

Livia Schweizer – *Thirteen Encounters*

31.5.2024 at 19 in Black Box, Musiikkitalo, Helsinki, Finland

A version Pauline Oliveros' *Thirteen Changes*

Working group:

Livia Schweizer, flutes and concept

Heikki Hepa Halme, flutes, bass clarinet etc.

Iida-Vilhelmiina Sinivalo, cello

Melisa Yıldırım, kamancha

Mehrnoosh Zolfaghari, santur

Libero Mureddu, piano

Turkka Inkilä, live electronics

Iiro Sivula, sound engineer

Jukka Kolimaa, lights

producer: **Eeva Hohti**

The American composer Pauline Oliveros (1932-2016) dedicated her life in developing and expanding the concept of *Deep Listening*; a term that she coined in 1989 after years devoted to exploring how listening can be used as medium to expand awareness and consciousness. While Pauline -alone and with groups- was focusing on the potential of listening, she wrote a great number of text-based pieces. The text scores were conceived as algorithmic improvisations that encourage musicians to create music relying mainly on ways **to listen** and **respond** to sound. In them there is no need to read notes; Words and Listening are often the two main ingredients of Oliveros' text scores, and even if it might sound simple, all becomes beautifully complex and branched when one realizes that we all listen, experience, and respond to sound differently.

In 1986 Oliveros wrote and dedicated to the violinist Malcom Goldstein the *Thirteen Changes*: a text-based score composed of thirteen short, poetic, and evocative texts that are meant to transform into music. With the texts there are no indication of how the translation from words to music must happen, and the choice is left to the **performer that becomes therefore a creator**.

With *the changes* in mind, I started to ask myself: What happens individually and collectively when to a group of musicians as a score are given 'just words', and the freedom to decide how to translate them into sound? And what can emerge when that freedom of translation is shared between musicians hailing from different musical and cultural backgrounds?

When playing with the score by myself, I noticed that the texts worked for me as encouragement to enter in contact with my inner improviser-voice, offering me the

chance to get to know and challenge my sonic imagination. In addition, while playing from the text in different times of my life, I often found myself surprised to notice how each improvisation served as a unique mirror where my own personal imagination, free associations, embodied musical knowledge and present moment would intertwine. The *Thirteen Changes* became a gate for some sort of self-discovery, and it felt as the perfect point from where to start reflecting actively on how text scores could become medium, triggers or frames for discoveries within heterogenous groups.

When starting to work on the score with the members of the group, a world of new meanings and *translations* opened. *The changes* became 'encounters' between multiple visions. In this version of the piece, each change can be seen as an encounter between different sonorities, personalities, associations, and musical languages. This approach aims to celebrate the interaction of different aesthetics and individual voices coming together towards co-creation, united by a shared score.

At last, to take advantage of the interdisciplinary element carried in text-scores, and to embrace Oliveros' encouragement to explore different ways to respond to sound, I asked to the friend and visual artist Inka-Maaria Jurvanen to add her 'response' to the score in this hand program. While imagining the sound of the score, Inka responded with her ink: the starting point? 'just' words and listening.

For example...how would your '*singing bowl of steaming soup*' sound like?



1. Standing naked in the moonlight – Music washing the body.



2. Atomic imagery – Rotating molecules – Instantaneous particles dancing – Vanishing.



3. Solar winds scorching the returning comet's tail.



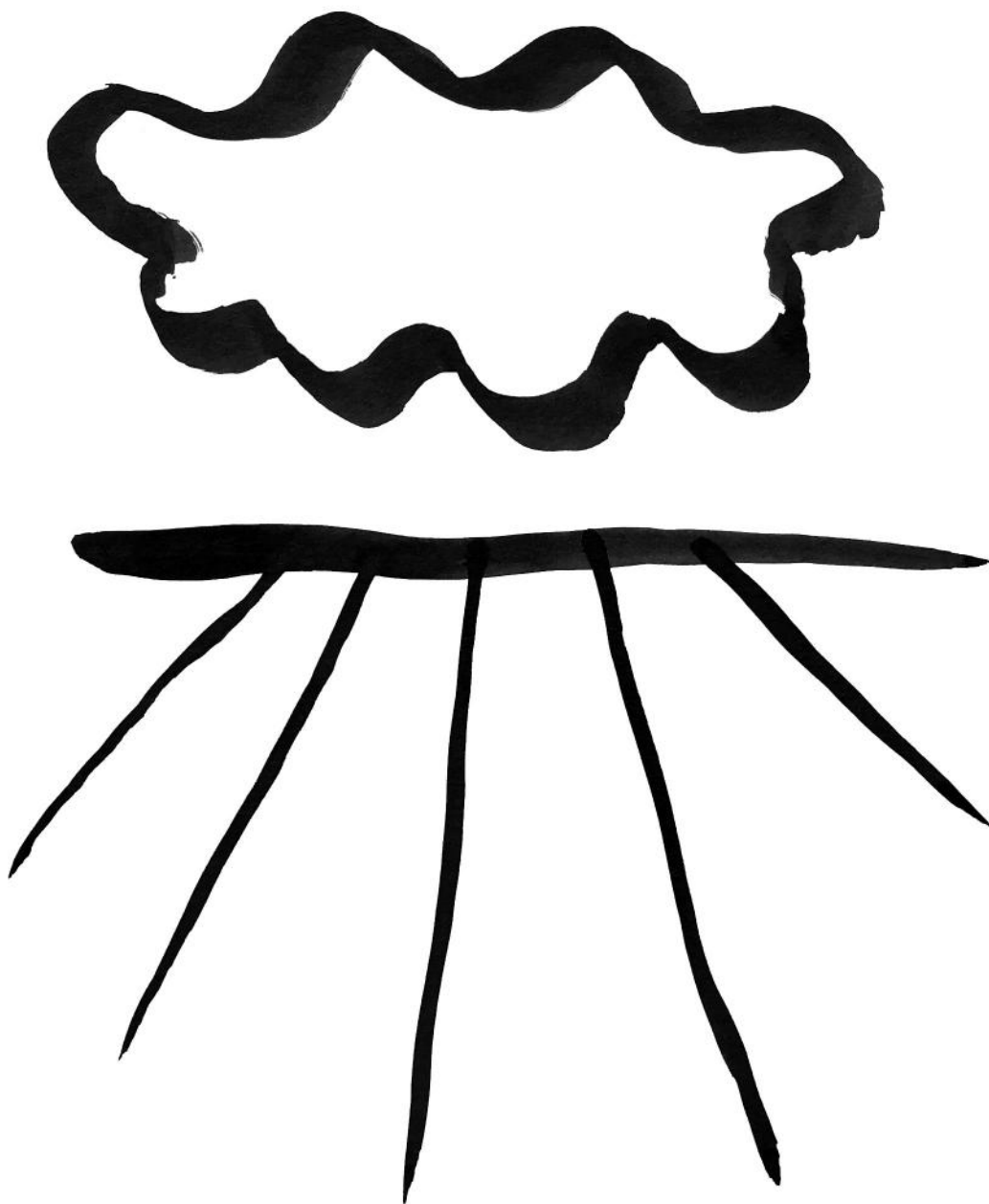
4. Elephants mating in a secret grove.



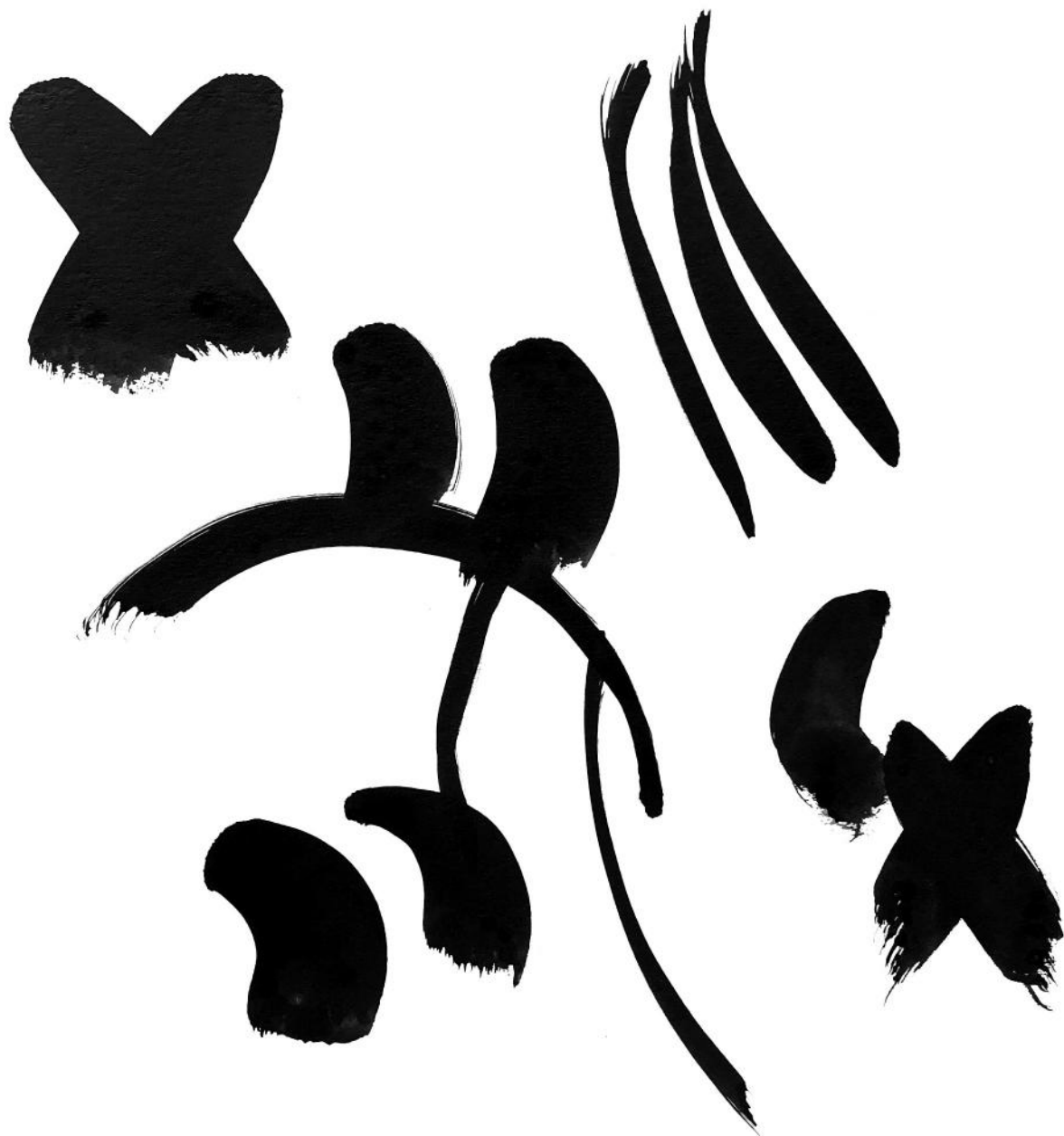
5. Airborne carriers of transparent seedlings.



6. Songs of ancient mothers among awesome rocks.



7. A single egg motionless in the desert.



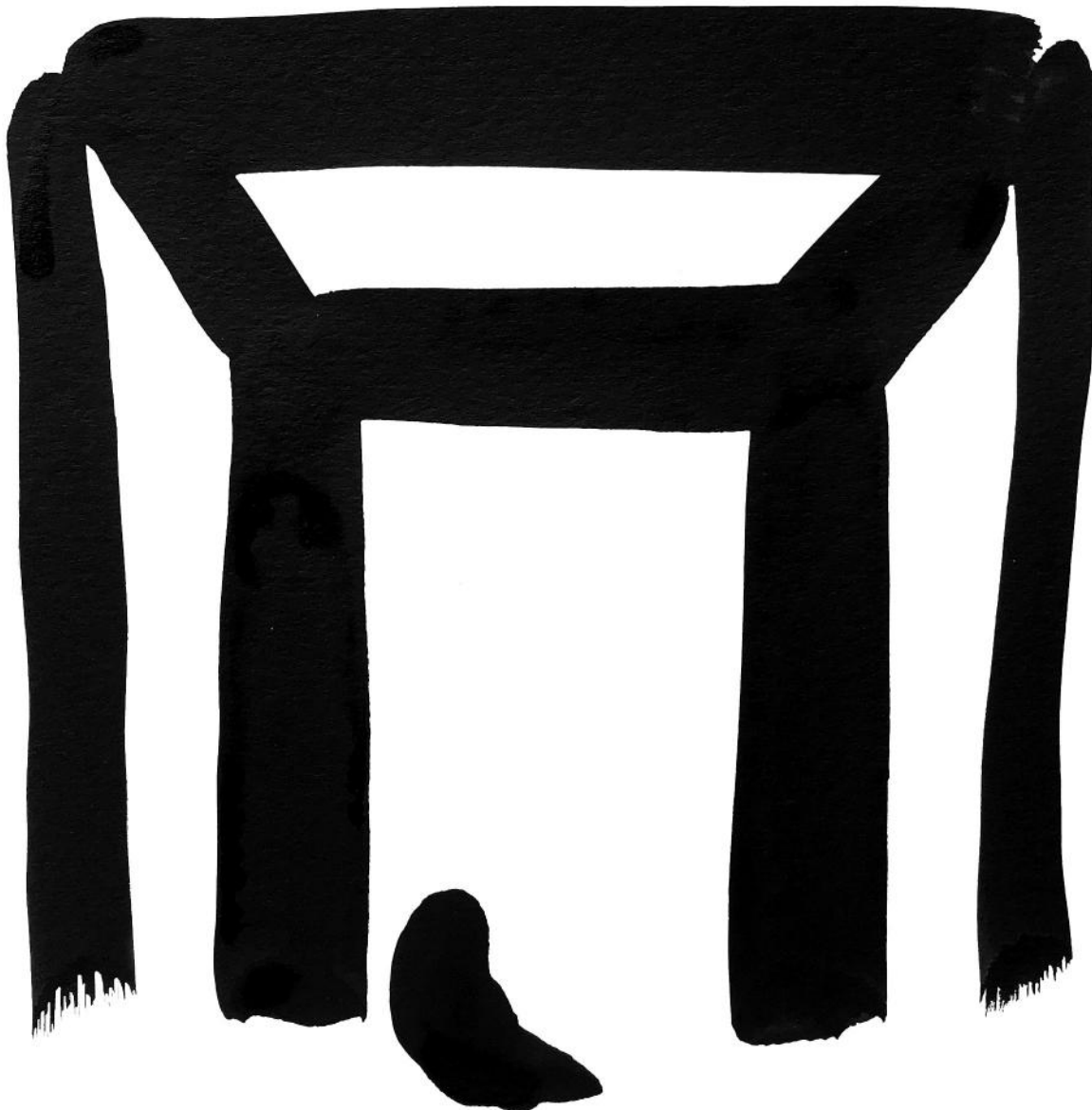
8. Rollicking monkeys landing on Mars.



9. A singing bowl of steaming soup.



10. Tiny mites circling one hair in the coat of a polar bear.



11. A solitary worm in an empty coffin.



12. A sip of midnight well water.



13. Directionless motion – Unquiet stillness – A moment alone with millions of people –
Calming the waters – The aura of a black bird.

Livia Schweizer (b.1994) is an Italian-swiss freelancer and flutist based in Helsinki. After graduating from the conservatory in Livorno she moved to Finland in 2014 to study with Mikael Helasvuo, and since then she has been a versatile and active freelancer. She is member of the new music ensemble Earth Ears Ensemble, and she is now doing her artistic doctorate in MuTri Doctoral school within the Global Music Department, with the aim to explore how text scores and graphic scores can be used to foster intercultural collaborations in contemporary music. Livia has a master in flute from Sibelius Academy. Her flute teachers have been Mauro Rossi, Mikael Helasvuo, Hanna Kinnunen and Jim Walker (at USC).

Woodwind player **Hepa Halme** has been active in the Helsinki improv/experimental scene since early 1980´s. He studied musicology in The University of Helsinki and started his exploration on the “other sounds” in the electronic music studio there guided by the late Juuso Ruohomäki. His work as a freelancer includes all kinds of regular musical settings but his commitment and interest in expanding the limits of his expression has been going on all through his career.

Iida-Vilhelmiina Sinivalo is a Helsinki-based freelance cellist who is particularly interested in the versatile expressive power offered by her instrument. She is currently delving into the subject area at the DocMus Doctoral School of the Sibelius Academy. Her approach to the instrument involves many different genres of music and thus seeks to expand the expressive overall image of the instrument. Sinivalo completed her Master’s degree at the Sibelius Academy in the Department of Classical Music, with Arto Noras and Timo Hanhinen as her main teachers, after which she has worked extensively as a non-genre musician and pedagogue. She is member of the new music ensemble Earth Ears Ensemble.

Melisa Yıldırım is a kamancha player from Istanbul. She is working with various professional artists around the world and she composes music close to traditional Anatolian music forms and she is an improviser. Her styles and influences range from Sufi music to Anatolian folk, as well as Iranian genres and contemporary world music. She is a master student at the Sibelius Academy Global Music department.

Mehrnoosh Zolfaghari, a professional musician based in Finland, specializes in the Santoor, merging traditional Persian music with contemporary elements. Graduating as the class valedictorian from the University of Tehran, she's now pursuing a second master's degree at the Sibelius Academy while actively participating in global festivals and collaborations.

Libero Mureddu, born in Milan in 1975 and based in Helsinki since 2003, he has studied composition at the Conservatory "G. Verdi" of Milan and music technology at the Centre for Music and Technology, Sibelius Academy, University of the Arts Helsinki. He is currently doing his artistic doctorate at the MuTri Doctoral School at the Sibelius Academy. In his research, Libero Mureddu investigates the role of embodied knowledge in a free improvisation performance, and how this knowledge can be observed, analyzed, and used to develop free improvisation languages. A versatile musician, during the past twenty years his musical experiences in the European scene have ranged from contemporary and experimental music, to jazz and popular music

Turkka Inkilä (1989) is a Helsinki based composer and improviser. He works broadly in the field of electroacoustic music. In his artistic practice he explores the terrain between musical genres and traditions. His output ranges from performing Japanese honkyoku music, and working with Sámi musician Ánnámáret, to sound design and writing chamber music.

Pauline Oliveros (born in Huston in 1932 and died in Kingston, New York in 2016) was a composer, accordionist, and pioneer in the American music scene. Since the 1960's she influenced American music profoundly through her work, and she is especially known for developing her unique, meditative and improvisatory approach to music called 'Deep Listening'. For 14 years she was director of the Center for Music Experiment during her tenure as professor of music at the University of California at San Diego, and distinguished Research Professor of Music at Rensselaer Polytechnic Institute.

Ink drawings and graphic design:

Inka-Maaria Jurvanen (1980) is a visual artist whose main tool is a pencil. She is interested in representing time and its passage through the means of drawing. Jurvanen has exhibited extensively in Finland and abroad since 2007. She is represented in the collections of Museum of Contemporary Art Kiasma and Finnish State Art Deposit. Jurvanen is tremendously inspired by music, literature and multidisciplinary methods of creating.

Behind every project there are always
many important people and encounters to be thanked!

To my supervisor Nathan Riki Thomson;
thank you for your precious support and wisdom.

To the Global Music Seminar community;
thank you for all the inspiration, exciting debates and feedback.

To my artistic supervisors Susie Ibarra and Claire Chase;
thank you for your heartwarming support, advices, and for
the never-ending source of inspiration that you are.

To Iida, Melisa, Mehrnoosh, Libero, Turkka and Hepa;
thank you for being such an inspiring group of colleagues and friends.
Today would not sound like this if just one of you wouldn't be here!

To Inka;
thank you for the magic and friendship that you brought into
this program with your ink.

To my family and loved ones;
thank you for the listening, presence, and love.

**TAIDE-
YLIOPISTO**

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2024