

**Education**

2011-2013. Academy of music and Drama, Gothenburg, Masters degree, composition 2 years  
 2008-2011. Academy of music and Drama, Gothenburg, Bachelor, composition 3 years  
 2006-2008. Gotland School of Music Composition, General Course in Composition, 2 years  
 2005-2006. Gotland School of Music Composition, Course in Composition Free art, 1 year.  
 2001-2003. Kulturverkstan, Gothenburg, Project management, 2 years.  
 1988-1993. Lund University, Archaeology, Human geography, Social anthropology, 5 years

**Selected works and collaborations**

- Fifteenth International Conference, The Arts in Society Against the Grain: Arts and the Crisis of Democracy. *Experimental Heritage-Translocal Art and Archaeology Practice in Communities in Ireland and Sweden*. Filmed project presentation with the making of the film *Moving the Ship* as an example. **National University of Ireland, Galway.** 2020
- *Je suis ta seur*. Soundtrack for swedish writer and filmmaker Emeli Bergman's debut film. In the lead roles students from **Conservatoire National Supérieur d'Art Dramatique, Paris.** 2019
- *Moving the Ship*. Film and soundtrack for the **Linnaeus University** project, Experimental Heritage Explorations. In collaboration with Irish choreographer Maria Kerin. Shows in Kilshanny and Lisdoonvaarna, Ireland, Kalmar Art Museum, Kivik's Museum, Öland Museum Himmelsberga and Linnaeus University Växjö (2019-2020). 2019
- GAN. Dance piece for dance duo and chamber ensemble. Work in progress. Collaboration with choreographer Ingrid Rosborg, scenographer Bengt Gomér and filmmaker Kåre Persson. 2017-
- The Earth Book - an oratorio of the changing city, **Varberg Chamber Choir** with soloists. Conductor: prof. Gunno Palmquist. Premiered at **Gothenburg Opera** 2016 2014-16
- *Kälroy was here* - work for **Norrköping Symphony Orchestra** (Conductor: prof. B. Tommy Andersson) 2013
- *Open House* - work for **Musica Vitae**. Conductor: Michael Bartosch 2012
- Appearance and piano music in the TV-documentary *Kung Raine och Drottning Gunilla*, (**SVT: K-special**), dir: Helene Alm 2012
- *Poltergeist* - work for **Sweden Wind Ensemble**, broadcasted in SR P2 2011
- *Exfolia* - work for electric guitar and live electronics, Seth Josel 2011

**Other projects in selection**

- *My Road* - arrangements for **Norrköping Symphony Orchestra** with soloists. *Stadens ljud, Språkets ljus, Vi steg upp*. (music: Peter Bryngelsson). De Geer Hall, Norrköping 2016 2016

- Percussionist in *Music for materials*, Byteatern, Kalmar 1997
- Appearance and percussionist in the TV-documentary *Sound of glass* (music: Peter Bryngelsson) 1996
- Guitarist in the ten piece guitar orchestra *Guitarsis* and the progressive group *Triangulus*, under the direction of Peter Bryngelsson. Tours and appearances in SVT and SR P3 1986-90
- Music for Swedish Radio, *Viskningar och vrål* SR P3. Producer: Marianne Greip 1987-88

### Published texts on music

- Musical diversity is something to enjoy. Debate answer in *SVD*. 2017 07 24 2017
- Kilroy was here, Memory of the Forgetfulness - an Archaeological Perspective, *Nutida Musik* nr 3/2013-14. 2014
- Music and memory - The heartfelt experiment, *Master thesis*, Academy of music and Drama, Gothenburg 2013
- Künstler, rede nicht - Narrative and transcendence in contemporary art music, *Bachelor thesis*, Academy of music and Drama, Gothenburg 2011

### Grants

- Working grant, Region Kalmar county 2021
- Swedish Society of Composers-grant 2020
- Working grant, Region Kalmar county 2015
- Cortona-grant, FST 2014
- Swedish Society of Composers-grant 2013
- Grant, Adlerbertska foundation 2012

### Commissions, memberships etc.

- Board member, *Experimental Heritage*, *Linnaeus University* 2020-
- Board member, concert arr. society *Scenbrottet* 2019-
- Critic and author in the journal *Nutida musik* 2013-2016
- Member of *Swedish Society of Composers* (FST) 2013-
- Member of STIM 1986-
- Holder of F-tax 2016-

### Artist statement

My approach to music and composition is colored by my professional background as an archeologist. To compose is to handle a historically charged material. I think of the music as a cultural layer full of memories: fragments of historical style ideals and rhetorical patterns. For me the joy and challenge of composing lies in deriving new forms and new meaning from these layers, to discover the unexpected or the entirely new. My main fields of interest are music drama, orchestral music and chamber music.

## Biography

I was born in Kalmar in 1965. When I was ten I decided to become an archeologist. At about the same age I started to developed a serious interest for music. As a guitarist and songwriter in various local bands I was influenced by the progressive music scene of the 1970s. 1986-1990. In my early twenties I left Kalmar for Stockholm to play music. I became a member of the progressive group *Triangulus* and the minimalist guitar orchestra *Guitarsis*. The constellations gathered musicians from well-known Swedish progressive bands such as *Ragnarök*, *Samla Mammas Manna*, *Kebenekajse* and *Dag Vag*. Some formative years with tours, TV-appearances and composition assignments for the Sveriges Radio followed. In 1988 I made my debut with my own music for a one hour radio show in Swedish radio P3. Despite the success, I decided to leave the insecure music business for studies in archeology. After studies in Lund followed some ten years as an antiquarian at the Kalmar county museum. During 2005-2008 I studied composition at the Gotlands School of Composition for, among others, Per Mårtensson, Henrik Strindberg and Sven-David Sandström. In 2013 I finished my Master studies in composition at the Academy of music and Drama in Gothenburg. My main teachers in composition were Ming Tsao, Ole Lützow-Holm and Joel Eriksson.