



COLLEGE OF MUSIC

University of North Texas College of Music

Senior Recital | Friday, March 29, 2024 | 4:30 pm | Lab West

Märta Dahlström, jazz voice
Isaiah Nygard, piano • Paul Briggs, bass
Michael Rodenkirch, drumset

When Sunny Gets Blue (1956) Marvin Fisher/Jack Segal
(1916–1993)/(1918–2005)

När Sol Går I Moln (Overcast) (2021) Märta Dahlström (b. 1998)

You're A Ten (2023) Märta Dahlström

Du är en tia (You're A Ten) (2024) Märta Dahlström

Skynda Långsamt (Hurry Slowly) (2023) Märta Dahlström

Hurry Slowly (2024) Märta Dahlström

Ellen (2023) Märta Dahlström

Thank you all for coming to my senior recital, and I hope you enjoy it! I'm graduating from The Royal College of Music in Stockholm, Sweden. Today, I will present my senior project that I've been working on since the beginning of fall.

For as long as I can remember, I have found languages very interesting: the tonality, the melody, and how we project words in different languages. Since Swedish and English are the only languages I feel comfortable using in my everyday life, I decided to compare them by writing a song without having rhythm and pitches in mind for a composition. You will hear each composition twice, in the original and adapted languages, comparing the languages. The translation shows how a sentence can mean different things and evoke different emotions in different languages.

Six hundred ninety-second program of the 2023–2024 season
Photography and videography are prohibited

When Sunny Gets Blue—This ballad really started my interest in trying to write a new composition heavily inspired by an original song. I felt uncomfortable singing in English at the time, so I decided to write a new Swedish lyric. I took a walk while singing my new lyrics until a whole new composition appeared.

När Sol Går I Moln/Overcast—I remember walking in the beautiful Swedish nature and being overwhelmed by its beauty. I started singing, finding different pitches, rhythms, and meanings behind the newly composed lyric I wrote, which made the meaning of my composition very different from the original. It reminds me of a rainy yet beautiful day in Sweden, which truly was the birth of this song.

You're A Ten—This song was written in Professor Rosana Eckert's songwriting class. We were assigned to write a composition, starting with the lyrics. I had a sinus infection and pneumonia at the time, so my lyrics got very sad and depressing, which I later couldn't stand. After seeing a doctor and getting antibiotics, my mood and health got a lot better, and I decided to rewrite the lyrics. They became the happiest lyrics I've ever written! Go see a doctor if you're feeling bad – or if you need to write a happy song!

Du är en tia/You're A Ten—I would say this lyric adaptation is the closest I got to the original from all of my other adaptations, although the mood shifts a lot. The Swedish lyrics sound a lot more legato and create a flow with fewer rhythms which makes the composition sound a little melancholic, whilst pure and loving. The repeated phrase "Du är en tia" is the title of the song: You're A Ten! Q: How many times could you tell someone that they're a ten?

A: One more. **Skynda Långsamt/Hurry Slowly**—This song was also a product of Professor Eckert's songwriting class. We were assigned to write a song with chords first. I felt very homesick at the time, and I couldn't stop thinking about Sweden – my home, and this was what came from those thoughts. It's very simple, and I view it as a hymn to Swedish nature and the time of the year when the sun never sets, the middle of summer, or "midsummer."

There's something so peaceful about hearing birds at the small hours while the sun paints the sky in the most wonderful colors. This song is Sweden to me. In my improvisation, I try to incorporate some traditional Swedish folk music to portray the mood I had in mind when writing this piece. **Hurry Slowly**—I like to view this song as a continuation of the last composition from a new perspective. At times, sleep won't come naturally to me; I spend the night with my thoughts, noticing how time moves too fast when you know that you really have to fall asleep. I feel like the morning is reaching me while I'm still holding the night so tightly. This song is about how you need to hurry slowly to fall asleep before the next day comes.

Ellen—This composition is sung twice, first in Swedish and then in English. I dedicated this song to a friend who was having a hard time, hoping to spread some love and hope.

Special thanks to: Each and every one of you for making this year the most memorable year in my life. I love you all so much, and I'm beyond thankful for each conversation, all the inspiration and everything you've done for me. Professors Eckert and Barnes for inspiring, encouraging, and motivating me each day. I'm so thankful for everything you've taught me, and I will carry your words and knowledge with me for the rest of my life. Thank you, Anna Jalkeus, my voice teacher and my biggest inspiration in life. You are amazing. Thank you for always believing in me, pushing me, making me love jazz, and making me go to UNT. I'm forever thankful. Helena Jonason, my second voice teacher. You taught me to love my voice, showed me what I'm capable of, and helped me sing things I never thought I could. Thank you for giving me opportunities I wouldn't have ever had if it wasn't for you. The whole UNT Jazz Faculty and the KMH Jazz Faculty. I've had so many incredible professors from two different universities. Words can't describe how thankful and honored I am for having the opportunity to learn and be inspired by you every day.