

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



Close Encounter (2008), 13'

for Laporte-bol and live electronics

Close Encounter was commissioned and will be premiered by Jean-François Laporte for his invented instruments and live electronics. It will be premiered at Montreal New Music Festival 20/2 - 2009.

When a composer is writing for a specific musician and his or her instrument, it is always a strange mixture of relationships. The composer has probably written for the instrument before (or can at least study other composers who have) so even if the musician is the one who knows the instrument most intimately, the composer can still come with his or her own ideas from the outside. In that way all three parts have different kinds of relationships. But when writing for Jean-François Laporte and his own constructions, it is something more than that he just knows this specific instrument well. It's not just a relationship as a musician can have with his or her instrument - like with a brother/sister/husband/wife - it's actually his own children. So as the outside composer, you can never come as close to the instruments as he has done. That being said - for me personally the two pieces I have been writing for Laporte instruments has been two of the most interesting experiences I've had as a composer. The first one was the piece "Residues" for Laporte-instruments and symphony orchestra, that was premiered by the Swedish Radio Symphony Orchestra in 2006 and later released on cd. This second piece "Close Encounter" is for one Laporte-Bol and live electronics. Where I tried in the orchestra piece to blend the orchestra and the Laporte instruments in a more global way, I have here tried to go deeper into the soundworld of one instrument and expand it through close microphones and real time treatments in the computer. But the title "Close Encounter" also refers to the experience of writing a piece for a great artist and his own child.