

# (Seasonally Adjusted) SONOMES PROGRAM

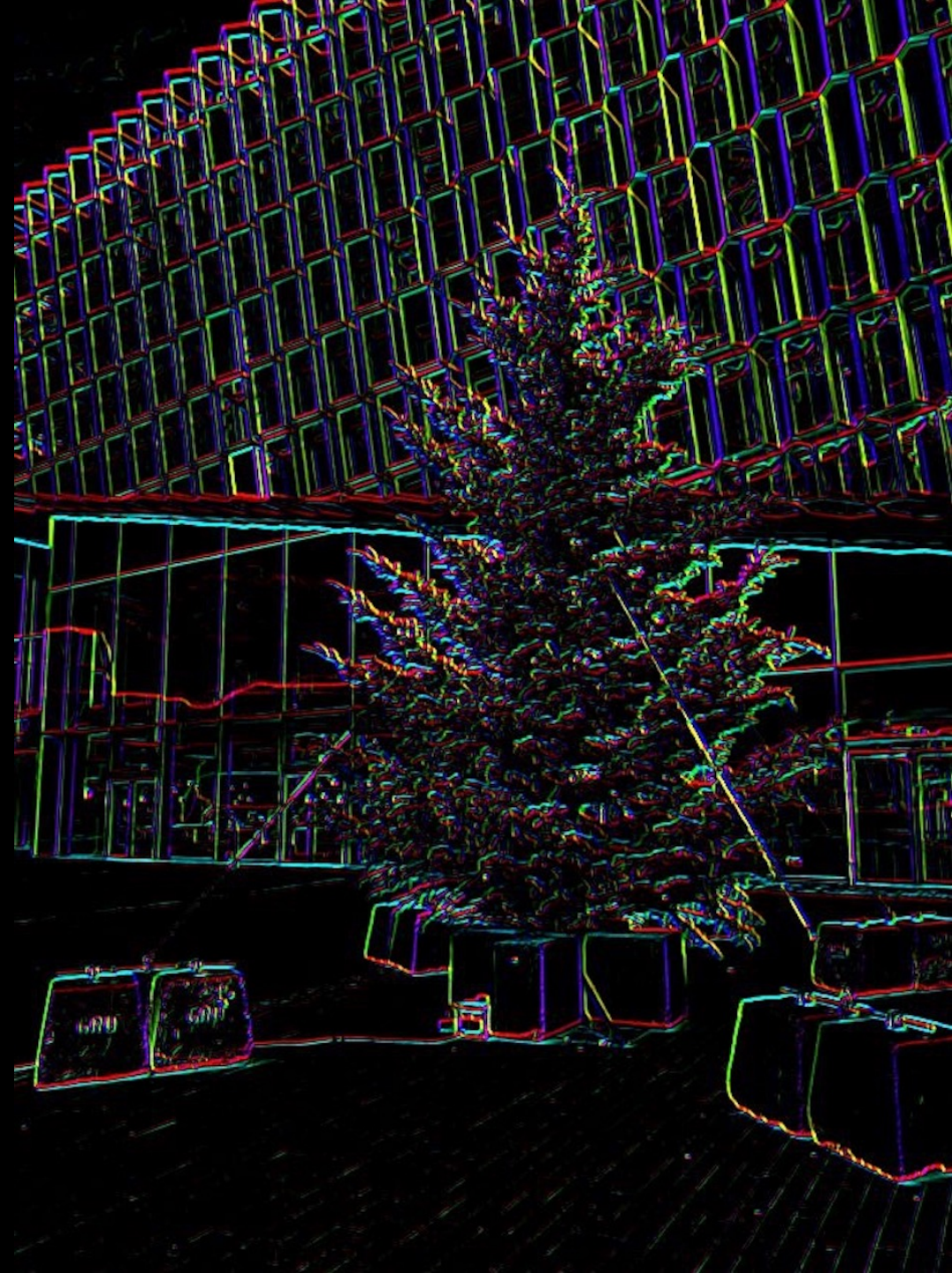


**LISTAHÁSKÓLI ÍSLAND**  
Iceland University of the Arts



HARPA

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2023



(Seasonally Adjusted)

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Graduation Performance of Majella Clarke  
for the Degree Master of Music –  
New Audiences and Innovative Practice  
in Conducting





# PERFORMERS

Bergþóra Ægisdóttir – Soprano

Jack Armitage – Sonic Baton

Majella Clarke - Conductor / Sonic Baton

Sarah Dabby – Violin / Viola

Sigurður Halldórsson - Cello

Eydís Kvaran - Violin

John McCowen – Bass Clarinet

Peter J. Østergaard - Trumpet

María Pétursdóttir – Alto

Michael Richardt - Voice

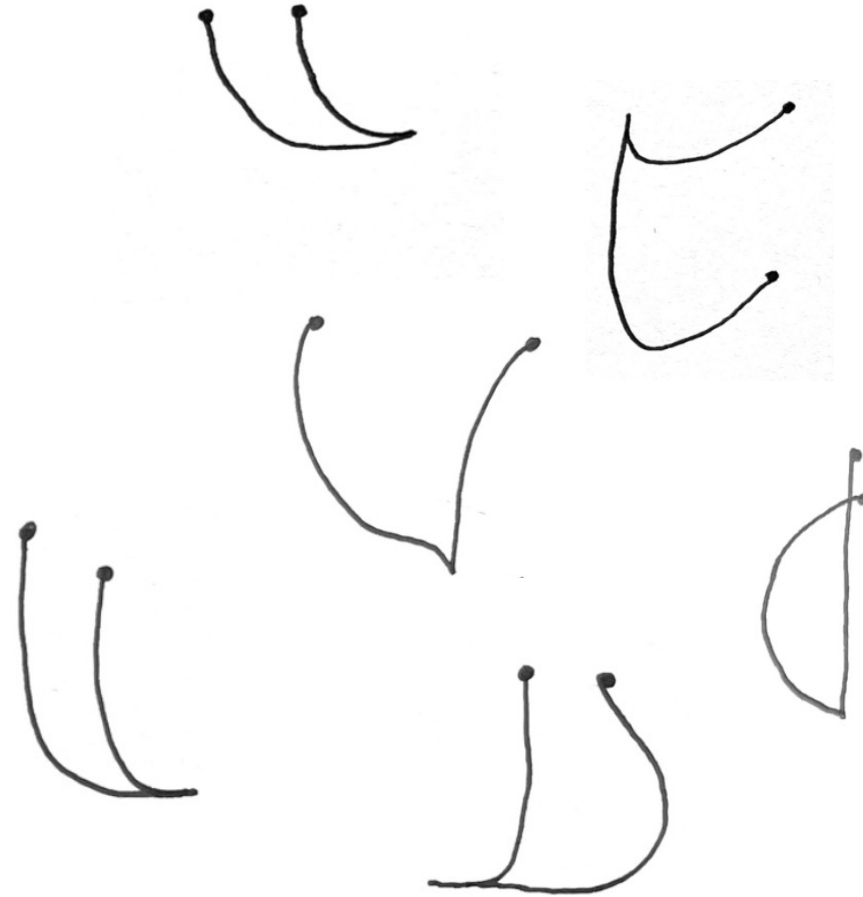
Hlynur Sævarsson – Double Bass

Arndís Rán Snæpórsdóttir - Alto

Gabríella Snót Schram - Violin

Anna Maria Tabaczyńska - Flute / Piccolo

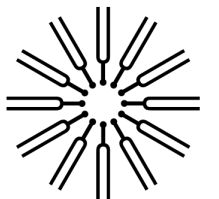
Olof Sigridur Valsdottir - Cello / Alto



Visuals by Mareike Dobewall



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**PROGRAM**

May The Whole Universe - Bergþóra Ægisdóttir

Through Stillness I Found Death - Juan David Bermúdez

Palladio I - Karl Jenkins

Ten Most Important Words - Arr. by Majella Clarke, inspired by  
Karlheinz Stockhausen\*

Receptaculum\*- Mareike Dobewall

O Viridissima Virga - Hildegard von Bingen

Heyr Himna Smiður - Þorkell Sigurbjörnsson

Christmas Coventry Carol (1571)

Rondeau Upon a Heart: Belle, Bonne, Sage - Baude Cordier

From the Other Place - Hildur Guðnadóttir

Visible Music I - Dieter Schnebel

Varpunen Jouluaamuna - Otto Kotilainen

\*World Premiere





# *May The Whole Universe* by Bergþóra Ægisdóttir

Bergþóra Ægisdóttir vocalist / performer / researcher Bergþóra's artistic practice inevitably orbits the sounding body in space. She does not deny the strong empirical evidence of the visual field but shall not become subservient. For her work, she tries to glean trust out of the the sensation and information of the mostly acoustic experiences of passing moments and has always had a hard time picking favourite mediums, and she likes it that way. Also for her work, language is a precious cutting tool but the big job is gluing it all back together again by whatever means necessary.

**Format:** Audio-Visual Improvised Performance

**Ensemble:** Open, including sonic batons

**Graphic Context:** Inspired by Simon Weil's book *Gravity and Grace*

**Composer Method:** Lucid surrender to the universe with subconscious spontaneous drawing reflecting the artists' inner sense of time and space

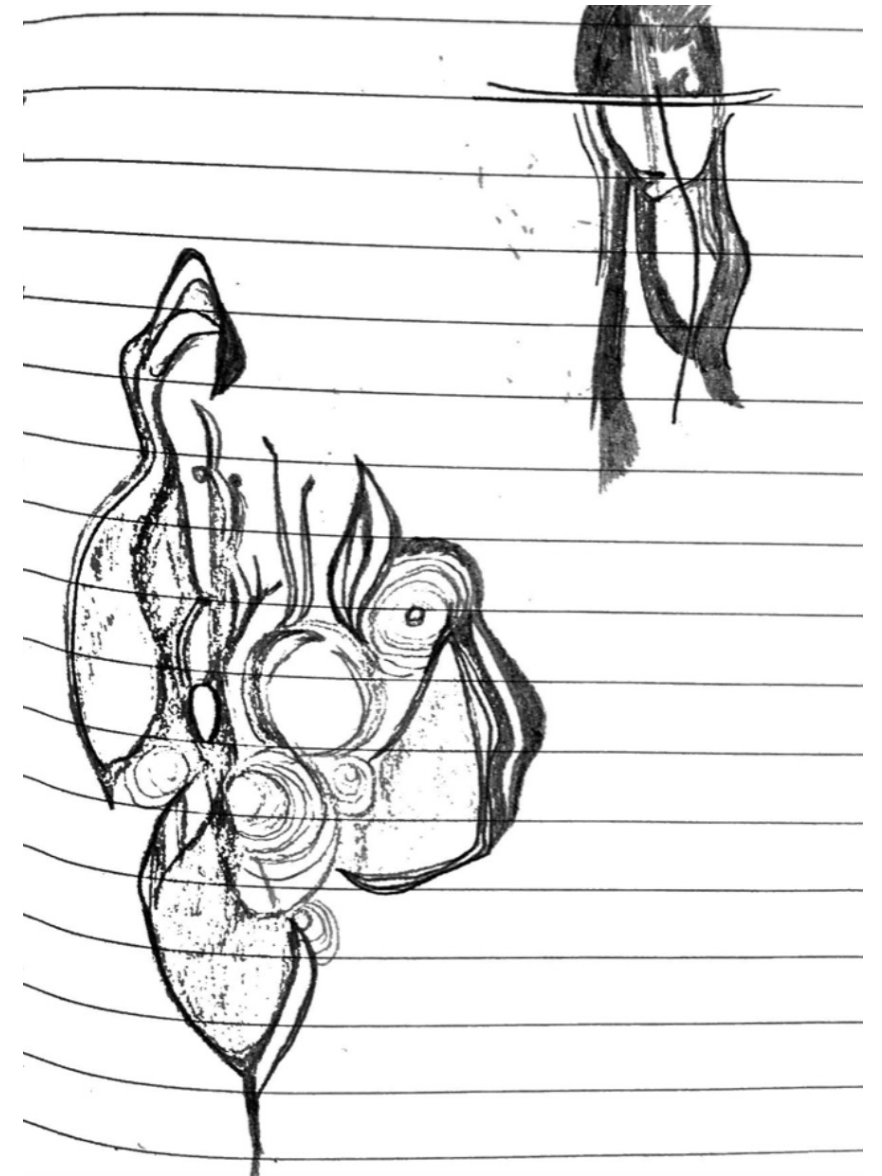
**What to listen for:** the dynamics and micro expressions between the ensemble and how they listen to each other to collectively achieve a composition that presents universality of sound.



**May the whole universe, in relation to my body, be to me, what to a blind man his stick is in relation to his hand.**

**His sensitivity is no longer really in his hand but at the end of the stick.**

**May the whole universe become like a second body to me.**



# *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.





(2023)

# Through Stillness I found depth.

Sonic baton

very slow (the swaying of the mountains)

♩ x 50

① Japan

pp mf G.P.

② PafogateztL

mf G.P.

③ San Francisco

fp fp G.P.

④ Iceland

Rit..... G.P.

Free From the ensemble (for reference only)  
Slower

ppp

Sonic baton  
1/4

Natural Harmonic  
Gliss

ord. → s.p.

s.p. → on the bridge

pp mp

mf

ord. ppp

Senza Tremolo

ppp

# Interview with Juan David Bermúdez

## **What was your inspiration for *Through 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.

# Palladio I by Sir Karl Jenkins

Palladio I is the first movement of Karl Jenkin's Suite for String Orchestra in the form of a Concerto Grosso. The name Palladio is given the the suite in reference to the Italian renaissance architect Andrea Palladio (1508-1580). Published in 1996, the composition is written applying the harmonies and style of the renaissance and early baroque period with "harmonious proportions and mathematics".

Karl Jenkin's comments:

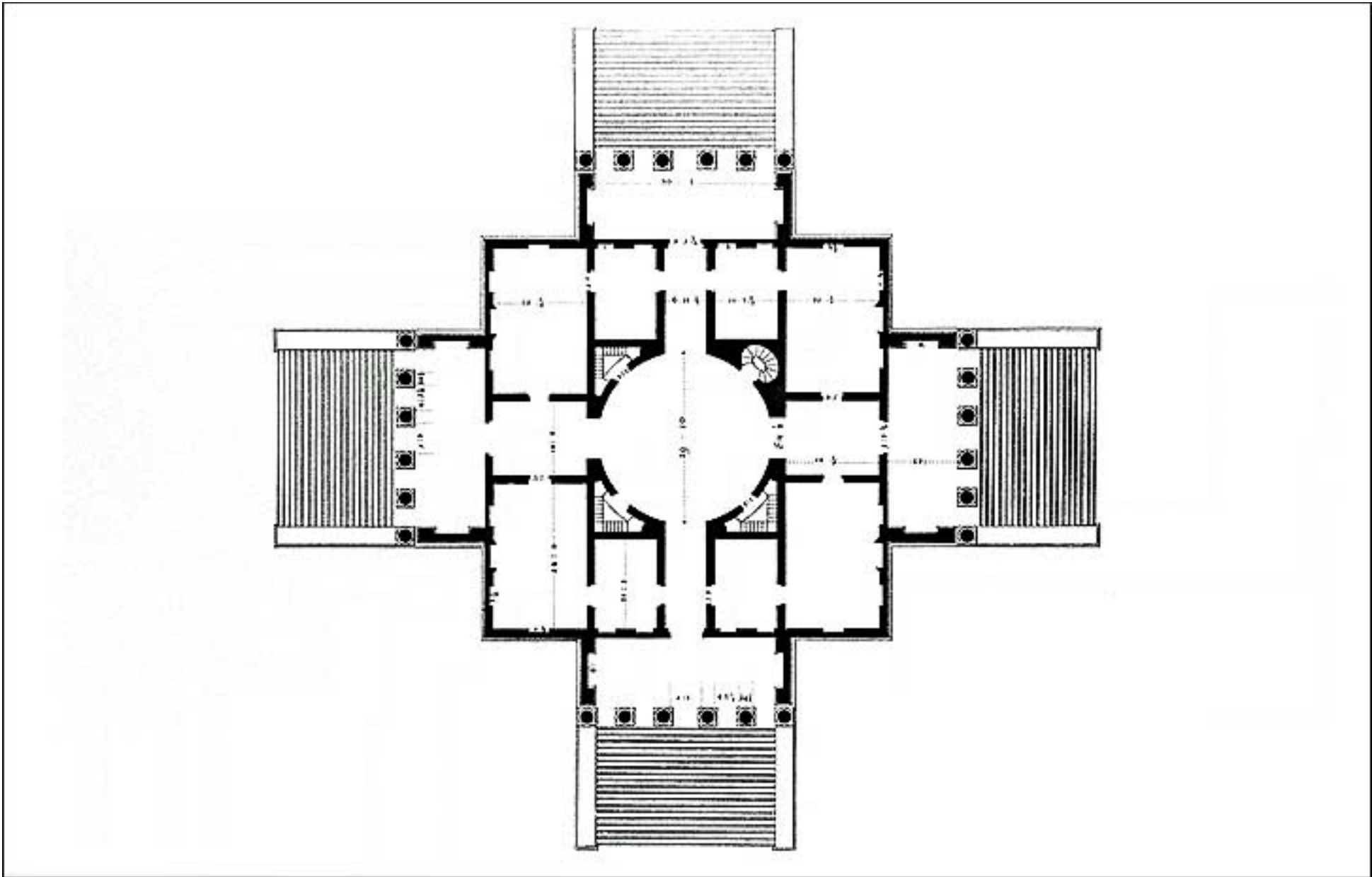
*"Palladio was inspired by the sixteenth-century Italian architect Andrea Palladio, whose work embodies the Renaissance celebration of harmony and order. Two of Palladio's hallmarks are mathematical harmony and architectural elements borrowed from classical antiquity, a philosophy which I feel reflects my own approach to composition.."*

Karl Jenkins is one of the world's most performed and awarded composers from the United Kingdom whose music has transcended conventional boundaries with compositions ranging from sacred Latin text, jazz, orchestral, and soundtracks to name a few. For more information about the composer:

<http://www.karljenkins.com>







Visual: Palladio: I quattro libri dell'Architettura

# Die Zehn Wichtigsten Wörter (Ten Most Important Words) Arranged by Majella Clarke, inspired by the sound picture (right) by Karlheinz Stockhausen (1991)

While not a lot of information is available about this sound picture, we do know that it was scripted by Karl Stockhausen in 1991 as a christmas card.

The performance has been arranged by Majella Clarke for vocalist, flute/piccolo, bass clarinet, and conductor. the composition develops the sound picture through seven iterations exploring different timbres and techniques of conducting.

Iteration #1: Piccolo with pitch conducting applying principles from chironomy;

Iteration #2: Flute with free conducting of expression;

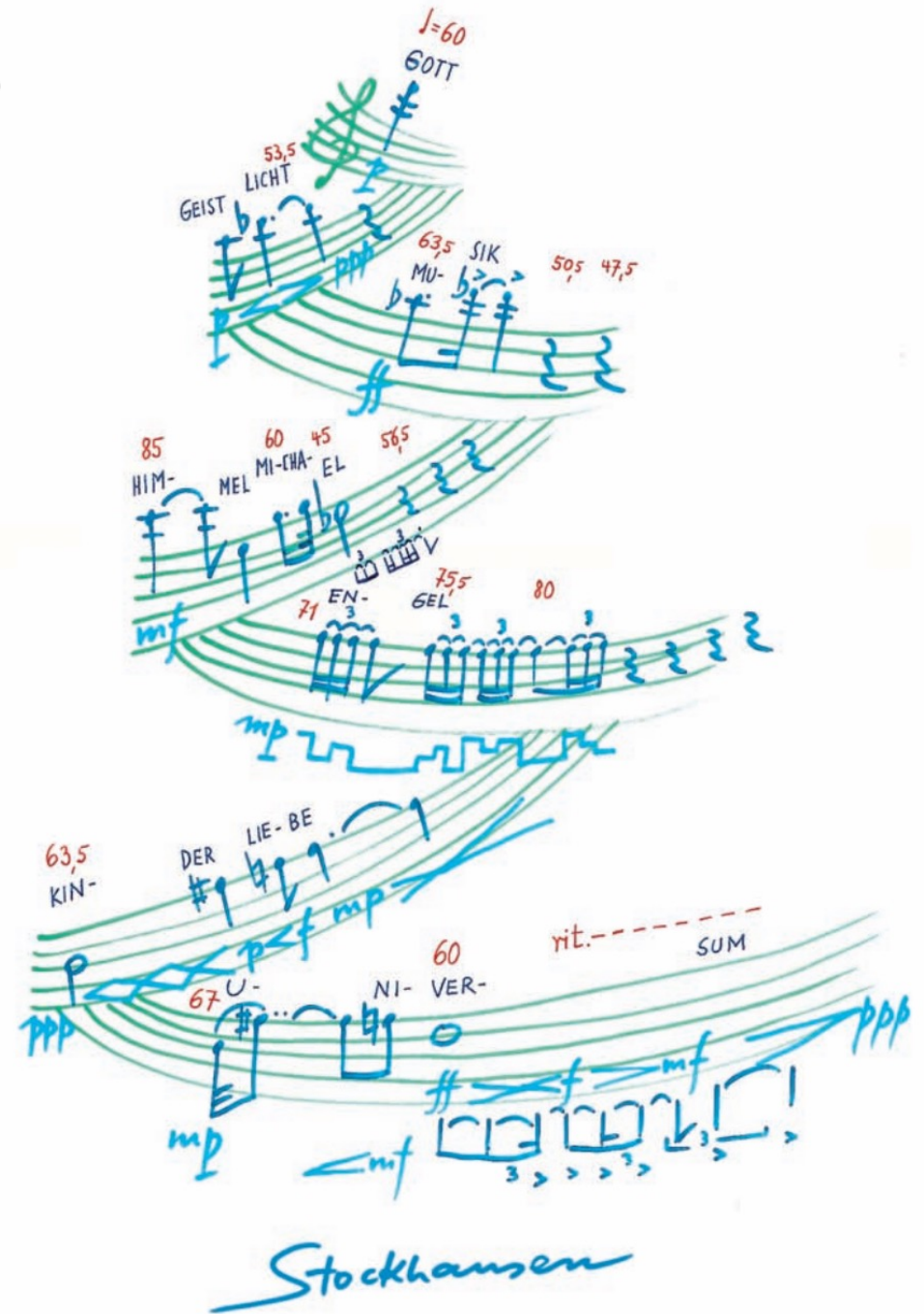
Iteration #3: Voice and flute with pitch conducting applying principles from chironomy;

Iteration #4: Voice with flute and bass clarinet with strict tempo conducting;

Iteration #5: Voice with piccolo and bass clarinet, conducting applying principles from chironomy;

Iteration #6: Voice with sprechstimmer, flute whispers and bass clarinet with strict tempo conducting;

Iteration #7: Unison with modern conducting pattern reflecting sound picture.



# Receptaculum by Mareike Dobewall

Mareike Dobewall is a scenographer, director, and composer. She has a PhD in Mediated and Performative Practices from Stockholm University of the Arts with a specialization in Opera. Her thesis, "Voicelanding – Exploring the scenographic potential of acoustic sound in site-sensitive performance" reflects her dedication to the spaces we inhabit, viewing them as catalysts for music creation and shared meaning.

Recently, Mareike Dobewall has been collaborating with nature. "Receptaculum" is the first of a series of graphic scores that are informed by patterns she found in nature called "nature scores"

[www.mareikedobewall.com](http://www.mareikedobewall.com)





# World Premiere of Receptaculum by Mareike Dobewall

## Receptaculum

Meanings: Blütenboden. A place to keep things in. A place of refuge, lurking-place, shelter, retreat.

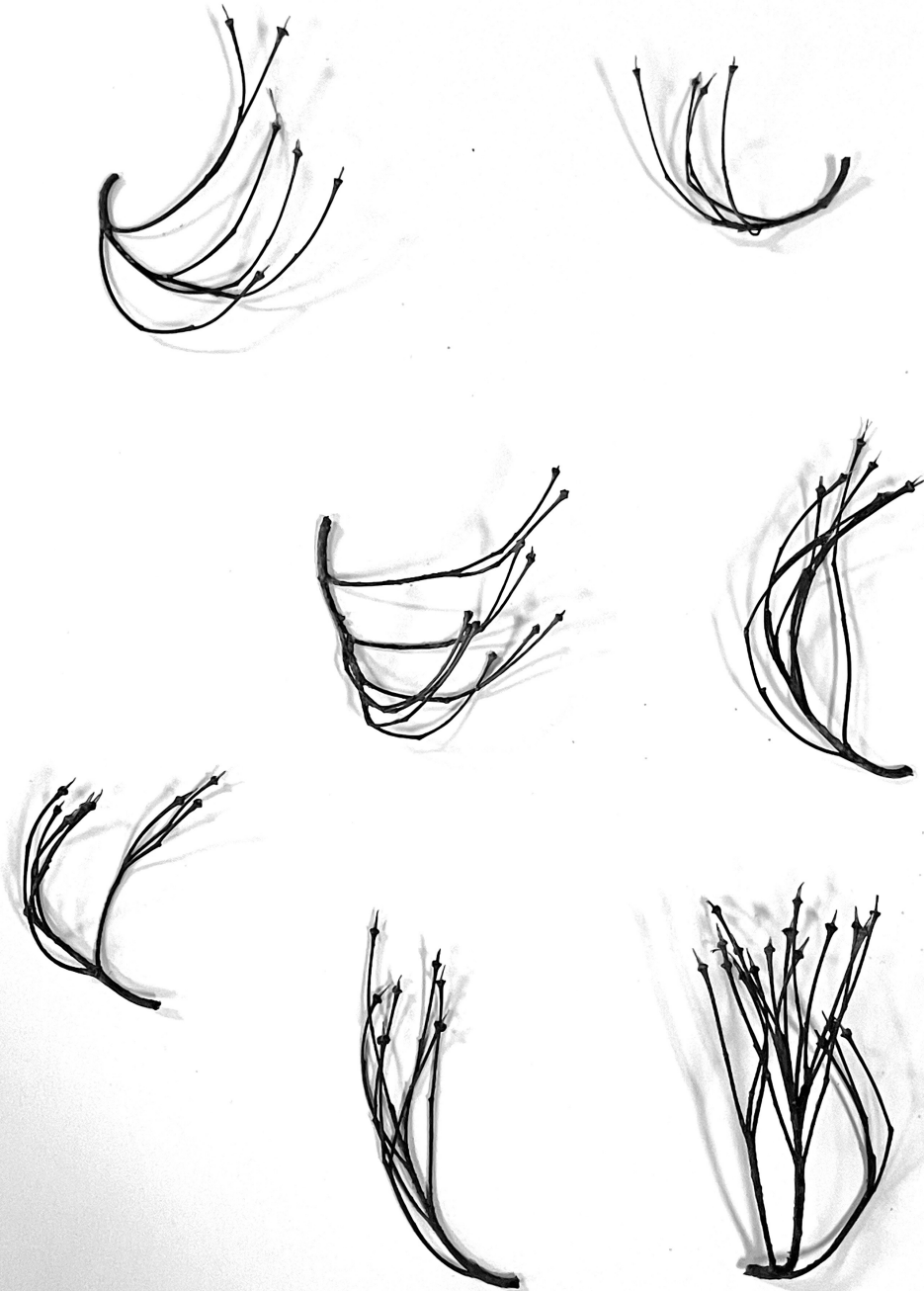
Receptaculum is a nature-based score written for conductor and open ensemble.

The score contains a total of 7 iterated movements performed within three different variations, and then a finale.

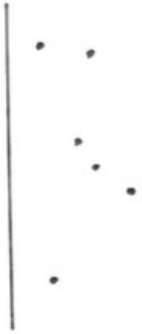
The score is relational, i.e. the musicians relate to each other, supported by the conductor. The score determines the duration of each movement and the spatiality of the sound directed by the conductor.

The first iteration of the seven movements is silent and only the conductor's gesture is in focus using the notation for the conductor. The second iteration invites the musicians to use their breath within their instruments directed by the conductor's gestures. The third iteration uses overlapping and sustain tones within the ensemble with spatial relation of those tones based on the score.

The finale is like a communal scream into different directions that stands still in time.



1/7



10

4/7



5

2/7



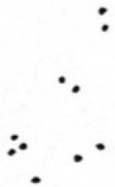
10

5/7



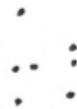
5

3/7



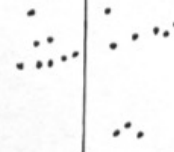
10

6/7



15

7/7



20





Visuals from the score *Receptaculum* by Mareike Dobewall



# O Viridissima Virga by Hildegard von Bingen (1098-1179)

Saint Hildegard von Bingen was a writer, composer, philosopher, mystic, visionary and medical practitioner also founding the Monasteries in Rupertsberg (1150) and Eibingen (1165). She is noted to have constructed her own script called Lingua Ignota and is one of the best known composers of sacred monophony.

Hildegard von Bingen composed O Viridissima Virga as part of her *Canticles of Ecstasy*. The song opens with praise to the Virgin Mary and is composed in the Mixolydian mode. The ensemble provides a base drone of a perfect 5<sup>th</sup>, a common practice of medieval music. The performers explore different timbres with their string instruments, aiming to align short devised instrumental improvisations with the words.

Visual: Rupertsberg Scivias Codex Plate One. Hildegard recording her visions and Volmar, her assistant, documenting her experiences.  
Source: International Society of Hildegard von Bingen Studies



# O Viridissima Virga by Hildegard von Bingen (1098-1179)

## Song to the Virgin

*O viridissima virga, ave,  
que in ventoso flabro sciscitationis sanctorum  
prodisti.*

*Cum venit tempus  
quod tu floruisti in ramis tuis, ave, ave fuit tibi,  
quia calor solis in te sudavit sicut odor balsami.*

*Nam in te floruit pulcher flos qui odorem dedit  
omnibus aromatibus  
que arida erant.*

*Et illa apparuerunt omnia in viriditate plena.*

*Unde celi dederunt rorem super gramen  
et omnis terra leta facta est,  
quoniam viscera ipsius frumentum protulerunt et  
quoniam volucres celi nidos in ipsa habuerunt.*

Hail! O greenest branch  
that went forth in the windy gusts of the saints'  
discernment.

When the time came  
for you to blossom on your branches, "Hail! Hail!" was  
said to you, because the heat of the sun produced sweat  
like the fragrance of balsam on you.

For in you a beautiful flower bloomed, which gave scent  
to all the spices which were dry.

And they all appeared in full freshness.

Whence the heavens poured dew over the grass and the  
whole earth was made happy  
since its womb produced grain  
and since the birds of the sky had nests on it.

# O Viridissima Virga by Hildegard von Bingen (1098-1179)

## Song to the Virgin

*Deinde facta est esca hominibus et gaudium magnum epulantium. Unde, o suavis Virgo, in te non deficit ullum gaudium.*

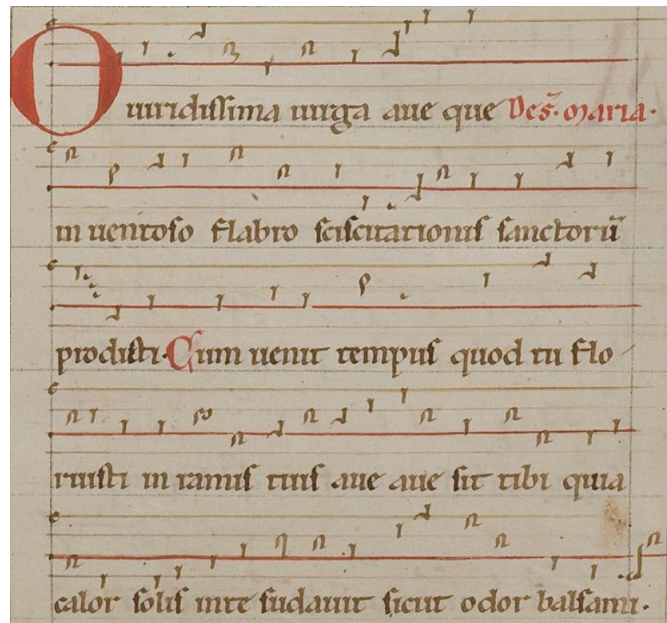
*Hec omnia Eva contempsit.*

*Nunc autem laus sit Altissimo.*

From there food for humans was made, and the great joy of banqueters. Whence, o sweet Virgin, no joy is lacking in you.

All these things Eve scorned.

But now let there be praise to the Most High.



Latin translation by Nathaniel M. Campbell

Transcription and Music Notes by Beverly Lomer

Visual Excerpts: R474rb-va (See also next page)

Source: International Society of Hildegard von Bingen Studies

Online source: [www.hildegard-society.org](http://www.hildegard-society.org)



**N**am in te floruit pulcher flos qui odorem de-  
dit omnibus aromatis que arida erant.

**E**t illa apparuerunt omnia in uiriditate  
plena. **V**nde celi dederunt rorem super

gramen & omnis terra <sup>lecta</sup> facta est quia uiscera

quod deus ante omnem creaturam in se respexit

**O** pulcherrima et dulcissima quam ualde

deus in te delectabatur cum amplexione ca-

loris sui in te posuit ita quod filius eius de-

te lactatus est. **V**enter enim tuus gau-



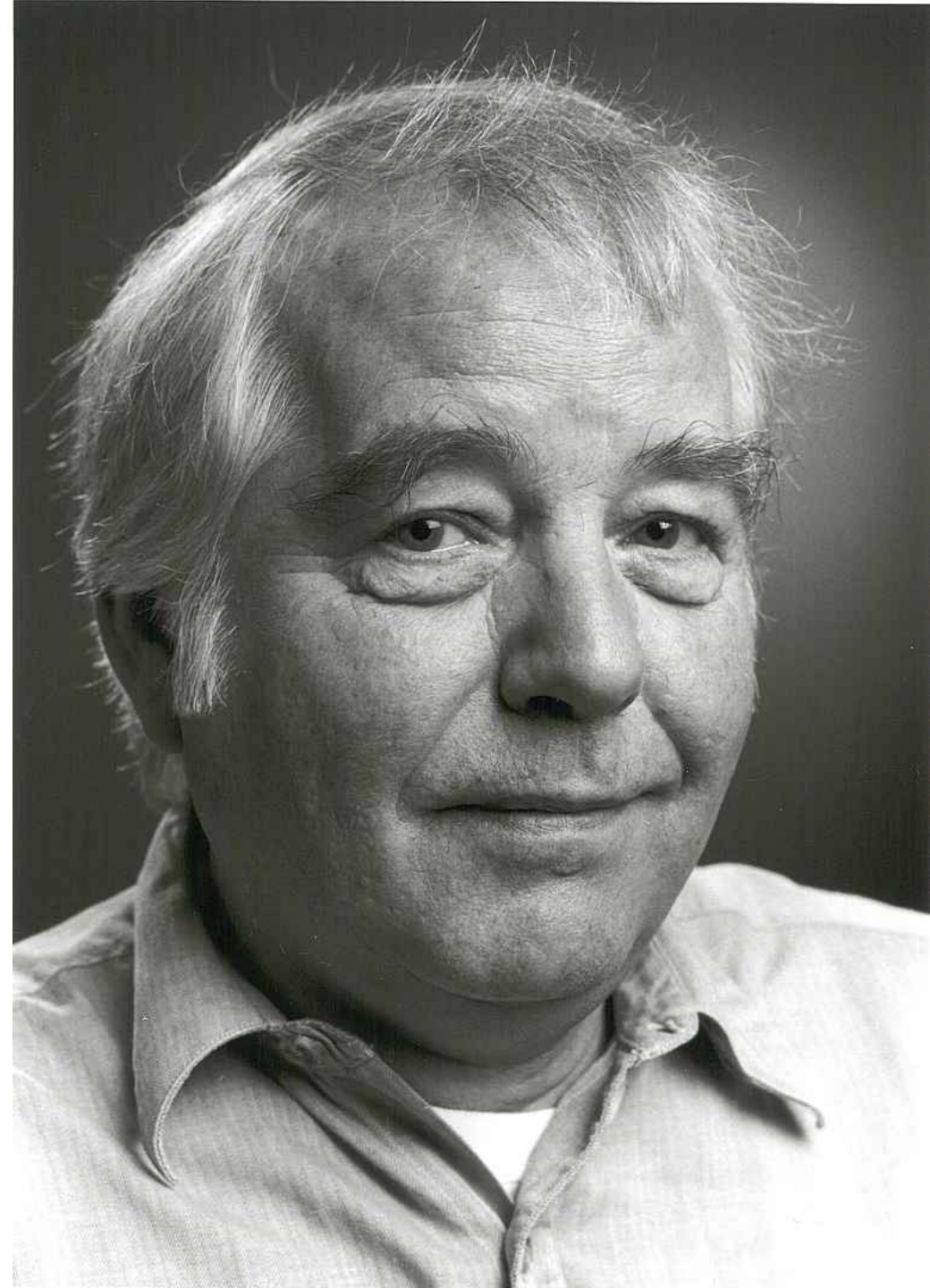
## Porkell Sigurbjörnsson - Heyr himna smiður based on the Icelandic hymn and poem by Kolbeinn Tumason

Porkell Sigurbjörnsson (1938-2013) was an Icelandic composer, conductor and pianist. Porkell is one of Iceland's most prolific and respected composers with more than 350 compositions. He is best known for his sacred choral music, but he has also written numerous orchestral works. He is best known for composing music to the 13<sup>th</sup> Century poem Heyr himna smiður.

Heyr himna smiður (Hear, Smith of heavens) was written by poet and chieftain Kolbeinn Tumason in the early 13<sup>th</sup> Century. The story goes that Kolbeinn was one of the more powerful chieftains in Iceland at the time and used his influence to ensure men in his favour received positions of power within the clergy, including the famous bishop Guðmundur Arason. However the two had a falling out and Kolbeinn and his followers attacked Bishop Guðmundur Arason and his supporters in the battle of Víðines. The battle was one of the most violent episodes in Iceland's history. Kolbeinn wrote the poem Heyr himna smiður from the battle.

Visual Right: Porkell Sigurbjörnsson photo from Tónverkamiðstöð Iceland Music Information Centre

Visual next page: The site of the battle of Víðines. 1100 boulders have been arranged in battle order, each representing a combatant.









# Heyr himna smiður by Kolbeinn Tumason

Translation from Iceland to English

Heyr himna smiður  
hvers skáldit biður;  
komi mjúk til mín  
miskunnin þín.  
Því heitk á þik  
þú hefr skaptan mik;  
ek em þrællinn þinn,  
þú est dróttinn minn

Goð, heitk á þik  
at græðir mik;  
minzk mildingr mín,  
mest þurfum þín;  
ryð þú røðla gramr,  
ríklyndr ok framr,  
hølds hverri sorg  
ór hjarta borg.

Gæt, mildingr, mín  
mest þurfum þín  
helzt hverja stund  
á hølða grund;  
sett, meýjar mōgr,  
málsefni fōgr,  
øll es hjólþ af þér  
í hjarta mér.

Hear, smith of heavens.  
The poet seeketh.  
In thy still small voice  
Mayest thou show grace.  
As I call on thee,  
Thou my creator.  
I am thy servant,  
Thou art my true Lord.

God, I call on thee;  
For thee to heal me.  
Bid me, prince of peace,  
Thou my supreme need.  
Ever I need thee,  
Generous and great,  
O'er all human woe,  
City of thy heart.

Guard me, my savior.  
Ever I need thee,  
Through ev'ry moment  
In this world so wide.  
Virgin-born, send me  
Noble motives now.  
Aid cometh from thee,  
To my deepest heart.

Visual Right: A statue of bishop Guðmundur Arason the kind (1161-1237), a bishop at Hólar from 1202.





## Coventry Carol (16th Century) Composer unknown

The Coventry Carol is an English christmas carol dating back to the 16th Century. The carol refers to the Massacre of the Innocents, a christmas nativity narrative, in which Herod ordered all male children under the age of two, in and around Bethlehem, to be killed.

The Massacre of the Innocents has featured extensively in the visual, performative and musical arts, from visual manuscripts dating as far back as the 10th Century, to the modern *The Scream from Ramah* featured as a stamp from the Faroe Islands in 2001. Sir Peter Paul Rubens, a Flemish artist, canvassed the scene several times in their life in the 17th Century, see visuals on the left.



Visuals: Peter Paul Rubens – Massacre of the Innocents (1611)

# Coventry Carol (16th Century)

## Composer unknown

Lully, lullah, thou little tiny child,  
Bye bye, lully, lullay.  
Thou little tiny child,  
Bye bye, lully, lullay.

O sisters too, how may we do  
For to preserve this day  
This poor youngling for whom we sing,  
"Bye bye, lully, lullay"?

Herod the king, in his raging,  
Chargèd he hath this day  
His men of might in his own sight  
All young children to slay.

That woe is me, poor child, for thee  
And ever mourn and may  
For thy parting neither say nor sing,  
"Bye bye, lully, lullay."



Visuals: Peter Paul Rubens – Massacre of the Innocents (1638)



# Baude Cordier (15th century)

Virtually nothing is known of Cordier's life, aside from an inscription on one of his works which indicates he was born in Reims (France).

He is best known for his unique and experimental notational methods, often with shapes relating to the subject matter. These include a heart-shaped staff in *Belle, Bonne, Sage*, a rondeau about love in the form of “Augen Musik” also known as “Eye Music”. Note the red notation, which was known as coloration for which the change of colour adjusts the rhythm of a particular note.

## French

Belle, bonne, sage, plaisante et gente,  
A ce jour cy que l'an se renouvelle,  
Vous fais le don d'une chanson nouvelle  
Dedans mon cuer qui a vous se presente.

De recevoir ce don ne soyés lente,  
Je vous suppli, ma douce damoyse;  
Belle, bonne, sage...

Car tant vous aim qu'aillours n'ay mon entente,  
Et sy scay que vous estes seulle celle  
Qui fame avés que chascun vous appelle:  
Flour de beauté sur toutes excellente.  
Belle, bonne, sage...

## English translation

Lovely, good, wise, gentle and noble one,  
On this day that the year becomes new  
I make you a gift of a new song  
Within my heart, which presents itself to you.

Do not be reluctant to accept this gift,  
I beg you, my sweet damsel;  
Lovely, good, wise...

For I love you so well that I have no other  
purpose,  
And know well that you alone are she  
Who is famous for being called by all:  
Flower of beauty, excellent above all others.  
Lovely, good, wise...

Translation: Choral Public Domain Library



# Hildur Guðnadóttir

## From the Other Place

Academy Award winning Hildur Guðnadóttir is an Icelandic composer, cello player, and singer who has been manifesting herself at the forefront of experimental pop and contemporary music.

In her solo works she draws out a broad spectrum of sounds from her instrument, ranging from intimate simplicity to huge soundscapes. In addition, her body of work includes scores for films such “Joker” starring Joaquin Phoenix, for which she won a Golden Globe award for Best Original Score and an Academy Award.

Alongside the critically acclaimed HBO series “Chernobyl”, for which she received a Primetime Emmy award and a Grammy Award for Best Score Soundtrack for Visual Media.

She has composed music for theatre, dance performances and films. The Icelandic Symphony Orchestra, Icelandic National Theatre, Tate Modern, The British Film Institute, The Royal Swedish Opera in Stockholm and Gothenburg National Theatre are amongst the institutions that have commissioned new works by Hildur. She was nominated for the Nordic Music Council Prize as composer of the year 2014.

<https://www.hildurness.com>



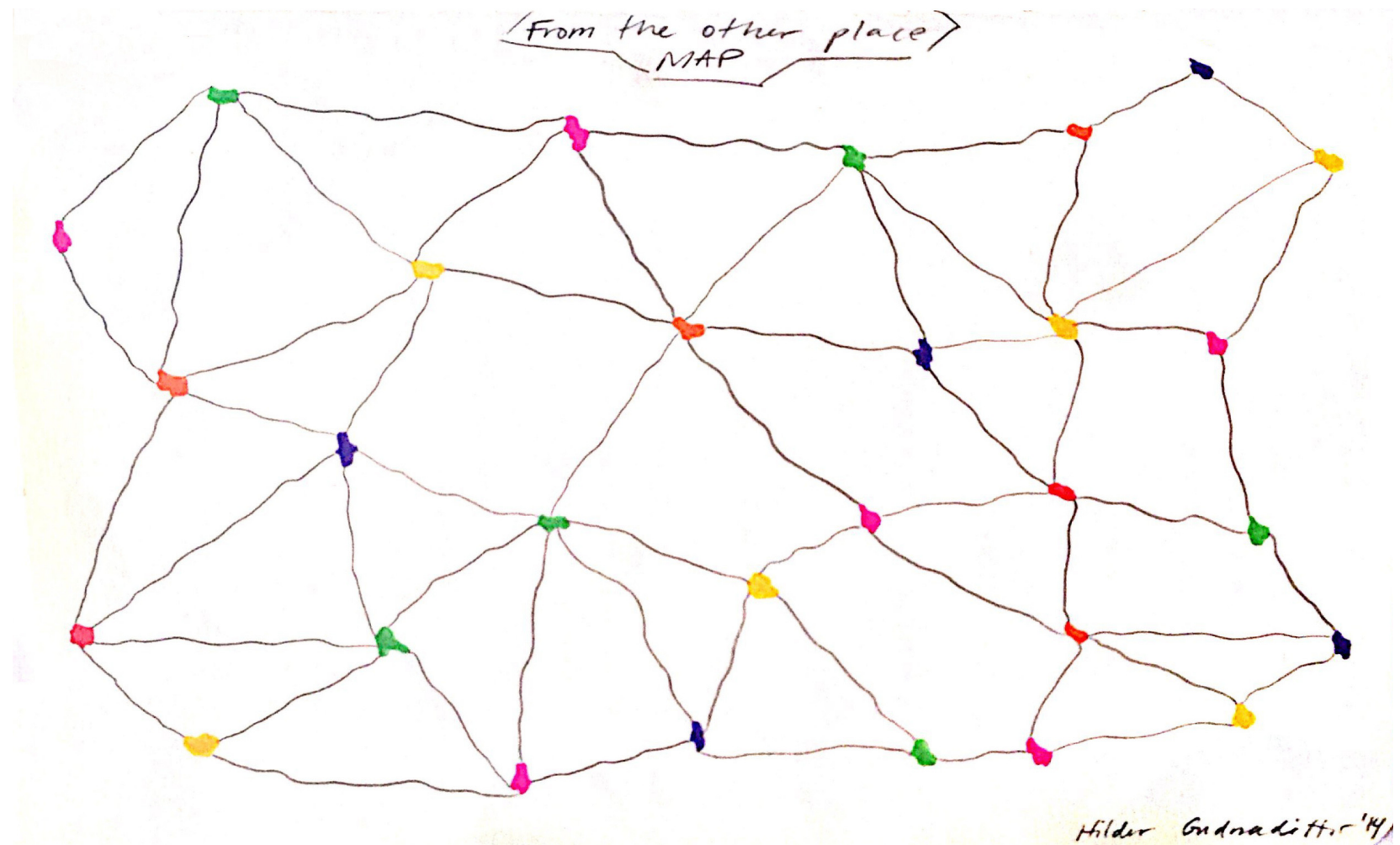


# Hildur Guðnadóttir

## *From the Other Place*

*From the other Place* is a graphic score composed in 2014 for string quartet and conductor. The composition is structured as an A-B-A structure. Players assign colour nodes to notes based on the composers instruction. The duration is free.

The conductor gestures the duration and dynamics, and the players chart their notes according to the graphic score. Each performance will be completely different.



# Visible Music I for Instrumentalist and Conductor by Dieter Schnebel

Visible Music I was written for Conductor and Instrumentalist.

The score and its performance challenges the conductor and instrumentalist to work in unison to unify instrumental sonification of conductor gesture with the image. The score's instructions include a duration of at least 10 minutes for the four rotations and a series of explanations for the performers, which include how to read the graphic score and what to make of its different dimensions.

Performance instructions clearly define the role of the conductor and instrumentalist and they are equal in all respects of the interpretation and concepting of sound in the performance. The score is a graphic notation that is segmented with roman numerals indicating the lines of "notes", which is also rotated so that the performers read the same graphics but rotated 90 + 270 and 360 degrees, in addition to the initial 180 degrees starting position.

Dieter Schnebel (1930-2018) is a German composer, musicologist and theologian who composed orchestral music, chamber music and stage works and Visible Music I constitutes a particular experimental period in Schnebel's composition history.



Visual: Score of Visible Music I by Dieter Schnebel

## Varpunen Jouluammuna by Otto Kotilainen based on the poem by Zachris Topelius

Lumi on jo peittänyt  
kukat laaksoissa,  
järven aalto jäätynyt  
talvipakkasessa.  
Varpunen pienoinen,  
syönyt kesäinehen.  
Järven aalto jäätynyt  
talvipakkasessa.

Pienen pirtin portailla  
oli tyttö kulta:  
– Tule, varpu, riemulla,  
ota siemen multa!  
Joulu on, koditon  
varpuseni onneton,  
tule tänne riemulla,  
ota siemen multa!

White snow has fallen on  
birch trees in forests,  
frozen is lake all along,  
spring winds it expects.  
Small sparrow, poor sparrow,  
eaten all its summer store.  
Frozen is lake all along,  
spring winds it expects.

At a green small house's door  
was a girl now standing:  
– Sparrow small, come as before,  
seeds from me pecking!  
Christmas is in our home,  
and you bird so grey alone.  
Sparrow small, come as before,  
seeds from me pecking!





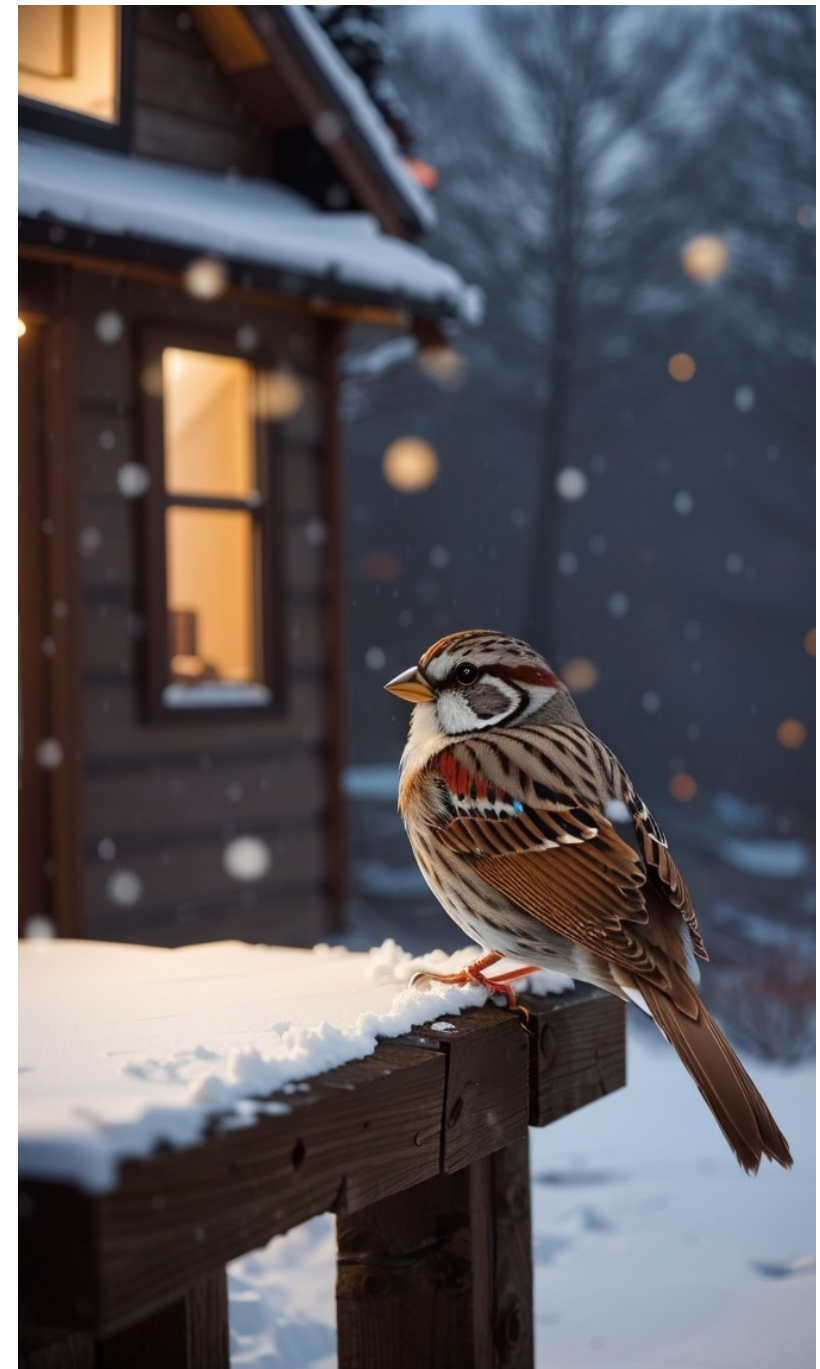
## Varpunen Jouluammuna by Otto Kotilainen based on the poem by Zachris Topelius

Tytön luo nyt riemuiten  
lensi varpukulta:  
– Kiitollisna siemenen  
otan kyllä sulta.  
Palkita Jumala  
tahtoo kerran sinua.  
Kiitollisna siemenen  
otan kyllä sulta!

– En mä ole, lapseni,  
lintu tästä maasta,  
olen pieni veljesi,  
tulin taivahasta.  
Siemenen pienuksen,  
jonka annoit köyhällen,  
pieni sai sun veljesi  
enkeleitten maasta.

Bird flew at maiden's feet,  
on the wings so merry,  
– Happily I'll take your seed  
that you for me carry.  
God will yet reward you,  
who to poor a friend was true.  
Happily I'll take your seed  
that you for me carry.

– I am not who you assume,  
as your eyes are in tears.  
I am your young brother, whom  
you in spring lost last year.  
When you gave crumbs of bread  
to the poor and well him fed,  
you gave it your brother, whom  
you in spring lost last year.





# PERFORMERS

Bergþóra Ægisdóttir – Soprano

Jack Armitage – Sonic Baton

Majella Clarke - Conductor / Sonic Baton

Sarah Dabby – Violin / Viola

Sigurður Halldórsson - Cello

Eydís Kvaran - Violin

John McCowen – Bass Clarinet

Peter J. Østergaard - Trumpet

María Pétursdóttir – Alto

Michael Richardt - Voice

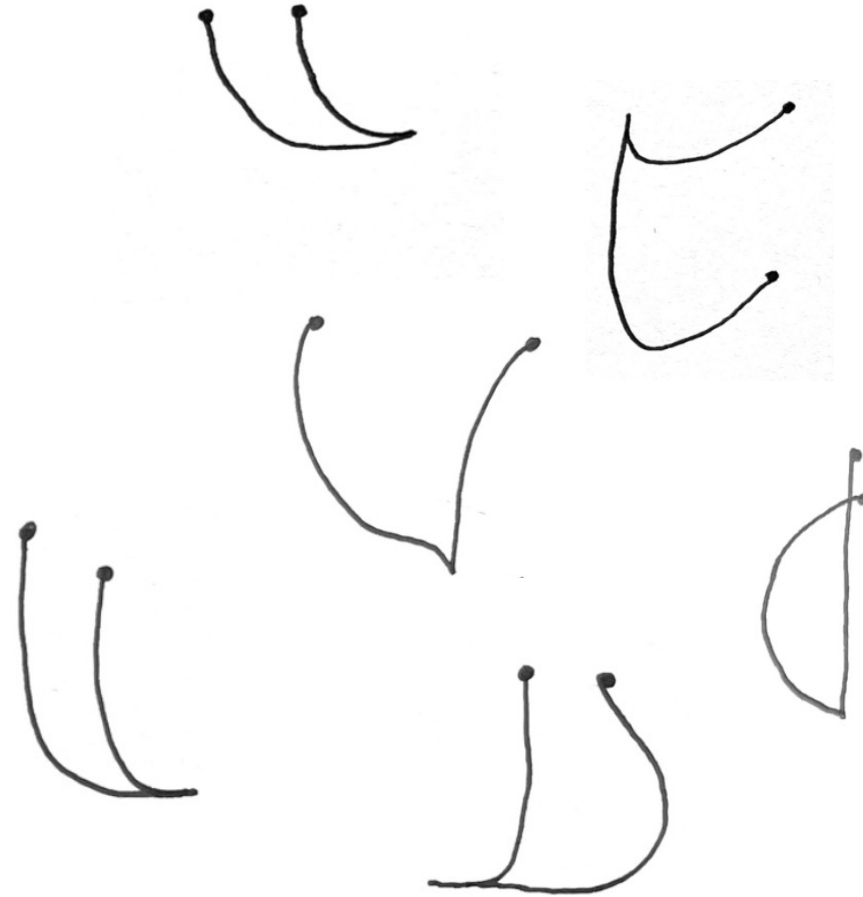
Hlynur Sævarsson – Double Bass

Arndís Rán Snæpórsdóttir - Alto

Gabríella Snót Schram - Violin

Anna Maria Tabaczyńska - Flute / Piccolo

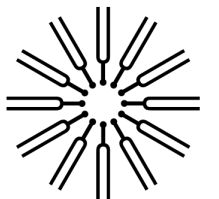
Olof Sigridur Valsdottir - Cello / Alto



Visuals by Mareike Dobewall



**LISTAHÁSKÓLI ÍSLANDS**  
Iceland University of the Arts



HARPA



# 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](http://www.majella-clarke.com)