

Danish New Music Academy

Concert #2 Tuesday Aug 4th 19:30

Gunnhildur Einarsdóttir, harp

MinJoon Choi

Wet Print, Eraser Mark, Pillow Dent for
prepared harp solo (2025)

Gunnhildur Einarsdóttir

Oddball II for solo harp (2026) WP

Guðmundur Steinn Gunnarsson

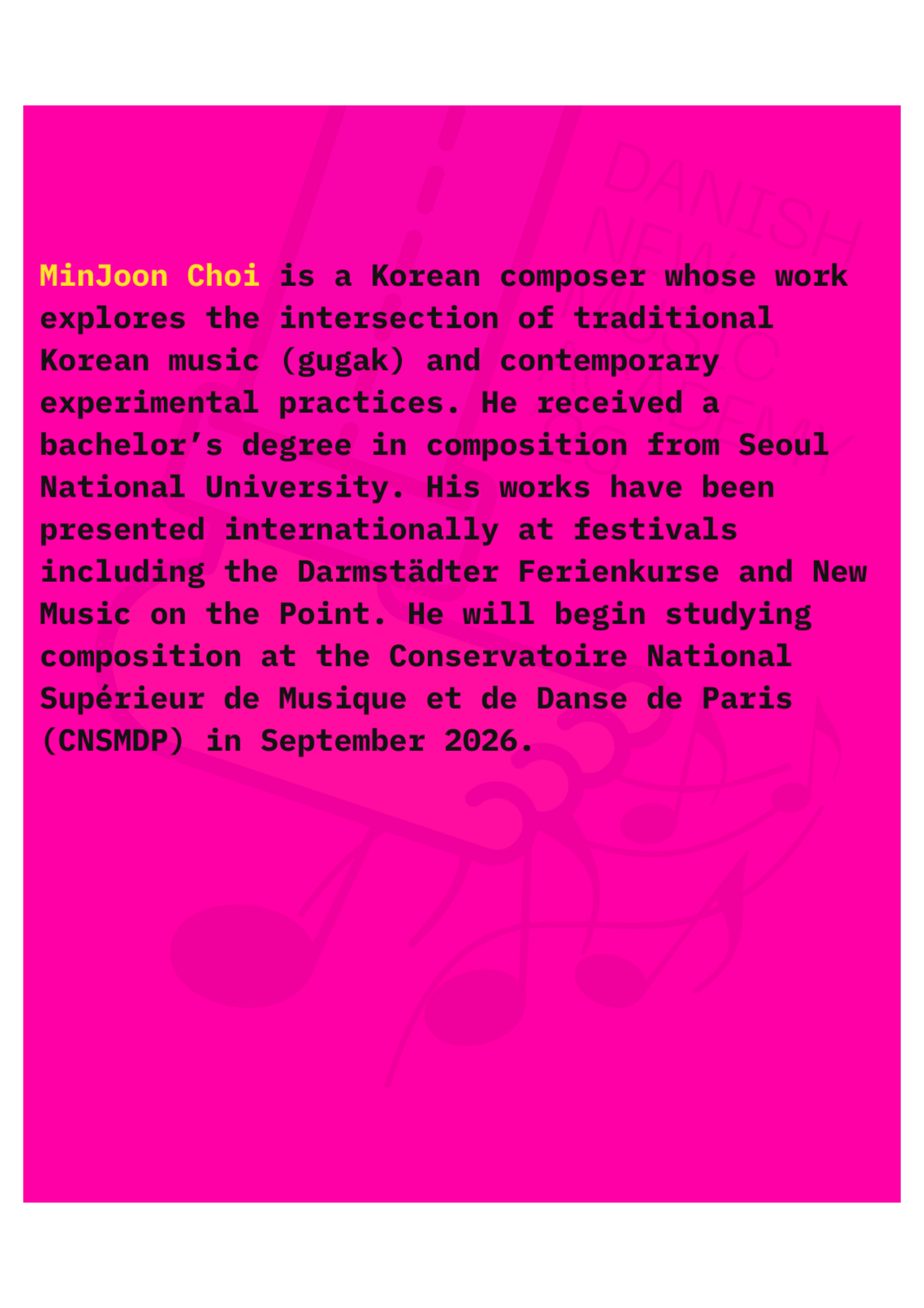
Sigtún for harp, harmonica and tape (2026)
WP

Kari Watson

For Maaria for solo harp (2023)

Ed Cooper

Sub Eclipse blood work for harp, voice and
tape (2023)



MinJoon Choi is a Korean composer whose work explores the intersection of traditional Korean music (gugak) and contemporary experimental practices. He received a bachelor's degree in composition from Seoul National University. His works have been presented internationally at festivals including the Darmstädter Ferienkurse and New Music on the Point. He will begin studying composition at the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP) in September 2026.

Wet Print, Eraser Mark, Pillow Dent:

This piece begins with three traces I observed in my daily life: a wet mark on a surface, the friction marks left by an eraser, and the dent pressed into a pillow. Their forms last only briefly, yet they retain small shifts and distortions until they disappear. I transferred this “persistent but almost vanishing change” into the harp through surface-level sounds and a time structure built around them. Using gestures that repeat while changing slightly, I aimed to create a process in which small variations accumulate slowly and renew the surface of the music.

Gunnhildur Einarsdóttir is an Icelandic harpist, composer, lecturer, and artistic researcher specializing in contemporary music. She became the first harpist to earn a doctorate from the Sibelius Academy in Helsinki, where her research on contemporary harp techniques and notation became an internationally recognized reference. She co-founded the Berlin-based Ensemble Adapter in 2004 and has performed with leading ensembles including Ensemble Modern, Ensemble Recherche, and Klangforum Wien. An internationally sought-after educator, she has taught at universities including Harvard and Stanford, and has led the harp studio at the Darmstadt Summer Course for New Music since 2014. Her work increasingly explores improvisation and composition.

Oddball II:

Oddball is an ode to nerds and weirdos. People who dedicate their life to things that do not necessarily contribute anything essential or important to society. Oddball I was written for Harp and Cymbal in 2022 but Oddball II is for solo harp. The title of the pieces is borrowed from Olga Tokarczuk's book "Drive Your Plow Over the Bones of the Dead"

Guðmundur Steinn Gunnarsson is an Icelandic composer whose work explores rhythm beyond traditional pulse and notation, often using animated notation, alternative tunings, and experimental instruments. Inspired by Icelandic folk music and unconventional rhythmic models, he has developed a distinctive musical language. Gunnarsson has composed more than 250 works, performed in over 25 countries by ensembles including the BBC Scottish Symphony Orchestra, Ensemble Adapter, Apartment House, and the Iceland Symphony Orchestra. A member of the Icelandic composer collective S.L.Á.T.U.R., he has also curated festivals and concert series. His recordings have been released on col legno and Carrier Records.

Sigtún:

Upon his arrival from Asia, Óðinn is said to have settled in a place named Sigtún. Perhaps this is referring to the town Sigtuna in Sweden but currently there is a street in Reykjavík called Sigtún. There was once a bar in Reykjavík called the same name, before my time. The name Sigtún however, evokes in my mind another kind of drink (or brew even). In Sigtún there was a flower shop and a gardening center that also sold asian goods, among other things, camillia sinensis, the sweet leaf. As a young person I started buying what Óðinn brought from Asia in Sigtún, and this plant has been my Kvásis dreyri ever since. The piece is written for, dedicated to and commissioned by Gunnhildur Einarsdóttir and is a result of our long collaboration and is distantly related to two recent works which form a little series about flowers and tea. The commission of this piece is supported by the Iceland Ministry of Culture and Education Artist Salary Fund.

Kari Watson (they/them) is a composer, performer, and intermedia artist whose work brings together contemporary concert music, electroacoustic composition, live performance, and installation. Their collaborative, cross-disciplinary practice has been presented at international festivals including Darmstädter Ferienkurse, Donaueschinger Musiktage, and MINU Festival for Expanded Music. Watson received the 2023 Kranichstein Music Prize and a 2022 Charles Ives Scholarship. They are currently a Ph.D. candidate at the University of Chicago and a guest lecturer at the University of Pennsylvania.

For Maaria:

For Maaria (2023) – for solo harp, was written for Maaria Pulakka as part of the Harp Composition workshop co led by Gunnhildur Einarsdottir and Sarah Nemstov at the 2023 Darmstadt Summer Course. An exercise in the musicalized resonance of the harp's pedal mechanism, for Maaria explores precarious sounds and sonic expiration, a palimpsest of both positive and negative space, a constellation of both event and aftermath. This piece was premiered at the Darmstadt Festival at the Akademie für Tonkunst in July 2023.

Sub Eclipse blood work:

Their arrhythmia, they hear, so I listen. I hold them through me, awkwardly, more for me than them. Arms clumsy, entangled, I hear myself, through them. I share my pulse, just, knowing it will be heard but, likely, not listened to. But I still hold, they are still, I am not still. Aural spectres hold sub eclipse blood work. So I listen, hoping they hear. They can't hear my pulse, because I hold them, arms clumsy. A heard pulse, not listened to, I hold in my awkward hands. My blood work, sub itself, listening to its spectre. Work is spoken, but, not heard, and not listened to. My ears wane. I hear them and they try to hear each other as they eclipse. Blood work rushes from them, through them, between them, as an arrhythmic moonlight mobile. Spectres hold me, they hear, more for me than them, awkwardly, so I listen. I hear, their hold, a spectre, so I can't listen, but I don't mind. My pulse through their pulse, spectral, I hear and hold, I am not still. My ears wax. I hear, I do not need to be heard to listen

Ed Cooper is a composer and writer. His music is often disquiet and unsettled in character, often comprising heartbeats, field recordings, detuned guitars, poetry, autotune, and fragmented, plaintive melodies. Recent albums have appeared on Sawyer Spaces, Thanatosis, with forthcoming releases scheduled on another timbre and Infinite Expanse. Cooper is the author of *Aural Liminalities in New Music* (Cambridge University Press, 2026) and Co-Editor of *Tempo: The Quarterly Review of New Music*. He holds a PhD in Music Composition and Aesthetics from the University of Leeds, where he studied with Martin Iddon and Scott McLaughlin.