Olli Moilanen

Häikäisy

for bass flute and concert kantele

2025

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Sävellyksestä – About the composition

Japanilaisessa estetiikassa on käsite rittai-kan (立体感) – kolmiulotteisuuden tuntu, hengittävä tuonpuoleinen tila. Sen ajatellaan olevan paitsi muodon myös tunteen syvyyttä, kuin sumu, joka samaan aikaan paljastaa ja kätkee maailmoja. Yritin ilmentää musiikissa tällaista tilaa. Tämän lisäksi, kuultuani ensimmäisissä harjotuksissa Camillan ja Eijan soittavan Häikäisyä ensimmäistä kertaa, mieleeni tuli yllättäen näynkaltainen, jota yritän nyt kuvata.

Ensimmäisessä osassa Aavistus musiikki on itse sumu: avoin, usvainen tila, jossa pienet yksityiskohdat välähtävät ja katoavat. Toisessa osassa Häikäisy alkaa mielikuvaan ilmaantua eräänlainen hahmo – ehkä usvasta kohoava vuorenrinne tai valtava, lähes ylivoimainen aalto. Viimeisessä osassa on jäljellä muisto, ehkä pieni ihmishahmo, kenties kalastusveneessä aaltojen hellästi keinuttamana, katselemassa ympärillään avartuvaa maisemaa, joka kuitenkin muiston tavoin väräjää kunnes katoaa.

Näky sai luultavasti kipinänsä Ryūnosuke Akutagawan novellista Shū-zan-zu 秋山図 (Syksyinen vuori), jota luin sävellystyöni aikoihin. Vasta sävellyksen valmistuttua, ja kuultuani sitä harjoituksissa, tuli novellin vaikutus selkeämmin esiin. Akutagawa pohtii, voiko todellinen kauneus ankkuroida itseään johonkin yksittäiseen taideteokseen vai syntyykö se vasta elämän erityisessä hetkessä, joka tekee kokijasta poikkeuksellisen vastaanottavaisen. Novellissa on myös vaikuttava kohtaus, jossa matkailija sattumalta kohtaa maalauksen jonka nimi on Syksyinen vuori; minusta tuntuu voimakkaasti siltä, että sävellyksen toisen osan huipentuma on syntynyt tämän lukemalla koetun maalauksen katselemisesta.

Häikäisy on kaksijakoinen käsite. Se tarkoittaa yhtä lailla käsityskyvyn ylittävää kauneutta kuin valon tuottamaa kipua, joka sokaisee katsojan. Häikäisy voi olla nopea välähdys, heijastuksen kimallus tai todellisuuden repeämä; se voi muuttaa kokijansa lopullisesti. Ja kun sitä jotakin yrittää muistaa, ei se enää ole sama; näkymä on kuin lasin läpi.

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he concept of rittai-kan (立体感), the sensation of three-
s to breathe beyond the surface. It is thought to be depth not only
ist that at once reveals and conceals worlds. I tried to express such
after hearing Camilla and Eija play Häikäisy for the first time in our
a vision came to my mind, which I now attempt to describe.

In the first part, Aavistus (Premonition), the music itself is the mist: an open, fog-filled expanse where small details flicker and vanish. In the second part, Häikäisy (Dazzle), a certain form begins to appear in the imagination, perhaps a mountainside rising from the fog or a vast, almost overwhelming wave. In the final part, what remains is a memory, perhaps of a small human figure, maybe in a fishing boat gently rocked by the waves, gazing at the expanding landscape around them, which, like a memory, trembles and then fades.

This vision likely took its spark from Ryūnosuke Akutagawa's short story Shū-zan-zu (秋山図, Autumn Mountain), which I was reading while composing the piece. Only after completing the composition and hearing the rehearsals, did its influence become clearer. Akutagawa contemplates whether true beauty can anchor itself in a single work of art, or whether it reveals itself only in a particular moment in life that makes the observer exceptionally receptive. The story also contains a striking scene in which a traveler unexpectedly encounters a painting titled Autumn Mountain. I have a strong feeling that the climax of the second part of the composition was born from the experience of seeing that imagined painting through the act of reading.

Häikäisy, or dazzle, is an ambivalent idea. It signifies both beauty that surpasses understanding and the pain of light that blinds the eyes. Dazzle can be a sudden flash, a glimmer of reflection, or a rupture in reality. It can change the one who encounters it irreversibly. And when one tries to recall it, it is no longer the same; the vision is as though seen through glass.

Helsingissä – in Helsinki 11.4.2025

Olli Moilanen

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Instrumentation

Bass flute

Concert kantele (G1 – c4)

Parts

I Aavistus (Premonition)

II Häikäisy (Dazzle)

III Muisto (Memory)

All parts are played Attaca.

Duration app. 9′30″

Dedicated to Camilla Hoitenga and Eija Kankaanranta.

Composition work was kindly supported by a generous grant from Kone Foundation.

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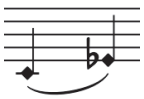
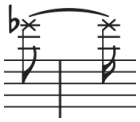
Performance notes

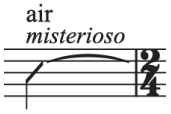
Bass Flute



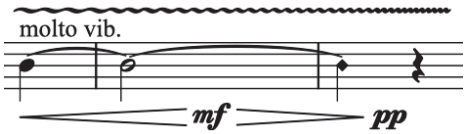
diamond noteheads are played with half air sound



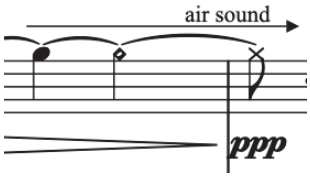
x-noteheads are played with a very airy sound, with almost no pitch



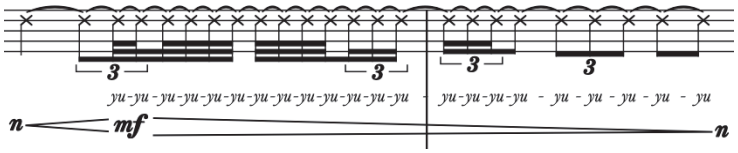
slashed noteheads are played with only air sound



gradually accelerating vibrato



gradual transformation from ordinary sound to air sound is marked with an arrow



whispered lyrics shown below airy sound.

<u>Phonetics:</u>	yu	=	/juː/
	y	=	/j/
	u	=	/u/

Concert kantele

all glissandi are tuning knob glissandi
all glissandi are executed evenly from starting note to finishing note

rmonics. Pluck slightly to the left of octave+fifth -harmonic.

nic.

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Häikäisy

Dedicated to Camilla Hoitenga and Eija Kankaanranta

Olli Moilanen
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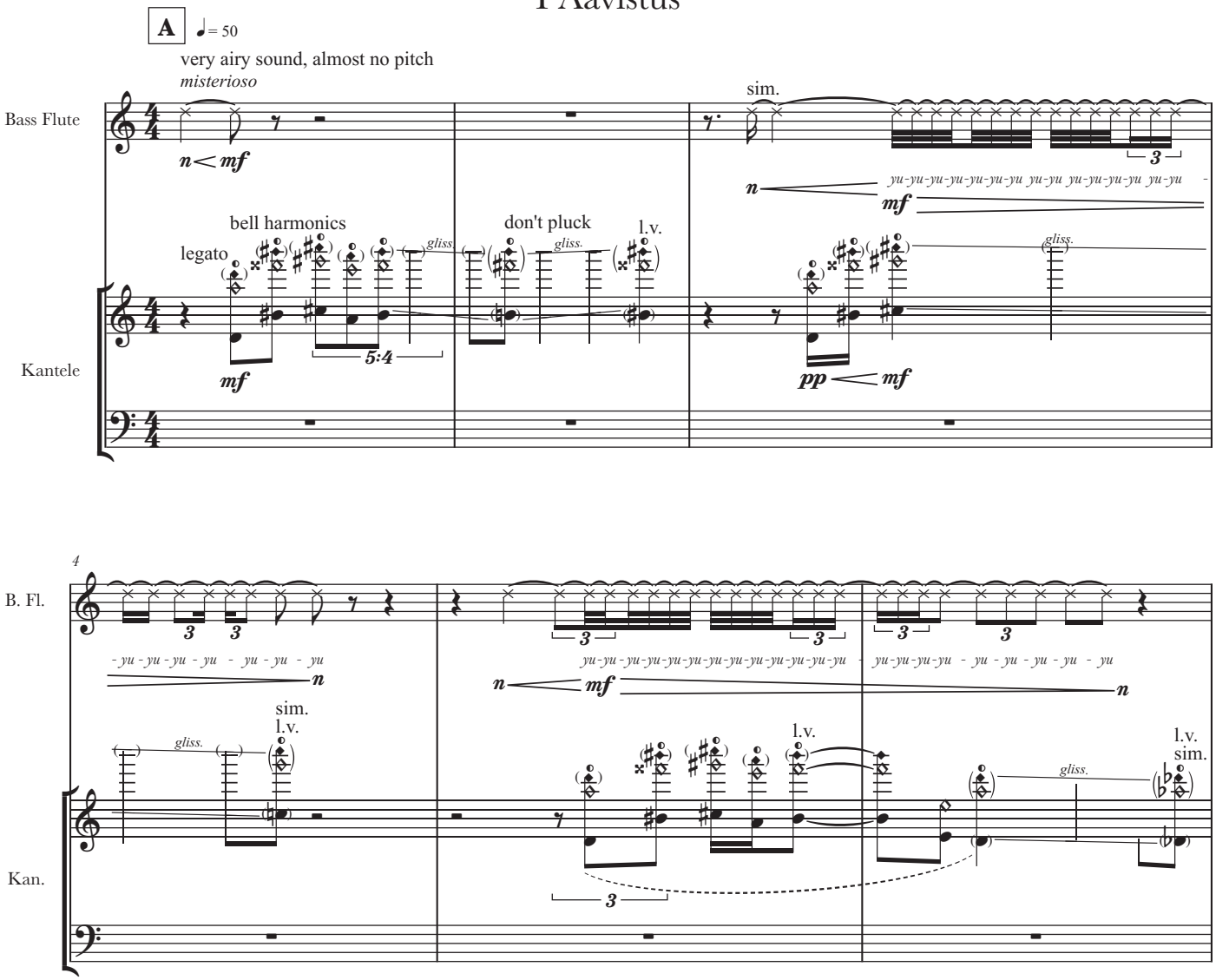
I Aavistus



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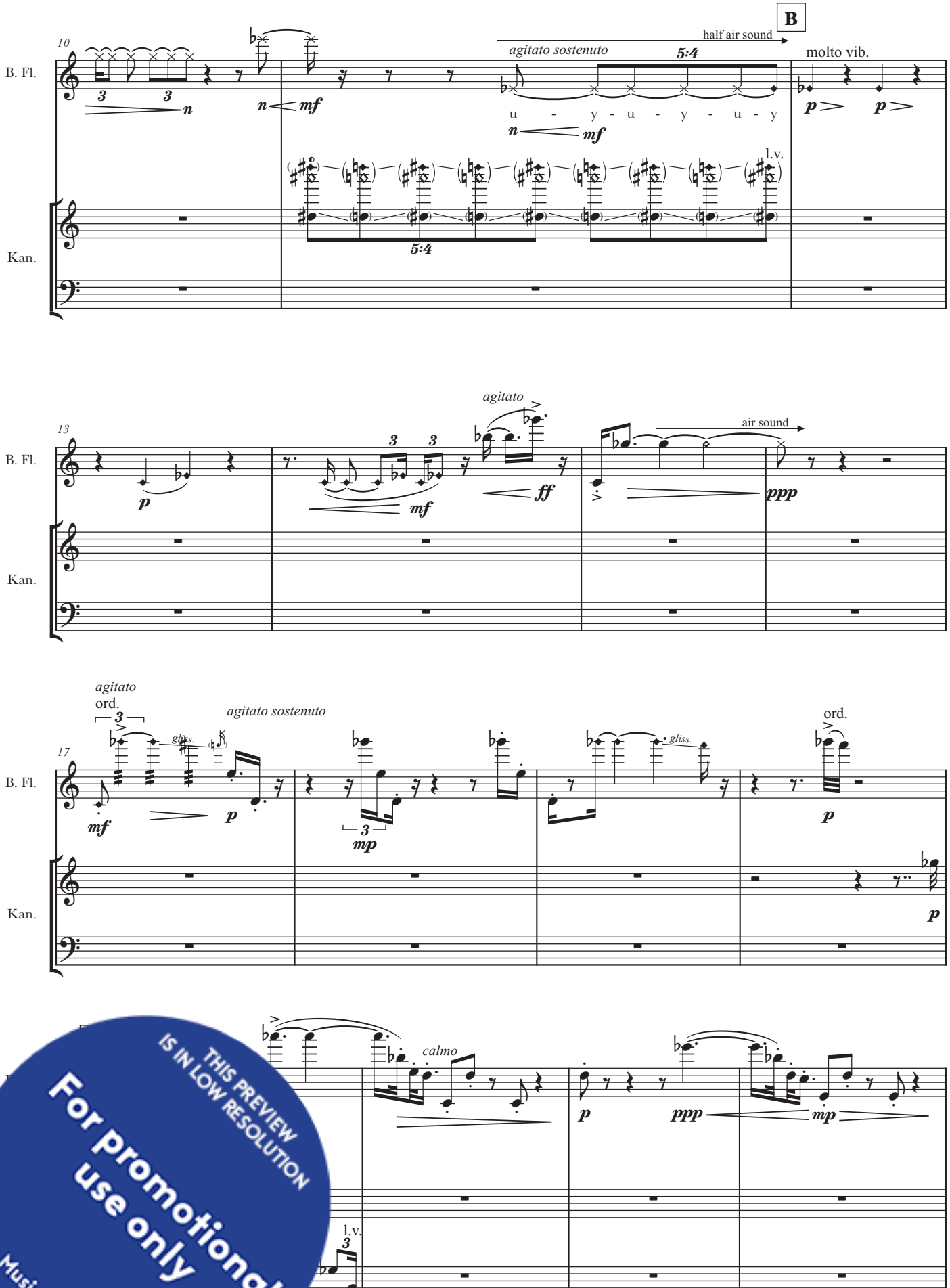

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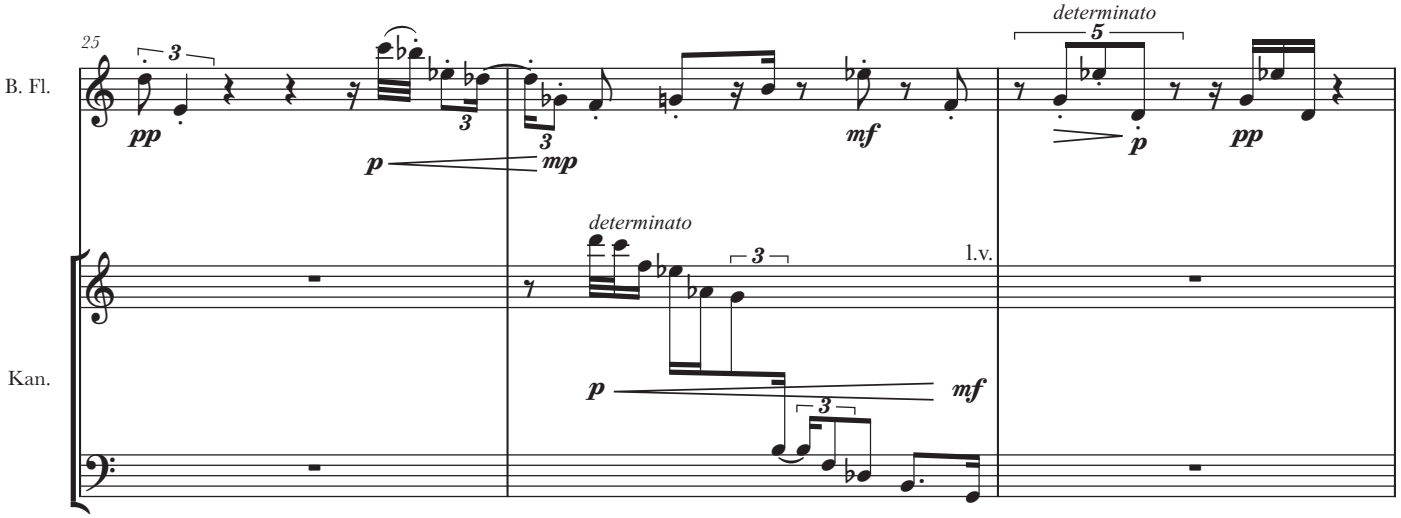

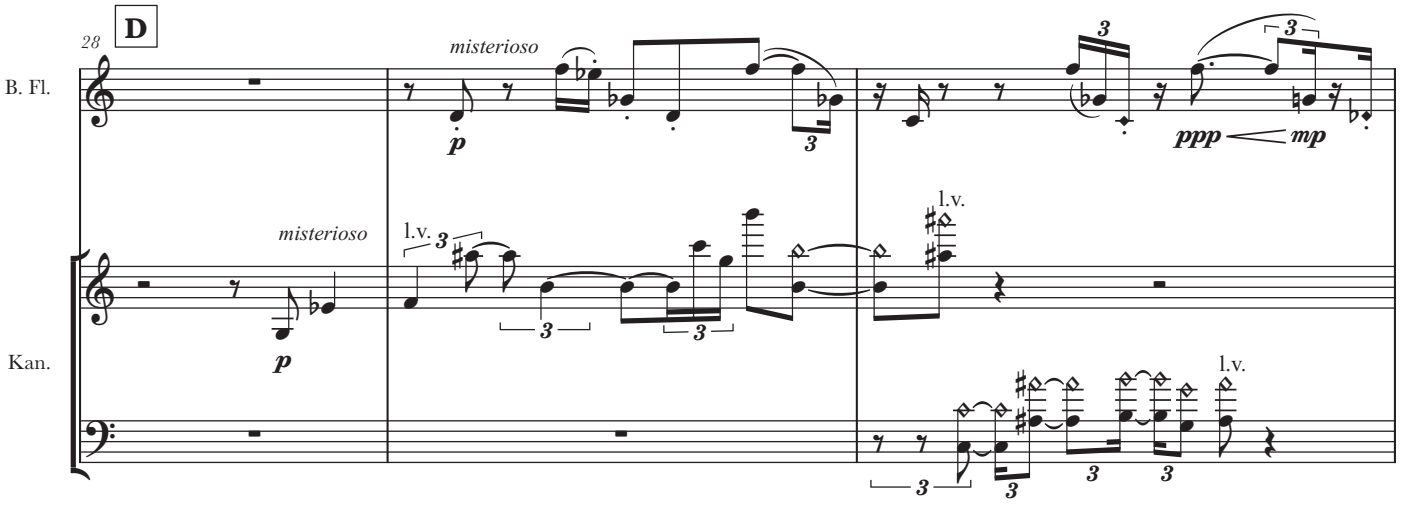

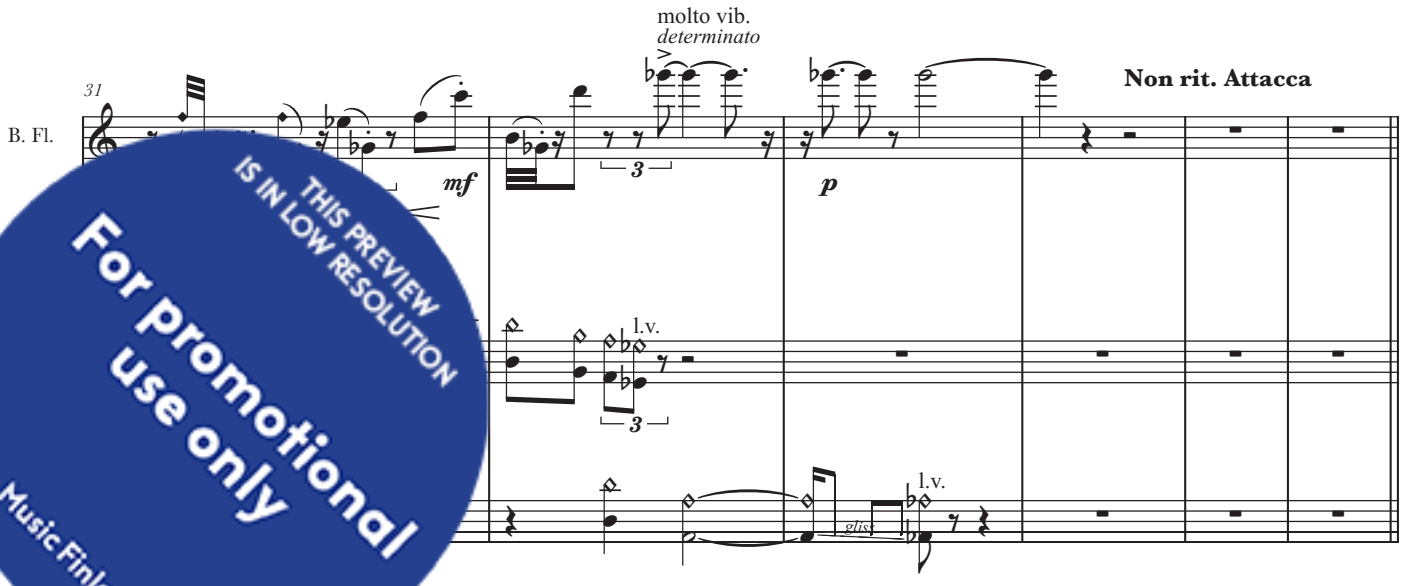

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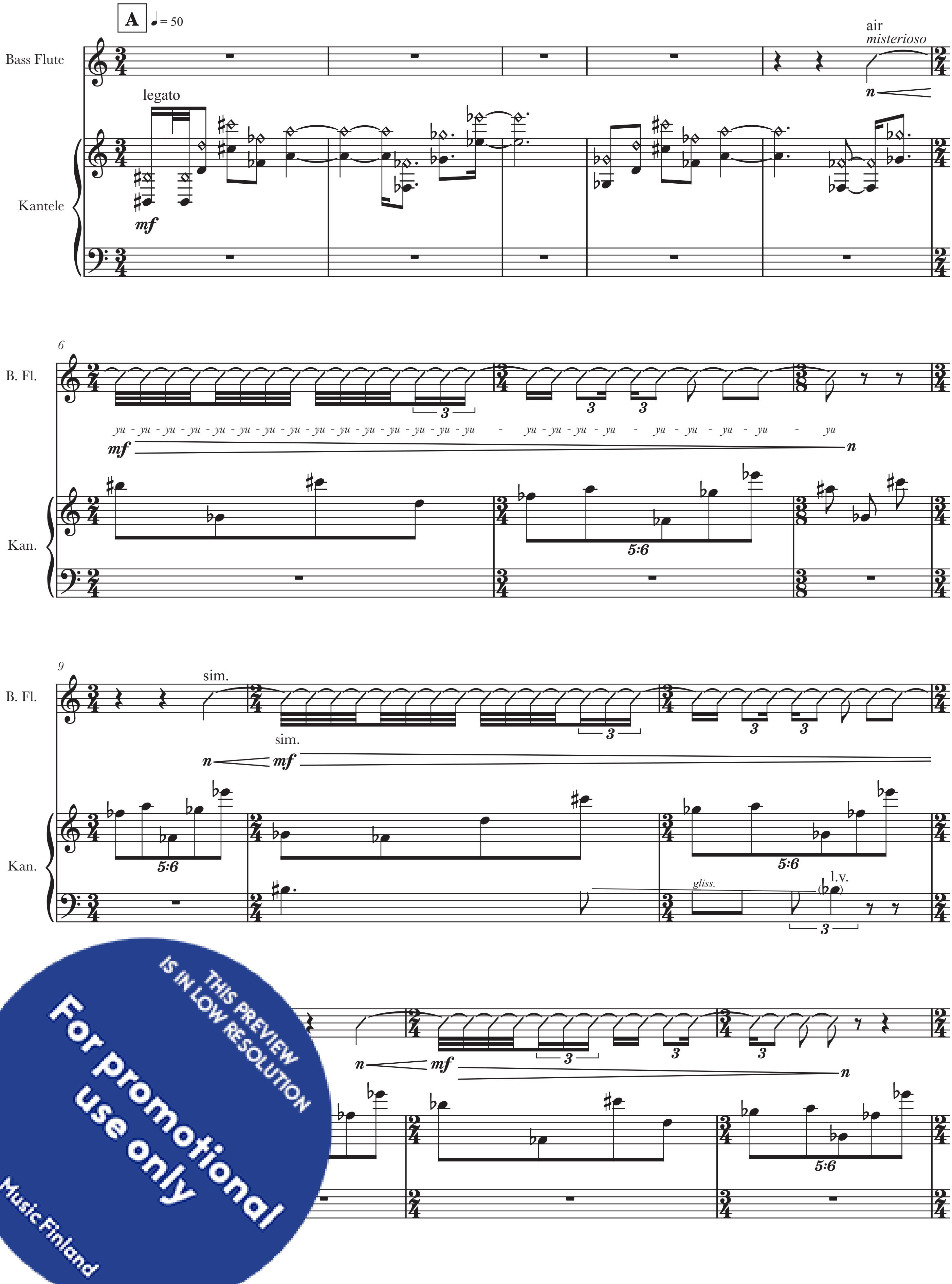
II Häikäisy



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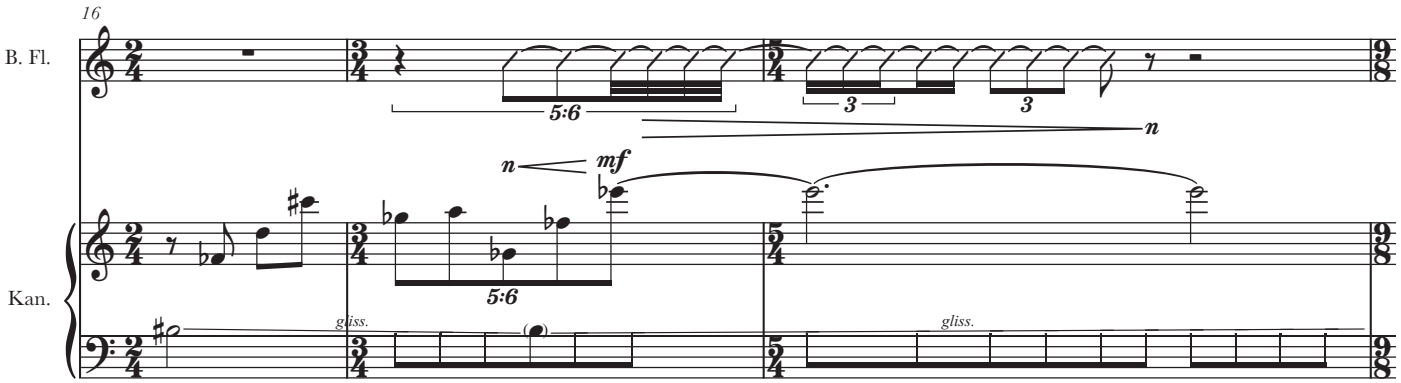

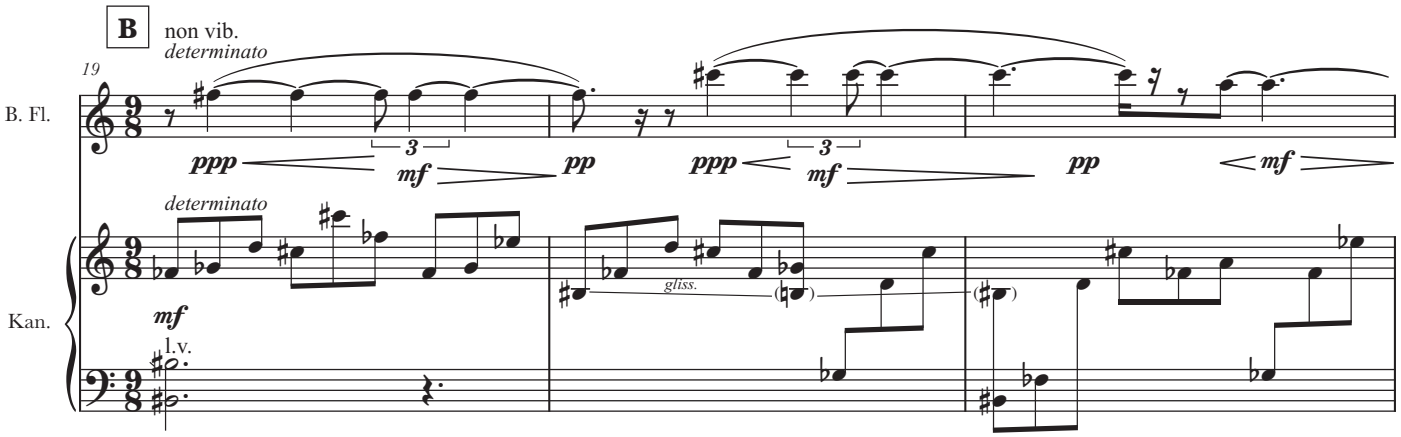

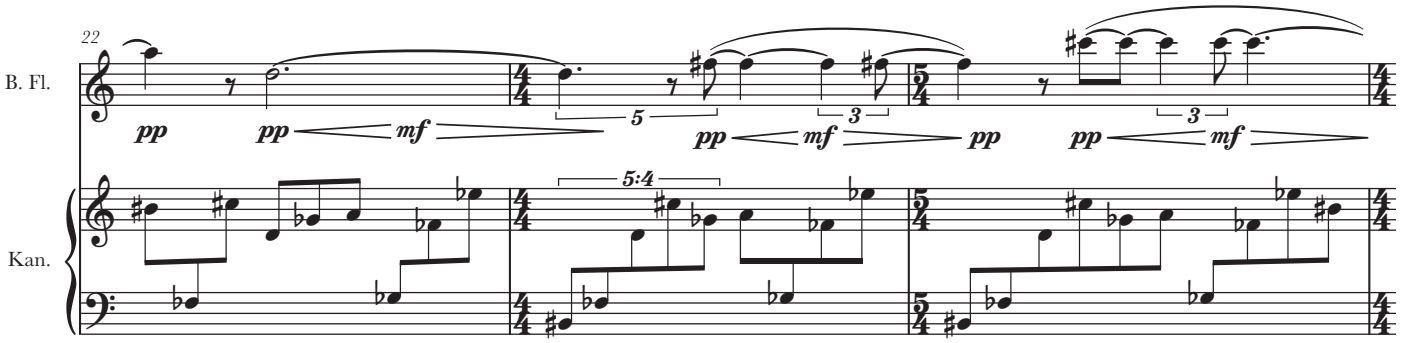

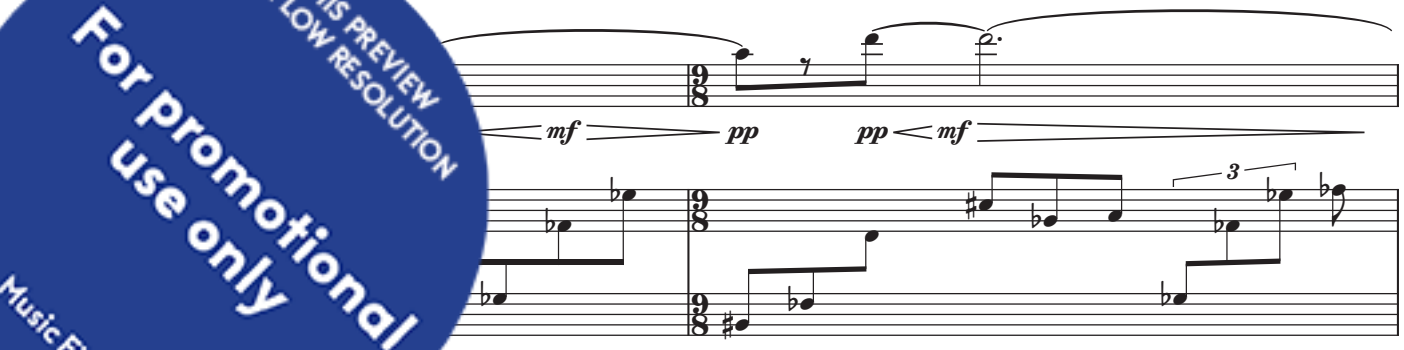

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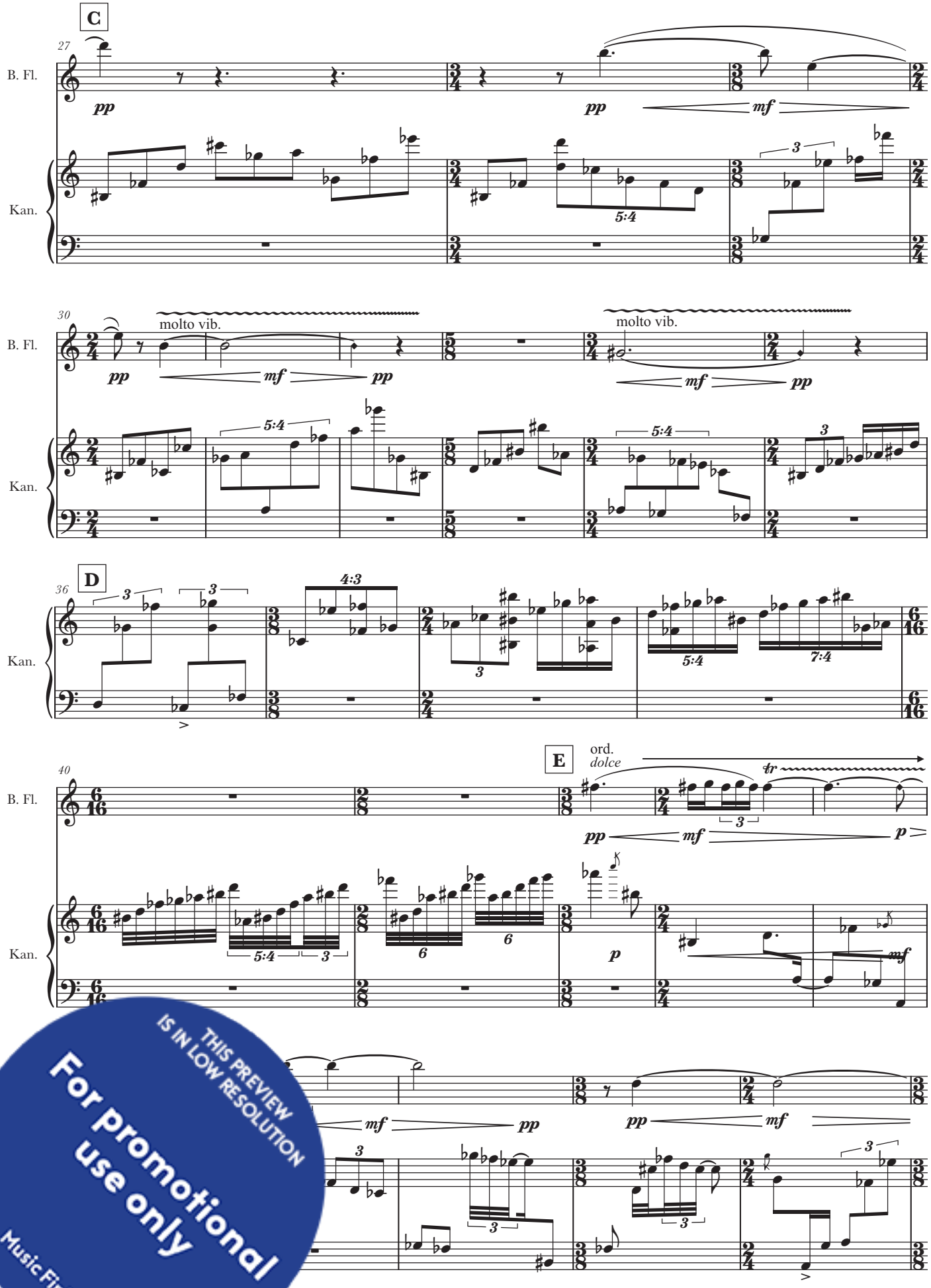

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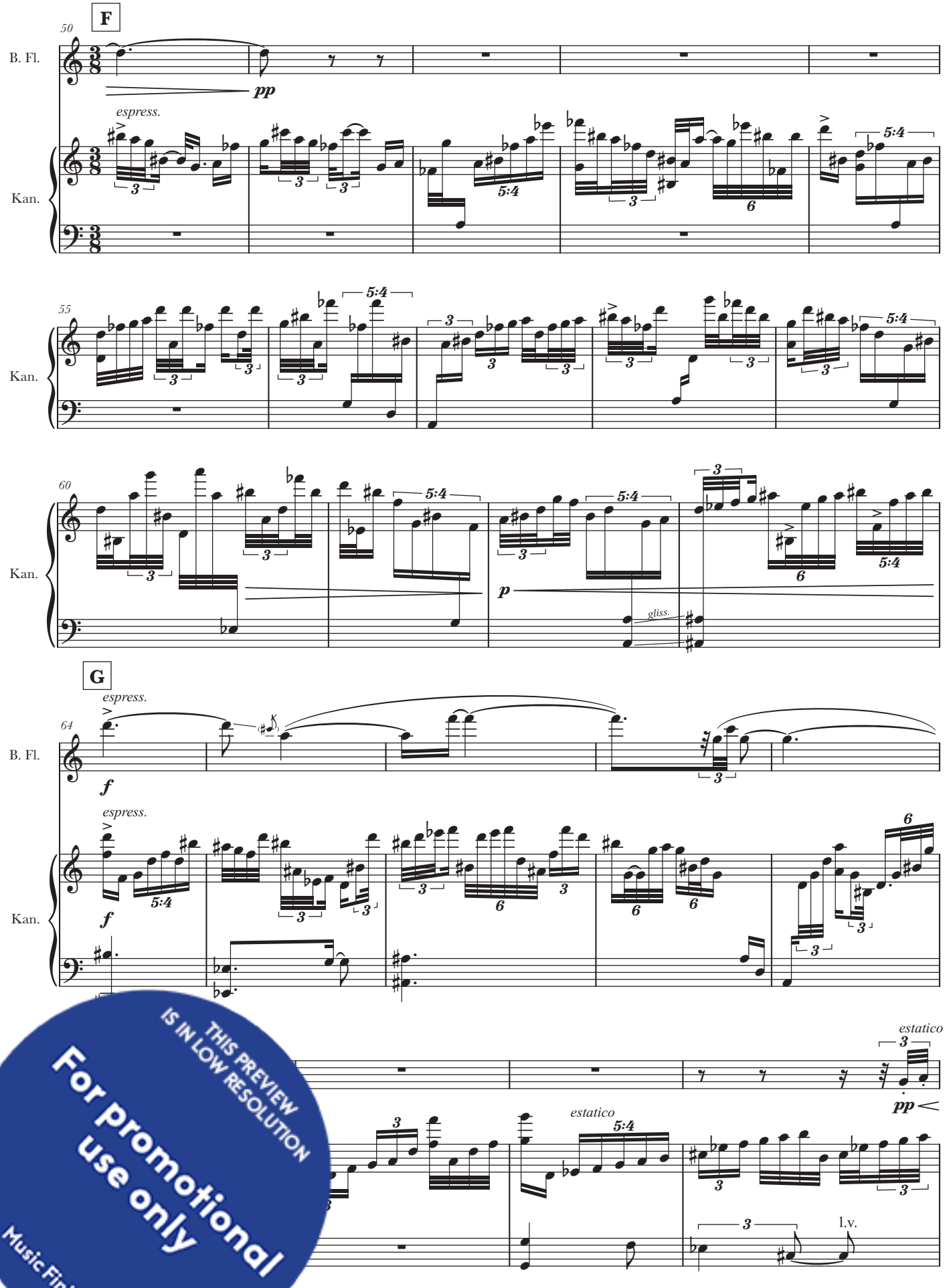

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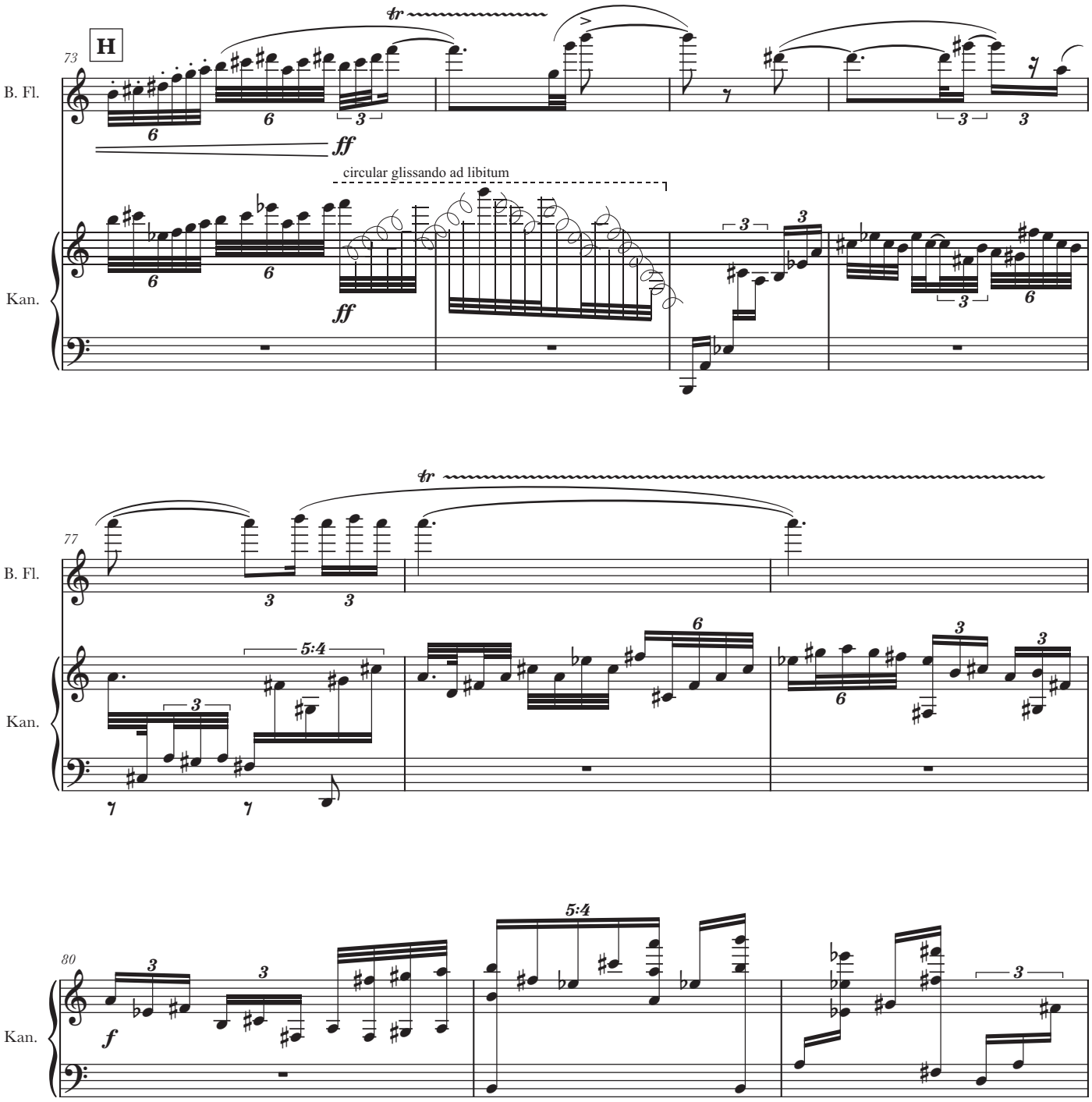

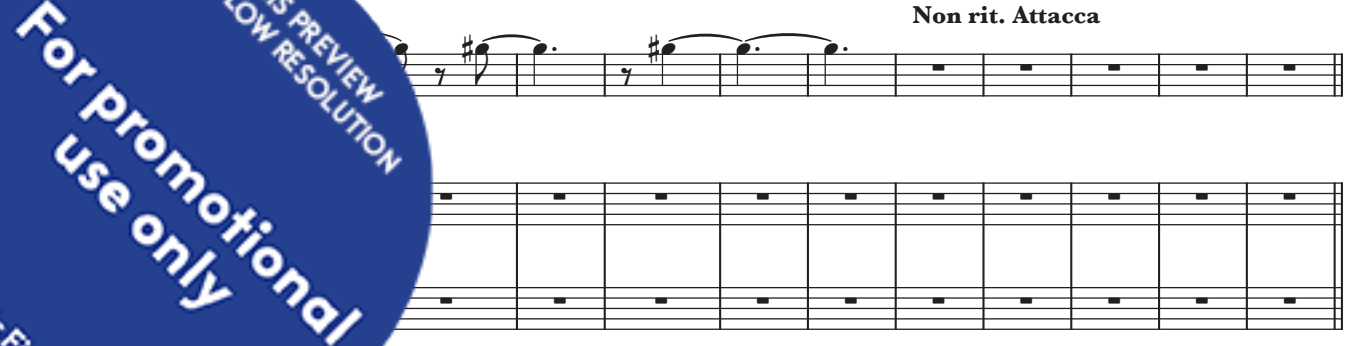

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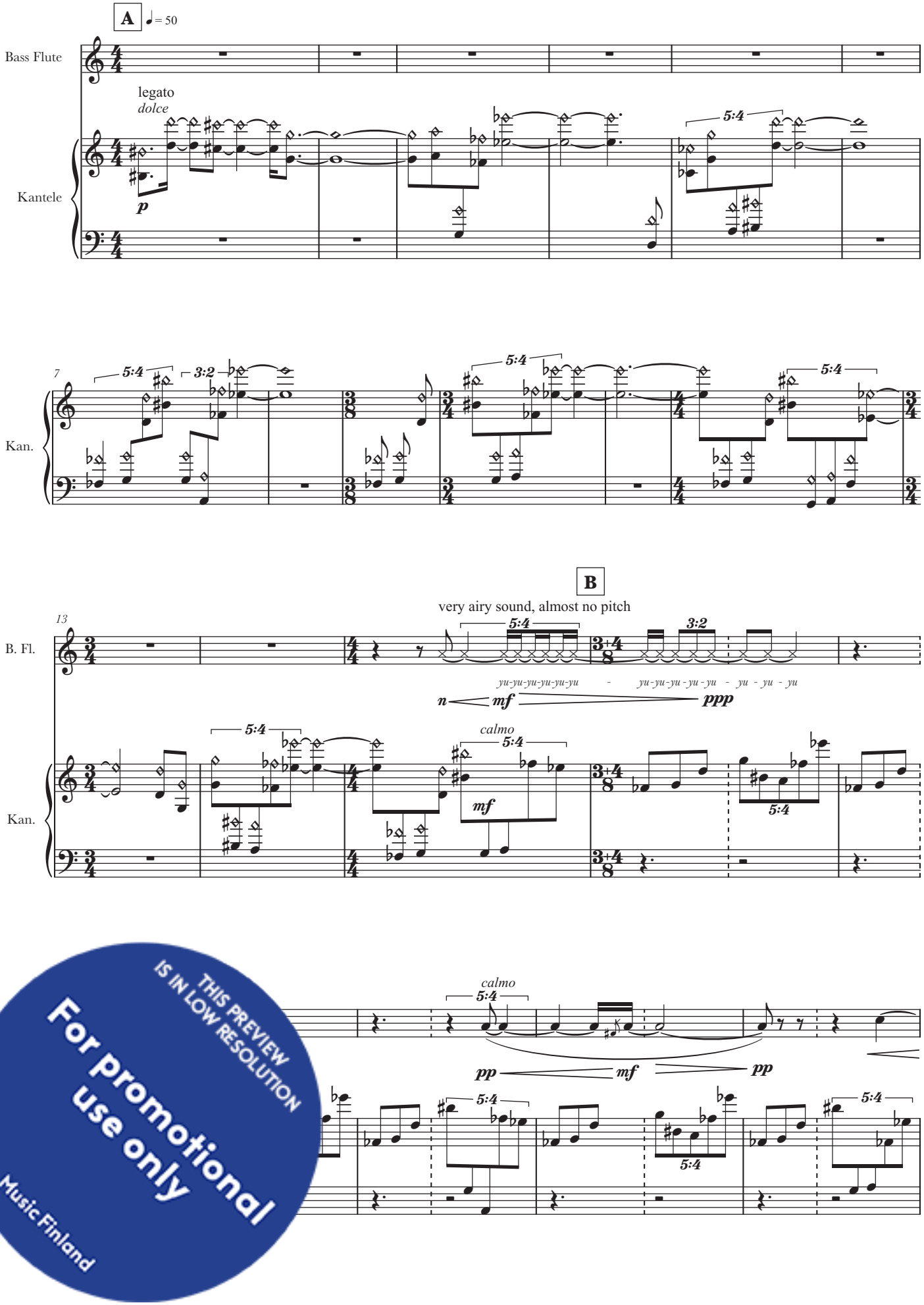
III Muisto



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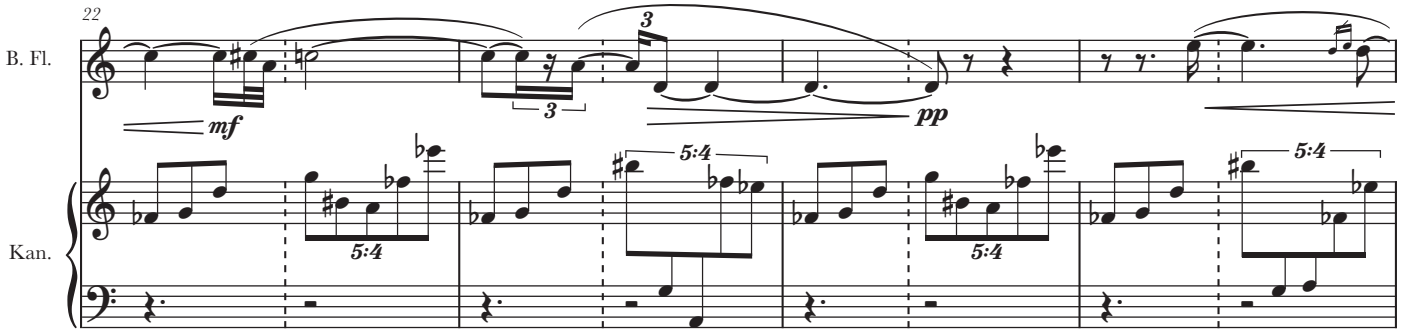

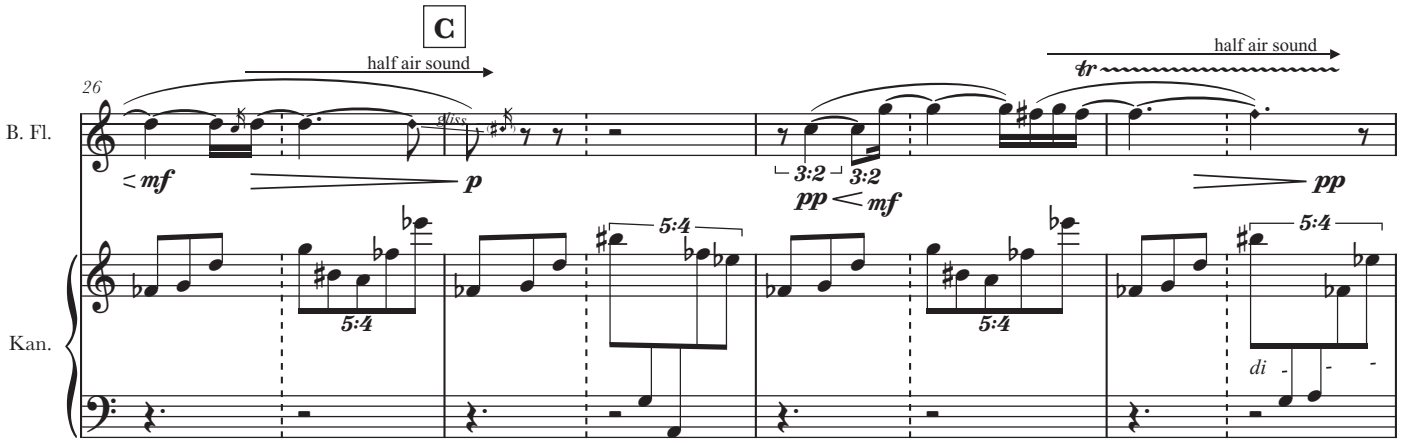

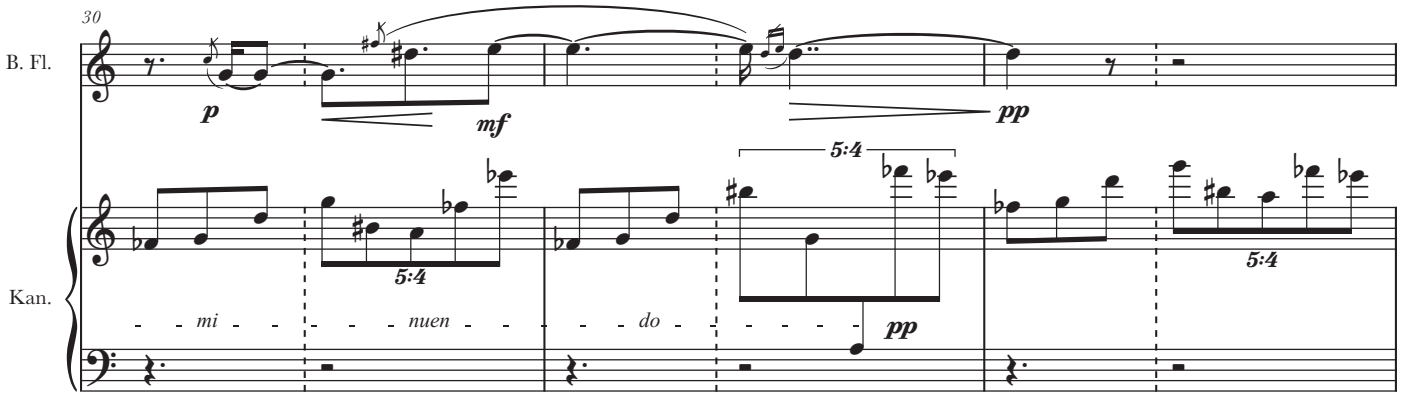

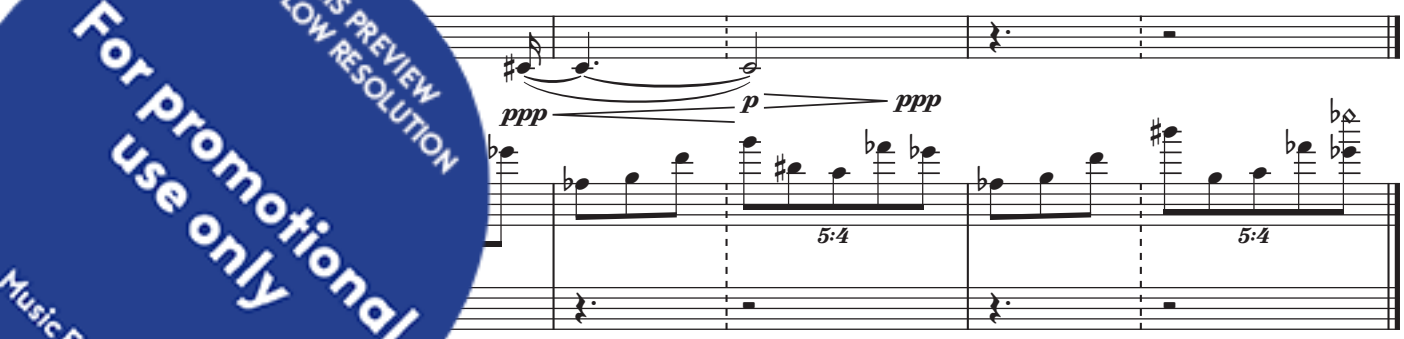

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