



NORDIC  
MUSIC  
DAYS  
**GLASGOW**  
30.10 - 3.11 2024

# Word of Mouth



SCOTLAND'S NATIONAL  
ORCHESTRA

Nordic Music Days 2024 is a Council of Nordic Composers project, managed on their behalf by the Danish Composers Society in partnership with the Royal Scottish National Orchestra.



The Festival is supported by:



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# Welcome to Nordic Music Days

## Is Scotland the north of the south, or the south of the north?

The world was a very different place in 1888, when the Nordic Music Days festival was founded. The original festival grew out of a tradition of song festivals, which brought together choirs from across the Nordic region, and was organised by a group of composers so that there was a platform for their works to be performed and shared with each other. The 1888 festival, in Copenhagen, included seven large-scale choral and orchestral concerts, and went on to become the blueprint for a nomadic festival. Since then, there have been festivals in various towns and cities in Iceland, the Faroes, Norway, Sweden, Finland, and Denmark, with editions also held in Berlin and London. The festival has developed and evolved over the last 136 years, adapting as the world also changed, but has maintained its focus on new Nordic music.

Scotland's connection to the Nordic countries goes back for many centuries. Viking influence in Shetland and Orkney goes back to at least the 800s, and linguistic similarities between Shetlandic, Orcadian, and Norse are still to be found. There are tales of the 'Finn-men', who travelled from Greenland to Scotland by kayak in the 18th century (and possibly even before then), and there are strong links between Denmark and the North-East – even before the discovery of the North Sea's oil fields. Our religious histories are similar, and our agriculture and geology have close resemblances. Both the Nordic region and Scotland are used to the long summer days, balanced by long winter nights, and all of us have waterproof clothing close to hand at all times!

Musically and culturally, the connections continue. Scottish composer, viol player, and soldier-of-fortune Tobias Hume served in the Swedish army during the 17th century, and Evard Grieg's great-grandfather moved across the North Sea following the Battle of Culloden in 1746. Familiar traditional tunes are found in both cultures, and Hebridean psalm singing and Faroese Kingo singing inhabit similar sound worlds.

There are existing links between Scottish and Nordic composers and performers as well, with a long history of co-commissioning, and an affinity for Nordic music from ensembles in Scotland. Collaboration has been a strength for both regions over the years, so it is a natural progression for the Council of Nordic Composers to connect with Scotland in a partnership for this year's programme.

The 2024 festival is a unique event, with a line-up of artists that represents a Who's Who? of the Nordic and Scottish contemporary music scenes, with unparalleled partnership and contribution from organisations large and small, and with a programming and planning ethos rooted in being generous and curious. The theme for the festival, **Word of Mouth**, came out of discussions with the curator panel and festival team, and allows the festival to explore aspects of story-telling, the sharing of ideas and experiences, the physicality of singing or playing wind instruments, and power of description and imagination.

This is a festival that allows artists and audience to take risks and to dare to try something new. The programme runs from orchestral performances from our national companies through to purely electronic music, from fully improvised to strictly notated, from massed choirs to a pair of headphones. Be bold, and dive in to Nordic Music Days 2024!

## **Nordic Music Days Conference & NordEX**

The Music subject area within the College of Arts and Humanities presents two days of exchange and discussion on current musical practices across the Nordic region and Scotland.

The **Nordic Music Days Conference** will focus on three main areas:

- music education and community practice
- instruments, sounds and technologies
- impacts of innovation and experimentation

New connections, new thinking, new practice – **NordEX** will be alive with activity and opportunities to network, dialogue, learn and get inspired with music colleagues from across Europe and beyond.

Connecting music practice and policy with the public and society through activities that stimulate debate, share knowledge and practice and build connections.

A collaboration between various Nordic and Scottish composer societies, export offices, policy and diplomacy organisations, NordEX is dedicated to international co-operation across the contemporary classical and sound scene.

With a focus on sustainability, the programme will explore both culture's role in climate adaptation and innovative approaches to ensure a thriving cultural eco-system.

## **Installations, Exhibition, and Sound Walks**

A number of installations, geo-located sound walks and exhibitions will be available throughout the festival dates in a variety of venues. See the following pages for more details.

## **Festival Club at the Centre for Contemporary Arts**

The CCA has long been a hub for adventurous, innovative, and experimental music making in Glasgow, and its spaces will be crammed with performances, installations and films from 22.00 each evening.

Emerging artists alongside established names, thought-provoking stillness following disco infused social commentary... the festival club could be a walk-through mixtape, or a chance to focus on one gig and then relax with a drink.

The Third Eye bar will be open each night, as composers, creators, performers, programmers, producers and audiences mix, socialise, and find new musical experiences behind every door.



## **Tuesday 29 October from 9.30am** **Advanced Research Centre, University of Glasgow**

9.30 Registration

10.00 – 10.15 Welcome

10.15 – 11.15 **Collaboration and Interdisciplinarity**

- Alexander Tillegreen: Phantom Streams
- Marianne Baudouin Lie: Your tonality is not my tonality - meetings between the performer, the composer and the (micro)tonality

11.30 – 12.30 **Modes of Performance**

- Haftor Medbøe: From a place of silence: articulations of the unspoken
- Älvan & Alexandra Hallén: Framtiden

13.30 – 15.00 **Community, Education, and Co-Creation**

- Tamara Kohler: Pushing Creative Boundaries in Amateur Music Making - Contemporary Music for All (CoMA)
- Louise Martin and Jill Morgan: Listen to your dog! What 200 primary school collaborators taught us about artistic honesty, joy, and what the world should look like
- Sophia Alexandersson: A remote co-creation platform for musicians with disabilities

15.15 – 16.45 **Technologies and Media**

- John-Andrew Wilhite: Listening Ecologies (Lytteøkologier)
- Alessandro Perini: Augmenting Musical Instruments with Electromechanical Extensions for Hybrid Performance
- Miguel Angel Crozzoli and Thor Magnusson: Dark Sonification

In connection with Louise Martin: Listen to your dog! the Easterhouse Children's Manifesto installation will be at the Centre for Contemporary Arts Courtyard from Wednesday 30 October to Saturday 2 November.

## Wednesday 30 October from 9.30am Advanced Research Centre, University of Glasgow

### 9.30 – 11.00 Site Specific Practice and Technology

- Andreja Andric: I Play You Play – smartphone in a double role of sound source and stage prop
- Maria Hansar and Taavi Kerikmäe: Tallin 1965
- Michael Francis Duch: Tomba Emmanuelle – Spatiality, site-specific music, and the performance space as a co-performer

### 11.15 – 12.45 Environment and Place

- Sarah-Jane Summers: Cross-Pollination: Highland Scottish, Norwegian Hardanger, and Experimental Music
- Katherine Wren: On A Wing and A Prayer – towards a gentler way of working
- Drew Hammond: Music for a place: trombones in Glasgow Cathedral

### 14.30 – 15.30 Joint session with NordEX at the Centre for Contemporary Art

- Academia to Industry: Educate, Cocreate, Facilitate!

Serving as a bridge between the University of Glasgow academic conference and the **NordEX** industry programme, this discussion provides an insight into how education and academia can inform the wider music industry. Our panel of expert researchers and practitioners will explore co-creation, innovative educational practices, and the joy of music-making for all. With a focus on cultural sustainability, and the role of music education in artistic citizenship, this session highlights how inclusive practices can democratise music creation and foster collaboration and creativity.



# NordEX Day I: Connect

## Wednesday 30 October from 10am Centre for Contemporary Arts & Adelaide Place

10:15 - 10:30 CCA Cinema

### Welcome and introduction

Speakers: Martin Johnson Tibblin, Alistair Mackie

10:30 - 12:00 CCA Cinema

### STATUS - Imagining Sustainable Music Exchange

Speakers: Kaja Bjørntvedt, Tuuli Elo, Esther á Fjallinum, Astrid Selling,  
Regin Petersen, Laura Dalgaard, Gill Maxwell

Moderator: Signý Leifsdóttir

Join STATUS for an open meeting on sustainable international music exchange. STATUS is a knowledge-sharing network of music centres in the Nordics, founded to strengthen Nordic cooperation across classical and contemporary music genres. For this meeting, STATUS invites you to engage in a collaborative discussion on some of the most relevant and exciting topics surrounding sustainable international music exchange today.

12:00 - 13:30 CCA Third Eye Bar

### Networking: Scotland and Her Neighbours

Bringing together industry members from Scotland, Ireland, Canada, Estonia and Nordic Nations, this facilitated networking session offers an opportunity to expand your network and engage with peers from neighbouring countries. Whether you're looking to build new alliances, explore opportunities for connection or just gain a better understanding of possible new partners, this is the perfect place to be.

12:15 - 13.00 CCA Cinema

### Youth Access: Fostering a More inclusive and Accessible Industry for New Generations

Speakers: Lisa Robertson, Tze Yeung Ho, Pamela Black

Moderator: Ása Önnu Ólafsdóttir

A panel discussion diving into key issues related to the diversity and inclusion of younger audiences, composers and players in the music industry. Our experts will share valuable perspectives on how to foster a more inclusive environment for emerging talent and enhance the accessibility of music to younger generations.

14:00 - 14:30 CCA Club Room

### Lil Lacy - Composer Talk: you're somehow connected

Speakers: Lil Lacy, Preben Iwan

Composer Lil Lacy discusses her piece *you're somehow connected* and how it relates to connection more generally. Whether this is between art and the audience, between different art forms, how we are connected globally, or the connection between our pasts and our future.

# NordEX Day I: Connect

14:30 - 15:30 CCA Cinema

## **Academia to Industry: Educate, Cocreate, Facilitate!**

Speakers: Tamara Kohler, Robert Rizzi, Louise Martin

Moderator: Adriana Minu

Serving as a bridge between the University of Glasgow's Nordic Music Days Conference and the NordEX industry programme, this discussion provides an insight into how education and academia can inform the wider music industry. Our panel of expert researchers and practitioners will explore co-creation, innovative educational practices, and the joy of music-making for all. With a focus on cultural sustainability, and the role of music education in artistic citizenship, this session highlights how inclusive practices can democratise music creation and foster collaboration and creativity.

15:45 - 16:45 CCA Club Room

## **Masterclass: Accessible Composition**

Speakers: Ben Lunn, Sophia Alexandersson, Oliver Searle

Composers of all abilities and backgrounds are invited to this peer lead masterclass focussed on accessible composition, co-creation and collaborative techniques and strategies. With practical exercises, case studies and highlighting best practice, this session offers a hand-on learning experience to deepen your understanding and application of these techniques.

15:45 - 16:45 CCA Cinema

## **Folk Forward: Innovating Tradition in Contemporary Composition**

Speakers: Duncan MacLeod, Sarah-Jane Summers, Unni Løvlid, Debbie Armour

Moderator: Laia Canals

An exploration into the intersections between traditional music and contemporary classical composition, centred on innovative approaches to integrating folk expressions into modern musical contexts. Experts will share practical insights on their specific approaches, highlighting the tools and applications that can be used for blending these genres, and the accompanying creative possibilities for composers.

NKR Chair Martin Jonsson Tibblin welcomes delegates  
(photo: Anna Cokorilo)



# NordEX Day II: Sustain

**Thursday 31 October from 10am**

**Centre for Contemporary Arts & Adelaide Place**

10:15-10:30 Adelaide Place

**Warmup and coffee**

Speaker: Maja Ratkje

10:30 - 11:30 CCA Club Room

**Using the Green Roadmap**

Speaker: Gunn Hernes

The session will guide participants through the Nordic Council of Minister's Green Roadmap, a resource designed to support cultural institutions and artists in taking actionable steps toward green transition. This practical seminar focuses on utilising the Roadmap as a tool for developing sustainable working practices, aiming to empower attendees to make informed and sustainable choices in their professional practices.

10:30 - 11:30 Adelaide Place Breakout Room

**Masterclass: Introduction to Field and Alternative Recording Techniques**

Speakers: Ulf AS Holbrook, Karen Mair

Looking to build new recording techniques into your work but don't know where to begin? Join this introductory masterclass on field and alternative recording techniques, with a focus on their integration into contemporary composition. Explore how these techniques can enhance and expand your compositional toolkit and gain insights into innovative approaches to sound recording and composition.

11:00 - 12:30 Adelaide Place Main Room

**Policy Roundtable: Sustainability and the Wellbeing Economy**

Speakers: Angela Dorgan, Sandra Wall, Katie Duffy, Aron Dahl, Niilo Tarnanen, Sine Tofte Hannibal, Taavi Kerikmäe, Sunleif Rasmussen, Pauliina Oinonen, Gunnhildur Einarsdóttir, Gerry McCartney.

Moderators: Karen Ridgewell, Lukas Bunse & Aileen McLeod

Drop-in to this vital roundtable discussion delving into the policy ideas, barriers and solutions connected to sustainability and the wellbeing economy. Alongside a diverse range of experts, participants are invited to share their thoughts and experiences, contributing to a collective dialogue.

11:45 - 12:45 CCA Cinema

**Can International Touring Ever Be Sustainable?**

Speakers: Øyvind Mæland, Lauri Supponen, Tammo Schuelke,, Tryggvi Baldvinsson

Moderator: Georgina MacDonell Finlayson

How can we integrate sustainable practices into touring? Is it possible to respond to the climate crisis, and the need to tour music internationally? How do these choices impact individuals differently?

# NordEX Day II: Sustain

11:45 - 13:00 Adelaide Place Breakout Room

## **Masterclass: Work-In-Progress Peer Listening and Feedback Session**

Speakers: Alexander Tillegreen, Leevi Räsänen

Submit your work-in-progress for support, feedback and discussion in this facilitated session. Whether you need help overcoming specific issues or want to test out new work, this session provides a framework to share in an open and considerate environment.

12:15 - 14:00 CCA Third Eye Bar

## **Networking: Getting Your Music Out There - Who To Work With**

Speaker: Matthew Whiteside

Who do you need on your team to ensure your music is heard? This drop-in session is designed for composers looking to build a supportive team around their work to help it flourish. Join this networking session to connect with potential collaborators and supporters for your work while gaining a better understanding of the roles and responsibilities held by those working in the music industry.

13:00 - 14:00 Adelaide Place Main Room

## **Lunch Activity: Sound Lines**

Speaker: Robert Rizzi

During this interactive drop-in session with composer Robert Rizzi, participants will explore their immediate environment to discover unique lines, patterns, or shapes. Translating these visual elements onto paper strips will allow you to transform the designs into music by punching holes along the traced lines and bring your compositions to life using a music box. Experience the intersection of visual art and music as you craft a melody inspired by your surroundings!

14:30 - 16:00 Adelaide Place Main Room / Livestream

## **Policy Focus: Intersecting policy ambitions: Culture, sustainability and wellbeing**

Speakers: Angus Robertson, Gerry McCartney, Gunn Hernes, Sine Tofte Hannibal

Moderators: Lukas Bunse and Aileen McLeod

Join us for a discussion on the intersection between the Nordic region and Scotland policy ambitions, the principles of sustainability and wellbeing, and the role of the culture sector as both active change agents and instruments of policy. Our panelists will explore the interplay between policy and practice regarding culture, wellbeing, climate change adaptation and resilience and the role and value of culture within this. Guided by themes and ideas gathered in the morning roundtable session, they will investigate the influence of policy change around access, sustainability and cultural exports.



# NordEX Day III: Build

**Friday 1 November from 10am**

**Centre for Contemporary Arts & Adelaide Place**

10:15-10:30 Adelaide Place

**Warmup and coffee**

Speaker: Tytti Arola

10:30 - 11:30 CCA Cinema

**Indigenous Voices and Place-Based Practice in Rural Spaces**

Speakers: Hans-Henrik Suersaq Poulsen, Anna Näkkäljärvi-Länsman, Aidan O' Rourke, Tine Surel Lange

Moderator: Marina Cyrino

This panel discussion delves into the involvement of rural and indigenous voices and spaces in contemporary classical music. Explore how these practices are rooted in specific cultural, environmental, and geographical contexts, and how they influence and enrich contemporary music. Our speakers will highlight the role of local and indigenous communities in sustaining global music traditions and the challenges of travel, borders, and statehood in regions like Sápmi and Greenland.

How can we support the preservation of cultural heritage while ensuring that artists from different regions are fairly compensated and that their voices are authentically represented?

10:30 - 11:30 CCA Club Room

**Errollyn Wallen in Conversation with Gillian Moore: Defining Success**

Speakers: Errollyn Wallen, Gillian Moore

An insightful fireside chat with two leading figures in contemporary classical music, Errollyn Wallen and Gillian Moore. This open conversation will explore evolving definitions of success within the music industry, focusing on the unique challenges and opportunities faced by artists today, and discussing how artists can navigate their careers as entrepreneurs, setting goals and identifying the barriers to achieving them.

10:30 - 11:30 Adelaide Place Breakout Room

**Masterclass: Collaborative and Cross-Genre Practice**

Speakers: Timothy Cooper and Laura Bissell

Explore the creative possibilities of working collaboratively across disciplines. This session will provide valuable insights into how composers can expand their artistic practice and develop a collaborative mindset. Ideal for those looking to broaden their practice and experiment with cross-genre composition, this workshop fosters an open exchange of ideas and techniques.

# NordEX Day III: Build

10:30 - 12:30 Adelaide Place Main Room

## **Networking: Find Your Supporters!**

Join this valuable networking session for composers and industry delegates to connect with funding bodies, export offices, and composer societies from Nordic countries and beyond. Whether you're looking for new collaborators, want to understand new markets better or are just interested in what support is out there, this event will allow you to find the right partners to support your journey.

11:45 - 12:45 CCA Cinema

## **The Artist as a Catalyst for Social Change**

Speakers: Natalie Hyacinth Maja Ratkje, Tania Rubio, Helienne Lindvall, Miké Thomsen

Moderator: Chiara Badiali

Explore the powerful role that artists, musicians, and composers can play in driving social change. Panellists will share insights and examples of lobbying, disseminating ideas, and broadening public discourse, offering attendees concrete approaches to harnessing their art for advocacy and activism.

14:00 - 14:30 CCA Club Room

## **Madeleine Isaksson - Composer Talk: Flows**

Speaker: Madeleine Isaksson

Join composer Madeleine Isaksson for an engaging talk where she delves into the fluidity and elasticity that define her music. Isaksson will explore how she constructs her compositions using a framework of far-reaching verticality—intersecting deep sounds with high harmonics—and weaving melodic cells through changing metres.

13.00 - 14.00 Adelaide Place, Breakout room

## **UN Sounding Out**

Speakers: Tania Rubio, Samuel Hertz, Marina Cyrino, Miguel Angel Crozzoli,

Heðin Ziska Davidsen, Eduardo Abrantes

"Unrelated Narrations" (UN) offers an interactive discussion designed to expand and reflect on the spaces between practice, aesthetics, and environmental action. Through group exercises, participants share perspectives and priorities as they pertain to conflicts between art and climate: does one value aesthetics over sustainability or politics?

What actions coming from our practice have an effect on climate?

How is the climate crisis reflected in your artistic practice or curation?

Why are we pursuing climate challenges through art and art institutions?

UN Sounding Out is a project by Art Music Denmark in partnership with the Danish Composers Society.



# NordEX Day III: Build

14:15 - 15:00 Adelaide Place Main Room / Livestream

## **Developing New Audiences for Contemporary Works**

Speakers: Kirstine Lindeman, Tytti Arola, David Pay, Ben Lunn, Gillian Moore

Moderator: Angela Dorgan

Who are you programming for and why? This panel discussion examines this critical question with actors from a broad range of backgrounds and perspectives. The conversation will explore various approaches and strategies to building and engaging new audiences, with a particular focus on groups traditionally underserved by contemporary classical music, such as young people, women, disabled individuals, and those living outside urban areas.

14:15 - 15:15 CCA Cinema

## **Demystifying Film, TV and Other Media for Composers**

Speakers: Luci Holland Páll Ragnar Pálson, Signy Leifsdóttir, Ida-Lee Brandel

Moderator: Dina Liberg

Join our expert panellists to learn more about creating music and sound for today's diverse media landscape. Ideal for composers looking to expand their work in this area, unpack the quirks and demands of securing sync placements and gain practical tips on licensing and publishing your work.

15:30 - 16:30 CCA Cinema

## **Sustaining Sustainability: Reflecting on Implementing Change**

Speakers: Iva Ogrizovic, Angharad Cooper, Juliana Hodkinson, Graham McKenzie

Moderator: Matt Brennan

After we part ways, how do we maintain and implement the ideas we have acquired? This session invites participants to reflect on and consolidate the themes of sustainability and wellbeing explored throughout the week. In the closing sharing session, you will have the opportunity to contribute your thoughts on what you've taken away from the programme and discuss plans to implement these ideas in practice. This session is an essential space for collective reflection.



Indigenous Voices panel / Gillian Moore & Errollyn Wallen (photos: Anna Cokorilo)



# Nordic Music Days Conference & NordEX

photos by Anna Cokorilo and participants





# directly to directly from

**Wednesday 30 October – Sunday 3 November**

Glasgow Necropolis and Cathedral area via SonicMaps

**Olga Szymula (Denmark):**  
**directly to directly from**



Sound walk start point



New beginnings require space for something to form, whether the ‘something’ is physical, emotional, intellectual, or conceptual. Made up of words, whispers, vocal lines, and atmospheric electronics, Olga Szymula’s work reflects on a litany of things that composers say goodbye to. It’s a personal and unfiltered sharing of a loss, letting go of the past, filled with illusions, abuse and pain.

*directly to directly from* is a geo-located sound route which can be experienced via headphones at any time through a smartphone via SonicMaps, or as part of a group led by one of the Nordic Music Days Curator Team on Sunday 3 November at 11am (meet outside the front of the Cathedral).

Access the route via SonicMaps -  
the walk starts precisely at the gate to Church Lane,  
just by the Cathedral precinct.  
It is also possible to listen remotely.

<https://sonicmaps.xyz/player/?p=1450>

*directly to directly from* at the  
Necropolis (photo: Beate Styri)



This event is supported by



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# Machair

**Wednesday 30 October – Sunday 3 November**

Kelvingrove Park via SonicMaps

## Duncan MacLeod (Scotland): Machair

Places have sounds, but often this is taken for granted. This soundwalk explores the agricultural traditions and ecology of Uist's machair, bringing the sound of the west coast to a city part. Machair is one of Europe's rarest yet most species-rich habitats – a fertile, low-lying grassy plain only occurring on the exposed west-facing shores of Scotland and Ireland.

Generations of low-intensity farming have shaped this unique living landscape and encouraged wildlife over millennia. Developed in partnership with the local community on the Uists, this work combines spoken narratives, field recordings, and compositions with archival sound recordings from Edinburgh University's School of Scottish Studies, that chart over 70-years tradition.

Machair is a geo-located sound route which is experienced via headphones at any time on a smartphone through SonicMaps, or as part of a group walk led by one of the Nordic Music Days Curator Team on Sunday 3 November at 11am (meet inside the park gate on Gibson Street). It is also possible to listen remotely.

<https://sonicmaps.xyz/player/?p=1451>



Duncan MacLeod and listeners in Kelvingrove Park (photos: Anna Cokorilo)

Commissioned by Taigh Chearsabhagh Museum and Arts Centre. Supported by the Nordic Council of Ministers.

# Lotsva

**Wednesday 30 October 2.15pm – 5pm**

**Thursday 31 October & Friday 1 November 10am – 5pm**

Memorial Chapel, University of Glasgow

**Mariam Gviniashvili (Norway):**

**Lotsva**

In March 2021, mid-way through two years of pandemic imposed silence, Mariam Gviniashvili began collecting recordings of chants from across the world. Weary from isolation and an absence of artistic connection, she wove these recordings together to create *Lotsva*, a work which unites voices and transcends borders of nations, regions, cultures, and faiths.

*Lotsva* lasts for 17 minutes, and will alternate with *Sing the Gloaming* (approx. 15 mins) throughout the day.



Mariam Gviniashvili

Supported by



**Arts and Culture Norway**

# Sing the Gloaming

**Wednesday 30 October 2.15pm – 5pm**

**Thursday 31 October & Friday 1 November 10am – 5pm**

**Memorial Chapel, University of Glasgow**

**Tommy Perman, Simon Kirby, Rob St. John (Scotland):  
Sing the Gloaming**

Glimmer...gleam...gloaming... our 'light words' have their roots in a single word from over 5,000 years ago, ghlei. *Sing the Gloaming* features some of Scotland's most renowned vocalists singing these words in an installation that draws the audience towards the words...and the light.

*Sing the Gloaming* lasts for around minutes, and will alternate with *Lotsva* (17 mins) throughout the day.



Rob St John, Tommy Perman and Simon Kirby

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# LandCurves (Finse)

**Wednesday 30 October - Saturday 2 November 9am - 7pm**  
Basement Level, Waterstones Books, Sauchiehall Street

**Ulf AS Holbrook (Norway) & Karen Mair(Scotland):**  
**LandCurves (Finse)**

The Blåisen (Blue Ice) Glacier is located in the Finse region of western Norway, high on the Hardangervidda plateaux. Melting at an alarming rate over the past decade, it is still a spectacularly beautiful, though extremely harsh, mountain landscape.

LandCurves (Finse) takes its inspiration from this environment, combining field recordings with interviews and archive material to create a multi-layered soundscape rooted in a 3D sculpture of the area.



Supported by



**Arts and Culture Norway**

# Music for Strings and Silk

**Wednesday 30 October 2pm - 5pm**

**Thursday 31 October 9.30am - 5pm**

**Friday 1 & Saturday 2 November 10am - 12.30pm, 1.30pm - 3.30pm**

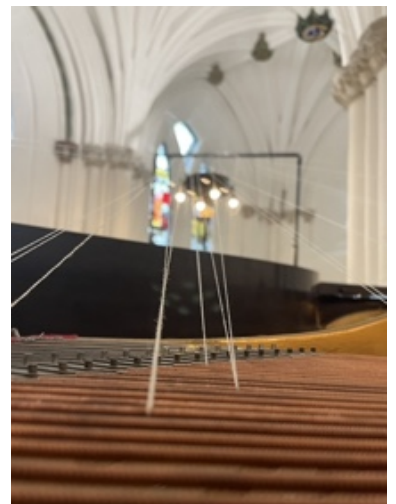
**Blacader Aisle, Glasgow St Mungo's Cathedral**

**Rosali Grankull (Sweden):  
Music for Strings & Silk**

Rosali Grankull's *Music for Strings & Silk* is an experimental collective improvisation, where resonant stringed instruments are placed throughout and across a space, extended by silk threads that connect their strings to a single point.

The room becomes a gigantic harp, with participants finding themselves inside it, and able to create a sonic dialogue by pulling on the silk threads.

Please note that there are steps to this venue and that the floor is uneven in places.



Music for Strings & Silk in Glasgow Cathedral (photos: Andy Saunders)

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**STIM**





# Sound+Art

**Wednesday 30 October - Saturday 2 November 10am - 11.30pm**  
Centre for Contemporary Arts, Glass Walkway

**Håkan Lidbo (Sweden):**  
**Sound+Art**

*Sound+Art* is a set of three sonic posters that allow the user to select and manipulate drum, bass and melody lines to create their own pieces. This new project is the latest in a set of works allowing users to interact with technology, art and music.



Supported by



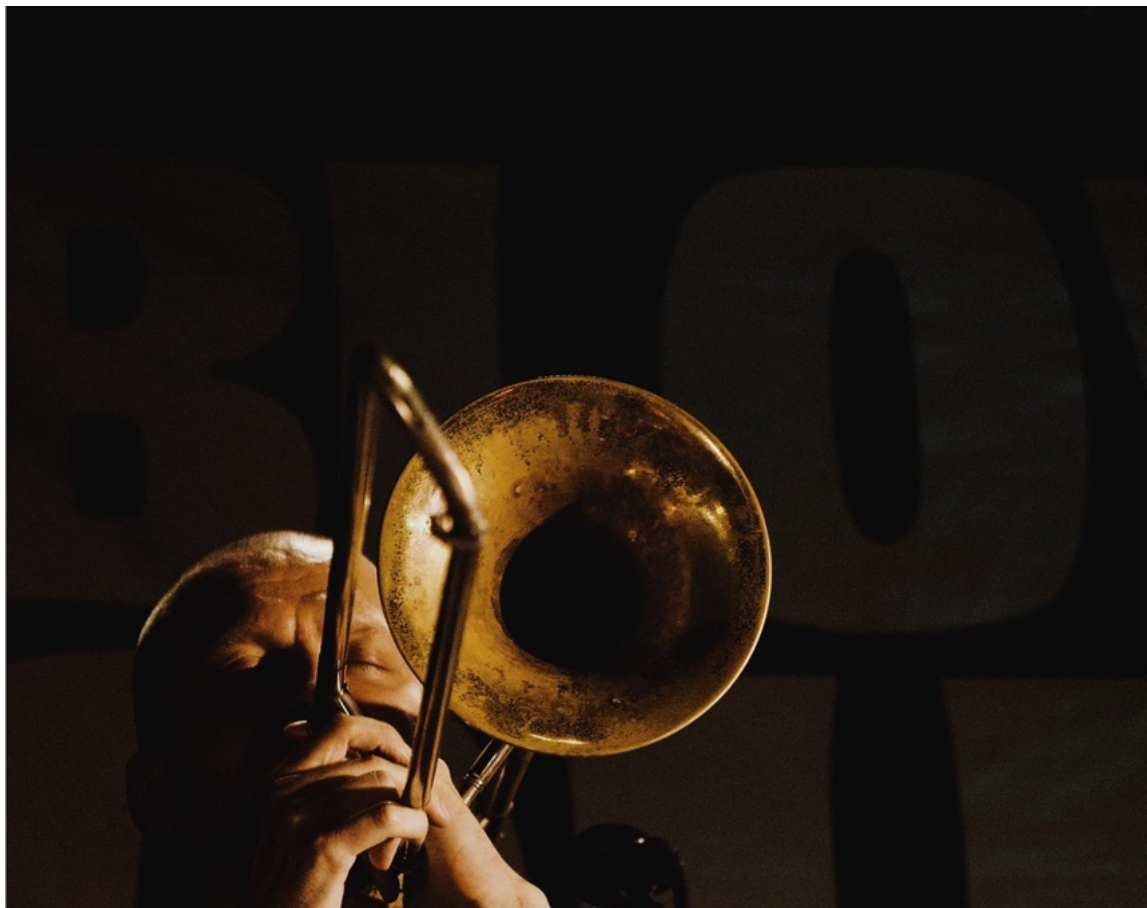
FÖRENINGEN  
SVENSKA  
TONSÄTTARE

# a copy of a copy

**Wednesday 30 October - Saturday 2 November 10am - 11.30pm**  
Centre for Contemporary Arts, Courtyard

**Aron Dahl (Norway) & Henrik Munkeby Nørstebø (Norway):**  
**a copy of a copy**

Composer and film-maker Aron Dahl collaborated with experimental trombonist Henrik Munkeby Nørstebø to create *a copy of a copy*. The work uses the concept of the traditional children's game where a phrase is passed around a circle until it mutates into something unrecognisable. With Henrik's unique playing as a starting point, both the video and audio take their own paths, with some surprising twists along the way.



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# An Easterhouse Children's Manifesto

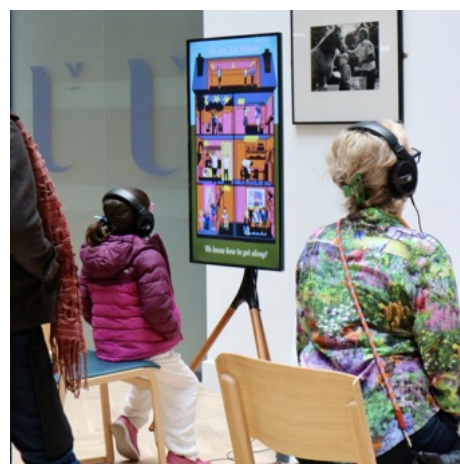
**Wednesday 30 October - Saturday 2 November 10am - 11.30pm**  
Centre for Contemporary Arts, Courtyard

**Oakwood Primary School, Red Note Ensemble  
and Dumbworld (Scotland):  
An Easterhouse Children's Manifesto**

Inspired by the 1931 publication 'La Anarquia Explicada a Los Niños', an instructional manual for children published during the Spanish Civil War that explained the ideas and practises of anarchy -composer Brian Irvine and director John McIllduff in collaboration with the children of Oakwood Primary School in Glasgow and Red Note Ensemble have created a collection of 7 musical animated video posters that explore key elements of “anarchical” thinking such as autonomy, kindness and human connectivity from a child's perspective.

The work was developed over a year long process of co-creation involving pupils, teachers, artists and musicians.

Born from Red Note's 5 Places programme, which targets five locations across central Scotland. This programme aims to properly get to know people in their own neighbourhood at grassroots level, and work with them to make and create new live music together in the heart of their community over a number of years. This Easterhouse collaboration is based on the ideas and voices of Oakwood Primary School's pupils and their partnered groups from the wider community. The project was led by composer Brian Irvine, who wanted to allow young people's anarchy to direct us, the grown-ups, on ways in which we can uncover the best of what we as humans can be.



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**Wednesday 30 October - Friday 1 November 10am - 5pm**  
University of Glasgow Memorial Chapel

**Tuesday 29 October – Thursday 31 October 10am – 8pm**  
**Friday 1 November & Saturday 2 November 10am - 5pm**  
**Sunday 3 November 12pm – 5pm**  
Hillhead Library

In 2021, Street Level Photoworks commissioned *Forever Changes*, an exhibition of work from a range of Nordic artists whose work aligns or intersects with themes of climate change, protection of the environment, and the conflict between humans and the natural world.

The exhibition was a call to action to address the urgent need to influence change, not only for the preservation of the planet, but also for a better world.

The original exhibition was supported by the Nordic Embassies with representation in the UK - Denmark, Finland, Faroe Islands, Iceland, Norway and Sweden.

A small selection of work by Helene Schmitz (Sweden) and Klaus Thymann (Denmark) will be on show in University of Glasgow Chapel and Hillhead Library, where you can also see work by Lasse Lecklin (Finland) and Christian Houge (Norway).

Find out more about the exhibition at

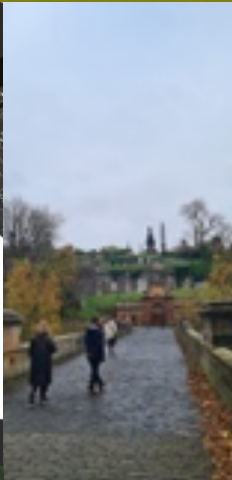
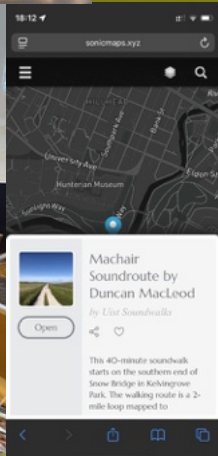
<https://www.streetlevelphotoworks.org/event/forever-changes-2021>





# Installations and Soundwalks

photos by Anna Cokorilo and participants





# AFTERLIFE

**Tuesday 29 October 8pm**

Centre for Contemporary Arts: Theatre

**ONLY SLIME (Denmark):**

**Afterlife** 90'

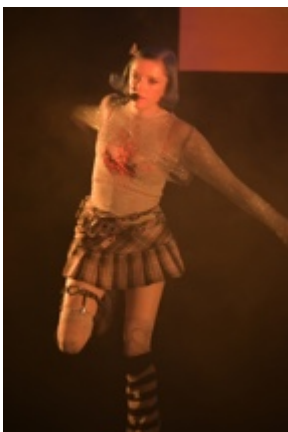
Developed and performed by the interdisciplinary duo ONLY SLIME (Tobi Pfeil and Claudia Cox), *AFTERLIFE* follows two 3D-characters through an operatic fantasy computer game underworld on their desperate quest for existential meaning. Using real-time motion tracking, and hyperpop-inspired autotune vocals with electronics, the two performers on stage control two avatars in a game engine, traversing both Dantean and Final Fantasy-inspired landscapes on their existential search for purpose and understanding of their world.

The time-motion capture video game opera is based on a real near death/out-of-body experience that Claudia Cox had during an acrobatics accident in 2021, and has transformed this experience into a unique piece of staged, existential performance science fiction that has been performed to raving reviews in Norway.

The piece combines elements from Greek mythology, contemporary internet-culture, simulation theory, AI-generated material and computer-game storytelling techniques, and playfully questions life after death and the meaning of life in an operatic form that is absurd, hilarious, thought-provoking and transgressive in its combination of music, technology and live performance.

Its use of a game engine in a staged performance is unique - and explores an innovative mode of interaction with technology, mirroring the increasing integration of game mechanics in the storytelling and media of today.

Trigger Warning: Contains flashing lights, references to death and suicide



AFTERLIFE at the CCA (photos: Martin Jonsson Tibblin)

Supported by



**Arts and Culture Norway**

**Wednesday 30 October 1pm**

**Centre for Contemporary Arts: Theatre**

**Malin Bång (Sweden): Kaolin 7'**

**Outi Tarkiainen (Finland): Sensory Flashbacks 19'**

**Christian Winther Christensen (Denmark): Sextet 6'**

**Lauri Supponen (Finland): north 19'**

The Northern Connection project is a partnership between Music Finland, Music Norway, and the Scottish Music Centre, where composers, ensembles, and festivals collaborate to create new works which can be shared with audiences in all three countries.

Oslo-based chamber music group Ensemble Temporum has performed at international festivals such as Ultima, Klang, UNM, Kaivos, Sound, etc, and several concerts have been broadcasted on Norwegian radio. They regularly commission new works and collaborate closely with composers. They visit Glasgow as part of their slow travel tour with a programme that includes Malin Bång's piano trio, inspired by the clay that is a key element of porcelain, Outi Tarkiainen's exploration of sensory memory, the mechanical motion of Christian Winther Christensen's sextet, and a Northern Connection project commission from Lauri Supponen.

Find out more about the project: [northernconnection.net](http://northernconnection.net)

## **Ensemble Temporum**

Maiken Mathisen Schau: flute

Lauri Sallinen: clarinet

Phelan Nyvoll Walker: violin

Bendik Foss: viola

Inga Grytås Byrkjeland: cello

Sanae Yoshida: piano

Kai Grinde Myrann: conductor



Lauri Sallinen of Ensemble Temporum (photo: Martin Jonsson Tibblin)

**Wednesday 30 October 3.30pm**

**Centre for Contemporary Arts: Theatre**

**Áki Ásgeirsson (Iceland): 294° 8'**

**Lisa Robertson (Scotland): am Fasach 10'**

**Laura Naukkarinen (Finland): For Buchla 6'**

**Porkell Nordal (Iceland): Dwellings 11'**

**Antti Auvinen (Finland): Warp My Simone 12'**

**Lisa Robertson (Scotland) & Ása Önnu Ólafsdóttir (Iceland):  
faxi/farsaing 6'**

The Northern Connection project is a partnership between Music Finland, Music Norway, and the Scottish Music Centre, where composers, ensembles, and festivals collaborate to create new works which can be shared with audiences in all three countries.

Finnish contemporary music specialists defunensemble perform a virtuosic programme of work by Finnish, Icelandic, and Scottish composers.

Find out more about the project: [northernconnection.net](http://northernconnection.net)

## **defunensemble**

Hanna Kinnunen: flute

Mikko Raasakka: clarinet

Emil Holmström: keyboard

Markus Hohti: cello

Sami Klemola: artistic director



defunensemble in the CCA (photo: Anna Cokorilo)



# Apolonia, Apolonia

GLASGOW  
FILM / THEATRE

Wednesday 30 October 7pm  
Glasgow Film Theatre

Apolonia, Apolonia 117'  
Q & A with Jonas Struck (Denmark) 30'



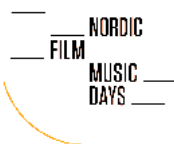
Thirteen years in the making, Danish director Lea Glob's documentary film *Apolonia, Apolonia* charts the personal and professional development of Parisian artist Apolonia Sokol. The film explores Apolonia's career as she tries to establish herself in the art world at the same time as dealing with the pressures - and pleasures - of womanhood in a world dominated by the patriarchy, capitalism and war.

Winner of the International Documentary Film Festival Amsterdam's Best Film award in 2022, the film was also shortlisted in the 2024 Academy Awards.

The film's soundtrack was composed by Jonas Struck (Denmark), and has been shortlisted for the Nordic Council Music Prize.

Jonas Struck will be joined by Glasgow Film Festival's Paul Gallagher and Signý Leifsdóttir of Nordic Film Music Days for a short Q & A following the screening.

Screened in partnership with



GLASGOW  
FILM / THEATRE

**Wednesday 30 October 8pm**  
The Old Fruitmarket, City Halls

**Jukka Tiensuu (Finland): Innuo** 9'

**Seyoung Oh (Scotland): The platform vividly echoes** 9'

-----

**Anna Thorvaldsdottir (Iceland): Reflections** 10'

**David Fennessy (Scotland): An Open Field (Come Closer,  
Come Closer)** 6'

-----

**Aidan O'Rourke (Scotland), Nive Nielsen, Hans-Henrik Suersaq  
Poulsen, and Mikè Fencer Thomsen (Greenland): Qullaq** 25'

Scottish Ensemble are a pioneering collective of musicians who champion music for strings, collaborate with creative minds and blur the boundaries between genres and artforms. For this performance they are joined by musicians from Norway, Finland, and Greenland, as well as one of Scotland's most well-known musicians, Aidan O'Rourke.

*Qullaq* is a groundbreaking collaboration between musicians from Scotland and Greenland. It is a confrontational but jubilant exploration of a long-persecuted culture which is now in the ascendance. Drawing on myths, social dynamics and post-colonial politics, the piece brings together contemporary Inuit performance practices from Kalaallit nunaat (Greenland) with Aidan O'Rourke's unique take on Scottish traditional music and the strings of the Scottish Ensemble to create a proud, challenging and playful sharing of ancient cultures and the new: an inquiry into what it means to be a tradition-bearer in today's world.

Jukka Tiensuu's *Innuo* opens the programme, taking a baroque orchestra as a starting point and ending up somewhere completely new in a masterclass of orchestration. Seyoung Oh's *The platform vividly echoes* is inspired by the story of one of Glasgow's 'lost' stations - the Botanic Gardens Railway Station, weaving archive sound through the music.

Works by Anna Thordvaldsdóttir and David Fennessy complete the programme, with both exploring spacious landscapes and flowing sound worlds.

Supported by



AUGUSTINUS FONDEN

# Festival Club: The Legend of Kuokkamummo

**Wednesday 30 October 10pm**

Centre for Contemporary Arts: Theatre

**Jon Øivind Ness (Norway): Eg har så lun ei hytte 8'**

Marianne Baudoin Lie (cello) & Unni Løvlid (voice)

A re-interpretation of a traditional Psalm tune, inspired by Unni Løvlid's recording, Jon Øivind Ness embraces the microtonal qualities of the piece in a new perspective on an old melody.

**Alessandro Perini (Sweden): Stones / Sand / Clay 8'**

Sören Hermansson (horn)

Alessandro Perini's work for horn (with custom-made mouthpiece) and tape was developed in collaboration with Swedish horn player Sören Hermansson. Using a 3D printed mouthpiece containing a key from a thumb piano, the pitchless horn player weaves in and out of a tape part based on geological cycles of erosion.

**The Legend of Kuokkamummo 45'**

Tiina Hautala and Marko Hautala: story tellers (Finland)

Catriona McKay: clarsach (Scotland)

Chris Stout: fiddle (Scotland)

Alistair MacDonald: electronics (Scotland)

A performance that weaves together the threads of real and imagined folklore in story and music, blending haunting stories with immersive soundscapes. Set in the shadowy, subarctic coastal town of Vaasa, Finland, these tales unfold where the chilling figure of Kuokkamummo ('Granny Hatchet') lurks in the dense, dark forests of Suvilahti, stalking and claiming the lives of children who wander too far into the darkness.



Festival Club (photos: Sean Purser)



Supported by



ALBA | CHRUTHACHAIL



FÖRENINGEN  
SVENSKA  
TONSÄTLARE

Arts and Culture Norway

Cockaigne  
Fund



# Festival Club

**Wednesday 30 October 10pm**

**Centre for Contemporary Arts: Cinema**



## **Kirsten Adkins (Scotland) & Karoliina Kantelinen (Finland): Singing the Wooden House 30'**

In April 2023 film-maker Kirsten Adkins travelled with a camera to a wooden house near the border town in Eastern Finland. The area was fought over during wars between 1939 and 1944. Some 400,000 people were evacuated as the border between Finland and the Soviet Union shifted. The film project comprises original poetry by Max Mulgrew, and composed song by Finnish singer and composer Karoliina Kantelinen.

## **Michael Begg (Scotland): Out of Whose Womb Comes the Ice 25'**

Earlier in 2024 Michael Begg joined one of the Royal Navy's Antarctic Ice Patrol vessels as Musician-in-Residence, visiting several remote scientific stations, where the melting of the polar ice is closely observed and recorded. This work, presented in film format, reflects on his observations - the melting ice floes, receding glaciers, and unexpected warmth of the water - and forms an elegy to a landscape that will soon be lost.

Supported by



ALBA | CHRUTHACHAIL



# Tuesday 29 and Wednesday 30 October

photos by Franco Adams, Sean Purser, Anna Cokorilo and Martin Jonsson Tibblin





# Bálvvosbáiki

**Thursday 31 October 1pm**

Centre for Contemporary Arts: Theatre

**Anna Näkkäljärvi-Länsman (Finland):**

**Bálvvosbáiki** 60'

Bálvvosbáiki (meaning place of worship) is a work in which indigenous Sámi yoik is combined with electronic music, Carelian bowed lyre, and video art.

Based on the yoiks of the Sámi artist Ánnámáret, this work explores and expresses how the Sámi relationship with nature, the ancient religion of nature, and the Sámi worldview continue to manifest themselves in Sámi life today.

The yoiks question and reflect on what remains of the Sámi worldview in this time, and are surprised how it is possible to preserve it under centuries of cultural pressure.

Ánnámáret: yoik

Turkka Inkilä: electronics

Ilkka Heinonen: Carelian bowed lyre

Marja Viitahuhta: video art

Ánnámáret (photo: Franco Adams)



Supported by

**NORDISK  
KULTURFOND**



## **Thursday 31 October 1.10pm** University of Glasgow Concert Hall

### **New Words, New Instruments, New Duos** 45'

**Stefan Sand Groves (Denmark): SÓL, STATTU KYR**

**Sigrid Anita Haugen (Norway): Eikhogjen**

**Clare Johnston (Scotland): New Work**

**Sonia Allori (Scotland): Robots and Dinosaurs**

**Stuart MacRae (Scotland): Placenames of Skye**

**Nino Håkansson (Sweden): There is a bordstennisbord within the hobby room of my apartment complex (!)**

**Ewan MacKay (Scotland): Flow Gently**

Song has played a central role to the development of music and language. With today's continuing evolution of technology, the song tradition has an opportunity to evolve in new and exciting ways.

To celebrate this history and potential future, Drake Music Scotland and the Disabled Artist Network have commissioned seven composers from Scotland and the Nordics to compose new works for voice and digital instruments.

This collaboration between nations, and between disabled and non-disabled artists, is a fascinating chance to see how composers from across Northern Europe approach such a unique musical opportunity.

Clare Johnston & Colin Levin (photo: Anna Cokorilo)

Colin Levin: baritone  
Karen Sutherland: digital instruments  
Rhona Smith: digital harp  
Clare Johnston: ipad



Supported by

# you're somehow connected

**Thursday 31 October 3pm & Saturday 2 November 11am**

Centre for Contemporary Arts: Cinema

**Lil Lacy (Denmark / USA) and Tobias Sejersdahl (Denmark):  
you're somehow connected 70'**

*you're somehow connected* reflects our time, culture, dreams about the future and reality based upon what came before us, where we are now and what will come in the future. It reflects on how we are all somehow connected.

New classical music and electronic composition, manipulated field recordings of the body, skin and breathing is incorporated as well as interviews with five people of different generations, nationalities and places about their dreams of the future.

*you're somehow connected* does not aim to give answers, but to describe a wide spectrum of dreams for the future, from a near past, through space, sound and light...

Developed by composer Lil Lacy in collaboration with scenographer Jon R. Skulberg and electronic composer Tobias Sejersdahl, *you're somehow connected* will be premiered as a Dolby Atmos cinema production, at Nordic Music Days.

Scenography by Jon R. Skulberg and Olga Regitze Dyrlov Høegh

Recording and Dolby Atmos production by Preben Iwan

Filmed by Adam Jandrup

Edited and colorgraded by Kristopher Paterson

Accordion soloist: Bjarke Mogensen

Ensemble: Århus Sinfonietta with special guest musicians: Anna Jalving (viola), Frederik Sakham (contrabass), Christian Martínez (percussion) and Mari Kawamura (piano)

Conductor: Rei Munakata

Photo: Rune Svenningsen

Lil Lacy (photo: Lars Just)



Supported by





**Thursday 31 October 7.30pm**  
**City Halls**

## **An Extraordinary Adventure!**

**Eli Tausen á Lava (Faroes): let me cry** 11'

**Maja S K Ratkje (Norway): Considering Icarus** ^ 19'

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**Hildur Guðnadóttir (Iceland): The Fact of the Matter** \* 16'

**Britta Byström (Sweden): Voyages Extraordinaires** 32'

The BBC Scottish Symphony Orchestra are joined by conductor Emilia Hoving, trombonist Stephen Menotti, and the University of Glasgow Chapel Choir for a programme that takes the audience on a fantastical musical journey.

Maja S K Ratkje's trombone concerto is based on the story of Icarus and his ill-fated journey towards the sun, and Britta Byström's *Voyages Extraordinaires* travels through recurring orchestral transformations inspired by the enchanting (and impossible) journeys depicted in Jules Verne's famous novel series.

The programme also includes Faroese composer Eli Tausen á Lava's re-imagining of Handel's poignant *Let me cry*, and a choral work from Hildur Guðnadóttir, the extraordinary, Academy Award-winning musical imagination behind *Joker* and *Chernobyl*.

BBC Scottish Symphony Orchestra

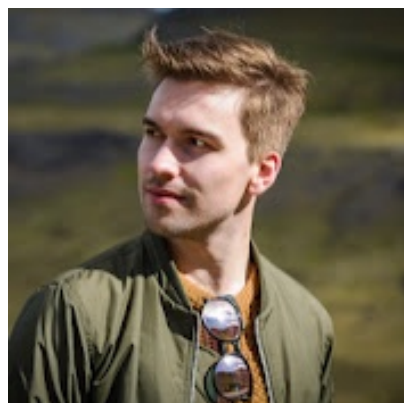
Emilia Hoving: conductor

Stephen Menotti: trombone ^

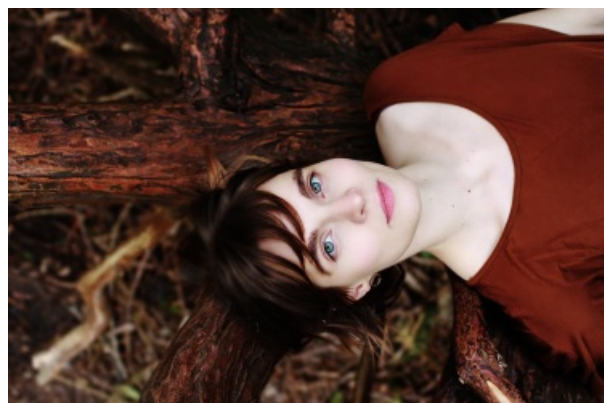
University of Glasgow Chapel Choir \*

Choir Director: Katy Lavinia Cooper

Eli Tausen á Lava



Hildur Guðnadóttir



**Thursday 31 October 10pm**

**Centre for Contemporary Arts: Theatre**

**Natasha Barrett (Norway):**

**Impossible Moments from Venice 3: The Other Side of the Lagoon 15'**

Part of a series that dives into real outdoor soundscapes, pulls them apart and re-composes representations that are impossible yet plausible. This work is one of three based on Venice from the viewpoint of a Norwegian tempted by literary fiction and word of mouth.

**Andreja Andric (Denmark): I Play You Play 12'**

**Connor McLean (Denmark) & David Ford (Scotland):**

**Good, Occasionally Bad 5'**

**Stephanie Lamprea (soprano)**

Andreja Andric's song for voice and mobile phone looks for a new experience of romance in a fragmentary, digital reality.

Connor McLean and David Ford are both taking part in the UNM x NMD Composer Exchange project, and have chosen to co-write a new work for Stephanie Lamprea.

**Rikharður H Fridriksson (Iceland): Gott 12'**

Rikharður H Fridriksson takes inspiration from a speech by the former mayor of his hometown, explaining that the town was a good place to live. Through the drawn out rendering of the statement, he expresses his fond memories of growing up there.

**Lemur (Norway): Improvisation 45'**

**Bjørnar Habbestad (flutes), Hild Sofie Tafjord (horn), Lene Grenager (cello), and Michael Francis Duch (double bass)**

Improvising quartet Lemur, known for their sonic explorations of the fabric of a space, were the recipients of the Cramb Residency at the University of Glasgow in May 2024. Their presentation and workshop with students led to a site specific improvisation taking place throughout the building, and inspired and intrigued the participants. Their concert then was in the University Chapel – resonant, spacious, where sound can take on a life of its own. They take on a very different space this time, switching the organ for electronics, for an improv set that will twist and turn on a surprising journey.

# Festival Club: The Geological Edition

**Thursday 31 October 10pm**

**Centre for Contemporary Arts: Cinema**

**Shapes of Sounds (Sweden)**

**Alexandra Nilsson and Jenny Soep:**

**Stone Drawings 40'**

Stone has been the canvas of storytelling since humans developed visual language, but could we change perspective and instead listen to the stone? What shared stories can we listen to through the sounds of stones?

With the instrumentation of Swedish and Scottish sandstone, and live-painting with sand and water, Swedish composer and sound artist Alexandra Nilsson together with Scottish visual artist Jenny Soep, will explore this question in their new audiovisual work – *Stone Drawings*.



Alexandra Nilsson has been exploring the sonic qualities of different types of stones for some years with her project FOSSIL. Together with visual artist Jenny Soep who has specialised in drawing music, they meet in their ongoing audiovisual project *Shapes of Sounds*.

**Centre for Contemporary Arts: Club Room**

Both of these works will appear in a 4-channel version, alternating on a loop. They will also be performed in an ambisonic version on Friday 1 November.

**Alexander Tillegreen (Denmark): Phantom Streams 10'**

Alexander Tillegreen's *Phantom Streams* is part of a modular work, creating an auditory illusion that allows the listener to hear words inside of their own mind that is not necessarily acoustically present. Instead, the listeners hear words that are based on their own linguistic background, cultural embedding and psychological subconscious.

**Sofia Kiviniemi (Finland):**

**The Heavier the Stone, the Heavier It Rock 8'**

In *The Heavier the Stone, the Heavier It Rock*, Sofia Kiviniemi searches for a representation of the feel of stones, their weight and dirt. The title refers to the idea of turning the weight one carries into strength, seeing struggles and burdens as rather part of life, than an endless Sisyphus myth cycle.



# Thursday 31 October

photos by Anna Cokorilo, Franco Adams and Sean Purser



**Friday 1 November 1pm**

**New Auditorium, Glasgow Royal Concert Hall**

**Elefantöra & Hugo Boothby (Sweden): Listening with Elephant Ears 7'**

**Rosanna Gunnarsson (Sweden): Alter 13'**

**Jesper Nordin (Sweden): 2nd Retrospective live remix 13'**

**Osmo Hakosalo (Finland): "Untitled" 10'**

**Elefantöra (Sweden): The sea song 6'**

Swedish ensemble Elefantöra shift the order of the musical space, disrespectfully moving through the cracks of the thin walls between the analogue and the digital. The ensemble mainly work with various digital instruments. Expect rich contrasts and cross-border meetings when Elefantöra challenges and breaks the box of what music can be.

Elefantöra opens their concert in Nordic Music Days with a work devised by the ensemble and Hugo Boothby, exploring the auditory aesthetic of Zoom. The exploratory and collaborative making of this piece focused on practices of communal listening and worked to interrogate experiences of online communication under the conditions of a global pandemic.

Created following a collaboration with Swedish composer Rosanna Gunnarsson in 2020, *Alter* is both an installation as well as an ensemble piece. The musicians in the ensemble shape, re-shape and sculpt the work in a constant state of metamorphosis. Another regular collaborator is Jesper Nordin. His work is a small scale version of a piece for electronics and orchestra, created earlier in 2024. Finnish folk musician Osmo Hakosalo is the most recent collaborator to work with Elefantöra. Together they created a piece of music featuring the traditional Finnish instrument "Kantele" and electronics. The programme ends with a short piece composed by Elefantöra for the inauguration of the 2022 sustainability festival in Lysekil, on the west coast of Sweden.

Elefantöra is:

Ewe Larsson: Electronics, Piano

Joel Mansour: Electronics, guitar, computer.

Liv Dahlstrand: Electronics – voice

Sayam Chortip: Electronics - voice

Linus Andersson: Sound engineering / design

The Swedish ensemble Elefantöra was founded in 2017 by ShareMusic & Performing Arts.



Elefantöra (photo: Martin Jonsson Tibblin)



# Word of Mouth: Voices

**Friday 1 November 1pm**

**Centre for Contemporary Arts: Theatre**

**Kirstine Lindemann (Denmark): *Breath* 40'**

*Breath* is a prudent prospect of connectivity. Performed by the Faroese ensemble KATA the work researches and discovers the breath as a sound source and a means of communication.

Breath connects us with our primal traits and our common grounds.

*Breath* is based on a 4 year's research where Lindemann worked with the physicality and music of the breath. As part of the research Lindemann worked with lung patients, the sound and the stories of their breath. This became the outset of *Breath*, where field recordings of these patients blend with the live performance where the breath is amplified through contact mics and modified by guitar pedals.

With a dynamic career of performances throughout Europe, South Africa, and Switzerland, Lindemann's work uniquely intertwines spatiality, tactility, movement, and sound. Through themes of synchronicity and discrepancy, she delves into the primal human drive for connection, exploring the places we entangle and the places we are delimited. *Breath* boldly explores these places in an interdisciplinary experience, combining sound, lights, movement and field recordings.



Kirstine Lindemann

KATA:  
Guðrið Hansdóttir  
Unn Paturson  
Cinthia Giselle González Parada  
Ingibjörg Hansen

!

Supported by



# Immersed in Sound I

**Friday 1 November 5pm**

**Centre for Contemporary Arts: Theatre**

**Girilal Baars (Sweden): Trioxia 10'**

**Natasha Barrett (Norway): Impossible Moments from Venice 3: The Other Side of the Lagoon 11'**

**Sofia Kiviniemi (Finland): The Heavier the Stone, the Heavier It Rock 9'**

**Rikharður H Fridriksson (Iceland): Gott 15'**

**Marcus Wrangö (Sweden): Inkognito C20F 9'**

**Alexander Tillegreen (Denmark): Phantom Streams 10'**

Natasha Barrett's *Impossible Moments from Venice 3: The Other Side of the Lagoon* is part of a series that dives into real outdoor soundscapes, pulls them apart and re-composes representations that are impossible yet plausible.

Rikharður H Fridriksson takes inspiration from a speech by the former mayor of his hometown, explaining that the town was a good place to live. Through the drawn out rendering of the statement, he expresses his fond memories of growing up there.

Alexander Tillegreen's *Phantom Streams* is part of a modular work. It makes full use of the ambisonic speaker set up in the CCA theatre, creating an auditory illusion that allows the listener to hear words inside of their own mind that is not necessarily acoustically present. Instead, the listeners hear words that are based on their own linguistic background, cultural embedding and psychological subconscious.

*Trioxia*, by Girilal Baars, examines a very modern problem – the issue of space junk. Using transmission data from over 7000 satellite launches (going back to Sputnik in 1957) mixed with created sounds, the work illustrates how busy the Earth's upper atmosphere has become.

In *The Heavier the Stone, the Heavier It Rock*, Sofia Kiviniemi searches for a representation of the feel of stones, their weight and dirt. The title refers to the idea of turning the weight one carries into strength, seeing struggles and burdens as rather part of life, than an endless Sisyphus myth cycle.

Stockholm's subway system (a little more extensive than Glasgow's!) has 100 stations, almost all of which feature public artworks, and all of the subway cars are given names, mostly after famous people. There is a unique car in the fleet – a model C20F - formerly known by the name Inkognito. This car has several unique features; lighter, wider inside, air-con. The electromagnetic signature of Inkognito it also sounds different compared to the other cars. For Marcus Wrangö, this grew into the idea that Inkognito is a kind of an unintentional moving artwork.



**Friday 1 November 5pm**

New Auditorium, Glasgow Royal Concert Hall

**Thomas Dønne (Norway): Streams in Stasis 12'**

**Naomi McGillivray (Scotland): Sounds of the Da 16'**

**Rylan Gleave (Scotland): Leave John, take Michael 10'**

**Hans Abrahamsen (Denmark): Violin for Carolin 10'**

**Krister Hansén (Sweden) &**

**Anna Näkkäläjärvi-Länsman (Finland): Beachi 8'**

No strangers to Scottish audiences, Hebrides Ensemble bring a characteristically intriguing programme, full of contrast and colour, to Nordic Music Days.

Hans Abrahamsen's virtuosic solo violin piece explores the potential offered by the open strings of the instrument, and the ensemble is joined by vocalist Ánnámáret for a work by Krister Hansén that showcases contemporary Sami yoik singing. Rylan Gleave's piece, commissioned for Hebrides Ensemble by Scottish contemporary series and festival The Night With..., is an instrumental work inspired by vocal traditions, harmonies, and techniques.

Naomi McGillivray's graphic score – a work of art in itself – has the poetry of Kenneth McCaig at its heart, and the programme also includes a work by Thomas Dønne which was given its first performance by the Hebrides Ensemble as part of the *Swedish Chamber Games* project.

Cormac Henry: flute

Jean Johnson: clarinet

David Alberman: violin

Will Conway: cello

James Willshire: piano

Darren Gallacher: percussion

Hebrides Ensemble with Ánnámáret  
(photo: Franco Adams)



Supported by

**Friday 1 November 7.30pm**  
**City Halls**

## **Borealis**

**Jay Capperauld (Scotland): Death in a Nutshell 20'**

**Anders Hillborg (Sweden): Viola Concerto 20'**

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**Madeleine Isaksson (Sweden): Tornio 4'**

**James MacMillan (Scotland): Symphony No 2 25'**

The Scottish Chamber Orchestra's programme, *Borealis*, at City Halls uncovers new sounds from both Sweden and Scotland.

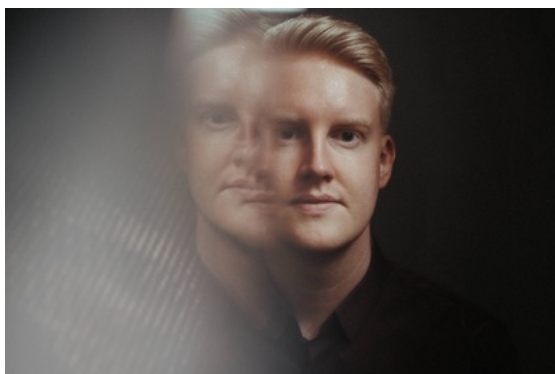
Swedish composer Anders Hillborg's 2021 *Viola Concerto* is a thrilling, high-energy ride through glistening sonic landscapes, performed by its dedicatee, the remarkable British violist Lawrence Power.

Fellow Swede Madeleine Isaksson, meanwhile, transports us to the raw, ethereal beauty of her country's far north.

The programme also takes in the austere beauty of Sir James MacMillan's powerful Ayrshire-inspired *Second Symphony*, written for the SCO in 1999.

The programme opens with SCO Associate Composer Jay Capperauld's witty, macabre *Death in a Nutshell*, which challenges audiences to find the clues and solve the case.

Scottish Chamber Orchestra  
Andrew Manze: conductor  
Lawrence Power: viola



Jay Capperauld



Madeleine Isaksson

**Friday 1 November 10pm**

Centre for Contemporary Arts: Theatre

**Eero Hämeenniemi (Finland): Ascoltate 1'**

**Joanna Nicholson (Scotland): Gyre 7'**

**Jane Stanley (Scotland): Firefly Reflection 6'**

**Leo Butt (Scotland): Archives 6'**

**Jenny Hettne (Sweden): Rop, böljande 8'**

**Matthew Whiteside (Scotland): Three Pieces for Bass Clarinet and Electronics 12'**

**Marcus Wrangö (Sweden): Inkognito C20F 11'**

**Sivert Holmen (Norway): Kyrkjekilane 19'**

**Bill Sweeney (Scotland): Nine Days 17'**

Joanna Nicholson: clarinet/bass clarinet

Sören Hermansson: horn

Sivert Holmen: hardanger fiddle

In partnership with trail blazing contemporary music series The Night With..., Joanna Nicholson plays works for clarinet and electronics from her recent album, *Gyre*.

She is joined by Sören Hermansson for Jenny Hettne's work for horn and tape, and hardanger fiddle virtuoso Sivert Holmen who plays one of his own works.

Leo Butt's ambisonic work uses samples of historical horns and violins from the collection in Edinburgh's St Cecilia's Museum of Musical Instruments, and Marcus Wrangö pays tribute to a unique car from Stockholm's subway fleet.



Marcus Wrangö / Bill Sweeney's *Nine Days* (photos: Sean Purser)



**Friday 1 November 10pm**

**Centre for Contemporary Arts: Cinema**

**Michael Begg (Scotland):**

**Out of Whose Womb Comes the Ice** 25'

The second screening (Festival Club: Wednesday)  
of Michael Begg's film.



**Bergrún Snæbjörnsdóttir (Iceland): Agape** 40'

A text/graphic score calls for the performers to predetermine a sonic path unique to their own individual interpretation; they are instructed to navigate a sequence of changes in harmony with circular movements. Seeking to excavate an individual performer's fingerprint, what becomes interesting here is how they choose to deliberate and deliver their navigation. Their performances are then collapsed together so a listener/observer can experience the contrast of these interpretations of the "same" moment - through conflating time, the activation of the vertical exposes the manifoldness of the horizontal. The work is presented in a single screen cinema format for the first time.

**Centre for Contemporary Arts: Club Room**

**Michael Francis Duch (Norway): Tomba Emanuelle** 30'

**Michael Francis Duch (double bass)**

Originally written for performance in the mausoleum of Emmanuel Vigeland, in Oslo, Tomba Emanuelle is re-imagined with the famous acoustic of Hamilton Mausoleum in mind...and transported to the CCA.

**Nick Fells and Sodhi (Scotland): furl** 30'

**Nick Fells (electronics) & Sodhi (tabla)**

Furl is the first performance resulting from an ongoing collaboration between electronic musician Nick Fells and tabla player Sodhi.

The project looks at how the dynamism and resonance of the tabla can be extended and expanded to build spatially and spectrally complex enveloping textures. Everything builds from the tabla, weaving outwards, furling and unfurling.

Supported by

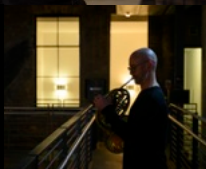


ALBA | CHRUTHACHAIL



# Friday 1 November

photos by Franco Adams, Martin Jonsson Tibblin, Christopher Bowen and Sean Purser





# Drop-In Workshops

**Saturday 2 November 10.30am**  
GoMA Gallery of Modern Art

## Sound Lines: Drop-in workshop for age 6+

During this interactive drop-in session with sound artist Robert Rizzi (Denmark), participants will explore their immediate environment to discover unique lines, patterns, or shapes. Translating these visual elements onto paper strips will allow you to transform the designs into music by punching holes along the traced lines and bringing your compositions to life using a music box. Experience the intersection of visual art and music as you craft a melody inspired by your surroundings!

Presented in partnership with Glasgow Life as part of GoMA's Saturday Art Club



Workshops at GoMA (photos: Anna Cokorilo)

**Saturday 2 November 2pm**  
GoMA Gallery of Modern Art

Mixing DIY electronics, music and bird biology; in this workshop you will make your own *SynthBird*, an electronic musical instrument. Swedish sound artist Håkan Lidbo will guide you through the process to put the circuitry together and learn how to make your *SynthBird* tweet!

The workshop will start with a tour of the Scott Myles 'Head in a Bell' exhibition. Participants can take their SynthBirds home.

Free, booking required via GoMA website, limited places

Please note: Participants will use soldering irons as part of this activity. No prior experience is necessary.

Presented in partnership with Glasgow Life as part of GoMA's Saturday Art Club

Supported by **GlasgowLife**





**Saturday 2 November 11am**

**Centre for Contemporary Arts: Courtyard**

The Human Library project has been running for over 20 years, creating a safe space for dialogue.

Human beings take on the role of open books, allowing 'readers' to borrow them for conversations that they would not normally have access to.

Each human book represents a group that is often stigmatised or experiences prejudice or discrimination because of their lifestyle, belief, disability, social status, diagnosis, ethnic origin...

Join us in the pop-up Human Library café to borrow a book and 'unjudge someone'. Borrowing time is usually around 30minutes per book and a Librarian will be on hand to help you browse and borrow.

Find out more at: [humanlibrary.org](http://humanlibrary.org)



**Saturday November 1pm**

**New Auditorium, Glasgow Royal Concert Hall**

**Sandra Boss (Denmark): ÆTER 9'**

**Leevi Räsänen (Finland): the two childhoods 12'**

**Arnannguaq Gerstrøm (Greenland):**

**Annilaanganeq qilammit nakkaalavoq 9'**

**Kaija Saariaho (Finland): Terra Memoria 20'**

The Vienna-based Chaos String Quartet, BBC Radio 3 New Generation Artists for 2024-25, are fast establishing themselves as one of Europe's leading quartets.

In their first visit to Scotland they are joined by soprano Stephanie Lamprea and the BBC Scottish Symphony Orchestra's Principal Double Bass, Kai Kim, for the UK premiere of a new work from Greenland's Arnannguaq Gerstrøm, commissioned by Nordic Music Days in partnership with ISCM World Music Days Faroe Islands.

Danish composer Sandra Boss adds the influence of a pop music staple – the E-Bow – to her piece, and Leevi Räsänen evokes unhappy childhood memories in his. The late Kaija Saariaho's second quartet, *Terra Memoria*, completes the programme.

## **Chaos String Quartet**

Susanne Schäffer: violin I

Eszter Kruchió: violin II

Sara Marzadori: viola

Bas Jongen: cello

with

Kai Kim: double bass

Stephanie Lamprea: soprano

Jacopo Lazzaretti: guitar

Calum Steel: guitar



Chaos Quartet perform music by Sandra Boss

with thanks to

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**LIVE MUSIC NOW**

**Saturday 2 November 1pm**  
**Centre for Contemporary Arts: Theatre**

**Gemma McGregor (Scotland): On the Trysted Shore** 4'  
**Charles Ross (Iceland): the new forest** 8'  
**Katherine Wren (Scotland), Arnannguaq Gerstrøm (Greenland) & Renzo Spiteri (Scotland): Arctic Edgelands** 40'

Inspired by a year travelling in the Far North, RSNO viola player Katherine Wren founded Nordic Viola in 2016 with the goal of exploring cultural connections between Scotland and the North Atlantic region. With a focus on contemporary music influenced by folk traditions, Nordic Viola has an impressive catalogue of specially commissioned work.

*Arctic Edgelands* is a collaborative music project from Nordic Viola featuring Katherine Wren, Greenlandic composer and flautist Arnannguaq Gerstrøm and Shetland-based percussionist, composer and sound recordist Renzo Spiteri.

Taking as its starting point the intersection between Shetland and Greenland at 60°N, the work explores the stories and experiences of humans, mammals and birds as they traverse the North Atlantic to Sisimiut on the Arctic Circle in a sonic melting pot of flute, viola, percussion, electronics and field recordings.

Orcadian composer Gemma McGregor's *On the Trysted Shore* opens the programme, alongside a work for solo viola by Scottish-Icelander Charles Ross.

Katherine Wren: viola  
 Renzo Spiteri:  
 percussion and electronics  
 Richard Craig: flute



Supported by



# Word of Mouth: phōné

**Saturday 2 November 3pm**

**New Auditorium, Glasgow Royal Concert Hall**

**Tytti Arola (Finland): phōné 20'**

Tytti Arola's new work *phōné* is a piece for voices and tin can telephones. The piece reflects on how we can connect with sound: we can sing, talk and listen even with distance by using different technologies.

phōné: sound, voice, speech, language

tēle: far away, distant

Each singer has their own tin can telephone to play with and to sing into. During the piece the singers send imaginary greetings to all over the world. *phōné* reminds us to listen to each other, spend time together, say important things to one another and to remain playful.

Scottish Opera Community Choir

Glasgow Madrigals

Glasgow Create Choir

Katy Lavinia Cooper: conductor



Members of Glasgow Create choir rehearsing Tytti Arola's *phōné* (photo: Andy Saunders)

Supported by



**Saturday 2 November & Sunday 3 November 4pm**  
Planetarium, Glasgow Science Centre

## **Girilal Baars (Sweden): Trioxia 10'**

Join us for this special edition of **Wonders of the Night Sky**, presented as part of the Nordic Music Days Festival. To highlight humanity's impact in space, we're proud to present *Trioxia* by artist Girilal Baars.

You'll be immersed in the audio clutter of near-Earth-orbit, following which, you can take in the seasonal highlights of the sky above your head in a presenter-led tour of the stars before being whisked away on a trip to the solar system and the galaxy beyond.

A 10 minute audio piece, *Trioxia*, takes place in near-Earth-orbit. It is a sound history of all the launched man-made objects cluttering up space around our planet. Using both documentary and created sounds the piece starts in 1957 with the launch of Sputnik and ends around 2020 having dealt with around 7000 launches and sounds.

Using correct orbital data for each documented launch, the accumulation of satellites in orbit is, to say the least, exponential. As a sound piece it is in a way both meditative and overwhelming.

*Trioxia* was made with the help of funding from the Swedish Arts Council and the KEAR residency in Ohio, USA between 2020 and 2023.



Music by Girilal Baars at **Wonders of the Night Sky** (photo: Anna Cokorilo)

# Immersed in Sound II

**Saturday 2 November 5pm**

Centre for Contemporary Arts: Theatre

**Perttu Haapanen (Finland): in vitro 20'**

**Ollie Hawker (Scotland): Lochaber No More 5'**

**Ailie Robertson (Scotland): Beannacht 12'**

**Aileen Sweeney (Scotland) & Heli Hartikainen (Finland): Kide 5'**

**Saga Fagerström (Sweden) & Finn O'Hare (Scotland): Glint 5'**

**Leo Butt (Scotland): Archives 5'**

A programme of virtuosic works for solo strings and electronics, as Riot Ensemble's Marie Schreer and Scott Dickinson, until recently the Principal Viola of the BBC Scottish Symphony Orchestra and now in the same seat in the Philharmonia Orchestra, take the stage.

Perttu Haapanen's in vitro for violin and electronics plays with the possibilities for sound offered by the Finnish double consonant, with music evolving both from the text and from sounds of eating. An apple, chewing gum, and a carrot all feature as unlikely instruments.

Ollie Hawker's piece is based on a traditional Scottish tune of the same name, with abstract ideas and digital samples reinforcing a feel of melancholy through the ages. Ailie Robertson's new work, written for Scott Dickinson, references the famous acoustic of Hamilton Mausoleum. Reflecting both the mausoleum's role as a burial site, and as a site where the sound slowly decays and erodes, the piece is centred around traditional Scottish keening songs – laments for the dead – which have almost been completely eroded from our oral tradition.

Leo Butt's ambisonic work uses samples of historical horns and violins from St Cecilia's Museum of Musical Instruments, and new co-composed works from the UNM x NMD Composer Exchange complete the programme.

Marie Schreer: violin  
Scott Dickinson: viola



Marie Schreer performs music by Perttu Haapanen

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# Word of Mouth: KATA

**Saturday 2 November 5pm**

New Auditorium, Glasgow Royal Concert Hall

**Faroese traditional, arr. KATA (Faroes): *Silvurlín, Vevpíkan*  
and *Inni liggur tú* 20'**

**Arvid Kraft (Sweden): *Phineidae – for vocal ensemble* 25'**

Faroese vocal group KATA are an all-female quartet who are known for the clarity of their sound, and for championing traditional Faroese music in the modern world. Their programme will include some of their best known songs - *Silvurlín*, *Vevpíkan*, and *Inni liggur tú líri* - as well as a theatrical work by Swedish composer Arvid Kraft.

One of the new generation of Nordic composers, Arvid Kraft is already making a name for himself as a composer with an original approach and an exciting musical imagination. *Phineidae – for vocal ensemble* is a piece that explores the very concept of communication. Gestural and linguistic expressions, communicative possibilities, questions of identity, and deconstructed vocal convention are explored and interpreted in the establishment of an irrevocable connection between voice, body, and movement in time and space.

## KATA

Guðrið Hansdóttir, Unn Paturson, Cinthia Giselle González Parada and Ingibjörg Hansen



KATA performing Faroese traditional songs (photo: Anna Cokorilo)

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**Saturday 2 November 7.30pm**  
Glasgow Royal Concert Hall

## Dark to Light

**Lisa Robertson (Scotland): Change is Coming \* 5'**

**Errollyn Wallen (Scotland): Northern Lights 7'**

**Rune Glerup (Denmark): About Light and Lightness ^ 20'**

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**Bent Sørensen (Denmark): Evening Land 13'**

**Jean Sibelius (Finland): Symphony No 7** *performed concurrently with*

**Hildur Elísa Jónsdóttir (Iceland): Tacet : Extrinsic 21'**

**Aileen Sweeney (Scotland) : Glisk 4'**

The Royal Scottish National Orchestra are joined by its Danish Music Director, Thomas Søndergård, to present a programme with superstar violinist Isabelle Faust as the soloist for Rune Glerup's concerto.

The concert opens with a new work from Lisa Robertson, where the RSNO is augmented by the young musicians of Big Noise Govanhill.

Music by Errollyn Wallen, Aileen Sweeney, and a reprise of a work by Bent Sørensen that was a hit with RSNO audiences in 2022 sit next to a well known work from a trail blazing Nordic composer of days past - the seventh symphony of Jean Sibelius - performed at the same time as a thought provoking work for silent performer by Hildur Elísa Jónsdóttir.

Royal Scottish National Orchestra  
Thomas Søndergård: conductor  
Isabelle Faust: violin ^  
Hildur Elísa Jónsdóttir: silent performer  
Big Noise Govanhill \*



Isabelle Faust

**Saturday November 10pm**

**Centre for Contemporary Arts: Theatre**

## **Ursula Leveaux & David McGuinness (Scotland): Rainy Sundays**

*Rainy Sundays* brings together Ursula Leveaux (Nash Ensemble, Academy of Ancient Music) and David McGuinness (Concerto Caledonia) in improvisations that draw on their shared experience of 18th-century music, spinning old and new tunes into spacious, consonant texture.

## **James Dillon (Scotland): Tanz/haus**

## **Tine Surel Lange (Norway): Flaskepost**

Red Note Ensemble, Scotland's internationally-renowned contemporary music ensemble, bring a programme that celebrates the ensemble's links with the Nordic countries alongside one of its most significant recent Scottish commissions - the award-winning *Tanz/haus* by James Dillon.

The world premiere of James Dillon's *Tanz/haus* opened Huddersfield Contemporary Music Festival's 40th edition to great acclaim, with the work being awarded the RPS composition prize and nominated for the BASCA British Composer Awards 2018. It has been recorded by Red Note and is available on Delphian Records.

*Tanz/haus* has been recorded by Red Note and is available on Delphian Records.

Tine Surel Lange's *Flaskepost* was premiered at soundfestival 2023 in Aberdeen as part of Northern Connection, a new and innovative project to connect Nordic countries and Scotland by establishing and strengthening liaisons between composers, ensembles and festivals in contemporary music.

## **Hans Wilkes (Scotland): Sonderscape / Mononoke / Anno 1986 / Urname**

Drummer and composer Hans Wilkes performs a set of his own works for hybrid electroacoustic percussion. Blending samples, field recordings, and drum sections inspired by house, drum and bass, jungle, art house film soundtracks, all alongside a hint of nostalgia, this is a set that will round off the Festival Club programme in style.

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**Northern  
Connection**



**Saturday 2 November 10pm**

Centre for Contemporary Arts: Cinema

## **Bergrún Snæbjörnsdóttir (Iceland): Agape**

The second screening (Festival Club: Friday) of Bergrún Snæbjörnsdóttir's film.

## **Kirsten Adkins (Scotland) & Karoliina Kantelinen (Finland): Singing the Wooden House**

A second chance (Festival Club: Wednesday) to see Kirsten Adkins' film with music from Karoliina Kantelinen.



Hans Wilkes at the Festival Club (photo: Sean Purser)

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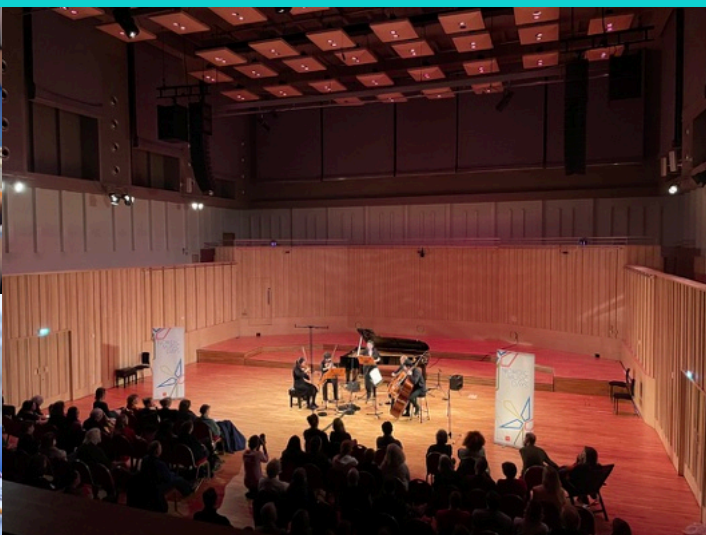
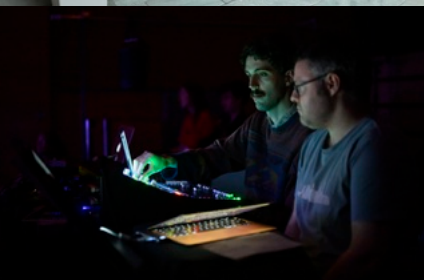


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# Saturday 2 November

photos by Franco Adams, Martin Jonsson Tibblin, Anna Cokorilo and Sean Purser





# In Company

## Sunday 3 November 11am Soundwalks

Experience one of the Soundroutes in the company of fellow listeners and a member of the curation team.

Experience one of the Soundwalks in the company of fellow listeners and a member of the curation team. Smartphone with an internet connection and a pair of headphones will be needed (these can be borrowed from the CCA Box Office – deposit required – but please note that they are not open on a Sunday or Monday).

**Olga Szymula (Denmark): directly to directly from**  
Meet outside main door of Glasgow Cathedral

**Duncan MacLeod (Scotland): Machair**  
Meet inside main gate on Gibson Street

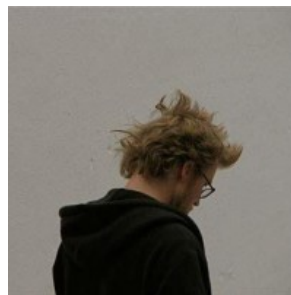
**Ulf A S Holbrook (Norway) & Karen Mair (Scotland): LandCurves (Finse)**  
Meet at installation in basement of Waterstones, Sauchiehall Street



Olga Szymula



Duncan  
McLeod



Ulf A S Holbrook



Karen Mair



**Sunday 3 November 2.30pm**

New Auditorium, Glasgow Royal Concert Hall

## Wood Works and Last Leaf

Not long ago, the Danish String Quartet decided to try and do things a little differently – they took the intimacy and colour of the classical string quartet and brought it into conversation with the untamed beauty of Scandinavian folk music.

Two hit albums were the result – Wood Works and Last Leaf – and today, as part of Nordic Music Days, four RSNO string players perform music from them live.

With a fresh take on some old tunes, this is music that will inspire the RSNO string players to new heights!

Royal Scottish National Orchestra String Quartet

Patrick Curlett & Robin Wilson: violin

Beth Woodford: viola

Robert Anderson: cello



# Echoes from the Edges

GLASGOW  
CATHEDRAL  
FESTIVAL

**Sunday 3 November 5pm**  
St Mungo's Cathedral

**Claire McCure (Scotland): Stalacgtides**  
**Drew Hammond (Scotland): Watershed II**  
**KATA (Faroes): Silvurlín and Vevpíkan**  
**John Kenny (Scotland), Cillian Ó Ceallacháin (Scotland),**  
**Kristian Blak (Faroes) & Drew Hammond (Scotland): Improvisations**

The final concert of the festival takes its inspiration from the series of concerts hosted in the legendary Klæmintsgjógv sea cave in the Faroe Islands each summer.

Sound echoes off the rock, changing and fragmenting as it rolls around the space. The RSNO's Faroese Principal Trombone, Dávur Juul Magnussen, curates a programme which brings the atmosphere - though hopefully slightly less damp - of the cave to Glasgow Cathedral, for a promenade concert featuring music from the Faroes, Outer Hebrides, and Glasgow, exploring the echoes and resonances of the building itself.

New works by Drew Hammond (Scotland) and Claire McCue (Scotland) sit alongside improvisations and traditional music from the islands as Dávur is joined by John Kenny, Kristian Blak, the voices of the University of Glasgow Chapel choir and brass players from the Royal Conservatoire of Scotland to fill the space with sound.

This is a promenade concert with limited seating. The audience are encouraged to move throughout the building during the performance.

John Kenny: trombone and carnyx  
Cillian Ó Ceallacháin: trombone  
Kristian Blak: wooden trumpet  
Drew Hammond: organ  
Sound Art: Sam McErlean  
University of Glasgow Chapel Choir  
Katy Lavinia Cooper: conductor  
RCS Brass

KATA:  
Guðrið Hansdóttir  
Unn Paturson  
Cinthia Giselle González Parada  
Ingibjörg Hansen



Kristian Blak and RCS Brass

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**Cockaigne  
Fund**



# Sunday 3 November

photos by Franco Adams and participants





# Venues & Tickets

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## **City Halls and The Old Fruitmarket**

100 Candleriggs, Merchant City

## **Centre for Contemporary Arts**

350 Sauchiehall Street

## **New Auditorium**

Glasgow Royal Concert Hall

Buchanan Street

## **Glasgow Royal Concert Hall**

Buchanan Street

## **University of Glasgow**

University Avenue

## **Street Level Photoworks**

103 Trongate

## **Waterstones**

153 - 157 Sauchiehall Street

## **Hillhead Library**

348 Byres Road

## **Glasgow Cathedral**

Castle Street

## **Glasgow Film Theatre**

12 Rose Street

## **Tickets:**

Please see the festival website for individual ticket information and booking links.

Many events are free and unticketed (arrived early as capacity may be limited!).

Tickets for events at City Halls and Glasgow Royal Concert Hall will be available from the box offices at the halls.

Tickets for NordEX, events at the CCA, and Echoes from the Edges are available from the CCA box office.

# Nordic Music Days Team

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## **Council of Nordic Composers:**

Juliana Hodkinson (Denmark)  
Knut Olaf Sunde (Norway)  
Martin Jonsson Tibblin (Sweden)  
Osmo Tapio Räihälä (Finland)  
Páll Ragnar Pálsson (Iceland)  
Sunleif Rasmussen (Faroes)

with thanks to previous members Antti Auvinen (Finland), Jørgen Karlstrøm (Norway), and Þórunn Gréta Sigurðardóttir (Iceland) for their support and input.

## **Festival Managers and Producers:**

Rachel Faulkner (Nordics) and Andy Saunders (Scotland)

## **Curator Team:**

Gillian Moore (Scotland)  
Guoste Tamulynaite (Norway)  
Lauri Supponen (Finland)  
Pippa Murphy (Scotland)  
Tróndur Bogason (Faroes)

## **Royal Scottish National Orchestra team**

## **Danish Composer Society:**

Sine Tofte Hannibal, Tina Schelle, Isabel Davidson, and Michelle Demant

## **University of Glasgow:**

Katy Cooper, Nick Fells, Kevin Leomo, and Joan Keenan

## **NordEx:**

Jess Partridge and Josie Gaitens  
Catering: Tom Rathbone

## **CCA Sound and Production:**

Timothy Cooper  
Matthew Smith

## **PR and Communications:**

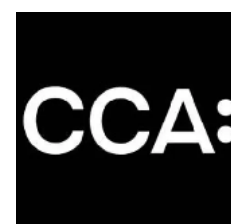
Susie Gray, Magda Paduch, and Rebecca Garvey - PremierComms Scotland

## **Evaluation:**

Tialt - Hannah Arnett and Douglas Lonie

# Partner Organisations

With thanks to the following organisations for their partnership and generosity:



**RED NOTE**

**Glasgow**life



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**[nordicmusicdays.org](https://nordicmusicdays.org)**