

GLOBAL COMPOSITIONS

RUNE THORSTEINSSON



✈ Johannesburg
Kathmandu
Chennai
Torshavn
Buenos Aires
Rio de Janeiro
Havana

About Global Compositions ✈️ Rio de Janeiro ✈️ Buenos Aires ✈️ Chennai

The concept was to go on a travel adventure while composing and producing music and film.

The idea was to cultivate the potential in cultural diversity and to challenge my creativity by collaborating with musicians of widely different backgrounds.

The journey took me to Johannesburg, Kathmandu, Chennai, Torshavn, Rio de Janeiro, Buenos Aires and Havana. The framework included staying at each place for three weeks and within that time frame seeking out local musicians to collaborate with on composing, arranging and recording new music.

The Music was mainly produced in the form of soundtracks that run from 3-8 minutes. However in Kathmandu an entire album of relaxation music was recorded. In some cases, on account of the visual expression of the composition, producing music videos seemed to be the obvious choice.

The creative processes were filmed and edited into film narratives. As a result, *Global Compositions* can be experienced as music tracks, music videos and small film narratives about traveling and experiencing the world through music.

More info

www.globalcompositions.com

Amplidão is a composition that was created in the encounter between Brazilian swing and my own approach to songwriting. The text was written by Renato Frazaõ, a local songwriter from Rio de Janeiro. The ambition was that the composition should get inspiration from the calm and delicate side of Brazilian music, but also have an open ending where the street party was let loose.

In the middle of the track a real sound narrative sneaks in, which serves to build a bridge between the two pieces. At the same time it serves as the opening of the album and illustrates venturing out into the world and making music happen.

Mr Afonso's Factory Gabriel Policarpo is a percussionist. Gabriel's father Afonso works at an engineering plant in the city Niteroy. I met Gabriel at a jam session in a part of Rio called Lappa. The next day he called and invited me over so we could make some beats using his father's metal work machines. We spent a day finding sounds and regulating the speed of the machines so that they fit together. While we were producing the sound recording, I filmed the dancing machines. *Mr. Afonso's Factory* was originally made as a video composition

Chacarera de la Milanesa In Buenos Aires I met the guitarist Lautaro Matute. He introduced me to some of the rhythms and structures in Argentinian folklore music. Taking on the challenge of this musical frame, I wrote *Chacarera de la Milanesa*, and Lautaro completed the arrangement by spicing up the piece with some folklore effects.

We had the opportunity to borrow the theater hall La Scala de San Telmo. Here we recorded the track together with two musicians from Lautaro's orchestra.

La Terraza was written with clear references to the Argentine tango. I produced the track with inspiration from electro-nica tango, but have opted to keep the production acoustic. I recorded three takes on the grand piano – playing beat, bass and melody. Joaquin Chiban was recorded at his home in the kitchen. Martin Sued was recorded in Lautaro's parents' apartment.

On my last day in Argentina, I met two tango dancers who were entertaining passersby on a plaza. I asked if they would like to dance to our newly recorded track. A few hours later we were on the roof terrace of a nearby building. They danced, and I filmed while the sun was setting behind the Buenos Aires cityscape. *La Terraza* is also made as a video composition.

Yellow Blossom Green Mango. I met the poet Sharanya Manivannan at a party in the collective where I was staying in Chennai. We produced a track based on poetry reading, accompanied by beats made from the sound of a pen moving on paper. By chance it turned out that some vocal improvisations recorded a few days earlier with the singer Vednanth Bharadwaj were perfectly suited as a background to Sharanya's recitation.

Rickshaw Cruisin' came about in collaboration with bamboo flutist Sruthi Sagar. The composition was written over a raga, which means that only certain tones could be used. We succeeded in tracking down one of the only grand pianos in Chennai. We spent a day recording the piano and flute and afterwards, I spiced up the production with various effects.

Catching the Chennai Moon. The medrigam player Praveen Kumar presented me with a powerful and intense groove. I decided to complement it with a calm melody consisting of long tones. We met twice. The first time we jammed and made a rough draft. Four days later I had finished the composition, and we recorded the track.

✈ Kathmandu

Almost Awake

In Boudhanath, a Buddhist part of Kathmandu, I met Ram K. Shrestha. He works with singing bowls, sometimes giving concerts and sometimes offering sound healing therapy.

I made some recordings with Ram during which he played single tones and longer sequences. Afterwards, I spent four days at the Namu Buddha monastery, producing and mixing the recordings. This resulted in an entire album of relaxation music. *Almost Awake* is an excerpt from the album.

Himalayan Café

The composition was created from a theme and a backing track that I brought to a jam session at the home of sitarist Dhruv Regmi. We recorded our session and later I edited our recordings and added more percussion to the back beat.

In the middle of the track, I integrated the sounds from three street processions.

The idea came to me because there are actually frequent street processions in Kathmandu, and my recordings were often disturbed by the festive noise. In the end I decided to use the sound of the processions – and integrate them as part of the track.

✈ Havana

Comparsa Miramar and

Vamos a ver. When I was looking for a place to stay in Havana, I was fortunate enough by lucky chance to end up with a room in an apartment with an old piano. It was an ideal base for a pianist writing music in a country that has very few well-functioning pianos. The two compositions *Comparsa Miramar* and *Vamos a ver* were written there, primarily with inspiration from the more traditional and acoustic aspects of Cuban music.

I stayed in the Miramar district, where the studio Egrem is also situated. It turned out to be possible to book a single day in the studio to rehearse and record with the contributing musicians.

For the session, I put together a group of musicians who I had heard playing at different places in Havana. I met the percussion duo Julián and Keisel, when I attended a rehearsal of the band AfroCuban Allstar and I saw the bass player Yandy at a concert with Havana D'Primera. One night in Habana Vieja I heard Jennifer, the flutist, playing at a restaurant where I was having dinner.

✈ Johannesburg

Gumboot Edit

Thulani Sibisi is the leader of a Soweto based performance group. The group works with traditional South African music and dance. Gumboot makes up a major part of their repertoire.

I contacted Thulani with the ambition to create a composition that combines Gumboot and body percussion.

In order to check out our potential collaboration, I started off with a workshop for the group.

During the workshop I demonstrated different body percussion grooves and from that starting point mutual inspiration developed and ideas were exchanged.

We created the composition *Gumboots & Body Percussion* over the course of five afternoons.

Gumboots & Body Percussion

is a music video, filmed in a community center in Soweto, one of my last days in Johannesburg.

Because the composition combines visual and audio expression it is best presented via film. As a consequence, this album only presents you with an excerpt of the music from the video.

✈ Torshavn

Regin is a meeting between traditional Faroese chain dance and body percussion.

I wanted to maintain the native acoustic expression, so the arrangement consists only of voices and body sounds.

The body percussion back beat was recorded during a workshop with a group of students from the music school in Torshavn.

Rua Rua is my piano interpretation of a Faroese lullaby. I heard it on a record in a music shop in Torshavn – sung a cappella, by an old man.

Litlan + Lilje Min are two individual compositions compiled into one track. *Litlan* is an old Faroese song and *Lilje Min* is a new composition. The track became a duet in Faroese and Danish.

Undir Nólsoy

Kristian Blak plays and arranges concerts in caves in different locations on the Faroe Islands. The concerts are performed with musicians sitting in one boat and audience in boats around them.

I bartered my way to a place on the boat for musicians, where Kristian and I played a duo concert. During one of our improvisations a number developed, and it was later given the title *Undir Nólsoy*.



A. Rio de Janeiro

Mr Afonso's Factory

(Rune Thorsteinsson & Gabriel Policarpo)

Gabriel Policarpo: Machines

Rune Thorsteinsson: Machines

Mr. Afonso's Factory was originally made as a video composition

Amplidão

(Rune Thorsteinsson/ Renato Fração)

Luiza Borges: Vocal

Bernardo Aguiar: Percussion

Henrik West: Bas

André Siqueira: Cavaquinho

Renato Fração: Guitar

Rune Thorsteinsson: Vocal, Piano, Accordion

Backing vocals: Julie Maria, Marie Kais,

Marluze da Cruz, Henrik Steen, Lil Lacy, Noemia Colonna,

Sara Leth, Amanda Kongsted, Rune Thorsteinsson

Buenos Aires

La Terraza

(Rune Thorsteinsson)

Martin Sued: Bandoneon

Joaquin Chiban: Violin

Rune Thorsteinsson: Piano, Percussion on Piano

Chacarera de la Milanese

(Rune Thorsteinsson & Lautaro Matute)

Martin Sued: Bandoneon

Agustin Lumerman: Drum

Lautaro Matute: Guitar

Rune Thorsteinsson: Piano

B. Chennai

Yellow Blossom Green Mango

(Rune Thorsteinsson/ Sharanya Manivannan)

Vedanth Bharadwaj: Vocal

Sharanya Manivannan: Speak

Rune Thorsteinsson: Paper, Pencil, Harmonium

Rickshaw Cruisin'

(Rune Thorsteinsson & Sruthi Sagar)

Sruthi Sagar: Flute

Rune Thorsteinsson: Piano, Keys, Percussion, Electronic

Catching the Chennai Moon

(Rune Thorsteinsson)

Praveen Kumar: Medrigam

Rune Thorsteinsson: Organ, Programmed percussion

Kathmandu

Himalayan Café

(Rune Thorsteinsson)

Dhrubesh Regmi: Sitar

Ananta Prajapati: Tabla

Rune Thorsteinsson: Keys, Programmed drums

Almost Awake

(Rune Thorsteinsson & Ram K. Shrestha)

Ram K. Shrestha: Singing bowls

Rune Thorsteinsson: Edit

Almost Awake is an excerpt from an entire album of relaxation music



C. Havana

Comparsa Miramar

(Rune Thorsteinsson)

José Julián Morejón Pino: Congas
Keisel Jimenez: Timbales, Percussion
Yandy Martinez González: Bas
Jenniffer Lugo Munoz: Flute
Yadira Lobo Rodriguez: Violin
Yasser Morejón Pino: Tres
Rune Thorsteinsson: Piano

Vamos a ver

(Rune Thorsteinsson)

José Julián Morejón Pino: Congas
Keisel Jimenez: Timbales, Percussion
Yandy Martinez González: Bas
Jenniffer Lugo Munoz: Flute
Carlos Perez: Trombone
Michael Millfield Mølhede: Trompet
Rune Thorsteinsson: Piano

Johannesburg

Gumboot Edit

(Rune Thorsteinsson & Thulani Sibisi)

Gumboats: Sifiso Morobe, Nhlakanepho Mkhwanazi,
Nkosinathi Nathy Maseko, Mduduzi Buthelezi,
Thulani Sibisi, Rune Thorsteinsson
Gumboot Edit is an excerpt from the video composition
"Gumboats & Body percussion"

D. Torshavn

Regin

(Faro traditional)

Kari Sverrisson: Vocal
Konni Kass: Vocal
Backing vocal: Doris Helena Olsen, Katrina Petersen,
Hilmar Kass Jacobsen, Torshavn Musikkskúla Miðnám
Bodypercussion: Rune Thorsteinsson og
Torshavn Musikkskúla Miðnám

Litlan + Lilje Min

(Thomas Djurhuss/ Rune Thorsteinsson)

Unn Paturson: Vocal
Kim Kristensen: Flute
Rune Thorsteinsson: Vocal, Percussion, Organs

Rua Rua

(Faro traditional)

Rune Thorsteinsson: Piano

Undir Nólsoy

(Rune Thorsteinsson & Kristian Blak)

Rune Thorsteinsson: Keyboard, Melodika

Album

Arranged, recorded and produced by Rune Thorsteinsson

Mix by Henrik West

Master by David Elberling

The recordings were made using a mobile gear set up: laptop, sound card, microphones and camera. One exception was a studio session in Cuba. The music release was edited and mixed in Denmark.

Cover design by Sine Kristiansen