

# Connect Festival 2015 The Apocalypse

14–22 NOVEMBER | MUSIKHÖGSKOLAN I MALMÖ



LUND UNIVERSITY  
Malmö Academy of Music



# Praeludium – Connect 2015

Welcome to the eleventh Connect Festival, **the Apocalypse**, a festival for music of our time. The annual Connect Festival was founded in 2005 by Luca Francesconi for giving the composition department at the Malmö Academy of Music (MAM) an own personal face to the world. A few years ago the composers of MAM therefore also founded an own organization called Tongeneration which is the main force together with MAM in Connect. This year has been special in many ways: the founder and artistic director Francesconi is for the first time in ten years not part of this festival, funding has been drastically cut, but also the students of MAM have been more engaged in the festival than ever before, and therefore we proudly can say that this festival truly is OUR face to the world and something we can proudly present.

The end of the world has interested Man and has been speculated about as far back as can be remembered. Every mythology has its own version of how this world is going to end and the different apocalypses have inspired writers, artists and composers throughout time. With such circumstances that have been dominating this year's Connect Festival, we found the Apocalypse an inspiring main theme that runs through the whole festival. During the festival we will hear both Messiaen's Quartet for the End of Time as well as world premieres by Malmö composers, everything from solo-recital to Cabaret, because we believe in diversity. Hope you will enjoy the festival!

Cecilia Damström  
Chairman of Tongeneration



# Reaktion Ensemble

14 NOVEMBER 19:00 | ROSENBERGSALEN, MALMÖ ACADEMY OF MUSIC

Reaktion ensemble is a flexible collective of curious musicians that performs new music from both unestablished and more known composers. This time we get to hear four world premieres! Francesco Del Neros Sc'ri is a thriller of constant compression until the exhaustive climax, Cecilia Damströms piece is program music portraying the arrival to a new environment with all its challenges. Jonatan Sersams piece is i a journey of mutating spectras, and David Riebes semi-improvisation is challenging the musicians to listen and interact with different layers of sound textures.

In the concert we might also experience interventions from the "Real Time Composition Collective" which is the composers own free group, making beautiful noise whenever, proper or not.

Welcome!

Francesco Del Nero | Sc'ri  
Cecilia Damström | The Dorfman Trio Op. 33  
Jonatan Sersam | Atavisms  
David Riebe | Impromptu

*Musicians*

Johan Lindén | double bass  
Albert Van Pham | piano  
Alicia Rodriguez | clarinet (piccolo, bass and B flat clarinet)  
Daniel Nielsen | alto saxophone  
Sara Nigard Rosendal | percussion

#1

# JONAS OLSSON – Toccata

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19 NOVEMBER 19:00 | ROSENBERGSALEN, MALMÖ ACADEMY OF MUSIC

Piano concert with monstrous pianist Jonas Olsson with intentional interference by improvisers!

Martin Dalin Volsing | Tenoru no Jisei no Junshi

Cecilia Damström | Piano Delirium (2009-10)

Simon Söfelde | Morendo

Jonatan Sersam | Medusa (2014)

Christopher Kandelin | Una invitación a bailar (2015, uruppförande)

*Paus*

Art-Oliver Simon | Klavierstück V "Stille und Schrei" (2004) och Klavierstück VI (2005)

Helmut Lachenmann | Serynade (1997-98)

Albert Van Pham | piano (Tenoru no Jisei no Junshi)

Alexander Vesterberg | tenor (Tenoru no Jisei no Junshi)



## JONAS OLSSON

The Swedish pianist Jonas Olsson is spending most of his time somewhere between Germany and Sweden, much in demand as a chamber musician, accompanist and sight-reading teacher. However, he is most passionate about contemporary music, with a special interest in complexity and new playing techniques.

Jonas studied with Hans Pålsson in Gothenburg, making his concerto début with the Gothenburg Symphony Orchestra in 2007. He continued his studies in the International Ensemble Modern Academy in Frankfurt, and spent two years specialising in contemporary solo piano music with Pierre-Laurent Aimard in Cologne.

Jonas has performed as a soloist at venues such as the Aldeburgh Festival, Carnegie Hall, Klang Festival Copenhagen, Klavierfestival Ruhr, 2D2N Festival Odessa and, repeatedly, the Lucerne Festival. Apart from tirelessly championing a younger generation of composers, he has also closely collaborated with a large number of more established composers, most prominently among them Pierre Boulez and Helmut Lachenmann.

#2

# KABARÉ “ANTI-HIMLAKROPPAR & DRÖMMAR”

Texter av: Monika Rinck och Aphra Behn  
I översättning av Cecilia Hansson och Anna Lindberg

LILY BENSON ALE OTTENBY JOSEF SÖREKE MARTIN DALIN VOLSING JONATAN SERSAM DAVID RIEBE JOHAN LINDÉN LAVINIA JANNESSON ERIK HÖGSTRÖM TIINA MARKKANEN VALDEMAR SERSAM SYNNOVE EKSTRÖM SARA WILÉN FRANS KLINGFORS



INTER ARTS CENTER  
Bergsgatan 29, Malmö  
RÖDA RUMMET  
20/11 kl 20:00  
FRITT INTRÅDE

## Kabaré Anti-himlakroppar & drömmar

20 NOVEMBER 20:00 | RÖDA RUMMET, BERGSGATAN 29, MALMÖ, INTER ARTS CENTER

The project is a collaboration between composers, visual artists and performing artists. In a collaborative process. A number of scenes based on the same text will be created. Two texts will be the base of the performance. Monica Rinck's *Anti-himlakroppar: variationer över ett tema av Jules LaForgue* from the collection of poems *Till omfattningens frånvaro* (translated to Swedish by Cecilia Hansson and Anna Lindberg) from 2007, and Aphra Behn's short poem *The Dream. A Song* from ca 1680. Rinck's piece is five variations on a poem written by the French symbolist Jules LaForgue, *Encore a cet astre!* Rinck's poetry have a natural drive, constantly changing mood and tone, from sententious to vulgar to popular. Behn's poetry is full of renaissance mystique and almost impressionistic subtext. It is colorful, odd and thrilling. Based on the texts, a scenic experience have been built. Fragments of the texts have been worked out into small theatrical, and/or musical pieces. Actors and singers integrate, and improvisation, sound art and absurdistic theatre also takes place on the scene.

The scenic and aural expression created by the performing artists and musicians is made complete by the presence of physical visual elements, such as objects, scenography and stage design. The cabaret is an experiment and the plan is to create a performed art piece with artists from different disciplines where expressions, ideas and methods are examined and researched. Visual, scenic expressions, music and narrative are all equally important elements, and are used in a innovative way in order to create a total work of art.

### The cabaret team

Ale Ottenby | actor  
Josef Söreke | composer, actor  
Lavinia Jansson | artist  
Tiina Markkanen | soprano  
Synnöve Ekström | soprano  
Valdemar Sersam | bassoon  
Martin Dalin volsing | composer, electric violin  
Jonatan Sersam | composer, pianist  
Sara Wilén | soprano  
Johan Lindén | double bass  
David Riebe | composer  
Frans Klingfors | percussion  
Erik Högström | actor, dancer, musician  
Lily Benson | artist

# #3

# Nordlys Ensemble

22 NOVEMBER 14:00 | SKOVGAARDSSALEN, MALMÖ ART MUSEUM

This year Connect festival proudly presents NORDLYS Ensemble from Copenhagen! The first half of the program will include premieres of five (!) newly written pieces, specially written for the ensemble. After a short intermission, the ensemble will play the modern classic Olivier Messiaen piece "Quatuor pour a fin du temps", written in 1940.

## *First part*

Francesco Del Nero | Collisio

Cecilia Damström | Messiaen Interludes

Alfred Jimenez | Exhausted Conversations

Simon Söfelde | Vändpunkter

Jonatan Sersam | Frön

David Riebe | A Glimpse of Naraka

## *Second part*

Olivier Messiaen | Quatuor pour la fin du temps (1940)



## THE NORTHERN LIGHTS ENSEMBLE

The Northern Lights Ensemble (Ensemble Nordlys) is committed to breaking the boundaries between music from different epochs. A concert typically includes music from several centuries. The four instruments – clarinet, violin, cello and piano – form a traditional piano trio set-up with additional clarinet, but can be combined and mixed in countless different ways. This provides a unique opportunity to vary sound and expression and allows for a very broad repertoire ranging from the baroque to contemporary music, even crossing into other genres. Several composers from both Denmark and abroad have provided more than 60 works specifically for the Northern Lights Ensemble.

The ensemble was founded in 1997 and has since toured in more than 20 countries throughout Europe, Asia and the USA, including cities like New York (Carnegie Hall), London, Berlin, Warsaw (Autumn Festival), Athens, Jerusalem, and others.

In its native Denmark the group performs regularly at venues like the Danish Radio Concert Hall, the Music House in Århus, and at festivals like the Schubertiade in Roskilde, Sorø International Music Festival and Copenhagen Summer Festival.

Since 2006 the Northern Lights Ensemble has presented a concert series in Ny Carlsberg Glyptotek in Copenhagen, from which the Danish Radio has broadcast several events. During the 200th anniversary of famous author Hans Christian Andersen in 2005, the group was designated as official H.C. Andersen Ensemble. It has also represented Denmark at The International EU Music Festival in Warsaw.

All four members of the ensemble regard chamber music as the most important aspect of their musical careers. This has made it possible to probe even greater depths musically, as well as allowing for extended periods of touring throughout the year.

#4

# Yggdrasil

22 NOVEMBER 18:00 | LILJEFORSSALEN, MALMÖ ACADEMY OF MUSIC

Yggdrasil is a cello concerto in a chamber format, using the timbral contrast between the soloist and the accompanying group of piano, harp and percussion as one of its main musical ideas. The piece was inspired by Norse mythology, which has the “world tree” Yggdrasil as one of its most powerful symbols. The composition is divided into four contrasting movements, each exploring its own set of (sometimes overlapping) musical ideas or leitmotifs, linked together by a prologue, three interludes and an epilogue which are built around a recurring theme in the cello. The four main movements are based on four different myths featuring the tree

Prologue

I. The Norns

Interlude I

II. The Sacrifice

Interlude II

III. The Dragon, the Eagle and the Squirrel

Interlude III

IV. Ragnarök

Epilogue

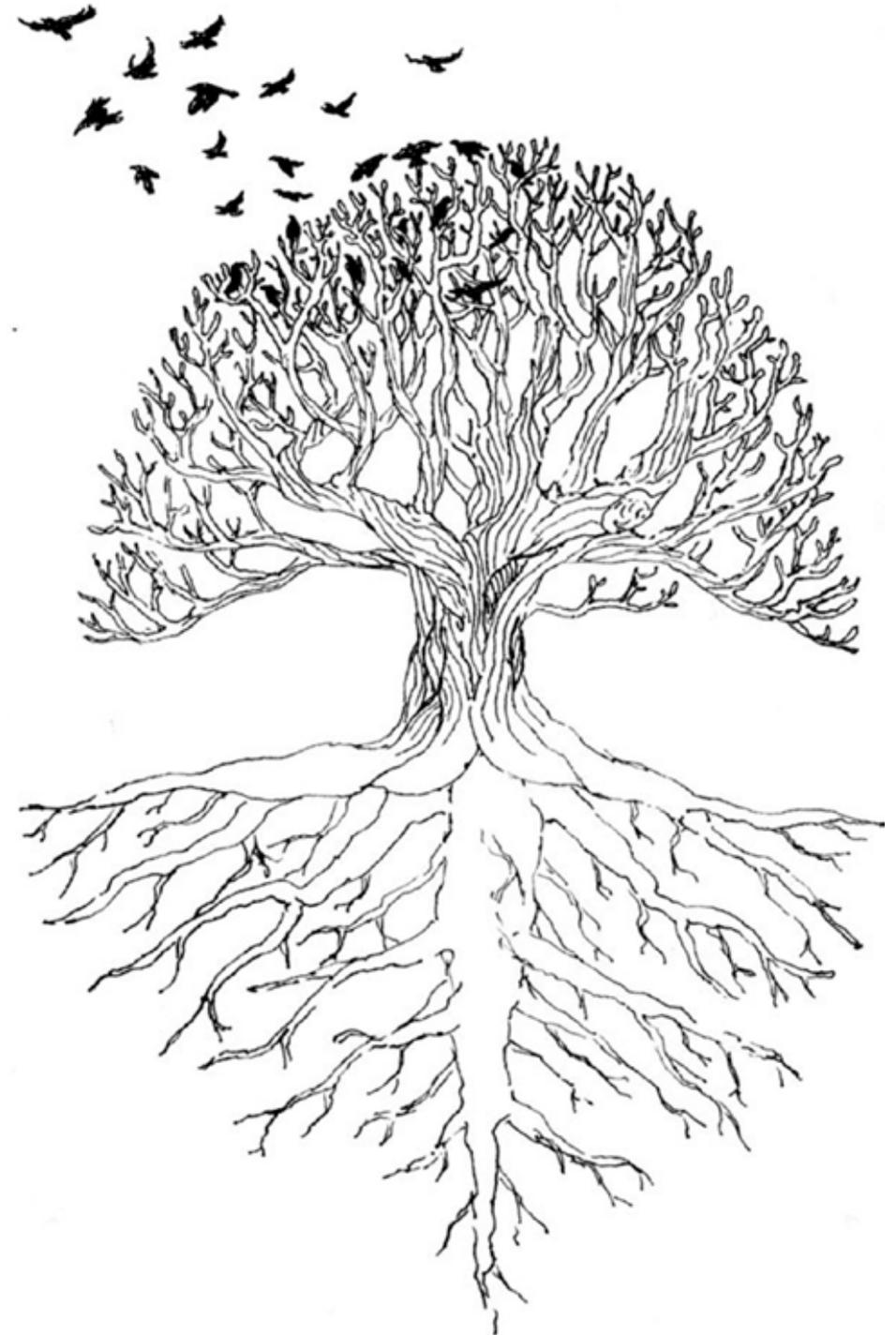
*Musicians*

Simon Bång | cello

Anton Hugosson | percussion

Miriam Klein Strandberg | harp

Akane Kusakabe | piano



# #5

## Biographies of the composers lightly accompanied with thoughts on their own music



### CECILIA DAMSTRÖM

Composer Cecilia Damström was born in 1988 into a multi-cultural family in Helsinki. She studied composition with Hannu Pohjannoro at Tampere University of Applied Sciences and after graduating in 2014 she began her master studies in composition at Malmö Academy of Music for Luca Francesconi. Her compositions have received several national and international composition prizes 2009-2015 and have been radio broadcast in Finland, Sweden and Germany.

### The Dorfman Trio Op.33

As most of my music so far, this piece is programme music. The first movement is about feeling lost when moving to a large, unfamiliar city, as the people and cars pass by in a never ending twirl. The second movement is about the loneliness you experience while moving to a new country with a culture incomparable to what you are used to. The third movement is called Forward - it is about the energy and attitude which you can use to change any aspect of your life and aspire towards a new and joyful life at the place you have come to.

*The Dorfman Trio will be performed in Rosenberssalen on the 14th of November at 19:00 by Reaktion ensemble.*

### Piano Delirium Op.9

This piece was written in many stages from the summer of 2009 until spring 2010. I wanted to write a piece of pure intuition. The name and the piece are inspired by Cirque du Soleil's show Delirium. This piece is about being lost in a dream where you never know what will happen next. But you keep on running on and on, half amused by all that you see, and half hoping that it all will end soon.

*Piano Delirium will be performed in Rosenbergssalen on the 19th of November at 19:00 by Jonas Olsson.*

### Messiaen Interludes

These five Interludes are rather arrangements than compositions. The Interludes are written for the "Fin du temps" concert of Connect 2015, and are supposed to be played in the first half between the pieces of other fellow composers. Every Interlude consists (almost) only of elements from Messiaens "Fin du temps" Quartet. The performers are free to choose the order and combination of the Interludes.

*Messiaen Interludes will be performed in Skovgaardssalen on the 22th of November at 14:00 by Nordlys ensemble.*



### JOSEF SÖREKE

Josef is studying his 4th year of composition at the Academy of Music in Malmö. He likes to write music with attitude and big gestures. You can hear his interpretations of a couple of Rinck-poems in the Cabaret show, Friday 20/11.



### MARTIN DALIN VOLSING

Martin – born 1990 in Helsingborg – is a composer now studying 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).

### Tenoru no Jisei no Junshi

In order to preserve his honour the samurai Azaisama must commit ritual suicide. The opera reaches its climax when the tenor finally gets to play the long-awaited final scene at last he has reached the goal of his efforts. But the deed is performed in angst. He has learnt to love the character he has come to know more than himself. One man's suicide becomes a double death.

*Tenoru no Jisei no Junshi will be performed in Rosenbergssalen on the 19th of November at 19:00 by Albert Van Pham, piano, Alexander Vesterberg, tenor. The text is by Vilhelm Carlström.*



### JONATAN SERSAM

Jonatan Sersam was born 1986 in Lövestad and lives and works in Malmö. He's studying his 6th at the composition program at Malmö Academy of Music with professor Luca Francesconi. In his music he strives to unite baroque urgency with multi-layered progressions, and he's also examining the perception of diverse dramaturgical structures.

#### Medusa for piano

Medusa is following two different states of matter, or two different perspectives on time. One is the fast scale run, nervous and sneaky. The other one is the crystallized cluster-like chord that enters after about two minutes. These two evolves in different directions. The scale runs are "verticalized" into harmonies (hence the title, Medusa having the effect of petrifying her victims with a short gaze), while the crystal-like high chord starts rattling, swinging into a rhythmic structure, reminiscent of the groovy piano music from New Orleans.

*Medusa will be performed in Rosenbergssalen on the 19th of November at 19:00 by Jonas Olsson.*

#### FRÖN for quartet (vln, cl, cello, pno)

I call this piece a "transformation study". It's an attempt to really focus on the transformation process of a very simple material. The piece starts in an eerie atmosphere presenting the main harmonic ground. Later on, there's an arpeggio, introducing a new interpretation of the same ground. After this, the transformation process is happening very fast, it's a compression of time, challenging the perception of the slow introduction.

*Frön will be performed in Skovgaardssalen on the 22th of November at 14:00 by Nordlys ensemble.*

#### Atavisms for quintet

An atavisms is a form of mutation, an anomaly. This piece is about a mutation carried out through the interaction of strong elements. The harmonic ground is the only stability we get, everytime it reoccurs it is being reinterpreted spectrally, which makes it transform the same way a disease, love or a sudden insight transforms a living creature.

*Atavisms will be performed in Rosenbergssalen on the 14th of November at 19:00.*



### ALFRED JIMENEZ

Alfred - born 1988 in Kiev Ukraine - is a composer of contemporary and electroacoustic music finishing his masters degree at Malmö Academy of music under the guidance of Prof. Luca Francesconi. Alfred has worked with a variety of professional ensembles and orchestras some to mention are Norrbotten NEO, Kreutzer Quartet, Norrlandsoperan and Helsingborg.

#### Exhausted Conversations for quartet (vln, cl, cello, pno)

Restlessness, passivity and action.

*Exhausted Conversations will be performed in Skovgaardssalen on the 22nd of november at 19:00 by Nordlys ensemble.*



### CHRISTOPHER KANDELIN

Christopher first came in contact with music though the piano, and with his teacher Elisabeth Lang, he was introduced to a vast array of modern piano music. As a composer of contemporary piano music, his influences range from Ingvar Lidholm to Bela Bartok and Alexander Scriabin, with a strong interest in rhythmic patterns. Christopher is a Masters student at MHM and will complete his studies in 2017.

#### Una invitacion a bailar

Una invitacion a bailar is a short story about two lovers who meet and get to know each other through dance. The piece revolves around a repetitive ostinato chord, which at first brings the music to a brutal and harsh conclusion, until the two dancers find mutual ground for tenderness and intimacy. But before long, they throw themselves into dance again.

*Una invitacion a bailar will be performed in Rosenbergssalen on the 19th of november at 19:00.*



### 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 (Puccini conservatory – La Spezia). He's currently studying with M° Luca Francesconi at the Academy of Music in Malmo (Lund university). He received a 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", "Di versi inversi" and "che da tanta parte..." are published by Ars Publica.

### Collisio

Collisio for piano cello violin and clarinet in Collisio (latin word for collision) i wanted to experiment my thoughts about density and about how to organize each element of the material in time. It's divided in three parts, the first more unstable and with some "collisions", some ripples, the last of which leads to the second part more rhythmic and gradually losing energy preparing to the last crack, the strongest one, abruptly bringing us into the third part more stable and clearly defined in his path towards the end.

*Collisio will be performed in Skovgaardssalen on the 22nd of November at 19:00 by Nordlys ensemble.*

### Sc'ri for piano double bass and percussionist

"Sc'ri" is an invented (by my father) italian word that has no meaning. As in italian we don't have the soft sound of C followed by a consonant he imagined this way of writing it with the apostrophe. And the same happens in this piece. I tried to find out a new way of write what couldn't be written with the common notation, I needed a method to write a piece clear in its path but also open to different changes by musicians. A mix between the common notation and improvisation. I wrote every element, every harmony and the general dynamic but I left the rhythm to the inspiration of musicians.

*Sc'ri will be performed in Rosenbergssalen on the 14th of November at 19:00.*



### MARTINA TOMNER

Martina studied composition at Malmö Academy of Music with Rolf Martinsson and Luca Francesconi, graduating from the Master II (Diploma) program in 2012. She currently works as a freelance composer as well as a choral conductor and teacher in music theory. Among her most recent composition projects are the chamber opera En studie i instängdhet (A Study in Confinement, 2014), which she also directed and co-produced, and the choral suite Vad som har hänt i sagan, skall hända även mig! (2015), a commission by Körcentrum Syd.

### Yggdrasil

I: The Norns - three female beings seated by one of the roots of Yggdrasil, weaving the threads of fate and watering the tree.

II: The Sacrifice - a myth describing how the god Odin hung himself by a spear in the tree for nine days in order to learn the secret of the runes.

III: The Dragon, the Eagle and the Squirrel - the dragon Nidhugg lives underneath the root and the Eagle sits on the highest branch, and they communicate only through the squirrel Ratatosk who runs up and down the tree trunk spreading malicious slander from one to the other

IV: Ragnarök - the apocalypse, where legend has it that the tree Yggdrasil will burn and shiver, but still survive and stand firm even after the worlds of the gods and the humans have crumbled. These myths have determined the overall dynamic and timbral characteristics of the individual movements, as well as which combination of motifs are being used and how they relate to each other. Each motif is tied to a certain harmonic "flavor" - a chord, a set of intervals, a tone series, a non-pitched sound, a glissando etc - and even though the piece is by no means dodecaphonic (although one of the thematic ideas is a 12-note row), there is an aim within several of the motifs to make equal use of all pitches when possible.

*Yggdrasil will be premiered in Rosenbergssalen on the 22nd of November at 18:00 by Simon Bång, Miriam Klein Strandberg, Anton Hugosson and Akane Kusakabe.*



### SIMON SÖFELDE

Simon Söfelde was born in Gothenburg in 1988. He became interested in writing music in his teens and has, apart from Malmö Academy of Music, studied at the Gotland School of Music Composition and the University of Music and Performing Arts Vienna. He has studied with among others prof. Luca Francesconi and prof. Detlev Möller-Siemens and has had performances with ensembles like Kreutzer Quartet (UK), Eric Ericson Chamber Choir (SWE) and the Helsingborg Symphony Orchestra (SWE).

#### Morendo

It's of course impossible that something that ends haven't started once, but in this piece focus lies on the end. I've been trying to catch a feeling of something that fades away and dies.

*Morendo will be performed in Rosenbergssalen on the 19th of November at 19:00 by Jonas Olsson.*

#### Vändpunkter

This piece is inspired by Robert Azars poem "Jakten på vändpunkter" (the hunt for turning points). In a concrete way, turning points in the piece means that the music at certain processes is about to take an unexpected turn, but only to return to its origin, although changed. With this perspective, one can read the following lines from Azars dikt:

såsom en berättelse med en början och ett slut  
vandrar människan i ständig jakt på vändpunkter  
men timmarna flyter in i varandra likt blandade färger  
men att ersätta förnamn med förnamn tillfredsställer få

like a tale with a beginning and an end  
man is walking persistently chasing turning points  
but the hours flows into each other like blended colours  
to replace a first name with a surname satisfies a few

This among other poems by Azar are to be found in the journal "Staden" (the City).

*Vändpunkter will be performed on the 22nd of November in Skovgaardssalen at 14:00 by Nordlys ensemble.*



### DAVID RIEBE

David Riebe is a composer from Lund, Sweden, who has studied with Luca Francesconi, Rolf Martinsson, Kent Olofsson and Staffan Storm at the Malmö Academy of Music, and with Michele Tadini and Philippe Hurel at Conservatoire National Supérieur Musique et Danse in Lyon, France. He has a Master's Degree in Composition from the Malmö Academy of Music. Riebe won the second prize at Uppsala Tonsättartävling (Uppsala Composition Competition) in March 2014 and has received grants and scholarships for his compositional work. His music has been performed in several European countries as well as in the United States.

#### Impromptu

This piece is based on improvisation within restrictions. The musical material is defined, as well as a very clear formal structure, but within these frames the musicians are free to find their own paths through the piece. Therefore, the duration of the piece can vary a lot between different performances, and the details and order of musical events are never the same, but the overall form of the composition will always be there. Impromptu has two parts: Morendo and Concertino.

*Impromptu will be performed in Rosenbergssalen on the 14th of November at 19:00.*

#### A Glimpse of Naraka

Naraka is as close one comes to an equivalent of Hell in several traditions of Buddhism and Hinduism, and some related religions. It is a place, or world, of very long suffering. However, unlike the Hell in for example Christianity, Naraka is not eternal, but more like Purgatory – a realm of temporal punishment and purification of the sinful soul. A Glimpse of Naraka consists of three short sections: one where the sins of a dying human soul is presented by the musical instruments, one where the soul is suffering the consequences of these sins in Naraka, and finally a Coda where the soul is reborn in a new body.

*A Glimpse of Naraka will be performed in Skovgaardssalen on the 22nd of November at 14:00 by Nordlys ensemble.*

# Malmö Academy of Music

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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.



**LUND**  
UNIVERSITY

**MALMÖ ACADEMY OF MUSIC**  
Box 8203, SE-200 41 Malmö  
Visiting address: Ystadvägen 25  
Phone: +46 40 32 54 50  
info@mhm.lu.se  
mhm.lu.se