

# Svensk Musikvår: Lunchkonsert på KMH

—  
24 mars 2022 kl 12.30  
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## Kungasalen

*Program*

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William Brunson: *Tapestry I* (1976) 7'45"  
Elektroakustiskt verk i stereo

Eliot Nordqvist: *Fantasy op 5* (2022) 10'  
Musiker: Eliot Nordqvist, piano

DDM: *Brittman Strikes Again* (2022) 5'  
Elektroakustiskt verk i stereo

Daniel Berg: *Poems for Vibraphone and Soprano* (2020) 12'  
Musiker: Sabina Sehovic, vibrafon och Ella Vahtras, sopran

Verkkommentarer och biografier, se följande sidor.

**Som del i festivalen Svensk Musikvår bjuder Kungliga Musikhögskolan på tre konserter torsdagen den 24 mars 2022: kl 12.30 i Kungasalen, kl 18.00 i Nathan Milsteinsalen samt kl 19.30 i Kungasalen.**

I den första konserten, *Svensk Musikvår: Lunchkonsert på KMH*, framför musikerstudenter från KMH musik av William Brunson, Eliot Nordqvist, DDM (Kajsa Blom och Niklas Dahlqvist) samt Daniel Berg.

Medverkande musiker: Eliot Nordqvist, piano samt Sabina Sehovic, vibrafon och Ella Vahtras, sopran.

Vid de tre konserterna presenteras ett brett spektrum av svensk musik, komponerad mellan 1882 och 2022 av nitton olika tonsättare. Programmet rymmer såväl elektroakustiska verk som verk komponerade för piano, vibrafon, sopran, orgel, viola, flöjt, violoncell, violin, cembalo, gitarr, marimba och elektronik.

Hela veckans program i festivalen Svensk Musikvår 19-27 mars 2022:

<https://svenskmusikvar.se>

## **Svensk Musikvår: Lunchkonsert på KMH**

William Brunson: *Tapestry I* (1976) 7'45''

Elektroakustiskt verk i stereo

Text hämtad från skivan *The Dartmouth Digital Synthesizer*, Smithsonian Folkways Recordings, 1976:

### **Electronic Music by Jon Appleton, Lars-Gunnar Bodin, Russell Pinkston and William Brunson.**

The music on this recording was produced on a new kind of synthesizer developed at the Thayer School of Engineering at Dartmouth College. In 1972 composer Jon Appleton began working with two engineers, Sydney Alonso and Cameron Jones, to develop a computer-controlled synthesizer. Significant work had already been done on digital synthesis, but it was felt by the inventors at Dartmouth that an inexpensive, totally dedicated system could help many composers explore this new way of producing sound. The inventors also wanted to create a users language which did not require computer expertise as had previous computer music programs.

Why use a digital synthesizer instead of a Moog or other analog synthesizer? The answer is in the ability to create, by digital means alone, time-variant timbres which make all natural sounds interesting to our ears. The "steady state" timbres produced by analog oscillators are one of the most serious musical limitations of conventional synthesizers. The works presented on this recording have significantly different styles but they have in common the exploration of changing timbre values. These pieces were all composed in 1975 and are the first four compositions produced on the Dartmouth Digital Synthesizer.

William Brunson (1953-2022) is best known for his electroacoustic music, which has been widely performed. Awards include the Bourges International Electroacoustic Music Awards, Luigi Russolo Foundation, National Endowment for the Arts, The emsPrize and Alpha Award (VICC). His music has been released on several cds including the portrait *Movies for Your Ears*.

Brunson has lived in Sweden since 1980. He acted as artistic director at Fylkingen (1982-1987) and has freelanced for the Swedish Radio, Swedish Television and Royal Swedish Opera, among others. Between 1981-2020 he taught at The Royal College of Music in Stockholm (KMH) and became the first professor of electroacoustic music in Sweden. His research, at De Montfort University, focused on intermedial approaches to narrative in electroacoustic music.

Eliot Nordqvist: *Fantasy op 5* (2022) 10'  
Musiker: Eliot Nordqvist, piano

DDM: *Brittman Strikes Again* (2022) 5'  
Elektroakustiskt verk i stereo

And I just wanna tell my followers something from the bottom of my heart  
You know I really got to get this off my chest  
All the things that happened back then like really got to me  
Like that whole period of time was like honestly so stressful to me  
And like now I wanna tell all you people tonight  
It's kind of important to me that you realize  
Where the sound comes from doesn't really matter  
Because what is a sound anyway  
I'm like starting to feel like it could be anything  
Like my kitten heel against a glass floor  
Like like you can't own that  
And like who am I anyway?  
I don't like defining myself, I just...  
And who made this anyway?  
Nobody knows  
I mean what is music?  
Isn't it totally just like a big collective effort?  
I mean I seriously believe everybody should just relax  
And basically just redefine how you, like, think about authorship  
Like, maybe we should just cancel intellectual property  
Free all noises, squeeks, bangs, booms, crashes, clatter, howls, roars,  
crackles, hums, bursts, croaks, timbres, zangs, kabooms, drops, screeching,  
screams  
FREE THE SOUND!!!!!!!!!!!!!!!!!!!!!!

DDM är en duo bestående av Kajsa Blom och Niklas Dahlqvist. Dom undersöker idéer om upphovsrätt och genikult genom artificiell intelligens, trance, donk och tutor.

## Daniel Berg: *Poems for Vibraphone and Soprano* (2020) 12` Musiker: Sabina Sehovic, vibrafon och Ella Vahtras, sopran

Klangen från en vibrafon gifter sig så utmärkt med sopranrösten och därför kändes det självklart att föreslå detta för amerikanska slagverkaren Alice Pan när hon beställde ett verk av undertecknad för just sopran och slagverk. För att få en så stor kontrast som möjligt i kompositionen valde jag texter av Emily Dickinson med stor variation för de fyra första satserna. Den femte, och sista, satsen är skriven som en jazzballad och samtidigt en reflektion över dikterna av Dickinson - a poem without words.

Daniel Berg is a versatile marimba soloist, composer and educator. He holds the position as the percussion and chamber music teacher at the University Colleges of Music in Stockholm, Örebro and Gothenburg (Sweden). In his passion to promote the marimba as a solo- and chamber music instrument, Daniel has worked intimately with a number of composers who have written original music for the instrument. This includes more than 250 world premieres for solo and chamber works. Daniel Berg is an artist of Bergerault Marimbas and Elite Mallets. As a composer, Daniel has written a lot for percussion published by Edition Svitzer. Solo pieces for marimba such as Helios, Phoenix and Twilight Garden, and series that have become best-sellers for young percussionists around the world such as Easy Duets and Easy Solos.