



01 - For Oona (introduction)

Arranged by **Tapio Ylinen**

Tapio Ylinen acoustic guitars + effects

"I gave this tune to *Teemu Viinikainen* (a fellow guitar player) to arrange, originally to bookend the album with "two sides of the same coin", so to speak. This first interpretation is my own, the way I envisioned it the night it was written, the night my youngest was born. A small tribute to both my children."

02 - Towards Darkness

Arranged by **Tapio Ylinen**

Johannes Granroth electric guitar

Max Zenger alto saxophone

Mikko "Gunu" Karjalainen trumpet

Mikael Myrskog keyboards

Jori Huhtala electric bass

Mika Kallio drums

"Whereas the last piece on the first *Mortality* album was *Towards Dawn* (as in towards lighter, better times) this is the companion piece: the antithesis. An uplifting beginning of a story that slowly turns darker as *Max Zenger* quite brilliantly captures in his sax solo. By the time it's *Johannes Granroth's* turn to play his blistering guitar solo, we are already in deep, cold and tempestuous waters."

03 - The Expanding Universe, part I

Arranged by **Tapio Ylinen**

Johannes Granroth electric guitar

Max Zenger alto saxophone

Mikko "Gunu" Karjalainen trumpet, flugelhorn

Mikael Myrskog grand piano

Jori Huhtala double bass

Mika Kallio drums

Tapio Ylinen electric guitar + effects

"This is an album of beginnings and ends. Here we have, perhaps rather naively, the ultimate beginning: The Big Bang and the subsequent expansion of the universe as we know it in musical form. From the violent chaos of the early stages to the beauty of the formation of stars and galaxies. Gunu plays a beautiful solo on flugelhorn."



04 - The Expanding Universe, part II

Arranged by **Jori Huhtala**

Johannes Granroth electric guitar

Manuel Dunkel tenor saxophone

Mikko Pettinen trumpet

Mikael Myrskog keyboards

Jori Huhtala electric bass

Mika Kallio drums

"Again, the turn of the coin, if you will. *Jori Huhtala* played a pivotal part on this album as an arranger and this represents the darker and edgier versions of the themes stated in part I of this composition. Wonderful to have *Manuel Dunkel's* signature sound and *Mika Kallio's* superb groove on this one."

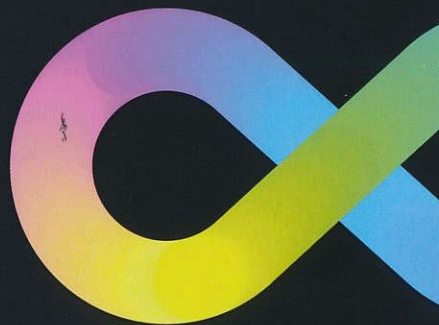
06 - Mortality, part II

Arranged by **Mikko Pettinen**

Johannes Granroth guitar
Manuel Dunkel tenor saxophone
Mikko Pettinen trumpet
Mikael Myrskog keyboards
Jori Huhtala double bass
Mika Kallio drums
Tapio Ylinen guitar

"I felt that the melodic material I had composed for this piece was similar to the title track of the first album, thus I decided to call this 'Mortality, part II'. I also felt that, given its odd time signature and (hopefully) memorable melodic lines, this should be the signature piece of this second album.

Mikko Pettinen was a great choice to arrange this piece as he brought in a lot of fresh ideas, from expanding the harmonics of the piece to experimental soundscapes. *Mikael Myrskog's* hectic runs during his wonderful piano solo always make me smile despite the grim subject matter."



07 - For Oona (reprise)

Arranged by **Teemu Viinikainen**

Teemu Viinikainen guitar

"*Teemu* was gracious enough to re-interpret my opening piece in his signature style. He's a true master of the atmospheric solo jazz guitar."

08 - Desperate Measures

Arranged by **Jori Huhtala**

Teri Mantere vocals

Johannes Granroth guitar

Manuel Dunkel tenor saxophone

Mikko Pettinen trumpet

Mikael Myrskog keyboards

Jori Huhtala double bass

Mika Kallio drums

Tapio Ylinen guitar

"Another great arrangement by *Jori*, from the opening 'fog horns' to *Teri Mantere's* inspired, virtuoso vocal delivery. When I was writing the music to the original album, I tried my very best to compose a song with lyrics and vocals about what it is like to watch, helplessly, as somebody close to you slips away into nothingness. I utterly and completely failed. Everything I wrote sounded banal at best. Only after some time had passed and when I had already let go of the need to write something about death in verbal form was I able to do it."

All songs composed by **Tapio Ylinen**

Lyrics to 'Desperate Measures' by **Tapio Ylinen**

Mikko Pettinen plays Eclipse trumpets and flugelhorn

Photography by **Jori Huhtala**

Photo of Teemu Viinikainen by **Ville Paasimaa**

Graphic Designer **Aarni Ylinen**



The Survivor's Expanding Tale

CONTRARY TO *ROBERT MUSIL'S* classic novel 'The Man Without Qualities', *Tapio Ylinen* is a man of quite a few qualities. He is a record producer, a radio music journalist, a progressive rock guitarist specialised in the music of *Pink Floyd*, a singer songwriter, and last but definitely not least, a jazz composer. His previous jazz album *Mortality* (Eclipse Music ELP-202020) was nominated for the national EMMA award (the Finnish equivalent of the Grammy), but scandalously did not win Jazz Album of the Year. Along with *Iro Haarla's Vespers* (ECM 2172) it should have been the Finnish Jazz Album of the decade as far as I'm concerned.

There are more differences than similarities between this new album and its predecessor. The compositional process of *Mortality 2* was much shorter. Also *Tapio Ylinen* was composing more consciously to make the music fit the *Mortality Ensemble*, but as other work obligations made their intervention, only bassist *Jori Huhtala* and drummer *Mika Kallio* remained from the original ensemble. I find this to be an advantage though. The change of personnel and the diversity of arrangements by the ensemble members give this album a much more distinctive sound of its own. "I was not going to make this album as a repetition of the first one but, instead, I look at this as an independent continuation of the story", *Ylinen* himself maintains.

The continuation comes almost organically, since *Mortality vol.2* is also a concept album. It was, however, composed and realised in a more positive

state of mind than the first one. "The pieces in *Mortality vol.1* were composed in the utmost darkness of a personal crisis. This album is much more reflective, where I look at the loss of my wife from somewhat of an outsider's point of view, and as someone who survived a major crisis."

The composition 'For *Oona*' was composed during the night when *Nea's* and *Tapio's* daughter *Oona* was born. "Oona was born during the pandemic", says *Tapio*, "so because of all the restrictions the hospital staff had to send me right back home after *Nea* had given birth." One can hear the results of the self reflections of re-becoming a father from these instrumental tunes.

"To compose, for me, is a combination of lucky moments and hard work. Sometimes it is not so easy to see where a lucky moment ends, and the work starts. Often in these situations I may discover an interesting chord sequence or a short melody line and I realize that this may be a good start for... something. And then I start crafting that something."

So, the compositions process brings to mind end the triangle of innovation, elaboration and execution, as *Sir John Eliot Gardiner* describes in his book *A Portrait of J.S. Bach*.

"The reason to reflect mortality with instrumental music is simply that I haven't found the right words to describe it – *Desperate Measures* being the exception. This vocal version of *Desperate Measures* is beautifully interpreted by *Teri Mantere*."

What about the music on this album? Fortunately it is, again, as good as to say that it goes beyond words.

— **Markku Salo**, *The Jazz Preacher* (YLE Radio 1 - Jazzradio), March 2023

