

Elektroakustiskt i november 2022

Onsdag 9 november kl 19, Lilla salen på KMH

Den elektroakustiska konsertserien fortsätter under hösten 2022 – välkomna till tre nya jubileumskonserter!

Musik av Luis Quintana, Ragnar Grippe, Wilma Hultén, Anna Wohlfart, Hildegard Westerkamp och Francis Dhomont.

Vid novemberkonserten spelas elektroakustisk musik av såväl internationella som svenska tonsättare. Verken är komponerade mellan år 1989 och 2022, och flera av dessa verk har prisbelönats i internationella tävlingar. I Klangkupolen spatialiseras elektroakustiska verk av pionjärerna Francis Dhomont och Hildegard Westerkamp plus verk av det yngre stjärnskottet Luis Quintana. Dessutom framförs helt nykomponerad musik av kompositionsstudenten Wilma Hultén, jazzmusikerstudenten Anna Wohlfart framträder live med piano och elektronik, plus att det blir ett sällsynt besök av den svenska tonsättaren och legendaren Ragnar Grippe som diffuserar sin egen musik i 29.4.

Konserten ingår i firandet av **Elektroakustisk musik på Kungliga Musikhögskolan 50 år**

Sedan 1972 har över hundra studenter utbildats i elektroakustisk komposition och en lång rad verk har komponerats i KMHs studios. 50-årsjubiléet för elektroakustisk musik på KMH firas under hela 2022 med konserter, föreläsningar, samtal och publikationer. I en rad jubileumskonserter presenteras musik av svenska och internationella tonsättare.

Tidigare i konsertserien har under året 2022 spelats musik av Denis Smalley, Jon Appleton, Cristian Marina, Marie-Jeanne Wyckmanns, Caterina Barbieri, Kali Malone, Erik Mikael Karlsson, Luc Ferrari, Maria Lindström, Iannis Xenakis, Theodor Kentros, Nguyễn Thanh Thủy, Lisa Streich, Fredrik Hedelin, Sten Sandell, Lisa Ullén och Nguyễn Thiên Đạo.

Tre elektroakustiska jubileumskonserter på KMH under hösten 2022: onsdag 12 oktober, onsdag 9 november och onsdag 7 december – välkomna!

Program för konserten onsdag 9 november 2022:



Elektroakustiskt i november 2022

Program

Luis Quintana: *Junkyard Construction: Why stop the swing?* (2020) 8'15"
Fixed media.

Ragnar Grippe: *Ligne de Faille* (2015) 19'20"
Fixed media.

Wilma Hultén: *Svällverk* (2022) 8'30"
Fixed media.

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Anna Wohlfart: *Improvisation* (2022) 9'
Piano, elektronik.

Hildegard Westerkamp: *Beneath the Forest Floor* (1992) 17'23"
Fixed media.

Francis Dhomont: *Chroniques de la lumière: Météores* [Meteors] (1989, 2005), 12'43"
Fixed media.

Verkkommentarer och biografier för konserten onsdag 9 november 2022 finns i digital form på <https://www.kmh.se/konserter---evenemang/alla/elektroakustiskt-i-november.html>



Verkkommentarer och biografier

Verkkommentar:

The intention behind the piece *Junkyard Construction: Why stop the swing?* is mainly to construct a discourse distanced from the elements that are traditionally explored in electroacoustic music, eg. texture and timbre. While these elements are undoubtedly present in the piece, it is first and foremost the rhythmic impetus – working around an unstable pulsation – its energy, as well as the imagery and the dramaturgy of the work that is highlighted.

I have worked exclusively with a collection of sounds from my personal library as well as sounds that have been recuperated online (sort of objets trouvés), like a depository where I drew the parts that were best suited; hence the title *Junkyard Construction*. This comes from an interest to work with fairly limited resources (concerning equipment), which is also why it's a stereophonic piece.

"Why stop the swing?" refers not only to the rhythmic content, but also to the swaying of unstable images that are being constantly re-contextualised, progressively detaching and revealing themselves as the inner drama unfolds.

First performance : September 19, 2021 by Influx Acousmonium – Contemporary Music Lab at Aristotle Natural History Museum, Thessaloniki, Greece

This piece has received various awards and distinctions, such as: 1st Prize at the Iannis Xenakis International Electronic Music Competition (2021)

Bio:

Born in Puerto Rico, Luis Quintana is an instrumental, vocal and electronic music composer who develops his work in France and abroad in the field of contemporary music, extending the frontiers of his musical universe from concert music to acousmatic pieces and sound installations.

Often inspired by Caribbean and African music – where rhythmical pulse and playful figures intermingle with suggested, effaced and disseminated imagery – he seeks a sense of fluidity and purity of material that brings out the expressive and poetic power in music.

Winner of several international competitions and awards, he obtained the first prize at the 'New Classics' International Composition Competition in Moscow (2020), as well as the first prize at the Iannis Xenakis International Electronic Music Competition, the Martirano Award and the Grand Prize of the Ise-Shima art committee in 2021. Most recently he was awarded the 2022 Pierre Cardin Prize in music from the Académie des beaux-arts in France.

His work has been showcased in Europe, Latin America, Japan, as well as in the United States, and has been performed by ensembles like L'Instant Donné, Ensemble Intercontemporain, TM+, Orchestre des lauréats du CNSMDP, Studio for New Music Ensemble, Illinois Modern Ensemble (among others); and has been played in such festivals like Festival Manifest, Darmstadt Ferienkurse für Neue Musik, Biennale de Musiques Exploratoires (B!ME), Soirée Sonore at the National Museum of Modern Art in Paris (Centre Pompidou), the Born Creative festival in Japan... and his catalog is partly published by Babel Scores.

<https://www.luis-quintana.com>

Verkkommentar:

Ligne de Faille. Förkastningssprickan syns överallt.

Bio:

Ragnar Grippe studerade vid GRM efter att ha gått på solistlinjen i cello på Kungliga Musikhögskolan samt studerat musikvetenskap vid Stockholms Universitet. Därefter studier och arbete i Luc Ferraris studio i Paris. Han har föreläst i Kanada, USA, och hans musik har spelats vid festivaler och konserter runtom i världen.

Ragnar Grippe har i sina verk ofta samarbetat med andra konstnärer, bland dessa finns samarbetspartners som Bernard Heidsieck, upphovsman till *Poésie Sonore*, Tobias Rylander ljusarkitektur www.tobiasrylander.com och nu senast under 2021 poeten Arazo Arif med *Mörkret inuti och fukten*. Andra samarbeten har bl a varit med modern dans till La Scala 200-årsjubileum samt filmmusik, vid sidan av en stor produktion elektronisk musik. Ett stort intresse är den virtuella akustiken.

www.ragnargrippe.com

Verkkommentar:

Svällverk är ett helt elektroniskt verk. Toner, klirr, klockor och muller vävs samman till en spretig organism som gradvis sväller och fyller ut rummet.

Bio:

Wilma Hultén, född 1996, komponerar både elektronisk och akustisk musik. I sin praktik utforskar hon textur och klangfärg genom mässande upprepningar, överlagringar, spektral förtätning och slumpprocesser. Hennes musik har bl a spelats på UNM-festivalen i Reykjavík, Fylkingen i Stockholm och på tysk internetradio. Wilma studerar sedan år 2021 komposition på Kungliga Musikhögskolan i Stockholm.

<https://wilmahulten.github.io/index.html>

Verkkommentar:

Improvisation för piano och elektronik.

Bio:

Anna Laura Wolfarth är musikerstudent med inriktning jazz på KMH.

<http://annawohlfarth.de>

Verkkommentar:

Beneath the Forest Floor is composed from sounds recorded in old-growth forests on British Columbia's westcoast. It moves us through the visible forest, into its' shadow world, its' spirit; into that which effects our body, heart and mind when we experience forest.

Most of the sounds for this composition were recorded in one specific location, the Carmanah Valley on Vancouver Island. This old-growth rainforest contains some of the tallest known Sitka spruce in the world and cedar trees that are well over one thousand years old. Its' stillness is enormous, punctuated only occasionally by the sounds of small songbirds, ravens and jays, squirrels, flies and mosquitoes. Although the Carmanah Creek is a constant acoustic presence it never disturbs the peace. Its' sound moves in and out of the forest silence as the trail meanders in and out of clearings near the creek. A few days in the Carmanah creates deep inner peace - transmitted, surely, by the trees who have been standing in the same place for hundreds of years.

Beneath the Forest Floor is attempting to provide a space in time for the experience of such peace. Better still, it hopes to encourage listeners to visit a place like the Carmanah, half of which has already been destroyed by clear-cut logging. Aside from experiencing its huge stillness a visit will also transmit a very real knowledge of what is lost if these forests disappear: not only the trees but also an inner space that they transmit to us: a sense of balance and focus, of new energy and life. The inner forest, the forest in us.

Beneath the Forest Floor was commissioned by CBC Radio for Two New Hours and was produced in CBC's Advanced Audio Production Facility in Toronto with the technical assistance of Joanne Anka and Rod Crocker. Thanks to Norbert Ruebsaat for providing his recordings of an adult raven and a young raven from Haida Gwaii. All other recordings were made by myself mostly in the Carmanah Valley on Vancouver Island, as well as in forests near Cowichan Lake on Vancouver Island, on Galiano Island and in Lighthouse Park near Vancouver. All sounds were recorded throughout the summer of 1991. Thanks to Peter Grant for assisting in much of the recording process. Special thanks go to David Jaeger, producer of Two New Hours for making this possible and for giving me the opportunity to work in the above-mentioned all-digital facility at CBC Radio, Toronto.

Beneath the Forest Floor received a mention at Prix Italia 1994 and was recommended for broadcast by the International Music Council's Rostrum of Electroacoustic Music in 1992. Excerpts of *Beneath the Forest Floor* appear in *Elephant* (2003), a film by Gus van Sant.

Bio:

Hildegard Westerkamp was born in Osnabrück, Germany in 1946, emigrated to Canada in 1968, and since then has lived on the ancestral lands of the Coast Salish peoples - the Squamish

(Sḵw̱wú7mesh), Tsleil-Waututh (Stó:lō and Səlílwətaʔ/Selilwitulh), and Musqueam (xʷməθkʷəy̓əm) Nations. After completing her music studies at the University of British Columbia in the early seventies she joined the [World Soundscape Project](#) under the direction of R. Murray Schafer at Simon Fraser University (SFU). Her involvement with this project not only activated deep concerns about noise and the general state of the acoustic environment in her, but it also changed her ways of thinking about music, listening and soundmaking. Vancouver Co-operative Radio – founded during the same time - provided an invaluable opportunity to learn much about broadcasting, and ultimately enabled her to produce and host her weekly program *Soundwalking* in 1978/79.

One could say that her career in soundscape composition and acoustic ecology emerged from these two pivotal experiences and found support in the cultural and political vibrancy of Vancouver at that time. In addition, composers such as John Cage and Pauline Oliveros have had a significant influence on her work.

While completing her Master's Thesis *Listening and Soundmaking - A Study of Music-as-Environment*, she also taught acoustic communications courses until 1990 in the School of Communication at SFU together with colleague Barry Truax. Since then she has written numerous articles and texts addressing issues of the soundscape, acoustic ecology and listening, has travelled widely, giving lectures and conducting soundscape workshops internationally.

In 1993 she was instrumental in helping found the World Forum for Acoustic Ecology (www.wfae.net), an international network of affiliated organizations and individuals who share a common concern for the state of the world's soundscapes. She was chief editor of its journal *Soundscape* between 2000 and 2012.

In 2003 Vancouver New Music (VNM) invited her to coordinate and lead public soundwalks as part of its yearly concert season. This in turn inspired the creation of The Vancouver Soundwalk Collective, whose members are continuing the work on a regular basis. For some years now she has mentored a variety of younger composers, sound designers, soundwalk leaders and people pursuing careers in soundscape studies and acoustic ecology.

Hildegard's compositions have been performed and broadcast in many parts of the world. The majority of her compositional output deals with aspects of the acoustic environment: with urban, rural or wilderness soundscapes, with the voices of children, men and women, with noise or silence, music and media sounds, or with the sounds of different cultures, and so on. She has composed film soundtracks, sound documents for radio and has produced and hosted radio programs such as *Soundwalking*, and *Musica Nova* on Vancouver Co-operative Radio.

<https://www.hildegardwesterkamp.ca>

Verkkommentar:

Francis Dhomont: *Chroniques de la lumière: Météores*

To Annette Vande Gorne

These "Chronicles" are an impressionistic sonic version of visual elements — an undoubtedly metaphorical act —, a personal daydream of light based on a concept by Montréal visual artist Luc Courchesne.

An evocation of luminous phenomena, natural rays or multiple artifacts, *Chroniques de la lumière* (Chronicles of Light) is comprised of three movements: *Miroitements* (Shimmers), *Artifices*, *Météores* (Meteors) or adagio, allegro and presto-finale.

An evolution from slow to fast, calm to agitated, piano to forte, static to mobile, simple to complex.

Chroniques de la lumière [Chronicles of Light] was realized at the composer's studio and premiered on April 26, 1989 at the *Doppler Concert* of the Société de musique contemporaine du Québec (SMCQ), at the Spectrum in Montréal. The proportions of *Météores* went through slight modifications in 2005; that particular movement is thus a new version. *Chroniques de la lumière* was first released on the *Halogènes* compact disc produced by the Université de Montréal on the UMMUS-Actuelles label (UMM C 101). *Météores* (1989) was released by empreintes DIGITALes in 1991 on *Mouvances~Métaphores* (IMED 9107/08), and in 1996 on *Les dérives du signe* (IMED 9608). *Miroitements* was selected by the 1995 International Computer Music Conference (ICMC95) in Banff (Canada); *Artifices* was selected by the 1994 International Computer Music Conference (ICMC94) in Aarhus (Denmark); *Météores* (1989) was selected by the International Society for Contemporary Music (ISCM) for the 1990 World Music Days in Oslo (Norway), and by the 1993 International Computer Music Conference (ICMC '93) in Tokyo (Japan). Many of the sounds were realized at Studio 123 and with the SYTER real-time sound synthesis system of the Ina-GRM (Paris, France). Special thanks to Yann Geslin, Daniel Teruggi and the late Bénédict Mailliard for their invaluable advice. *Chroniques de la lumière* was commissioned by the SMCQ and realized with support from the Canada Council for the Arts (CCA).

Bio:

Francis Dhomont studied under Ginette Waldmeier, Charles Koechlin and Nadia Boulanger. In the late 40s, in Paris (France), he intuitively discovered with magnetic wire what Pierre Schaeffer would later call "musique concrète" and consequently conducted solitary experiments with the musical possibilities of sound recording. Later, leaving behind instrumental writing, he dedicated himself exclusively to electroacoustic composition.

An ardent proponent of acousmatics, his work (since 1963) is comprised exclusively of works for fixed media bearing witness to his continued interest in morphological interplay and ambiguities between sound and the images it may create.

The Conseil des arts et des lettres du Québec has awarded him a prestigious career grant. In 1999, he was awarded five first prizes for four of his recent works at international competition (Brazil, Spain, Italy, Hungary and Czech Republic). In 1997, as the winner of the Canada Council for the Arts' Victor Martyn Lynch-Staunton Award, he was also supported by the DAAD Deutscher Akademischer Austauschdienst for a residence in Berlin (Germany). Five-time winner at the Bourges International Electroacoustic Music Competition (France) — the Magisterium Prize in 1988 — and 2nd Prize at Prix Ars Electronica 1992 (Linz, Austria), he has received numerous other awards.

He is the editor of special issues published by Musiques & Recherches (Belgium) and of *Électroacoustique Québec: l'essor* (Québec Electroacoustics: The Expansion) — for Circuit (Montréal). Musical coeditor of the *Dictionnaire des arts médiatiques* (published by UQAM Université du Québec à Montréal), he is also lecturer and has produced many radio programs for Radio-Canada and Radio-France.

In 1978-2004, he has divided his time between France and Québec, where he has taught at the Université de Montréal from 1980 to '96. Since the fall of 2004 he lives in Avignon (France) and regularly presents his works in France and abroad. Great traveller, he participates in several juries. He is an Associate Composer of the Canadian Music Centre (CMC Canadian Music Centre, 1989) and a Founding Member (1986) and Honorary Member (1989) of the Canadian Electroacoustic Community (CEC Canadian Electroacoustic Community). In October 2007, Université de Montréal awarded him a *honoris causa* doctorate. He is the president of the collective Les Acousmonautes (Marseille, France) — until its dissolution in 2016 — and "Ehrenpatron" (honour patron) of the organization Klang Projekte Weimar (Germany). He is awarded the Quartz Pierre-Schaeffer 2012 (Paris, France), Baiocco d'oro 2012 (Perugia, Italia), and the Grand prize of the Giga-Hertz-Preis 2013 (Karlsruhe, Germany). In November 2014 he becomes an Honorary Member of the International Confederation of Electroacoustic Music (ICEM International Confederation of Electroacoustic Music). In 2017 he becomes the Honorary President of the Festival Klang! (Montpellier, France). He now focuses on composition and theory.

https://electrocd.com/en/artiste/dhomont_fr/francis-dhomont/biographie
