

Panorama

2025



Det Jyske Musikkonservatorium

21.03

Kammermusiksal 19:30

Klubscenen 21:00

22.03

Kammermusiksal 19:30

Klubscenen 21:00

23.03

Symfonisk Sal 19:30

Yanina Aspenkjær

Niklas Brandenhoff

Sebastian Brix

Elijah Böhm

Mercedeh Gholami

Maren Elise Ingeberg

Catalina Lazurca

David Quintana Marginet

Nina Møller

Sofus Preisel

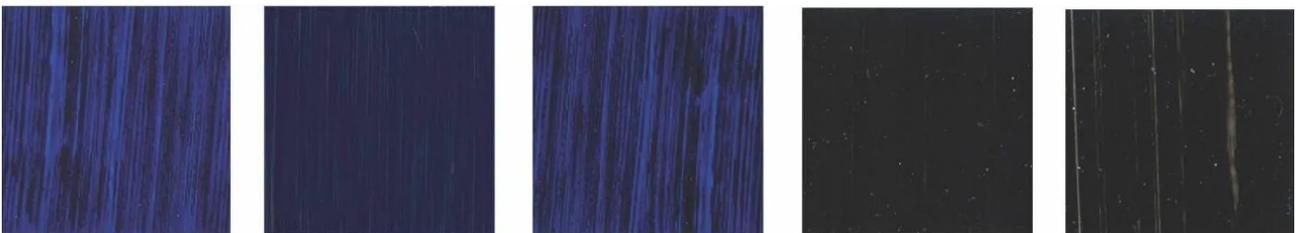
Louise Schrøder

Ea Wim



Panorama Festival is an annual festival for contemporary music at RAMA in Aarhus. The festival is planned and curated by the composition students, who have written all the music themselves and largely participate as musicians and performers. The festival offers a unique opportunity to experience the latest ideas and concepts in the local contemporary music scene.

This year's festival consists of five concerts, all at the Music Hall Aarhus, with free admission.



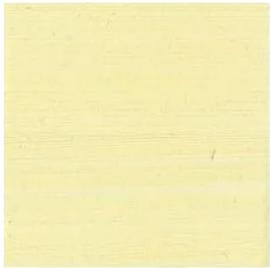
Panorama #1 - Panorama Ensembles

21.03 - Kammermusiksal - 19:30

Louise Schrøder - Lyt

Nina Møller - Paradisets farve

Ea Wim - Sketch 1 for Nordic Bronze Age Opera



Lyt

This is a piece for musicians and angry politicians. In a world that is getting increasingly more polarized, we need to remember to listen to each other.

Ylva Ek: Soprano

Rasmus Bundsgaard: Clarinet

Laura Johanson: Alto Saxophone

August Frey: Guitar

Zixuan Wu: Piano

Tudor G. Ciobanu: Percussion (marimba and visuals/track)

Paradisets farve

The piece is a paraphrase of Jørgen Leth's Ophelia's Flowers (1968). It is a conversation between the suddenly blind and the wide-eyed observer, both trapped in a cycle of repetition. It explores how, through our idea of a past, we create meaning in the present.

In my memories, I live, and in my blindness, I find sight.

Rasmus Bundsgaard: Clarinet

Julia Jacobson: Soprano

Daniella Flórez: Mezzo Soprano

Hans Christian Brun-Jensen: Baritone

Sketch 1 for Nordic Bronze Age Opera

As I delved into the Nordic Bronze Age, I was struck by its attitudes toward sex in a pre-Christian society. In the Nordic countries, we often tell ourselves that Christianity no longer dictates our values, but learning about this era made me realize how deeply Christianity still shapes our views—especially regarding sex and gender. For me, that influence has not been positive. The people of the Nordic Bronze Age would likely laugh at us for calling ourselves progressive.

Much of my artistic work revolves around reclaiming romantic nationalism from the extreme right. Important artifacts from our history should not be symbols of the extreme right. These objects—and their history—are far queerer than you might think.

Anna Von Arx: Clarinet

Isolda Juncosa: Clarinet

Emilie Haaning: Soprano singer

Emma Roesgaard: Piano

Jun Ma: Percussion

Rikke Gamborg Nielsen: Lyre and Guitar

Rasmus Wettergreen Mulvad Beyer: Conductor

Panorama #2

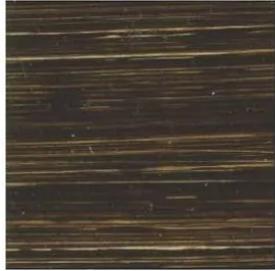
21.03 - Klubscenen - 21:00

Sofus Preisel – Han udløste menneskejagt

Maren Elise Ingeberg & Mercedeh Gholami – Panoramic Alignment

Catalina Lazurca – Footprints (Clementine's version)

Mercedeh Gholami – Our Daily Lives



Han udløste menneskejagt

- Efterlyst mand skulle til eksamen i krigen mod terror [DR Indland - 28/8/2014]
- Intermezzo
- [TV-Avisen 29/8/2014]

I 2014 indledte Københavns politi en menneskejagt mod en studerende. I værket bliver nyhedsudsendelser om denne episode brugt.

In 2014, the Copenhagen Police initiated a manhunt against a student. In this piece news reports about this happening is being used.

Sofus Preisel: Filter-Piano (selfmade virtual instrument)

TBA: Percussion

Lucía Martín Carmona: Saxophone

Mario Romero Madrid: Saxophone

Isolda Juncosa: Clarinet

William Damgaard: Guitar

Panoramic Alignment

Panoramic Alignment is a combination of two solo pieces composed by Maren Elise Ingeberg and Mercedeh Gholami, both performed in Panorama 2024. The two pieces were found to be cohesive when played back together accidentally, although they were both composed without the composers knowing each other at the time. That is how the idea of this duo came to life, reflecting on the interesting alignment of two individuals and their musical experience despite their different backgrounds.

Madeleine F. Nilsen: Clarinet

Selma Trammitzke Milling: Violin

Footprints (Clementine's version)

Footprints is a song about the sad relief of forgetting a relationship.

Clementine: Piano, Voice, Performance

Our Daily Lives

The Oxford Dictionary's translation to the word "Disturbance" is: "The interruption and breaking up of tranquillity, peace, rest, or settled condition." That is how I have lived for the last thirty three years. That is our daily lives.

Mercedeh Gholami: Setar

Panorama #3

22.03 - Kammermusiksal - 19:30

Maren Elise Ingeberg – Violin Concerto, II. The Moon

David Q. Marginet – Whispered Music

Sofus Preisel – Sometimes something unexpected happens

Yanina Aspenkjær – Disquiet

Maren Elise Ingeberg – Adventure of a day

Yanina Aspenkjær – Transcender

Sofus Preisel – But! you will overcome, you will find beauty again

Mercedeh Gholami – A Piercing Moan

Eliah Böhm – Piano Quintet



Violin Concerto, II. The Moon

Feel the calmness of night, the reflected light, the phases of the moon.

Selma Trammitzke Milling: Violin

Whispered Music

David Q. Marginet: Piano

Sometimes something unexpected happens

Sebastian Brix: Performer

Disquiet

David Q. Marginet: Piano

Alba Loja Ruiz: Saxophone

Adventure of a day

Join an exploration of how the light, weather and nature changes in a day.

Sofia Ericson: Flute

David Q. Marginet: Piano

Transcender

Lyrics:

He ahí la única y universal cuestión
Poder volar y besar el cielo
Como las graciosas golondrinas en primavera
O morir pisando suelo
Bajo las entrañas de una triste y solitaria higuera

Poder cantar al hermoso y nuevo día
Como el mirlo enamorado cuando amanece
O fenecer entre los brazos de una jaula fría
Esperando a la noche que todo lo oscurece

Montado en una estrella fugaz
De crines plateadas y ligero trotar
El universo entero quiero surcar
Y con mi alma desnuda explorar
Todos los planetas con sus lunas
*

To be able to fly and kiss the sky
Like the graceful swallows in spring
Or die stepping on the ground
Under the entrails of a sad and lonely fig tree

To be able to sing to the beautiful and new day
Like the blackbird in love when dawn breaks
Or die in the arms of a cold cage
Waiting for the night that darkens everything

Riding on a shooting star
With silver mane and light trot
I want to cross the entire universe
And with my naked soul explore
All the planets with their moons

David Q. Marginet: Piano

Emilia Juvonen: Singer

But! you will overcome, you will find beauty again

A Piercing Moan

To Mohsen Mohammadpour and his eyes.

Isolda Juncosa: Clarinet

Lucas Toftgaard Bendtsen: Horn

Helene Rose Hultén: Cello

Piano Quintet

In this piece, I wanted to explore the deep register of the piano and having higher strings as a contrast. But the piece is also about breaking expectations. Rhythms change and move all the time and are not always on the beat. Also notes are left out and added the next time or the other way around.

Ethan Hou Chengyi: Violin

Sara Karín Kristinsdóttir: Violin

Asbjørn Elkjær Rokkjær: Viola

Helene Rose Hultén: Cello

David Q. Marginet: Piano

**Panorama #4 - Efterskrift presents:
Lovemaxxing**

22.03 - Klubscenen - 21:00

Sebastian Brix - entre tu y yo

Niklas Brandenhoff - Shelf Lives

We know that we have been AFK. Sorry. We are back now, for a little while, to lovemaxx and to lifemaxx. To us.

knus

Performers:

Efterskrift

(August Frey Lydersen Bjerregaard

Sebastian Brix

Niklas Brandenhoff)

Tumbleweed

entre tu y yo

*...porque callamos,
porque tu orgullo,
porque mi orgullo,
si nos deseamos,
si nos necesitamos...*

Efterskrift

Shelf Lives

“If you don't admire something, if you don't love it, you have no reason to write a word about it.”
(Deleuze 2004, 144)

Efterskrift

Tumbleweed



Panorama #5 – Aarhus Kammerorkester

23.03 - Symfonisk Sal - 19:30

Eliah Böhm – Music for Chamber Orchestra

David Q. Marginet – S-concerto

Ea Wim – Sketch 2 for Nordic Bronze Age Opera

Catalina Lazurca – Clementine song no. 5

Sofus Preisel – Two Etudes in Representation in Classical Music



Music for Chamber Orchestra

I wanted to make a piece with a single motive, which is varied in different ways. The piece starts off slowly, presenting the different pitches of the motive in a floating, ambient manner. Then the motive is introduced by the piano and the tempo gets faster. In the middle part, everything is more reduced, giving space to the music and listeners to breathe. Afterwards the tempo gets faster and faster, sometimes almost sounding like some Baroque pieces, rising to the grand organ like finale, hearing the upwards motion of the motive one last time.

Aarhus Chamber Orchestra (AKO)

S-concerto

Probably from the Italian 'sconcerto' (confusion)

AKO

David Q. Marginet: Solo Piano

Sketch 2 for Nordic Bronze Age Opera

As I delved into the Nordic Bronze Age, I was struck by its attitudes toward sex in a pre-Christian society. In the Nordic countries, we often tell ourselves that Christianity no longer dictates our values, but learning about this era made me realize how deeply Christianity still shapes our views—especially regarding sex and gender. For me, that influence has not been positive. The people of the Nordic Bronze Age would likely laugh at us for calling ourselves progressive.

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AKO

Emilie Haaning: Solo Soprano

Clementine song no. 5

Clementine opened up for the first time in January 2024 with 4 songs for Clementine with the help of Curious Chamber Players.

Clementine song no. 5 continues with necessary openness and radical honesty.

AKO & Clementine

Two Etudes in Representation in Classical Music



Every musician participating in this year' festival has received a copy of these two etudes. The piece aims to strengthen the musician' ability to think critically of their own practice as classical musicians in regards of race and gender.

The Etudes can't be performed on a stage, instead each musician completes the etudes in their practice room. You could argue that this is an old-school interpretation of the etude genre; The Etudes does not sound on a stage but strives to change the sound on the stage.

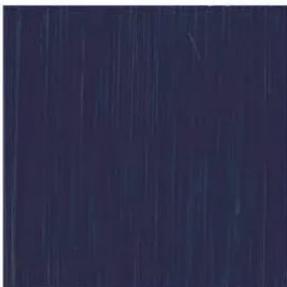
Part of the Etudes involves contacting me - the composer - for discussing viewpoints on the matter. After the last concert of the festival, I'll be available for such conversations.

You - the audience - are very welcome to read my etudes, by following this QR-code.



Composers' Biographies

In Alphabetical Order



Yanina Aspenkjær

Yanina Aspenkjær studies classical composition at RAMA, but the music she creates isn't necessarily classical music. Her music moves between genres. She takes inspiration from all kinds of different music. These influences melt together in her music. The world can be strange, beautiful, and wondrous, and that is what she conveys through her music.

Niklas Brandenhoff

I'm Niklas Brandenhoff (he/him), and I'm a composer and music artist living in Aarhus. This year I will finish my postgraduate degree in classical composition at the Royal Academy of Music in Aarhus. I work conceptually. I like readymades. I like multimediality, so I work with PDF's, video, field recording as well as more subtle bodily performance (music emitting from a pocket for example.) At the moment I am interested in gathering as an artistic praxis. My master's project will be a micro-local archive in the composers' room at the conservatory in Aarhus.

Sebastian Brix

I'm Sebastian Brix (he/him) and I am a composer and performer living in Aarhus. I compose mostly quiet and sad music in the fields of the sentimental, the erotic, and the transgressive. In my music, I endeavour to combine the intimacy of performance with cold and calculative music in a uniquely poignant experience.

This year, I finish my postgraduate degree in classical composition at the Royal Academy of Music in Aarhus

Elijah Böhm

Elijah Böhm is a German composer, using a mixture of minimal and ambient style in his music, to bring the listener in a deep listening state. He also tries with different techniques, to give the performers more choice and freedom in their performance, which leads to a more interactive and present performance.

Mercedeh Gholami

Mercedeh Gholami is an Iranian composer born and raised in Tehran. Deeply influenced by the rich traditions of Iranian classical music, which have been ingrained in her since childhood, she developed her connection to music by pursuing a Bachelor's degree in Composition from the Tehran University of Art, graduating in 2016. Currently, she is undertaking her Master's in Composition at The Royal Academy of Music in Aarhus, studying under the guidance of Niels Rønsholdt, Juliana Hodkinson, and Marcela Lucatelli.

As an Iranian woman, her compositional approach has always aimed to spark a train of thought, using music as a means to address political, social, and cultural issues. This commitment to storytelling and reflection is a defining feature of her work, often giving her pieces a narrative dimension.

Maren Elise Ingeberg

Maren Elise Ingeberg is a Norwegian composer currently studying her master's on the second year, and she has a bachelor degree from the Grieg Academy in Bergen, Norway. In addition to this, she has participated in composition programs by Norges Musikkorps Forbund (Norwegian Association of Marching Bands) and Korpsnett Norge. She is also the winner of The Midgard Competition's Composition Prize 2019. As of recent, her music has combined a romantic sound world with a slight contemporary twist and a dash of minimalism, creating a new sound which is still reminiscent of the past.

Catalina Lazurca

Catalina Lazurca is a Romanian-born composer living in Denmark. She is currently a soloist at The Royal Academy of Music in Aarhus. She primarily works with instrumental music, text, video and very recently song-writing. Her main interests are honesty, care, gentleness and mawkishness.

David Quintana Marginet

David Q. Marginet is a Catalan composer and pianist born and raised in -and often inspired by- the Pyrenees.

At an early age he was already deeply in love with both music and mathematics; as a youth, he studied both piano performance and telecommunications engineering in Barcelona. In the present, he has found both creativity and scientific thinking in musical composition, what led him to take his bachelor's degree in that subject in Aarhus.

When writing music, he often finds inspiration in classical tonal music and tries to adapt it into a more modern language in a way that his creations can sound familiar to the listener but without losing a connection to the contemporary life.

Nina Møller

Nina Møller works within an experimental, cross-aesthetic field across various formats such as text, music, installation, and visual art. Among other things, Nina explores poetry and music—how the two mediums can unfold as imaginary sound, and how speech and sound together can be perceived as physical music. Her work often involves world-building and storytelling, through which she seeks to free herself from a judgmental way of perceiving—instead creating space for a more sensory and liberated experience.

Sofus Preisel (1994)

Jeg er blevet så gammel, at meget af mit liv er fra en anden tid, alt imens at jeg ville ønske at vores tid lige nu var en anden.

Det er tit det min kunst handler om.

<3

I've gotten so old that a substantial part of my life is 'from another time', while I wish right now was a different time.

That's often what my art is about.

<3

Louise Schrøder

Louise Schrøder is a composer and pianist working in a cross-aesthetic field with a palette of both contemporary classical traditions, Nordic jazz and electroacoustic elements. Louise's music is regularly played on both DR-P2 Classical and DR-P8 Jazz, and beyond her own releases she has engaged in several professional collaborations with artists and ensembles such as Lihme, DAYYANI, Lasse Skriver, actress Ulla Vejby, and Aarhus Kammerorkester. Lately Louise has been exploring the art of narrative, interpretation, and the relation between music and text.

Ea Wim

Ea Wim is a Danish composer and lyricist. She grew up in the Danish folk music environment, drawing much inspiration for her compositions. She started out mainly as a songwriter in her teenage years, but an internship in the Danish Royal Theater's orchestra changed her focus to composition, with drama, storytelling, and lyrics as the key components. During her degree, she has released two full-length albums, 'Bevægende Stilstand' and 'Vårdåb,' with the Danish label ExoPAC. She has a bachelor's degree from Iceland University of the Arts, and has participated in exchanges to the Franz Liszt Academy of Music and The Academy of Performing Arts in Prague.



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