

# UNGNORD ISKMUSIK

**2011** NORDIC LISTENING  
**COPENHAGEN**

**20-24 AUGUST** FESTIVAL FOR YOUNG NORDIC COMPOSERS  
[WWW.UNGNORDISKMUSIK.DK](http://WWW.UNGNORDISKMUSIK.DK)



# UNM 2011 NORDIC LISTENING

## Welcome

### Foreword

Welcome to Ung Nordisk Musik 2011:  
Nordic Listening!

Ung Nordisk Musik (Young Nordic Music) is a unique festival being at the same time old and new. UNM was first held in 1946, making it one of the oldest festivals for new music in the North.

It is held every year, alternating between the five countries of Iceland, Norway, Sweden, Finland and Denmark. A jury chooses seven composers under the age of 30 or still studying from each of the five countries.

UNM is the only festival for the youngest generation of composers, and each year's festival committee is creating their festival for the first time.

This is where we meet our generation of composers.

This year's festival is called 'Nordic Listening'. This is of course what UNM is all about: listening to the youngest Nordic composers today. But it is also the title of a project, which will take place during the festival: The participating composers will record sounds of Copenhagen while they are staying here, and these sounds will be replayed as introductions to the concerts. This way we will get to hear how the different Nordic composers are listening to Copenhagen.

During five days with seven concerts there will be an opportunity to hear Athelas Sinfonietta, Scenatet, Kairos String Quartett, Percurama and Duo Cross Fire.

As UNM is a festival for young composers, we find it natural also to have young musicians in the festival, which is why many of the pieces will be performed by academy students, primarily from the Royal Danish Academy of Music.

We hope you will enjoy our festival!

Mette Nielsen, Chairman of UNM  
Denmark

UNM Denmark board:  
Mette Nielsen, Chairman  
Martin Stauning, Vice chairman  
Jeppe Ernst, Cashier

# UNM 2011 NORDIC LISTENING

## Velkommen

### Forord

Velkommen til Ung Nordisk Musik 2011:  
Nordic Listening!

Ung Nordisk Musik er en unik festival ved på én gang at være gammel og ny. Den blev først holdt i 1946, og er dermed en af de ældste festivaler for ny musik i Norden.

Den afholdes hvert år på skift i de fem lande: Island, Norge, Sverige, Finland og Danmark. En jury udvælger syv komponister under 30 eller stadig studerende fra hvert af de fem lande.

UNM er den eneste festival for den yngste generation af komponister, og hvert års festivalledelse skaber en festival for første gang.

Dette er stedet, hvor vi møder vores generation af komponister.

Dette års festival hedder 'Nordic Listening'. Det er selvfølgelig dét, UNM handler om: at lytte til de yngste nordiske komponister i dag. Men det er også titlen på et projekt, som bliver afviklet i løbet af festivalen: De deltagende komponister vil optage lyde fra København, mens de er her, og disse lyde vil blive afspillet som introduktioner til koncerterne. På denne måde får vi lov til at høre, hvordan de forskellige nordiske komponister lytter til København.

I løbet af fem dage med syv koncerter er der mulighed for at høre Athelas Sinfonietta, Scenatet, Kairos String Quartett, Percurama og Duo Cross Fire. Eftersom UNM er en festival for unge komponister, anser vi det for naturligt også

at have unge musikere med på festivalen. Derfor bliver mange af stykkerne spillet af konservatoriestuderende, primært fra Det Kgl. Danske Musikkonservatorium.

Vi håber, I vil nyde vores festival!

Mette Nielsen, formand for UNM  
Danmark

UNM Danmark bestyrelse:  
Mette Nielsen, Formand  
Martin Stauning, Viceformand  
Jeppe Ernst, Kasserer

UNM 2011 NORDIC LISTENING  
Concerts

**Listen UP!**

Saturday 20. August 2011

**22.00**

Koncertkirken

"Denmark listening"

Brasslup (DK)

Visa Kuoppala (FI)

Jonas R. Kirkegaard (DK)

Special welcome performance

Outspread

Akustiske Hændelser

*Post concert opening reception and party*

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# UNM 2011 NORDIC LISTENING Concerts



## Brasslup

Brasslup was started in 2011 by composition students at The Royal Danish Academy of Music. Brasslup is a collective of musicians who are pure amateurs on their instruments. Brasslup mainly performs in public spaces such as city squares, streets, train stations etc. For the world premiere of Brasslup, the ensemble had 48 DKK stolen by Danish television personality and comedian Lasse Rimmer.

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UNM 2011 NORDIC LISTENING  
Concerts

Oort Cloud

Sunday 21. August 2011

17.00

Studiescenen, RDAM

Guest composer

Jexper Holmen

Oort Cloud

Up The Academy

Sunday 21. August 2011

19.30

Studiescenen, RDAM

"Iceland listening"

Rasmus Borg (SE)

93

Benjamin de Murashkin (DK)

Lady Macbeth

Sebastian Hill (FI)

Assimilation

Þórunn Gréta Sigurðardóttir (IS)

Ber

*Intermission*

Installation during intermission:

Johan Landgren (SE) Alla imitation utan original

Outi Tarkiainen (FI)

The Albatross and The Abyss

Jakob Svartengren (SE)

For Piano, Vibraphone, Marimba and Harp

Matti Heininen (FI)

Anacrusis

Páll Ragnar Pállsson (IS)

Hýperbólusetning

UNM 2011 NODIC LISTENING  
Concerts

Waves and Signs

Monday 22. August 2011

**20.00**

Concert hall, RDAM  
"Norway listening"

Athelas Sinfonietta

Matei Gheorghiu (FI)

Aurora Borealis

Johan Svensson (SE)

Rita cirklar

Lauri Mäntysaari (FI)

Sur

Allan Gravgaard Madsen (DK)

Waves

*Intermission*

Martin Ødegaard (NO) Concerto for Hardanger fiddle and sinfonietta

Práinn Hjálmarsson

Sculpture # 1-1

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# UNM 2011 NODIC LISTENING Concerts



## ATHELAS SINFONIETTA

Athelas Sinfonietta Copenhagen is among the leading Danish chamber ensembles and has achieved an international reputation for their interpretations of contemporary music. Concerts, international tours, participation in operas and festivals and an imaginative programming has made Athelas a remarkable institution. The ensemble has since its founding in 1990, performed approximately 600 different works, many of which are world premieres. Athelas Sinfonietta Copenhagen is ensemble in residence at Kulturværftet in Helsingør and the driving force behind Athelas New Music Festival. Ensemble's latest CD is Per Nørgård "Wisps of the city" (2010).

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UNM 2011 NORDIC LISTENING  
Concerts

Around and around and around

Tuesday 23. August 2011

19.30

Huset I Magstræde  
"Sweden listening"

Scenatet

Petter Ekman (IS)	Monotonic Development I: Pseudomusic
Pernille Louise Sejlund (DK)	Playing Around
Martin Rane Bauck (NO)	Irrganger
Fabio Monni (SE)	I Sette Messaggeri
Árni Freyr Gunnarsson (IS)	Methods

Dygong

Tuesday 23. August 2011

22.00

Literaturhaus

Dygong

Sabine Kezber (NO)	Monologue
Erik Nerheim (NO)	Urt nov kielrækj
Martin Stauning (DK)	Fortsat Go' Weekend
Lasse Schwanenflügel Piasecki (DK)	Let Me Wither In Your Sight

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# UNM 2011 NORDIC LISTENING Concerts



SCENATET

SCENATET is recognized as one of the most innovative and experimental ensembles in music and art in Denmark. The ensemble moves in a cross-artistic field from the musical drama over happenings to areas with yet undefined genres. Further, SCENATET has close collaborations with the younger generation of Danish composers and a great commitment to the international avant-garde repertoire. The upcoming season for SCENATET offers an opera premiere of the groundbreaking Greek-French composer George Aperghis in collaboration with director Lore Lixenberg, a tour of Huddersfield Festival where among other things, SCENATET will present their innovative documentary concert feat. Bent Sorensen, and recordings, respectively. Dacapo with composer Jeppe Just Christensen and the English Touch Records, with sound artist Jacob Kirkegaard. Composer in residence during 2011-2013: Bent Sorensen.

SCENATET is Ensemble in Residence at the Aarhus Art Building in 2011. Chief Curator and artistic director is Anna Berit Asp Christensen in collaboration with Niels Rønsholdt. SCENATET supported include the National Arts Council, National Arts Foundation and the Municipality of Aarhus.



DYGONG

Who?  
DYGONG is a concert production group established in 2004 by Regin Petersen, Nicolai Worsaae, Simon Løffler and Christian Winther Christensen. We have performed more than 20 concerts and events with experimental music and art. DYGONG has performed in many countries and been presented at most scandinavian festivals of modern music.

UNM 2011 NORDIC LISTENING  
Concerts

Long Night's Journey

Wednesday 24. August 2011

19.00

Studiescenen, RDAM

"Finland listening"

Kairos Quartett

Percurama

Cross-Fire

Øyvind Mæland (NO)

String quartet in two movements

Gunnar Karel Måsson (IS)

Panasonic 1.1 b

Ansgar Beste (IS)

Pélerinage Fantastique

*Intermission*

Amund Røe (NO)

Shi

Fabian Svensson (SE)

Singing and dancing

*Intermission*

Anders Monrad (DK)

Late night at H. C. Andersens Boulevard 36

Juoni Hirvelä (FI)

Akvaariotalot

Finnur Karlsson (IS)

Portraits and interludes

Brendan Faegre (NO)

4 – 3 – 5: Can you hear it?

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# UNM 2011 NORDIC LISTENING

## Concerts



### KAIROS QUARTETT

The Berlin-based Kairos Quartet was founded in 1996 and focusses on music of the turn of our century. Landmark compositions since 1950 and world premieres are at the heart of the quartet's activity which also includes samples of the Western musical tradition, that of other cultures (like the Far East), or compositions employing media (electronics, video, speech, or the scene).

The Kairos Quartet takes great care in the selection and combination of pieces, sometimes even curating their own concert series as was the case with "Five Windows onto the String Quartet Since 1950". This concert and talk series took place at the Kulturbrauerei Berlin in 2001/02 and presented composers such as Ferneyhough, Lachenmann, and Lucier.

The Quartet has also developed close professional relationships with the composers Haas (Austria), Estrada (Mexico), Netti (Italy), Newski (Germany/Russia), and Lim (Australia). Through workshops, master classes, and lectures on new music and performance practice the Kairos Quartet reaches out to music students and the general public; these have so far taken place as part of festivals, or in schools of music, in Austria, Germany, Mexico, Norway, Poland, and Switzerland.

After its successful debut at the Internationale Ferienkurse in Darmstadt 1996 the quartet was invited to numerous international festivals of such different leanings as Ultraschall, MaerzMusik (both in Berlin), Eclat Stuttgart, Huddersfield, Berliner Festwochen, Wien Modern, Salzburger Festspiele, Klangspuren/TransArt, Warsaw Autumn, Ljubiana Festival, Festival d'Automne, and the Festival de Cervantino (MX).

Radio productions and live recordings were made by most major German radio corporations as well as the BBC, DRS, ORF, and RAI.

The quartet's CDs have populated various best-of lists and received the German Record Critic's Award (1/2005). In 2001 it was the first ensemble to become fellows at the Academy Schloss Solitude.

The many artistic partners of the Kairos Quartet include baritone Dietrich Henschel, Mayumi Miyata (sho), the sound poets Valeri Scherstjanoi and Michael Lentz, actress Martina Gedeck, the Schlagquartett Köln, the Vokalsolisten of the SWR, and the musicians of Slowind.

# UNM 2011 NORDIC LISTENING Concerts



## PERCURAMA

Pecurama Percussion Ensemble has originated from the forum surrounding professor Gert Mortensen at The Royal Danish Academy of Music in Copenhagen. The constellation of students and teachers represents a vigorous and all-round section of the well known Danish percussion scene. The number of players varies from 2 to 20 depending on the repertoire selected. The projects of Percurama cover a wide spectrum of artistic genres: contemporary concerts, cross-over performance, drums and modern dance, world ethno music, concerts for children, trash bangers, music theatre, percussion and choir, stone sculpture sound collage, gamelan, play and paint, glassophone, and performance for agricultural machinery. Common to all activities is the fascination of the ritual primitive forces of drums, pulse and rhythm created in a scenario of timbre, sound effects and huge instruments.

The ensemble regularly collaborates with distinguished Scandinavian composers such as Per Nørgård and Áskell Mátsson and has toured through Europe, Asia, Africa, South America and USA.



## CROSS-FIRE

Representing fine national academies of Asia and Europe these two artists have created a global meeting point of crossing musical styles. The internationally well known professor and soloist Gert Mortensen from the Royal Academy Denmark and Chinese percussion professor Qiao Jia Jia from Central Conservatory of Music Beijing, have performed worldwide in some of the most distinguished concert venues: Edinburgh International Festival, Warsaw Philharmonic, Estate Musicale Italy, National Center for the Performing Arts Beijing, national Chinese television CCTV and World EXPO Shanghai 2010. In the end of 2011 the duo is touring China with the Zielona State Orchestra Polen.

# UNM 2011 NORDIC LISTENING

## Guest speakers

### BENT SØRENSEN

Sunday, 21. August

**10.00**

Havesalen, RDAM

Lecture

#### Bent Sørensen

Bent Sørensen was born in 1958, and received his musical education by, amongst others, Per Nørgård and Ib Nørholm. His originality, imagination and technical abilities were praised long before his major breakthrough in the mid-80s. And the first string quartet ALMAN (1984) along with the other three quartets ADIEU (1986), ANGELS' MUSIC (1988), and SCHREIE UND MELANCHOLIE (1994) are still characterised as some of the Sørensen's most important works. The very productive 1990s were dominated by large-scale orchestral works. The major vocal works THE ECHOING GARDEN (1992) for soloists, choir and orchestra unfolds as wandering weightless melodies in an echo chamber of many different simultaneous tempi. The violin concerto STERBENDE GÄRTEN (1993) – a concerto in the grand tradition, dramatic, graceful, and wild; the SYMPHONY (1996); and the Piano Concerto LA NOTTE (1998) are surrounded by several major ensemble pieces scored for a variety of forces; for instance, the enchanting concerto BIRDS AND BELLS for trombone and 14 instruments (1995) written for Christian Lindberg. After this “everything” in the

composer's own words, “has been about opera”. The Danish playwright Peter Asmussen was so taken by the co-existence of the past and the present in Sørensen's violin concerto the two decided to collaborate on an opera commission from the Danish Royal Opera. And after 5 years of intense work and collaboration Bent Sørensen finished the full-scale opera UNDER THE SKY in April 2003.

Bent Sørensen received the prestigious Nordic Council Music Prize in 1995 and the Wilhelm Hansen Composer Prize in 1999.



# UNM 2011 NORDIC LISTENING

## Guest speakers

### JEXPER HOLMEN

Tuesday, 23. August

**10.00**

Havesalen, RDAM

Lecture and masterclass

#### Jexper Holmen

Jexper Holmen is a composer of extremes - a 'classical' composer with a penchant for the likes of Aphex Twin. One that enjoys placing the soft noise distortion of ambient electronica alongside the radical thinking and existential intensity of through-composed music such as that of Xenakis.

His earlier works were often provocative in their embrace of 'ugliness' - loud and extreme instrumental sounds presented in only slightly varied repeated patterns confronted one with a raw musical surface.

Yet in more recent works a gentler side has made its appearance - the lengthy and subtle *Night Cycle* with its moments almost Feldmanesque sensitivity was also one of the first of his works to expand its boundaries so as to fill an entire CD or concert performance. Along with this one nevertheless still finds a taste for the macabre and grotesque (E.A. Poe's *Berenice* formed the basis for a recent chamber 'opera') or, as in a recent series of works, his own take on the cosmic. But the music,

despite its fantasy or consciousness of 'bigger pictures', never 'spaces out' nor succumbs to grandiose schemes - it remains strongly rooted in an awareness of the musical resources used to construct it and the everyday reality the composer finds himself in.



### DYGONG

Wednesday, 24. August

**15.00**

Orgelsalen, RDAM

Lecture

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# UNM 2011 NORDIC LISTENING

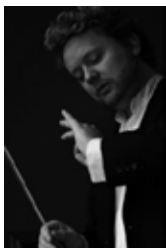
## Conductors

### CONDUCTORS



**Frederik  
Støvring  
Olsen**

Frederick studies conducting at the Royal Danish Academy of Music by Giordano Bellincampi and Michael Schönwandt. Frederick has since 2008 been chief conductor and general manager of Sankt Annæ's Symphony Orchestra and has rapidly transformed the orchestra into one of Denmark's leading youth orchestras. Frederick and SASO has been on several European tours, most recently to the Czech Republic in March 2011 when the orchestra was awarded the gold medal for its performance of Dvorak's 9th Symphony for the music festival Young Prague. In summer 2011 Frederick works as Assistant Conductor of the Missouri Symphony Orchestra's summer festival, hereby receiving his US debut.



**Jesper Nordin**

In 2010 Jesper Nordin made his operatic conducting debut at the Royal Danish Opera with the world premiere

of E.Hadziselimovitch's "Waiting in Nowhere" and in 2011 he will make his ballet conducting debut in Balanchine's "Serenade".

Since 2003, Jesper Nordin has served as assistant conductor at the Royal Danish Opera on more than 25 opera productions, and from 2008-2010 he was acting Studienleiter of that same house. Jesper Nordin regularly conducts the Copenhagen Philharmonic Orchestra and other professional ensembles in and around Denmark.

He places a special emphasis on contemporary music, working often with specialist ensembles like the Athelas Ensemble Copenhagen, Figura and Dygong, and with already more than a hundred world premieres under his belt, he has a close relationship with the composers of his time.

#### Life and Education:

Jesper Nordin was born in 1975 in Copenhagen into a life of music; His mother taught singing and piano, and he started playing various instruments from early childhood. At age 8 he entered the Tivoli Guard where he learned to play French horn and was given weekly lessons in Ear Training and Music Theory. At the same time he made his first attempts at composing music, and at age 14 was chosen to conduct the orchestra of the



# UNM 2011 NORDIC LISTENING

## Conductors

Guard. In 1995 he entered the Royal Danish Academy of Music as a frenchhorn-player and after little more than 2 years at the academy he won the position as 2.horn player with the Odense Symphony Orchestra. A year later he graduated from the Academy (with top grades in theory and analysis – completing a 5 year program in only 3 years), and then devoted his time to the position in the Odense orchestra. While playing in the orchestra he developed his skills as conductor and composer, receiving conducting lessons from visiting maestros, and conducting members of the orchestra in his own music. In 2002 he was accepted to the Class of Orchestra Conductors at the Royal Danish Academy of Music, completing the 3 year program with honors, allowing him a 4th year in the prestigious Soloist Class with a final concert held in the Black Diamond Concerthall in December 2006. At the Academy he studied orchestra conducting with Giancarlo Andretta and Frans Rasmussen and choir-conducting with Dan-Oluf Stenlund. Additional studies include theory, analysis, vocal coaching, orchestration etc.



Rei Munakata

Rei Munakata is currently the principal

conductor of the Curious Chamber Players Stockholm and the conductor of the ensemble Scenatet in Århus. He frequently collaborates with contemporary music ensembles such as Gageego! Göteborg, Esbjerg Ensemble, SMASH Ensemble Salamanca, Athelas Sinfonietta Copenhagen, KammarensembleN Stockholm, and Oslo Sinfonietta.

Born in 1976 in Yokohama, Rei Munakata currently resides in Stockholm

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# UNM 2011 NORDIC LISTENING

## Composers

### ICELAND



Árni Freyr Gunnarsson

Árni Freyr Gunnarsson graduated as a pianist from Reykjavik College of Music in 2008 and got a soloists diploma from Iceland

Academy of the Arts two years later, alongside which he finished his studies at Menntaskólinn í Reykjavík. In both cases he received top marks as a student of Halldór Haraldsson. Árni is currently studying composition at the Iceland Academy of the Arts under the careful supervision of composer Atli Ingólfsson. He has composed music for theatre and other occasions and amongst other things performed his own works in the Ríkissjónvarpið television channel in Iceland.

#### **Methods**

This piece for string trio researches the various aspects of a single 12-tone row, used as a building block for the whole piece. The multiple transformations the row is subject to provide material and different methods of interpretation eventually lead to what we hear. The piece is divided into four small, distinct sections, each one representing a different aspect of the original 12-tone row."



Finnur Karlsson

Finnur Karlsson was born in Reykjavík in 1988. When he was nine years old he started

studying the euphonium in the Kópavogur wind ensemble for children. At sixteen he went on to Tónskóli Sigursveins D. Kristinssonar where he graduated in 2009. He has also studied electronic music in Kópavogur music school. Finnur, among two others, won the Search for new composers competition held by the Við Djúpið Music Festival in the summer of 2010 and was commissioned to write a piece for the wind quintet Nordic Chamber soloists. Finnur currently studies composition at the Iceland Academy of the Arts where his main teacher is Úlfar Ingi Haraldsson.



Páll Ragnar Pálsson

Páll Ragnar Pálsson was born in Reykjavík in 1977 and played the guitar in a rock band called Maus for most of his youth. When Maus quit, he found his musical identity through electronic music studies that led into classical composition. Páll graduated from Iceland Academy of Arts in 2007, continued his studies in EAMT master's level under the guidance of Helena Tulve and is currently a doctoral student. His works have been chosen to international festivals such as Ung Nordisk Musik Helsinki 2010 and Copenhagen

# UNM 2011 NORDIC LISTENING

## Composers

2011 and Icelandic Music Days in Amsterdam 2011. His piece Norður (North) has been recorded by Icelandic Symphony Orchestra for the National Radio.



Petter Ekman

Petter Ekman was born in 1989 in Göteborg, Sweden. He started to play the trumpet at the age of eight and he made his first attempts in composition in his early teens. In 2005 Petter entered the music department at Hvitfeldtska Gymnasiet, where he studied the trumpet. During these years, his interest for composition grew and when he graduated in 2008, he entered the Gotland School of Music Composition in Visby, Sweden. There he studied contemporary and traditional music composition for, among others, Per Mårtensson, Henrik Strindberg and Mattias Svensson. In the fall of 2009 Petter moved to Iceland to study composition for Atli Ingólfsson at the Iceland Academy of the Arts where he is currently studying. Petter has mainly written chamber music, among his production can be mentioned a string quartet, a piano trio and two wind quintets as well as a quintet for two percussionists and three string players and a piece for solo organ. In 2010, he was selected by a jury to write a new wind quintet for the Vid Djúpið music festival in Ísafjörður, Iceland. His music has been performed at various concerts and festivals in Sweden and Iceland.



Þórunn Gréta  
Sigurðardóttir

Þórunn Gréta is born in Fljótshálsa, East Iceland in 1981 and studied music at local music schools from the age of six. She studied piano playing with various pianists such as Suncana Slamnig, Ármann Einarsson and renowned Jazz player Ámi Ísleifsson. With Charles Ross she also attended ensemble classes and participated in experimental musical activities. She attended private piano lessons with Andreas Ohlsen in Hamburg 1997-1998.

Þórunn Gréta's interest in composition initiated in 2001 when studying piano performance and classical singing at Reykjavik College of Music. She moved on to study composition and music theory with composer Úlfar Ingi Haraldsson and graduated with Diploma in Composition from Reykjavik College of Music in 2008. Along with the composition studies she attended piano lessons with Steinunn Birna Ragnarsdóttir and Halldór Haraldsson and in 2008 completed Grade 7 out of 8 in piano performance. That same year she continued with composition studies at Iceland Academy of The Arts with composer Atli Ingólfsson and has also attended piano classes with Halldór Haraldsson. Þórunn Gréta has attended various masterclasses in piano performance with Daniel Þorsteinsson, Peter Máté, Edda Erlendsdóttir and Tibor Szász to count a few.

As a musician Þórunn Gréta is interested in

# UNM 2011 NORDIC LISTENING

## Composers

the visual arts and has collaborated with artists that work in different media such as video, animation, photography and installation.

She has worked as a piano teacher at Tónmenntaskóli Reykjavíkur, as a producer, author and narrator for the National Broadcasting in Iceland, as an accompanist at the Drama Department of Iceland Academy of the Arts and has played with the Chamber Group Fengjastrútur. She enjoys flexibility and is constantly searching for new ways how to incorporate music in a broad range of projects, living according to the motto of Astrid Lindgren's Emil i Lönneberga:

You don't know it's a prank until afterwards.



Gunnar Karel  
Måsson

Gunnar Karel  
Måsson was born  
in Reykjavík May

17th 1984. He started studying music at an early age and has played a diverse range of instruments. Gunnar started his compositional studies in the fall of 2007 at the Icelandic Academy of Arts where he finished a B.A. in composition in 2010. He is currently studying in Denmark where he will finish a M.A. in composition in 2012 at the Royal Conservatory in Copenhagen. He really likes sushi.



Práinn  
Hjálmarsson

(born in  
Reykjavík 1987)  
did recently study  
composition at

the Royal Conservatory in Den Haag where he attended lessons with the composers Gilius van Bergeijk and Yannis Kyriakides. Before, he studied with the composer Atli Ingólfsson at the Academy of the Arts in Iceland 2006-2009.

Práinn is a member of the composer collective S.L.Á.T.U.R (Society of artistically obtrusive composers around Reykjavík) and his music has been performed by various artists such as Fengjastrútur, Klang Ensemble, Uusinta ensemble and Tinna Þorsteinsdóttir at various places throughout Europe at international festivals such as Sláturtíð (Iceland), UNM (Finland) and Spring Festival (Holland) among others. Práinn is a proud inventor of the musical instrument Pránophone, which has established itself as a standard instrument of the Icelandic ensemble Skmendanikka. <http://thrainn.tumblr.com/>

### **Sculpture #1-1**

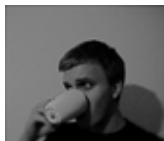
Sculpture #1-1 is a part of series of works called *Sculptures*, the series consists of 5 pieces that all derive from the same fundamental idea; that rhythm derives from the viewing of an/a objects/sculptures from a perspective. Where each new perspective works like a variation on the sculpture. The "Sculpture" in this piece, #1-1, is the sinfonietta itself, perspectives onto the sinfonietta gives us the

# UNM 2011 NORDIC LISTENING

## Composers

whole structure of the piece and its form. This piece is a metaphor for a sculpture.

### NORWAY



Martin Rane  
Bauck

(b. 1988) has  
studied composition

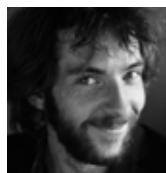
at the Norwegian Academy of Music in Oslo since 2008 with Bjørn Kruse. In 2010/11 he studied with Gérard Pesson as an exchange student at the Paris Conservatory. Bauck is also involved in the Norwegian music life by having been in a number of organisation boards, and in 2009 he took the initiative to form the new music ensemble Aksiom, which premiered *Irrganger* in 2010.

#### **Irrganger**

The writing of history has always been concerned with getting the overview and seeing the larger scope. Blinded by hindsight bias, much has been said about natural and inevitable causal connections and "laws".

But for the ones who find themselves in the midst of it, history may appear different. The aforementioned larger scope does not exist, some events may point out several different directions for the future, and in the end, one gets lost in a clutter of possibilities. The peaceful moments are darkened by underlying feelings of disquiet and uneasiness, and the whole time the present creates a distorted image of things that have been and things

that are to come. Both the past and the future are impossible. *Irrganger* is a piece in which the territory tries to manoeuvre away from the map, where the music always moves forward in a sluggy and intricate discourse. Still, at times the form manages to capture the music and create distinct sections, but how are these to be understood in the larger picture? It is up to the listener to choose whether he will be the historian or simply open his ears and get lost in the music.



Martin Ødegaard

Studies in folk-  
music at Telemark  
University College,  
and composition at

the Norwegian Academy of Music, with Henrik Hellstenius and Lasse Thoresen as mentors. His list of works includes both instrumental, vocal and electronic music. He has worked a lot with rewritings of old music, and with abstractions of nature-phenomenons as pure sonic explorations.

#### **"Der fraværet av stillhet bæres og brytes"**

This chamber Hardanger-fiddle concerto, was written for Vegar Vårdal in 2009, and revised in 2010. The meaning of the title is simply; "where there is sound", said in a poetic manner. The poetic way of writing this traditional instrument into contemporary sound images, has been a main focus. What happens to this "national icon" in these surroundings? How does this context affect our perception and experience of time and history?

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## Composers



Øyvind Mæland

Øyvind Mæland studied piano at the Barratt Due

Institute of Music with Jiri Hlinka and composition at the Norwegian Academy of Music with Bjørn Kruse, Olav Anton Thommessen and Ivar Frounberg. His production consists mainly of chamber music works, but he has also worked with ensembles such as the Stavanger Ensemble of Contemporary Music, Bit20 (with Pierre-André Valade, Borrealis festival Bergen) and the Oslo Sinfonietta (with Christian Eggen, Oslo International Chamber Music Festival). Øyvind Mæland has participated in several master classes, both in his home country and abroad. This autumn, he starts his diploma (master) study at the Norwegian Academy of Music.



Amund J. Røe

(1985) Amund has a bachelor in piano performance from University of Agder,

and has studied composition at the Norwegian Academy of Music in Oslo. Occasionally he works as a church organist and piano teacher. As an artist he is always searching for fresh impulses, seeking to crystalize his own approach to composite on. He draws his inspiration from the shape of the trees in his backyard, architecture, long walks through the slumbering Norwegian winter landscapes, and talking to strangers on the subway. His

art is epitomized by the contrasts between the humble and somewhat reluctant nature of his personality, and the raw exhibitionism of his violent harmonies at the most piercing of pitches.

**Shi** (2010) A lot of words could be used to depict music, and a lot of words could be used to accompany music. Sometimes the words make the music larger, and sometimes they may make it smaller. In this case the music is accompanied by just one single word: Shi.



Brendan Faegre

(b. 1985, USA) is an internationally performed composer whose music draws

inspiration from a wide variety of musical traditions. Trained as a rock/jazz drummer, as a western classical composer and percussionist, as a tabla player in India, and now in sonology and microtonality, his various musical sensibilities combine to form a rhythmically driving surface with gradually evolving subtleties beneath. Brendan's music has been performed by artists and ensembles such as the Aspen Contemporary Ensemble, members of Brave New Works, Contemporaneous New Music Ensemble, Juventas New Music Ensemble, Luna Nova New Music Ensemble, Indiana University Concert Orchestra, Amphion Percussion, and baroque violinist Lucia Giraud. Recent honors and awards include an American-Scandinavian Foundation Fellowship to support a year of composition studies in

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Norway, a fellowship to the Aspen Music Festival, and a BMI Student Composer Award.

Brendan is currently studying composition with Lasse Thoresen at the Norwegian Academy of Music. He received his Master of Music from Indiana University, and his Bachelor of Arts (cum laude) from the University of Puget Sound. He has studied composition with Christopher Rouse and Steven Stucky at Aspen, Don Freund, Claude Baker, Michael Gandolfi, Gregory Youtz, and Rob Hutchinson. For more information visit [www.brendanfaegre.com](http://www.brendanfaegre.com).



Sabrine Kezber

Sabine Kezber was born on January 31, 1985 in Riga. In 2009 she received Bachelor's

Degree in music in the composition class of Selga Mence at the Latvian Academy of Music. During her studies she worked as a composition, music theory and history teacher. In 2009 she started her Master studies at the Latvian Academy of Music and came to Oslo as a student of *Erasmus* exchange program. She studied composition with Peter Tornquist and Lasse Thoresen at the Norwegian Academy of Music where she became interested in use of spectromorphology to compose acoustic music. Since 2010 Sabine Kezber studies *Videreutdanning* in composition and instrumentation (with Lasse Thoresen) at the Norwegian Academy of Music parallel continuing Master studies in Latvia.

Sabine Kezber supplemented her education with master classes, workshops and individual tutorials. She has successfully participated in competitions. Her music has been performed in festivals mostly in Latvia collaborating with The Latvian Radio Choir and other musicians, also Slovenia and recently rehearsed in Argentina. Her works *Do Not...* (for voice and piano) and *The Dowry Song* (for mixed choir) is recorded and officially published. She has received invitation to become a member of The Latvian Composer's Union.

### Monologue

The piece is written for double bass and cymbal performed by one musician. It is a personal composer's monologue, which contains alternation between sensuality, energy and protest.



Erik Nerheim

Erik Nerheim (1986) is a musician and composer from the west coast of Norway. He has studied saxophone and composition at the

Norwegian Academy of Music and the Institute of Musicology at the University of Oslo. He has been active for many years as composer and musician both in the classical and the rock/pop/jazz genre. As a composer he is concerned with communication, and deep within he carries a punk complex.

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### **Urt Nov Kiekrækj**

is a reading of 1<sup>st</sup> Corinthians chapter 13. It attempts to use the text as a basis for structure, sound and narrative. It also attempts to communicate a dramaturgy that reflects a certain approach and reading of the text. The composition, the composer and the performer is closely related to each other when it comes to this specific performance, but the piece is no more biographical to these than to the listener that experience.

### SWEDEN



Ansgar Beste

Ansgar Beste was born in Malmö/Sweden

1981. His education includes an exam in church music (1996-98), exams in "kapellmeister", composition (Michael Obst), piano, music theory and arts management from the music academy of Weimar/Germany (2002-10) as well as a master degree in composition (Luca Francesconi) from the Malmö academy of music (2007-09). He is currently attending a soloist diploma programme in composition in Malmö comprising exchange studies in Salzburg/Austria with Adriana Hölszky and in Karlsruhe/Germany with Wolfgang Rihm. Besides, Ansgar Beste has received masterclass or private lessons from conductors like Jorma Panula, Howard Arman and Sylvain Cambreling as well as composers like Helmut Lachenmann and Brian Ferneyhough. At workshops or concerts, he has collaborated with the

Arditti String Quartet, Avanti! Chamber Orchestra, Eric Ericson Chamber Choir, Garth Knox, Jönköping Sinfonietta, Kairos Quartet, Musica Vitae, Orchestra J Futura, St. Christopher Woodwind Quintet, Swedish Wind Ensemble. Radio broadcasts by WDR and SWR (Ger), RAI (Ita), ORF (Aut), SR P2 (Swe) as well as YLE (Fin). His music has been played at festivals and concert venues like La Biennale di Venezia (Ita), ECLAT in Stuttgart (Ger), ZKM in Karlsruhe (Ger), Young Nordic Music in Helsinki (Fin), Music and Art Around in Copenhagen (Den), Connect in Malmö and Druskomanija in Lithuania.

The work *Rituel Bizarre* for prepared string orchestra (2008/09) was commissioned by and premiered at the Venice Biennale 2009 and won the *Stuttgart composition prize 2010* (165 entries). The work *Pèlerinage Fantastique* for prepared string quartet was selected as finalist at the *ZETTklang 2001 International composition competition* in Austria (72 entries).

Ansgar Beste's three main concerns in composing are: innovative sounds that bring music history forward, structuring of these sounds to clear processes as well as theatricality that enhances the live experience of music to a more holistic sensory perception.



Fabian Svensson

Fabian Svensson is a composer based in Stockholm, Sweden.

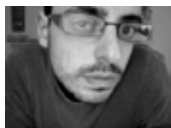
Much of Fabian's music is scored for unusual combinations of



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instruments: his work list includes a solo toy piano piece, a ukulele duo, and a piece for 8 melodicas, hi-hat and bass. In his hour-long work *Tillvaratagna effekter*, he reinvents the violin concerto, with 2 recorders, 2 melodicas, 6 electric guitars, 2 bass guitars and timpani backing up the soloist. Fabian's music has been programmed at international festivals such as Stockholm New Music, MATA Festival in New York, Carlsbad Music Festival in California, ISCM World New Music Days in Sydney, and two previous editions of the UNM festival. He has worked with ensembles such as the Stockholm Saxophone Quartet in Sweden, the Calder Quartet in the USA, Sentieri selvaggi in Italy and the Dutch Ensemble Klang. Works by Fabian have been shortlisted for the prestigious Gaudeamus prize in 2002, 2006 and 2007 and 2010.



Fabio Monni

Born in 1976 in Sardinia (Italy), Fabio Monni

studied at the "G.P. da Palestrina" Conservatory in Cagliari, where he graduated in Piano, Organ and Composition. He won the First Prize in the international competition "Sardegna Internazionale per la Composizione" (2002). During the period 2008/2011 he was awarded two scholarships from the Swedish Institute and the Master and Back program (Italy). He works at St. Thomas Church in Lund (Sweden) as second organist and studies

Composition with Luca Francesconi at the Malmö Academy of Music - Lund University. Several of his works have been played in festivals such as "Spazio Musica" (Italy), "C-Y" (Sweden), "Music and Art Around" (Denmark - Sweden) and "Connect festival" (Sweden). He collaborated with performers among which the Arditti string quartet, the New European Ensemble and Jönköping Sinfonietta. The audiovisual installation "Mouvement" was premiered in May 2010 for the opening of the Inter Arts Center (Malmö - Sweden). Together with Alessandro Perini, he founded GruppoGruppo which is a new research group between Italy and Sweden. Its aim is to produce artworks and performances in the field of multimedia art and contemporary music, both instrumental and electronic, with a professional approach. The first work commissioned to the group will be an audiovisual installation for the Connecting Arts association, which will be exhibited in Utrecht in October 2011 and in various venues in Sweden during Spring 2012. The group will also be part of the Tec Art Eco festival in Lugano, May 2010, showcasing its production and presenting a new audiovisual performance.

### **I Sette Messageri**

Commissioned by the Connect Festival 2010

Written for the New European Ensemble The seven messengers is inspired by a short tale with the same name written by the Italian writer Dino Buzzati (1906 - 1975). The story, surreal in character, narrates the

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life of a prince who decides to leave his home and friends in order to make a long journey. This journey would bring him to the borders of his kingdom. He takes with him 7 messengers so that he could remain in contact with his home town.

As time passes, there is a longer and longer delay of time between the moment in which each messenger leaves and another one arrives. The delay ends up to be as long as a few years. But the prince never gets to see the borders of his kingdom (perhaps they do not exist).

I imagined a mother (the alto voice) telling to her children (the ensemble) a goodnight story to get them to fall sleep.

From a musical point of view, this is a travel from definite elements, as the high range, short notes and fortissimo dynamics to their opposite.

From an aesthetic point of view, the alto represents the rational element while the ensemble the irrational one.

The voice leads, with the seduction of the melody, the irrational part to her side.



Johan Landgren

In love with the aesthetics of theory as well as with theories of the aesthetic, I have a

longing to theorize the non-academic, and to bathe the academic in the teeming, fertile dirt of the practical.

I'm fascinated by sounds, but just as much by their meanings. Above all: the voice. Dripping with expression, its presence is saturated with signification even before it

utters a single syllable.

My own view on art is heavily phenomenological: what you see is what you get (and why not, when there's so much to see, if you only look). Hence, there's no such thing as misunderstanding art.

As I don't believe in pledging allegiance to a single method, genre or social context, I prefer to be a nomad in between institutions. Geographically, however, I'm settled in lovely Gothenburg.

I also love to write, which I do for Nutida Musik magazine and at <http://johanlandgren.wordpress.com>.



Johan Svensson

Johan Svensson (1983), born in Vimmerby in Sweden. He

studied composition at Academy of Music and Drama in Gothenburg, at Gotland School of Music Composition in Visby and at Växjö university. Teachers: Ole Lützow-Holm, Per Mårtensson, Henrik Strindberg, Mattias Svensson and Hans Parment among others. Svensson is one of the founders of the ensemble *Mimitabu*. <http://johansvensson.nu>

**Rita cirklar** - flute, percussion, piano, violin, viola, cello

It is an exciting game to draw sounding circles. Rotations can be made in many different ways and in many different levels; different layers of repetitive patterns. The circles in this piece were in one way drawn when the music was composed. But the

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title points to the action of the musicians, bringing the circles to life in a performance situation.

The cycles and patterns are created while performing; they are drawn. The listener is also part of the drawing when connecting sounding objects and compose a most personal pattern of cyclic movements. Sometimes though all instruments unite and together create only one circle, with stubborn obviousness.



Rasmus Borg

Born 1984, studies in piano and improvisation in Stockholm, and

composition in Gothenburg, under prof. Ole Lützow-Holm and prof. Ming Tsao.

*As a composer my work involves transcription and "translation" as important concepts. The genesis of a piece often goes by way of an expansive net of associations - through music, literature, art, historical ideas and back, opening up the compositional process to a wide set of influences, where transcribed material can be present at different levels of audibility, hopefully injecting some of its essence and relevance into the piece in progress.*

**93** (for 15 strings) was written in 2009 for Musica Vitae and conductor Michael Bartosch. It was partly influenced by 'Imagine', a late poem of Samuel Beckett, and deals with certain musical objects and relationships slowly evolving

over time, yet giving the overall impression of immobility or stasis. It is conceived as a kind of postlude, a farewell piece.



Jakob Svartengren

Bakgrund som saxofonist och ödsmetallgitarist utöver komposition. Inom det senare har

jag studerat för bland annat Per Mårtensson, Henrik Strindberg, prof. Ole Lützow-Holm, Joel Eriksson och prof. Ming Tsao.

## FINLAND

### Matteus Heininen

Matteus Heininen (b.1984) started composing as a child and began his formal music studies with the piano and percussion instruments at the age of six. At the age of 15 he started taking lessons from the vibraphonist Severi Pyysalo. In 2008 he graduated from the Turku Conservatory, where he studied music technology as his main subject. In the Conservatory he also studied composition with Tuomo Teirilä and piano with Iraida Resjan. At the same time he studied composition and counterpoint with Jyrki Linjama at the University of Turku. In 2008 Heininen began his professional composition studies at the Sibelius

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Academy, where he now studies under the direction of Tapio Nevanlinna. His studies also include the piano with Tuula Hanhinen, percussion with Antti Rislakki and counterpoint with Risto Väisänen. In the spring semester 2011 he will study at the Basel Musik-Akademie with Georg Friedrich Haas. Heininen has also participated in master classes by James Clarke and Hans-Peter Kyburz. Heininen's music has been performed in various concerts at the Turku Conservatory, Sibelius-academy, Sibelius-Museum, and in the Ears Open -concert series.

The piece, **Anacrusis** for solo piano, has been performed twice by pianist Anni Collan.

First time, 20.5.2010 at the chamber music hall of Sibelius-Academy, in a concert by Ears Open society. The second time, 25.8.2010 at the Sibelius-Museum in Turku as a part of a recital by Anni Collan.

As a child my passion was planning and drawing labyrinths. From that feature stems my tendency to compose.



Outi Tarkiainen

Outi Tarkiainen (b. 1985) holds a Master of Music degree from the Sibelius-Academy majoring in jazz composition, Eero Hämeenniemi and Kari Heinilä as her teachers. She has also studied

at the University of Miami during 2005-2006 and at Guildhall School of Music and Drama in London 2009. Her compositions include big band, chamber jazz and vocal music as well as works for jazz soloist, chamber orchestra and numerous arrangements. Tarkiainen's compositions and arrangements have been performed in many European countries and in the United States by ensembles such as Umo Jazz Orchestra, The Metropole Orchestra, Norrbotten Big Band, Henry Mancini Institute Chamber Orchestra, Miami Concert Jazz Band, Norwegian Radio Orchestra, The Ostrobothnian Chamber Orchestra and Lapland Chamber Orchestra. Many internationally renowned artists have performed as soloists in her arrangements, including Gonzalo Rubalcaba, Ivan Lins, Dick Oatts, Dave Liebman, Randy Brecker, Conrad Herwig and composer/conductor Vince Mendoza. On March 2008 Tarkiainen was visiting composer-conductor for Big Band RTV Slovenija in Ljubljana, and in summer 2008 she won the first prize on the international Jazzverk big band composition competition in Sweden with her work Oglütz. Tarkiainen's arrangements have been recorded by Umo Jazz Orchestra and The Metropole String Orchestra. From the autumn 2010 onwards she continues her composition studies in the Department of Composition and Music Theory in Sibelius Academy, Veli-Matti Puumala as her teacher.

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### THE ALBATROSS; THE ABYSS (2009)

The English translations of the poems: R. J. Dent.

#### The Abyss

Pascal had his abyss that followed him.  
Everything is abyss: action, desire, dream -  
word.

I feel the wind of fear pass frequently  
through my thick hair, which often stands  
on end,  
up and down, everywhere, into the depths,  
through silence, space, captivating, ugly...  
During my nights, a god with clever hands  
draws never-ending multi-shaped  
nightmares  
and I'm afraid of sleep - it's a big hole  
full of horrors that lead to the unknown.  
Windows show me infinity. Seeing  
it, my hurt mind suffers from vertigo.  
How I envy the sense of nothingness;  
I'm never free of numbers or of beings.

#### The Albatross

Often, for amusement, the sailing crew  
catch that bird of the seas, the albatross;  
companion on our voyage, it follows  
the ship as it slides though the sea's abyss.

When it has been dumped, this once-great  
sky king,  
awkward and ashamed, onto the ship's  
boards,  
it pitifully drags its great white wings  
along its feathered sides like useless oars.

This graceful voyager through shades of

blue,  
once beautiful, is now clumsy and weak;  
one sailor mocks the cripple who once flew,  
another stubs a pipe out on his beak.

The poet is just like this prince of clouds;  
Beyond range, above storms - these are his  
haunts,  
exiled on Earth amidst a jeering crowd,  
his giant wings don't permit him to walk.



Sebastian Hilli

Sebastian Hilli, born  
1990 in Helsinki, is  
studying composition  
at the Sibelius

Academy (since 2010) with Lauri Kilpiö as  
his teacher. Before this he studied  
musicology at the University of  
Helsinki(2009-2010), where his teacher in  
composition was Harri Vuori. 2009-2010  
he also had some private lessons in  
composition with Lars Karlsson. Hilli has  
not taken part of Ung Nordisk Musik-  
festival before.

### **Assimilation (2009-2010), for flute and piano.**

The word *assimilation* (from Latin  
*assimilatio*, "to render similar") has several  
meanings. In phonetics the word  
assimilation means a common phonological  
process by which the phonetics of a speech  
segment becomes more like that of another  
segment in a word. There is an analogy

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between this definition and the meaning it has in my composition. In my composition the word assimilation refers to a kind of process by which a musical object becomes more like that of another musical object. It reminds much of the meaning the word has in phonetics: *the phonetics of a speech segment* is only replaced with *musical objects*. The musical objects should be understood as different musical elements such as harmony, gestures, pitches, melody etc. The idea of assimilation has a formal function in this composition: it creates musical processes. The assimilation process is part of a larger structure but also present on a local level. It can also be understood as a process where the two instruments "strive to a state of assimilation". This happens momentarily on different musical levels such as similar gestures, harmony, pitch structure, rhythm, melodic contours and textures; but the final goal is never reached. This kind of interaction between the two instruments creates tension in the piece. It's therefore a process where not only assimilation but its opposite, dissimilation, are the actors. Assimilation is the driving force in this composition. This is not made too obvious on the surface of music and to understand how the process really is taking place is maybe not the most important thing. More important is that the assimilation process is present, that when listening to this piece you feel the tension that is created between the two instruments, and you also hear how

different musical elements are acting through this process creating the composition its overall form through differing musical situations. The question is do we hear the assimilation and to what extent is it achieved? My suggestion is that the assimilation is (as mentioned earlier) achieved only momentarily, and when not being blended together wholly it leaves the process open, not reaching its final goal. From this we can draw a lot of parallels to other non-musical situations. The meaning of the word assimilation is in this respect not only referring to the phonological definition but also to the meaning the word has in sociology. The process whereby a minority group gradually adopts the customs and attitudes of the prevailing culture is often achieved only partly or momentarily in societies, the assimilation process does not reach its goal wholly. In this respect an analogy could be made to my piece where the assimilation process is acting similarly. The composition has not been performed before.



Matei Gheorghiu

Matei Gheorghiu  
was born in

Bucharest Romania on the 9<sup>th</sup> of June  
1984. After graduating from The National  
Music University of Bucharest in 2007 he  
continued his master studies in Finland at

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the Sibelius Academy with Tapio Tuomela. As a student in Romania, while he was in high school and university he won several national prizes in composition, piano and music theory. His music has been performed in Romania, Austria, Germany, Sweden, Great Britain and Finland.

**Aurora Borealis** is a septet for violin, cello, flute, clarinet, piano, harp and percussion. It was composed between 2007 and 2008 being the first project I had started as a student at Sibelius Academy. The piece was mainly inspired by my life in Finland. The title of the piece refers to the well known Nordic lights phenomenon. Though I have never lived the experience, I know that for seeing them there are certain meteorological aspects that need to occur: it needs to be dark and very cold. The message of the piece is that in order to reach for the light, you might need to endure various difficulties during lifetime.



Lauri Mäntysaari

Lauri Mäntysaari, b. 1982, has studied composition in Sibelius Academy under the tuition of Erkki Jokinen (2002-05) and Veli-Matti Puumala (2005-10). He was born in Helsinki and lives in Turku.

The title for my ensemble piece **Sur** may be understood in different languages. In

Spanish, it refers to the southernmost region of Spain, "The South", where the temperature during Summer can rise to over 40 . My music depicts the border between extreme stability under the depressing heat and extreme action of the passionate Andalucian temperament.

In French, one meaning for the word "sur" is "over". To "glide" over the musical turning points has been one of my aims in composing this one-movement work. Another translation of "sur" is "on" or "about" – that is where the passionate character of my music is aiming: all the time it seems to be telling about something, although we don't know exactly what.

In all its complexity, Sur is a tonal piece. The use of its spectral harmonies is based on a familiar development from C to D, then towards G (that is where the violin cadenza takes place) and finally back to C.



Visa Kuoppala

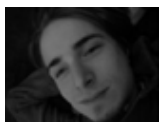
Visa Kuoppala is a Finnish composer of electroacoustic music and an electroacoustic improviser. One foot in academia, another in non-academic avant-garde, he is currently particularly interested in acousmatic music, free improvisation, sound installations and sound design. He is

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currently a masters-level student at the Music Technology department of Sibelius Academy. He has studied composition under John Young, Patrick Kosk, Andrew Bentley, Otto Romanowski and Tapio Nevanlinna.

**Outspread** sets out to explore two continuums during its course: the continuum from pitch to noise and the reality-abstraction –continuum. In the piece pitch is a subset of timbre and pitched material is used simply as one timbre among others – by making the chords static, discourse based on pitches or harmonies is not formed, but the pitches serve as a timbral counterweight to sharper granular material. The reality-abstraction –continuum is explored by juxtaposing and mediating between situations of different apparent realism. The material evolves from immersive real situations to entirely abstract sound masses and vice versa, with wave-like swells frequently acting as catalysts. However, more than a technical discourse, the piece attempts to provide an impressionistic voyage of subtle poetry.



Jouni Hirvelä

Jouni Hirvelä (1982) has studied in Sibelius-Akademy

with Tapio Nevanlinna, and currently with Veli-Matti Puumala. Teachers on masterclasses include Kaija Saariaho, Jukka

Tiensuu, Jouni Kaipainen, Bent Sörensen, Luigi Abbate, Betsy Jolas and Marco Stroppa, Chaya Czernowin, Hans Thomalla and more. His music has been played for example in Unm, Nuovi Spazi Musicali, Musica Nova and latest at Turku music festival.

### Aquarium houses

The piece is written in a poem by finnish poet Olli Heikkonen. The focus of the poem is an ambiguous and estranged mental landscape, which is framed by autumnal imagery. The ego of the narrator is ambivalent; he denies himself ("I have engulfed a city, not I [...] inside me, not me.") and he refers to himself using the third person ("The one sitting on my chair..."). He feels anxiety for his alienation ("And always somebody brimming with autumn..."). For me an important event is the last line of the poem ("the one who freezes, starts to fracture"), which could refer to a state of mental disorder.

The title was taken from middle part of the poem where Heikkonen, as I interpret it, describes a pond where buildings are reflecting. He uses the expression 'aquarium houses' as a metaphor of alienation of the narrator.

A finnish pop-band Kuusumun Profeetta (Moonfog Prophet) has a song called Aquarium. In that piece the word is used in similar metaphoric context as in the poem by Heikkonen. I used a distant quote of this song in the end of the piece in order to



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extend the fraction of the narrators mental state to the music. My music is also freezing and starts to break down as distant fragments of the pop song are introduced.

The one sitting on my chair  
in his hand a book and a peeled apple

tastes the wind and chimes of sky

steaming with  
warmth.

The wind catches eaves and corners of the house, autumn wind

trouser  
legs and coattails,

carries the damp advertisements and pieces of cardboard  
to the one sitting on my chair.

I have engulfed a city,  
not I.

The autumn is whirling in the wind  
and the buildings in the eye of the autumn  
beneath a watery coating, empty  
aquarium houses  
floating in the light of fluorescent tubes  
inside me,  
not me.

And always somebody  
brimming with autumn,  
in my clothes, on my chair

### DENMARK



Pernille Louise  
Sejlund

(born 1979 in  
Copenhagen)

2001-2005: Bachelordegree in Musicology,  
University of Copenhagen

2006-2011: Masterdegree in Composition,  
The Royal Danish Academy of Music  
Words, feelings, moods and atmosphere  
often form the starting point and basis of  
her music.

She has written music for e.g. Michala  
Petri, In Evidenza, Trio Zoom, Radio  
Denmark's Girls Choir, Radio Denmark's  
Orchestra (Radio  
Underholdningsorkestret), Sjællands  
Symfoniorkester (Copenhagen  
Philharmonic) and Aalborg  
Symfoniorkester.

Beside that she writes popmusic, filmmusic,  
electronical music and she also arrangeres  
for other groups, ensembles and choirs.  
She has a big interest in studying and  
working with the connection between  
music and

healing/relaxation/meditation – which also  
was the topic of her Master-project at The  
Royal Danish Academy of Music.

Besides being a composer, she performs  
some of her own music – both as a singer  
and as

a musician playing small "strange, exotic"  
instruments and/or triggering things on her  
laptop.

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She is one of six singers in the Danish female vocalgroup Transister Radio Girls.

### Playing Around

For 3 let præparerede spilledåser, sop. sax , slagtøj (sandpapirblok, pauke i E med bend pedal, maracas), klaver (alm. + præpareret). Med udgangspunkt i de tre spilledåser, lægges der op til glimt i øjet og mere eller mindre "fri leg". Titlen referer både til startopstillingen; at de tre musikere starter i en cirkel omkring pauken, hvorpå de tre spilledåser er placeret. Pga. denne opstilling kræver stykket at de tre musikere minimum lærer flere dele "by heart". Derudover referer titlen også til det spontane og mere eller mindre improvisatoriske som dukker op flere steder. Melodien i spilledåse nr. 2, som styres af slagtojs spilleren, danner udgangspunkt for det harmoniske og melodiske grundlag og vises i løbet af stykket i flere forskellige afskygninger - bl.a. med referencer til det mere popjazzede. Måske kan man ane spilledåsernes oprindelige melodier, som dog her er en anelse manipuleret, og derfor ikke længere lyder som de gode gamle kendinge, nemlig "Happy Birthday" og "Congratulations".

Stykket er skrevet til Trio Zoom (Tanja Zapolski, Stefan Baur og Ying-Hsueh Chen)



Allan Graygaard Madsen

(b. 1984) took private lessons with Niels Rønsholdt from 2004 to 2008, where

he started his bachelor studies in composition at The Royal Academy of Music, Aarhus, with Simon Steen-Andersen.

Board member of AUT, Aarhus Unge Tonekunstnere, and SNYK.

[www.agm.dk](http://www.agm.dk)



Anders Monrad

Anders Monrad is a Danish composer and pianist. A predominant feature in Monrads

music has been the simultaneous presence of (seemingly) contradictory elements or idioms – in the form of contrasting musical styles or conventions, as for example representations of “high” versus “low” culture or “the intuitive, spontaneous” versus “the calculated, controlled”. Such “postulated dichotomy” is a means of creating a polemical, dialectical space which, in Monrads opinion, sharpens the individual musical elements, thus achieving a stronger, overall aesthetic statement. As a consequence, Monrad has worked in a myriad of different styles and idioms: glitch-electronica, serialism, jazz-improvisation, 19th century piano-tradition etc. Currently, Monrad is working with adaptive music for videogames and programming of interactive music-applications for the new digital massmedia Iphone and Ipad. In addition to composition, Monrad is active as a painter, in a style inspired partly by op-artist Victor Vasarely and also by musical, “polyphonic” structures, with a special interest in techniques enabling him

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to work with many different motives layered on top of each other.

Monrad's music has been performed at festivals and concerts in the five Scandinavian countries by musicians such as Michala Petri, Dame Gillian Weir and The Arditti Quartet among others. In addition, Monrad has been active as a freelance writer on musical topics since 2006.

Monrad received an undergraduate degree in musicology and economics from Copenhagen University and Business School in 2006. In July 2011, he completed a Master in composition at the Royal Danish Academy of Music in Copenhagen. From 2009-2010 Monrad did a post-graduate year-in at The Royal Academy of Music in London.

Homepage: [www.andersmonrad.dk](http://www.andersmonrad.dk)

### "Late Night at H.C. Andersens

**Boulevard 36"** is a composition for 11 percussionists. It is actually an instrumentation of a piano improvisation I recorded in the spring of 2008 - late at night at H.C. Andersens Boulevard 36 (the address where The Danish Royal Academy was situated until summer 2008) - hence the title...

Since the piece was improvised, it reflects my harmonic inspiration from jazz pianists such as Chick Corea, McCoy Tyner and Keith Jarrett. The Rhythm in the piece is very much inspired by glitch-electronica (which I was very much into at the time) - with irregular rhythmical accents and semi-random numbers of repetitions of certain lines - like the sound of a broken CD skipping during playback...

Because of the repetitive rhythm, the piece

slightly resembles American minimal composers - especially certain works by Steve Reich. To summarize, the piece can be labeled: "Minimalism meets Glitch meets Modaljazz"...



Benjamin de  
Murashkin

Benjamin de Murashkin was born in Denmark in 1981, but already at the age of one moved to Australia with his family, where he lived for 21 years before returning to his country of birth. In Australia, Benjamin took his Bachelor with honours, majoring in composition, at The University of Melbourne.

Benjamin's works include the short solo opera *Lady Macbeth*, written for the soprano Marie Grove Jørgensen, and LOGOS, an orchestral piece first performed by The Copenhagen Philharmonic in 2010.

Benjamin regularly improvises at recitals, and aims at creating a fusion between the intuitive and the systematically approached methods of composition in a language that bears influence not only of the classical tradition but also contemporary popular styles. At the moment Benjamin is studying at The Royal Danish Academy of Music in Copenhagen, Denmark.

### **Lady Macbeth**

This minute opera, featuring some of *Lady Macbeth's* passages from Shakespeare's play *Macbeth*, sets off with a jolt. A blazing and

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violent rush in the ensemble steers the scene in the opening passage as Lady Macbeth sings of the coming of the king, Duncan, and invokes spirits to remove her femininity and conscience and fill her with cruelty. She is calling upon the courage to perform a most sinister of tasks, the murder of the king to ensure her own husband the throne. The next scenes continue to outline the plans for murder and finally to deal with Lady Macbeth's guilt at her deed.

Throughout the opera, the ensemble serves as a sort of channel, or medium, between Lady Macbeth's inner world and the audience. It plays a direct role in portraying this complex character, which on the one side is a loving wife, wanting the best for her husband, and on the other a regicidal maniac, completely controlled by her lust for power. However, it is in her guilt that her character shines through, and in the lament of her passing, at the end of the opera, the futility of her ambition is brought to bear.



Lasse Schwanenflügel  
Piasecki

(b. 1981)  
2009-2011: Advanced  
post-graduate studies in

composition with Simon Steen-Andersen at the Royal Academy of Music, Aarhus.  
2008: Master in Composition with Hans Peter Stubbe Teglbjærg, Hans Abrahamsen, Bent Sørensen, at the Royal Danish Academy of Music, Copenhagen.  
2009: Received working grants from the Danish Arts Foundation, The Composers Society, The Optimist Foundation,

KODA.

Works performed at places like Takkelloftet (Danish Opera House), Louisiana Museum of Modern Art, Baltoppen Theatre.

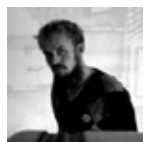
The Arditti Quartet premiered his string quartet "Broken Promises" in 2006. He is currently working on the chamber opera "Falling Awake", based on writings by Dostojevskij and Marquis de Sade.



Martin Stauning

(b. 1982) Studies composition at the Royal Danish Academy of Music with Hans Abrahamsen, professor emeritus Bent Sørensen and Hans Peter Stubbe Teglbjærg.

Stauning has written music for New Chamber Ballet, The Royal Danish Ballet and the Danish Broadcasting company (DR) as well as sound performance works. He is currently working on music and sound design for the danish play "Imellem Virkeligheder" to be premiered March, 2012.



Jonas R. Kirkegaard

I have been composing computer music and electroacoustic music since 2002. I am

interested in tensions between the progression and development of technology based artforms and the metaphysical aspects of art. Due to this, I have been

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moving towards a practice of soundinstallations and sound sculptures, rather than producing and releasing records. This approach allows me to work with composition in a broader sense that

includes visual and tactile aspects of sound. My main strategy is a mix of experimental design and DIY-attitude.



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Notes



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## Thank you

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would not have been possible:

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Augustinus Fonden

Kulturkontakt Nord

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DANSEKOMPONISTFORENING  
PRODUKTIONS  
PULJEN



**norden**

**Kulturkontakt Nord**



# UNGNORD ISKMUSIK 2011COPENHAGEN

## FEATURING:

Athelas Sinfonietta | Scenatet | Dygong | Kairos Quartett |  
Percurama | Duo Cross Fire | Jexper Holmen | Bent Sørensen

## DATE • TIME • PLACE

20/8	kl. 22	Koncertkirken
21/8	kl. 17	DKDM, Studiescenen
21/8	kl. 19.30	DKDM, Studiescenen
22/8	kl. 20	DKDM, Koncertsalen
23/8	kl. 19.30	Huset i Magstræde
23/8	kl. 22	Literaturhaus
24/8	kl. 19	DKDM, Studiescenen