Connect Festival 2016
Rebirth

17–19 NOVEMBER | MUSIKHÖGSKOLAN I Malmö
Praeludium – Connect 2016

“Art is, for me, the process of trying to wake up the soul. Because we live in an industrialized, fast-paced world that prefers that the soul remain asleep” – Bill Viola

You could say that every time a musical piece is being played, it’s being reborn. I think that’s a rather joyous thought. This year we wanted to focus on the positive powers of music, since we hear many negative voices today that claim that art music has no future, that it only makes sense to its own creators and to a small circle of connoisseurs. I don’t believe that, and I would say that art music is more alive than ever. Experimental music has always been an underground movement, from Gesualdo’s private vocal group performing his music in his own bedroom to the experiments in Darmstadt in the forties to IRCAM today. Every year at least one specialized new music ensemble pops up somewhere in the world, and witnessing the world premiere of a new opera seems like a hip thing to do. I don’t believe either that everything has already been done, and that nothing is possible and that all that’s left is a pile of fragments, historical debris and rests of yesterday. I hold that for a lazy, self-indulgent and vain statement. What I do believe is that this music has meaning and relevance. What makes it important (along with other genuine artistic creations) is that it offers something different. It’s not something you easily digest or something that keeps you hooked as a means of squeezing you on more time and money; it’s posing questions, it contains ambivalence and propositions. That’s also what makes it human. In this way, it forces you to reflect, consider and also question your own aesthetic ideals and thoughts. That’s also how art builds up your immune system, your armor against the bombardment of hysterical publicity and the consumption of useless products packaged, promoted and sold as art objects.

On Connect’s last event this year, we explore our festival theme with the help of music from the renaissance, an age that was full of inventions. Monteverdi, for example, made artful use of popular dances and songs, dissonances were embraced, and a general openness and willingness to experiment prevailed. I think the attitude is somewhat similar today. There’s still a large amount of conventions and norms, which still makes it possible to challenge perceptual habitual patterns. Boulez and Messiaen threw an eye at the iso-rhythmical motets of the middle ages when they separated rhythm organization from pitch organization. In the same way could we today by creatively processing issues and through inquisitive analysis rephrase musical principles and sculpture our music into something strong, meaningful and valid.

Jonatan Sersam, Chairman of Tongeneration

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1 The genre has many unsatisfying names, “contemporary music”, “modern music” or “new music”. I will here call it art music in lack of a better alternative.
2 IRCAM – Institut de Recherche et Coordination Acoustique/Musique, is an important centre of music research in Paris that gives concerts and lectures.
3 A musical principle exercised mainly by the Flemish composers in the middle ages, where pitch and rhythm are severely organized in different systems, called Color and Talea.
4 Tongeneration is a non-profit organization that arranges art music events such as the Connect festival in the Malmö region.

Reaktion! Ensemble

17 NOVEMBER 19:00 | ROSENBERGSÄLEN, MALMÖ ACADEMY OF MUSIC

Reaktion! Ensemble is a flexible line-up of musicians, put together differently for each concert. What the concerts have in common is that they are really good, and consist of newly written music. On this opening night of the Connect Festival 2016, we will hear five compositions, including four brand new. Every piece has a different subject matter, ranging from finger positions on the cello, to the myth of the phoenix, to William Shakespeare.

To top this off, there will also be a couple of improvisations. It will be a great mix, don’t miss it!

Program
Mikael Rasmusson | Phoenix
Martino Torquati | Vuoto a rendere
Erik Sköld | The Contemplations of Hamlet
Sound painting improvisation
Martin Dalin-Volsing | Malmö Interpretation
Adriano Gaglianello | Reaktioner

Musicians
Alicia Rodríguez | Clarinet
Andrea Villalba | Cello
David Sundberg | Percussion

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Icelandic composer Atli Ingólfsson, former student and assistant of Gerard Grisey, will talk about the latter’s masterpiece from 1996, Vortex Temporum. Joining him are FontanaMIX Ensemble, who will provide musical examples and comments from a performer’s perspective. This is the perfect prelude to the performance of Vortex Temporum at 19:00.

Atli Ingólfsson - Lecture on Vortex Temporum

18 NOVEMBER 10:00 | INTER ARTS CENTER, RED ROOM

Atli Ingólfsson was born in Iceland in 1962. He concluded his studies in classical guitar, theory and composition and philosophy (Reykjavík School of Music, University of Iceland) and published a book of poetry, before proceeding his composition studies at the Milan Conservatory with Davide Anzaghi. In 1988 he attended the summer course held by Franco Donatoni at the Accademia Chigiana in Siena, and moved to Paris, where he studied with Gérard Grisey, subsequently working as his assistant. In Paris he also attended the analysis courses held at IRCAM and the lessons of Betsy Jolas and Claude Ballif at the Conservatoire Nationale Supérieur. He has been living in Iceland since 2006. At present he is professor of composition at the Iceland Academy of the Arts.

Besides various Nordic concerts and festivals and radio transmissions in Europe, the works of Atli Ingólfsson have been presented in various important festivals such as Gaudeamus in Amsterdam (’91 and ’92), Présences in Paris (’92 and ’96), Nuove Sincronie in Milan (’91,’92 and ’94), ISCM in Stockholm (’94), The Berlin Biennale (’99), The Ultima Festival (’01). He has received commissions from various ensembles and institutes such as the Swedish Concert Institute, Nuove Sincronie in Milan, Musica nel ’900 in Trento, Mirkk Art Forum in Tokyo, Ensemble Intercontemporain and IRCAM in Paris, Ensemble l’Itinéraire in Paris and the Berlin Biennale. A profile CD of Atli Ingólfsson’s music was issued by the BIS label in Stockholm in March 2005. In recent years, Ingólfsson has created three full length music theatre pieces in collaboration with Cinnober Teater in Gothenburg.
V A R P

18 NOVEMBER 10–21 | INTER ARTS CENTER, BLACK ROOM

An installation room by Halla Steinunn Stefánsdóttir connected to the upcoming album Raindamage. V A R P is an exploration of the changing work paradigm and development of the changing self: an exploration of the ecology of today’s work.

The installation is partially co-authored with producer and composer Valgeir Sigurðsson, which further underlines the hybridity that’s taking place today.

H e (a) r

18 NOVEMBER 10–21 | INTER ARTS CENTER, SEMINAR ROOM B

Soundscape connected to ecology, acoustics and embodiment; drawing on encounters and what happens in the connection. A fluctuation between hear-here-hér* her.

Performers are Carina Ehrenholm, Angela Rawlings, Halla Steinunn Stefánsdóttir and Liv Kaastrup Vesterskov. Text score extracted from writings and digital works by Angela Rawlings (In Memory: Jökull*, Jöklar) as well as by Pauline Oliveros, R. Murray Schafer, David Suzuki, Halla Steinunn Stefánsdóttir, Jez Riley French, Pheobe Riley French, Bernhard Leitner, Heidi Fast, Robert Mcfarlane and Roni Horn. H e (a) r was directed and composed by Halla Steinunn Stefánsdóttir and mixed by Kent Olofsson at Inter Arts Center in Malmö, Sweden.

*S hé is the Iceland word for here.
**J ökull is the Icelandic word for glacier.

S C A P E

18 NOVEMBER 17–18 | INTER ARTS CENTER, WHITE ROOM

A collaboration of the tacit, balancing between the prior and the new; a navigation between –scapes.

S C A P E is a piece of video art with live performance of music with pre-recorded sounds created by Sigurður Guðjónsson (video/pre-recorded sounds/concept), Halla Steinunn Stefánsdóttir (concept/work score) and ensemble Nordic Affect (performers). S C A P E was premiered at this year’s edition of Nordic Music Days.

This time, in the white room of Inter Arts Center, the piece will be performed three times in an hour.

Nordic Affect
Halla Steinunn Stefánsdóttir, violin
Guðrún Hrund Hafardóttir, viola
Hanna Loftsdóttir, cello
Guðrún Óskarsdóttir, harpsichord
The fabulous FontanaMIX Ensemble from Bologna, Italy, will give a performance of Gerard Grisey’s classic from 1996, Vortex Temporum. As if that weren’t enough, they will play a piece by Nicola Evangelisti and four brand new compositions by Tongeneration composers.

Program
Gerard Grisey | Vortex Temporum
PAUS
Francesco Del Nero | “Si che non accada simultaneamente il nulla”
Jonatan Sersam | Sånger
Josef Söreke | Kul utan Gud (Fun Without God)
Nicola Evangelisti | Sine tempore insulae
Alfred Jimenez | Indecent Symmetries

Musicians
Francesco La Licata | Conductor
Lavinia Guillari | Flute / Piccolo / Alto Flute / Bass Flute
Marco Ignoti | Clarinet in B♭ (Tuned a quarter tone down), Clarinet in A, Bass Clarinet
Franco Venturini | Piano (With four notes tuned down a quarter tone)
Valentino Corvino | Violin
Corrado Carnevali | Viola
Marco Radaelli | Cello

FontanaMIX Ensemble
- Vortex Temporum
18 NOVEMBER 19:00 | LANDSTINGSSALEN, MALMÖ RÅDHUS

The FontanaMIX ensemble debuted in 2002, performing in a concert for Bologna Festival. From 2004 to 2009 it has been ensemble in residence at the Department of Music and Performing Arts, University of Bologna, and is active in several festivals and concert venues: Festival of Reggio Emilia (REC), Institute of Japanese Culture in Rome, Teatro Comunale, MAMbo and Festival Angelica in Bologna, Milano Musica Festival, Nuova Consonanza in Rome, Amici della Musica in Palermo, Biennale Musica in Venice, Cité de la Musique de Strasbourg.

The most notable feature in the life of ensemble is the cooperation with composers like Kaija Saariaho, Fausto Romitelli, Jonathan Harvey, Tristan Murail, Sylvano Bussotti, Toshio Hosokawa, Gilberto Cappelli, Francesco Carluccio, Giorgio Magnanensi, Paolo Ar alla, Atli Ingolfsson, Paolo Perezzani, Giulio Castagnoli, Maurizio Pisati. FontanaMIX ensemble, conducted since its foundation by Francesco La Licata, performed with a number of guest artists: the conductors Yoichi Sugiyama and Giorgio Magnanensi, mezzosoprano Monica Bacelli, Bass-baritone Nicholas Isherwood, pianist Mauro Castellano, cellists Frances-Marie Uitti and Francesco Dillon, flutist Thuridur Jónsdóttir, violinist Paolo Chiavacci, accordionist Corrado Rojac, contrabassist Stefano Scodanibbio and choreographer Luca Veggetti.

FontanaMIX devotes an annual portrait to a leading figure amongst the composers: Sofia Gubaidulina, Gérard Grisey, Kaija Saariaho, Wolfgang Rihm Jonathan Harvey, Georg Crumb, Tristan Murail and Ivan Fedele.
VORTEX TEMPORUM

Vortex Temporum (1994-96) is a chamber music piece by Gérard Grisey (1946–98), a key figure of the French spectral movement. Grisey was fascinated with the conception of musical time which was something he was able to explore further in this three-movement piece. The title means “Vortex of Time”, and the idea is based upon the concept of time rotating. A taste of this can be found in the beginning of the first movement with repeated arpeggios in the woodwinds and the piano swirling around in a microtonal wave-like gesture. The arpeggios later resurfaces in the last movement where time rotates in a different tempo, and the piece has reached farther into the vortex.

SINE TEMPORE INSULAE

SINE TEMPORE INSULAE (in old latin language: “Timeless islands”) is conceived like modular music, composed of 12 structures [five “EXPLORATIONES” (Explorations), five “INSULAE” (Islands), one “EXORDIUM” (Beginning) and one “EXITUS” (Outcome, Escape)] that can be matched and permuted in different ways.

The performer can choose which sequence of structures to play, using some preset modular guidelines. The choice is based on the musical context, on the length of the piece requested or on the performer’s sensibility.

The composition is built on the contrast of two different elements: the first idea (in “EXPLORATIONES”) is astonishingly fast and trembling, characterized by fast sequences of notes that cover a wide range, that arise from a strong percussive attack (slap) and oriented to notes in the high register; it’s a very movable, shimmering and nervous sound that builds itself in asymmetrical and polymorphic waves.

This situation is followed by a stagnation, a great stillness (INSULAE) where the time slows down until it seems absent, creating a place where the sounds are suspended in a circular space, and where some elements cyclically recur: these are, in fact, the “timeless islands”, moments from which the most intimate lyricism can emerge from the silence.

The composition develops on the alternation of these two moments, on the dichotomy between action and meditation, between the search of new spaces and reassuring returns, between directed time and suspended one.

The piece was written in 2008-09 for solo bass clarinet, in 2012 the author created a new version with live electronics where the instrument is inserted in an acoustic space generated by itself.

The sequence performed today is:
- EXORDIUM - EXPLORATIO III - INSULA III - EXPLORATIO V - EXITUS - INSULA V -
Can contemporary music composers party? Of course we can! And this night you can too, in the same way!

Connect Festival has rented Inkonst the whole night and builds a multi-art club utopia, with a mix of contemporary and renaissance music, performed with live musicians, including a string quartet, a choir, the newly formed recorder/oboe ensemble Ouroboros and the spoken word group VAIM.

We have also invited special guest cellist Sergio Castrillón (picture), a highly inventive cello improviser, interpreter and sound explorer to perform a set. This set will also include newly produced graphic scores by Tongeneration composers Johanna Malmberg and Daniel Möllås, as well as some composed music for solo cello.

In the foyer there will be an ongoing video installation and in the basement there will be electroacoustic music by Tongeneration composers. This in turn, will be broken off by the Hörspiel Det här är min plats, written by Anja Grim, about Eva Braun, in Hitler’s bunker, a couple of days before their suicide. Add to this, the general night club feeling, have a drink, sit and chat, have a good time. It will be surprising, interesting and crazy. Come join us and our vision of how a night on the town should be, in the club of clubs.

**EVENTS**

20:00 – Ouroboros  
20:30 – VAIM  
21:00 – Sergio Castrillón  
22:00 – Ouroboros  
23:00 – Anja Grim’s “Det här är min plats” (Audio theatre)  
00:00 – Finale

**SURROUNDING ATMOSPHERE**

- EAM music from the composers of Tongeneration  
- VIDEO INSTALLATION by Madeleine Noraas  
- and several SURPRISES!
Biographies of the composers lightly accompanied with thoughts on their own music

MARTIN DALIN VOLSING
Martin – born 1990 in Helsingborg – is a Malmö-based composer who recently graduated from the bachelor program in composition at Malmö Academy of Music with prof. Rolf Martinsson.
He has worked with professional ensembles such as Norbotten NEO and Trio Tribukait, and skilled musicians like Neil Heyde (cello) and Jörgen Pettersson (saxophone).

Malmoe Interpretation for solo Cello
The Malmoe Interpretation is an expression of the meaning of finger placement on the cello that was devised in the spring of 2014 by Martin Dalin Volsing and executed the following fall on the Connect-festival by Neil Heyde.
According to the Malmoe interpretation, string music generally do not have definite properties prior to being performed, and finger placement can only predict the probabilities that the instrument will produce a certain pitch. The act of playing affects the music, causing the set of probabilities to reduce to only one of the possible sounds immediately after it’s been played. This feature is unknown to most people.

Malmoe Interpretation will be performed by Reaktion! Ensemble, 17 november 19:00 in Rosenbergsalen, Musikhögskolan i Malmö

LOVISA DUPRAT
Lovisa Duprat began her studies at the Malmö Academy of Music in 2012 at the department of early music, with the recorder as her main instrument. After completing her studies in 2015, she is now studying classical arrangement. However, her interest for early music is still great, therefore she gladly assumed responsibility for the recorder trio which participates in the festival programme.

ANDERS EDSTRÖM
Born -91, from Gothenburg. Has a background as singer-songwriter and videogame music maker.
Re-renässans exploring modern enlightenment connotations through spoken word. Written by Anders Edström.
Silent Fire exploring light and darkness through spoken word/hiphop. Written by Anders Edström, Miriam Engdahl and Pille-Rite Rei.
Both Re-renässans and Silent Fire will be performed during the club night on Inkonst, 19 november.

ADRIANO GAGLIANELLO
Adriano Gaglianello is an Italian composer based in Sweden. He is currently studying with Luca Francesconi, after collecting Masters degrees from Accademia di Santa Cecilia in Rome, Royal College of Music in London and Hochschule für Musik “Hanns Eisler” in Berlin.
He has won several prizes at international composition contests such as “2 agosto” in Bologna, “Serocki” in Warsaw, “Geneve International Competition” and many others.
His studies have been supported by De Sono and CRT Foundation in Turin.
His music has been performed by WDR Sinfonieorchester Köln, RAI Italian Radio Orchestra, Ensemble Contrechamps, Polish Radio Orchestra, Orchestre del Teatro Comunale di Bologna and many others.
His works are published by Edizioni Suvini Zerboni Milano, internationally distributed by Schott Mainz.
Reaktioner
Performed by Reaktion! Ensemble, 17 november 19:00 in Rosenbergsalen, Musikhögskolan i Malmö
JOHANNA MALMBERG
Johanna Malmberg is a 22 year old varied composer that expresses her music in a very storytelling way. She grew up in Lund, where she also found interest in classical composition. Today she studies her second year out of a three year program at the Music Academy in Malmö.

Improvisational piece for cello
This is a piece that gives the musician a chance to express his or her talent under certain directions. The score has no ordinary written note-system, but simply guides the musician on the way of performing through colorful drawings. The piece will therefore be heard in very varied forms each time it’s performed.

Improvisational piece for cello will be performed by Sergio Castrillón on the club night at Inkonst, 19 november.

DANIEL MÖLLÅS
Daniel - born 1993 in Vaggeryd - is a composer of contemporary and electroacoustic music, now studying the bachelor program in composition at Malmö Academy of Music for prof. Rolf Martinsson. He has previously studied for Hans Parment in Växjö, followed by studies at Gotland School of Music Composition for Per Mårtensson and Henrik Strindberg, where he also worked with professional ensembles such as Uppsala Chamber Soloists and Faint Noise.

Metamorphosis
For Cello and Live electronics. Out of a single acoustic source that is permeated by a continuous course of development, a soundscape is created with focus on the energy. The process also strive towards completing the conversion through an improvised interplay where the possibilities are infinite.

Metamorphosis will be performed by Daniel himself on live electronics and Sergio Castrillón on Cello, on Inkonst 19 november.

FRANCESCO DEL NERO
Francesco Del Nero graduated and specialized with honours (cum laude) in piano with M° Daniel Rivera (Mascagni Conservatory - Livorno) and graduated with honours in composition with M° Andrea Nicoli at the Puccini conservatory in La Spezia and with M° Luca Francesconi at the Malmö music academy. He has attended many Masterclasses in piano with Giuseppe Bruno, Daniel Rivera, Rustem Kudoyarov, Olga Zdorenko e George Kiss. In 2011 he has attended a Master of “music for films” with M° Stefano Maccagno and M° Vincenzo Ramaglia. Di spechi ed echi (flute, clarinet, violin and cello) was recorded for the label Sheva. He received special mention in the TIM (International Tournament of Music) and Mitologia d’ingranaggi (for four hands pf) has been selected in the call for scores for the Festival Camino Contro Corrente 2013 “Atti Vandalici”. The scores Mitologia d’ingranaggi and Di versi inversi are published by Ars Publica. He’s currently attending the first year of Diploma with Maestro Luca Francesconi at the Academy of Music in Malmö.

Si che non accada simultaneamente il nulla
In “si che non accada simultaneamente il nulla” I imagined to be able to explore the world inside time, a world where harmony, which represents the matter, has features characterized by a great instability. Often like electrical shocks that appear and disappear without any evident reason. A kind of journey in which I’m not just a passive spectator but instead try to imagine a
Mikael Rasmusson was born 1967 in Helsingborg. He started to compose in 1984 after playing the piano (badly) for 8 years or so. Encouraged by grandfather (amateur musician), several semi-public performances of chamber music (including a piano trio, a piano quintet and piano octet) during the 80s. He formed a performance duo (still active) with the poet Mikael Rudesjö in January 1990 in order to revive the melodrama (recitation accompanied by music). Mikael has written many works for Symphony orchestra and chamber ensembles.

No formal education, self-taught as a composer until 2016, when he started studying with Rolf Martinsson at the Malmö Academy of Music.

**Phoenix**

"Phoenix" was inspired by the festival’s motto “rebirth”. The myth about the Phoenix bird appears in many different cultures including ancient Asian and Persian cultures, and it has survived into present day. Since the myth has existed for several thousand years, there are multiple versions of the myth. I have focused on a Greek-Egyptian version, where the Phoenix flies from Arabia to Heliopolis to bury the ashes of his predecessor in the temple of the Sun. In one version of the myth it is mentioned that the Phoenix sang so enchanting that even the great sun god Apollo would stop to listen. In my piece there is a short dialogue between the clarinet and the cello which tries to illustrate this before the bird sets off for Egypt. I asked Mikael Rudesjö to write a motto-poem for my piece, and I hope it helps people to get in the right mood while listening to the music.

Phoenix will be performed by Reaktion! Ensemble, 17 november 19:00 in Rosenbergsalen, Musikhögskolan i Malmö.
ERIK VALED MAR SKÖLD
Born 1991 in Norrköping, Östergötland. Played violin & piano at an early age and since 2008 the oboe. Have been a member of several choirs including Norrköping’s Boys Choir, and Linköping University Male Voice Choir (LKSS). The first interest in composition came around the age of 5 and regular composing started at around 15. Took a lot of inspiration and interest in writing music from relatives who were also composers; Bengt-Göran Sköld, Mattias Sköld and Yngve Sköld, to name a few. Studied composition for two years at St. Sigfrid’s Folkhögskola under Erik Bratt & Erik Berndalen before being accepted into the Academy of Music in Malmö, 2015.

The Contemplations of Hamlet for clarinet, violoncello & percussion
I composed this piece in memory of W. Shakespeare, who died exactly 400 years ago. I wanted to commemorate this event together with the theme of our festival which is filled with renaissance-references due to the “rebirth theme”. The Piece itself is about the mad thoughts and contemplations of William Shakespeare’s character from the play by the same name. Hamlet is questioning his sanity and in my piece, I go from traditional sounds and dance-rythms, to mad outbursts in order to portray this internal struggle in the mind of the play’s protagonist.

The Contemplations of Hamlet will be performed by Reaktion! Ensemble, 17 november 19:00 in Rosenbergsalen, Musikhögskolan i Malmö.

JONATAN SERSAM
Jonatan Sersam was born in Lövestad, and entered Malmö Music Academy in 2008. The first three years he studied arranging with focus on classical styles, then he entered the master in composition for Luca Francesconi in 2011, and he will graduate in 2017. His duo piece “Sånger” will be premieried at the concert on the 18th of november by Corrado Carnevali and Lavinia Guillari.

Sånger
In this duo, two chants runs parallel, sung by the viola and the bass flute, these two individually changing the temporal flow rate. These melodies undergo constant rhythmic development and the chants are being disassembled in order to let the fragments build a “harmonic projector”, which works almost as an arpeggiator.

Sånger will be performed by FontanaMIX Ensemble 18 november 19:00 at Malmö Rådhus.

Resurrection Dances for string quartet
Dance-suite for strings in which old renaissance-dances “ressurects” and dance for a modern audience.

Hailing Birds for three recorders & two oboes
A short neo-renaissance piece about little birds hatching from their eggs during a sunny day in spring. The sound of the recorders symbolizes the chirps and sounds of the newborn birds and their mother, who comes to feed them.

Resurrection Dances and Hailing Birds will both be performed during the club night on Inkonst, 19 november.

HALLA STEINUNN STEFANSDÓTTIR
“Decades ago the Sugarcubes proved to the rest of the world that Icelandic rock was its own original creation - now Nordic Affect promises to do the same for the country’s new-music community.” - The Chicago Reader

Halla Steinunn Stefánssdóttir has been the artistic director of Nordic Affect since its inception in 2005. Believing that the exciting things happen “in the connection” Halla Steinunn’s work with the ensemble has been a tour de force when it comes to collaborative relationships with composers, visual artists, and producers.

With degrees from The Royal Danish Academy of Music and Indiana University School of Music, Halla Steinunn now holds a PhD position in artistic research at Lund University, in a time where the divide between creator and performer is being questioned in theoretical writings and in practice.

In her activity as curator and composer Halla Steinunn has tapped into her extensive experience as radio producer. Her playing is featured on albums on the Sono Luminus, Brilliant Classics, Bad Taste Records, Musmap and Deutsche Grammophon labels.

Website: http://www.nordicaffect.com
Twitter: https://twitter.com/hallasteinunn

Halla presents three works on this year’s Connect Festival, all on 18 november. Details can be found on p. 6-7.
Martino Torquati started his musical studies at "Conservatorio di Musica G. B. Pergolesi" in Fermo, Italy. He graduated in French Horn in 2007 in Fermo, in 2013 in Göteborg at "Swedish National Orchestra Academy" (French Horn) and in Composition in 2015 in Fermo. He started in autumn 2016 the "Interpretation Course for International student” in Malmö at "Academy of Music of Malmö “.

**Vuoto a rendere for Clarinet, Cello and Percussions**

The title refers to the action of giving something empty to receive something full (empty glass or plastic bottles for example), which is the exact backwards process of the piece. The circular structure and its continuous repetition of melodic material start from his pure and complete form in the beginning to a slow but unceasing fading away of the ending. This dissolving process is underlined by exchanges of timbre and colour within the instruments as well as by dynamic contrasts.

*Vuoto a rendere will be performed by Reaktion! Ensemble, 17 november 19:00 in Rosenbergsalen, Musikhögskolan i Malmö.*

Josef was born in 1989 and spent his first 21 years in and around Växjö in Småland. Music has almost always been his biggest interest and he’s been composing since his early teens. He has studied composition at Malmö Academy of Music since 2011, with teachers Luca Francesconi, Rolf Martinsson, Kent Olofsson and Staffan Storm.

**Kul utan Gud (Fun Without God)**

The promise of rebirth, into paradise or damnation, is used in many big religions to control people and to centralize power to selected individuals. Be it within a congregation or a family. This piece comes with a plea for people to take care of each other and have fun together without God.

*Kul utan Gud will be performed by FontanaMIX Ensemble 18 november 19:00 at Malmö Rådhus.*
Malmö Academy of Music

The Malmö Academy of Music educates musicians, composers, music teachers, and church musicians. We are the school for the musician who wants to attain the highest possible level in his or her artistic expression, and for the music educator who – with his or her knowledge – can inspire and develop people’s interest in music into a life-long passion. In addition, we offer master’s degrees, researcher training and a series of shorter continuing education courses. A challenging task which demands that we have clear values and that we permit the expression and traditions of all kinds of music to emerge.

Connect Festival 2016 is being arranged by Tongeneration, with help from Musikhögskolan i Malmö, Längmanska Kulturfonden, Helge Ax:son Johnsons stiftelse, Inter Arts Center and Inkonst.