



Society of Composers, Inc.

2021 Online National Conference Concert No. 10

SUNDAY, MAY 9th | 10AM ET

John Kosch

Matrices

Beo String Quartet

(Jason Neukom, violin; Aviva Hakanoglu, violin; Sean Neukom, viola; Ryan Ash, cello)

Andrea Reinkeneyer

Triptych: Three Disasters

– a chamber opera scene

Libretto by Patrick Wohlmüt

Rhymes with Opera, featuring:

Elisabeth Halliday-Quan, soprano;

Bonnie Lander, soprano; Robert Maril,

baritone; Christopher Wilson, piano;

Andrea Reinkemeyer, electronics;

George Lam and Ruby Fulton,

directors

Timothy Roy
Richard Johnson

Southern Specter
Loop38 Ensemble
Douglas DeVries, flute
Jacob Schafer, violin
Sergein Yap, viola
Nathan Watts, cello
Yvonne Chen, piano

Douglas McCausland

Convergence
Aleksander Gabrys, Double-Bass
Douglas McCausland, Electronics

Amelia S. Kaplan

Double Indemnity
Yu-Fang Chen, violin
Mei-Chun Chen, viola

Mark Dal Porto

Song of Eternity
Texas Christian University Symphony
Orchestra, Dr. Germán Gutiérrez,
conductor

Ken Davies

Crystal Kaleidoscope
Horn and vibraphone

Sheli Nan

The Golden Ratio
Texas Saxophone Quartet
Don Fabian, soprano sax
David Wright, alto sax
Chris Beaty, tenor sax
John Sweeden, bass sax

James Paul Sain

Firebreak
Solo piano
Mary Hellman, piano

Paul SanGregory

Lightyears Unfolding
Electronic work

Ted King-Smith

Boil, Grind, Brew

loadbang Ensemble:

Jeffrey Gavett, Baritone Voice

Andy Kozar, Trumpet

Adrian Sandi, Bass Clarinet

William Lang, Trombone

Carolyn Borcharding

Puppet Show of Memory

Erin Rogers, saxophone

Erin Busch, cello

Evie Werger, piano

Ulf Grahn

Floating Landscape 2

For 10 Flutes

Zagreb Flute Ensemble

Program Notes and Composer Biographies

John Kosch is a composer and arranger currently working in the Kansas City area. His compositions fuse pop melodies and jazz chords with the intricate rhythms, textures, and tuning systems of concert music. He uses this vocabulary to wrestle with issues such as mental illness, existentialism, corruption, and Nihilism in his works. Kosch has won several awards for compositions in contrasting idioms, including: First place in the NAFME Young Composers Competition (SATB choir), a merit award from the Tribeca New Music Young Composer Competition (percussion ensemble), an honorable mention from Austin Classical Guitar, a Student Downbeat Award (jazz orchestra), and a Herb Alpert Young Jazz Composer Award (big band). His works have also been selected for performances at regional and national Society of Composers (SCI) conferences, as well as the Charlotte New Music Festival and the Cortona Sessions for New Music.

Matrices is an experiment in contrasts. Passages that are grounded and meditative unfold into music that is anxious, frantic, and aimless. Then, forged from chaos, a haunting chorale emerges. This chorale circles back through the opening material, this time in reverse, completing a cycle that feels inevitable and infinite.

Andrea Reinkemeyer, DMA (she/her) is Associate Professor of Music at Linfield University. Her music is distributed by ADJ-ective Composers' Collective and "explores a reverent sound world that hovers just above the brink of silence" (Second Inversion); it is "clever, funky, jazzy and virtuosic" (Schenectady Daily Gazette) and "hauntingly melodic and fun, dancing and almost running its way forward" (Fanfare). <https://www.andreareinkemeyer.com/>

Playwright Patrick Wohlmüt is the winner of a 2007 Alfred P. Sloan Foundation New Science Initiative play commission for "Continuum," which was described by Marty Hughley of The Oregonian as "densely plotted... part scientific inquiry, part twisted, muted love story," and said that Wohlmüt "artfully introduces question after question about these characters and their pasts, suspending bits of evidence and explanation in mid-air until they at last coalesce into an elegant resolution of the emotional, theoretical and thematic threads." Commissioned by Portland Shakespeare Project, "Patchwork Dreams," was described as a "cybernetic reboot of the themes of creative, self-determination and moral agency from Frankenstein" in Oregon ArtsWatch. He is a founding, emeritus member of Playwrights West.

Rhymes With Opera is an ensemble of performers and composers that expands the repertory of contemporary opera by commissioning, developing and staging new chamber works. Founded in 2007, RWO includes founding company members Ruby Fulton (composer); Elisabeth Halliday (soprano); George Lam (composer); Bonnie Lander (soprano); and Robert Maril (baritone). During the 2012-2013 season, Rhymes With Opera expanded to include a chamber ensemble, the Rhymes With Orchestra, comprised of some of this generation's most exciting contemporary instrumentalists. With the addition of the RWOchestra, RWO has become a self-contained contemporary opera machine, commissioning and producing works that can be performed whole-cloth by the company. Since 2007, RWO has commissioned more than 17 new operas, ranging from one-minute "signature" pieces to evening-length productions. <https://www.rhymeswithopera.org/>

Triptych: Three Disasters is a Chamber Opera Scene commissioned by Rhymes With Opera for the 2020 New Music Gathering, "Local Action." Intrigued with the history of natural disasters in the Pacific Northwest, and the ways in which those disasters reflected both positive and negative forms of local action, librettist Patrick Wohlmüt and composer Andrea Reinkemeyer focused on three events:

The four fires known collectively as the Tillamook Burn ignited, and then reignited, at six-year intervals, from 1933 to 1951; the total number of acres of forest destroyed was close to 350,000.

The city of Vanport, constructed in 1942, was conceived as a temporary city to house Kaiser Shipyards workers during World War II. It was the most racially integrated community in Oregon. The city became home to returning veterans and Vanport College (the future Portland State University), but was destroyed in 1948 when the Columbia River overflowed a 200-foot railroad berm, flooding Vanport and destroying it. It is thought that the dangers of potential flood were underplayed by government officials, probably due to racism.

The Cascadia Subduction Zone Earthquake is a disaster that has not yet happened. This subduction zone is a fault in the Earth's crust that lies about 700 miles off of the Pacific Northwest coast. It is generally agreed that the communities on the Pacific Coast, and in the Pacific Northwest, are unprepared for this disaster, in spite of the knowledge that it is almost certainly coming. To learn more about this project, visit: <https://www.rhymeswithopera.org/triptych>

Timothy Roy composes music steeped in imagery and allusion, which often seeks to conjure a sense of time, place, and feeling. He currently resides in Saint Paul, Minnesota, while completing a doctorate at Rice University's Shepherd School of Music. Roy was a visiting faculty member at Western Michigan University during the 2018–2019 academic year, where he taught private composition lessons, undergraduate theory, and graduate seminars in musical form and the aesthetics of electroacoustic music.

Richard Johnson is a multimedia artist and composer whose interest in music was piqued during a childhood heavily impacted by film. In 2012, Richard received his DMA from the University of Missouri-Kansas City where he studied with Chen Yi, James Mobberley, Paul Rudy, and Zhou Long. Richard currently serves as Assistant Professor of Music at Harford Community College.

One of the most striking and defining visuals of the United States Deep South is that of the southern live oak tree (*Quercus virginiana*) shrouded in Spanish moss (*Tillandsia usneoides*). A tangled and bluish-grey flowering plant, Spanish moss can be seen draped from the sprawling, gnarled branches of oaks throughout the region, hanging ghost-like across its swampy landscape. *Southern Specter* adopts this poetic image as its subject and is comprised of two different kinds of music. The first is both representational and external, in that it seeks to be a musical embodiment of a moss-covered tree, depicting the delicate moss swaying in a gentle breeze and the tree's appearance under various gradations of sunlight. The second kind of music is expressive and internal, seeking to convey the various thoughts and feelings one

might have upon viewing such an image. Having grown up on the Gulf Coast of Texas, I could not help but channel my own emotional experiences which have ranged from serenity, solemnness, and nostalgia to gloom and ominousness.

Richard Johnson's film – created in response to drafts of my score as it was still in progress – plays with analogous concerns on the visual front: perspective, representation versus abstraction, light and shadow, and ambiguity.

Southern Specter was commissioned by Musiqa New Music Collective for Loop38 Ensemble. Special thanks to Jungle Gardens of Avery Island, Louisiana, for film footage and inspiration.

Douglas McCausland is a composer / performer who is fascinated with new sonic territories and processes for creating music, and whose work engages with the extremes of sound and the digital medium. In particular, his current compositions / research explore the intersections of real-time performance of electronic music using handmade interfaces, higher-order ambisonics, interactive systems and performer agency, musical applications of machine-learning, experimental sound design, and DIY electronics / hardware-hacking.

His works have been performed internationally at festivals and symposiums such as: Sonorities (SARC) SEAMUS, MISE-EN, NYCEMF, Klingt Gut!, Sounds Like THIS!, Sonicscape, CEMICircles, and many more. Notable recent events include a performance and installation series at the Talbot Rice Gallery and the Fruitmarket Gallery in Edinburgh, UK, and an installation at Stanford University's Anderson Collection as part of "CCRMA x Anderson: Sound Happenings". Recent honors include winning the gold-prize for "contemporary computer music" in the Verband Deutscher Tonmeister Student 3D Audio Production Competition, and being awarded the runner-up nomination for the International Confederation of Electroacoustic Music's 2019 CIME Prix.

Douglas is currently a doctoral fellow at Stanford University, working towards his DMA in Composition while studying with Chris Chafe, Patricia Alessandrini, Jaroslaw Kapuscinski, Fernando Lopez-Lezcano, and Mark Applebaum. *Convergence* is a work composed for augmented double-bass and electronics performer in third-order ambisonics, which explores numerous concepts including the interactivity and agency between acoustic / electronic elements, and the interplay of gesture and musical materials in three-dimensional space.

Convergence is the second piece in a small collection of works developed for five-string double-bass and ambisonic electronics, in collaboration with bassist Aleksander Gabryś.

In order to perform *Convergence*, the bass is outfitted with eight microphones placed at various points across the body of the instrument. This causes the physical actions of the bassist to correspond not only to specific sounds / timbres, but also to discrete points in space. However, this perceptual mapping is then manipulated and paired against new electronically generated materials in real-time by an electronics performer using a pair of bespoke electronic performance interfaces, MH & CH.

All of these ideas collide in a densely chaotic and gestural work which encourages both performers to push their respective limits musically and technically while interacting with a performance system that encourages intricate and nimble musical interactions. In working with Aleksander, we developed a set of expectations and rules, in addition to an audiovisual score, which governed the performance, and which allowed for occasionally subtle, and sometimes pronounced shifts in our musical roles. Ultimately, the chaotic nature of the work gives both performers agency to explore the sonic and performative extremes of this complex system, as well as the liminal spaces which exist in-between.

Amelia Kaplan is a composer whose music reflects the riotous mix of sounds and cultures cohabiting in our increasingly fragmented world. She seeks to create meaning by juxtaposing, and recontextualizing refined gestures crafted from the myriad musical and non-musical sounds accessible in our wired environment. In recent years her music has mostly responded to the ecological and political crises beseting our warming planet.

A recent recipient of a Copland House residency, Ms. Kaplan's works have been performed around the world, including at Mise-En, Thailand New Music Festival, SCI, SICPP, IAWM, Wellesley Composers Conference, Gaudeamus, Darmstadt, and others. Recordings are available on Albany, Ablaze, Centaur, and Navona Records, and several compositions are published by TrevCo Music.

Ms. Kaplan holds a PhD from the University of Chicago, an AB from Princeton University. She heads the Theory & Composition Area at Ball State University where she directs the New Music Ensemble.

Double Indemnity takes its name from a clause found in life insurance policies, in which the company pays twice the face value of the policy if death is due to certain

circumstances. This piece reverses that meaning...in this piece, there are two inputs but only one output, essentially halving the face value.

The idea for the piece is a machine that takes in two streams of materials, combines and processes them, and spits out a single uniform product. Occasionally the machine gets “stuck” and repeats a process unexpectedly before continuing on. The two raw materials (the violin and viola) begin offset rhythmically and by a half or whole step. In the second measure they begin to diverge, and move opposite directions, one with fingered notes, the other with a gliss. The materials from this opening statement get processed into a single, less flexible, product. At the very end the players are instructed to sound like an accordion, a mechanized instrument with little timbral variety, unlike the violin and viola who provide materials to the machine.

Double Indemnity was written for sisters Yu-Fang and Mei-Chun Chen, for the Thailand International Music Festival, who are both extraordinary musicians and who both play violin and viola. A recording is available on Albany records, TROY 1853

Dr. Mark Dal Porto has received numerous commissions with his works receiving hundreds of performances by many instrumental and vocal ensembles throughout the US and abroad. In 2019, he released *Peace, Nature & Renewal*, a CD featuring some of his orchestral, choral, and chamber works. That same year he was asked to write a fanfare for the London Symphony that is scheduled to be recorded in 2021. In the most recent CODA (College Orchestra Director’s Association) International Composition Contest, he was awarded first prize for his orchestral work *Song of Eternity*. He has also been given certificates of excellence in band, choral, orchestral, and chamber music composition from The American Prize organization.

Dal Porto serves on the faculty of Eastern New Mexico University as Professor of Music and Coordinator of Music Theory and Composition. In 2012, he received the ENMU Presidential Award in Research, Scholarly, and Creative Activities. A former student of Donald Grantham, Dal Porto received degrees from California State University, Sacramento, and the University of Texas at Austin. He frequently serves as a guest composer, conductor, and pianist.

Song of Eternity was inspired by an ancient Chinese poem that describes how Nature continually lives, blooms, dies, and then renews itself, while we as humans, however, are not eternal. This neo-romantic work is meant to evoke feelings of nostalgia and reflection on the ephemeral nature of life.

The poem can be found in Hans Bethge's anthology titled *The Chinese Flute* which contains a collection and adaptation of ancient Chinese poetry. The poem is as follows:

*Oh, man, how long wilt thou live?
Not one hundred years may'st thou enjoy thyself.*

*Where am I going? I shall wander in the mountains.
I am seeking rest for my lonely heart.
I shall wander toward my home, my dwelling place!
I shall never roam afar.*

*Everywhere the lovely earth blossoms forth
In spring and grows green
Anew! Everywhere, forever,
Horizons are blue and bright!
Forever and ever . . .*

Ken Davies' (www.kendavies.net) acoustic and electronic works have appeared at numerous new music festivals such as the Society of Composers, Electroacoustic Barn Dance, Southeastern Composers League (he is a past president), New Music on the Bayou, ClarinetFest, and London New Wind Festival (UK). Since 2002, he resides in coastal south Mississippi. Awards include the Mississippi Arts Commission's Performing Arts Fellowship for Composition (three times) and the Mississippi Music Teachers' Association's Commissioned Composer Of The Year. His music studies were at the University of Wisconsin-Madison, Yale, MTSU at Murfreesboro (MA trombone), and the University of Colorado at Boulder (MM composition).

Crystal Kaleidoscope - Look into the kaleidoscope. See the variously shaped colored crystals, their reflections producing continuous changing patterns. Each crystal has a unique structure, shape, and color—its own symmetrical, ordered, three-dimensional aggregation of atoms or molecules.

As the title suggests, this work is based on "crystals." Though the sectional sub-titles may be whimsically named for gemstones (Garnet, Topaz, Emerald, Amethyst, Crystal Collage), the musical crystals are pitch sets which consist of a few notes which are spun out into transformed patterns of melodic and harmonic variety. While the theorist/musicologist may want to delve into set analysis, I hope that others may simply enjoy the aural ride along the surface, letting the notes, chords, and timbres provide a worthy repeatable listening experience.

Selected for the 2020 SCI National but cancelled by COVID, this video is a live performance on June 7, 2019 at the New Music on the Bayou Summer Festival. Commissioned by James Boldin and Mel Mobley, with support provided by the Meir Rimon Commissioning Assistance Fund of the International Horn Society.

Sheli Nan - Sheli Nan composes music that defies boundaries. She is a composer, teacher, pianist, harpsichordist, percussionist and author. Her Baroque and Classical training coupled with having lived all over the world produce a unique sound; a 21st century harmony. Giving credit to earlier musical iterations what she composes is fresh, invigorating, accessible and moving. Her music is performed locally, regionally, nationally and internationally. She composes from solo harpsichord and piano up to string quartets, chamber music and orchestra. Her choral music encompasses opera, (and librettos) Oratorios and Requiems. Sheli has over 100 pieces in the ASCAP library that have been published by PRB Productions, Screaming Mary Music, and Tech-Clazz Publishing Co. In addition to her classical performances 12 of her CDs, representing a third of her output and can be listened to on Spotify.

How were the great medieval Cathedrals built? In medieval times the masons were responsible for designing and guiding the building of the cathedrals. With rudimentary tools such as compasses of many different sizes, strings attached to poles, the angles of the sun, and most importantly the Level - an iron triangle with a leather thong attached to its apex with markings on its base, the great cathedrals were designed using The Golden Ratio, a mathematical formula that was originally discovered by Pythagoras in Ancient Greece.

The Golden Ratio for saxophone quartet is a tribute to this masterful undertaking, to those that gave their lives building the cathedrals, the master masons, the monks for their visionary foresight and for the musicians that anointed the cathedral along with the prayers of the monks, the folks who lived nearby and the musicians with gratitude to their Deity.

James Paul Sain - James Paul Sain is Professor of Music at the University of Florida where he teaches electroacoustic and acoustic music composition, theory, and technology. His compositional oeuvre spans all major acoustic ensembles, instrumental and vocal soloists, and embraces electroacoustic music. His works have been featured at major national and international societal events. He has presented

his music in concert and given lectures in Asia, Europe, South America and North America. Dr. Sain is President Emeritus of the Society of Composers Inc. He previously served for several terms on American Composers Alliance Board of Governors. His music is available in print from Brazinmusikanta and American Composers Editions and on CD on the Capstone, Electronic Music Foundation, Innova, University of Lanús, Mark Masters, Albany and NACUSA labels.

Performer: Concert pianist Mary Hellmann is Chair of the Music Department at Chowan University, in Murfreesboro, NC. She maintains an active performing schedule as both soloist and chamber musician. She is an avid proponent of music of our time and is a frequent master class clinician, performer at various festivals and adjudicator for competitions.

Firebreak (2019) was written for piano virtuoso Mary Hellmann. Written in a jazz style, the composition is derived from the pitches presented in the first chord of the work (Bbmi7b9#11). A “firebreak” is an obstacle to the spread of fire, such as a strip of open space in a forest. The composer spends much of his freetime at his cabin in a forest in the South Mountains of North Carolina where firebreaks are necessary to control both natural fires and control burns. There are a number of musical “firebreaks” throughout this work allowing for brief respites from the onslaught of the incessant and omnipresent hexicord as well as the swung eighth notes.

Paul SanGregory’s music has been performed extensively in Taiwan, China, Japan, Korea, other Asian countries, the US, Europe, Russia, Canada, Australia, New Zealand and South Africa. It has also been broadcast and discussed on radio and TV in the US, Europe, Hong Kong, Japan, Taiwan and New Zealand. His music has been funded by the National Culture and Arts Foundation of the Republic of China, The National Center for Traditional Arts - Taiwan Music Institute, and various CDs containing his music have been published by Capstone Records/Parma Recordings, Taiwan Composers Association, Leyerle Publications, ShineCreativity co., NSYSU Baroque Camerata, Lumiere Records, Novana Records and Early Music Society Taiwan.

After earning a DM in composition from Indiana University’s Jacobs School of Music on a university fellowship, he taught composition and theory at the University of Indianapolis and the University of Toledo (Ohio) before moving to Taiwan. Since that time he has lived in Kaohsiung, teaching at National Kaohsiung Normal University, National Sun Yat-Sen University, and National Pingtung University. He has also coached, conducted and composed for NKNU’s Contemporary Chamber Music Ensemble. He is currently Associate Professor of Music at National Kaohsiung Normal

University, serves on the board of directors for both the Asian Composers League's Taiwan Section and The Taiwan Composers Association and is resident composer for the Succession Percussion group.

Lightyears Unfolding - The inspiration for this piece comes primarily from the huge expanse of the universe and how people have learned to probe into it with radio telescopes. Generally, though, I have always found radios and radio waves to be something mysterious and inspiring. When I was a child I would hear static on AM radio and wonder what caused it and how far away that event or thing was. It could have been next door, or from a distant thunderstorm, or maybe it even came in from outer space. Also, my dad would listen to shortwave radio, with all of its strangely distorted voices coming in from all corners of the globe and for a time there was even a citizens band radio craze during which I would sometimes hear people in far away places whose signals had bounced, or "skipped" off of the ionosphere to travel beyond their normal range. The voices of those broadcasters would sometimes fade in and out with a static and distortion that became a sort of mysterious and unpredictable music. Of course, on our relatively tiny planet, those seemingly "long" distances were traveled by radio signals instantaneously. But when searching outer space, the radio signals detected could have already been traveling for hundreds, millions or even billions of years. Hopefully this piece captures a little of that sense of mystery and fantasy that radio waves can bring us.

Ted King-Smith (b.1988) is a composer, educator, and saxophonist based in Milwaukee, Wisconsin. As a composer he is interested in the combination of acoustic and electronic forces in music, and emphasizes virtuosity and improvisation in his works. Recent recognition for his music has come from The National Band Association, I Care if You Listen, the American Prize, and BMI. Ted's music has been featured at numerous conferences and festivals as well as Late Night at National Sawdust, and WFMT and WKCR radio stations. He holds degrees from the Hartt School of Music, Washington State University, and the University of Missouri – Kansas City. Ted is a full-time instructor in Audio Engineering at the Milwaukee Area Technical College where he teaches courses in music technology and recording. He is also an active performer with the Mnemosyne Quartet, and founded the Kansas City Contemporary Music Festival in 2017 with the newEar Contemporary Chamber Ensemble.

Boil, Grind, Brew is a collage of sounds and moods from the process of making a cup of coffee using an electric kettle, burr grinder, and Chemex pour-over brewer. The

text tells the legend of coffee's discovery by Kaldi and his dancing goats and then explains the process to brew the perfect cup. The music emulates the various moods I usually feel while waiting (patiently) for this cup including pensiveness, abrasiveness, impatience, and suspense.

Carolyn Borcharding - Carolyn Borcharding is a composer and sound artist predominantly interested in building sounding and visual worlds within which performing bodies and audio gestures can exist together in various fluid relationships. Her body of work ranges from pieces for solo instrument to multimedia ensembles consisting of video, electronically produced sound, and acoustic instruments. In her multimedia works, she considers each medium an essential performing body in which the media interact with, relate to, and inform one another. In fixed media works, she experiments particularly with the creation and destruction of the listeners' sense of space. Carolyn has had works performed internationally throughout the North American region and at national and regional events such as the Society for Electro Acoustic Music in the United States National Conference, the North American Saxophone Alliance National Conference, Electronic Music Midwest, New Music on the Point, and others. Carolyn received her master's degree in music composition at Western Michigan University. She is currently pursuing her doctorate in music composition at the University of Illinois.

The music of *Puppet Show* examines the world through the window of memory and the framework of the stage. This work was inspired by 20th century author and poet Maurice Baring. In his novel of the same title, he outlines his earliest memories, one of which includes a description of his favorite childhood toy: a puppet theatre. The piece begins from the viewpoint of the audience, watching the events unfold from the puppet theatre stage as controlled by a young child. Thus, the opening music is awkward with disjunct counterpoint and abrupt halts, as if driven by a logic the adults in the audience can't quite follow. The perspective then shifts to that of the child's, marked by the piano's arrival on pitched material as the electronics augment the piano's gesture and propel listeners into a new aural space. Through the window of the child's eyes, the musical material is connected, logical and flowing, and the story unfolds from exposition to development and finally to the climax of the events. Processed sounds of clock ticks and clicking gears are scattered throughout the piece, serving as a reminder that this entire story is being told from the windowpane of Baring's memory. That framework of memory itself is imperfect, scattered with distortions that twist the telling of the events, similar to how a warped pane of glass alters the view on the other side.

Ulf Grahn studied composition with Hans Eklund, Violin and Viola with Rudolf Forsberg and Piano with Herbert Westrell. He holds degrees from Stockholms Musikpedagogiska Institut and the Catholic University of America. He has also studied Business Administration, Economics and Development Studies. at The Universities of Uppsala and Lund, Sweden.

In 1973 he founded the Contemporary Music Forum, in Washington, D.C. and served as its Program Director until 1984. During 1988-90 he was Artistic and Managing Director of the Music at Lake Siljan Festival, Sweden. Prior to this he was on the faculty of George Washington University and Director of its Electronic Music Studio. Most recent works are Sinfonies III, IV and V all for large orchestra, Quartet no 3, several works for percussion and works for guitar alone and in chamber ensemble. His music is published by Seesaw Music Corp c/o Subito Music Corporation, Edition Suecia and Edition Nglani. His music is available on ERM Media, Opus One, Orion and Caprice Records

Back in November 2013 I found out that *Floating Landscape* was included in a Program called "La Perle du Nord" after which I contacted and thanked them for playing my piece. After hearing a recording from the performance my mind started to ponder the possibility of writing a new work for the ensemble. By this time I had told them about the flute quintet and the quartet and other works for flute. In November 2014 I spend a week in Berlin at which time I started a piece for Saxophone quartet which led me directly to actively writing down idea for Floating Landscape 2 which of course at that time didn't have a name. I thought I would use the same V-shaped set up as in FL 1 and by that get some spacial musical movements. This means that some ideas used in FL 1 will be back in FL 2 but at the same time add new things in this case open with a melodic line/motif. When the basic planing thinking is done I sort of have the whole piece in my head which results in that I work more or less around the clock until it's finished. Since most is clear in my head and some memory notes on paper or in files on the computer writing it down is more or less a mechanical process but not without some danger. I might think to fast and by that token make unintentional skips.