



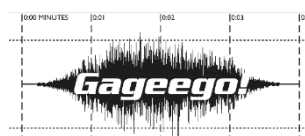
## **Sweden and Scotland**

The Nordic Music Journeys series allows musicians and organisations throughout Scotland and the Nordic region to explore cultural and artistic connections and differences as part of the lead up to the Nordic Music Days festival in the autumn.

The works in today's showcase concerts were selected following open calls for works, and are a mix of instrumental and electronic works. Some are complete works, some just a single movement, and some excerpts from a larger work. All of the composers will be around, and keen to talk about their music, so please feel free to ask them!

The event has been organised as a collaboration between the Swedish Composers' Society, the Föreninten Svenska Tonsättare, the Royal Scottish National Orchestra (who are leading the Nordic Music Days project in Scotland), Gageego!, and Hebrides Ensemble, with support and funding from STIM, the Swedish performing rights society.

HEBRIDES  
ENSEMBLE



RSNO  
SCOTLAND'S NATIONAL  
ORCHESTRA

STIM: //

*fst* / FÖRENINGEN  
SVENSKA  
TONSÄTTARE



# Nordic Music Journeys

13<sup>th</sup> January 2024

## 4pm Concert 1:

Benjamin Staern - from Hilma Scenes (2020) 5'

Mirjam Telly - apparitions (EAM) 6.58'

Henrik Denerin - from collide (2021) 12'

Lars Bröndum - Time's Arrow (EAM) 10.50'

Mika Pelo - from Abandoned (2022) 12'

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## 6pm Concert 2:

Aileen Sweeney - Siku [2020] (5')

MacBeath - Mar gum biodh an teine air do chraiceann

Jane Stanley - Lalla Rookh (2016)

Gemma MacGregor - Betrayal [2019] (5')

Fergus Hall - Laig Beach [2020] (5')

Finn O'Hare - ääni [2023] (5')

Rylan Gleave - Heartstrings [2020] (5')

Oliver Searle - 'Harbour Dreams' from Dalraida Trio [2017]

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## 8pm Concert 3:

Alfred Jimenez - with Voice (2022) 10.40'

Marie Samuelsson - Lejonet (The Lion) (2023) 6'

Sune Mattias Emanuelsson - And When The Words Evade Me I Wander In The Ruins From All Along The Ages (EAM) 8.40'

Ylva Fred - Motor Music (2021) 6.30'

Madeleine Isaksson - Capsuled time (2021) 11.30



## 4pm Concert 1 – Gageego!

### From Hilma Scenes - Benjamin Staern (2020)

#### Concert One Programme Notes

##### Benjamin Staern

Benjamin Staern (b. 1978) has established himself as one of the leading Scandinavian composers of the younger generation and his music is performed in Scandinavia, Europe, USA, Canada, Russia and Japan.

Staern has a deeply personal style with a production that includes orchestral, chamber works, solo works, electroacoustic music and opera. An interesting aspect of his work as a composer is his unusual ability to associate tones and timbres with different colours and shades. This is a variant of a phenomenon called synaesthesia that is fundamental to his perception and creation that reflects the world of sound.



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##### Apparitions (EAM) - Mirjam Telly

“Apparitions” (2023) has nearly a religious title for several reasons. The music conveys the spiritual world in the form of soundscapes with ghostly moods. Prolonged dark sounds are lightened by choir-like flashes of light and overtones. Pop-like rhythms are mixed with hissing, whispers and multitones, rubber balls run along strings, the double bass screaming loudly and the bassoon hissing like a teapot with boiling water. Blowing sounds roll in like the waves on the beach and the voices inhale like asthmatics do. In my work I use a whole palette of different advanced playing techniques on several instruments combined with



voices and electronic material. For several years I have been collecting sounds, mostly in Sweden and Iceland. Recorded sounds of harpsichord (Guðrún Óskarsdóttir), double bass (Jonas Nilsson), voice (Matilda Andersson and Mirjam Tally) and bassoon (Anders Matell).

Commissioned by the Swedish Radio P2 channel.

##### Mirjam Telly

Sound is central in Tally's creations. Her music is a flow of playful contrasts where a sense of humour and poetic use of sound are



blended to mix. Beside writing works for contemporary music scene, she has composed music for films. In recent years, importance of orchestral music has increased in her oeuvre.

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### **Collide - Henrik Denerin (2021)**

Collide is a composite composition form from four separate parts with different combinations of instrumentation and "leading" instrument:

- lectio brevis
- ἀντί - Ἀνταίος
- querschnitt
- ciemna materia

However, they are not played in sequence but are fragmented into sections and distributed through the 21-minute duration of *collide*.

The musical material and its internal development/non-development in the 4 different parts range from a dialectic (in a Hegelian sense) re-reading of J.S. Bach's double from Partita No.1 for violin, over detailed notated music with rapid and often extreme quick variations in expression to freely improvised music based on short instructions.

### **Henrik Denerin**

Henrik Denerin works often prioritises exploration over predictability, aiming to expand musical expression and meaning, challenging the relationship between score and sound while engaging performers as collaborators. Over the years his music has been performed over the world by many of leading ensembles of contemporary music. His works has been programmed at festivals such as as ISCM, Warsaw Autumn, Nordic Music days, Donauechingen, Darmstadt, Melbourne International Arts Festival and others.



[www.denerin.org](http://www.denerin.org)

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### **Time's Arrow - Lars Bröndum (EAM)**

I often use objects or words as an allegory on which I construct the micro- and macro structure of the composition. The composition "Time's Arrow" was inspired by the launch of the James Webb Telescope in December 2021 and eludes to the theory of space's expansion and final "Big Chill", but also to the psychological passage of



time in the realm of volition and action. "The increase of disorder or entropy is what distinguishes the past from the future, giving a direction to time." (Hawkins 1988)

When I composed the piece "Time's Arrow" I structured it into three converging layers (stems):

- i. Disorder
- ii. Expansion
- iii. Nothingness

"Disorder" is a layer of noise fields, built on rapidly moving microsound particles of different density.

"Expansion" is the sparse and reoccurring dissonant and syncopated bass/Theremin motif first heard in the opening.

"Nothingness" is a layer of web-like melodic pitch fields built on sustained choir-like microtonal layers.

The three layers converge in and out each other into an organic and dynamic entropy, giving the music direction and form, between order and disorder.

The piece was composed with analog electronic instruments, such as Theremin, Buchla Music Easel, a radio, Wing Pinger and diverse Eurorack Modules and effect pedals. It was first performed live with a fixed media part on Fylkingen in Stockholm, Sweden the 18 November 2021 originally entitled "The Dark Era Revisited".



### **Lars Bröndum**

Lars Bröndum, PhD, is a composer and a musician. He is currently a professor in music at the University of Skövde in Sweden. Lars composes electroacoustic music as well as chamber music and orchestral music. Lars often performs live electronics as a solo performer and in ensembles. He has published over 20 albums and performed over 500 concerts.

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### **Abandoned - Mika Pelo (2022)**

*Abandoned* is a Fromm commission from Harvard University, and is written for and dedicated to the ensemble Earplay in San Francisco. I have a long relationship with Earplay and its musicians (they first performed a piece of mine back in 2003) and it was very special for me to be able to write a longer, more substantial piece for them.

I had problems finding a good title for this piece for the longest time, and it didn't come to me until I had finished the piece. Usually when this happens to me, the title feels detached from the actual piece.

In this case, however, *Abandoned* happened to be the perfect title: I began writing it at the peak of pandemic, and we had abandoned our house and California for a life on the road in Iceland and Germany for the next two years. Of course, the whole



world had to abandon life as we previously knew it during the global health crisis. At the final stages of writing this piece, the "new world order" was abandoned when Ukraine was invaded by Russia, and the cold war returned.

While spending a year in Berlin, my son became interested in abandoned sites, and we started investigating them together — an activity known as Urban Exploration. There is something very compelling to these abandoned sites that is difficult to put in words, but for me it evokes the same mixed feelings I sense when admiring works by Caspar David Friedrich, listening to the operas of Richard Wagner, or reading Oswald Spengler.

Finally, my music is not written according to any recent trends. It is a result of use of several abandoned music philosophies: Tonality, Spectralism, and many practices invented by Karlheinz Stockhausen.

The piece is George Crumb *in memoriam*: The motif that opens the piece is a reference to George Crumb's *Eleven Echoes of Autumn*, which also begins with piano harmonics.

### **Mika Pelo**

Swedish composer Mika Pelo is a Professor of Composition and Theory at UC Davis in California. Recent accolades include a Fromm commission from Harvard University, and being named a Guggenheim Fellow.

Pelo is inspired by the French spectralism and Scandinavian lyricism and describes his method of composition as "controlled dreaming."

His music is published by Edition Peters, Germany.

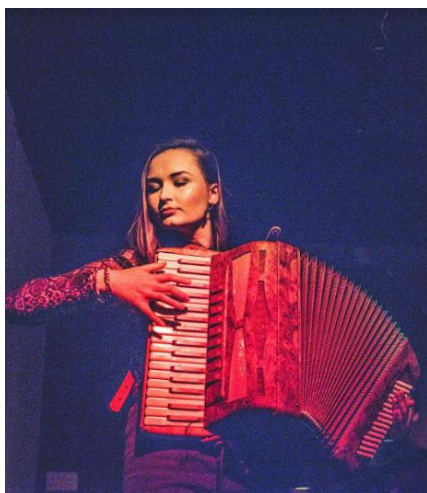




## 6pm Concert 2 – Hebrides Ensemble

### **Siku - Aileen Sweeney [2020]**

Siku meaning "Sea-Ice" in Greenlandic, was written in collaboration with William Harcourt, a PhD student of Glaciology at The University of St. Andrew's. William collected a vast range of field recordings from various scientists studying glaciers worldwide. The piece takes influence from the vast array of different sounds captured by the scientists studying the glaciers and the surrounding derelict landscapes.



#### **Aileen Sweeney**

Aileen is a Glaswegian composer and accordionist who studied at The Royal Conservatoire of Scotland for both her undergraduate and postgraduate degrees. Aileen's recent success at The Scottish Awards for New Music, saw her accordion concerto 'Winter' win the award for 'Large Scale New Work' sponsored by PRS in 2023 as well as 'Above the Stars' performed by The London Philharmonic Orchestra winning 2 years prior.

Brought up around folk music, Aileen loves rattling out some reels on the box alongside her work as a contemporary classical composer. As well as composing, Aileen enjoys a natter and co-hosts the Ear to the

Ground podcast with Ben Eames, talking to Scottish/Scottish based composers about their work and promoting their music in partnership with New Music Scotland. If she's not composing or gigging with her bands, she can probably be found climbing up a hill, binging on a Netflix documentary or venturing to a Scottish island in her tent.

[www.aileensweeney.com](http://www.aileensweeney.com)

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### **Mar gum biodh an teine air do chraiceann – Fraser MacBeath**

This work entitled 'Mar gum biodh an teine air do chraiceann (As if the fire were on your skin)' is an excerpt of a larger musical piece and is a continuation of my audiovisual film by the same name.

It is an exploration of rural Scottish life and this section uses recordings gathered around Fèis Eilean na Hearadh at Sir E Scott School on The Isle of Harris in July 2023. A week where children can practice Gaelic arts such as singing, drama and playing instruments. The composition is a hazy reflection on childhood with the recordings also invoking my own memories of growing up amidst the Hebridean landscape.

#### **Fraser MacBeath**

Fraser MacBeath is a multidisciplinary artist, composer and field recordist from the Isle of Lewis. He works primarily with Scottish archive material and field recordings he collects throughout rural Scotland. Using these to create installations, abstract films,





soundscapes and music which weave past and present, evoking reflections on memory, place, culture and the relationship between tradition and modernity.

<https://frasermacbeath.squarespace.com>

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### **Lalla Rookh – Jane Stanley (2016)**

*For solo natural horn and speaker*

This piece was composed especially for performance as part of the Being Human Festival held in Glasgow in November 2017. The spoken text is constructed from lines extracted from a letter written by Lord Kelvin (William Thomson) to his sister Elizabeth written in 1874 in which he reflects upon his upcoming nuptials. The title comes from the name of Kelvin's boat in which he sailed to Madeira, the Lalla Rookh.

In writing this piece I aimed to showcase a range of playing techniques and expressive characters that are possible on the natural horn, and at the same time to react to some aspects of Lord Kelvin's letter. The opening rhythm imitates the natural speech rhythm of the words "My Dear Elizabeth". A bleak atmosphere is suggested by soft, stark and hesitant notes. Early on I explore the horn's potential to create an oscillating effect where the player modifies a note with his/her hand moving in and out of the bell. This idea might be related to the gentle rocking motion of a boat anchored in a calm bay. Contrast is provided by phrases made up of short repeated notes, and loud slides up through the harmonic series to create a declamatory mood. There are a few reflective passages too, where chant-like melodies unfold, which link to Kelvin's expressed feelings of optimism and gratitude. Another effect explored in the middle of the piece involves singing and playing simultaneously. Doing this produces additional notes that result from the sung tones interacting with the played note.

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Letter from Lord Kelvin – used by Jane Stanley in *Lalla Rookh*

*L.R., Funchal Bay, Madeira,*

*Tuesday, May 12, 1874.*

*My dear Elizabeth — I believe you heard from Lizzie that I intended to sail from Falmouth for Madeira on the 2nd of May. The Lalla Rookh has done well — taken me to the island, 1200 sea miles from Falmouth, in 6¾. I anchored exactly at noon on Sunday in Funchal Bay, an hour before the Hooper, which I had left at Greenhithe on Friday week after testing the cable on board, and which sailed from the Thames on the day following. Yesterday I was answered Yes to a question I asked very soon after the English people came out of forenoon church on Sunday. I was here for sixteen days last June and July last year on account of a fault in the cable. Otherwise this greatest possible blessing could not have come to me, -that is as we see, —but surely it is "not chance." When I came to Madeira in the Hooper it had never seemed to me possible that such an idea could enter my mind, or that this life could bring me any happiness. I thank God always that I was brought here. When I came away in July I did not think happiness possible for me, and indeed I had not begun even to wish for it. But I carried away an image and impression from which the idea came, and before I had landed in Dover in October I had begun to wish for it. Hope grew stronger still till yesterday, when I found that I had not hoped in vain. I cannot write more just now, but I send this*



*because I do not wish a mail now on the point of leaving to go without bringing the good news. When you know Fanny you will be able to really congratulate me. Even now I think you will be glad for my sake ....*

—Your ever affectionate brother,

William Thomson

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### Jane Stanley

Jane Stanley is a UK-based, Australian-born composer. Her music has been performed and broadcast throughout the world and featured at festivals including Tanglewood, ISCM World Music Days, and Gaudeamus Music Week. She received her PhD from the University of Sydney and in 2004-5 she was a Visiting Fellow at Harvard University. Her teachers include Anne Boyd, Peter Sculthorpe, Ross Edwards, and Bernard Rands. Jane was a composition fellow at Tanglewood Music Centre in 2008.



Photo Credit Joyce Martin

Jane is a Senior Lecturer at the University of Glasgow. She is a represented composer at the Australian Music Centre, and her music is also published by Composers Edition. Her debut composer portrait CD, to feature performances by The Hermes Experiment and Red Note Ensemble is planned for release on Delphian Records in 2024.

[www.janestanley.com](http://www.janestanley.com)

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### Betrayal - Gemma MacGregor [2019]

*Betrayal* is a string trio that was composed at the Dartington International Summer School and performed by the Heath Quartet in 2016. It is an interlude that became part of the opera, *The Story of Magnus Erlendsson*. This opera was commissioned by St Magnus International Festival in 2017 to commemorate the nine hundredth anniversary of the martyrdom of Orkney's patron saint, the Viking Earl, Magnus.

The libretto, by Ron Ferguson, was based on the story of Magnus' life as told in the twelfth century *Orkneying Saga*. Magnus had ruled Orkney jointly with his cousin, Hakon, who was jealous of Magnus' popularity. Hakon had promised to sign a peace treaty with Magnus and arranged to meet him on Egilsay, a small isolated island. However, Hakon desired sole rulership and planned to have Magnus executed. *Betrayal* describes Magnus' state of mind when he realised that he had been tricked and there would be no peace treaty. This interlude depicts the moment when Magnus realised that Hakon had deceived him and that he had placed trust in someone who had made false promises. His wild, chasing thoughts search for resolution as he struggles to maintain dignity in the face of death.



### **Gemma MacGregor**

Gemma McGregor is a composer from Orkney who was awarded a doctorate by University of Aberdeen in 2017. Gemma has received commissions from Illuminate, Nordic Viola, Multitude of Voyces, CoMA, Creative Scotland, the RVW Trust, Modern Chants and organist James D. Hicks. Gemma was commissioned to write two operas - *The Locked Door*, for Aberdeen Sound Festival (2015), and *The Story of Magnus Erlendsson*, for St Magnus International Festival (2017). Her choral music has been performed by the St Magnus Cathedral Choir, the St Asaph Festival Choir, the Quodlibet Chorale, the Dunedin Consort, the BBC Singers, and NYOS Girls' Chorus.



The Faroese festival, Summartónar, featured *A Slaughter of Ravens* in 2021. It was recorded by Joze Kotar (clarinet), and Luca Ferrini (piano). The Edinburgh Quartet performed four of Gemma's works in 2022. Her piece, *Drift*, for soprano and clarinet, was part of the multidisciplinary work, *Turning the Elements*, that was nominated for a New Music Scotland Award in 2023. Gemma's collaborative piece with poet, Christine De Luca, *Oceans Shifting Tides*, for narrator and string quartet, was performed at WayWORD Festival in 2023. Five albums feature Gemma's music, including *A Slaughter of Ravens* on *Music from the Islands* (Tutl Records, 2021), *Strange Fish* (Vox Regis, 2017), *O May, thy Morn* (Vox Regis, 2017), *From Nothing* (Watercolour Studios, 2011) and *Carry His Relics* on the newly released album by Nordic Viola, *Elsewhere, Elsewhen*.

[www.gemmamcgregor.com](http://www.gemmamcgregor.com)

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### **Laig Beach – Fergus Hall [2020]**

Laig Beach is located on the north-west side of the Eigg, one of the small isles in the southern Hebrides. The piece was co-commissioned in 2020 by Nevis Ensemble and the Jobson family who live in Eigg, close to Laig Beach. I spoke at length with the Jobsons about sea swimming which they do regularly at Laig Beach. I also enjoy sea swimming, something I share with my mum who does it regularly throughout the year. The piece is about the feeling of walking down the beach, stepping into the water and lowering yourself into surf. It is a very grounding experience and the cold water makes you feel entirely present in your body and your surroundings. It is a very quiet piece, reflective of having been written during a period that was, for many reasons, a very uncertain time. Thinking about it now, it feels to me to have a sense of quiet joyfulness which is what I think of when I swim in the sea. My thanks go to the Jobson family for the conversations that inspired the piece, and to violinist Ye-Ye Xu, for whom the piece was written and whose influence made the piece what it is. *Laig Beach* features on the 2022 album *Isola*, performed by Alice Rickards of Sequoia. It is also available to stream on the usual platforms.



## Fergus Hall

Fergus Hall is a composer and musician from the west of Scotland interested in intersections of musical practice, specifically contemporary music, jazz, Scottish traditional music, free improvisation and sound art. He has been commissioned by Glasgow New Music Expedition, Nevis Ensemble, Sound and Music, Making Music UK, An Tobar, Sound Festival and CoMA.



Current projects include a new work for the Hermes Experiment as part of the Royal Philharmonic Societies emerging composer scheme. Fergus has released three main bodies of recorded work; *Shores*, a large work for folk singer, jazz quartet and strings; *Isola*, an album of contemporary classical music created in collaboration with Sequoia and other emerging Scottish based composers; and *On Sonorous Seas*, an album of electronic music created as part of a large multidisciplinary project about the ecologies and militarisation of the Hebridean seas.

[www.fergushallmusic.com](http://www.fergushallmusic.com)

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## Ääni – Finn O'Hare

*The ice melts. A temporary body whose mass disappears, dissolves, transforms into a fluid and merges with the earth or the air. A transformation process that also manifests itself in sounds, in Ääni, the Finnish word for voice and noise. We hear the ice speak. Its process of expansion and retraction is analogous to a sound that resounds, fades or falls silent...*



Birgit Widmer and Martina Morger explored this silent expression in Helsinki, Kuopio and Varkaus (Finland). Widmer and Morger's recordings from this research period (field recordings and interviews) have been collaged by musician and sound artist Finn O'Hare to create a composition - a musical body - in the form of an immersive 4-channel sound installation. The audio collage was carefully composed with his additional instrumentation and recordings of melting ice bodies.

### Finn O'Hare

Finn O'Hare is a sound artist and music producer/composer based in Glasgow. He has recently completed an MSc in sound design and audio-visual practice at the University of Glasgow. Finn's practice explores our relationship to sound as a temporal form through field recording and studio





production, as well as considering how sound exists in dialogue with other mediums such as film and dance. His work encompasses fixed media recording, sound installations, sculpture and performance.

[www.fergushallmusic.com](http://www.fergushallmusic.com)

@ferghallmusic

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### Heartstrings - Rylan Gleave [2020]

*Heartstrings* - a physical, tendon-like pulling - a reflection on dearly missed family. Premiered by Red Note Ensemble (Jackie Shave and Robert Irvine) as part of Noisy Nights go Digital, and recorded by Sequoia Duo (Alice Rickards and Sonia Cromarty) for album *Isola*, produced by Fergus Hall.

<https://fergushall.bandcamp.com/track/heartstrings-rylan-gleave>

### Rylan Gleave

Rylan is a composer and vocalist working in experimental and divergent fields. His work has been praised as “haunting” by The Herald, “dripping with spectral dread” by SNACK Magazine, and “rapturous” by The Scotsman, who named him ‘One to Watch’ 2021, describing him as “one of the brightest lights in Scotland’s new music scene”. Under moniker All Men Unto Me, Rylan creates genre-merging work, with 2023 debut release *In Chemical Transit* reviewed as “breath-taking” by Veil of Sound, and a “an outstanding and mind blowing recording” by Echoes and Dust. The live launch was a sold-out show at St Vincent’s Chapel, Edinburgh, with the support of Chamber Music Scotland. All Men Unto Me’s second album has grown via Sound and Music’s New Voices Programme, exploring the conditions of survivorship and trans-masculinity with an Anglican filter.

Recent notable performances have been with Ashenspire at Supersonic Festival, Roadburn Festival, Islington Assembly Hall, Amplifest, and ArcTanGent, and with *class-work ensemble* at Leipziger Jazztage, and Stadtgarten Köln. Rylan recorded at Abbey Road Studios with Oliver Vibrans, Paraorchestra, and Pulled By Magnets, where his performance of Scott Walker’s *The Drift* was premiered on Sky Arts, 2022. He was a Musician in Residence 2022-23 and serves as a Trustee for Paraorchestra, and on the ABRSM’s Music Education Advisory Committee and as their Youth Voice Lead. He holds an MMus and BMus in Composition from the Royal Conservatoire of Scotland.

Speed dating; I’ll be able to make it for 4pm on the Saturday, and would love to come along to the speed dating at 5:15.



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### **‘Harbour Dreams’ from Dalriada Trio - Oliver Searle [2017]**

*Dalriada* was a Gaelic kingdom, which encompassed Argyll and Bute, part of Lochaber, and County Antrim (Ireland), in the 6<sup>th</sup> and 7<sup>th</sup> Centuries. This particular movement from the work recalls my strong memories of spending time on summer family holidays as a teenager, daydreaming, while fishing on the harbour wall in Carradale, in Kintyre.



#### **Oliver Searle**

Oliver is a Glasgow-based composer and educator and is Head of Composition at the Royal Conservatoire of Scotland. He has written a wide variety of works for many professional, amateur, youth and theatre organisations, which have been broadcast and performed around the world, and is interested in developing new environments for new music, collaborating with other artists and organisations to find ways to communicate to new audiences. His music is regularly inspired by a sense of place, as demonstrated by the featured work - *Dalriada* – which is created from a number of shorter movements, inspired by visits to different parts of Scotland.

<http://www.oliveriredalesearle.co.uk>



## 8pm Concert 3 – Gageego!

### **With Voice - Alfred Jimenez (2022)**

The piece is built on the concept of solid silence and is therefore preferably performed in front

of a live audience. Within this concept, silence is treated as a physically substantial element, serving as the starting point for any sound. To produce sound within this solid silence, one must exert a certain amount of physical energy to force it to resonate. The score, accordingly, focuses on a combination of gestures and actions that result in actual symbols of sound. The performer is explicitly instructed not to simulate or pretend; everything occurring on the stage must be real, irrespective of the auditory result or its absence.

The progression begins with the gesture and moves on to the sound. Achieving purity in sound within this solid silence is nearly impossible, but fortunately, it is not the piece's objective. As the composition reaches musical maturity, the desired outcome is to create a tangible tension in the interplay between sound, physical gestures, and silence. All of this is designed to establish a space where total focus on sound might become possible.

#### **Alfred Jimenez**

Alfred Jimenez, a contemporary music composer and thinker, draws inspiration from the foundation of silence as a physical material requiring effort to transform into sound. His compositions capture the performer's struggle between freedom and strain, evoking a universe of contrasting emotions. With a master's degree from Malmö Academy of Music and further studies in Vienna, Alfred is a Ph.D. Candidate at the University of California, Berkeley, exploring music under the mentorship of Prof. Ken Ueno.



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### **Lejonet (The Lion) - Marie Samuelsson (2023)**

The Lion is a composition for flute, violin, violoncello and piano. The piece is a timbral extension of material sprung from a piano improvisation.

#### **Marie Samuelsson**

The music of Marie Samuelsson (b. 1956) has been recognized as sensual in newly formed sonorous beauty and exciting rhythm. Orchestras and ensembles perform her work both in Sweden and abroad. Samuelsson was inducted into the Royal Swedish Academy of Music in 2005.





She has received the *Ingvar Lidholm Award*, the *Bo Wallner Memorial Award* and 2023 the large *Christ Johnson Award*. Her orchestral works have been performed by *The Sound Ensemble*, Seattle, *The New European Ensemble*, and the MDR Symphony Orchestra. *The New Juilliard Ensemble* performed *Notions* in New York. In collaboration with conductor Sarah Ioannides, *The Eros Effect & Solidarity* and *Love Trilogy - No. 3* were performed in Seattle, USA. Ioannides also conducted the works in the acclaimed album *The Love Trilogy* with Nordic Chamber Orchestra,

Malmö Symphony Orchestra and the Swedish Radio Symphony Orchestra. The album was released on *Daphne records*.

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**And When The Words Evade Me I Wander In The Ruins From All Along The Ages -  
Sune Mattias Emanuelsson (EAM)**

The Blackbird Coltrane  
with his yellow beak and elegant wife  
so proud and nervous and discrete

Hiding in the bushes by the old barn  
where my son could have lived  
if he'd been

If I'd been  
if I was, I'd do this music  
instead of how it's done me.

\*

This is a piece for longing and life, but also for sadness and fright.  
It is for memories dreamt and memories lost. Letting go of the future - leaving after the fight.  
Lamenting the past  
and in screaming skies  
hearing children cry.

Picking up rocks  
from the bottom of the river  
- clong clang -  
the bells are ringing  
echoes of carnal sacrifice  
elusive gifts of the mind  
studying the secret signs  
holy spirits of sound and stone  
true gods of water and wine



clinging on by singing songs  
from another time.

\*

Divided in three parts - the middle part is featuring the Scottish exile poet Anthony McVeigh.

### **Sune Mattias Emanuelsson**

Sune Mattias Emanuelsson (SME) is a Swedish composer, artist and writer, based in Stockholm. Several of his musical works have been granted successful recognition both in Sweden and abroad.

Emanuelsson works in a wide field of musical expression - with original compositions for a variety of ensembles, contexts and constellations. He is a talented songwriter, a skilled producer, and has worked with e.g. music for theatres, sound installations, choirs and chamber music associations. The center of his creative focus, however, lies on orchestral and electroacoustic music.

With his poetic sense of form, his originality in sound, and his individual artistic approach, S/M Emanuelsson is considered one of the most idiosyncratic and distinctively creative voices from the younger generations of Swedish composers today.



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### **Motor Music - Ylva Fred (2021)**

*Motor Music* was commissioned for *Women of the air see* – a lecture performance concert surrounding the topic of female pioneers within flying, with Danish ensemble Rudersdal Kammersolister and artist/pilot Simone Aaberg Kærn. This piece was written with “an old fashioned futuristic idea of the machinery” in mind, influenced by the conversations I had with Aaberg Kærn alongside the composition process where we discussed the phenomenon



of flying. It led me to having an almost tactile approach to composing, as I started by gathering contrasting musical materials from words like pressure, lightness, and fragility, and built the piece from these smaller bricks. In that sense it's quite descriptive music, not in narrative but in musical material (that literally goes vroom).

### **Ylva Fred**

Ylva Fred (b. 1990 in Stockholm) received her master's degree in composition in 2020 from the Royal College of Music and has been free-lancing full time since then, writing orchestral work, opera and chamber



music. Recurring elements in her music are symbolism, humour and the some-what-familiar, with an expression moving between the ordinary and the surreal.

[www.ylvafred.com](http://www.ylvafred.com)

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### **Capsuled time - Madeleine Isaksson (2021)**

The septet *Capsuled time* (2021) is structured in five slow parts, contrasted by four fast parts in which the piano and the percussion play a prominent role. The slow parts become progressively shorter, leaning towards the fast parts, which become longer.

The title *Capsuled time* refers to composed, musical time that envelops different time movements and moods, influenced by a very special period: the Covid pandemic 2021 and its lock- and slowdowns, when time in the otherwise intense society seemed to be stretched out in silence, while an underlying feverish anxiety could take over at any time...

*Capsuled time* was composed for and commissioned by the ensemble Norrbotten NEO.

Madeleine Isaksson

(See further information on my website: [Capsuled time](#) including TRIPTIQUE 3 2012 © Jean Louis Garnell).

### **Madeleine Isaksson**

Madeleine Isaksson studied piano and composition at the Royal College of Music in Stockholm. After two diplomas, she continued her studies abroad, in Amsterdam and then in Paris where she lives and works as a composer. Madeleine writes for various instrumental/vocal ensembles and for orchestra. In spring 2024, a new CD of her chamber music, performed by the ensemble Gageego! will be released on Footprints Records.

<https://www.madeleineisaksson.com>



# Gageego!

For the musicians of the chamber music ensemble Gageego!, artistry and technical brilliance are given watchwords. But equally important is curiosity, a sensitivity to the context and the ever-new efforts to make contemporary music more accessible. Gageego! was founded in Gothenburg in 1995 and has since been praised for their high artistic level in every review in major Swedish media, as well as abroad.

## Musicians

Anders Jonhäll, flute

Ragnar Arnberg, clarinet

Jonas Larsson, percussion

Mårten Landström, piano

Charlotta Grahm Wetter, violin

Fraser Keddie, viola

Johan Stern, cello

Conductor Fredrik Burstedt has worked with all the professional orchestras in Sweden and many more across the Nordic region, including the Trondheim Symphony Orchestra, Norwegian Radio Orchestra, Kristiansand Symphony Orchestra, Odense Symphony Orchestra and Aalborg Symphony Orchestra in addition to the Staatskapelle Weimar, Nürnberg Sinfoniker and I Pomeriggi musicali.



# Hebrides Ensemble

*Hebrides Ensemble: Making new music familiar and familiar music new.*

## Musicians

William Conway, Cello / Artistic Director

Emily Davis, Violin

Asher Zaccardelli, Viola & Voice

Andy Saunder, Natural Horn

With programmes that are diverse, imaginative and inspiring, **Hebrides Ensemble** has established itself as one of the foremost chamber music collectives in the UK.

Co-founded and led by its Artistic Director, the cellist and conductor William Conway, the Ensemble is renowned for its fresh and intelligent approach to programming, which places contemporary music at the heart of a diverse range of repertoire.

The Ensemble's strength is its flexibility; it draws its performers from a pool of the most outstanding musicians in the UK and beyond, ensuring the exceptional performance standards for which it has become renowned. This is an international ensemble with its roots in Scottish culture, a collective which performs regularly at venues and festivals throughout the UK and Europe and is regularly featured in broadcasts for BBC Radio 3.

In recent years, the Ensemble has given premieres at the Muziekgebouw in Amsterdam, at Kings Place and Wigmore Hall in London, at the Aldeburgh and Lammermuir Festivals, and in 2023 it returned to both the Edinburgh International Festival and the St Magnus Festival.

Hebrides Horizons supports the next generation of performers, composers, artistic directors and cultural leaders through its mentoring programme, and Hebrides Digital allows audiences around the world to be part of every performance the Ensemble gives, using livestreaming and digital technology.

Hebrides Ensemble recently released the critically acclaimed *Ursa Minor*, the fifth in the Scotland's Composers series in partnership with Delphian Records, focused on the chamber music of Stuart MacRae. Previous volumes featured music by Judith Weir, Nigel Osborne, Peter Maxwell Davies (EVM Award for New Music Recording of the Year at the 2018 Scottish Awards for New Music) and the premiere recording of James MacMillan's 'Since it was the day of Preparation...' which went straight to No.1 in the Specialist Classical Chart upon release in July 2016.

Hebrides Ensemble thanks Creative Scotland for their continued support through the National Lottery Extended Programme Fund.





## More Information

Nordic Music Journeys

<https://www.nordicmusicjourneys.org/>

Nordic Music Days

<https://nordicmusicdays.org/2024/>

Gageego!

<https://gageego.se/en/>

Hebrides Ensemble

<https://www.hebridesensemble.com/>

STIM

<https://www.stim.se/en/>

RSNO

<https://www.rsno.org.uk/>

FST – Swedish Composer's Society

<https://fst.se/node/825>

