

## ***Elektroakustiskt i april 2023***

*Tisdag 4 april kl 19, Lilla salen på KMH*

**Den elektroakustiska konsertserien fortsätter – välkomna till vårens tredje konsert!**

Musik av Kotoka Suzuki, Bernard Parmegiani, Jana De Troyer, Alicia Reyes och Viktória Šinkorová.

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, torsdag 17 februari och tisdag 4 april – välkomna!

*Program för konserten tisdag 4 april 2023:*



# Elektroakustiskt i april 2023

Tisdag 4 april kl 19, Lilla salen på KMH

## Program

Viktória Šinkorová: *lines* (2023) for 2 performers and animation, 10'

Animation by Andrea Gudiño

Janine Jop, violin and Wilson Tanner Smith, cello

Bernard Parmegiani: *Ondes croisées* (1974-75) 2'01"

Bernard Parmegiani: *Pleins et déliés* (1974-75) 4'39"

Kotoka Suzuki: *Epiphyllum Oxypetalum* (2009) 10'32"

Fixed media, spatialized for fourteen loudspeakers

Jana De Troyer: *SHADOWS ARE ONLY TWO-DIMENSIONAL* (2021) 4'08"

Audiovisual composition

Alicia Reyes: *MUTANT MEMORIES* (2023), An experiment for plant and people, 10'

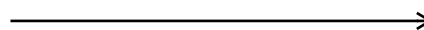
Janine Jop, Inga Stenøien, Wilson Tanner Smith and Aaron Gochberg

Bernard Parmegiani: *Points contre champs* (1974-75) 8'31"

Fixed media, stereo

Verkkommentarer och biografier för konserten tisdag 4 april 2023 finns i digital form på:

<https://www.kmh.se/konserter---evenemang/alla/elektroakustiskt-i-april-2023.html>



## **Verkkommentarer och biografier**

Viktória Šinkorová: *lines* (2023) for 2 performers and animation, 10'

Animation by Andrea Gudiño

Janine Jop – violin, Wilson Tanner Smith – cello

...imagine a world in which everyone and everything consists of interwoven and interconnected lines...they are visible and invisible...they coexist, morph and transform... where every contact leaves a trace...

[viktoriasinkorova.com](http://viktoriasinkorova.com)

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Bernard Parmegiani: *Ondes croisées* (1974-75) 2'01"

Bernard Parmegiani: *Pleins et déliés* (1974-75) 4'39"

[bernard-parmegiani.fr](http://bernard-parmegiani.fr)

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Kotoka Suzuki: *Epiphyllum Oxypetalum* (2009) 10'32"

Fixed media, spatialized for fourteen loudspeakers

*Realized at Electronic Music Studio TU-Berlin*

*Premiere: Ultraschall Music Festival, Berlin, Germany*

I sometimes dream of traveling in the air through imaginary landscapes that are breathtakingly beautiful or astoundingly eerie: through a cold and deep abundant cave with endless narrow stone steps; over a jungle of moving trees covered with colorful flowers in full blossoms; under deep and dark sea miles away from the shore; or along a rock cliff overlooking thousands of sculpted rocks slowly climbing up under a full moon. Mesmerized by what I see, I carefully take in my surroundings by smelling the scents and listening to the sounds I hear, such as the creaking noise echoing in space or the little creatures passing by me. Over many years, I have sketched these places after I woke up, with hopes that I would be able to revisit them again. Although I have never been able to revisit any of these places, they have made lasting impressions on me. This work depicts images of some of these imaginary places.

\**Epiphyllum Oxypetalum* is a night blooming cereus also called the "queen of the night". This plant is often found in tropical rainforests in Central America. It grows very large and extraordinarily beautiful flowers, but they only bloom for one evening and die immediately during dawn.

[kotosuzuki.com](http://kotosuzuki.com)

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Jana De Troyer: *SHADOWS ARE ONLY TWO-DIMENSIONAL* (2021) 4'08''

Audiovisual composition

*will they wander the lands,  
dispersed and lost  
them acoustic shadows*

One of my favourite working methods is starting with a title, a sentence that I like, and see where I end up with it. This was also the case for *SHADOWS ARE ONLY TWO-DIMENSIONAL*. I read a variation of this phrase somewhere in a text, and it stuck with me. I was curious to see what can be seen as shadows in a sonic context and started reading about topics such as acoustic shadows, their scientific explanation and what in Dutch is called *bijgeluiden* (which translates quite unfortunately as noise). I found out that the phenomenon of acoustic shadows had implications in the U.S. civil war and influenced the outcome of some battles, such as the one called Seven Pines; and how buildings and other big objects can work as a kind of low pass filter for ears located further away. These readings became the bases for this composition.

The audio draws its sounds from field recordings from "unwanted" extra noises, like rattling from cutlery standing on top of a washing machine or the release of air from my water bottle. They slowly become more filtered as if a bigger and bigger object moves before them (like an acoustic eclipse).

The video materials come from recordings at the Niendorfer Gehege (forest) in Hamburg and refer to the battle of Seven Pines, where many lives were lost partly due to the acoustic shadows that covered up battle sounds and therefore did not alarm nearby troops to come help out.

In 2021 many concerts were moved to the online sphere. *SHADOWS ARE ONLY TWO-DIMENSIONAL* is one of the pieces that was specifically thought to be part of a video reel with many other works by other composers. I decided to keep the length to a minimum and mix the piece for earphones and smartphone speakers. Its premiere happened in May 2021, during the video reel *Lightwerk*. The piece was also included in the Performing Media Festival in South Bend, Indiana in February 2022; featured on Radio Orsimanirana in June 2021; and part of the opening exhibition of the fellows in *Künstlerhaus Lauenburg/Stadtgalerie* in June 2022.

[janadetroyer.com](http://janadetroyer.com)

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Alicia Reyes: *MUTANT MEMORIES* (2023), An experiment for plant and people, 10'  
Janine Jop, Inga Stenøien, Wilson Tanner Smith and Aaron Gochberg

Plants have no nervous system, but they are able to monitor, memorise and anticipate environmental changes on a cellular level. The *CRASSULA-MEMORY* experiment (Role of *Pc-G* and *Trx-G* genes in cellular memory of extrinsic signals in plants) studies how plants react to ultraviolet (UV) radiation, disease, drugs and sonic stress, and how they retain that information.

Two of the main mechanisms of cellular memory are the genetic make-up and epigenetic modification of chromatin. Epigenetic changes can be copied during cell development and replication, which ultimately helps the plant retain a 'memory' of its reaction to an external event.

The CRASSULA-MEMORY lab has discovered a way in which *crassula ovata* plant species can accelerate the rate of cell growth after their first exposure to stresses of different nature, allowing for rapid tissue generation (which also implies regeneration).

It is planned to extend this prototype experiment to other species in the near future, including to humans beings, once it is demonstrated that the species do not undergo major mutations.

*Inspired by the CORDIS EU project - PLANT-MEMORY (Role of Pc-G and Trx-G genes in the cellular memory of extrinsic signals in plants) project.*

[aliciareyes.net](http://aliciareyes.net)

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Bernard Parmegiani: *Points contre champs* (1974-75) 8'31"

Fixed media, stereo

*De Natura Sonorum* (1975), 52'46

— Premiere of the complete version at the Salle Wagram in Paris on 3rd June 1975. A suite of twelve studies, divided into two series of six. —

"The first series comprises six related movements, usually organised in pairs, electronic sounds with instrumental and more rarely, concrete sounds: 'Incidences/résonance' (Incidences/Resonances) brings into play controlled resonances akin to sounds of concrete origin in a process that helps to expand the variable electronic sound sources. Here, 'incidents' are opposed to one-off 'accidents' in the second movement: 'Accidents/ harmoniques' (Accidents/Harmonics). In the second movement, very short events of instrumental origin change the harmonic tone of the continuum they interrupt or overlap.

Moreover, the high notes are underplayed, which stimulates the attention given to other phenomena generally hidden by the melodic form applied to the instrumental play. 'Géologie sonore' (Sound Geology) is similar to a flight over an area where different 'sound' layers come to the surface one after the other. When seen from high above, instrumental and electronic sounds seem to fuse... 'Dynamique de la résonance' (Dynamics of Resonance) is a microphonic exploration of a single sound resonating through different forms of percussion. 'L'Étude élastique' (Elastic Study) places together various sounds produced by 'touching' elastic or instrumental skins (balloons, doumbeks) or vibrating strings and a number of instrumental gestures close to this 'touch', using electronic processes to generate white noise.

'Conjugaison du timbre' (Conjugated Tone), the last movement in the series, uses the same substance to apply rhythmic forms onto a perpetually varying tone continuum. The second series of movements draws its inspiration from concrete and electronic sources rather than instrumental

ones. 'Incidences/battements' (Incidences/Beatings) is a reminder of the first movement in the first series which then quickly moves into 'Natures éphémères' (Ephemeral Natures): ephemeral play on instrumental and electronic sounds, singled out by their internal trajectory rather than by the material itself. 'Matières induites' (Induced Matters): just as molecular effervescence triggers changes of state, it seems that the different states of these sound materials can be generated by each other or through induction processes. In 'Ondes croisées' (Crossed Waves), the pizz vibrations interfere with somehow 'visible' water drops on the surface of a similar material. 'Pleins et déliés' (Downstrokes and Upstrokes) can be listened to as the energies absorbed in the motion of bouncing bodies, while hollow 'bubbles' and points bring together some people's gravity and others' downwards movements. The work finishes with 'Points contre champs' (Reverse Angle Points). Here, the notion of perspective of the different sound threads weaving a kind of network, or field, traps the occasional iterative elements in the foreground and progressively absorbs them, giving more space for the angle—and the chanted sound—to grow."

(B. P.)

[bernard-parmegiani.fr](http://bernard-parmegiani.fr)

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