



Interview with Timo-Juhani Kyllönen

# The Composer For a better WORLD

Timo-Juhani Kyllönen openly avows to be an advocate for goodness or preferably a composer of goodness. He obtains his creative power from God, nature and cosmic positive energy. His theme is "goodness keeps the world together". In his recent compositions there is an even stronger social message than before.

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In the early autumn, 2006 I met Timo-Juhani Kyllönen in his home in Espoo and we discussed his music, work and life philosophy. On the basis of this discussion the text Evangelist of Goodness was developed and is to be read on the internet address [http://www.via.fi/tiedostot/US-2-06-Evangelist\\_of-Goodness\\_en.pdf](http://www.via.fi/tiedostot/US-2-06-Evangelist_of-Goodness_en.pdf). Also on the composer's home page [www.timo-juhani.kyllonen.com](http://www.timo-juhani.kyllonen.com).

Our idea is now to update the situation, what has happened during the seven years and how the composer is getting on. How does it feel when the première of the Seal at the Savonlinna Opera Festival is over? Timo-Juhani and I are sitting again in the peace of the yellow detached house in Espoo, His wife Catharina is taking part in the teachers' planning day for the approaching autumn term, the elder daughters Aurora and Olivia are at-



I had thought and wished that the audience of my own country would be receptive to my opera and so they were.

tending a music course in Kerimäki and the youngest daughter Sabina is staying with her granny in East Bothnia.

#### How does it feel now?

Timo-Juhani Kyllönen says: It feels good now, the Seal had a warm welcome at the Savonlinna Opera Festival. I was congratulated and had a good feedback after the performance even from people I did not know before. When I went with my family to have dinner at the Saima-café after the première I met three families with children who had seen the opera. All of them came to thank me. They did not have any reason for it, they were new acquaintances for me.

And he goes on: The Savonlinna Opera Festival is international. I had of course hoped for the opera to arouse positive feelings towards nature and animal protection, so that children and young people would grow to be advocates of nature and environment. I had a feeling that the message struck home. Otherwise the children would not have reacted so positively.

I heard bravo-shouts when I entered the stage. This fifth opera of mine was the first that was performed on the main stage at Olavinlinna. A historical moment for me, I was really glad and happy, the composer's greatest joy is when the audience and also the critics like the performance, which now happened. The welcome was heart-warming.

#### Path of the school of life

The composer tells about his path of the school of life: In principle, life goes on and I continue my life on my spiritual path. I am trying to develop myself spiritually. The thing is that we should try to develop ourselves to be able to become better persons. I have examined my defects along the way and looked at myself to see what things I could improve in myself so that the fellow men near me and I myself would be well. If I am balanced with myself it has an effect on those around me, they are well, too. This getting acquainted with myself is going on, it would be rather sad if I were exactly the

same as I was seven years ago. Philosophically speaking, using the terms of dialectics, we are all sitting in the same boat in the current of time, which is taking us forward. Everything changes, the scenery changes, maybe people change, nobody can know for certain who comes ashore after fifty years. I must admit, the older you get, the fewer real friends you have. There are not many who you can call real friends. Fortunately, there have appeared some new real friends in recent years. I have realized this. There are not so many friends as I have thought there are. My eyes have opened to see a little clearer. I am an idealist, I believe in the message of love, that everybody should love each other and show empathy towards each other, the world would be a better place then. Of course I still believe in the same message, but however much good we want to give to people, all of them are not able to accept it. In other words, I cannot expect that all are on the same level of spiritual vibration. You cannot expect such a thing. But I have learned that you have to choose who you keep company with and not waste your time.

#### As a composer a great deal has happened

Talkative Timo-Juhani Kyllönen tells volubly about his travels, compositions, concerts and co-workers in different countries: As a composer a lot has happened to me. In 2003 In St. Petersburg at the big concert hall of Filharmonia there was the Russian première of an accordion concerto. The director of The St. Petersburg Cappella Symphony Orchestra, Alexander Chernushenko stated then that they should arrange a composition concert for me. He kept his promise and he did arrange a composition concert for me at the Glinka-hall, which is his orchestra's own hall beside the Hermitage, in 2007. In connection with this Alba records made my orchestra composition cd-record. 120 musicians played four orchestral works of Ensimmäinen sinfonia (1st

Symphony) Op.8, Harmonikkakonsertto (accordion concerto) Op.60, Lichtenthal music al poem, Valon laakso (Valley of Light) Op. 43 and the fourth, Concerto Grosso Op. 65. The musicians in St. Petersburg really liked my compositions. Think how great I felt when I sat there at the studio and asked the orchestra to play the crescendo a bit more in some part of my work, so all the 120 musicians enthusiastically played the more crescendo. The result is magnificent: The world top orchestra and conductor and the hall with excellent acoustics (Alba records, ABCD-278: Timo-Juhani Kyllönen a Finnish Composer in St Petersburg).

#### Roope, the boy who did not dare to fear

More reminiscences: And after that there was this Roope, poika joka ei uskaltanut pelätä (the boy who did not dare to fear) Op. 76, the first family opera to Leena Laulajainen's libretto, I think it was in 2007. The opera boom started with this Roope-opera. It was performed at the Martinus-hall in Vantaa, at the opera studio. I did everything myself because there was no money for the production, of course, and it could not be realized in any other way. I wrote the parts and piano scores myself, I provided the orchestra, worked as the intendant, composer, graphic artist, organizer and producer together with the Suzuki-opera studio. I also conducted the opera. But I also had a thorough idea through experience how an opera is done when you have to do everything yourself. It was a heavy process. The opera was welcomed warmly to be sure, the children liked it. I sensed then that I had a contact with children, child-audience and whole families. This first contact was positive, the children sent their pictures and writings, they were a positive feed back for me as a composer.

#### Amor vivus – living love

The Kuopio City Orchestra performed for the first time the erotic Spanish series Amor Vivus,

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which they had ordered and which was composed to the text of Maria Núñez.

The director was Atso Almila and the baritone was Juha Kotilainen. This was also an important milestone after our last meeting. Matti Rossi had translated it into Finnish, and it was sung in Finnish. A radio tape was also made, which is only now coming out, because the agreement between the Kuopio City Orchestra and Yle (the Finnish Broadcasting Company) has finally been accomplished. I am waiting for this half-hour work to be broadcast publicly on the radio. Now it is ready. In March 2008 I conducted my own composition concert in Costa Rica. The concert was arranged by the San José Bach-Academy Orchestra and Choir in co-operation with the USA Culture Center.

#### Missa Festiva

Missa Festiva was in a way a dream-come-true, because I had always dreamed that I could compose a 5-part mass. It was a made-to-order composition by the Organ and Aria Night at the Espoo Cathedral to celebrate the 550th anniversary of the Espoo City. The National Opera Orchestra, conductor Kari Tikka, the Novena choir and Sauli Tiilikainen, baritone and Nina Vihervaara, soprano, the soloists of the opera performed Missa Festiva Op. 78 at the première Aug. 7th 2008. In the autumn, 2011, I conducted Missa Festiva at the Inkoo church, where Esbo Kammarkör and Västranylands-kammarkör (choirs that I direct), the Collegium Musicum orchestra, my daughter Aurora Kyllönen, soprano and Olli Tuovinen,

baritone, performed. The first Kyrie-part of the concert can be seen in YouTube. It will be found when searched by my name.

#### Sacral music

Back then in the autumn 2008 there were performances of my other religious songs, and I had already decided in connection with my composition concert by the Organ Night and Aria in 2008 that it would be great to make a record with e.g. these organ solos (three Alleluias) and my religious vocal works accompanied by the organ. That represents another line in my music, I have operas, works for symphony orchestras, film-music and then I have also written religious music and music to the texts from the Bible. Religiousness in my soul is very important for me and the releasing of this record for the Christmas 2010 was a really great moment for me. The work was recorded in Pyhän Mikaelin kirkko (church of Saint Michael) in Turku, because Kari Jussila, the professor in organ playing at the Sibelius Academy thought that we need a big, romantic organ. On the record in addition to Kari there are top musicians of the country, and I am grateful for that. The record is a cross-section of my religious music. It is interesting that these religious works of mine e.g. Ave Maria Op.13 and Lux aeterna Op.39 have been played in Hartaat sävelet (religious music hour) on the radio many times after their releasing. They have chosen a contemporary composer's music there though they could have chosen a lot more conservatively as well. This makes me very happy.



Timo-Juhani Kyllönen, Maria Elena Herrera, the director of Teatro Británico, and, Maritza Núñez, the librettist after the first performance of the opera Miksi juuri minä? at Teatro Británico in Lima.

José Luis Aranda and Timo-Juhani Kyllönen at the concert hall of Gran Teatro Falla in Cádiz just before the beginning of the first performance of Trumpettikonsertto (Trumpet concerto).

#### Kuninkaiden kirja – the second opera

I have noticed that I have a great task in the field of family operas because there are not enough of those. My second opera was a family opera, too. Kuninkaiden kirja (The Book of Kings) Op. 30/79, which had its première in Cadiz, Spain at the Manuel de Falla Theatre in co-operation with the Kapsäkki music theatre and Juha Kotilainen, the baritone in 2009. Its Spanish libretto was written by Maritza Núñez, my ex-wife. Our fruitful, creative working together is continuing. In Spanish music history this is the first family opera, which has also been performed in Spain. The City of Cádiz produced this opera and put a big sum of money in it from the city budget. They believed in this collaboration and thought that this kind of opera project is important to be realized in connection with the Cultural Exchange Agreement between Finland and Spain. There too was a need for family opera production. The City of Cádiz appointed me as their designated composer for five years (2009–2013). There was also a performance for schoolchildren and all the schools in Cádiz were represented at the matinee. It was a great experience, the opera had a favourable reception in Cádiz in the spring, 2009 and in the autumn of the same year it was given a warm welcome at the Sello-hall in Espoo, in connection with the Finnish première.

The Hyvinkää Orchestra played and José Luis Aranda conducted here, too.

#### Tango Solo – the third opera

The third opera in 2011 was Tango Solo Op. 82, which is a chamber opera for adults. It tells about the dictatorship in Argentine and Nicole, a forsaken woman in the Buenos Aires night. The libretto is written by Maritza Núñez. She had the idea to the story in 2003 when she saw a woman in a confused state with a dog in the street in Buenos Aires. In the opera with thirteen scenes there is in addition to tragic emotions light joy of life and hope of a better future, longing for freedom and love. The director was Vilppu Kiljunen and the leading role was sung by Riikka Hakola, who the opera was tailor-made to. Tango Solo is not a cavalcade of the tango, it is rather the tango of classical art music. The opera received a warm welcome and e.g. Hannu-Ilari Lampila in Helsingin Sanomat wrote a positive review of it.

#### Trumpettikonsertto "Cádiz 2012"

Trumpettikonsertto (trumpet concerto) was connected to the 200th anniversary of the constitution of the independence of the city of Cádiz. I had arrived from Peru after the first performance of my fourth opera last October





Timo-Juhani Kyllönen, the composer with President Tarja Halonen and José Luis Aranda, the conductor at dinner after Trumpettikonsertto in Cádiz.

and soon I had to leave for Cádiz, Spain. The city of Cádiz had ordered a composition from me and José Luis Aranda, the conductor, wanted expressly an ensemble of the trumpet and orchestra. So I composed Trumpettikonsertto Cádiz 2012 Op. 84 (2011).

So my trumpet concerto was first performed a month later. The 6th of October my chamber opera *Miksi juuri minä?* (Why just me?) Op. 85 had its first performance in Peru and a month later, the 6th of November, there was the first performance of Trumpettikonsertto in Cádiz. President Tarja Halonen was there as the patron for the event and I had the honour to sit opposite to her at the dinner offered by the Mayor of Cádiz and the opportunity to talk to her for the whole evening. She had also seen *Kuningasten kirja* and *Tango Solo* of my operas and now then she was listening to my Trumpettikonsertto in Cádiz. It is a great honour that the president of Finland has heard three of my first performances.

She thanked me warmly after Trumpettikonsertto, *Kuningasten kirja*-opera and also the *Tango Solo*-opera. My monologue-opera had impressed her greatly. She thought that my music was very emotional and dramatic and it had touched her deeply.

#### **Miksi juuri minä? – the fourth opera**

This fourth opera tells about bullying at school: *Miksi juuri minä?* (Why just me?) Op. 85. I composed it when I had to wait for the libretto for the *Seal* from Iida Hämeen-Anttila for six months. Teatro Británico from Lima had ordered this family opera from me. I concluded that I cannot rest on my laurels, I must work and then I composed it before the *Seal*. So I wrote two operas within eighteen months. The speed has been, to be honest, dizzying, I must say my energy level is a bit low now. It is surprising that I was able to compose both of them in time. *Miksi juuri minä?* aroused a big debate because it tells about bullying at school and the theme is current all over the world, in Peru, too. The libretto to this opera is also written by Maritza Núñez. There were nine planned performances in Lima. Teatro Británico is subordinate to the British Council and is partly financed from Britain. They have a splendid theatre, the stage setting and everything is first-rate. The theatre arranged interviews on the internet and e.g. YouTube. All the newspaper-, TV- and radio interviews were organized with a professional skill. The chamber opera was performed 15 times after all. There

were six extra performances during a month. A Spanish family opera in Peru! I felt great.

On the 17th of January, 2014 this opera will have its Finnish première at the Sello-hall in Espoo. The Juvenalia Opera Studio will perform it in Finnish. I hope that it will arouse a lot of interest here in Finland, too.

#### **Peru has changed**

The composer, who has been many times to Peru and also stayed there for four months continuously starts telling enthusiastically how Peru nowadays seems to him: One might think that Peru is a developing country, but it is not true any more. I was surprised when I went there after fifteen years. I had a composition concert there fifteen years ago. I stayed there for two weeks following the rehearsal of the opera, fortunately the Finnish Embassy sponsored my stay. I saw then that everything had changed for better: the streets were clean and there were a lot of new buildings. Poverty could not be seen in the same way as fifteen years ago. They have oil and other natural resources and because of that the people are not poor in the same way as before, but on the other hand, it is still a developing country. There are more poor than rich people, that is clear. The difference between the poor and the rich is considerably bigger than in Europe, you have to keep this in mind in any case.

#### **Year full of action and London performance**

Since last autumn this has been an eventful year (2012–2013); In Peru the first performance of my chamber opera *Miksi juuri minä?* Op. 85 (I was in Lima for two weeks), then a month later in 2012 in Spain the first performance of my Trumpettikonsertto Op. 84 Cádiz 2012 and then the first performance of the first part *Civilization of the Party for Freedom* -project in Liverpool, England in October last year.

At the beginning of the year 2012, in Janu-

ary and February I had an opportunity to work as a scholar in the magnificent Saari manor in Mietoinen. At the same time there were four foreign and four Finnish artists. I composed there e.g. the chamber opera *Miksi juuri minä?* Op.85 and *The Seal* ordered by the Savonlinna Opera Festival Op. 86. (première 20th July 2013 in Olavinlinna).

In the Saari manor I got acquainted with Oreet Ashery, the performance artist, who became interested in my music and ordered 35 minutes of music for his own DVD-film performance. My four-part chamber music series *Party for Freedom* Op. 87 was included in a DVD-film, which lasted a little over an hour. Its first performance was in London on the 1st of May, 2013. Eight musicians e.g. from the London Philharmonics were playing my work in the first performance, which I conducted myself at the Millbank Media Centre. In connection with this there was shown Oreet Ashery's DVD-performance film on a large screen, accompanied by us live musicians.

For this *Party for Freedom*-DVD all the ensembles had played their own tracks independently beforehand. We, Oreet Ashery and I, worked on my music part for the DVD film in my home in Espoo for five days. In the London performance on the stage there was this Morgan-named rock-soul band on the left side and this Wolf-named ladies' punk band on the right side and in the middle this classical contemporary music playing chamber orchestra of eight musicians conducted by me. According to Oreet this is the first time that there is a classical contemporary composer's music in a DVD-performance film. The performances of the DVD-performance film and the *Party for Freedom* artists continued for two months, at different churches and concert-halls until the 23th of June. From the beginning of September the DVD-performance film will be seen at a museum in the middle of Copenhagen for two months.

I will conduct an orchestra of eight top musicians in the Finnish première at the Hippol-

# The first performance of a Finnish composer's opera in Olavinlinna is always a great event

yte Photograph Gallery in Helsinki on 3rd of October and also in the performances on 4th and 5th of October 2013. In the Party for Freedom there is nakedness and it is for persons over 18 years only. It is for the homosexuals' rights in Europe. There is a very important social message here and that is why I have also written this kind of music, different e.g. from the music of the Seal.

## The Seal – the fifth Opera

I had a phone call from Jan Hultin, the director of the Savonlinna Opera Festival in the autumn, 2011. He said that he wanted to see me. And then he told me here in Helsinki at dinner: "You have been chosen to compose the

Seal, the opera to come on the basis of the open composer search. It will be performed on the main stage in Olavinlinna and there will be a big symphony orchestra, a big opera festival choir with 80 singers and dancer-acrobats." There were changes on the way, though. The result was in any case good. In the performance there were finally 16 singers from the mixed choir Key Ensemble and twenty singers from the Savonlinna Opera Festival Child- and Juvenile Choir. Both the choirs sang excellently.

The opera was shortened a little from the original version. I sincerely hope that one day I will see the Seal unabridged, the way I composed it.

My chamber opera Miksi juuri minä? had had an enthusiastic welcome in Peru. Next

The composer, Timo-Juhani Kyllönen with the leading lady of the Seal, Minna-Liisa Väreä (Lumi Seal) and Niina Keitel (Molly Mollusk.)



## The Seal

An opera in one act, based on the tale "Lumi ja ilmastonmuutos" (Lumi = a girl's name meaning snow, and the change of climate) by the children of grades 3–4 of European Schooling Helsinki, the winner of the manuscript competition arranged for primary school children. The story has been adapted to an opera libretto by Iida Hämeen-Anttila and composed by Timo-Juhani Kyllönen.

The core of the story is briefly this: The summer in Saimaa is continuing, the autumn does not seem to come at all, let alone the winter. Is there a danger of the ice and snow covers important for the nesting of the Saimaa seals not appearing at all? Lumi Seal and her friends, Old Roach and Molly Mollusk want to find out the reason for the situation and travel deep into the well of Death to negotiate with King Wind. See [www.norppaooppera.fi](http://www.norppaooppera.fi)

The Seal was the first family opera produced by the Savonlinna Opera Festival. It had its world premiere on the main stage of Olavinlinna on the 20th of August, 2013.

Timo-Juhani Kyllönen has also composed a longer version of the opera.

Samuel Tiikkonen, the reviewer of Helsingin Sanomat wrote: The Seal has been produced according to the high standards of the Opera Festival. The singers are good, the staging is good, the costumes are good and the direction is inventive. All the vocalists are the national top level, many of them are veterans of the National Opera and the Opera Festival. "Timo-Juhani Kyllönen has written colourful music with striking rhythms and lively orchestration."

Riitta-Leena Lempiäinen-Vesa, the culture editor of Itä Savo wrote: Timo-Juhani Kyllönen's music lives in the field between the contemporary and light music, at times it offers a quiet pit-a-pat, at some point a proper row or a wide string sound. A few times repeated Norppalaulu (seal song) is flowing and warm. The orchestra is big, the percussion arsenal is impressive. The work is not easy for the musicians: lots of fast figures, changing rhythms, unexpected turns."

was Savonlinna, and fortunately the Seal was also a great success. I had wished that Finns would like my operas, too, and the audience here would be receptive, and so it was.

The first performance of a Finnish composer's opera in Olavinlinna is always a great event, it does not happen every year, so it is great. I feel that it fulfilled an important need in the frame of reference of Finnish music. Not all music has to be what comes out from loud speakers everywhere, I mean American light music. I sincerely hope that the Seal will by reflecting strong emotions and ideas arouse interest among children towards modern music, classical music and opera music.

The colour world that was to be seen in the Olavinlinna performance of the Seal could not have been realized in any other venue. The earlier children's operas carried out by the Opera festival have been composed for smaller orchestras and they have been performed at the Savonlinna hall. The Seal is a family opera with all the features of a true opera, the soloists and choir were first-class as well as the director and choreographer. The artistic whole worked both musically and visually. That was what Samuel Tiikkonen paid attention to in his finishing comment in Helsingin Sanomat. Indeed, an opera was ordered from me and I composed a family fairy-tale opera.

## Children and young people as an audience

I am very glad for the fact that the children and young people listen to the performances of my operas in silence. In Cádiz the school children sat quietly for ninety minutes though the weather outside was fine. Only after the ending they applauded in the Andalusian fla-



Timo-Juhani Kyllönen conducts his work Party for Freedom in London, a made to order work for Oreet Ashery, the performance artist.

Old Roach (Juha Kotilainen, baritone)  
and Molly Mollusk (Niina Keitel, lyrical  
soprano) and Lumi Seal decide to go  
and look for King Wind.







Timo-Juhani Kyllönen in Olavinlinna with, Iida Hämeen-Anttila, the librettist (left) and Kristiina Janhunen (Seal Pup) and Aki Alamikkotervo, tenor (the Sun).

*I am Lumi Seal !  
if you do not know it!  
I am a lively and brave seal,  
I am beautiful and smart!  
I am also playful and ever so clever!  
I am rare  
unique,  
But I do not want to be the only one!*

Lumi Seal, from the libretto of the Seal,  
Iida Hämeen-Anttila

The leading role, Lumi Seal was sung by Minna-Liisa Värelä (dramatic soprano). The dancer-acrobats, Sakari Saikkonen (left), Sami Vartiainen (right) and Seal pup Kristiina Janhunen next to Lumi Seal.



menco fashion, like this (Kyllönen claps his hands). The Spanish schoolchildren really liked the opera. The newspapers wrote that the social experiment was a great success. The message of the opera struck home, the music and the story captured the children's and young people's attention for ninety minutes. The same thing happened with the first performance of Kuninkaiden kirja at the Sello hall in the autumn, 2009. Helena Värri, the then intendant came to tell me that it was surpris-

ing to see how in the school performance from ten to eleven thirty contemporary music kept the young primary- and secondary school children totally concentrated on the opera. It was great to see that contemporary music touched children and youth so well. The music was so compelling. Children and young people are not prejudiced!

It has not been studied if children and young people are more receptive to contemporary music than to more traditional music. It was

just interesting to see this. This was really like a victory. The tone language is truly my kind of music and tone language. So, The Seal has my own tone of music and it is contemporary music. I do not want to write à la Walt Disney or à la musical, I wrote my kind of music.


After the première the former director of the Savonlinna Opera Festival, Jan Hultin came to congratulate and said that the opera was a success. He was the father of the project. I felt happy. The new artistic director, Jorma Sil-

vasti, too, came to congratulate and said that this really was for both children and adults, a family opera.

#### The thrill before the new

Timo-Juhani Kyllönen considers communication and interaction an important dimension of music and talks it over: It is thrilling at the première of a new opera. Nobody has heard it before, nobody knows how the audience reacts.





Mother Seal (Melis Jaatinen, mezzosoprano) sings to Seal Pup (Kristiina Janhunen, dancer-acrobat):

*Where does Seal Pup  
rest her head?*

*The fur of Seal Pup  
gives no shelter from danger.  
Come, come, snow and cover  
Come sweet winter  
Come, come sleep to Seal Pup  
Home nest white.*

Mother Seal, from the libretto of the Seal  
Ida Hämeen-Anttila



It is as to meet a new person: I say my name, I am Timo-Juhani Kyllönen. You do not know anything but my name. Then I start telling my story, I have lived in Sweden etc. Step by step you start getting an idea about what the story of this person is.

The same with music, if you have not heard it before and you do not know who the composer is, you do not know the story of the music. I see, Timo-Juhani Kyllönen. OK. The opera begins, the first part. The children run down at the beginning of the overture, I have not heard this before, everything is new. It is a big event for the people who are sitting there and they have not heard the music before. It demands an open mind.

With my music I can reach a soul whose soul chords vibrate in the same harmony as my soul. I communicate with you with my music and I want to tell you this story, this music. If you like it, it means that I have succeeded in my task, I have been able to communicate something deeper, something without words, something unexplained. It is happiness to realize this.

### New phase of life

I am now in a different phase in my life and with my family than I was seven years ago. My wife Catharina and I are now in a new situation: Our two elder daughters Aurora and Olivia are moving away from home in the early autumn this year. Aurora was admitted to the Turku Conservatory to study classical singing as her major and Olivia was admitted to the theatre curriculum at the same school in Karjaa where Aurora studied for a year.

At home we have only the baby of the family, 14-year-old Sabina. She played the first performance of the piano version of Norppalaulu (Seal Song) at the Kungsvägen Music Institute and she will perform it at the Espoo International Music Week this autumn at a juvenile concert. Her main instrument is the piano and she also plays the violin. Sabina likes

playing the piano and the flute very much and she sings beautifully. All my three daughters have beautiful voices. Sabina would like to become a dramaturgist and an actress. She has a little different orientation on her mind. Olivia and Aurora have a clear goal to become opera singers. They want to sing classical music.

Sabina says that she would like to apply for admission in Kallion ilmaisutaidon lukio (performing arts high school). She has been a member in some theatre groups, she has a talent for acting like her father, the happy father says and gives a laugh. And goes on: She is also something of a writer, she is writing stories all the time.

Well, talking about health, I participated in a three-week Aslak-course, which was paid by Kela (National Pensions Institute). I have lost ten kilos of my weight and in this way my life is going in the right direction. I am not going to take those kilos back.

Thinking about work, I am going to free myself from the choirs little by little. I direct Kirkkonummen naiskuoroa (Kirkkonummi Women's choir) until Christmas, but from the beginning of 2014 I direct only Esbo Kammarkör (Espoo Chamber choir). I have a dream that I could compose in an artist residence abroad, e.g. Berlin or Rome and that I could be there for a longer time, six months or at least three, four months. I have now a one-year state scholarship and with it I am able to compose a little more effectively without having to worry about the economy so much.

About the future events, the Swedish congregation of the Espoo Cathedral organizes a concert of the Kyllönen family at the Espoo Church on the 8th of November, 2013. My daughters sing Norppalaulu and Maria Kamchilina-Larionova accompanies with the piano. There is also Kristiina Janhunen, the dancer-acrobat. The congregation has made a radical decision by letting a dancer-acrobat perform at the church.

I am working on several compositions and have plans of others. The music theatre Kap-

säkki performs for the first time the chamber opera Sademetsä (rain forest) for children to the text by Maria Núñez. Teatro Británico from Lima has ordered an opera for young people to be performed in 2015. It will also be to Maritza Núñez's text. Organ Night and Aria Festival of the Espoo Cathedral has ordered an organ concerto to be performed for the first time at the festival next summer. The choreographer of the Seal, Sami O. Vartiainen was so impressed by my music that we have now been planning a ballet, which is based on

the sci-fi tale Star Trek. In addition, there are plans with Via-Akatemian säätiö (Via Academy Foundation) about a vocal work to a chamber orchestra/ pianoquartet and baritone to Aaltoin tarina (Story of the waves), the text by Tuulikki Salonen.

In the future I would like to conduct more music of my own both in Finland and abroad. I also hope that I could travel and network in the world more than I have been able to do this far, of course, without forgetting Finland and my dear family. ●

### Timo-Juhani Kyllönen

1955 Timo-Juhani Kyllönen was born the 1st of December in Saloinen near Raahe  
At the age of two he moved to Sweden with his parents

He began to play the accordion at the age of nine  
At the age of eleven he wrote his first compositions: Kevätaamu the waltz (published by Charlie-förlaget) and Raahe-tango. In those times victories in different talent shows.

Own orchestra at the age of fourteen  
1973 moved to Finland

1974 A-levels from Helsingin Andra Svenska Lyceum. Accordion studies continued in Espoon musiikkiopisto with Matti Rantanen. Military service as a clarinetist and alto-saxophonist in the Hämeenlinna orchestra.

1974–76 As the accompanist of the Hortto-Kaalo gypsy-orchestra on tours

1976–82 As a student at the Moscow Gnesin-Institute with the Soviet Union 6-year-scholarship  
1982–86 Studying composing at the Tchaikovsky Conservatory with a state scholarship.

1986 Return to Finland and a composition concert arranged by the Helsinki Music Festival

1986 Engagement as a part-time teacher in music theory, composition and chamber music at the Sibelius Academy

Family: wife Catharina, the music teacher, the daughters Aurora, Olivia and Sabina.

Freelance-composer

TV-character documentaries Harmonikkaopissa Moskovassa 1982, Sävelopissa Moskovassa 1988 and Maestro: Ihminen syntyy säveltäjäksi 1997

### Selection of compositions

- |      |  |
|------|--|
| 1984 | Ensimäinen jousikvartetto (First string quartet) Op.3.<br>In memory of Friend<br>Lapsikuorosarja (Series for a child choir) no. 1. Op.7<br>Sinfonia (Symphony) no.1 Op.8 |
| 1999 | Sinfoninen runo orkesterille (Symphonic poem for an orchestra)<br>Lichtental Op.43   |
| 1999 | Helsinki Rhapsody Op.50<br>Meren kaupunki (City of the Sea) Op.52  |
| 2000 | Promootiokantaatti Metsässä tuulee (Promotion cantate There is a Wind in the Forest) Op. 54<br>Harmonikkakonsertto (Accordion Concerto) Op.60<br>Concerto Grosso Op.65   |
| 2001 | Rosor (Roses) Op.57<br>Skumögt i mörkret (Half-blind in the darkness) Op.42 (1997)   |
| 2004 | Jousiorkesteriteos (String Orchestra Work) Dies Irae Op.74<br>(To the victims of the 2004 tsunami)   |
| 2007 | Roope-poika joka ei uskaltanut pelätä Op.75  |
| 2006 | Munch-svit sekakuorolle (to a mixed choir) Op.76   |
| 2007 | Amor Vivus, Elävä rakkaus Op.77  |
| 2008 | Missa Festiva Op.78 (text from the Bible) for soprano, baritone, organ, mixed choir, percussion and strings  |
| 2009 | Kuninkaiden kirja Op. 30/79  |
| 2011 | Tango Solo Op.82   |
| 2012 | Miksi juuri minä? Op.85  |
| 2013 | The Seal Op. 86<br>Party for Freedom Op.87 4-part chamber music series from the DVD-film with the same name  |

Further information: [www.timo-juhanikyllonen.com](http://www.timo-juhanikyllonen.com)

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