



Maria Lithell Flyg
COLLECTED
CHAMBER
MUSIC

“I’ve worked closely with Maria for years. She is dedicated to the Swedish music community and she really wants to reach audiences. Her music is characterized by craftsmanship; it is harmonically rich and multi-layered, and possesses a naturally flowing musicality that is readily absorbed by anyone listening to it. This particular recording provides a musical encounter with a singular and warm composer.”

Jörgen Pettersson

- 1 **Tease – Interference** (2015) 10:36
Stockholm Saxophone Quartet:
Matias Karlsen Björnstad *soprano saxophone* Jörgen Pettersson *alto saxophone*
Leif Karlborg *tenor saxophone* Linn Persson *baritone saxophone*
- 2 **Stoft (Dust)** (2016) 5:04
Martin Sturfält *piano* Astrid Lindell *cello*
- 3 **The Thin Line Between Sorrow and Joy – Oboe Quartet** (2018) 8:16
Members of the Swedish Radio Symphony Orchestra:
Emmanuel Laville *oboe* Genéviève Martineau *violin*
Eriikka Nylund *viola* Astrid Lindell *cello*
- 4 **Jag är en känslig själ (I’m a sensitive kind of person)** (2017) 9:26
Magdalena Meitzner *percussion* Linn Persson *saxophone*
- 5 **Duolog** (2015) 6:00
DuoGelland: Martin Gelland *violin* Cecilia Gelland *violin*
- 6 **Längst inne i mitt huvud** (2014) 8:53
Lyrics based on a poem by Barbro Lindgren
Olle Persson *baritone* Cecilia Zilliacus *violin*
David Huang *piano* *Mixed choir conducted by Lone Larsen*



Maria Lithell Flyg has always been driven by curiosity, a hunger for learning, and a desire to express herself. The path to becoming a composer had its twists and turns, even though she began crafting lyrics and tunes at a very tender age.

Maria took piano lessons but preferred to improvise her own music instead of practicing her assignments. When she was nine, she switched to French Horn instead because it sounded so beautiful.

From 4th grade until high school, Maria took part in a special music enrichment programme at school. This led to her first position as a singer – with the Royal Swedish Opera at the age of 17 – and she remained there for 11 years. During this time she also studied Literature, English, Psychology, Philosophy, Swedish and Musicology at Stockholm University.

At the age of 32, she attended the Royal College of Music in Stockholm, graduating with a degree in teaching, majoring in Eurythmics and Vocal Coaching. She personally took her musical education a step further by asking all the musicians she met at college to perform her

compositions. As her tonal language became more complex, she applied for the Composition Programme, where she studied for Pär Lindgren and Karin Rehnqvist and took a Master's in 2014.

Though Maria had her formal training relatively late in life, she has already composed a significant number of pieces for some of Sweden's finest musicians, such as the Stockholm Saxophone Quartet, Cecilia Zilliacus, David Huang, Olle Persson, Musica Vitae, KammarensembleN, Magdalena Meitzner, and members of the Swedish Radio Symphony Orchestra. In addition to this, she has written two chamber operas and several choral pieces – one of which was released by Uppsala Vokalensemble, *Ur-Verk*, (Footprint Records, 2017).

A distinctly Nordic brand of melancholy found in Swedish choral works has influenced Maria. This is evident in pieces such as *Längst inne i mitt huvud ...* She also has a dramatic streak that comes to the fore in pieces such as *Stoft* (Dust) and in her orchestral works.

In 2015, she was a finalist in a competition held by the Detroit Symphony Orchestra with her piece *In and Out* for symphony orchestra. Maria's work often has undercurrents of

sadness or melancholy that can turn a corner and present absurd and zany humour.

Musicians appreciate her ability to bring out what's special about their particular instrument. She has a sensitivity that enables her to provide space and focus for each instrument.

Maria is interested in words, visuals, and whatever makes an impact on stage, so she enjoys working with other disciplines. You can even detect a desire to make listeners aware of social issues, as in her *Kein Zufall – aber vielleicht ein Wiegenlied* for ensemble recherche in Germany, which is a comment on Virginia

Woolf's essay *A Room of One's Own*, as well as her own chamber opera about climate change - *Någon borde ta tag i det här ...* (Somebody Ought to Do Something ...) (Folkoperan, 2014).

In addition to all this, Maria Lithell Flyg is a driving force in Sweden's musical community: She's served as a chair for KVAST, an association for female composers, and as of 2017, she's also on the board of FST, the Swedish Society of Composers. She has even found time to release four albums of popular music with musicians such as Christian Kjellvander and the Flesh Quartet.

DuoGelland Violinists Cecilia and Martin Gelland have reinvented the string duo as a driving force of contemporary exploration, with rousing, interpretive appearances at venues such as Huddersfield, Darmstadt, Berliner Philharmonie, Zürich Tonhalle, and Musikverein Wien, while also releasing CDs on an annual basis. More than 200 pieces have been written expressly for them, including double concerti, in close collaboration with composers from around the world.

DuoGelland often performs new music at schools, inviting young audiences to describe and discuss what they've heard. They believe in contemporary art music as a channel for cultural and personal exchange.



PHOTO: Trolle Gelland

“We hauled our gear into a basement on the south side of Stockholm to behold the tiniest smidgen of a room that we'd ever tried to play in, even if we'd be arm-in-arm. But it turned out to be like a Harry Potter tent-roomier once you got inside. There was space enough for our bows, our producer and the composer. That close together, the music united us in a friendly leap of faith. Afterwards, it was like we had been through something special together. On holiday? Or a funeral?” *DuoGelland*



David Huang After winning the prestigious Soloist Prize in 2014, followed by his appointment for Swedish Radio as P2 Artist in Residence 2014–2016, the Swedish-Chinese pianist David Huang has firmly established himself as an accomplished musician; regularly performing as a soloist, a chamber musician, and with symphonic orchestras throughout

Sweden. David’s passion for chamber music has resulted in a multitude of projects with top Scandinavian musicians. He has helped found Sveriges Kammarorkester, trio HDR and trio LEK, in addition to curating and leading events such as *Första parkett* (First Row) and the Royal Swedish Music Academy’s concert series *Hör & häpna*. Huang is also a member of the thinktank for young musicians *Unga tankar om musik*.

Lone Larsen studied music at the Nordjysk Academy of Music in Aalborg, the Royal College of Music in Stockholm, and at the Juilliard School of Music in New York.



PHOTO Per Kärehed

Ms. Larsen is the Artistic Director of VoNo, an innovative vocal ensemble known for their creative and playful platform. An Artistic Project Manager and Choral Director for Folkoperan, she is in demand for workshops and for concert projects all over the world. Appointed Professor in Choral Direction at the Ersta Sköndal Bräcke University College in 2017, Lone Larsen is also involved in *Conducting 21C*, an international project dedicated to human rights and music, and *Choral Art* at the Banff Centre for Arts and Creativity in Canada.

Emmanuel Laville received his first position as Principal Oboe at the Royal Scottish National Orchestra in Glasgow in 2008, following studies in France and Germany. As of 2011, Laville is Principal Oboe at the Swedish Radio Symphony Orchestra. He also teaches oboe at the Royal College of Music in Stockholm, Sweden.



PHOTO Paul Hurkin

“In her music, Maria creates a well-balanced blend of the lyric tonal quality of the oboe and the playful staccato passages that make this woodwind’s voice so recognizable. It is truly a pleasure to play Maria’s oboe quartet *The Thin Line Between Sorrow and Joy!*”

Emmanuel Laville

Astrid Lindell was trained in Sweden and in the US. She is a member of the Swedish Radio Symphony Orchestra. An avid fan of chamber music, Ms. Lindell frequently performs with colleagues from her own and other orchestras. Inspired by her passion for new music, several Swedish composers have dedicated pieces to her that she has also premiered.



PHOTO: Astrid Lindell



PHOTO: Paul Hankin

Geneviève Martineau has been second violin for the Swedish Radio Symphony Orchestra since 2013. She has been the leader of the first violin section in the Scottish Opera Orchestra, a violinist in the Royal Scottish National Orchestra, and a member of the Verbier festival chamber orchestra. In recent years, she has performed chamber music at festivals in Scotland, Switzerland, Germany, France and Canada. Geneviève Martineau studied music at the Conservatoire de Montréal and the Boston

Conservatory. In addition to this, she also is a medical professional with an MD from the University of Montréal.

Magdalena Meitzner studied percussion at the State University of Music and Performing Arts in Stuttgart and at the Royal College of Music in Stockholm. She was 16 when she made her first chamber music recordings for Bayerischer Rundfunk. Magdalena Meitzner has toured all over the world with ensembles such as Norrbotten NEO, Kroumata, Gageego, and the Curious Chamber Players. Contemporary music is her passion and her duo, Hidden Mother, also plays the works of experimental composers. She has played in the Royal Philharmonic Orchestra, the Royal Swedish Opera and the Swedish Radio Symphony Orchestra.



PHOTO: Hampus Andersson

Eriikka Nylund studied at the Sibelius Academy in Helsinki, the Mozarteum Salzburg, and Musik Akademie Basel. In 2001, she placed first at the Nordic Viola Competition in Helsinki and also at the International Dmitri Shostakovich String Quartet Competition in Moscow with the Meta4 Quartet. Eriikka Nylund is Principal Viola at the Swedish Radio Symphony Orchestra, but she has also appeared as a principal for the London Philharmonia Orchestra, the Royal Swedish Orchestra, and the Royal Stockholm Philharmonic Orchestra.



Olle Persson is one of Sweden's most highly sought-after singers. His incredibly diverse repertoire has paved the way to all the major venues in the Nordics, and he often performs at premieres of new works. Persson is a long-standing regular guest at Folkoperan, with

more than a dozen leading roles to his credit. He has also appeared in many other Swedish opera productions and is represented on countless CD – several of which have won a Swedish Grammy. Olle Persson can list the Royal Swedish *Litteris et artibus* medal among his awards and he is also a member of the Royal Swedish Academy of Music.

Martin Sturfält studied in Sweden and in Great Britain. An acknowledged interpreter



of Swedish piano music, he is known for his critically acclaimed recordings of Wilhelm Stenhammar and Adolf Wiklund. Much sought-after for guest appearances in symphony orchestras around the world, he has a soft spot for chamber music. As a soloist, Martin Sturfält has worked with a number of renowned conductors and his recitals fill concert halls in places like London, Brussels and Amsterdam.

“It’s been a pleasure to get acquainted with Maria Lithell Flyg’s highly personal and ingenious music while we recorded this album. Her piece *Stoft* (Dust) has an approach and an expressive range that both invites exploration and sparks a creative process that continued in the studio.”

Martin Sturfält

Cecilia Zilliacus is one of Sweden’s most accomplished violinists, warmly welcome throughout the Nordics and Europe. Her versatile repertoire of solo and chamber music has opened the door to many fruitful projects with composers and orchestras. Her interest in contemporary music and new works



has inspired several compositions written specifically for her. Maria Lithell Flyg’s *Längst inne i mitt huvud*, commissioned by the Baltic Sea Festival as a tribute to Alice Tegnér in 2014, was composed with Zilliacus in mind.



PHOTO Hampus Andersson

“Maria makes musicians’ music. It appeals to us, it is easy to embrace and to shape. Her piece *Tease - Interference* was our first encounter with Maria. Her harmonics express peace punctuated by busy outbursts, always with a forward movement. Maria’s rich palette of notes creates a strict framework, but once you have gotten under the skin of the composition, it provides freedom and opportunities for playful musicianship.”

Stockholm Saxophone Quartet

The Stockholm Saxophone Quartet has made a specialty of chamber music for saxophone and features Matias Karlsen Björnstad on soprano saxophone, Jörgen Pettersson on alto saxophone, Leif Karlborg on tenor saxophone, and Linn Persson on baritone saxophone. Dedicated and skilful, they also possess a special talent for presenting the multifaceted

music of our time in a way that encourages audiences to explore contemporary music. More than 700 pieces have been composed for the Stockholm Saxophone Quartet by composers from around the world. The quartet is also one of the driving forces behind *Svensk Musikvår* (Swedish Spring Music).

ALL WORKS COMPOSED BY Maria Lithell Flyg

PRODUCED BY Maria Lithell Flyg

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RECORDING AND CO-PRODUCER ON TRACKS 2 & 5 Jerker Eklund, SoundHabits

PRODUCER ON TRACK 6 Diyar Boskani, Swedish Radio

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