

**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**

- J.A.G.S The Öland Pharaoh. A requiem about farmer and naïvist sculptor Johan August Gustafsson (1852-1932). For chamber choir and solocello. Choir: **Vokalharmonin**. Soloist, **Per Nyström**. Musical direction: Professor **Fredrik Malmberg, Royal College of Music, Stockholm**. Segerstad church, Öland. Recorded and filmed by Take5 Music Production. 2022
- ALV. Piece for solocello based on tales from the deserted village Drörestorp on Ölands Great Alvar. **Per Nyström**, cello. Ölands Museum Himmelsberga (2021) and **Vänersborg chamber music festival** (2022). 2021
- GAN. Erik Wickström, piano and Zéphyrin Rey-Bellet play excerpts from GAN. Artist talk about the creation of GAN, **Kalmar Castle**. Arr. by: Länsmusiken, **Camerata Nordica** and **Byteatern**, Kalmar läns teater. 2021
- 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

- *Kilroy 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
- 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

### 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 2022
- 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.

- Vice Chairman, *Experimental Heritage, Linnaeus University* 2020-
- Artistic director, concert arr. society: *Musik på Allvar* 2019-
- Critic and author in the journal *Nutida musik* 2013-2016
- Member of *Swedish Society of Composers* (FST) 2013-

- Member of STIM
- Holder of F-tax

1986-  
2016-

### **Artist statement**

I have a professional background as an archeologist. To compose is for me to handle historically charged materia. I think of music as a cultural layer full of memories: fragments of historical style ideals and rhetorical patterns. 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 chamber music, orchestral music, music drama. I often work with projects that also involve other artforms.

### **Biography**

I was born in Kalmar in 1965. At ten I decided to become an archeologist. At eleven I started to play the guitar. 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. In Stockholm I became involved with 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 were to follow, with tours, TV-appearances and composition assignments for the Sveriges Radio. 1988 I made my debut with my own music in a one hour radio show in Swedish radio P3. Despite the relative success, I decided to leave the insecure music business for studies in archeology. After studies in Lund I worked 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 took my Masters degree 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.