



Carl Unander-Scharin Curriculum vitae

carl unander-scharin är utbildad vid Musikhögskolan i Stockholm och vid Operahögskolan i samma stad. Han studerade 1984-91 vid Kyrkomusiker-, Musiklärar-, och Körpedagog-klasserna vid Musikhögskolan: sång, orgel, dirigering och teori.

Därefter studerad han mellan 1991-95 vid Operahögskolan i Stockholm. Under åren vid Operahögskolan studerade Carl även elektroakustisk musik vid EMS i Stockholm.

Han är parallellt verksam som tonsättare och sångare, och har huvudsakligen komponerat verk med vokala inslag – ofta i en elektroakustisk kontext. Carl har även gjort musik till flera dansföre-ställningar i samarbete med koreografen och hustrun Åsa Unander-Scharin, och dessa verk har framförts på Dansens Hus, Moderna Dansteatern och Danshögskolan i Stockholm, samt – med stöd från Nordisk Kulturfond – turnerat till Danmark, Finland samt Malmö.

Han har varit engagerad som sångare vid bl.a. Vadstena-Akademien, Kungliga Operan, Folkoperan och Drottningholms

Slottsteater. Roller bl.a. *Don Ottavio*, *Remendado*, *Han* (Ett Drömspel) och *Nemorino*. Dessutom har Carl framträtt i verk av Bach i Sverige och andra nordiska länder. Från 1999 är Carl medlem i Radiokören.

VERK I URVAL:

Mannen på Sluttningen (1991)

Radioopera (text: Katarina Frostenson)

Fanfar För Form (1995)

För två Aida-trumpeter och tonband

...entendre encore... (1996)

Musik till dans. Byggt på elektroakustiska remixar av operamusik av Georges Bizet.

Tokfursten (1995-96)

Opera i två akter, byggd på Elgard Jonssons självbiografiska bok med samma namn.

Figurer i ett landskap (1996-97)

Sångcykel för radiomediet (text: Ingamaj Beck)

Lysistrate – Ett Lustspel (1997-98)

Komisk opera i en akt. Libretto: Magnus Carlbring, med vag utgångspunkt i Aristofanes antika komedi.



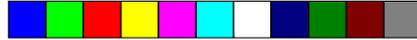
Ingamaj Beck Curriculum vitae

ingamaj beck är författare, konstkritiker och lektor i konsthistoria vid Kungliga Konst-högskolan i Stockholm. Hon är född 1943 i Grönland, uppvuxen i Danmark och har under flera år arbetat i Italien.

Hon har publicerat ett flertal romaner, bl.a. om den italienske renässansmålaren Jacopo da Pontormo (*Pas de deux* 1991, *Dopo Pontormo* 1993), essäsamlingar,

samt har introducerat och översatt flera italienska poeter till svenska, bl. a. Cesare Pavese, Alda Merini, Patrizia Valduga, Dante Maffia och Cesare Viviani. Hon har skrivit librettot till Bengt Steiners operakortfilm *Som om tiden stod stilla*, Sveriges Television 1997 och översatt librettot till Dallapiccolas opera *Fängen*.

Hon arbetar för närvarande med ännu en sångcykel, *Utan dig*.



Figures in a Landscape

The work builds on a suite of poems by Ingamaj Beck which were inspired by Watteau's (1684–1721) painting *L'Embarquement pour l'île de Cythère* – a landscape with figures who are in the process of departing. Time on earth is late.

At an early stage the poet Ingamaj Beck and the composer Carl Unander-Scharin decided that a multiplicity of vocal expressions should portray this departure. It was natural to look for vocal artists both within and outside the circle of trained Western singing voices.

Having in due course found the artists, the music was conceived having regard to each person's vocal personality.

The path from musical idea to sonic result took many different routes depending on the artist. All the songs except one are notated. The artists' different relationships to notated music as opposed to improvisation led to major variations in the way rehearsals and recording were conducted.

Recording took place in various venues. Some was done in a cramped, domestic studio, some in a living room, some in

Stockholm's Johannes Church and one of the songs in Studio 9 at the Swedish Broadcasting Corporation. The different venues influenced both the acoustic of the voices and the performance of the music.

At each recording session we also let the singers sing one note of the ten-note series which is the work's signature. This provided the material from which I composed the chorus that frames the songs and forms the introductory *Introitus*.

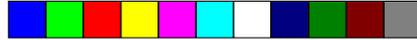
Carl Unander-Scharin

INTROITUS

Departure of the figures

LA POETESSA – Ingamaj Beck

In the stage directions we hear the poet Ingamaj Beck (*La poetessa*). She was born on Greenland and studied in Denmark. The languages of both of these countries are evident in her gentle speaking voice, just as her love of Italy can be heard in her



text which forms the basis of the entire work. Ingamaj Beck is active as a poet, translator and writer in Stockholm.

HEART OF THE STONE – Dalila da Silva Costa

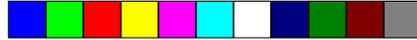
The first song is sung by Dalila who moved to Sweden from Brazil where, during the 1960s, she sang sambas with Jobim, Gilberto and others. She has also sung *Aida* in a Brazilian TV production and has toured the world as a vocal performer. I found in her voice both an expansive power and an unusual feeling for rhythm which I chose to portray “Stone Heart”.

THE CLIMBING BARON – M.A. Numminen
The “Climbing Baron” is sung by M.A. Numminen who is Finnish. He is well known to audiences in both Finland and Sweden with his very personal falsetto technique of singing. He sings popular songs, Schubert, opera and jazz. M.A. Numminen is also a composer and has set Wittgenstein to music as well as Finnish municipal law. I wanted to let him sing a composed upward striving – in which the peculiarities of his voice would be challenged.

CAVE BEAR – Karl-Magnus Fredriksson
Karl-Magnus Fredriksson is a young Swedish baritone who is particularly fond of Lieder. He has sung opera and oratorios in many parts of the world and is currently engaged at the Royal Stockholm Opera. His voice combines a velvety quality with an unusual power. I made use of these aspects in portraying the Cave Bear’s longing for love.

THE MESSENGER – Lisa Gustafsson
The “Messenger” is inspired by the neutrally sounding newsreaders. I wrote the extremely demanding and very high vocal part for Lisa Gustafsson who is a young Swedish soprano. She has wide experience ranging from appearing as Kristina in Benny Andersson’s and Björn Ulvaeus’s *Kristina from Duvemåla* to singing the lead in the first production of Rodion Shchedrin’s *Lolita* at the Royal Stockholm Opera.

THE STONE OAK – Erik Saedén
Erik Saedén is a nestor among Swedish singers, still performing some 50 years after his debut. Besides singing almost every imaginable baritone role in the



major opera repertoire, Erik Saedén has also taken part in numerous first productions. He sang, for example, in the first productions of Blomdahl's *Aniara*, Ligeti's *Le Grand Macabre* and Dallapiccola's *Ulisse* at Covent Garden. Erik Saedén's deep, warm voice captures the timeless calm that "Stone Oak" seeks to radiate.

CAGED BIRD – Marika Lagercrantz

The "Caged Bird" sings about being affected but not being moved. To my surprise I heard Marika Lagercrantz – an actress with a large number of theatrical and film roles behind her – singing simple ballads. I asked her to sing in my style and our collaboration produced this song. Her presence and her "speaking" singing voice lend a particular lustre to the "Caged Bird".

ARIEL – Jörgen Lantz

Jörgen Lantz is an actor and is popular in many guises. With his background in free drama groups and on the country's larger and smaller stages he has become an institution with his 650 television appearances. He has a very personal, light and undefinable voice that captures Ariel's elusive personality.

THE MAN WITH THE SCYTHE – Rogelio de Badajoz Duran

The "Man with scythe" is a song about death and when I spoke to Rogelio about this he said: "It suits a flamenco singer very well to sing about death". Rogelio was born in Spain and he sings Flamenco in parallel with producing plays. His voice seems to have originated in the very earth that he sings about in this song.

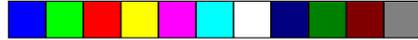
THE MOUNTAIN – Carl Unander-Scharin

The "Mountain" is the final song in the cycle and it is sung by me – the composer. The perspective of the song is to see history "from my highest point" and I have tried stretching the range of my voice in order to portray this view. I have a tenor voice – trained in opera and Lieder.

LAUDES

The departure of the figures towards the future.

Carl Unander-Scharin



INTROITUS

Sheltered by the bodies of the bare mountains, the lush valley stretches down towards the sea. The green leaves of trees are moist and velvety in the gentle late afternoon sun.

Brilliant blue reflections flash up from the meandering waters of the river into an almost cloudless sky. In one dizzying moment, a swallow covers the distance between the steep slope behind it and the lemon groves on the opposite bank.

Humanity has assembled in the shade beneath the oak. Someone is playing a lute, another singing quietly. Two women are standing with backs turned to the shady trunk of the tree, pointing out towards the water's edge. Another woman, in pink, is carrying a gilded bird-cage, swinging it back and forth as if distraught, as if thinking about something else. A man has climbed up the slope and is trying to make himself heard, but no one is paying any attention. Far down in the valley, Ariel is playing with the images of the night.

No one appears troubled by the departure of dawn, but in the thick foliage of the rose bush, death has already drawn its contour. Those who are alive are made to go on.

Soon nothing will remain but the memory of silken cloths, scarcely seen testimonies of tenderness and the loneliness surrounding the destinies of these figures.

HEART OF THE STONE

Sit by me
Be close to me
Dusk has come to our world.

Sit by me
Be close to me
Rich colours still glow

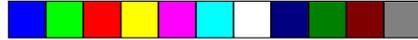
Beyond the mountains, the dream awaits

Sit by me
Be close to me
Repose in my arms

Sit by me
Be close to me
The heart of the stone will hear my song

It is late on our earth





THE CLIMBING BARON

Fling me, carry me, whirl me up
 Crush me, scatter me, swirl me up
 Crush me up. Scatter me up
 Crush me, scatter me, swirl me up.
 High above the water, the forests, the fields,
 high above the paths, the undergrowth,
 the plain
 into the wingbeats of eagles, the songs
 of the wind

Fling me, carry me, whirl me up
 Crush me, splinter me, swirl me up
 Crush me up. Splinter me up.
 Crush me, splinter me, swirl me up.

Far from laments of the living, despair,
 beyond birth, life and death
 weightless souls
 united with life

Fling me, carry me, whirl me up
 Crush me, scatter me, swirl me up
 Crush me up. Splinter me up.
 Crush me, splinter me, swirl me up.

United with life
 Weightless souls
 United with life.



CAVE BEAR

Warning, grunting, close.
 Demanding, soothing, loving:

An embrace where all is one.

Caressing, echoing, we.
 Relaxing, languishing, free:

An embrace where all becomes one.

One.

Two were they before, door next to door.
 Unifying all, tenderness was all:

The smoothing, moistening of spring
 forgives the wounds of love

An embrace is where all becomes one.

One.

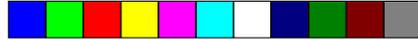


THE MESSENGER

Silence.
 Take one!
 Good evening.
 Action!
 The war is soon to begin.

Do you hear the cries, the blows,





the shrieks, the shots?
 War is here.
 Can you see the terror, the violence,
 the hatred, revenge?
 War is here. War is here. War is here.

How nice.

Do you hear the cries, the bombs,
 the shrieks, the shots?

How nice.

Do you see the terror, the violence,
 the revenge?

How nice.

Do you feel the heat, smell the stench,
 the poisonous fumes?

How nice.

Do you smell the stench of death, annihi-
 lation, slaughter?

How nice that you are with us.

How nice.

Do you see the pale gold of the sun?

The war is here.

Reflected in lakes of blood?

The war is here. War is here.

Please stay with us.



THE STONE OAK

Passing times have a thousand names
 but none for the stillness
 that I am.

Winds whisper in a thousand notes
 but none for the silence that I am.

From the leaves of the tree, your laughter
 is born
 From the moisture of sounds, your tears.

All that has been still exists,
 in a peace you do not know,
 like light, like eternity.

Passing times have many names,
 but none for the bliss
 that is mine.

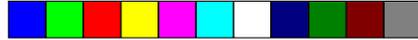
Winds whisper with a thousand notes
 but none for the song
 that is yours.

From the oblivion of the living your pre-
 sent is born,
 your past from memories of the dead.

All that has been still exists,
 in a free space you do not know,
 like light, like eternity.

Like light, like eternity.





CAGED BIRD

Winds in the dark
forebodings
moist breathings of dusk
forebodings

Scents of gardenias
forebodings
subtle seal of chastity
forebodings

Listen to my song, see the mirrors on my
wings.
Listen to my song, see me but do not
touch me.

Behind gilded frame
forebodings
trembling dark kisses
forebodings
Listen to my song, see gold embroidered
flowers
Listen to my song, see me but never touch
me.

Never!



ARIEL

So you thought that,
That's what you thought! What I thought.

Hither and thither getting nowhere.
Here and there and what was it they said.

So did you think that. Did I.

This is an automatic answerphone.
I am not in or I am not out.

Or, so you thought.
But I'll phone back as soon as I can.

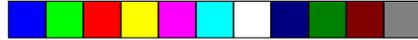
Or, so you thought. So you thought,
I thought.

Some seek me at night.
Some think I'm a cat.
Some sing, others whisper.
Tears I have heard – and threats.
Sometimes I am here, sometimes there
– sometimes you drove straight into the
ditch.

Or, so you thought. So you thought,
I thought.

Phone in and we'll phone back.
Or you and I,
heart to heart,
flambée in pain.





Bienvenu, willkommen,
one moment, s'il vous plait.

Or, so you thought, so you thought,
I thought.

THE MAN WITH THE SCYTHE

Suddenly, like lightning in the winter sky
your life turns to dust
A continent drowns,
a cloth of dreams torn to shreds
You are borne beyond all on wings of
death.



Lost, like a leaf in the morning winds
I go seeking your life.
There are ashes in your mouth,
and your eyes are bleeding.
You are borne beyond all on wings of
death.

THE MOUNTAIN

From my very highest peak I see them
The travellers in the valley of life
They leave the world's womb, seeking
light
Timelessness, the archipelago of bliss

From my very highest peak I see them
the ships of the dying on the horizon

Heading for the shores of the living, on
their way
with their cargo of mute despair
slowly heading for earth

Timelessness, the archipelago of loss
Within the blue mountains, mute
stalactites guarding
the frozen tears of stars

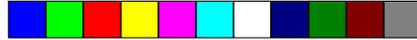
The mountain

LAUDES

The departure of the figures

Translated by Joan Tate, 1999





Carl Unander-Scharin

Carl Unander-Scharin trained at the Royal College of Music in Stockholm and at Stockholm's Opera College. From 1984-91 he studied singing, organ, conducting and musical theory in various classes at the Royal College of Music.

He attended the Opera College in Stockholm from 1991-95. During this period he also studied electroacoustic music at EMS in Stockholm.

He works both as a composer and a singer and has principally composed works with vocal elements – often in an electroacoustic context. He has also written music for several dance productions in collaboration with his wife, the choreographer Åsa Unander-Scharin and these works have been performed variously at Dansens Hus, Moderna Dansteatern and Danshögskolan in Stockholm and, with support from the Nordic Arts Fund, they have gone on tour to Denmark, Finland and Malmö.

Carl Unander-Scharin has been engaged as a singer by the Vadstena Academy, the Royal Stockholm Opera, Stockholm's Folk-opera and the Drottningholm Court Theatre and his roles include *Don Ottavio*,

Remendado, *Han* (Ett Drömspel) and *Nemorino*. He has also sung Bach in Sweden and the other Nordic countries. Since 1999 he has been a member of the Swedish Radio Choir.

SELECTED WORKS:

Mannen på Sluttningen (1991)
The Man on the Hill Side Radio Opera
(text: Katarina Frostenson)

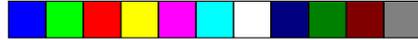
Fanfare for Form (1995) For two Aida trumpets and tape

...entendre encore... (1996) Music for dance. Based on electroacoustic remixes of opera music by Georges Bizet

Tokfursten (1995-96) *The Mad Prince*
Opera in two acts based on Elgard Jonsson's autobiographical book of the same name

Figures in a Landscape (1996-97)
Song cycle for radio (text: Ingamaj Beck)

Lysistrata – A Comedy (1997-98)
Comic opera in one act. Libretto: Magnus Carlbring, loosely based on Aristophanes classical comedy



Ingamaj Beck

Ingamaj Beck is a writer, art critic and lecturer in the history of art at the University College of Art in Stockholm. She was born in 1943 in Greenland, grew up in Denmark and has worked for several years in Italy.

She has published several novels including two dealing with the Italian Renaissance painter Jacopo da Pontormo (*Pas de deux* 1991 and *Dopo Pontormo* 1993) as well as collections of essays and has translated and introduced to Sweden a number of Italian poets including Cesare Pavese, Alda Merini, Patrizia Valduga, Dante Maffia and Cesare Viviani. She wrote the libretto to Bengt Steiner's short-film opera *Som om tiden stod stilla* (As if time stood still) produced by Swedish Television in 1997 and has translated the libretto to Dallapiccola's opera *The Prisoner*.

She is currently working on a further song cycle entitled *Utan dig* (Without you).







Teknologisk översikt:

Sveriges Radio P2:s beställningsverk
Text: Ingamaj Beck *Musik:* Carl Unander-Scharin (1996-97) *Ljud- och musiktekniker:* Anders Hörling och Maurice Mogard. *Producent:* SvenÅke Landström, SR.
Grafisk form: Ansofi Ericsson Petrini

La poetessa – Ingamaj Beck:

Inspelningsplats: Studio Området *Instrument:* Ensoniq ASR-88 *Mikrofoner:* Eela TL4 *Övrigt:* Lexicon PCM-80

Stenens Hjärta – Dailia da Silva Costa:

Inspelningsplats: Johannes Kyrka, Stockholm
Instrument: Ensoniq ASR-88, Johannes Kyrkas Kororgel (Bruno Christensen 1967) *Mikrofoner:* Eela TL4 *Övrigt:*

Klätterbaronen – MA Numminen

Inspelningsplats: Studio Området
Instrument: Korg WS/AD, Ensoniq ASR-88
Mikrofoner: Nevatone *Övrigt:* Soundhack

Grotthjörnen – Karl-Magnus Fredriksson:

Inspelningsplats: Johannes Kyrka, Stockholm
Instrument: Korg WS/AD, Ensoniq ASR-88
Mikrofoner: Shure SM55 *Övrigt:* Lexicon PCM-80

Budäraren – Lisa Gustavsson:

Inspelningsplats: Vardagsrummet
Instrument: Korg WS/AD
Mikrofoner: KM 145 *Övrigt:* Soundhack

Steneken – Erik Saedén/Mårten Landström (piano):

Inspelningsplats: Sveriges Radio Studio 9.
Instrument: Yamaha Flygel
Mikrofoner: U87 *Övrigt:* Lexicon PCM-80

Burfågeln – Marika Lagercrantz:

Inspelningsplats: Studio Området
Instrument: Korg WS/AD
Mikrofoner: Nevatone *Övrigt:* Soundhack

Ariel – Jörgen Lantz:

Inspelningsplats: Vardagsrummet *Instrument:* Buchla, Prophet-5, Korg WS/AD *Mikrofoner:* Sennheiser MK114
Övrigt: Soundhack, Lexicon PCM-80

Mannen med Lien – Rogelio de Badajoz Duran:

Inspelningsplats: Studio Området
Instrument: Ensoniq ASR-88, Korg WS/AD

Mikrofoner: SM57 *Övrigt:*

Berget – Carl Unander-Scharin:
Inspelningsplats: Studio Området *Instrument:* Korg WS/AD, Ensoniq ASR-88 *Mikrofoner:* Eela TL4
Övrigt: *Utrustning:*

DATORER:
Apple Centris 650 (PPC 601)
ATARI Stacy
Digidesign AudioInterface

MJUKVARA:
LOGIC Audio
Steinberg Synthworks WS/AD
Finale
ProTools
EPSm
Soundhack

SAMPLERS/SYNTHESIZERS/INSTRUMENT:

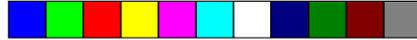
Ensoniq ASR-88
KORG Wavestation AD
Prophet-5
Yamaha flygel
Kororgeln i Johannes Kyrka
Serge Modular Synthesizer
Buchla -"-

STUDIOUTRUSTNING:

2 st Fostex DA-88 bandspelare
Opcode Studio 4
Lexicon LXP-5
Lexicon PCM-80
Rolandeko RE-301
Yamaha Promix-01
Genelec 1030A (2 st)
TLA Röpreamp/ Urei 1178 Kompressor & Limiter

MIXNING I SVERIGES RADIO K3:

Yamaha Promix O2r
Sonic Solutions



Figurer i ett landskap

FIGURES IN A LANDSCAPE

– sångcykel för radiomediet/Song cycle for radio (1996-1997)

Carl Unander-Scharin Musik/music
Ingamaj Beck Text

Medverkande:

La Poetessa Ingamaj Beck

Stenens Hjärta/Heart of the Stone Dalila da Silva Costa

Klätterbaronen/The Climbing Baron MA Numminen

Grottbjörnen/Cave Bear Karl-Magnus Fredriksson

Budbäraren/The Messenger Lisa Gustafsson

Steneken/Stone Oak Erik Saeden

Burfågeln/Caged Bird Marika Lagercrantz

Ariel Jörgen Lantz

Mannen med Lien/The Man with the Scythe Rogelio de Badajoz Duran

Berget/The Mountain Carl Unander-Scharin

Piano in The Stone Oak Märten Landström

Musikdramatiska Gruppen vid Sveriges Radios beställningsverk.
Music/Balance Engineers: Anders Hörling and Maurice Mogard

