

Jesper Nordin (b. 1971)

The music of Jesper Nordin is starting to make a mark on the international music scene with its characteristic soundworld and powerful emotional impact. This has led to him being selected as one of the composers to be published by Edition Peters as "Die Neue Generation".

The music of Jesper Nordin, with its clear traces of traditional Swedish folk music, rock music and improvised music, is performed and broadcast throughout the world. His orchestral music has been performed by symphony orchestras like BBC Scottish Symphony Orchestra, Basel Symphony Orchestra, Swedish Radio Symphony Orchestra and others. His chamber music is regularly performed by ensembles like l'Inferno, ASKO, San Francisco Contemporary Music Players and Ensemble Orchestral Contemporain.

From 2004 to 2006 he was Composer in Residence at P2, the Swedish Radio's serious music channel. In 2006 the Swedish Radio also released the portrait-cd "Residues" that include several of his orchestral pieces as well as works for choir, solo instruments and electronics. "Residues" has been hailed as a "milestone for contemporary music lovers" in France and as "a central album of the Swedish music from the first decade of the 21:st century" in Swedish press.. For more info see www.jespernordin.com



Frozen still (2003), 13'

Piano

I have always found it difficult to write for piano and therefore it was a challenge to try and write a piece for solo piano. I approached it by simplifying and paring things down until I only had one line left, or rather one world of sounds. There is no virtuosity here, neither in the composition nor in the musician's part, but I hope that the most important elements of the music still remain in distilled form. Technically it is one of my earliest attempts at French spectral technique, which I have used here in an almost naïve way. The title refers partly to this, since a spectral analysis of a sound is a way of freezing the sound and making it timeless – you can look at it several times and it's still frozen. It's not particularly important to me which sound I started off by analysing, and I don't actually remember if I ended up using an analysis of my piece calm like a bomb or of a Monty Python sketch! The title also refers to my mood when I had moved to a small flat in Paris one cold, damp winter without knowing anybody or understanding the language. At that time it felt really good to write a work for Oskar Ekberg's Diploma Concert at Nybrokajen 11, a context which felt familiar and secure. Score available at Swedish Music Information centre