



# Sweden and Scotland

## Concert I: Scottish Ensemble

|                        |             |
|------------------------|-------------|
| <b>Daniel Pioro</b>    | violin I    |
| <b>Cheryl Crockett</b> | violin II   |
| <b>Jane Atkins</b>     | viola       |
| <b>Ali Lawrence</b>    | cello       |
| <b>Daniel Griffin</b>  | double bass |

**Sam McErlean & Ahan Sengupta**  
sound and production

# The platform vividly echoes

## Seyoung Oh

This piece was started from encountering the platform ruin of the Botanic Gardens Railway Station during a morning run in the Botanic Gardens. Looking down the underground platform that's covered with wildlife made me imagine the people who used this train every morning but now have forgotten through time. Thanks to the commission for the Nordic Music Days festival, I got an opportunity to learn about Glasgow's past, using this train station as a medium.

The train station was opened in 1896 and frequently used by Glaswegians until the temporary closure during the world wars. The entire line closed in 1964 due to the increased use of motor vehicles. By overlapping the archive sound, I tried to deliver Glasgow's industrial golden time and the gaiety of the train line. Then, at some point, the music becomes the train itself which starts to slow down as the motor vehicles appear on Glasgow's roads. Finally, the train stops and the wildlife starts to grow in the abandoned platform while archive sound from the 80s echoes in the distance. I hope the piece could provide a chance to imagine the train, people and Glasgow that's gone before when listeners visit Botanic Gardens today. (Spoken sounds materials from b.71 are licensed from 'Scotland's Moving Image Archive'.)

**Seyoung Oh** is a composer and singer based in Glasgow, and originally from Seoul, South Korea. She translates diverse experiences in her life into music - often through exploration of texture and timbre to create dramatic effects as a whole. She writes for various vocal, instrumental forces and electronic sounds for the concert hall, film and stage.

She enjoyed composing for ensembles such as the London Sinfonietta, Hebrides Ensemble, Scottish Ensemble and University of Glasgow Chapel Choir whilst working with fantastic singers including Mezzo-soprano [Lea Shaw](#) and soprano [Stephanie Lamprea](#). Her music was performed in festivals such as [Nordic Music Days Festival \(2024\)](#), Plug Festival, St Andrew's Intersections and GLEAM festival.

Seyoung won 2024 Craig Armstrong Prize and the 2023 Walter and Dinah Wolfe composition prize as a runner-up. Also, she was selected as a finalist for [Royal Over-Seas League Composition Awards 2025](#).

Recently, she is selected as one of [London Philharmonic Orchestra's Young Composers](#) in their 2025/2026 season.

Seyoung released a dance film '[A Tree of Moulded Voices](#)' in June, 2024; It's a collaborative project she produced with modern dancers and film director Adam Walsh.

She studied BMus Music Bachelors at University of Glasgow which she graduated with first class honours and completed her Master's degree in Composition at the Royal Conservatoire of Scotland in 2024, under the tutelage of [Stuart MacRae](#) and [Ruta Vitkauskaitė](#).

<https://www.seyoung-oh.com>

# Ascension in Colour

## Lina Nyberg

*Ascension in Colour* was written in the wake of the pandemic. I myself suffered a fairly severe bout of Covid. Not severe enough for hospital, but serious all the same. As a singer, the impact on the simple reflex of drawing breath was (and unfortunately in some ways still is) especially frightening. The piece feels like one long exhalation, with barely a chance to breathe in again, save for a single brief pause. The phrase in Colour reflects my use of associative synaesthesia as a creative method. There was also a video made by the artist Matilda Ruta, using watercolours to trace the flow of colours and the gradual shifts of the harmonies.

**Lina Nyberg** is one of Sweden's most creative and innovative jazz singers and contemporary composers. For more than 20 years she has been attracting consistent and widespread attention, mainly in Scandinavia, but also in many other parts of the world.

Lina Nyberg was born in Stockholm, Sweden in 1970 and raised in an artistic home, both parents being artists/illustrators. After graduating from the Royal College of Music in Stockholm in 1993 she released her first CD *Close* (Prophone records). A duo recording with late jazz pianist Esbjörn Svensson. An instant success and Swedish jazz classic.

As a solo artist she has released 24 albums. She has received awards including the Lars Gullin prize, Swedish Royal Academy of music Jazz prize, but also a Swedish Grammy and the "Gyllene Skivan award" for "jazz album of the year".

As a composer she has written works on commission from big bands, string quartets, other chamber settings and symphony orchestras.

One of her most significant works are the album trilogy with pieces for big band – *Sirenades* 2014, for string quartet – *Aerials* 2016 and for symphony orchestra – *Terrestrial* 2017.

Lina Nyberg has a long experience as a teacher, coaching ensembles, improvisers, composers and of course singers since 1993. She is the Associate Professor in Jazz Voice at Grieg Academy of music in Bergen, Norway.

<https://www.linanyberg.se>

# Gardenscape

## Emily Doolittle

*Gardenscape* was commissioned by CoMA for Rūta Vitkauskaitė in 2020. The following programme notes capture my experience of writing this piece in the early months of lockdown:

Since 1998, much of my music has been inspired by sounds from the natural world, especially birdsong. Though my initial interest in birdsong and music was sparked by the experience of hearing an individual bird – a European blackbird – singing outside my window, and by transcribing the song of that particular bird, many of my more recent birdsong-based pieces have been more broadly inspired by the song patterns and structures of a species as a whole, in some cases even a species I have heard only in recording. Covid 19-lockdown – going on for three months and counting – has led me to refocus on the specificity of the sounds and songs around me, first grudgingly, but now, increasingly often, joyfully. After lockdown began, I initially found it very hard to compose: I was worried about so many things, and my moods varied so widely. But as I spent day, after day, after day, only in my flat or in the shared garden behind it, I came to realize that the ever-shifting soundscape of the garden was a perfect counterpoint to my own ever-shifting state of mind. The wood pigeon is variously comforting, invigorating, or annoying, depending on my own mood: the blackbird can poeticize my melancholy, or remind me of the beauty that is still all around. I began to transcribe the songs of the birds that came regularly to our garden, and as I became more familiar with the song of each individual, the experience of staying in one place became richer and more fulfilling. *Gardenscape* does not seek to recreate any one lockdown soundscape, but rather provides the ingredients for the performer to recreate their own series of ever-varying Glasgow garden soundscapes. (I've provided transcriptions of the birds that visit my garden, but the performer is certainly welcome to add transcriptions of the birds around them too.)

Each of the sound layers provided is optional (though it is hard to imagine leaving out the blackbird), and they can be combined in many different ways. It can be performed by a single performer using a looper or with tracks that they have pre-recorded or by an ensemble. I wrote the piece with the possibility of socially distanced and/or outdoor performance in mind, as the birds, too, are spatially separated when they sing.

You can find out more info about me and my music at [emilydoolittle.com](https://emilydoolittle.com)

# Brassica oleracea

## Tove Kättström

*Brassica oleracea* (2025) carries the scientific name of wild cabbage, with variations such as broccoli, romanesco, cauliflower, kale and many more. The variety of vegetables originating from the same plant is the inspiration for the musical structure of the piece, with nine musical miniatures standing on their own while at the same time in association with the others. Images of wild cabbage have also inspired the musical content of *Brassica oleracea*, with visual characteristics freely translated into musical parameters.

The piece is composed with an open form, letting the musicians decide in which order to play the miniatures. I view the miniatures in *Brassica oleracea* as "tone pictures" - the idea is that listening to the piece can be compared to viewing paintings in a gallery. The short moment of a miniature detaches the music from development over (longer) time, creating a freer sense of temporality that can be found in other art forms. For the first performance of *Brassica oleracea*, I collaborated with visual artist Frida Meschke who created nine images which drew their inspiration from the miniatures. These were then presented as a sounding art exhibition, with QR-codes attached to the artwork leading to recordings of the music.

*Brassica oleracea* was originally written for flute, clarinet, vibraphone, violin and cello and premiered by members of the Västerås Sinfonietta in May of 2025. For this performance at Nordic Music Journeys 2025, *Brassica oleracea* will be performed in a new version for string quintet.

**Tove Kättström** (b. 1990) is a Swedish composer. Her repertoire contains orchestral pieces, chamber music, vocal music and collaborations across art lines. Her music has been performed in various locations in Sweden and in Iceland, such as Svensk Musikkvår 2025, Konserthuset Stockholm 2023 and Nordic Music Days in Reykjavík 2022. She is a member of Föreningen Svenska Tonsättare (Swedish Society of Composers), Kvinnlig Anhopning av Svenska Tonsättare (The Swedish Association of Women Composers) and Konstmusiksystrar (Sisters of Contemporary Music).

Tove has a master degree in composition from the Royal College of Music in Stockholm, where she studied for professor Per Mårtensson. She did her bachelor studies at the Academy of Music and Drama in Gothenburg and Iceland University of the Arts, with teachers Malin Bång, Ole Lützow-Holm and Atli Ingólfsson. Tove is also a pedagogue and works as teacher in piano and composition within the Swedish School of Arts (Kulturskolan).

<https://www.tovekattstrom.com>

# Chanson

## Gabriel Stenborg

*Chanson* lingers between traditions: it borrows the colors of French popular song from the 1960s and 70s while speaking in the language of contemporary art music. First imagined as a movement of *El Ave Grande*—a larger work exploring hybrid sounds and theatrical performance—it now appears in distilled form. The music and text circle each other in playful misdirections, weaving sincerity and irony, repetition and transformation.

*Chanson* hides under a hat

*Chanson* wears sunglasses indoors

*Chanson* bickers with the walls

*Chanson* is a parrot in a pigeon robe

*Chanson* is not simply a chanson, but a reflection on how one might become one

**Peace** is an onion

Love is a song

**Gabriel Stenborg** (b. 1994) is a Swedish composer whose work explores the boundaries between art music and popular idioms, often inhabiting a hybrid, post-genre space. He holds a Bachelor's degree in Composition from the Academy of Music and Arts in Örebro, and a Master's degree from the Royal Conservatoire of Scotland, where he studied with Dr. Stuart MacRae.

A central feature of his practice is the use of text—sometimes recited, sometimes hidden within transcription processes that generate the musical material itself. Humour also plays an important role in his work, though it frequently appears in surreal or twisted forms, juxtaposed against melancholic or introspective themes of dissociation and loneliness.

His current projects include a collaboration with artist Lars Jonsson and composer Isidor Ten Hooven, reshaping archival recordings from the 1980s into strange, dance-inflected sound worlds.

# Skymlot

## Ida Lundén

Violin and fixed stereo sound file

*Skymlot* is an old word for a greyish-brown colour, a synonym to the Swedish (colour describing) name of the bat that sounds in this piece – Gråskimlig fladdermus [Vespertilio Murinus]. The bat sounds are recorded by the musicologist Bengt Edqvist and are used with his permission.

The bells in the beginning of the piece are ringing for the weekend (Vesper).

I have used melodic material from an Ave Maria Antiphon (Vesper) by Josquin Des Prez.

**Ida Lundén** (1971-) is a composer and musician active primarily in chamber music, electronic and improvised music.

Her music can be described as playful and exploratory and can many times take a starting point in an investigation of the changing society from the perspective of personal history, geography, political situation, climate, musical instruments, our need to meet or inventions. Previously existing music can often work as material for her compositions in a music that often combines the poetic with the noisy. Collaborations are an important part of her artistic work and she has, among other things, composed music for several dance performances, both in Sweden and internationally. She has also taken part in Artistic Research projects like [Back to the Future](#).

Her most recent projects has involved a commission from the Swedish Radio P2 to celebrate their 100 years, and in November 2025 a portrait concert called [Sugluft, Skymlot, Gulla](#) at [Fylkingen Stockholm](#) with seven different works from the last ten years.

Ida Lundén teaches composition at Gotland's School of Music Composition, and is a lecturer in art with a focus on sound at Konstfack University of Arts and Craft.

<https://www.idalunden.se>

# Water and Slate

## Drew Hammond

*Water and Slate* explores contrasting string textures. At one extreme, waves of rising slurred arpeggios are an attempt to create a sense of fluidity, whilst at the other extreme, clipped, sharply attacked bow strokes attempt to create a sense of cutting, angular solidity. In writing it I was thinking about countless walks through and along the shallow creeks and forks of my childhood home in the Bluegrass region of Kentucky. These waterways are always characterised by the same flat sediments that cleave along thinly layered slabs, creating tables, small waterfalls, and sudden deep pools. This piece is also a meditation on the fecundity of life in these places. Entire water ecosystems exist along these corridors, with a variety of fish, crayfish, freshwater muscles, water snakes, beavers, and otters.

**Drew Hammond** is a composer and musician based in Glasgow, Scotland. Born in Central Kentucky, he studied music at Guilford College in North Carolina and spent a large chunk of the 1990s touring in bands. Around the turn of the century, he moved to Glasgow, Scotland to study composition with Bill Sweeney. Since then he has gained a PHD in composition and has taught numerous music subjects at the University of Glasgow and the Royal Conservatoire of Scotland. He writes music for a variety of instrumental and electronic forces.

<http://www.drewhammondmusic.com>

# Resonant Shadows

Victor Lisinski

The piece is an exploration into the sounds of five Balinese gongs. I like to think of these sounds not only as the source material for the piece, but also as constituting a place we visit through the music, with guidance of the musicians.

This version for string quintet and electronics, which has its premiere at today's concert, is a continuation of the original piece, written in 2024 for clarinet, tuba, voice, accordion, violin and electronics.

**Victor Lisinski** (b. 1987) is a composer and mathematician, raised in the Stockholm archipelago. He often explores how music can function as places or states to abide in, with a particular focus on extended processes, inharmonic spectra, field recordings, and generative systems for improvisation.

Victor's earlier studies and freelance work in composition were followed by several years abroad in the service of mathematics, primarily at Oxford University where he received his doctorate in mathematical logic and number theory.

<https://linktr.ee/lisinski>

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## Scottish Ensemble

Scottish Ensemble (SE) is a pioneering group of outstanding string players, described by *The Herald* as “always challenging the norms of classical music performance.” Founded in 1969, Scottish Ensemble has built a reputation for imaginative, cross-artform collaborations that reimagine how classical music can connect with contemporary life. Based in Glasgow, SE performs across Scotland and tours regularly to major venues and festivals throughout the UK and internationally.

From choreographers and visual artists to theatre-makers and puppeteers, Scottish Ensemble has worked with a wide range of creative partners to expand how classical music is experienced. Notable projects include *ANNO* with Anna Meredith, and *Goldberg Variations – ternary patterns for insomnia* with Andersson Dance, a choreographed work for musicians and dancers performed 50 times across the world including at London's Barbican Centre, the Kennedy Centre Washington, and De Doelen Rotterdam.

Alongside its performances, Scottish Ensemble places collaboration and social impact at the heart of its work. SE's Music for Wellbeing programme supports people affected by cancer through a long-term partnership with Maggie's, while its schools and Young Artists programmes nurture creativity and inspire the next generation of musicians.

SE has been recognised with major awards, including the Royal Philharmonic Society Ensemble Award, the Classical:NEXT Innovation Award, and the Association of British Orchestras Green Award for its leadership in sustainability. With the support of Creative Scotland, Scottish Ensemble continues to be a beacon of Scottish creativity at home and around the world.

For more information visit [www.scottishensemble.co.uk](http://www.scottishensemble.co.uk).

# **Concert II: Sound Art**

**Sam McErlean & Ahan Sengupta**  
sound and production

# Tir, rmx q

## Kim Hedås

*Tir, rmx q* is a quad remix of the electroacoustic stereo work *Tir*, which premiered at Mimerlaven as part of the Norberg Festival in 2024, in collaboration with choreographer and dancer Monica Åslund Forsén.

In the new remix, the material from the original piece has been condensed in terms of time, while also being given an expanded format through the spatialisation of the music across four channels. The meaning of the word 'tir' played a role in the composition process and refers to the spiral-shaped groove found in a rope maker's lines. Each turn of the rope continues the groove, and in the same way, the music in *Tir, rmx q* continues in a spiral shape.

**Kim Hedås** is a composer of orchestral, vocal, chamber and electroacoustic music. Her works have been commissioned and performed by renowned ensembles and orchestras in Sweden and internationally. She often collaborates with artists from the fields of theatre, art, film, dance and architecture. Her catalogue of works also includes several site-specific music installations. In recent years, her compositions have been performed internationally at festivals such as the Gaudeamus Festival in the Netherlands, the Ars Electronica Festival in Austria, the New York City Electroacoustic Music Festival, the Weimarer Frühjahrstage in Germany, and in Italy, France, Wales, England, Iceland, Finland and China. In Sweden, her music has been performed at numerous festivals and venues, including Sound of Stockholm, Båstad Kammarmusikfestival, Svensk Musikvår, Berwaldhallen, Konserthuset i Stockholm, Göteborgs Konserthus, Moderna Museet, Kulturhuset Stadsteatern, Musikaliska, Audiorama, NorrlandsOperan, Göteborgsoperan, Acusticum, Färgfabriken, Kivik Art Centre, Artipelag, Teater Galeasen and Dramaten. Kim Hedås received her PhD in 2013 from the Faculty of Fine Arts at the University of Gothenburg for her thesis, *Linjer. Musikens rörelser – komposition i förändring* (Lines. Music moving – composition changing). The thesis is also available online as a PDF with audio files. Kim Hedås is Professor of Composition at the Royal College of Music in Stockholm (Kungliga Musikhögskolan) and a member of the Royal Swedish Academy of Music (Kungl. Musikaliska Akademien).

<https://www.kimhedas.se>

# Thread

## Tom Macfadyen

*Thread* is a track I composed with excerpts of field recordings from Glasgow, alongside synthetic sounds to create a blurred sense of place - somehow real, somehow unreal. The particular synthesis type I used, physical modelling, has a particularly uncanny sound quality to it, emulating the acoustic principals of real instruments while allowing for results that are otherwise impossible to create acoustically. To me, the textures presented in this short piece reflects a dazed trip through darkness towards a dense and saturated final destination.

**Tom Macfadyen** is a Scottish electro-acoustic composer and performer based in Glasgow. His artistic practice spans multiple contexts, including fixed media electroacoustic music, works for solo instruments and live electronics, interdisciplinary collaborations, and music for chamber ensembles. Specialising in computer-based sound design and composition, Tom's music is a reflection on his relationship to the sounds, people and environments around him.

Tom often explore the use of non-musical sound and utterance as source material for his work, as well as the materiality of musical instruments and the relationship between instrument and performer. He is interested in the combination of real and unreal sound objects and gestures to produce surreal, dream-like worlds that present an immersive listening experience for audiences. A focus on density, detail, and layering is present in much of Tom's work.

Instagram: tom\_macf

# Within

**Mats O Hansson**

*Within* is a 4-channel sound art work that was created for an exhibition in one of the oldest buildings in Gothenburg. It's called Kronhuset (The Crown House) and was built in the late 17th century, not long after the city was founded. The house has been there for centuries and has been used in many different ways - as a storage for military equipment, church, concert hall and even as parliament for the Swedish government.

*Within* is inspired by "the life" of the house through the years and it's relation to the city. This is the last 6 minutes of the originally 10 minutes.

**Mats O Hansson** (1960) has an MFA in composition from the University of Music in Gothenburg, Sweden. He composes mainly chamber music for ensembles and soloists, but also music for stage and film as well as sound and video art. Beside Sweden, his music has also been performed in Denmark, England, Germany, Italy, Greece, Poland, Spain, South Korea, Argentina and USA. He is a member of the *International Society for Contemporary Music*, ISCM and one of the founders of *Kalv Festival* ([Kalvfestivalen](#)) – a festival for contemporary music in Sweden. Published by [Babelscores](#) [FR], [Tectractus Publishing](#) [UK] and [Svensk Musik](#) [SE]

<https://www.matsohanesson.com/>

# Cullykhan Water

**Pete Stollery**

*Cullykhan Water* uses a number of recordings taken at Cullykhan Beach in north east Scotland, ranging from tiny drips of rainwater to the crashing sea of the Moray Firth. It was composed as part of a project with artist Bryan Angus and poet Martin Malone, where each artist creates a work of art in their own medium, informed by the same stimulus.

It also forms part of a larger projected album release with Jonty Harrison, consisting of short forms (4 – 6') made from single field recordings.

*Cullykhan Water* was composed in Studio Alpha at VICC (Visby International Composers Centre), Sweden.

**Pete Stollery** studied composition with Jonty Harrison at the University of Birmingham, where he was one of the first members of BEAST in the early '80s. He composes music for concert hall performance, particularly acousmatic music and more recently has created work for outside the concert hall, including sound installations and internet projects.

He has collaborated with practitioners from other artistic disciplines, particularly dance and sculpture and has produced music and sound design for a number of UK visitor attractions including Dynamic Earth in Edinburgh, UK, Magna in Rotherham, UK and St Patrick's World in Downpatrick, Northern Ireland.

Until 2022, he was Professor of Composition and Electroacoustic Music at the University of Aberdeen, Scotland, delivering courses on the creative applications of technology in music and music education to students, schoolchildren and the general public.

His music is published by the Canadian label empreintes DIGITALes.

<https://www.petestollery.com>

# This is Where I Found Your Shell

**Vera V Almgren**

*As the scorpion rustles across the sand dune,  
and the lonely bat approaches,  
the stone cold light of the crescent moon cuts into my neurons with the promise of entering your  
secret room  
This is Where I Found Your Shell*

*This is Where I Found Your Shell* explores the inner corners of the brain's neural network in its reactions to the outside world. The inherent texture and melody opportunities of sea shells, glass, stones and wood in relationship to digital sound editing are the main characters of the piece. With the use of dream logic as the narrative driving force, the listener is led through different sonic spaces of the mind. This is an excerpt of the piece.

**Vera** also performs under the name of CNIDARIEL. CNIDARIEL writes, produces and performs in an industrial, suggestive electro pop tradition with roots connected to orchestral music, folk lore, drag culture and ritualistic dramaturgy. Her work combines vulnerable lyrics in Swedish with distorted soundscapes and conceptual live shows.

Since 2024, CNIDARIEL is a part of the indie label ISTID RECORDS, a new experimental force in the Stockholm underground scene.

<https://cnidariel.se/>

## Nichola Scrutton

**Wave Shift**

Programme note will be updated soon

# Patchwork in G

## Viktor Sandström

*Patchwork in G* (2024) is an electroacoustic work in four channels. The complete work lasts for 10'06".

Originally based on preparatory work for a string ensemble piece, this was repurposed for the '24 Resonans festival in Norrbotten, arranged by Kluster - a society for promoting contemporary music in the north of Sweden (Norrbotten), as part of their program of 4-channel acousmatic music. It explores ideas of tunings and intonation, and was built around improvised recordings around these ideas, playing slow evolving textures.

**Viktor Sandström** is a composer and musician. While writing mostly in the electroacoustic genre, he has a background playing the cello growing up, as well as studies in jazz piano and improvisation. Based in Göteborg, Sweden, he has a BFA in electroacoustic music from Royal College of Music in Stockholm. His work spans from composition and sound installations to instrument building. Using mainly synthetic sound and field recordings along with generative or algorithmic tools, he picked up programming as a tool for music writing during his studies in Stockholm, and developed an interest in non-linear composition, and alternative ways to interface with music. He has worked within theater and film, both in Stockholm and Göteborg, as well as his personal solo project, which is scheduled to release a debut album, presumably in the beginning of 2026.

<https://vsandstrom.github.io/#/> - this is more fun on your phone – there are some surprises that way!