



Valgeir Sigurðsson

Valgeir Sigurðsson (1971) is an Icelandic composer and producer. His music blends contemporary classical writing and esoteric electronic production, sometimes to a point where one is indistinguishable from the other. His 4th LP, DISSONANCE, won Album of The Year at the 2018 Iceland Music Awards. Valgeir has performed his work internationally at festivals, concert halls and clubs, and The New York Times named Dissonance Live among the top shows of the 2017 Sónar Barcelona Festival. At Greenhouse Recording Studios, founded by Valgeir in 1997, he has been a collaborator with artists from all over the world, including the likes of Bonnie 'Prince' Billy, Feist, Tim Hecker, Anohni, CocoRosie, Hilary Hahn & Hauschka, Jóhann Jóhannsson, Víkingur Ólafsson and many others, as producer, engineer and arranger. Valgeir worked closely with fellow Icelander Björk, a collaboration which began with her Oscar-nominated score for Lars Von Trier's *Dancer In The Dark*. He founded the Bedroom Community label in 2006 with Nico Muhly and Ben Frost, where he cemented his sonic signature with his own solo work on the label, in addition to albums with Muhly, Frost, Sam Amidon and Daníel Bjarnason, and an extensive collaboration with viola da gamba player Liam Byrne.

Valgeir has composed orchestral and chamber music for the likes of the City of London Sinfonia, Winnipeg Symphony, Crash Ensemble, Alarm Will Sound, Nordic Affect and the British violinist Daniel Pioro. His scores frequently incorporate the use of electronics and have also been performed by the Cincinnati Chamber Orchestra, BBC Symphony Orchestra, BBC Scottish Symphony Orchestra, Spokane Symphony, Indianapolis Symphony and many others. He has written music for stage, dance and screen. His film scores include *An Acceptable Loss* and the Icelandic feature *The County*, and his score for the environmental documentary *Dreamland (Draumalandið)* was nominated for Best Score at EDDA, the Icelandic Film Academy Awards. His collaborations with German director Falk Richter include *SAFE* at Stockholm's Dramaten, and *Zwei Uhr Nachts* at Schauspiel Frankfurt. He produced the music for Robert Wilson's *Edda* and has composed for contemporary dance productions by Ballet National de Marseilles / ICK Amsterdam and The Stephen Petronio Company. He lives in Reykjavík, Iceland.

valgeir.net



Daniel Piro

Daniel Piro is rapidly gaining recognition as one of the most groundbreaking violinists of his generation.

As concerto soloist he has performed with the London Philharmonic Orchestra, the BBC Philharmonic Orchestra, the Orchestra of St John's Smith Square, the London Contemporary Orchestra, and last year he played with the BBC National Orchestra of Wales at the Cheltenham Festival.

He actively promotes new music, in particular championing the music of Gerald Barry, whose Triorchic Blues he plays regularly in concert, and his repertoire includes the violin concertos by Colin Matthews and Thomas Adès. In 2015, Edmund Finnis wrote 'Elsewhere' for him, which he premiered at the South Bank Centre's first DEEP∞MINIMALISM Festival, a turning point in the way he listens to sound. The nature of free-music and noise exploration has become a focal point to Daniel

Piro's performance, and he has improvised on stage with Ilan Volkov, Yoni Silver, Okkyung Lee and Jonny Greenwood, amongst others.

He works closely with the acclaimed author Michael Morpurgo; a collaboration that has created The Storyteller's Ensemble, a group of musicians devoted to the written and spoken word.

2019/20 includes a Wigmore Hall debut recital and a new concerto written for him by Tom Coult to be premiered with the BBC Philharmonic Orchestra at the Bridgewater Hall. In March 2019, his debut album, DUST, of music for solo violin and electronics, was released on the Bedroom Community label.

Daniel Piro plays on a violin made by Christoph Götting.

danielpiro.com



DUST

Valgeir Sigurðsson (1971)

Performer: Daniel Pioro

Duration: 16:06 min.

“Dust, written for English violinist Daniel Pioro, utilises multiple layered recordings of Daniel’s violin, in combination with electronic sounds and textures derived from the violin and various other sources. The piece was initially developed in a recording session in which we explored Daniel’s violin playing under the “eye” of the microphone; his way of producing sound explored up close and up against the sound and texture of my electronic sounds. Drawing from improvisations that responded to gestures and motives in the electronic track, I started gathering violin material that I later used as sound sources and material in the piece. The piece is in three continuous movements: i. Cosmos ii. Particles iii. Rest. A simple pattern gradually increases in complexity and intensity over the course of the first movement. The violin solo starts breaking off into the multiplied-violin section and the texture in the lower strings and electronics thickens. Suddenly, a

fierce gesture on the solo violin throws the music onto a battleground. The urgency of the violinist’s arpeggios punctuated by distorted responses to his gestures by the ‘ensemble’ of strings and electronics. The finale is elegiac, the strings orchestra descends or spirals in slow motion. At this point the violin is the source of each and every sound.”

Dust was commissioned by the Icelandic National Broadcasting Service and premiered at Channel’s 1 annual music festival in November 2018.

“I believe our future depends on how well we know this Cosmos in which we float like a mote of dust in the morning sky.”

- Carl Sagan, Cosmos (1980)