

John Frandsen born 1956 in Aalborg.

M.A. in music from Aarhus University in 1982. Exam from The Royal Academy of Music in Aarhus as organist 1983, and as composer 1985; teachers: Hans Abrahamsen and Karl Aage Rasmussen. 1991-1994 conductor lessons at The Royal Academy of Music in Copenhagen.

Teacher in organ and music theory at Royal Academy of Music in Aarhus 1980-1996. Organist at Helligaandskirken in Aarhus 1984-1993, and since 1993 at Farum and Stavsholt. Conductor of the Cantilena Choir 1983-1993.

Conductor of Aarhus County Youth Orchestra 1993-1996. Since 1997 conductor of the chamber choir Convivium.

1993-1995 chairman of The Danish State's Art Foundation; 1999-2008 chairman of Danish Composers' Society and member of KODA's board; 2002-2005 chairman of Phonofile.dk. 2004-2007 president of Nordic Composers' Council; 2006-2009 vice-president of European Composers' Forum; 2008-2011 chairman of the board of Edition Samfundet and Vocal Group Ars Nova; 2011-2014 vice chairman of Danish Arts Council.

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John Frandsen wrote a great number of vocal works, both for solo voice and choir. Among these are the two Blake-cycles, Songs of Innocence (1984) and Songs of Experience (1991), for high voice and guitar, Stabat Mater (1986) for tenor and organ, Seven Silly Songs (1988) for mezzo and guitar, Winternächte (1989) for mezzo and viola, Magnificat (1990) for double choir, and Millenium Mass (1999) for solo, choirs and orchestra.

Many of his works are sacred music. In 2013 his "Requiem" in memory of the victims from the Utøya massacre in Norway 2012 was premiered by DR Danish National Symphony Orchestra and Choirs.

Also in his instrumental works the melodic aspects is prominent - especially in the early works as 1st string quartet String Song (1980), the wind quintet Avers/Revers (1985), and the 1st Symphony Danse of the Demons (1988). In the works from the later years the melodic gesture is more abstract and fragmentary; e.g. in the Cello Concerto (1994), the organ solo De Profundis (1991), and the 2nd string quartet Danse Macabre (1991). His frequent use of stylistic quotations and well-known thematic fragments - as in the sinfonietta piece Variations on a Falling Star (1996) or the flute concerto "Beauty and the Beast" (2013 - lends much of his music a surrealistic quality.

In the recent years John Frandsen has made a name as an opera composer. His first opera Amalie was premiered in 1984, and since then he has written another eight operas - among them a trilogy based on the Danish novel Vice and Virtue in the Middle Time (premiered 2004) and a full scale symphonic opera for The Royal Theatre of Copenhagen, I-K-O-N™ (premiered 2003). His most recent piece is a chamber opera based on Henrik Ibsen's "A Doll's House" (2014). Also the more 'abstract' instrumental theatre has his interest, as it is seen in the 2nd wind quintet De/cadences (1987) and in the Hymn to the Ash Bird (1992) for voices and tape.