

**Malin Bång:**  
**irimi** (2012)

world premiere, commissioned by impuls



Malin Bång

irimi focuses on the interaction of different body movements and the sound of instrument surfaces. Most instruments are made in a combination of wood and metal, but we rarely explore the rich sound possibilities of the wooden and metallic surfaces themselves. Just as percussion timbres are created by techniques of brushing, tapping, rubbing and bowing, the instrumental materials can be enhanced by a similar approach.

The precision and organic flow of body movements in Japanese martial arts influence both the motion of gestures through the ensemble, and the methods of creating the instrumental sound. The active stillness and focused energy in combination with explosive outbursts of controlled motion create series of contrasting dialogues with the exploration of wooden and metal timbres in focus.

As in several of my other recent works I organise my musical material by its amount of friction. To produce any sound there is a need of friction. Some sounds are almost frictionless, like faint streams of air and lightly brushing a smooth material while other demand high pressure and strong friction, like scratch tones and heavy scraping of rugged surfaces.

My music is an exploration of unpredictability and contrasts in intensity, an expression of playful roughness as well as delicate intimacy.

Malin Bång

In Malin Bång's compositions she develops the idea that the main component in music is movement and energy. She defines her musical material according to their amount of friction to create a spectrum of actions ranging from the barely audible to the harsh and obstinate. In her work she often incorporates sound objects to explore a rich sound world and to suggest that a musical content can be shaped by anything valuable to the artistic purpose.

**Malin Bång** (July, 15th, 1974) is residing in Stockholm, Sweden. Her work includes music for instrumental ensembles, orchestra, staged music, electronic music, instrumental sound installations and performance pieces. Her music is performed in festivals and concerts such as Wittener Tage für Neue Kammermusik (DE), Festival Musica Strasbourg (FR), Darmstädter Ferienkurse (DE), Huddersfield (UK), Sommerakademie Schloss Solitude in Stuttgart (DE), Voix Nouvelles and Grand Atelier at Royaumont (FR), June in Buffalo (US), Nuovo Virtuoso (JP), Zeitfenster at Konzerthaus Berlin (DE), EstoVest in Torino (IT), Ultima Festival in Oslo (NO), Sound Around and SPOR festivals in Denmark, Stockholm New Music, and the Nordic Festivals Ung Nordisk Musik and Nordic Music Days. Malin Bång is the Composer In Residence for Curious Chamber Players, Sweden's most active young contemporary music ensemble, with which she has had a close collaboration since the start in 2003.

Her music has been performed by ensembles and musicians such as ensemble recherche (DE), Ensemble Aleph (FR), Nadar (BE), Ensemble Cairn (FR), Ensemble Contrechamps (CH), Ensemble SurPlus (DE), Madrigirls (JP), Athelas Sinfonietta (DK), Figura (DK), Esbjerg Ensemble (DK), The Icelandic Flute Ensemble (IS), Hamralið Choir (IS), KammarensembleN (SE), The Six Tones (VN/SE), Sabine Vogel (DE), Liv-Merete Kroken (NO), George Kentros (SE), KROCK (SE), the Basho Ensemble (SE), Quartet Nordir (SE). She has received many grants and commissions from Integra, Fondation de Royaumont, Ultima Festival, the Nordic Music Days, the Swedish Radio, the Swedish Concert Institute, the Royal Swedish Music Academy, and the Swedish Art Grant Committee among others.

Malin Bång received the award Staubach Honoraria from Internationales Musikinstitut Darmstadt/Eiler Foundation in 2009, and the Kranichsteiner Stipendienpreis in 2010 following the world premiere of her ensemble work Turbid Motion.

She has been studying composition at the Academy of Music in Piteå, Universität der Künste in Berlin, the Royal Academy of Music in Stockholm, the Göteborg University and in several master classes and courses with teachers such as Brian Ferneyhough, Gérard Grisey, Philippe Manoury, Philippe Capdenat, Chaya Czernowin, Walter Zimmermann, Friedrich Goldmann and Ole Lützw Holm.

As an active performer, Malin Bång plays live electronics and her own setup of various toys and objects. She both improvises and performs her own music, concert installations, and acoustic performances.