

Curriculum Vitae : Johannes Jansson

Born in Stockholm, Klara parish, 1950 in an artist family.

Piano lessons from the age of six.

Moves to Österlen in the south of Sweden in 1957 and there follows nine years in school. Leaves his piano studies and takes up the mandolin and occasionally the violin, but from 1958 to 1968 has the guitar as principal instrument.

Between 1963-66, plays together with Lincoln Geiger in pop bands of various constellations and from 1966 blues and jazz influences with, among others, Peps Persson.

1966 back in Stockholm.

1966-67 takes lessons in classical guitar with **Svea Hammarberg-Kriszevsky**.

In the Autumn of 1967 is accepted as an apprentice by the Master Luthier **Georg Bolin**, but is immediately sent by him to the Stockholm School of Piano Technique to learn piano tuning.

1967-68: **School of Piano Technique**. Comes in contact there with former highly professional musicians, who introduce him to avant garde jazz (in the style of Archie Shepp). Begins studies in harmony.

1968: Moves to Lund. Changes to double bass as principal instrument.

1968-71: Lessons in double bass with **Allan Hörnberg**, Malmö. During this period plays in Lund's orchestras: Youth Orchestra, Kulturen's Orchestra, City Orchestra, University Orchestra, Malmö Academy of Music Orchestra, the orchestra of Lund's Cathedral, Lund's Lyrical Ensemble and the Nordic Youth Orchestra under the leadership of Siegfried Naumann.

1968-69: Studies in Music History and Theory at Lund's University.

1970: "Sound Workshop", a course in Lund with **Folke Rabe** and **Jan Bark**.

1970-71: Studies double bass, musical theory and conducting as main subjects at the **Malmö Academy of Music**.

1969-71: Private tuition in composition with **Sten Broman**.

Compositions 1968-71

Three string quartets (specimen).

In the Autumn of 1969 composes, at the request of **Sören Nielzén**, an orchestral work for Kulturen's Orchestra, which is performed in February 1970 in the auditorium of Lund's University conducted by Sören Nielzén.

Spring 1970, an orchestra specimen, not performed.

Composes two works for orchestra during the Summer and Autumn of 1970, again assigned by Sören Nielzén: **Poem for Orchestra** (opus 1) and **Music for Percussion, Live Electronics and Orchestra**. Both works are performed (as the sole points in the programme) at a concert in the

auditorium of Lund's University in March 1971 by Kulturen's Orchestra augmented with students from Malmö Academy of Music, conducted by the composer.

In the Spring of 1971 composes **Aspiration** for eleven mixed instruments, which has its premiere in a concert at Malmö Academy of Music, conducted by the composer.

This work is even performed on March 4th, 1972 as part of the UNM festival in Copenhagen by an ensemble from the Royal College of Music, Stockholm; conductor Per Lyng.

1970: Meets **Sven-Erik Bäck**, who several times encourages his composing. **Siegfried Naumann** stimulates self-criticism and intensified studies.

1971-72: Takes part regularly at the Composition Seminar at the Royal College of Music, Stockholm, and lessons in composition with **Ingvar Lidholm**.

Takes also part in **Włodzimierz Kotonski's** course in electronic music.

Composes at this time several orchestral sketches with, among other things, aleatoric techniques. (Avoids any use of twelve-tone technique.)

In the Summer of 1972 completes **Omnipresence** for soprano and twelve mixed instruments, which has its premiere as part of the UNM festival in Oslo in March 1973, sung by Ilona Maros and an ensemble from the Royal College of Music, Stockholm; conductor Per Olsson.

1972-74: Lives in **Sri Aurobindo Ashram** and **Auroville** in South India.

Strongly influenced by **Sunil Bhattacharia's** studio-recorded compositions and **Mirra Alfassa's** organ improvisations.

Composes during this period **Study for Orchestra no. 5** (1973), **Study for Solo Violin** (1973), **Three Movements for Solo Flute** (1973) and **String Quartet no 1** (1974).

1974-75, Stockholm: Studies in his own musical track. Composes **Fire** (1975) for mixed choir.

1975-76, Lund: Composes **String Quartet no 2**, commissioned by Erling Hörnsten for the cellist Ola Karlsson. Premiered by **The Savin Quartet** in January 1980 in a live-recording on Swedish Radio.

1977: Moves to Österlen, South Sweden. Lives, periodically, in an artists' commune. Does supply-work as a music teacher. Gives private lessons in counterpoint and harmony. Studies in his own material, which culminates in **Study for Wind Quintet** (1978). Other compositions:

Strings of Spring (1979) for soprano and wind quintet, commissioned by National Concerts;

Prelude and Fugue for pianoforte (1979) on request by **Hans Pålsson**;

The song cycle **The Silver Call** (1979) for baritone and pianoforte.

1978-79: Organizes an international festival of culture, **Sangam 79**, Nordic Forum for Art and Consciousness, at The Museum of Sketches, Lund.

Meets **Allan Pettersson**, in the Spring of 1979. Dedicates the song cycle The Silver Call to him.

1980: Spends six months in Auroville, India and composes **Ali in ombra** for string orchestra there.

1980-82: Back in Österlen. Composes chamber and vocal music.

The New Life (1982) for orchestra, a commission by National Concerts for Gävle Symphony Orchestra.

1982-83: Ten months in Auroville, India. Intensive reconsideration of his own material.
Composes **The Nightingale** (1983) for pianoforte (finally completed 1984 for the piano festival Pianorama, Stockholm).

1984: Invited by Helsingborg Symphony Orchestra to conduct his orchestral work **The New Life** in two concerts plus a radio recording.

1984-85: Writes several different sketches for **The Mutation of Death**, for vocalising soprano and orchestra, commissioned by Malmö Symphony Orchestra. This work came to sum up the period 1970-85 to generate following works up to 1990:

Il sogno (1985) for chamber orchestra; commissioned for The Chamber Orchestra of the National Museum's 25 year's jubilee.

Nimbus (1986) for baritone and orchestra; commissioned by Stockholm Philharmonic Orchestra.

Piano Concerto no 1 / "Corpo in Luce" (1986); commissioned for Helsingborg Symphony Orchestra's 75 year's jubilee. Soloist, Hans Pålsson. Swedish Television production (1987) with a film about the making of the piece plus the concert.

Invocazione (1985/87) for chamber orchestra; commissioned for Kristianstad's County Council's 125 year's jubilee.

Twilight Night of the Day (1987-88), opera in one act / four scenes for five soloists, mixed choir, dancers and orchestra; commissioned by Malmö Music College. Libretto: Marta Ciconesi.

The Only Escape (1989), children's choral opera in one act / four scenes for seven soloists, mimers, children's choir plus baritone and orchestra; commissioned by Nacka Music Classes, Stockholm. Libretto: Marta Ciconesi.

Piano Trio (1989) for Stockholm's Art's Trio.

1987: Spends around six months in India. Travels across the whole continent for three months. Invited by Bombay Chamber Orchestra to conduct a concert in The National Centre of Performing Arts, 23/8/1987, with a classical programme.

Once again intensive studies culminating in **String Quartet no 3** (1990-93); commissioned by Swedish Radio.

1990's include amongst other things an orchestral work and a solo concert, a piano sonata and other chamber music:

La follia (1995); commissioned for Gothenburg's Youth Orchestra's 25 year's jubilee.

Guitar Concerto (1996); commissioned for Göran Söllscher and the Dala Sinfonietta, broadcasted by Swedish Television.

Divertimento sacro (1994/96); for the LIN-Ensemble, a dance piece which was adapted for the screen by **Marta Ciconesi** in 1999.

Sonata for flute and guitar (1998); for Anna Norberg and Mats Bergström.

Piano Sonata no 1 (1999); commissioned for Håns Pålsson by Musik i Syd.

1997 (2/3): **Portrait Concert**, Stockholm Music Museum.

1997: **Portrait-cd**, Phono Suecia.

1997: Around six months in Auroville, India.

1999: Composes the millennium work **New Year's Music 2000**, on request from The International Community of Auroville, for children's choir, mixed choir, mixed chamber ensemble with bansuri (Indian flute), sarod and tabla.

The most important work of the following decade is **Hymn to the Mystic Fire** (2003-04) for large symphony orchestra, which sums up the period from 1990 onwards; commissioned by Malmö Symphony Orchestra.

This work is followed by **Milarepa** (2007-08) for large orchestra; commissioned by Swedish Radio Berwald Hall.

Also various works of chamber music, and four solo concertos:

Concerto per Contrabbasso (2001); commissioned by, Helsingborg Symphony Orchestra.

Oboe Concerto (2006); composed for Bengt Rosengren

Violin Concerto (2009); commissioned by Gothenburg Symphony Orchestra

Piano Concerto no 2 (2010); commissioned by Malmö Symphony Orchestra

Has lived since 1982 as a freelance composer.

1988: Sten Broman's composer's award.

Has also been awarded The Swedish Arts Grants Committee's 10-year allowance and on two occasions its 5-year grant.