



ELIS MEJHAMMAR  
f. 1997

Elis Mejhammar, född 1997 i Norrköping, är kompositör och basist. Han har tidigare studerat komposition vid musikkonservatoriet i Falun och studerar nu för Per Mårtensson vid Kungliga Musikhögskolan i Stockholm. Elis Mejhammars musik kretsar ofta kring det obegripliga mysteriet och kollisionen mellan det verkliga och fantasin. Han arbetar ofta med tydliga externa strukturer, med att blåsa liv i ett system eller mönster med hjälp av klang. Till hans tidigare verk hör stycken för Norrköpings symfoniorkester, KammarensembleN och Radiokören.

### Seeing Through Smoke

En 700 år gammal sång når oss, filtrerad och förvrängd genom tiden. Den har förlorat sin ursprungsskepning så vi får anstränga oss för att lyssna bortom ridån, se genom röken. Famla i mörkret.



EMIL WINGSTRAND  
f. 1997

Emil Wingstrand är en 25 år gammal kompositionsstudent från Stockholm med ett stort intresse för opera. 2017 påbörjade han sin kompositionsutbildning på Framnäs folkhögskola i Piteå. 2018, vid utbildningens slut fick han "Kappa stipendiumet". Samma år påbörjade han sina studier vid Högskolan för scen och musik i Göteborg. Innan och under sina studier har han skrivit och satt upp 8 operor och musikaler i Sverige och Irland, komponerat två sångcykler, instrumentalverk för Gothenburg Wind Orchestra och Gageego! m.m. För några månader sedan återvände han från en utbyttestermi i Milano vid Conservatorio di Musica "G. Verdi".

### En studie i svart

Det här styckets idé är att utforska, tolka och utveckla Film Noir-estetiken. Syftet är inte nödvändigtvis att bygga vidare på den existerande filmmusiken utan snarare att göra en tolkning av de visuella, dramaturgiska, litterära, tematiska och fotografiska aspekterna av genren som skulle kunna resultera i en liknande stil som den redan existerande Film Noir-musiken, eller inte.

Huvudfokuset har varit på att översätta knivskarpa kontraster, mysterium, hopplöshet, brutalt våld och gränslös passionerad kärlek i en miljö av regn, bilar, rök, skrivmaskiner och persienner till musik.



FREDERIK ZEUTHEN  
f. 1996 Danmark

Frederik Zeuthen (b. 1996) is a Danish composer currently based in Malmö where he studies a Master's degree in classical composition under Bent Sørensen and Staffan Storm at the Malmö Academy of Music. Zeuthen previously studied his Bachelor's degree at The Royal Academy of Music, Aarhus in Denmark under Niels Rønsholdt, Simon Steen-Andersen and Juliana Hodkinson.

Zeuthen has composed for a variety of ensembles, including Ensemble Midt-Vest, Esbjerg Ensemble, DJM Symphony Orchestra, Admeta String Quartet and Ensemble Pluma, among others. He has furthermore had premieres by internationally renowned soloists such as Christoffer Sundqvist, Julian Arp, Janne Thomssen, Hayden Chisholm, Alasdair Beatson and Natalie Clein.

### MIRAGE

Earlier this year I visited an art exhibition with works of the Danish painter Maja Lisa Engelhardt (b. 1956). My impression of the vivid and misty depictions of the Danish landscape by Engelhardt made me form my own image in my head. An image of a hazy snow storm where objects and shapes inadvertently appear and disappear in the turbulent snow, where it is unclear to the onlooker whether or not these figures are real or not. From this image I composed my piece Mirage, consisting of four continuously played movements. Throughout the first three movements there is a dynamic and textural development from the ambiguous and unclear to the direct and transparent, as if something is slowly revealing itself. In the fourth movement it vanishes again as the piece regresses back to the unclear and misty atmospheres, echoing the first movement.

MUSIK I SYD  
SKÅNE • KRONBERG

MUSICA  
VITAE

Foto: Johanna Kozl/Luseplish

# 2022 FRAMTIDENS TONSÄTTARE

Många idag etablerade tonsättares karriärer har tagit sin början i detta projekt som Musica Vitae inledde för ett drygt kvarts-sekel sedan. Blivande tonsättare vid landets tre största musikhögskolor bjuds in att skriva varsitt verk för orkestern som sedan uppförs i denna konsert. Repetitionerna leds av Michael Bartosch och tonsättarna själva är med under repetitionerna och arbetar tillsammans med orkestern för att kunna bjuda publiken på en konsert med kreativ och ny skapande musik.

Musica Vitae  
Michael Bartosch dirigent

Tonsättarstudenter från  
Musikhögskolan i Malmö,  
Högskolan för scen och musik Göteborg  
och Kungl. Musikhögskolan Stockholm

"All musik har varit ny en gång."

FRE 6 MAJ KL.19.00 • NYGATAN 6

Electroacoustic Media Composer degree from Quilmes National University (Argentina). Art Director, Curator, Stage Director of the Rio Negro Philharmonic Orchestra (OFRN) during the 2014 and 2015 concert seasons.

Grand Composition Prize (2016 – Argentinean National Institute of Music) for the EPN album "Reminiscences". Category "Original music for orchestra". Performer, Composer and Producer of the entire EPN Trio discography (Check for EPN Trio in Spotify) with concerts at MIMMA (Interactive Museum of Music from Malaga), FIMM International Festival, Usina del Arte (Argentina), Colón Theater Experimentation Center (Argentina), National Music Center (Argentina), among others. Audiovisual and scenographic productions for Paris-Eurochannel, AllegroHD, French Alliance, and collaboration in productions such as the 2017 Performance Biennial "Anti Homage DADÁ" at the Recoleta Cultural Center (Buenos Aires, Argentina) curated by García Wehbi. Now I'm finishing my Master at HSM and starting a PhD in Arts in the National University of Arts in Buenos Aires, Argentina.

Since 2020 I have been working in an art-collective called **Political Violence Mapping in Latin America**. The central proposal is to generate an ecosystem that allows different disciplines knowledge interconnection such as performance, narrative journalism, cinema, music, dance, oral tradition and pre-hispanic American rituals.

The thematic area in which this work is inscribed is within the violence studies in Latin America -through the arts- with the intention of focusing on those discourses and representation mechanisms that justify the means and give rise to genocides, wars, state terrorism, forced migration, political re-education, among others. As a collective, we are interested in studying the ways in which these mechanisms operate by covering up, justifying, blurring and silencing these violences.

In relation to political violence is that this piece for Musica Vitae appears.

### False Diplomacy and Forced Migrations:

This piece is a fragment of a new-opera called "Cabaret UN" that argues against the official messages of United Nations Organization heads which represent the apparent good and the tangible evil.

The main voice of this new-opera speaks a non-masculine voice; meaning women, children and LGBTQ+ voice. In this case you will be able to listen only instrumental music. There won't be any voices or electronics so that is why I am leaving for you this mood setter:

"Female migration has been a constant in migratory flows in recent decades, but the absence of a gender perspective in research on this phenomenon has made invisible the motivations and differentiated experiences of migrant women compared to men. [...] Half of the people who emigrate to the United States are women. In relative terms, this is a practically constant figure in recent decades but invisible in an imaginary that associates migration with a predominantly male phenomenon. [...] Although men and women may share motivations for migrating, such as the economic aspect, security or natural disasters,



**SEBASTIÁN PREIT**  
f. 1985 Argentina

*fleeing situations of violence is also given as a conditioning factor for them, due to the fact of being women, even more so if they trafficking in transsexual women. [...] since the Southern Border Plan was launched, illegal migrants run the risk of being discovered and transferred to a migration station where 99 percent of the people detained are deported. Back in the country of origin, s/he begins planning a new trip in the hope that it will be the last. It is then that circular migration begins and, with each attempt, frustrated or not, the possibility of seeing their human rights violated [...]"*  
Tornay Márquez, Mari Cruz. Female migration in Mesoamerica: women making their way (December 2016)

The piece you will listen today deals with two topics: on the one hand, the forced migrations suffered by underdeveloped countries citizens and, on the other, the false diplomacy of those powerful countries who, through the UN, they condemn the events that generate forced migrations. However, these UN head countries (and/or their economic allies) are generally responsible for crises in poor countries; being in turn those who raise, electrify and sharpen these walls to stop the migratory flows that are directed towards their countries. The European Union in 2018 had 15 anti-immigrant walls without counting the Mediterranean Sea.

This piece, with its repetitive rhythm, its constant accelerandi and repeated curves from low to high, intends to draw a rhythmic and psychological analogy with the train of death (known as "The Beast"), which runs through Central America whose final destination is northern Mexico. This train goes loaded with migrants fleeing their countries with the intention of reaching the United States of North America. The pizzicato Bartok sections can be linked (or not) with gunshots, and the long notes sections with that uncertainty linked to -fate, destination, life, death, etc.-. Given the current political situation in Europe, it is possible that you can draw several parallels with what is beginning to happen in your periphery.

Given the current situation in Europe and the instability of those of us who live in underdeveloped countries is that I have not been able to attend to this premiere. Hope you enjoy the performance and please, send some comments to our Instagram. @mapadelaviolenciapolitica

## Program

**Sebastián Preit**  
False Diplomacy and  
Forced Migrations

**Andreas Nilsson**  
Flow

**Gonçalo A. Rodrigues**  
Echoes of Time

**Elis Mejhammar**  
Seeing Through Smoke

**Frederik Zeuthen**  
MIRAGE

**Emil Wingstrand**  
En studie i svart



**Michael Bartosch**  
dirigent



**Musica Vitae**

**Text och bild kommer från tonsättarna själva.** Sebastián Preit kunde inte resa till Sverige men deltar i Musica Vitae's kompositionsprojekt via länk.



**ANDREAS NILSSON**  
f. 1993

Andreas Nilsson är en svensk kompositör och accordionist som studerar första året på Masterprogrammet Västerländsk Konstmusik på Kungliga Musikhögskolan i Stockholm med Fredrik Hedelin som huvudlärare. Han har på senare tid intresserat sig för postminimalistiska uttryck i sin musik och tar mycket inspiration från framför allt den amerikanska minimalistiska/postminimalistiska rörelsen med John Adams musik som den främsta förebilden.

Born in 1991, finished the Bachelor studies at Évora, Portugal in Escola de Artes da Universidade de Évora under the supervision of Christopher Bochmann (2018), Hugo Ribeiro (2019 – 2020) and Pedro Amaral (2021). Currently studying at MHM (Malmö Academy of Music), 1st Master year under the supervision of Bent Sørensen and Staffan Storm. In 2020 was awarded with the 3rd prize in a competition for accordion and ensemble (FoleFest 2020).



**GONÇALO A. RODRIGUES**  
f. 1991 Portugal

**Echoes of Time** is a three-movement piece that incorporates material that I've always been interested in, together with new approaches that I've been in contact since coming to Sweden. On a more abstract aspect, the piece should invoke the resemblance of an echo that, during the musical narrative, it is illustrated by the contrast and the dialogue between all the string orchestra. The music itself has always a reflection on my music paradigm, a fluctuation between a tonal and atonal world.