

Percussion Plus

2018.02.14 - 2018.02.18

Gender
&
Regrowth



KMIH



SMI
STOCKHOLMS
MUSIKPEDAGOGISKA
INSTITUT

Program

Welcome to Percussion Plus 2018!

We, and our schools KMH and SMI, wish you a great visit here in Stockholm experiencing new music, new relationships and the joy of meeting with old friends. Thank you Elina Edblom, Cecilia Österholm, Per Sjöberg, Anna Maria Koziomtzis, Cattis Eriksson and Ian Plaude for having made this possible.

-Let's get started!

Joakim Anterot & Anders Holdar

Wednesday

16.00 KMH, Entrance Hall

Registration teachers

18.00 KMH, Entrance Hall 1E102

Welcome Meeting, we look at the new house. Time for dinner and getting together

Thursday

Teachers day

9.30 KMH, Entrance Hall

Gathering

10.00 KMH, Room 1D221

Presentation

10.30 KMH, Room 1D221

Gender – A no problem?

12.30 KMH

Time for lunch

14.00 KMH, Room 1E207

Regrowth & the Future of the Festival. Sigrun Rogstad Gornäs & Fredrik Engdahl

16.00 KMH, Entrance Hall

Registration students

18.00 KMH, Erling Perssonatriet

Welcome drink

19.00 KMH, Kungasalen

The Great Opening Concert

Friday

SMI day

10:00 - 11:00 SMI

Det Jyske Musikkonservatorium

11:30 - 12.15 SMI

Henrik Larsen – clinic

14:00 - 15.00 SMI

RDAM och Percurama Percussion Ensemble

16:00 - 17:00 SMI

SISU Percussion

20:00 - 21:00 Musikaliska

Djontophonic Ensemble (entré 100 SEK for festival participants)

Saturday

KMH invites for lunch and dinner

09:30 - 10:15 KMH, Nathan Milsteinsalen

Hans-Kristian Kjos Sørensen – clinic

10:30 - 11:30 KMH, Kungasalen

Sabela Castro Rodríguez - solo recital

11:30 - 13:00 KMH, Erling-Perssonatriet

Lunch

13:00 - 14:00 KMH, Kungasalen

Tampere Conservatory/TAMK concert

14:30-15:15 KMH, Nathan Milsteinsalen

Sisu/PERCelle - clinic

16:00-17:00 KMH, Kungasalen

Se-Mi Hwang – solo recital

17:30-18:15 KMH, Nathan Milsteinsalen

Vambola Krigul - clinic

18:15-20:00 KMH, Erling-Perssonatriet

Dinner

20:00 - 21:30 KMH, Kungasalen

Final Concert

Sunday

Concert day in collaboration with SPiS

(Percussion Teachers in Sweden)

10:00 - 11:00 KMH, Kungasalen

Sunday Concert 1

11:30 - 12:15 KMH, Nathan Milsteinsalen

Hwang Se-Mi – clinic

12:30 - 13:30 KMH, Kungasalen

Sunday Concert 2

15:00 - 16:00 KMH, Kungasalen

Sunday Concert 3

Thursday

The Great Opening Concert

19:00 Kungäsalen

Music Schools in Stockholm: Väsby-taiokon

Teachers: Maria Olsson, Jesper Lagström, Jacob Johannesson, Jon Skäre

Speech by Cecilia Rydinger Alin

Vice-Chancellor of KMH

Speech by Anna Maria Koziomtzis

Head of Department for classical music

Royal College of Music in Stockholm

Anderas Nyström, Simon Tykesson, Simon Landqvist, Henrik Wassenius, Rikard Markstedt, Pau Villa, Eric Lennartsson

Artistic leaders: Daniel Berg and Joakim Anterot

Torbjörn Ivan Lundqvist
SISU (12')

Estonian Academy of Music and Theatre

Ivo Lain, Kaspar Ernesaks, Karl-Johan Kullerkupp

Artistic leader: Vambola Krigul

Helena Tulve
Ma kuulsin sind laulmas
(I heard you singing) (14')



Norwegian Academy of Music

Ylva Rian Bråthen, Nora Sjøgren, Simen Brenden, Åsmund Moen, Alexander Long Krogh, Kristoffer Almås

Artistic leaders: Tomas Nilsson and Rob Waring

Mark Cement Pollard The Heavenly Muzak Machine, mov. 2

The Royal Danish Academy of Music, Copenhagen

Anders Kann Elten, marimba

Domenico Scarlatti Sonata K1, K98, K198

Johann Sebastian Bach Prelude & Fugue in C minor from 'The Well-Tempered Clavier'



Anders Kann Elten

Nicola Paganini, arr. J.Bridger: Caprice no. 24

Norwegian Academy of Music

Minoru Kobashi A-Hun, mov.2 (8')

Intermission

Sibelius Academy

Aino Nisula, Elmeri Uusikorppi, Henri Sakki, Jerry Piipponen, Karl Lattikas, Tiia Toivonen, Touko Leinonen, Valter Witick, Joanne Chiang

Artistic leaders: Antti Rislaki and Tim Ferchen

Johanna Magdalena Beyer
(1888-1944)

Percussion (12')

Norwegian Academy of Music

Minoru Miki
Toh (6')

soloists: Nora Sjøgren Ylva, Bråten Rian

Mark Cement Pollard
**The Heavenly Muzak Machine,
mov. 4**

Royal College of Music in Stockholm

Ida Fahl
Meditation á deux (5')

Eric Lennartsson, Daniel Berg

Norwegian Academy of Music

Mark Cement Pollard
**The Heavenly Muzak Machine,
mov. 6**

Royal College of Music in Stockholm

Nebojsa Jovan Zivkovic
Uneven Souls (18')

soloist: Alexander Raknes Ulriksen

Torbjörn Iwan Lundquist was a famous composer for film and TV. *SISU*, written for the Stockholm Percussion Ensemble 1976, is one of the Swedish standard pieces for percussion.

Ida Fahl, one of the new generation young Swedish composers, wrote the *Meditation á deux* 2017 for the the percussion group Rhythm Art Duo.

Uneven Souls, composed 1992 by **Nebojsa Jovan Zivkovic**, was commissioned by is a piece whose title reflects the character of the Slavic people from the Balkans and their "uneven" souls.

Helena Tulve is one on the most renowned Estonian contemporary composers. Her music is mostly described to have meditative time flow, sound and structural coherence as central agents. It also has impulses from Oriental culture, Gregorian chant and European avant-garde music. This piece is inspired by text by Estonian writer Tõnu Õnnapalu - poetry blog, where he shares his thoughts and feelings about Estonian nature and the constant change of seasons.

The Heavenly Muzak Machine by **Mark Clement Pollard** (b. 1957) is a work in 6 movements that was commissioned and premiered by Speak Percussion (Melbourne). The composer says: "it is inspired by heavenly sounds and the sacred and sometimes machine like ritual of performance". Three of the six movements will be performed, scattered throughout the program.

Minoru Miki (b. 1930) composed *Toh* in 1967. It is part of a series of works which are heavily influenced by traditional Japanese culture. The wood and skin instruments refer to the

musical tradition of the Noh theater, a form of classical musical drama that has been performed in Japan since the 14th century.

In *A-Hun*, for five timpanists, **Minoru Kobashi** (b. 1928) specifies precise choreography of gesture and arm movement and many vocal effects are incorporated. The piece was composed in 1975.

Composer and pianist **Johanna Beyer** studied with Henry Cowell, Charles Seeger, Ruth Crawford Seeger and Dane Rudhyar. Beyer composed eight percussion ensembles between 1931 and 1943 and many of her works reflect their ultra-modernist aesthetic. *Percussion from 1935* consists of 5 short movements. Beyer was one of the first composers to use non-specified instrumentation, so the work has the possibility to use an infinite combination of color. The pieces are by modern standards extremely simple in terms of technique, but use, possibly for the first time in percussion music, accelerandos and ritenutos creating a constantly undulating current of rhythm.

Estonian Academy of Music and Theatre



Norwegian Academy of Music



Royal College of Music
in Stockholm



Royal Academy of
Music Aarhus/Aalborg,
Denmark



Sibelius Academy

Friday

Det Jyske Musikkonservatorium

10.00 SMI

Royal Academy of Music Aarhus/Aalborg,
Denmark

Jonas Weitling, Ninna Morsing, Maria Rullestad Teigen, Marius Paschke, Eppu Hietelahti, Carl David Österberg.

Artistic leader: Henrik Larsen

Mansoor Hosseini Coffee Time (4')

Coffee Time, composed in 2010, was premiered at Teatro Galileo by Neopercusion. It is a theatrical piece played with cups, spoons, sugar, coffee machine and a table, preferably amplified. It was originally composed as a semi-improvised piece as part of a longer music show, composed for his own group, the Themus Ensemble in Gothenburg, Sweden.

Mansoor Hosseini, a Swedish avant-garde composer, studied composition at Paris Music Conservatory, the Royal Music Conservatory of Brussels and at Gothenburg Music Conservatory. He also studied film music at Gothenburg University and script writing at Gothenburg film University. Many of his art films are about composers such as Witold Lutosławski (Letter To L.) and Giacinto Scelsi (UFO, Unidentified Flashing Oscillations).

Loïc Destremeau Typed-Tex-Tile (10') (first performance)

2 percussionists, video & electronics

Marius Paschke, Carl David Österberg

"A translation is no translation, unless it will give you the music of a poem along with the words of it". The audio-visual and phonetical construct in the Latin alphabet exaggerated to the limit; thus distorting the border

between letters and sound, text and music, one language and another.

Loïc Destremeau (b. 1992) is a French-Danish composer based in Aarhus, working in the space of instrumental and multi-media music in constellations from solo-performers to larger ensembles. The last years' production includes explorations in fields such as audio-visual perception, extended instrumental physiology, distorted folk music and lingo-musical semantics & phonetics.

Laura Bowler One point (20') (Scandinavian Premiere)

Soloist- Henrik Knarborg Larsen

One point is a collaboration between percussionist, Henrik Knarborg Larsen, and British composer, Laura Bowler. This new 20 minute chamber percussion concerto draws its central ideas from Henrik's research into the application of Kí Aikido practice to his practice as a Percussionist. This work aims to magnify the implications of this research physically and musically through an overtly physical work enhanced through the use of video and vocal amplification. The work will seamlessly incorporate the physical movement from Henrik's Aikido practice into the musical language for the work. His set up is purposely written to magnify these elements, with an Aluphone placed centrally between two orchestral bass drums and gongs; these opposing instruments are then used as a way to choreograph the movement of Aikido into the musical material that moves from one side to the other.

The overall work explores the state of "the correct mind and the confused mind" as documented in Takuan Soho's, *The Unfettered Mind*. Through revealing Henrik's application of the Aikido practice we will see the soloist emerge as a dominant and controlled musical metaphor set against the confusion and chaos of the ensemble attempting to push the soloist to falter through violent gestures of sound.

This concerto brings together two art forms, the practice of Ki Aikido, is an art in itself, and celebrates the constant development of percussion practice, and how the application of this practice can enhance both percussion technique and composition for percussion. *One point* is a highly physical and visceral work, delivered through the mixed media of live musical and physical performance, pre-recorded video and tape part. The concerto will juxtapose the incredibly intimate and vulnerable in the minutia of sound and gesture through to the explosive and violent of the overtly theatrical gesture.

Laura Bowler is a composer, vocalist and Artistic Director living and working in London and Manchester. Laura is also a Professor of Composition at the Guildhall School of Music and Drama where she teaches on the MA in Opera Making course and a Lecturer of Composition at the Royal Northern College of Music.

Marta Snyadi

In the pink (12') (Scandinavian Premiere)

for 1 female marimba player, 2 channel audio and video

Soloist: Maria Rullestad Teigen

In the pink is my attempt to draw public attention to the important problem of selling the image, which nowadays gains strength. It makes women destroy their bodies in the name of transcendent ideals and at all costs try to stop their passing youth. Composition is a manifesto against the objective treatment of women, unfortunately not only by men, but also by women themselves. They are the ones that can be seduced by the false images of beauty sold by colourful magazines, the Internet and television, in which year by year, one can find exactly the same tips on how to be fit, be beautiful, be perfect. *In the pink* was commissioned by the duet Equilibri Duo (Julianna Kamila

Siedler-Smuga and Amber Tzu-Chen), who premiered this composition on November 4, 2017 in Bytom.

Marta Śniady was born in 1986 in Pabianice, Poland. She studied composition with prof. Bronislaw Kazimierz Przybylski and graduated at the Music Academy in Lodz in 2010. In 2016 she began Advanced Postgraduate Diploma studies in composition with Simon Steen-Andersen and Niels Rønsholdt at The Royal Academy of Music, Aarhus.

Rafal Ryterski

Genderfk (first performance)**

for percussion, electronics and visuals

Soloist: Jonas Weitling

I am going to compose a piece inspired by the term *genderfuck* – a social phenomena in New York during the 80's which focused on mixing gender qualities. The piece would use just a small set of midi percussion pads (like 2-4) and visualizations projected onto the percussionists face – this idea came from lip-sync of drag queens. I think this piece would fit in perfectly into the festival theme.

Rafal Ryterski is a composer, multimedia artist (installations, sound design, audiovisual works), organizer of musical life. Born in 1992 in Gdynia. He graduated in Composition with the Multimedia Speciality at University of Music of Fryderyk Chopin in Warsaw (2017). The synthesis of the various styles from he draws on is a hallmark of his works. Although he does not avoid acoustic music, he is a follower of the use of electronic and digital media in his work, which gives him the opportunity to search for new identities for acoustic instruments.

Henrik Larsen – clinic: Ki-Aikido applied to percussion

11.30 SMI

Artistic Research: Ki-Aikido and
Percussion

How to develop an artistic mindset in a competitive world? Based on my artistic research in applying principles from the Japanese martial art Ki-aikido to percussion art and education.

The last two years I have worked on an artistic research project on the use of the Japanese martial art Ki-Aikido in my percussion practise supported by the Danish Arts Council. This has led to improved practise routines and new ways of presence in the musical process. I will present the latest results of the project, as well as the results of the research project on marimba sound that is part of the process.

Danish percussion artist **Henrik Knarborg Larsen** has performed as a soloist and as chambermusician all over Scandinavia, Europe, USA and Asia, and he is percussionist at Århus Sinfonietta, the oldest and most prestigious contemporary music ensemble in Denmark. In 2016 he played the opening concert at PASIC, presenting the Danish composer Simon Steen-Andersen. He explores the boundaries of art, poetry, theatre and performance and at the same time enjoys the abstract beauty of the classical music. The Danish Arts Council supports him 2017-2019 in a large scale Artistic Research project including research on his Ki-Aikido methods for teaching percussion. He also includes modern principles such as e-learning and flipped classroom in his teaching.



RDAM och Percurama Percussion Ensemble

14.00 SMI

The Royal Danish Academy of Music,
Copenhagen

Percurama Percussion Ensemble

Lorenzo Colombo, Oliver Kragelund, Klaes Breiner Nielsen, Hsiao Tung Yuan, Marta Soggetti, Tomasz Szczepaniak

Artistic leader: Gert Mortensen

Iannis Xenakis

Pléiades (Métaux - Claviers - Peaux - Mélanges) (1978)

Following his success with *Persephassa* (1969), Xenakis was commissioned to write a second work for Les Percussions de Strasbourg, to premier at the Opéra du Rhin in May 1979. *The Pleiades*, also known as the Seven Sisters are an open star cluster in the constellation of Taurus. It is among the nearest star clusters to Earth and is the cluster most obvious to the naked eye in the night sky. **Pléiades** lasts about forty-five minutes. Three of four movements utilize a single family of instruments: keyboards, drums, and metallic instruments (these being specially constructed instruments called sixxen, each having nineteen bars, or "itches", not tuned to common equal temperament). The fourth movement combines all three, and draws upon material from other movements.

Iannis Xenakis was one of the leaders of modernism in music, a hugely influential composer, with compositional techniques that soon entered the basic vocabulary of the twentieth-century avant garde. Xenakis was born in Romania of Greek parents in 1922. His initial training was as a civil engineer. In 1947, after three years spent fight-

ing in the Greek resistance against the Nazi occupation, during which time he was very badly injured (losing the sight of an eye), he escaped a death sentence and fled to France, where he settled and subsequently became an important element of cultural life.

Xenakis was first active as an architect, collaborating with Le Corbusier on a number of projects, not least the Philips Pavilion, designed by Xenakis, at the 1958 Brussels World Fair.

It was in the 1950s, too, that Xenakis' compositions began to be published. In 1952 he attended composition classes with Olivier Messaien, who suggested that Xenakis apply his scientific training to music. The resulting style, based on procedures derived from mathematics, architectural principles and game theory, catapulted Xenakis to the front ranks of the avant garde – although there was never any suggestion that he was a member of a clique or group: he was always his own man. Xenakis died in 2001.



SISU Percussion, Norway

16.00 SMI

SISU Percussion

Tomas Nilsson, Björn Skansen,
Bjørn-Christian Svarstad

Rob Waring Sikoté Sukán (25')

The title refers to words knitted together: sisu and kotekan. Kotekan is a balinese term for melodic ornaments where two voices are interlaced in to each other. In *Sikoté Sukán* I have developed a form of kotekan with three voices. I have been inspired by the mood and expressions found in balinese gamelan music, but the similarities ends there.

Rob Waring Smithereens II (8')

The starting point for composing *Smithereens II* was the question of the faith for all the fragments after an explosion. The music follows the different aspects of their turbulent journey while spreading out in a room and eventually loosing speed and energy.

Smithereens was composed in 1992 as a solo piece for vibraphone and electronics. A trio version was made for Sisu Percussion in 2014.

Rob Waring studied classical percussion at Juilliard School in New York with Saul Goodman and Elden "Buster" Bailey as well as jazz vibraphone with David Samuels. In 1981 he moved to Oslo and has, since then, had a central role as a percussionist, vibraphone player, composer and teacher in the Norwegian music scene.

Steve Reich
Drumming (1970-71)

Reich began composing the piece after a visit to Ghana observing music and musical ensembles there.

The piece is in the style of minimalism and is structured around a single repeated rhythm.

Originally for 9 percussionists, two singers and a flutist the piece is in 4 parts, with instruments including marimbas, bongos, glockenspiel, voices and piccolo flute.

SISU have made an own trio-version of part 1 for bongos.

SISU Percussion has existed for 25 years and is regarded as one of the most important percussion groups in the Nordic countries. They present contemporary music, mainly written by norwegian composers. The character of SISU is found in their notable sound esthetic, an attitude of sound research and an expressive stage appearance.



**Djentophonic Ensemble
Lauri Metsvahi - Recital**

20:00 Musikaliska

Tickets: 200 SEK, 100 SEK for Perc. Plus participants

The music style metal with the progressive sub genre djent in a completely new way with percussion virtuoso Lauri Metsvahi. Delicate vibraphone sounds, powerful bass drums and bold chords on the marimba gives the genre a whole new form of cool sounds and pulsating rhythms.

Arrangement by Lauri Metsvahi.

Lauri Metsvahi, born 1988, began his musician education at Tallinn Music School where he graduated in 2008 with classical percussion as main instrument. Since 2011, Lauri is studying at the Royal College of Music in Stockholm, where he graduated in orchestral works in 2015 and is now studying at advanced level in chamber music and soloist. Since October 2016, Lauri works as a percussionist in Blåsarsymfonikerna in Stockholm. Lauri freelances often with the Royal Philharmonic Orchestra, Gävle Symphony Orchestra, Västerås Sinfonietta and the Swedish Radio Symphony Orchestra. Lauri has also worked in Estonia's premier percussion ensemble PaukenfEst and in the contemporary music group YXUS Ensemble.



Saturday

Hans-Kristian Kjos Sörensen – clinic

From the heart, by heart - learning and practising a new score.

09.30 KMH, Nathan Milsteinsalen

Hans-Kristian Kjos Sörensen started to play music at the age of seven and grew up playing percussion, piano and tuba. He studied percussion at the Norwegian Academy of Music. After a short period as principal percussionist in Stavanger Symphony Orchestra (1989) and later Bergen Philharmonic Orchestra (1990–91), he went on to study at the Banff Centre for fine Arts in Canada and at the Conservatoire National de Région Versailles with Sylvio Gualda, where he obtained the “Prix de Perfectionnement à l’unanimité”. He is also a prizewinner from CIEM-competition in Geneva 1992.

Kjos Sørensen is currently professor in percussion at the Norwegian Academy of Music in Oslo.

Hans-Kristian Kjos



Sabela Castro Rodríguez solo recital

10.30 KMH Kungasalen

Toshio Hosokawa

Sen VI (11')

Toshi Ichianagi

The Source (12')

Maki Ishii

Thirteen drums (14')

Sabela Castro Rodriguez recital is entirely devoted to Japanese music with three pieces of great importance for the percussion literature.

Toshio Hosokawa (b.1955) has become an important composer both in Germany, where he is resident, and in his native country Japan. Since 1998, Hosokawa has served as Composer-in-Residence at the Tokyo Symphony Orchestra. In 2004 he became a guest professor at Tokyo College of Music and in 2001 he was became a member of Academy of Arts, Berlin.

Toshi Ichianagi (b.1933) is a Japanese composer of avant-garde music with studies for a.o. John Cage. Notable works from the 1960's are Distance, in which he required the performers to play from a distance of three meters from their instruments and Anima7 which stated that chosen action should be performed “as slowly as possible”. Ichianagi was married to Yoko Ono from 1956 to 1963. He is the recipient of the 33rd Suntory Music Award in 2001 and has been honored with Japan's Order of Culture.

Maki Ishii was born in Tokyo in 1936. After private studies in Japan he went to Berlin and joined composition classes with Boris Blacher and Josef Rufer. From 1962 he was back in Japan composing for both Japanese

and Western instruments. His solo percussion piece Thirteen Drums from 1985 has become a sort of role model. Several pieces after that has been written with the same instrumental set up. Maki Ishii died in 2003, at the age of 66.

Sabela Castro Rodriguez was born in Lugo, where she started to study percussion and piano at the age of eight. She continued her education at the Music Conservatory of Valencia with professor Manel Ramada and Sergio Izquierdo. In 2009 she decided to make a change of scenery and moved to Stockholm where she began an Orchestra Master's program with Mika Takehara, Niklas Brommare, Joakim Anterot and Tomas Nilsson as teachers. She currently resides in Barcelona studying an Artistic Master's Degree at ESMUC (Escola Superior de Música de Catalunya), reconciling this music training with her professional career as a freelancer in both Sweden and Spain.



Tampere Conservatory/ TAMK

13.00 KMH Kungasalen

Tampere Conservatory and Tampere University of Applied Sciences

Tre Tonus:

Maissi Uusitalo, Janne Savela, Eppu Hietalahti, Patrik Kiviniemi, Rhys Gibbs-Harris, Renato Toddeo, Akseli Ronimus, Jarmo Niininen, Elias Nummenmaa, Sakari Viitala, Ilmari Niemi, Joonas Mäyrä, Tuomas Marttila
Artistic leaders: Harri Lehtinen and Janne Tuomi

Bob Becker:

Mudra (16')

soloist: Eppu Hietalahti

John Psathas

Kyoto (9')

Minoru Miki

Marimba Spiritual (16')

soloist: Janne Savela

ZeZ Confrey

ZeZ Confrey-suite (9')

soloist: Patrik Kiviniemi

The Tampere percussionist, **TreTonus** will present a classical program in this concert.

Legendary master xylophonist **Bob Becker** (b.1947) has composed the indian influenced piece Mudra in 1990 for prepared drum and percussion ensemble.

John Psathas (b.1966), a New Zealand composer, wrote the percussion quintet *Kyoto* for the Taipei percussion festival in 2011.

The Japanese composer **Minoru Miki** (1933-2011) composed *Marimba Spiritual* in 1983 in response to the starvation catastrophe in Africa during the early 1980`s. Last piece of the concert will be a virtuoso piece for xylophone solo made by **Zes Confrey** (1895-1971). Sammy Hermann arranged three of Confrey`s pieces for piano, a suite that Timothy Ferchen later on adapted for xylophone solo and percussion ensemble.



Tre Tonus

Ensemble after studies - clinic

14.30 KMH, Nathan Milsteinsalen

Tomas Nilsson, Bjørn-Christian Svarstad, Anders Holdar, Moderator Joakim Anterot



Tomas Nilsson

Se-Mi Hwang – solo recital

16.00 Kungasalen

Iannis Xenakis

Rebonds a

Johann Sebastian Bach

D Major Prelude & D minor Prelude

from 'The Well-Tempered Clavier'

Surprise

Marta Ptaszynska

Blue Line

Surprise

Kyung-Taek Kim / arr. Se-Mi Hwang

Arirang

Compagnie Kahlua

Ceci n'est pas une Balle

Iannis Xenakis

Rebonds b

The recital with Se-Mi Hwang consists of a wide range of music. From J S Bach preludes to Xenakis avant-garde, a theatre performance, Polish and Korean music.

Se-Mi Hwang is an award winning percussion performer, conductor, and educator. She lives in Stuttgart, Germany, and is currently working as conductor for Strohgaeu Symphony Orchestra and as lecturer at the University of Music in Mannheim.

Se-Mi Hwang was awarded First Prize and the Audience Award at the 6th World Marimba Competition in 2012. In the same year she and her trio won 3rd Prize at the International Percussion Competition Luxembourg in the category of percussion ensemble. In 2013 she received First Prize in the Felix Mendelssohn Bartholdy University Competition in the category of percussion. Se-Mi Hwang received her Bachelor Degree in Yonsei University in Seoul in 2010 and commenced the percussion program at the Stuttgart University of Music and Performing Arts with Professor Marta Klimasara in the same year. She completed her Master degree in percussion and in Orchestral Conducting at Stuttgart University in 2015.



Se-Mi Hwang

Vambola Krigul – clinic

17.30 KMH

Working on Sound - mallet issue, touch and attitude, working with composers and more...

Vambola Krigul started to play the drums in the early childhood, but his personal musical history also includes studies of other instruments and work as a professional singer. After deciding to focus on percussion, he has graduated from the Estonian Academy of Music and Theatre. Already at school he started to work as a freelancer and has been involved in more than 100 premieres of solo and chamber works by Estonian and international composers. He likes to be a part of a collaborative process with a composer trying to find sounds and solutions also from unorthodox sources.

Vambola Krigul is one of the founding members of ensemble U, the most renowned Estonian contemporary music group, whose repertoire ranges from contemporary music classics like Boulez, Xenakis and Stockhausen to free improvisation and experimental scores.

Currently is working in the percussion section of Estonian National Symphony Orchestra and teaching at the Estonian Academy of Music and Theatre. He was the artistic leader of the previous Percussion Plus festival in Tallinn/ Estonia in 2016.



Vambola Krigul

Final Concert

20.00 KMH Kungasalen

Syddansk Musikkonservatorium Odense, Danmark. Danish National Academy of Music

Irene Bianco, Jonas Thygesen, Malte Vendelby, Daniel Rahbek Jones, Sammi Bouabbas, Hendrik Holm, Oskar Hjorth, Rasmus Clement, Laurids Madsen, Benjamin Hingebjerg

Artistic leaders: Søren Monrad and Johan Bridger

György Ligeti (1923-2006)

Sippal, dobbal, nadihegedüvel (14')

poems by Sándor Weöres

Mezzo soprano: Clara Stengaard

Percussion: Irene Bianco, Jonas Thygesen, Oskar Hjorth, Daniel Rahbek Jones.

Koos Terpstra (b.1955)

Snow in Kalamazoo (4')

Marimba: Johan Bridger

Percussion: Laurids Madsen, Malte Vendelby.

Per Nørgård (b.1932)

Three Arabesques (2011) (13')

Percussion solo: Jonas Thygesen'

Felix Mendelssohn-Bartholdy
(1809-1847)

Fugue in F minor, allegro con fuoco (14')

from 6 Prelude and fugue op. 35.

Marimbas: Daniel Rahbek Jones and Oskar Hjorth

Rolf Wallin (b.1957)

Stonewave (12')

Benjamin Hingebjerg, Hendrik Holm, Sammi Bouabbas, Malte Vendelby, Irene Bianco, Laurids Madsen.

The song cycle *Sippal, dobbal, nadihegedüvel* is one of the famous Hungarian composer **György Ligeti's** last completed works, composed in 2000 and premiered in Metz by Katalin Károlyi and the Amadinda percussion ensemble, to whom it is dedicated.

In the little soft piece Snow in Kalamazoo, by the Dutch composer **Koos Terpstra**, one can imagine small snowflakes falling lightly to the ground with a little whiff at the end.

Arabesques for solo percussion by the Danish composer **Per Nørgård** is made like a small meander- like windings with rhythmic and melodic fluctuations that recall Arab ornamentation – hence the title.

About *Stonewave* the Norwegian composer **Rolf Wallin** says: "...Well then, let it be a ritual for the exorcism of some 'evil spirits' which now ride our part of the world under the name of Liberalism, making people the servants of the Market Forces instead of vice versa. *Stonewave* is therefore an incantation, as it seems that only divine forces can save European culture from a political system that proclaims the Jungle Law as the guiding principle in social and cultural life".

Danish National Academy of Music Odense



Sunday in collaboration with



Sunday Concert 1 10.00 KMH Kungasalen

SMI:s slagverksensemble, Stockholm

Simon Liljebblad, Jan Sjösten, Kasper Thåström

Teacher: Anders Holdar

Steve Reich

Pieces for wood on drums (9')

Antonio Carlos-Gomez,
arr. F. Hashimoto

Burrigo de Pau (4')

Mellanstadiensemblen, Lilla Akademien Stockholm

Leoni Ahlroth Ankarsparre, Isabel Bonér,
Leonard Hansson, Philip Jonströmmer

Teacher: Jesper Kviberg

The Carter family

When I'm gone (Cup song) (3')

TuP, Talentskolen på Musikhøgskolen, Oslo and PERCelleh

Halvor Brunt Sigurd Adrian Schøyen Leonora Jacobsen, Bjørn-Christian Svarstad och Kristoffer Almås

Teacher: Sigrun Rogstad Gomnäs

Nils Rohwer

Marimba + 6 (4')

Lilla Akademien Stockholm

Sebastian Malmqvist, marimba

Clair Omar Musser

Etude in C (2')

PERCelleh duo, Oslo

Bjørn-Christian Svarstad, Kristoffer Almås

Petter Haukås

Monolog (7') (composed for PERCelleh in 2013)

Ivan Trevino

Catching Shadows (8')

Mellanstadiensemblen Lilla Akademien



PERCelleh duo



Hwang Se-Mi – clinic

11.30 KMH Nathan Milsteinsalen

Just step forward to play on the keyboard instruments!

Sunday Concert 2

12.30 KMH Kungasalen

Gymnasieensemblen, Vallentuna kulturskola

Molly Heikkilä, Joseph Munro, Oscar Eriksson, Pelle Kronberg, Gustaf Karlsson,

Teacher: Björn Persson

Högstadiensemblen, Vallentuna kulturskola

Markus Nordgren, Anica Lesovici, Albin Fransson, Marteiijn Meins, Tim Meins

Teacher: Björn Persson

Hand clap skit (1')

Ed Sheeran, arr. Björn Persson

Shape of you (3')

Sting, arr. Björn Persson

Straight to my heart (4')

Mark Ronson, arr. Christer Teglund

Uptown funk (3')

Musikhögskolan Ingesund / Karlstad Universitet

Sofia Thålin, Lovisa Fhinn

Artistic leader: Rolf Landberg

Ivan Trevino

2+1 (6')

Gene Koshinski

As one (5')

Högstadiensemblen, Lilla Akademien Stockholm

Oscar Field, Alexander Grute, August Wangen, Emil Kinman-Maly, Patrick Abrahamsson.

Teacher: Jesper Kviberg

trad, arr. Johan Renman (5')

Värmlandsvisan

Irving Berlin/Louis Prima, arr. Johan Renman

Puttin' on the Ritz/Sing, Sing, Sing (4')

F.E.M.P. + J Kulturskolan Sandviken

Ella Odlander, Mikolaj Kocemba, Patrik Olsson, Fabian Berencreutz, Jesper Andersson

Teacher: Marcus Björn

Hans Zimmer

Pirates of the Caribbean (6')

Ney Rosauo

Frevo No Frevo (5')

Wintergatan

Starmaschine2000 (3')

Daniel Berg

Celebration (3')

Sunday Concert 3

15.00 KMH Kungälen

Nacka Percussion Band, Nacka musikskola

Simon Horovitz, Alexander Banning, Fredrik Hansson, Emil Leijon, Gustav Brandell, Harald Lindfohr, Sanna Hansson, Isabelle Lundgren, Olof Adolfsson, Ludvig Nilsson, David Malmros, Gabriel Lekander, Gabriel Karacalidis, Aditya Singh, Alva Tjernell, Carl Graff, Leon Sjöberg, Theodor Laséen, Stellan Israelsson

Teacher: Martin Strand

Daniel Berg, arr. Per Björkqvist

Cruisin' (3')

David Lennartsson

Marimbakonsert sats 1 (3')

Ary Barosso, arr. Henrik Ståhlberg

Aquileras do Brazil (4')

Mellangänget, Kulturskolan i Enköping

Alma Ågren, Teodor Buskenström, Rafael Marmbrandt, Viggo Högberg-Algvik, Carl Olaison, Tilde Lindblad

Teacher: Stefan Palmfjord

Electric Banana band, arr. Henrik Ståhlberg

Banankontakt (3')

Lennon/McCartney, arr. Stefan Palmfjord

Obladi Oblada (3')

Koji Kondo

Super Mario theme (3')

Gymnasiet, Lilla Akademien Stockholm

Christoffer Breman, Lovisa Väyrynen, Klara Väyrynen, Sven Friberg

Teacher: Mikael Nilsson

Owen Clayton-Condon

Fractalia (6')

Musikkonservatoriet Falun

slagverksensemble

Irma Svensson, Linda Sjökvist, Daniel Alin, Oliver Stålnapp, Samuel Pettersson

Teacher: Magnus Einarsson

Michael Burrit

The Doomsday machine

Tobias Broström

Bridgin the world

All participants on stage!

Jerker Johansson

SPiS-samba la vida



F.E.M.P. Från Sandviken



Musikkonservatoriet i Falun



Enköpings musikskola: Viggo Högdal Algvik, Carl Olaiison, Tilde Lindblad, Alma Ågren, Theodor Buskenström, Rafael Marmbrandt.



Sofia och Victoria, Ingesunds Musikhögskola. Foto: Viktoria Fyhr

The venues and how to get there

How to get around in Stockholm

We suggest that you get a 3 day pass (can be bought in a store), valid on all SL traffic. A ticket valid for 72 hours (3 days) costs 250 SEK for adults and SEK 165 for students. A ticket valid for 24 hours costs 125 SEK in full price and 85 SEK reduced price. Ticket machines are available at metro's stations, the Pressbyrå stores, and many other places - see sl.se

SMI

STOCKHOLMS MUSIKPEDAGOGISKA INSTITUT

University College of Music Education in Stockholm

The Stockholm University College of Music Education (in Swedish: Stockholms Musikpedagogiska Institut, SMI) is an independent "hochschule" (högskola) offering undergraduate higher-education tuition in music and related arts education.

How to get there:

Adress: Alfred Nobels Allé 15

Commuter train (J) from Stockholm Odenplan or Stockholm City

Train no. 40 in direction Södertälje

Station: Flemmingsberg (19 min. from City)

On the station you walk in the direction of the train. After the stairs you take left.

Follow the signs to Södertörns Högskola.

After the long stair up you go left following the signs towards SMI.

Ticket machines are available at metro's stations, the Pressbyrå stores, and many other places - see sl.se.



Musikaliska

A concert house for classical, modern, folk and world music.

How to get there:

Adress: Nybrokajen 11

Metro (T): Östermalmstorg (red line)

KMH Royal College of Music in Stockholm

How to get there:

Adress: Valhallavägen 105

Metro (T): Stadion (red line)

