala, “playing G Livelab is like playing any other place, except that the sound is better – much better. They really invested in the hi-fi sound. The Fazioli piano is fantastic too.”

For Rantala, “the general vibe of the venue is what counts. At G Livelab, the vibe is great. People listen intensively and that’s the most important thing. I hope that other musicians’ unions around Europe will pick up on the idea of G Livelab and open similar clubs around the continent, which would help create jobs for touring musicians.”

In the meantime, Douglass says that Livelaboratorio and Genelec are busily planning another music venue in central Tampere.

THE FINNISH MUSICIANS’ UNION AT 100

- The Finnish Musicians’ Union, which celebrates its 100th anniversary this year, is a trade organisation representing about 3,400 professional musicians.
- Most of its members work in the jazz, rock, entertainment and restaurant sectors, while one third are orchestral musicians, singers and conductors.
- The Finnish National Opera’s ballet dancers are also members of the Musicians’ Union.
- The union’s centenary programme included a club series at G Livelab and a tour featuring vocalist Johanna Forsti with the Turku Jazz Orchestra.
- The union also commissioned a new orchestral work from Uljas Pulkki, which was performed by six orchestras around Finland during the summer of 2017. These concerts were organised together with Gramex, Copyright Society of Performing Artists and Phonogram Producers in Finland, this year celebrating its 50th anniversary.
The socio-cultural, economic and political changes fostered by globalisation and technology bring new challenges everywhere, and music education is no exception. The focus in music teacher training is inevitably shifting, or at least expanding, from music teaching towards issues of social and moral responsibility.
COMPOSING IS FOR EVERYONE

BY Anu Ahola

Composing is acquiring an important role at Finland’s music institutes and schools. In the revised curricula, composing is identified as an activity that is – or at least should be – accessible to everyone and whose positive impacts extend far beyond the realm of music itself.

During the 2010s, children and adolescents in Finland have been encouraged to compose music in a variety of projects, but so far very few schools or music institutes have provided actual composition teaching. This is about to change. In the revised National Core Curriculum for Basic Education in the Arts will enter into force in August 2018. In the drafts for this document, composing and improvisation are entered as a target area in its own right for the first time.

Why is it important to compose music?

Composing as part of music education has become a topic of broader discussion in books as well as in the press. This discussion has highlighted the multiple opportunities that composing music offers not only for self-expression but also for interaction. Academic studies have criticised the conventions of music education where children are seen only as performers and listeners, never as creators.

Indeed, composing is increasingly viewed as an activity that is or at least should be accessible to anyone and whose positive impacts extend far beyond the composer and music itself, to society at large.

Petri Aarnio, headmaster of the Central Helsinki Music Institute, is a member of the working group revising basic education in the arts. His institution introduced composition as a workshop subject in 2000. Subsequently, composers such as Johanka Trojão, Lotta Wennäkoski and Minna Leinonen have taught composition there, and composing has established itself as one of the main elements of basic music theory teaching. Aarnio considers it very good that in the future students will be required to create music of their own.

“The tradition of teaching Western music is very heavily based on printed music. Not that there is anything wrong with playing music from a score, but as learning to perform music has been rendered into an academic pursuit, we seem to have forgotten that reproducing a score is not the only way to make music. Improvisation and learning by ear are also important skills,” says Aarnio.

“Improvisation and composition are about personal creativity, and the more personal a child or adolescent feels music to be, the easier it is for him or her to relate it to other experiences heard and seen.”

So do music institute teachers in Finland today have the capacity and the tools for coaching students in composition? Aarnio has no doubt:

“I believe that the groundwork for teaching composition is already in place, and many institutes consider this reform to be implementing something blindingly obvious. Some teachers with no experience at all in teaching composition may feel that this is an alien area requiring further training. The teaching we provide to teachers will be crucial in the future.”

Composer guides

With this new approach, composition pedagogy has become a key development point in music teacher training and in continuing education for teachers.

Also responding to these new needs is the Ääneni äärille [Finding my voice] project of the Society of Finnish Composers, which focuses on teacher training for composers and the development of introductory composition teaching. The project is also intended to coach music institute teachers in how to instruct and assist students in the early steps of composition. Composer Minna Leinonen, who has extensive experience in teaching composition to children and adolescents, is the prime mover of the project.

The project was launched with pedagogical training for composers in spring 2017, and in the autumn 20 composers were posted to music institutes for the academic year. The project will also involve compiling an open materials database on composition teaching as the project progresses.

“Our aim is to establish permanent composition teaching at music institutes and to provide the tools needed for doing so,” says Leinonen.

High hopes and ambitions

So what is the ultimate goal of teaching composition to children and adolescents?

Composition studies enhance students’ musical knowledge and skills in a variety of ways, and – most importantly – provide an excellent channel for self-expression. Composition teaching is considered also to promote gender equality in the long run, since introducing students to composition at music institutes at an early age is hoped to attract more girls to composing and thereby gradually to even out the gender distribution in the profession.

Teachers are in a key role in this reform, as they are in a position to guide the orientation of composition in any number of ways. Minna Leinonen says of the duty of a composition teacher:

“In teaching composition to children and adolescents, the teacher’s primary task is not to offer alternatives, because that in itself would restrict the student’s thinking. The teacher’s job is to assist and to pose questions, not to make aesthetic value judgements or guide the student in a particular direction or pursue his or her own artistic ambitions.

Erno Aalto, who teaches basic music theory at the Central Helsinki Music Institute, discussed composition as a working method in teaching basic music theory in his master’s thesis in 2015. He encourages teachers in the field to engage in a serious discussion of values among themselves and with their composition students.

“Although composition is now being introduced as part of basic education in the arts, we must remember that composing is very much an individual pursuit, different for each student. Some may find it feasible to write an étude for their own instrument, while others may want to explore the potential of a virtual instrument on their smartphone. It is important that all kinds of making music are acknowledged and facilitated in composition teaching at music institutes – even those that some may not consider to be music at all, or those that have not been invented yet,” says Aalto.

Translation: Jaakko Marttijärvi

This article was jointly commissioned by Rondo magazine and the FMQ.
How does one organise arts education in a multi-ethnic society? Whose culture should be taught?

What should be considered in drawing up a national curriculum for music? The Finnish-Nepalese-Israeli project Global Visions Through Mobilizing Networks is contributing to the development of music education in Nepal.

Sandwiched between two Asian giants, China and India, Nepal is a country with more than 100 ethnic groups, each with its own language and culture. Nepal is multicultural with a vengeance, and this is apparent in all branches of the arts in the country – music, dance, visual arts and crafts.

Finns have been involved in developing education in Nepal for a long time, both through government efforts and through various NGOs. So far, arts education in Nepal has been largely up to the initiative of individual interested teachers or else available as elective subjects for a fee.

In autumn 2013, a small group of Finns found themselves at the airport waiting for a flight to Kathmandu. The Nepalese Ministry of Education had just added music to the national core curriculum but then had realised that, in the absence of a music teacher training programme, there were no qualified music teachers in the entire country.

The Nepal Music Centre, a private music institute with a fresh mandate from the Ministry of Education for setting up just such a training programme, had contacted music educators at the Sibelius Academy of the University of the Arts Helsinki. They had accepted the challenge, had been granted funding out of the cultural exchange programme of the Finnish Ministry for Foreign Affairs and were now en route to view the situation on the ground. The group on this first trip comprised Heidi Westerlund, Professor of Music Education at the Sibelius Academy; researcher Heidi Partti; lecturers Solli Perkiö and Vilma Timonen; and the present writer.

Challenges in multi-ethnic music education

The purpose of this first trip was to survey the current situation of music teaching in Nepal, to assess available partners and to outline potential future cooperation. Workshops were held with the teachers and students at the Nepal Music Centre, and meetings were organised with local music professionals to gain an overview of the operating environment. At the workshops, we met teachers and engaged them in practical exercises to gauge their capabilities for adopting various pedagogical methods in common use in Finnish music teacher training, and we explored local music education goals.

It became clear to the Finns during this trip that in the multi-ethnic context of Nepalese society the development of music education and music teacher training would be challenging. Music is traditionally an activity at the lower end of the social scale, and there is scarcely any systematic teaching in the various traditional genres of music. Musical competence is transferred from generation to generation through the master-and-apprentice model rather than at official institutions.

Having said that, we should note that there was already music education in place in the country: music is a subject at the two universities in Nepal. However, the teaching there mainly focuses on Hindustani music and a smattering of local traditions, generally that of the Newar, who have a strong presence in the Kathmandu valley. In addition to the universities, there are hundreds of private music schools that mainly teach popular music, but there is no national music education system with progression in skill levels.

This is not to say that Nepal is a stagnated cultural backwater, even though concern is often voiced about the survival of local cultures amid the pressures of the modern era.

The cultural focus of Nepal is the Kathmandu valley, where many kinds of music may be heard. Popular music is generally doing very well: there is a thriving local rock and pop industry. Music is on the radio all the time and is also used in the myriad of cultural rituals celebrated throughout the country.

Nepal is a melting pot for interesting and original musical fusion styles as musicians mix and match everything they have heard and learned, just as in any other place in the world.

Global visions for cultural diversity in music education

After this first trip, the Sibelius Academy working group distilled a more concrete approach to cooperation for the purpose of improving music education in Nepal, as their understanding of the context and the needs of music teacher training in the country grew. The project soon expanded into a research project that acquired the title Global Visions Through Mobilizing Networks and was provided funding by the Academy of Finland for the period 2015–2019. The project was joined by Israel, which has its own specific cultural issues in music teacher training.

The Global Visions project is about developing multicultural music education between the Sibelius Academy in Finland, the Nepal Music Centre and the Levinsky College of Education in Israel. The project involves a dozen researchers and includes research cooperation, network building, enabling of dialogue and development of music education with a global perspective. The project focuses on peer learning and the understanding and leveraging of musical diversity in music teacher training.

Nepal, with its recently defined goal of creating a music teacher training system, is a key component in the project. A broader goal is generally to train music teachers capable of operating in increasingly multicultural environments worldwide.
How the project works on the ground in Nepal is that researchers build local and international networks by immersing themselves on the local music scene and in local music education, helping to build up infrastructure and to immerse themselves on the local music scene and in local research. Researchers build local and international networks by setting targets together and by reviewing research in the field, “says Partti. Nepal, on the other hand, is a more hierarchical society, where learning has largely relied on repetition and imitating the teacher. Also, teachers are not high on the social ladder, similar to musicians. Nevertheless, musicians and music teachers there are competent professionals in their respective fields, although the quality of their pedagogical skills varies.

“The strength of the Finnish system is teacher autonomy. Teachers are trusted. The weakest learning results are recorded in countries with authoritarian systems where no such trust exists,” says Partti. The Global Visions project aims not only to gain a wide body of research data but also to help local teachers demonstrate their professional expertise and to offer pedagogical tools for use in teaching. However, it is important to note that this is not about Finns going around pasting their own system on top of local customs; everything is done in cooperation and mutual understanding.

Four musician-teachers from Nepal – Kushal Karki, Iman Shah, Rizu Tuladhar and John Shreshtha – have been studying music education at the Sibelius Academy, and their studies have involved exploring how to develop music curricula in Nepal. This is an important vehicle for outlining the aforementioned targets, and researchers in the Global Visions project are providing support for these studies through teaching, guidance and advice, ranging from language assistance to theoretical issues and how to introduce pedagogical methods into their practical work.

Setting targets together

I interviewed Heidi Partti, a researcher in the Global Visions project, during the Cultural Diversity in Music Education conference in Kathmandu in April 2017. It was initially difficult to find common ground between the Finnish and Nepalese conceptions of teaching. “Finland has a strong ‘researching teacher’ tradition. The idea is that the teacher does not simply reproduce the curriculum as given but is an independent expert who is able to refine his or her teaching by reflection and by reviewing research in the field,” says Partti.

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However, it is important to note that this is not about Finns going around pasting their own system on top of local customs; everything is done in cooperation and mutual understanding with local music professionals. The project has involved bringing teachers together to think about what should be done about music education in Nepal and how the desired targets could be attained.

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Diversity a strength

So how could the research data gained in Nepal be applied in the Finnish context, or indeed globally? Heidi Partti notes that one of the principal goals of the project was to prompt discussion about diversity in education and to help people react to changing contexts worldwide. More studies in intercultural skills are being added to Finnish music teacher training in the current curriculum reform (see also the FMQ article Composing is for everyone), and an international project such as this one has the potential to collect valuable experiences and good practices applicable in such studies.

There are shared issues in music education in Nepal and in Finland, such as where to draw the line between preserving and renewing tradition, and which of the two should be given more weight. Another major question is whose music should be taught in the classroom and who decides this.

Diversity in music education does not mean just musical diversity, which could be easily addressed by adding a few courses in “world music” to the music teacher training curriculum. “There are different kinds of learners, students from different cultural backgrounds, representatives of various religions and sexual orientations, diversity in all shapes and sizes, and a music teacher must be able to deal with all of this,” says Partti.

As an example of developments growing out of the Global Visions project, we may mention a network established by Nepalese women teachers at their own initiative. This testifies not only to empowerment and self-awareness of professional competence and the ambition to improve themselves but also to an erosion of social hierarchies. Multiculturalism is a fact of life, and the challenge is how to deal with it and take it into account in teaching.

“Diversity is not a problem to be solved. It’s a huge strength!” concludes Partti. • Translation: Jaakko Mäntyjärvi
Happy birthday to Finnish music education!

By Heidi Partti

The year 2017 not only marks the centenary of Finland’s independence but is also an anniversary year for Finnish music education.

The founding of the School Music Department (now the Music Education study programme) at the Sibelius Academy in 1957 was a major milestone on the road towards a high-quality music education system in post-war Finland. The primary role of the department was to provide students with the knowledge and skills needed for teaching music in schools in particular.

Music had of course been part of the Finnish school curriculum for decades, mostly in the form of singing. But by the 1950s, a need for reform of music teaching in schools and hence of teacher training had emerged due to broader societal changes, a new understanding of child psychology and learning, and novel imported ideas. The journey from singing hymns and patriotic songs to a diverse and versatile music education had begun.

Lessons from the past

Birthdays are a unique opportunity both to look back and to envision the future. While we celebrate music teacher training as it is today, we should also look at history and see what we can learn from the past. Consider Uno Cygnaeus and Ellen Urho for instance.

Cygnaeus was a clergyman appointed to develop a folk school system in Finland in the 1850s. His plan was a radical one, and as such probably shaped the future of the nation: free education for every boy and girl regardless of social class, high-quality teacher training, and the inclusion of arts and crafts as mandatory subjects in the school curriculum. Cygnaeus understood the importance of giving every citizen the opportunity not only to acquire academic and practical skills but also to gain aesthetic experiences.

Ellen Urho, who joined the Sibelius Academy as Head of the School Music Department in 1970, is also a major figure in the history of Finnish music education. Under her leadership, the department underwent its most profound reform to date, building on her vision of music teachers as multi-skilled and flexible professionals. Her visionary thinking is why today’s music teachers are educated in a master’s-level degree programme with a wealth of studies in music, didactics, pedagogy and research.

A look back at the history of Finnish music education reminds us how visionary thinking can make a difference. Rather than aiming to merely preserve the past or allowing the challenges of today to determine the course for the future, visionaries such as Cygnaeus and Urho were inspired by their conception of what the future could be.

We are now reaping the harvest of seeds sown long before today’s music education students were even born, in the form of a broad music education available to every child in Finland.

Visions for the future

The Music Education study programme at the Sibelius Academy has aged well. Its capacity to adapt to a world in a state of flux has been tested multiple times over the past 60 years. Music teacher training has also expanded in both volume and content. In addition to the Sibelius Academy, music teachers are now trained at the University of Jyväskylä and the University of Oulu, those programmes also focusing on musicianship, pedagogical thinking and research. Graduates of all these programmes find varied employment in the field of music as teachers at primary, secondary and upper secondary schools, as instrument or voice teachers at music institutes, or in other positions requiring expertise in music education.

The days when a music teacher needed to do nothing but teach musical repertoire are long gone. Current music education students are expected to gain extensive general knowledge of music, to master music-related subjects taught at schools and also to develop a personal pedagogical approach.

The socio-cultural, economic and political changes fostered by globalisation and technology have challenged music educators in Finland to a constant re-evaluation of their core values and everyday practices, and will continue to do so. The requirement for music teacher training to prepare students for living and working in a rapidly changing and complex world is one of the basic tenets of the new curriculum that will be applied in the Music Education study programme at the Sibelius Academy in the coming academic year. Efforts to equip future music teachers with skills and attitudes that they need to work as change agents in communities include focusing on lifelong learning, intercultural competencies and skills for using technology in creative and flexible ways.

Professor Marja-Leena Juntunen, in her inaugural lecture in October 2017, envisioned the music teacher training of tomorrow as taking its cue from social phenomena such as cultural diversity, various ways of learning and inequalities between families. The focus in music teacher training is inevitably shifting, or at least expanding, from music teaching towards issues of social and moral responsibility.

Celebrating past achievements should not prevent us from moving forwards. The challenge we face is similar to those faced by Cygnaeus and Urho: to discover new visions of what is possible. Pedagogical flexibility, the ability to reinvent ourselves and the capacity to learn with and from others may be more important now than ever before. •
Autumn 2017 saw a positive surge of albums featuring Finnish music – especially contemporary art music. The following text is compiled and abbreviated from the reviews published on the FMQ website.
writes Juha Turvinen about Northlands, an album featuring Matthew Whittall’s music. “Northlands is a series, an album, of musical visions guided by the solo horn. Choral work ad purum unnilitationem meam adopts a tad more archaic hues. Although Arctic in inspiration, the amalgamations of choir and orchestra in The Return of Light can bring to mind a rainforest as well. Whittall’s works long for a world that does not exist. They depict nature as a realm of romanticised and mystified beauty. Obviously, today’s natural environment could evoke also somewhat gloomier views. But we need fantasies and idealised models, too.”

“Pehr Henrik Nordgren’s music often has a ritual, pictorial quality that generates a powerfully disturbing sense of atmosphere, of foreboding, as these three works perfectly illustrate,” writes Martin Anderson. “The Second Piano Concerto (2001) has something of the character of a ceremonial, a kind of initiation rite. [...] The Left-Hand Concerto, written for Iuumi Tateno in 2002 after he had lost the use of his right hand, is a symphonic poem in all but name. [...] Sitting between these two concertos is a 19-minute song-cycle from 2003 for mezzo, strings and harp. [...] The performances of Henri Sigfridsson, Monica Groop and the Ostrobotnian Chamber Orchestra conducted by Juha Kangas are first-rate.”

Magical compilations, luxurious beauty

“The distinguished MET4A string quartet has recorded two volumes of chamber works for strings for Ondine’s series of Kaija Saariaho’s music: the first was released in 2013 and the second in late 2016,” writes Anna Pulliksi. “At the heart of the second volume are two larger works: ...de la Terre (1990) for violin and electronics and Terra Memoria (2006) for string quartet. Originally the third movement of the dance work Mao, ...de la Terre involves a fascinating combination of recorded sounds and MINNA PENSOLÄ’S violin. The impressive Terra Memoria, glowing with earthy colours, is dedicated ‘for those departed’, who live in the memories of the superb performance given by the quartet to translate micro-level actions into grand transitions. The quartet performs with dazzling and furious passion; every moment of every piece is solid and meaningful. This calls for serious alertness on the part of the listener.”

“Here’s a bold idea, and a bold choice of repertoire, and it largely works – although I found it more rewarding to concentrate on one work at a time rather than listen through in a single session,” writes Martin Anderson about Joonas Ahonen’s new album Songs of Solitude. According to him, all the works on the album have an improvisational character: “there’s no harmonic undercurrent to suggest a sense of direction.” Anderson says one can hear the influence of Finnish Lapland in the opening piece, Sun paroles by Outi Tarkiainen. “a single voice echoing out over an empty landscape.” Jaani Länsiö describes Homunculus, the new album by the kamus, as a disc full of sonorous string music. “Homunculus’s Homunculus is primitive and rugged, as befits a work inspired by the theories of the alchemists of the ancient world. [...] Ligeti and Britten, by contrast, call on the quartet to translate micro-level actions into grand transitions. The quartet performs with dazzling and furious passion; every moment of every piece is solid and meaningful. This calls for serious alertness on the part of the listener.”

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Emotionally and expressively powerful music

OLLI KORTEKANGAS’S Migrations was a commission for a concert series in Minnesota which, according to the programme booklet, had to be programmable with Sibelius’s Kullervo. Martin Anderson writes: ‘Migrations, 25 minutes long, is cast in four movements for voice(s) and orchestra (mostly: in one the chorus sings a cappella) linked by three orchestral interludes, with concertante roles for clarinet, horn and cello – instruments with a singing nature, as Kortekangas points out. That’s in line with the predominantly lyrical character of the work as a whole. [- -] Kortekangas’s music also hints at the epoehal shift that comes with a permanent change of country: there’s a sense of scale behind the autumnal colours, and an anguish which occasionally breaks through the elegiac surface, rising to a thrilling climax in the closing bars.’ Martin Anderson also writes about Ondine’s album featuring music by Erkki-Sven Tüür: “Thrilling climax in the closing bars, invigorating, striking a fascinating balance between low-key National Romanticism and neoclassical tendencies. By contrast, the atmospherically and structurally curious Piano Concerto no. 4, April (1927), combines late Romantic tones with Impressionist leanings in an exciting way, and its transparent sonorities and harmonies at times show flashes of a boldness that demonstrates that Palgren was well in tune with contemporary international trends.” Writing Mats Liljeroos about the new album Alba, Artistic Director and now Honorary Conductor JUKA KANGAS, is it obvious going to be a collection containing the complete surviving recordings of his performances was released by Fuga in Helsinki,” writes Kimmo Korhonen in his extensive review of the album collection, which spans almost half a century.” Releasing Järnefelt’s complete recordings is an act of cultural importance in its own right, but this box-set is more than just an exercise in bringing history to life: it is also a thoroughly enjoyable artistic experience,” says Korhonen. Another fascinating recording – although of much smaller scope – is a Finnish violin music album by violinist ANNEMARIE ÅSTRÖM. The album presents seldom-heard works managing to sound entirely appropriate without mimicking Sibelius’s own style. Chamber-like textures of the songs, in Lintu’s highly charged Tapiola and in an account of En Saga which makes effective use of the textural contrasts.” With the new album April, Alba has now released all the piano concertos by Finnish music history’s number one piano composer, SELIM PALGRÉN. “Though under-appreciated among Palgren’s concertos, the Fifth is fresh and invigorating, striking a fascinating balance between low-key National Romanticism and neoclassical tendencies. By contrast, the atmospherically and structurally curious Piano Concerto no. 4, April (1927), combines late Romantic tones with Impressionist leanings in an exciting way, and its transparent sonorities and harmonies at times show flashes of a boldness that demonstrates that Palgren was well in tune with contemporary international trends.” Writing Mats Liljeroos, comparing the two concertos on the album, “JANNE MERTANEN is utterly comfortable with this aesthetic. He plays with finesse, elegance and – when required – temperament.” Translations: Jaakko-Matti Jyväskylä

The full reviews can be found at fmqp/reviews

IN KORTEKANGAS’S MUSIC THERE’S A SENSE OF SCALE BEHIND THE AUTUMNAL COLOURS, AND AN ANGUISH WHICH OCCASIONALLY BREAKS THROUGH THE ELEGIC SURFACE, RISING TO A THRILLING CLIMAX IN THE CLOSING BARS.

The other concerto on the album, Noesis, is a double concerto for clarinet and violin (2005), here performed by Sundqvist and Pekka Kuusisto. “Both works are in the ternary fast-slow-fast shape of the classical concerto, though they play continuously, and both demonstrate Tüür’s ability to suggest huge tectonic forces at work under dancing or drifting textures in higher instrumental registers,” writes Anderson. “When the ostrorhthian chamber orchestra brings together some of the works that over the years have been dedicated to the orchestra’s long standing

Artistic Director and now Honorary Conductor JUKA KANGAS, is it obviously going to be a collection of emotionally and expressively powerful and excellent music – pieces tailor-made for the orchestra’s deep-rooted sound and intense music-making. [- -] The disc comes across as a classic progression from darkness to light,” writes Mats Liljeroos about Dedicated to, the newest recording of the chamber orchestra.

From history

“It is always a remarkable experience to have the opportunity to actually listen to the achievements of a musician from the past instead of relying exclusively on verbal descriptions. Such a moment has now come in the case of ARMAS JÄRNEFELT (1869–1958), a celebrated Finnish conductor of the early twentieth century. In late November 2016, a box-set of ten CDs containing the complete surviving recordings of his performances was released by Fuga in Helsinki,” writes Kimmo Korhonen in his extensive review of the album collection, which spans almost half a century.” Releasing Järnefelt’s complete recordings is an act of cultural importance in its own right, but this box-set is more than just an exercise in bringing history to life: it is also a thoroughly enjoyable artistic experience,” says Korhonen. Another fascinating recording – although of much smaller scope – is a Finnish violin music album by violinist ANNEMARIE ÅSTRÖM. The album presents seldom-heard works managing to sound entirely appropriate without mimicking Sibelius’s own style.

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The full reviews can be found at fmqp/reviews
Folk albums 2017

One of the most eagerly awaited folk-music debut albums this year was definitely MAJA KAUKAHENEN’s Raivojyö [The Whirl of Raig], “an impressive musical journey”, as the FMQ reviewer Riikka Hiltunen calls it. Kaahanen plays all the instruments (kanteles and percussion) on the album herself, and is an impressively versatile singer as well, Hiltunen says. Despite their experimental sound world, the catchy and fascinating compositions are deeply rooted in tradition. “This could be a future classic in Finnish folk music,” writes Hiltunen.

Also eagerly awaited was Midsummer May Monday, the third album by accordionist KAREN TRENED & TIMO ALAKOTILA. “Both musicians are supreme lyrical performers who have a true gift for uncovering the spirit and text of the tunes they play, and both have a remarkable knack for creating textures that complement each other’s sound,” writes Fiona Talkington in her review. Some of the album’s tunes are the duo’s own compositions, and some are arrangements of favourite melodies from across their years of performing together. Talkington calls the recording an “exquisite album, which is a hymn of praise to midsummer and to music itself.”

Although a very different album, MiBo To by BARANBAND is also a tribute to international collaboration. “Emotions run high and are freely on display—and expression is no problem when there is a voice like this on hand”, enthuses Amanda Kauranne over the Helsinki-based world music band’s album. The BaranBand consists of the MAJIDIN brothers GIAN (vocals) and MAROUF (string instrument tar), and SIMO KÄKKI (bass), LOTTA-MARIA PITKÄNEN (violin), RICARDO PADILLA (percussion) and EKKO GRUNDSTRÖM (accordion, keyboards and guitars). “Each of the eight tracks on the album is a world of its own, yet they all go together well – this album will knock your socks off!”

ULLA PIRTTIJÄRVI is one of today’s leading Sámi artists. According to Tove Djuupssjöbacka’s review, her second album, Rojfi, with the ULTA TRIO (MARKO JOUTSI, lute and mandolin; MIKKO VAHNASALO, wind instruments; ARI ISOTALO, percussion) is a well-balanced whole that embodies contrasts between urban landscapes and the Sámi yksik tradition. “Pirttijärvi expresses a wide range of feelings with her voice alone, besides exploring a wealth of colours and techniques,” writes Djuupssjöbacka. “The themes extend from reindeers and fell landscapes to high-rise buildings and visa applications, but however modern the subject, the roots of the yksik are always firmly present.”

There is also a strong connection to nature in MARIA KALANIEMI’s new album, SVULAN. On the album, which spent five months in the top ten on the World Music Charts Europe, the versatile accordionist sings in her mother tongue, Swedish. “She has a pure and lyrically expressive voice, and the accordion sounds as fresh, emotional and lively as ever,” writes Djuupssjöbacka. On SVULAN at Kalaniemis’s side is the harmonium player EKKO GRUNDSTRÖM. “Both share a strong intensity in their music-making and the instruments are an interesting match – alike but still different,” explains Djuupssjöbacka.

Jazz albums 2017

One of the big events of 2017 was trumpeter VERNEI POHJOLA’s tribute to his father PEKKA POHJOLA (1952–2008) – “one of the revered icons of the 1970s European prog-rock scene,” as reviewer Petri Silas calls him. The album Pebka was one of the most heavily anticipated albums by Finnish jazz, rock and prog-rock scenes alike. Silas writes that with VERNEI POHJOLA GROUP, a band tailored to this particular project, the trumpeter interprets his father’s tunes highly idiosyncratically without becoming a slave to the original readings. “The stakes were high but Vereni pulled the performances off with flying colours,” exclams Silas in his review.

JUKKA PERKO TRITONE’S album Dizzy is a tribute as well. Saxophonist JUKKA PERKO toured with THE DIZZY GILLESPIE BIG BAND in the 1980s, and now, in Gillespie’s centenary, Perko’s trio pay their tribute to the legendary trumpeter – but according to Jan-Erik Holmberg’s review, not in an overly nostalgic way. “Perko, bassist ANTY LÖTÖJÖVEN and drummer TEFFO MÄKYNEN move the onetime fierce music to somewhat gentler realms, still not losing the original ideas and logics of the songs,” is Holmberg’s analysis. “The playing is impeccable and the trio gets a lot out of the material. A 23-page booklet in English, with pictures and Perko’s recollections of his days in Gillespie’s Orchestra, is included.”

“Since 2005, BLACK MOTOR (JOUNI TANE Kannisto, malletphone) has been a proudly local Tampere institution, making its own idiosyncratic way apart from the orthodox Helsinki scene,” writes Wif Stenger. According to him, their tenth album Branches is a true gift for uncovering the spirit. “The music is straightforward, stylish and groovy. Soul Jazz, almost directly from the ‘60s. However, the discerning listener will find details with a more recent timestamp. The tunes – seven written by Eskola & Mäkynen and three old ones – are catchy and give nice solo opportunities, which are well used,” writes Holmberg.!”

The full reviews can be found at fmq.fi/reviews
The following pages contain highlights of reviews of classical and contemporary event reviews published on the FMQ website in the course of the year.

The year 2017 was a year with wealth of premieres, celebrations and adventurous events in Finland.

A proliferation of premieres

There were eagerly expected opera premieres such as Neljäntienristeys [Crossroads] by Tapio Tuomela at the Oulu City Theatre and the opera event of the year, Autumn Sonata by Sebastian Fagerlund at the Finnish National Opera (see also pp. 31–36). In February, the first ever opera based on the Kalevala was premiered in Turku: Die Kalewainen in Pochjola, written by KARL MÜLLER-BERGHAUS in 1890.

In February, the Présences Festival explored cosmopolitanism in contemporary music with Kaija Saariaho as the featured composer. Among the premieres at the festival was the world premiere of Ophelia/Tiefsee by Finnish composer JUHA Y. KORKINEN.

The BBC commissioned Lotta Wennäkoski to write the opening number for the Last Night of the Proms. Wennäkoski's Flounce, described critically as "deft and surprising", was performed by the BBC Symphony Orchestra under SAKARI ORAMO.

The Finnish Radio Symphony Orchestra celebrated its 90th anniversary in the autumn. During the year, the orchestra premiered works by MAGNUS LINDBERG, OLLI VIRTAPERO, ANTTI AUVINEN, Lotta Wennäkoski and MATTHEW WHITTALL among others. THE HELSINKI PHILHARMONIC commissioned new works from JULKA TIENSUU and VELI-MATTI PUUMALA.

The Finnish Musicians' Union, which celebrates its 100th anniversary this year, commissioned a new orchestral work from VIJAS PULKKI. LAUONNOTTEDE [Natural Science] was performed by eight orchestras around Finland during the autumn 2017. Also a total of 15 works commissioned by the Society of Finnish Composers were premiered around the country in a project titled SIBELIUSEN seuraujat [Successors of Sibelius], run by the Society together with the Association of Finnish Symphony Orchestras and the Sibelius Fund. The commissioned composers included SAMPO HAAPAMÄKI, KIMMO HAKOLA, PAULIHNA HOMÄKI, KIMMO KUOKKALA, KIRMO LINTINEN, PASI LYYTIKÄinen, KAI NIEMinen, MIKko NISula, JULHAn NUORVAlA and VILLE RAAsAKKA.

Folk and jazz: festivals, celebrations and tours

Folk musicians were also in a celebratory mood. The Kaustinen Folk Music Festival celebrated its 50th anniversary in July to a huge success and with record attendance. Finland's first Ethno Gala was held in November, with awards given to the best artists in world music, folk music and folk dance. ULTRA ORGAN by KIMMO PohJonen, commissioned by the COLOGNE PHILHARMONIC, was premiered in March. In this work, PohJonen extended his already broad palette yet further with an instrument of his invention, the 'organ-accordion'. Multi-instrumentalist MAJA KAUFHANEN ascended into the elite of Finnish folk musicians with her official showcase at the WOMEX world music expo in October. The "Nordgrass" folk group FRIGG continued to make waves abroad, touring the UK twice in one year.

The distinguished EJN Award for Adventurous Programming was awarded to the Tampere Jazz Happening, which provided unique concert experiences once again in November. VERNERI POHJOLA received the YRJÖ Award of the Finnish Jazz Federation at the festival. In the autumn, the TIMO LASBY BAND celebrated its 10th anniversary with a 12-stop domestic tour.

In popular music in Finland, one name outshone all others in 2017: singer-songwriter ALMA (see the article Finland is finally pop at fmq.fi).
The theme and title of the Time of Music festival this year was Art & Autonomy. In aesthetics, “autonomy” refers to the independence of art from external norms. In the context of this festival, autonomy emerged as a synonym for the freedom of expression of art and artists, although the seminar discussions ranged far and wide, from the role of art in society to autonomy of funding and from the intrinsic value of art to audience numbers, and also the language used to discuss art. Autonomy was addressed in equally diverse ways in the festival programme planned by Johan Tallgren, celebrating the freedom of art but also showing how layered and how dependent on history and society contemporary music is.

Making concerts attractive was one of the many things in which this year’s festival, planned by German conductor André de Ridder, was particularly successful. The programming was diverse and inspiring, offering points of interest to listeners from diverse backgrounds – strict central European modernism on the one hand, but inputs from other branches of the arts, popular culture and electronic music on the other.

The principal featured Finnish composer at the festival this year was Sebastian Hilli, the entire Friday night concert being dedicated to his chamber ensemble works. Hilli has gained fame recently particularly with his orchestral work Reachings, and the energy, dynamism and carefully crafted details of that work have become established as hallmarks of his style, being apparent in these new chamber works too. Yet for all that he has an identifiable style, he does not repeat himself. Each of the works heard in Vittasaari was a musical journey unto itself.

The composer guests at the Time of Music festival this year were Mark Applebaum and James Dillon (photo). Although very different in the music they write, they share a strength for creation on their own terms.

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The composer guests at the Time of Music festival this year were Mark Applebaum and James Dillon (photo). Although very different in the music they write, they share a strength for creation on their own terms.
Terrorist threats and wry humour

In Ville Paasimaa’s opera Jalomarin heimo (The Judge’s Wife, 2014), the drama emerges from the everyday conversations of the Judge’s family but expands in the viewer’s mind – thanks in no small part to Talvitie’s powerful music, reflecting horrors in its shrieking noises, dissonances and nightmarish repetitions. Through the use of electronics, Talvitie incorporates concrete sounds from actual demonstrations.

Spaced with video and spoken voice and stage-managed to perfection, the performance was riveting and anxiety-inducing.

• By Harri Kaasuvuori. Translation: Jaakko Mantyjarvi. The full review at fmq.fi

Space travel and silent opera

One of the most anticipated events of the Helsinki Festival was the Finnish premiere of Riikka Talvitie’s chamber opera in two acts (19 March, Helsinki) – The Judge’s Wife. The full review at fmq.fi

In the piece, which set a text in the southern Sámi language (the title roughly translates as “towards the mountains”), the Finchley children skilfully negotiated the semitones of Bergrún Snæbjörnsdóttir’s Terrestre and Adam Vilagi’s Flame, the latter drilling deep into a single idea and exceptionally performed by flautist Kate Walter, who worked as hard as any musician over the course of the event.

There was similar focus in all manner of works, by composers as varied as Bergrún Snæbjörnsdóttir, Per Nørgård, Duro Živković and more. But perhaps it was most obvious in Madeleine Haakson’s Vårje, where the vision in question was one of two elements meeting: the choirs of the Finchley Children’s Music Group and of the Krishna Avanti Primary School.

In the piece, which set a text in the southern Sámi language (the title roughly translates as “towards the mountains”), the Finchley children skilfully negotiated the semitones of Isakson’s main musical paragraphs while the Krishna group joiked in counterpoint, swinging their arms with their Sámi mentors by their side. It was a simple enough piece with a straightforward binary design, sung in the Royal Festival Hall’s main bar amid the comings and goings of a Sunday morning. With Anna Thorvaldsdottir’s Aeriality, although for entirely different reasons, it was probably the most resonant performance of the whole event.

• By Andrew Mellor, the full review at fmq.fi

Gatecrashing the Nordic Music Days

There was no intimate huddle of Nordic folk at the Southbank Centre. Instead, we experienced an esoteric new music conference gatecrashed by thousands of people every hour – from babies and pensioners to hip hop dancers and traditional orchestral music lovers. That might have made networking almost impossible. But the huge tide of humanity that almost overwhelmed the 2017 NMD was also its triumph: a characteristic gift from London, European capital of creative curiosity and of the big crowd.

• By Andrew Mallac. The full review at fmq.fi

NORDIC MUSIC DAYS
(28 September – 1 October, London)
The total value of Finland’s music sector in 2016 was EUR 905.4 million.

Live music events played an increasingly important role, accounting for more than half of the total. Copyright royalties were also up, rising by more than 11% during 2016. Since the previous financial survey of the music industry in 2014, the industry has expanded by about 5.4%.

The preliminary report on gender distribution in jobs and elected posts in the music sector, commissioned by Music Finland in autumn 2017, shows that in the Finnish music sector the majority of board members and senior managers in enterprises and NGOs are men. The survey covered 1,914 jobs and elected posts in NGOs, enterprises, orchestras, festival organisations and institutions of higher education in the music sector. Freelancers and small enterprises were excluded from the survey.

Jobs in the Finnish music sector by gender

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<thead>
<tr>
<th></th>
<th>Female</th>
<th>Male</th>
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<tbody>
<tr>
<td>Enterprises</td>
<td>32.4%</td>
<td>67.6%</td>
</tr>
<tr>
<td>NGOs</td>
<td>47.5%</td>
<td>52.5%</td>
</tr>
<tr>
<td>Orchestras</td>
<td>40%</td>
<td>60%</td>
</tr>
<tr>
<td>Higher education</td>
<td>49.8%</td>
<td>50.2%</td>
</tr>
<tr>
<td>Festivals</td>
<td>59%</td>
<td>41%</td>
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Jobs in the Finnish music sector by job description and gender

<table>
<thead>
<tr>
<th></th>
<th>Female</th>
<th>Male</th>
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<tbody>
<tr>
<td>Board members</td>
<td>40.4%</td>
<td>59.6%</td>
</tr>
<tr>
<td>Board chairs</td>
<td>27.3%</td>
<td>72.7%</td>
</tr>
<tr>
<td>Managers, Artistic directors</td>
<td>15.6%</td>
<td>84.4%</td>
</tr>
<tr>
<td>Managing directors, executive directors and managers</td>
<td>35.5%</td>
<td>64.5%</td>
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Members in Finnish associations of creative and performing musicians by gender

<table>
<thead>
<tr>
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<th>Female</th>
<th>Male</th>
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<tr>
<td>The Society of Finnish Composers (art music)</td>
<td>9.6%</td>
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<td>The Finnish Society of Composers and Lyricists</td>
<td>9.8%</td>
<td>90.2%</td>
</tr>
<tr>
<td>The Finnish Musicians’ Union</td>
<td>9.4%</td>
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</tr>
</tbody>
</table>

Notable Numbers

- Live music: 464 million
- Recordings: 591 million
- Copyright royalties: 95.5 million
- Grants: 24.7 million
- Music education: 270 million

The total value of Finland’s music sector in 2016 was EUR 905.4 million.

The preliminary report on gender distribution in jobs and elected posts in the music sector, commissioned by Music Finland in autumn 2017, shows that in the Finnish music sector the majority of board members and senior managers in enterprises and NGOs are men. The survey covered 1,914 jobs and elected posts in NGOs, enterprises, orchestras, festival organisations and institutions of higher education in the music sector. Freelancers and small enterprises were excluded from the survey.

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Nordic diversity creates nordic unity with

[Logo]