

## ***CURRICULUM VITAE 2017***

### ***1 PERSONAL DATA***

*1.1 DMus Assi Katariina Karttunen*

*1.2 Date of birth April 28<sup>th</sup> 1967 in Helsinki*

*1.3 Nukkeruusunkuja 3 C 51 00990 HKI 99 +358 50 5445869*

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### ***1.2 EDUCATION AND DEGREES***

*Master of Music 1999 (Sibelius Academy) Doctor of Music 2006 (Sibelius-Academy, DocMus)*

*Studies in Paris and Copenhagen (Nordplus-program)*

*VEST Doctoral School 2014–2016*

*EUBO 1994–1995 European Union Baroque Orchestra Tours in Europe Vest Doctoral School 2004–2006*

*Studies at the University of Helsinki 1987–1988, musicology, semiotics, ethnomusicology*

### ***1.3 LANGUAGE SKILLS***

*Finnish, English, Swedish, French (elementary skills in Italian and Danish)*

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## ***2 ARTISTIC AND SCIENTIFIC WORK AND RESEARCH***

### ***2.1 ARTISCTIC WORK (some projects)***

*My work as a musician has continued for 30 years including work as a soloist, artistic designer, director, orchestra musician and as a chamber musician. The work has included solo recordings, orchestral recordings, multidisciplinary art projects*

including artistic research.

*The projects have comprised of early music as well as premiers of Juha T. Koskinen, Matthew Whittall and Graham Lynch. I have also performed music by Kaija Saariaho, Olli Kortekangas, Joonas Kokkonen, Toru Takemitsu, Rijndert van Woudenberg, Maurice Ohana, Sofia Gubaidulina, Alfred Schnittke, Erik Bergman and György Ligeti, among many others.*

***Concert in Edinburgh, Scotland in St Cecilia Hall 2017 Ai margini della Luce-program*** with gambist Varpu Haavisto.

***Concert Tour in Japan in 2016 The Mediterranean inside us*** with guitarist Rody van Gemert **Tokyo** Opera City Hall, **Nagoya** Elisabeth University, **Hiroshima**.

***A concert in Rome, Villa Lantessa 2016 The Mediterranean inside us*** with guitarist Rody van Gemert.

***A concert in Norway, in Tromssa Nordlys-festival 2017***  
*Beyond the River God. Solo and chamber music.*

***Concerts in Germany, Halle Handel House and as a part of Potsdam's Havel-schlöhschen-concert series in March 2017***  
*Ai margini della luce- program together with gambist Varpu Haavisto.*

***Et in Arcadia ego – aural meditative garden in Soiva Akademia-concert series 2016 and in summer 2017 in Venice.*** The 'Et in Arcadia ego'- performance develops performativity of classical music by subtly varying its parameters.

***In the wood, in the hut, in the mind in 2013*** was a series of meditations on music, words, and sound based around the poetry of Matsuo Basho (c.1644–

1694), Japanese poet of the Edo period. The music meditation was performed in Soiva Akatemia-concert series 2013, Järvenpää Art Museum 2013, Sellosali- series 2014, Kauniainen Pavilion-concert series, Kajaani Poetry Week 2014. Direction Pauliina Hulkko. Solo harpsichord works and improvisation.

***Ai margini della luce***-konsertti Tampere Concert Hall in 2013 together with gambist Varpu Haavisto. Works by Maurice Ohana, Olli Kortekangas, Graham Lynch, François Couperin.

***The Movement of Water***-concerts beginning from summer 2014. Early and contemporary music for harpsichord and guitar with Rody van Gemert. Several premiers: Juha T. Koskinen, Matthew Whittall, Graham Lynch, and Paola Livorsi.

***Animal Spirits*** in spring 2012 (soprano Minna Nyberg, lutist Solmund Nystabakk, harpsichordist Assi Karttunen). A concert as an experiment including works by Lully, Montéclair, Grandval, and Couperin.

***Animal Spirits II*** autumn 2012 (mezzo soprano Päivi Järviö, harpsichordist Assi Karttunen, dancer-choreographer Kirsi Heimonen, violonist Hannu Vasara, gambist Markus Kuikka, recorder player Janek Öller.) A concert as an experiment. Lully, Bousset, Montéclair, d'Anglebert.

***Pavlova's Experiment II*** multidisciplinary art performance directed by Pauliina Hulkko in 2010; several performances in Kiasma Theatre. More performances in Time of Dance-festival in 2012. Early and contemporary harpsichord music by Maurice Ohana and Johann Sebastian Bach.

***Innovation project De la Pluralité des Mondes*** 2006, Sibelius Academy, SIBA- TV. A multidisciplinary music performance together with Sanna Salmenkallio, Marc Gassot and Janne Teivainen. The performances in Kanneltalo were directed by

Pauliina Hulkko.

**A Concert at ORCIM Research Festival in Ghent** in 2012 (Päivi Järviö and Assi Karttunen): *Research Festival From Known to Unknown – Possible Worlds for Artistic Experimentation in Music. **Silence as presence.***

Chamber music and solo works; Jean-Henri d'Anglebert, Jean-Baptiste Drouart de Bousset.

**A concert-part of a workshop in Surrey, UK Performance Philosophy** (Pauliina Hulkko & Assi Karttunen) in 2013, ***Silence and interruption.*** Early and contemporary harpsichord music; Graham Lynch and Johann Sebastian Bach.

## **2.2 RESEARCH AND SCIENTIFIC PROJECTS POSTDOC-research**

***A Painting on the skin 2010–2011*** Research project funded by DocMus.

***Voice, gesture, movement - rhetorical actio in the performer's body, 2011– 2013*** KONE foundation and Sibelius-Academy including articles, presentations, workshops, video recording and concerts (*The Animal Spirits I and II* in 2012).

**PRESENTATIONS (SOME OF THEM) LONTOO SONGART - festival in June 2012**

***Cantate; a nexus of living meanings.*** 3rd Annual Meeting of the SongArt Performance Research Group London, Thursday, 21 June, 2012

**STOCKHOLM** Sixteenth Nordic Musicological Congress 7-10 August 2012

Stockholm University, Stockholm, Sweden

***Assi Karttunen & Päivi Järviö: Rhetorical actio in the body of the baroque music performer –Embodied figures in a recitative by Michel Pignolet de Montéclair.***

***GENT Orpheus Institute 2012 3.10.-5.10. 2012 Research Festival From Known to Unknown – Possible Worlds for Artistic Experimentation in Music. Assi Karttunen & Päivi Järviö: Silence as Presence – Embodied Rhetoric of French Baroque Music, a presentation and a concert.***

***SURREY Performance Philosophy -conference 10.4.-14.4. 2013, Surrey, UK. Assi Karttunen & Pauliina Hulkko Sounds of silence – workshop. Assi Karttunen: Silence and interruption. A presentation.***

***LONDON Song, stage and screen VIII conference 2013; 20 minute paper: Assi Karttunen and Päivi Järviö: The embodied research of rhetorical actio.***

***DUBLIN DiP conference in Dublin 2016 at the Royal Irish Academy of Music. A recital lecture: Practise-led research on the musical gestures embedded in***

***François Couperin's harpsichord music.***

***HELSINKI AWB 2016 Arts without Borders-conference Merging borders – historical research and artistic research as interdisciplinary approaches to music studies October 19th–22nd 2016.***

***CAMBRIDGE 2016 A poster presentation: Recontextualizing Couperin's Les Pavots – the music- related gestures of detachment.***

***2.3 PUBLICATIONS Artistic Doctoral Thesis 2006. The Heritage of Humanism in the French***

***Cantata 1700-1730. (Est-series of publication) ARTICLES:***

Article in the British Harpsichord Society's publication *The Sounding Board* Issue 9. ***Composing and Performing New Harpsichord Music***

***Issue No. 9 Published by 'The British Harpsichord Society'***  
***AUGUST 2015***

Peer-reviewed article ***Can one wade twice into the same Seine?*** Ruukku Research Publication 2015.

Peer-reviewed article ***The music-related gestures of la danse grotesque in Rameau's Les Sauvages.*** Research Publication Trio 2015, Sibelius Academy.

Peer-reviewed article ***The rhetorical moaning- Les sons glissés as musical gestures*** Research Publication Trio 2013, Sibelius Academy.

Peer-reviewed article ***Rhetorical l'obscurité – historical information in a musician's working process.*** Research publication Musiikki 2014.

Peer-reviewed article ***The music-related gestures of sleep, detachment and dizziness in the new performing context of Couperin's Les Pavots.*** Research publication Musiikki next number 2017.

Research publication under peer-reviewing:

***The aural garden of sounding materials – performing within the materiality of 'Et in Arcadia ego'-music performance.***

In the RUUKKU8: Conditions of Sharing-publication 2017.

***Proceeding-articles:***

***The performer's relationship to the score, the tradition, the composer's performing intentions*** TEAK CARPA-colloquium 2011. <http://www.teak.fi/tutkimus/carpa/proceedings>.

The proceedings of The Embodiment of Authority-conference. <http://www.embodimentofauthority.net/> Sibelius-Academy

***A painting on the skin – rhetorical actio in the French 18th-century music***

<http://mtsnet.wordpress.com/suomen-musiikkitiede-100v-juhlaajulkaisu/>

***The rhetorical irony – embodied research of musical rhetoric.***

<https://www.jyu.fi/hum/laitokset/musiikki/tutkimus/symposium2012/konferenssijulkaisu#Konferenssijulkaisu>

***The performer's relationship to the score, the tradition, the composer's performing intentions.*** TEAK CARPA-colloquium 2011.

<http://mtsnet.wordpress.com/suomen-musiikkitiede-100v-juhlaajulkaisu/> ***The rhetorical irony – Embodied research of musical rhetoric.***

<https://www.jyu.fi/hum/laitokset/musiikki/tutkimus/symposium2012/konferenssijulkaisu#Konferenssijulkaisu>

### **SOLO RECORDINGS:**

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***Ariosa*** Early Italian Harpsichord Music 1999 (Jubal)

***Memento Mori Froberger*** (Alba) 2005

***L'Égyptienne, Nouvelles suites*** by Jean-Philippe Rameau

(Alba) 2009

***Beyond the River God*** 2015, Divine Arts Recording.

***Ancient Greece –musical inspirations*** Pilfink 2017 together with guitarist Rody van Gemert. Orchestral recordings with Tapiola Sinfonietta, EUBO etc.

**OTHER RECORDINGS** as a member of Tapiola Sinfonietta, Sibelius Academy Chamber Orchestra etc.

**MUSIC VIDEOS:** A music video by photographer Elina Brotherus and video artist Lauri Astala ***La Musica***, a movement from Claudio Monteverdi's *Orfeo*-opera together with soprano Anneliina Koskinen. The music video will be published in 2017.

**TOURS EUBO tours 1994–1995** in Europe and in Morocco. Tours of the Sibelius Academy Chamber Orchestra to Baltic and Russia 1991 including concerts in Sweden 1992, and concerts of Baroque Ensemble Rocinante to Estonia (2001) and France (2001).

**TOUR in JAPAN 2016 Tokyo-Hiroshima-Nagoya**

**TELEVISION PROGRAMS:**

**Innovation project *De la Pluralité des Mondes*** 2006, Sibelius Academy, SIBA- TV. ***Singing Tree, a TV-program***, FST 1997 ***A Night in the Ateneum museum*** FST 2001,  
<http://yle.fi/fst/nattiateneum/suomeksi.htm>

## **2.4 THE REVIEWS**

Positive reviews concerning four solo recordings. The positive international reviews regarding solo recording ***L'Égyptienne***:

*Fanfare* 2010/Barry Brenesal, *American Record Guide*, AllMusic Ratings/James Mannheim 2012, *Musicweb-International*



2012/Van Veen.

Positive Finnish reviews. *New Recordings/ Miika Lauriala YLE, Rondo/Ilkka Ylönen.*

Positive reviews on CD of Johann Jacob Froberger ***Memento mori Froberger***: *American Record Guide 2005/Haskins, YLE, Helsingin Sanomat/Veijo Murtomäki, Hufvudstadsbladet/Folke Forsman.*

The positive international reviews on solo recording ***Beyond the River God***. *Cristopher Brodersen Fanfare 2015, Kare Eskola Uudet levyt YLE, Rondo Auli Särkiö, Jeremy Condcliffe The Chronicle, John France MusicWeb, Wilhelm Kvist HBL, Douglas Hollick Consort, Christian Morris Composition Today,*

## **2.5 RECENT GRANTS:**

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Kone Foundation 2011–2013 artistic research project ***Voice, gesture, movement - rhetorical actio in the performer's body, 2011–2013 Ääni, ele, ilme, liike*** (Karttunen, Järviö).

Docmus Postdoc-research grant 2010–2011 (9 months) ***A Painting on the skin***. The Finnish Cultural Foundation 3 years' artistic grant, the first year started in 2016.

SKR 3 years' artist's grant 2016– (now there's a pause in the grant)

**VEST-Research School 2004–2006 (one and a half years). 3 TEACHING AND SUPERVISING**

**3.1 Teaching and supervising experience of the Masters Degree Program and of the Arts Study Programme at the DocMus.**

**Teaching at the faculty of Early Music VaMu.**

*Teaching of harpsichord playing and basso continuo for more than 17 years at the Sibelius Academy. Participating in the collegial work, and the planning of the new educational structures, study programmes and courses.*

***Teaching at the DocMus Doctoral School:***

***University Lecturer 2017–2018***

***University Lecturer 2014–2016 Early Music faculty and DocMus Doctoral School***

*The Text meets Body 3j75 in 2011–2015,*

*Phenomenology for musicians– Perspectives of Music*

*Phenomenology 3j83, 2012–2017*

*Rhetorical strategies –musical influencing and persuasion 3j119 2016–2017.*

*Supervising artistic doctoral theses of Jukka Iisakkila, Satu Paavola, Pinja Laine, Tommi Koivumäki Ari Lehtonen, Naiara de la Puente and Iryna Gorkun-Silén beginning from 2014.*

*In the supervising group of Laura Wahlfors at DocMus 2012. In the supervising group of Minna Hovi in 2013– The examiner of Anna Maaria Oramo's doctoral artistic thesis 2016.*

*In the artistic panels of Kajsa Dahlbäck (as a chair), Anna-Maaria Oramo, Krishna Nagaraja, Marianna Henriksson and Niko Kumpuvaara. Beginning as a member of the artistic panel of Anthony Marini.*

*A Vice Member in AN (aineneuvosto), Sibelius-Academy 2016–2018*

*As an examiner of Päivi Vesalainen's **YAMK** thesis, in Metropolia of applied arts and sciences in 2010.*

Teaching at **LaMu**, the faculty of vocal music. Teaching baroque music in 2013–2014 on the introductory course of *Les Indes Galantes*-production.

Teaching at **MuTe, the faculty of Music Theory and Composition** at the Sibelius Academy. *Practical basso continuo playing according to Saint Lambert's Nouveau Traité de l'accompagnement du Clavecin* (Paris 1707) 18.–19.4. 2008.

Teaching at the faculty of piano music **PiMu** VAPS-pedagogy starting from 2011.

### **3.3 PEDAGOGICAL STUDIES**

The course on University Pedagogy at the Sibelius Academy 2013–2014 Pedagogies belonging to the Masters Degree I and II.

University Pedagogy (UNIARTS YLIOPISTOPEDAGOGIIKKA, coordinated by Heli Kauppila 2017–2018, osio A)

### **3.4 EXPERIENCE IN DEVELOPMENT OF EDUCATION AND STUDY PROGRAMME**

Development of new courses and course materials.

Participating in the development of the DocMus Arts Study Programme from 2011.

Development of new courses like *Text meets Body* 3j75 vuosina 2011–2014, *Phenomenology for musicians – perspectives on musical phenomenology* 3j83 during 2012–2014.

*Rhetorical strategies–musical influencing and persuasion* 3j119 2016–2017 *Introduction to basso continuo* 3c9 in 2010.

*Basso continuo C-, B- ja A-courses.*

The planning of Sibelius-Academy's *Kosketus tulevaisuuteen-*

*symposium in 2008 in a working group (Hakkila, Holmström, Kiiskinen etc.). The topic was the future of keyboard instruments.*

*Pedagogical development together with lecturer Carita Holmström during many years as a part of **VAPS-pedi**.*

### **3.5 THE DEVELOPMENT AND ASSESMENT OF EDUCATION**

*Participating in the audit process of Sibelius Academy in 2012 (the quality clinics, quality materials, and interviews). Taking part in Early Music Faculty's quality assurance and self-assessment processes in 2011.*

*The feed-back procedures of my own courses every year.*

### **3.7 PEDAGOGICAL VISION AND MY PROFILE AS A TEACHER**

*My profile as a teacher is in collaborative authorship meaning student-centred teaching instead of only 'full frontal teaching'-method of large lectures.*

*The participation in my courses has meant many kinds of co-operative listening, observing, discussing, playing, visiting the training classes and writing assignments.*

### **3.8 INTERNATIONAL CO-OPERATION**

*Participating in the working group organizing *Naples in Eighteenth-Century Europe*-conference of the Finnish Society for Eighteenth-Century Studies, 4–5 September 2015 together with doctors of philosophy Charlotta Wolff, Henrik Knif, Markku Kekäläinen, Soile Ylivuori and Ere Nokkala.*

*As a part of the *Ricerca*-project, which is a AEC.collaboration. So far the working group has applied for an attendance of this project.*

*CfAR member of the Center of Artistic Research 2018–*

#### **4 OTHER RESPONSIBILITIES 4.1 Administration and management**

***As a member of the board*** of The Finnish Society for Eighteenth-Century Studies from 2010.

***As a chair of Elysion Society*** during 2010–2016 (coordination, production and finances).

***Music-coordinator of the Domus Pompeiana project*** in 2007–2008. An exhibition at the Amos Anderson Art Museum. Three concerts and their production including the financing and the working groups' meetings during 2007–2008.

***Leader of the postdoc research project Voice, gesture, movement – rhetorical actio in the performer's body, 2011–2013*** KONE foundation and Sibelius-Academy including articles, presentations, workshops, video recording and concerts (*The Animal Spirits I and II* in 2012).