

PROGRAM

EARTH
EARTH

DAY
DAY

CONCERT
CONCERT

Saturday - April - 22nd - 8pm

Dynjandi Concert Hall
Music Department
31 Skipholt

Ancient and contemporary
music to celebrate our Earth





CONCERT PROGRAM

Pre-concert Music

Anders Jallén - Symphony for the Waters

Concert Program

Hildegard von Bingen - O Virtus Sapientiae

Dieterich Buxtehude - Excerpts from 7 Trio Sonatas

Girolamo Alessandro Frescobaldi - Canzon Prima

Edward Elgar - The Shower Op. 71 No. 1

Henry Purcell - When I am Laid in Earth (Dido and Aeneas)

Bergþóra Ægisdóttir - May The Whole Universe

Santiago Rueda García - BÚSQUEDA*

Fiona T Frank - Flow Gentle River

Juan David Bermúdez - Through Stillness I Found Death*

*World Premiere

PERFORMERS

Ágúst Ingi Ágústsson - Harpsichord

Stijn Brinkman - Violin / Baroque Violin / Tenor

Majella Clarke - Blockflute / Conductor / Sonic Baton

Neus Fuster Corral - Voice

Sigurður Halldórsson - Cello / Baroque Cello / Bass

Borgþór Jónsson - Double Bass / Bass

Gunnar Ingi Jósepsson - Guitar / Tenor

Liisi Kõuhkna - Harp / Voice

Anna Maria Tabaczyńska - Flute / Soprano

Bryndís Magnúsdóttir - Soprano

Dr. Suzanne Rome - Conductor

Pétur Nói Stefánsson - Harpsichord / Piano / Tenor

Olof Sigridur Valsdottir - Cello / Voice

In collaboration with Nicola Privato, Victor Shepardson and Sean Patrick O'Brien from the Intelligent Instruments Lab, Iceland University of the Arts



ABOUT THE LIVING COMPOSERS

Anders Jallén

Juan David Bermúdez

Bergþóra Ægisdóttir

Fiona T Frank

Santiago Rueda García

Pre-concert Music

Symphony for the Waters (1st Movement) by Anders Jallén

The pre-concert music you just heard is the first movement of my upcoming 'Symphony for the Waters'. The symphony orchestra is playing parts of the music – and a soundscape of marine sounds takes care of the “vocals”. In this 1st movement we hear the symphony orchestra accompanying dolphins, sea-lions, beluga whales, flamingoes and water sounds from those respective habitats and rivers. All of this together creates an inspiring soundscape and dialogue of music. The waters, the biological fundament of all of our lives literally in dialogue with the symphony orchestra. Not as an overlay... it may take a moment adapting to this idea, but when you listen carefully, the dialogue will present itself. I believe we must start listening to nature as if it speaks, and this is one way for me to express this thought.

All of my life I've lived close to oceans and rivers. In springtime, as a kid in Sweden, I went down to the beach and sat and talked to my 'Big Friend the Ocean'. I told the Ocean what I had done since the last time we talked, and I listened to what the Ocean resounded back to me. If you go to the beach and you hear the waves for a while, and then you come back the next day, or the next month, and listen for a few minutes again, then you hear the same sound.





Pre-concert Music

Symphony for the Waters (1st Movement) by Anders Jallén

It's beautiful, I'm quite sure everyone agrees, but it is repetitive and sounds every time the same. However, when I sat down by the beach and listened to the waves for a long period of time, listening with my total concentration directed to the ocean... what I heard was that it is different every time. Every wave has a unique sound, the dynamics and tempo and texture and articulation are uniquely different every time. That is what I heard, sitting there reflecting and inventing my own kind of meditation. I wrote the 'Symphony for the Waters' in awe of those oceans. And of their inhabitants, all those beautiful noise-makers.

It's work in progress, all in all the Symphony will consist of 5 movements, scheduled to be ready in later in 2023, please check the website for more information: <https://symphonyforthewaters.com>

Through Stillness I Found Death by Juan David Bermúdez

Juan, a Colombian sound artist and musician, is fascinated by the relationship between sound and time. Through his work, he seeks to challenge traditional perceptions of time and instead engage in a poetic conversation about how we communicate, describe, and question the passage of time. He explores time as a social construct and a concept beyond human comprehension.

Juan has a Music bachelor's degree with an emphasis on sound engineering from Javeriana University. He currently studies sound art composition at the HfM Mainz and has exhibited at the SoundSeeing festival in Münsterland, Espacio Odeón in Bogota, SÍM exhibition hall in Reykjavik, and at Klangkunstfestival Opening in Trier, among others. He was awarded the Deutschland Stipendium in 2021 and received the Cultural Promotion Award Rotary Club Mainz-Churmeyntz in 2022. As a musician he performs and composes music in non-conventional settings, hoping to create experiences in which the music becomes part of everyday situations.



Interview with Juan David Bermúdez

What was your inspiration for *In Stillness I Found Death*?

The inspiration behind *Through Stillness I Found Death* came from a scientific research study. This research team discovered that the Matterhorn mountain, situated on the border between Italy and Switzerland, constantly vibrates at a frequency of 0.42 Hz. Reading this study led me to reflect upon the idea that even the mountains, often considered symbols of immobility in our collective imagination, are in fact subtly swaying, interconnected with the overall movement of our planet. Additionally, another significant source of inspiration for the piece was the stratification processes studied by geologists.

Can you describe some of your listening practices?

I like to immerse myself in very long listening exercises where I try to appreciate the subtle changes within seemingly static processes and how the time scale of the exercises begins to affect my perception of sound. I also enjoy exploring the delicate boundary between sound and silence. I think you could say at the end that I find pleasure in listening to the transition processes between different states.

Which composer/artist has had a strong influence on your artistic practice?

Some of the artists that strongly influence my artistic practice are James Turell, Jürg Frey, On Kawara, and John Cage.

To what extent do environmental issues and influences feature in your work?

Environmental issues are normally not featured in my work. However, the themes of nature and human/nature relationships sometimes appear in my pieces. I think this is because I cannot be blind or unaffected by what is happening around me at the moment, it is simply the era in which we live and this affects my work both consciously and unconsciously.

A while back, I read a book called "Timefulness" by Marcia Bjornerud, and it really fascinated me. The book made a strong case for society to take a more geologist-like time approach to solving our current problems. I was encouraged to consider this perspective and its implications for our future.

What impact would you like your artistic practice to have on society?

I want my artistic practice to make people think about other possible worlds. Just as mountains are not as stable as they seem, our understanding and connection to the world are not set in stone. I hope my work inspires people to see the world and society from different points of view. Movement in all its facets is what creates and sustains life.

May The Whole Universe by Bergþóra Ægisdóttir

Bergþóra completed her bachelor's degree in classical singing from the Iceland Academy of the Arts in the spring of 2021, where her teachers included, among others, Hanna Dóra Sturludóttir, Kristinn Sigmundsson, Þóra Einarsdóttir and Stuart Skelton. Recently, she has taken singing lessons with Dísella Lárusdóttir. Bergþóra places special emphasis on taking part in creating and performing new music. She practices vocal improvisation and has had a fruitful collaboration with aspiring composers in the creation of new operas, lyrical music and experimental music of various kinds. She does not hesitate to work across media and has participated in the creation and performance of a dance piece based on improvisation.

In her own research, she works at the boundaries of music, poetry and performance art. She is an active member of the Breiðholt Church Choir and enjoys working in a wide range of music. She is studying for a master's degree in music on the international program New Audiences and Innovative Practice at the University of the Arts. There she has benefited from the guidance of, among others, Berglind María Tómasdóttir, Sigurðar Halldórsson and Angela Rawlings. She will graduate in June 2023.





May The Whole Universe

*A graphic score by
Bergþóra Ægisdóttir*

Flow Gentle River
by Fiona T Frank

*'Flow gentle river in the lilt of a
dream. Softly flowing crystal
clean.'*





Flow Gentle River by Fiona T Frank

Fiona is inspired by Nature & has a unique style of writing; from the heart. She started composing after setting her poems to music. She has written for chamber & orchestral forces as well as choral, & won several international prizes last year. Fiona trained as an artist, and taught painting & drawing whilst practising as a painter & colourist. Meanwhile her lifelong involvement & passion for music co-existed in the form of violin playing, chamber music & some orchestral playing. Fiona writes in a tonal, accessible style in the modern 'classical' idiom with vibrant harmonic colours & rhythmical excitement. Her music is very visual. Audiences across Europe have been deeply moved by her expressive writing which is life affirming & powerful.

Fiona won 1st prize at the "First International Competition of Composition Patricia Adkins Chiti" and her winning piece was premiered at the Church of San Carlo Borromeo in Bari, Italy on Nov 13th 2022 as part of "The Little Festival Barisien-Parisien-Napoltain". The prize of the Patricia Adkins Chiti Competition consists of a scholarship and publication in the series 'Strada della Musica' directed by Angela Montemurro Lentini for the Publishing House of Marsico Edizioni Musicali. Fiona's winning composition "La Pizzica" for flute, soprano, tambourine, piano and string orchestra, was inspired by the folk music of the region. Fiona received an engraved cup, a diploma, a beautiful plaque & a banner from the Lions Club of Bari.

For more information, please visit: www.Fiona-Frank.com

'Flow gentle river in the lilt of a dream.

Softly flowing crystal clean.'

River pollution is a rapidly escalating crisis. Every single English river is polluted beyond legal limits by human, agricultural and industrial waste. In Wales, where agricultural pollution is at ever-increasing levels, the majority of rivers also fail to meet 'good ecological status'.

We are trying to save our beautiful river(s) from the results of greed & neglect. I wrote some rounds to sing at a special event, 'Walking the Wye' to raise awareness about the imminent death of our river. 20 million chickens in crowded spaces can have disastrous results in the name of 'cheap' food! I have also written and illustrated a children's story about it.





BÚSQUEDA by Santiago Rueda Garcia

Creator, musician, composer, and electric bass player from Bucaramanga, Santander Colombia. BA in Music with Emphasis on Composition and Arrangements from UNIVERSIDAD AUTÓNOMA DE BUCARAMANGA (UNAB), MA (Merit) in Composition for Film, TV, and Game from University of Chichester (UK). As a composer for media, Santiago sees music as the facilitator for the expression of ideas and emotions of a bigger whole.

Winner of the second place in the 'Second National Contest of Composition for String Quartet FESTICUARTETOS' in 2020 with his piece 'REFLEXIONES', a series of nine miniatures about the Colombian Armed Conflict. Besides, he has been a participant in several workshops on collective composition and has performed in various venues from his city. Currently, the focus of his artistic practice resides on the use of sound as a tool of expression and complement of the spoken word to create new narratives.

Instagram: <https://www.instagram.com/eserueda/>

YouTube: <https://www.youtube.com/@eserueda4180/featured>

ABOUT THE ARTISTIC DIRECTORS

Majella Clarke

Dr Suzanne Rome

Dr Suzanne Rome

Dr. Suzanne Rome is a conductor from the United States who has worked with numerous professional and university orchestras across the U.S. and Europe. Some engagements have included the Bohuslav Martinů Philharmonic Orchestra in the Czech Republic, the University of California Irvine Symphony Orchestra, the Webster University Chamber Orchestra in St. Louis, Missouri, and the Pleven Philharmonic in Bulgaria. Her conducting debut in London occurred in December 2022 with the Salomon Orchestra.

Dr. Rome served as an assistant conductor for the Muncie Symphony Orchestra from 2016–2019. She also served as an assistant conductor for the Tony Award winner, Sutton Foster, on her album, *Take Me to the World*. Dr. Rome was selected as one of three finalists nationwide to participate as a graduate conductor for the 2018 CODA National Conference in California and was also selected as a Conducting Fellow with the Allentown Symphony Orchestra in Pennsylvania during their 2015–2016 concert season. Her research interests include music and social justice, environmental conservation, and the concepts and theories of musical semiotics.

For more information, please visit:
SuzanneRome.com





Majella Clarke

Majella Clarke is an Australian conductor, oboist, pianist and sound artist based between Sydney, Australia and Helsinki, Finland. She holds a Bachelor of Music from the University of Sydney, and went on to study a Masters of Music with principal studies in conducting at University of the Arts, Iceland. She recently graduated with a post diploma certificate in advanced studies in conducting contemporary repertoire with Maestro Arturo Tamayo at the Swiss Italian Conservatory in Lugano.

Her artistic achievements include winning the 2018 Vienna Waves Music Festival Hack Day track sponsored by Universal Music Studios in Austria, and was a finalist in the EU S+T+ARTS fellowship prize in 2022. Her artistic work has featured in artistic venues including the Espoo Museum of Modern Art, Finland and Ars Electronica in Linz, Austria.

Majella also holds degrees in Science, Economics and an MBA and advocates for balanced and diverse programs. She has been an invited speaker and has been published extensively on sustainability, climate change, artificial intelligence, leadership and conducting, and performing contemporary music.

www.majella-clarke.com

THE AIR WE BREATHE

If the outdoor CO₂ concentrations do rise to 930 ppm, that would nudge the indoor concentrations to a harmful level of 1400 ppm.

At 1400 ppm, CO₂ concentrations may cut our basic decision-making ability by 25 percent, and complex strategic thinking by around 50 percent.

Source: Karnauskas, K. B., *et al.* (2020) Fossil fuel combustion is driving indoor CO₂ toward levels harmful to human cognition. *GeoHealth*. doi.org/10.1029/2019GH000237.

The **Keeling Curve** is a daily record of global atmospheric carbon dioxide concentration maintained by Scripps Institution of Oceanography at UC San Diego.

<https://keelingcurve.ucsd.edu>

930
ppm

If we continue, 2100 →









