

For 15 past
Antti Tolvi

played
january 2026
antti tolv

Late december 2025 Elina Teerijoki and Juri Nummelin asked us to join their new years party in Kiila. Theme of party was peace (rauhaniltamat). They asked people to bring program related to peace. Well, I thought, maybe I could do something.. But I didn't want to do same stuff as I usually do. I started to check my notebooks and see if there is something new I could try. I found sketch of piece which says, be somewhere one hour too early. I presented that in the party (and played it on 26th january 2026, so that the whole day I went everywhere one hour too early. I also wanted to present something else. I found sketch of piece *For 15 past*. I really didn't 100% understand what I was thinking when I have written it, but I made out of that this piece. This piece (which follows 12 tone system) takes on month to play, and ideally you would play it with piano. There is times (always 15 past) when you should play. In these really really quiet music pieces, you basically just sit or stand in stage, and do nothing,, You just listen and wait that you could play something. When you are on stage just listening and waiting, life all around you just happens. But in this piece, pauses are just much longer,, You can go to work, to sleep, make tea,, live your life. But no more or less, you are playing the piece. You can play your note where ever you happen to be. I was surprised how much audience I had for the performance. I mean moments where I actually played. So, I don't know how much these two pieces are about peace, but I didn't care. Peace is also the state of mind. So I just presented them in party, and started to play them next day.

1.1. 13:15 D4

First actions were right away in first day! I was in Kiila, our home. And, believe or not, Pauliina Hulkko and Esa Kirkkopelto was sitting in floor in our studio, and was listening first note of the piece. I played it with our piano. Then we made some tea and listened other peoples compositions.

1.1. 15:15 H4

Two hours later there was second note to play. I played it alone.

3.1. 17:15 F#4

We were still in Kiila. It was christmas/new year holiday. I played again with our piano. No audience.



1st, 2nd and 3rd note



Pauliina and Esa after the 1st note, checking complete Bach organ music LP box.

5.1. 14:15 E4

In Turku. Niilo has got Sodom t-shirt as christmas gift, and we were to get it from Levykauppa X, but shop was closed on monday.. We also went to lunch with Nuutti to Sushi buffet in Hansa (Nuuttis favorite restaurant). 15 past was just at the same time we have got our foods to table. There wasnt piano in buffet, so I played with my phone with grand piano app.

I (we?) thing it was really special!



With Nuutti and Niilo in Buru Teppanyaki Sushi Turku

9.1. 15:15 C5

I had little hang over I guess.. Day before there was Anneli Nygren's exhibition openings at Titanik gallery, + after that there was some "late pikkujoulu" happening. So, when it was 15 past, I was taking a nap in our couch..



Sofa at home

9.1. 16:15 F5

And other reason I was taking nap, was that we had AT / PT (Antti Tolvi / Pink Twins) concert in Turku later that evening. And that was the reason why I missed also the other note which was supposed to play on that day. 16:15 I was arriving to sound check to Fuusio.

Well, when we play music, we make mistakes.. All of us.



AT / PT live at Fuusio Turku

15.1. 10:15 G4

I was in Helsinki. 14.1. I was there to see Merzbow in Ääniwalli. It was great! 1 hour of full sound. I slept at Roope Eronen's home (which was nicely very close to venue). In the morning I took the tram to center (to take the train to Turku). 15 past was in the tram stop. I played. I think people around me didn't hear it. But I ask one nice person to take photo of me just after playing.

When I stepped to tram, my friend Tatu Rönkkö stepped in also, from same door! So he was there! I was kind of sensing something that there might be someone I know in tram stop?? It was nice to talk with Tatu, and Tatu's partner + their small children who was also in tram (they were already in tram when we step on it). They had planned somehow that they will meet and be in the same tram.



Tram stop, Helsinki

15.1. 19:15 C#5

Later, evening on that same day, just before 15 past, I was about go for a little evening walk. I called to Panu Sivonen, who was trying to call me day before. I was also hoping a bit that Panu could be my audience. But Panu didnt answer. So I played alone in front of our out door. There wasnt others than me. It sounded wonderful!



Outside of our home, Turku

19.1. 12:15 -

I was walking from home to my studio. On my way I called to Jukka-Pekka Kervinen, just to hear how he is, and whats up, but also because I had just uploaded our concert where we played Jukka-Pekkas piece leave/s in Kiilan Talviäänipäivät risteily 11-2025 in Titanik gallery Turku. It was 2h28min piece and we played it as quartet (Jukka-Pekka, me, Lauri Hyvärinen and Jaakko Kuikka). It was very nice talk with Jukka-Pekka as usual. Before we reach the end of our talk, I arrived to my studio, and it was 15 past. I played pause with piano, and Jukka-Pekka listend through phone. Sounded great!



At my studio, in Manilla Turku

23.1. 14:15 G#6

22.1. I came Vaasa to visit Panu Sivonen for a few days. Idea was to finish our recordings of *One sound or no sound* piece, which we commissioned from Eva-Maria Houben many years ago. Eva-Maria made 14 versions of piece, and we have been slowly recorded them all. One is left. After lots of talks, and jokes, we decided that we cant record the last verions, because we got somewhere idea that we want to use Tristan Chord this time. So we ended up playning/recording some other version (which we had recorded already) of *One sound or no sound* with Tristan chord. And it came 1,5h long, with two mouth harmoniums. It is interesting to think how in Wagner comes together two things. His mind flows towards anti semitism and to birth of modern music. We can say that from Tristand und Isolde atonal music begins, chord starts to broke down. At the same time art (music) moves toward something

completly new and beautiful and society towards something completly horrible and ugly.

After recording session we walked towards Vaasa center for lunch (we got very nice Indian food!). It was -10c cold. Somewhere it was 15 past, and I playd. Panu was audience. I remember after the note, birds fly wery high in the sky, and pile driver (paalutuskone) continued playing the note right after me. After lunch we went to Pohjanmaan museo, then to have some tea and runebergs torttu in Panus favorite cafe, openings in Kuntsi, and finally to the bar, where Niklas hapend to be!





Somewhere in Vaasa with Panu Sivonen

24.1. 09:15 D#6

I was still in Vaasa. I had bus back to Turku at 09.45, so 09:15 I was in front of Panu's house, I was in bit hurry. Panu listened. I made it to Bus. It was still -10c.



In front of Panu Sivonens home

27.1. 12:15 A6

In the morning we were checking out Taidekupla art space in Karjaa and brain storming our upcoming (late february) performance / sound art workshop for children with Pauliina Vesslin. Then we had nice and simple Indian style lunch in Focus. After lunch we checked art spaces in Focus. 12:15 we were in Promenade gallery. I played note with my electric phone piano, and Pauliina was as audience. After that we returned to Taidekupla and continued our work. When I was coming to train station in Karjaa to catch my train back to Turku, I saw from far away human leaning around, and they looked somehow familiar. They waited also train to Turku. Pretty far away I made small whistling gesture. And yes, they immediately reacted, and yes, they was Isto Rahkila! Isto was way to Turku also, and it was super nice to chat on our way to Turku!



Promenade gallery Karjaa with Pauliina Vesslin