



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

STUDIEKONCERT – KOMPOSITION
FREDAG D. 22. NOVEMBER 2024 KL. 19.30
STUDIESCENEN

Emil Johansson: 3 låtar i gammal moll (*uropførelse*)
I. Vallåt
II. Gånglåt
III. Polska

Aske Kai Tengberg: AD!

**Ben Livneh &
Jens Rønsholdt Madsen:** Booklero (*uropførelse*)

Ben Livneh: Ginsberg—Heaney (*uropførelse*)
i. a) A Supermarket in California
ii. Oysters
i. b) A Supermarket in California, cont.
iii. Fosterling
iv. Fourth Floor, Dawn, Up All Night Writing Letters

Isak Persson: *Ingen titel*

Lyle Cohen: The Gardens (*dansk førsteopførelse*)

Medvirkende:

Emil Johansson, violin
Jonas Wiinblad Schmidt, performer
Ben Livneh, performer
Jens Rønsholdt Madsen, performer
Matthew Petersen, klaver
Isak Persson, guitar
Lyle Cohen, dirigent
Julie Rønløv Nielsen, fløjte/piccolo
Stine Spüler Riber, klarinet
Jasper Andersson, klaver
Ines Soltwedel, violin
Ben Livneh, cello
Megan Campbell, slagtøj



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3 låtar i gammal moll:

"Gammal moll refers to an old mode in Swedish traditional music called "vallåtsmodus", where all intervals except the second, fifth and octave can be altered to be major, minor or the most common in-between."

-Emil Johansson

Booklero:

*"But you only need the light when it's burning low
Only miss the sun when it starts to snow
Only know you love her when you let her go (ooh)
And you let her go"*

-Passenger

Ginsberg—Heaney:

"A suite of four (five?) miniatures for piano, this piece celebrates works by the two titular poets, Allen Ginsberg and Seamus Heaney. While their poetry, side-by-side, may seem directly contradictory, it is interesting to note that these two were contemporaries. In fact, closer listening demonstrates the way in which certain truths transcend boundaries of place, culture, faith and identity."

-Ben Livneh

The Gardens:

*"This piece represents a new exploration for me - of indeterminate techniques, of navigating through different tonal and atonal languages and of formally constructing a piece of varying themes and styles into a unitary dramatic work. Owing to this transitory nature, I named this piece so, as if listening to it traverses some otherworldly gardens, smelling, delighting and marvelling at their flowers.
After a brash opening, there ensues a quasi-cadenza for the piano, freely remaining in the air before plunging into the body of the work. After traversing new textures in the ensemble, eventually working with a limited tone-bank defined by resonance of the previous section (thus refining the connection of the sections). By such means, the sections naturally evolve into one another, until in the middle of the piece, what is revealed to be the main theme of the piece springs out organically. The work's destiny is now set, and is explored till the piece's end, from intimacy, to a glorious uprising, and finally finishing softly in a dream world, pensively continuing on, until finally, the vibraphone seems to say - **wake up**.*

I originally wrote this piece for the Israel Contemporary Players, and am very excited to present its Danish premiere - the first performance of my music in Denmark."

-Lyle Cohen