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ALBERT SCHNELZER

Tales from Suburbia

INTERNATIONAL ROSTRUM OF COMPOSERS
12 – 15 MAY 2015 TALLINN

sverigesradio

ALBERT SCHNELZER: TALES FROM SUBURBIA (2012)

for large orchestra

Duration: 16'45

Instrumentation: — 3333 4331 13 – harp – pi/cel str

Swedish Radio Symphony Orchestra

Daniel Harding, conductor

Recorded on 28 March 2015 (Swedish première)

Berwaldhallen, Stockholm

Commissioned by the BBC Symphony Orchestra

and the Swedish Radio Symphony Orchestra

Premiered by BBC Symphony Orchestra on

13 March 2015.



ALBERT SCHNELZER (b. 1972), “one of Sweden’s foremost composers” (Classical Music Magazine, UK), made his international breakthrough at the *Présence* Festival in Paris 2004. Between 1994 and 2000 he studied at the Malmö Academy of Music and he has also studied at master’s level at the Royal College of Music in London. In 1998, while still a student, Albert Schnelzer won the competition *Composers of Tomorrow* with the orchestral work *Erupto*, which was premiered by the Helsingborg Symphony Orchestra.

During the 21st century he has taken his place among the most widely noticed younger Swedish composers, and in 2004

he scored an international breakthrough when his *Predatory Dances*, commissioned by Radio France, was premiered at the *Présence* Festival in Paris. Albert Schnelzer’s successful concert opener *A Freak in Burbank* was performed at the BBC Proms 2010 in Royal Albert Hall and was given rave reviews by the UK press. His listed works include orchestral compositions, concertos and a wide spectrum of chamber music. His music has been performed by orchestras worldwide such as the Chamber Orchestra of Europe, Utah Symphony Orchestra, Melbourne Symphony Orchestra, BBC Scottish Symphony Orchestra, Danish National Symphony Orchestra, Gothenburg Symphony Orchestra and is programmed by the BBC Symphony Orchestra, the Swedish Radio Orchestra and the Royal Philharmonic Orchestra Stockholm. He has worked with conductors such as Thomas Dausgaard, Mark Wigglesworth, Daniel Harding, Kirill Karabits, Thomas Sondergaard, Nikolaj Znaider, Lionel Bringuier, John Storgårds, Benjamin Shwartz, Giordano Bellincampi and many others. Albert Schnelzer has collaborations with ensembles such as the Brodsky Quartet, Ensemble Ader (France), Kaskados (Lithuania), Ensemble Nordlys (Denmark), Nils-Erik Sparf and David Härenstam, Stockholm Saxophone Quartet, Mats Bergström and Cecilia Zilliacus, Weber Quartet and many others.

Albert Schnelzer’s music has been described as “forward going”, “aggressive”, “instrumentally demanding” but also as “fragile and vibrating” and “an aesthetic that is more about personal expression than being modernistic correct”. The music press has praised his inventiveness and personal musical language and he has a firm reputation among musicians for his ability to write idiomatic, but at the same time highly original. The interest in dance has resulted in a suite of works, where *Dance with the Devil* for solo piano is the first. The composer called this piece “a cross between Franz Liszt and Iron Maiden” and that might give you an idea what is channeled in his music. Another important ingredient is folk music, for instance the Balkan influenced *Limpin’ Dances* for accordion, cello and piano where the composer has fused Klezmer scales with Swedish polska rhythms.

www.albertschnelzer.se

Suburbia has been a source of inspiration for creators within many areas, from literature to theatre and music. If you live – as Albert Schnelzer does – in Stockholm’s north west suburbs, it’s easy to be struck by the contrast in the landscape: rural environments alongside areas of detached houses, Tensta-Rinkeby with its Million Programme* public housing bordering the high tech centre of Kista, and the green area of Järvafältet where affluent neon-clad joggers pass Nordic walkers wearing burqas. “*Tales from Suburbia* shows my images of life in the suburbs, of the crossover point between different environments and phenomena”, says the composer. “Like the suburbs, the piece consists of sharp contrasts, alternating between extreme peace and violence, both in character and dynamics.”

(Karin Ekedahl in the *Berwaldhallen’s* programme magazine, February–March issue, 2014–2015 season)

*Million Programme is the name for the Swedish public housing programme implemented between 1965 and 1974 by the Swedish government where the aim was to build a million new apartments during a ten-year period.