



## Det tredje örat: Musikhögskolans forskare presenterar nya utmaningar och resultat.

Med syfte att närma sig hela bredden av konstnärlig kunskap och lärande i musik utspelar sig denna konferens och festival i en praktikhärlig kontext där Inter Arts Center fungerar som ett kunskapsbyggande laboratorium. Innehållet tar form som konserter, installationer, film, föreläsningar och workshops med forskare och doktorander vid Musikhögskolan i Malmö. Man kan utläsa ett antal gemensamma tematiska trådar som löper genom programmet. Ett centralt område är mötet mellan olika former inom de performativa konstarterna, gestaltat i filmer, performanceverk, installationer och konserter. Här är också det platsspecifika ett gemensamt område, i Halla Steinunn Stefánsdóttirs nya verk 'Að vörðu / To cairn' och i flera verk av Jacek Smolickis verk som visas och diskuteras under hela festivalen. Under onsdagskvällen blir hela Inter Arts Center spelplats för en platsspecifik installation, där större delen av huset tas i anspråk för presentationer av verk som är mångskiftande till form och innehåll. Ett annat tema är fundamentala förutsättningar för musikalisk kreativitet och lärande, med presentationer som diskuterar lyssnande, musikens interaktion med instrument, och vidare i ett socialt och genusrelaterat perspektiv. Här bidrar de musikpedagogiska doktoranderna och några av de seniora forskarna med en samlad ansats under tisdagen, med en ytterligare presentation av Markus Tullberg under onsdagen. Programinnehållet är byggt omkring doktoranders och seniora forskares projekt, men den breddade ansatsen mot alla former av performativ konst har öppnat dörren mot ett flertal medverkande också från Teaterhögskolan. Vi anordnar dessutom, under onsdagen, en förmiddags diskussioner om tvärdisciplinart, forskningsfinansiering och -infrastruktur.

Det tredje örat bjuder nu in till deltagande i ett tre dagar långt laboratorium, med ett utforskande perspektiv på musik och scenkonst idag. Välkommen att delta i presentationer, diskussioner och framföranden. Det är fri entré till hela arrangemanget.

/ Stefan Östersjö och Eva Saether

## Program

### Tisdag 19 Sept

0930-17, hela dagen

Katt Hernandez: Skogen är bäst på bild, Seminarierum B  
Jacek Smolicki: Fragmentarium / Minuting (Vita rummet)

9:30-10:15 Filmvisningar (Svarta rummet)

Jon Antonsson: Sullivan's Silhouette 7:30'

Liv Kaastrup Vesterskov: Tre systrar 25'

10:30-11:30 Jacek Smolicki: "Soundwalking as para-archiving" (Vita rummet)

11:30-12:00 Kent Olofsson & Jörgen Dahlqvist: Karlskrona/Malmö (Svarta rummet)

12:00-13:00 lunch

13:00-15:00 350 bpm - Musik, lärande och kreativitet. (SVE/ENG)

"Playlist" - en studie som utforskar vad vi sjunger med barn och unga i skolan idag, hur sångrepertoaren har förändrats över tiden och varför.

"Jag har också rätt att ljudsätta världen" - om genus och musikskapande med digitala verktyg.

Kulturskolan och inkludering - får alla vara med och spela?

Med traversflöjten som utgångspunkt - en studie om samspelet mellan musikinstrument och musiker.

Kreativitet(er) - om gränsöverskridande högre musikutbildning.

15:30 Filmvisning (Svarta rummet)

Olofsson/Dahlqvist: A Language at War

### Onsdag 20 Sept

09:30-22:00, hela dagen

'Að vörðu / To cairn' Installation along Bergsgatan by Halla Steinunn Stefansdottir

Katt Hernandez: Skogen är bäst på bild (Seminarierum B)

9:30-10:45 Interdisciplinära forskningsansatser och samarbeten (SVE)

Jörgen Dahlqvist: Performativ kunskap: konceptuell scenkonst och interdisciplinaritet

Henrik Frisk: KMH-KMA

Eva Saether: Nordforsk

Stefan Östersjö: Musical Transformations

Christian Skovbjerg-Jensen: Narrating Climate Futures

Stefan Östersjö: Musical Transformations

10:45 paus

11:00-12:00 Paneldiskussion om tvärdisciplinaritet, forskningsfinansiering och forskningsinfrastruktur. Vilka förutsättningar finns för tvärdisciplinär forskning inom Lunds universitet? Vilka förutsättningar finns för tvärdisciplinär forskning inom den konstnärliga fakulteten? Vilken roll kan de enskilda institutionerna och Inter Arts Center ha i dessa sammanhang? Hur kan dessa perspektiv utvecklas i framtiden genom nationella och internationella ansatser?

Med Sven Bjerstedt, Eva Saether, Henrik Frisk, Håkan Lundström och Christian Skovbjerg-Jensen.  
Moderator Stefan Östersjö

12:00-13:00 Lunch

13:00-14:00 Karin Johansson: Musical rhetoric in contemporary rituals: discourses in and on new music for the organ

14:00-15:00 Að vörðu / To cairn (installation längs med Bergsgatan)

15:00-16:00 Halla Steinunn Stefánsdóttir and Stefan Östersjö: Participation and creation: approaches towards an eco-systemic understanding of artistic practice

16:15-17:15 Markus Tullberg: Musical instruments and the theory of affordances

17:30-18:30 Filmvisningar (Svarta rummet)

Nguyen: The Culture Soldiers 21'

Karpen/Dahlqvist/The Six Tones: Nam Maí 35'

Olofsson/Dahlqvist: A Language at War 1:06''

19:00 Filmvisningar (Svarta rummet)

Jon Antonsson: Sullivan's Silhouette 7:30''

Liv Kaastrup Vesterskov: Tre systrar 25'

### **Konsertinstallationer 19:45-22:00**

19:45 Halla Steinunn Stefánsdóttir: Að vörðu / To cairn (Röda Rummet) med studerande från konceptuell scenkonst vid Teaterhögskolan i Malmö

20:15 Ralsgård & Tullberg: svensk folkmusik på två traversflöjter (Vita rummet)

20:30 Stefan Östersjö/Halla Steinunn Stefánsdóttir/Henrik Frisk: Improvisation (Röda rummet)

20:45 Halla Steinunn Stefánsdóttir: I Play Northern Lights (Black Room)

21:00 Henrik Frisk/Halla Steinunn Stefánsdóttir/Stefan Östersjö Improvisation (Svarta rummet)

21:15 Ralsgård & Tullberg: svensk folkmusik på två traversflöjter (café/foajé)

21:30 Katt Hernandez: Skogen är bäst på bild (Seminarierum B)

### **Torsdag 21 Sept**

09:30-17:00, hela dagen

Katt Hernandez: Skogen är bäst på bild (Seminarierum B)

9:30-11:30 Filmvisningar (Svarta rummet)

Olofsson/Dahlqvist: Fält 1:05'

Karpen/Dahlqvist/The Six Tones: Nam Maí 35'

11:30-13:00 Lunch

13:00-14:00 Kent Olofsson: Musicalization of Theatre: Musical composition as a dramaturgical strategy

14:00-15:00 Stefan Östersjö: Musical and Musicianly Listening in Intercultural Practice

### **Filmvisning (Svarta rummet):**

15:30 Singing in action - a kaleidoscope of interactions

16:00-17:00 Sara Wilén: Singing in Action: an inquiry into the creative working processes and practices of classical and contemporary vocal improvisation

**Abstracts and programme notes** (in general, if an abstract is in English or in Swedish signals the language of the presentation)

### **Tisdag**

#### **Jacek Smolicki: [Post]-[Digital]-[Archives]**

Let's say the digital revolution is over. The enthusiasm that ushered in this revolution has since become counter-balanced, if not submerged, by skepticism and disenchantment. And what we are

faced with are ubiquitous surveillance, impoverishment of aesthetic experiences and trivialization of social life, the results of an -- at once deep and shallow -- immersion in the digital and network media. The way we access, record and archive our presence in the world has also been affected. In this post-digital situation, we all engage in some forms of archiving, whether we want to -- or not. When interacting with our devices, we archive and are being archived, held captive by a densely woven net of technologies. How can this condition be approached creatively?

The event takes the form of a temporary zone for the exploration of hybrid modes of personal archiving. In a loose and impromptu manner, the event presents on-going work of several practitioners who, in a poetic, humble, renegade, creative and subversive way combine digital and non-digital techniques to record, erase, archive, unarchive, remediate or demediate selected facets of everyday life in the present moment.

The work will be accessible to the public on the evening of Wednesday, September 13<sup>th</sup>, however individual visits and meetings can be scheduled directly with Jacek Smolicki any time between Thursday, September 14<sup>th</sup> and Monday, September 18<sup>th</sup>. Contact: [jacek@smolicki.com](mailto:jacek@smolicki.com)

### **Katt Hernandez: Skogen är bäst på bild**

Skogen är bäst på bild (The Forest Looks Best in Pictures) was composed in Autumn of 2016 for the Transistor Festival at the InterArt Center. The piece is based on interviews with people who live in Stockholm, asking about their experience as city dwellers, what they see each day, what they remember, wish for, look forward or back to in the city they call home. The piece selects from and sets their replies in counterpoint to sound-collage work, made of Stockholm field records, Buchla work and re-processing of the voices themselves. The participants were Sol Andersson (Masters student in composition, KMH and freelance performer/composer), Bo Leth (Writer, Actor, Modular Synthesizer player and Fylkingen board member), Peter Jackson (Professor in Comparative Religions, Stockholm University) Jan Nygård (Translator, Swedish Television news service and concert producer), Carina Månsson (Ticket Sales, Stockholm Central Station; also holds a Bachelors degree from Stockholm University with a project on the history of Million Program housing in Stockholm), Per "Piak" Kreuger (Engineer/Scientist, SICS corporation and modular synthesizer player) and Marie Gavois (Director, Fylkingen and Dancer/Performance Artist). The piece is one of many which comprise my PhD project in music.

### **Jacek Smolicki: Soundwalking as para-archiving**

The presentation will focus on my on-going practice of sound-walking, field-recording and sonic para-archiving. It was an exposure to a thick sonosphere of Jerusalem that made me initiate Minuting, one of several para-archiving projects in which I've been documenting various subsets of contemporary everyday life. Thus, ever since that day in July 2010, I have been carrying with me a portable sound recorder and lately a pair of binaural microphones which I use to document at least one minute of sound in public space, daily. The project branched out into several site specific para-archival initiatives, collaborations as well as an informal club gathering enthusiasts of listening and sound recording. During the presentation I will propose an array of observations from this on-going work that concern both their personal and wider technological dimensions.

### **350 bpm - Musik, lärande och kreativitet.**

350 bpm är ett seminarium kring pågående forskning i musikpedagogik vid Musikhögskolan i Malmö. Seminariet organiseras av forskarna Eva Sæther och Anna Houmann samt doktoranderna Adriana Di Lorenzo Tillborg, Camilla Johansson, David Johnson och Markus Tullberg. Seminariet rymmer följande presentationer som presenteras i mer detalj nedan:

“Playlist” - en studie som utforskar vad vi sjunger med barn och unga i skolan idag, hur sångrepertoaren har förändrats över tiden och varför.

“Jag har också rätt att ljudsätta världen” - om genus och musikskapande med digitala verktyg.

Kulturskolan och inkludering - får alla vara med och spela?

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Kreativitet(er) - om gränsöverskridande högre musikutbildning.

### **Adriana Di Lorenzo Tillborg: Inclusion and Policy in Sweden’s Art and Music Schools**

The overall aim of my PhD project is to investigate democratic aspects of music education in Sweden’s Art and Music Schools in relation to the current national policy process. The research concentrates particularly on how the leaders talk about inclusion and policy. For this presentation, I will concentrate on the early results from one sub-study focusing on inclusion of children and adolescents in need of special support.

For several years, Art and Music Schools have been engaged in special projects for the inclusion of children and adolescents in need of special support. Despite that, there are still some Art and Music Schools not including those in need of special support.

The aim of this paper is to investigate the discourses that emerge when Art and Music School leaders talk about inclusion of pupils in need of special support in relation to policy.

The research questions are:

- How do Art and Music School leaders talk about pupils in need of special support?
- How do Art and Music School leaders talk about inclusion policy?

The data consist of three focus group conversations with a total of seventeen Art and Music School leaders from northern, central and southern Sweden.

Discourse analysis as a social constructionist approach is applied since it makes a connection that is important to my research object, namely the connection between social change and language. Exposing the repressed and excluded discourses can be a way to counteract marginalisation and promote democracy.

The results expose a prominent discourse of “an Art and Music School for all”, but also that the absence of national inclusion policy makes it possible to legitimise the absence of a local inclusion policy.

### **Camilla Jonasson: Having the right to soundscape the world - gender and creative music making**

Although technology is still associated with masculinity, more democratic music making through the development of both digital tools and the Internet has had a positive impact on gender balance. The aim of the study, *Having the right to soundscape the world* is to examine how gender norms might be challenged in creative music making using digital tools. This thesis focuses on the process of music making that take place in leisure time activities among girls and trans individuals aged 13 to 21.

The initial research questions are:

- (i) how do young people create the music of today?
- (ii) what role do digital tools have in current music making?
- (iii) how is gender portrayed in music making?

The theoretical framework is based on two different theoretical approaches – the sociocultural and the socio-material. It is an ethnographic study and data has been collected by focus group conversations and observations combined with photo, audio, film and social media. With this thesis,

I want to increase knowledge of how equality can be achieved from a music education research perspective as well as in the music field in general.

In the presentation the ongoing study *Having the right to soundscape the world* will be presented and the preliminary results will be discussed.

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### **David Johnson: Sång i skolan, sång i samhället: hur sångrepertoar och sångvanor i musikundervisning påverkas av nutidens populärmusik**

Vad sjunger vi med barn och unga i skolan idag? Hur mycket sjunger vi, och vilka faktorer påverkar valet av repertoar? I denna presentation ska jag diskutera några preliminära resultat från mitt avhandlingsarbete som syftar till att kartlägga den aktuella sångrepertoaren som används i grundskolan idag och sätta den i ett historiskt, internationellt, och etnomusikologiskt perspektiv. Föreläsningen ska lägga särskilt fokus på den nutida populärmusikens avtryck på både sångrepertoaren i skolan och lärandet i den svenska grundskolan.

### **Markus Tullberg: Affordances of the simple system flute**

This presentation will build upon early results from the first part of a PhD project focusing on the transverse conical simple system flute. This type of flute originated during the first half of the 19<sup>th</sup> century, a truly eclectic period of European flute design. Besides still being used in western art music, it has a deep tradition in Irish traditional music, become well established in the Breton music since the 1980's, and is gaining popularity in Swedish folk music.

The empirical material in the study consists of interviews with flutists and flute makers situated in these different musical contexts. The musical instrument acts as a research tool and becomes a

prism into their musical worlds. The analysis of the interviews goes into detail in areas such as playing technique, thoughts on specific features regarding instrument design, approaches to the manipulation of old instruments, how the performance context resonates with their instrument, and implications of historical knowledge. I end with my emerging theoretical understanding of the results, an area open for suggestions and discussions.

## Onsdag

### **Karin Johansson: Musical rhetoric in contemporary rituals: discourses in and on new music for the organ**

This part study of the project *Musical rhetoric in contemporary rituals* focuses on the triangular relationship between performers, composers and historical musical repertoire.

Historically, two views on notated works co-exist in organists' performing practice: (i) the score as the composer's individual piece of artwork, to be interpreted and executed, and (ii) the score as an example and a tool for developing improvisatory skills, to be copied and further developed. This dynamic forms part of the background to present-day performance practice and the interaction between composers and performers.

In this project, four composers were asked to write organ pieces for me with (i) any kind of relationship to historical repertoire (here, the music of Diederich Buxtehude), and (ii) any degree of collaboration with me. The resulting four compositional processes and products turned out to differ widely and display a spectrum of views on composition, performance, notation and interpretation. The presentation will give an overview of the relationships between the pieces and the processes behind them, with examples from the final concert. Conclusions will be drawn from the performer's perspective and discussed with one of the composers.

### **Halla Steinunn Stefánsdóttir: Að Vörðu / To Cairn**

An installation which is part of larger body of work set to explore movement and navigation; the intersection between man and environment.

The work invites the inhabitants of Malmö to take a walk on a site more than 2700 km away. Through audio and video visitors are asked to use their eyes and ears to navigate on the bustling Bergsgatan between three cairns (Icelandic: varða, pl.vörður) located in the Þjórsárdalur valley of Iceland.

Built of stones the cairns were landmarks set to help travellers find their way on perilous trails across the country. The ancient trail observed by Halla Steinunn since summer 2016 marks the outset of a path over the high plateau Sprengisandur, so titled as people were wont to 'sprengja' or exhaust their horses on the long ride over desolate and barren land. Replaced today by other systems the cairns are still a memorial to man's navigation through environment and being in the world. As part of the installation travellers on Bergsgatan will be asked to leave a sonic utterance at one of the walk's stations, a homage to wayfarers tradition of adding a stone to the cairn in order to maintain it for next traveller.

### **Halla Steinunn Stefánsdóttir and Stefan Östersjö: Participation and creation: approaches towards an eco-systemic understanding of artistic practice**

This paper draws on artistic explorations of space, through analysis of projects set in the natural landscape, in a specific indoor site or at the threshold between the two. Specific attention is given to

the artistic processes at play in the transformation of materials created/collected in the natural environment when shaped for presentation in an indoor location. What is the difference in the relation between being and becoming in this liminal space? According to Erwin Straus, the impetus to this process is the pathic moment of sensation, a moment which evolves in two dimensions: as an unfolding of the world and of the self (Straus 1965). Louis Schreel argues that in Deleuze and Guattari, artistic practice, activates a process in which “the work ‘captures’ forces at work in the world and renders these sensible. Its effects are above all real and not merely imaginary: the image is not a mental given but a concrete, existing reality” (Schreel, 2014, p 100). Here, Deleuze distinguishes between the percept - landscape in the absence of man - and affect, the non-human becomings contained in the artwork. This paper wishes to unpack these processes through a study of three concrete instances of artistic practice in which either of the two authors took part.

The first example is taken from the work of the Landscape Quartet, a group of sound artists dedicated to the creation of ecological sound art which takes participation as point of departure, with the wish to align with “a broader set of cultural practices in which the imperial power of “the human” over the rest of the world is shifting in favour of what we might call a more eco-systemic engagement” (Hogg, 2013, p 1). But how can one understand the artistic processes at play in such participative forms of artistic practices? Can ecological sound art prompt different understandings of the relation between artist and artwork as well as between human and the natural environment?

The second example is ‘I play Northern Lights’, a piece created by Halla Steinunn Stefánsdóttir for ensemble Nordic Affect’s concert in the Northern Lights Hall in Harpa, Reykjavík. As an activation of space ‘I play Northern Lights’ was instigated from a curatorial point of view as a piece that would challenge the audience’s perception of the concert hall environment. It represents a performer’s active engagement with space: a method to break away from tradition and in so doing, exploring whether new aspects of the environment’s structure can be revealed.

The third example is an installation which receives its premiere at Det Tredje Örat. Here, audio and video materials recorded in the natural landscape are presented in an outdoor installation along Bergsgatan in Malmö, inviting bypassers to engage with traces from an environment, more than 2700 kilometers away.

### **Markus Tullberg: Musical instruments and the theory of affordances**

This presentation will outline some features of the research using the concept of affordances (Gibson, 1979/1986). Also, this theoretical understanding will be applied on some preliminary results from an interview study with professional musicians playing the Simple system flute in different traditions and genres. The following discussion will concern the practical use of this theoretical understanding.

While Gibson focused on visual perception, his ideas have been used in a variety of disciplines, including music research. These applications of the concept of affordances have resulted in additional constructs, some of which prove to be productive while analysing the interaction between the musician and the musical instrument. These constructs include effectivities (Michaels C. F. & Carello, C., 1981), frameworks of affordances (Mooney, J. 2010), and emergent affordances (Nilsson, 2010).



## Torsdag

### **Stefan Östersjö: Musical and Musicianly Listening in Intercultural Practice**

This paper discusses the function of listening in intercultural musical collaboration, with reference to the making of *Nam Maí*, a composition for three soloists, string orchestra, choreography and film, by the composer Richard Karpen, choreographer Marie Fahlin, director Jörgen Dahlqvist and the Vietnamese/Swedish group *The Six Tones*. Through the lense of Pierre Schaeffer's concepts of musical and musicianly listening, the paper suggests that inter-cultural exchange takes place in a liminal field between traditions. This demands a particular openness which can be developed by operating musicianly listening, a form of listening which actively seeks to "innovate in the facture of sound objects". Further, the paper considers listening from an ecological perspective, understood as embodied and situated.

### **Sara Wilén: Singing in Action: an inquiry into the creative working processes and practices of classical and contemporary vocal improvisation**

This dissertation explores performative perspectives on classical and contemporary vocal improvisation (CCVI) as a critical, creative tool for development of and research in vocal performance. It consists of one introductory part and five articles, with additional documentation on a homepage. The artistic projects have been performed in close collaboration with fellow classically trained singers and musicians. The practice of CCVI is contextualised in relation to vocal history, opera, improvisation practice(s) and research in vocal performance. The artistic methods of opera improvisation, lyrical improvisation and CCVI without words are described in text and video. The studies performed also investigate how theoretical concepts such as performativity, action and interperformativity can be used for articulating aspects of communication, creativity and knowledge in CCVI.

## Filmer

### **Sullivan's Silhouette**

*Kamera, Redigering, Piano, Flöjter, Bouzouki, Fiol & Slagverk: Jon Antonsson.*

*Koreografi: Eilise Sullivan.*

I Sullivan's Silhouette möter Irländsk traditionell folkmusik samtida dans. Med gemensamt intresse för film, musik och dans träffades Jon och Eilise på Universitetet i Limerick och denna film är det konstnärliga resultatet av detta möte. De är nu båda på var sitt håll på jorden men deras minnen av varandra kvarstår som silhuetter, representerade i filmen.

### **Tre systrar**

*Koncept, text, kamera och redigering: Liv Kaastrup Vesterskov. Musik: Anton Jansson och Björn Lindberg. Röst: Liv Kaastrup Vesterskov.*

Tre systrar är en film som undersöker den moderna kvinnans liv i nordnorden idag. Den dokumentär-poetiska filmen utgår från material med tre systrar i olika åldrar (8, 18 och 28) och på olika platser, både geografiskt (Sverige, Danmark och Norge) och i livet. Det är sommar och de drömmer. Men vad drömmer de om? Vad innebär det att vara en flicka och att träda in i vuxenlivet för att bli en kvinna?

### **Fält**

*Koncept och genomförande: Jörgen Dahlqvist, Kent Olofsson, Zofia Åsenlöf & Linda Ritzén | Rum: Marcus Råberg*

I Fält möter vi en kör av röster som kretsar kring existensens villkor, längtan efter trygghet och behov av skydd. Föreställningen utspelar sig på en plats mellan liv och död, mellan våld och

nödvändigheten att komma bort från våldet, mellan att leva ett liv i skräck och drömmen om något annat på andra sidan fältet.

### **Karlskrona/Malmö**

*Text: Jörgen Dahlqvist. Musik: Kent Olofsson*

Karlskrona/Malmö handlar om hur kontraktet förändras mellan människor i ett polariserat samhälle. Karlskrona/Malmö utgår från en fiktiv händelse – ett dödsfall i Malmö och av en gärningsman från en mindre stad någonstans i Sverige. I efterspelet av det som hänt får vi ta del av en mängd människor som känt de inblandade och på olika sätt drabbats och reagerar på det som hänt.

Medverkande: Linda Ritzén, Malin Molin, Frida Stavnes, Carina Ehrenholm, Liv Kaastrup Vesterskov, Cecilia Milocco, Rikard Lekander och Kent Olofsson.

### **A Language at War**

*Text och regi: Jörgen Dahlqvist. Kompositör: Kent Olofsson*

*Medverkande: Rafael Pettersson, Celia Hakala och Angela Wingerath*

*Kostym och mask: Sandra Haraldsen*

A Language at War är en undersökning av språkets klangliga betydelse och vad som rör sig mellan och bakom språket. Föreställningen utgår från Wittgensteins citat "mitt språks gränser är också mitt universums gränser" och undersöker betydelsen av det påståendet. Föreställningen plockar sönder språket i sina beståndsdelar och bygger sedan upp orden igen, för att få syn på vad denna rekonstruktion gör för förståelsen. Men uppsättningen av A Language at War har också som ambition att sätta samman en musikalisk form med en dramaturgisk för att få syn på språkets performativa och musikaliska dubbelhet. Dessutom är vi intresserade av att se hur man kan använda video på olika sätt i teaterrummet. Allt sammantaget rör oss mot språkets yttersta gränstrakter, där svindlar det till för ett ögonblick.

### **Nam Mai 35 min**

*Film med musik av Richard Karpen och The Six Tones. Seattle Symphony, dirigent: Stilian Kirov. Koreografi: Marie Fahlin. Regi: Jörgen Dahlqvist. Foto och klippning: Jon Rudberg. Fokus: Hanna Rosendahl. Ljus: Stine Hein. Ljudtekniker: Dmitriy Lipay (Seattle) and Silas Bieri (Malmö). Ljudredigering och mix: Stefan Östersjö, Doug Niemela and Richard Karpen.*

Nam Mai är en komposition för tre solister, videoprojektioner, koreografi och orkester. Denna film presenterar verket i en version inspelad med Seattle Symphony Orchestra och dirigenten Stilian Kirov. Den Vietnamesisk/svenska gruppen The Six Tones är solister i musik som hämtar sitt material ur Nam Mai, ett stycke instrumentalmusik från traditionell Vietnamesisk Tuồngteater. Även koreografin refererar till Vietnamesisk teater och till en scen där Đào Tam Xuân, en kvinnlig general, får bud om att såväl hennes man och son har dödat som ett resultat av konspirationer vid hovet.

### **The Culture Soldiers 21 min**

*Koncept, kamera och redigering: Nguyễn Thanh Thủy. Musik: The Six Tones.*

The Culture Soldiers är en dokumentär som ger ett politiskt perspektiv på de omvälvande skiften som ägt rum under de senaste sextio åren inom den traditionella Vietnamesiska musiken. Filmen ger en inblick i hur en konsertkultur vuxit fram styrd av politiska strategier och den kommersialisering som följt i spåren av omställningen mot marknadsekonomi. Här kastas ljus över kvinnors roll i denna utveckling och hur objektifiering av kvinnliga musiker blivit en central faktor när traditionell musik visas i TV-shower och i offentliga konserter.

## Biographies

**Jon Antonsson** är uppvuxen i Brömsebro i Blekinge, vid 16 års ålder började intresset för musik växa fram och han lärde sig själv att spela gitarr. Detta intresse utvecklades senare till en rad andra instrument och nu är det den Irländska traversflöjten som är hans huvudinstrument. Han har även studerat folkmusik på folkhögskola på Visingsö, Gotland och i Skurup. Tack vare sitt brinnande intresse för film, foto, ljudinspelning, mixning, redigering så är han även självlärd inom dessa områden. I vår tar han sin kandidatexamen på Musikhögskolan i Malmö.

**Jörgen Dahlqvist** is a playwright, director and a filmmaker. He has since the start in 2003 been the artistic director of Teatr Weimar. He held the position as the dean of the Malmö Theatre Academy between 2009-2012 where he now also works as a teacher.

**Katt Hernandez** moved to Stockholm in 2010, where she rapidly began performing and recording with many artists. In addition to her solo work on the violin, she co-founded the electro-acoustic ensemble The Schematics, joined Fredrik Ljungkvists 10-piece group Yun Kan 10, and has worked with many other musicians and artists since her arrival in Europe, including Daniel M Karlsson, Burkhardt Beins, Julia Strzalek, Wolfgang Lehman, Joel Grip, Niklas Barnö, Mats Erlandsson, Gus Loxbo, Henrik Olsson, Finn Loxbo, Isak Hedtjärn, Audrey Chen, Lisa Ullén and many others. She can regularly be found playing at festivals and venues in Stockholm and beyond. Katt began recording and composing at Stockholm's Electronic Music Studio in 2008, and in 2014 earned a Masters degree in Electroacoustic Composition from KMH. She is one of the artistic researchers in Klas Nevrin's "Music in Disorder" project, and has embarked on a PhD program in Music at Lund university, where her projects take the form of electroacoustic compositions, installations and work with organs and mechanical string instruments. Her work "Sångers för Spökkvarteren, Stockholm" was premiered at Auditorama and then featured on Elektronisk på P2 in 2014, and she has also created multi-channel and site-specific works for Norberg Festival, HagenExtensions and Intonal Festival

**Adriana Di Lorenzo Tillborg** is a PhD candidate in music education at Malmö Academy of Music. Her former education includes a master degree in music education, a violin teacher exam and a bachelor degree in performance (as a violinist). She has more than 10 years of experience as a teacher in Art and Music Schools in southern Sweden, most of those years in Lund.

**Karin Johansson** is professor of Music at Malmö Academy of Music, Lund University, Sweden, and a performing organist. After her PhD thesis *Organ improvisation – activity, action and rhetorical practice* (2008) she has worked in research projects such as *(Re)thinking improvisation*, funded by the Swedish Research Council and the international research network *Choir in Focus*. At present she is part of the project *DAPHME* (Discourses of Academization and the Music Profession in Higher Music Education), funded by Riksbankens Jubileumsfond.

**David Johnson** är doktorand i musikpedagogik vid Musikhögskolan i Malmö sedan 2015. Han är utbildad gitarrist och musiklärare och har jobbat i flera år som musiklärare i grundskolor i Malmö. Han är också regional koordinator till Singing in Music Education (SiME), ett nystartat internationellt forskningsintiativ inom The European Association for Music in Schools (EAS) som förenar forskning om röstundervisning i europeiska skolor.

**Camilla Jonasson** is a PhD student in music education at Malmö Academy of Music, Lund University. Camilla has a teacher exam, a degree in Music Management and a master's degree in Cultural Studies and has worked as a music teacher in elementary School and as a producer at Unga Musik i Syd. She is also a drummer, singer and songwriter and has a background in bands such as Modesty

Blaise, Malmö's first all female rock band and Three Blind Mice, pop band connected to Tambourine Studios, known for the "new analogue sound" during the 90's pop revival, which later led to bands like Donkeyshot and The Monoheads.

**Kent Olofsson** (b.1962) is a composer with an extensive artistic output of over 180 works that span a broad field of genres, ensemble types and contexts. Since 2009 he has particularly been working with experimental music theatre in collaboration with Teatr Weimar. He also holds a teaching position at the Malmö Academy of Music.

**Nguyễn Thanh Thủy** is an internationally acclaimed *đàn tranh* soloist from Vietnam. Since 2000 she holds a teaching position at the Vietnam National Academy of Music. She has toured in Asia, Europe, the USA and is currently a PhD candidate at the Malmö Academy of Music.

**Jacek Smolicki** is a cross-media practitioner working at the intersection of art, technology, archiving and everyday life, currently pursuing his PhD at K3/Malmö University. Since 2008 he has been committed to a set of open-ended techniques for para-archiving different facets and rhythms of contemporary everyday life. One of them is *Minuting* in which Smolicki records at least one minute of a public soundscape every day since July 2010. His collaborative and individual work has been presented in Madrid, Moscow, San Francisco, Stockholm among other places. <http://www.smolicki.com/>

Baroque violinist **Halla Steinunn Stefánsdóttir** has been the artistic director of Nordic Affect since its inception in 2005. Believing that the exciting things happen "in the connection" Halla Steinunn's work with the ensemble has been a tour de force when it comes to collaborative relationships with composers, visual artists, and producers. Her latest album with Nordic Affect, *Clockworking* (2015) on the Sono Luminus label was featured in various best-of-the-year lists, including *Night After Night*, the *Chicago Reader* and *The New Yorker*. Halla Steinunn is a PhD candidate in artistic research at Lund University, in a time where the divide between creator and performer is being questioned in theoretical writings and in practice.

**Markus Tullberg** is a PhD student at the Music Academy of Malmö, Lund University. He is a flute player specialising in traditional music from Sweden and Ireland.

**Sara Wilén** is a Swedish singer, opera improviser, PhD candidate in Music and teacher in improvisation at Malmö Academy of Music, performing both classical and contemporary improvisation and repertoire. Her research includes performance projects, papers, and workshops in performance venues, conferences and festivals in Sweden and abroad. The dissertation *Singing in Action - an inquiry into the creative working processes and practices of classical and contemporary vocal improvisation* is due to be defended on October 1-2, 2017.

**Stefan Östersjö** is a leading classical guitarist specialized in the performance of contemporary music. Since his debut CD (Swedish Grammy in 1997) he has released 23 CDs and toured Europe, the US and Asia. He has been part of numerous collaborations with composers, but also in the creation of works involving choreography, film, video, performance art and music theatre. Since 2006 he has been developing inter-cultural artistic practices with the Vietnamese/Swedish group The Six Tones as a platform. He is associate professor of artistic research in music at the Malmö Academy of Music.