



# Mirjam Tally

## Curriculum Vitae

### **Mirjam Tally**

b. November 28, 1976, Tallinn, Estonia  
Member of the Estonian Composers Union  
since 2000 and the Swedish Composers Union  
(FST) since 2007.

**Sound** is central in Tally's creations. Her music brims with playful contrasts – humorous, dramatic and poetic uses of sound are mixed there. Sometimes she uses Nordic or exotic instruments (Estonian *kannel*, didgeridoo, *tanpura*, accordion and others) and treats sound material with a modernist open mind.

**Mirjam Tally** graduated from the Estonian Academy of Music in 2000 as a student of Lepo Sumera. Since the autumn of 2006, Tally lives and works in Visby on the island of Gotland, Sweden.

Tally's music has been performed in several places in USA, Europe and Turkey, including festivals Dark Music Days on Iceland (2006), Summartónar on Faeroe Islands (2008), The Venice Biennale's International Festival of Contemporary Music in Italy (2008), ISCM World New Music Days in Lithuania, Sweden and Croatia (2008, 2009, 2011), Nordic Music Days on Iceland (2011), festival Sound of Stockholm (2010, 2011); in Estonia: International New Music Festival NYDD in Tallinn, Estonian Music Days festival; David Oistrakh Festival in Pärnu (2000, 2001), Glassperlenspiel Festival (2000), Haapsalu String Festival (2010), Estonian Composers' Festival and others.

In collaboration with ARM Music Tally released an author's CD in 2003.

Tally's work "Swinburne" participated at the International Rostrum of Composers in 2001. In 2009, Tally's orchestral work "Turbulence" was selected to recommended works at International Rostrum of Composers.

#### **Work:**

2011- Wessmans Musikförlag  
2007-2010 Assistant Co-Ordinator at Visby International Centre for Composers  
2008-09 Gotlands School of Music Composition, administration  
2003-2006 editor of the Estonian music magazine Muusika  
1998–2004 freelance program host in the Estonian classical music channel Klassikaraadio

**Awards and scholarships:** 2004 - The Heino Eller prize. The annual scholarship of the Society of Swedish Composers (2008). She has received 2 prizes for her work "Turbulence" - the Composer Prize at the Estonian Music Days Festival (2007) and the small Christ Johnson Music Prize (2008) by the Royal Swedish Academy of Music. The annual prize of the Estonian Cultural Capital (2009) and annual scholarship of the Swedish Performing Rights Society (STIM, 2010).

**Collaborations:** BIT20 Ensemble (Norway), Zagreb Soloists (Croatia), Altera Veritas, Kaspars Putninsh (Latvia), Ensemble Courage (Germany),

Orchestra del Teatro la Fenice (Italy), Duo Violoncellissimo (Ukraine), Marco Blaauw (Netherlands), etc.

**from Sweden:** Swedish Radio Orchestra, Eric Ericson's Chamber Choir, Uppsala Chamber Orchestra, Malmö Chamber Orchestra, Sonanza, The Gothenburg Combo, trio ZilliacusPersson-Raitinen, etc.

**from Estonia:** Estonian National Symphony Orchestra, Estonian Dream Bigband, Estonian National Male Choir, Tallinn Chamber Orchestra, Küberstudio, Weekend Guitar Trio, Wirbel, Reval Ensemble, Ensemble U:, Resonabilis, Improloo, Una Corda; etc. Presently Tally is collaborating with Ülo Pikkov in the realm of animation.

#### **Residencies and masterclasses:**

2005, 2006 - Composer in Residence at Visby International Centre for Composers. "Blow", composed at VICC's electroacoustic studio, was premiered in festival "Dark Music Days", 2006 on Iceland and was commissioned by NOMUS.

2008 - Luca Francesconi's masterclass "Stresa EarLab" in Norway and Italy.

2009-2010 - Composer in Residence at Swedish Radio P2 channel.

#### **Mirjam Tally:**

Work with electronic means has considerably widened my imagination of sound. To me, color is really important in music.

One of my hobbies is recording of environmental sounds. This is a bit similar to photography – you just need to be at the right place at the right time to get the fascinating sound on tape, be it, for example, yacht masts swaying in the wind, clinks of ice floes on the coast or wind generators, not to mention the sounds of birds and nature in general. The further result (i.e. the composition) already depends on if you have good ingredients; you don't need to process and "bend" it in studio at all. The main thing is to collect valuable sound material from the living environment.

More about Mirjam on website:

[www.mirjamtally.com](http://www.mirjamtally.com)