Hans Gurstad-Nilsson CV

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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

- THE DEER PARK. A choral drama about oppression. For mixed choir and ensemble. Choir: ***Vokalharmonin***. Percussion: **Mika Takehara,** Theorbo: **Dohyo Sol,** Bass clarinet: **Mats Wallin**. Music and libretto: **Hans Gurstad-Nilsson**. Musical Direction: **Fredrik Malmberg.** Premiered at **Borgholm Castle,** Öland (2024 05 12) — 2024
- J.A.G.S The Öland Pharaoh. A requiem about farmer and naivist 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 Dröstorp 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 Choire*** 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

- Swedish Society of Composers-grant 2023
- 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.

- Artistic director, Chronotopia concert arr. society: 2023-
- Artistic director, concert arr. society: *Musik på Allvar* 2019-23
- 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 music dwells in the meeting between modernity and tradition, between narrative and abstraction, between structure and intuition. Almost everything I have written is based on a extramusical ideas, a particular theme, place or story. When I compose, I think in pictures. My main interest are music drama, chamber music, choral music and orchestral music. I like to work in projects that involve several art forms. As founder and artistic director of Chronotopia I create concerts and music events with the meeting between cultural heritage and contemporary classical music at the center. In Chronotopia I combine my music with experiences from my previous background as an professional archaeologist. With unique concerts anchored in the local community, we create participation and meetings between times and generations.

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 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 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.