



ISCM

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FAROE
ISLANDS

2024

FESTIVAL
BOOK

ISCM

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DAYS

FAROE
ISLANDS

2024

CONCERTS



Slija Strøm, TITLE, (courtesy of Steinprent)

Friday, 21 June 2024 8 pm
Reinsaríð, Tórsgøta 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.



Rannvá Kunoy, Meer, (courtesy of Steinprent)

Saturday, 22 June 2024 at 11.30 am
Havnar Kirkja (Tórshavn Cathedral), Bryggjubakki, Tórshavn

Zoë Martlew (Mc), Sámal Petersen (M)

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

Zoë Martlew, *G-lude*

Eloise Gynn, *Quietening* (2020)

Isabel Urrutia, *Haziak* (2019)

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

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

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.

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.

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 Yoon 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.

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)

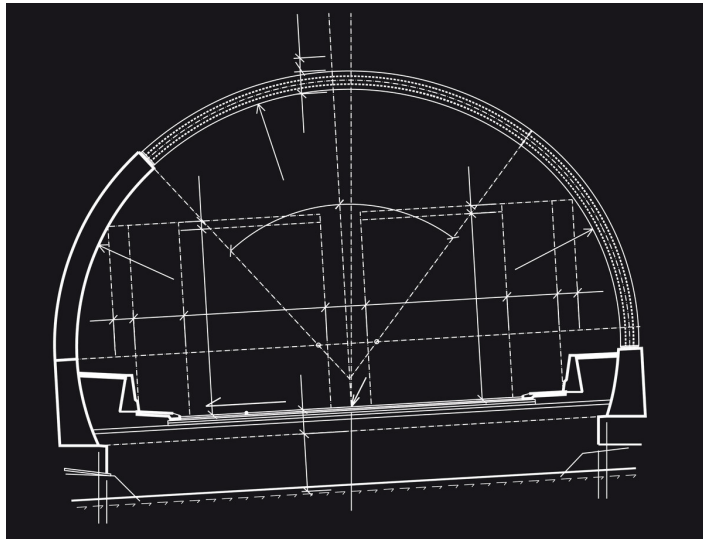
Le quattro corde di Kaldbak (2023) [7'] (ISCM WNMD 2024 Host Selection)

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.



Kirstin Helgadóttir, Cover art for *Æðr* vinyl release

Saturday, 22 June 2024 at 1.30 pm Eysturoyartunnilin - The Eysturoy tunnel

Electronic work for car radio in sub-sea tunnel

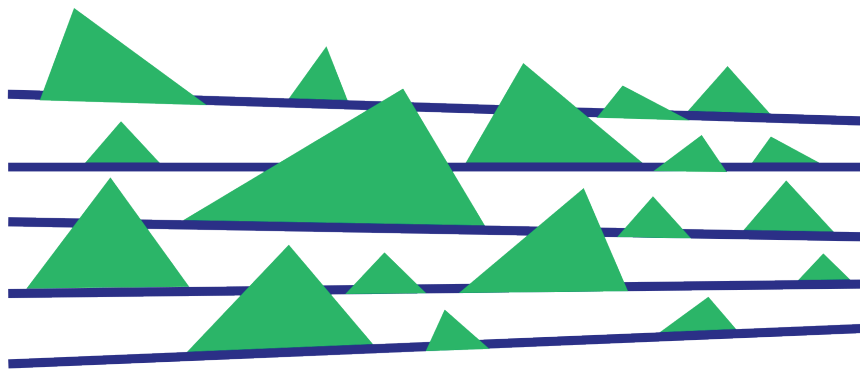
Jens L. Thomsen, *Æðr* (2020)

Programme notes

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

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

Æðr (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.



Insert picture, (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)

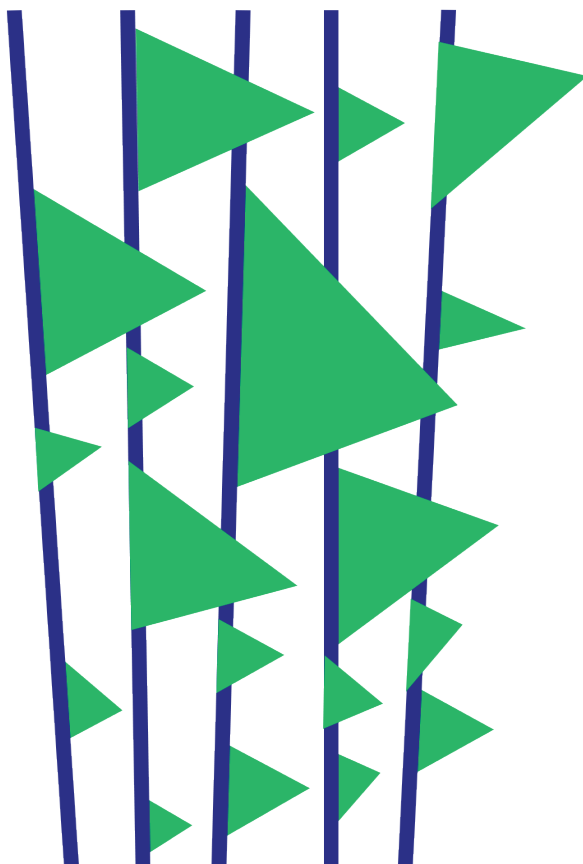
"Clusia Rosea" was written during a period in which I was intrigued by the research, installations and musical compositions that brought together music and plants. While walking through wild forests, I was fascinated by my listening. The air I breathed and the sounds I heard did not belong to my way 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)



Insert picture, (courtesy of Steinprent)

Saturday, 22 June 2024 at 9 pm
Reinsaríið, Tórsgøta 3, Tórshavn

Flytífolk (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)

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 micro-sounds 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.

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

Caput Ensemble (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

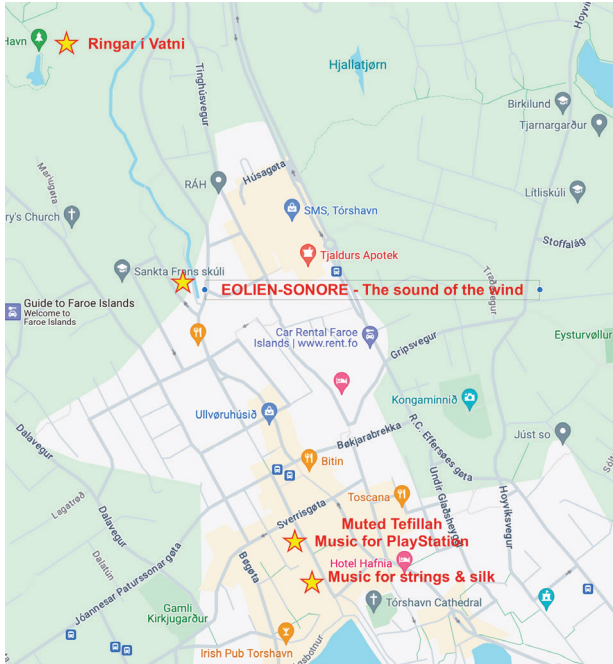
Ivan Buffa (Slovakia, 1979)
Identity (2017) [7'] (submitted by the ISCM Slovak Section)
Composed for the Prague Spring Festival, there is an introductory gesture in percussion and clamorous textures, which are then transformed into rhythmic, repetitive and rotatory figures; the latter come ever more 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?



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* (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 (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.

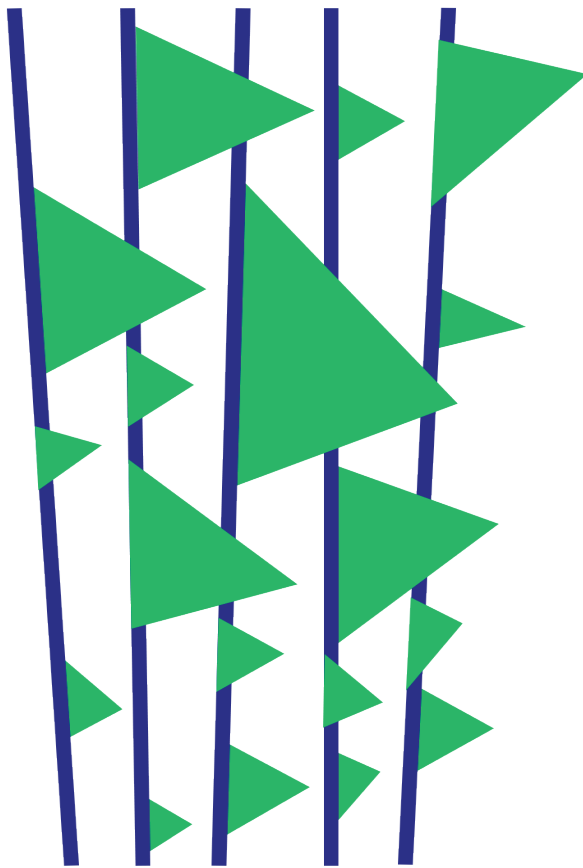
Despite the worldwide advances in literacy, oral transmission remains the dominant communication today. It refers to passing information down by being spoken instead of written. However, "Muted tefillah" goes beyond the "oral tradition" and shows that oral tradition is not necessarily the oldest form 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)



Sunday, 23 June 2024 at 4.30 pm
Viðarlundin, entrance at Gundadalsvegur 9 110 Tórshavn

Open air concert - 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.

Niels Lyhne Løkkegaard (Denmark, b. 1979)
Fatamorgana for alto recorder (2021) [10'] (individually submitted)

Situated in the landscape Niels Lyhne plays the alto recorder placed far away from a human audience so that you listen through the landscape and all the sounds of the landscape (traffic, forest sound, people sounds, recorder sounds etc.)

By preventing the human-made music from maintaining its expected status as foreground, the phenomenon of "Background" itself is made explicit and mapped in an inverted apostrophizing of our human notion of being essentially separate.

The music that is being played is a NemID keycard, translating the numbers of the keycard to notes.

(A part of the Personfølsom Musik series).

NemID (EasyID) keycards was in use 2010-2023 and contained a list of one-time codes that one used as a level of security when logging into private and public digital platforms to access services like banking, health care, and other services vital to individuals in Denmark, the Faroe Islands and Kalaallit Nunaat (Greenland).

A personal and yet totally anonymous registrar; a hollow structure which embodied the instrumentalized approach to the citizens of Rigsfællesskabet (the commonwealth).

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 (M), Birita Dam (Vla), Kristina á Váli (Vlc)
Agnar Lamhauge (cb), Jákup Tórgarð (pf), Ólavur Jakobsen (gt)

Charlotte Seither, *baff* (2018)
Bjarni Restorff, *Gittarin* (2015)
Unn Patursson, *Wicked fysikk* (2023)
Chiu-Yu CHOU, *Ocean Sailing* (2021)
Amble Skuse, *Chapels with Splendid Glass Windows* (2019)
Amannguaq Janna Porsborg Gerstrøm, *Annlaanganeq qilammit
nakkaalavoq* (2024)

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)
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)
*Annlaanganeq 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 Piteraqaq 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 Piteraqaq 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.

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

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

Poetry & Music in Small Languages TEXTS

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,
Annlaanganeq qilammit nakkaalavoq (2024)
Text: Amannguaq Janna Porsborg Gerstrøm

Texts

CHOU

IV. Rarokoh, Rarokoh, talacowa kiso?
Sea turtles, where are you going?
(In Amis language of Taiwan's indigenous people)

Rarokoh, Rarokoh, talacowa kiso?

Turtle, turtle, where are you going?

Mangalay kako a paka'araw toya fangcalay fokeloh ko riyar.

Words by Lin Claude

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.

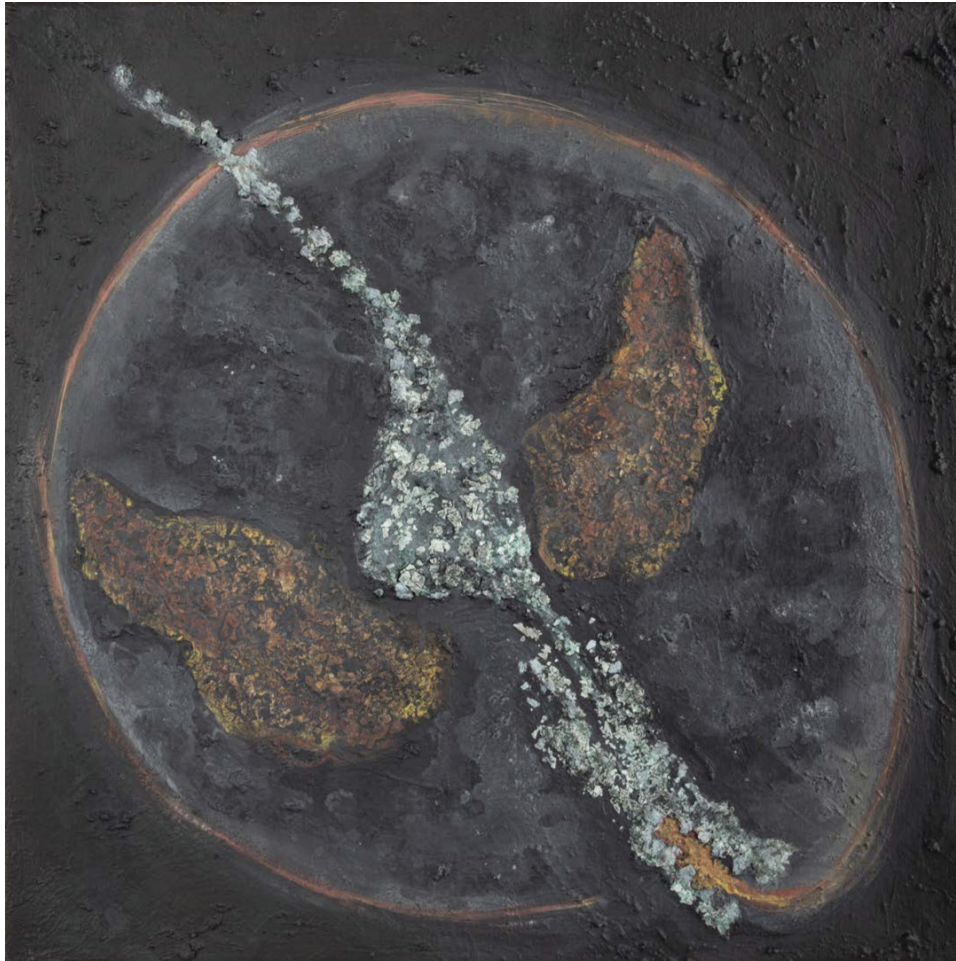
The ocean is my home.

Bjarni Restorff, *Gittarin* (2015)
Text: Federico Garcia Lorca (1898-1936)

Grátur gittarans
byrjar
gløsini brotna
í lýsingini.
Gittarin byrjar
at gráta.
Fæst ikki at tagna,
ógjörlikt at fáa hann
at tagna.
Grætur eins ljóðandi
eins og vatnið grætur,
vindurin grætur
yvir kavavíddum.
Ómöguligt at fáa hann
at halda uppat.
Grætur um fjarstaddar
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.
Áh, gittari!
Hjartað illa sært
av fimm svørðum.
Týtt til føroyskt: Karsten Hoydal

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.
Translations copyright © 2002 by Cola Franzen.



Sámal Blak, Drekin

Sunday, 23 June 2024 at 9 pm
Reinsaríð, 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 Faroes 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.

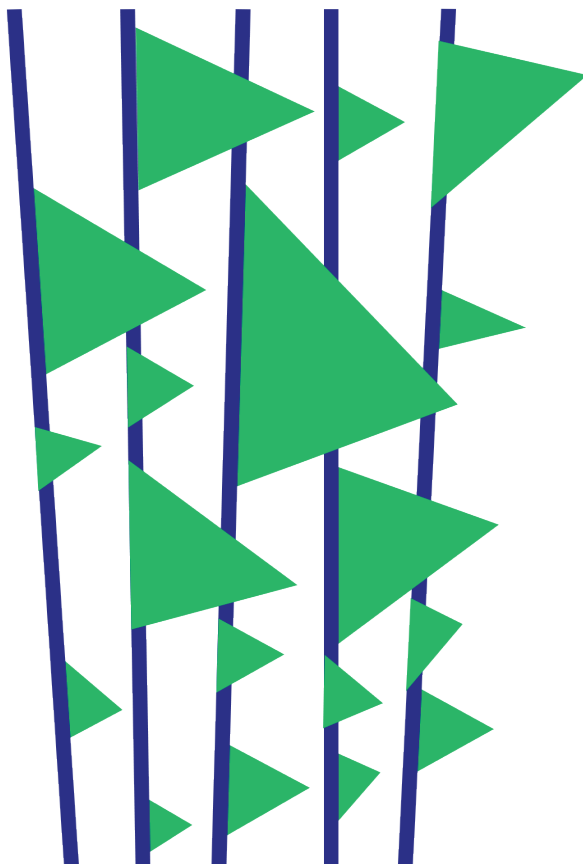
5 Jørð (Earth) - Music based on a Sámi joik.

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.



Monday, 24 June 2024 at 3 pm
Norðurlandahúsið / The Nordic House, Norðari Ringvegur 14, Tórshavn

Solos, Duos, Trios

Jón Festirstein (vl), Kristina á Váli (vc),
Andreas Restorff (vc), 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 variabile* (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 variabile 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 variabile* 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.

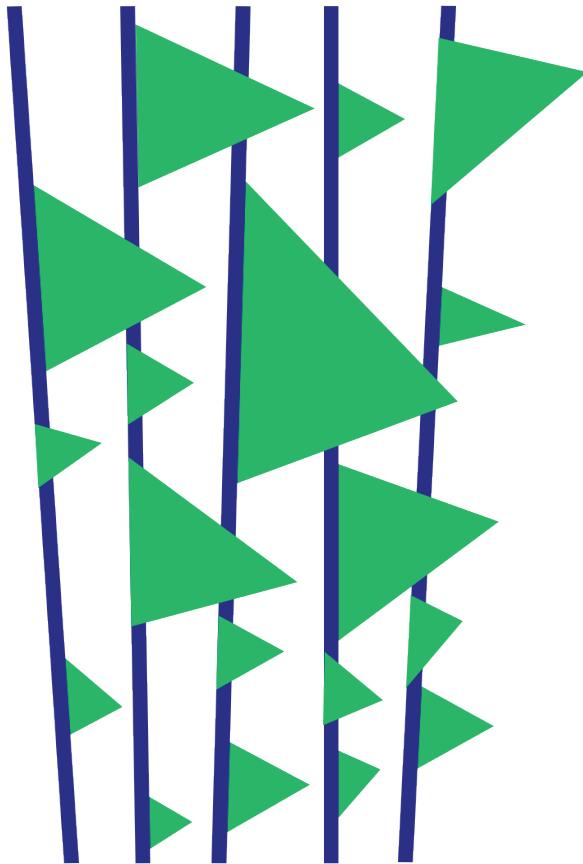
Victoria Kelly (New Zealand, b. 1973)

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.



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.



Monday, 24 June 2024 at 7.30 pm
Sandoyartunnlin - 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 Fríðbjørg 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)

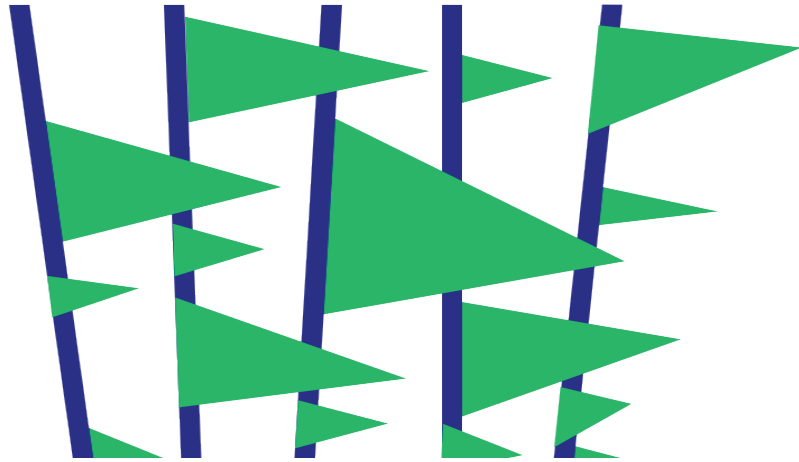
Music should be fun and interesting to work with and perform. And what better way than combining the two things you love, in this case, classical piano and synthesizers. Kristian Blak's piano concerto was premiered, in it's full length, 24. September 2022 with the Faroese National Symphony Orchestra. 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.



Tuesday, 25 June 2024 at 2 pm and 3.30 pm
Aulan at Finsen, Tórsgøta - Sjúðargøta 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, round 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 movements 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']

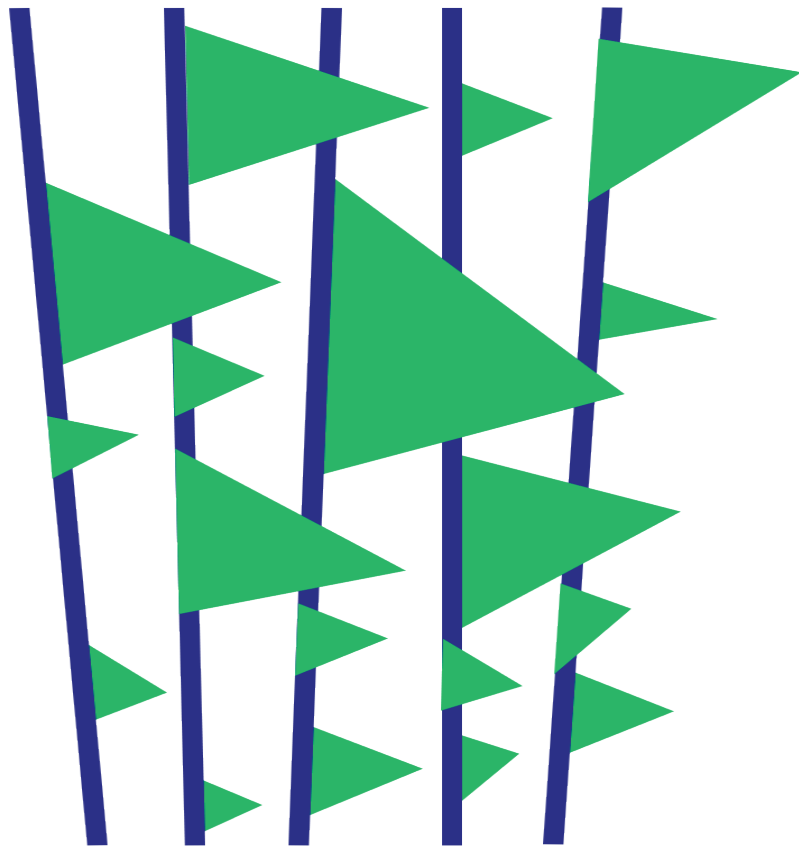
(individually submitted)

"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, round 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.



Tuesday, 25 June 2024 at 7 pm
Norðurlandahúsið / The Nordic House, Norðari Ringvegur 14, Tórshavn

Lapland Chamber Orchestra - Rovaniemi City Orchestra

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)

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)

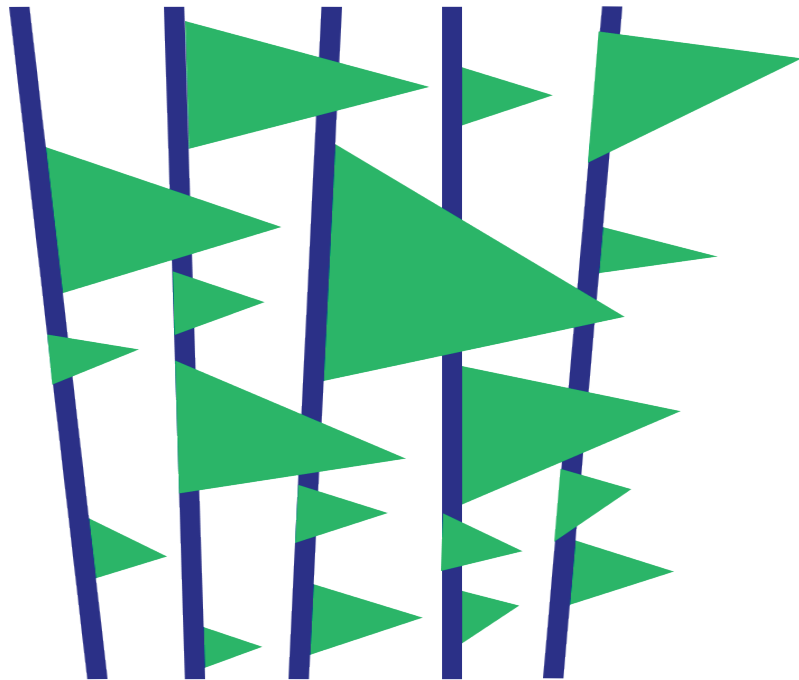
Chorals and Dances (2023) [8'] (ISCM WNMD 2024 Host Selection)

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 Lappland 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.



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)

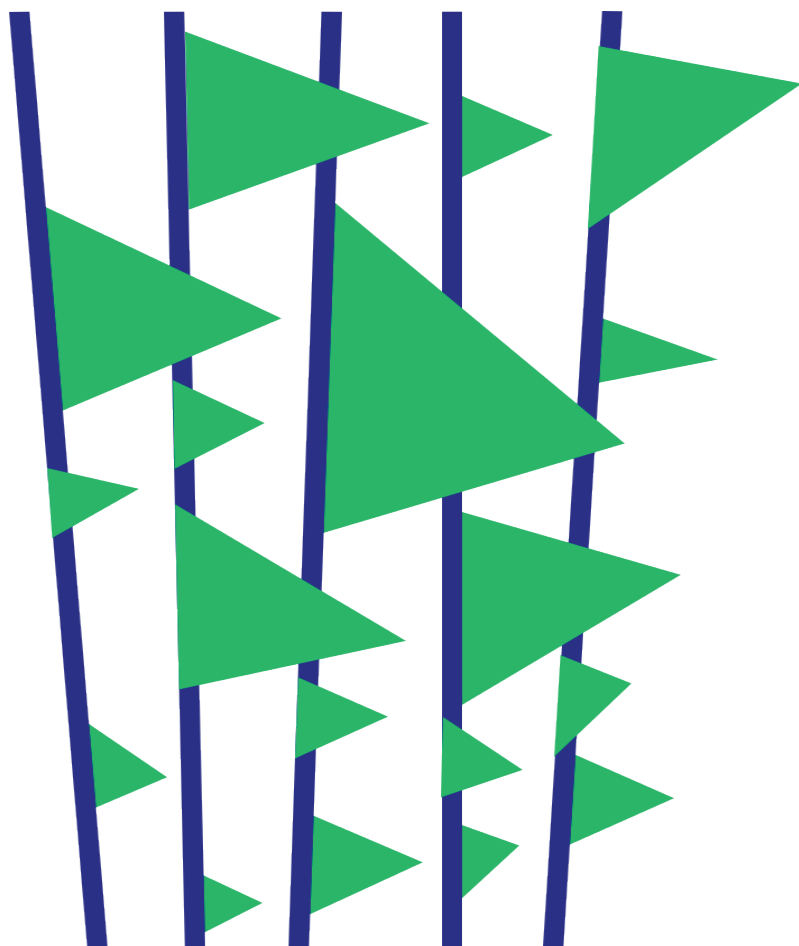
It's Not Quiet In The Void for custom modular synthesizer (2023) [18'] (individually submitted)

„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.



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 Rimmel (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 (song and guitar), Alvi Joensen (guitar)

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*

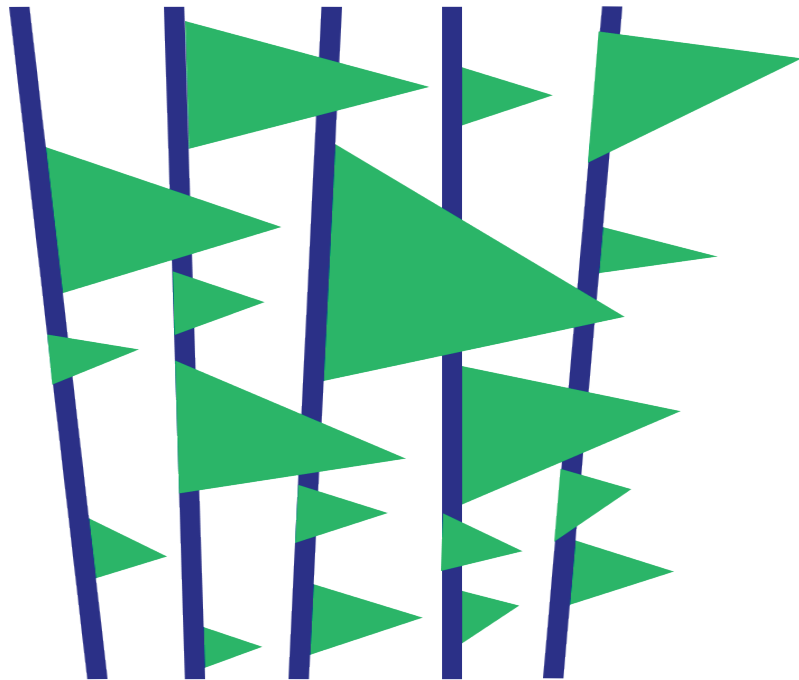
Programme notes

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.



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

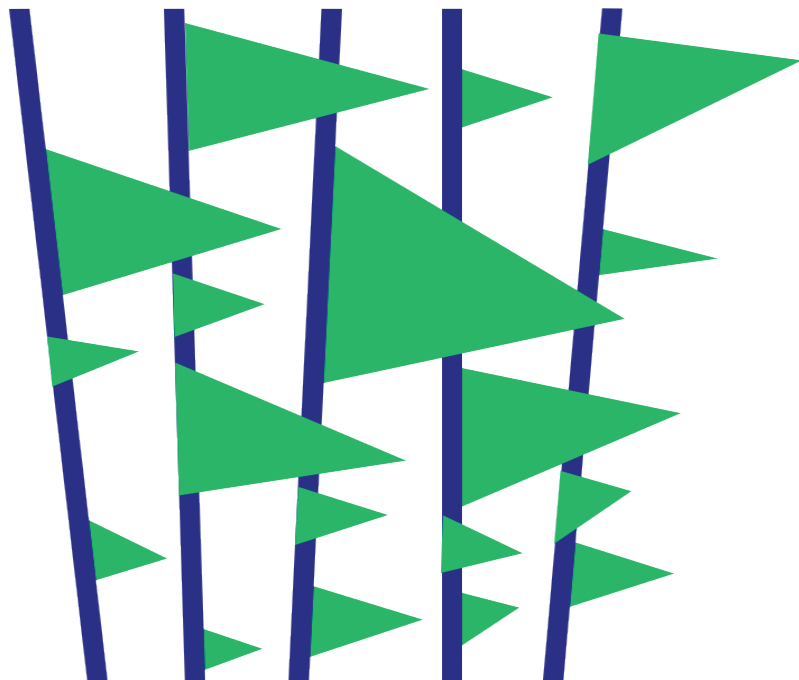
Boris Jakopović (Croatia, b. 1980)
Alliages II (previously performed, dedicated to cellist Vid Veljak) for cello and electronics (2021) [7']
(submitted by the ISCM Croatian Section)
I have always been fascinated with the richness and versatility of the cello, which includes its ability to blend with 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.



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)

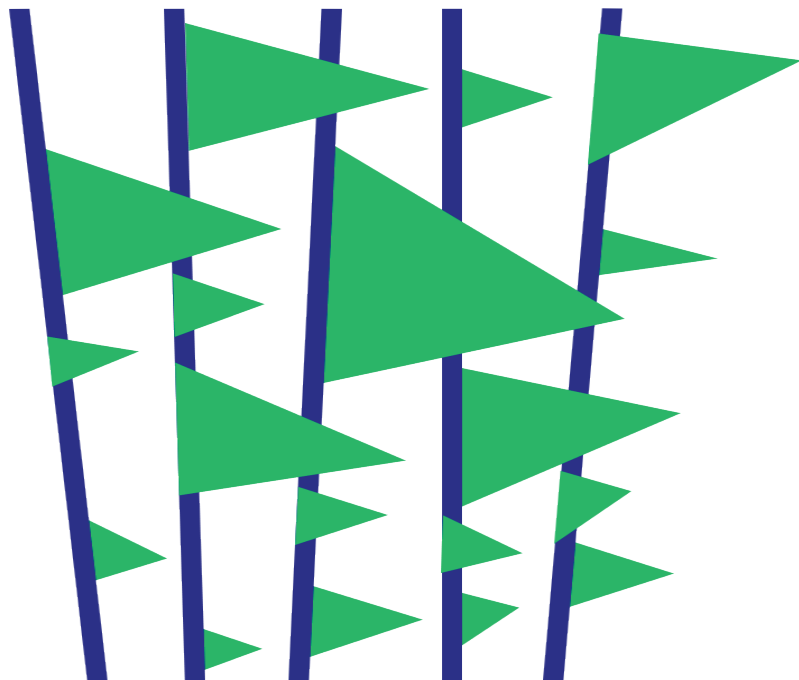
The Messenger (1996) [9'] (ISCM WNMD 2024 Host Selection)

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.



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 Hvozdič, *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* (Faroese: 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)

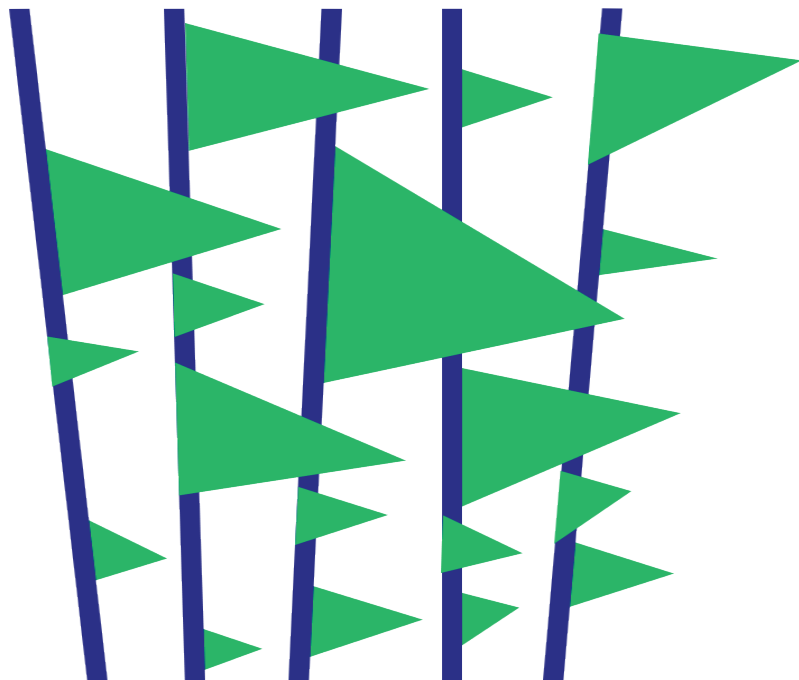
The starting point of the work was the sculpture “*Das Wiedersehen*”/“*The Review*” by Ernst Barlach, as well as the corona-crisis and the isolation, with the hope of meeting people again. The work is conceived in 2 movements, in which BACH motif and motives of Beethoven’s „*Les adieux*” Sonata op. 81a 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 Hvozdič (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.



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.

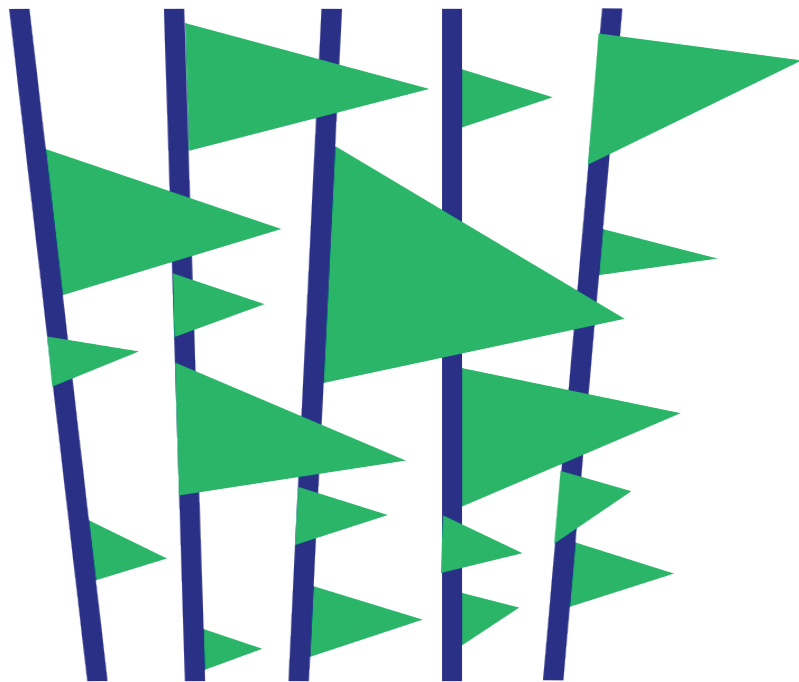
Frederik Croene (Belgium, b. 1973) *Turin Horse* (2021) [8'] (submitted by the ISCM Flemish Section)

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.



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)
Mikako Mizuno, *Time of Laodamia* (2023)
Ernst Rimmel, *In the Midst of the Cave* (2024)
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.

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.

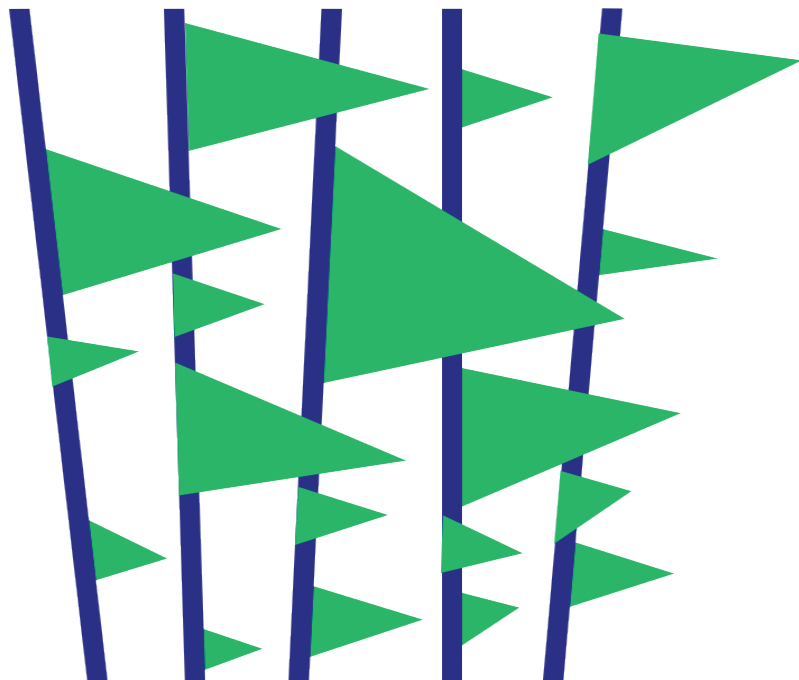
Ernst Rimmel (Faroe Islands, b. 1994)

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.

Jákup Veyhe (Faroe Islands, b. 1970)

Tónleikaspøl (2024) (ISCM WNMD 2024 Host Selection)



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

Aldubáran Chamber Ensemble

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.

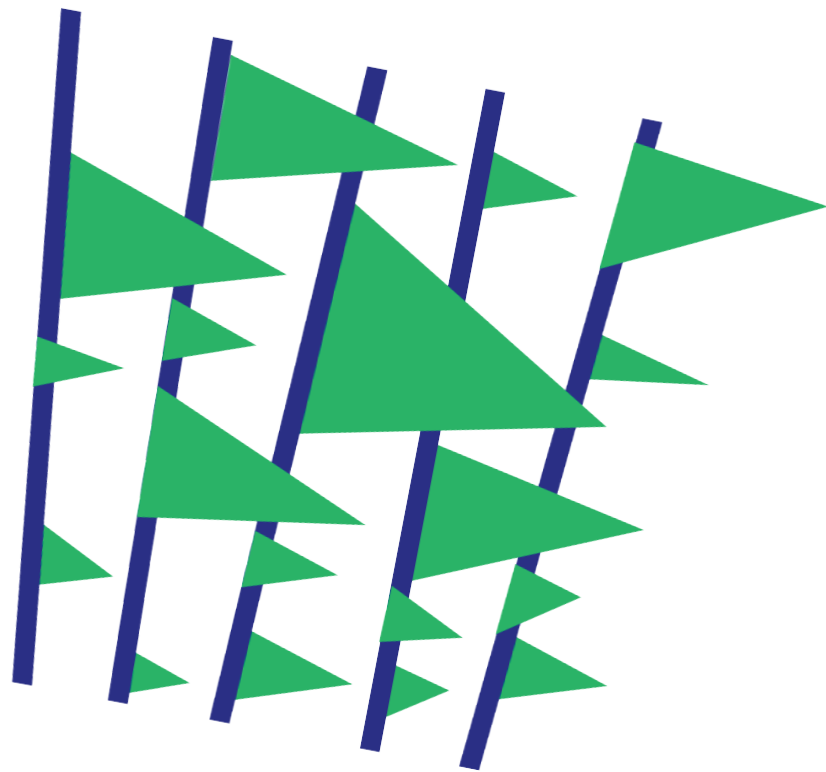
LIU Qiqi (China, b. 1983)
MEET-II (2022) [10'] (submitted by the ISCM Chengdu Section)

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



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

Hans Hellsten (orgen)

Indra Riše, *Procession with Bells* (2019)
Páll Sólstein, *Kom andin halgi* (2023)
Kristian Blak, *Dímun* (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)

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

The composition Dímun relates to Stóra Dímun, one of the 18 islands in the Faroe Islands archipelago. Stóra Dímun 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) [1'10"] (submitted by the ISCM Swedish Section)

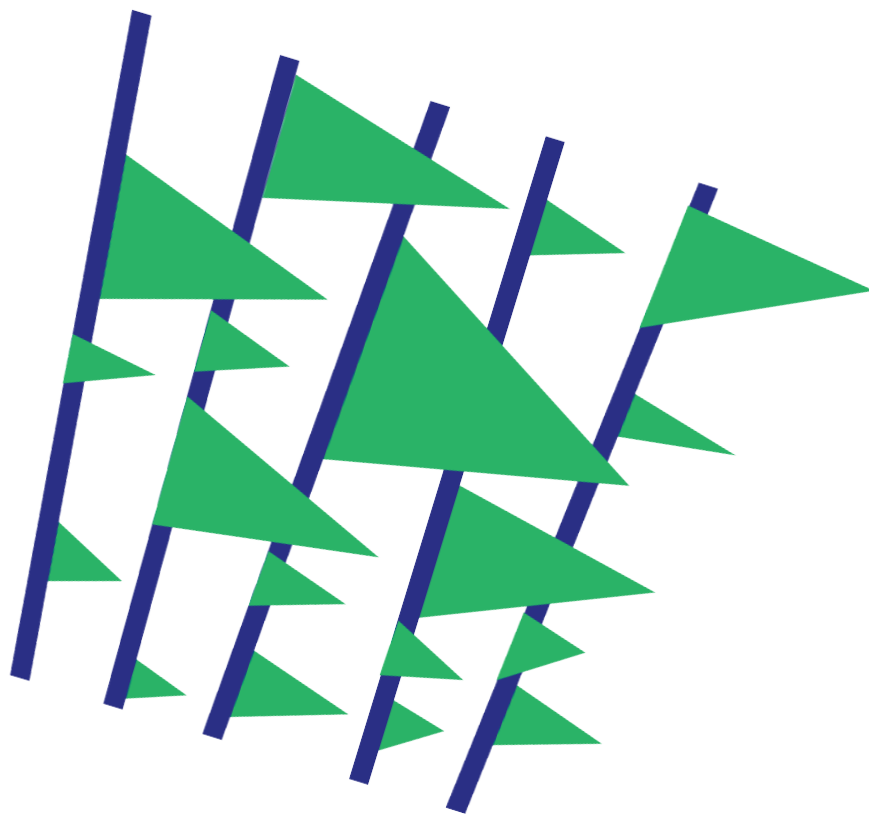
The organ solo Span moves between the sky-high and the subterranean deep. The music hangs and stretches over it like a sail which searching movements are trying to catch.

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.



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

David Biedenbender, *Ferrum* (2017)
Olof Cornéer, *Three sisters* (2021)
Manuel Zwerger, *OHNE TITEL* (2021)
Laura Manolache, *Colour Combinations* (2019)
Leandro A. Martin, *ARTISTN* (2015)
Dario Buccino, *Mi nasco. Per lamiera HN. N° 1* (2023)

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, conducted by 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.

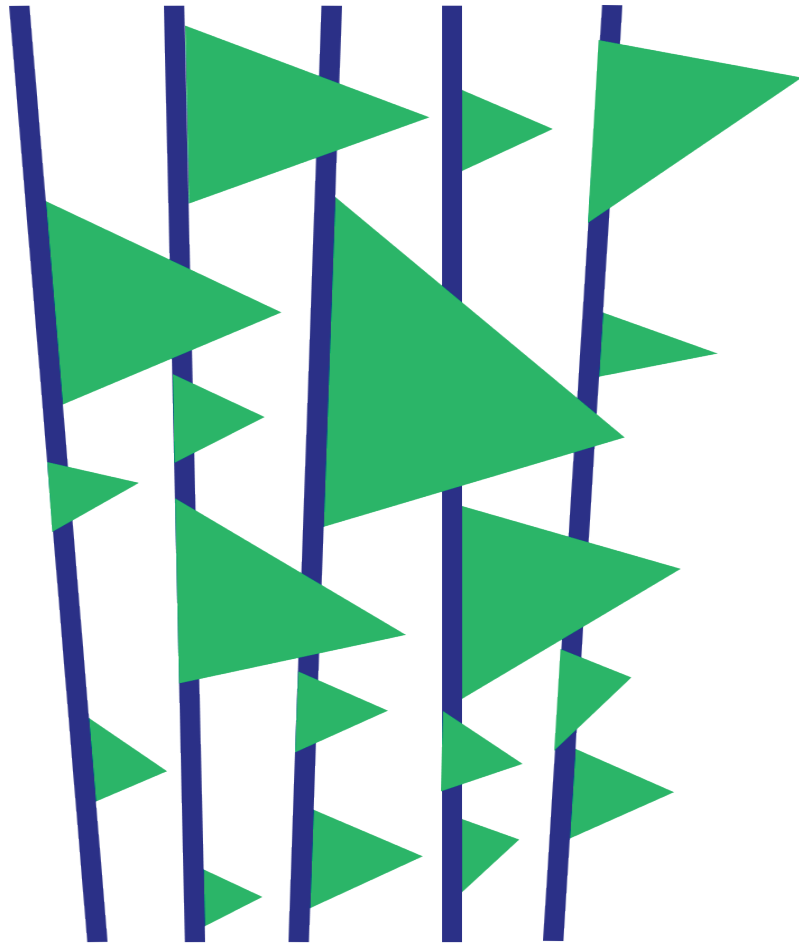
Kári Bæk (Faroe Islands, b. 1950)
Videmus nunc per speculum, Laudate Dominum (2021) [4']
(ISCM WNMD 2024 Host Selection)
1. Corinthians Chapter: 13, v.12-13
13:12 For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.
13:13 And 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.

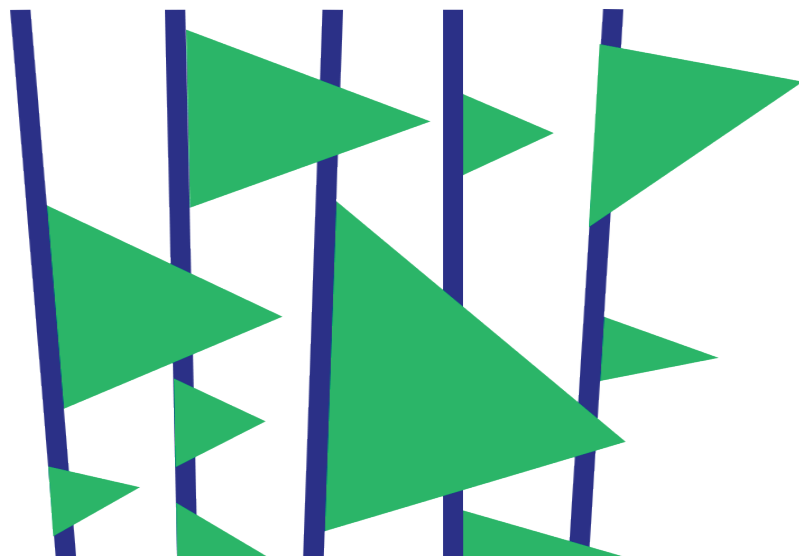


Saturday, 29 June 2024 at 8 pm
OY Brewery - Falkavegur 4, 100 Tórshavn

Electronic music and festival (almost-)closing party

Supervisjón (FO), Tróndur Bogason (FO), Helena XXX (perc), Jón Festirstein (vl)

Faroese juke and havnartekno act SUPERVISJÓN
and composer Tróndur Bogason present new collaborative work.



Wednesday, 30 June 2024 at 3 pm

SALT - sound, art, live theatre - Drelnes 22, 827 Øravík, Suðuroy

Aldubáran String Quartet

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)

Ig Henneman, *Outside the Rain has Stopped* (2021)

Tomaž Svete, *Bourgeons pour quattuor 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)

Bourgeons pour quattuor 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

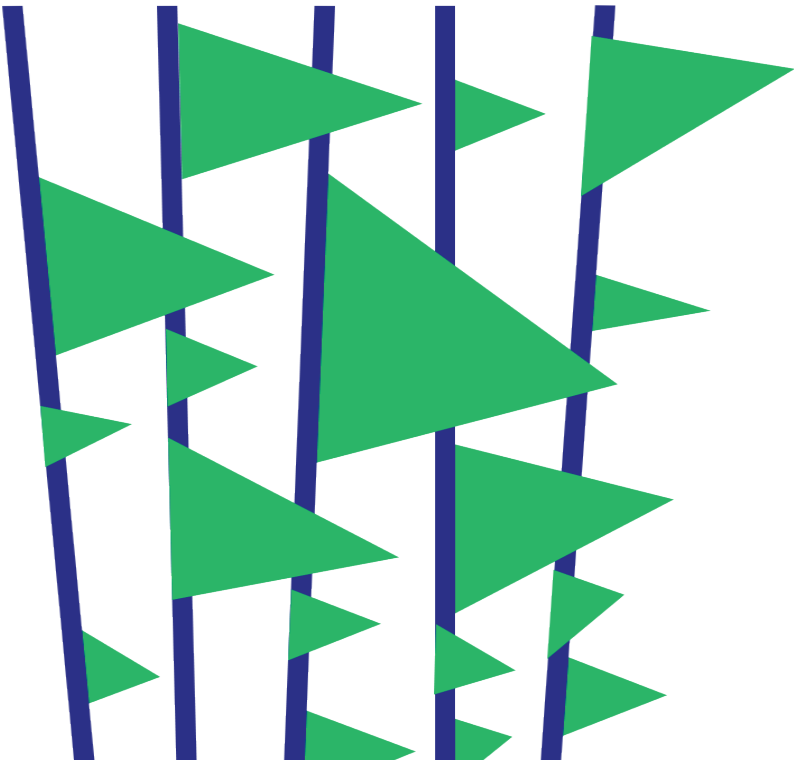
Heðin Ziska Davidsen (Faroe Islands)
Faroese vocal traditional practises as instrumental improvisations.(2024) [30']
(ISCM WNMD 2024 Host Selection)
Works by Heðin Ziska Davidsen:
Skjaldur - solo improvisations
Kingo - collective improvisations on a theme
Kvæði - call and response

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



Monday, 1 July 2024 at 12 am
Boat trip to Hestur or Nólsoy

Concerto Grotto

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

Programme notes

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 on www.tn24.fo