



LISTEN TO THE WORLD!

VISBY SEPTEMBER 24-27

VÄXJÖ SEPTEMBER 28-30

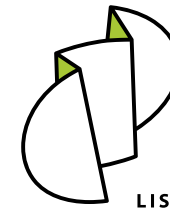
GÖTEBORG OCTOBER 1-4



LISTEN TO THE WORLD!

ISCM WORLD NEW MUSIC DAYS

VISBY VÄXJÖ GÖTEBORG 2009



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www.listentotheworld.se



Reflecting our times

On behalf of the Executive Committee and the members of the ISCM, I extend a warm welcome to all those who take part in the 2009 ISCM World Music Days Festival in Visby, Växjö and Göteborg, under the theme of Listen to the World!

The ISCM World New Music Days Festivals held over the many years since the ISCM's foundation in 1922 have not only provided the opportunity to experience the particular culture and context for contemporary music presented by the hosts of the festival each year. ISCM festivals have also presented a diverse selection of contemporary music from around the world, reflecting the aesthetic, stylistic, and cultural contexts of composers, artists responding to the many influences and inspirations of the artform.

As a society of more than 50 member countries, whose composers and sound artists represent a diverse range of aesthetic and stylistic approaches, differing modes of expression, and collectively representing a broad spectrum of cultural contexts in contemporary music across the local, the regional, the national and the international, the ISCM is indeed a unique global network.

The challenges presented to the hosts of any ISCM festival in attempting to address such a complex and multi-layered community are great, certainly in terms of finance and organisational resources, but also in relation to presenting a program that captures the complex nuances that exist across contemporary music in the contemporary context.

The collaboration between those in Visby, Växjö and Göteborg that forms the foundation for the festival, sets a model for co-operation that

others will aspire to. The hosts have faced the challenges of presenting a festival that maps the world of contemporary music, and provides audiences with a view of what composers and performers around the



John Davis
President of ISCM

world are concerned with today.

On behalf of the ISCM, I salute the hosts of this ISCM World Music Days Festival in Sweden, whose vision reflects in a very direct way the contemporary face of the ISCM and its members, and provides an opportunity for audiences to experience the world of contemporary music.

Listen to the World!

The International Society for Contemporary Music, ISCM, was created in 1922 in Salzburg and since that time it has gathered its members around a common interest: contemporary art music.

The list of the cities and countries that have hosted the organisation's General Assembly and Music Festival is prestigious. Included in this list are: London, Vienna, Amsterdam, Paris, New York, Copenhagen, Rome, Madrid, Hamburg, Reykjavik, Boston, Stockholm, Athens, Tel Aviv, Toronto/Montreal, Hong Kong, Mexico, Seoul and Yokohama. Therefore, we are very proud to welcome the 2009 ISCM World New Music Days to our smaller destinations, Visby, Växjö and Göteborg.

A call to the composers of the world and the member organisations of the ISCM has been proclaimed with the words Listen to the World!, take it in and give back your musical interpretation to us, the listeners. More than 400 pieces from over 50 countries have been submitted. An international jury consisting of prestigious composers, conductors and performers including Cecilia Rydinger Alin, B. Tommy Andersson, Jonny Axelsson, Miguel Azguime, Unsuk Chin, Lars-Petter Hagen, Christina Kubisch, Sven-David Sandström and Kevin Volans, together with the three artistic directors of the festival, thoroughly reviewed the entries resulting in the selection of approximately 110 works.

We are very happy to announce, all member organisations that have answered our call are represented in this year's festival! In addition to these selected ISCM works, many pieces, which represent Swedish contemporary music of today, will also be included.

The ISCM Swedish Section and ISCM Associate Member VICC want to express their deep appreciation to Visby/Gotland, Växjö/

Musik i Syd, Göteborg/Västra Götalandsregionen and especially Concerts Sweden/Rikskonserten, who have given the festival major support. Most of all, our heartiest thanks goes to all the artists: musicians, conductors, ensembles, orchestras, choirs ...

Together, let's Listen to the World!



Magnus Lemark
ISCM Swedish Section



Ramon Anthin
ISCM Associate Member VICC

Welcome to Sweden

We proudly and joyfully welcome the participants and the audience to this year's ISCM festival, the World New Music Days. Eleven days lie ahead of us, full of opportunities to enjoy new currents as well as the development of traditional means of expression in the field of sounding art forms, next to participating in formal and informal meetings.

Since its first festival in 1923, the ISCM has become the annual Olympic games of music, not least regarding the prestige involved in organising the event. For Sweden, it has always been important to partake in the festival and general assembly let alone playing host to the ISCM. The last time this happened was in 1994, when the World Music Days took place in Stockholm.

Swedish cultural policy strongly emphasizes the interplay between culture and region. From this point of view, it is natural that the ISCM World New Music Days 2009 is organised not in one town, but in three, i.e. Visby, Växjö and Göteborg, with the national institution Svenska Rikskonserten/Concerts Sweden serving as the hub. Apart



from providing artistic experience, we hope that this year's mobile meeting place from East to West will offer the opportunity of creating solid networks consisting of old and new friends for future creativity.

Let us, representatives of the member countries of the ISCM, together Listen to the world!

Björn W Stålne
Artistic and Managing Director at Rikskonserten/Concerts Sweden



THURSDAY SEPTEMBER 24

Gotland Wind Quintet
Visby Vocal Ensemble | Capella Gotlandica

7 P.M. 19
WELCOME CONCERT CLARION HOTEL VISBY

Cecilia Franke *The Myth of Vineta* | **Kristina Forsman** *Rännil (Rivulet)* | **Fredrik Hagstedt** from *Fragments* | **Andreas Sjö** *Offret* | **Jens Friis-Hansen** *Det är vackrast när det skymmer* | **Ann Helling** *Varsel* | **Cecilia Franke** *Min duva*

Ligita Sneibe | Claes Holmgren organ

9.30 P.M. 22
ORGAN MUSIC ST MARY'S CATHEDRAL

Daniel Hjorth *Bells of Earth* | **Dariusz Przybylski** *Præambulum* | **Mogens Christensen** *Extracts from Logitanien* | **Tapio Tuomela** *Kyrie eleison (from Organ Mass)* | **Sonia Bo** *Chain No. 1* | **Alfred Wong** *Flame* | **Indra Riise** *Sacrifice and Walking in a Circle (from Fire Ritual)* | **Ingmar Milveden** *Toccata celebrativa*

FRIDAY SEPTEMBER 25

"THE ISCM ORGAN BOOK 2009 PROJECT"
 Five church organists **Magnus Sundman**
Berith Tivell | Alma Hedlund | Jonas Pehrs
Anne Dungenr Hjellström

3 P.M. 25
 THE BUNGE CHURCH

Jan van Landeghem *Psi Domini Ritus* | **Artin Potourlian** *Listen to Your Heart's Bell* | **Ky-Yung Chin** *Fugue based on the Arirang melody* | **Feliksas Bajoras** *Preludio* | **Henrik Ødegaard** *Confidence*

OPENING CONCERT PART 1
Swedish Radio Choir
Cecilia Rydinger Alin conductor

6 P.M. 28
 WISBY STRAND

Ramon Anthin *The Ship* | **Catharina Palmér** *Kiss-rain, watersleep* | **Gordon Williamson** *Two Inuit Folk Songs* | **Pauli Hansen** *Mörkret talar til den blommande busken* | **Carol Shortis** *Tangi* | **Sven-David Sandström** *Ave Maria*

OPENING CONCERT PART 2
Swedish Radio Symphony Orchestra
B Tommy Andersson conductor

7.30 P.M. 32
 WISBY STRAND

Peter Knell *Lines/Angles* | **Hiroshi Nakamura** *Song of Samsara – Vision of Metempsychosis*
David Chisholm *Pierre Boulez à la discoteque*
Branko Pavlovic *Super Sa-Ke* | **Eduardo Soutullo**
García *All the echoes listen* | **Rolf Martinsson**
Open mind

VOX Vocal Quartet

10 P.M. 37
 ST MARY'S CATHEDRAL

Fredrik Österling *Tyst är det rum* | **Mattias Svensson Sandell** *Latin – ett krångligt språk som ändå ganska få av oss begriper* | **Julia Gomelskaya** *Winter Pastoral* | **Maija Hynninen** *In case of emergency* | **Folke Rabe** *From 12 Madrigals* | **Catharina Backman** *Three scenes* | **Kim Hedås** *Hur går det?*
Anders Hultqvist *Vad kostar ett mästerverk?*

SATURDAY SEPTEMBER 26

Gotland Wind Orchestra / Wind Quintet
Jan Risberg conductor

4 P.M. 41
 WISBY STRAND

Jeppe Just Christensen *Ditt hjärta älskar havre*
Anitra Tumševica *Blaze of silence* | **Sergey Zazhytko** *Dancing* | **Richard Daskas** *Death of a Wizard* | **Dubravko Palanovic** *Woodwind Quintet*
Soo-Hyun Park *White Dance* | **Norbert Rudolf Hoffmann** *Huayno* | **Joel Engström** *Procession 2.1.*
Antonio Aray *Several Ways to Play with the Days of Wrath*

Electroacoustic Concert

8 P.M. 46
 STUDIO ALPHA, VISBY INTERNATIONAL CENTRE
 FOR COMPOSERS

Gabriel Peraza *Inside my mind*

SATURDAY SEPTEMBER 26

Stockholm Saxophone Quartet
Marie Axelsson soprano
George Kentros violin

9.30 P.M. 47
ST NICOLAI CHURCH RUIN

Enrico Chapela *La Mengambrea* | Stratis Mianakakis *Ta Entos (Those Inside)* | Hiroyuki Itoh *The Angel Of Dispair II* | Ramon Anthin *Happily Climbing Downhill To Krasnoyarsk* | Karin Rehnqvist *Rädda mig ur dyn* | Sam Pluta *Mix – Deep Breath – Remix* | Erman Özdemir *Apocalypse*

SUNDAY SEPTEMBER 27

"THE ISCM SONG BOOK 2009 PROJECT"
Allmänna Sängen | Capella Gotlandica
Visby Vocal Ensemble | Gotland's Choir
Society Choir | Gotland Youth Choir
The Nonet

4 P.M. 51
ST MARY'S CATHEDRAL

Jorge Córdoba Valencia *Ciudad & La Amistad (from Imágenes)* | Olav Ehala *Vaikuselaul (Song of Silence)* | Ramon Anthin *Skipe* | Andrew Ford *Chimney-sweepers* | Yordan Goshev *Tebe poem* | Henrik Ødegaard *Regina caeli, laetare; Ave, Regina caelorum* | Svante Petterson *Soli gynnur hállá* | Jüratė Baltramiejūnaitė *Fugue on the theme "Dona nobis pacem"* | Thuridur Jónsdóttir *Tro* | Dariusz Przybylski *Laudate pueri Domini*

"THE SOUNDING MUSEUM":

Tony Blomdahl electronics
Stockholm Saxophone Quartet | VOX Vocal Quartet | Gotland Wind Quintet

7 P.M. 55
THE GOTLAND MUSEUM

Tony Blomdahl *Treprimotre for winds, voices and electronics* | Anders Emilsson *Vuolleh* | Vladimir PejkoVIC *Radio Lullaby* | Pui-Shan Cheung *The Dragon* | François Sarhan *from Lear Summaries* | Ellen Lindquist *Nakoda for solo amplified alto flute* | Peter van Tour *Clocks* | Henrik Strindberg *Puff* | Sven-David Sandström *Wind Pieces* | Ray Naessén *Ikaros*

"THE SOUNDING CITY PROJECT":

Audio walks | sound sculptures | musical happenings by former students of the Gotland School of Music Composition

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MONDAY SEPTEMBER 28

Pe Lang *cl-loop*

5 P.M. 67
VÄXJÖ ART HALL

Musica Vitae string orchestra | Martin Fröst, clarinet | Staffan Larson conductor

6 P.M. 68
THE CONCERT HALL

Bruno Gabirro *Rebel (Chaos)* | Indra Riše *Wind, Earth and Smells* | Tae-pyeong Kwak *Redemptio* | César de Oliveira *Chiarezza lontana, respiro affannoso* | Anders Hillborg *Peacock Tales*

Fredrik Olofsson *Machine Listening*

8.15 P.M. 72
RIFIFI, BLÅ HALLEN

Cikada Ensemble

9 P.M. 73
RIFIFI, CYKELGALLERIET

Karsten Fundal *Circadian Pulse* | Fabio Nieder *Sogno 10 lunedì gennaio 1892 in una casa molte gente musiche son entrato a casa* | Iván Madarász *Sheol* | Timothy Page *Philomela* | Åke Parmerud *Rituals* | Olga Bochikhina *Fluttuazioni*

TUESDAY SEPTEMBER 29

Norrbottnen NEO
Petter Sundkvist conductor

NOON 78
M-HUSET VÄXJÖ UNIVERSITY

Adrian Pavlov *Harmonies per nove strumenti* | Hyun-Sue Chung *Ancient Wind* | Benjamin Schweitzer *achteinhalb* | Dmitri Kourlianski *Still life* | Abel Paúl *Fragmentos del vértigo* | Octavian Nemescu *Spectacle for an Instant* | Johan Tallgren *Tombeau pour New York*

DR VokalEnsemble | Fredrik Malmborg conductor | Mårten Landström piano

6 P.M. 82
VÄXJÖ CATHEDRAL

Bent Sørensen *Benedictus* | Pepe Becker *Hoquetus Sanctus* | Gráinne Mulvey *Stabat Mater* | Daniel Matej *A Set of Five Pick-outs for piano solo* | Giorgio Colombo Taccani *Oceano Deus* | Bert van Herck *7 chansons* | Amos Elkana *Eight Flowers – a bouquet for Kurtág* | Justé Janulyté *Aquarelle* | Dariusz Przybylski *...et desiderabunt mori...*

Electroacoustic music | video | dance
acoustic instruments and more

Maria Cristina Kasem violin | Ann Rosén bowl, candles, light sensors, and blue-tooth transmitter | Virpi Pahkinen dance | Mika Takehara percussion | Ivo Nilsson trombone
Jonny Axelsson percussion | Anna Petrini Paetzold double-bass flute

9 P.M. 88
PALLADIUM

Martin Bédard *Excavations* | Bjørn Erik Haugen *A Pale Shade Of Grey* | Maria Cristina Kasem *Niebla y Luz* | Natasha Barrett *Sub Terra* | Ann Rosén *Candela* | Virpi Pahkinen, Mika Takehara, Lisa Nordström *Ocean Prayer* | Meliha Doğuduyal *Trope* | Oscar Bianchi *Crepuscolo*

WEDNESDAY SEPTEMBER 30

Electroacoustics, Video, Multi-Media
Keith Leung Kei-cheuk performer | Stefan Östersjö guitar | Jonas Losciale clarinet

NOON 95
PALLADIUM

Mirtru Escalona-Mijares *Écoute s'il a plu* | Keith Leung Kei-cheuk *Dot and Block* | Panayiotis Kokoras *Slide* | Thomas Bjelkeborn *Alpha Position U* | Pei-Yu Shi *Fall, aus der Zeit* | Lojze Lebič *Duetino* | Robert Seaback *Heavy Metal Variations*

Stockholm Chamber Brass

1 P.M. 99
THE COUNTY GOVERNOR'S BALCONY

Britta Byström *I tornet (In the Tower)*

Malmö Symphony Orchestra
DR VokalEnsemble | Thomas Søndergaard conductor

6 P.M. 101
THE CONCERT HALL

L'ubica Čekovská *Turbulence* | Roberto Rusconi *Lo Sguardo di Ecate* | Sakiko Kosaka *Sasame-Ha-Zure* | Paula af Malmborg Ward *evergreen* | Jerzy Kornowicz *Heaps*

ROUBA3i Libanese Improvised Music

10 P.M. 105
RIFIFI, BLÅ HALLEN

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THURSDAY OCTOBER 1

Vägnus | Simon Phipps conductor

12.15 P.M. 111
ARTISTEN

George Gershwin *An American In Paris* | Igor Stravinsky *Le Sacre du Printemps* (The Rite of Spring)

Athelas

3 P.M. 114
THE CONCERT HALL, THE STENHAMMAR ROOM

Henrik Strindberg *Bryta snitt. Tiden fryser* (Cut Sections. Time Freezes) | Per Nørgård *Waterways* Kaija Saariaho *Je sens un deuxième cœur* (Another heart Beats) | Jeppe Just Christensen *Ground vol 3* | Per Nørgård *Out of The Cradle Endlessly Rocking*

AN EVENING WITH OPEN DOORS AT THE CONCERT HALL OCTOBER 1

Göteborg Symphony Orchestra | Liu Le Gu-zheng | Ernst Kovacic violin | Pierre-André Valade conductor

6 P.M. AND 9 P.M. 118
THE CONCERT HALL

Balázs Horváth *Visszatekintve* (Looking back) Isidora Zebeljan *The Horses of Saint Mark* Simon Steen-Andersen *Ouvertures* | Robert Fokkens *An Eventful Morning Near East London* Hyunkyung Lim *Entwurrung for orchestra*

Gageego!
Pierre-André Valade conductor

7.30 P.M. 122
THE CONCERT HALL

Eun-Ha Park Heung | Paola Livorsi *In between* Hugo Ribeiro *Letter for Kundera* | Yannis Kyriakides *mnemonist S.*

Electroacoustic Concert

9 P.M. AND 10.30 P.M. 125
THE CONCERT HALL, THE STENHAMMAR ROOM

Gilles Gobeil *Vol de Rêve* | Hanna Hartman *Night Lock* | Daniel Teruggi *Spaces of Mind* | Fredric Bergström *Drone*

FRIDAY OCTOBER 2

Bohuslän Big Band
Tommy Kotter piano
Sven Fridolfsson conductor

12.30 P.M. 128
ARTISTEN

Jukka Tiensuu *Umori* | Tommy Kotter *Improvisations* | Andrew Hall *Under The Skin*

Göteborg Opera Orchestra
Kroumata Percussion Ensemble
Christian Eggen conductor

6 P.M. 131
THE CONCERT HALL

Áskell Måsson *Ora* | Pui-shan Cheung *Dai Pai*

Dong | Harue Kunieda *Peace on Earth* | Jesper Koch *Snedronningen* (The Snow Queen)

Ensemble Orchestral Contemporain
Ludovic Perez conductor

9 P.M. 135
PUSTERVIK

Daan Janssens (*...nuit cassée.*) | Diana Rotaru *Chant du sommeil* (Song of sleep) | Zeynep Gedizlioglu *Akdenizli* (The Mediterranean) | Jesper Nordin *Undercurrents* | Gérard Grisey *Talea*

SATURDAY OCTOBER 3

Kroumata Percussion Ensemble

3 P.M. 139
ARTISTEN

Ivo Nilsson *Toccata* | Giovanni Verrando *Memorial Art Show* | Amanda Cole *Vibraphone theories* Jean-Luc Darbellay *Shadows*

AN EVENING AT STORAN
(THE OLD OPERA HOUSE) OCTOBER 3

The BIT20 Ensemble
Reinbert de Leeuw conductor

6 P.M. 142
STORAN

Hanuš Bartoň *Mijeni Času* (Passing of Time) Gordon Fitzell *Violence* | Adam Roberts *Strange Loops* | Rolf Wallin *Appearances* | Cecilie Ore *Nunquam non*

Beam Stone | Sidsel Endresen | Philip Jeck

8 P.M. 146
STORAN

Per Anders Nilsson *Trialogues* | Sidsel Endresen *Solo* | Philip Jeck *Turntables*

Nils Petter Molvaer

10.30 P.M. 148
STORAN

IDEAL RHYTHM RITUAL! Club

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STORAN, THE "CLUB STAGE"

SUNDAY OCTOBER 4

GENRE X

Johan Berthling double-bass
George Kentros violin, electronics

12.30 P.M. 150
RÖHSSKA

Jenny Sunesson *The Great Destroyer* | Hans Appelqvist *Restless Butterflies* | Fredric Bergström *No more structures* | Mattias Petersson *Everdrone* | Erik Bünger *Variations on a theme by Blind Willie Johnson* | Anna Einarsson *Third mind*

Music X3 = Music, Art & Dialogue
Spectra with friends
Anna Petrini Paetzold, double-bass flute

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KRONHUSSET

Yori-Aki Matsudaira *Trichroism* | Oscar Bianchi *Crepuscolo* | Fergal Dowling *Manchester Material*

Light Music: A Game Concert

Jean Geoffroy and Yi-Ping Yang percussion
Jesper Nordin electronics
Christophe Lebreton electronics realization

5 P.M. 156
PUSTERVIK

Pierre-Alain Jaffrennou *For One* | Martin Matalon *Traces IV* | Thierry De Mey *Silence must be* | James Giroudon & Jean-Luc Rimey-Meille *Clacbois* Thierry De Mey *Light Music*

SUNDAY OCTOBER 4

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THE OPERADaniel Börtz *Goya***The Rumi Ensemble** with String Quartet from the Göteborg Symphony Orchestra
Javid Afsari Rad santur6 P.M. 162
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SoundWeave

ALL FESTIVAL DAYS

Installation by Lars Carlsson and
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Lundén

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live-electronics by Lisa Nordström, Fredric
Bergström, Ida Lundén

SATURDAY 4 P.M. See Thursday at 3 p.m.

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Works by Linus Gabrielsson, Christine Ödlund;
live-electronics by Lisa Nordström, Ida Lundén

SUNDAY 3 P.M. See Thursday at 3 p.m. 167

Electronics and video

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Richard Widerberg

THURSDAY 1.30 P.M. 168

Trapped in a loop sound-art with Magdalena
Ågren and Richard Widerberg

THURSDAY 2 P.M. 168

Dance 'n Bass

Lotta Melin dance, theremin | Guro Skum-
snaes Moe double-bass | Anna Westberg
dance | Nina de Heney double-bass

SATURDAY NOON 169

Musica Mobile a sound installation
by Pierre-Alain Jaffrennou

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AND MORE AT OTHER VENUES

ALL FESTIVAL DAYS

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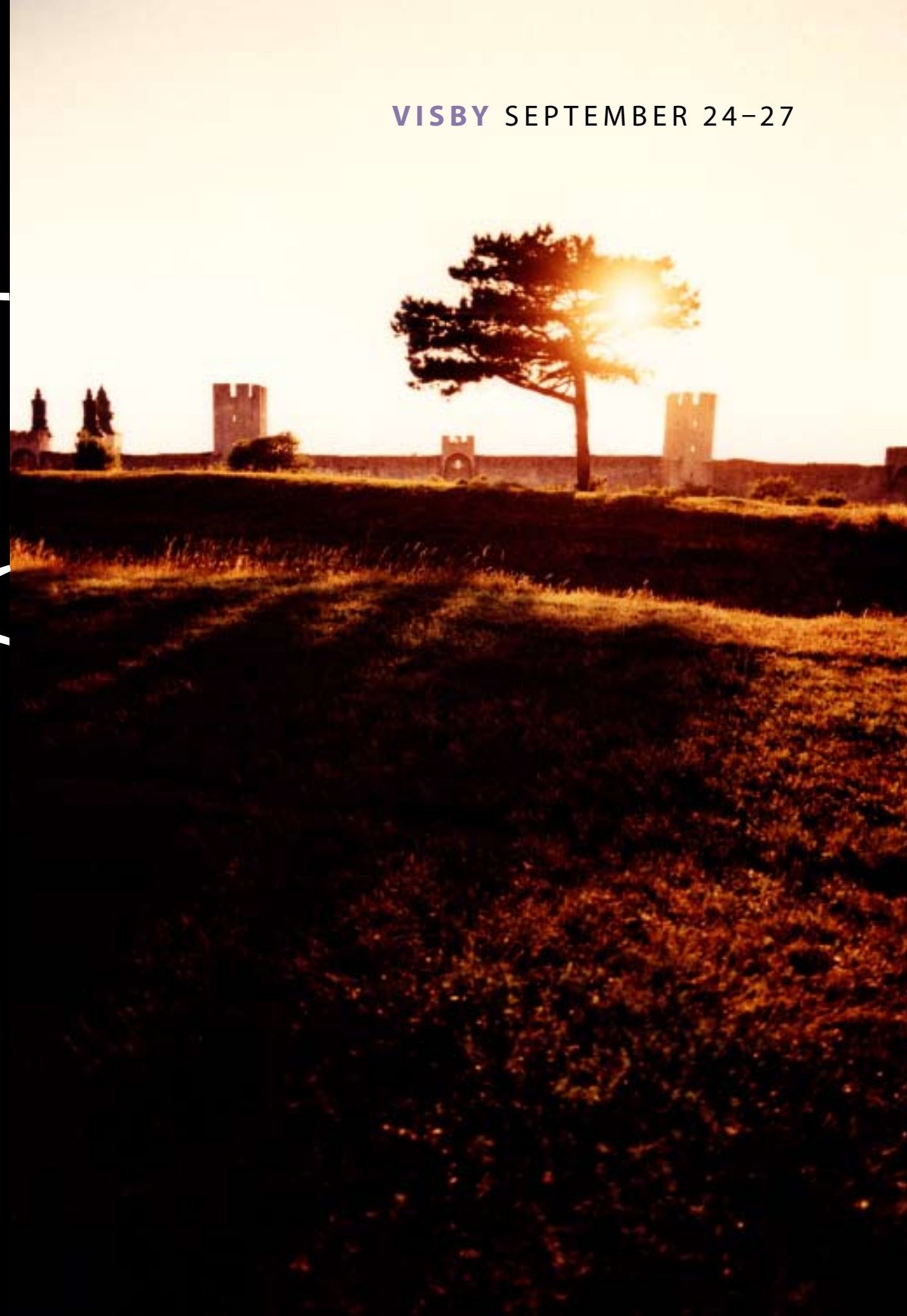
SEMINARS

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more information or to listen to the concerts,
visit www.sr.se/p2:

LIVE:

VISBY SEPTEMBER 25
The Swedish Radio ChoirVISBY SEPTEMBER 25
The Swedish Radio Symphony OrchestraGÖTEBORG SATURDAY OCTOBER 3
Kroumata Percussion EnsembleRECORDED TO BE
BROADCAST LATER:VISBY SEPTEMBER 26
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ECPNM

VISBY SEPTEMBER 24-27



- 1 **Composers' Hall** Skeppsbron 18
- 2 **Clarion Hotel Wisby** Strandgatan 6
- 3 **Best Western Strand Hotel** Strandgatan 34
- 4 **St Mary's Cathedral** Västra Kyrkogatan
- 5 **Wisby Strand** Strandvägen 4 (entrance from Donnersgatan)
- 6 **Gotland University** Cramérgatan 3
- 7 **St Nicolai Church Ruin** Smedjegatan 17
- 8 **Gotland Museum** Strandgatan 14
- 9 **Baltic Centre for Writers and Translators** Uddens Gränd 3
- 10 **BAC (Baltic Art Centre)** Björkanderska magasinet Skeppsbron 24
- 11 **Botanical Gardens** S:t Olofs Gränd
- 12 **St Hans' School** S:t Hansgatan 32
- 13 **Tourist Information Centre** Skeppsbron 4-6
- 14 **joda Bar & Kök** Skeppsbron 24

A MEGA EVENT COMES TO VISBY!

Ever since VICC (Visby International Centre for Composers) was accepted as a member of the ISCM at the World New Music Days in Yokohama 2001, the centre has strived to organise the ISCM festival and congress in Visby – a goal that has now been achieved together with Växjö and Göteborg.

AND THE COMPOSERS OF THE WORLD ARE IN VISBY WITH THEIR MUSIC!

As well as the Swedish Radio Symphony Orchestra, Swedish Radio Choir, Gotland Wind Orchestra, Gotland Wind Quintet, Stockholm Saxophone Quartet, VOX Vocal Quartet, Gotlandic organists and choirs and many more – all participating in the biggest contemporary music festival Sweden has ever seen. And it starts right here!

THUS, WE PROUDLY AND JOYFULLY WELCOME ISCM,

the international music world and music lovers from far and near to our beautiful island in the middle of the Baltic Sea – to four unforgettable days of great music making in the spirit of friendship and understanding.

LET MUSIC SPEAK. LISTEN TO THE WORLD!

Ramon Anthin

Artistic Director Visby, VICC Executive Director

(photo, see page 6)

About The ISCM Song & Organ Book Projects

Word has it that Gotland has the greatest number of amateur choirs in Sweden in relation to the number of residents (57 000). On the other hand, that Gotland has the greatest number of medieval churches (1100–1350) in relation to the population is certain. There are 92 and many have excellent organs. We noted this when planning the festival and so we invited the ISCM members to submit short pieces for choir and/or organ no longer than two pages – and not too advanced – to be performed by local choirs and musicians at the festival. These works were then to be collected into two publications: The ISCM Song Book 2009 and The ISCM Organ Book 2009. Unfortunately not enough submissions reached us in time for the printing of the projected books, but perfectly sufficient for two very interesting concerts: the organ music concert on September 25th at the Bunge church and the choir music concert on September 27th at St Mary's Cathedral in Visby.

Gotland Wind Quintet Visby Vocal Ensemble Capella Gotlandica



GÖRAN NILSSON/BLINDEN

Thursday, September 24

WELCOME CONCERT CLARION HOTEL WISBY AT 7 P.M.

Cecilia Franke (b. 1955)

The Myth of Vineta

Kristina Forsman (b. 1970)

Rännil (Rivulet)

Fredrik Hagstedt (b. 1975)

from Fragments

Andreas Sjöo (b. 1975)

Offret

Jens Friis-Hansen (b. 1967)

Det är vackrast när det skymmer
(lyrics: Pär Lagerkvist)

Ann Helling (b. 1968)

Varsel
(lyrics: Erik Olof Backlund)

Cecilia Franke (b. 1955)

Min duva
(lyrics: Theodor Kallifatides)

This welcome concert presents works by former students of the Gotland School of Music Composition in Visby. It offers a two-year general course in composition and a one-year course in contemporary music. Both are characterized by highly individualised teaching, inviting students with diverse musical backgrounds to benefit from the school's curriculum.



CECILIA FRANKE was employed as a cantor in the diocese of Visby when she started to study at the Gotland School of Music Composition, continuing at the Malmö College of Music, where she has graduated with a diploma in composition this year. "*The Myth of Vineta* was inspired by the town that is said to have been situated on an island in the Baltic Sea, but sunk into the sea as a punishment for the citizens' stupidity and improvidence. One night a year it rises from the sea in all its splendour and the population gets an opportunity to save their town. The 1909 Nobel Prize-winning author Selma Lagerlöf (1858–1940) used this myth in her book about Nils Holgersson, where Vineta is represented by the flourishing medieval town of Visby."

KRISTINA FORSMAN, who went on to finishing her studies at the Royal College of Music in Stockholm, has written for a wide variety of musical settings. She is also a music teacher and trombonist. *Rännil* (Rivulet) was inspired by a small, square section of a tapestry on one of the walls at the Gotland School of Music Composition. I decided to finish and present a small musical work to my teacher, Sven-David Sandström, before he had to leave for a flight to Stockholm, 90 minutes later. The sounding result from the tapestry is a somewhat dreamy, winding and low-voiced piece of music."



After studying in Visby, **FREDRIK HAGSTEDT** moved on to study composition at the School of Music and Musicology at the University of Göteborg, where he graduated in 2003. His music has been performed by a wide variety of ensembles, and he is now at work on his first opera.

JENS FRIIS-HANSEN is a composer, lyricist, producer, and singer, who led the Visby Vocal Ensemble while a student at the school in 2002–2004. His short piece was inspired by a poem by the 1951 Nobel Prize-winner in literature, Pär Lagerkvist (1891–1974).



ANN HELLING is a music-teacher and composer living in Gotland. She wrote her piece to a poem of Erik Olof Backlund (b. 1931), a now retired professor of neurosurgery.

The final selection is, again, by **CECILIA FRANKE**: "The little piece *Min duva* (My dove) was composed after reading the novel *Herakles* by Theodor Kallifatides. I was captivated by the drama of the poem and felt compelled to set music to it. From my point of view the poem presents an encounter of different emotions, where a strong trust in the power of love prevails."

GOTLAND WIND QUINTET

A part of the Gotland County Music Organisation, this is a professional ensemble, often collaborating with the Gotland School of Music Composition: Lars Linna, flute; David Nisbel, oboe; Zbigniew Jakubowski, bassoon; Magnus Dungen, clarinet; Tomas Danielsson, French horn.

VISBY VOCAL ENSEMBLE

This mixed choir of 25 voices was formed in 1983 and is led by Marie Sandell.

CAPELLA GOTLANDICA

This chamber choir, formed in 1992, is led by Maria Wessman Klintberg.

Ligita Sneibe organ
Claes Holmgren organ



Thursday, September 24

ORGAN MUSIC ST MARY'S CATHEDRAL AT 9.30 P. M.

| | |
|-------------------------------------|------------------------------------------------------------------------|
| Daniel Hjorth (b. 1973) | Bells of Earth (for St Mary's church bells) (World Premiere) |
| Dariusz Przybylski (b. 1984) | Præambulum |
| Mogens Christensen (b. 1955) | Extracts from Logitanien |
| Tapio Tuomela (b. 1958) | Kyrie eleison (from Organ Mass) |
| Sonia Bo (b. 1960) | Chain No. 1 |
| Alfred Wong (b. 1979) | Flame |
| Indra Riše (b. 1961) | Sacrifice and Walking in a Circle (from Fire Ritual) |
| Ingmar Milveden (1920–2007) | Toccata celebrativa |

DANIEL HJORTH, see page 61

DARIUSZ PRZYBYLSKI studied composition and organ at the Chopin Music Academy (now the Music University) in Warsaw, continuing in Cologne and Karlsruhe. He has written for a wide variety of combinations. As an organist, he has given numerous world premieres and also performs as an improviser. *Præambulum* was composed in 2007 and premiered in connection to the Warsaw Autumn 2008 festival.



MOGENS CHRISTENSEN, who is a professor at the Academy of Music in Esbjerg, studied at the Royal Danish Academies of Music in Århus and Copenhagen. Composed in 2006, his *Logitanien* "is built on some of the small logia from the apocryphal Gospel According to Thomas. In the electronic parts the processed sounds from the Coptic words are mixed with processed quotations from the organ part."

TAPIO TUOMELA studied composition at the Sibelius Academy in Helsinki after first having taken diploma degrees in piano and conducting. He went on to study at the Eastman School of Music in Rochester, New York, and at the Hochschule der Künste in Berlin. He is also active as a conductor with contemporary music and opera as his specialities. His *Organ Mass* was first performed in its complete form at the Nordic Church Music Symposium in Stavanger, Norway, 2008. Throughout, main rhythmical motives, particularly in the gestures of the descant register, follow the rhythm of the spoken original text in Latin.



Italian composer **SONIA BO** graduated as a pianist and choral music conductor before studying composition at the Conservatory of Milan, where she has been teaching since 1997. *Chain*, eight short pieces for organ, were composed in 2007 and premiered the same year in Milan. The first piece of the series, performed at this concert, is based on some verses from Isaiah 58.

ALFRED WONG received his master degree at the Chinese University of Hong Kong, where he currently teaches and is artist in residence. Written in 2001, *Flame* “depicts diverse colours of a flame through numerous changes of tone colours. With those changes in organ stops, the flame depicted is dim or bright, warm and hot, static or vigorous.”



Having graduated from the Latvian State Conservatory as pianist and composer, **INDRA RIŠE** completed her studies in Copenhagen, staying in Denmark until 2002. Since then she has been living in Latvia and is active as a composer in a variety of genres. She states that her motto is: “Music is like a feast of the soul. It addresses, narrates, exhilarates... It teaches the language of the souls and teaches understanding. I could be as dumb as a fish, I could stop talking, but music would still convey all I have to say. *Sacrifice* and *Walking in a Circle* are the final parts of *Fire Rituals*, composed in 2007.”



Born in Göteborg, **INGMAR MILVEDEN** studied cello, organ, and composition early on, continuing in Uppsala where he lived most of his life. Besides composing a wealth of music, he was a doctor in musicology, which he also taught, and for many years the organist at a local church. *Toccata celebrativa* was composed in 1991.

LIGITA SNEIBE

After studying at the Latvian Academy of music in Riga, Ligita Sneibe continued with professor Hans-Ola Ericsson at the Piteå College of Music in Sweden. She is currently the organist at the parish of Frösåker, Östhammar, in the county of Uppland.

CLAES HOLMGREN

The organist of St. Mary’s Cathedral in Visby since 1992, Claes Holmgren, has given a wealth of recitals in Sweden and abroad, and a number of contemporary composers have written especially for him. As a scholar and editor, he has published several organ music anthologies.

Five Gotland Church Organists:
Magnus Sundman
Berith Tivell
Alma Hedlund
Jonas Pehrs
Anne Dungner Hjelström



BRIGIT HEDBERG

Friday, September 25

“THE ISCM ORGAN BOOK 2009 PROJECT” THE BUNGE CHURCH AT 3 P.M.

- | | |
|------------------------------------|------------------------------------------|
| Jan van Landeghem (b. 1954) | Psi Domini Ritus |
| Artin Potourlian (b. 1943) | Listen to Your Heart’s Bell |
| Kyu-Yung Chin (b. 1948) | Fugue based on the Arirang melody |
| Feliksas Bajoras (b. 1934) | Preludio |
| Henrik Ødegaard (b. 1955) | Confidence |



JAN VAN LANDEGHEM studied organ at the Conservatory at Maastricht and composition at the Royal Conservatory of Brussels, where he now teaches. He is also the director of an academy of 1000 young students of music, theatre and dance in Bornem, Belgium. “*Psi Domini Ritus* is an anagram for the Introitus of Witsun, Spiritus Domini. The melody is treated in a free vertical alignment in the first part. The second part deals with the transformed Cantus Firmus in the pedal, while the manuals follow the gamelan diminution technique.”



Bulgarian composer **ARTIN POTOURLIAN** graduated from the State Academy of Music and at the Komitas Conservatoire in Yerevan, Armenia. At present he is professor at the National Academy of Music in Sofia. *Listen to Your Heart's Bell* “is an invitation to deep mystic meditation. The melody contains four tones. The fifth tone marks the limit and betokens the end of the piece.”

KYU-YUNG CHIN studied at the Seoul National University and has an advanced degree in composition from the Karlsruhe Hochschule in Germany. He is currently a professor at Yeungnam University Music College and chairman of the Korean composers' association. *Fugue based on the Arirang melody* was completed in 2004: “My music combines the theory and instrumentation of Western music with the temper of Korean folk tunes. In this piece, I tried to combine the structure of Baroque music with the Arirang melody, the most well-known melody in the world among traditional Korean songs.”



FELIKSAS BAJORAS studied violin and composition at the Vilnius Conservatory (presently Lithuanian Academy of Music and Theatre). *Preludio*, composed in 2001, is part of a cycle of compositions, dedicated to the famous Lithuanian organist Gediminas Kviklys.



HENRIK ØDEGAARD studied at the Norwegian State Academy of Music in Oslo, the Utrecht Conservatory in Holland, and at the National Conservatory in Paris. For 25 years he was organist and choir conductor in Sauherad community, Telemark, Norway, but has been a full-time composer since 2006. Surrounded by a vital folk-music scene, Ødegaard has devoted much work focusing on the hardanger fiddle. About *Confidence*: “This short piece was composed as a kind of riddle, where the aim is to find out, as fast as possible, which

hymn the music is based on. At the same time it asks the question: when does a melodic line become characteristic instead of being just scales and general material?”

THE BUNGE CHURCH

The parish of Bunge of about 900 people has a Medieval church (one of 92 on Gotland) that was probably originally built as part of a defense system. The wall paintings from about A.D. 1400 are thought to picture a battle that really happened there a few years earlier. The church's organ is unique, built in 1750 for a church in Stockholm. In 1870 it was considered to be out-of-date and, thus, sold and transported to Bunge. It was restored in 1977. The five performers at this concert, playing one piece each, are all organists at various churches in Gotland.

Swedish Radio Choir Cecilia Rydinger Alin conductor



JOHAN LUNGSTROM/STERN

Friday, September 25

OPENING CONCERT 1 WISBY STRAND AT 6 P.M.

| | |
|---------------------------------------|------------------------------------------------------------------------------|
| Ramon Anthin (b. 1946) | The Ship (lyrics: Gustaf Larsson) |
| Catharina Palmér (b. 1963) | Kissrain, watersleep (lyrics: Søren Ulrik Thomsen) |
| Gordon Williamson (b. 1974) | Two Inuit Folk Songs: Summer Song; Utitiaq's Song |
| Pauli Hansen (b. 1956) | Mörkret talar til den blommande busken (lyrics: William Heinesen) |
| Carol Shortis (b. 1960) | Tangi (lyrics: Megan Simmonds) |
| Sven-David Sandström (b. 1942) | Ave Maria |

The Executive Director of Visby International Centre for Composers and artistic director of the Visby part of this festival, **RAMON ANTHIN** (photo see page 6), has been working in Gotland since 1991. His studies in Stockholm, Uppsala and Göteborg included composition, conducting, theoretical philosophy, history of literature, poetic theory, Scandinavian languages, and pedagogy with methodology. He founded and was the first head of the Gotland School of Music Composition in 1995, and the Centre for Composers, inaugurated in 2001.

The Ship by Gotland's great poet Gustaf Larsson (1893–1985) was translated into English by Anthin together with Christine Lucia and Michael Blake during the ISCM New Music Indaba 2008 for the Cantus Africana Chamber Choir in Johannesburg, South Africa. (The original lyrics "Skipe", in the old Gotlandic language Gutamål, will be sung by Visby Vokalensemble at the 4 p.m. concert on the 27th.)

CATHARINA PALMÉR studied violin, piano and organ before graduating in composition at the Royal College of Music in Stockholm and, more recently, as Doctor of Music in composition at Indiana University in Bloomington, USA. *Kissrain, watersleep* was awarded 2nd Prize at the international composition contest of 2003, arranged by the Danish Hymnia Chamber Chorus.



The text "Rain sleep blue kiss" is by the Danish poet Søren Ulrik Thomsen (b. 1956) ("Regn søvn blå kys" from "Ukendt under den samme måne"), translated into English by Eva Thestrup. "The music is very much inspired by the abstractions, the dream-like feeling, and the richness of images in the text. The different combinations of the short words that take place in the second half of the poem not only provide totally new verbal images, but also give the text a very strong association to nature and the visual, and maybe also audical, phenomena it can present. This association is represented in the music mainly by the percussion, particularly the water gong. Also in formal construction the music is influenced by the 'mosaic of words' of the poetry. The words are put, one by one, like separate objects on a wall, without any real connection between them, and the musical events are similarly placed, separately, only all together forming the special universe in which everything takes place."



GORDON WILLIAMSON is a Canadian composer currently living in the USA and active in both Europe and North America. He holds degrees from the Hochschule für Musik und Theatre Hannover, the Royal Danish Academy of Music, the Indiana University Jacobs School of Music, and Dalhousie University.

"These two pieces are settings of Inuit folksong texts in English translation. They were originally published in the Journal

of American Folklore at the end of the 19th century by the German anthropologist Franz Boas, who had spent the summer of 1883 living amongst the Inuit population of Baffin Island (in northern Canada). The text for *Summer Song* is an excerpt from an incomplete text, while the text for *Utitiag's Song* is used in its entirety. The Utitiag text is based on the story of an Inuit man who became stranded on an ice floe while sealing and found himself adrift in the ocean for a week.”



PAULI HANSEN is a Faroese composer who works as a school-teacher in Tórshavn. He is a baritone-member of the Faroese choir Tarira, conducted by Sunleif Rasmussen, who has also been his tutor in music. Hansen is also a guitarist, folk musician, educator, and conductor.

The choral piece *Mörkret talar til den blommande busken* (Darkness speaks to the blossoming bush) is based on a poem by the Faroese writer William Heinesen (1900–91). “In the music you can clearly hear the dualism between the bush, represented by the female voices, and the darkness, represented by the male voices. The beginning is dominated by chromatic and rather threatening male voices and light female voices. But later on the tenors sing a soft and light little tune which incorporates some folk-music elements and the piece ends quite similarly to the beginning.”



CAROL SHORTIS grew up in Essex, UK. After moving to New Zealand she started singing in community and amateur choirs and began studying at New Zealand School of Music in Wellington. Her output tends towards choral and vocal music. She currently works as a freelance composer, arranger, choral director, and tutor whilst completing her Masters study.

“The poem *Tangi* was written by Megan Simmonds, a New Zealand poet. I wanted to explore the use of vocal overtones in this piece; they have often been connected with the spiritual or other-worldly in the various cultures where the technique is practiced. A tangi is a Maori funeral lament, as well as the word applied to the complete funeral rites. Tangi leads us on a journey from the celestial (stars, moon, sun) through the terrestrial, natural world (tide, wind, fire, soil) to the personal (writing, speaking, singing) and finally to the super-natural (Papatuanuku, the Earth Mother) and the hope of new life.”



One of Sweden’s most prolific composers, a professor and a mentor of many (including Catharina Palmér and Gordon Williamson, and many students at the Gotland School of Music Composition), **SVEN-DAVID SANDSTRÖM** was a chorist himself for many years. *Ave Maria*, written for the Swedish Radio Choir, was premiered at a special festival celebrating the composer at the Stockholm Concert Hall, 1994. With words from The Gospel of Luke and a low-voiced, mumbling beginning, it evolves into a cheering piece of music.



SWEDISH RADIO CHOIR

Thirty-two professional singers form the Swedish Radio Choir, since the 1960s recognised as a world-leading a capella choir. The development began in 1952 when Eric Ericson became its principal conductor, offering a musical vehicle for composers with new ideas. Since then, under a string of world-class leaders, the choir has toured internationally, made a large number of highly acclaimed recordings, and collaborated with famous orchestras and their conductors.

CECILIA RYDINGER ALIN

After studies at the Royal College of Music in Stockholm, Cecilia Rydinger Alin won a conductor contest in 1991 at the Royal Opera, to which she has returned many times as musical director. She has also worked at other opera houses and conducted famous choirs and symphony orchestras. She has for many years been lecturing orchestral conducting at the Royal College of Music, where she was appointed professor in 2007.

Swedish Radio Symphony Orchestra
B Tommy Andersson conductor



GUSTAV KARLSSON / ROST



PETER KNELL

Friday, September 25

OPENING CONCERT 2 WISBY STRAND AT 7.30 P.M.

| | |
|------------------------------------------|-------------------------------------------------------------|
| Peter Knell (b. 1970) | Lines/Angles |
| Hiroshi Nakamura (b. 1965) | Song of Samsara – Vision of Metempsychosis |
| David Chisholm (b. 1970) | Pierre Boulez à la discothèque (World Premiere) |
| Branko Pavlovic (b. 1983) | Super Sa-Ke |
| Eduardo Soutullo García (b. 1968) | All the echoes listen |
| Rolf Martinsson (b. 1956) | Open mind |

PETER KNELL holds degrees from Princeton University, the Juilliard School, and the University of Texas at Austin, and he was a Fulbright Fellow at the Sibelius Academy in Helsinki, Finland. He is currently a freelance composer based in Los Angeles.



Commissioned by the Winnipeg Symphony Orchestra, *Lines/Angles* was composed from August to November 2001. “The title is reflected both in the surface materials and at the structural level. The materials consist of sustained notes or chords (‘lines’) and disjunct melodic gestures (‘angles’). The linear sections unfold through shifting timbre, texture, and harmonic density; the angular sections are propelled by rhythm and counterpoint. Initially, the lines and angles are kept separate, but over the course of the piece they are juxtaposed and finally integrated: the angles stretched into lines and the lines reassembled into angles. Structurally, this dichotomy is reified through formal stasis (‘lines’) and disjuncture (‘angles’). The final third of the piece was composed in the wake of the September 11 attacks on the United States; indeed, the brutal brass passage was sketched on the very day. I dedicate *Lines/Angles* to the victims of terrorism and of the War on Terror.”



HIROSHI NAKAMURA received private tuition in music in Tokyo and then proceeded with studies in Japan as well as abroad. Since 2002 he teaches Musicology at the Nihon University in Tokyo. His music for a ballet performance, *Purgatorio*, was selected for the ISCM World Music Days in Ljubljana in 2003, and in 2006 another composition of his was awarded first prize in the Kazimierz Serocki 10th International Composers’ Competition, arranged by the Polish section of ISCM.

Samsara is Sanskrit for the cycle of reincarnation or rebirth after death. Metempsychosis is a philosophical term in the Greek language referring to transmigration of the soul in such a reincarnation. There is a popular doctrine in a number of Eastern religions wherein an individual is forever changing shape, either human, animal, or plant. “The Tibetan Book of the Dead (the Bardo), the ‘bible’ of the 1960s hippies, tells about ‘wandering in the Samsara, along the bright light path of the abandonment of hallucinatory fear, awe, and terror, may the Bhagavans of the Wrathful Ones lead us... May it come that all the Sounds in the Bardo will be known as one’s own sounds...’ They are voices of the endless lives to be born and to die in this world. Voice is breath, and breath is life itself. Music is a pilgrimage to the traces of lives. The various voices from nowhere – they are the voiceless voices we cannot hear as actual voices anymore – float and sink in the sea of the distorted sounds, converge and diverge at the violent Karma’s sounds, and gradually melt into the air like a dream... This song was written by such a vision; as if it had appealed to us for something. It is a communion with all lives from the past to the futures.”



Melbourne-based **DAVID CHISHOLM** graduated from the University of Wollongong in 1992 with a distinction in musical composition. He has for many years worked in dance companies, creating and directing performances as well as composing music. Over the years he has acted in a variety of curatorial and policy development roles for the Music Council of Australia and others, and also worked as a teacher. Earlier this year he was resident at the Camargo Foundation in Cassis, France.

“*Pierre Boulez à la discothèque* began life as a wry exploration of possible histories after I overdosed on the writings of Jean Baudrillard and Angela Carter (specifically her last novel *Wise Children*). I had a whimsical idea of Boulez stumbling into a disco in the late 1970s, having an epiphany while participating in trashy back room sex on Ketamine, and then busting some moves on the dancefloor. *Pierre Boulez à la discothèque* is a musical love-child, the creation of invented misadventures at the disco. It is a historico-cultural simulacra. Highly rhythmic and driven like its mother, but peppered with the micro-flamboyance that is signature to its father’s style. This bastard child, rejected by both parents – what is my relationship to it? Writing it I felt like a midwife, revising it, like an adoptive parent, and now as it approaches premiere, like a proud, nervous, father. *Pierre Boulez à la discothèque* is dedicated to my dear friend Ruby-Jane Stormer who took me under her wing when I was my most vulnerable, and has kept a place for me there ever since.”

Chilean composer **BRANKO PAVLOVIC** started out as a player of the electric guitar in rock and jazz. In 2002, aged 18, he entered the Catholic University of Chile to study composition. After having written several pieces of chamber music, *Super Sa-Ke* was his first orchestral work, created during the second half of 2005 at the orchestration workshop offered at the university.

“*Super Sa-Ke* is a work that arises from a body impulse full of vigor and violence. It is made of a sharp and determined gesturing, but also of sensuality, with a constant invitation to movement and even to dance.”

Spanish composer **EDUARDO SOUTULLO GARCÍA** studied composition at the conservatories in Cologne, Paris, and Villafranca del Bierzo. He finished his Master’s Degree at the Universidad Complutense de Madrid and is currently Superior Professor at Santiago de Compostela Conservatory of Music.

All the echoes listen was finished in October 2005 and was premiered in “FET 2006”, Tarragona World Music Festival by Barcelona Symphonic Orchestra after winning the “City of Tarragona” International Award for Musical Composition 2005. “This work originates from two ideas present in the music of many cultures



throughout the world. On the one hand, the work is constructed on a five-note mode, a generator of the ethnic music that has been created in much of Asia but also in other continents. It is part of the traditional music of northern Spain, where I was born. On the other hand, *All the echoes listen* recreates the effect of echo in the same way that ethnic music (and also cultured music) has made use of antiphonal music using several groups of musicians located in different places replying to each other with their music.

The piece is dedicated to the memories of Toru Takemitsu (1930–96) and Olivier Messiaen (1908–92), two composers who also listened to a lot of ethnic music around the world.”

ROLF MARTINSSON is one of Sweden’s internationally most represented composers, well-known not least for concertos performed world-wide by a number of famous orchestras featuring the virtuoso Swedish soloist trumpeter Håkan Hardenberger and trombonist Christian Lindberg. Martinsson’s production includes some 90 works representing an impressive musical breadth. He holds the position of Artistic Advisor with the Malmö Symphony Orchestra as well as the Chair in Musical Theory including arrangement and composition at the Malmö College of Music.



“*Open Mind* is an introductory piece, an overture for orchestra. The title refers to the fact that the work is meant to be a short opening piece in a concert programme but also to an openness in the composer’s free choice of expression with an open mind to musical ideas, gestures and styles, and with a strong wish to communicate. Harmonic structures, melodic lines and ideas of a colourful instrumentation are fundamental to the composing of *Open Mind*. A nine-tone scale forms the musical basis of the piece but it is still contrasting with form-parts that are more freely treated with regard to musical material. The work was commissioned by the Swedish Radio Symphony Orchestra.”

SWEDISH RADIO SYMPHONY ORCHESTRA

Founded in 1965, the Swedish Radio Symphony Orchestra first developed under the direction of Sergiu Celibidache into an ensemble of world standard, resulting in a number of highly successful international tours. Today the music director is Daniel Harding. Since 1979 the orchestra has made its home at Stockholm's Berwaldhallen. At the same time SRSO is "the all of Sweden's orchestra" thanks to its partnership with the Swedish Radio P2. Most of its concerts are also broadcast to large regions of the world through the European Broadcasting Union.

B TOMMY ANDERSSON

One of the most successful Swedish conductors of his generation, B Tommy Andersson was educated at The Royal College of Music in Stockholm. He currently conducts all symphony orchestras and most chamber orchestras in Sweden, and at the opera houses. He has also appeared with orchestras in thirteen other countries, and he is artistic leader of the orchestra of the Swedish National Orchestra Academy in Göteborg. Also being an acclaimed composer, he was subject to a portrait-weekend festival at the Stockholm Concert Hall earlier this year.

**VOX Vocal Quartet**

Friday, September 25

ST MARY'S CATHEDRAL AT 10 P.M.

| | |
|-------------------------------------------|-----------------------------------------------------------------------|
| Fredrik Österling (b. 1966) | Tyst är det rum (lyrics: Pär Lagerkvist) |
| Mattias Svensson Sandell (b. 1971) | Latin – ett krångligt språk som ändå ganska få av oss begriper |
| Julia Gomelskaya (b. 1964) | Winter Pastoral |
| Maija Hynninen (b. 1977) | In case of emergency (World Premiere) |
| Folke Rabe (b. 1935) | From 12 Madrigals (World Premiere) (lyrics: Ann Jäderlund) |
| Catharina Backman (b. 1961) | Three scenes (lyrics: Virgil, Cicero, Terentius) |
| Kim Hedås (b. 1965) | Hur går det? |
| Anders Hultqvist (b. 1955) | Vad kostar ett mästerverk? (lyrics: Gertrude Stein) |



MATS PÄCKER

After training to become a music-teacher, **FREDRIK ÖSTERLING** went on to study composition at the Göteborg College of Music. Besides composing for a variety of settings (including opera), he has been involved in issues of cultural-policy and in organizations such as the Society of Swedish Composers and the Musicians' union. He is currently manager of the Stockholm Regional Concert Institute.

Tyst är det rum (Silent is the room) is a song set to lyrics by the Swedish poet and Nobel Prize winner Pär Lagerkvist (1891–1974).

MATTIAS SVENSSON SANDELL studied composition at the College of Music in Malmö and theory at the Royal College of Music in Stockholm. He has composed mainly chamber music, but also chamber opera, orchestral and electroacoustic music. Since 2000, he is head of the Gotland School of Music Composition.

Latin – ett krångligt språk som ändå ganska få av oss begriper (Latin – a complicated language that rather few of us understand anyway) was written for VOX in 2004. “The piece was meant to have dramatic qualities without using a text as primary means. My solution was to use a text by Lennart Hellsing (b. 1919) as a silent background. The silent text appears at the end of the piece and functions as an inspiration for a nonsense improvisation. The first part of the piece consists of slow permutations, chords turning into melodies and melodies into chords, accentuations changing and consonants developing into more complex sounds.”



RAMON ANTHIN



Ukrainian composer **JULIA GOMELSKAYA** studied at Odessa State Music Academy, where she is now an assistant professor of composition, and made her postgraduate studies at the Guildhall School of Music and Drama in London.

Winter Pastoral is a combination of the Slavic-Ukrainian and European musical traditions, a piece that hopefully fits into the space between these two spheres of culture.”

MAIJA HYNNINEN has made a name for herself as a composer of works incorporating the human voice, live-electronics and crossover. She has studied composition at the Sibelius Academy in Helsinki and the violin at the Norwegian Academy of Music in Oslo. Currently she focuses solely on composing, working occasionally as a music producer at the Finnish national radio.



MIRIAM TALLEY

In Case of Emergency was commissioned by Visby International Centre for Composers: “While gathering material for something in the news caught my eye. There’s a place in Russia where they pour nuclear waste into lakes. It is absorbed by the mud, which turns into dust and is carried everywhere by the wind if the lake dries too much in the summer. The lyrics are a mix of simultaneously sung Finnish, Swedish and English, and the text is a combination of the emergency guide from the phonebook, Monopoly rules, an advertisement from an airport brochure for business travellers, and an old comic book. ‘It is wise to build as many sites as possible’, thinks the business traveler and parks her/his car conveniently just a few steps away from the main entrance of the airport, while somewhere else people breathe in the nuclear dust of the waste that we have sent there to be put away from our sight and into their lakes. The world that revolves around money is a bit like a game of Monopoly, where ‘the wealthiest is the eventual winner.’”



Since emerging as a composer in the 1960s, **FOLKE RABE** has written choral, orchestral, chamber and electroacoustic music. Himself a skilled trombonist who started out playing jazz, he was a founding member of the ensembles Kulturkvartetten (1962–73) and Nya Kulturkvartetten (1983–97).

“In 2000 I came to read a poem by Ann Jäderlund (b. 1955). There, like in several others of the same collection by her, some key-words are repeated. I got the idea that a setting of music to her poetry could take advantage of this so that certain words are connected to certain notes or sounds and, thus, become furthermore integrated with each other. Early on I decided on a quartet of vocal soloists as the medium, eventually giving it the title *12 Madrigals*, because of notes and words being so well-integrated in the Italian madrigals of the 16th century...”

CATHARINA BACKMAN is a Swedish free-lance composer and musician, educated at the Music College in Malmö and at present working on a commission from the Royal Opera in Stockholm.

“By way of short sentences in Latin, these three short pieces deal with man’s littleness and delusion of grandeur.”





ANDERS HULTQVIST

KIM HEDÅS studied composition and electroacoustic music at the Royal College of Music in Stockholm. In 1998–2000 she was “composer in residence” at the Swedish Radio P2 channel, which included composing for the Swedish Radio Symphony Orchestra. In later years, she has written a wide variety of works, including a childrens’ opera.

ANDERS HULTQVIST lived his first 20 years in Kiruna in the far north of Sweden until he attended the composition programme at the Academy of Music and Drama, Göteborg University, where he currently is assistant professor. Besides composing orchestral, chamber and electroacoustic music he has also been involved in theatre, film, and various sound art projects.



Vad kostar ett mästerverk? (How much is a masterpiece?), music set to words by the Paris-based American avant-garde author Gertrude Stein (1874–1946), was composed in 2005.

VOX VOCAL QUARTET

Formed in 1989, the VOX Vocal Quartet has its home at the Concert Hall of Vara in the Western Götaland region of Sweden. The four professional singers have their artistic director in the world-renowned soprano Barbara Bonney, who also collaborates with them in concerts as a visiting soloist. The members of VOX are Ulrika Åhlén Axberg, soprano; Katarina Lundborg, mezzo/alto; Tore Sunesson, tenor; Matts Johansson, baritone. Some of the short works presented at this concert were written especially for the VOX quartet’s outreach-work in the form of “opera attacks”.

**Gotland Wind Orchestra
Gotland Wind Quintet
Jan Risberg conductor**



ANDERS HULTQVIST

Saturday, September 26

WISBY STRAND AT 4 P.M.

Jeppe Just Christensen (b. 1978)

Anitra Tumševica (b. 1971)

Sergey Zazhytko (b. 1962)

Richard Daskas (b. 1987)

Dubravko Palanovic (b. 1977)

Soo-Hyun Park (b. 1980)

Norbert Rudolf Hoffmann (b. 1948)

Joel Engström (b. 1987)

Antonio Aray (b. 1964)

Ditt hjärta älskar havre

Blaze of silence

Dancing
David Nisbel, oboe
Jean-Simon Maurin, piano

Death of a Wizard

Woodwind Quintet

White Dance

Huayno

Procession 2.1.

**Several Ways to Play with
the Days of Wrath**



JEPPE JUST CHRISTENSEN got his diploma in composition and theory at The Royal Danish Music Academy in 2005, continuing post-graduate studies at Hochschule für Musik in Karlsruhe, Germany. In 2009–2010 he is composer in residence with the Athelas ensemble who will perform another work of his in Göteborg during the festival, see page 114.

“The poetic title does not really have anything to do with the piece, only that I got the commission while at a residency on the island of Gotland. I had some cereals for breakfast, and on the package was written: *Ditt hjärta älskar havre* – Your heart loves oats.” The piece was commissioned by Visby International Centre for Composers.



SANTA SAVINIS

ANITRA TUMŠEVICA is a violinist and composer, educated at the Music Academy of Latvia, and a member of the New Riga Chamber Orchestra.

Blaze of silence was composed in 2006: “The silence is full of light ...and light is inside ... the silence... The air starts to vibrate with the sound of wind instruments and a nuanced double-bass part. As one sound gradually becomes a chord, there is a delicate tremolo – a trill. By gradually increasing and widening the interval, registers and tone colors of the trill, the intensity of the silence increases. Full silence with light.”



RAMON ANTHIN

SERGEY ZAZHYTKO graduated from the Kiev National Music Academy and is currently the executive secretary of the Kiev Branch of National Composers’ Union of Ukraine.

Dancing for oboe and piano, composed in 2002, “has a Rondo structure. In stylistic terms it combines some characteristic elements of folk (Russian) dance music, rock ‘n’ roll, and jazz. All these disparate elements are originally linked to one single whole in the overall flow of dance movement”.

RICHARD DASKAS, who currently studies composition at the University of North Texas at Denton, intends to pursue a career as either a film or video game composer.

“Inspiration can be drawn from a variety of places, from the people you know to the books you read. When I first started composing *Death of a Wizard*, I had just finished reading about the tragic demise of the grand wizard, Albus Dumbledore, in J. K. Rowling’s *Harry Potter and the Half-Blood Prince*. Although this story is purely fantasy, the fall of this



fictitious character made me realize that even the most infallible things do not last forever. This piece is a tribute to the heroes who inspire us both in fantasy and reality, and the memories they leave behind for us to draw strength from.”



DUBRAVKO PALANOVIC is a Croatian double-bass player and composer, employed by the Zagreb Philharmonic Orchestra. He is also a founder-member of a contemporary-music ensemble, Acoustic Project.

The Woodwind Quintet, composed in 2004, “is divided into a couple of independent parts that eventually become interdependent. By the end, the whole drama and intensity develops into a peaceful, even resigned line of events of almost classical polyphony...”



SOO-HYUN PARK, a third-generation Korean resident in Japan, studied composition, conducting and clarinet at the Osaka College of Music. He has contributed to various TV and film projects, and he has been active in the “international exchange through music and arts” association, affiliated with UNESCO.

“White has two meanings in my composition, the first being the white moon. The second is the traditional Korean white cloth worn by shrine maidens for a traditional dance called Salpuri. Their soft and graceful expressive movements, dancing with the beautiful white moon, show a sense of Korean beauty. The piece progresses slowly and quietly. As the moon becomes full, the music gets more powerful. In traditional Korean folk music, this is illustrated by a constant *accelerando*.”

NORBERT RUDOLF HOFFMANN, born in Germany and living in Austria, was educated in Munich and Innsbruck.

“Andean music has become known in Europe within the last decades, although adapted to our taste of music – authentic forms of this music are not present in our countries. This music uses a lot of different musical forms. One of the most common forms is the Sikuri (also known as Huayno). After a slow introduction, we have a series of melodic parts. Between these we hear a bit of music (about eight notes), called repique, which remains always the same. This Spanish word can be translated by ringing – indeed, the repique separates the parts of the piece, thus clarifying the musical form. My piece takes up ideas of this music. The name *Huayno* is due to the use of this musical form – especially the idea of the repique is an essential element. But it should be clear that this work is not Andean music!”



CHRISTIAN UNTERHUBER



JOEL ENGSTRÖM has a background as a brass-band cornetist. He just completed his studies at the Gotland School of Music Composition and joined the composition class at the Royal College of Music in Stockholm. Also a player of electric bass-guitar and piano, he mentions “progressive hard-rock” and East-European neo-romanticism among his influences.

About *Procession 2.I.*: “It all started with a path. On that path, a presence gently strides, holding her beloved by her right side. Though their way is treacherous she steadily leads him with her comforting eyes. Because of jealousy, they are mocked. In anger and hatred they are condemned. ‘She will betray you and leave you in the desert’; ‘You will never make it. Turn back!’ Their words blind him and overwhelm everything. Everything but her gentle grip on his hand and she does not stop. What they found beyond the last border remains theirs.”



Venezuelan composer **ANTONIO ARAY** studied bassoon and theory at the Simon Bolivar Conservatory and is a well-established soloist in early as well as contemporary music. Currently, he is first bassoonist with the National Philharmonic Orchestra in Caracas. As a composer, he has written for symphony orchestra as well as a variety of chamber ensembles.

Several Ways to Play with the Days of Wrath, the composition of which began during the unemployment-crisis in the Venezuelan oil industry, 2002, is based on the Gregorian chant *Dies irae*. Its melodic material is presented in different shapes. By way of Latin American and other rhythms, it evolves from a peaceful opening into a climax before going back to the solemnity of the opening part.



GOTLAND WIND ORCHESTRA

This 18-piece ensemble at the Gotland County Music Organisation of professional musicians is often extended with free-lance players in order to adjust to the repertoire and context of performances. The Gotland Quintet (presented by names in connection with the welcome concert (see page 21) as well as pianist Jean-Simon Maurin are all members of the organisation.

JAN RISBERG

One of Sweden’s leading conductors in the field of contemporary music, Jan Risberg has given a large number of world premiere performances. After several years as a professional oboist, he graduated with a diploma in 1990 as a conductor at the Sibelius Academy in Helsinki. Leader of the chamber ensemble *Sonanza* for 27 years, he is also a well-known lecturer.

Electroacoustic Concert



Saturday, September 26

STUDIO ALPHA VISBY INTERNATIONAL CENTRE FOR COMPOSERS
FROM 8 TO 9 P.M. (NON STOP)

Gabriel Peraza (b. 1979)

Inside my Mind

Venezuelan composer **GABRIEL PERAZA** also plays the electric guitar, and he was a professional cellist before focusing on composition. His main work has been in electroacoustic music, and he is currently doing his master's degree at the Simon Bolivar University in Caracas, simultaneously to working at the Digital Music Lab of the same university. He has also studied and worked in Europe, and he was "in residence" at the Visby International Centre for Composers for a period in 2008, where his piece *Inside my mind* was composed.



Stockholm Saxophone Quartet

Marie Axelsson soprano

George Kentros violin



MARIE AXELSSON

Saturday, September 26

ST NICOLAI CHURCH RUIN AT 9.30 P.M.

Enrico Chapela (b. 1974)

La Mengambrea

Stratis Minakakis (b. 1979)

Ta Entos (Those Inside)

Hiroyuki Itoh (b. 1963)

The Angel Of Dispair II

Ramon Anthin (b. 1946)

Happily Climbing Downhill To Krasnoyarsk

Karin Rehnqvist (b. 1957)

Rädda mig ur dyn

Sam Pluta (b. 1979)

Mix – Deep Breath – Remix

Erman Özdemir (b. 1978)

Apocalypse



ENRICO CHAPELA studied in his native Mexico City and in England, obtaining degrees in guitar performing and compositional techniques. He currently studies composition for a doctoral degree at the University of Paris Saint-Denis.

“*La Mengambrea* for saxophone quartet is a re-elaboration of a former work for string quartet, which in turn was based upon songs from the speed-metal band I had as a teenager. Compositional techniques, as well as cooking recipes, are nothing more than mere promises of delight that do not ensure the

attainment of good music nor tasty dishes. It is by means of creative interpretation of rules and the capacity to adapt them to circumstances that composers can assume control of and fully commit to the final flavour of their work, altering the recipe as much as deemed necessary, while remaining at all times in command of their beloved taste. *Mengambrea* is a way of referring to the fishy-looking-but-great-tasting tacos that can be found late at night under the solitary dim glow of sleepless taco stands on Mexico City sidewalks. Sesos, tripa and moronga, are all well-known varieties.”

STRATIS MINAKAKIS studied composition, theory and piano performance in his native Greece, the United States and France. His output includes work for chamber and orchestral ensembles as well as solo pieces. He is currently a faculty member at the New England Conservatory Theory Department in Boston, Massachusetts.



“One of the strongest memories of my musical development occurred during my early childhood. My father, also a musician, and I were walking through our orange grove outside Sparta. As a sudden gust of wind blew, we heard a fascinating faint sound, produced by the vibration of a taut string used to tie two branches from different trees together. Several years later, the distant memory of that undulating microtonal melody became the basis for this saxophone quartet. Throughout the piece’s development, the melody is subjected to a series of perturbations that create a dynamic interchange of expanding and contracting transformations, until the final, fragile point of rest. The title of the piece reflects its literally introspective character: every new gesture or idea is nestled in the generative melodic line and develops in concentric circles that continuously reveal new facets and establish new associations within it.”

The Japanese composer **HIROYUKI ITOH**, who received his Ph.D. in music from the University of California, San Diego in 1994, currently lives in Tokyo. *The Angel of Despair II* for alto saxophone solo was composed in 1999.

“The title is taken from a short poem by the German writer Heiner Müller (1929–95). Although my piece is rather abstract and has no concrete narrative, the dark, gloomy mood of this music loosely reflects my state of mind at the time of reading the poem.”

To have precise control over the constantly changing speed of the material was one of the principal factors employed in my composition in order to realize the sense of distorted time flow. For this reason, rather complex rhythms are meticulously notated in the score. The collected materials, having their own, constantly changing internal speed, are further distorted, and then, juxtaposed with one another, creating a new, dynamic dimension of the time flow. Furthermore, the extensive use of microtones in this piece adds a different dimension to the distorted time flow.”



Festival director **RAMON ANTHIN** (see page 29) composed *Happily Climbing Downhill To Krasnoyarsk* for the Stockholm Saxophone Quartet and electrified violin to the festival “Music of Russia and Sweden” in Krasnoyarsk, Sibiria, 2006.



KARIN REHNQVIST is one of Sweden’s best-known and widely performed composers, recently appointed Professor of composition at the Royal College of Music in Stockholm. She enjoys working with unusual, cross-genre forms and ensembles. One strong characteristic feature is her exploration of the areas between art and folk music. Both elements are integral and never merely used for effect or as a nostalgic element.

Rädda mig ur dyn (Rescue me from sinking in the mire) for soprano solo and alto saxophone, with text from the Book of

Psalms 69:15, was premiered at the opening concert of ISCM World Music Days in Stockholm, 1994, at the Vasa Museum, where it was performed at the upper deck of the battleship that sunk in the waters outside of the city at the start of its maiden voyage in 1628, and was salvaged in 1961.



SAM PLUTA is a New York City-based composer and improviser in the fields of acoustic and electronic music. Educated at the University of Texas at Austin, he is currently technical director for Wet Ink Ensemble, dedicated to playing new music by young composers. A Doctoral candidate at New York’s Columbia University where he teaches undergraduate courses and studies composition, he is also computer music coordinator for the Walden School, a summer camp for young composers in New Hampshire.

“*Mix – Deep Breath – Remix* was written in 2005. The work mixes and remixes my interest at the time in free jazz, Xenakis, and electroacoustic sound worlds.”



Turkish composer **ERMAN ÖZDEMİR** had lessons in piano and music theory from his father before entering the Anatolian Fine Arts High School in Izmir, continuing with studies in composition and audio design at the Uludag University, where he is currently in the doctoral programme.

“Apocalypse reflects the state of mind of a generation that was introduced to world affairs in the 1980s. The postmodern ideals that lighted up our young dreams were soon eradicated.

The 21st Century was ushered in as a nightmare of bloody wars.

When I listen to the world, I intercept the alarming roar of wild colonialism having a comeback. The four horses of the Apocalypse, symbols of “conquest,” “death,” “pestilence” and “war” are daily present with the youth of the 21st Century. My four-part piece can be considered a pessimistic one – nevertheless, an act of exposing the symbols of the process that makes mankind miserable seems to me a virtuous one.“

STOCKHOLM SAXOPHONE QUARTET

An innovative and pioneering, internationally acclaimed ensemble in Swedish contemporary music, the Stockholm Saxophone Quartet represents a fresh look at saxophone and electroacoustic music. Its members Sven Westerberg, Jörgen Pettersson, Leif Karlborg, and Per Hedlund have been together for more than 25 years. Their collaboration with established composers as well as students is unique and more than 300 works have been written for the ensemble.

MARIE AXELSSON

A singer, folk musician and violin teacher from Ånge in the district of Medelpad, Marie Axelsson was educated at the folk music department of the Royal College of Music in Stockholm.

GEORGE KENTROS

American-born violinist George Kentros is a well-known advocate for and performer of contemporary and border-crossing art music in Sweden. He is a charter member of the Peärls Before Swine Experience quartet.

Allmänna Sången Capella Gotlandica Visby Vocal Ensemble Gotland's Choir Society Choir Gotland Youth Choir The Nonet

Sunday, September 27

“THE ISCM SONG BOOK 2009 PROJECT” ST MARY’S CATHEDRAL AT 4 P.M.

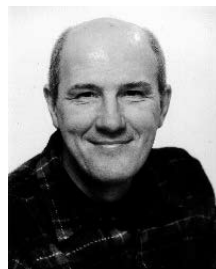
| | |
|-----------------------------------------|------------------------------------------------------------------------------------------------|
| Jorge Córdoba Valencia (b. 1953) | Ciudad (from Imágenes) La amistad (from Imágenes) (lyrics: Miguel N. Lira) |
| Olav Ehalá (b. 1950) | Vaikuselaul (Song of Silence) |
| Ramon Anthin (b. 1946) | Skipe (lyrics: Gustaf Larsson) |
| Andrew Ford (b. 1957) | Chimney-sweepers (lyrics: William Shakespeare) |
| Yordan Goshev (b. 1960) | Tebe poem |
| Henrik Ødegaard (b. 1955) | Regina cæli, lætare Ave, Regina cælorum |
| Svante Pettersson (1911–93) | Soli gynnur hällä (lyrics: Gustaf Larsson) |
| Jūratė Baltramiejūnaitė (b.1952) | Fugue on the theme “Dona nobis pacem” |
| Thurídur Jónsdóttir (b. 1967) | Tro (World Premiere) (lyrics: Gustaf Larsson) |
| Dariusz Przybylski (b. 1984) | Laudate pueri Dominum |



JORGE CÓRDOBA VALENCIA received his musical education at the National Conservatory of Music in Mexico before studying composition and conducting also in Spain, Brazil, the Dominican Republic, the USA, and Hungary. Besides being a composer, he is also a radio producer and host of a program dealing with contemporary music.

His pieces for mixed choir a capella at this concert were written in 2008 on two poems by the Tlaxcalan poet Miguel N. Lira.

OLAV EHALA is a well-known composer and pianist in Estonia. Since the 1960s, he has been the author of many popular songs as well as a wealth of music for film, theatre and television. He is also a lecturer and has been chairman of the Estonian Composers' Union.



Skiye by **RAMON ANTHIN** (see page 29) was performed once before during this festival (by the Swedish Radio Choir at their concert), but with lyrics translated in English and under the title of *The Ship*. Here the original words by Gustaf Larsson are sung in the old Gotlandic language Gutamål.



ANDREW FORD is an Australian composer, writer and broadcaster. Beyond composing, he has written articles on music and published five books.

"This setting of the funeral oration from Shakespeare's play, *Cymbeline*, is a reworking of a solo song composed for the soprano Yvonne Kenny for the 2007 Kangaroo Valley Festival. This version forms the final four minutes of *Elegy in a Country Graveyard*, for voices, instruments and pre-recorded sounds, but is performed here as an independent choral item."



YORDAN GOSHEV studied piano and composition at the Bulgarian State Academy of Music and is currently Professor and head of the music department at South-West University "Neofit Rilsky":

"For the composition *Tebe poem* I have used a church text, actually a part of Orthodox liturgy by St. Yoan Zlatoust, but I've used only the most important part. This chant is a prayer to God."

HENRIK ØDEGAARD (see page 27)



SVANTE PETTERSSON, one of the most distinguished folk music violin-players in Gotland of the 20th century, also played classical repertoire and was a member of the Visby orchestral society. His most famous composition "Gotländsk Sommar-natt" ("Summer Night in Gotland") became a tremendous hit in 1960 and has since been recorded in numerous versions, instrumental as well as vocal.

The arrangement of *Soli gynnur hällä* is by Ramon Anthin (see page 29) and the lyrics by Gustaf Larsson (see page 29).



An element of folklore is pronounced in the music of Lithuanian composer **JŪRATĖ BALTRAMIEJŪNAITĖ**. Among her wide variety of works are operas for young people and music for various instrumental and vocal ensembles.

Fugue on a theme of Dona nobis pacem, composed in 2005, is a short choral piece on the Liturgical, Latin text.

THURÍÐUR JÓNSDÓTTIR, Icelandic composer and flautist, studied at the Reykjavík Conservatory of Music and at the Conservatory of Bologna, Italy, receiving diplomas in flute, composition and electronic music. In her works, she has frequently tackled the relation between acoustic and electronic sounds.

Tro, based on lyrics by Gustaf Larsson (see page 29) was commissioned by Visby International Centre for Composers.



DARIUSZ PRZYBYLSKI (see page 23)

**ALLMÄNNA SÅNGEN****MATS HALLBERG** conductor

Founded in 1844, "Visby Allmänna Sångförening" is one of Sweden's oldest secular choirs, since 1995 led by Mats Hallberg, choir-conductor and teacher at the Hemse Folkhögskola.

GOTLAND'S CHOIR SOCIETY CHOIR**ÅSA NILSSON** conductor

Gotland's Choir Society organizes around 40 choirs in Gotland, all in all about 1400 choral singers.

THE NONET**CLAES HOLMGREN** conductor

The Nonet (Nonetten) is a vocal ensemble, connected to St. Mary's Cathedral in Visby.

CAPELLA GOTLANDICA, see page 23**MARIA WESSMAN KLINTBERG** conductor**GOTLAND YOUTH CHOIR**Girls' choir, **MARIA WESSMAN KLINTBERG** conductor**VISBY VOCAL ENSEMBLE**, see page 23**MARIE SANDELL** conductor

Tony Blomdahl electronics
Stockholm Saxophone Quartet
VOX Vocal Quartet
Gotland Wind Quintet

Sunday, September 27

"THE SOUNDING MUSEUM" GOTLAND MUSEUM AT 7 P.M.**Tony Blomdahl** (b. 1972)**Treprimotre for winds, voices and electronics****Anders Emilsson** (b. 1963)**Vuolleh****Vladimir Pejkovic** (b. 1976)**Radio Lullaby****Pui-Shan Cheung** (b. 1976)**The Dragon****François Sarhan** (b. 1972)**from Lear Summaries**
(lyrics: Shakespeare, Jacques Roubaud)**Ellen Lindquist** (b. 1970)**Nakoda for solo amplified alto flute****Peter van Tour** (b. 1966)**Clocks****Henrik Strindberg** (b. 1954)**Puff****Sven-David Sandström** (b. 1942)**from Wind Pieces****Ray Naessén** (1950–2004)**Ikaros**



TONY BLOMDAHL was in the first group of students at the Gotland School of Music Composition 1995–97, before completing his studies at the College of Music in Göteborg. Most of his works are for chamber combinations, often in combination with electronics.

“*PRIMOTRE* was written for the three ensembles performing it here, together with pre-recorded electroacoustic music. It is a development of a piece, *PRIMO*, that I wrote for the wind quintet in 1996. The title is sort of a catalogue of the various shapes the piece has gone through, *TRE* meaning that this is the third ‘version’.

I do not, however, see this as a re-arrangement but as a welcome opportunity to tackle the basic material from a new angle, and give it a completely different focus.”

Composer, conductor, clarinetist and organist **ANDERS EMILSSON** studied at The Royal College of Music in Stockholm and the Piteå College of Music. He is a member of the Swedish Wind Ensemble and organist at the Immanuel Church in Stockholm. As a composer he has worked with materials ranging from folk to spectral harmonies and minimalist structures.



The choir-version of *Vuolleh* was premiered at Nordic Music Days 2008 in Helsinki. “The Lapp yoik represents the most ancient form of music in Europe. The are North- and South-Lapp yoik, the latter being the oldest. *Vuolleh* is South-Lapish for yoik, and this composition is built with four such yoiks. They are treated with respect to a people that have cultivated their unique heritage and music with unbelievable integrity over centuries. Each yoik stands untouched by the other, but they still form a harmony together – a peculiar vague tonality.”



VLADIMIR PEJKOVIC studied at the Faculty of music, Belgrade University. Besides composing, he is working as a sound designer, producer, bass player and pianist.

“The *Radiolullaby* is one big inhalation and then an exhalation, not the one that keeps us alive, but the one that summarizes the moment, the day behind, life until this moment exactly... In that sense, it can be interrupted by various emotions, impressions, events that change the course of life like a wind suddenly changing direction. All that can be put in the tiny gap between inhaling and exhaling that sometimes feels like eternity. Also, if you split *Lullaby* from *Radio*, and put the lullaby into the radio, picturing yourself next to it, you can finally take a rest from all the turbulence that inevitably waits after waking up.”



Born in Hong Kong, **PUI-SHAN CHEUNG** received her degrees from the Hong Kong Academy for Performing Arts, University of California, San Diego, and University of Missouri, Kansas City. She has served as Assistant Professor at the Central Conservatory of Music in Beijing, held residency at the Atlantic Centre for the Arts, and she is currently composer-in-residence with the Wuji Chinese-plucked Music Ensemble. She resides in San Diego.

“The ideas of this piece were inspired by the first hexagram of the I-ching (the book of change), ‘the creative’, the image of the dragon which the Ching identifies with the electrically charged forces of a thunderstorm. The commentary on Chi’en says, ‘Its energy is represented as unrestricted by any fixed conditions in space and is therefore conceived as motion.’ One of the particular qualities in this work is its subtle long bending tone and the undulating figure characterized by slight changes, an expansion of timing and contrast in dynamics. The composition consists of three sections, each containing its individual character.”



FRANÇOIS SARHAN studied aesthetics, cello, conducting, and harmony and counterpoint with various teachers and at the Conservatoire National Supérieur de Musique de Paris. He also attended the seminars of compared poetics by Jacques Roubaud (b. 1932) at the Ecole des Hautes Etudes. He currently teaches analysis, composition and new music at the Université Marc Bloch in Strasbourg. His collaboration with the Swedish VOX vocal quartet started in 2000.

Lear Summaries composed in 2006–08 is based on a selection of scenes from the play *King Lear* by William Shakespeare (1564–1616), using a version by Roubaud. “To set a text with 24 characters for four singers can seem a quite ambitious project, if not impossible, and the solution I found was simply not to attribute one character to one voice but to one musical material: say the king is always tutti homorhythmical, Edgar & Edmund are in duet with a looping melody, Kent has a recognizable ascending motive which slows down little by little, and so on. This music has been composed especially for the VOX quartet and the specific qualities of its members.”



ELLEN LINDQUIST is an American composer, living in the Netherlands. Discovery of unique sound-worlds through collaboration is central in much of her work; several of her projects involve dance, theatre, poetry, and performance art. She recently served as visiting professor at the Gotland School of Music Composition.

Her piece for flute, *Nakoda*, uses extended techniques, including percussive sounds, pitch bending, and singing into the instrument. It is named for the alpha female who was killed by a hunter near Banff, Alberta, Canada, on September 22, 2000. "*Nakoda* is dedicated to the conservation of large predators everywhere – in particular the wolves of the Canadian and American Rockies."

PETER VAN TOUR, born in the Netherlands, is a music teacher, musicologist and theory lecturer at the Royal College of Music in Stockholm. He is also a conductor, music journalist, radio producer and an expert on 16th century music.

Clocks was composed in 2008: "One of many fond memories I have of the Gotland Wind Quintet is of the Finnish composer Einar Englund (1917–99) introducing a piece in Visby in 1990. A year-or-so later when I visited the maestro at his home in Ljugarn, he told me about the 'Hultén Clock Shop' in Gotland, which he remembered from his younger days. 'Paradoxically' he said, 'time tends to stand still around all these ticking clocks'. Now, almost 20 years later, when introducing a piece of my own with the Gotland Wind Quintet, clocks have been my point of departure in composing. There are five movements each of which has its own character and way of walking. Common denominator is the inexorable ticking of the clocks, ending in the final movement with what might be reminiscent of an old cuckoo-clock. It almost symbolically makes eleven strikes, an alarming reminder of the fact that the future is uncertain for our professional musicians in Gotland. Can this be an awakening-signal to our politicians? Probably not. But the cuckoo, nevertheless, says its message out in fortissimo: dear politicians, give our professional musicians the financial resources necessary to keep on playing for listeners of all ages!"



As a young man in the 1970s **HENRIK STRINDBERG** was a multi-instrumentalist and founding member of the rock group Ragnarök. He later studied composition at the Royal College of Music in Stockholm. He is a member of the Swedish Royal Academy of Music and teaches at the Gotland School of Music Composition.

"What magic glue prevents this music from falling apart? *Puff* is included in a series of works that I call Assemblage.

These are composed by grouping unrelated structures and actions. The musicians are spread out over the entire stage or around the audience. *Puff* was commissioned by the Gotland Musikstiftelse and premiered by the Gotland Wind Quintet in 2005."

Since its inception in 1995, **SVEN-DAVID SANDSTRÖM** (see page 31) has been heavily involved in the Gotland School of Music Composition, also developing a relationship with the Gotland Wind Quintet, who commissioned *Wind Pieces*. Premiered at the Gotland Chamber Music Festival in 1996, it was included in the quintet's CD the following years, and it has remained on their repertoire.



The Swedish composer **RAY NAESSÉN**, who died in the Tsunami disaster at Khao Lak in Thailand just a few days short of his 55th birthday, was a bassoonist who graduated as a woodwind teacher before studying composition and conducting at the Conservatory in Copenhagen. From 1981 until his death, he worked as a composer, musician and music teacher on Gotland. *Ikaros*, written for the Gotland Wind Quintet (of which he himself was a former member), was completed in 1995.

STOCKHOLM SAXOPHONE QUARTET (see page 51)

VOX VOCAL QUARTET (see page 40)

GOTLAND WIND QUINTET (see page 21)

Exhibitions and installations

"THE SOUNDING CITY PROJECT"

Audio walks, sound sculptures, musical happenings by former students of the Gotland School of Music Composition.

BELLS OF EARTH BY DANIEL HJORTH

St. Mary's Cathedral



This work, a commission from Rikskonserten/Concerts Sweden and Visby International Centre for Composers especially for the 2009 ISCM festival in Visby, will have its World Premiere on September 24 at 9.30 p.m. and will be repeated on various occasions throughout the festival days in Visby.

"Most people associate the sound of bells with the church, calling for assembly to a rite of baptism, a wedding, or a funeral. Thus, the bells get to have a certain significance as a signal for important events and dramatic changes in life.

While being a student at the Gotland School of Music Composition, I had my home right above St. Mary's Cathedral and heard the bells ringing every day. I remember it as a muddle of notes. It wasn't until much later that I became aware of the fact, that the bewildering sound has its origin in the fact that the overtones of the bells emphasize the minor instead of the major third. Still, I was fascinated by the need to listen out-doors, which made the experience totally unique. The music interacted with the weather and the wind. Bells of Earth brings together my memories and thoughts of the universal importance of bells."

Daniel Hjorth (b. 1973) studied composition at the Gotland School of Music Composition and the Malmö College of Music. He has written for a variety of contexts, including chamber, orchestral and electroacoustic music, and also created sound installations. Besides working as a freelance composer and sound artist, he is teaching at Malmö College of Music.

LOST IN THE ST. HANS SCHOOLYARD MICROCOSM BY JOHAN LANDGREN

St. Hans school yard

This piece consists of mp3-soundtracks played in random and continuum. "Curiosity and voyeurism. Envy? Hiding, seeking and finding at the St. Hans schoolyard. (Un)known activities taking place in parabolas around you."

Johan Landgren (b. 1983), musician, composer and music-critic, has a B.A. degree in musicology and is currently a student of composition at the Academy of Music and Drama in Göteborg.





RUNDGÅNG BY JENS ELFORD AND ROSALI GRANKULL, WORLD PREMIERE
Various locations in Visby (and also in Slite, Hemse and Klintehamn)

Rundgång is an hour-long musical happening that will make use of maps, old open-reel tape recorders, and more, and let the music be performed by the visitors to the festival. "It's about being concentrated, open-minded and ready to communicate. Listen to your own sound – and mix it with those of others!"

Jens Elford (b. 1983) is a guitarist and composer, and a member of the jazz trio Rotverk. Rosali Grankull (b. 1984) is a saxophonist and composer, and member of the band Originalljudet. She is currently a composition student at the Royal College of Music in Stockholm.

LISTEN INWARDS A SOUND SCULPTURE BY ANNA E. WEISER
Botanical Gardens of Visby



"A porcelain ear (like a shell), 20 centimeters in size, balances on a conic, wooden sounding-board. When leaning your ear against the "ear", you will hear a composition of sounds from the Kräklingbo stream, bubbling with the waters of early spring, where recorded fragments of vocal and soprano saxophone improvisations enhances the singing of the water."

Anna E. Weiser (b. 1969) is a composer, singer and singing teacher, living in Anga on the Eastern side of Gotland. For this work, she has collaborated with the Stockholm sculptor Henny Linn Kjellberg, who has shaped the porcelain ear. The saxophone improvisations were contributed by Tommy Wahlström. "Listen Inwards was inspired by my returning to Gotland, and how the stillness of the environment here has reinforced my abilities to listen. It is like going back to my childhood at Fårö, where I used to listen attentively to the sounds of the sea. Like a child holding its ear closely against the ear of a grown-up when whispering something important for the first time, I want to point to the importance of listening."

Seminars (in English)

COMPOSERS' VIEW – PERSPECTIVES ON STUDIES IN COMPOSITION
Saturday, September 26 at 1 p.m. to 3 p.m. at the Gotland University

Participating composers with Swedish and international experiences in studies in Composition: Tomas Hulenvik, Ida Lundén and Jonas Valfridsson. Moderator: composer Rolf Martinsson. (Host: Gotland School of Music Composition)

WORD AND MUSIC – COLLABORATION AND MEETING POINTS
Sunday, September 27 at 1 p.m. to 3 p.m. at the Gotland Museum

Katarina Frostenson (poet), Kerstin Perski (writer), and composers Folke Rabe and Sven-David Sandström. Moderator: director Lena Pasternak. (Host: Baltic Centre for Writers and Translators)



VÄXJÖ SEPTEMBER 28-30



- 1 Elite Stadshotellet Kungsgatan 6
- 2 The Concert Hall Västra Esplanaden 10-14
Elite Park Hotel Västra Esplanaden 10-14
- 3 Växjö Art Hall Västra Esplanaden 10
- 4 Riffi Antelligatan 3
- 5 M-huset, Växjö University Georg Lückligs väg 11
- 6 Teleborg Castle Slottsallén
- 7 Växjö Cathedral Linnéparken
- 8 Palladium Storgatan 12
- 9 The County Governor's Residence Stortorget
- 10 Västra Esplanaden
- 11 Växjö Public Library Västra Esplanaden 7

Reflecting the World

The theme of the ISCM festival, "Listen to the World!" implies a new era, one of a more diversified and permissive aesthetic. Along with new values come the tools that help us see further: what is happening in other parts of our world? This is a general issue, but it is also about the survival of art music.

My ambition has been to reflect the world: both acoustic and electroacoustic music are present. At the same time I have been focusing on sound art and improvisation, which, next to multi-media, imply a broadened ISCM perspective, including a view to the future.

Our international jury has selected innovative and distinctive music from more than 50 countries. In addition to these works representing almost all the ISCM member nations and associated members there will be individual contributions as well as some of my own favourites. This has given Växjö the opportunity to build its part of the festival into something strong, meaningful and welcoming. Uniqueness, difference, listening and reflection are driving forces of the ISCM all over the world.



Thomas Liljeholm
Artistic director Växjö

Finally, I would like to thank all those who have participated in this festival and especially Musik i Syd, which through CoMA (Contemporary Music and Artists), has created fundamental regional conditions for it to happen.

A warm welcome to the biggest ever contemporary music event in Växjö.

Pe Lang



Monday September 28

VÄXJÖ ART HALL AT 5 P.M.

Pe Lang (b. 1974)

cl-loop audiovisual performance

PE LANG is a Swiss-born artist using several media, including sound and video, often in imaginative combinations and with instruments constructed and developed by himself. He has held exhibitions all over the world and also given performances and lectures. "For this performance I work with dynamic magnet fields and responding materials as sound sources. The setup is minimal and no computers are used. I amplify the working table with two microphones."

On Tuesday September 29 at 5 p.m., an exhibition of his work *Falling Objects* will open at the Växjö Art Hall. It will stay open until October 25, thus outlasting the ISCM festival.



Musica Vitae string orchestra
Martin Fröst clarinet
Staffan Larson conductor



Monday September 28

THE CONCERT HALL THE CHRISTINA NILSSON AUDITORIUM AT 6 P.M.

Bruno Gaborro (b. 1973)

Rebel (Chaos)

Indra Riše (b. 1961)

Wind, Earth and Smells

I (Wind and Smells)

II (Wind and Earth)

III (Earths and Smells)

Tae-pyeong Kwak (b. 1985)

Redemptio for 8 strings

INTERMISSION

César de Oliveira (b. 1977)

Chiarezza lontana, respiro affannoso

Anders Hillborg (b. 1954)

Peacock Tales, clarinet concerto



The Portuguese composer **BRUNO GABIRRO** took his degree in Composition 2006 at Escola Superior de Música in Lisbon, where he also played the viola in the orchestra. After being a resident composer at the Miso Music Portugal's Electroacoustic Studio, he continued his studies for a master degree at the Royal Academy of Music in London.

As an introduction to his *Rebel (Chaos)*, dedicated to the French composer of the Baroque era, Jean-Féry Rebel (1666–1747), Gabirro offers the following lines by the Russian poet

Marina Tsvetaeva (1892–1941, English interpretation by Elaine Feinstein):

“I refuse to be. In
the madhouse of the inhuman
I refuse to live.
With the wolves of the market place
I refuse to howl...”

And Gabirro's comments: “On Chaos and Rebellion. Chaos as a generative force. We are all born from it, but we have no other choice except rebel against our condition in the world we live, against Chaos. Rebellion balances Chaos.”

INDRA RIŠE (see page 24) composed *Wind, Earth and Smells* for string orchestra in 2003–04. It is in three movements, to which she offers the following commentary:

I) Let's go out in to the Garden, or no! – better to the Meadow and let the Wind touch your Hair! Try to feel, how the Wind touches your face and you will start to smell different smells...

They are so varied, changeful, nice and calm...

II) And now try to feel the Earth under your Feet. She is strong, hard and stable. The Wind can run as fast, as He wants – She will still be as strong and firm as she was before.

III) The Wind is calm now and the Earth is breathing.

Breathe with Her and you will smell the smells again!

They are numerous and different – changeful, nice and calm...

Smells of the Earth.



South-Korean composer and conductor **TAE-PYEONG KWAK** started out studying the piano at the age of seven and composing at the age of nine, graduating at the Gyeongbuk Arts High School in 2004 and the College of Music at Seoul National University in 2008. At present he is with the Military Band of the Ministry of National Defense.

The title of his piece is Latin for 'Redemption': “From a technical point of view, the main fragments in the work are extracted from the last section of the J. S. Bach chorale Er-

kenne mich, mein Hüter. These various fragments are relocated according to logics in development and structure. The choral is the (religious) point of departure and arrival. After many distorted metamorphoses, the moment that the music returns to its pure and primary subject is the *Redemptio*.”



The Portuguese composer **CÉSAR DE OLIVEIRA** has studied in Porto, Lisbon, and Rotterdam, Holland. He now lives in Espinho. His works range from solo to large orchestra.

Chiarezza lontana, respiro affannoso was premiered in 2004. “Several ideas travel the length of this piece: a melody that leaves a shadow; two sets of chords that make their journey back and forth; at given moments, those chords are connected and embedded in shapes that resemble (or attempt to resemble) different forms of breathing (sometimes inhaling and exhaling

gently, sometimes agitated, sometimes short of breath); some of the instruments detach themselves from the whole and acquire relevance as the piece unfolds.”

The Swedish composer **ANDERS HILLBORG** gained his first musical experience singing in choirs. He was also involved in various types of improvised music. After studying at the Royal College of Music in Stockholm, he became a full-time freelance composer in 1982. His sphere of activity is extensive and includes music for films and pop music.

His clarinet concerto *Peacock Tales* from 1998 was commissioned by the Swedish Radio Symphony Orchestra and is dedicated to Martin Fröst, who worked closely with the composer on its construction. He has performed it in many parts of the world and also presented it on CD. The work exists in several versions and lengths – with and without mime and movement instructions to the soloist.



MUSICA VITAE

Rooted in the classical string repertoire and with a strong commitment to contemporary art music, the 15 musicians of Musica Vitae constitute one of Sweden's foremost chamber ensembles. They have even been pointed out as ‘Sweden's finest strings’ by one of the national papers. Located in Växjö, they tour the entire southern part of Sweden and also visit the country's bigger venues. They have also performed all over Europe as well as in China and the U. S., and their discography encompasses more than 25 entries. Musica Vitae is part of the regional music institution Musik i Syd.

MARTIN FRÖST

Swedish clarinet virtuoso Martin Fröst is internationally recognised as one of the most exciting wind players of our time. Due to his outstanding musicianship he is in ever-increasing demand to appear with major orchestras worldwide. Fröst's ambition to keep exploring new aspects of musical creativity is a great inspiration to many composers. These include Anders Hillborg, whose *Peacock Tales* have attracted considerable attention thanks to the elements of mime and choreography which the soloist has to incorporate into his performance.

STAFFAN LARSON

Besides being widely in demand as conductor, Staffan Larson has played first-violin and held the position of concert master in several Swedish orchestras. He also performs chamber music in a variety of ensembles, such as Ma (with which he performed at the ISCM festival in Hong Kong, 2002), focusing on contemporary works and modern classics. Besides orchestral music, he has conducted several opera productions at the Drottningholm Theatre and other opera houses.

Fredrik Olofsson



KENICHI HASEGAWA

Monday September 28

RIFIFI BLÅ HALLEN AT 8.15 P.M.

Fredrik Olofsson (b. 1974) **Machine Listening** audiovisual performance

FREDRIK OLOFSSON studied composition at the Royal College of Music in Stockholm. Since graduating in 2000 he has been creating software, visuals, music and installations. As a video artist he travels the world, collaborating with a multitude of performance artists, dancers and musicians. Born in Ryd just south of Växjö, he lives and works in Berlin.

“At the centre is a machine that can see and hear. Visual and sounding events are automatically detected, analysed and categorised with the use of a camera and a microphone. A (human) performer is simultaneously controlling the machine to play back selected events from its memory. By combining and manipulating events, a pulsating mosaic of interconnected sounds and graphics is created – all generated from the RiFiFi space. Eventually the machine will start to detect itself. For good or for bad it will start to see and hear what it is doing itself, and possibly crash in a moment of feedback introspection.”

Cikada Ensemble



TOM ANDERSON

Monday September 28

RIFIFI CYKELGALLERIET AT 9 P.M.

Karsten Fundal (b. 1966)

Fabio Nieder (b. 1957)

Iván Madarász (b. 1949)

Timothy Page (b. 1975)

Åke Parmerud (b. 1953)

Olga Bochikhina (b. 1980)

Circadian Pulse

Sogno 10 lunedì gennaio 1892 in una casa molte gente musiche son entrato a casa

Sheol

Philomela

Rituals (World Premiere)

Fluttuazioni



Balance between art and life is vital for Danish composer **KARSTEN FUNDAL**. This means being on top of things, and thus establishing proper relations with the surrounding world just as much as cultivating his artistic career. In recent years he has seen a growing interest in his music, which has led to a large number of commissions for new works, and has gradually earned him a position as one of the major Danish composers of his generation and one of the most important film music composers in Denmark. Recently he completed the music for “Flammen & Citronen” (“The Flame and the Lemon”), the most expensive movie ever produced in Denmark.

Circadian Pulse was written in 2003 for the Cikada ensemble. The title refers to the cyclic rhythm of any living organism. It seems to be related to the rhythm of the sun and seasons, but not precisely – hence the word circadian, from the word circa. “All the time pulses are heard almost at the same tempo, but with a discrepancy, opening up for new musical lines. The piece starts from two different points, moving towards each other, and exactly juxtaposed in pulse when they meet. This process, reoccurring several times, results in swiftly moving outbursts. A similar process is that of the pitches: seemingly unison though not exact, and out of which new tones and melodies grow.”



FABIO NIEDER is a composer, pianist and conductor with dual Italian and German citizenship, living in Germany. He studied at the Trieste Conservatory before specializing in composition, studying with Witold Lutoslawski. Nieder teaches composition at the Conservatories in Amsterdam and Trieste and at several European Academies (Stuttgart, Tallinn, Graz, Ljubljana).

Sogno 10 lunedì gennaio 1892 in una casa molte gente musiche son entrato a casa, for piano, string trio and a DJ-percussionist, was written in 2005 and is dedicated to fellow-composer Helmut Lachenmann: “The vaguely Italian title refers to a vision pictured by the artist Vito von Thümmel. Up until his death in 1949, while at the mental home in Trieste, he drew hundreds of visions (calling them ‘dreams’) that he experienced. This particular one shows a blueprint of a house in which some of the rooms are empty while others are overly crowded with people. There is an atmosphere of silence, it has no ‘sonar’ qualities, although you might sense that dance-music could be heard there...”

My piece is just like this house; it has several rooms, nine to be precise.

The piano is like a big, empty resonance box, standing in front of the audience. The instrument is an opener to the various rooms, all different in size and shape. Some are empty, and only a distant and lonely cry is reflected by the resonance box. Others are inhabited by shadowy strings appearing in various combinations. By way of micro-tonal developments, they change the well-tempered piano. The sounds of the strings



are ethereal and warming but also dissolve quickly...

The nine ‘rooms’ have corridors between them, resembling chains of micro-organic fossils. They represent the chaotic state of the building. At a closer look, you see that the basic character of pieces of matter is parallel to the overall architectonic complexity of the house.

Retrospection into a chaotic past.

The crease of the paper, adherent with the strings, longs to be expressed verbally, similar to the ‘scratching’ of a surrealistic DJ: the ‘noises’, that you can experience on several occasions, strive for a language.

The singing that is inexorably stifled by ‘scratching’ is liberated only briefly by the DJ and turns out to be a lie!

From this, a terrifying breakdown evolves.

And then there is silence once again.”

IVÁN MADARÁSZ, born in Budapest, studied at the Liszt Academy where he now is professor. He composes in a great stylistic variety anything from opera to chamber music. A significant part of his oeuvre is within the field of live-electronics.

The title of his work for flute, harp and string quartet is the Hebrew name for the world below, *Sheol*. “According to ancient Hebrew mythology this place is the fate of the dead and their fatelessness”, says Madarász who was touched by the novel of that title by Imre Kertész. “But the musical piece is not connected to the literary work of the Nobel Prize-winner but rather to death in general.”





TIMOTHY PAGE began composing after earning a degree in physics at Amherst College in Massachusetts. After a two-year stint teaching physics at the University of California at Berkeley, he received a grant to study at the Sibelius Academy in Helsinki where he has been residing since 2000. Page has represented Finland in the Young Nordic Music-festivals five times.

Philomela for soprano, clarinet, violin, cello, percussion, and piano, was commissioned by the Finnish soprano Tiina-Marie Enckelmann and premiered in Helsinki in 2006: “The myth of Philomela and Tereus is one of the most horrifying on record, uniting such forms of violence as rape, mutilation, infanticide and cannibalism, but the story also offers a ray of hope. It offers an interpretation of rape as an act that silences women, and also depicts a silenced woman who finds her voice again via an act of creative resistance. The song text itself is comprised of my own words, between which are inserted citations from articles by scholars Patricia Klindienst and Elissa Marder. The text first depicts Philomela’s predicament after the rape, and then imagines what she might have said with the tapestry she wove to tell her story, after the rapist had cut out her tongue in order to silence her ...”



ÅKE PARMERUD has been a professional composer since 1978. His works include instrumental as well as electroacoustic music, multi-media, video and music for theatre and film. It is however his electroacoustic music in particular that has gained international interest. He teaches computer music and composition at Göteborg University.

Rituals, composed in 2006, is the final piece in a triptych for the Ensemble and Cikada Duo, the other being “Mirage” and “Zeit aus Zeit”. Commissioned by The Swedish Radio, the piece is yet to be premiered due to, according to the composer, “inventive and chaotic misunderstandings and circumstances”.

Russian composer **OLGA BOCHIKHINA** graduated from the Kirov College of Art and the Moscow Tchaikovsky’s conservatory. Her music encompasses orchestral as well as chamber and electroacoustic works. She teaches contemporary music at the Moscow conservatory.

About: *Fluttuazioni* (“Fluctuations”): “I would like to transfer the process of the wind gliding all over the world as a metaphor. On the one hand there is the soul’s movement that creates a new reality and on the other hand there is the element’s movement that breaks this reality down while traces are being wiped away by the



waves. Peripetias of wandering might be expressed as the inherent existence of the wind, the outer shape of being and sliding from one world into another simultaneously. The real reason for writing this piece was the bowing from ‘sul tasto’ through ‘ordinario’ and ‘sul ponticello’ towards ‘alto sul ponticello’ increasing and descending gradually with sound. All the granular changes that appear after minimal motion of the bow, all the inner vibrations that are summed up as a potential energy of this piece.”

CIKADA ENSEMBLE

Founded in 1989, Cikada is one of Europe’s leading contemporary music ensembles. Since its formation, Cikada has performed in many parts of the world, continuously extending their repertoire in collaboration with composers and in projects with visual artists, choreographers, dancers, jazz musicians, and others. Cikada was awarded the Nordic Council’s Music Prize in 2005. The performers at this concert are Christian Eggen (conductor, see also page 132), Anne-Karine Hauge Rønning (flute), Rolf Borch (clarinet), Kenneth Karlsson (piano), Bjørn Rabben (percussion), Henrik Hannisdal (violin), Odd Hannisdal (violin), Marek Konstantynowicz (viola), Morten Hannisdal (cello), Magnus Söderberg (double-bass), Ellen Sejersted Bødtker (harp), Silje Marie Aker Johnsen (vocal), Åke Parmerud (electronics).



ANDERS ÅM

ATELJE GRODAN



Norrbotten NEO
Petter Sundkvist conductor



Tuesday September 29

M-HUSET VÄXJÖ UNIVERSITY AT 12 P.M.

| | |
|--------------------------------------|-------------------------------------|
| Adrian Pavlov (b. 1979) | Harmonies per nove strumenti |
| Hyun-Sue Chung (b. 1968) | Ancient Wind |
| Benjamin Schweitzer (b. 1973) | achteinhalb |
| Dmitri Kourliandski (b. 1976) | Still_life |
| Abel Paúl (b. 1984) | Fragmentos del vértigo |
| Octavian Nemescu (b. 1940) | Spectacle for an Instant |
| Johan Tallgren (b. 1971) | Tombeau pour New York |



Bulgarian composer **ADRIAN PAVLOV** is also a highly regarded pianist, educated at the Hochschule für Musik Hanns Eisler in Berlin, and the collaborator of numerous singers, instrumental soloists, chamber ensembles, and conductors.

“I have always been very attracted to the problem of building musical forms as nets of connections between heterogenous musical materials. My ensemble piece *Harmonies* was the first practical approach to this problem. It is in a certain way a miniature model of life in a heterogenous society with its own pre-established rules and regulations. My idea was to find a way to put the materials together, to extend and to develop them to get a kind of tendency in their perpetual recombinations – to erase their differences and to integrate them all in a common direction, as different people act sometimes in real life.”



South-Korean composer **HYUN-SUE CHUNG** graduated in composition from the College of Music, Seoul National University and completed her studies at King’s College, University of London. Currently she is an assistant professor at the College of Arts, Chonnam National University and a general secretary at the ISCM Korean section.

Ancient Wind is from her three-part Wind series: “The title itself has two meanings in Korean: firstly, there is the literal translation, secondly there is a meaning unique to the Korean vernacular, which is simply ‘elegant, antique style’. The Korean title evokes images of spirituality and also of childhood, which reflects my intentions in the music itself.”

German composer **BENJAMIN SCHWEITZER**, who studied at the academies of Lübeck, Dresden, and Helsinki, attracted attention early on and his works have been widely performed since 1991. Besides occasional appearances as a concert pianist and conductor, he has been active in the fields of analysis and musicology, giving lectures and publishing musicological essays. He lives in Berlin.



From its formation in 1997 until 2005 Schweitzer was artistic director of the ‘ensemble courage’ in Dresden. His *achteinhalb*, celebrating the 10th anniversary of that ensemble, was commissioned by Europäisches Zentrum der Künste Hellerau. The title refers to the duration of the piece, eight and a half minutes. “The cinematically educated listener will of course associate the title with Fellini’s film. If one assumes an interpretation of 8½ (Otto e mezzo) as being a description of artistic self-assessment and search for orientation, one might find certain references to the piece, without drawing conclusions to deeper analogies.”



DMITRI KOURLIANDSKI graduated from the Moscow Conservatory. He is the founder and editor-in-chief of *Tribuna Sovremennoi Muzyki* (Tribune of Contemporary Music), the first Russian journal dealing with contemporary music issues. Since 2004, he designates his creative search as “objective music”. “The concept of music as an object, a visual phenomenon, is opposite to the romantic concept characterized by the evolution of music in time (which is largely typical of contemporary music, too).”

Still_life for 14 instruments was composed in 2004: “It is an attempt to disclose a potentiality of combination and interaction of sound zones that have different dynamics, timbre and texture density. Every separate zone is incapable of breaking free from the frames of its own characteristics, however, in their combination newer derivatives keep arising. This is an attempt to represent today’s man-driven world, where every man serves as a part of a global relations system: he has his own responsible function and cannot break free from it.”



Spanish composer **ABEL PAÚL** studied at the Amsterdam conservatory and at the Universität der Künste in Berlin. He was recently appointed composer in residence at the Amsterdam ‘Ligeti Academy’ for a project in collaboration with the Asko and Schoenberg ensembles.

He offers the following commentary to his *Fragmentos del vértigo*: “Vertigo: a dizzying sensation of tilting within stable surroundings or of being in tilting or spinning surroundings.

The structure consists of several musical panels that refer continuously to the previous ones, conforming a sort of formal ‘Russian doll’. In fact, the musical material is defined by very few elements, mainly short melodic fragments that are re-implemented and rearranged along the course of the piece. The title does not exclusively aim to describe the virtuoso nature of the performance but also a sense of formal ‘restlessness’, where the musical discourse tends to reinvent itself constantly in an almost chimerical manner, as if it were attempting to escape from a stable and defined ‘point of gravity’.”

OCTAVIAN NEMESCU studied at the National University of Music in Bucharest where he has been Professor of composition and doctoral advisor since 1990. While still a student he imposed himself as part of the avant-garde movement in Romanian music. Over the years, his creative activity has gone through various stages, his music comprising orchestral, chamber, choral, electroacoustic, as well as multimedia works, and more.



“We live in a world of informational avalanche. In spite of all our modern connecting devices (Internet, mobile phones, etc.) we are more and more isolated from one another in a state of incommunicado, of autism, of ‘implosion’ – each of us crashed into himself. Maybe even our type of civilization is in a state of implosion. Our life is just fireworks ... a performance (*spectacle*) for an instant.”

JOHAN TALLGREN studied composition at the Sibelius Academy in Helsinki, and was in the 1990s also active as a music critic. He has written a relatively small body of polished, bright and complex works.

“New York plus New York equal a funeral. New York minus New York equal the sun.”

When I encountered for the first time in the late 1990s the name of the Syrian poet Adonis’s (Ali Ahmad Sa’id) *Tombeau pour New York* (A Tomb for New York, 1971) I knew instantly that I wanted to write a piece with that title. I should point out that my own ‘Tombeau’ is not a musical interpretation of the poem but more a homage to the various collisions between mythologies and ambiguities that the surrealistic pairing of the capital of the 20th century New York with ‘Tombeau’ could give rise to. Behind the surface of the piece is a harmonic canonical matrix that designs how harmonic things occur. Not very different from the architectural crisscross of Manhattan with Avenues and Streets. We could say that each region or street-corner has its own surface identity which might change at the next corner. While walking around lazily you pass a landmark and for a moment you think that you are at a certain corner before realizing it was a ‘duplicate’ of the same landmarks (neon signs) further uptown.”



NORRBOTTEN NEO

Formed in January 2007, Norrbotten NEO is funded by the national, regional and municipal governments, and with a mission to perform throughout Sweden, as well as internationally. It has a core ensemble of seven musicians: flute, clarinet, percussion, piano, violin, viola and cello. NEO regularly incorporates new commissions into its repertoire and stages at least one chamber opera production annually under the name Piteå Chamber Opera.

PETTER SUNDKVIST

Being one of Sweden’s most sought-after conductors, Petter Sundkvist currently serves as principal conductor and artistic director for Norrbotten Chamber Orchestra, the contemporary music ensemble NEO and Piteå Chamber Opera. He has conducted more than 70 premiere performances and more than 20 opera productions.

DR Vokalensemblat
Fredrik Malmberg conductor
Mårten Landström piano



ANDERS ÅL

Tuesday September 29

THE VÄXJÖ CATHEDRAL AT 6 P.M.

Bent Sørensen (b. 1958)

Benedictus

Pepe Becker (b. 1966)

Hoquetus Sanctus

Gráinne Mulvey (b. 1966)

Stabat Mater

Daniel Matej (b. 1963)

A Set of Five Pick-outs for piano solo

No. 1: Monsieur 'La Bellemontagne' vue à droit et à gauche – sans lunettes.

No. 2: Bartók war auch dabei.

No. 3: They never met and yet they would have...

No. 4: Feldman and Messiaen watchin'em and

No. 5: Like skippin' bells.

Giorgio Colombo Taccani
(b. 1961)

Oceano Deus

Bert van Herck (b. 1971)

7 chansons (World Premiere)

Amos Elkana (b. 1967)

Eight Flowers – a bouquet for Kurtág

Justé Janulyté (b. 1982)

Aquarelle

Dariusz Przybylski (b. 1984) **...et desiderabunt mori...**



BENT SØRENSEN is one of Denmark's internationally most acclaimed composers. He has written music for a variety of media. Since 2008 he is visiting professor of composition at the Royal Academy of Music in London.

Benedictus for choir a cappella, composed in 2008, was inspired by a visit to Gotland: "Benedictus makes the listener sense the world through a veil of surrounding voices. To listen to the world is to listen inwards – 'Think before you listen!'.

In Visby I strolled along the ring wall, through the narrow streets, by churches, thinking that this is really a 'Benedictus-place' – archaic Catholicism heard and seen through our contemporary Nordic ears and eyes. The piece is, of course, suitable to be performed in the church of Visby or a similar city, but a church is not necessary. Rather than a traditional choral concert, I suggest a program with spatial music – in a room where the sounds seem to come from everywhere."

PEPE BECKER majored in composition at Victoria University of Wellington in 1987. Since then she has been teaching and performing throughout her native New Zealand as well as abroad, living and studying in London and The Hague. As a soprano soloist in major Baroque and Classical works, she has performed alongside internationally acclaimed singers Emma Kirkby and Richard Wistreich. In 1994 she founded the vocal consort Baroque Voices, which she sings in and directs. She has also sung in concerts of music by contemporary composers, and she lectures at the New Zealand School of Music in Wellington.



OLIVIA ZIN

Hoquetus Sanctus, a setting of the Latin Sanctus text for a cappella chamber choir, was written for Baroque Voices and premiered in 2008. "The concept is to juxtapose contemporary New Zealand works with medieval European ones – and in this case, *Hoquetus Sanctus* pairs well with *Hoquetus David* (written by Guillaume de Machaut in the 14th Century), as it explores the idea of hoquet, where vocal lines are 'shared' between different voices, sometimes jumping from one to another and overlapping each other."

The Irish composer **GRÁINNE MULVEY** has a DPhil in Composition from the University of York. She is currently Head of Composition at Dublin Institute of Technology Conservatory of Music and Drama. One of her orchestral pieces was selected for last year's ISCM World Music Days in Vilnius, Lithuania.

Her *Stabat Mater* for 17 voices a cappella was composed in 2003: "I felt that the Latin text of the *Stabat Mater* was so familiar that a straight 'liturgical' setting was unnecessary.



Instead, I chose to treat the text as a phonetic resource, allowing the exploration of a continuum from comprehensible words to individual phonemes. Similarly, the musical material ranges from dense, microtonally-inflected clusters to a form of pan-diatonic modality.”



PAMEL KASTL

The Slovakian composer **DANIEL MATEJ** studied at the Academy of Music and Drama in Bratislava and at the conservatories in Paris and The Hague. In 1989 he initiated the first international festival of contemporary music in Slovakia (Evenings of New Music), of which he is the artistic director since 1997.

“An English dictionary defines ‘pickout’ as to choose, to see something clearly among others, to understand by careful examination, to find a tune by ear, or to make (something) clear in order to see. All these meanings correspond with my intentions during my work on Schönberg’s and Ives’ pieces. My five short pieces begin with Schönberg, and gradually Ives is ‘taken on board’; they meet in the middle, Schönberg slowly ‘fades out’ leaving Ives to gently disappear before our ears ... During the process of composition, various incidents influenced the result. At the end of the day, these gave rise to the title of each piece.”



”Italian composer **GIORGIO COLOMBO TACCANI** obtained diplomas in piano performance and composition in 1989 in Milan. Since 1991 he has been working with electronic music and has also been active as a musicologist, focusing primarily on 20th-century Italian music. Since 1999 he teaches composition at the Verdi Conservatory in Turin.

Oceano Deus for mixed choir on fragments from *Os Lusíadas* by Luis Vas de Camões (1524–1580) was completed in 2005. “Curiosity and questions: these are the keys that give us the possibility to listen. How could men some centuries ago bring their voices far from home? Travelling. *Oceano Deus* is a piece of this path”, Taccani explains. “Luis Vas de Camões, through some fragments of his poem, brings us to where one destroys all he knows and all he has been before, asking a question on an unsteady boat with which a monster-ocean plays. One asks the Gods in vain, he thinks. Yet he is listening.”

Dutch composer **BERT VAN HERCK** has been studying composition at Harvard University since 2005 as well as at Columbia University in 2006.

The 7 *Chansons* were written in 2006 to poems selected from the 'Chansons de l'âge mûr' by Maurice Maeterlinck (1862–1949): "Each of the seven songs explores different textures and/or techniques, matching the variety of atmospheres of the poems. Their numerous meanings were of particular interest in working with these texts. The obvious simplicity of the texts reveals deeper layers of wisdom. I hope the listener will come to appreciate not only the beauty of these texts, but also the invitation to reflect through my music."



The Israeli composer **AMOS ELKANA** has written concert music as well as for dance, theatre and films. He studied guitar at the Berklee College of Music and composition at the New England Conservatory of Music, both in Boston, USA, and continued at Bard College, New York, where he met several of the most influential composers of electronic music. Many of his compositions are written for traditional orchestral instruments, but without the traditional boundaries, aiming at carrying the listener's imagination and senses into new territory.

Eight Flowers were composed in 2006 and are "very short pieces for piano. Each was inspired by and named after a certain flower and together they form a bouquet. The order and number of times in which each of these pieces is played are left to the performer's discretion. In this way it is as if he is arranging the bouquet of flowers to suit his own taste."

JUSTĖ JANULYTĖ studied composition at the Lithuanian Academy of Music and is now teaching contemporary music there as well as in Milan at the Verdi Conservatory. She first came into public view in 2004 when her BA graduation work was selected as best chamber piece in a competition held by the Lithuanian Composers' Union. The majority of her works represent slow metamorphoses of textural, timbral, ornamental and timbre gestures.

Aquarelle for chamber choir, composed in 2007, recently won the young composers category at the 56th International Rostrum of Composers in Paris. "It is in the style of pure repetitive minimalism, the texture being based on the counterpoint of regular pulsations. The choir is split into four micro-ensembles by regulating the texture clarity-density level and interpreting the old tradition of cori spezzati (with groups of singers placed in different locations). The harmony is based



on the slow sequences of diatonic scales, imitating overlaps of watercolour hues. The piece does not contain verbal text, only mormorando and vowels; hence there are no sound attacks paralleled with consonants of the verbal text."

DARIUSZ PRZYBYLSKI (see page 23) composed *...et desiderabunt mori...* (...and shall desire to die...) for mixed choir a cappella in 2008 and premiered that year at the International Festival of Sacred Music Gaude Mater in Częstochowa.

DR VOKALENSEMBLET

Established at the Danish Radio in 2007, this ensemble of 18 full-time professional singers masters a wide range of repertoire, from early medieval to contemporary. Since their formation, they have performed in a variety of contexts, including The Royal Opera in Copenhagen, at schools, with various symphony orchestras and also given recitals in England and Russia.

FREDRIK MALMBERG

A wide knowledge of periods and styles has made Fredrik Malmberg one of Scandinavia's choral conductors most in-demand. In 2007 he was appointed conductor of the Danish Radio Choir and DR Vocal Ensemble. He has also conducted the Swedish Radio Choir, Eric Ericson's Chamber Choir, as well as several other choirs and symphony and chamber orchestras.

MÅRTEN LANDSTRÖM

Trained at the Royal Colleges of Music in Stockholm and London, pianist Mårten Landström is one of Sweden's leading interpreters of contemporary music. Besides giving recitals and performing in chamber music settings, he has been a soloist with most Swedish symphony and orchestras, and a conductor and artistic director at the opera of Läckö Castle.



HANS BURLING



MATS BÄCKER



PHILIP LAURELL

**ELECTROACOUSTIC MUSIC | VIDEO | DANCE
ACOUSTIC INSTRUMENTS AND MORE**

Maria Cristina Kasem violin
Ann Rosén bowl, candles, light sensors
 and blue-tooth transmitter
Virpi Pahkinen dance
Mika Takehara percussion
Ivo Nilsson trombone
Jonny Axelsson percussion
Anna Petrini Paetzold double-bass flute

Tuesday September 29

PALLADIUM AT 9 P.M.

Martin Bédard (b. 1970)

Excavations (acousmatic)

Bjørn Erik Haugen (b. 1978)

A Pale Shade Of Grey (audio/video)

Maria Cristina Kasem (b. 1980)

Niebla y Luz
Maria Cristina Kasem violin

Natasha Barrett (b. 1972)

Sub Terra (acousmatic)

Ann Rosén (b. 1956)

Candela
Ann Rosén bowl, candles, light sensors,
 and blue-tooth transmitter

INTERMISSION

Virpi Pahkinen (b. 1966),
Mika Takehara (b. 1974)
 & **Lisa Nordström** (b. 1976)

Ocean Prayer (dance, electronics, percussion)
Virpi Pahkinen dance
Mika Takehara percussion

Meliha Doğuduyal (b. 1959)

Trope
Ivo Nilsson trombone
Jonny Axelsson percussion

Oscar Bianchi (b. 1975)

Crepuscolo
Anna Petrini Paetzold double-bass flute



MARTIN BÉDARD works on sound design projects, composing music for stage productions and installations. His aesthetic has been largely influenced by the popular music culture and his interest in film language. He is currently a lecturer and a PhD student in electroacoustic composition at Université de Montréal.

Commissioned by the ensemble *Erreur de type 27* for the Québec City 400th anniversary celebrations in 2008, *Excavations* is a homage to the city's history and unique character. "I explore the cohabitation of electroacoustic media and sound culture, which I identify as being the unique sound heritage of a community or area. The composition uses referential sounds, which are recognizable and anchored in reality. These have then been reworked in the studio to transform their anecdotal nature into material that can be presented in musical form. The sounds have been used as symbols, metaphors and indices, here suggesting a narrative approach to the design of the sound phenomenon. Non-referential sounds, used in montage and treatment techniques, have been added to form part of the cohabitation. They punctuate the écriture of the sound into phrasings, take on the role of signals, or have a function that is purely abstract. The title alludes to the archaeological digs in the city."



BJØRN ERIK HAUGEN took his Master of Arts degree at the National Academy in Oslo. He works mainly with video, photo, and sound installations "from a conceptual platform where the idea precedes the material, media or mode of expression. In my work I am concerned with what influence TV and other screen-based media have on our perception of reality. My aim is to make the viewer reflect and discuss the speculative and spectacular nature of what we see on the screens that surround us in our daily lives.

A Pale Shade of Grey is an electroacoustic composition made out of speeches by Hitler. They have been heavily cleansed from noise in such a way that it is impossible to grasp what he actually is saying. The non-figurative video is made out of the sounds. It continually redraws itself in grey tones and is a research in duration and perception of light. The video has a link to the material used for the composition: that nazism slowly entered the world as something we failed to see the consequences of before it was too late – which, of course, is not true."

Argentine composer **MARIA CRISTINA KASEM**, educated in Buenos Aires, is also a violinist and has used her instrument for solo pieces as well as in collaboration with electroacoustics.

"*Niebla y Luz* is a sort of transition between Argentine and Armenian expression. The piece is inspired by these roots that in my case configure a very strong, alchemic

unit. Three basic themes and their developments constitute the formal skeleton of the piece. The first is a litany, ostinato, showing a strong predominance of major seconds and minor thirds; these intervals are accosted by irruptive dissonances. This theme is the origin of the first movement of the piece, *Misterioso y calmo* (Mysterious and calm). The development of the previous material originates also the second movement *Amenazante* (Menacing) characterized by strong dynamics changes in the strings. The second theme is based on flageolets and natural harmonics; it should produce a feeling of indefinite timbre, sort of clouds of spectral sonorities. The glissandi already shown in the first movement gain here in importance and autonomy. This second thematic gesture is the origin of the third movement *Como un suspiro etéreo* (like an ethereal sigh). The third thematic element is the key to understanding the whole piece. Its rhythmic characteristic structure is the ideal scenario for the reprise of the other, already treated, sound materials. These principles originate the fourth movement of the piece, *Violento y vertiginoso* (Violent and vertiginous).

The global form of *Niebla y luz* can be considered as a suite, a succession of small contrasting haikus; but this point of view does not reflect the profound unit of the composition, so I would prefer to think that the piece builds an 'arch' where the musical events are systematically transformed."



GIGA HERTZ CONCERT

Whether writing for live performers or electroacoustic forces, the focus of **NATASHA BARRETT** stems from an acousmatic approach to sound, the aural images it can evoke and an interest in techniques that reveal details the ear would normally miss. Barrett studied in England and took masters and doctoral degrees in composition. Norway has been her base since 1999. As a performer she travels all over the world to collaborate with loudspeaker orchestras.

Sub Terra, for which she received the German Giga-Hertz award for electronic music in 2008, is a concert performance and three sound installations. "The concert work alone is presented at the ISCM World New Music Days 2009, but the following information about the sounds, installations and narratives will enlighten the concert experience:

Installation 1: *Under the sea floor* (Coring and Strata) originated in a University of Oslo research project where a 10-meter long core-sample was taken from a 'pockmark' in the Oslo Fjord, 32 meters below sea level. For two days I hovered in the background on a research ship and on a drilling vessel, recording sounds from on deck, below water and on the sea-floor. From these recordings came one set of two sound-types used in the work. The second set of sounds originated from a seismic shot created by a large TNT blast in a quarry. This shot was recorded by an array of 2000 geophones spread over tens of kilometers. The sound on each geophone is about 15 seconds long,

and records the response from the Earth's crust and well into the mantle – representing the geological formation through sound and control data.

Installation 2: Kongsberg Silver Mines is a journey on the old train that used to transport silver ore and miners to a depth of over two kilometers. The deafening sound and immense vibrations of the old trucks finally transport us into the depths of the mines. Here a miner guide drifts in and out with snippets of description and history. Kongsberg Silver Mines displays a clearer narrative structure than Under the Sea Floor (Coring and Strata). Spoken text from tourists and the 'tunnel acoustic' are used as landmarks in a *Sub Terra* surreal journey far removed from a leisure tourist trip.

Installation 3: Sand Island – a holiday sandy shore is transformed. Imagine telescoping down to the size of a sea snail. The lazy Norwegian tide and the soft golden sand take on a whole new perspective. Two hydrophones (underwater microphones) were buried under the sand in the tidal zone of a small bay on Søndre Sandøy in Hvaler, Norway. After some time the tide lifts the hydrophones out of the sand and carries them into a floating bed of seaweed. Be it rain, wind or sun, sit in the Tou garden and explore with your ears the shore-line in a way unimagined."



Space, people, meetings, processes and collaborations are important factors in the works of **ANN ROSÉN**. In compositions for acoustic instruments, ensembles or choirs she likes to include an electroacoustic part. She has worked with a variety of materials and techniques often combining social interaction with digital art forms resulting in exhibitions, dance performances and mobile sound installations. When performing Ann Rosén uses a variety of sensor based instruments and controllers that she develops and builds herself.

"*Candela* is part of a series of works where I investigate performance aspects in relation to the social and cultural context. The piece is performed using a bowl equipped with candles, light sensors and a wireless transmitter. The bowl is used as an instrument that is very responsive to its surroundings and is played by moving and in various ways manipulating the candles and sensors. By placing myself with the bowl in the audience I can use the patterns of light and shadow it creates as a part of the score for *Candela*. The data produced by the sensors are transmitted to a sound synthesis engine that generates four sound channels."

Choreographer and solo dancer **VIRPI PAHKINEN** has been successfully touring the world. Her performances have met critical acclaim in over 40 countries. Born in Finland, she studied piano at the conservatory in Helsinki and choreography at the University College of Dance in Stockholm. As a dancer, she took part in several of Ingmar Bergman's theatre productions at the Royal Dramatic Theatre in Stockholm. She also choreographed and appeared in a dance film for wide screen, *Atom by Atom*. Her musicality and her interest in light as architecture has attracted international

artists such as lighting designer Jens Sethzman, composer Akemi Ishijima and live-musicians Jon Rose and Sussan Deyhim, to mention but a few.

Percussion-soloist **MIKA TAKEHARA** studied at the Toho Gakuen College of Music and Toho Gakuen in Tokyo. In 1997 she was invited to the Royal College of Music in Stockholm as a guest student, graduating four years later with the highest honors, giving her diploma concert with the Royal Stockholm Philharmonic Orchestra. She has since appeared at concerts and festivals in Sweden, Japan and all over Europe, and released a solo CD in 2004. She has performed with the Kroumata Percussion Ensemble and collaborated previously with Virpi Pahkinen, making music to one of her dance productions.



LISA NORDSTRÖM is a musician, working with improvisation, composition and sampling. Her music is a mix of voice, electronics and acoustic instruments. Besides her solo work, she is a member of electronica duo Midaircondo and runs the studio and sound-gallery REX Studio in Göteborg, Sweden. Although not on stage as a performer this time, she is co-composer of the piece *Ocean Prayer*.

MELIHA DOĞUDUYAL graduated from the Istanbul State Conservatory's piano and composition departments, receiving a doctorate degree from the Istanbul Mimar Sinan University. She continued her studies at the Royal Conservatory in The Hague, The Netherlands. In addition to composing and performing, she has taught theory and piano, published essays and held workshops and seminars and also worked at the Istanbul State Theatre as pianist and musical director. She values utilising elements of various musical cultures with different expressions within free-form experimentation as well as in the field of electronics.



"*Trope* for trombone and percussion is a figurative framework for creating a way of turning the 'things' away from their normal meaning and transforming them into other reflections of meaning. The piece is a unification of pure musical thought and external disciplines (literary, mythological, theatrical) by referring to the viewpoint with the related concept: 'the more we integrate the world, the more we differentiate our experiences'."

During his studies of composition, choral music, conducting, and electronic music at the Verdi Conservatory in his native Milan, **OSCAR BIANCHI** performed in several

music ensemble. He subsequently moved to Paris to attend the composition course at IRCAM, where *Crepuscolo* was composed in 2004, commissioned by flautist Antonio Politano. Bianchi is at present a Faculty Fellow at Columbia University of New York, working towards a PhD in music composition.

"When the sun is not yet up and when it's still not down, it is night and day simultaneously. At this moment, the day-time sky – seemingly close to us – merges with the distant, starry sky of the night. This dualism in dimensions makes it possible to catch the kaleidoscopic movement of the light, the nuances of the powers. All this is present in the shimmer of the dusk, in the transformation of our perception of space simultaneous to the birth of its light. *Crepuscolo* is a tribute to this magic moment of tension."



AXELSSON & NILSSON DUO

The Percussionist Jonny Axelsson received his education at The University of Music in Göteborg and decided early on to focus on contemporary music. Ivo Nilsson, a trombone soloist as well as composer, studied at the Royal College of Music in Stockholm and at IRCAM in Paris. Axelsson & Nilsson Duo, formed in 1986, has a large repertoire of works especially written for them as well as solo pieces for both instruments. The duo is in residence under the aegis of CoMA/Musik i Syd.

ANNA PETRINI

A recorder virtuoso, Anna Petrini is a soloist and chamber musician in both contemporary and early music. Educated at the Royal College of Music in Stockholm and the Conservatory of Amsterdam, she has toured widely as a member of the Baroque ensemble Trio Stravaganti. At this concert, she plays the Paetzold double-bass flute, a modern variation on the historical model with a square form, reminiscent of an organ-pipe with valves and with a unique palette of sonic possibilities that has attracted many contemporary composers.

ELECTROACOUSTICS | VIDEO | MULTI-MEDIA

Keith Leung Kei-cheuk performer

Stefan Östersjö guitar

Jonas Losciale clarinet



Wednesday September 30

PALLADIUM AT NOON

Mirtru Escalona-Mijares (b. 1976)

Écoute s'il a plu (acousmatic)

Keith Leung Kei-cheuk (b. 1972)

Dot and Block
Keith Leung Kei-cheuk performer

Panayiotis Kokoras (b. 1974)

Slide
Stefan Östersjö guitar

Thomas Bjelkeborn (b. 1955)

Alpha Position U (acousmatic)

Pei-Yu Shi (b. 1973)

Fall, aus der Zeit (acousmatic)

Lojze Lebič (b. 1934)

Duetino
Stefan Östersjö guitar
Jonas Losciale clarinet

Robert Seaback (b. 1985)

Heavy Metal Variations (acousmatic)



MIRTRU ESCALONA-MIJARES first studied composition in his native Venezuela, continuing in France at the Music School of Blanc-Mesnil in Paris, the National Conservatory of Strasbourg, the Music School of Pantin, and music computer science at the Centre for Composition Iannis Xenakis. He has been living and working in Paris since 2000.

Écoute s'il a plu for tape was first performed at the ISCM French Section's 4th Forum for Young Composers in Paris, December 2005: "It is a part of a work done together with the artist Florence Meunier. The sounds are the sonic images for a stage scene appearing as if suspended in time. It is a dream image trying to express the idea of hope."

Born and educated in Hong Kong, **KEITH LEUNG KEI-CHEUK** studied music composition at the Hong Kong Academy for the Performing Arts. As a director, composer and producer he has been involved in more than one hundred music productions, concerts, theatres, and film scorings. His research and activities as a composer include interactive live-music and new media art.

The inspiration to *Dot and Block* came from the idea of using two elements, dots and blocks, in visual graphic and music sounds. "It was composed for my custom-made interactive table controller, computer graphics and MIDI piano. The piece was performed live with the use of a tangible object box to control the music. A camera was installed under the table in order to capture the motion, appearance, x-axis and y-axis of the control object. This piece was an attempt to let the audience see the controlling process, the sounding process and the interactivity."

PANAYIOTIS KOKORAS studied composition and classical guitar in Athens, moving to England in 1999 for postgraduate studies in composition at the University of York. His compositions range from acoustic pieces to mixed-media, improvisations and electroacoustic works. Since 2005 he lectures at the Department of Music Studies, Aristotle University of Thessaloniki, Greece.

"*Slide* is a piece for classical guitar and electronics in which all the sound material comes from the classical guitar. I explored in depth the unusual characteristics of the guitar's sound idiom. I played the instrument by scratching on the strings, knocking on the back of its body, hammering and sweeping and even breaking the strings themselves. I connected the guitar with the use of 'unconventional' objects treated as extensions to the guitar, like brass or glass slides, metal sticks or brushes, in order to obtain better control, development and transformation of the sound. Thus, with the help of digital tools, I tried to reveal moments that the ear would barely hear normally. I tried to isolate fragments that are rarely perceived by the listener – or even the performer – in the course of a perform-



ance. I then tried to take the sound further from its true nature and make it suitable for the particular composition. Every second in the work is very detailed and carefully elaborated. Each acquires its own importance; however, the dramatic succession of that particular 'moment' assumes an essential role within the piece. Every gesture justifies both the next and the preceding one, and all join together to create phrases, then sections, and finally the composition itself."



THOMAS BJELKEBORN, who studied composition at Electroacoustic Music in Sweden (EMS), Stockholm, has made himself known especially for large-scale outdoor projects, interactive installations and encounters with other art forms. In 2001 he founded the Institute for Digital Arts in Sweden. He works frequently with laptop live-electronics in The Sound Quartet, and has toured widely with the noise act BNUNC. In 2008–2010 he is composer-in-residence at Musiques Inventives d'Annecy in France.

Alpha Position U has been played at 14 festivals in eight countries since the first performance in Kraków, Poland in November 2007. "I experimented with creating a sense of movement without moving any sounds. I tried to limit all spectral changes to avoid unnecessary blending and placed the sounds at exactly the speaker positions. Any travel in space is an illusion created by spectral diffusion between the speakers and the acoustics of the listener's room."

PEI-YU SHI studied composition at the Taipei National University of the Arts and Karlsruhe Music University after studying Chinese music at the Taipei Chinese Culture University. She is currently studying for a PhD in electroacoustic music composition at the Birmingham University. She composes for both Western and Chinese instruments, as well as for electronically produced sounds. She is also a vocalist and plays the piano and Chinese instruments in her own works.



Fall, aus der Zeit... for tape was composed in 2006: "A friend of mine wanted to realise a dance project about Ingeborg Bachmann and she sent me one of her poems and texts to be set to music. My aim was to get an insight into the inner world of the poet. I was asking for her moods when she wrote the poems and to hint at a mental and emotional change on different levels through the process of scenic narrative."



Slovenian composer **LOJZE LEBIČ** earned a degree in archaeology, at the same time studying conducting and composition at the Ljubljana Academy of Music. Following an intensive, critical confrontation with contemporary trends in composition, he formed his own mode of expression, ranging from impetuosity to sensitivity to the traditional cultural heritage.

Duetino for clarinet and guitar was written in the autumn of 2007. “The work is charged with ironic humour. This is obvious in some of the playing techniques that are used: for example, the clarinetist is sometimes asked to play only on the mouthpiece, while the guitarist is asked to play on the body and other less commonly played areas of the instrument, as well as with some kind of small metal percussion instrument. Adding to the humour is the spoken phrase ‘šaljivi duetino – burleskni duetino’ (‘funny duettino’ or ‘duettino burlesco’) which the players phonetically fragment in a sharp whisper while playing.”



ROBERT SEABACK is an American guitarist and electro-acoustic composer. He has a Bachelor of Science-degree in Music Technology from North-Eastern University, Boston. His work has been presented in both the USA and Europe.

Heavy Metal Variations, composed in 2008, “exploits heavy rock clichés. The familiar sounds and formulas found in rock music are apparent, but the listener will hopefully find them in a new and interesting context.”

STEFAN ÖSTERSJÖ

One of the most prominent soloists of new music in Sweden, Stefan Östersjö also writes articles on contemporary music and is frequently invited to give lectures and master-classes at universities, festivals and academic conferences. His special fields of interest are interaction with electronics and experimental work with different kinds of stringed instruments other than the classical guitar. Among his recent recordings are the complete guitar works by Danish composer Per Nørgård.

JONAS LOSCIALE

Based in Malmö, clarinetist Jonas Losciale is educated at the city’s College of Music and at the Conservatoire à Rayonnement Régional de Nice, France. As a performer of contemporary music, he has played with Ensemble Ars Nova as well as in other chamber settings and solo, sometimes in collaboration with the composers of the music. He has also played with the Malmö Opera Orchestra and the Östgöta Symphonic Wind Orchestra.

Stockholm Chamber Brass



Wednesday September 30

THE COUNTY GOVERNOR’S BALCONY AT 1 P.M.

Britta Byström (b. 1977)

I Tornet (In the Tower)
(World Premiere)



After starting off as a trumpet student, **BRITTA BYSTRÖM** began to compose while in her teens. Since graduating from the composition course at the Royal College of Music in Stockholm in 2001, she has written several orchestral pieces as well as for other settings of instruments, including opera and solo percussion. “I try to make what I consider to be beautiful, poetic music that hopefully offers the listener an aesthetic experience”, she has explained.

I Tornet (In the Tower), commissioned by Rikskonsert/Concerts Sweden for the ISCM festival, was inspired by a poem by Gustaf Fröding (1860–1911), at least a few works of whom just about everybody in Sweden knows by heart. This one, from his last collection, published in 1910, is about the beauty and dramatic details that can be observed in the panoramic view from the church tower of a small town in Sweden.

STOCKHOLM CHAMBER BRASS

Tarjei Hannevold and Urban Agnas (trumpets), Jonas Bylund (trombone), Markus Maskuniitty (French Horn) and Lennart Nord (tuba) are five of Scandinavia’s leading brass soloists, one from Finland, one from Norway and three Swedes, together constituting this internationally acclaimed ensemble.



Malmö Symphony Orchestra
DR VokalEnsemblet
Thomas Søndergaard conductor



Wednesday September 30

THE CONCERT HALL THE CHRISTINA NILSSON HALL AT 6 P.M.

L’ubica Čekovská (b. 1975)

Turbulence

Roberto Rusconi (b. 1972)

Lo Sguardo di Ecate (World Premiere)

Sakiko Kosaka (b. 1964)

Sasame-ha-zure (World Premiere)

INTERMISSION

Paula af Malmberg Ward (b. 1962)

evergreen (World Premiere)

Jerzy Kornowicz (b. 1959)

Heaps

The Slovakian composer **L'UBICA ČEKOVSKÁ** studied at the Academy of Music and Drama in Bratislava and at the Royal Academy of Music in London. The symphony orchestra of the Academy commissioned her piece *Turbulence* for the Arvo Pärt Festival of 2000.

"I was inspired by the Theory of Chaos: 'Big whorls have little whorls that feed on their velocity, and little whorls have lesser whorls and so on to viscosity'..."



Born in Venice, **ROBERTO RUSCONI** graduated from Padova Conservatory in composition, choir conducting and church music. In 1994 he moved to the United Kingdom where he now works as a freelance producer, composer and teacher. His catalogue includes chamber and ensemble works as well as electroacoustic works. He is currently artistic director of Intrasonus Festival in Venice.

"In ancient Greek mythology, Hecate was a powerful magic Goddess, associated with ghosts and dark powers. *Lo Sguardo*

di Ecate (Hecate's glance) was inspired by Hymn To Hecate by Orpheus:

I call Einodian Hecate, lovely dame,
Of earthly, watery and celestial frame,
Sepulchral, in a saffron veil arrayed,
Pleased with dark ghosts that wander thro' the shade;
Persian, unconquerable huntress hail!
The world's key-bearer never doomed to fail;
On the rough rock to wander thee delights,
Leader and nurse be present to our rites;
Propitious grant our just desires success,
Accept our homage and the incense bless"

SAKIKO KOSAKA studied composition and musicology at Tokyo National University of Fine Arts and Music, receiving a Doctor's degree.

Sasame-ha-zure for orchestra was composed in 2008: "There had been the days I could not go far from home. In that situation, I felt like taking advantage of it. In those days the smallest movements, the most delicate sounds, the most fleeting changes seemed like big events. When I happened to pass through a bamboo forest, countless small incidents, such as wind being still or strong, sunshine being strong or mild, branches creak or warp, birds sing or fly away, are combined indeed incidentally. *Silence* was being produced there. *Silence* is neither no-sound nor suspension. Each small sound has lively move-



ment and it gathers into lucent spirit. I softly lined up the small sounds so that each of them is well conditioned as it is saying 'I can stay here.' and it likes the way it is placed. *Sasame-ha-zure* means grazing sounds of tiny leaves."

PAULA AF MALMBORG WARD is a composer and musician from Stockholm, resident in Göteborg, writing her music in a red cottage by the Göta Älv River. She has written operas and orchestral works, music for television and radio, choral and chamber music. She is composer in residence at the Helsingborg Symphony Orchestra and a member of the Swedish Royal Academy of Music.

The piece world premiered at this concert is commissioned by CoMA/Musik i Syd: "*evergreen* is a reflection of man's yearning for immortality. I got the idea laying on the examination bench, as voluntary participant in a global medical research study. The text consists solely of medical terms that can draw parallels to the Western – the so-called civilized – world's conceitedness and high blood pressure. Thanks to the research nurse Lilian Alnäs."



ANDERS WASTLUND



JERZY KORNOWICZ, composer and pianist-improviser, was educated at the Music Academy of Warsaw and the Royal Conservatory at The Hague, The Netherlands. Besides a variety of concert works, he has also written stage and film music and been active in various Polish music organizations and festival committees.

Heaps was commissioned by the Warsaw Autumn festival: "I could speak volumes about my need to exaggerate, but need is one thing, and its realisation into a musical work is another.

To cut a long story short: this need, as all needs, stems from insatiability, a disturbance both emotional and intellectual. It also feeds on voracity. *Heaps* are, therefore, about the love of abundance. About excess as a reaction to any insufficiency, wise and stupid. About excess versus reduction, overloading versus concentration, meatiness versus symbol and gesture, suddenness versus economics, exaggeration versus moderation and restraint. The work being presented tonight is a part of a greater projected whole. Prominent parts are played by the tuba, contrabassoon, piano and brass."

MALMÖ SYMPHONY ORCHESTRA (MSO)

Founded in 1925, MSO today consists of 100 musicians and presents 100 concerts per year in the Malmö Concert Hall. Apart from traditional programmes there is room for experiment, not least in repertoire and presentations. MSO's concerts for children are especially appreciated. By way of recordings for the Naxos and BIS record labels, MSO's sound is heard around the world, and several CDs have received not only critical acclaim but also international awards. Vassily Sinaisky is MSO's chief conductor since 2007.

THOMAS SØNDERGAARD

After being engaged as a percussionist in a couple of Europe's leading orchestras, Thomas Søndergaard decided at the age of 20 to concentrate on conducting. He made his début as opera conductor 2005 at the Royal Theatre in Copenhagen. He is a guest conductor with symphony orchestras and opera houses throughout Europe and is currently the principal conductor of the Norwegian Radio Symphony Orchestra in Oslo.

DR VOKALENSEMBLET (see page 87)**ROUBA3i**

Wednesday September 30

RIFIFI BLÅ HALLEN AT 10 P.M.

Lebanese Improvised Music

Mazen Kerbaj trumpet
Christine Sehnaoui alto saxophone
Sharif Sehnaoui electric guitar
Fabrizio Spera guest percussionist

MAZEN KERBAJ, CHRISTINE and **SHARIF SEHNAOUI** share a long-term musical relationship and a love for improvised encounters. Roubaii (ruba'i) – Arabic word for quartet – was formed in 2002 when these three pioneers in Beirut of freely improvised music invited percussionist Le Quàn Ninh to collaborate with them. Ever since, they have kept on working, adding various percussionists. At this concert, they are joined by **FABRIZIO SPERA** from Rome, an Italian member of the international community of improvising instrumentalists.

Exhibitions and installations

FALLING OBJECTS BY PE LANG (see page 67)

Växjö Art Hall. The exhibition opens on Tuesday September 29 at 5 p.m.

SOUNDING ESPLANADE BY ÅSA STJERNA

Västra Esplanaden, all festival days, outside the Växjö Art Hall



This multi-channel sound installation is part of a series focusing on the role played by 'living material' in urban environments (the previous parts of which were presented in Berlin and in Stavanger, Norway). "Sounding Esplanade has its point of departure in some of the trees that have been planted around the Västra Esplanaden street. These exemplify how cultivated plants are fundamental in modern city design in the same way as glass, steel, and concrete, but at the same time not considered having any real value of their own. The installation aims to change the view of them from "material" to "living creatures", and some of them have been given 'voices' in the form of sonar 'clouds' accentuating their role and making them visible."

Åsa Stjerna (b. 1970) studied at the Royal College of Art, philosophy and musicology at Stockholm University and at Electroacoustic Music in Sweden (EMS). Her works often concentrate on and derive from specific places.

SEARCHING VOICES, AN INTERACTIVE INSTALLATION

BY MUSICALFIELDSFOREVER

Växjö Public Library, all festival days

MusicalFieldsForever is three artists, working together with networking models and computer, sharing a vision for the democratic potential of these technologies. Anders-Petter Andersson is a musician, composer and doctoral researcher in Musicology. Birgitta Cappelen is an industrial designer, interaction designer and associate professor at the Oslo school of Architecture and Design. Fredrik Olofsson is a musician, programmer and video artist.

Searching Voices contains many body-sized objects, connected by the net. The



installation discusses communication and reconciliation between diverse cultural and social groups and voices. Through collaboration and interaction with the objects, the audience creates tactile, auditive and visual experiences. It is aimed at the broadest possible audience of all ages.

AUDIOGUIDED BY ROLF GIEGOLD

Växjö Public Library, all festival days

Born in 1970, the German installation-artist Rolf Giegold lives in Berlin. Audioguided is what he describes as an intervention in public space with a modified audioguide-system. Limited to the use of rarely spoken languages (e.g. Kalaallisut, the language of the Inuits in Greenland), it becomes a purely acoustic experience, devoid of information, in such a way that the exhibition visitor must rely solely on his own, "individual" perception.



OMI LANGRÖS

S.M.O.K STREET SVENSKA MODERNA OPERAENSEMBLEN

S.M.O.K Street is yet another scheduled but still totally unpredictable all-inclusive-performance, this time to be experienced along Storgatan in Växjö. Music? Yes. Costume? Yes. Words? Yes, probably. Images? Yes, possibly. Anything else? Most definitely!

Seminars (in English)

The Concert Hall, the Karl-Birger Blomdahl-room

Monday, September 28 at 2.30 p.m.

ART, MUSIC AND THE PROBLEMATICS OF DIGITAL STORAGE

Daniel Johansson (doing research on music industry and digitalisation), Pelle Snickars (film historian), Carl Abrahamsson (artist, musician, journalist) and others. Moderator: Andreas Engström.

Wednesday, September 30 at 3.30 p.m.

SOUND ART – A NEW GENRE OF OUR AUDITIVE CULTURE?

Åsa Stjerna (artist and writer), Jøran Rudi (sound artist and writer), Rune Søchting (coordinator for the Nordic masters program Sound Art) and others. Moderator: Andreas Engström.



- 1 Concert hall Götaplatsen
- 2 Röhsska Design Museum Vasagatan 37
- 3 Artisten / Academy of Music and Drama Fågelsången 1
- 4 Pustervik Järntorgsgatan 12
- 5 Storan (The Old Opera House) Kungsparken 1
- 6 Kronhuset Kronhusgatan 1D
- 7 Opera house Christina Nilssons gata
- 8 Nefertiti Hvitfeldtsplatsen 6
- 9 Gallery ORO Karl Johansgatan 146
- 10 Valand School of Fine Arts Vasagatan 50
- 11 Göteborg Museum of Art Götaplatsen
- 12 Göteborgs konsthall Götaplatsen
- 13 The Palm Green House Trädgårdsföreningen
- 14 City library Götaplatsen
- 15 Blå Stället line 4, 6 & 9 to Angered centrum
- 16 Kokokaka Parkgatan 9-11
- 17 Dicksonska Palace Parkgatan 2
- 18 City Theatre Götaplatsen
- 19 Hotel Elite Park Avenue Kungssportsavenyn 36-38



Welcome to the final meeting and merging point of Listen to the World!

Western Sweden is known for its rich musical life; the region spends generously on art and culture. With the biggest harbour in the North, Göteborg is a place where influences from all over the world meet. The general motto of the festival – Listen to the World! – focuses on a world where familiar patterns take on new shapes, for audiences and composers alike.

Contemporary music and sound art know no limits. The ambition of the festival is to offer a wide range of musical expression through different artistic forms. Our aim is to open up new opportunities for creating and listening to a wealth of new music.

The ISCM profile in Göteborg is concentrated around percussion, big band, electroacoustic and improvisational music. Both orchestral and chamber music play important roles, and there is also a Nordic perspective. We have invited some of the most prominent Swedish orchestras and ensembles, and we are also proud to present the Danish Athelas Ensemble, the Norwegian BIT20 Ensemble, and the French Ensemble Orchestral Contemporain.



Nils Wiklander

Artistic director Göteborg/Västra Götaland

When the ISCM-festival reaches its final in Göteborg, it will merge with a Western Swedish manifestation of music and sound art. Our common ambition is to create new encounters, new possibilities for collaboration and new musical constellations, and inspire our audiences to explore the full scope of this art form.

Vägus Simon Phipps conductor



Thursday October 1

ARTISTEN THE MAIN HALL AT 12.15 P.M.

George Gershwin (1898–1937)

An American In Paris

Igor Stravinsky (1882–1971)

The Rite of Spring
(Le Sacre du Printemps)

The American composer **GEORGE GERSHWIN** was an overnight-sensation when his Rhapsody in Blue was premiered at a legendary concert, 'An Experiment in Modern Music', in New York on February 12, 1924. The show-tune composer and former Tin Pan Alley pianist became widely known for his combination of the language of classical music with influences of jazz and he continued his work in this area, eventually learning not only to come up with catchy melodic material but also to give it an orchestral form, for which he had previously been dependent on others.

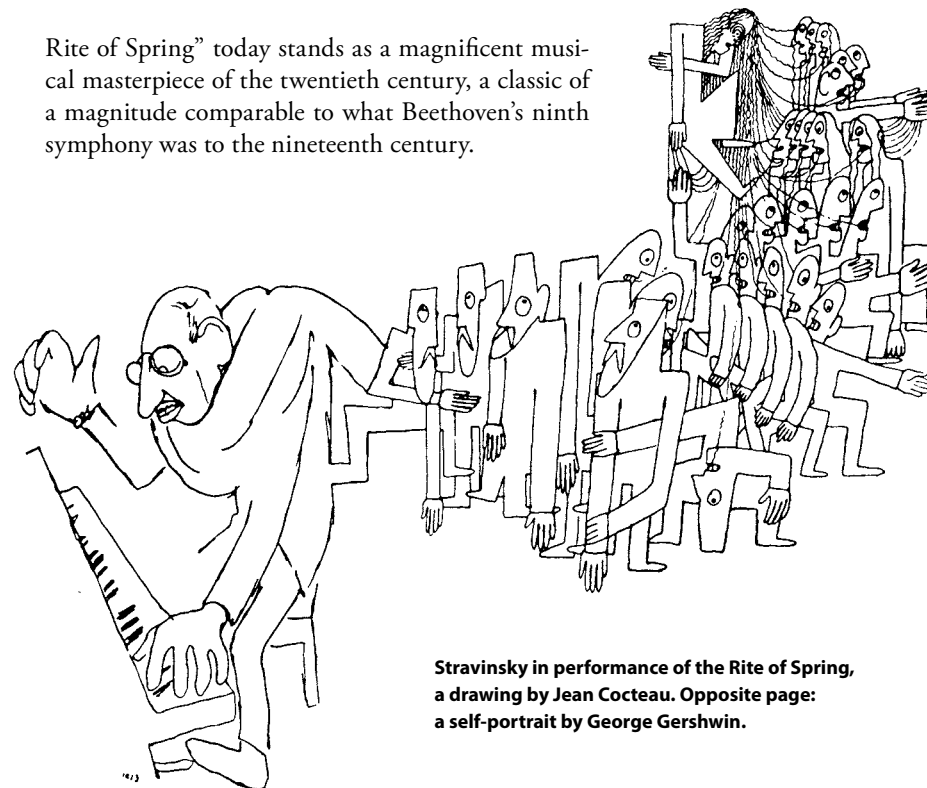


An American in Paris, commissioned by the New York Philharmonic, was premiered in Carnegie Hall, New York, on December 13, 1928. Gershwin explained: "My purpose here is to portray the impression of an American visitor in Paris as he strolls about the city and listens to various street noises and absorbs the French atmosphere". In the orchestrated street noises were four Parisian taxi motor-horns that Gershwin had brought back from the French capital. When presented at the ISCM festival in London at Queen's Hall on July 27, 1931, the critics dismissed the piece as "innocent but tiresam babble", "pretty bad music" and "banal and silly". One musician's magazine revealed what they said was an "open secret", namely that Gershwin had hired Maurice Ravel to do the scoring. The Italian composer Alfredo Casella, however, who directed the performance, later described it as "a frenetic success amidst so much arid and boring music".

While in Paris in 1928, Gershwin met not only with Ravel but also with other nobilities in music who were resident in the French capital at the time. These included Igor Stravinsky and there is an often-told story about how Gershwin asked to be accepted as his student. "How much do you earn?", asked Stravinsky, and Gershwin said that it was between 200 000 and 300 000 dollars a year. "Then", said Stravinsky, "let me take lessons from you!"

Le Sacre du Printemps was the last of three ballets that **IGOR STRAVINSKY** composed for Diaghilev's "Ballets Russes". Its premiere on May 29, 1913, at the Théâtre des Champs-Élysées in Paris, considered scandalous. In addition to the costumes, choreography and bizarre story of pagan sacrifice, Stravinsky's music was seen as angular, dissonant and totally unpredictable. So complicated was the score that an extraordinary number of rehearsals were needed. The musicians kept asking conductor Pierre Monteux if their parts were really correct and at one point they found the music so strange they started to laugh. The infuriated Igor Stravinsky said: "Gentlemen, you don't have to laugh. I know what I have written." At the premiere, the complex music and violent dance steps first drew catcalls and whistles from the crowd and were soon followed by shouts and fistfights in the aisles. The unrest in the audience escalated into a riot. The Paris police arrived by intermission, but only managed to restore limited order. Despite its inauspicious debut, Stravinsky's score for "The

"Rite of Spring" today stands as a magnificent musical masterpiece of the twentieth century, a classic of a magnitude comparable to what Beethoven's ninth symphony was to the nineteenth century.



Stravinsky in performance of the Rite of Spring, a drawing by Jean Cocteau. Opposite page: a self-portrait by George Gershwin.

VÄGUS

Musik i Väst is a part of the region-funded department Kultur i Väst, supporting cultural development on all levels in region Västra Götaland. Its youth symphony orchestra, founded in 2000, consists of about 75 musicians aged 14 to 22. Twice a year, the orchestra tours to make public performances as well as school concerts all over the region.

SIMON PHIPPS

Born in England and educated at King's College in Cambridge, Simon Phipps has been living and working in Göteborg since 1993. He has been Artistic Director at Musik i Väst since 2003 and is best known as a choir conductor, most notably leading his own Simon Phipps' Vocal Ensemble, in 2007 renamed The Swedish Chamber Choir.

ATHELAS

Viktor Wennesz clarinet | Ida Lorenzen violin
 Claus Myrup viola | Tøke Møldrup cello
 Anne Marie Fjord Abildskov piano



Thursday October 1

THE CONCERT HALL THE STENHAMMAR ROOM AT 3 P.M.

Henrik Strindberg (b. 1954)

Bryta snitt. Tiden fryser
 (Cut Sections. Time Freezes)

Per Nørgård (b. 1932)

Waterways

Kaija Saariaho (b. 1952)

Je sens un deuxième cœur
 (Another Heart Beats)

1. Je dévoile ma peau (I unveil my skin)
2. Ouvre-moi, vite! (Open me quick!)
3. Dans le rêve, elle l'attendait
 (In her dream, she was waiting)
4. Il faut que j'entre (Let me in)
5. Je sens un deuxième cœur qui bat tout
 près du mien (I feel a second heart beating
 close to mine)

Jeppe Just Christensen (b. 1978)

Ground vol 3

Per Nørgård (b. 1932)

Out of The Cradle Endlessly Rocking

HENRIK STRINDBERG (see page 58) wrote his piece for violin, cello and piano.

“The title *Cut Sections* refers to one of the ways an architect describes a building by drawing a section that cuts through the building. The cut section line, not straight but broken, shows the most important details. This work is the first in a series that I call ‘Rhythm and Sound’. It was composed for the S:t Nicolai church ruin in Visby where it was first performed in 2006. It was commissioned by the Gotland Chamber Music Festival and is dedicated to its artistic director, pianist Staffan Scheja.”



The musical universe of Danish composer **PER NØRGÅRD** is in constant movement; an ongoing process of asking questions and searching for new answers. His creative activity could be called a kind of research into problems of a musical, aesthetic and existential nature. Per Nørgård has taught and inspired a whole generation of Danish composers and he has made his mark in most areas of Danish musical life, also as a critic and theorist. He has composed in all major genres: *Waterways* is a piece for solo piano.

KAIJA SAARIAHO studied composition in Helsinki, Freiburg and Paris, where she has lived since 1982. Her studies and research at IRCAM has had a major influence on her music and her characteristically luxuriant and mysterious textures are often created by combining live music and electronics. Although much of her catalogue comprises chamber works, from the mid-nineties she has turned increasingly to larger forces and broader structures, such as the opera “Adriana Mater” (her second, premiered in 2005), that was the point of departure for the trio music performed at this concert.



“My original idea was to write musical portraits of the four characters in the opera, but when I began reworking the material in the context of chamber music, concentrating on developing the ideas to fit the three instruments of my trio, the piece grew further from the opera. Compositionally, I started from concrete, high profile ideas and advanced towards abstract, purely musical concerns. So, for example, the title of the first section, *Je dévoile ma peau*, became a metaphor: the musical material introduced was orchestrated to reveal the individual characters of the three instruments and their interrelations. The second and fourth parts both start from ideas of physical violence. In the context of this trio the violence has turned into two studies on instrumental energy. Part three is a colour study in which the three identities are melded into one complex sound object. The last section brings us to the thematic starting point of my opera, again very physical: the two hearts beating in a pregnant woman’s body. I am fascinated by the idea of the secret relationship between a mother and an unborn child. Musically, the two heartbeats and their constantly changing rhythmic

polyphony have already served as an inspiration in my music; now the connections between the two minds added another layer of communication. These ideas guided the musical development how to share the intense dually-constructed material among the three trio instruments and to let it grow within their specific characters. Finally the title became also a metaphor for music making: isn't it with the 'other' we want to communicate through our music? As written over the last movement, Doloroso, sempre con amore."

JEPPE JUST CHRISTENSEN (see page 42) is currently composer-in-residence with the Athelas ensemble:

"*Ground vol. 3* is a piece from a series I have written, all called ground. A ground is an old english form and is like a passacaglia or a blues, that means it has a bass line that repeats itself over and over again. The piece is for violin, viola, cello and upright piano. The cello player plays pizzicato throughout, and the upright piano has to use the special damper mute pedal, so the piano sounds as if it was under water."

Out of The Cradle Endlessly Rocking, three movements for clarinet, violin, cello and piano by **PER NØRGÅRD** (see page 115) was completed in 2008. It was commissioned by the Ebb and Flow Ensemble who premiered it at the Maui Arts and Cultural Centre, Kahului, Hawaii.

"The title is borrowed from the first line of American poet Walt Whitman's magnificent poem, 'Seadrift', a tribute to the sea. The poem forms part of Whitman's magnum opus 'Leaves of Grass' which he revised, extended and worked on practically all his writing life. I had previously drawn some lines from the poem for another work of mine, likewise entitled 'Seadrift' (1978), for soprano and ensemble. In the new piece I did not set out to depict in music 'the soul of the sea' or anything like that. I did, however, have an intention of making the piece a sort of outstretched hand from one small country with a multitude of islands and – necessarily – a lot of water around it (I am referring, of course, to my native Denmark) to another country with many islands: Hawaii, with its far-away exotic appeal (at least for a Scandinavian), and its remoteness, thousands and thousands of nautical miles away. Folkloristic Hawaiian chant (alluring samples of which were kindly forwarded to me from the commissioner of the work) fascinated and impressed me so much that my melodic repertoire sometimes echoes a Hawaiian Melodybrother. A latent wave-character is characteristic of the piece. You will hear a simultaneity of different 'wavelengths' and often a dense and complex melodic and rhythmic multi-layering. In the third movement a driving, metamorphosing acceleration is built up towards the end. When I looked back at the music I had composed there was no doubt in my mind as to the title; this was certainly a music 'Out of The Cradle Endlessly Rocking' – in my own rocking and waving way."



ATHELAS

Based in Copenhagen, Athelas is Denmark's leading ensemble specializing in new art music. Flexible in size, from various small combinations to sinfonietta, Athelas aims to perform new music in a barrier-breaking and innovative way, and is frequently engaged to premiere new pieces. Several concert series, participation in operas and festivals, international tours and recordings of Danish and international music have earned Athelas the reputation of a remarkable institution on the stage for contemporary music.

AN EVENING WITH OPEN DOORS AT THE CONCERT HALL

Göteborg Symphony Orchestra
Pierre-André Valade conductor
Liu Le Gu-zheng
Ernst Kovacic violin



Thursday October 1

THE CONCERT HALL AT 6 P.M. AND 9 P.M.

| | |
|---------------------------------------|------------------------------------------------------------------------------------|
| Balázs Horváth (b. 1976) | Visszatekintve (Looking back) part A |
| Isidora Žebeljan (b. 1967) | The Horses of Saint Mark , an illumination for orchestra |
| Simon Steen-Andersen (b. 1976) | Overtures for amplified Gu-zheng and orchestra Liu Le Gu-zheng |
| Balázs Horváth (b. 1976) | Visszatekintve (Looking back) part B |
| Robert Fokkens (b. 1975) | An Eventful Morning Near East London Ernst Kovacic violin |
| Hyunkyung Lim (b. 1967) | Entwerrung (World Premiere) |



The Hungarian composer **BALÁZS HORVÁTH** studied at the Liszt Academy of Music. While teaching there, he finished his PhD in composition in 2005. Besides being a composer, conductor and teacher, he has been one of the artistic leaders of joint projects of the Liszt Ferenc Academy of Music, Budapest and the New York based Juilliard School of Music.

Visszatekintve (Looking back) was composed for the 160th anniversary of the March 15, 1848, revolution: “The two movements of the piece are each other’s mirror horizontally (retrograde) and vertically (inversion) as well. This musical form was suggested by our historical point of view: what we think of our past is mainly discussed through our present. Therefore many things are only in our imagination, or the opposite: facts of our past are not seen. The auditive and temporal game of this piece can be understood as the analogy of our perspective of the history. The two movements are to be played separately and in any chosen order.”

Serbian composer **ISIDORA ŽEBELJAN** studied at the Belgrade Music Academy where she holds the position of Professor of composition since 2002. She has composed three operas, chamber and orchestral pieces, solo works, songs as well as music for theatre and film. She also appears as a conductor and pianist.



The Horses of Saint Mark was a commission from the Venetian Biennale, 2004: “The legend has it that gods gave the Greek sculptor Lysippos a gift to make an alloy that would last forever. Of that alloy Lysippos made four horses. Constantine the Great posted them on the gates to hippodrome, inaugurating them as guardians of the myth about the East and of the legend of their birth. As an image of their everlasting powers, the glorious emperors and generals brought them to the West. On their journey through the Levant and Europe, the horses carried on the songs of their lands, just to remember the place of their origin. The empires went down. The horses endure to the glory of their maker.”



The Danish composer **SIMON STEEN-ANDERSEN** has lived and studied in such diverse places as Aarhus, Paris, Freiburg, Buenos Aires, Copenhagen and Rome. He has said that he is “trying to approach the human being behind the instrument, because then music can suddenly be about everything that is most important: communication, being, fragility and intimacy”.

In his latest works, barely audible sounds are subjected to extreme amplification: as if the instruments are placed un-

der a microscope. This opens up a rich micro-world in which normally suppressed or hidden subordinated sounds are integrated into an intense imagery of sounds. *Ouvertures* for Chinese gu-zheng solo and symphony orchestra was premiered at the Shanghai International Spring Festival 2008, and won first prize in the audience-vote based competition. The modern-day version of the gu-zheng, a traditional Chinese string instrument, is a plucked, half-tube zither with movable bridges that can have anything from 15 to 25 strings (a customized version exists with more than 44 strings), generally steel strings flatwound with nylon.

ROBERT FOKKENS is a South African composer based in London, educated at the University of Cape Town and in England at the Royal Academy of Music, completing his PhD at the University of Southampton in 2007.

An Eventful Morning Near East London is dedicated to violinist Harriet Mackenzie, who premiered in 2006 at the Purcell Room, London: "In the Scratch Orchestra's book of ideas for musical happenings called 'Scratch Music', Christopher Hobbs suggests the following performance: 'Event: Assemble an audience by the side of a road or a river... After it has been waiting some time, a piano is driven past or carried past in a boat... as fast as possible. The piano should be played continuously'. I have chosen to stage this event on the hazardously cattle-infested stretch of the N2 motorway between East London and Umtata in South Africa's Eastern Cape province."



The Korean composer **HYUNKYUNG LIM** studied at Yonsei University in Seoul, finishing her master's programme at Staatliche Hochschule für Musik in Freiburg, Germany. She is currently teaching composition and theory at universities in Seoul.

Entwerrung was finished in 2002. "The title has two meanings in German. One is the untangling of something like a ball of yarn; the other is the gradual understanding of something complex, enabling you to see it much simpler and clearer. This piece seems at first like much of the music is happening all at once, so that it is difficult to comprehend, but it gradually shows a clearer progression, thus becoming more accessible."

GÖTEBORG SYMPHONY ORCHESTRA

Founded in 1905, Göteborg Symphony Orchestra – officially proclaimed as The National Orchestra of Sweden – has performed at major music centres and festivals throughout the world. Venezuelan Gustavo Dudamel is its Musical Director since 2007. The orchestra is owned by the Region Västra Götaland.

PIERRE-ANDRÉ VALADE

The French conductor Pierre-André Valade is especially admired for his performances of repertoire from the 20th and 21st centuries. In 1991 he co-founded the Paris-based Ensemble Court-Circuit of which he was Music Director for sixteen years, until January 2008. He has been working with some of the most famous orchestras in Europe, America and Japan.

ERNST KOVACIC

Born in Austria, Ernst Kovacic is among the most versatile violinists of his generation. His interpretations of classics as well as 20th century and contemporary pieces have given him a world-wide reputation. He plays a violin made by Giovanni Battista Guadagnini in 1753.

LIU LE

Trained at the Shanghai Conservatory of Music, Liu Le is a virtuoso performer on gu-zheng, which he started to study at the age of seven. At the Shanghai International Spring Festival 2008, he premiered Steen-Andersen's *Ouvertures*, which he since has performed widely.

AN EVENING WITH OPEN DOORS AT THE CONCERT HALL

Gagego! Pierre-André Valade conductor



Thursday October 1

THE CONCERT HALL AT 7.30 P.M.

Eun-Ha Park (b. 1970)

Heung

Paola Livorsi (b. 1967)

In between

Hugo Ribeiro (b. 1983)

Letter for Kundera

Yannis Kyriakides (b. 1969)

mnemonist S.



EUN-HA PARK graduated from Sookmyung Women's University in South Korea, where she is currently a lecturer, and at Tokyo National University and Elisabeth University in Japan. Her music, she explains, is an expression of her inner world of emotions as well as of her self-reflection as a Catholic.

Heung for flute, bass clarinet, piano, violin and cello was composed in 2007: "SangKwang Park (1904–1985), a painter, prepared for his death so he already ordered a cloth and a coffin for his funeral. 'I will not stop painting until the last day of my life even though my coffin has arrived. After I will release hundreds of butterflies on the canvas, I myself will become a butterfly', he said in his last interview. My first impression, in 2004, of his work is still vivid in my mind. This piece is a painting in music."



Italian-born **PAOLA LIVORSI** studied at the Verdi Conservatory in Turin, the Sibelius Academy of Helsinki, and at IRCAM in Paris. She lives in Helsinki since 2001 and is a member of the Society of Finnish Composers.

In between, composed in 2007, was a commission of the Venice Biennale and Compagnia per la Musica in Roma: "The concept of 'in between' was dear to philosopher Hanna Arendt (1906–75): it indicates what stays between two realities or two persons; but it is also related to the human voice, to communication. It may mean what unites, but also what separates. I imagined it as an almost physical space, an intermediate space where music happens: you can think about the 'in between' between composer and musicians, musicians and audience and so on. Space, as in many of my works, is organized according to a precise disposition of the instruments and musicians on stage."



HUGO RIBEIRO, who is also a renowned pianist, finished his composition degree at the Escola Superior de Música de Lisboa and, in 2007, obtained his Master degree in composition at the Royal Academy of Music in London.

Letter for Kundera was composed in 2007: "When I was 18 and attended a lecture about the music of Janáček, I was recommended the book 'Testaments Betrayed' by the Czech author Milan Kundera in order to go through the music of the composer. I was, at that time, writing a piece for flute and piano. I left Lisbon for a couple of days taking the book mentioned with me and some blank paper on which to compose. Ever since, Kundera has been with me. His books have not only been the main source of inspiration for my music (in an indirect way), but also of vital importance to my development as a person. Thus, this piece is my humble homage to this great novelist."



YANNIS KYRIAKIDES was born in Cyprus, emigrated to Great Britain 1975 and has been living in the Netherlands since 1992, currently teaching composition at the Royal Conservatory in Den Haag. He studied musicology at York University, and composition with Louis Andriessen. He strives to create new forms and hybrids of media, synthesizing disparate sound sources, exploring spatial and temporal experience.

Mnemonist refers to a person who is able to remember and recall unusually long lists of data, such as names, numbers,

etc. *mnemonist S.* was written for the ASKO ensemble and the group Palinckx. In this version the live narration is replaced with projected texts. “The inspiration comes from Aleksandr Luria’s ‘The Mind of the Mnemonist’, which is based on a case study of the Russian mnemonist Solomon V. Shereshevskii (1886–1958). The text used centres around a recollection of the memory system he used in a performance in 1936, where he had to recall a large series of syllable permutations, VA NA MA SA, that were read to him only once. The text gives us a glimpse of the narratives he created in his mind to recall an abstract and seemingly random series of symbols. The other source and the inspiration for the 4-tone melodic character of the music is ‘Simon’, a cult electronic memory game from the 1980s. This was a unit with four large buttons, in red, blue, green and yellow, each connected to a musical tone. The player must follow an accumulating sequence of these buttons, and the gameplay ends when the player makes a mistake.”

GAGEEGO!

Gageego! is a Swedish ensemble, widely appreciated for its interpretations of contemporary music in a joyful and refreshing yet technically polished, highly artistic manner. Flexible in size and instrumentation, the ensemble has its own concert series in Göteborg. In addition to concert performances in Sweden, Gageego! has performed in Russia, Denmark and Austria.

PIERRE-ANDRÉ VALADE (see page 121)

.....
 AN EVENING WITH OPEN DOORS AT THE CONCERT HALL

Electroacoustic Concert



Thursday October 1

THE CONCERT HALL THE STENHAMMAR ROOM AT 9 AND 10.30 P.M.

Gilles Gobeil (b. 1954)

Vol de Rêve

Hanna Hartman (b. 1961)

Night Lock

Daniel Teruggi (b. 1952)

Spaces of Mind

Fredric Bergström (b. 1975)

Drone

Canadian composer **GILLES GOBEIL** completed a master's degree in composition at Université de Montréal, after studying writing techniques. He has been focusing on acousmatic and mixed music since 1985. His works fall close to what is called 'cinema for the ear.' Many of his pieces have been inspired by literary works and attempt to let us 'see' through sound. He is a professor of Music Technology at Collège de Drummondville since 1992.



Vol de Rêve, composed in 2005, is the first section of *Ombres, espaces, silences ...* (Shadows, spaces, rests ...). "For this composition, I wished to revisit early polyphonic music (*Ars Antiqua*, *Ars Nova*). I wanted to bring together this universe of intervals and chords, and the much wider universe of noises, the latter providing the setting in which to present — or evoke — modified fragments from the beginnings of Western music. The universe of noises rests upon one of the History of Christianity's fascinating phenomenon: the hermits, or 'Desert Fathers' from the first centuries of the Christian era. These men had knowingly chosen to seek isolation, to cut their ties with society, for they believed the answer to the issue of human destiny could be found only outside society. I have attempted to describe, through a number of tableaux, the surprising life of these men, their religious fervour (the same fervour that gave birth to the first polyphonic music), by evoking the physical locations, the aridity and threat of the desert, but mostly by evoking their fabulous spiritual imagination."



The Swedish sound artist and composer **HANNA HARTMAN**, who has been living and working in Berlin since 2000, studied at Dramatiska Institutet (The State College for Film, Theatre, Radio and Interactive Media) and EMS (Electroacoustic Music in Sweden). Her contributions in the form of 'sound-paintings' to several European radio stations have been widely praised and won her several prestigious awards.

The tape-piece *Night Lock*, commissioned by the Swedish Radio P2, was composed in 2007. It originates in a few recordings with violinist Anna Lindal and other recorded sounds. The title is ambiguous. The English "lock" refers to a lock (as in door) and a lock (as in sluice). "There is no narrative level to my sound pieces", says Hanna Hartman. "They are not stories. The essential thing is the interest in sound."

DANIEL TERUGGI studied composition and piano in his native Argentina, before he came to France and the Paris Conservatory's department of Electroacoustic Composition and Musical Research. In 1998 he obtained a PhD in Art and Technology in the Paris VIII University. He is currently director of the Groupe de Recherches Musicales at Institut National Audiovisuel, the electroacoustic studio founded by composer-



pioneer Pierre Schaeffer in 1951. Teruggi takes particular interest in the relationship between composers, with their concerns regarding creation and the research and development of tools applied to electroacoustic composition. Teruggi composes music for fixed media (tape), small instrumental groups, and tape, or real-time processing of instruments.

Spaces of Mind was composed in 2004: "Every being has its own perception of space; it is an open concept, with different meanings for different situations." And: "In music, it also means several and different things: position or separation of instruments, diffusion of sound in a hall, poetical perception of music. When it comes to electroacoustic music and particularly to acousmatics, it is still another thing (Space is always space, but it means something slightly different in different contexts). Sounds are organised in space: left-right if there are only two loudspeakers and in much more complex positions if the music is organised in a multi-track system as 5.1 or 8 tracks. So sounds already carry a space distribution in acousmatic music depending on the media used by the composer. But sound also conveys a space — either real or virtual; listening to a sound produced by an unseen source (the essence of acousmatics) produces a space perception. Whenever we listen to a sound, we build the space around it, we create an image of the sound in our minds that contains the possible origin, its time incidence in our time consciousness and its space dimension for our spatial perception. And then there are concert halls with dozens of loud-speakers that bring music to life and create spatial unwanted effects like reverberation, sound absorption, echoes, black and bright holes that strongly complicate the task of listening. However, if one wants to bring many people together to listen to the same work at the same time (which is what we call a concert), then you have to go through this complicated situation for which a complex loud-speaker array will highly help."



FREDRIC BERGSTRÖM is a composer, sound artist, sound consultant, teacher, producer and programmer who has been collaborating at festivals and concerts with numerous well-known ensembles in the field of contemporary art music. Bergström works with instrumental and choral music as well as electroacoustic music and different forms of sound art. He is also a part of the "deathjazz- and noise music-group" Läder (Leather) consisting of contemporary music composers and musicians playing "loud improvised contemporary music". He also plays hurdy-gurdy in the Swedish baroque-folk-group Celadonensemblen.

"*Drone* is a live performance including a combination of computer, iPhone and other live-electronics together with the medieval instrument hurdy-gurdy. The performer turns the crank and the old gut strings are sounding and buzzing. The native drone sound are then fed into the computers for live-processing. Out comes extended electrified timbres, new sounds. Drones. Relax!"

Bohuslän Big Band
Sven Fridolfsson conductor



Friday October 2

ARTISTEN AT 12.30 P.M.

Jukka Tiensuu (b. 1948)

Tommy Kotter (b. 1956)

Andrew Hall (b. 1985)

Umori

Improvisations

Under The Skin (World Premiere)



When **JUKKA TIENSUU** first began making a name for himself as a composer in the 1970s, he soon became one of the spearheads of the Modernist vanguard. His works have, among other things, explored micro-intervals, aleatory, open or changing forms, serialism, electronics, computer-aided composition and the potential of instrumental theatre. Tien-suu has heeded his musical vocation over a broad front and in addition to composing has distinguished himself as a harpsichordist, pianist, conductor, teacher, essayist and arts administrator. Being a man of many talents, he has been a major influence on the Finnish contemporary music scene.

Despite being a leading contemporary Finnish composer, he does not wish to be associated too directly with his music and has for years refused to provide programme notes or in general to comment on his role as a composer. Instead, he lets the music speak for itself and leaves the joy of discovery to the listener. The names of his works provide telling indicators to the worlds which they inhabit and are as a rule deliberately ambiguous.



GODMINTEN

TOMMY KOTTER, who holds the piano chair in Bohuslän Big Band, is also a leader of his own groups, a collaborator with various jazz soloists and member of smaller jazz combinations, a composer (with commissions from the Swedish Radio and others) and a solo improviser, which is his role at this concert.

Originally from Amersham in Buckinghamshire, England, **ANDREW HALL** has recently completed a MA in composition at the University of Bristol. Whilst there he developed strong interests not only in contemporary music but also in jazz, conducting the nationally renowned 'Hornstars' Big Band and co-founding the Bristol University Jazz Orchestra. He is currently finishing a year of work in the Music Department of Abingdon School in Oxfordshire.



VICTORIA SHEPHERD

"*Under the Skin* represents a continuation of my interest in the relationship between jazz and contemporary composition. The piece is an up-close examination of the genre of big band jazz, focusing, as if through a microscope, on the basic elements of the music, before zooming out to reveal the whole. I imagined three layers of 'zoom': the first looking at unpitched material, the second concerning unfolding pitched and rhythmic material which was in turn derived from the third, a traditionally styled big band arrangement. Although the overall movement of the

piece is one of 'zooming out', the three layers interrupt and overlap each other on a moment-to-moment basis to form an unstable surface of both pitched and unpitched material. The 'whole' itself, the big band arrangement from which all the material is derived, is never heard in full: as the music reaches the familiar big band sound it begins to separate off into different tempi, presenting another angle on the well known style. My hope with this piece is to present the style of big band jazz as the subject of contemporary compositional methods. By reflecting one style off the other we can see their fundamental elements are the same, but we can also find new aspects of both, and perhaps a new way of considering that complicated relationship between popular music and contemporary composition."

BOHUSLÄN BIG BAND

Like most other professional Swedish big bands, Bohuslän Big Band was originally a part of the military music organisation, but big band jazz took a strong hold of the orchestra and funneled it into a new way of thinking. Bohuslän Big Band emerged as one of the finest in the land, having some of Sweden's leading jazz musicians among its ranks, and collaborating with international soloists, arrangers and conductors such as Bob Mintzer, Lew Soloff, Kenny Wheeler and Maria Schneider, to name but a few. The orchestra tours widely, and its current artistic director is Nils Landgren, world-famous trombone player and singer.

SVEN FRIDOLFSSON

Sven Fridolfsson is a saxophonist and arranger. As conductor he has been working in a wide variety of musical styles and contexts, including the opera orchestra, GSO, Bohuslän Big Band and studio productions for radio, television and records.



Göteborg Opera Orchestra Kroumata Percussion Ensemble Tora Augestad soprano Jessica Breitlow harp Christian Eggen conductor



TOM SANDBERG

Friday October 2

THE CONCERT HALL AT 6 P.M.

Áskell Másson (b. 1953)

Ora
Kroumata Percussion Ensemble

Pui-shan Cheung (b. 1976)

Dai Pai Dong

INTERMISSION

Harue Kunieda (b. 1958)

Peace on Earth

Jesper Koch (b. 1967)

Snedronningen (The Snow Queen)



ÁSKELL MÁSSON is one of Iceland's leading composers. He commenced his musical studies on the clarinet in 1961 and later studied percussion at the Reykjavík College of Music and privately in London. Since 1983 he has devoted his time exclusively to composing, working in Copenhagen, Stockholm, London and Paris.

"*Ora* is latin and means coast. With this title, I want to think of the ocean and the fact that Iceland is surrounded by it and that it links us to our neighboring countries. It also refers to our origins on this island on which we live and to our cultural heritage. Most of the population of Iceland lives by the coast and through the ages it has depended largely on the fruits of the sea. In conjunction with other melodic material in the piece, I am using two Icelandic folk songs associated with singing and story telling from this island of the sagas."

PUI-SHAN CHEUNG (see page 57) offers the following commentary to her orchestral piece:

"The *Dai Pai Dong* is a unique Chinese-style food stall filled with big woks, large electric fans, folding tables and chairs. It developed along with Hong Kong and is an essential part of its character and culture. I have chosen to feature the 'Dai Pai Dong' in my orchestral work out of a desire to promote the unique Hong Kong culture to people of other countries. The music divides into three sections and the musical structure of the piece is based on the typical Chinese method of frying: first heating up the wok; then adding ginger, green onion or garlic; stir frying with other ingredients; and finally seasoning with salt and other flavours. The music is dominated by two musical themes with contrasting characteristics. Both are based upon an exploration of Cantonese language throughout the menu of Cantonese dishes. The use of Cantonese-based themes represents the friendliness and loyalty of the Hong Kong people."



HARUE KUNIEDA graduated from the Tokyo National University of Fine Arts and Music. She is now an associate professor at the Faculty of Education, Kumamoto University.

Peace on Earth for soprano, harp and orchestra was composed in 2005: "When we imagine life on Earth tomorrow, there will be a mountain of issues, including those related to the global environment, energy, nuclear weapons, ethnic wars and also the dignity of life, religion, cultural differences, disparities in wealth and population problems. However, despite many people having vague feelings of insecurity and pessimism, the fact remains that many people behave impassively in the face of these problems. *Peace on Earth* (quoted from the Encyclical Letter 'Pacem in Terris' in 1963 by the Pope John XXIII), is an extremely serious idea. However, this piece is a satirical song, with the title expressed

in eight languages. It has a light and happy tone, a feeling of warmth and hoping. Hope, that is, that we will continue to pray for Peace on Earth."

JESPER KOCH, who began composing already when he was 11 years old, studied at the Royal Danish Academy of Music in Copenhagen. His works are carefully conceived with a sense of form and structure, where all superfluous formulations have been peeled away so that the idea appears as the overall unifying factor.

The Snow Queen, a tone poem, was inspired by a tale from 1844 by the famous Danish writer Hans Christian Andersen. Jesper Koch wants to write in the Richard Strauss style classical symphonic poem, where there is no shortage of effects meant to create a particular atmosphere and a specific image. It is outward-looking music and a work conceived as very definite programme music. The Snow Queen is divided into seven small stories and these will form the background for corresponding sections of the music. In the tale Andersen mentions the Brorson hymn "Den yndigste rose" ("The Loveliest Rose"), and the composer has already incorporated this in the music along with "En rose så jeg skyde" ("A Rose I saw growing"). The quotation that Andersen uses in *The Snow Queen* from the Danish hymnodist Brorson's "Den yndigste rose" from 1732 is a slight variation of the last two lines of the strophe:

Oh, seek in the lowliest places
and weep in the dust for Our Saviour;
for then ye shall speak with Lord Jesus,
for roses they grow in the valleys.



GÖTEBORG OPERA ORCHESTRA

Founded in 1994, this orchestra of 86 musicians contribute to almost all productions at the Göteborg Opera. Moreover, the orchestra gives concerts on its own and tours frequently in the west of Sweden. Its broad musical profile enables the orchestra to collaborate with a wide variety of soloists and dancers.

KROUMATA PERCUSSION ENSEMBLE

At this concert, the Kroumata percussionists are Roger Bergström, Ulrik Nilsson, Johan Silvmark, Tomas Lindberg and Pontus Langendorf. For further information, see Kroumata's recital, October 3 (see page 139).

TORA AUGESTAD

Trained at the colleges of music in Oslo and Stockholm, Norwegian singer Tora Augestad is also an actor and a conductor. Resident in Berlin, she collaborates with contemporary art music ensembles such as Ensemble Modern and Klangforum Wien.

JESSICA BREITLOW

Born in France, she attended the College of Music in Hamburg and has been a member of the Göteborg Opera Orchestra since 2002. Also a performer of chamber music, Jessica Breitlow has played many concerts with the contemporary music ensemble Gageego! (see page 122).

CHRISTIAN EGGEN

Christian Eggen had already established a highly successful career as a pianist in Norway and abroad, when he concentrated on conducting. Especially favoured for his performances of contemporary music, he became artistic director of Oslo Sinfonietta in 1993, and since 1988 he has been conductor of the Cikada ensemble (see page 77). He is also a composer of music for film and theatre, chamber music, orchestral works, electroacoustic compositions, and installations.

Ensemble Orchestral Contemporain
Ludovic Perez conductor

Benjamin Carat cello | **Brice Duval** viola | **Céline Lagoutière** violin | **Laurent Apruzzese** bassoon
Didier Muhleisen English horn | **Fabrice Jünger** flute
Hervé Cligniez clarinet | **Nicolas Janot** double-bass
Roland Meillier piano | **Yi-Ping Yang** percussion



Friday October 2

PUSTERVIK AT 9 P.M.**Daan Janssens** (b. 1983)**(...nuit cassée.)****Diana Rotaru** (b. 1981)**Chant du sommeil** (Song of sleep)**Zeynep Gedizlioglu** (b. 1977)**Akdenizli** (The Mediterranean)

INTERMISSION

Jesper Nordin (b. 1971)**Undercurrents****Gérard Grisey** (1946–98)**Talea**



DAAN JANSSENS studied violin, piano and theory at the Bruges music academy and composition, and conducting at the Ghent Royal Conservatory. Beside his activities as composer, he is conductor of Nadar, a young Belgian ensemble for new music. Other conducting activities include chamber orchestra Scordaura. Since 2007, he works as a researcher at the University College Ghent.

(... *nuit cassée*.) for viola solo and four instruments (2006) “is the last part of a cycle (... Passages ...) for various instruments in which I rewrote/reworked/‘over-painted’ the same musical material: a succession of three or four notes; a short rhythmical movement; the relation between some musical and visual movements. As the last part of the cycle, the form in which the material appears is based on musical ending figures (p.a. the ‘metamorphosis’ of sound into noise; the clarinet plays his last notes on crotales ...) The four small movements of the piece are all characterized by a rather soft sound texture, which is rarely constructive, but always seems to vanish, whereby the visual ‘sound’ becomes almost inaudible.”



After emerging as an acclaimed concert pianist in her native Romania already in her teens, **DIANA ROTARU** took a masters degree in composition at the National University of Music in Bucharest and also studied at the Conservatoire National Supérieur de Musique et de Danse de Paris. Her works include chamber and orchestral music, as well as a chamber opera.

Chant du sommeil for violin, double-bass, piano and percussion, was composed in 2007 as a commission from Ensemble XXI, that gave the piece its world premiere: “The idea that inspired the work is from the poem of the same title by Romanian poet Lucian Blaga, who uses ‘sleep’ as a metaphor for ‘death and reconnection’ with the ancestors, with the past and with Nature. During sleep, time annihilates itself, projecting us into a silent place with no memories. I tried to suggest this dream-like, hypnotic, non-temporal atmosphere through a mostly monotonous, obsessive music that slowly develops on horizontal layers. Repetitive mechanisms, complementary structures, overlapped canons with different speeds are used to emphasize the general onerous feeling. The actual ‘song of sleep’ only appears in its complete form at the end of the work, as a music-box suggestion.”

ZEYNEP GEDIZLIOGLU studied oboe and composition at the Mimar Sinan University Istanbul State Conservatory where she later became an assistant and gave solfeggio lessons. She has also been teaching music theory at the Academy Istanbul. She later completed her studies in Germany and in Paris. Currently she is continuing her musical work and studies in Saarbrücken and Strasbourg.



“*Akdenizli* from 2007 for violin, viola and piano is my third composition of the same name. I had no intention of producing a series; it came about naturally. They have in common a theme that throughout my life has kept alive my passion for music and my desire for discovery; something I may drift away from but to which I always return... What has changed over the years is the sharpening and deepening of the determination to internalize (in the full meaning of that word) these melodies in my music, for they have existed over thousands of years, affected me and my life (arousing my curiosity and occupying my mind) and in the process made me what I am.”

After graduating in composition at the Royal College of Music in Stockholm, **JESPER NORDIN** studied at IRCAM in Paris. His work at studios around the world has made electronics a major part of his musical language. From 2004 to 2006 he was Composer in Residence at the Swedish Radio music department.

Undercurrents (2006) for cello, ensemble and live-electronics, was commissioned as a Commande d’Etat by the French Ministry of Culture and premiered by Benjamin Carat and Ensemble Orchestral Contemporain. The electronics was developed at GRAME in Lyon: “Most art deals with undercurrents, whether in the artist’s mind during the process of creation, or in the moment of reception by the audience that seldom (if ever) have the time, possibility nor interest in seeing all the layers and parts of the work. I find this concept fascinating since I also work a lot with improvisation – both in my compositions and in various ensembles – where the undercurrents of mind and sound become even more important. In this piece I have tried to make some of these underlying aspects clear to myself. The undercurrents in this piece include for example music that is heard only by the musicians (before or during the piece) and that they react to in different ways. In other parts the currents are the different ways in which sound flows through the ensemble – one instrument can control the amount of amplification of another which in its turn is sent to affect a third instrument. The conscious work with undercurrents also includes the compositional process, where sometimes an entire section is built around an idea or another piece of music, which is then taken away completely. In my music a lot of the underlying inspiration comes from other genres – traditional Swedish folk music, rock of various kinds, improvised music ... All of this is present in this piece as well, both in some of the undercurrents and sometimes in the actual sound of the piece.”



The French composer **GÉRARD GRISEY** is a “modern classic”. He is often mentioned in connection with so called spectral music, of which he is credited to be one of the

founding fathers in the 1970s, exploring the spectrum of tone colour between harmonic overtones and noise. "Spectral" refers to a practice where compositional decisions are often informed by the computer-based analysis of sound spectra. In addition, Grisey was fascinated by musical processes that unfold slowly and he made musical time a major element of many pieces. In *Talea* from 1986, one of his most famous pieces, he forged a new direction towards a new obsession with rhythm, speed and contrast.



ENSEMBLE ORCHESTRAL CONTEMPORAIN

Created in 1992 by Daniel Kawka, the Ensemble Orchestral Contemporain, based in Lyon, France, is an instrumental unit flexible in size. It aims at promoting contemporary music and attempts to turn each concert into an exchange between audience, artists, composers and conductors.

LUDOVIC PEREZ

After studying clarinet and percussion, Ludovic Perez concentrated on conducting and is today well-established, especially in the field of contemporary music. Besides working with Ensemble Orchestral Contemporain, he is artistic director of Orchestre EDF (Électricité de France) and assistant director at Orchestre National de France, Paris.

Kroumata Percussion Ensemble



Saturday October 3

ARTISTEN AT 3 P.M.

Ivo Nilsson (b. 1966)

Toccata (World Premiere)

Giovanni Verrando (b. 1965)

Memorial Art Show

I. filtering #2

II. harmonic domains

III. heterophonic #2

Amanda Cole (b. 1979)

Vibraphone theories

Ulrik Nilsson vibraphone

Jean-Luc Darbellay (b. 1946)

Shadows

The Swedish composer and trombonist **IVO NILSSON** studied at the Royal College of Music in Stockholm and at IRCAM in Paris (see also page 94).

Toccata for six percussionists (2007) was commissioned by the Kroumata Percussion Ensemble. “My point of departure was the Italian verb ‘Toccare’ which in my vocabulary means: touch, reach, feel, handle, finger, offend (somebody). *Toccata* is an attempt to explore the musical potentials of the sound world of the composer’s desk. The everyday sounds that surround him or her at work. The ruler, pen sharpener, scissors, stapler etc. all have their subtle expressions. Even the spotlight, to which I have dedicated a Cadenza. It is also a piece where the touch of the percussionists on their instruments is in focus. And it develops through the close relationships between them.”



PAUL KNIPSPEL



WILLIAM MORGAN

The Italian composer **GIOVANNI VERRANDO** studied composition at the Verdi Conservatory in Milan and at the Accademia Chigiana in Siena. He was resident in Paris 1993–97, composing and doing research on musical language, orchestration and electronics. He leads courses in Milan and Lugano.

Memorial Art Show was commissioned by the French Ministry of Culture for Les Percussions de Strasbourg. The piece is dedicated to the memory of Italian composer Fausto Romitelli (1963–2004) and “to his bold musical imagination”.



AMANDA COLE is a Sydney-based composer who writes instrumental and electronic music. She also creates multichannel sound-design for art gallery installations. A graduate of the Sydney Conservatory of Music, she lectures in composition at the Australian Institute of Music, where *Vibraphone Theories* was featured in the 2008 Australian Computer Music Conference.

“It is a set of three pieces for vibraphone and sequenced interference beats. The rhythmic amplitude beats of the sine-tone part have been notated in the score for the performer to follow. When the vibraphone plays notes that are close in pitch to notes in the sine tone part, additional beating is created.”



JEAN-LUC DARBELLAY graduated as a clarinetist at the Bern Conservatory and had composition studies there and in Lucerne. His works are mostly orchestral, chamber and vocal pieces. In 1978 in Bern, he founded the LUDUS Ensemble, which specializes in contemporary music, and has since served as its artistic director and principal conductor. He has served as president of the Swiss section of ISCM since 1994.

Shadows was composed for five percussionists: “Between the hits produced by striking the percussion instruments, you find a universe of ‘shadowy sound-clouds’. An incredible mixture of overtones can emerge from these instruments whose origins are in far-away countries. The rich percussion section of our 20th and 21st century orchestras is a compilation of ‘exotic’ instruments. A sort of early ‘globalisation’ took place at the World Exhibition 1889 in Paris, where composers such as Debussy and Ravel heard Gamelan-orchestras for the first time...”

KROUMATA

Since its formation in 1978, the internationally renowned Kroumata percussion ensemble has premiered more than 200 new music works and played for capacity crowds at Lincoln Centre in New York, Berliner Philharmonie and Wiener Konzerthaus, to name but a few of many famous venues. Kroumata is featured on 20 CDs and has collaborated with many famous symphony orchestras and conductors throughout the world. Based in Stockholm, Kroumata runs a stage of their own, Capitol, focusing on chamber music and concerts for young people. At this concert, the Kroumata percussionists are Roger Bergström, Ulrik Nilsson, Johan Silvmark, Pontus Langendorf, Tomas Lindberg and Olof Olsson.

AN EVENING AT STORAN (THE OLD OPERA HOUSE)

The BIT20 Ensemble
Reinbert de Leeuw conductor



Saturday October 3

STORAN AT 6 P.M.

- | | |
|---------------------------------|--------------------------------------|
| Hanuš Bartoň (b. 1960) | Mijeni Času (Passing of Time) |
| Gordon Fitzell (b. 1968) | Violence |
| Adam Roberts (b. 1980) | Strange Loops |
| Rolf Wallin (b. 1957) | Appearances |
| Cecilie Ore (b. 1954) | Nunquam non |



HANUŠ BARTOŇ studied composition and piano at the Conservatory and at the Academy of Performing Arts in Prague, where he is now an assistant professor. His primary concern is with instrumental music.

The Passing of Time was composed in 1999: “It is based mostly on major triads ranged according to a system developed especially for this piece. Sometimes it sounds rather like a spectral music style, but the base of the system and also my expressive intentions are different from that contemporary French stream. Slow and unobtrusive changes of the harmony and the required, for the instrumentation leading colour of the synthesizer, give to the musician an expression of slow flight. The title, which I invented after having finished the piece, corresponds with this feeling.”



GORDON FITZELL is a Canadian composer, performer, producer and concert presenter. In 2003 he co-launched the experimental Music Collective (eMC), an umbrella organization dedicated to the promotion of radically innovative music. He is currently assistant professor at the University of Manitoba, where he leads the eXperimental Improv Ensemble (XIE).

“In writing *Violence*, I was interested in exploring the concept of aesthetic violence. My concern was not with artistic representations of violence, but with violence inherent to the very structure of the art object. What elements conspire to wage aesthetic war in a work of art? How do issues of syntax, perspective, temporality, ideology, morality, politics and technology foster such a conflict? Is aesthetic violence chaotic or organized? Is it destructive or constructive? Is it repulsive or alluring? How is violence sublimated?”

ADAM ROBERTS, who lives in Cambridge, Massachusetts, studied composition at Eastman School of Music, Harvard University and in Vienna. As an advocate for new music, Adam serves as the Artistic Administrator for the Callithumpian Consort, an ensemble producing concerts of contemporary music. While mainly a composer of concert music, he is also M.C. in the hip-hop group Spiral Dynamix.

Strange Loops, for chamber orchestra and electronics, was written for Le Nouvel Ensemble Moderne and premiered in Lyon, France, in 2008: “For a while, given my composing roots, loops seemed to belong to other music – pop, minimalism – and this gave them an attractive yet slightly taboo quality. But then I fell into an intense love affair with hip-hop music, and the idea of incorporating repetitive patterns into my music became an attractive



challenge. In this piece, though, I am not only interested in pattern itself, but in how something evolves into pattern, and how pattern becomes something else. Loops also interest me because of their ability to bring us into the present moment. A good, hard drum beat is like someone pounding on our bodies saying ‘Now! Now! Now! Now! Now!’ Finally, I am interested in the difference between a loop and a cycle. Is a cycle only different from a loop in duration (i.e. it is longer)? If so, where is that magical, durational line where a loop turns into a cycle? In simplistic terms, the form of this piece could be described as the movement from cycles to loops and finally, to the loops spinning off into dissolution.”

ROLF WALLIN is one of Norway’s internationally most well-known composers. As a trumpeter early in his career, he played medieval music and was involved with jazz and rock, experiences that are reflected in his music. As a composer, he combines intuitive freedom with a mathematical approach, such as use of fractal algorithms to construct melody and harmony. Besides composing he has, among other things, been a music critic, written essays on musical topics and lectured at Norway’s Music Academy in Oslo.



ELI BERG

Appearances, commissioned by Ensemble Intercontemporain of Paris, was completed in 2002. “This planet has seen many life-forms emerge and vanish on its surface. Each of them has had a lifespan, long or short. A species can be marginal or totally dominant, and its extinction can be almost imperceptibly gradual or dramatically abrupt. Similarly, in human history, great and not so great ideas, good and evil, have appeared, disappeared and reappeared in a bewildering, fascinating stream. One example is the highly refined and seemingly durable thoughts of art and philosophy, currently almost suffocating in the deluge of sewer water from the entertainment industry. The Earth is full of these patterns, like a midsummer’s sky: the clouds emerge literally from thin air, grow, reshape and vanish, the fate of each of them impossible to predict for the spectator.”



GUNTJAHN WITTE

CECILIE ORE started out as a piano student at the Norwegian Academy of Music and in Paris, subsequently turning to composition studies at the Institute of Sonology in Utrecht and the Sweelinck Conservatory in Amsterdam. In the 1980s she won international recognition for several electroacoustic works. Later she became increasingly involved with the problem of time in music, and she has composed in many genres, including opera.

Nunquam non, completed in 1999, was commissioned by the French Ensemble Court-Circuit: “... and once again this ever-recurring question: the question of what is to be found at the intersection between past and future, in

a now where each moment passes into another now, passes into an extended fluid present where the division between past and future disappears, and everything happens at the same time, simultaneously, in an extended space of time where chronology loses its overshadowing presence, and a non-chronological world of sounds appears, despite and because of the underlying mechanisms and time machines, all ticking relentlessly – all these polyphonic clockworks holding everything together, so that the dialogue between linear and non-linear never ceases, and whatever is, both was and constantly becomes, and can thus bear the weight of unforeseen events, of all the ruptures, which only appear to be ruptures, of changes which happen so suddenly that their contexts disappear, and the calculable becomes incalculable – and vice versa – but without breaking down: moving on and on with firm resolve, as if possessing an inner principle, a force of growth, which holds everything together, developing and transforming, seeking to repeat itself yet never doing so, slowly hastening further on, until all possibilities are exhausted...”

BIT20 ENSEMBLE

Founded in Bergen in 1989 for the purpose of advancing performances of Norwegian and international art music of our time, BIT20 Ensemble is one of the leading of its kind in Europe. It has performed numerous works, many of which have been commissioned and premiered. Several educational projects have focused on enhancement of children’s interest in music and art, and the ensemble has, in collaboration with Opera Vest, contributed to successful productions of modern operas.

REINBERT DE LEEUW

Born in Amsterdam, Reinbert de Leeuw’s musical activities cover a wide field: conductor, composer and pianist. Since 1974 he has been conductor and music director of the Schönberg Ensemble. He is also author of books on musical topics and has collaborated on film documentary series of twentieth-century composers. He regularly conducts Holland’s foremost orchestras and ensembles and he is a regular guest in most European countries and the United States, Japan and Australia.

AN EVENING AT STORAN (THE OLD OPERA HOUSE)

Beam Stone
Sidsel Endresen
Philip Jeck


G. WISSENBORG

Saturday October 3

STORAN (THE OLD OPERA HOUSE) AT 8 P.M.

Per Anders Nilsson (b. 1954)

Dialogues

Sidsel Endresen (b. 1952)

Solo

Philip Jeck (b. 1952)

Turntables

PER ANDERS NILSSON is head of the Lindblad Studio and a teacher of, among other things, sound-design, electroacoustic composition, and improvisation on computer-based instruments at the College of Music at the University of Göteborg. He has experience from playing improvised music since the 1970s, mostly on baritone saxophone, in various combinations and in collaborations with Karin Krog, John Surman, Anthony Braxton and Evan Parker. He is a founding member of Beam Stone where his main instruments are computer and synthesizer. The trio gave its first concert in the autumn of 2007, which was recorded and published on CD in 2009.

The other members are pianist **STEN SANDELL**, who is also a voice-artist, composer and performer on electronics, and percussionist **RAYMOND STRID**. Both have been at the forefront of improvised music in Sweden since the 1970s as members of the trio Gush and in collaborations on the international scene with saxophonist Mats Gustafsson, bassist Barry Guy and many others. The trio's music is basically freely improvised, sometimes within loosely sketched frameworks and influenced by 'musique concrète', various kinds of jazz and contemporary art music, 'ambient' and much more. Ideologically, Beam Stone derives inspiration from 1950s and 1960s 'avant garde' and its interaction based on given or spontaneously arisen references.

Norwegian singer **SIDSEL ENDRESEN** has been at the forefront of the contemporary music scene for almost three decades. Her work has moved from "fusion" and "jazz-rock" in the 1980s via chamber-jazz to free improvisation, electronics and "new music" in the 1990's and the new millennium. She has fronted her own projects and groups since 1984 and collaborated with a vast number of Norwegian and international jazz- and contemporary musicians. On an international level, she has been a soloist with big bands, choirs and symphonic orchestras, worked within multi-media, performance, theatre and dance, and performed extensively with free improvisation and "extended vocal techniques".

Her solo performance this evening will connect to her widely praised solo CD "ONE" (released by SOFA Music in 2007), with no electronic processing of her voice, and with an adventurous, musical excursion into the sounds and gestures of human language.

British visual and musical artist **PHILIP JECK** started working with record players and electronics in the early 1980s. He has made soundtracks and toured with dance and theatre companies as well as given solo concerts.

He works with old records and turntables salvaged from junk shops, playing them as musical instruments. He has also used them for installations.

AN EVENING AT STORAN (THE OLD OPERA HOUSE)

AN EVENING AT STORAN (THE OLD OPERA HOUSE)

Nils Petter Molvaer trumpet
Eivind Aarset guitar
Audun Kleive percussion

IDEAL RHYTHM RITUAL!



Saturday October 3

STORAN (THE OLD OPERA HOUSE), THE "CLUB STAGE" 11.30 P.M. TO 3 A.M.

DJ's: **The idealist**, **Dimitros K.**
Live: **Shackleton** (Skull Disco UK)
Jean-Louis Huhta (Acid Set)
Sleeparchive (Ger)

Saturday October 3

STORAN (THE OLD OPERA HOUSE) AT 10.30 P.M.

Since entering the music scene in the 1990s the Norwegian trumpet player, composer and producer **NILS PETTER MOLVAER** (b. 1960) has been melting jazz influences with electronic, ambient and house, as well as elements from hip hop, rock and pop music, creating unique and dramatic soundscapes of deep intensity. A prolific recording and concert artist, he has also been composing for film, movies and advertising.



GENRE X

Johan Berthling double-bass
George Kentros violin
Electronics



Sunday October 4

RÖHSSKA AT 12.30 P.M.

- Jenny Sunesson (b. 1973) **The Great Destroyer**
- Hans Appelqvist (b. 1977) **Restless Butterflies**
- Fredric Bergström (b. 1975) **No more structures**
- Mattias Petersson (b. 1972) **Everdrone**
- Erik Bünge (b. 1976) **Variations on a theme by Blind Willie Johnson**
- Anna Einarsson (b. 1978) **Third mind**

JENNY SUNESSON is an artist and writer often using sound and documentary material for her works. She graduated from Dramatiska Institutet (University College of Film, Radio, Television and Theatre) in Stockholm, and currently lives and works in the United Kingdom.



The Great Destroyer: "He dreamed about marrying his own mother but ended up with an average woman. This is the story of the British man and his housewife."



The artistry of **HANS APPELQVIST** comprises the areas of pop, electronica, experimental music, vocal theatre, and more. In 2004, his CD "Bremort" won the Swedish Radio's Pop Record of the Year award.

Restless Butterflies "introduces Corfitz, the singing robot, whose lyrics serve as the program notes for the piece".

FREDRIC BERGSTRÖM (see page 127): about *No more structures*: "It is more difficult than one might think to avoid them".



The music of Stockholm-based composer and sound artist **MATTIAS PETERSSON** has been described as a mix between experimental electronica, electroacoustic, industry and crackling noise. His industrial soundscape has been mixed with clean waveforms, piano and orchestra samples, often treated through dirty filters and digital distortion. Besides working as a solo artist, he has collaborated with a large number of musicians, composers, video artists and more.

About *Everdrone*, "the title says it all".

ERIK BÜNGER is an artist, composer, musician and writer living in Berlin and Stockholm. He works with recontextualising and remixing media – appropriated from existing music and film – in performances, installations and web projects.



Variations on a theme by Blind Willie Johnson "let the voice of the blind gospel singer echo through a timeless space, full of all the voices which has carried his singing further."

ANNA EINARSSON is a boundary-exceeding composer, singer and performer on live-electronics, moving freely between jazz, electronica and art music. Educated at the Royal College of Music in Stockholm, she fronts her own jazz group Anagram.

She comments on *Third mind* by quoting American author Napoleon Hill (1883–1970): "No two minds ever come together without, thereby, creating a third, invisible, intangible force which may be likened to a third mind."



JOHAN BERTHLING & GEORGE KENTROS

What is serious art music? Does it only exist within the sphere of classical music or can it be found in other genres – or is it the word "art" in art music that itself defines the genre? The bassist Johan Berthling is one of the most widely engaged improvisers in Sweden, and the violinist George Kentros (see page 48) is known for his uncompromising interpretations of contemporary classical music. But they both like listening to the same music. So they decided to ask for works from composers who are usually defined as belonging to widely disparate genres to see if they could together make genres irrelevant. These composers are part of the pop, jazz, classical and art scenes in Sweden and internationally, but what Johan and George see in them is a common artistic attitude towards their compositions.

So here you have six newly written compositions for violin and double-bass with electronics, written by six different personalities that come together to create one concert concept, written in a genre that is fitting for today's musicians: Genre X.

MUSIC X 3 = MUSIC, ART & DIALOGUE

A brunch concert with dine and talk

Spectra percussion ensemble:

Jonny Axelsson | Jonas Larsson | Per Sjögren
with friends **Roger Carlsson | Kenneth Franzén**
Miki Campins | Jonas Landén and Daniel Berg

Anna Petrini Paetzold double-bass flute



Sunday October 4

KRONHuset AT 2 P.M. TO 4.30 P.M.

Yori-Aki Matsudaira (b. 1931)

Trichroism

Oscar Bianchi (b. 1975)

Crepuscolo

Anna Petrini, Paetzold double-bass flute

Fergal Dowling (b. 1965)

Manchester Material

At this brunch concert in Göteborg's oldest building, three newly-written musical works will be performed, together with inspirational discussions and informal dialogues between table-friends.



YORI-AKI MATSUDAIRA is self-taught in the art of musical composition and has moved through several phases since he first emerged in the mid 1950s. Now as an extension of modal composition he is into pitch interval technique. His pieces have been selected nine times to be performed at ISCM festivals.

Trichroism was composed in 2006. "The title comes from the character of the crystal, that shows different colors when watched from different directions. The piece consists of four parts, using mainly the metal instruments, the wooden ones, the leather ones and the tutti. Each part is based on the same elements (single note, long note by tremolo, arpeggio of zig-zag pattern, and melodic fragment), but it must not be heard as the simple repetition. This piece allegorically sounds the multiplicity of the world. The composer wishes that the people can listen to many aspects of the world from this piece."

Crepuscolo by **OSCAR BIANCHI** was already performed once during the Växjö part of the ISCM festival (see page 93).

FERGAL DOWLING studied composition at Trinity College, Dublin, and the University of York. His works combine electronic and instrumental writing, real-time interaction and multi-channel sound spatialisation. He has performed his own computer-based interactive music throughout Europe with various soloists and groups. In 2007, together with organist Michael Quinn, he founded Dublin Sound Lab, a performance group dedicated to the promotion of new electroacoustic music.

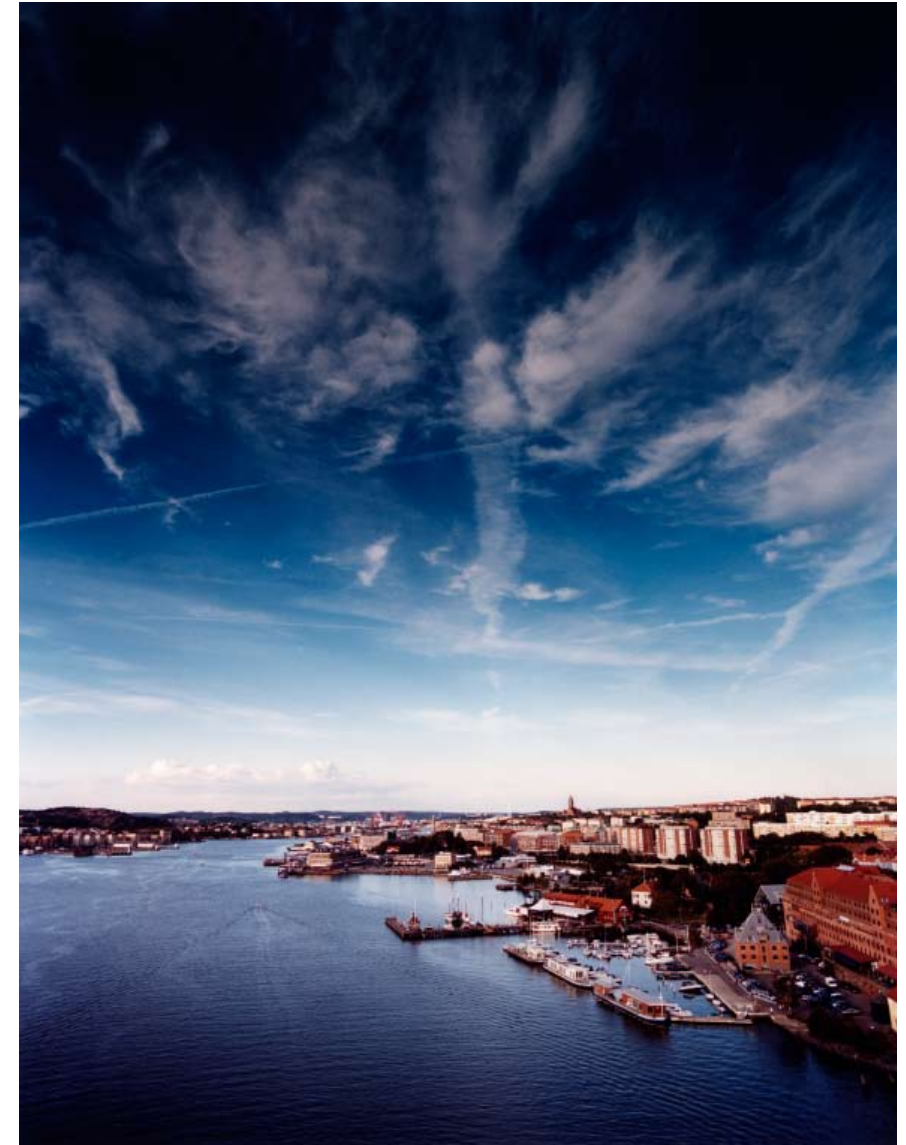


"*Manchester Material*, composed in 2008, is a pantophonic composition using samples collected on a journey between Dublin and Manchester. Recordings were made at each leg of the journey and were arranged in multi-layered sequences which continually transverse the listening space. The listener has little to grasp, save the colour of the rippling surface texture as the near continuous flow of layered events rapidly and repeatedly invade, envelope, and then retreat from the space."

SPECTRA WITH FRIENDS

Spectra is a percussionist trio: Jonny Axelsson, Jonas Larsson and Per Sjögren. At this performance, the ensemble is expanded by the addition of percussionists Roger Carlsson, Kenneth Franzén, Miki Campins, Jonas Landén and Daniel Berg.

ANNA PETRINI (see page 94)



LIGHT MUSIC: A GRAME CONCERT

Jean Geoffroy percussion

Yi-Ping Yang percussion

Jesper Nordin electronics

Christophe Lebreton electronics realization



Sunday October 4

PUSTERVIK AT 5 P.M.

Pierre-Alain Jaffrennou (b. 1939) **For One** for percussions, electronics and video (World Premiere)

Martin Matalon (b. 1958) **Traces IV** for marimba and electronics

Thierry De Mey (b. 1956) **Silence must be** for two percussions

James Giroudon (b. 1954) **Clacbois** for percussions and electronics

& Jean-Luc Rimey-Meille (b. 1960)

Thierry De Mey (b. 1956) **Light Music** for solo director, screening and interactive systems

Grame in Lyon was set up in 1982 by Pierre-Alain Jaffrennou and James Giroudon, and in 1996 it was certified as a national centre of musical research with continual support from the French government. Its mission is to promote the conception, production and distribution of new works, scientific and musical research, and connect creative artists with the public, and vice versa. With a research laboratory, two studios for composition, and a team of composers and associated performers, along with its guest composers, Grame produces some twenty world premieres each season: mixed works, musical theatre, public events and audio installations. In recent years, Grame has had a vital exchange program with several Swedish counterparts and with mediation and financial support by Rikskonserter/Concerts Sweden. This concert, combining electroacoustics with percussion and light design, is part of that collaboration.

PIERRE-ALAIN JAFFRENOU (see also page 169) studied pure and applied mathematics, earth sciences, celestial mechanics, data logic and analysis up to doctorate level in Strasbourg, Besançon and Lyon. He also studied music, after which he attended Pierre Schaeffer's electroacoustic music classes at the Conservatoire National Supérieur de Musique in Paris. In 1981, he and James Giroudon founded Grame, an association of composers and researchers supported by the Ministry of Culture's music, dance, theatre and performance section, and which became an official Centre National de Création Musicale in 1996.

Born in Buenos Aires, **MARTIN MATALON** received his Bachelor degree in composition from the Boston Conservatory of Music and his Master's degree from the Juilliard School of Music, USA. Resident in France since the early 1990s, he is active as composer and conductor.

"*Traces IV* belongs to a cycle formed by 'Traces III' for French Horn and live-electronics and 'Traces V' for clarinet and live-electronics. These three pieces form the Nocturnes. Even-though we never hear in *Traces IV* a single note of these two instruments (French horn and clarinet), they are omnipresent. Every single electronic treatment that the marimba undergoes, is modeled by the other two instruments: the harmonic content is related to the spectral content of the French horn and clarinet fundamentals, all the marimba resonances use clarinet and French horn



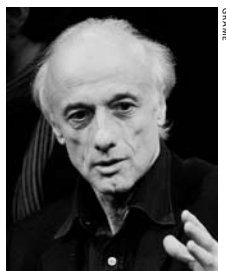
NICOLAS BOTTI

models, marimbas delays are often filtered by these two instruments and so on and so forth... *Traces IV* is the central piece of Nocturnes. Its formal structure in three movements is a miniature image of the form of the whole triptych. “



THIERRY DE MEY is a Belgian composer and filmmaker. The intuition of movement and bounds is the guiding element in his work: ‘refusing to view rhythm as a simple combination of intervals within a time grid, but instead as a system which generates momentums for falls and new developments’ is the postulate behind his music and films. A large part of his music production is intended for dance and cinema.

Following initial studies in music, **JAMES GIROUDON** obtained a degree at the Paris Conservatory where he studied with Pierre Schaeffer and Guy Riebel. With Pierre-Alain Jaffrennou, he co-founded Grame and co-directs it ever since.



JEAN-LUC RIMEY-MEILLE is a percussionist, a founding member of Percussions Claviers de Lyon and the Ensemble Orchestral Contemporain, and a percussion teacher at the Conservatoire National de Region de Grenoble and the Conservatory of Lyon. Also a composer, he writes music for dance, theatre, film, choirs and instrumental ensembles.

Clacbois, composed in 1989, was commissioned by the Festival des Musiques Innovatrices/Maison de la Culture de St-Etienne. “Clacbois” was a name of the French xylophone in 1636.



Light Music, again by **THIERRY DE MEY**, is a work for “conductor/soloist”, projection and an interactive system, where the performer, solitaire on stage with no musical instruments, charges the borders between movements and sounds, between the visual and the sonar, between choreography and musical composition.

JEAN GEOFFROY

Many composers have written especially for percussion soloist Jean Geoffroy. Also a passionate teacher and the author of several didactic works and methods, he is currently professor at the Conservatoire National Supérieur de Musique de Lyon and the Conservatoire Supérieur de Genève.

YI-PING YANG

Yi-Ping Yang has played a significant role in the renewal of creative percussion. She has taken part in numerous premieres with the Ensemble Orchestral Contemporain since 2001 and in collaboration with Grame since 2004. She also participates in theatre productions and gives solo performances.

JESPER NORDIN (see page 137)

CHRISTOPHE LEBRETON

As the technical director at Grame, Christophe Lebreton is responsible for the media realisation of the works presented at this concert.

GOYA

Joakim Unander conductor
Wilhelm Carlsson director

Anders Larsson Goya | **Anders Lorentzson** Zapater | **Fredrik Zetterström** Xavier | **Michael Weinius** Karl IV/Ferdinand VII | **Mats Persson** Godoy | **Linus Börjesson** Duke of Osuna | **Iwar Bergkwist** The Inquisitor | **Johan Schinkler** Jowellamas | **Henric Holmberg** Doctor Amieta | **Ann-Kristin Jones** Josefa | **Ann-Marie Backlund** Queen Maria Luisa / Dutchess of Alba | **Katarina Giotas** Duchess of Osuna/Leocada | **Natalie Hernborg** Countess of Chinchon/Rosario

The Choir and Orchestra of the Göteborg Opera

Lars-Åke Thessman stage design | **Annsöfi Nyberg** costumes | **Torkel Blomkvist** light design | **Håkan Mayer** choreography



Sunday October 4

THE OPERA AT 6 P.M.

Daniel Börtz (b. 1943)

Goya (libretto by Magnus Florin)
 Sung in Swedish (no English subtitles)

DANIEL BÖRTZ composed the successful musical theatre plays “Backanterna” (Bacchae, based on Euripides), first staged at the Royal Opera in Stockholm by director Ingmar Bergman in 1991, and “Marie Antoinette” in 1998. With *Goya*, Börtz has again composed an opera dealing with persons, matters and myths out of history.

Goya (1746–1828), whose full name was Francisco José de Goya y Lucientes, was a Spanish court painter and print maker regarded both as the last of the Old Masters and as the first of the moderns. After contracting cholera and a high fever in 1792, Goya became deaf, withdrawn and introspective. The subversive and subjective element in his art, as well as his bold handling of paint, provided a model for the work of later generations of artists. The staging of some scenes is directly inspired by some of the most famous works of Goya. Commissioned by the Göteborg Opera, the world premiere was on September 26, this being the third performance.

Börtz's is not the first opera inspired by the Spanish painter; in 1986 in Washington, D.C., another opera “Goya” by Italian-American composer and librettist Gian Carlo Menotti (1911–2007) was premiered with Plácido Domingo in the title-role.



ANDERS ROTH/SA

The Rumi Ensemble:

Javid Afsari Rad santur | **Reza Samani & Behnam Samani** tombak, daf | **Shahram Gholami** oud | **Davoud Varzideh** ney | **Alireza Ghorbani** vocal | **Cora Venus Lunny** violin | **Elisabeth Lie** violin | **Gro Løvdahl** viola | **Kjersti Rydsaa** cello | **Kjetil Sandum** double-bass

String quartet from the Göteborg Symphony Orchestra



Sunday October 4

THE CONCERT HALL THE STENHAMMAR ROOM AT 6 P.M.

Javid Afsari Rad (b. 1965)

Rumi songs

JAVID AFSARI RAD was born in Isfahan, central Iran, in 1965. At 16, he entered the Tehran Academy of Arts, where he studied music theory and was introduced to Radif, the Persian classical music repertoire. His studies led him to Norway, where he later graduated from the University of Oslo in the field of Musicology, and where he has been based for more than 20 years, performing at World Music festivals and concert venues all over the world.

**THE RUMI ENSEMBLE**

The Rumi Ensemble was founded in Norway by Javid Afsari Rad, and he was awarded a prestigious prize for a work written for and premiered as a collaboration between the Rumi Ensemble and members of the Norwegian Radio Symphony Orchestra. This was in 2007, in connection with the celebration of the 800th anniversary of the birth of Persian sufi poet Mawlana Jalalad-Din Mohammed Balkhi (Rumi). His poetry has for centuries been a source of inspiration all around the world; Gunnar Ekelöf and Dag Hammarskiöld are among numerous poets, philosophers, and others, referring to Rumi. Javid Afsari Rad brings Rumi's thoughts and words into a musical meeting between musicians from Iran and a Swedish string quartet of members from the Göteborg Symphony Orchestra.

ECPNM LIVE-ELECTRONIC MUSIC COMPETITION

Six World Premieres

Sonsoles Alonso piano and electronics
Jonny Axelsson percussion and electronics
 and nominated composers

Sunday October 4

NEFERTITI AT 7.30 P.M. (OPENS AT 6.30 P.M.)

Anne Parlevliet (b. 1978)
 the Netherlands

Open (for piano and live-electronics)

Katarina Glowicka (b. 1979)
 Poland

Turbulence (for grand piano, live-electronics and video)

Panayiotis Kokoras (b. 1974)
 Greece
 (see also page 96)

Hit the beat (for amplified snare drum and live-electronics)

Jan Trützschler (b. 1976)
 the Netherlands

Cut (for paper, percussion and computer)

Alex Nowitz (b. 1968)
 Germany

Minotaurus (for singer/performer with live-electronics, gestural controllers, and playback for ten loudspeakers)

Maurits Fennis (b. 1981)
 the Netherlands

Proteon (for a user Interface with triggers, light sensors and a dataglove, real-time sound synthesis software, colony of bioluminescent algae)

THE EUROPEAN CONFERENCE OF PROMOTERS OF NEW MUSIC (ECPNM) concludes their second competition for composition and interpretation of live-electronic music projects. Invited were project proposals that demonstrate new possibilities for the combination of instruments and live-electronics as well as innovative use of live-electronics with the composer as a performer. The competition was open to composers being the maximum age of 40 with a European citizenship or living in Europe since ten years or more. Out of 44 entries, the jury, consisting of Mats Lindström (EMS), Henk Heuvelmans (MCN), Helmut Erdmann (EULEC) and Miguel Azguime (MISO Music) have selected six works to be premiered at this concert. After the performances one will be singled out as prize-winner to have performances hosted by several members of the ECPNM. This is an association of 60 organisations in Europe, varying from famous festivals such as Warsaw Autumn and Donaueschinger Musiktage to smaller festivals, concert organizers, ensembles and music information centres. Its mission is to promote the creation and performance of contemporary music by doing advocacy and co-operation work. The winning composer will also be offered a two-week residency at EMS in Stockholm, meaning access to a professional studio plus travel and accommodation.

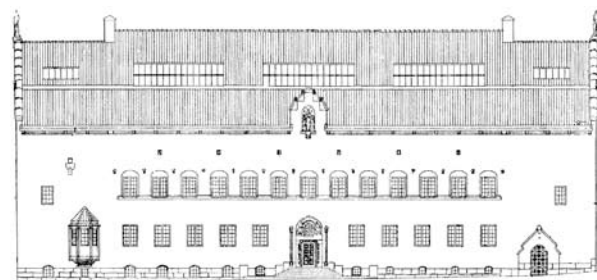
**SONSOLES ALONSO**

Spanish-born, Netherlands-based pianist Sonsoles Alonso holds degrees in Classical Piano Performance from the Royal Conservatory of Madrid and the Manhattan School of Music (Masters) in New York. She moved to Amsterdam in 1996 to specialize in contemporary music. She has built a career with concerts, multidisciplinary projects, and collaborations with other musicians and different ensembles. She also improvises and works with live-electronics.

JONNY AXELSSON (see page 94)

The Röhsska Museum

Open Thursday and Friday from noon till 5 p.m.,
Saturday and Sunday from 11 a.m. till 5 p.m.



The Röhsska Museum of Design and Decorative Arts, designed by Carl Westman, was completed in 1916.

All festival days

SOUND WEAVE, INSTALLATION BY
LARS CARLSSON AND MARIA JOHANSSON

Composer Lars Carlsson (b. 1972) and textile artist Maria Johansson have created a texture of sounds, merging their two disciplines. Their fabric, including microphones, loudspeakers, strings and gloaming fiber optics, automatically generates its own music and visual gestures. The sound is not merely heard but also “seen”!



HEADPHONE CONCERTS & LIVE-ELECTRONICS

A selection of Swedish electroacoustic music is played through a sound system of 40 headphones. In cooperation with EMS (Electroacoustic Music in Sweden). Host is composer and sound artist Ida Lundén (left).

Thursday at 12.30 p.m. Works by Lars Åkerlund and Amanda Glans; live-electronics by Anders Dahl and Ida Lundén.

Thursday at 3 p.m. Works by Savannah Agger, Ylva Nyberg Betancor, Andreas Eklöf, Rolf Enström, Mathias Josefsson, Jonatan Liljedal, Mattias Petersson (see page 151), Mattias Sköld, Jenny Sunesson (see page 151) and others.

Friday at 12.30 p.m.

Works by Jonas Broberg and Per Magnusson; live-electronics by Sten Sandell (see page 147), Anders Dahl and Ida Lundén.

Friday at 3 p.m. See Thursday at 3 p.m.

Saturday at 3 p.m. Works by Jonas Broberg and Lise-Lotte Norelius; live-electronics by Lisa Nordström (see page 93), Fredric Bergström (see page 127) and Ida Lundén.

Saturday at 4 p.m. See Thursday at 3 p.m.

Sunday at 1 p.m. Works by Linus Gabrielsson and Christine Ödlund; live-electronics by Lisa Nordström (see page 93) and Ida Lundén.

Sunday at 3 p.m. See Thursday at 3 p.m.

Thursday October 1

Repeated concerts every hour starting at noon (also Saturday).

ELECTRONICS AND VIDEO

Mirjam Tally (b. 1976) **Blow**



MIRJAM TALLY graduated from the Estonian Academy of Music. Since the autumn of 2006, she has been living and working on the Swedish island of Gotland at Visby International Centre for Composers and at Gotlands School of Music Composition.

Blow was created in 2005 at Studio Alpha, Visby International Centre for Composers. “I used some characteristic sounds from my everyday environment: bottle blowing, heavy raindrops on my window, pizzicati of wine-glasses et cetera. In 2007, an Estonian maker of animation movies, Ülo Pikkov (b. 1976), added a visual material to this electroacoustic work. Filmed with an 8 mm film-camera, it reflects how the rhythms of people and environment affect each other. Like a butterfly’s wing stroke can cause a powerful storm, this storm might in turn cause a butterfly’s wing stroke.”

Information about other works performed at these concerts is available at the venue.

1.30 p.m.

IMPROVe

IMPROVe is an aural architecture for socio-cultural exchange. Sonic everyday realities are improvised live in a non-linear mode. Local and remote audiences contribute and access open content. IMPROVe explores the role of the mobile phone user as a creator of her/ his own content. It attempts to define the mobile device as a tool for environment awareness by making the user conscious of their immediate sonic surrounding. By exploring the role of the mobile phone as a medium of sonic content creation and exchange, we propose the understanding of the music making mobile device as a medium of empowerment. Before and during the ISCM festival, several IMPROVe workshops will take place with young participants from various parts of the Västra Götaland region. The result is presented by way of an interactive sound-map made by the sound-artist Richard Widerberg (see also Trapped in a loop, below).

2 p.m.

TRAPPED IN A LOOP

Sound-art with voice, loop-pedals, guitar, megaphone, trombone and electronics with Magdalena Ågren (MAG) and Richard Widerberg (see also IMPROVe above).

**Saturday October 3****Concert at noon repeated at 1 p.m.****ELECTRONICS AND VIDEO (see Thursday)****At noon****DANCE 'N BASS**

Two acts in the shape of a double-bass, a dancer and a musician. One is Lotta Melin, dance, theremin (an early electronic music instrument, first constructed in 1919 by the Russian inventor Léon Theremin) and Guro Skumsnaes Moe with a double-bass; the other is Anna Westberg, dance, with Nina de Heney, double-bass.

Saturday and Sunday October 3–4**2 p.m. to 5 p.m.****MUSICA MOBILE SOUND INSTALLATION BY PIERRE-ALAIN JAFFRENNOU**

Live music parts at 2 p.m and 4 p.m. by Fabrice Jünger, flute
Musica Mobile is a musical concept implemented from an electroacoustic diffusion set up of eight loudspeakers surrounding the audience, a sort of intermediary between an installation and a piece of concert. Musical Mobile 2 (TesKnockOut, about eight and a half minutes in duration) plays with sounds borrowed from the techno music, in some ways itself affiliated to the concrete music, and a Musica Mobile 1 (Seventh sky, almost 17 minutes) is incarnated in eight microtonal, virtual pianos. Musica Mobile 3 (Souffler/Jouer, twelve minutes) confronts a flutist with a universe of suffles scattered by fragments of dynamic sound.

PIERRE-ALAIN JAFFRENNOU (see page 157)

FABRICE JÜNGER (b.1972) is an internationally acclaimed flute soloist, trained in Lyon and at the Conservatory of Geneva. Having made contemporary music his speciality, he is also a composer, a member of Ensemble Orchestral Contemporain (see page 135) and connected to Grame, where he has experimented with realtime electronic processes in music-making.

Installations, performances and more

All festival days

REFLECTING OUR TIME

TheGothenburgCombo

David Hansson and **Thomas Hansy**, guitars

This world-renowned guitar-duo is very active on the contemporary music scene, working together with composers as well as composing their own material. They also collaborate with actors, writers, video artists, light designers, DJs, dancers, and performance artists. TheGothenburgCombo will be giving short introductory performances to several concerts during the festival.



JERKER ANDERSSON

The Oro Gallery, Karl Johansgatan 146, open from noon to 6 p.m. (Thursday, Friday) or to 4 p.m. (Saturday, Sunday)

“TAKE A LOOK AT MY SOUND!”

Eight young visual artists present works inspired by some of the music presented at the ISCM festival.



HAKAN LUDVIGSSON

Trädgårdsföreningen, The Palm Green House, open 10 a.m. to 4 p.m.

BOTANIC SOUNDS, THREE INSTALLATIONS

The Palm Green House, a copy of London's Crystal Palace, has many beautiful and exotic plants from all over the world. Botanic Sounds offers new perspectives on a venue and on topics not generally subject to artistic commentary. In contrast to animals and human beings, vegetables are silent, which brings an extra dimension to this sound-art exhibition, curated by composers/musicians Joachim Nordwall (b. 1975) and Henrik Rylander (b. 1966).

The Concert Hall, the Entrance Hall

DAWN IN GALAMANTA

An exhibition about the making of a dance and music performance, directed by composer, conductor, and trombone virtuoso **Christian Lindberg**, and featuring an ensemble from Share Music Sweden together with the Swedish Wind Ensemble of the Stockholm Regional Concert Institute.

Opening hours: Weekdays: noon to 6 p.m. Saturday 11 a.m. to 3 p.m. and in connection with concerts.

Thursday October 1

Pustervik at 7 p.m., Club and Party from 9 p.m. to 2 a.m.

CHOREOSOUND 09 PUBLIC DEMO

Choreosound 09 is an international, artistic laboratory for invited composers, choreographers, musicians and dancers. During an eight-day period, the aim is to create a contemporary work as a joint venture. The outcome of this experiment, presented to the public, will be a starting point for a follow-up to the internal discussions that have emerged during the project. What is the relation between dance and music in a performance? How do we look at the relation between composer – musician, choreographer – dancer? Any trends? Initiator and artistic director is Marika Hedemyr, Crowd Company.

Friday October 2

Nefertiti from 7 p.m. to midnight (opens at 6 p.m.)

THE DRONE PEOPLE

The Drone people celebrates music of long duration, the power of sound, the drone and the beauty of tradition and progression. Curated by **Joachim Nordwall**, this is a project previously presented in Amsterdam, London and Stockholm. Among the participants in Göteborg are Rhys Chatham, Henrik Rylander, Leif Elggren, Benny Nielsen, Carl Michael von Hausswolff, Lary 7, M. V. Carbon, Hildur Gudnadóttir and Jean-Louis Huhta.

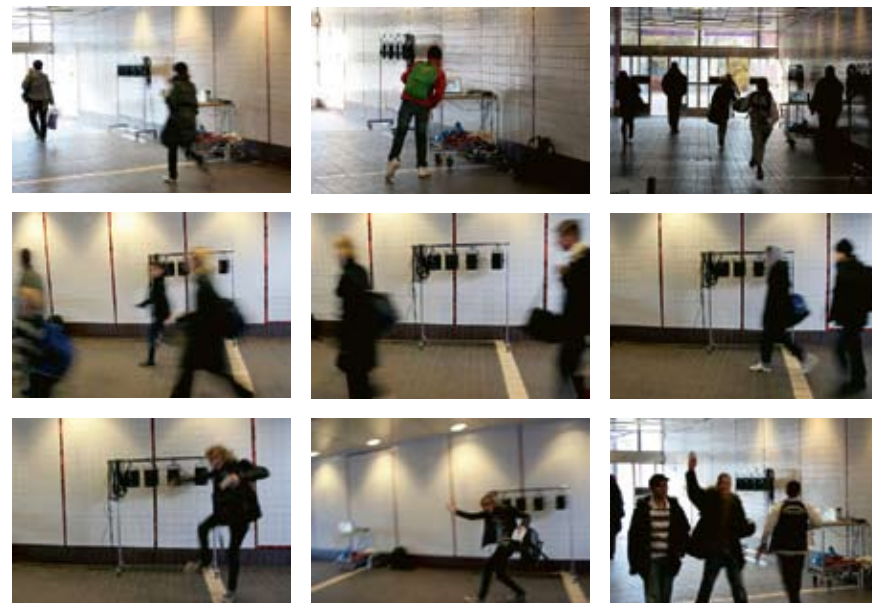
Saturday October 3

The streets of Göteborg, daytime

VÉLOPHONIK SUSTAINABLE

AUDIO POLLUTION IN THE CITY

This is an open workshop: turn your bicycle into a musical instrument! Vélophonik will appear during daytime, bicycle lane will be announced!



Göteborg Museum of Art (outdoors by the main entrance, in case of rain inside the museum) noon to 4 p.m.

SOUND INSERTS INSTALLATION BY

STEN-OLOF HELLSTRÖM AND ANN ROSÉN

This mobile installation explores the relationship between the architectural space in which a sound occurs and the imaginary space suggested by the sound. Sound Inserts constantly introduces sounds into its environment, analyzing what happens to them when they bounce off surrounding surfaces such as people, buildings, cars, pavements, etc. The results are used to modify – or sometimes completely change – the sounds that the installation is generating. If there is no activity, the installation becomes quiet. However, the installation is still generating inaudible sounds and if something happens such as someone walking past, the generated sounds become audible in reaction to the speed, size, and proximity of the passers-by.

As a researcher at the Royal Institute of Technology (KTH) since 1997, **Sten-Olof Hellström** (b. 1956) has been working in the fields of Human Computer Interaction and sonification (representing data with sound). His main profession, however, is as a composer and performer, working with electroacoustic music. This installation was created when Hellström and **Ann Rosén** (see page 92) were composers/artists in residence at the Art & Technology program at the Interactive Institute, a Swedish forum for experimental IT-research.



Sunday October 4

The Dicksonska Palace from 2 p.m. to 9 p.m.

ROOM FOR MUSIC

General workday generated by a thematic issue on music and listening of the magazine Art Monitor. In English!

Among those featured are The Many (Mats Persson, Chris Newman, Isak Eldh and Magnus Haglund) presenting twelve different works in-between the genres of music, essay, sound art and video; guests Sven-Eric Liedman and Marie Silkeberg; performances, recitals, debates with Fredrik Nyberg, Helga Krook, Sten Sandell & Kim Hedås, Rita Nettelstad & Mary Anne Nordberg, Anna Lindal & Elsbeth Berg, Meira Ahmemulic & Thomas Wiczak, Gunnar D Hansson & Staffan Söderblom.



Seminars (in English)

Friday October 2 at 2 p.m.
at the Academy of Music and Drama (Artisten), Theatre 1

THE BOUNDARIES OF INTERPRETATION

Who owns the score? How far does the potential of interpretation range? In what way can a theatre practice with its constantly renewed readings and adaptations of the Tradition inspire music? Featuring Johanna Garpe and Victoria Meirik (directors), Andrew Manze (conductor), Victoria Johnson, Anna Lindal and Fredrik Ullén (musicians), Magnus Haglund (critic), Henrik Hellstenius, Anders Hultqvist and Ole Lützow-Holm (composers).

Saturday October 3 at 1 p.m. at the Art Museum

LISTEN TO SCANDINAVIA!

Teachers Brita Bremberg, Stockholm, and Gro Shetelig Kruse, Oslo, have worked out methods for listening to music, to be used in education. With Mette Sig Nielsen, Odense, they have co-authored a book of the same title as this seminar, discussing and stressing the importance of listening.

More events in Västra Götaland

While the international festival opens in Visby, audiences on the west coast will also enjoy contemporary music and sound art performances during an eventful week, 24th to 30th September. You will find more information about all acts in Västra Götaland in a separate catalogue (in Swedish) and at www.listentotheworld.se

THE INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC (ISCM)

is an important international network of members from around 50 nations, devoted to the promotion and presentation of contemporary music – the music of our time. From its foundation in Salzburg in 1922, a receptiveness to aesthetic and stylistic diversity has been a characteristic of the society. Today more than ever with the incredible diversity that exists in contemporary musical expression around the world, this ideal is still strongly supported by ISCM members.

Each year, ISCM presents the World Music Days Festival, hosted by one of ISCM's members, which provides a feast of contemporary music across a broad range of contemporary practice. The host nation has some flexibility in determining the individual themes that drive the programming, either presenting a showcase of activity from around the world, or applying other criteria for the selection and programming of works.

The ISCM World Music Days festival also provides an opportunity for the ISCM members to meet in their annual congress, to discuss issues affecting contemporary music and matters of mutual concern.

ISCM MEMBERS/SECTIONS

- Argentina
- Australia
- Austria
- Bulgaria
- Canada
- Chile
- Croatia
- Czechia
- Denmark
- Estonia
- Finland
- France
- Germany
- Great Britain
- Greece
- Hong Kong
- Hungary
- Iceland
- Ireland
- Israel
- Italy
- Japan
- Korea (South-Korea)
- Latvia
- Lithuania
- Luxembourg
- Mexico
- Mongolia
- The Netherlands
- New Zealand
- Norway
- Poland
- Portugal
- Romania

Russia

- Serbia
- Slovakia
- Slovenia
- South Africa
- Spain
- Sweden
- Switzerland
- Taiwan
- Tatarstan
- Turkey
- Ukraine
- USA
- Venezuela

ISCM ASSOCIATE MEMBERS

- ARFA (Romania)
- Faroese Composers Association (Faroe Islands)
- ISCM Vlaanderen (Belgium)
- Japan Federation of Composers
- National Composers Union of Ukraine, Kiev
- School of Music, Austin State University, Texas (USA)
- Sichuan Conservatory of Music (China)
- Society for Contemporary Music (Russia)
- School of Music, Florida International University (USA)
- VICC Visby International Centre for Composers (Sweden)

ISCM ALLIED ASSOCIATE MEMBER

Festival l'Art pour l'Aar, Bern (Switzerland)

ISCM WORLD MUSIC DAYS

- 1923 Salzburg
- 1924 Prague/Salzburg
- 1925 Venice
- 1926 Zurich
- 1927 Frankfurt
- 1928 Siena
- 1929 Geneva
- 1930 Liege/Brussels
- 1931 Oxford/London
- 1932 Vienna
- 1933 Amsterdam
- 1934 Florence
- 1935 Prague
- 1936 Barcelona
- 1937 Paris
- 1938 London
- 1939 Warsaw
- 1941 Unofficial meetings organised in New York
- 1941 Unofficial meetings organised in San Francisco
- 1946 London
- 1947 Copenhagen
- 1948 Amsterdam
- 1949 Palermo/Taormina
- 1950 Brussels
- 1951 Frankfurt
- 1952 Salzburg
- 1953 Oslo

- 1954 Haifa
- 1955 Baden-Baden
- 1956 Stockholm
- 1957 Zurich
- 1958 Strasbourg
- 1959 Rome
- 1960 Cologne
- 1961 Vienna
- 1962 London
- 1963 Amsterdam
- 1964 Copenhagen
- 1965 Madrid
- 1966 Stockholm
- 1967 Prague
- 1968 Warsaw
- 1969 Hamburg
- 1970 Basel
- 1971 London
- 1972 Graz
- 1973 Reykjavik
- 1974 Rotterdam
- 1975 Paris
- 1976 Boston
- 1977 Bonn
- 1978 Stockholm/Helsinki
- 1979 Athens
- 1980 Tel-Aviv
- 1981 Brussels
- 1982 Graz
- 1983 Aarhus
- 1984 Toronto/Montreal
- 1985 The Netherlands
- 1986 Budapest
- 1987 Cologne/Bonn/Frankfurt
- 1988 Hong Kong
- 1989 Amsterdam
- 1990 Oslo
- 1991 Zurich
- 1982 Warsaw
- 1993 Mexico
- 1994 Stockholm
- 1995 Ruhrgebiet, Germany
- 1996 Copenhagen
- 1997 Seoul
- 1998 Manchester
- 1999 Romania & Republic of Moldavia
- 2000 Luxembourg
- 2001 Yokohama
- 2002 Hong Kong
- 2003 Slovenia
- 2004 Switzerland
- 2005 Zagreb
- 2006 Stuttgart
- 2007 Hong Kong
- 2008 Vilnius
- 2009 Visby/Växjö/Göteborg (Sweden)



Sten Broman (1902–1983) was a violinist, conductor, critic, musicologist, and president of the Swedish ISCM Section, as well as a composer and the host of a television quiz on classical music. He brought Sweden into the ISCM in 1923.

ISCM EXECUTIVE COMMITTEE

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- André Laporte
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- Arne Nordheim
- Per Nørgård
- Reinhard Oehlschlägel
- Krzysztof Penderecki
- Antonio Rubin

HONORARY MEMBERS (DECEASED)

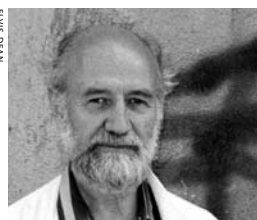
- Béla Bartok
- Sten Broman
- Ferruccio Busoni
- John Cage
- Alfredo Casella
- Edward Clar
- Paul Collaer
- Aaron Copland
- Luigi Dallapiccola
- Edward Dent
- Oscar Espla
- Manuel de Falla
- Alois Hába
- Paul Hindemith
- Arthur Honegger
- Zoltán Kodály
- Charles Koechlin
- Ernst Krenek
- György Ligeti
- Witold Lutoslawski
- Walter Maas
- Gian Francesco Malipiero
- Arne Mellnäs
- Olivier Messiaen
- Darius Milhaud
- Conlon Nancarrow
- Vítězslav Novák
- Goffredo Petrassi
- Willem Pijper
- Maurice Ravel
- Hans Rosbaud
- Hilding Rosenberg
- Albert Roussel

JURY SELECTIONS

Paul Sacher
Hermann Scherchen
Arnold Schönberg
Roger Sessions
Jean Sibelius
Igor Stravinsky
Karol Szymanowski
Toru Takemitsu
Chris Walraven
Ralph Vaughan Williams
Yannis Xenakis
Isang Yun



Hilding Rosenberg (1892–1985) was the first great modernist among Swedish composers and was active in the Swedish section of the ISCM early on. Twelve string quartets and eight symphonies form the backbone of his output.



Arne Mellnäs (1933–2002) was a Swedish composer and teacher at the Royal College of Music in Stockholm. He chaired the Swedish section of the ISCM 1983–96 and the international organization 1996–2002.

JURY SELECTING WORKS FOR THE 2009 FESTIVAL

B Tommy Andersson (Sweden)
Jonny Axelsson (Sweden)
Miguel Azguime (Portugal)
Unsuik Chin (Korea/Germany)
Lars Petter Hagen (Norway)
Christina Kubisch (Germany)
Cecilia Rydinger Alin (Sweden)
Sven-David Sandström (Sweden)
Kevin Volans (South Africa/Ireland)

JURY SELECTIONS OF ENTRIES FROM MEMBERS/SECTIONS, ASSOCIATED MEMBERS, AND ALLIED ASSOCIATE MEMBERS

ARGENTINA
Maria Cristina Kasem *Niebla y Luz*

AUSTRALIA
David Chisholm
Pierre Boulez à la discothèque
Amanda Cole *Vibraphone Theories*

AUSTRIA
Norbert Rudolf Hoffmann
Huayno

BELGIUM/VLAANDEREN
Daan Janssens (... *nuit cassée*)
Bert Van Herck *7 Chansons*

BULGARIA
Adrian Pavlov *Harmonies*

CANADA
Martin Bédard *Excavations*
Gordon Fitzell *Violence*

CHILE
Branko Pavlovic *Super Sa-Ke*

CROATIA
Dubravko Palanovic
Woodwind Quintet

CZECH REPUBLIC
Hanus Barton *Mijeni Casu*
(*Passing of Time*)

DENMARK
Mogens Christensen
Extracts from Logitanion
Jesper Koch
Snedronningen (The Snow Queen)
Simon Steen-Andersen
Ouvertures
Bent Sørensen *Benedictus*

ESTONIA
Mirjam Tally *Blow*

FAROE ISLANDS
Pauli Hansen *Mörkret talar til den blommande busken*

FINLAND
Paola Livorsi *In between*
Johan Tallgren
Tombeau pour New York

FRANCE
Daniel Teruggi *Spaces of Mind*

GERMANY
Benjamin Schweitzer *Acteinhalb*

GREAT BRITAIN
Andrew Hall *Under the Skin*

GREECE
Stratis Minakakis
Ta Entos (Those inside)

HONG KONG
Keith Leung Kei-cheuk
Dot and Block
Alfred Wong *Flame*

HUNGARY
Balázs Horváth *Visszatekintve*
Iván Madarász *Sheol*

ICELAND
Áskell Másson *Orá*

IRELAND
Fergal Dowling
Manchester Material
Gráinne Mulvey *Stabat Mater*

ISRAEL
Amos Elkana *Eight Flowers: A Bouquet for Kurtág*

ITALY
Roberto Rusconi
"Lo sguardo di Ecate"

JAPAN
Yori-Aki Matsudaira *Trichroism*

JAPAN/FEDERATION OF COMPOSERS
Sakiko Kosaka *Sasame-ha-zure*

KOREA
Hyun-Sue Chung *Ancient Wind*
Hyunkyung Lim *"Entwörung"*
Eun-Ha Park *Heung*

LATVIA
Indra Riše *Wind, Earth and Smells*
Anitra Tumševica *Blaze of Silence*

LITHUANIA
Justė Janulytė *Aquarelle*

THE NETHERLANDS
Yannis Kyriakides *mnemonist S.*

NEW ZEALAND
Pepe Becker *Hoquetus Sanctus*
Carol Shortis *Tangi*

NORWAY
Natasha Barrett *Sub Terra*
Sidsel Endresen *Solo*
Bjørn Erik Haugen
A Pale Shade of Grey

POLAND
Jerzy Kornowicz
Spietrzenia/Heaps
Dariusz Przybylski
... *et desiderabunt mori* ...

PORTUGAL
Bruno Gabirro *Rebel (Chaos)*
César de Oliveira *chiarezza*
Iontana, respiro affannoso
Hugo Ribeiro *Letter for Kundera*

ROMANIA
Octavian Nemescu
Spectacle pour un Instant

ROMANIA/ARFA
Diana Rotaru *Chant du sommeil*

RUSSIA
Dmitri Kourliandski *Still_life*

RUSSIA/SOCIETY FOR CONTEMPORARY MUSIC
Olga Bochikhina *Fluttuazioni*

SERBIA
Vladimir PejkoVIC *Radiolullaby*
Isidora Zebeljan
The Horses of Saint Mark

SLOVAKIA
Daniel Matej
A Set of Five Pick-Outs
L'ubica Čekovská *Turbulence*

SLOVENIA
Lojze Lebič *Duetino*

SOUTH AFRICA
Robert Fokkens *An Eventful Morning Near East London*

SWEDEN
Thomas Bjelkeborn
Alpha Position U
Åsa Stjerna *Sounding Esplanade*
Henrik Strindberg
Bryta snitt. Tiden fryser.

SWEDEN/VICC
Ivo Nilsson *Toccata per sestetto di percussionisti*
Jesper Nordin *Undercurrents*
Ann Rosén *Candela*

SWITZERLAND
Jean-Luc Darbellay *Shadows*

TAIWAN
Pei-Yu Shi *Fall, aus der Zeit ...*

TURKEY
Melih Doğuduyal *Trope*
Zeynep Gedizlioglu

Akdenizli (The Mediterranean)
Erman Özdemir *Apocalypse*

UKRAINE
Julia Gomelskaya *Winter Pastoral*

UKRAINE/KIEV
Sergey Zazhytko *"Dancing"*

USA
Peter Knell *Lines/Angles*

USA/FLORIDA
Sam Pluta
Mix - Deep Breath - Remix

USA/TEXAS
Richard Daskas *Death of a Wizard*

VENEZUELA
Francisco Antonio Aray *Several Ways to Play with the Days of Wrath*
Mirtru Escalona-Mijares *Écoute s'il a plu*

JURY SELECTIONS OF INDIVIDUAL ENTRIES

Oscar Bianchi (USA/ Italy/Switzerland) *Crepuscolo*

Enrico Chapela (Mexico)
La Mengambrea

Pui-shan Cheung (USA/China)
The Dragon

Pui-shan Cheung (USA/China)
Dai Pai Dong

Giorgio Colombo Taccani (Italy)
Oceano Deus

Anders Emilsson (Sweden)
Vuolleh

Karsten Fundal (Denmark)
Circadian Pulse

Gilles Gobeil (Canada) *Vol de Rêve*

Hanna Hartman (Sweden)
Night Lock

Sten-Olof Hellström & Ann Rosén (Sweden) *Sound Inserts*

Hiroyuki Itoh (Japan)
The Angel of Despari II

Panayiotis Kokoras (Greece) *Slide*

JURY SELECTIONS

Harue Kunieda (Japan)
Peace on Earth

Tae-Peyong Kwak (Korea)
Redemptio

Rolf Martinsson (Sweden)
Open Mind

Hirshi Nakamura (Japan)
Song of Samsara

Fabio Nieder (Germany)
Sogno 10 Lunedì gennaio 1892 ...

Per Anders Nilsson (Sweden)
Trialogues

Timothy Page (Finland, USA)
Philomela

Catharina Palmér (Sweden)
Kissrain, Watersleep

Soo-Hyun Park (Japan/Korea)
White Dance
Abel Paúl (Spain)
Fragmentos del vértigo

Gabriel Peraza (Venezuela)
Inside my mind

Indra Rise (Latvia)
Uguns rituals (Fire Ritual)

Adam Roberts (USA)
Strange Loops

Robert Seaback (USA)
Heavy Metal Variations

Eduardo Soutullo Garcia (Spain)
All the echoes listen

Jukka Tiensuu (Finland) *Umori*

Tapio Tuomela (Finland)
Urkumessu (Organ Mass)

Giovanno Verrando (Italy)
Memorial Art Show

Gordon Williamson (Germany, Canada) *Two Inuit Folk Songs*

Other works presented at the festival were selected by the artistic directors of Visby (Ramon Anthin), Växjö (Thomas Liljeholm) and Göteborg (Nils Wiklander) after consultation with performing artists and managements of venues.

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GRAPHIC DESIGN

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ILLUSTRATIONS

SEEK (book cover, page 2, 8 and poster illustrations)

MAP ILLUSTRATIONS

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CITY PHOTOSThomas Alvreten
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This international festival, focusing on contemporary music and sound art, is held annually since 1923 in different cities around the world. The general assembly of the International Society for Contemporary Music (ISCM) is held in the cities that host the festival.

In Visby, Växjö and Göteborg, the programme includes orchestral pieces, chamber works and an opera, as well as electroacoustic music, sound art and multi-media. The aim is to show the variety and diversity of new art music originating in different parts of the world.

The festival was made possible by a collaboration between Visby International Centre for Composers/Municipality of Gotland, CoMA/Musik i Syd and Kultur i Väst/Västra Götalandsregionen, with Rikskonsertter/Concerts Sweden in the role of coordinator. www.listentotheworld.se

