



ISCM

WORLD
NEW
MUSIC
DAYS

FAROE
ISLANDS

2024

FESTIVAL
BOOK

ISCM World New Music Days
21st of June until 1st of July 2024

Hosted by:
Felagið Føroysk Tónaskøld / Association of Faroese Composers

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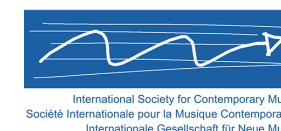
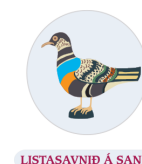
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ISCM WNMD 2024 FO is made possible with support from funds, sponsors and partners:



The Association of Faroese Composers is proudly hosting the annual ISCM World New Music Days from June 21st until July 1st 2024.

The ISCM World New Music Days

The annual ISCM World (New) Music Days Festival is organized each year by a different host. The festival presents music from each of our members, showcasing the incredible diversity of musical practice in our time. To see the breadth of locations where this festival has taken place over the last century as well as the breadth of repertoire from around the world that has been performed on these festivals, please visit ISCMs pages devoted to previous festivals.

Programme and venues

This edition of the festival presents new and innovative works from across the international membership of the ISCM (International Society for Contemporary Music) and a programme of more than eighty composers from all around the world and a broad selection of Faroese composers, performed by Faroese and Nordic ensembles, informal ensembles and collaborations and soloists.

Alongside the ISCM the Association of Faroese Composers embraces the diverse music of its many members without discrimination on the basis of race, gender, religion, or politics. Both organisations pledge to realize the equitable representation of nationality, gender, and age of composers and musicians in all of its programming.



Felagið Føroysk Tónaskøld

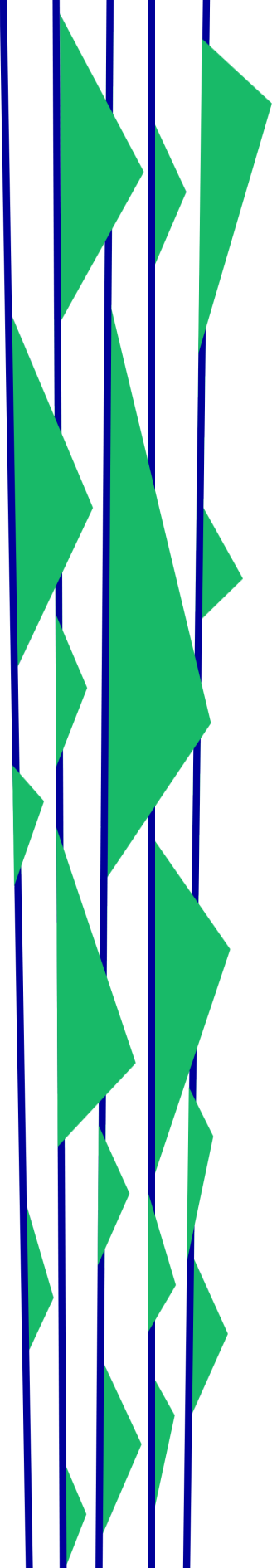
- The Association of Faroese Composers -

FESTIVAL BOOK

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WORLD
ISCM NEW FAROE
MUSIC ISLANDS
DAYS
2024



Message from the ISCM President

The International Society for Contemporary Music (ISCM) is an international network of member organizations from around fifty countries, devoted to the promotion and presentation of contemporary music - the music of our time. Through ISCM, our members promote contemporary music in all its varied forms, strengthening musical life in their local contexts and making their music and its creators known to world.

The 2024 World New Music Days festival in the Faroe Islands marks the ISCM's first return to the northern hemisphere after five years, and the farthest north in fifty years. Having celebrated the centenary of the ISCM's formation in New Zealand in 2022, and the centenary of the ISCM's first festival in South Africa in 2023, we are delighted to be coming to the magical beauty of the Faroe Islands for the first time.

Here we are gathering to continue our conversations, to listen together, to make new musical discoveries together and share our experiences through cultural exchange. The breadth and diversity of music-making across the ISCM 'family' continues to enrich and deepen our world of experiences, and we learn from each other so that we can continue to transport those experiences back to our home towns and nations.

We are deeply excited to be here amongst you, hearing Faroese performers and others from the Nordic region performing music from across the ISCM membership, curated with skill and care by the ISCM Faroe Islands Section. And we look forward to many conversations with you through the duration of the World New Music Days, amongst these breathtakingly beautiful islands.

Glenda Keam
ISCM President



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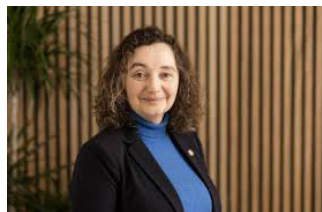
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ISCM past festivals

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|-------------------------------|---------------------------------|
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| 1924 - Prague/ Salzburg | 1975 - Paris |
| 1925 - Prague/ Venice | 1976 - Boston |
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| 1927 - Frankfurt | 1978 - Stockholm/Helsinki |
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| 1929 - Geneva | 1980 - Israel |
| 1930 - Liège/Brussels | 1981 - Brussels/Ghent |
| 1931 - Oxford/London | 1982 - Graz |
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| 1933 - Amsterdam | 1984 - Toronto/Montreal |
| 1934 - Florence | 1985 - Netherlands |
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| 1936 - Barcelona | 1987 - Cologne/Bonn/Frankfurt |
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| 1939 - Warsaw/Krakow | 1990 - Oslo |
| 1941 - New York | 1991 - Zürich |
| 1942 - San Francisco | 1992 - Warsaw |
| 1946- London | 1993 - Mexico |
| 1947 - Copenhagen/Lund | 1994 - Stockholm |
| 1948 - Amsterdam/Scheveningen | 1995 - Essen |
| 1949 - Palermo/Taormina | 1996 - Copenhagen |
| 1950 - Brussels | 1997 - Seoul |
| 1951 - Frankfurt | 1998 - Manchester |
| 1952 - Salzburg | 1999 - Romania/Moldavia |
| 1953 - Oslo | 2000 - Luxembourg |
| 1954 - Haifa | 2001 - Yokohama |
| 1955 - Baden-Baden | 2002 - Hong Kong |
| 1956 - Stockholm | 2003 - Slovenia |
| 1957 - Zürich | 2004 - Switzerland |
| 1958 - Strasbourg | 2005 - Zagreb |
| 1959 - Rome | 2006 - Stuttgart |
| 1960 - Cologne | 2007 - Hong Kong |
| 1961 - Vienna | 2008 - Vilnius |
| 1962 - London | 2009 - Sweden |
| 1963 - Amsterdam | 2010 - Sydney |
| 1964 - Copenhagen | 2011 - Zagreb |
| 1965 - Madrid | 2012 - Belgium |
| 1966 - Stockholm | 2013 - Košice/Bratislava/Vienna |
| 1967 - Prague | 2014 - Wrocław |
| 1968 - Warsaw | 2015 - Ljubljana |
| 1969 - Hamburg | 2016 - Tongyeong |
| 1970 - Basel | 2017 - Vancouver |
| 1971 - London | 2018 - Beijing |
| 1972 - Graz | 2019 - Tallinn/Tartu |
| 1973 - Reykjavik | 2022 - Auckland/Christchurch |
| | 2023 - Johannesburg/Cape Town |

Opening address of World New Music Days festival 21st until 1st of July 2024

By Sirið Stenberg, Minister of Social Affairs and Culture, on June 23rd at The Nordic House



Dear all,

A heartfelt thank you for allowing me the honour of opening such a magnificent festival for contemporary music. It is truly an honour to host the World New Music Days festival in the Faroe Islands; in our beautiful, dear country where music has such an impact on our thriving, connections, culture and progress.

A heartfelt thank you to everyone in Felagið Føroysk Tónaskæld for organising and to all of you who facilitate WNMD, and last – but not least – all the musicians who have come all this way to enrich us with your music.

This festival is a convention between listeners and concert venues, between composers and musicians, between commercial businesses and rights holders. A whole week in the sound of new contemporary music in breath taking Faroese settings.

The International Society of Contemporary Music has 55 (fifty-five) member countries. The Faroes have been members for about 15 (fifteen) years.

International societies are good and necessary gateways into international collaborations. This festival is a prime example. Music knows no geographic borders, and musical collaborations worldwide enrich us in great measure.

During these Faroese festival days, 26 (twenty-six) concerts have been planned around the country including pieces by more than 80 (eighty) composers from around the world as well as pieces by 33 (thirty-three) Faroese composers. Hence, the Faroes will be quite the musical laboratory over the next few days. Our expectations are sky high.

The musical width will be demonstrated across instrumental and stylistic lines, as the more than 100 (one-hundred) musicians who have come here will deliver to us.

In connection with the festival, the visit to the Faroes will include a general meeting. We are grateful that you have chosen the Faroe Islands. You could not have chosen a better spot. We may be located in the middle of nowhere, sure, but we are truly a proud musical people.

With our 50,000 (fifty thousand) inhabitants, we present 33 (thirty-three) contemporary works by Faroese composers at the festival.

In the Faroe Islands, we are proud of our symphony orchestra, excellent music school, choirs – often more than one in a single village or church, countless music groups, singers of the old Kingo tradition, singers of the old sagas, children's choirs, upper secondary music education and other musical activities. Hence, music is part of the daily lives in most Faroese households. A lot of new music is released, and concerts and live music fill many slots in the average Faroese calendar. We could simply not imagine life without music.

Faroe Islanders have very strong musical traditions. In times gone by, men would sing a hymn for

protection as they went out fishing. Singing together is common at any gathering, and the sagas as well as the Faroese chain dance are still going strong. The importance of the sagas goes well beyond music, as they have maintained the telling of our history and our spoken language before there was a written language. Hence, the preservation of our history and language is in large part due to the sagas. Therefore, music has an immense significance to us. It creates identity and carries our traditional heritage.

The fact that the festival celebrates contemporary and new music is particularly interesting to me. Our musical history is great, indeed, but the composition of Faroese music is still a relatively new phenomenon. At the same time, we can barely keep track of everything that is happening in Faroese music and the importance it carries.

Music is meant to reflect the present time. Today is worthy of documentation and musical representation. Music is also meant to lead us into the future and set the course for exploration and experimentation as well as innovation, which will in turn ensure continuous musical development. It makes us stop and listen and reflect not only on the past but also on what is to come. This contributes to the value of the festival. It brings our own, as well as international attention to contemporary Faroese music. Future prospects require the courage to create new things. Music is like a key that unlocks the deepest chambers of our hearts. Music touches us, comforts us, and promotes fellowship, empathy and unity. Music builds bridges between people and their own feelings, between people, between villages, cities and countries.

Music may well be our greatest diplomatic tool.

Music is a universal language, comprehended by all. No matter where we find ourselves, geographically or in life, it speaks to our senses about our unconscious mind. That is why we need music. I conclude that it makes us all better people, and that is something that the world needs today, along with fellowship and empathy, in a world where war and unrest are part of everyday lives for many. Music builds bridges where gorges may be wide.

Through the ages, man has sought music. The oldest musical instruments that have been recovered may be around 40,000 (forty thousand) years old, and our voices and bodies have been around even longer with song and rhythm.

Music seems innate. The tiny newborn reacts spontaneously to music. Early on, he begins to imitate and demonstrate rhythm by clapping and banging. Singing affects us even before we are born. Plato's philosophy states that musical upbringing is definitive for how man developed and created identity from the cradle to the grave. There was no doubt. Man and music were conjoined into a complete unit. The sensuous aspect of music wakes us up. It enables us to look into ourselves, which is essential for looking ahead and meeting the future.

It is a great honour for our small country to experience a whole week in the sound of new contemporary music.

We're glad to be at the centre of musicality for a few days and wish you all a great festival and many new connections. Connections that will lay the foundation for extended musical horizons that will be a joy and blessing to us all.

We hope that you will get the chance to experience our beautiful country and its people. We hope that these will inspire new and exciting contemporary music.

As in all other aspects of life, it is relations between people that matter most at the end of the day. Therefore, it is important to meet with like-minded people and let creativity flow. Then we are sure to experience musical blossoming.

I wish you all a great festival and a productive general meeting.

Thank you.

ISCM

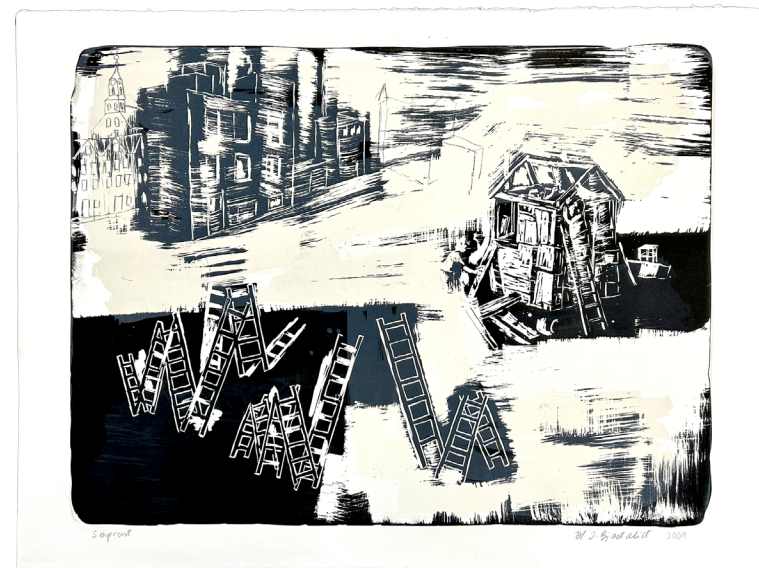
WORLD

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CONCERTS



Hanni Bjartalið (courtesy of Steinprent)

Friday, 21 June 2024 8 pm
Reinsariíð, Tórsgeða 3, Tórshavn

Norðurglóð (FO): Arnold Ludvig (bass), Leivur Thomsen (guitar), Jákup Tórgarð (piano),
Heðin Z. Davidsen (guitar), Kristina T. Johansen (saxophone), Rógvi á Rógvu (drums)

Gary Daley, *Hunger* (2019)
Arnold Ludvig, *Miles Beyond* (1998), *Port Of Thor* (1996), *Iceland* (1993), *Desire* (2011)

Programme notes

Gary Daley (Australia, b. 1958)
Hunger (2019) [9'] (submitted by the ISCM Australian Section)

My composition process is usually long and slow. I will typically workshop ideas with my band or other musicians and develop a piece through rehearsal and performance. This is the case with *Hunger*. However, the current version was finalized around 2019 and has continued since then. The title, *Hunger*, emerged from the need to create and experience music and art. For me it is essential for humankind, like physical hunger.

Arnold Ludvig (Faroe Islands, b. 1968)
Miles Beyond (1998), *Port Of Thor* (1996), *Iceland* (1993), *Desire* (2011) [30']
(ISCM WNMD 2024 Host Selection)

NORÐURGLÓÐ is one of Arnold Ludvig's original Faroese jazz projects. The band consists of an ever-changing line-up of local musicians and composers. NORÐURGLÓÐ mainly performs Arnold's compositions, previously released with his danish based sextet, although at times they also play tunes by other band members as well as other Faroese composers. The genre is rooted in jazz, with hints of other genres, yet always with lots of room for improvisation and experimentation.



Hansina Iversen (courtesy of Steinprent)

Saturday, 22 June 2024 at 11.30 am

Havnar Kirkja (Tórshavn Cathedral), Bryggjubakki, Tórshavn

Zoë Martlew (vlc), Sámal Petersen (vl)

George-loan Păiş, *Giant robots in a picnic basket* (2021)

Eloise Gynn, *Quietening* (2020)

Edvard Nyholm Debess, *Variaciónir við tema* (1998)

Isabel Urrutia, *Haziak* (2019)

Atli K. Petersen, *Le quattro corde di Kaldbak* (2023)

Zoë Martlew, *G-lude*

Programme notes

George-loan Păiş (Romania, b.1994)

Giant robots in a picnic basket (2021) [6'] (submitted by the ISCM Romanian Section)

Inspired by a striking image from a childhood dream, one that threads the border between memory and personal mythology, an image of never-ending mechanical arms sprawling to the sky from a tiny and inconspicuous picnic basket, the piece calls upon the cello in an aim to explore an energetic, machine-like sound-world through its extensive use of pizzicato and percussive effects, with hints of an ethereal melody towards the end.

Eloise Gynn (United Kingdom, b. 1985)

Quietening (2020) [4'] (submitted by the ISCM Welsh Section)

Inspired by the natural world, poetry and movement, Eloise Gynn's music has been described as 'ethereal, glowering, soft edged and ruminative'. She has had works performed by the London Sinfonietta, Hebrides Ensemble, Berkeley Ensemble and the London Symphony Orchestra, whose recording of *Sakura* was released on LSO Live. Recent works include *Quietening* for solo cello, *Reflection*, a collaboration with Ajaeng player Yoona Kim at Hwaeom Buddhist Temple, South Korea, and Northern Ballet's children's production *Little Red Riding Hood*. Her latest work *Light Dancing*, was performed by the LSO and young musicians at BMW Classics, Trafalgar Square, conducted by Simon Rattle.

Edvard Nyholm Debess (Faroe Islands, b. 1960)

Variaciónir við tema (1998) (ISCM WNMD 2024 Host Selection)

Variations with theme for Solo Violin are inspired by a traditional Faroese childrens' song about a boy experiencing the wonders of birth and life in the Faroese nature. The opening lines and main theme are variations of the song's melodic substance, while the rest of the piece is composed of impressions from the lyrics of the song.

Isabel Urrutia (Spain, b. 1967)

Haziak (2019) [5'] (submitted by Musikagileak)

For solo "live" cello and ensemble of digitized acoustic folk instruments (on audio support, fixed media). I composed this work with a new compositional method, that we call "World Timbres Mixture", created together with the composer José Luis Campana, which consists of mixing the timbres of classical orchestral instruments with the timbres of folk instruments. The instruments of popular traditions used in this work are mainly stringed instruments, such as the dilruba, the sarangi, the Maghreb violin, the erhu, the Nordic psalmodikon ... and plucked strings, such as the Laotian zither, the koto, the shamisen, the Ukrainian Bandura.... None of the timbres that sound on audio support were modified by sound transformation programs.

Atli K. Petersen (Faroe Islands, b. 1963)

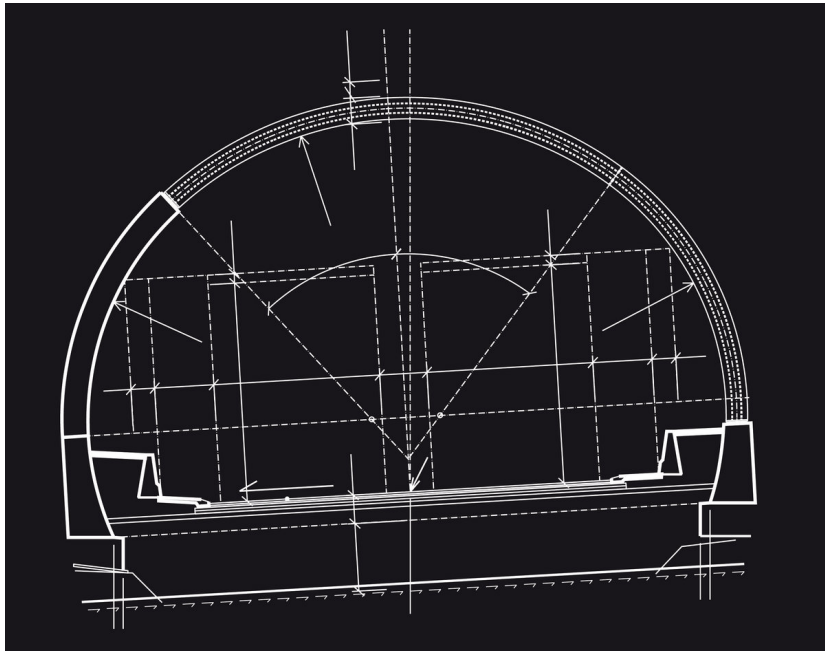
Le quattro corde di Kaldbak (2023) [7'] (ISCM WNMD 2024 Host Selection)

The title refers to the four strings of the soloists (Sámal's) instrument, as well as the name of village he resides in. Having written a number of solo works for other instruments, it was great to be allowed to create this work for this prominent performer. Though I am not sure it reflects audibly on the finished work, the picture on my mind whilst composing this work, was that of Sámal engaged in one of his other major skills, as a stonewall builder (stonemason) in the traditional Faroese fashion (not employing tools to modify the stones)

Zoë Martlew (United Kingdom, b. 1968)

G-Lude (2021)[8'] (submitted by the ISCM British Section)

Composer, cellist, cabaret artist, educator, mentor, curator and presenter the increasingly uncategorizable Zoë Martlew travels the world in a combination of all these roles. Described in the press as "dazzling, gleefully tawdry, electrifying, nuanced, expertly rendered, decidedly fun" Zoë's music has been performed at leading venues including Wigmore Hall, Aldeburgh, Cheltenham, Dark Music Days (Iceland), MORS (Denmark) and Tanglewood Festivals, Holland Park Opera, Linbury Studio ROH, by world class artists including Riot Ensemble, London Sinfonietta, Birmingham Contemporary Music Ensemble.



Æðr album cover by Kirstin Helgadóttir

Saturday, 22 June 2024 at 2 pm Eysturoyartunnilin - The Eysturoy tunnel

Electronic work for car radio in sub-sea tunnel

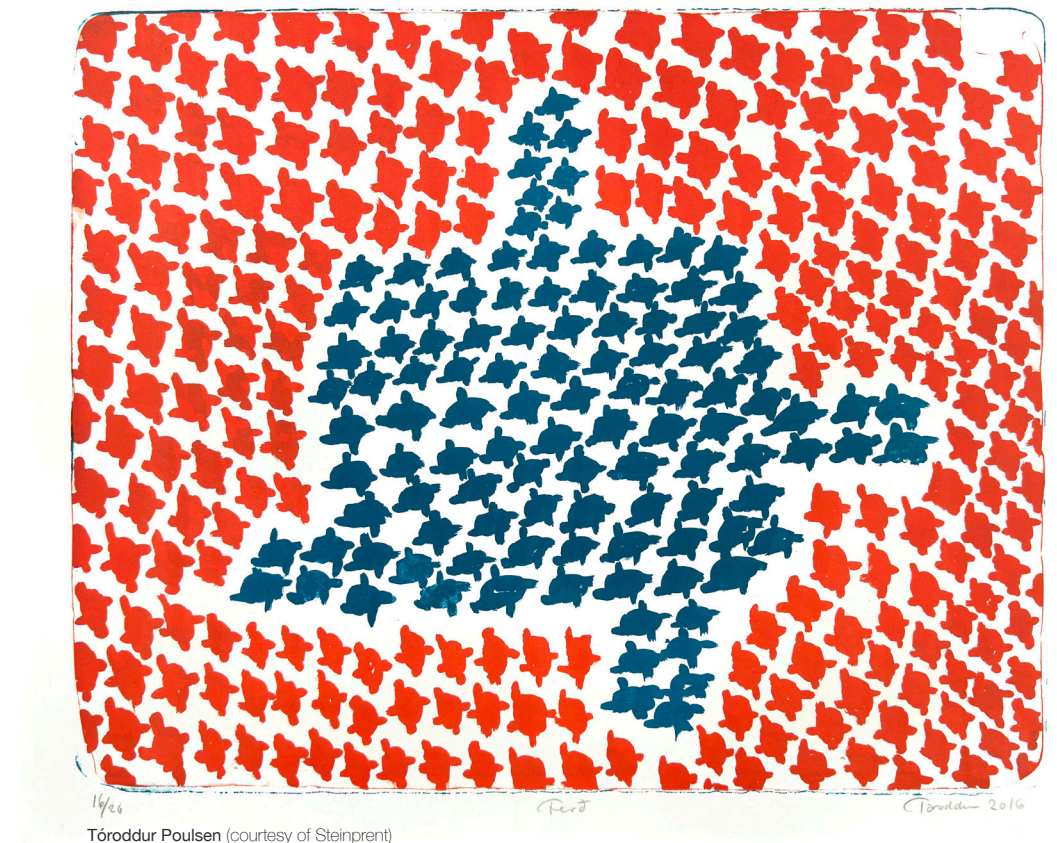
Jens L. Thomsen, *Æðr* (2020)

Programme notes

Jens L. Thomsen (Faroe Islands, b. 1980)

Æðr (2020) [10km] (ISCM WNMD 2024 Host Selection)

ÆDR (meaning 'vein' in English) is a unique, atmospheric soundscape, exploring modernity and post-war freedom through a Faroese lens. Commissioned for Eysturoyartunnin, a 12km subsea tunnel - the largest of its kind - in Jens' native Faroe Islands, a structural marvel with striking art. The soundscape lives as a live audio installation, broadcast around the clock on FM radio for anyone traveling through the tunnel. This is the first time a soundscape has been permanently installed and broadcast via this kind of technical solution and is another example of Jens' innovative and impactful approach to creating art. A paean to human endeavor and the developmental history of humanity, the tunnel is at once progressive and ancient: a liminal setting where late-modern and pre-modern longings somehow seem to rub off on each other. These intersecting ideas are translated into a striking soundscape of dark drones, creeping frequencies, bleeping ambience, groaning masses of sound, and pulsating echoes from the hidden world beneath us. The underworld that we somehow are able to move through temporarily in our car under the sea, giving the tunnel and the islands a voice of their own, while exploring the parallels between the tunnel and Faroese society today. This uniquely immersive and compelling work, previously existing only as a transitory experience for users of the Eysturoyartunnin, is now available on vinyl for the first time to be considered and enjoyed in all its fascinating detail. A thought-provoking and groundbreaking piece from one of Europe's most exceptional composers and sound artists today.



14/66
Tóroddur Poulsen (courtesy of Steinprent)
Perð
Tóroddur 2016



Frída Matras Brekku (courtesy of Steinprent)

Saturday, 22 June 2024 at 3 pm
Rituvíkar Kirkja - Church of Rituvík, Varðagöta 18, 640 Rituvík

Caput Ensemble string quartet

Amy Brandon, *Lysis* (2022)
 Sámal Jákup Jakobsen, *Krákan: Á húsið* (2021)
 Caroline Bordignon, *Incandescence* (2017)
 Kenneth Li, *Singing Our Swan Song Of Serenity (Speaking of Satire)* (2022)
 Filipe Lopes, *Clusia Rosea* (2018)
 Máté Bella, *AEOLUS* (2021)

Programme notes

Amy Brandon (Canada, b.1980)
Lysis (2022) [9'] (submitted by the ISCM Canadian Section)

In this piece I was trying to better understand common tones in the harmonic series. I was particularly intrigued by Rădulescu's tuning for his 5th Quartet, which details the common tones shared by the tuning notes. For example, the 15th partial of C (1°), B (15°) is the same note as the fifth partial (5°) of G (3° of C). This common tone branching goes as high and as wide as you want it to. Take for example, the 135th partial of C (C#—8 cents). It is a common tone in the 3rd and 5th partial branches. The common tones allow for some wonderfully dense intervals, as well as easing transition between different "tuning universes" that may be far away from each other in the conventional sense. The other side of this work is the concept that the bow (pressure, location, speed and material (wood vs. hair) acts in some ways as a blacklight—bringing out timbres and partials usually unheard, and is this guide between the layers of sound—bringing out different sections of the harmonic series (timbre) and unveiling hidden worlds.

Sámal Jákup Jakobsen (Faroe Islands, b. 1989)
Krákan: Á húsið (2021) [5'] (ISCM WNMD 2024 Host Selection)

The idea was directly sparked when the composer walked on a calm street and then suddenly heard a crow cawing on a rooftop. The sound, rhythm and feeling of the cawing got stuck in the composer's head and unavoidably called for a piece to be written. And so it was. The motifs are all inspired by cawing and the flapping of wings. The story is about two crows that by no means wish to share the same spot on the rooftop.

Caroline Bordignon (United Kingdom, b. 1993)
Incandescence (2017) [5'] (individually submitted)

This piece was inspired by the idea of capturing bursts of light and color through a sonic and visual world with the combined impact of musical performance and fine art. The piece can be performed with live painting or as a stand alone work.

Kenneth Li (Hong Kong, b.1989)
Singing Our Swan Song Of Serenity (Speaking of Satire) (2022) [5']
 (submitted by the ISCM Hong Kong Section)

This work is a dialogue among 4 Cantonese-speaking people: The motives and melodies are transcribed from certain Cantonese speech preserving the tonal characteristic inflections and length difference. With a topic around the identity crisis of the Cantonese language, the quartet starts with an excited funky discussion and it gradually develops into a more cantabile section. The discussion becomes more and more heated and it arrives at the improvisation section where everyone becomes skeptical. With a lot of questions being asked more and more desperately, the answer is still unknown and the music ends with a doubtful anxiety.

Filipe Lopes (Portugal, b. 1981)
Clusia Rosea (2018) [9'] submitted by the ISCM Portuguese Section)

"Clusia Rosea" was written during a period in which I was intrigued by the research, installations and musical compositions that brought together music and plants. While walking through wild forests, I was fascinated by my listening. The air I breathed and the sounds I heard did not belong to my way of being, and I saw in this the possibility of questioning my intuition. I tried to bring this suspension for this quartet through unfinished gestures and resonances, silence, and loose ends, but in the mountain, everything is more interesting. It is up to the quartet to rise beyond logic.

Máté Bella (Hungary, b. 1985)
AEOLUS (2021) [8'] (submitted by the ISCM Hungarian Section)

This composition was written during the winter of 2020, at a commission of Studio 5 Contemporary Composers' Group. Studio 5 Essences concert has a theme: how contemporary composers reflect on Hungarian folk music. I chose the most ancient form of Hungarian folk music, a folk song from Mezőség. I arranged the melody of the folk song "Death, death..." for string quartet according to Ágnes Herczku's interpretation, in such a way that it also includes the folk singer's improvisations. Mezőség is a forestless hilly area bordered by rivers in the Transylvanian Basin. My piece wants to show the fictitious state when we are lying in the field and listening to the blowing of the wind, which in the case of my play "blows" the folk song into our ears through the natural and artificial harmonics. In Greek mythology, Aeolus was the god of the winds, who kept the winds locked in a strong rock prison on the island of Strongyle, which he released freely on the sea as he pleased." (Máté Bella)

The work was premiered on April 7th, 2021 by Sonus Cordis String Quartet: Eszter Krulik, Róza Lachegyi (Violin), Győző Máté (Viola), Judit Szabó (Cello)



Louise Aakerman (courtesy of Steinprent)

Programme notes

Rūta Vitkauskaitė (Lithuania, b. 1984)

Oracle of May Winds for any instrument or group (2021) [10'] (individually submitted)

In Scotland, there are twelve Gaelic winds, each of them having a specific direction and qualities, a meaning, an assigned colour, a tale. Up till these days, when troubled, people would go on long walks, listening to an ancient wind Oracle, bringing good or bad news to us, insights and wisdom. I ventured into the Scottish wilderness, searching for the winds. I found two Gaelic winds on the Isle of Gometra: gaoth a deas ear-dheas, and gaoth an iar iar-thuath. And then, I found The Wind of Fairies, The Wind of The Sea, The Wind of Standing Stones, The Wind of Cailleach - an ancient goddess, a creator of Scotland, and many more... I then brought in an 'echo' of the Lithuanian folk-song into the piece - about the tree, symbol of life and death, and wind that brings in decay and rebirth.

I assigned a symbol to each wind, and tried recreating its sound. The piece is built from all these winds.

Olli Moilanen (Finland, b. 1987)

Paralysis (2021) [7'] (submitted by the ISCM Finnish Section)

Paralysis is a composition about pressure, urge and resistance. It is a process of translation, highly dependent on the performers and their interrelationships. The material of the composition is based on my own voice improvisations that I recorded very close with a mic that could catch tiny microsounds that are otherwise inaudible. The music undulates between inhalation and exhalation that encounter severe resistance from the body and mind. Instead of a written score, the performers learn the piece by ear using an audioscore: an electronic track (of my manipulated voice) that they listen to from their headphones, and mimic with their instruments. In the rehearsal process the players create a collective interpretation of the audioscore. In the performance the performers listen to the audioscore from their headphones, and the amplified sound of the instruments comes from speakers in front of the audience. A tape part plays at the same time from speakers at the back of the audience. This tape part is an electronically manipulated version of the audioscore, creating a counterpoint to the audioscore. Thus the audience sits at a border area where these electronic and instrumental translations of my voice meet and complement each other.

Kim Kristensen (Denmark, b.1956)

Det jeg ser - What I see (2022/24) [5'] (ISCM WNMD 2024 Host Selection)

Rhythms are everywhere, in the words, in the language, in nature, in the weather, in gaits, in machines, in the sea, in pictures, etc. In music, we are mostly used to regularly repeated rhythms in 4/4 and 3/4. In other cultures, there is a much greater diversity and richness of rhythms, e.g. in India and the Balkans. I like experimenting with putting together different time signatures and still making it sound natural and organic. Thus "What I see" is composed of 3/4, 5/8 and 6/8.

Daniel Rye (UK/Faroe Islands, b. 1964)

Now and Then (for Igor Stravinsky) (2024) [8'] (ISCM WNMD 2024 Host Selection)

In 1917 in Rome, Stravinsky wrote a 5-bar miniature for clarinet "pour Pablo Picasso" on the back of a telegram form, adding the words "pour le posterité". This tiny piece forms the basis of Now and Then, alongside fragments from the first 3 works of Stravinsky that were performed at the earliest ISCM festivals in 1922 & 1923: Three Pieces for String Quartet (1914), Piano-Rag-Music (1919), and Concertino (1920). These fragments are presented as a sort of cubist collage that is a starting point for collective improvisation.

Saturday, 22 June 2024 at 9 pm

Reinsarið, Tórsgöta 3, Tórshavn

Flytifólk (FO): Daniel Rye (cl), Anna Hüdepohl (acc), Torleik Mortensen (cb), James Goodwin (perc)

Rūta Vitkauskaitė, *Oracle of May Winds* (2021)

Olli Moilanen, *Paralysis* (2021)

Kim Kristensen, *Det jeg ser* (2022/24)

Daniel Rye, *Now and Then* (for Igor Stravinsky) (2024)

Sunday, 23 June 2024 at 2 pm
Norðurlandahúsið / The Nordic House, Norðari Ringvegur 14, Tórshavn

Caput Ensemble w/ cond. Guðni Franzson(IS), Mattias Kapnas (pf) (FO)

Chesney Palmer, *Reflections of South Africa* (excerpt) (2020)
[Performed by Mattias Kapnas]

Sunleif Rasmussen, *Surrounded* (2000)
Liu Huan, *BEWEGENDE WOLKEN DES GESANGS* (2022)
-intermission-

Ivan Buffa, *Identity* (2017)
Zhong Juncheng, *Blast* (2019)
Kristupas Bubnelis, *split seconds, shifting sand...* (2023)
Michał Wróblewski, *How to Avoid a Mental Breakdown* (2020)
Martyna Kosecka, *Ourobóros* (2018)

Programme notes

Chesney Palmer (South Africa, b. 1996)
Reflections of South Africa (excerpt) (2020) [7] (submitted by the ISCM South Africa Section)
This work considers some personal experiences observing wildlife and sunrises in the Kruger National Park, which captures some of the mood, character and excitement of the African plains. The first movement aims to embody the mood of the animals of South Africa beginning to wake to the call of the dawn. There are some interlocking rhythms that depict the delicate relationship in some of these ecosystems. The second movement is a continuation of wildlife becoming more active as the day progresses as many seek to gather at the waters edge to quench the thirst of the day, but not without the impending sense of doom always lingering. The third movement depicts the African lion stalking its prey and giving chase, only to result in a failed hunt, but a rather joyous buck reveling in a successful escape.

Sunleif Rasmussen (Faroe Islands, b. 1961)
Surrounded (2000) [14] (ISCM WNMD 2024 Host Selection)
In *Surrounded* for sinfonietta I make use of the first phrase of the Norwegian tune Kringsat af Fiender (*Surrounded by Enemies*) which, of course, highlights the title. The sense of the title is also applied to the way the orchestra is positioned, with the string quartet surrounded by the rest of the ensemble. There is a constant dialogue between the quartet and the rest of the instruments from harmonic ensemble playing and imitation to disharmony, opposition and struggle; a process that is reminiscent of the old concerto grosso. *Surrounded* consists of three movements. 1 Molto energico - Cantabile, 2 Cantabile - attacca -, 3 Energico - Tranquillo - Cantabile - Meno mosso.

Liu Huan (China, b. 1983)
BEWEGENDE WOLKEN DES GESANGS (2022) [6] (submitted by the ISCM Shanghai Section)
The piece “Chanting Cloud Song” depicts several different states of clouds, such as when cumulus clouds blow in front of the sun its clear edges, which are evaporating, become more and more slender and broken; as when the clouds pass in front of the sunlight, they are filtered by different layers of clouds, and the whole clouds, which are evaporating, become more and more slender and broken; as when the clouds pass in front of the sunlight and produced a mottled effect; or that kind of cloud gap light of different intensities, the dark currents were palpitating; and that loving and mysterious clouds that strike the whole marvelous and incomparable sky. They are like an abstract painting, and those states are like they are humming different moods of the song.

Ivan Buffa (Slovakia, 1979)
Identity (2017) [7] (submitted by the ISCM Slovak Section)
Composed for the Prague Spring Festival, there is an introductory gesture in percussion and clamorous textures, which are then transformed into rhythmic, repetitive and rotatory figures; the latter come ever more strikingly into bloom and produce emerging harmonies. A thoroughgoing, even if constantly interrupted, intensification occurs, before the piece finally fades out softly. A chamber symphony in compressed form? Definitely, given that diverse parts are arranged in concentrated form together; one could see them as different movements of a symphony if one wished. Virtuoso performance and thrilling sound are the focus of attention here. (In: booklet CD “Identity” by KAIROS)

Zhong Juncheng (China, b. 1954)
Blast (2019) [7] (submitted by the ISCM Nanning Section)
The History of Dong-Han — —Wang Ba’s story wrote that the GuangWu king had a tolke with Wang Ba. He said they are all dead who come from Yinchuan to follow me, except you. In the strong wind, only the tough grass won’t be blown down. It means that only through a severe test can we know who is truly strong. In this piece, the perfect fifth and diminished fifth interlace, the speed of the fast and the changing rhythm, the complex twelve-tone harmony and the pentatonic longitudinal chord structure. It is as if you can make you feel and understand the inner nature of people, people and nature, and the “vigorous grass”.

Kristupas Bubnelis (Lithuania, b. 1995)
split seconds, shifting sand... (2023) [9] (submitted by the ISCM Lithuanian Section)
The implicit duality of the title refers to the temporal and textural processes in this composition. “Split seconds” owes to the micro-temporal nature of the sound objects, whereas the “Shifting sand” is a poetic metaphor for the textural fragility. The former process articulates the counterpoint of multiple subdivisions of the beat, creating simultaneities of pulses. The latter reflects the register and timbral diversity that owes to the quasi-dramaturgical development of the piece. In addition, the idea of a “split-second” also comes through in a harmonical context. A slight incongruity of the temperaments comes through by adjusting the violin strings to the upper partials of the violoncello and double bass, thus creating the idea of a split unison. The work was composed in May-June 2023 for the Lucerne Festival Academy.

Michał Wróblewski (Czech Republic, b. 1988)
How to Avoid a Mental Breakdown (2020) [9] (submitted by the Prague Spring Festival)
It was a very special commission for the Brno Contemporary Orchestra. I was asked to compose a piece which will be possible to play in the situation where the musicians only see the composer, but don't hear each other. The reason for this limitation was the serious pandemic situation at that time, which brought the restriction that only 2 people were allowed in the room together. The piece was live streamed from a modern studio in Brno, with 7 rooms of maximum 2 musicians in each one of them, while everyone saw the conductor on the screen. The title refers to Slavoj Žižek’s article for that same period.

Martyna Kosecka (Norway, b. 1989)
Ourobóros (2018) [11] (submitted by the ISCM Norwegian Section)
Ourobóros explores the time looping and devouring of musical material within itself, reaching a perfect circular form. Ourobóros was written as an inspiration by the same-titled creature, described in “The Book of Imaginary Beings” by Jorge Luis Borges. It is a symbol of continuity and continuous transformation, not only of life but also of the sound and time passing by. Those elements are bound inevitably in the fate of a composer and every person that approaches the music at the very moment. How is the relation with sound and time able to enrich and transform a person? Is it able to purify one and add something new to life? Are we ready to rebirth in Ourobóros of our world?



Hansina Iversen (courtesy of Steinprent)

Sunday, 23 June 2024 at 3.30 pm
Various Locations, Tórshavn

Sound installations

Rosali Grankull, *Music for strings & silk* (2022)
Jesse Austin-Stewart, *Music for PlayStation* (2022)
Heðin Ziska Davidsen, *Ringar í Vatni (Rings in Water)* (2021)
Stéphanie Laforce, *EOLIEN-SONORE - The sound of the wind*
an audio-visual installation (Creation Faroé Islands 2024) (2010)
Laura Puras, *Muted Tefillah* (2018)

Programme notes

Rosali Grankull (Sweden, b. 1984)
Music for strings & silk (2022) (submitted by the ISCM Gotland Section)

Music for strings & silk is an interactive acoustic sound installation and a collective improvisation. With the materials silk threads and stringed instruments, which act as resonating boxes, a gigantic spatial instrument is formed that the participants get to know through the work of their hands, with sound, form and perception. The path of the silk threads through the room creates a visual composition, while its main purpose is to be a sound installation aimed at all curious, amateurs and professionals alike. No previous knowledge is required. With the piece, a musical event is created that embraces that everyone, depending on previous experience, can create sound and music and that we depend on listening as an element of dialogue in society. It is a social situation, a work of art, a sound installation and an ongoing concert. Everyone that participates is a co-creator and a musician.

Jesse Austin-Stewart (New Zealand, b.1996)
Music for PlayStation (2022) (submitted by the ISCM New Zealand Section)

Music for PlayStation is a collection of musical vibration pieces made to be played back through the PlayStation DualSense controller. This music has been designed so that audiences of all types of hearing, whether hearing, hard of hearing, or d/Deaf, can engage with the music similarly to each other. Feel the way that the rhythms move from left to right and the way the changing patterns feel against your palms. Jesse worked with hard of hearing and d/Deaf artists in the development of these musical works. This project uses easily available technology to make the works accessible.

Heðin Ziska Davidsen (Faroe Islands, b. 1977)
Ringar í Vatni (Rings in Water) 6 channel sound installation (2021) [10']
(submitted by the ISCM Faroe Islands Section)

Water doesn't disappear when it evaporates. It changes state and is relocated. Much like other resources. In Portugal they witness less water and in the Faroe Islands we witness more water. Similar scenarios are seen in other parts of the world with water as well as with other resources. This urges a global solution, with the challenge that the countries that sit on the favorable side of the equation, usually are the ones that have to make changes that make the equation less favorable for them. At least in the short term. Another way to address challenges, at least in the western part of the world, is to just make more. In my piece, *Water Contemplations*, I play with the thought of synthesizing water, as well as sonically, bringing some of the abundance of water we have in the Faroe Islands to Portugal. Redistributing, so to say.

Stéphanie Laforce (Belgium, b. 1980)
EOLIEN-SONORE - The sound of the wind an audio-visual installation (Creation Faroé Islands 2024) (2010) (submitted by the ISCM Wallonia-Brussels Federation Section)

On this archipelago of wild and grandiose landscapes, it is the elements that produce the musical composition. The artist captures the different colors of the wind, which become unheard-of music dictated by nature. A poetic, plastic, and sonic experience of these natural spaces through the vibration of the wind harp, considered to be the oldest automatic musical instrument. The artist brings back from her residencies works inspired by landscapes and the wind, with the aim of arousing in visitors a taste for escape and reconnection with the elements. This collection of recordings is completed between each exhibition.

Laura Puras (United States, b. 1982)
Muted Tefillah interactive video (2018) (individually submitted)

"Muted tefillah" is an interactive video where the public becomes at the same time performer and listener/receptor. The public then stands in front of the screen and reproduces the same movements of the video-performer; those movements generate sounds only audible by the person involved who completes the full transmission on the piece (from the video-performer to the public-individual-performer). Starting from the assumption that all music must be transmitted, "Muted tefillah" gives the answer to the purpose of finding a transmission way not necessarily oral or written. As the piece reveals, we are really able to communicate in many ways, not just in written or spoken language. "Muted tefillah"-a spontaneous prayer from heart- is not written, not heard, but arrives intact to its destination. Only if you "pray" in that specific way you are able to hear the prayer itself. Despite the worldwide advances in literacy, oral transmission remains the dominant communication today. It refers to passing information down by being spoken instead of written. However, "Muted tefillah" goes beyond the "oral tradition" and shows that oral tradition is not necessarily the oldest form of communication. It also reflects on the incompatibility of experience (musical) and verbal description, delimiting the borders of intuition. Telling the story exactly the way the elders told it, is important. It is exactly the art of passing this information from one generation to the next. But "Muted tefillah" goes beyond and proposes a way to pass the information without the need of a written or oral transmission. The oral culture in some ways, in their belief system, is more exact, more precise, than writing things down and forgetting them. But what about a way to "register" thoughts, to pass thoughts without aural or oral or written methods? Probably that is what this spontaneous prayer answers. All history is part of now. We are part of now. One way of hoping to maintain accurate history is through the elimination of past tenses. Nothing relegated to a past time can be discounted or forgotten. Then "Muted tefillah" is a here and now prayer. No prayer can be labeled as "passed". The spirits of the people who prayed that prayer are still here, we are still praying that way. Keeping history alive in every phase of that "from-heart-prayer" is like the existence itself, gives people like the hope and unique perspective on teaching we can benefit from. "The words which are written you many no say by heart, and the words transmitted orally you may not recite from written" (Gittin 60b)



19/09 I
Hanni Bjartalíð (courtesy of Steinprent)

Sunday, 23 June 2024 at 4.30 pm
Viðarlundin, entrance at Gundadalsvegur 9 100 Tórshavn

Open air concert and walk - composers perform

Kelvin King Fung, Brief Version of Seoljanggu - 0, I, II (2023)
Heðin Ziska Davidsen, Ringar í Vatni (Rings in Water) (2021)
Niels Lyhne Løkkegaard, Fatamorgana (2021)
Johan Hentze & Andras Olsen, Tað skeiva stykkið í Pisu (2024)

Programme notes

Kelvin King Fung Ng (United Kingdom, b. 1985)

Brief Version of Seoljanggu - 0, I, II (2023) [8'] (individually submitted)

Audience is advised to read this description AFTER experiencing the musical work. Seoljanggu refers to a music-dance in a Korean harvest rite that has now evolved to a stage performance. This piece radicalizes and explores some intersubjective aspects of concert spectatorship. An invisible theater of an under-par performance disguises an underlying layer of work, of which spectators gradually become aware individually. Events like mistakes and warm-up falling outside conventional musical schema contribute to this concealed dramaturgy. Fleeting (un)certainly and incongruence between the two layers create high tension and heightens the spectator's awareness of self and others' perspectives and the social situation.

Heðin Ziska Davidsen (Faroe Islands, b. 1977)

Ringar í Vatni (Rings in Water) 6 channel sound installation (2021) [10']

(submitted by the ISCM Faroe Islands Section)

Water doesn't disappear when it evaporates. It changes state and is relocated. Much like other resources. In Portugal they witness less water and in the Faroe Islands we witness more water. Similar scenarios are seen in other parts of the world with water as well as with other resources. This urges a global solution, with the challenge that the countries that sit on the favorable side of the equation, usually are the ones that have to make changes that make the equation less favorable for them. At least in the short term.

Another way to address challenges, at least in the western part of the world, is to just make more. In my piece, Water Contemplations, I play with the thought of synthesizing water, as well as sonically, bringing some of the abundance of water we have in the Faroe Islands to Portugal. Redistributing, so to say.

Johan Hentze (Faroe Islands, b. 1985), **Andras Olsen** (Faroe Islands, b. 1978)

Tað skeiva stykkið í Pisu (2024) [10'] (ISCM WNMD 2024 Host Selection)

Tað skeiva stykkið í Pisu: The piece will be partly composed and partly improvised with influence from the nature surroundings. The title relates to the place where the piece is going to be premiered, as it is the place where graduates from the local high school had their gathering and speeches, in local language called "pisu fundur" (en: Pisu - meeting)

Sunday, 23 June 2024 at 7 pm
Tjóðpallur Føroya, Tórsgøta 9, 100 Tórshavn

Poetry & Music in Small Languages

Birita Poulsen (sopr), Atli Ellendersen (vl), Birita Dam (vla), Kristina á Váli (vlc)
Agnar Lamhauge (cb), Jákup Tórgarð (pf), Ólavur Jakobsen (gt)
Esther á Fjallinum (text presentations)

Charlotte Seither, *baff* (2018) Text: Pfälzisch / Palatinate
Bjarni Restorff, *Gittarin* (2015) Text: Federico Garcia Lorca (1898-1936)
Unn Patursson, *Wicked fysikk* (2023) Text: Lív Maria Róadóttir Jæger
Chiu-Yu CHOU, *Ocean Sailing* (2021) Text: Lin Claude
Amble Skuse, *Chapels with Splendid Glass Windows* (2019)
Text: Poem in middle Welsh
Amannguaq Janna Porsborg Gerstrøm, *Annílaanganeq qilammit*
nakkaalavoq (2024) Text: Amannguaq Janna Porsborg Gerstrøm

Programme notes

Charlotte Seither (Germany, b 1965)
baff for vocal performer (2018) [7'] (submitted by the ISCM German Section)
Text: Pfälzisch / Palatinate

For a long time I had thought about an experimental piece for solo voice, being rooted in my mother language Pfälzisch / Palatinate. It was the contradiction between the “medieval” sound of the words, the absurdness of thoughts in the Palatinate way of thinking which interested me, and on the other hand: the avantgardistic treatment of voice. I realized baff in 2018. It gives a sequence of 11 short numbers, being connected by silence. Also the text gives (absurd) fragments of communication, the pieces is related to the avantgardistic tradition of the voice. However the text is, it stays “abstract”.

Bjarni Restorff (Faroe Islands, b. 1955 d. 2024)
Gittarin for soprano and guitar (2015) [5'] (ISCM WNMD 2024 Host Selection)
Text: Federico Garcia Lorca (1898-1936) Faroese translation by: Karsten Hoydal

The weeping of the guitar begins. / The goblets of dawn are smashed. / The weeping of the guitar begins. / Useless to silence it. / Impossible to silence it.....
Spanish poet Federico Garcia Lorca, himself a keen musician, describes the melancholy of the weeping guitar. The sound of the guitar is so powerful that it has shattered the equilibrium of the natural world. Claiming its strings have pierced the heart.
Music and art can leave marks on us as strong as any physical pain and suffering.....
Bjarni Restorff composed this piece in 2015 for guitarist Ólavur Jakobsen. It is now being performed and premiered in a newly edited version by soprano Birita Poulsen and guitarist Ólavur Jakobsen. Faroese translation by Karsten Hoydal.

Unn Paturson (Faroe Islands, b 1974)
Wicked fysikk (2023) [4'] (ISCM WNMD 2024 Host Selection)
Text: Lív Maria Róadóttir Jæger

A child sitting in front of the television on a faux leather couch watching Chris Isaak and Helena Christensen on a beach in the black and white nineties music video Wicked game, transformed like it was a story about the first human beings on earth.

Chiu-Yu CHOU (Taiwan, b. 1981)
Ocean·Sailing for voice, cello and piano (2021) [6'] (submitted by the ISCM TAIPEI Section)
Text: Lin Claude

The ocean always captivates the imagination. As the people of a beautiful island surrounded by the sea on all sides, the composer aims to evoke and unite the collective memories of the ocean among the audience through music, drawing from personal experiences and imagination. The musical perspective ranges from the river mouth and shores to the open sea and even into the depths of the ocean, composed of movements with specific titles, including I. Prologue Fiddler Crabs and Mangrove, II. Driftwood (with Chinese lyrics), III Intermezzo - Departure of the Gret Ship, IV Rarokoh, Rarokoh, talacowa kiso? (Sea Turtles, where are you going?) (with Amis lyrics, V. Colorful Seabed (with English lyrics). The composer hopes to convey through the music the spirit of exploring the unknown and embracing the diverse character of the ocean.

Amble Skuse (United Kingdom, b. 1977)
Chapels with Splendid Glass Windows for string quartet (2019) [6']
(submitted by the Scottish Music Centre Section)
Text: Poem in middle Welsh

Standing in a crumbling abbey in west Wales, feeling the cold drips of the rain falling on you from the ruins. Stop and breathe, close your eyes and see the splendid stained-glass window above you, the sunlight dappling through the trees, the peacocks calling around you in the grounds, pike in the lake with herons perched above, hoping for a meal. The light glistens, warmth surrounds you. You are there and they were here.

Amannguaq Janna Porsborg Gerstrøm (Greenland, b. 1977)
Annílaanganeq qilammit nakkaalavoq
/ Angsten gemmer sig / Anxiety hidden (2024) [9']
(ISCM World New Music Days Faroe Islands and Nordic Music Days Scotland commission)
Text: Amannguaq Janna Porsborg Gerstrøm

This piece is linguistically and musically inspired by an upbringing in the Arc-c environment and the close connection to the Greenlandic landscape and culture. Through a fusion of Inuit musical traditions and Western classical and contemporary scored music, the music conveys the deep emotional layers of the text. Anxiety materializes in the slow descent of snowflakes from the sky, the pain behind the gray fog along the sea, and the malevolence lurking like a Piteraq near the inland ice. By integrating elements from the Greenlandic drum Qilaat and Inuit songs with dissonant harmonies and tonalities from the Western tradition, a profound and dystopian atmosphere is created. The transformation in the piece begins as the snowflake melts in the golden sun. Tranquility spreads, the fog dissipates towards the blue sea, and joy unfolds through harmony and rhythmic movement. Finally, the Piteraq fades, and love begins to blossom through warmer harmonies and lyrical Melodies. This contrast between anxiety and calm, pain and joy, malevolence and love, creates a musical journey that reflects the universal contrasts in the world and in the human mind. The piece tells a poetic story about the Arctic environment and the complex spectrum of emotions that define the human experience.

Piteraq: A powerful low-lying storm with hurricane-force winds.
Qilaat: Greenlandic handheld drum, used by shamans, often accompanied by singing.

Charlotte Seither, *baff* (2018)
Text: Pfälzisch / Palatinate

baff for vocal performer (2018)
Text (Pfälzisch / Palatinate) and English translation

No. I

[“do hogsch halt do”]
 (“here you are”, impotent phrase after a blow of fate or other adversity)

No. II

[“deetsch mer” [...]]
 (“would you please [...]”, a pleading phrase for a small, everyday favour)

No. III

[“als owwe naus / unne nunner / hiwwwe niwwer / owwe niwwer / drunne naus / owwe druff /
drunne niwwer / vorne naus / drowwe niwwer / vorne nunner / driwwwe riwwer / vorne nai”]
 (“always upwards (also: northwards, out of town) / downwards (also: southwards) / over there /
up over / down out / up on top / over / out in front (also: further forward) / up over /
down in front / over there / in front”, relative indications of place and direction, depending on the
location of the speaker)

No. IV

[-]

No. V

[“s’ basst”]
 (“it fits”, everything ok., things are settled)

No. VI

[“as owwe naus.”]
 (“always upwards (also: northwards, out of town)”, relative indication of place and direction.

No. VII

[“gugge mole”]
 (“look!”), invitation to contemplate / perceive

No. VIII

[“jesses nä”]
 (literally: “O, Jesus!”, phrase to express particular astonishment)

No. IX

[“als owwe druff / driwwwe naus / aemool / vorne nunner / owwe driwwer / vorne nand / driwwwe
niwwer / naus / nunner / drowwe / aemool bloß gugge”]
 (“always on top / over there out / once / down in front / over there / ahead / over there / out / down
/ over there / once just looking”, relative place and direction indications)

No. X

[“hajo”]
 (stress the word on the second syllable with long “o”, affirmative phrase with which an interlocutor
agrees with the speaker, in the sense of “Yes, that’s right”).

No. XI

[“do bisch aber neigebade”]
 (Free in the sense of “But you got yourself into a big mess!”).

The text was written by the composer in Palatinate dialect. It is not obligatory to follow the semantic-communicative meaning of the scenes in the music, so the text can also be treated as strange-seeming, abstract sound material. Recurring text levels (nos. III, VI and IX) are to be treated as déjà vu.

Bjarni Restorff, Gittarin (2015)

Text: Federico Garcia Lorca (1898-1936)

Faroese Translation by Karsten Hoydal

Grátur gittarans
byrjar
gløsini brotna
í lýsingini.
Gittarin byrjar
at gráta.
Fæst ikki at tagna,
ógjærligt at fáa hann
at tagna.
Grætur eins ljóðandi
eins og vatnið grætur,
vindurin grætur
yvir kavavíddum.
Omøguligt at fáa hann
at halda uppat.
Grætur um fjarstaddir
lutir.
Um sand í heitum suðurlondum
sum biður eftir hvítum kameliublómum.
Grætur um ørv uttan skotklingru,
um kvöld uttan morgun,
um fyrsta deyða fuglin
á greinini.
Ah, gittari!
Hjartað illa sært
av fimm svørðum.

LA GUITARRA
- POEMA DE LA SEGUIRIYA GITANA
(Cante Jondo)
Empieza el llanto
de la guitarra.
Se rompen las copas
de la madrugada.
Empieza el llanto
de la guitarra.
Es inútil callarla.
Es imposible
callarla.
Llora monótona
como llora el agua,
como llora el viento
sobre la nevada
Es imposible
callarla,
Llora por cosas
lejanas.
Arena del Sur caliente
que pide camelias blancas.
Llora flecha sin blanco,
la tarde sin mañana,
y el primer pájaro muerto
sobre la rama
¡Oh guitarra!
Corazón malherido
por cinco espadas

The weeping of the guitar
begins.
The goblets of dawn
are smashed.
The weeping of the guitar
begins.
Useless
to silence it.
Impossible
to silence it.
It weeps monotonously
as water weeps
as the wind weeps
over snowfields.
Impossible
to silence it.
It weeps for distant
things.
Hot southern sands
yearning for white camellias.
Weeps arrow without target
evening without morning
and the first dead bird
on the branch.
Oh, guitar!
Heart mortally wounded
by five swords.

From Selected Verse by Federico García Lorca.
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Unn Patursson, *Wicked fysikk* (2023)

Text in Faroese: Lív Maria Róadóttir Jæger

úr einum minni kemur tað kvikasta eg sá:
cumulusskýggj í videolagnum Wicked Game
speeda tvørtur um himmalin
skýljóst ljós hvítt tunt
slør á hinnunar á mínum eygum
sum síggja alt

síggja hesi bæði:
Chris Isaak og Helena Christensen

tey fyrstu menniskjuni á jørð

*from a memory comes the fastest thing I ever saw:
cumulus clouds in the video Wicked Game
speeding across the sky
airbright light white thin
veil over the retina of my eyes
that see everything*

*see these two:
Chris Isaak and Helena Christensen*

the first humans on earth

Chiu-Yu CHOU, *Ocean Sailing* (2021)

Text: Lin Claude
(In Amis language of Taiwan’s indigenous people)

IV. Rarokoh, Rarokoh, talacowa kiso?
Sea turtles, where are you going?

Rarokoh, Rarokoh, talacowa kiso?
Turtle, turtle, where are you going?

Mangalay kako a paka’araw toya fangcalay fokeloh ko riyar.
I’m going to see the beautiful stones at the bottom of the sea.

Makilim ako to mipacengo’ay a rengos no riyar.
I’m searching for fresh seaweed.

Sacacay. O rafac Maolah kako a midangoy.
Alone, I like to swim freely.

O riyar ko loma’ no mako.
The ocean is my home.

Amble Skuse, *Chapels with Splendid Glass Windows* (2019)

Text: Poem in middle Welsh

Amlaf lle, nid er ymliw, Croes eglwys gylchlwys galchliw,
Peunod, crehyrod hoywryw, Penhwyaid a gwyniaid gwiw.

*place most abounding, not for dispute, a cross-shaped church
with fair chalk walls, peacocks, splendid herons, in pike and fine sewin.*

Arnannguaq Janna Porsborg Gerstrøm,
Annilaanganeq qilammit nakkaalavoq (2024)

Text in Greenlandic/Kalaallisut: Arnannguaq Janna Porsborg Gerstrøm

| | | |
|---|---|---|
| Annilaanganeq qilammit nakkaalavoq nittaallap iluani toqqorluni | <i>Angsten gemmer sig i et hvidt snefnug dalende fra himlen</i> | Anxiety hidden in a white snowflake drizzling down from the sky |
|---|---|---|

| | | |
|---|--|--|
| Anniaat taqissorpoq pujup qasersup tunuaniit imaq sinerlugu angalavoq | <i>Smerten på lur bag en grå tåge snigende langs havet</i> | Pain creeps behind a gray fog sneaking along the sea |
|---|--|--|

| | | |
|--|---|--|
| Ajussuseq takutsaaliortoq soorlu piterarsuaq sermersuarmi pissamaartoq | <i>Ondskaben skjuler sig som en voldsom Piteraag ulmende ved indlandsisen</i> | Malice concealed as a fierce Piteraag prowling by the inland ice |
|--|---|--|

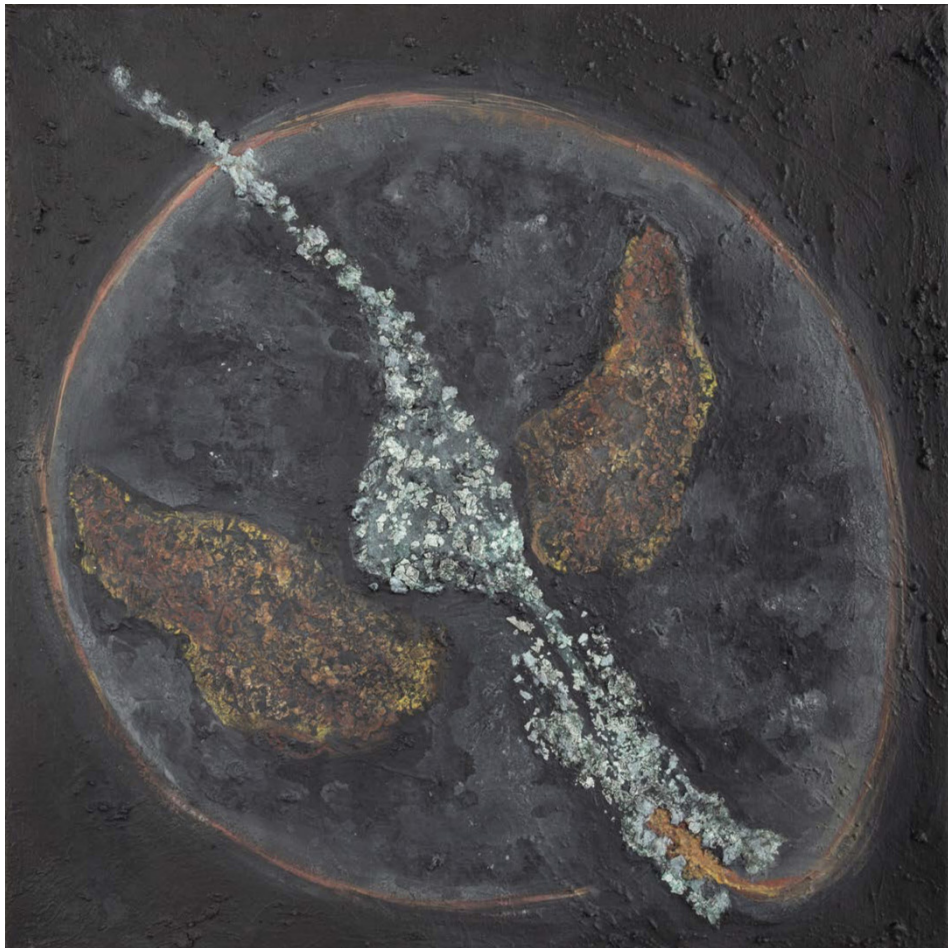
| | | |
|---------------------------------------|-------------------------------------|---------------------------|
| Annilaanganeq Anniaat Ajussuseq | <i>Angst Smerte Ondskab</i> | Anxiety Pain Malice |
|---------------------------------------|-------------------------------------|---------------------------|

| | | |
|--|--|--|
| seqqerngup sungaartup nittaallat aatsippai Eqqissineq siammarpoq | <i>snefnug smelter op i den gule sol Roen breder sig</i> | snowflakes evaporate in the yellow sun Tranquility settles |
|--|--|--|

| | | |
|---|--|--|
| pujoq kivivoq immap tungutsorissup iivaa Nuannaarneq sallaatsumik malliorpoq | <i>tågen daler ned opslugt af blått hav Glæden bølger forsigtigt</i> | the fog descends absorbed by the blue sea Joy rolls gently |
|---|--|--|

| | | |
|---|---|---|
| Piteraag qaangiuppoq sermersuup qaamarngani Asanninneq alliartorpoq | <i>Piteraag raser ud forsvinder under indlandsisens lys Kærligheden gror frem</i> | Piteraag storms out disappears under the light of the inland ice Love flourishes |
|---|---|---|

| | | |
|---|-----------------------------------|----------------------------|
| Eqqissineq Nuannaarneq Asanninneq | <i>Ro Glæde Kærlighed</i> | Tranquility Joy Love |
|---|-----------------------------------|----------------------------|



Sámal Blak, *Drekin* (courtesy of the artist)

Sunday, 23 June 2024 at 9 pm
Reinsaríið, Tórsgøta 3, 100 Tórshavn

Music from Faroe Islands, Greenland, Sápmi and more.

Yggdrasil: Angelika Hansen (vl), Heðin Ziska Davidsen (gt),
Kristian Blak (pf), Mikael Blak (cb), Per Ingvaldur Højgaard Petersen (dr)

Kristian Blak, *Porkerisvatn (A Suite in 8 Parts)* (2020)

Programme notes

In 2020, Kristian Blak and Yggdrasil were commissioned by Listasavn Føroya (The National Gallery of the Faroe Islands) to create music to a painting, a landscape from the permanent collection: “Porkerisvatn”, by William Heinesen. This album is the result.

Porkerisvatn is a small lake on the footpath between the villages Argir and Kirkjubøur on the island of Streymoy.

- 1 Vatn
- 2 Á
- 3 Grót
- 4 Grátt undir steini
- 5 Jørð
- 6 Skýggj
- 7 Flog
- 8 Drekin

PORKERISVATN

William Heinesen, in his short story “Gæster fra månen” (“Guests from the Moon”), describes the landscape around Porkerisvatn as “resembling a gigantic, jagged lizard back.” In the Enûma Elish, the Babylonian epic of creation, the god Marduk kills the chaos-dragon Tiamat and divides her body into two parts, from which he forms the heavens and the Earth.

As I composed this suite, I imagined the land around Porkerisvatn, Heinesen’s “dragon back”, to be the remains of Tiamat. The eighth part of the suite describes the dragon herself, while the other parts are inspired by various elements of the landscape.

1 Vatn (Lake)- Porkerisvatn is a lake on the old footpath between Argir and Kirkjubøur. The rhythmic pattern in this piece is inspired by the Faroese traditional ballad “Dagmoy”.

2 Á (Stream) – A small stream runs into Porkerisvatn from the mountains to the north and flows out on the south side of the lake.

3 Grót (Rock) – Situated on the tableland Kirkjubøreyn, the lake is surrounded by stones and rock formations.

4 Grátt undir steini (Woodlouse) – Woodlice abound in this landscape. In Faroese, their name is more poetic: Grey-Under-Stone.

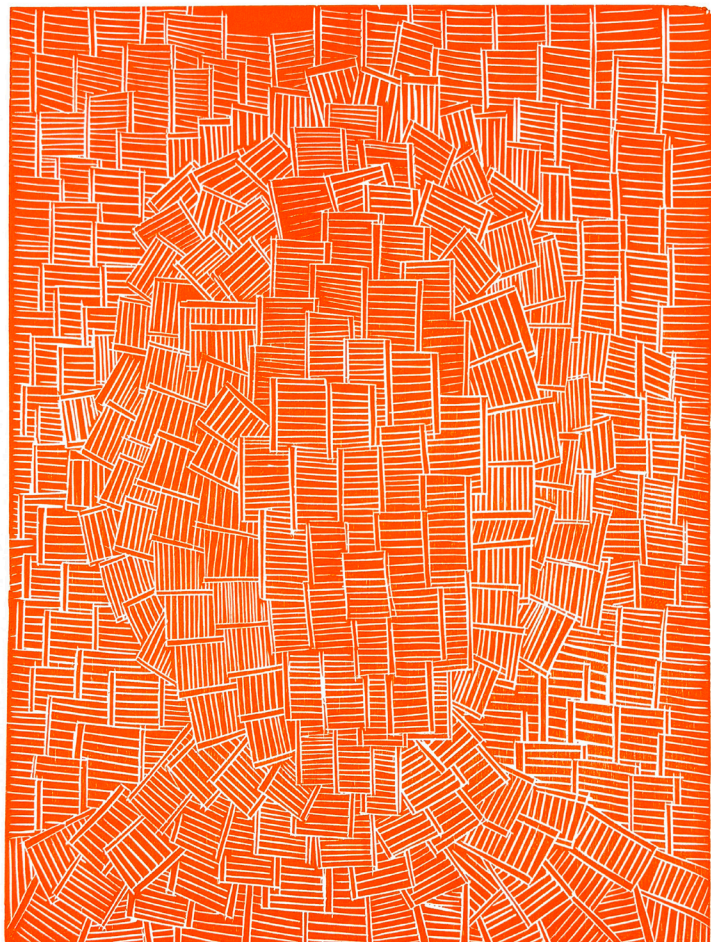
5 Jørð (Earth) - Music based on a Sámi joik.

6 Skýggj (Clouds) - A new melody for the traditional Faroese hymn “Farvel, farvel du gamle Ár”.

7 Flog (Flight) – Inspired by a flock of ruddy turnstones that flew overhead during one of my walks around Porkerisvatn.

8 Drekin (The Dragon) – The Faroese landmass arose about 60 million years ago, the result of volcanic eruptions. From chaos and destruction came life, just as Marduk created the earth through the destruction of Tiamat’s body.

The musical material is based on the Faroese traditional ballad “Sjúrðarkvæðið,” the story of the slaying of the dragon Fafnir.



8/14 Sjálvsmynd Tóroddur 2016
Tóroddur Poulsen (courtesy of Steinprent)

Monday, 24 June 2024 at 3 pm

Norðurlandahúsið / The Nordic House, Norðari Ringvegur 14, Tórshavn

Solos, Duos, Trios

Jón Festirstein (vl), Kristina á Váli (vlc),
Andreas Restorff (vlc), Jóhannes Andreassen (pf), Anna Klett (cl)

Bjarni Blaasvær, *La Follia* (2019)

Per Nørgaard, *Within The Fairy Ring And Out Of It* (1999)

Marianna Liik, *Out of breath* (2018)

Seitaro Shibata, *A letter from grandchild* (2023)

Svetlana Savić, *Tempo variable* (2018)

Victoria Kelly, *Lyre* (2023)

Programme notes

Bjarni Blaasvær (Faroe Islands, b. 2001)

La Follia for violin, cello and piano (2019) [6'] (ISCM WNMD 2024 Host Selection)

The piece is a folia for piano trio. The instruments are piano, violin and viola.

A folia is an old Baroque musical structure that represents fertility, but also insanity and emptiness.

Although it doesn't sound like something I would normally make, I'm pleased with how it represents the themes of a folia, and so I decided to not change it after I felt I had gone too far.

Per Nørgaard (Denmark, b. 1932)

Within The Fairy Ring And Out Of It for solo clarinet (1999) [6'] (ISCM Honorary Member since 1995)

This music is built on a distinctive idea which is subject to constant change. We can hardly call the idea a melody, more a movement that ties the listener to the work for the duration. This motion is characterized by the possibilities within the clarinet; range, playing two voices, harmonics etc. The composer has written that the listener can imagine themselves in a dance ring, feel the closeness, since the claustrophobia and the freedom when the dance is finally over.

Marianna Liik (Estonia, b. 1992)

Out of breath for violin cello and electronics (2018) [7']

(submitted by the ISCM Estonian Section)

The composition can be perceived as a journey through different rooms in different shades of color. Violin, cello and electronic timbres engage in a dialogue.

Seitaro Shibata (Japan, b. 1990)

A letter from grandchild for clarinet and piano (2023) [4']

(submitted by the ISCM JFC, Japan Federation of Composers Section)

Music came into my head.

I wrote it down on clarinet and piano.

The completed work was full of energy, like a letter from a grandchild.

Svetlana Savić (Serbia, b. 1971)

Tempo variable for clarinet, violin and piano (2018) [5'] (submitted by the ISCM Serbian Section)

Time changes. Years go by, minutes too. Weather changes day by day, hour by hour. All our rhythms change, second by second. We are not the same person tomorrow. This is the third piece I wrote as a commission for Trio Pokret. Previous titles were "Tempo sensibile" and "Tempo mobile". Both have three movements. In *Tempo variable* I tried to make a "three in one" movement, with many changes of mood and character. These three pieces are introspecting time and time values. Good time, crushed time, anxious time, delicious time, waiting time, precious time, hurtful time, last time... Time changes.

Victoria Kelly (New Zealand, b. 1973)

Lyre for violin, cello and piano (2023) [10'] (submitted by the ISCM New Zealand Section)

"Once all the Faroe Islands were floating islands. They drifted unclaimed around in the fog until they found their permanent place." William Heinesen

My grandmother was born in the Faroe Islands – a tiny, basalt archipelago of 18 islands nestling in the North Atlantic ocean, 11,000 miles away from Aotearoa New Zealand. My written ancestry there goes back to the 1500's, and most likely further – to when the islands were first settled in c.900.

The Faroes are astonishing in their beauty and strangeness. Their isolation is like a tone in the air. Fog appears and disappears as if inhaled and exhaled by the surrounding sea. In Greek mythology, Sirens lured sailors towards islands. They're often depicted playing lyres – ancient stringed instruments that are also present in the folk traditions of Norway, Iceland and Ireland (all places with ancestral ties to the Faroes). In this piece I explore the lure of islands. I imagine the sea as a lyre, accompanying the voices of islands calling to each other across vast distances. The horizon is always in view, with yet more islands beyond sight. The piece quotes a traditional Faroese hymn – Jeg Stod Mig Op En Morgenstund / I Got Up One Morning. It evokes the hypnotic rhythm of waves, the amorphous shapes of the Faroe Islands in fog, and the ways in which places (and the journeys between them) shape our identity.



Hansina Iversen (courtesy of Steinprent)

Monday, 24 June 2024 at 6 pm
Hátún at Tórshavn Music School, Landavegur 84, 100 Tórshavn

Lapland Chamber Orchestra - string chamber ensemble

Eric Egan, *in some or other Oasis | (i en eller annen Oase)* (2014 rev. 2023)

Pauli í Sandagerði, *Vel op før dag* (2023)

Natasha Bogojevic, *Dissolvenza* (2016)

Maciej Kabza, *The Infinity Mirror II* (2022)

Carlos Brito Dias, *was birgst du so bang dein Gesicht?* (2019)

Raimonda Žiūkaitė, *1000 Mouths* (2020)

Programme notes

Eric Egan (Norway, b. 1983)

in some or other Oasis | (i en eller annen Oase) (2014 rev. 2023) [9']

(submitted by the ISCM Irish Section)

in some or other Oasis is about loneliness and loss; about the solitude of existence, as an infinitesimal part of an ungraspable totality. Apart from small differences, we are all the same – for better or for worse we are products of our past and pieces on the world's game board. In a game that moves indubitably from moment to moment. The piece is an attempt at capturing such a moment - to focus our gaze at an ephemeral moment of common consciousness - a beautiful and timeless move through which all the pieces fall into place.

Pauli í Sandagerði (Faroe Islands, b. 1955)

Vel op før dag (2023) [7'] (ISCM WNMD 2024 Host Selection)

Vel op før dag is built upon an old Faroese heroic ballad. The story is about a Scottish captain, Harra Sinklar. He sailed to Norway and plundered small villages in bloody manners. The men in Norway then gathered to fight Sinklar, which resulted in most of Sinklars' men having to pay with their life.

The lyrics originate from an event that took place in 1612 when a Scottish commander-in-chief, Sinclair, had to lead a mercenary-army over Norway to Sweden. The music is composed to a musical language, that I see as an obvious continuation of the melodies in the Faroese heroic ballads. The dramaturgical aspect is inspired by this story.

Natasha Bogojevic (Serbia, 1966)

Dissolvenza (2016) [7'] (submitted by the ISCM Serbian Section)

Dissolvenza means fading away, evaporate or the transition between the images of time and space, the sonorous image distorted into meaning. The orchestra is divided into parts. The pitch of "A ~ 440" gradually comes to life out of silence, multiplies and mixes with pedal points using the same note but differing in timbre, dynamics, and articulation. The static sonic surface gives rise to the crystallization of embryos of simple melodies representing my memories of old folk songs which are not developing nor becoming variations. The fragments of quasi-familiar melodies turn into repetitive "urban murals", eventually returning the musical flow to the initial tone "A" but this time vanishing, dying away into motionless sonority floating in space, and then ennobled by the stillness of silence.

Maciej Kabza (Poland, b. 1990)

The Infinity Mirror II for string orchestra (2022) [9'] (submitted by the ISCM Polish Section)

At the Museum of Illusions in Vilnius, I first encountered the so-called infinity mirrors. These mirrors create a series of smaller and smaller images that seem to disappear into infinity. Due to the way the mirrors are arranged and their large number, each phantom image has a separate size and a unique perspective. This phenomenon caused me a series of internal associations, which led to the composition titled *The Infinity Mirror II* for a string orchestra.

Carlos Brito Dias (Portugal, b. 1991)

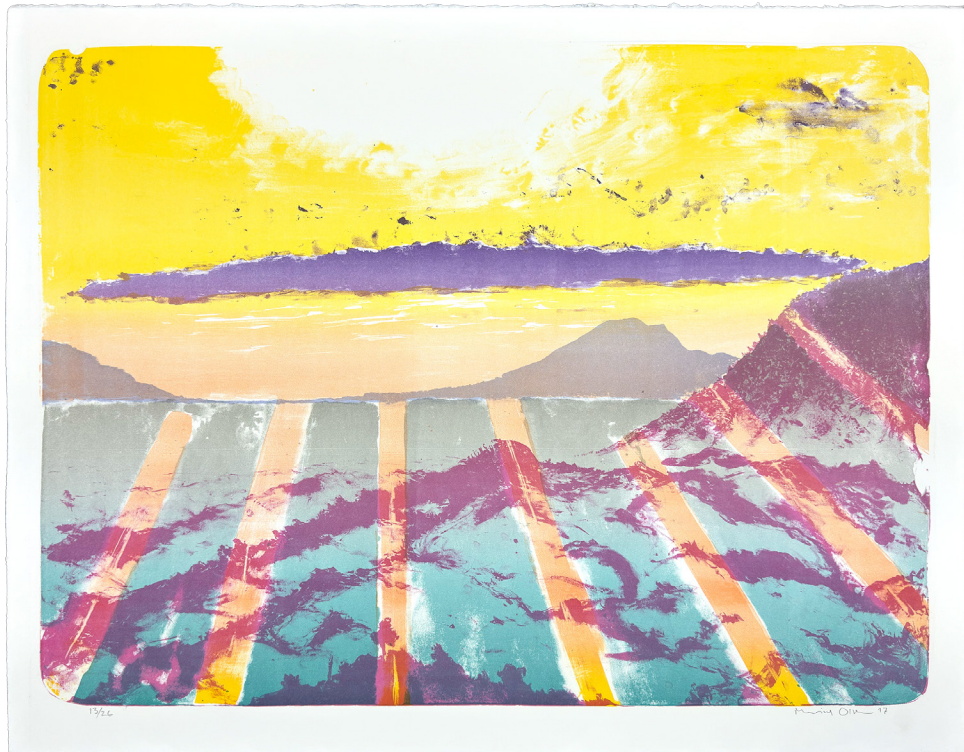
was birgst du so bang dein Gesicht? (2019) [11'] (submitted by the ISCM Portuguese Section)

"was birgst du so bang dein Gesicht" is a commission of the Antwerpen Camerata, and it is the first work I've written as a Composer in Residence of this Institution. Life and death are present in this piece, searching for the reasons that lead us to have 'fear' present on our faces when we can only see a slight fog ahead. In this work, the challenge was to take "Der Tod und das Mädchen", the string quartet written by Franz Schubert in 1824, as an influence, creating a new piece, merging my musical language with the elements of Schubert's work mentioned above. This journey has led me to other compositions by the same composer: 1) the Lied "Der Tod und das Mädchen", written in 1817, influencing Schubert's quartet; 2) the Lied "Erlkönig" written in 1815, with a text by Johann Wolfgang von Goethe, where I found my piece's title.

Raimonda Žiūkaitė (Lithuania, b. 1991)

1000 Mouths (2020) [10] (submitted by the ISCM Lithuanian Section)

The main idea of the piece is the pulsation of all musical parameters and glissando transitions. The rhythmic simplicity is noteworthy: instrumentalists often play together (nota contra notam), and this gives the orchestra the character of one hyper-instrument, and the music – the shape of a cluster-melody.



Marius Olsen (courtesy of Steinprent)

Monday, 24 June 2024 at 7.30 pm Sandoyartunnilin - The Sandoy Tunnel

Electronic work for car radio in sub-sea tunnel

Sunleif Rasmussen, *Røddir/Voices* (2023)

Programme notes

Sunleif Rasmussen (Faroe Islands b. 1961)

Røddir/Voices (2023) (ISCM WNMD 2024 Host Selection)

It is not every day that you get a commission to write a piece for a subsea tunnel. When I got the commission I started thinking what would be appropriate music for this occasion. But I found the idea in a dream. I woke up one morning and had the music *Voices* fresh in my mind. The stem for the piece I dreamt was a pop-melody from the early sixties with the characteristic voice of the lead-singer Fríðbjörg Jensen from Skopun on Sandoy. My eight year old grandson is playing the cello. Some of the voices and the cello are recorded in the tunnel. Also the dripping you hear is recorded in the tunnel early in the building process.

Monday, 24 June 2024 8 pm and 8.45 pm

Listasavnið á Sandi / Sandur Art Museum - Áarbøur 11, 210 Sandur

Konsørn (FO): Mattias Kapnas (piano) & Jan Rúni Poulsen (drums, electronics)

Chesney Palmer, *Reflections of South Africa* (2020)

Mattias Kapnas & Kristian Blak, *Piano Concerto 2nd movement* (2020/2024)

Mattias Kapnas & Jan Rúni Poulsen, *Bei & Budapest* (2022)

Programme notes

Chesney Palmer (South Africa, b. 1996)

Reflections of South Africa (2020) [15'] (submitted by the ISCM South Africa Section)

This work considers some personal experiences observing wildlife and sunrises in the Kruger National Park, which captures some of the mood, character and excitement of the African plains.

The first movement aims to embody the mood of the animals of South Africa beginning to wake to the call of the dawn. There are some interlocking rhythms that depict the delicate relationship in some of these ecosystems.

The second movement is a continuation of wildlife becoming more active as the day progresses as many seek to gather at the water's edge to quench the thirst of the day, but not without the impending sense of doom always lingering.

The third movement depicts the African lion stalking its prey and giving chase, only to result in a failed hunt, but a rather joyous buck reveling in a successful escape.

Mattias Kapnas (Faroe Islands, b. 1991), **Kristian Blak** (Faroe Islands, b. 1947)

Piano Concerto 2nd movement "Skinn" (2020/2024) [9'] (ISCM WNMD 2024 Host Selection)

Music should be fun and interesting to work with and perform. And what better way than combining the two things you love, in this case, classical piano and synthesizers. Kristian Blak's piano concerto was premiered, in its full length, 24. September 2022 with the Faroese National Symphony Orchestra. But what do you do, when the piece is performed, and life goes on? This is an attempt to dig deeper into this naturalistic and edgy piece of music, and at the same time creating a more flexible way to perform this in any venue and thereby being able to reach more audiences.

Mattias Kapnas (Faroe Islands, b. 1991) and **Jan Rúni Poulsen** (Faroe Islands, b. 1987)

Bei [6'] Budapest [4'] (2022) (ISCM WNMD 2024 Host Selection)

"Bei" simply means "bye" and is a short composition for piano and percussion. The main theme is partly based on the Faroese psalm melody "vaagn op og slaa paa dine strenge". The piece consist of a melody repeating itself with subtle harmonic and rhythmic changes occurring underneath.

"Budapest" is a piece inspired from a run next to a railway-track on the way to Belá Bartóks house in Budapest. The sounds of trains passing by combined with the impressions from studying the sonata for 2 pianos and percussion resulted in this small piece for piano and vibraphone.



Louise Aakerman (courtesy of Steinprent)

Tuesday, 25 June 2024 at 2 pm and 3.30 pm
Aulan at Finsen, Tórsgøta - Sjørðargøta 8, 100 Tórshavn

Electronic works and tape music

Multi speaker concert

Dimitris Bakas, *Apophatic Spectralism X* (2021)
Alexander Tillegreen, *Phantom Streams* (2020)
Anuj Bhutani, *east wind melts the ice* (2021)
Bekah Simms, *Jubilant Phantoms* (2021)
Libby Fabricatore, *Midnight Observations At Central Sound Buoy* (2022)
Jens L. Thomsen, *Rødd, roynd 00* (2024)

Programme notes

Dimitris Bakas (Greece, b. 1975)

Apophatic Spectralism X for soprano and tape (2021) [9'] (submitted by the ISCM Greek Section)

Apophatic Spectralism X is a work based on a poem written in French by Soprano Nadia Fiorou. Without taking any consideration to the meanings of the words of the poem, the work is completely based on how the French language sounds, in the context of seeing the language and music as having the same origin (Les Relation entre la musique et le langage dans le chanson chinoise, Schneider, 1950). In this perspective, the electronics as well, take a step back and use sound colours and editing that reminds earlier stages of Electroacoustic Music.

Alexander Tillegreen (Denmark, b. 1991)

Phantom Streams (in 5 movments zyklus I) for 6 channels (2020) [10']

(submitted by the ISCM Danish Section)

The 6 channel installation consists of material created as part of the artist's research into the phantom word illusion, an auditory illusion and psychoacoustic effect that was originally discovered by Diana Deutsch. In listening to the phantom word illusion the audience may start to hear words that are not necessarily acoustically there. Instead they may hear words based in your mind on their subconscious mood, linguistic background and cultural embedding, in that specific moment of listening. The participative embodiment of the listener is further enhanced through movement; in the psychoacoustic effect, the body and head movement of the listener may alter the listening experience and perceived words drastically.

Anuj Bhutani (United States, b. 1995)

east wind melts the ice for solo soprano + multitrack (2021) [6']

(submitted by Florida International University)

"east wind melts the ice" is the culmination of several influences on my work; the text is taken from the ancient Japanese calendar which divides the year into 50+ microseasons, to emphasize that everything is always changing; a central component of eastern meditation practices. The method of adaptation of the text is inspired by the Carnatic rhythmic tradition of the "mora" (shape), which was also applied to text in ancient Indian songs. Musically, the raga (scale) unfolds in the manner of a truncated alap, before breaking out into full-on Western counterpoint, all the while underpinned by a drone inspired by the tanpura. However, unlike in Indian traditions, the drone does change pitch throughout (classical Indian music has no concept of harmony and always keeps one note as the drone), questioning which lens is being used to view the raga.

Bekah Simms (United Kingdom, b. 1990)

Jubilant Phantoms for accordion and just-intonation virtual accordion (2021) [8']

(individually submitted)

Before – and perhaps even at the beginning – of the COVID-19 pandemic, distorted electronic media was appealing to me. Glitch and digital artifacts were small hints of something awry in another disembodied world, something separate and distinct from lived reality. However, once all facets of our lives pivoted into the technological sphere, this area of sonic play did not feel like the same playful shadow of intentional "error" and distortion. I became fatigued with the electronic disembodiment of the world, and instead just wanted to hear and experience something close to the "real."

"Jubilant Phantoms" is for live accordion and live electronics; however, the live electronics is an apparition of the accordionist, a virtual electro-self providing lush accordion chords in just intonation with occasional artificial resonances. These recordings come from the dedicated and premiere performer himself, Joseph Petrič, and are naturally imbued with his beautiful sound. Throughout this live version of the work, the player contributes to these billowing chords and other gestures with the pitches available with the equal-temperament accordion. Because the player is amplified, the live accordion and virtual accordion create a composite sound through the speakers. These sounds are triggered by the accordionist, who shapes both the sounds and the silence between them. Instead of a distortion, the virtual accordion is a possible alternate world - equally as lush, rich, and consonant as its live physical counterpart. It is a spectre of a world where, perhaps, jubilation might be appropriate instead of discordant.

Libby Fabricatore (United States, b. 1975)

Midnight Observations At Central Sound Buoy for two-channel fixed media (2022) [4']

(individually submitted)

"Midnight Observations At Central Sound Buoy" is an imaginary seascape, with a narration of sea conditions from a marine forecast that was broadcasted from Eastern Long Island NY, USA. The Central Sound Buoy, situated off the coast of Greenport, NY, USA at 41.138 N 72.655 W, was not found at the time of the broadcast. The piece evokes a scene at sea where the not-found buoy persists. Field recordings of waves recorded at the shoreline in Greenport, NY are granulated, filtered, and swirled around the stereo field. Bell buoy samples and physical-model church bells punctuate the wash of the sea. A sine synth drone underneath emulates low, underwater ship engines.

Jens L. Thomsen (Faroe Islands, b. 1980)

Rødd, roynd 00 (2024) [10'] (ISCM WNMD 2024 Host Selection)

Jens L. Thomsen has crafted a newly written piece exploring the distinct timbre of Faroese vocal traditions.



Hansina Iversen (courtesy of Steinprent)

Tuesday, 25 June 2024 at 7 pm

Norðurlandahúsið / The Nordic House, Norðari Ringvegur 14, Tórshavn

Lapland Chamber Orchestra, conductor John Storgårds,
Anna Laakso (pf), Tom Irvine (voc), Laura Zöschg (voc)

Victoria Frances Young, *Piano Concerto* (2022)

Haimoni Balgava, *Carpathian timbre* (2021)

Tom Irvine, *Cardboard* (2022)

Kristian Blak, *úr Holminum* (1995)

Sunleif Rasmussen, *Chorals and Dances* (2023) WORLD PREMIERE

Janco Verduin, *korenveld met kraaien* (2023)

Programme notes

Victoria Frances Young (United States, b. 2000)

Piano Concerto (2022) [11'] (individually submitted)

Inspiration for the Piano Concerto comes from the sounds of Chinese opera: in particular, tragic "arias" from the traditional opera of Teochew, the composer's ancestral home, located in Guangdong province in southern China. The piece uses aspects of Teochew opera such as its rhythmic patterns; its high, dramatic entries; and its heavy use of ornamentation, particularly glissandi and portamenti, as part of its melodic content.

Haimoni Balgava (Slovakia, b. 1994)

Carpathian timbre (2021) [6'] (submitted by Music Centre Slovakia)

Composition Carpathian timbre is inspired by the nature of the Carpathian mountains in Slovakia, in which I grew up. During my whole life they offer me inspiration, calmness and serenity. I express the colors of Carpathian nature not only by various instrumental combinations, their traditional and extended techniques, but also by rich harmony and poly-harmonic aspects. Despite the 4/4 time signature, this piece should flow continuously and unceasingly. Carpathian mountains will thus show us their magical places and colors hidden inside them, grass undulating in the breeze, dancing leaves on the trees, and even whistling wind

Tom Irvine (United Kingdom, b. 1990)

Cardboard (2022) [8'] (submitted by Scottish Music Centre)

Written following the end of an 11-year relationship, Cardboard is a personal exploration of the feelings of loss and disorientation when disentangling two lives that have grown so tightly together. The flitting between cold practicalities, bittersweet sentimentality, and emotional extremes gives way to a sense of distance and isolation as we begin to move separately. How do we process the dissolution of so fundamental a part of us without denying its significance?

Kristian Blak (Faroe Islands, b. 1947)

úr Holminum (1995) [10'] (ISCM WNMD 2024 Host Selection)

The composition was commissioned by Avanti!, Finland. First performed at the Summartónar Festival, Faroe Islands 1995, by Avanti! *Úr Hólminum* (from the Holm) is one of several of Blak's compositions in which the musical material is derived from contours of landscapes; in this case, the graphic line as seen towards the west from the village of Mykines. From the southwest, the horizon meets the stacks at the end of Mykineshólmur; and from there, the line of the landscape rises steadily towards the vertical fall on the north side of the island. *Úr Hólminum* was recorded by Caput, Iceland, and released on Tutl 2004.

Sunleif Rasmussen (Faroe Islands b. 1961)

Chorals and Dances (2023) [8'] WORLD PREMIERE

(ISCM WNMD 2024 Host Selection)

In the piece Chorals and Dances I have taken extracts of the musical material as used in the organ piece Birds and Chorals written for Lapland Chamber Orchestra and my good friend John Storgårds. In the instrumentation I have been inspired by the organ.

Janco Verduin (Netherlands, b. 1972)

korenveld met kraaien (wheatfield with crows) (2023) [7']

(submitted by the ISCM Netherlands Section Selection)

Wheatfield with crows was one of the last works Vincent van Gogh painted. He wrote that he had made a point of expressing sadness, later adding "extreme loneliness" (de la solitude extrême). I tried to capture the scene, his state of mind, the creative frenzy.



Silja Strøm (courtesy of Steinprent)

Tuesday, 25 June 2024 at 9 pm
Blábar - Niels Finsens gøta 23, 100 Tórshavn

Composers performing

Benjamin Tausen á Lava (FO), Dávur Juul Magnussen (FO), Andras Olsen (FO), Annie Aries (CH), Lauren Sarah Hayes (US), The Networked Ensemble (Małgorzata Żurada (CH/PL), Marija Šumarac (FI/RS), and Andreja Andrić (DK/RS)

Andras Olsen & Dávur Juul Magnussen, *Bládýpi* (2024)
 Benjamin Tausen á Lava, *elvir_til/01* (2023)
 Andreja Andric, *Concert for Smartphone Network* (2020)
 -intermission-
 Lauren Sarah Hayes, *The Accusations That Are Confessions* (2023)
 Annie Aries, *It's Not Quiet In The Void* (2023)

Programme notes

Benjamin Tausen á Lava (Faroe Islands, b. 2004)
elvir_til / 01 (2023) [4'] (ISCM WNMD 2024 Host Selection)

“elvir_til / 01” is a piano piece written by Faroese pianist and guitarist Benjamin Tausen. In Faroese, the verb elva means “to cause”. Considering this, Benjamin Tausen invites listeners to consider causality as a concept with “elvir_til / 01”. Indeed, everything has a cause — not necessarily a purpose, but a cause: If you throw a rock, it falls to the ground; if you insult someone, you make an enemy; and if you fill your mind with self-limiting beliefs, they might perhaps manifest themselves over time.

Andras Olsen (Faroe Islands, b. 1978) **Dávur Juul Magnussen** (Faroe Islands, b. 1986)
Bládýpi (2024) [10'] (ISCM WNMD 2024 Host Selection)

Bládýpi: is a piece composed for two trombones who want to be whales. The music creates a deep blue sea atmosphere and the listener will also have the opportunity to listen to the two mammals having a conversation.

Andreja Andric (Denmark/Serbia, b. 1973)
Concert for Smartphone Network (2020) [10'] (individually submitted)

Concert for Smartphone Network is a music work for ensembles of mobile phones where a custom made network system connects the devices and combines the individual music lines of different performers into one music flow. The performers develop the music together and use the system to explore new ways to connect with each other through collective music making, by echoing each other and combining other players' music input with their own. The software uses message routing to synthesize the music flow on each device based on all the individual performers' inputs. In this way the system mitigates delays over long distance connections, making it possible for the performers to play across any distances in sync without any additional bandwidth requirements. The system works as a single instrument for multiple performers. A performance of the work typically consists of fast and intense loops of synthesized sound, exploring repetition, variation and sound color in a natural (non-tempered) scale and low (1-bit) sound resolution that embraces the discrete nature of digital sound. During a performance the players explore degrees of freedom within the rules of the system. The music develops as a series of contrasting sections of group improvisation while the small size of the handheld devices leaves the body free to move. The work will be performed as a hybrid telematic performance with: Andreja Andrić (RS/DK – on stage) and Małgorzata Żurada (PL/CH) and Marija Šumarac (RS/FI) playing remotely.

Annie Aries (Switzerland, b. 1988)
It's Not Quiet In The Void for custom modular synthesizer (2023) [18']
 (individually submitted)

„It's Not Quiet In The Void“ is dedicated to delicate sound textures and noises that address the transition into a new acoustic moment. Using her instrument, a modular custom synthesizer, she focuses on sound textures that slowly merge into dense sound clusters, accompanied by generative rhythmic patterns, and forms new sound events from this gradual process: New soundscapes emerge that both complement and contrast each other under a constant search of new caesuras, the impermanent and unpredictable.

Lauren Sarah Hayes (United States)
The Accusations That Are Confessions for live electronics (2023) [23']
 (submitted by Florida International University)

Exploring instability, vulnerability, and unpredictability, this performance is the latest in a series of improvisations formed out of playful and tactile explorations of my most recent hybrid analogue-digital live electronics performance system, which comprises self-built software, voice processing, drum machines, and repurposed controllers. An excessive number of components, of which the space, audience, and performer are all part, mutually affect each other through a network of sound analysis and digital signal processes. Improvisation with the system, and as a practice, is experienced as a dynamical system, an embodied machine-intelligence, a sensuous and sensorial way of being in the world.



Louise Aakerman (courtesy of Steinprent)

Wednesday, 26 June 2024 at 3 pm
Gjónni við Gjógv / Ravine in Gjógv village - FO-476 Gjógv

Outdoor horn concert

Kristina Thede Johansen (sax), Johan Hentze (tr), Ernst Remmel (tr),
Dávur Juul Magnussen (trb), Andras Olsen (trb)

Musicians create individually and collectively
a concert integrating the natural surroundings.

Wednesday, 26 June 2024 at 4.30 pm
Funningur Kirkja / Funningur Church - Niðri í Túni 1, 475 Funningur

Instrumental works and traditional Faroese vocal music

Kári Sverrisson (voc, gt), Alvi Joensen (gt), Floytu trio: *Marta Torkilsdóttir*
(fl), *Elsa Maria Dam Kongslíð*, (afl), *Andrea Heindriksdóttir* (bfl)

Kári Sverrisson, *Traditional Faroese vocal music*
Alvi Joensen, *Paisaje faroese con niebla* (2013)
Do Hong Quan, *The Sounds of the Jungle* (2014)
Alvi Joensen, *Fantasie for guitar* (2010)
Kári Sverrisson, *Traditional Faroese vocal music*

Programme notes

Kári Sverrisson (Faroe Islands, b. 1971)
Traditional Faroese vocal music [8'] (ISCM WNMD 2024 Host Selection)
Kári Sverrisson performs traditional Faroese folk songs and own arrangements of
Faroese traditional music.

Alvi Joensen (Faroe Islands, b. 1991)
Paisaje faroese con niebla (2013) [8'] (ISCM WNMD 2024 Host Selection)
Paisaje Faroese con niebla is based on a famous Faroese melody called "Eitt dýpi
av dýrari tíð". The work is structured as variations in reverse, where the melody is
initially hidden and gradually becomes clearer. Finally, the melody is presented as a
macabre waltz with intricate contrapuntal techniques.

Do Hong Quan (Việt Nam, b. 1956)
The Sounds of the Jungle for 3 Flautists (2014) [5'] (submitted by Vietnam
Contemporary Music Centre (VCMC))
The sounds of nature, the jungle. As the message, Polymelody.
If people listen, they will feel the sentiment of the forest,
the love for the green forest is part of human life on the planet.

Alvi Joensen (Faroe Islands, b. 1991)
Fantasie (2010) [8'] (ISCM WNMD 2024 Host Selection)
This is an early work by Joensen and dedicated to Joensen's former guitar teacher,
Ólavur Jakobsen. The piece is based on themes from the first piano concerto of Franz
Liszt and puts it in a new harmonic language, where Liszt's virtuosity is transformed
to fit the guitar.



Bárður Jákupsson (courtesy of Steinprent)

Wednesday, 26 June 2024 at 9 pm
Blábar – Niels Finsens gøta 23, 100 Tórshavn

Works for cello, contra bass and electronics

Hettarher (FO): Andreas Restorff (vlc) Torleik Mortensen (cb)

Boris Jakopović, *Alliages II* (2021)
 Annelies Van Parys, *Shades of Light* (2022)
 James O'Callaghan, *Hair's breadth* (2022)
 Tróndur Bogason, *Multivers* (2024)
 Andreas Restorff & Torleik Mortensen, *Unity of Opposites* (2024)

Programme notes

Boris Jakopović (Croatia, b. 1980)

Alliages II (previously performed, dedicated to cellist Vid Veljak) for cello and electronics (2021) [7']
 (submitted by the ISCM Croatian Section)

I have always been fascinated with the richness and versatility of the cello, which includes its ability to blend with various instrumental ensembles and electronics. Alliages means alloy, a mixture of elements which include metal. This mixture is characterized by differing or new properties in comparison to its constituents, which stems from their quality and quantity. In this composition, I explored the relationships between “humanized” and “dehumanized” musical fields, which are different in emotional scope, but nevertheless interpenetrated and interdependent on each other so much that they feel “mute” on their own. The work is dedicated to cellist Vid Veljak.

Annelies Van Parys (Belgium, b. 1975)

Shades of Light for violoncello and electronics (2022) [14']

(initially submitted by the ISCM Flemish Section and chosen for the 2022 edition of WNMD)

Shades of light was a commission by Center Henri Pousseur and a perfect opportunity to discover the possibilities of electronics as a core element of a composition.

Firstly, the electronics are used as a kind of spatial extension of the cello: notes and trills linger, they circle or shift through space. I also like to play with the acoustical shifts between pure tone and distortion and all gradations in between. Using electronics adds more ways to enrich and colour that distortion, thus turning the cello into a new instrument throughout the piece. No longer dialoguing with the electronics, but thoroughly modified by them by adding filters or frequency shifters to the cello sound. The work consists of 3 parts seamlessly flowing into each other.

Part 1 starts with thin harmonics, which are taken over more and more by the electronics, while the cello sounds shift more and more towards noise by playing ponticello and adding bow pressure. This evolution moves towards a dense wall of noise that is then broken down again by the cello. A new, soft, section with battuto sounds begins, again gradually shifting towards more distorted noise, as the acoustic sound of the cello is more and more altered by the electronics. The last part starts with grinding sounds that contain almost no pitch anymore and the electronics play these around in the room. The sounds gradually morph into a faint carillon while the acoustic cello sounds, transformed by electronics, become more and more ephemeral and eventually disappear into the bell sounds.

Shades of light is a reflection on the relationship between humans and the digital world. About how digital elements penetrate people's lives, facilitate them, change them and finally take over. This acquisition heralds a new era - for better or worse.

James O'Callaghan (Canada, b. 1988)

Hair's breadth for amplified solo bowed string instrument and electronics (2022) [5'-8'] (Winner of YCA-ISCM Young Composer's Award 2017)

Hair's breadth is an examination of the continuum between intimacy and distance in sound. The piece uses extreme amplification of quiet, noise-based sounds to create an atmosphere of extreme proximity, while field recordings of distant natural environments, electronic treatments, and playing techniques that simulate spatial effects like doppler and echo, expand the sound world of the piece into extreme distance. The piece also incorporates theatrical elements that situate it in ritualized practices — the ritual of the concert performance is compared to ritual incantations, the performer and their instrument acting as a portal from our immediate surroundings to an expansive imaginary world.

Tróndur Bogason (Faroe Islands, b. 1976)

Multivers for Violincello & Electronics (2024) [8'] (ISCM WNMD 2024 Host Selection)

The composition is inspired by the (quite possibly ludicrous) notion of a multiverse; more specifically the many-worlds interpretation of quantum mechanics which proposes that quantum superpositions result in an uncountable amount of parallel universes, each with its own unique timeline and set of rules.

In this interpretation the traditional Faroese tune “Givnir eru einglar góðir” (Eng.: “Given are good angels”) is subjected to a similar process, where each note is presented both in its original version as well as in various “superimposed” versions - with different pitches, durations, timbres & dynamics, creating alternative musical universes that are performed independently as well as on top of each other in different combinations.

Andreas Restorff (Faroe Islands, b. 1989),

Torleik Mortensen (Faroe Islands, b. 1981)

Unity of Opposites (2024) [10'] (ISCM WNMD 2024 Host Selection)

This evocative piece delves into the delicate balance between opposites. Listeners are invited to contemplate the perpetual flux, which emerges from the eternal struggle between opposing forces. Through dynamic shifts and nuanced layers, hettarher explores the harmonious interplay of contrasting elements.



1/4

2019

Fríða Matras Brekku (courtesy of Steinprent)

Thursday, 27 June 2024 at 3 pm

Klingran, The Nordic House - Norðari Ringvegur 16, 110 Tórshavn

Works for cello, contra bass and electronics

EKA (FO): Kristina Thede (sax), Aksel Rimmel (pf), Ernst Rimmel (tp)

Gísli Magnússon, *Kvöldtónar* (2022)

Teitur Lassen, *Y Arpeggios* (2015)

Anna Katrin Ø Egilstrøð, *Viðljóð* (2023)

Valentin Silvestrov, *The Messenger* (1996)

Andras Ellendersen, *In ignota terra* (2023)

Programme notes

Gísli Magnússon (Iceland, b. 1988)

Kvöldtónar five short movements for pianoforte (2022) [10']

(submitted by the ISCM Icelandic Section)

Kvöldtónar (Sounds of evening) is a collection of 5 short movements for piano, all of which focus on the mysterious and adventurous atmosphere of night time. The titles of the movements are as follows: I. Næturljóð (Nocturne), II. Furðuverur fara á kreik (Strange beings awaken), III. Skuggadans (Shadowdance), IV. Margt býr í myrkringu (Lurking in the dark) & V. Svefnljóð (Sleep poem).

Teitur Lassen (Faroe Islands, b. 1977)

Y Arpeggios (2015) [10'] (ISCM WNMD 2024 Host Selection)

Y Arpeggios is based on the idea that you play mirrored patterns in the shape of a Y instead of traditional chords and harmonies. Each piece has two root notes that are played in contrary motion. It is written so it can be played on most keyboard instruments and can also be improvised. Colour designer Margrethe Odgaard has made *Y Arpeggio* prints referring to the connection between colours and sound, where each colour appoints to a certain note, like C as the colour red, D as the colour orange and so on.

Anna Katrin Ø Egilstrøð (Faroe Islands, b. 1981)

Viðljóð (2023) [11'] (ISCM WNMD 2024 Host Selection)

About the soundscapes that we carry with us across time and space, that are activated within us and that influence our perception of ourselves in the world.

Valentin Silvestrov (Ukraine, b. 1937)

The Messenger (1996) [9'] (ISCM WNMD 2024 Host Selection)

Valentyn Silvestrov: Music is still song, even if one cannot literally sing it: it is not a philosophy, not a world-view. It is, above all, a chant, a song the world sings about itself, it is the musical testimony to life. Daniel Rowland: I do not know of another composer who writes with this degree of intimacy - his timeless melodies, often barely a whisper, are consoling, haunting, full of nostalgia and mystery.

Andras Ellendersen (Faroe Islands, b. 1996)

In ignota terra (2023) [6'] (ISCM WNMD 2024 Host Selection)

In ignota terra is a short rhapsody written in memory of Brendan the Navigator, a 6th-century Irish monastic saint related to discovery myths of both the Faroes and the Americas. Composed in 2023 for alto saxophone, trumpet, piano and two tenors, the piece was dedicated to the Ensemble EKA — to which it owes its unusual instrumentation and stylistical versatility. The music makes use of slap tongues and footsteps to create lively rhythmic textures in allusion to Faroese chain dance and puts subtly modernist harmonies in dialogue with folk and Latin popular vocabulary as it tells stories of a bygone traveler.



Bjarne Werner Sørensen (courtesy of Steinprent)

Thursday, 27 June 2024 at 7 pm

Fuglafjarðar Kirkja / Church of Fuglafjörður - FO-530 Fuglafjörður

Organ works

Hans Hellsten (organ)

Eli Tausen á Lava, *Reyði Tráðurin* (2021)

Kristian Blak, *Qaanaaq* (2024)

Kristian, *Kamutseq* (2024)

Ana Szilágyi, *Das Wiedersehen/The Review* (2020)

Samuel Hvozdík, *Magma* (2021)

S Andrew Lloyd, *Étude 7* (2019)

Programme notes

Eli Tausen á Lava (Faroe Islands b. 1997) [5']

Reyði Tráðurin (2021) (ISCM WNMD 2024 Host Selection)

In *Reyði Tráðurin* (Faroeese: The Red thread), the main theme similarly runs through and unites the various sections of the piece — showing up in different forms but always remaining essentially the same. The idea of “the red thread” that runs through a series of different things and unites them by a common theme is an idiom that is used commonly in the Nordic countries.

Kristian Blak (Faroe Islands, b. 1947)

Qaanaaq (2024) [3'] (ISCM WNMD 2024 Host Selection)

Qaanaaq Variations is based on a traditional Inuit melody as sung by Paulina Lumholt. *Qaanaaq* is far North in Greenland.

Kristian Blak (Faroe Islands, b. 1947)

Kamutseq (2024) [3'] (ISCM WNMD 2024 Host Selection)

Kamutseq (Dog Sledge and Dogs) was a part of a suite composed for traditional drum dancer Anda Kuitse from Kulusuk in East Greenland. Anda performed the instrumental music with calls to dogs, including whip signals. Original recording – look for “*Kamutseq*” on digital platforms. The organ pieces are commissioned by James D, Hicks.

Ana Szilágyi (Romania, b. 1971)

Das Wiedersehen/The Review (2020) [8'] (submitted by Arfa)

The starting point of the work was the sculpture “*Das Wiedersehen*”/“*The Review*” by Ernst Barlach, as well as the corona-crisis and the isolation, with the hope of meeting people again. The work is conceived in 2 movements, in which BACH motif and motives of Beethoven’s „*Les adieux*“ Sonata op. 81a in E flat major were polyphonically and heterophonically elaborated. The work based on the harmonics of E flat and inserts a strange section, which imitates the nightingale, this section having the harmonics of the fundamental E. From Beethoven’s sonata were taken the introduction motive and motives of the third movement.

Samuel Hvozdík (Slovakia, b. 1993)

Magma (2021) [6'] (submitted by ISCM Slovak Section)

“Sin is a thing that writes itself across a man’s face. It cannot be concealed. People talk sometimes of secret vices. There are no such things. If a wretched man has a vice, it shows itself in the lines of his mouth, the droop of his eyelids, the molding of his hands even.” [Basil Hallward in *The Picture of Dorian Gray* by Oscar Wilde]

S Andrew Lloyd (United States, b. 1979)

Étude 7 (2019) [4'] (submitted by Stephen F. Austin State University)

When the day of Pentecost had come, the disciples were all together in one place. And suddenly from heaven there came a sound like the rush of a violent wind, and it filled the entire house where they were sitting. -Acts 2:1-2

The piece is additive, meaning that motives, chords, and rhythms progressively expand forward, backward, downward, and upward, especially in regard to the étude’s use of the Fibonacci sequence, and the B-A-C-H theme. Pulsating drones permeate and dissect the work into three sections...each representing a member of the Trinity.



Friða Matras Brekku (courtesy of Steinprent)

Thursday, 27 June 2024 at 9 pm

Blábar - Niels Finsens gøta 23, 100 Tórshavn

Experimental music and works for jazz ensemble

Norðurglóð (FO): Arnold Ludvig (bass), Leivur Thomsen (guitar), Jákup Tórgarð (piano), Heðin Z. Davidsen (guitar), Kristina T. Johansen (saxophone), Rógvi á Rógvu (drums)

Francis Heery, *Towards A Soteriological Theory Of Bog Bodies* (2023)

Gerhard Praesent, *B-Suite* (2019)

Frederik Croene, *Turin Horse* (2021)

Arnold Ludvig, *Miles Beyond* (1998), *Port Of Thor* (1996), *Iceland* (1993), *Desire* (2011)

Programme notes

Francis Heery (Germany, b. 1980)

Towards A Soteriological Theory Of Bog Bodies affective-notation (2023) [10'] (submitted by the ISCM Irish Section)

Towards A Soteriological Theory Of Bog Bodies employs a fixed media soundscape and a printed score to create a sonic psycho-geography of the Irish bog-lands. The performers are invited to psychologically inhabit the score and soundscape in an attempt to express the en-magik'd aura of central Ireland. The printed score is an example of 'affective notation' I am developing. This is a structured but non-linear layering of musical/expressive directions through images and words. It is designed to guide the performers to accurately render my own idiosyncratic perspective of this specific geographical area.

Gerhard Praesent (Austria, b. 1957)

B-Suite (2019) [11'] (individually submitted)

„B-suite“ was composed in 2018/19 for the jazz quartet of vibraphonist Berndt Luef, whom I have known for 40+ years. The work also uses material from my „Violin Concerto“ and my concert piece „Danse fatale“ for cello, but transformed into jazz idioms and providing space for individual expression and improvisation for the performers, on the other hand creating a dense formal structure usually not to be met with in a jazz environment. The three parts are to be played attacca and lead to an almost minimalistic climax at the very end.

Frederik Croene (Belgium, b. 1973)

Turin Horse (2021) [8'] (submitted by the ISCM Flemish Section)

These No Context Pieces are a series of 5 pieces to be played on an 88 keys midi keyboard (Ableton drumrack patch). Underneath every key is a sample of my music for *Le Piano Démécanisé* (LP, Frederik Croene, 2010).

The title refers to the movie *The Turin Horse* by Béla Tarr. Particularly the long first scene in which a horse's head is filmed in close up came into my mind when stumbling upon these sounds. I felt the detuned atmosphere of the music to be strangely parallel to the lonely estrangement and mental pain to which the Nietzsche story refers.

Arnold Ludvig (Faroe Islands, b. 1968)

Miles Beyond (1998), *Port Of Thor* (1996), *Iceland* (1993), *Desire* (2011) [30'] (ISCM WNMD 2024 Host Selection)

NORÐURGLÓÐ is one of Arnold Ludvig's original Faroese jazz projects. The band consists of an ever-changing line-up of local musicians and composers. NORÐURGLÓÐ mainly performs Arnold's compositions, previously released with his danish based sextet, although at times they also play tunes by other band members as well as other Faroese composers. The genre is rooted in jazz, with hints of other genres, yet always with lots of room for improvisation and experimentation.



Marius Olsen (courtesy of Steinprent)

Friday, 28 June 2024 at 3 pm
Klingran, The Nordic House - Norðari Ringvegur 16, 110 Tórshavn

Sören Hermansson (cor) Jákup Tórgarð (pf), Ernst Rimmel (tp)

Jenny Hettne, *Rop, Böljande* (Calling, undulating) (2019)
Ernst Rimmel, *In the Midst of the Cave* (2024)
Mikako Mizuno, *Time of Laodamia* (2023)
Jákup Veyhe, *Tónleikaspøl* (2024)

Programme notes

Jenny Hettne (Sweden, b. 1977)

Rop, Böljande (Calling, undulating) for swedish horn and electronics (2019) [8'] (submitted by the ISCM Gotland Section)

Vibrating cries; a calling that breaks through the street buzzing, or the silence. Cries that ask for attention in an urban environment, or at windblown mountains. *Rop, böljande* (Calling, undulating) was written for and in collaboration with the prominent Swedish horn player Sören Hermansson in 2019. The emerging melody is *Vall-låt från Offerdal*, a folk tune used when grazing cattle in Jämtland, a region in the north of Sweden.

Ernst Rimmel (Faroe Islands, b. 1994)

In the Midst of the Cave (2024) (ISCM WNMD 2024 Host Selection)

In collaboration with Rib62, Ernst Rimmel was placed in the sea-cave Klæmintsgjógv with a trumpet and recording equipment. There, the part of the work he chose to call "natural electronics" was recorded. The natural electronics form the foundation of the work - a blend of trumpet tones, the sound of the cave and the ocean. The live performance will be woven together with the sounds of Klæmintsgjógv. The work is inspired by the poem "Vøgguljóð" by Tummas N. Djurhuus.

Mikako Mizuno (Japan, b. 1958)

Time of Laodamia for trumpet, piano and 4 channel speaker system (2023) [11'] (submitted by the ISCM Japanese Section)

The concept of a realm that existed in medieval Japan, distinguishing between the sacred and secular worlds, is called 'boundary' by the Japanese historian Yoshihiko Amino (1928-2004). He listed boundary mediators such as priestesses, prostitutes and priests, who were believed to possess magical powers, as well as merchants with whom people indirectly exchanged goods. The 'boundary' lying between nature and humans, gods and mundane is said to have functioned as important places for people to intermingle in medieval Japanese society - for example, the marketplace. This piece is a symbolic extraction and representation of that divine function.

Jákup Veyhe (Faroe Islands, b. 1970)

Tónleikaspøl (Musical Capers) for horn, trumpet, piano and electronics (2024) (ISCM WNMD 2024 Host Selection)

A piece in four parts, based on a humorous and teasing nursery rhyme, "I went up to the gill." The piece is intended to be performed playfully, reflecting its childish and whimsical nature.

Written during the rise of AI influence in music, aiming to create a unique, human-touch composition that AI cannot replicate.



Silja Ström (courtesy of Steinprent)

Friday, 28 June 2024 at 7 pm
 Varpið, Klaksvík - Klaksvíkvegur 2, 700 Klaksvík

Aldubáran Chamber Ensemble: conductor Bernharður Wilkinson, Andrea Heindriksdóttir (fl), Anna Klett (cl), Kristina Thede Johansen (sax), Joost Bosdijk (bs), Páll Sólstein (cor), Ólavur Olsen (tp), Johan Hentze (tp), Øssur Bæk (vl), Jón Festirstein (vl), Angelika Hansen (vla), Andreas Restorff (vcl), Alvi Joensen (gt), Ólavur Jakobsen (gt), Aksel Rimmel (pf), Jóhannes Andreassen (pf)

Jordan Nobles, *Chiaroscuro* (2020)
 Tryggvi Þór Pétursson, *Lífsprettur* (2023)
 Kári Bæk, *Trio* (2020)
 LIU Qiqi, *MEET-II* (2022)
 Simona Eivinnsdóttir, *Livandi hjarta* (2024)

Programme notes

Jordan Nobles (Canada, b. 1969)
Chiaroscuro (2020) [8'-10'] (individually submitted)
"To light a candle, is to cast a shadow." - Ursula K. Le Guin

Tryggvi Þór Pétursson (Iceland, b. 1995)
Lífsprettur (2023) [9'] (submitted by the ISCM Icelandic Section)
 People come and go all the time and leave different impacts on your life, they even impact how you look at subsequent fellows. Old friends can feel new again when presented in context of actually new friends. This piece is a short exploration of these changes. Beginning alone in the piece, you enter and exit relationships until you end up alone again (for introspection). The audio file is a MIDI realization.

Kári Bæk (Faroe Islands, b. 1950)
Trio for Violin, French Horn and Piano (2020) [10']
 (ISCM WNMD 2024 Host Selection)

Commissioned by Øssur Bæk, Páll Sólstein and Jóhannes Andreassen in 2018. Revised in 2020. Six years after the trio was written it will finally be premièred this year in the culture house Varpið. The piece was inspired by the Kingo-melody for the hymn "Min Sjæl og Aand, opmuntre dig" as sung by people in Tjørnuvík. The most famous trio for these instruments is probably Horn Trio in *Eb*-major, Op. 40 by Johannes Brahms from 1865, as well as Trio for violin, horn and piano by György Ligeti, completed in 1982.

LIU Qiqi (China, b. 1983)
MEET-II (2022) [10'] (submitted by the ISCM Chengdu Section)

Nature and human society, struggle and compromise, initiative and passivity, noise and music, tradition and modernity, status quo and endless choices, fact and illusion, bring a lot of uncontrollable information to people's senses, constantly questioning the self, consciousness and behavior always have a constraint. In the end, it is just a long life to meet a different self, meet the unknown self, is the mirror reflection of their own noumenon. In the "MEET", the composer uses a large number of mathematical concepts and algorithms, and combined with spectrum music and live sampling, from one-dimensional to multi-dimensional, to express the micro changes of human nature, psychology, illusion, dream in the life, to meet the contemporary and public aesthetic in the sense of hearing, and to strive for the integration of the contradiction and unity in the techniques.

Simona Eivinnsdóttir (Faroe Islands, b. 1983)
Livandi hjarta (2024) [7'] (ISCM WNMD 2024 Host Selection)

the heart always has a say
shifting sounds for shifting seasons
light and life-giving - as well as low
but always living
oh heart that can blissfully soar and sorrowfully sing
beating heartily shifting sounds for shifting seasons
in feasts and feuds finds solace sounds the note
and united sings its living anthem

My starting inspiration for this commissioned work for Aldubáran was to try to make the various instruments stand out as well as come together in various combinations. One beat at a time the heart as well as the music leads us through various times is our life



Bjarne Werner Sørensen (courtesy of Steinprent)

Saturday, 29 June 2024 at 11.30 am
Hoyvíkar Kirkja - Millum Gilja 27, 188 Hoyvík (Tórshavn)

Hans Hellsten (organ)

Indra Riše, *Procession with Bells* (2019)
Páll Sólstein, *Kom andin halgi* (2023)
Kristian Blak, *Dimun* (2024)
Madeleine Isaksson, *Span* (2021)
Louis Karchin, *Processions* (2020)

Programme notes

Indra Riše (Latvia, b. 1961)

Procession with Bells (2019) [5'] (submitted by the ISCM Latvian Section)

Ding Dong Ding Dong Ding Ding Dong

Ding Ding Doooooong

Citizens of Riga, come, gather!

To the festive mass in St. Peters Church! High to high, low to low.

There is plenty of room for everyone in the city church.

Ding-dong!

Páll Sólstein (Faroe Islands b. 1964)

Kom andin halgi (2023) [6'] (ISCM WNMD 2024 Host Selection)

This is an old Faroese psalm written down and harmonized by J. Waagstein. I have used his harmonizing and got the inspiration and my imagination from this and from the melody.

It is written for horn and organ, and can be played for other instruments and piano.

Kristian Blak (Faroe Islands, b. 1947)

Dimun for organ (2024) [4'] (ISCM WNMD 2024 Host Selection)

The composition Dimun relates to Stóra Dimun, one of the 18 islands in the Faroe Islands archipelago. Stóra Dimun is the smallest of these islands that is inhabited. According to the Faroese linguist Jákup Jakobsen. "Dimun" may represent a pre-Norse, Celtic place name.

The organ version is commissioned by James D. Hicks.

Madeleine Isaksson (France, 1956)

Span (2021) [10'] (submitted by the ISCM Swedish Section)

The organ solo Span moves between the sky-high and the subterranean deep. The music hangs and stretches over it like a sail which searching movements are trying to catch.

It falls, sometimes lands in stillness, gathers to eager activity, is sometimes brought to resting wavelengths, expands to full width... all the while in its relentless quest upwards, from and to the intangible - the firmament.

Louis Karchin (United States, b. 1951)

Processions (2020) [6'] (submitted by the ISCM USA Section)

Processions for organ was inspired by a solemn procession I witnessed at St. Thomas Church in midtown Manhattan, New York City. The work was commissioned by organist Carson Cooman, who recorded it at Harvard University's Memorial Church just as the university fully reopened after the worst phase of the Covid crisis. A solemn introduction leads to a fragmented motive based on the music's first three notes. Longer phrases gradually coalesce, and a bridge passage midway through the work (shaded by flute and oboe stops) introduces a chorale-like theme that becomes increasingly ornate as it builds to a maestoso climax.



Bárður Jákupsson (courtesy of Steinprent)

Saturday, 29 June 2024 at 1 pm

Hátún, Tórshavn Music School - Landavegur 84, 100 Tórshavn

The RWCMD percussion quartet (UK): Faith Stonehewer,
Alex Evans, James Harrison, Owen Gunnell

Laura Manolache, *Colour Combinations* (2019)

Manuel Zwerger, *OHNE TITEL* (2021)

Leandro A. Martin, *ARTISTN* (2015)

Dario Buccino, *Mi nasco. Per lamiera HN. N° 1* (2023)

Olof Cornéer, *Three sisters* (2021)

David Biedenbender, *Ferrum* (2017)

Programme notes

Laura Manolache (Romania, b. 1959)

Colour Combinations for percussion (2019) [8'] (submitted by Arfa)

The poetic ideal of harmonizing different entities, without destroying any of their personality or charm, is reflected musically throughout the 7 sections of the piece, with suggestive subtitles: the Pregnancy of the Wood; Wood & Metal: Dialogue; Membrane vs. Wood vs. Metal: Dispute; the Flexibility of the Membrane; the Glow of the tuned Metal; Metal & Wood & Membrane: Cohabitation, Frenzy of the Membrane.

Manuel Zwerger (Austria, b. 1992)

OHNE TITEL for percussion quartet (2021) [6']

(submitted by the ISCM Austrian Section)

The naming of the piece *OHNE TITEL* (2021) for four percussionists, a refused title based on works of fine art, can also be seen here as a dissolution of the interaction between the work of art, title and recipient. This five-minute percussion piece, which uses a relatively small set of instruments, consists of small, repetitive cells that, in their simplicity, minimally develop, change, but also repeat.

Leandro A. Martin (Spain, b. 1974)

ARTISTN for 1 marimba and two players (2015) [4'] (submitted by COSIMTE)

This work aims to work marimba as media to create a dance between two performers confronted. The notes are still so the movement of the piece comes from tone color generated by the position of the mallets.

Dario Buccino (Italy, 1968)

Mi nasco. Per lamiera HN. N° 1 for steel sheet (2023) [10'] (individually submitted)

Mi nasco. Per lamiera HN. N° 1 is a piece for a resonating human being.

The HN (hic et nunc, here and now) steel sheet is a portal that connects the person playing it to the world via sound and silence. Each action – whether one of movement or immobility – involves the steel sheet even when not aiming at it. The interpreter's happiness, despair, and sincerity are communicated directly to the spectator. The score parameterises each act in a way which is as strict as it is open – like a detailed map which delineates global borders but not the events which occur within them – requiring the interpreter to plunge themselves into utter depth.

Olof Cornéer (Sweden, b. 1975)

Three sisters for solo percussion (2021) [15']

(submitted by the ISCM Gotland Section)

On the morning of New Years' Eve 1995 an oil rig outside Norway detected and measured the first rogue wave ever. The platform was built to withstand a wave height of 20 meters – something that was calculated to happen statistically 1 time in 10,000 years. The monster wave that covered the platform that morning was 25.6 meters high. Sometimes these monster waves are called "Three Sisters" as they tend to come three at a time.

David Biedenbender (United States, b. 1984)

Ferrum for percussion quartet (2017) [7']

(submitted by Michigan Technological University)

This piece comes from two kinds of music that I love: heavy metal and Indian Carnatic music. I spent a summer in Mysore, India studying Carnatic music— specifically, the mridangam, a hand drum which serves as the primary rhythmic instrument in the Carnatic music ensemble. My favorite metal band is Meshuggah, a Swedish group known for its use of incredibly intricate and virtuosically executed rhythmic material. For me, although vastly different in many ways, Meshuggah and Carnatic music are deeply connected in their use of complex rhythmic cycles. The title for this work, *Ferrum*, is the latin word for iron—a heavy metal—and also references the ferric oxide (rust) tuning paste used on the drum heads of the mridangam, which gives the instrument its distinct metallic timbre.

Saturday, 29 June 2024 at 5 pm
Klingran, The Nordic House - Norðari Ringvegur 16, 110 Tórshavn

ARS NOVA Copenhagen, conductor Graham Ross

Mette Nielsen, *Tidlig solopgang (Early sunrise)* (2022)
Sarah Rimkus, *Mater Dei* (2016)
Rhona Clarke, *O Vis Aeternitatis* (2020),
Kári Bæk, *Videmus nunc per speculum, Laudate Dominum* (2021)
Levente Gyöngyösi, *Beati mundo corde* (2022)
Tsung- Jen Hsieh, *Cantate Domino* (2023)
James Robertson, *I CAN'T BREATHE* (2023)
Kaija Saariaho, *Tag des Jahrs* (2001)

Programme notes

Mette Nielsen (Denmark, 1985)
Tidlig solopgang (Early sunrise) (2022) [7'] (submitted by the ISCM Danish Section)
“Tidlig solopgang” (Early sunrise) was written for DR VokalEnsemble for a concert with the theme: Long Nordic summer nights. The epitome of long summer nights for me is cycling through the city as the sun rises. After a party in the last teenage years.
It is the time when you have finally let go of the rules of childhood and the demands of adulthood have not yet fully arrived. There is just a quivering expectation – for future falling in love and for an independent life where you decide everything for yourself. The streets are empty and the air is cool. The birds are just starting to sing, otherwise there is only the sound of the bicycle on the asphalt. Early sunrise is the kind of sunrise you only experience, if you are out a little too late or way too early in the Nordic summers.

Sarah Rimkus (United States, b. 1990)
Mater Dei (2016) [5'] (submitted by Michigan Technological University)
This piece uses W. B. Yeats' poem “The Mother of God”, tied to the traditional ‘Ave Maria’ text and plainchant, to explore the human side of Mary, mother of Jesus. The interweaving florid melodies use the outline of the plainchant to express her intense wonder, terror, and love. Throughout the centuries, Mary has been praised for her divine purity and as a vessel used by God; this piece attempts to give the woman herself a more meaningful human voice.

Rhona Clarke (Ireland, b. 1958)
O Vis Aeternitatis (2020) [6'] (submitted by the ISCM Irish Section)
O Vis Aeternitatis is a setting of a response text by Hildegard of Bingen. Dated c.1150, the words center on the power of eternity, a concept often linked with divinity. In this musical setting, the structure is changed slightly, leaving out the final response and ending instead with the half-doxology: Gloria Patri et Filio et Spiritui Sancto which is given a lively, fugal treatment. The opening melisma is influenced by Hildegard's musical setting. O Vis Aeternitatis was commissioned by Music for Galway for the Abendmusik series with funds from Galway 2020 European Capital of Culture. It was premiered by Resurgam, conducted by Peter Whelan on 22 November 2020.

Kári Bæk (Faroe Islands, b. 1950)
Videmus nunc per speculum, Laudate Dominum (2021) [4']
(ISCM WNMD 2024 Host Selection)
1. Corinthians Chapter: 13, v.12-13
13:12 For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.
13:13 And now abideth faith, hope, charity, these three; but the greatest of these is charity.
Psalm 117, v. 1-2
117:1 O Praise the LORD, all ye nations: praise him, all ye people.
117:2 For his merciful kindness is great toward us: and the truth of the LORD endureth for ever.
Praise ye the LORD.

Levente Gyöngyösi (Hungary b. 1975)
Beati mundo corde (2022) [4'] (submitted by the ISCM Hungarian Section)
The work was commissioned for the 60th birthday of Japanese composer and conductor, Ko Matsushita, and was performed together with 13 other new compositions in Opera City Tokyo. The piece takes its text from the well-known biblical place of the Gospel of Matthew, 5:8,9 (Blessed are the pure in heart) and tries to set in music the sincere yearning for peace of every well-meaning person.

Tsung- Jen Hsieh (Taiwan, b. 1981)
Cantate Domino (2023) [6'] (submitted by the ISCM Taipei Section)
The lyrics of this work are from Psalms 96 and 114 in the Bible. Here is the translation from the NIV:
“Sing to the Lord a new song; sing to the Lord, all the earth!” (Psalm 96:1)
“Sing to the Lord, praise his name; proclaim his salvation day after day.” (Psalm 96:2)
“Lord, what are human beings that you care for them, mere mortals that you think of them?” (Psalm 144:3)
“Honor and majesty are before him; strength and glory are in his sanctuary.” (Psalm 96:6)
“Let the heavens rejoice, let the earth be glad; let the sea resound, and all that is in it.” (Psalm 96:11)

James Robertson (United Kingdom, b. 1959)
I CAN'T BREATHE (2023) [4'] (individually submitted)
George Floyd was an African-American man who was murdered by a police officer in Minneapolis, Minnesota on May 25 2020. This piece of choral music has been set to the final words he spoke. While I have not included every word, the words stated here were all expressed by George Floyd (with the exception of the words “get down” which, I imagine, he was forced to do so at the time). The piece is scored for S1, S2, A1, A2, T1, T2, B1 and B2.

Kaija Saariaho (Finland, b. 1952- d. 2023)
Tag des Jahrs (2001) [12'] (ISCM Honorary Member since 2012)
I have been familiar with the late poems of Hölderlin for some time now and used some of them for several little pieces (Die Aussicht, Überzeugung). The idea for Tag des Jahrs for choir came to me a few years ago when someone very dear to me suffered a cerebral hemorrhage and communication with her acquired a new logic (or rather lack of it) because she no longer had any sense of time or place. I do not know what had happened to Hölderlin, for he signed his poems under different dates, decades, even centuries from the time in which he lived, and under the name of Scardanelli. I nevertheless acquired a new insight into his poems as visions of lived moments that pass in the twinkling of an eye and then vanish or transform into new, intensive moments. Our minds are full of such clear; sensuous moments, and they in fact make up our own experience of the life we live.

Saturday, 29 June 2024 at 8 pm
OY Brewery - Falkavegur 4, 100 Tórshavn

Electronic music and festival (almost-)closing party

Supervisión (FO), Tróndur Bogason (FO),
Helena S. Lamhauge (perc), Jón Festirstein (vl)

Programme notes

Supervisión (Faroe Islands) & **Tróndur Bogason** (Faroe Islands, b. 1976)

Don'ts for Dancers (2024) [25'] (ISCM WNMD 2024 Host Selection)

New collaborative work by composer Tróndur Bogason and havnartekno-duo Supervisión exploring juxtapositions of beat and rhythm and fluctuating harmony.

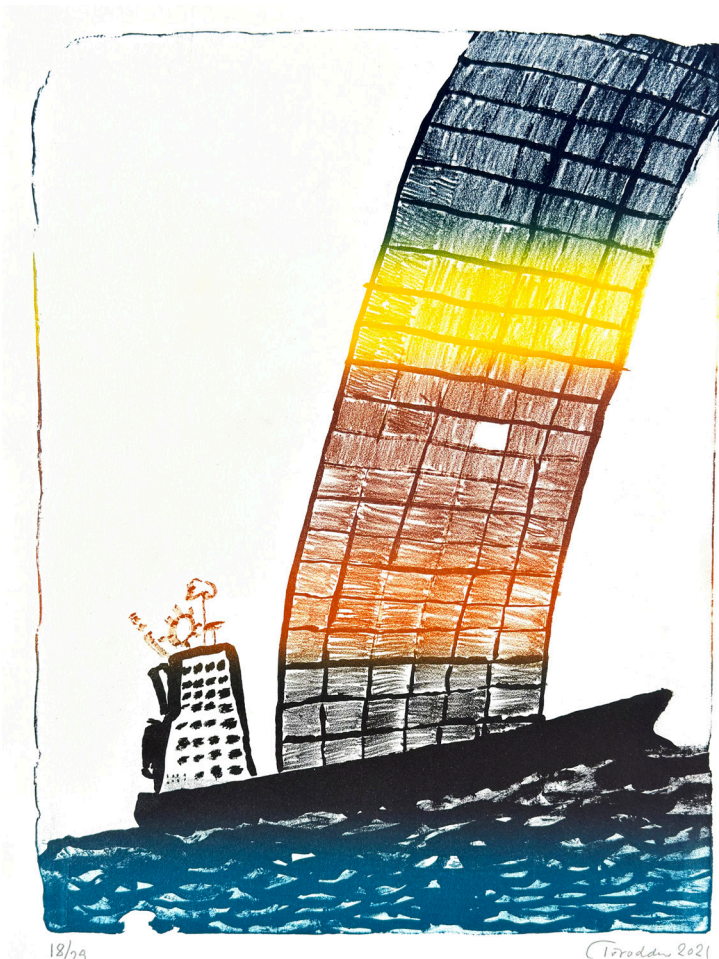
The title and text for this piece is taken from the book *Don'ts for Dancers* by Karsinova, found in a second hand record store in Paris with the handwritten inscription in blue ink pen 'To Nicolas / my dancing partner / with all my love / Marina xxx / Snowy Warwick 22.01.2013'.

The don'ts of dance are the don'ts of life.



1/4 III
Hanni Bjartalíð (courtesy of Steinprent)

Hanni Bjartalíð 2010



18/9
Tóroddur Poulsen (courtesy of Steinprent)

(Tóroddur 2021)

Suðuroy
Hvalba, Fiskieiðið 1.30 pm
Tvøroyrar Hornorkestur Local brass band
SALT 2.15 pm
Sumbiar Dansifelag Traditional ballad dancing

Sunday, 30 June 2024 at 3 pm
SALT - sound, art, live theatre - Drelnes 22, 827 Øravík, Suðuroy

Aldubáran String Quartet: Sámal Petersen (vl), Jón Festirstein (vl),
Angelika Hansen (vla), Kristina á Váli (vlc)

MAO Zhu, *The Island* for String Quartet (2018)
Yfat Soul Zisso, *Together alone* (2019)
Harry Crowl, *String Quartet no.4, Uma qualquer esperança* (Just any hope) (2021)
-intermission-
Ig Henneman, *Outside the Rain has Stopped* (2021)
Tomaž Svete, *Bourgeois pour quatuor des cordes* (2023)
Eli Tausen á Lava, *Múrurin* (2023)

Programme notes

MAO Zhu (China, b. 1981)

The Island for String Quartet (2018) [11'] (submitted by the ISCM Chengdu Section)

This string quartet, titled "The Island", was inspired by the 17th-century English poet John Donne's poem "No Man is an Island". John Donne grasps the relationship between the whole of human beings and the individual in the poem. As humans we are all connected to each other, no matter how hard we try to be separate. The individual life in one way or another, link to all living beings on the planet. John Donne's philosophy made me think of heterophony, a music texture form that widely exists in Chinese folk music. Heterophony is a type of texture characterized by the simultaneous variation of a single melodic line. Such a texture can be regarded as a kind of complex monophony in which there is only one basic melody, but realized at the same time in multiple voices, each of which plays the melody differently, either in a different rhythm or tempo, or with various embellishments and elaborations. Each of the voices expresses individual character, and establishes an interactive relationship between the individual and the whole. Furthermore, "The Island" gave me a way of fancy and fabrication in my music, to describe a kind of life on an isolated island, such as the childhood game scene in the second movement, and the lullaby in the fourth movement.

Yfat Soul Zisso (Israel, b. 1987)

Together alone (2019) [5'] (submitted by the ISCM Israeli Section)

Loneliness is from within

A voice, unspoken, cannot sing

It lingers in its pretend cage,

unaware it could even fly.

Written in the summer of 2019 for the Illuminate Women's Music concert series.

Harry Crowl (Brazil, 1958)

String Quartet no.4, Uma qualquer esperança (Just any hope) (2021) [15']
(submitted individually)

Composed during the pandemic this string quartet took inspiration after two Brazilian poems by Torquato Neto and Mário Quintana written in the 1960s. One very pessimistic warns about the dangers of authoritarianism (Last Warning, by T. Neto) whereas the other one (Hope, by M. Quintana) speaks of hope through a metaphor about a crazy lady who lives on the 9th floor of a building and every year on Dec. 31st she throws herself out the window and peacefully flies slowly to land on the ground as a 5 years old girl named "Hope". These sensations are felt through many textures and an explosion of sound colors.

Ig Henneman (Netherlands, b. 1945)

Outside the Rain has Stopped for string quartet (2021) [10']
(submitted by the ISCM Netherlands Section)

Pianist/improviser Cecil Taylor's intuitive, energetic, loosely structured flow is an important source of inspiration for this composition. Endless, nearly exhausting variations, caused by material I often employ as an improviser. Open strings are an essential colour throughout the composition. Luna String Quartet was a great sparring partner in developing the material. The title is a sentence taken from Nicole Krauss's novel 'The History of Love', which stuck in my memory.

Tomaž Svete (Slovenia, b. 1956)

Bourgeois pour quatuor des cordes (2023) [6'] (submitted by the ISCM Slovenian Section)

In that work I wanted to represent musical medium organical growth such as the growth known from the vegetable world. At the very beginning of the composition, buds are represented through principles of punctualism, the process of flourishing through various short melodic inserts, statical sound surfaces or slow glissandi. At the end of that work we have the same situation as at the beginning, the circle is over.

Eli Tausen á Lava (Faroe Islands, 1997)

Múrurin (2023) [8'] (submitted by the ISCM Faroese Section)

It's the early 1300s. In the village of Kirkjubøur in the mediaeval Faroe Islands, Bishop Erlendur has just started construction of the St. Magnus Cathedral, which will be the largest and most beautiful cathedral in the archipelago. However, for unknown reasons, the cathedral was never finished. Seven hundred years later, only the walls remain as a reminder of Bishop Erlendur's dream. Among the islanders, the ruins are simply known as Múrurin, The Wall.

Sunday, 30 June 2024 at 9 pm
Hotel Hafnia Panorama Suite - Áarvegur 4-10, 100 Tórshavn

Improvisations and experimental music

Heðin Ziska Davidsen (FO), Duo Baars-Henneman (NL):
Ab Baars - tenorsax, clarinet, shakuhachi, Ig Henneman - viola

Heðin Ziska Davidsen, *Faroese vocal traditional practises as instrumental improvisations* (2024)
Ig Henneman, *Duo Baars-Henneman improvisations* (2024)

Programme notes

Heðin Ziska Davidsen (Faroe Islands)
Faroese vocal traditional practises as instrumental improvisations.(2024) [30']
(ISCM WNMD 2024 Host Selection)
Works by Heðin Ziska Davidsen:
Skjaldur - solo improvisations
Kingo - collective improvisations on a theme
Kvæði - call and response

Traditional Faroese vocal performance practices adapted to guitar, bass and drums.
Hailing from various backgrounds, both nationally and musically, the trio improvises on traditional Faroese themes and melodies (nursery rhymes, hymns and ballads) and also utilizes the performative traditions of Faroese traditional music as compositional tools in their performance. Skjaldur (Nursery rhymes) were solo pieces (from mother/grandmother to child). Kingo is hymn singing without accompaniment like organ and such, where people were singing in unison, but there were slight variations from place to place and even from household to household. Kvæði is ballad singing with the participants holding a steady beat, in the form of steps and a “skipper” is leading the singing in the verses and the rest of the participants all singing the courses.

Ig Henneman (Netherlands, b. 1945)
Duo Baars-Henneman improvisations (2024) (ISCM WNMD 2024 Host Selection)

(...) There's a breathless tension and expectation in these musical dialogues, as if neither participant has any idea what is coming next and the music trembles on the edge of revelation. It has no need for any of the trappings of jazz or classical or any other kind of music. It is sound discovered and organized with no preconceived notions and it is both incredibly touching and intellectually thrilling at the same time.

--Ed Hazell

(...) The music is often rarefied and brittle, so distinctly stripped back to the essence of air and friction but also materialized. The pieces have not been left as invasive flashes, nor are they a succession of unrelated ideas; they are recognisable attempts to construct something from nothing or almost nothing, to create on the spot, as well as to understand, support and where necessary contradict one's fellow performer in that creative process. What resonates is two voices that belong together without being completely subsumed by the other; they literally play with one another.

--Mischa Andriessen



Zacharias Heinesen (courtesy of Steinprent)

Monday, 1 July 2024 at 1 pm
Boat trip to Hestur or Nólsoy

Concerto Grotto

Kristina Thede Johansen (sax), Johan Hentze (tr), Ernst Remmel (tr), Dávur Juul Magnussen (trb), Andras Olsen (trb)

Programme notes

The first “Concerto Grotto” took place in Sandoy 1984 in the cave Líðargjógv. The last several years this trip has been in collaboration with the schooner Norðlýsið. It is a fantastic combination of breathtaking views from the deck of the iconic schooner sail ship, an exciting expedition from the ship in a smaller boat into a sea cave and the unique experience of live music in these majestic surroundings.

The Musicians create individually and collectively a concert integrating the natural surroundings.
More information at www.tn24.fo

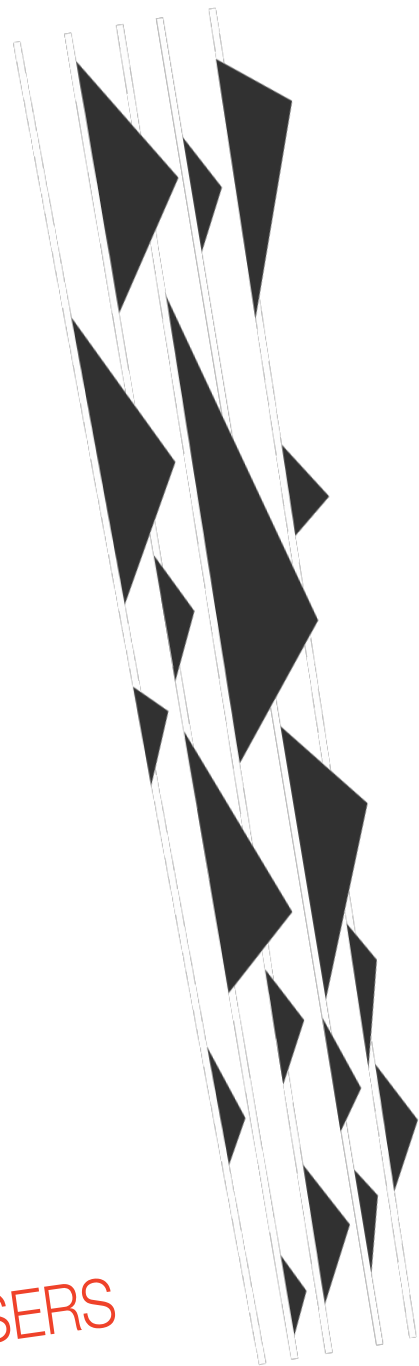
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2024

COMPOSERS



COMPOSERS

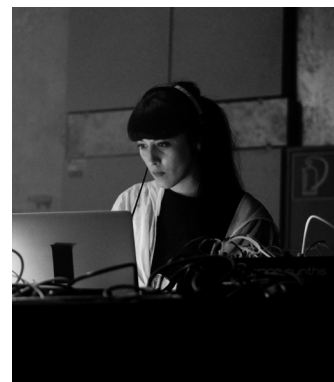
A-Z

Andric, Andreja



Andreja Andric (born 1973) is a Serbian composer and programmer, living in Aarhus in Denmark. He enjoys playful exploration of mathematical processes and chance and uses computer programming as key means of artistic expression. With a primary interest in composition and performance for his networked laptop/smartphone ensemble, he is also active in the fields of computer music, video and software art. His work has been performed on festivals such as New York City Electroacoustic Music Festival (NYCEMF) 2021, World Music Days 2019 in Tallinn, Estonia, and Festival Futura in Crest, France (2018). Holds a PhD in Music Informatics from the State University of Milan, Italy.

Aries, Annie



Annie Aries is a Swiss-Philippine composer and musician based in Bern, Switzerland. She holds an M.A. in Music & Media Arts from Bern University of the Arts, and studied historical musicology at the University of Bern. In 2017, Annie lived in Berlin and studied in the program Popular Music History & Theory at Humboldt University, specializing in experimental practices within pop and club culture. Since 2019 Annie has been a faculty member in the Sound Arts department at Bern University of the Arts. She has shown her works at MATA Festival in Manhattan, New York City Electroacoustic Music Festival, International Computer Music Conference in Shenzhen, ZKM Karlsruhe, Superbooth Berlin, Gray Area San Francisco, Heroines of Sound in Berlin, IGNM Bern among others.

Annie produces music with her instrument, a modular, custom-made synthesizer and focuses on how her instrument fosters the interplay between generative musical approaches and improvised live performance. In her work she aims at a minimal, reduced, yet complex textural sound world. She combines contemporary electronica music with club and synthesizer influences with the experimental approach of contemporary and experimental music.



Austin-Stewart, Jesse

Jesse Austin-Stewart (he/him) is a sound artist based in Te Whanganui-a-Tara Wellington, Aotearoa New Zealand. He is a composer and is currently a lecturer at Massey University. Jesse's work explores ways to make the field of spatial audio more inclusive. This creative practice often explores the intersection of spatial audio and disability and hearing. He has written works for contemporary dance and film and composed and curated performance art works and sound installations. Jesse has exhibited across Aotearoa, Japan, Australia, Czech Republic, Greece, Sweden, and France.

As a disabled person, accessibility is core to Jesse's work and his artistic curation.

Bæk, Kári



Kári Bæk has played a central role on the Faroese music scene for over four decades.

As a musician, conductor and a composer. He is an active member of the Faroese Composers' Association, which he also chaired for several years. Kári's interest in composition sprang from his work as a conductor and his earliest works were arrangements of Faroese tunes, but he later started composing both instrumental and choir music. Kári's works have been performed by orchestras and ensembles around the world including London Symphony Orchestra, Iceland Symphony Orchestra, The Faroese Symphony Orchestra, Aldubáran, Caput Ensemble and the King's Singers. A list of works by Kári can be found at composers.fo.

Bakas, Dimitris



Born in Katerini in 1975, Bakas studied Composition with Theodore Antoniou. In 2004 he moved to London for further studies in Composition at Goldsmiths, University of London, where he was awarded an MMus and a PhD under the supervision of Roger Redgate. During his PhD he attended the Master in Electroacoustic Composition at Goldsmiths. In 2009 he was a shortlist composer at Sound and Music. For the academic year 2010-2011 Bakas was a visiting scholar at Columbia University in New York (accepted by Tristan Murail). His music has been performed in the UK, Greece and USA and has successfully participated in competition and in residencies worldwide. He is also active as a Sound Artist working mainly with Museums. He is member of the Greek Composers Union (EEM), The Hellenic Electroacoustic Music Composers Association (HELMCA), the Contemporary Music Research Centre (KSYME), the Hellenic Society for Acoustic Ecology (HSAE) and the temp'Ora Project.



Balgava, Haimoni

I studied piano and composition at the Conservatory in Bratislava, then continued to develop the field of composition during my bachelor's studies at Janacek Academy of Music, Brno in Czech Republic and my master's studies at the Conservatorio Superior de Valencia in Spain. Several of my compositions were awarded at international competitions (1st place Generation 2021, 1st place Meets Contest 2022). My works were performed by ensembles and orchestras from Sweden, Spain, Estonia, Netherlands, Slovakia and Czech Republic. My chamber works were performed at festivals such as New Slovak music, the Asynchrony festival, or the Meeting New Music Plus.

Bella, Máté



Máté Bella is one of the few composers who became a significant character of the Hungarian music scene before turning 35. His contemporary compositions are played by prominent international orchestras, his popular music tunes are favorites of several radio stations and his musical theater pieces are performed on the stages of the most distinguished theaters in the country. His seemingly far-reaching activity originates from the recognition of how to grab the attention of the audience within seconds. Máté considers it his mission to integrate Generation Y and Z into the classical music scene. The imprint of his work so far is a musical melting pot that contains pieces composed with a new mind-set, meanwhile preserving the essence of different genres.

Bhutani, Anuj



Anuj Bhutani is a quickly emerging composer. Since 2020, he's won Chamber Music America's Classical Commissioning Grant, an ASCAP Morton Gould Young Composer Award, 1st prize in Cerddorion Vocal Ensemble's Emerging Composer Competition, Verdigris Ensemble's ION Composer Competition. He's been selected for residencies at Atlantic Center for the Arts (2x), the Banff Centre, the NewAm Composer's Lab, the Norfolk Chamber Music Festival, the IRCAM Forum at NYU, and more. His work has been commissioned or performed by Ashley Bathgate, Raleigh Civic Symphony, Metropolis Ensemble and more. He is pursuing his master's degree at USC with Andrew Norman.

Biedenbender, David



Composer David Biedenbender has written music for the concert stage as well as for dance and multimedia collaborations. His work is often influenced by diverse musical experiences in rock and jazz bands as a bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, trombone, and tuba player, and by study of Indian Carnatic Music. He is currently Associate Professor of Composition in the College of Music at Michigan State University, and he holds degrees in composition from the University of Michigan and Central Michigan University.

Blaasvær, Bjarni



Bjarni Haraldson Blaasvær (B.H.B), born 2001 in Torshavn, is a young composer, currently studying in the Music-school of Torshavn, preparing for future studies abroad. Sunleif Rasmussen is Bjarni's teacher as composer and mentor at the Tórshavn Music School.

Bjarni composes classical music in varying forms. Often in an attempt to better understand what makes good music "good" and to learn and create a style and technique to define his music with. His main passion being, to make music that compares to the old masters that inspired him and to make emotionally captivating music as an art.

Bjarni made his debut as a classical composer in Copenhagen with the performing of Folia in Dmoll, presented by a trio of the Royal Danish Conservatory students in 2021. String quartet No.1 movements 1-2 performed by Aldubáran in Hátun in 2020, which were the pieces used for his entrance exam. And again in 2021, now with its 3rd movement.

Blak, Kristian



Composer/musician Kristian Blak is involved in a wide range of musical activities. Based in the Faroe Islands, he composes for international classical ensembles, performs locally and tours internationally as a musician and band leader with jazz, folk and world music groups.

His compositions include works for solo instruments, chamber groups and for larger ensembles, ballet and opera. In his compositions he draws from his richly diverse background. Blak's works often include other art forms – visual art, poetry, theater. He combines inspiration from ethnic musical traditions as well as new composition techniques, creating an artistic unity.

Blak has worked with sounds in nature in several compositions. These include concerts in caves and other natural "concert halls" in the Faroe Islands, a composition entirely with bird sounds, and several works where sounds are integrated in the actual performance. He has a central role in the musical life and organizations in the Faroe Islands. Kristian Blak is the artistic director of Summartónar (The Faroe Islands Festival of Classical and Contemporary Music), as well as being director of the Faroese musician's and composer's record label Tutl. www.kristianblak.com

Bogason, Tróndur



Tróndur Bogason (1976) studied composition at The Royal Danish Conservatoire with Hans Abrahamsen, Bent Sørensen, Louis Andriessen and others. His music has a distinctive and often fragmented character – filled with temperament and primal force, where the use of spatial and visual aspects often play a dominant role. He has a wide compositional span which ranges from the small choir miniature to complex works of various instrumentations - including orchestral works. His music has been performed by a wide selection of Faroese and international performers around the world. Aside from his compositional work he has also produced for and collaborated with a wide variety of pop/rock artists such as Choir of young believers, Eivør, Teitur, Tina Dico and many more....

Bogojevic, Natasha



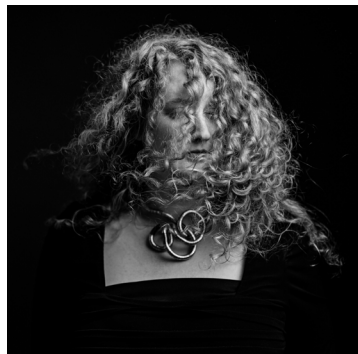
Natasha Bogojevic is an award-winning composer and pianist, regarded as the creator of highly original, passionate, and imaginative pieces. Her opus includes works for symphony orchestra, chamber ensembles, vocal pieces, ballet and numerous scores for theatre and film. Her music is not possible to categorize; while believing in traditional values, she is constantly inspired to create new, engaging, and inventive scores. Her works are regularly performed at festivals and concerts on four continents, and she is the recipient of many prestigious awards. Natasha studied at the Belgrade University of Music, and she is now teaching at DePaul University in Chicago.

Bordignon, Caroline



Caroline Bordignon is a modern-day, female composer and fine artist. She explores aspects of colour, light, space, time and ways these interrelate in visual and musical expression through synaesthesia. Her music has been performed internationally and she has collaborated with acclaimed artists around the world. Recently she composed a series of solo violin works for the new painting series Mamlakah by Filipino artist Mart Henry Bongabong, premiered in Singapore. Desert Rose, a series of musical compositions and paintings, was first premiered in a sea-side village on the Island Garden City of Samal, Philippines. Currently she is a PhD Candidate in composition at the Royal Northern College of Music in Manchester, UK with Adam Gorb and Laura Bowler where she previously completed her Masters of Music in Composition.

Brandon, Amy



Composer and guitarist Amy Brandon's pieces have been described as "...gut wrenching and horrific" (Critipeg), and "otherworldly, a clashing of bleakness with beauty" (Minor Seventh). Her performances, installations and acoustic works have been presented at the Gaudeamus Festival (Screen Dive), National Sawdust (NYC), Trinity College (Dublin), and the Winnipeg New Music Festival. She has received Canadian and international composition awards and honorable mentions including the Leo Brouwer Guitar Composition Competition (Grand Prize 2019) and an East Coast Music Award 2022 for Composer of the Year. She teaches composition at Dalhousie University in Halifax, Nova Scotia.



Brito Dias, Carlos

Carlos Brito Dias is currently developing his PhD in the Arts at the University and the Royal Conservatoire of Antwerp, and he is attending the Master's in Orchestral Conducting at the same institution. He has worked with several ensembles and orchestras, including the Remix Ensemble, Orquestra Sinfónica do Porto Casa da Música, Antwerp Symphony Orchestra, Symphony Orchestra of Ruse, ensemble recherche and HERMESensemble. Carlos Brito Dias has written music for short movies, theater, and robots-orchestra, having also developed collaborations with dancers and visual artists. Currently, he is a Composer in Residence of the Antwerpen Camerata. www.encbritodias.wordpress.com

Bubnelis, Kristupas



Kristupas Bubnelis' (b. 1995) works have been performed in Austria, Denmark, Indonesia, the United Kingdom, the Netherlands, France, Sweden and Germany. In 2020, the composer graduated with honors from the Royal Academy of Music in London (composition classes of Prof. Rubens Askenar and Edmund Finnis) receiving Master's Degree, and was awarded the prestigious DipRAM Diploma for his outstanding portfolio of compositions. In 2019, he received a Bachelor's degree from the same institution (composition class of Prof. Christopher Austin), and was awarded the G. V. Turner-Cooke Composition Award, in 2017 – the Arthur Hinton Memorial Prize (2017). In 2014-2016, Bubnelis studied in Lithuania with Prof. Ričardas Kabelis, and in 2012-2014, learned the basics of composition in the lessons of Prof. Teisutis Makačinas, and in private consultations with prof. Rytis Mažulis.

Buccino, Dario



Dario Buccino is a composer, performer, and music theorist. He has created the HN System®, a musical system for the parameterisation and the composition of performative processes, and designed the HN Percussion®, a family of musical instruments that involve the performer's entire body in sound creation. He has performed in Europe, the United States, and China. He conducts workshops on the HN System at conservatories and universities. His music is the subject of academic papers, theses, and documentary films.



Buffa, Ivan

Ivan Buffa studied piano and composition in Bratislava and in Vienna. His works have already been heard at many festivals such as Wien Modern, Takefu International Music Festival, Ostrava Days, Muzički Biennale Zagreb, ISCM World Music Days 2015 in Ljubljana, Prague Spring, Melos-Ethos in Bratislava and others. In 2007, Ivan Buffa has been awarded the Ján Levoslav Bella prize for his composition titled "Ritual", which was performed at the Aspekte Festival in Salzburg, Austria. Since 2008 he has taught composition and music theory at the Academy of Performing Arts in Bratislava. He also holds a teaching position at the University of Music and Performing Arts Vienna.



Chou, Chiu-Yu

Chiu-Yu Chou, born in 1981, is a Taiwanese composer who earned her PhD in composition at the University of Manchester under the supervision of Professor Philip Grange. She received the ACL Tsang-Houei Hsu Memorial Prize in 2018 and won the ISCM-IAMIC Young Composer Award in 2011. Chou composes music for various ensembles including symphony orchestras, string orchestras, wind bands, chamber and solo pieces for both Chinese and Western instruments. In November 2013 she held her first portrait concert in Kaohsiung founded by Taiwan's Minister of Culture. Currently she resides in Taipei and teaches music theory and composition at National Tsing Hua University.



Clarke, Rhona

Rhona Clarke was born in Dublin. She is a former Associate Professor in Music at Dublin City University. Her output includes choral, chamber, orchestral and electronic works which have been performed and broadcast throughout Ireland and worldwide. The many recordings of her works include two portrait albums on the Métier label: A Different Game (Fidelio Trio, 2017), Sempiternam, a CD of Clarke's choral music performed by the State Choir Latvija (2021). Rhona Clarke is a member of Aosdána, Ireland's affiliation of creative artists.



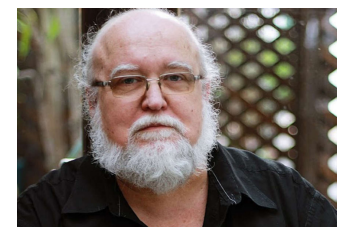
Corn  r, Olof

As one half of the electronic duo Dada Life, Olof Corn  r has performed all over the world, and even received two Guinness World Records; one for the world's largest pillow fight and another for most people dressed up as bananas. What do you call that? They call it dadaism. A hospitalization a few years ago made Olof Corn  r re-evaluate a lot in life and he realized he had neglected ideas about which music he wanted to create for too long. During treatment he started to write notated music. With bare materials, often only one note at the time, Olof Corn  r tries to capture what he thinks is the essence, defying notions of what is simple or complex. He also records electronic music - under the name Night Gestalt - using similar ideas. Olof Corn  r creates sound installations together with Martin L  bcke. In 2010 their piece Harvest - a huge gramophone plowing and playing the earth - received an honorary mention at Ars Electronica in the Sound Art category. Olof Corn  r lives in Stockholm, Sweden.



Croene, Frederik

After graduating in 1999 Frederik Croene embarked on several projects in which he reflects on the ever-changing and multi-layered identities of the classical pianist. As the Gestalt of his instrument is grounded in 19th-century Romanticism, he still uses virtuosity (and its negation) to communicate about what it is to be a pianist. Croene composed almost exclusively for (dismantled) piano or sampler, using extra-musical tools such as video, text and choreography (Roll over Czerny, Piano Hero Parasite, On Education, Eagle Finger). 'His expressive concentration at the keyboard is worthy of Sviatoslav Richter broaching a Beethoven Sonata.' (The Wire, July 2019)



Crowl, Harry

Born in Belo Horizonte, Brazil, on October 6th, 1958, Harry Crowl studied music in his native town and in the USA. He studied composition at the Juilliard School of Music, New York, also in Brazil, and in the UK. His music has been widely performed and broadcast all over the world, but mostly in Europe and South America. He is the Artistic Director of the Federal University of Paran  's Philharmonic Orchestra and has been a Professor at the School of Music and Fine Arts of Paran   (EMBAP). His production includes all genres of instrumental and vocal music ranging from solo pieces to large orchestral works, from songs to opera, and also music for film and theater. He has been awarded on two occasions the Brazilian National Foundation for the Arts (FUNARTE) Commission Prize, as well as some other prizes and commissions.



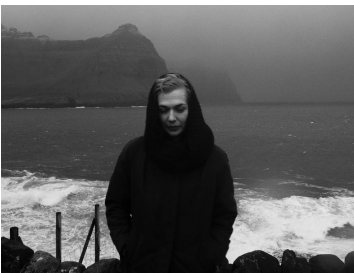
Daley, Gary

Gary Daley is a highly respected Australian pianist, accordionist, composer and teacher from Springwood in NSW. Best known as a musician playing in some of the elite bands of Australian jazz and world music. Gary's projects have received many glowing reviews and his music has been presented at major venues and festivals throughout Australia. He appears on many recordings featuring renowned Australian contemporary artists. He has toured nationally and internationally, and is artistic director for the renowned concerts series Live at the Village.



Egan, Eric

Eric Skytterholm Egan (Mac Aodhagáin) (1983) is an Irish-Norwegian composer, based in Hamar, Norway. His music is characterized by an innovative approach to experiential form, within a soundworld shaped by delicate timbres and a highly focused approach to material. He often uses fragments from our musical past to frame the way that we explore the present. His music is widely performed across the world, at festivals such as the Darmstädter Ferienkurse, Impuls Festival, Ultima, Musica Contemporanea Santiago, and Nordic Music Days. Egan is currently a Professor of Composition at Durham University.



Egilstrøð, Anna Katrin Ø.

The Faroese composer and performer Anna Katrin Ø. Egilstrøð (1981) studied electronic composition at the Royal Academy of Music, Aarhus, DK. She works cross-genre and writes music for classical instruments, electronics and performances. As a singer she has toured 25 countries.



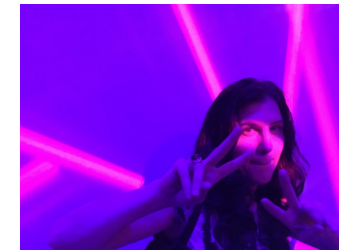
Eivinnisdóttir, Simona

Composer, musician and singer from Klaksvík, Faroe Islands. Her first work, "Tøgn", a string quartet in three movements, premiered in 2022 in Tórshavn by "Aldubáran". She has since then written for brass band and percussion, "Stuttligt", a duet for violin and piano, "Verður tú verandi?" and a solo violin piece, "Dansa bara". Her most recent work, the sinfonietta "Livandi hjarta" is a commissioned work to be premiered by Aldubáran at the World New Music Days 2024 in the Faroe Islands.



Ellendersen, Andras

Andras Ellendersen (born 1996 in Curitiba, Brazil) is a Brazilian-Faroese composer and multi-instrumentalist noted for his "[maniacal] attention to every detail" (Edgar Allan Poets, 2022) and for his midway standing both between cultures and between popular and concert music vocabularies. He has worked with performers such as EKA (FO), Det Fynske Kammerkor (DK) and currently Kwartludium (PL). In 2023, he was a prize winner at the KORAL23 composition contest (DK) for his piece Den blinde, røde orm. Andras has studied composition with Samuel Andreyev, Harry Crawl and currently undergoes a mentorship with Svend Hvidtfelt Nielsen and Lil Lacy.



Fabricatore, Libby

Libby Fabricatore is an electro-acoustic composer, video artist, and drummer based in New York City, USA. Her fixed media compositions explore drone textures, soundscape, processed found sound and field recordings. She is a founding member of noise-punk duo, The Paranoid Critical Revolution, in which she played drums until 2011. From 2006-2009 she served as Technical Director for Glenn Branca's "Symphony 13: Hallucination City." Libby also played drums in Branca's small guitar ensembles from 2006-2019, performing "The Ascension: The Sequel" across Europe and the US. Her electroacoustic and video works have appeared in festivals in North America, Europe and the Caribbean. She completed an M.Phil in Music and Media Technologies at Trinity College Dublin in 2004.



Grankull, Rosali

Rosali Grankull is a composer, musician & sound artist working within the contemporary music scene. Rosali wants to create new situations where music can arise and has a main focus on building community between people in musical occasions.



Gynn, Eloise

Inspired by the natural world, poetry and movement, Eloise Gynn's music has been described as 'ethereal, glowering, soft edged and ruminative'. She has had works performed by the London Sinfonietta, Hebrides Ensemble, Berkeley Ensemble and the London Symphony Orchestra, whose recording of Sakura was released on LSO Live.

Recent works include Quietening for solo cello, Reflection, a collaboration with Ajaeng player Yoona Kim at Hwaeom Buddhist Temple, South Korea, and Northern Ballet's children's production Little Red Riding Hood. Her latest work Light Dancing, was performed by the LSO and young musicians at BMW Classics, Trafalgar Square, conducted by Simon Rattle.



Gyöngyösi, Levente

Levente Gyöngyösi was born in 1975 in Cluj/Kolozsvár (Romania). He studied at Ferenc Liszt Music Academy. His professor was György Orbán.

He graduated on 5 May, 1999 with distinction. In the concert was also performed the first act of his opera, titled The Stork Calif. This two-act opera was performed on May 28, 2005 on the stage of the Opera House Budapest.

In recent years he composed a large number of choral works for renowned Hungarian and international choirs, like the Pro Musica Girls Choir (Hungary), Stellenbosch University Choir (South Africa) and The King's Singers (Great Britain). His choir works are very popular in Japan and USA, but also in South Africa and Philippines too. Many times he worked as jury member at Interkultur events in Graz (2011), Cincinnati (2012) and Riga (2014). In addition to the choir works he composed 4 symphonies (the 3. was commissioned and performed by Budapest Festival Orchestra), Piano concerto, St. Luke Passion and Christmas Oratorio. His most important work, the opera-musical The Master and Margarita, was performed in Hungarian State Opera House 2021.

In 2005, he was honored with the Erkel Ferenc-Prize through the Hungarian State – and in 2009 with the Bartók-Pásztory Prize, given by the Music Academy Budapest.



Hayes, Lauren Sarah

Lauren Sarah Hayes is an improviser, sound artist, and scholar who is recognised for her embodied approach to computer music. Her music is a mix of experimental pop/live electronics/techno/noise/free improvisation and has been described as 'voracious' and 'exhilarating'. She is a sculptress of sound, manipulating, remixing, and bending voice, drum machines, analogue synths and self-built software live and physically. She has performed extensively across Europe and the US, including as part of her tenure with the New BBC Radiophonic Workshop at Kings Place, London. Her 2021 release Embrace (Superpang) was included in Bandcamp's Best Experimental Music of February 2021.



Heery, Francis

Francis Heery (b.1980) is a composer and sound artist. His music draws from bio- aesthetics, science-fiction and occult thought.

He is also an accomplished improviser and performs with a setup integrating the programming environment Max/MSP with acoustic instruments and modular synths. He specializes in long-form, site-specific installations in public spaces, which he has performed in Ireland, The Netherlands, Sweden and Germany.

His instrumental works have been performed by the RTE Symphony Orchestra, the Crash Ensemble, the Quiet Music Ensemble, the Talujon Percussion Ensemble, the JACK quartet and by soloists including Carin Levine, Pascal Galois, James Aylward and Izumi Kimura.

He has received numerous funding awards for composition, performance and research from the Music Current Festival, Dublin (2023, 2018), the art.ist Festival, Wiesbaden (2022), the Quiet Music Ensemble (2022), Galway County and City Councils (2022, 2020, 2018, 2017, 2013, 2011), the Centre Culturel Irlandais (2021) the Arts Council of Ireland (2020, 2014 2013) the Berlin Natural History Museum (2018), and and the Berlin International Sound Art Festival (2017).



Henneman, Ig

Having started her career as a classical violinist in various orchestras and the ASKO Ensemble, she co-founded the women's pop band FC Gerania, where she started composing. Subsequently she started leading her own improvising groups for which she writes all of the compositions. With the various ensembles she toured extensively. In addition to her work as a bandleader-improviser Henneman has an international career as a composer of contemporary music. She receives composition commissions for soloists, as well as for orchestras and ensembles. Donemus has been publishing her music since 1987. Many of her works have been recorded and released on CD.



Hentze, Johan

Johan Hentze was born in the Faroe Islands in 1985. He studied the trumpet at the Royal Scottish Academy of Music and Drama (now Royal Conservatoire of Scotland) and spent over a decade in the UK working as a freelance trumpet player in Orchestras as well as bigbands, musicals and pop/rock bands. Johan enjoys recording with various artists as well as experimenting with electronics and effects with the trumpet. Johan teaches brass in the Faroese Music School.

hettarher



Hailing from the vibrant cultural tapestry of the Faroe Islands and Denmark (FO/DK), hettarher is the brainchild of Andreas Tykjær Restorff and Torleik Mortensen. With Andreas on cello and electronics and Torleik on double bass and electronics, this instrumental duo embarks on a sonic exploration unlike any other.

Blending elements of improvisation and composition, hettarher creates experimental electro-acoustic music that defies categorization. Their sonic palette is a tapestry of diverse textures, seamlessly blending the organic warmth of acoustic instruments with the ethereal allure of electronic manipulation. Versatility is the hallmark of hettarher's artistic expression. From collaborative endeavors spanning diverse artistic disciplines – hettarher thrives on pushing the boundaries of exploration and innovation.

Their music is an exquisite fusion of beautiful melodies, delicate minimalism, infectious grooves, subtle electronic nuances, Nordic atmospheres and organic interplay.

www.hettarher.com



Hettne, Jenny

Jenny Hettne is a Swedish composer of acoustic and electroacoustic music, with the exploration of sound and timbre as her most important focus. She writes mainly chamber music, sometimes mixed with electronics and always in a close and innovative collaboration with the musicians.

Jenny's music, called "a subtle sonorous poetry" is performed worldwide by ensembles such as Duo Harpverk (Iceland), Riot Ensemble (UK), New European Ensemble (The Netherlands), Quasar Saxophone Quartet (Canada), Gageego!, Norrbotten Neo and KammarensembleN (Sweden). Her piece A swarm came in from the dark, which the jury "is already daring to proclaim a classic" was awarded the prestigious Järnåker Prize in 2018.



Hsieh, Tsung-Jen

Mr. Hsieh studied composition with Meng-Wen Shih, Deh-Ho Lai and Hwang-Long Pan and got the Konzertexamen degree in Composition under Professor Johannes Schöllhorn in Hochschule für Musik und Tanz Köln. His compositional works won several prizes. Now Mr. Hsieh teaches composition and music theory at National university of Education in Taiwan.



Huan, Liu

Liu Huan, PhD, is a young teacher in the composition department of Shanghai Conservatory of Music.

She graduated from the composition department of the Central Conservatory of Music with the first prize and studied with Professor Qin Wenchen.

Her works have been reviewed in China Daily. Her works have won awards from domestic and international composition competitions, such as the third place in the Grand Prize of the 2013 "Takemitsu Toru" composition competition in Japan; the first place in the ninth "Baikawa Prize" composition competition; the second place in the second "Jinji Lake The second place in the "Golden Rooster Lake" Composition Competition; the "Nieuw Ensemble" New Ensemble Award in the Netherlands, etc. She has also received the encouragement prize for He Luting's artistic achievements and the third prize for Huang Zi's teaching and research. In addition, she has published articles in the core academic journals of "Music Art".

Translated with www.DeepL.com/Translator (free version) Her compositions include solo, chamber music, orchestral music, opera and film music. She has collaborated with dozens of world-renowned new music ensembles, including the "sonar" string quartet in Germany, the "sourage" Berlin New Chamber Orchestra in Germany, the Tokyo Symphony Orchestra in Japan, the Berlin University of the Arts Symphony Orchestra in Germany, and the Suzhou Symphony Orchestra in China. Her works have been selected for the "Young China" series in Germany and published on CD by the German radio station hr2 Literary Arts.



Hvozdič, Samuel

Samuel Hvozdič gained his music education in composition and organ in Slovakia. He attended multiple masterclasses and workshops with composers and performers including Jürg Frey, Zeynep Toraman, Marco Momi, Kaija Saariaho, Tristan Murail, mdi ensemble and others. His music has been performed also by ensembles such as Ensemble Modern (cond. Lucas Vis), Ensemble Linea or Ensemble Proton Bern (cond. Aaron Cassidy). His orchestral piece Torus was selected for performance at the ISCM World Music Festival 2020 in New Zealand. Currently he's working on multiple electroacoustic ensemble works in which he is experimenting with realtime audio processing and spatial elements.



í Sandagerði, Pauli

Born in Tórshavn 1955, Pauli is a science teacher. His musical education was built up bit by bit, under various teachers. His earliest interest was in playing the piano, but with time, working with choirs and composing superseded this, and it is as a composer that he is best known. He has written music of various types: folk songs, rock music, songs (lieder), choir music, sonatas, oratorios, music for the piano, chamber- and orchestral music in a modern (classical) form. His main interest however, is writing songs. In recent years Pauli has been choir master for several very good choirs. One of these choirs, Cantabile (girls), is perhaps the busiest choir in the Faroe Islands. Cantabile has been very well received in many countries from Norway to Greece, and on tours the choir has worked with several famous opera singers and orchestras from many countries. Pauli í Sandagerði has been one of the pioneers in Faroese musical composition.



Irvine, Tom

Tom Irvine is a Scottish composer, songwriter, and performer working across multiple genres and disciplines. Based in Copenhagen, and recently graduated from a masters in rhythmic composition at Det Jyske Musikkonservatorium, his work explores the boundaries between classical and non-classical music. Recent projects include string quartet arrangements for the award-winning kora-player Dawda Jobarteh, a new piece premiered by DJMs Symfoniorkester, and ongoing work with his new 'chamber-pop sinfonietta' The Open-Source Orchestra alongside his long-running band Urvanovic, who will release their second studio album in 2024.



Isaksson, Madeleine

Madeleine Isaksson, born in Stockholm, studied piano and composition at Royal College of Music of Stockholm. After postgraduate degrees in piano pedagogy and composition, she continued her composition studies abroad: one year in Amsterdam and then in Paris where she has since lived and worked as a composer. Her music is highly concentrated, characterized by a wealth of detail and variation in the treatment of phrases, sonorities and well-integrated processes that are held together by an almost physical movement in fluctuating meters. Madeleine Isaksson composes for various ensembles, instrumental as vocal, and for orchestra.



Jakobsen, Sámal Jákup

Sámal Jákup Jakobsen has studied classical music composition under the great Faroese composer and tutor Sunleif Rasmussen. Sámal Jákup often gets inspired directly from either nature, specific situations or stories. He has written for ensembles and soloists incl. Aldubáran (FO), Alvi Joensen (FO), Passepartout Duo (FR/US), Panayiotis & Nikolos Demopoulos (GR) and Trio Ovis (FO/DK). Apart from classical music, he also enjoys writing his own songs and even music for films. Part of his profession is sound design for film and TV, which further increases his interest in creating and understanding sound textures and combinations - also musically. His classical EP album "Heimasvitan" (Home Suite) for classical guitar trio was released in April 2023, and was recently nominated in the Faroe Music Awards in the category of classical music. It was released by Tutl Records.



Jakopović, Boris

Boris Jakopović (Zagreb, 1980) obtained a master's degree in composition at the National Academy of Music in Kyiv (composition Gennady I. Lyashenko, instrumentation Anna O. Gavrylets), with further lessons with composers such as Mark Andre, Clemens Gadenstätter, Oliver Schneller, Raphaël Cendo and Joel Hoffman. His oeuvre, which includes solo to orchestral compositions, as well as electroacoustic music was performed by various acclaimed soloists and groups, such as ensemble Ricochet, Kyiv Camerata, Cantus Ensemble, Synchronos Ensemble and the Ukrainian Symphony Orchestra conducted by Mykola Lysenko. He is also a biologist, with a PhD in biomedicine.



Joensen, Alvi



Alvi Joensen is a guitarist and composer with a fascination for the unknown, the macabre and humor. As a performer he commissions new pieces on a regular basis and plays pieces on the verge of oblivion. As a composer he balances on the edge between tonality and atonality, constantly seeking new sounds, timbres and expressions.

Juncheng, Zhong



Zhong Juncheng is a professor of composition at Guangxi Arts University, a director of the Composition and Composition Theory Society of the Chinese Music Association, and the artistic director of the China-ASEAN Music Festival. He has composed three operas, thirteen symphonies as well as symphonic poems, concertos, choruses, chamber music and a total of more than ninety works, many of which have won national and provincial composition awards, and many of which have been performed around the world. As the founder and artistic director, he has presided over the China-ASEAN Music Festival for eleven years.



Kabza, Maciej

Polish composer, music theorist, educator, born in 1990 in Łask. He studied composition under supervision of Zygmunt Krauze and music theory in the class of Ewa Kowalska-Zajac.

In 2016, he has started to work at The Grazyna and Kiejstut Bacewicz University of Music in Lodz. He is also a member of the Polish Composers' Union. He creates instrumental and electronic compositions.

His music is performed in Poland and abroad during contemporary music festivals. His compositional work has been recognized internationally with many grants, prizes in Poland and abroad.

Kapnas, Mattias



Mattias Kapnas is a classical pianist who also plays a wide range of contemporary music.

Mattias took his master's degree at the Royal Danish Academy of Music, where one of his focuses was Faroese piano music. In 2017 he released his first record as a soloist with music by Faroese composer Kristian Blak. In 2022 his second record was released with music by Pauli í Sandagerði.

Mattias lives in Sandavágur and in addition to working in a variety of musical projects he plays concerts regularly in the Faroe Islands and abroad, as a soloist, and in other musical combinations.

Karcin, Louis



Louis Karchin (b. 1951, Philadelphia) has composed over 100 works, and conducted them extensively. His music has been praised for its "fearless eloquence" (The New Yorker), "bare-nerve intensity" (NY Times), and "coruscating beauty" (San Francisco Chronicle).

Mr. Karchin's music has been heard throughout the U. S., Europe and the Far East. Recordings are available on Naxos, Bridge, New World, New Focus, and Albany labels, and he has received awards from the American Academy of Arts and Letters, the Guggenheim Foundation, and the Koussevitzky, Barlow and Fromm Music Foundations. In 2022, he was honored by the Eastman School of Music with a Centennial Award for lifetime achievement in music.



Kelly, Victoria

Victoria Kelly is an award-winning composer based in Aotearoa New Zealand. Her work has been commissioned, performed and recorded by the New Zealand Symphony Orchestra, the Auckland Philharmonia, NZTrio, the New Zealand String Quartet, Stroma, Michael Houstoun and Stephen de Pledge.

As an arranger and performer she has collaborated with a wide range of artists including Neil Finn, Tami Neilson, Finn Andrews / The Veils, and Don McGlashan. As a film composer she has written music for films by Sir Peter Jackson (The Lovely Bones), Robert Sarkies (Out of the Blue) and Jonathan King (Black Sheep / Under the Mountain) among others.

Her most recent work, Requiem, for Orchestra, Choir, Soprano and Tenor – a secular work based on poetry by Bill Manhire, Sam Hunt, Ian Wedde, Chloe Honum and James K Baxter – was premiered at the Auckland Arts Festival in March 2023 and is a finalist for the SOUNZ Contemporary Award (which will be awarded on October 4).



King Fung Ng, Kelvin

Kelvin King Fung NG (born 1985) is a PhD researcher and part-time lecturer at the University of Huddersfield, U.K. Originally from Hong Kong, he has also studied composition in Graz, Kansas City and Hong Kong. His works have been performed in more than ten countries by distinguished and engaged artists. Ng's works germinate from the core concern of ourselves as spatio-temporally co-existing beings, structuring available materials to examine conditions and issues such as presence, consciousness and intersubjectivity. Most of his works recruit the entire audio-visual sensory faculty and call for heightened attention and empathetic engagement from the audience.

Konsørn

Konsørn is a duo with Mattias Kapnas (piano, synthesizers) and Jan Rúni Poulsen (percussion, electronics). Mattias and Jan Rúni have collaborated in numerous projects together, but this is their first time playing their own compositions as a duo. Both classically educated, the music is a sonic journey combining the sounds of percussion, piano and ambience.



Kosecka, Martyna

Martyna Kosecka's music grows out of her interest in philosophy, physics, linguistics and the mythologies and fables of the world. She is a Polish composer, performer, conductor, curator and researcher in new music. In her projects she works with narratives, microtonality, symbolism and ritualism, by using multidisciplinary solutions. She emphasizes the richness of transcultural relationships in art, drawing from the cultures of Iran, Poland and Norway, the countries she has connected through her life. Since 2023, Martyna has held a Ph.D Research Fellow position at the Norwegian Academy of Music in Oslo (Norway), pursuing her research on mini-opera and the role and treatment of women in contemporary society. Her compositions are published by Donemus Holland. Her music is performed at festivals and concerts around the world, including the International Festival of Contemporary Music Warsaw Autumn, rainy days festival, OstravaDays Festival or Music Biennale Zagreb.



Kristensen, Kim

Kim Kristensen, piano, electronics.

An inquisitive approach to the wonderful world of music has been a characteristic of his musical career, which has resulted in a large number of publications under his own name. Over the years he has been the leader of numerous ensembles such as Ocean Fables, Ildvæerne, Zuk, Janjiki-San, Alda Magna, Whispering Varder and has composed for big bands and classical chamber ensembles.

The music is documented on a large number of releases.



Laforce, Stéphanie

Multimedia artist and electroacoustic composer, Stéphanie Laforce builds and develops interactive poetic interfaces through the use of new technologies. She has a number of sound installations to her credit and has been involved in digital arts for many years. Her musical production encompasses compositions with varied and specific universes through their poetry and social commitment. From concerts to exhibitions, from indoor/outdoor installations- interventions to performances, she breaks down barriers between practices through choices of representation that combine poetry, history, and physical presence. Her approach attempts to answer an essential question: the place of the human in a mechanical world.



Lassen, Teitur

Teitur (Faroese pronunciation: [ˈtʰaitʰuː]; born Teitur Lassen 1977 in Hoyvík) is a Faroese musician, composer, singer-songwriter and producer. He is a winner of multiple Danish Music Awards and has toured globally since his debut Universal release, Poetry & Aeroplanes. He has released eleven studio albums as a solo artist. He has additionally produced, written for, or worked with multiple international artists including Seal, Corinne Bailey Rae, Netherlands Wind Ensemble, Judith Holofernes, Holland Baroque Society, Nølwenn Leroy and Nico Muhly. His songs have appeared on major motion picture soundtracks and tv-series. In 2021 Teitur was knighted by the Queen of Denmark.



Lloyd, S Andrew

S. Andrew Lloyd, whose music has been described as “monumental, hair-raising, and leaving you agape in awe” (Classical Music Sentinel), is a concert organist and composer, and the Bess Hieronymus Endowed Fellow and Assistant Professor of Organ and Composition at the University of Texas at San Antonio.

A recipient of a Barlow Endowment commission, Lloyd's compositions have been performed all over the world including the Cathédrale de Notre Dame de Paris, La Trinité de Paris, the National Cathedral in Washington DC, and venues in Russia, South Africa, Switzerland, and Taiwan.

For more information visit: sandrewlloyd.com



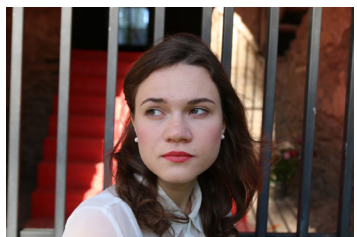
Li, Kenneth

Out of boredom, Kenneth Li studied jazz, samba percussion and composition in the UK, where he obtained a Master's degree in jazz performance and took ample stages including the London Jazz Festival, Vortex, Kansas Smitty's, the Barbican Centre and more all over the country. With his return to Hong Kong, Li has brought with him his psychedelic, genre-blending modern music, his EP <Hey.> written during his UK-bound days, his commitment to joining local neo-chamber ensemble “Sea Island and Ferry” and establishing Korvi Quartet, the only jazz string quartet in Hong Kong. As a recipient of The Hong Kong Jockey Club Music and Dance Fund Scholarship, he went on to pursue a doctoral degree in composition at the Chinese University of Hong Kong under the supervision of Professor Wendy Lee to extend his adventure in the musical world.



Lopes, Filipe

Filipe Lopes is a composer and performer with strong affinities with electronic music and interactive digital systems. He has composed music for multimedia installations, cinema, theatre, and performances and has extensive work combining musical pedagogy and digital technologies. Filipe Lopes has taught at several higher education institutions. Currently, he focuses on investigating the relationship between nature and music, the relationship between reverberation and musical performance and the creative potential of musicality in teaching sound for cinema. [www.filipelopes.net](http://filipelopes.net)



Liik, Marianna

In 2017 Marianna Liik graduated with Master's studies in composition at the Estonian Academy of Music and Theatre with Helena Tulve and Margo Kõlar. During 2017–2018 she improved her skills in The Royal Conservatoire Antwerp as a student of Wim Henderickx. Liik has written music for a wide range of instrumentation, but her special interest is the sound world that is created by combining acoustic and electronic means of expression. She has received many awards, including the second prize at the International Rostrum of Composers in Prague in 2013, Westdeutscher Rundfunk film music award, Lucerne Festival Academy prize, and Roche Young Commissions.



Ludvig, Arnold

Born in Tórshavn in 1968, bassist since 1980 and composer since 1991. His first 3 jazz compositions were released with Plúmm & Holger Laumann, in 1991. Arnold lived in Copenhagen, between 2007-2014, where he recorded his debut jazz album, “VOYAGES” in 2013 and “ICELAND” in 2016 as composer/bassist, with Arnold Ludvig Sextet released, to great reviews. Arnold's new electronic music project, EagleCentric is due to release its debut album, Pushing Envelopes, as a vinyl LP in 2024. This includes four singles to be released with videos prior to the LP release in august 2024.



Lyhne Løkkegaard, Niels

Niels Lyhne Løkkegaard (1979) works within an interdisciplinary artistic praxis, spanning from composition and sound art to performance, conceptual and visual art. He considers his work to be a basic research in realities and is interested in how bubble-like systems unfold themselves as human conditions. The meetings between individual bodies and different bubble-like systems are key drivers in Løkkegaard's praxis and he's interested in how to escape these bubbles, and if not escape them, then how they can be warped, wrestled and renegotiated. The work of NLL has been presented at a variety of different venues and museums such as MoMA (NY - as a part of the René Magritte exhibition The Mystery of the Ordinary), York Art Gallery, Imaginary West Indies (Overgaden Copenhagen), ISCM (Vancouver), Radiophrenia (Glasgow's Centre for Contemporary Arts), CPH:DOX (Copenhagen), Roskilde Festival (DK), Harpa (Reykjavik), G((o))ng Tomorrow Festival (Copenhagen), Nordic Music Days (Norway), Akusmata (SF, 2020) and his works has been released on labels such as Topos (DK), Archive Officielle (CA) and Important Records (US). NLL is associate professor at RMC in Copenhagen, and has given lectures at the California Institute of the Arts (CalArts), Simon Fraser University (Vancouver), The Royal Danish Academy of Music, Artistic Research Forum (N), Goldsmiths University of London a.o.p. NLL has been awarded by the Danish Art Foundation, Danish Music Award (DMA), The Sonning Foundation, Prix Ars Electronica - Honorary Mention and has twice received the Danish Ministry of Culture's stipend for artistic research. Niels Lyhne Løkkegaard is based in Copenhagen, and was educated at the RMC and the School of Architecture at The Royal Danish Academy of Art.

Magnússon, Gísli



Gísli Magnússon studied composition in Reykjavík and later in Amsterdam, where he obtained an MA degree in 2017. Among his teachers were Hróðmar Sigurbjörnsson, Atli Ingólfsson, Joël Bons and Wim Henderickx but he has also had private lessons and masterclasses with composers such as Kaija Saariaho, Francesco Filidei and Fabien Lévy. Magnússon's compositions have been played in various festivals, including Nordic Music Days and Dark Music Days. Among performers of his works are Caput (IS), Duo Harpverk (IS), Elja (IS), Jökla (IS), Uusinta (FI), Kompass (DE), 4x5 Duo (US), Tempo (US) and the Iceland Symphony Orchestra (IS).



Manolache, Laura

Laura Manolache – composer and musicologist – studied at the National Music University of Bucharest. Didactic activity at the NMUB (1991-2016); a Musicology PhD in 1995. 2006-2012 she was also general director of the “George Enescu” National Museum. Member of the Composers and Musicologists Union of Bucharest (since 1986) and member of the Romanian Department of the ISCM (since 1991). Her instrumental and orchestral creation was recorded by the Romanian Broadcasting Society, edited by “Editura Muzicală” - Bucharest and by Müller & Schade Publishing House – Bern; most was performed in concerts and festivals both in Romania and in many other European countries.



Martin, Leandro

Dr. Leandro A. Martin is a composer, professor and researcher from Argentina, who lives and works in Spain. He premiered pieces and gave conferences in countries such as Germany, Cuba, Spain, Argentina, England, Italy, etc.

He taught in University of La Plata, Valence International University, Conservatory of Canary Islands and University of La Laguna.

He obtained international awards and he is the Artistic Director of Ensemble DifrAcción.



Martlew, Zoë

Composer, cellist, cabaret artist, educator, mentor, curator and presenter the increasingly uncategorizable Zoë Martlew travels the world in a combination of all these roles.

Described in the press as “dazzling, gleefully tawdry, electrifying, nuanced, expertly rendered, decidedly fun” Zoë's music has been performed at leading venues including Wigmore Hall, Aldeburgh, Cheltenham, Dark Music Days (Iceland), MORS (Denmark) and Tanglewood Festivals, Holland Park Opera, Linbury Studio ROH, by world class artists including Riot Ensemble, London Sinfonietta, Birmingham Contemporary Music Ensemble, Claire Booth, Nicholas Daniels, Alessandro Fischer, Ben Goldscheider, Lore Lixenberg, Mark Simpson, Huw Watkins. Schott published some of her early works.



Mizuno, Mikako

Composer/musicologist. Her music has been heard in a lot of locations including France(Bourges, Paris, Reims),Germany(Berlin, Köln), Austria(Salzburg, Linz, Vienna), Hungary(Budapest), Italy(Venice, Alba, Treviso, Udine) , Republic of Moldova, and international festivals and conferences like ISEA, ISCM, EMS, Musicacoustica, ACMP, WOCMAT, NIME, ICMC. Her pieces cover from orchestra, chamber music, vocal ensemble, Japanese traditional instruments (sho, koto, shakuhachi, biwa etc.) to networked remote performance with computers. Her pieces were premiered by Tokyo Symphony Orchestra, Central Aichi Symphony Orchestra etc. Currently professor of Nagoya City University, president of Japanese Society of Electronic Music(JSEM), Asia/Oceania Regional Director of ICMA.



Moilanen, Olli

Olli Moilanen (b.1987) is a Finnish composer based in Helsinki. In composing he concentrates on the personal emotions and mental states that music evokes, and in this way tries to find hints of surprising yet intuitive continuums of musical flow. For him improvisation with different instruments serves as an important source of inspiration for his compositions.



Nielsen, Mette

Education: Masters degree in composition, Royal Danish Academy of Music, 2013. Post Graduate degree in composition, Royal Academy of Music, Aarhus, 2017. Mette has written music for Odense Symphony Orchestra, DR Vocal Ensemble, Aarhus Sinfonietta, Uusinta Ensemble and many others. She works with professionals, amateurs and children, and her work ranges from soloist works to the full orchestra. Two of Mettes main focuses are working with the almost unison – exploring sound worlds in small tonal spaces – and the different degrees between control, aleatoric processes and the open score. Since 2017 she has been represented by publisher Edition S.



Nobles, Jordan

Canadian composer Jordan Nobles is known for creating music filled with an “unearthly beauty” (Mondomagazine) that makes listeners want to “close (their) eyes and transcend into a cloud of music” (Discorder Magazine). Jordan has won numerous awards throughout his career including the prestigious Azrieli Music Prize (2024), a JUNO Award (2017), a Western Canadian Music Award (2018), the International Composition Competition of the Unbound Flute Festival (Brisbane, Australia 2016), the Sacra/Profana (San Diego 2013), Vancouver Bach Choir (Vancouver 2008), and Polyphonos (Seattle 2011) International Composition Competitions. He lives in Deep Cove, BC with his wife Kelly, and child Julian. www.jordannobles.com



Nørgård, Per

Considering Per Nørgård the most prominent Danish composer after Carl Nielsen is hardly a matter of hype. The principal witness to this is his overwhelming musical oeuvre, a music of such originality and profundity of thought that it is unparalleled in new Nordic music. With his work distributed evenly throughout a wealth of musical genres, from symphonies, operas and chamber music to film and theater music, Per Nørgård's production is a highly personal travel document based on his endless incursions and excursions through the sonic labyrinths of this world. A world which to Nørgård is not just a confusing conglomeration of events, of chaos and ineradicable suffering, but also an enchanted place, full of things to discover if you keep your mind and your senses wide open: the unending variety in nature, the endless connections between things, and not least the infinitely complex universe represented by any sound, no matter how modest. He is, in more than one sense, the traveler in Danish music and his travels have taken him far, so far, in fact, that he may appear to have traveled purely at random. The homely young Nørgård who took shelter from modern chaos in what he termed 'the universe of the Nordic mind' may be difficult to recognise in the kaleidoscopic and ambiguous Nørgård of the sixties. Or again in the beauty-searching metaphysician of the seventies or in the expressionistic researcher of the eighties. But by choosing the right focus you will not fail to see that the whole is saturated by the same interests; all the travels have in fact been one and the same journey.



Nyholm Debes, Edvard

Born into a family of musical diversity Debess has always been working in several musical directions. Both as a composer and a musician he's been exploring a big variety of musical genres, resulting in his own style of composing and playing. His classical composing is an interpretation of newer and older musical styles, combined with the scent of a Nordic/Faroese mood.



O'Callaghan, James

James O'Callaghan (b. 1988) is a Canadian composer and multimedia artist based in Berlin. Praised as “one of the most original voices in our young contemporary music” (voir.ca), his music has been described as “very personal... with its own colour anchored in the unpredictable” (Goethe-Institut) and noted for its “very physical relationship with found sounds” (5:4). His artistic output spans concert music for instruments and/or electronics, theatrical and video works, installations, electronic dance music, and collaborations with theater, visual, film, and dance artists. His work is created with musical collaborators including Paramirabo, Standing Wave, Esprit Orchestra, Sarah Albu, and Cheryl Duvall, as well through projects with choreographers Édouard Lock and Henry Daniel, and artist Lois Brown. His music has been performed in 27 countries and is available on recordings from empreintes DIGITales and Ravello Records. His music has been the recipient of nearly 40 prizes, including “Composer of the Year” (Prix Opus 2021), the Salvatore Martirano Award (2016), and the Jan V. Matejcek Award in New Classical Music (2018), and nominations including the Gaudeamus Award (2016), Prix Métamorphoses (2018), and two JUNO Awards (2014, 2020).

Active as an arts organiser and advocate for reform and increased access to and equity in music infrastructures, he co-founded and co-directed the Montréal Contemporary Music Lab, served on the artistic committee of Codes d'Accès, and as a national councillor of the Canadian League of Composers. Originally from British Columbia, he received a Master of Music degree in composition from McGill University in 2014, and a Bachelor of Fine Arts honours degree from Simon Fraser University in 2011.

James O'Callaghan won the Young Composers Award in Vancouver 2017.

The judges of the award, having carefully considered eligible works in the festival, are pleased to announce that the winner of the 2017 ISCM Young Composers Award is: James O'Callaghan - For the work: “subject/object”

“O'Callaghan combines traditional musical instruments, everyday objects and electronics to create a unique and humorous sound environment.

The theatrical elements of the piece are intelligently intertwined with the music-making”.

His work Hair's breadth at the WNMD 2024 is commissioned by ISCM.



Olsen, Andras

Andras Olsen was born in the Faroe Islands in 1978. He has studied trombone in Aarhus, London and Copenhagen. Since a young age Andras has shown great interest in all genres of music, and has been fortunate to work and play with many different bands, orchestras and ensembles.

The interest and opportunities to work in different genres has had an influence on his way of playing concerts and writing music. His main focus is classical contemporary music. He likes to work with composers who write a lot for him and he likes to work with musicians when writing music. Andras says “Music is being personalized by the performer, when being played, and the relation between composer and musicians in creating something special, is fantastic “.



Păiş, George-loan

George-loan Păiş (*1994) is a Romanian musician based in Bucharest. He incorporates the lively rhythms and visceral energy of his musical upbringing (starting out as a metal drummer) in the sonic universe of classical composition. Currently a PhD student, George Păiş has graduated from the National University of Music, Bucharest (where he also teaches as an assistant), with a BA in Jazz-Pop Composition and a Master's degree in Classical Composition. Besides his work as a composer, he is also active in the local jazz scene as a synth player and bandleader for the jazz-rock trio Opening Theory.



Palmer, Chesney

Chesney is a pianist, clarinetist and composer from South Africa with a keen interest in abstraction theories and the links between visual abstract art and music. As a synesthete, he uses his multi-associative experiences to explore abstract art in a personal way that emphasizes textures, shapes, line and colour in music.

He has been commissioned to compose music for a contemporary dance production that is funded by The National Arts Council under the banner of Crossings. He has won the chamber music category of the international Clarinet Extravaganza hosted in Bloemfontein (2019) and has been featured in an international magazine, The Clarinet (2020). His more recent work includes international premiers of short dance films such as Passing Minute (2021) featured on Think Short (2021), Layered Waves (2021) premiered at the Filmmakers Festival (2021) and The Mobile Dance Festival (2021) as well as Neverland (2021) premiered at the International Jomba Dance Festival (2021). He has also been short-listed among six other high caliber South African composers to represent South Africa at the New Music World Days in Beijing. He has recently had a premier in Belgrade, Serbia at the Rossi Festival (2022). Recent work includes a commission for a dance production premiered in Toulouse (France), Tanzania and South Africa in co-production with New Dance Umbrella (South Africa) The Institute Français (Johannesburg), The National Arts Festival, Vrystaat Arts Festival, Les Bazis (France) and supported in Residency by the Centre National de la danse and Muda Africa. He is also an Arts in Medicine Fellow (2022).

Paturson, Unn



Unn Paturson (b. 1974), singer / composer, has been working regularly with choral composition since 1997 when she made her first vocal arrangement for a Faroese children's song.

She has been involved as a composer and singer with the vocal group KATA, the Faroese women's choir Cantabile, and several Faroese mixed-voices choirs.

Her compositions and arrangements range from simple vocal arrangements for a few voices and compositions for mixed choir to contemporary instrumental music.

Her compositions and arrangements for vocals and choirs are often based on Faroese traditional music, such as skjaldur (children's rhymes), kvæði (ballads) and vísur (short ballads), but also on contemporary Faroese lyrics/ poetry and modern pop.

As a solo artist, Unn has released 2 albums:

·Gloymska við grape (Run-records, 2000). Pop / rock music with Faroese lyrics. ·Run (Tutl, 2003). RUN is Nordic jazz. Collaboration with Rógvi á Rógvu.

As a composer and singer Unn has participated on additional 30 Faroese releases and has performed with several Faroese artists.



Petersen, Atli K.

Atli K. Petersen has composed works for wind/brass/and big band, symphony orchestra, choir, solo instruments and various chamber music ensembles. Atli's works have frequently been inspired by the Faroese musical heritage. Originally playing the trombone, Atli has through the last years invested a lot of time in studying the tuba. Currently, Atli is active as a composer, musician, conductor and teacher.



Pétursson, Tryggvi Þór

Tryggvi Þór is a composer from Reykjavik, graduating with BA in composition from the Iceland University of the Arts in 2022. Raised with a rock and heavy metal background, he has been able to fuse together exotic elements from both that world and that of contemporary classical. The fruit of which can be seen in his debut "rock opera" album OTL, which was released in December 2022. Regarding the contemporary classical side he has mainly set his focus on development of intricate web of motifs and is not afraid to be loud and dramatic, as can be clearly seen in his works Drekaþani and Lífsprettur.



Porsborg Gerstrøm, Arnannnguaq Janna

Arnannnguaq Gerstrøm is a composer, conductor, and flutist. She was born in Greenland in 1977. From 1996, she studied music in Denmark, Sweden, and England, receiving her Master of Fine Arts degree in 2004 from the Music Conservatory at Lund University in Sweden, with the flute as her main subject. During her study period at the Royal Northern College of Music in Manchester, she specialized in alternative flute techniques.

Arnannnguaq has also undergone composer training through the Far North network at the Vadstena Academy, with Hróðmar Ingi Sigurbjörnsson, a composer from Iceland, with Ensemble Adapter (an Icelandic/German ensemble) in Berlin, and through private instruction in conducting, arranging, and composition with Sverre Skipper from 1993 to 2004.

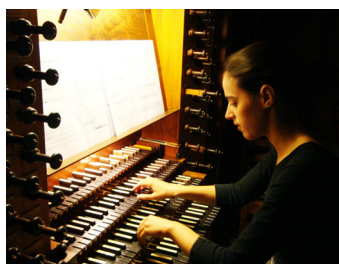
Arnannnguaq has had a long freelance career as a flutist, conductor, and composer. She has performed numerous concerts in Greenland, the Faroe Islands, Iceland, Denmark, and Venezuela. She has premiered works at Tivoli Concert Hall, the Royal Scottish National Orchestra (RSNO), the Iceland Symphony Orchestra, the Aalborg Symphony Orchestra, the El Sistema Symphony Orchestra in Venezuela, composed pieces for Michala Petri, Theatre of Voices, and Storstrøms Ensemble, as well as compositions for H.M. Queen Margrethe II and the Crown Prince Couple, and composed a flute exam piece for bachelor's and master's degree students at the Music Conservatory, Lund University, Sweden.

As a composer, Arnannnguaq has her own unique sound universe. With a solid background in classical music tradition and roots in Inuit and Greenlandic culture, she creates unique works for soloists, ensembles, and orchestras.



Praesent, Gerhard

Gerhard PRAESENT – composer and conductor: born in 1957 in Graz/Austria, studied composition (Iván Eröd), conducting (Milan Horvat), jazz-theory (Dieter Glawischnig) in Graz, graduated with double honors, 1992-2022 professor (music- theory, analysis, conducting, contemporary music) at the “Music-University Graz”. More than 1200 performances of his works in 20+ countries, many commissions („Gesellschaft der Musikfreunde“ Vienna, „Konzerthausgesellschaft Vienna“, University of Graz, festival „Styrian Autumn“ etc.), numerous concerts (e.g. at the „ISCM-World Music Festivals“ 1982 in Graz and 2002 in Hong Kong, „Musikverein“ Vienna, festivals „Austria today“/ Concert Hall Vienna, the festival „Nuovi Spazi Musicali“ in Rome, „Carnegie Recital Hall“ and the “Austrian Cultural Forums” in New York and London, „Lutoslawsky-Festival“ in Lublin/Poland, the “Musikforum Munich”, many distinctions and awards (City of Graz, Austrian State-scholarship, Federal Music Award, Reini-Prize, Prize of the City of Vienna in 1996, Theodor Körner-Prize. Since 2005 president of the „Styrian Tone Arts Association“. Founder of the „ALEA-Ensemble“ for contemporary music.



Puras, Laura

Originally from Spain, where she studied flute, violin, piano, and composition, Laura received her master's degree in Music Theory and Composition at the Royal Conservatory of Brussels. She also holds a master's in Neuropsychology and Education. Due to her interest in organology related to composition, she studied organ construction with Federico Acitores and lutherie with Yianacou Hadji.

She has presented her music and participated in concerts and festivals around the world, and has been awarded numerous times in various capacities including as a researcher, in Latin and paleography contests, as a performer, and as a composer. Recently, she was honored with the 3rd Ise-Shima International Composition Competition, Japan (2023), and the Silver Medal in the Global Music Award, USA (2023), for her innovative sound.

“I always work to find new sounds, to do new things with what we have, to improve the standard notation and engage the public; the audience is paramount, as we are borrowing time from their lives. We are inviting them to dinner; they may not like the meal, but we must ensure that the preparation and ingredients are of the highest quality and adapt to the laws of acoustics and the physiology of perception.”

Currently, she continues her coaching and teaching while working on the music for an experimental theater piece about the Polish Jewish writer and artist Bruno Schulz. She is also launching the platform “La Donna Di Burgos” while preparing to write an opera with the same title during her 7.5 years of Talmudic studies around the world. Besides composing and coaching, she continues her research on Autism, Perception, Music Notation, and Rabbinic Theology.



Qiqi, Liu

Liu Qiqi, associate professor of Composition, Sichuan Conservatory of Music, master tutor, member of Chinese Musicians Association. Her works cover a wide range of genres, such as symphonic music, chamber music and crossover fusion. Based on personal perception and creativity of life and art, it integrates the feelings of audiences (including performers, live audiences and media audiences), integrates classical and new music composition skills, and creates music works that are easy to spread. Her works have been invited to participate in international exchange activities for many times, and won various domestic and foreign awards and art fund project support, and won wide acclaim. Some works have been published and distributed by the People's Music Publishing House and signed Soka, Hi Five music label online release audio and video works.



Quan, Do Hong

Prof. Dr. Composer Do Hong Quan born in 1956 is a conductor and educator. He began his studies on piano at the age of 7 at Vietnam National Conservatory and graduated piano in 1971. Then he studied composition at Vietnam National Conservatory, and he continued his studies composition with Prof. Albert Leman and conducting with Leonid Nicolaev at the Moscow State Conservatory in Russia as well as did his senior internship at Paris National Conservatory.

His works have been performed in Moscow, Uzbekistan, Bonn, Paris, Tokyo, Singapore, Bangkok, Manila, Kazan, China, Colombia, and Vietnam with renowned conductors from Japan, France, Germany, Spain, Russia, US, Vietnam, etc. He has directly conducted and arranged many opera works.

Currently, he is the Chairman of the Vietnam Union of Literature and Arts Association, Chairman of the Art Council of Vietnam Musicians' Association; Chairman of the Vietnam Contemporary Music Centre (VCMC).



Rasmussen, Sunleif

The Faroese composer Sunleif Rasmussen, more than anyone, has put the small wind-swept Atlantic islands on the musical map of the world. In 2002 he was the first Faroese ever to win the Nordic Council's Music Prize for his Symphony no. 1 Oceanic Days (1995). In many ways Sunleif Rasmussen's aesthetic approach gives meaning to the concept of Nordic music.

Sunleif Rasmussen was born on Sandoy – 'Sand Island' – and the Faroese landscape and culture both play an important role in Sunleif Rasmussen's music; not in the sense that the music paints the fury of the elements, the omnipresent Atlantic Ocean or audibly draws on Faroese folk music and mythology. The references and associations are far more subtle. The national melodic material is split up into its smallest fragments and most of all has the function of musical building blocks. Nature is an important framework of understanding and thinking for music and aesthetics.

In the symphony Oceanic Days percussion and electronics are placed around the audience. Sunleif Rasmussen himself describes the underlying idea as follows: "The audience is like a group of islands at the center of the events, surrounded by sound." In the period 2008-2009 Sunleif Rasmussen was composer-in-residence for the South Jutland Symphony Orchestra and in the period 2009-2010 for Ars Nova Copenhagen.

A long succession of prominent orchestras and ensembles are at present commissioning and playing works by Sunleif Rasmussen: the BBC Symphony Orchestra, the Helsinki Philharmonic, the Lap-land Chamber Orchestra, Theatre of Voices and the Danish National Vocal Ensemble.

The succession of conductors and soloists who have performed Sunleif Rasmussen's music is also impressive: John Storgårds, Paul Hillier, the recorder virtuoso Michala Petri, the singer Bo Skovhus and others.

Rommel, Ernst



Ernst Rommel, a 29-year-old trumpet from the Faroe Islands, is currently studying in Germany at the Hochschule für Musik Karlsruhe, where he is pursuing a Master's degree in trumpet. His trumpet professor, Reinhold Friedrich, is considered one of the foremost trumpet players and educators in the world. Ernst is learning tremendously at the school - not only as a trumpet player but as a musician overall.



Restorff, Bjarni

Bjarni Restorff was born in 1955, and has been working as a music teacher at Tórshavn School of Music since 1984. In his spare time he has conducted several different choirs, and especially Tórshavn Male Choir has been close to him. He has also written music for mixed and male choir, and in addition to this he has made arrangements for rock music ready for recordings. In 2007 he got a grant which allowed him to dedicate his full attention to his work with music. During this period he arranged the artistic work on two CD's – one with Tórshavn Male Choir and one with tenor Peter H. Niclasen. He wrote a piece for tenor voice and guitar – he arranged 'Norsku løvu' for symphony orchestra, 'Norska løva' being a piece by the renowned Faroese poet and author William Heinesen, and he wrote a piece for symphony orchestra and choir called 'De Profundis'.



Rimkus, Sarah

Sarah Rimkus is an award-winning American composer of choral, vocal and chamber works. She brings a wide range of influences to her music, from ars antiqua and ars nova polyphony to Balkan and Scandinavian folk traditions. Her work often explores issues of communication, belonging, and relationship to the environment through use of captivating texts and musical layering. Her music has been described as "powerful and well-judged" with a language that "ranges from uncluttered lyrical poignancy to denser textures that suggest a holy clamor." Her works have been commissioned and performed extensively across the United States, the United Kingdom, and elsewhere.



Riše, Indra

Indra Riše graduated from the J. Vītols Latvian State Conservatory as a pianist and composer. In 1993 she went to Copenhagen to continue her advancement in composition.

Indra Riše stayed in Denmark until 2002, composing commissioned works and periodically working as a music copyist and arranger for various orchestras. Since 2002, Indra Riše has lived in Latvia and is active as a composer in different genres. She has four dedicated CDs (released in 1998, 2000, 2013 and 2021).

The compositions by Indra Riše have been played at festivals and concerts in Baltic States, Scandinavian countries, Germany, United Kingdom, Austria, Russia, USA, etc.



Robertson, James

James Robertson is a composer and choral conductor. For many years he worked as a music therapist and from 2005 to 2013 he was the Programme Leader of the MSc Music Therapy (Nordoff Robbins) at Queen Margaret University, Edinburgh.

James is currently the conductor of Lauderdale Community Choir in the Scottish Borders and the Dovecot Singers in Edinburgh. Several of his compositions are featured in 'Song Resources for Music Therapists' (edited by Colin Lee and Sara Pun) and 'Composition Resources for Music Therapists' (edited by Colin Lee, Aimee Berends and Sara Pun). Choral works published include 'Bridges Not Walls' and 'The Silent Cry'. His largest-scale work is 'Requiem for the Innocent' which was composed for the Edinburgh Bach Choir. In 2023, the internationally acclaimed ensemble VOCES8 recorded his setting of the poem 'Cantos Nuevos' by Federico García Lorca.



Rye, Daniel

Daniel Rye (b. 1964) studied Music at the University of Cambridge and the Guildhall School of Music and Drama, London. He has lived in Paris, and Bergen (Norway), as well as the UK where he played clarinet and bass clarinet in the Welsh National Opera Orchestra for 20 years. He moved to the Faroe Islands in 2018.

He has composed and arranged music throughout his career, mainly in educational settings and for amateur ensembles, including brass band, as well as for his own performing ensembles. He also teaches composition.

In his music – both original and arranged – he likes to connect with music from earlier eras and from different cultures. He is particularly interested in ways that composers can work collaboratively with musicians, to give performers a creative voice in the music.



Saariaho, Kaija

Kaija Saariaho (1952-2023) was a leading voice of her generation of composers, in her native Finland and worldwide. She studied composition in Helsinki, Freiburg and Paris, where she lived from 1982 to her death. Her studies and research at IRCAM, the Parisian center for electroacoustic experimentation, had a major influence on her music, and her characteristically luxuriant and mysterious textures were often created by combining live performance and electronics.

After her breakthrough piece *Lichtbogen* for ensemble and electronics in 1986, Saariaho gradually expanded her musical expression to a great variety of genres, and her chamber pieces and choral music have become staples of instrumental and vocal ensembles, respectively. She rose to international preeminence as the composer of works taken up by symphony orchestras around the world, such as *Oltra Mar* (1999), *Orion* (2002), *Laterna Magica* (2008) and *Circle Map* (2012), as well as six concertos (including *Graal Théâtre* for violin in 1994 and *Notes on Light* for cello in 2006), and five major symphonic song cycles (e.g. *Château de l'âme* in 1995 and *True Fire* in 2014), all of which bear the mark of her relentless attempt to blend the scientific, technological and rational with an approach grounded in poetic inspiration and resulting in deeply sensorial and associative experiences.

Saariaho's broadest public and critical recognition came from her work in the field of opera: *L'Amour de loin* (2000), *Adriana Mater* (2006), *La Passion de Simone* (2006), *Émilie* (2010), *Only the Sound Remains* (2016) and *Innocence* (2020), the latter of which was termed Saariaho's 'masterpiece' by *The New York Times*, were all warmly received at their premieres, and have enjoyed the rare privilege of global tours and multiple stage productions. Their ever-expressive treatment of voice and orchestra, as much as their commitment to renewing the form and the array of stories being represented on the largest stages, have made these six very different opuses classics of 21st-century opera already in the composer's lifetime.

Saariaho claimed major composing awards such as the Grawemeyer Award, the Nemmers Prize, the Sonning Prize and the Polar Music Prize and two of her recordings have received Grammy Awards. She was named 'Greatest Living Composer' in a survey of her peers conducted by the BBC Music Magazine in 2019. Kaija Saariaho's life was prematurely interrupted by a brain tumor in 2023. Her musical legacy is carried forward by a broad network of collaborators with whom she has worked closely over the years, and her publisher Chester Music Ltd.



Savić, Svetlana

Svetlana Savić (1971) is a full professor at the Department for composition of the Faculty of music in Belgrade. Since 2011 she has taught at the Interdisciplinary studies programme of the University of Arts in Belgrade. She has collaborated with renowned soloists, ensembles and orchestras such as the Belgrade Philharmonic Orchestra, RTS Symphony Orchestra, Academic Choir "Collegium musicum", Belgrade Strings ("Dušan Skovran"), St. George Strings, Ensemble for New Music, Ensemble "Construction Site", Ensemble "Metamorphosis", Belgrade Chamber Orchestra "Ljubica Marić", Trio "Pokret" and others.



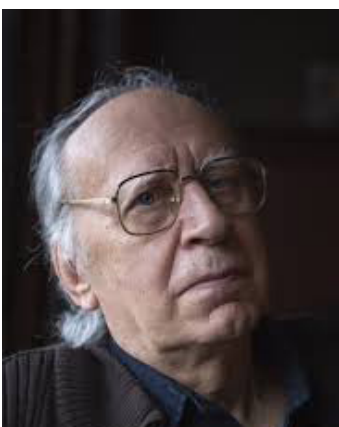
Seither, Charlotte

Charlotte Seither (*1965 in Landau) is a German composer. She has composed a large number of orchestral and chamber music which has been performed in Europe, Asia, Africa and the Americas. After the 1st Prize in the International Composition Contest Prague Spring, she received numerous invitations, from Wien Modern, Gaudeamus Amsterdam or the BBC Proms. She received the Rome Prize Villa Massimo and the Federal Cross of Merit on Ribbon of Germany. Besides, she is member of the GEMA Supervisory Board, the Board of the German Composers' Association and the European Academy of Sciences and Arts in Salzburg.



Shibata, Seitaro

Born in Iwate Prefecture in 1990. Graduated from Aichi University of the Arts. Studied composing under Akihito Yamaguchi, Junichi Miyagi, Hiroyuki Yamamoto. Started composing influenced by J. Strauss. There are many award winning works, and commissioned works.



Silvestrov, Valentin

Alfred Schnittke and Arvo Pärt have both called the Ukrainian Valentin Silvestrov "one of the greatest composers of our time". He is also one of its true originals; though a leading figure in the former Soviet Union's avant-garde in the 1960s, he subsequently came to realize that "the most important lesson of the avant-garde was to be free of all preconceived ideas – particularly those of the avant-garde."



Simms, Bekah

JUNO award-winning composer Bekah Simms hails from St. John's, Newfoundland and is currently based in Glasgow after nine years living and working in Toronto. Her varied musical output has been heralded as "cacophonous, jarring, oppressive — and totally engrossing!" (CBC Music) and lauded for its "sheer range of ingenious material, expressive range and sonic complexity" (The Journal of Music.)

Bekah's music has been widely performed across North America and Europe. She has worked with some of the top interpreters of contemporary music internationally, including Crash Ensemble - with whom she is currently an artist-in-residence - Riot Ensemble, Quatuor Bozzini, Eighth Blackbird, and l'Ensemble Contemporain de Montréal. Bekah has also been the recipient of over 40 awards, competitive selections, nominations, and prizes, including a 2024 Guggenheim Fellowship, the 2019 Barlow Prize, and the 2023 JUNO Award for Classical Composition of the Year. Her piece "metamold" was nominated for the 2022 Gaudeamus Award. Her chamber orchestra + electronics album Bestiaries was released in 2022 to critical acclaim and was included on several year end best-of lists from the US, Canada, Italy, and the UK. Her music has thrice been included in the Canadian Section's official submission to World Music Days (2016, 2019, & 2021) and in 2023 was chosen for inclusion in the 2024 World New Music Days in Tórshavn, Faroe Islands as an independent submission. Bekah is a Lecturer at the Royal Conservatoire of Scotland.



Skuse, Amble

Amble is a composer and sound artist who uses body sensor technology, spoken word interviews and electronics to create her sound works. She is interested in the interface between the body and the exterior world, and has explored this through numerous sound walks using her wheelchair. Amble's work Divergent Sounds uses interviews with NeuroDivergent people, electronics, body sensors and a 13 piece orchestral ensemble. It premiered at the Queen Elizabeth Hall at the Southbank. She was an International Creative Entrepreneurship Fellow, a BBC Performing Arts Fellow, a Mimio Glove research resident, and won a Special Commendation Daphne Oram Award.



Sólstein, Páll

Páll Sólstein, born in Klaksvík, is a Faroese horn player and composer. He studied at the Royal Academy of Music in Copenhagen, where he finished his music diploma exam in 1991. Since graduating, he has played in the Jerusalem Symphony Orchestra, Odense and Sønderjylland Symphony Orchestras. He is currently a member of the Royal Danish Orchestra in Copenhagen and the Faroese ensemble, Aldubáran, in which he also was a member of the board. He is active composing as well and has set music to Faroese poems by a.m.o. William Heinesen, Christian Matras and H.A. Djurhuus.

The CD Glóð featuring soloists Karl Martin Samuelsen, Anna Maria Olsen and Aldubáran, was released on the Tutl label in November 2006. The music is composed and arranged by Páll Sólstein.



Soul Zisso, Yfat

Ever since commencing on her music studies at the relatively late age of 15, Soul has been dedicated to her dream of becoming a composer. She graduated from Cardiff University, studying with Arlene Sierra and Robert Fokkens and for a brief time studying with Alison Kay, before commencing on a Masters and later a PhD in composition at Royal Birmingham Conservatoire under the supervision of Joe Cutler and Howard Skempton.

Her music, which has been described as “curiously original” (Wales Online) and having “real character and sensitivity” (Wales Arts Review), has been performed by the likes of BBC National Orchestra of Wales, City of Birmingham Symphony Orchestra, Birmingham Contemporary Music Group, Birmingham Opera Company, Xenia Pestova, Carla Rees, and the Fidelio Trio around the world in a wide range of venues including Symphony Hall, Hoddinott Hall and St John’s Smith Square, and festivals such as the Cheltenham Music Festival, Occupy the Pianos and Birmingham Weekender festival. She was a Nonclassical associate composer for 2019-2021.

Her interests range from the use of different microtonal soundworlds and textures to children’s books and the exploration of various extended techniques, such as quarter-tones and breathing as a musical idea.

In addition to composing, Soul is also a singer, specializing in performing contemporary repertoire, including Berio’s Sequenza III for female voice. Previously a member of the BBC National Chorus of Wales and Via Nova chamber choir, she has performed as both soloist and choral singer across the UK (including at the Wigmore Hall and at the Huddersfield Contemporary Music Festival) and abroad, most recently with the CBSO and BCMG as a soloist. Extremely committed to promoting new music, Soul has commissioned and premiered many new pieces, most of them for solo unaccompanied voice. She studies singing with contemporary specialist Wendy Nieper.



Supervisión

Supervisión operates somewhere in-between techno, text, voice and video. With a focus on voices they care for the individual and the tribulations of contemporary existence. Through explorations of noise, juke, text and video they try to evoke the traumas of being. They have recently produces poetry zines, music on vinyl and sound/text/video installations.

Supervisión is Lasse Jæger, Cand. Musicae of Electronic Music and Sound Art from Danish National Academy of Music and Lív Maria Róadóttir Jæger, Mag. Art. of Philosophy, University of Copenhagen. (@s_pervisjon)



Sverrisson, Kári

Kári Sverrisson, born 1971, is a Faroese singer, songwriter and instrumentalist. He has been a part of the Faroese music scene since 1990. As a soloist, together with Hans Jacob Kollslíð and as a member of the bands Enekk, Yggdrasil and Orka he has released a number of CDs and has been touring abroad quite a few times. Apart from releasing his own songs, Kári has produced and edited four CDs with traditional Faroese folk singing, and for a number of years he hosted a radio programme on traditional music from all over the world on Faroese National radio, KvF. Kári has written the music for two films by Teitur Árnason (Burtuhugur, 2001, and Zacharias, 2018).



Svete, Tomaz

Born in Ljubljana, Slovenia, studied at the Music Academy in Ljubljana and afterwards in Vienna with Friedrich Cerha Composition.

His works were performed at many important festivals in Europe and in Amsterdam, Prague, Leipzig, Darmstadt, Torino, Vienna, Kiev, Israel, USA and Taiwan.

For his opus he has got among others the 1.Price for his opera »Criton« at the »Johann-Joseph-Fux« Competition for Opera Composition, Graz 2000. In 2019 he was bestowed with the Slovene cultural Prize.



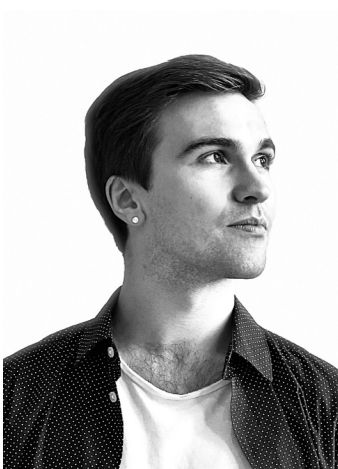
Szilágyi, Ana

Born in Bucharest, studied composition at National Music University in Bucharest, as well as electroacoustic composition and music theory at University for Music and Performing Arts in Vienna. 1997-2002 she was an assistant-professor at „Transilvania“ University in Brasov (Romania). 2012-2013 she was an associate professor at Vienna University and 2013-2022 she a docent at Richard Wagner Conservatory in Vienna. Since 2022 she has been a lecturer at „Transilvania“ University in Brasov. She won the „Herder“ Grant (Hamburg) and the „Theodor Körner“ Prize (Wien) for composition. Her works were performed in Romania, Austria, Germany, Ireland, Portugal, Croatia, Belgium, USA, Japan.



Tausen á Lava, Benjamin

Benjamin Tausen, a Faroese pianist and guitarist with a background in jazz and rock, has graced the stage with numerous bands, including Marius DC (FO), Benjamin Rajani (FO), and Tina Mellem (FO/DK). Additionally, he has co-founded the bands deiDei (FO) and Volapück (FO), with only the latter still being active. Benjamin Tausen has performed at most of the large music festivals in the Faroes. And his performance with Marius DC (FO) at Iceland Airwaves (IS) and G! Festival (FO) garnered coverage by Rolling Stone UK and Variety — two prestigious magazines in the music industry. Currently, Benjamin is primarily focused on his band Volapück (FO) and rarely plays solo concerts.



Tausen á Lava, Eli

New York-based composer and pianist Eli Tausen á Lava (b. 1997) has a deep reverence for stillness and simplicity but also a penchant for dramatism — no doubt a product of his relation to the dramatic landscapes and dramatically shifting weather of his native Faroe Islands. Having finished his Bachelor of Music at Lund University in Sweden, he is currently enrolled in the Master of Music programme at New York University, where he studies composition with Michael Gordon and Robert Honstein.



Thomsen, Jens L.

Jens L. Thomsen is a composer, sound artist, and producer from the Faroe Islands. With an MSc in Acoustics and a BA in Music Technology, his work often explores the fusion of art and technology. Notable projects include NORD, exhibited at the Royal Festival Hall in London, Føroyar 5.2, where he played mountains like seismic instruments, and the ÆDR soundscape transmitted in a Faroese subsea tunnel. Under his moniker ORKA, Jens has received two nominations for the Nordic Council Music Award. Jens spends ample time in the studio and is credited on more than a hundred releases and also tours as part of Yann Tiersen's live band.



Tillegreen, Alexander

Alexander Tillegreen (b. 1991) is a Danish composer and visual artist based between Berlin and Copenhagen.

He works both in the formats of exhibitions, sound installations and visual art but also in concerts and performative formats. He has recently been commissioned to compose a cycle of new sound works for the Darmstädter Ferienkurse Festival for New Music 2023, that was shown at the Kunsthalle Darmstadt. His upcoming solo album 'in words' is also due to be released on the label rastermedia.

Tillegreen's works have been exhibited and performed at festivals, in both solo and group exhibitions internationally. Most recently with solo exhibitions at Kunsthalle Darmstadt, Museum Tinguely, O-Overgaden Institute for Contemporary Art and the Museum FuturDome in Milano.

Earlier presentations include. Basis (Frankfurt), Museum für Moderne Kunst (Frankfurt), CTM Transmediale Festival (Berlin), ffriedrich (Frankfurt), Kunstverein Wiesen, Agnes Maybach (Cologne), Kunsthalle Darmstadt, Roskilde Festival, STRØM Festival, CPH DOX, Eufonia Festival Berlin, Galerie Jean Claude Maier, Galleri Tom Christoffersen, Fotografisk Center, Code Art Fair and the National Gallery of Denmark.



Urrutia, Isabel

She has composed works for solo instruments, chamber music, music for choir, music for the stage, symphony orchestra (with or without soloists) and mixed music (electroacoustic).

Her works have been performed in concert halls and music festivals throughout Europe, America and Asia and have been premiered by international soloists and chamber ensembles and by numerous orchestras.

She has given lectures on his music at universities and conservatories in Europe and America. She has won several national and international composition competitions with her works for orchestra. Since 2015 she has developed, together with composer José Luis Campana, a new compositional method, "World Timbres Mixture", initiated at the INA/GRM in Paris.

Further information: www.isabelurrutia.es



Van Parys, Annelies

Annelies Van Parys (°1975) is one of Belgium's leading composers. She writes chamber as well as large orchestral compositions and opera and is a resident composer at Muziektheater Transparant. She receives direct commissions from and is performed at a.o. Staatsoper unter den Linden Berlin, Folkoperan Stockholm, Biennale di Venezia, Concertgebouw Orchestra Amsterdam, Elbphilharmonie, Wiener Musikverein... She is currently prof composition at the Brussels Royal Conservatory.



Verduin, Janco

Janco Verduin (1972) studied at the Royal Conservatory, The Hague with Louis Andriessen, Martijn Padding, Gillius van Bergeijk, and Richard Ayres. In his music, Verduin draws from concepts from a vast range of sources: software engineering, neurosciences and psychology, nature, physics and biology, visual arts and of course, all music known to us. With ever changing sound constellations he explores the human perception of sound, structures and meaning we give to it.

Veyhe, Jákup

Born in 1970.

Experienced in storytelling, entertainment and theatre.

BA in Creative Arts - Music, 2022



Vitkauskaitė, Rūta

Rūta Vitkauskaitė is a composer, working in concert music and beyond. Her scores have been awarded numerous prizes and performed at Apeldoorn, Sound (UK), Gaudeamus, Operadagen (NL), Nordbeg, Halland (SE), Gaida, NOA (LT), Q-O2 (BE), SUSA (DK), broadcasted on BBC Radio 3, Deutschlandradio Kultur, Lithuanian Radio and TV. Outstanding musicians, including BBC Singers, Manchester Collective, Ensemble 360, Ligeti Quartet, Kaleidoscope, Apartment House, LNSO, Martynas Levickis, performed her music.

Part of her practice is collaborative and inter-disciplinary projects: her opera for blind-folded audiences, Confessions (Spatial Opera Company), was awarded Golden Stage Cross and toured across EU with over 50 shows to date.

Rūta has a PhD in Composition from the Royal Academy of Music in London, was a recipient of a prestigious Royal Philharmonic Society composers' scheme, and is published by Composers' Edition. She is a multiple winner of Lithuanian Composers' Union Best Composition of the Year, and her current research, Modern Chants, on onomatopoeic words in ancient folk music, was shortlisted for Scottish Awards for New Music 2023.

Rūta is a passionate advocate for new music. She initiated CoMA, Contemporary Music for All – Glasgow, is a Lecturer in Composition at the Royal Conservatoire of Scotland, and a Deputy Director at Sound Festival (Aberdeen) with particular focus on Equality, Diversity and Inclusion.



Wróblewski, Michal

Michal Wróblewski is a Czech composer, improviser and experimental musician who studied composition, improvised music, jazz interpretation and saxophone in Brno, Oslo and Prague. He holds a doctoral degree in Composition from the Janáček Academy of Performing Arts in Brno, his dissertation was on the topic of time perception in the process of improvisation. He recently completed a six-month internship at CalArts in California. Wróblewski is active in the ensembles E Converso, JWQ and Karm, for which he also writes music and performs regularly. In addition, as an improviser he collaborates with musicians from all over the world, and composes chamber music for various ensembles and performers. He is the artistic director of the international festival Jazz Goes to Town, curator of the Hybrid Sessions concert series, founder and co-head of the Ma Records label and the collective for experimental music Ma Kolektiv.



Yggdrasil

Yggdrasil is a Nordic ensemble based in the Faroe Islands. Formed in 1981 by composer & pianist Kristian Blak, who has written most of the material for the group, it has included from the very beginning musicians from other countries.

Yggdrasil has, from its inception, had a distinct concept. Most compositions have been created in collaboration with other forms of art or, in some cases, with nature. Musicians that have been part of the ensemble, whether on long-term basis or as participants in a particular project, have varied musical backgrounds, mainly in jazz, but also in ethnic, folk, rock and classical music. While the works draw ideas or themes from ethnic material, improvisation ranges from free to classical style. Over the years many musicians and artists have contributed to Yggdrasil's projects, which include visual art, poetry, ballet, opera, concertos in grottos; and essential to the Yggdrasil concept is that the personality of each individual member of the ensemble be heard or seen. This makes Yggdrasil's sound truly unique.





Young, Victoria Francis

Victoria Frances Young is an international pianist and composer who has performed across three continents in North America, Europe, and Asia. She made her orchestral debut when she was six and her international solo debut in the Dominican Republic when she was ten.

In 2024, Victoria appeared as a soloist with the UMKC Conservatory Orchestra at Folly Theater in Kansas City performing Chopin Piano Concerto no. 2. Additionally, Victoria's original Piano Concerto was selected by the International Society for Contemporary Music (ISCM) to be featured in concert at the ISCM World New Music Days in June 2024 in the Faroe Islands, where it will be performed by the Lapland Chamber Orchestra.

In past seasons, Victoria has appeared as soloist with the Danube Symphony Orchestra, the Midland-Odesa Symphony, the Peabody Symphony Orchestra, the Nevada Chamber Orchestra, and the Henderson Symphony Orchestra. As an artist, Victoria is committed to using the universal power of music to build bridges between people of different life experiences, cultural backgrounds, and nationalities. She has collaborated with the US Embassies of Singapore, Indonesia, and China to give concerts to audiences in Asia that incorporated Western classical music with Asian pop/folk music. In China, Victoria worked with the Consulate General of Guangzhou to give a 10-day concert tour of southern China, with a special focus on providing free performances for high school and college students. She was also invited to present at TEDxFuzhouWomen.

Victoria was a featured artist of Classical Pianists of the Future, for which she performed at the Tri-Cities Opera Center in Binghamton, NY, and gave a live TV concert on WSKG's Expressions on PBS. Victoria is a recipient of the \$10,000 Jack Kent Cooke Young Artist Award, which she was awarded in conjunction with her performance on NPR's From the Top. As a From the Top alumnus, she was invited to present at the E.G. Conference in Monterey, CA.

Victoria's past awards and accolades include First Prize at the Piano Concerto Festival in Budapest, Hungary, the Walter Blankenheim Prize at the International Piano Competition "J.S. Bach" in Würzburg, Germany, First Place in the Midland-Odesa National Young Artist Competition, First Place in the Harrison Winter Piano Concerto Competition, and winner of the UMKC Concerto Aria Competition.

Victoria is a former Associate of the Los Angeles Philharmonic Associate Composer Program, where she was mentored by Sarah Gibson and Andrew Norman. Victoria studied piano with Marian Hahn and composition Vid Smooke at the Peabody Conservatory, from which she graduated in 2022. She currently studies piano with Alon Goldstein and composition with Chen Yi at the University of Missouri Kansas City.



Zhu, Mao

Mao Zhu is one of the emerging young composers from Sichuan, China. She was born in 1981 in Chengdu. Mao Zhu has been working in the composition department in Sichuan Conservatory of Music since she received the master degree in composition in 2006 from Sichuan Conservatory of Music. As a visiting scholar, Mao Zhu has studied with Professor Chen Yi and Professor Zhou Long in University of Missouri-Kansas City Conservatory of Music and Dance for one year from 2015. Now she is an associate professor of Music Composition at Sichuan Conservatory of Music.

Since 2003, Mao Zhu's music has been featured in domestic and international music festivals, collaborating with orchestras and musicians from all over the world, and has won many awards and honors in domestic and international composition competitions, such as the first prize of the "Doug Wallace Percussion" Composition Competition in the United States, Winners of 2010 Young Composer Project in 2010 Beijing Modern Music Festival, third Prize of 2013 Voice of China Composition Competition, Commissioned Work for "Focus!2018" Music Festival in the Juilliard School, Second Prize of 2018 Singapore International Composition Competition for Chinese Chamber Music, Honorable Mention for New Works 2018 by Random Access Music in New York, and more. Mao Zhu was selected as Pro Helvetia's 2021 Swiss Artist in Residence. She received funding from China national arts fund for young artistic creative talent in 2022.



Ziska Davidsen, Heðin

Heðin Ziska Davidsen is a composer/musician from the Faroe Islands with a Master of Music at the New Audiences and Innovative Practice from the Iceland Academy of the Arts. A sought after guitarist, Heðin is also involved in the experimental electronic and noise scene on the Faroe Islands. Heðin has composed for big band and smaller classical ensembles with works performed at ISCM, Nordic Music Days, Happy Days, Dark Music Days and Summartónar and has been commissioned to make sound installations for the National Arts Gallery of the Faroe Islands and for the cultural days in Tjørnuvík.



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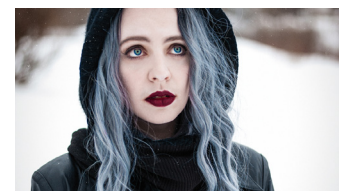
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Žiūkaitė, Raimonda

Raimonda Žiūkaitė (b. 1991) has earned her BM and MM degrees from the Lithuanian Academy of Music and Theatre where she studied composition with Ričardas Kabelis. Within the Erasmus Exchange Programme, she studied composition at the Vienna Music University (under Detlev Müller-Siemens, 2012) and electronic music composition at the Mozarteum University of Salzburg (under Achim Böhnhoft, 2018-2020). She pursued her post-graduate studies at the Lithuanian Academy of Music and Theatre in 2016-2020 (under Mārtiņš Viļums and Gražina Daunoravičienė), participated in numerous masterclasses in different European countries.

Žiūkaitė's music has been performed e.g. at the International Accordion Festival in Vilnius (2013), Encuentro Revueltas Sonoras, Intersticios (Mexico, 2019), eviMus (Germany, 2019), Impuls (Austria, 2019), Druskomanija (Lithuania, 2014-2019), Crossroads (Austria, 2017, 2019), Aspekte (Austria, 2020).

In addition to that, Raimonda Žiūkaitė is involved in musicological activities. She has published reviews, interviews and news articles on contemporary academic and experimental music in printed press and online media.

Besides writing academic compositions, she performs her own music and performance art pieces for voice and electronics, and sings in choirs. Previously she was an active member of rock bands and a solo singer-songwriter.



Zwerger, Manuel

Manuel Zwerger (* 1992 in Bolzano) studied composition with Franz Baur, Simon Steen-Andersen, Niels Rønsholdt and Juliana Hodkinson at the Conservatory of Innsbruck and at the Royal Academy of Music, Aarhus. Manuel Zwerger moves as a composer at the intersection of new music, performance and installation art, whereby visual and extra-musical material is not subordinated to the sound quality, but made inherent. He has received various grants and scholarships for his work, including the composition scholarship from the Akademie Musiktheater heute (2017-19), the Heinrich-von-Mörl-Stipendium (2021), the Staats Stipendium from the Austrian Federal Chancellery (2022) and the Hilde-Zach-Kompositionsstipendium from the city of Innsbruck (2023).

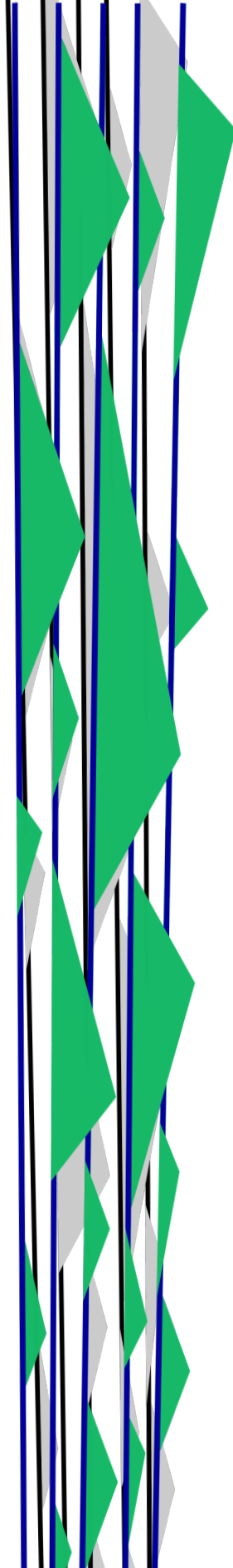
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ALDUBÁRAN

Since the group was founded in 1995, Aldubáran has continually forged new paths by putting contemporary music on the map in the Faroe Islands.

The first chamber group of its kind in the Faroes, and founded by the nation's first generation of professional musicians, has spearheaded the development of new Faroese music.

The musicians have, individually and collectively, grown up alongside the music festival Summartónar, which - over the last 30 years - has been the most important event for commissioning contemporary music, as well as providing a platform for its performance.

The group has a repertoire from Bach to Boulez, and has a varied programme: workshops for new composers, school concerts, recordings, and crossover projects with the leading pop and folk artists in the Faroes. Aldubáran is at the core of the annual Summartónar festival, always performing new Faroese - as well as international - scores.

Aldubáran means "little wave". The wave is still causing a ripple effect, continuing its ceaseless exploration across a wide-ranging musical landscape.

For more info visit aldubaran.com



Andreassen, Jóhannes

As a young boy Jóhannes Andreassen studied piano with Rigmor Restorff in Torshavn and later obtained a degree at Universität für Musik und darstellende Kunst in Vienna. Apart from being an outstanding pianist, Jóhannes has been active as a piano and theory teacher, radio host and choir conductor.

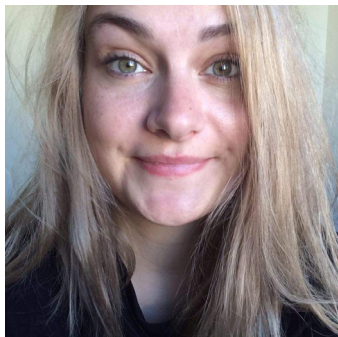


Ars Nova Copenhagen

ARS NOVA Copenhagen is a Danish-based, international vocal ensemble of 12 members that specializes in renaissance polyphonic choral music and new vocal music, which is performed with precision and nerve, and with a sound that attracts attention all over the world.

The ensemble has long since established itself as one of the world's finest vocal ensembles and has toured in more than 40 countries over the years. With concerts in Copenhagen and the rest of Denmark and several annual tours worldwide, the group is today more in demand than ever. In 2024 there will be tours to The Faroe Islands, Italy, Germany and the United States.

Over the years, Ars Nova has had close collaborations with a large number of both international and Danish composers, including Pelle Gudmundsens-Holmgreen, Per Nørgård and Avo Pärt. Most recently, the ensemble premiered works by Bent Sørensen, Signe Lykke, Caroline Shaw and Galina Grigorjeva.



á Fjallinum, Esther
 Esther á Fjallinum graduated from the Icelandic Film School in 2019 with acting as her main subject. She has since been working both in front of and behind the camera and on theater stages as well.



á Váli, Kristina
 A native of the Faroe Islands, Kristina has played concerts around the world in solo, chamber, and orchestra settings. She studied in the United States with Nicholas Tzavaras and Julia Lichten. Kristina has performed in Carnegie Hall and Bargemusic in New York and now lives in the Faroe Islands.



Caput Ensemble
 CAPUT has established itself as a force in Icelandic cultural life and as one of the leading new music ensembles in Nordic countries. The ensemble was founded in 1987 by young Icelandic musicians. The sole purpose of the ensemble is the performance and recordings of new music. Caput has premiered countless works by Icelandic and “Overseas” composers. The long list of composers that have worked with the ensemble shows clearly the immense diversity of musical creation in the late 20 th century and early 21 st century. CAPUT has performed in 15 European countries, America, Japan and China. On the list are among others: Warsaw autumn, The Gulbenkian Festival - Lisbon, Holland Festival, Prague Marathon, The International New Music Week - Bucharest, New Concert Series - Toronto, Santa Cecilia - Rome, Wigmore hall - London, Beijing Modern Music Festival.
 CAPUT has published over 20 records for labels in Iceland, Denmark, Sweden, Italy, England and the United States, with publishers like BIS, Naxos, Classico, GM Recordings, Touch, Bad Taste and Deutsche Grammophon, to name a few. Recent recordings are published by Sono Luminus, US. For further info see www.caput.is
 CAPUT is supported by the City of Reykjavík and the Icelandic Ministry for Culture and Education.



Dam, Birita
 Birita Dam is a Faroese violist and singer, active in a variety of different genres of music on both the Faroese, Danish and Swedish music stages. She started playing the viola at the age of 9 and has in the years since played in various different chamber settings and has been a member in both the Faroese Symphony orchestra and Orkester Moderna Musica (based in Malmö) and has just finished her postgraduate studies at the Malmö Academy of Music under prof. Henrik Frendin. Birita has now moved back to the Faroe Islands to take up her late teacher Nikos Kapnas mantle as viola-teacher for the next generation of Faroese musicians.



Ellendersen, Atli
 Atli Ellendersen studied violin with Arne Svendsen, Denmark and Prof. Max Rostal, Switzerland. He holds a Bachelor in violin playing and a Master and PhD in historical musicology from Brazil. He has been active in orchestras, also as concertmaster and artistic leader. He now teaches at Tórshavn Music School.



Festirstein, Jón
 Jón Festirstein is a Faroese violinist and started his musical training in Tórshavnar Musikk-skúla with Sámal Petersen as his teacher. Jón graduated from the Royal Danish Academy of Music in 2012 under professor Serguei Azizian. Jón works as a music teacher and musician in the contemporary music ensemble Aldubáran and in the Faroese Symphony Orchestra.



Floytu trio

Andrea Heindriksdóttir is one of the strongest pillars in the faroese classical music scene - both as a performer, as a teacher, as an orchestra leader and recently as the head of Tórshavnar Musikkiskúla - where she for many years has inspired and helped people find and follow their own musical careers. She will be playing with two of her former pupils, Elsa Maria Dam Kongslíð and Marta Torkildsdóttir, both of whom later went on to study abroad at Malmö Academy of Music under prof. Anders Ljungar- Chapelon, and are now passing on the love of music to the next generation as flute-Teachers.



Flytifólk

Flytifólk is a band of four musicians who have moved to the Faroe Islands from the UK, Germany, and Denmark. Their music highlights the cross-fertilization of cultures that existed long before the modern concept of globalization and combines traditional, composed, and improvised music. They have recently recorded their first album which will be released on the Tutl label.

Daniel Rye (clarinet)

Anna Hüdepohl (accordion)

Torleik Mortensen (double bass)

James Goodwin (percussion)



Franzson, Guðni

Guðni Franzson is active in Icelandic music life, educated as a clarinetist from The Netherlands, receiving among others Léonie Sonnings prize during his studies. He had a career as a soloist on an international scale, especially in the field of contemporary music. Guðni has been working as a composer, with main focus on music for theatre and dance. At the moment he mainly works as a conductor with Caput which he co-founded in 1987, touring internationally and recording but also conducting orchestras and ensembles in Northern Europe, Incl. Icelandic Symphony Orch., Vaasa and Pori Orchestras in Finland, Esbjerg Ensemble in Denmark. Guðni has worked closely with most Icelandic composers, among them, Golden Globe winner, late Johann Johannsson and his daughter Hildur Guðnadóttir. Guðni is active as a music educator running Tóney (www.toney.is), centre for creative music education.



Hellsten, Hans

Hans Hellsten was born in 1958 in Helsingborg, Sweden. In 1992 he was appointed first holder of the newly founded chair of organ at the College of Music in Malmö (Lund University). Although his recitals have taken him to most countries in Europe as well as Canada Hans Hellsten claims "there is nothing like playing a good hymn together with an enthusiastic congregation". He did that for four years in the parish of Burlöv after finishing his studies in Denmark, France and Sweden.

He is a specialist in the field of contemporary organ music, particularly the works of Bengt Hambraeus - his CD-recordings with Hambraeus music have won much acclaim -, but also takes a great interest in the earlier repertoires. Hans Hellsten has also devoted himself to concert and festival production, for example as an artistic leader of the Swedish version of ConnectingArts, a co-European organ festival in 2012 and 2013.

Hans Hellsten likes writing about music. The richly illustrated book *Instrumentens drottning - orgelns historia och teknik* (The Queen of instruments – history and technology of the organ) was published in 2002, and in 2011, he collaborated with Hans Fagius on a thorough reworking of Lars Angerdal's book from 1981, *Organistpraxis* (The performance practice of the organist).

During the last ten years Hans has worked extensively with issues of quality assurance and professional development in teaching and learning. In 2022 he was appointed Principal of the Malmö Academy of Music, Lund University.



Hermansson, Sören

Sören Hermansson is internationally known as a performer, recording artist and educator. This year he celebrated his 50th anniversary as a professional horn player. He studied in Stockholm, Amsterdam and West-Berlin (Karajan-Academy) and has held orchestral positions in Norrköping Symphony Orchestra and Gothenburg Symphony Orchestra. Since 1988, Sören Hermansson has devoted his time to his solo career and teaching. His performances have brought him to North and South America, and to several countries in Europe. He has been teaching at Academy of Music and Drama, University of Gothenburg, Ingensund School of Music, Guest professor at University of Wisconsin, Madison, and between 1999-2006 Horn Professor at School of Music, University of Michigan, Ann Arbor. He has given Masterclasses all over the US, in Europe, and is a frequent guest in Brazil.

Sören Hermansson has commissioned and premiered a considerable amount of repertoire for horn (around 80 works). In addition, he has recorded many of these works and for that has received wide critical acclaim. Among the world premiere recordings you can find Horn concertos by Anders Eliasson, Folke Rabe, Pehr-Henrik Nordgren and a TV-production of the Bengt Hambraeus Horn concerto. Among his recordings are also two CDs on the BIS label, with original music for Horn and Harp, together with harpist Erica Goodman.

Lately, Sören Hermansson is now focusing on commissioning new works for Horn and Electronics (so far 35 works). The CD *Horn&Sound* features some of these works. Sören got the Interpret prize 2021 from the Swedish Society of Composers.



Hettarher

Hailing from the vibrant cultural tapestry of the Faroe Islands and Denmark (FO/DK), hettarher is the brainchild of Andreas Tykjær Restorff and Torleik Mortensen. With Andreas on cello and electronics and Torleik on double bass and electronics, this instrumental duo embarks on a sonic exploration unlike any other.

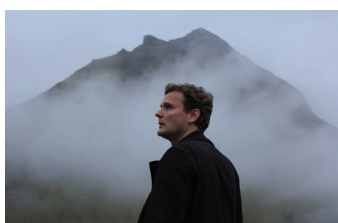
Blending elements of improvisation and composition, hettarher creates experimental electro-acoustic music that defies categorization. Their sonic palette is a tapestry of diverse textures, seamlessly blending the organic warmth of acoustic instruments with the ethereal allure of electronic manipulation.

Versatility is the hallmark of hettarher's artistic expression. From collaborative endeavors spanning diverse artistic disciplines – hettarher thrives on pushing the boundaries of exploration and innovation.

Their music is an exquisite fusion of beautiful melodies, delicate minimalism, infectious grooves, subtle electronic nuances, Nordic atmospheres and organic interplay.

Website: www.hettarher.com

Jakobsen, Ólavur



Ólavur Jakobsen, classical guitarist, b. 1964 Tórshavn, Faroe Islands. Breaking the mold this innovative and groundbreaking Faroese musician has received rave reviews in the international

guitar press. Promoting and playing music from his native country has always been the core of his work. Deeply rooted in old Faroese traditional music he has expanded the boundaries as a musician and instrumentalist across musical genres. Studied in Paris with guitarist and composer Roland Dyens which influenced him largely and widened his perspective on reaching new possibilities with his instrument and its art.

Joensen, Alvi



Alvi Joensen is a guitarist and composer with a fascination for the unknown, the macabre and humour. As a performer he commissions new pieces on regular basis and plays pieces on the verge of oblivion. As a composer he balances on the edge between tonality and atonality, constantly seeking new sounds, timbres and expressions.



Juul Magnussen, Dávur

Dávur Juul Magnussen is the Principal Trombone of the Royal Scottish National Orchestra. With the orchestra he has toured extensively, appeared in major festivals, and also on recent film soundtracks. Dávur also likes to do varied work outside the orchestra, anything from cave concerts to free improvisation.



Kapnas, Mattias

Mattias Kapnas is a classical pianist who also plays a wide range of contemporary music. Mattias took his master's degree at the Royal Danish Academy of Music, where one of his focuses was Faroese piano music. In 2017 he released his first record as a soloist with music by Faroese composer Kristian Blak. In 2022 his second record was released with music by Pauli í Sandagerði.

Mattias lives in Sandavágur and in addition to working in a variety of musical projects he plays concerts regularly in the Faroe Islands and abroad, as a soloist, and in other musical combinations.



Klett, Anna

Anna Klett studied in Copenhagen, making her debut from the soloist class in 1994, same year Premier Prix Virtuosité at Conservatoire de Musique de Genève with Thomas Friedli.

Anna performs as a soloist and chamber musician in many different contexts as member of the Faroese Ensemble Aldubáran, Figura Ensemble and Athelas Sinfonietta. With focus on contemporary music she has ordered and premiered many works.



Konsørn

Konsørn is a duo with Mattias Kapnas (piano, synthesizers) and Jan Rúni Poulsen (percussion, electronics). Mattias and Jan Rúni have collaborated in numerous projects together, but this is their first time playing their own compositions as a duo. Both classically educated, the music is a sonic journey combining the sounds of percussion, piano and ambience.



Laakso, Anna

Anna Laakso is a breathtaking talent in different genres of music. Now a Rovaniemi based pianist has merited particularly within the chamber music area and Lied but impresses audiences also as a soloist. Multi faceted sides of art are familiar to this colourful and soulful musician who has worked also in many professional theaters and dancers. Anna is a familiar sight in highly regarded festivals such as the Kuhmo Chamber Music Festival and Helsinki Festival. Anna Laakso holds the unique position of Principal Keyboard in Lapland Chamber.



Lamhauge, Agnar

Agnar was born in 1971. He is educated as a classical double bass player at Carl Nielsen Conservatoire in 2006. Has also studied jazz music and composition. Is currently working as a music teacher. Plays in a great variety of bands and ensembles and is also conducting some orchestras and choir.



Lamhauge, Helena Sigurdsdóttir

Helena Sigurdsdóttir Lamhauge is a faroese percussionist studying for a master's degree in music education with a minor in composition at Ingesund College of Music in Sweden. She began her musical journey at Tórshavnar Musikkskúla with the piano and briefly switched to the drum set before discovering her true passion for classical percussion. She is active in various ensembles, wind bands and symphony orchestras in both Sweden and the Faroe Islands.



Lapland Chamber Orchestra

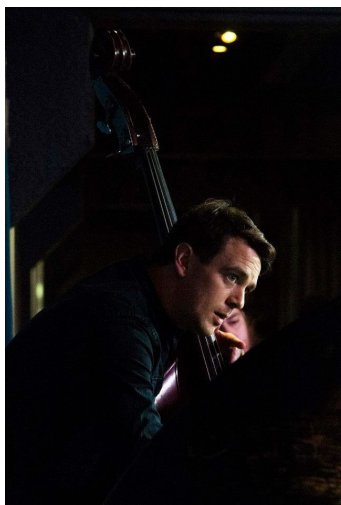
Founded in 1972, the Lapland Chamber Orchestra is the northernmost professional chamber orchestra in the entire EU. The orchestra has 19 full-time members and its Artistic Director is internationally renowned conductor John Storgårds. The orchestra's Principal Guest Conductor is pianist, conductor and composer Olli Mustonen.

Based at Korundi House of Culture in Rovaniemi, the orchestra is a regional orchestra that regularly tours the Province of Lapland, but also performs elsewhere in Finland and worldwide. The orchestra has performed at festivals such as the Savonlinna Opera Festival, Helsinki Festival and at the legendary BBC Proms. This Spring the orchestra visited Norway and Austria and it has performed in the Nordics, Central Europe, Algeria and Canada. The recordings of LCO have gained international acclaim with several nominations and awards.



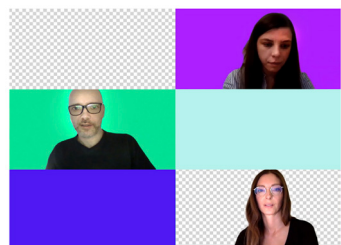
Martlew, Zoe

Composer, cellist, cabaret artist, educator, mentor, podcaster and presenter, the increasingly uncategorizable Zoë Martlew travels the world in a variety of all these roles. Published by Schott, Zoë is naturally blonde and draws the line at Country & Western.



Mortensen, Torleik

Torleik Mortensen is an all round bass player living in Tórshavn, Faroe Islands. Worked as musician in Copenhagen 2000-2013. In 2013 he moved to Faroe Islands, where he has since enjoyed an international career as musician, performing with, among others with Teitur, The Faroese Symphony Orchestra, Annika Hoydal and Hettarher.



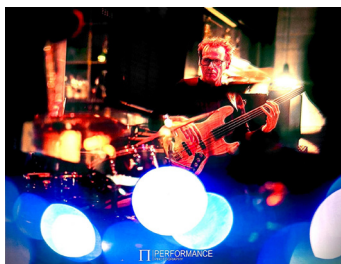
Networked Ensemble

The Networked Ensemble is an ensemble of electronic music performers specializing in music performance in which computer networks play the key role. Its core concert pieces are Concert for Computer Network and Concert for Smartphone Network by Andreja Andrić. Andrić founded the ensemble and developed the software for it with a purpose to explore and develop networked music performance with digital instruments, like smartphones or laptops. The ensemble debuted in 2019 and in its almost five years of existence has performed on world-renowned festivals such as International Computer Music Conference (ICMC, 2022), New York City Electroacoustic Music Festival (NYCEMF, 2021) and many others.

The software that the ensemble uses performs sound synthesis, visual effects and music-related network synchronization.

It functions as a single distributed collective instrument, and it combines and synchronizes the individual music lines of different performers into one music flow, mitigating delays over long-distances.

The current members of the ensemble are: Andreja Andric (DK), Małgorzata Żurada (CH/PL), and Marija Šumarac (FI/RS).



Norðurljóð

NORÐURLJÓÐ is one of Arnold Ludvig's original Faroese jazz projects. The band consists of an ever-changing line-up of local musicians and composers. NORÐURLJÓÐ mainly performs

Arnold's compositions, previously released with his danish based sextet, although at times they also play tunes by other band members as well as other Faroese composers. The genre is rooted in jazz, with hints of other genres, yet always with lots of room for improvisation and experimentation.



Olsen, Andras

Andras Olsen was born in the Faroe Islands in 1978. He has studied trombone in Aarhus, London and Copenhagen. Since a young age Andras has shown great interest in all genres of music, and has been fortunate to work and play with many different bands, orchestras and ensembles. The interest and opportunities to work in different genres has had an influence on his way of playing concerts and writing music. His main focus is classical contemporary music. He likes to work with composers who write a lot for him and he likes to work with musicians when writing music. Andras says "Music is being personalized by the performer, when being played, and the relation between composer and musicians in creating something special, is fantastic".



RWCMD Percussion Quartet

The RWCMD Percussion Quartet is made up of Graduates from the Royal Welsh College of Music. For the 2024-25 season, the members are Faith Stonehewer and Alex Evans (both graduated 2024), James Harrison (graduated 2021) and Owen Gunnell (professor of percussion at the rwcmd, rcm and rbc).

James Harrison has a very diverse career as a percussionist performing with the contemporary music groups BCMG and the ROAR ensemble, as well as being seen with the SKA band Madness!

Faith Stonehewer has already performed with the critically acclaimed Aurora Orchestra, and appeared in the Leipzig festival with the international soloist Mei Yi Foo.

Alex Evans has just finished his studies at RWCMD. Originally from Newport in South Wales, he learnt percussion through Gwent Music Service. Highlights of his career include playing drum kit at the MFY Proms in the Royal Albert Hall and performing in Carnegie Hall. When he's not playing the drums he can be found working backstage at festivals across the UK or fixing cars.

Owen Gunnell has performed all over the world (first time in the Faroes though!), as a soloist, a chamber musician, an orchestral musician and a presenter. He has also recorded numerous soundtracks in London, New York, Paris and Dublin.



Petersen, Sámal

Sámal Petersen began playing the violin at 11 years old in his hometown Tórshavn, Faroe Islands. Sámal studied in Odense, where he gained his Diploma for teaching and playing in 1993. There he studied with Béla Detrekoy, Alexander Fischer, Bjarne Hansen and Arne Balk Møller. Further studies in Vienna with prof Ernst Kovacic and Maigréad Mc Crann. In 1995 Sámal moved back to The Faroe Islands. His main work is music teacher in the Suzukimethod. As Suzuki teacher, Sámal became Teacher Trainer 14th of March 2015 and has taken all 5 levels with Tove Detreköy, Denmark. He has been teaching regularly on Suzukiworkshops since 2001 in Germany, Belgium, Finland, Denmark, Norway and Faroe Islands. Sámal is currently chairman of The Faroese Suzuki Association. He is also Concertmaster of The Faroese Symphony Orchestra as well as co-founder of the Faroese chamber music group, Aldubáran. As violinist, Sámal has been touring throughout Europe both as soloist, chamber and orchestral musician.

Poulsen, Birta



The Faroese soprano Birta Poulsen studied with Christine Schäfer at the Hanns Eisler HfM in Berlin. In January this year, she made her debut with a recital at the Pierre Boulez Saal. She performs on early music stages throughout Germany and devotes herself to working on modern music, including several new commissions and the title role in Alban Berg's Lulu.

Rommel, Aksel



Aksel Rommel is 26 years old and is currently taking his masters at the Royal Danish Conservatory of Music in Copenhagen with professor Jens Elvekjær. For a year he also studied at the CNSMD Lyon with professor Anne-Lise Gastaldi. In 2021 he won Stella Polaris, the competition for young faroese classical musicians, in 2022 he won a Faroese Music Award with the group EKA and in 2023 he was a soloist with the Faroese Symphony Orchestra.



Rommel, Ernst

Ernst Rommel, a 29-year-old trumpet from the Faroe Islands, is currently studying in Germany at the Hochschule für Musik Karlsruhe, where he is pursuing a Masters degree in trumpet. His trumpet professor, Reinhold Friedrich, is considered one of the foremost trumpet players and educators in the world. Ernst is learning tremendously at the school - not only as a trumpet player but as a musician overall.

Ross, Graham



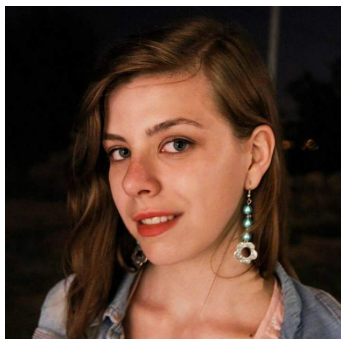
Graham Ross has established an exceptional reputation as a sought-after conductor and composer of a very broad range of repertoire. He is co-founder and Principal Conductor of The Dmitri Ensemble and Director of Music and Fellow of Clare College, Cambridge, with whom his performances around the world and his extensive discography have earned consistently high praise. In demand as a regular guest conductor of other ensembles in the UK and abroad and has conducted in more than twenty albums.

In 2021 he was made an Honorary Fellow at the University of Macau, where he was presented with a Half Moon Award for the Arts in 2019. Highlights for the 2023/24 season include performances with Hong Kong's Tallis Vocalis, The Bevan Family Consort, BBC Singers, De Skønneste Kor, Ars Nova, and a US tour with The Choir of Clare College Cambridge.

Storgårds, John



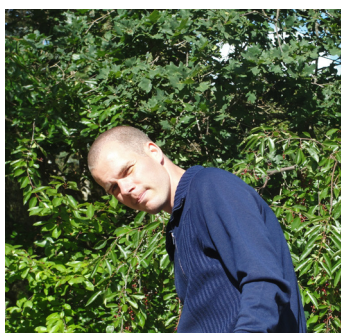
Chief Conductor of the BBC Philharmonic Orchestra and Principal Guest Conductor of Canada's National Arts Centre Orchestra Ottawa, John Storgårds has a dual career as a conductor and violin virtuoso and is widely recognised for his creative flair for programming as well as his rousing yet refined performances. As Artistic Director of the Lapland Chamber Orchestra, a title he has been holding for over 25 years, Storgårds earned global critical acclaim for the ensemble's adventurous performances and award-winning recordings. Most recently, Storgårds was announced Chief Conductor of the Turku Philharmonic Orchestra starting from the 2024/25 season.



Šumarac, Marija

Marija Šumarac, is a sound designer, composer and trombonist from Serbia, living in Finland. She holds an MA Diploma in Recording and Sound Design from University of Arts Belgrade and she is currently studying at Aalto University, MA Sound in New Media. She performed with ensembles such as the Youth Philharmonic, New Spark Jazz Orchestra and many others. Her work in film, radio (Electronic Studio Radio Belgrade) and television influences her compositions and drives her interest in sound manipulation. She has presented her work internationally at festivals and venues such as Prague Quadrennial, Ars Electronica and UCLA ArtSci Center. <https://soundcloud.com/marija-sumarac>

SUPERVISJÓN



SUPERVISJÓN is a Faroese experimental electronic live act featuring electronic musician and composer Lasse Jæger. Bringing to the stage a mix of performance lecture and dj set.

Sverrisson, Kári



Kári Sverrisson, born 1971, is a Faroese singer, song-writer and instrumentalist. He has been a part of the Faroese music scene since 1990. As a soloist, together with Hans Jacob Kollslíð and as a member of the bands Enekk, Yggdrasil and Orka he has released a number of CDs and has been touring abroad quite a few times. Apart from releasing his own songs, Kári has produced and edited four CDs with traditional Faroese folk singing, and for a number of years he hosted a radio programme on traditional music from all over the world on Faroese National radio, KvF. Kári has written the music for two films by Teitur Árnason (Burtuhugur, 2001, and Zacharias, 2018).



Thede Johansen, Kristina

Kristina Thede Johansen, a saxophone player and entrepreneur from the Faroe Islands, began her musical journey at 12 years old in Tórshavnar Musikkskúli. She pursued studies at the Royal Academy of Music in Aarhus, Denmark, and at the Sibelius Academy in Finland with exchange studies in Norway. In October 2024 she finished her postgraduate studies in Aarhus.

Active in chamber music, she performs in various ensembles, including EKA, Aldubáran and Nordic Saxophone Collective. As an entrepreneur, she initiates and participates in chamber music projects across Nordic countries.

Kristina has earned several awards, including prizes in the Stella Polaris competition, RAMA Soloist competition and recognition as an “Honor Student” at the Asia Pacific Saxophone Academy. She’s also received scholarships from various foundations and organizations such as Sonning Talentpris and Augustinus Fonden.



Tórgarð, Jákup

Although classically educated, Jákup Tórgarð has never shied away from exploring different musical genres. For years he has honed his technique, and personal improvisatory musical language, creating an amalgam of diverse characteristics.

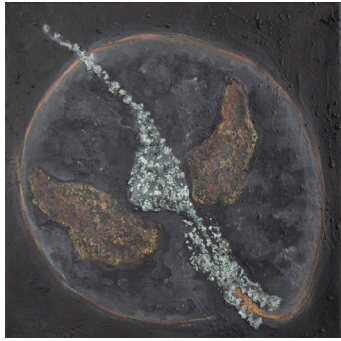
He has performed, arranged and composed for a wide range of musicians, including opera singers, rappers, pop musicians, jazz ensembles, choirs and chamber music ensembles.



Tykjær Restorff, Andreas

Andreas Tykjær Restorff is a Danish/Faroese cellist. He holds a Master’s degree from The Royal Danish Academy of Music (RDAM). Throughout his creative journey, Restorff has engaged in a diverse array of collaborations and embarked on a wide range of artistic projects.

Restorff’s musical contributions encompass composing, arranging, and recording for numerous albums, concerts and performances. His work reflects a dedication to crafting and captivating soundscapes that evoke various emotions and narratives, engaging audiences on a profound level. Website: www.andreasrestorff.com



Yggdrasil

Yggdrasil is a Nordic ensemble based in the Faroe Islands. Formed in 1981 by composer & pianist Kristian Blak, who has written most of the material for the group, it has included from the very beginning musicians from other countries.

Yggdrasil has, from its inception, had a distinct concept. Most compositions have been created in collaboration with other forms of art or, in some cases, with nature. Musicians that have been part of the ensemble, whether on long-term basis or as participants in a particular project, have varied musical backgrounds, mainly in jazz, but also in ethnic, folk, rock and classical music. While the works draw ideas or themes from ethnic material, improvisation ranges from free to classical style. Over the years many musicians and artists have contributed to Yggdrasil's projects, which include visual art, poetry, ballet, opera, concertos in grottos; and essential to the Yggdrasil concept is that the personality of each individual member of the ensemble be heard or seen. This makes Yggdrasil's sound truly unique.



Ziska Davidsen, Heðin

Heðin Ziska Davidsen is a composer/musician from the Faroe Islands with a Master of Music at the New Audiences and Innovative Practice from the Iceland Academy of the Arts. A sought after guitarist, Heðin is also involved in the experimental electronic and noise scene on the Faroe Islands. Heðin has composed for big band and smaller classical ensembles with works performed at ISCM, Nordic Music Days, Happy Days, Dark Music Days and Summartónar and has been commissioned to make sound installations for the National Arts Gallery of the Faroe Islands and for the cultural days in Tjørnuvík.



Żurada, Małgorzata

Małgorzata Żurada (PL) is an interdisciplinary artist, researcher and art writer currently based in Zurich. She develops her works from esoteric theories and rituals of past and present. The main areas of her research are visual languages connected to various belief systems and means of coding secret knowledge. Recipient of various grants, including the scholarship from Ministry of Culture and National Heritage of the Republic of Poland in 2016. Works mainly with sculptural installations, digital image, text and sound.

<http://mzurada.com/>