

LAWO  
CLASSICS

KARIN  
HELLQVIST  
PALETTE



Welcome to *Palette*. Each work on this album invites you to a unique sonic universe. Together, the pieces represent a new era in my repertoire and practice. In several of these works, I have actively participated in the compositional process as a co-composer, contributing with my creativity and knowledge. The pieces are constructed in partnership with a number of open and creative composers, and in several cases, years of collaborative work prepared the ground for their blooming colors. They result from intertwined contributions, generating works that none of us could have imagined alone.

The five works on *Palette* all employ different ways of exploring the violin in my hands as a performer. Their imaginative starting-points are drawn from a variety of sources. Some explore my heritage in traditional Swedish folk music. Others focus on novel performance techniques or the most-beloved violin timbres. Lastly, the violin sings a mournful lament of the fading Arctic landscape. The works on *Palette* thus bring out the different nuances of my *artistic palette*. The *artistic palette* is a concept I have created and explored in my artistic research project at the Norwegian Academy of Music (2018–2024). All works on this album except *Susurrant metal, singing rocks* by Jenny Hettne, are created within the

framework of my research. We might imagine that the combined creativity of the performer and composer form the pigments of this palette, while the violin is the brush, transferring these rich colors to the canvas.

In *One and the Other (Speculative Polskas for Karin)* (2021-22), Australian composer Liza Lim and I have taken my heritage in traditional Swedish folk music as starting point. The work is centered around the *polska* dance with its pulsating pattern of three uneven beats. Already from the work's opening bars, the dance floor of the *polska* is being drawn out over the violin's finger board with sweeping lateral bow strokes and percussive chops of friction. The third part of the work is an improvised space explored through a sequence of guidelines. This part recalls a *polska*, famously played by nineteenth-century fiddler Kers-Erik Ersson, or *Näktergal*, from my home region of Dalarna, Sweden. As Liza writes:

This act of recall is intended as a kind of ventriloquism of other voices, of patterns lodged in the body through practice and examined through a deconstruction of left- and right-hand movements. The various forms of ornamentation: finger trills, lateral bow glides and brushing movements, are amplifications of notions

of desire; of the human desire to create “lures” through demonstrations of skill, aesthetic beauty, and an artisan's personalisation of given materials, weaving threads of time, story, dance and song.

*Eiksmarka Omland* (2024) is composed in collaboration with Norwegian pianist and composer Christian Wallumrød. On a sunny summer's day in June 2023, we recorded Christian playing the piano and Indian harmonium and me playing the violin at the Eiksmarka Church outside Oslo. Those recordings came to constitute the foundation for the work and the *omland* (surrounding country) of the live violin part. When I perform *Eiksmarka Omland* in concert, an old-fashioned cassette tape player is started with the recorded tape part, and I join the hymn. Thus, the work is a duet, although Christian is not with me on stage. The work is created through a compositional process that explores elements of improvisation, and the violin at times also takes on a freer role, floating above murmuring undertones. *Eiksmarka Omland* is for me a concentrated practice of listening in the moment. In the tension of the temporal distance between the pre-recorded tape and the melody performed live, presence unravels.

A *color gradient* is the smooth progression between two colors: subtly, one shade of color transforms into a new one. In *Gradients* (2023), composed collaboratively with Swedish composer Henrik Strindberg, transitions between colors of sound or performance techniques are at play, shifting our perception of the different nuances of the violin's palette. The metaphor of the gradient further represents the rich, collaborative process of the work's creation. Over the course of more than four years, Henrik and I have explored a wide range of performance techniques and musical ideas together. As a result, our practices as performer and composer have frequently overlapped and impacted each other.

Although *Susurrant metal, singing rocks* (2020) by Swedish composer Jenny Hettne is not co-composed, it has grown out of years of friendship and shared work alongside each other. As Jenny's fifth work dedicated to me in a line of solos and chamber music pieces, *Susurrant metal, singing rocks* expands my instrumentation with a set of brilliantly sounding bells, a ceramic splinter with lustrous qualities and an unusually well-tuned flowerpot. The violin places itself weightlessly in the delicate texture of the sounding objects; with vivid gestures, resonant responses and the frag-



ile sound world of harmonics. *Susurrant metal, singing rocks* explores a graceful form for new virtuosity.

***Solastalgia*** (2022) created with Carola Bauckholt, explores the sonic contrasts between the crisp and dense textures of the breathtaking Arctic landscape. The term 'solastalgia' refers to the sense of loss and emotional distress we feel as environmental changes unfold before our eyes. It was coined in 2005 by Glenn Albrecht, professor of sustainability at Murdoch University in Western Australia. During our collaborative process of creating *Solastalgia* in the pandemic, Carola and I faced our eco-anxiety through the attempt to lend our voices to the struggling Arctic ice. By sending recordings of ice and violin back and forth and examining them, we have created a multi-layered mapping of the sounds of the polar regions. These recordings are distributed in a landscape of multiple loudspeakers. In *Solastalgia*, the original sound of the ice is removed, and what we hear is the violin's response to it alone.  
Karin Hellqvist, 2024

## ACKNOWLEDGEMENTS

*Solastalgia* is developed in collaboration with Studio für Elektroakustische Musik der Akademie der Künste in Berlin

together with Malte Giesen and Andrei Cucu, and at SWR Experimentalstudio Freiburg together with Michael Acker and Daniel Miska.

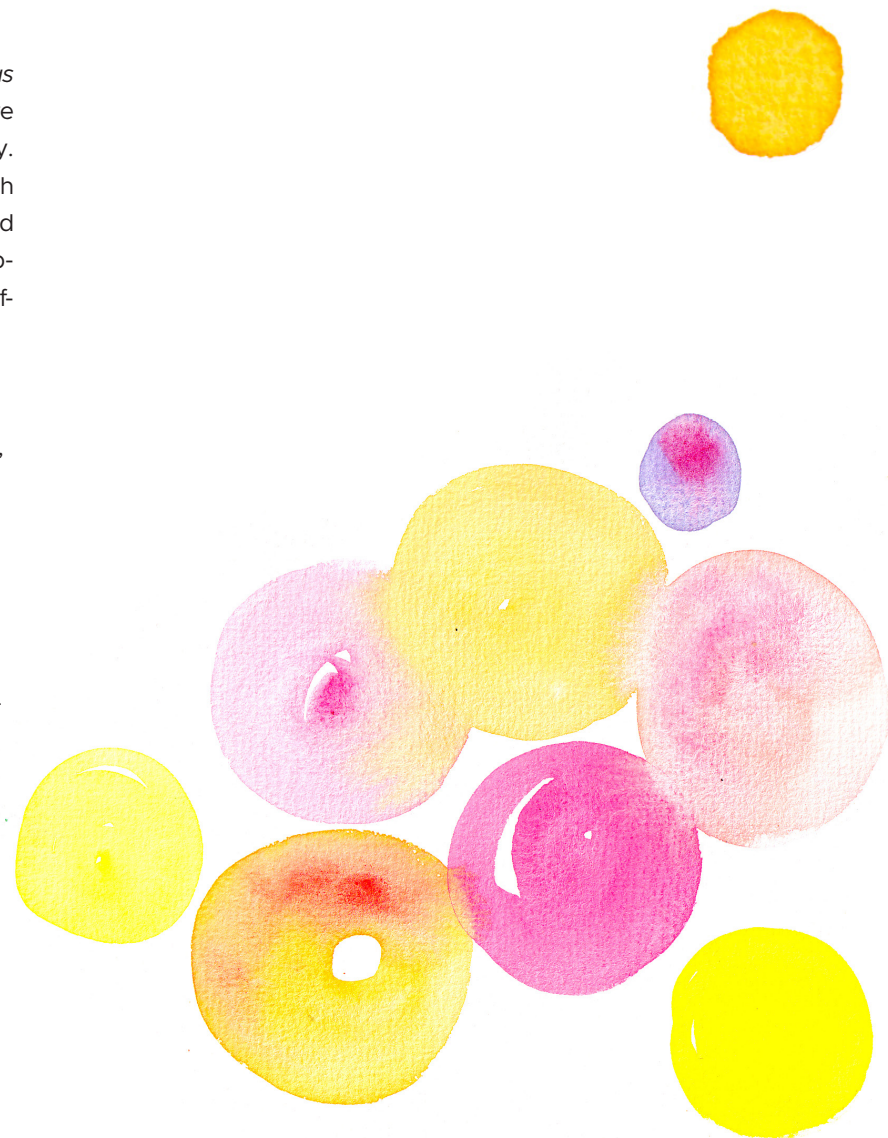
*One and the Other (Speculative Polskas for Karin)* and *Eiksmarka Omland* are supported by the Arts Council Norway. *Solastalgia* is supported by the Swedish Arts Grants Committee. *Gradients* and *Susurrant metal, singing rocks* are supported by Helge Ax:son Johnsons Stiftelse.

## THANK YOU

Composers Liza Lim, Henrik Strindberg, Jenny Hettne, Christian Wallumrød and Carola Bauckholt for the joy of making music together.

PhD supervisors Tanja Orning, Anders Førisdal, Aslaug Nyrrnes, Jonas Backman and Daniel Karlsson for inspiring discussions and guidance.

Lars, Nora, Dorotea and Majli for inspiration and bliss.



## KARIN HELLQVIST

Karin Hellqvist is a performer and researcher within the field of contemporary music. Through collaboration, her work contributes to the process of creating and reflecting around new music. Hellqvist is a member of several forefront ensembles for new music in Scandinavia as *Cikada*, *Oslo Sinfonietta*, *Ensemble neoN* and *Duo Hellqvist/Amaral*, and she is a frequent guest at major international arenas for contemporary and experimental music. Her performances have been broadcasted internationally and she has contributed to several award-winning recordings. Hellqvist is educated at the Royal College of Music in Stockholm, Universität der Künste Berlin, the Norwegian Academy of Music in Oslo and at the Royal College of Music London from where she holds an Artist Diploma in Performance. She has received the Interpreter's Prize and Honorary Membership from the Society of Swedish Composers and is a PhD research fellow at the Norwegian Academy of Music in Oslo during 2018–2024. Hellqvist's debut album *Flock* (Lawo Classics) received international critical acclaim and the Quarterly Critic's Choice of the *Preis der Deutschen Schallplattenkritik* in 2020.

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

## CAROLA BAUCKHOLT

Carola Bauckholt was born in Krefeld, Germany, in 1959. After working at the Theater am Marienplatz (TAM) in Krefeld, she studied composition at the Musikhochschule Köln with Mauricio Kagel (1978–1984). In 2013, she was elected as a member of the Akademie der Künste in Berlin and in 2015, she was appointed as professor of composition at the Anton Bruckner Privatuniversität in Linz, Austria.

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

## HENRIK STRINDBERG

The music of Henrik Strindberg (1954, Sweden) has been described as organic minimalism. Rhythm and sound are deeply integrated into a family of works that explores arpeggiation on harmonics in different contexts, among them, *Neptuni åkrar*, (Neptune's Fields) for orchestra (winner of the Christ Johnson prize), *Tidslinje* (Timeline) for mixed ensemble (Swedish Grammy award), and *Femte strängen* (The Fifth String) for violin solo, composed in collaboration with Karin Hellqvist. Strindberg is a member of the Swedish Royal Academy of Music and teaches composition at the Gotland School of Music Composition.

[www.henrikstrindberg.se](http://www.henrikstrindberg.se)

## JENNY HETTNE

Jenny Hettne (b. 1977) is a Swedish composer with the exploration of sound and timbre as her most important focus. She writes mainly chamber music, sometimes mixed with electronics and always in a close and innovative collaboration with the musicians. Hettne's music, called "a subtle sonorous poetry" and "both surrealistic and groovy" is performed worldwide by ensembles such as Gageego!, Stockholm Saxophone Quartet, KammarenssembleN, Duo Harpverk, RIOT Ensemble and New European Ensemble. Her music has been selected to festivals such as MATA, Huddersfield Contemporary Music Festival, Transit, Klang and ISCM World Music Days.

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

## CHRISTIAN WALLUMRØD

Christian Wallumrød has been active as a musician and composer since 1992 and has been recognized for his many diverse ensemble projects, solo performances and recordings with ECM Records and Hubro Music. Wallumrød has collaborated with artists as Sidsel Endresen, Close Erase and Audun Kleive, and has been commissioned to write for chamber music ensembles and vocal groups, dance companies and orchestras. Additionally, he has participated in several bands and ad hoc settings with artists from dif-

ferent musical fields and he has toured worldwide. In 2013, Wallumrød received a Norwegian Grammy (Spellemanspris) in the contemporary genre for the album *Outstairs*.

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

## LIZA LIM

Liza Lim is a composer, educator, and researcher whose music focusses on collaborative and transcultural practices. Beauty, rage & noise, ecological connection, and female spiritual lineages are at the heart of her recent work. Recent projects include works for the Sydney Symphony Orchestra; JACK Quartet; Ensemble Intercontemporain Paris; a cello concerto for Nicolas Altstaedt with the Concertgebouw Orchestra Amsterdam, Bavarian Radio Symphony Orchestra, Melbourne Symphony and Orquestra Sinfónica do Porto Casa da Música; Lucerne Festival Contemporary Orchestra, as well as solos for Karin Hellqvist and Marco Blauuw. Her music is published by Ricordi Berlin.

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





**One and the Other  
(Speculative Polskas for Karin) (2021–22)**

(Liza Lim with Karin Hellqvist)

No. I \_\_\_\_ 04:05

No. II \_\_\_\_ 05:07

No. III \_\_\_\_ 02:50

**Eiksmarka Omland (2024)**

(Christian Wallumrød & Karin Hellqvist)

No. I \_\_\_\_ 02:35

No. II \_\_\_\_ 03:30

No. III \_\_\_\_ 02:36

No. IV \_\_\_\_ 02:41

No. V \_\_\_\_ 02:26

**Gradients (2023)**

(Karin Hellqvist & Henrik Strindberg)

Circular bowing \_\_\_\_ 03:34

Gestures \_\_\_\_ 03:40

Gradients \_\_\_\_ 04:11

**Susurrant metal, singing rocks (2020) \_\_\_\_ 10:40**

(Jenny Hettne)

**Solastalgia (2022) \_\_\_\_ 19:08**

(Carola Bauckholt & Karin Hellqvist)

**MUSICIANS:**

KARIN HELLQVIST (VIOLIN AND SOUND OBJECTS)

*EIKSMARKA OMLAND:*

KARIN HELLQVIST (VIOLIN)

CHRISTIAN WALLUMRØD (PIANO AND INDIAN HARMONIUM)

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BY ESPEN REINERTSEN

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