



1<sup>st</sup> edition of the

# *NightinGala*

Program

12–13 June 2008

Kallio-Kuninkala

Järvenpää

*Organising committee*

Seppo Suihko (chair-person),

Kristiina Ilmonen, Päivi Kiljala, Petri Kuljuntausta, Rauno Lauhakangas, Kristina Lillqvist,  
Dario Martinelli, Tatu Pohjola, Herman Rechberger, Pärttyli Rinne, David Rothenberg, Harri  
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*Concert Coordinator and Artistic Director*

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University of Helsinki, Faculty of Arts

# **PROGRAMME**

June 12, Thursday – 14.00-17.00 – Main hall

## **Symposium in Zoomusicology: The nightingale song between art and research (1st part)**

14.00–14.50 **Dario Martinelli** (University of Helsinki)

### *Zoomusicology and the analysis of nightingale songs*

ABSTRACT: The presentation will provide a short introduction to the history and the main theoretical stands of zoomusicology, and will then proceed to analyse the specific case of the *Luscinia luscinia* species.

14.50–15.20 **Lina Navickaitė** (Lithuanian Academy of Music and Theatre)

### *Centuries of nightingale-inspired music*

ABSTRACT: Here, the author tries to present a historical survey of the usage of nightingale-related melodies, titles or even characters in classical (or so considered nowadays) music. From Middle Ages troubadours to Olivier Messiaen and later composers, this paper will demonstrate the recurrent inspiration that the composers of art music have been drawing from the nightingale song.

15.20-15.30 *Break*

15.30–16.00 **Emily Doolittle** (University of Princeton)

### *A (Human) Composer's Understanding of Nightingale Song*

ABSTRACT: In this presentation I will explore thrush nightingale (*Luscinia luscinia*) songs from a human musical perspective. I have approached these songs as I would the music of any composer, looking at what defines their style and what makes them effective on a musical level.

16.00–16.20 **Jorma Sorjonen** (University of Joensuu)

### *The daughters of Zeus*

ABSTRACT: According to the Greek mythology the two nightingale species *Luscinia luscinia* (Progné) and *L. megarhynchos* (Philoméle) are the daughters of Zeus. Due to their powerful and melodic songs the nightingale has inspired composers and poets. The mystic song during warm and light Finnish summer nights has also inspired a famous Finnish poet Lauri Viita, who wrote an excellent poem "Northern Nightingale". In spite of his style of poetry the message of behavioural ecology was also perfectly correct. The Philoméle has very large repertoire without any local dialects. The Progne has smaller repertoire but great local and habitational variation. The Nightingales (Progné) on Kursk in Russia and the mixed singing Nightingales (Progné) on the sympatric area of *L. luscinia* and *L. megarhynchos* in Poland have famous and exceptional beautiful songs.

16.20–16.40 **Jyrki Alakuijala** (University of Oulu)

### *On algorithmic methods for bird song processing*

ABSTRACT: The presentation will illustrate the methods for processing sound that the author has found interesting for composing with bird song material. These methods include variable tuning, adaptive tuning, sensory dissonance modeling and optimization, enforced virtual pitch, and manually copied (drawn) and re-synthesized bird song spectrograms.

16.40–17.00 **Harri Viitanen** (composer, Helsinki cathedral)

### *How nightingales become composition*

ABSTRACT: The presentation will illustrate the process through which the author has transformed the bird songs into actual human musical material, and what is the conversion that produces artistically the most interesting musical results.

June 12, Thursday – 18.00 – Leonora Sali

**Concert: NightinGig, a musical interaction with nightingales**

**Kristiina Ilmonen**, wind instruments, voice

**Anna-Kaisa Liedes**, voice

**Timo Väänänen**, kantele

*Pilvet päättäni pitävät*

**Harri Viitanen**, tape

*Katharsis*

**Dario Martinelli**, tape

*Nightingale, you are the one*

With a live performance by **Nora Lähteenmäki** and **Pärtyli Rinne**

*Nightingale, where are you?*

19.00-19.20 *Break*

**Herman Rechberger**, tape + ethnic percussions

*Drumming with birds*

**Petri Kuljuntausta**, tape + live electronics

*Whistles, trills and clicks*

With a live video by **Sami van Ingen**

**Robert Jürjendal**, guitar, loops

**Petri Kuljuntausta**, live sampling

**David Rothenberg**, clarinet, soundscapes, laptop

*Nighghgtingale*

June 13, Friday – 10.00-13.00 – Main hall

## **Symposium in Zoomusicology: The nightingale song between art and research (2nd part)**

10.00–10.50 **David Rothenberg** (New Jersey Institute of Technology)

### The Song of the Nightingale: Why Science and Art Must Be Combined to Decipher It

ABSTRACT: Biologists have been trying to decipher the structure of nightingale song for the past thirty years, and much has been discovered about how the birds use their singing in courtship and territory defense behavior. However, little has been learned about how the very complex song itself is structured, and this topic might be better investigated by the involvement of more musicians and musicologists into the research process. First I will talk about why this hasn't yet happened, and explain what insights musically trained researchers might be better able to elucidate than biologists, who often rely on simplistic statistical models. Scientists tend to count the number of distinctly different syllables as an indication of song complexity, NOT looking at how different phrases are combined to form a musically intricate whole. They often say issues of structure and complexity rely too much on human listener bias, not objective data-gathering. I will explain why this is not the case, why musicology need not be any less objective, or more subjective, than the simple counting favored by science. A better method for objectively analyzing complex bird songs will be proposed.

10.50–11.20 **Marc Naguib** (Netherlands Institute of Ecology)

### How and why nightingales sing: a behavioral ecological perspective

ABSTRACT: Nightingale song is among the most elaborate vocal signals in the animal kingdom. Its beauty, diversity and melodious tone have inspired humans in many regards. But why do male nightingales actually sing? Why at night and what do females do? The song of male nightingales has evolved as it serves a specific function in the biology of this species. But what is this function and how can we study it? Which information does a female extract from a song it can enjoy listening over so many hours at night? How do males communicate with their song and what do they say? In this contribution I will provide some insides into the biological function of nightingale song by presenting a range of different experiments we have been conducting over many years to shed light on the function of song in male-male communication and to shed light on which roles females play in the evolution of the males' singing behaviour.

11.20-11.50 **Helena Telkänranta** (The Finnish Association for Nature Conservation)

### Emotional connectedness of people to nature: the nightingale as an acoustic ambassador

ABSTRACT: We sometimes think about the appreciation for nature as a modern phenomenon, but the nightingale provides a good example of a species that has generated positive emotions in people throughout centuries. In 19th century Helsinki, newspapers reported hundreds of people gathering in the Kaisaniemi Park in the early summer, with the specific aim of hearing the famous nightingale. The evening air in the park was filled not only with his song but also with the applause of the fascinated audience. In this talk, nightingale is discussed as an example of which characteristics in an animal have the most potential for creating a feeling of connectedness in people. Such discussion often focuses mainly on the appearance and visible behaviour of animals, but as acoustic experiences often speak to human emotions even more powerfully than visual ones, the world of acoustics may hold interesting unused potential for promoting a deeper motivation for nature conservation and a richer experience of nature.

11.50-12.00 *Break*

12.00–12.30 **Henrike Hultsch** (University of Berlin)

### From Hearing to Singing – Song Learning and Development in the Common Nightingale, *Luscinia megarhynchos*

ABSTRACT: Like many other behaviours, the development of birdsong is a kind of motor learning. However, it is outstanding among ontogenetic processes in animals in that, like human language, it is based on the imitation

of acoustic models acquired through perceptual learning before (auditory learning). For the analyses, this provides two bases of reference to which pattern ontogeny can be compared: the organization of input patterns and that of target patterns, i.e. the crystallized adult song. In some species, such as the nightingale, song development lasts for several months, which allows to trace in detail the ontogenetic progression for various song parameters, such as syntax and phonology, temporal structure and the development of the hierarchical organization of song performance. The seminar examines how memory and developmental features interact to produce a repertoire of more than 100 distinct songs ('strophes') used as units of communication during singing.

**12.30–13.00 Ann Warde (Cornell Laboratory of Ornithology)**

**Nightingale Song: Musical Analysis/Scientific Synthesis**

ABSTRACT: The author has used investigations of the musical notions of gesture, dynamics, rhythmic and metrical analysis, phrase structure, timbral interrelationships, and pattern analysis at different scales to create an audible analysis (and composition) based on recordings of nightingale birdsong. The author will discuss the processes involved in this analysis and its immediate results, and present the sound composition as well. The intention is to provide the listener with increasing insight into the relationships and structures that result from this analysis, in a way which will hopefully enable the audible perception of these relationships and encourage the use of any aural knowledge that may be developed through this process to hear more deeply into nightingale vocalizations. Work has been performed with recordings of several different individuals of the species *Luscinia megarhynchos* and *Luscinia luscinia*, and hopefully the results of the analysis/synthesis will shed light on differences among individuals as well as cross-species similarities.

**13.00–13.30 Ofer Tchernichovski (City College of New York)**

**Analysis of the nightingale song structure: features, clusters and rhythms**

ABSTRACT: The author will analyze a large sample (about 20,000 syllables) of one nightingale thrush. He segmented the song, calculated simple song features (pitch, frequency modulation, Wiener entropy, etc) using Sound Analysis Pro software, and then looked at their distribution. Two features, pitch and Wiener-entropy, were found to be sufficient to uncover robust clusters (syllable types). One large cluster of high Wiener entropy, which includes harsh (fricative like) sounds, and 10-20 clusters of low entropy and a very accurate pitch. The relative gap between the pitches of those clusters was often at around 700Hz, approximately F scale. A preliminary analysis of the rhythm structure shows rhythm stability over the entire singing. At the syntax level, there is a strong tendency to shift from the high entropy cluster (fricatives like sounds) to clusters of low pitch. More careful look at syntax transition might reveal a common ground between feature based analysis and musical representation of those songs.

## About the participants

Dr. Tech. **Jyrki Alakuijala** (b. 1970) works as Member of Technical Staff at Google Switzerland GmbH. He has studied tuning systems and sensory dissonance at Sibelius Academy DocMus unit, and co-composed three musical works with Harri Viitanen. His main interest is in finding and experimenting with the scientific approach to composing, based on applying psychoacoustic research, mathematical modeling and optimization methods. He has authored and co-authored several publications in peer-reviewed publications, in several fields: neurophysiology, neurosurgery, medical physics, image processing, and music analysis.

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Composer **Emily Doolittle** was born in Halifax, Nova Scotia in 1972 and educated at Dalhousie University (BMus 1995), Indiana University (Mmus1997), the Koninklijk Conservatorium in the Hague (Eerste Fase, 1998) and Princeton (PhD, 2007). She has written for such ensembles as Orchestre Métropolitain du Grand Montréal, Tafelmusik Baroque Orchestra, Ensemble Contemporain de Montréal, the Oregon East Symphony, the Albany Symphony, the New York Youth Symphony, Ensemble Contemporain de Montreal and the Motion Ensemble, and has received support from the Canada Council for the Arts, the Conseil des Arts et des Lettres du Quebec, the Conseil des Arts de Montreal, the Nova Scotia Arts Council, ASCAP, and the Fulbright Foundation. Emily has been living in Montreal since 2003 where, in addition to composing and teaching, she has been researching and writing about the relationship between bird and other animal songs and human music. She was a member and organizer of the Concert Tot en Met composers collective and concert series in Amsterdam, and is currently involved in the development of a new music festival in Mostar, Bosnia.

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**Henrike Hultsch**, trained as a biologist in Freiburg, is now in the Dept. of Animal Behaviour at the Free University of Berlin. She is well known for her work on the structural properties, the learning and development of birdsong. In particular she has focussed on the outstanding vocal performances of one of the most complex animal model of singing, the Common Nightingale.

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Flutist and multi-instrumentalist **Kristiina Ilmonen** has been making contemporary folk music, free improvisation and new music in various ensembles and other musical projects for over twenty years. She specializes in ethnic woodwind instruments such as archaic Nordic flutes and pipes and the ancient Finnish reed instruments liru and mänkeri. Ilmonen has composed and performed music for contemporary dance, theatre and film and she has played on over 20 CD recordings. She is one of the founding members of the group Suomussalmiryhmä, a collaborative of professional musicians and dancers, specialising on free improvisation in unusual environments. She has been often performing outdoors - in urban and natural surroundings alike, getting her inspiration from the deep Finnish forests as



well as from the buzz in Helsinki city. Ilmonen has a Master of Music degree from the Sibelius Academy Folk Music Department, which she was heading 1998- 2004 and where she has been teaching both traditional and contemporary folk music since 1990.

The trio Kristiina Ilmonen, Anna-Kaisa Liedes and Timo Väänänen will perform their new piece, composed especially for the Nightingala festival. *Pilvet päätäni pitävät* is based on influences from bird songs and their presence in folk traditions. The music blends archaic Finno-Ugric sounds from wooden flutes with the colours of the human voice and the vast array of sounds produced from the electrical kantele. In the performance there is room left for improvisation also - the result can be anything from traditional folk music to avant-garde expression.

CONTACT INFO: [kristiina.ilmonen@siba.fi](mailto:kristiina.ilmonen@siba.fi)

**Robert Jürjendal** is one of the hardest working guitarists in Estonia, adding his distinctive sound and sense to all kinds of musical projects, from classical to popular and everything else in between. He has worked with artists like Tõnis Mägi, Riho Sibul, Kärt Johanson, Celia Roose, Priit Lehto, Tuule Kann, Siiri Sisask, David Rothenberg, Petri Kuljuntausta, Markus Reuter and others. Jürjendal has participated in various Robert Fripp Guitar Craft courses as well as touring with The Berlin Guitar Ensemble in Germany. Besides his solo- and guitar ensemble repertoire, Robert has written music for male choir and electric guitars, cembalo duo, string quartet, recorder trio and others. He has premiered works by the noted Estonian composers Tõnu Kõrvits, Toivo Tulev, Mirjam Tally, Anti Marguste, and Jaan Rääts. Jürjendal is well-known as a member of the groups Weekend Guitar Trio and Fragile. He has appeared on more than 25 CDs. Jürjendal is lecturer at the University of Tartu's Viljandi Culture Academy.

Together with David Rothenberg and Petri Kuljuntausta, Jürjendal will perform in this event a new work, combining composed and improvised elements, based on the song of the thrush nightingale, *Luscinia luscinia*.

CONTACT INFO: [robirohi@gmail.com](mailto:robirohi@gmail.com)

**Petri Kuljuntausta** is a digital composer and sound artist. He makes use of methods from both musique concrète and electronic music. Sami van Ingen is a visual artist, who has created films, videos, sound art and installations since 1987.

At Nightingala festival, Kuljuntausta and **Sami van Ingen** will give the first performance of the new audiovisual work, which is based on the song of the thrush nightingale (*Luscinia luscinia*). The bird work is the next step in the development of their live-based audio and video processing technique, which was heard and seen first time in this format at the international ISEA2004 festival, where they performed a work based on the sounds of the Northern Lights.

Moreover, together with David Rothenberg and Robert Jürjendal, Kuljuntausta will perform a new work, combining composed and improvised elements, based on the song of the thrush nightingale, *Luscinia luscinia*.

CONTACT INFO: [petriear@gmail.com](mailto:petriear@gmail.com)

One of Finland's leading folk music singers, **Anna-Kaisa Liedes** has been an integral part of the development of the modern experimental folk music scene for over twenty years. Besides

Finno-Ugrian song tradition, Anna-Kaisa Liedes specializes in voice improvisation, exploring the possibilities of the human voice. She has performed worldwide as a solo artist and with groups such as Niekku, Tallari, McNaiset and the Voice Theatre Iki-Turso, as well as with artists such as Maria Kalaniemi and Heikki Laitinen. Liedes has composed and performed music for film and theatre and has recorded several albums both solo and with different ensembles. She leads her own ensemble Utua, which has released an album by the same name 2004. Liedes has graduated as Doctor of Music from Sibelius Academy Folk Music Department, where she works as a lecturer.

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CONTACT INFO: [aliedes@siba.fi](mailto:aliedes@siba.fi)

**Nora Lähteenmäki** is a performance artist and an actress. Her most recent solo work was *The Family Album: Securing the Shadow*, a live-installation performed in the museum of contemporary art Kiasma in 2007.

The work she presents in this event, *Nightingale: Where Are You?*, is a live performance written with Pärttyli Rinne, and it accompanies Dario Martinelli's composition *Nightinale you are the one*. The performance draws inspiration from H.C. Andersen's fairy tale "The Nightingale" and deals with questions of artificiality and authenticity while searching for the essence of the human-nightingale relationship. This work will be performed for the very first time in the festival.

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Prof. **Dario Martinelli**, PhD, is Associate Professor of Musicology and Semiotics at the University of Helsinki and musical composer, with interests in electronic music and songwriting. He has published more than fifty among scientific articles, monographs and edited compilations, devoting much of his research to the field of zoomusicology. He is co-editor in chief of the academic journal *IF – Journal of Italo-Finnish Studies*, and scientific director of the Umweb publishing series in semiotics.

The musical work he presents in this event, *Nightingale, you are the one* (an obvious pun with Cole Porter's song *Night and Day*), is a ten-minute electronic tape-composition entirely based on the sounds of the Finnish nightingale of the species *Luscinia Luscinia*. The main creative forces that drive the piece are error and noise aesthetics, which Martinelli applies with a touch of irony. This work will be performed for the very first time in the festival.

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Prof. Dr. **Marc Naguib** is a behavioural ecologist specialized in animal vocal communication. His main research model is birdsong with the nightingale as one of the key model species. He and his team have published numerous papers on the use and function of diurnal and nocturnal song of nightingales. He has received his Diplom in Biology in 1991 at the Freie

Universität Berlin, Germany and in 1995 his PhD at the University of North Carolina at Chapel Hill, USA. He held research positions in Berlin, Germany (1995-1999) and at the University Bielefeld, Germany (2000-2007), where he was promoted to the rank of professor in 2007. Since January 2008 he is at the Netherlands Institute of Ecology (NIOO-KNAW) in Heteren, The Netherlands.

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**Lina Navickaitė** is a researcher at the University of Helsinki and a lecturer at the Lithuanian Academy of Music and Theatre. A free-lance music reviewer, she is the author of around 100 articles and reviews on musical topics; she has been participating in conferences in Finland, Lithuania, France, Poland, Belgium, Italy, and Portugal. She has prepared the catalogues for the international festivals of contemporary music, such as “Gaida” and “Jauna muzika”, and for several CD’s. From 2002 to 2007 she has been working as an editor of the musical magazine “Muzikos barai”. At present, her major editorial commitment is the co-editor-in-chief position at “IF – Journal of Italo-Finnish studies”. Navickaitė focuses her scholarly research on various aspects of the musical performance phenomenon, concentrating recently more on the issues of standardization and individuality in performance practices of the 20th century and approaching musical performance from the semiotic perspective.

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**Herman Rechberger** (b.1947) was born in Austria and studied graphic art and classical guitar in his native town Linz, in Zurich and Brussels before moving to Finland in 1970 and studying composition, guitar, the recorder, oboe and electronic music at the Sibelius Academy. In his musical works Rechberger has applied the most varied of new musical devices, apart from serial techniques proper and other strictly constructive methods, though even they can be found to a minor extent in some of his orchestral works. Aleatoric and performing liberties are characteristic of his works and may appear in a variety of guises, such as mobile technique (in which the musicians execute their own parts more or less independent of their fellow players), improvisation, the use of graphic notation (called the pictographic concept by the composer) or an open form.

For the piece *Drumming With Birds*, he has been attracted by the complex rhythmic (and of course melodic) patterns of bird singing. This piece uses mostly South and Central African birds, but also some nordic singers, who have joined and blended into the African singers. A guitar pattern and African tribal drumming drives the complex structure. The instrumental part (one performer) includes singing bowls, a Djembe and and a Darabuka.

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**Pärtyli Rinne** is playwright and a dramaturg. He has done work for theatre and television. He is currently occupied as a researcher in the Finnish Academy project "Philosophies of Performance".

The work he presents in this event, *Nightingale: Where Are You?*, is a live performance written with Nora Lähteenmäki, and it accompanies Dario Martinelli's composition *Nightinale you are the one*. The performance draws inspiration from H.C. Andersen's fairy tale "The Nightingale" and deals with questions of artificiality and authenticity while searching for the

essence of the human-nightingale relationship. This work will be performed for the very first time in the festival.

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**David Rothenberg** is an improvising composer and philosopher whose work often involves sounds from the natural world. Rothenberg has performed all over the world, often as a solo artist, and also with Scanner, Marilyn Crispell, Evan Parker, Adam Rudolph, Ray Phiri, and Jan Bang. He has released seven CDs under his own name. His 2005 book and CD, *Why Birds Sing*, has been published in the USA, England, Australia, Italy, Germany, Spain, Korea, China, and Taiwan, and sold thousands of copies as both book and music CD. It was even turned into a BBC television special last year with appearances by Laurie Anderson, Jarvis Cocker, Beth Orton, and Damon Albarn. For many years he has worked at bringing art and science together in the task of trying to make sense of the musicality of the natural world. His latest book *Thousand Mile Song* and CD *Whale Music*, both published in 2008, take this approach underwater into the world of whales. Rothenberg is professor of philosophy and music at the New Jersey Institute of Technology, and in 1998 he was Fulbright visiting professor at the University of Art and Design in Helsinki.

Together with Robert Jürjendal and Petri Kuljuntausta, Rothenberg will perform in this event a new work, combining composed and improvised elements, based on the song of the thrush nightingale, *Luscinia luscinia*.

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**Jorma Sorjonen**, PhD (b. 1944), taught for 31 years (1975-2006) biology: morphology, ecology and behaviour ecology, in the University of Joensuu. His main interest in acoustic communication is birds, especially the Nightingales *Luscinia luscinia*, *L.megarhynchos* and *L.svecica*. He has published articles on the rain call dialects of the *Fringilla coelebs* and some articles on insects, frogs and seals. He has also worked with Harri Viitanen on bird song and music.

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**Ofer Tchernichovski** is Associate Professor at the City College of New York, Department of Biology. His main research interest is sound analysis in animals, a topic for which he has published several articles and a manual.

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**Helena Telkänranta** is a press and TV journalist and science writer, active in several projects for Nature Conservation. She has written several books on animal behaviour and environmental issues.

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Composer **Harri Viitanen** (b. 1954) is Organist of Helsinki Cathedral and teaches at the Sibelius Academy. He took his diploma degrees in organ playing and composition at the Sibelius Academy under the supervision of Professor Tauno Äikää and Professor Einojuhani Rautavaara, and went on to study with Professors Tristan Murail and François-Bernard Mâche in Paris. In 1998 Viitanen visited Cornell Laboratory of Ornithology in the USA. Harri

Viitanen has given concerts all around Europe, including the Church of Sainte Trinité and the Cathedral of Notre-Dame in Paris, the Westminster Abbey in London and the USA. Viitanen's oeuvre includes organ, choral and chamber music as well as symphonic and electronic music. His works have been recorded, published and performed in Europe, Asia and America on both radio and television. Grammofon AB BIS published Firmamentum Viitanen CD, including Viitanen's music, in August 1997.

Viitanen has lectured on his works at composition seminars at the Royal Academy of Music in London, the Paris Conservatoire and the Munich Academy of Music. He was invited to become a member of the Finnish Composers' Association in 1989. At present Harri Viitanen is working on his doctorate in the Artistic Faculty of the Sibelius Academy. The topic of his dissertation is the use of bird-song as musical material and data-processing as a compositional technique.

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**Timo Väänänen** plays traditional and new music with various types of kantele, the Finnish national instrument. In recent years he has been making new music with the uniquely modern electric kantele which has a solid wooden body instead of a sound box. It incorporates a built-in microphone and is played on a matchingly futuristic table. A leading figure in Finnish contemporary kantele music, Väänänen has appeared in concerts and festivals around the world in solo performances and with various ensembles, including Loituma, Taith, Matara and A'tre. His third solo CD 'Musiikkia' has been released in the end of 2005. Like the previous one, 'Matka - Voyage' from 2001, it is played with the electric kantele. Väänänen has graduated as Doctor of Music from Sibelius Academy Folk Music Department, where he works as a part time teacher.

The trio Kristiina Ilmonen, Anna-Kaisa Liedes and Timo Väänänen will perform their new piece, composed especially for the Nightingala festival. *Pilvet päätäni pitävät* is based on influences from bird songs and their presence in folk traditions. The music blends archaic Finno-Ugric sounds from wooden flutes with the colours of the human voice and the vast array of sounds produced from the electrical kantele. In the performance there is room left for improvisation also - the result can be anything from traditional folk music to avant-garde expression.

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Although primarily a composer, **Ann Warde** currently coordinates the analysis of whale recordings in the Bioacoustics Research Program at the Cornell Lab of Ornithology. Her compositions have been heard internationally and have been performed at the Bang on a Can Festival, as well as by the New York ensemble Gamelan Son of Lion and as part of a Residency at the Center for Contemporary Music at Mills College. Her chamber work *Among Snowy Mountains* is scheduled for performance by the Motion Ensemble in September, 2008. She has been a Mellon Fellow with the Society for the Humanities at Cornell University, and holds degrees from the University of Michigan, Wesleyan University, and the University of Illinois (doctorate). Her writings about invention in contemporary music by Indonesian composers, and about particular ways in which electronics might be involved in the configuring of relationships among performers and among performers and listeners, are published in the *Leonardo Music Journal* and *Asian Music*.

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