

Elektroakustiskt i februari 2023

Fredag 17 februari kl 19, Lilla salen på KMH

Den elektroakustiska konsertserien fortsätter under 2023 – välkomna till årets andra konsert!

Musik av Laurie Spiegel, György Ligeti, Hans Tutschku, Adam Fored och Örjan Sandred.

Med Jenni Ollikainen och Louise Rosenholm, violin.

I den elektroakustiska konsertserien presenteras svenska och internationella tonsättare från den elektroakustiska musikens alla inriktningar och epoker. Musik av genrens pionjärer och etablerade tonsättare spelas sida vid sida med nykomponerade verk av KMHs studenter och lärare i elektroakustisk komposition. Konserterna är ofta kopplade till forskningsprojekt, festivaler och samarbeten där internationella tonsättare, musiker och forskare bjuds in. Lilla salens Klangkupol i 29.4 är en specialkonstruerad konsertsal där de tekniska förutsättningarna möjliggör unika lyssningsupplevelser.

Tre elektroakustiska konserter på KMH under våren 2023: onsdag 25 januari, fredag 17 februari och onsdag 22 mars – välkomna!

Program för konserten fredag 17 februari 2023:



Elektroakustiskt i februari 2023

Fredag 17 februari kl 19, Lilla salen på KMH

Program

Laurie Spiegel: *Three Sonic Spaces I-III* (1991) 11'

Adam Fored: *Snapshot 2302* (2023) 8'

Örjan Sandred: *The Golden Spike* (2008) 10'

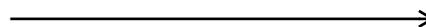
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György Ligeti: *Artikulation* (1958) 3'54"

György Ligeti: *Baladă și joc (Balad and Dance)* (1950) 3'30"
Jenni Ollikainen och Louise Rosenholm, violin

Hans Tutschku: *Provenance – émergence* (2022) 18'45"

Verkkommentarer och biografier för konserten fredag 17 februari 2023 finns i digital form på <https://www.kmh.se/konserter---evenemang/alla/elektroakustiskt-i-februari.html>



Verkkommentarer och biografier

Laurie Spiegel: *Three Sonic Spaces I-III* (1991) 11'

Notes on the Techniques and Media

From my first encounters with them, I found the timbres and textures of electronic sounds to be extraordinarily expressive of momentary fluctuations in energy, intensity, and mood. It's been a prolonged challenge to try to bring forward to modern digital computers and to affordable technology the intuitive and interactive qualities of acoustic and analog electronic instruments and also the power of pre-electronic compositional methods, without compromising the unique aesthetic advantages of any of these different media.

In writing the software which I used to make this music, I automated carefully selected aspects of musical decision-making in order to increase the number of musical dimensions which can be controlled in real time. This is partly because improvisational spontaneity has often been an important part of my compositional process.

No acoustic or sampled sounds were used in any of these pieces, only digitally synthesized and digitally reprocessed sounds. Except for *Passage*, I used no MIDI recording, sequencing, or editing software except OpCode's TX/DX Editor/Librarian to create my TX816 orchestrations. In effect, the first 9 pieces used MIDI solely for the purpose for which it was designed: realtime synthesizer control during live performance, not as a compositional medium or as a way of representing music. I also did no multitrack tape recording or overdubbing. I did not use any MIDI or electronic extensions of traditional instruments - no keyboard, guitar, wind, or percussion controllers. The physical instrument I played was the computer itself. I assembled and edited the final master tape using Digidesign's Sound Designer II™ 1.21 and MasterList™ 1.1 on an Apple Macintosh IIfx computer.

Notes on the Pieces

I created the first nine pieces during 1988-90 roughly in the order they appear here using a C language computer program I wrote called Music Mouse™ - An Intelligent Instrument on an Apple Macintosh 512ke computer with a trackball. I used Music Mouse to control, via MIDI, a Yamaha TX816 FM synthesizer, and Eventide SP-2016 and H3000 digital signal processors. I recorded each piece directly to DAT (digital audio tape) as I played them in real time. In some cases, I later passed this recorded material back and forth through the SP-2016 or H3000 between two DAT recorders for additional signal processing. At some points I edited the resulting digital signal on hard disk.

"A Strand of Life" (1990) happened one afternoon while I was sick with a virus. Fantasizing that I could tame my own virus by doing so, I decided to map the complete genetic base sequence of a viroid into the musical pitch domain. I didn't have the data for a real DNA virus, but I found complete information on a viroid (which has only RNA) in an old copy of *Scientific American* (Jan 1981; see "Viroids" by T. O. Diener). If you substitute adenine for each A, uracil for each E, guanine for each G, and cytosine for each C in this piece, you will have a self-replicating, genetic strand which lives in the cells of others in a state so close to the border of life itself that it is a moot scientific point whether it can be considered alive or not. It is completely another question whether a being so simple that a minute of music can contain its entire informational self can be

consciousness (and if so, then conscious of what?), but since I tend to anthropomorphize a lot, I gave it a bit of an old time country music personality when mapping it for translation. This is, after all, a potato tuber viroid - a veritable hick among life forms - which goes right on spinning its base sequence out to form others of its kind as an absolutely local being, oblivious to everything but its own microcosmic continuity. I entered the viroid's RNA sequence directly into Mark of the Unicorn's Composer notation program, translating as I went, and played it back as MIDI data.

"A Harmonic Algorithm" is a compositional procedure I first coded on my 48k Apple II computer around 1980. I envisioned a tiny computer sitting all alone, playing its little silicon heart out, making the most beautiful and expressive music it could create, unable to know if anyone could even hear it. (Is this different from other composers?) This is an excerpt from an infinite piece which goes on composing itself as long as the program is allowed to run. First inspired by the logic of Allen McHose's analysis of harmonic change in Bach chorales in his 1947 book on contrapuntal harmonic technique, I pushed my algorithm's harmony more toward folk modality. I re-implemented this algorithm on my Macintosh computer with minor variations, translated to the C language.

For "Passage", which I made in 1987, I used Mark of the Unicorn's Performer sequencer to compose the basic event structure, entering individual notes and preset changes one at a time to make event lists. Then I played the timbre and amplitude fade curves, as MIDI controller data, and the fast patterned material, on Music Mouse running on an Amiga 1000 which I recorded on the Mac as overlay to my note events. I spent a lot of time editing the fade curves (unfortunately before Performer had controller chasing or graphical editing).

In the earliest of these pieces, "Passage", I wanted to revisit the expressive power of texture, timbre, and resonance, with minimal use of harmony, melody, counterpoint, or line (I had been predominantly concerned with these at the time and wanted a change). I started with a vague sketch, a ghost outline of a piece, and evolved it by attempts to capture and make audible what that shape was suggesting to the inner ear of my imagination. The result evolved through a progressive process of clarification inside my mind over an extended period with what felt like a life of its own. Passage was premiered at New Music America '87, where I played the mix, pans, and some timbral changes live. This recording is of that vintage and was done on VHS HiFi analog video tape.

The title "Unseen Worlds" was suggested to me by I Ching Hexagram #16, "Enthusiasm", which says "It fell to music ... to construct a bridge to the world of the unseen" (Bollingen Edition, p. 72). After not having used the I Ching for some years, I thought it might help me put this recording together, and so it did.

In conclusion, I'd especially like to thank Dave Karr, David Silver, Vanessa Else, Raphael Mostel, everyone at Eventide, and the many other friends and associates who were supportive to me in this project. Space limits prevent my mentioning them all but many friends are in my heart and thus, my music.

– Laurie Spiegel, Nov. 1990, New York City

<https://lauriespiegel.bandcamp.com/album/unseen-worlds>

<https://unseenworlds.com/blogs/linernotes/laurie-spiegel-unseen-worlds-liner-notes-by-laurie-spiegel>

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Adam Fored: *Snapshot 2302* (2023) 8'

Adam Fored har en mångsidig bakgrund inom bildkonst, elektronik och musik. Han blandar ljud med bild, och nya digitala medel med äldre analog utrustning som han väver ihop till generativa system för audiovisuella verk.

I *Snapshot 2302* använder Adam Fored sig av den visuella programmeringsmiljön Jitter, för att skapa spektrogram av musiken i realtid som han sen projicerar på en sfär av partiklar. *Snapshot 2302* är ett utsnitt av ett pågående arbete och lärande kring audioreaktiva visuella system och deras potential att skapa immersiva verk.

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Örjan Sandred: *The Golden Spike* (2008) 10'

The Golden Spike for four-channel tape. First performance October 6, 2008 in Eva Clare Hall, Winnipeg, Canada.

"The Golden Spike" relates to the early concept of Musique Concrète. A realistic sound world is transformed into abstract "paintings" of sound. The same sound world is viewed from three different angles, resulting in three different "images". The piece is a stylized snapshot of Winnipeg, Canada. I moved to Winnipeg in 2005. When I first arrived in the city I was driven around on a tour of the city. The long freight trains that we passed on several occasions impressed me. They gave the city a unique characteristic appearance. Impressive in their length, they remain a memory of the city's history. Winnipeg could not have grown without the trains.

The title "The Golden Spike" refers to the last, ceremonial spike driven specifically to mark the completion of a railroad line.

Örjan Sandred is a Swedish-Canadian composer and is since 2005 a Professor of Composition at the University of Manitoba in Canada where he founded Studio FLAT – a studio for Computer Music research and production. He taught composition at the Royal College of Music in Stockholm 1998-2005. In 2016 he was a DAAD visiting professor at Hochschule für Musik Detmold in Germany. In 2022 he was awarded a fellowship from the John Simon Guggenheim Memorial Foundation.

Sandred has composed a series of pieces that include live electronics. Each piece focuses on a specific characteristic, for example "Ice Fog" for alto saxophone, piano and live electronics uses saxophone multiphonics as a starting point for sound synthesis, or "On the Floe Edge" for oboe, bass drums and live electronics brings out the rhythmic pulsating energy in the large drums through spatial manipulations. He has also composed music for other ensemble constellations such as symphony orchestra and various chamber music ensembles.

<https://sandred.com>

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György Ligeti: *Artikulation* (1958) 3'54"

<http://www.cdmc.asso.fr/en/ressources/compositeurs/biographies/ligeti-gyorgy-1923-2006>

<https://www.polarmusicprize.org/laureates/gyoergy-ligeti>

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György Ligeti: *Baladă și joc (Balad and Dance)* (1950) 3'30"

Musiker: Jenni Ollikainen och Louise Rosenholm, violin
Tredjeårs kandidatstudenter, Kungliga Musikhögskolan

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Hans Tutschku: *Provenance – émergence* (2022) 18'45"

24-channel electroacoustic composition

studio: Harvard University Studios for Electroacoustic Composition, GRM Paris

first performance: October 29, 2022 , GRM, Maison de la Radio, Paris

This composition takes us on a path inside. Fragments of dreams and memories meet in a vast space full of dynamic movements. We fly, swim, dive in an unknown medium between air and liquid. In three slow, big waves, individual voices become more apparent and offer connecting points between the other elements.

This is a link to a french interview about the work

<https://www.youtube.com/watch?v=MRTYHSttNvc&t=2s>

Hans Tutschku is a composer of instrumental and electroacoustic music. In 1982 he joined the "Ensemble for intuitive music Weimar" and later studied theatre and composition in Berlin, Dresden, The Hague, Paris, and Birmingham. He collaborated in film, theatre and dance productions, and participated in concert cycles with Karlheinz Stockhausen. Since 2004 he directs the electroacoustic studios at Harvard University.

Improvisation with electronics has been a core activity over the past 35 years. He is the winner of several international competitions, among others: Hanns Eisler Preis, Bourges, CIMESP Sao Paulo, Prix Ars Electronica, Prix Noroit, Prix Musica Nova, ZKM Giga-Hertz, CIME ICEM and Klang!. In 2005 he received the culture prize of the city of Weimar.

Besides his regular courses at the university, he has taught international workshops for musicians and non-musicians on aspects of art appreciation, listening, creativity, composition, improvisation, live-electronics, and sound spatialization in more than 20 countries.

<https://tutschku.com>