

Elektroakustiskt i februari 2024

Måndag 26 februari kl 19, Lilla salen på KMH

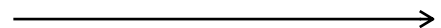
Musik av Elżbieta Sikora, Vincent Vera Almgren och Denis Smalley.

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 Klangkupa i 29.4 är en specialkonstruerad konsertsal där de tekniska förutsättningarna möjliggör unika lyssningsupplevelser. I konsertserien görs interpretationer av historiska och samtida elektroakustiska verk, spatialiserade för Klangkupan.

Tre elektroakustiska konserter på KMH under våren 2024:

onsdag 24 januari, måndag 26 februari och måndag 25 mars – välkomna!

Program för konserten måndag 26 februari 2024:



Elektroakustiskt i februari 2024

Måndag 26 februari kl 19, Lilla salen på KMH

Program

Tre elektroakustiska verk spelas vid kvällens konsert:

Elżbieta Sikora: **Paris, Gare du Nord** (2017) 14'50"

Komponerat av Elżbieta Sikora (PL/FR) på beställning av INA/GRM och uruppfört 2017, Multiphonies 17/18, MPAA Paris

Vincent Vera Almgren: **Vittne I** (2023) 17'

Komponerat av Vincent Vera Almgren (SE) kandidatstudent i elektroakustisk komposition på KMH

Denis Smalley: **Pentes** (1974) 12'51"

Komponerat av Denis Smalley (NZ/UK) på beställning av INA/GRM och uruppfört 1975, Auditorium 104, Maison de Radio France, Paris

Spatialisering i 29.4: Erik Peters, Vincent Vera Almgren och Leo Bodén.

Konserten är kurerad av Erik Peters och Kim Hedås.

Verkkommentarer och biografier för konserten måndag 26 februari 2024:

<https://www.kmh.se/konserter---evenemang/alla/elektroakustiskt-i-februari-2024.html>



Verkkommentarer och biografier

Elżbieta Sikora: *Paris, Gare du Nord* (2017) 14'50"

Fixed media, 8 channels

commande INA/GRM 2017

14'50"

Ma fascination pour les sons des trains, du métro ou d'autres véhicules qui nous invitent à voyager a encore actionné son pouvoir d'attraction. Cette fois c'est le métro parisien dont la musique m'accompagne depuis tant d'année et dont certaines mélodies et grincements disparaissent à force d'avoir modernisé les lignes que j'ai voulu faire entendre. Les sons du métro deviennent ici des vagues d'une mer imaginaire lors d'une tempête ou les moments d'apaisement se font attendre. Sur les quais, comme dans un port des jeunes adolescents crient en jouant. Ou est' ce une bataille? Pour enfin arriver à un port? Un port qui peut s'appeler Gare du Nord. Paris, Gare du Nord.

Un grand merci à Emmanuel Richier pour les enregistrements que nous avons fait ensemble en parcourant plusieurs lignes du métro et en s'arrêtant là où le son devenait musique.

Œuvre composée au studio de l'INA/GRM à Paris

Commissioned by INA/GRM 2017

14'50"

The sounds of the trains, the underground and other vehicles inviting us to travel once again fascinated and attracted me. This time it is the Parisian metro which music I am hearing since so many years and which several melodies, creaks and grits are disappearing because of the modernisation that I would like to bring to the years of the listeners. The sound of the metro became the sound of the imaginary sea when the quiet moments could be heard during the tempest. On the metro's platform, a group of teenagers scream playing ground. Is it the battle? To arrive safely to the port? The port named Gare du Nord. Paris, Gare du Nord.

My thanks to Emmanuel Richier for his help when recording together with me numerous metro lines and stopping there where the sound became music.

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Born in 1943 in Lwow, Poland, **Elżbieta Sikora** studied music composition with Tadeusz Baird and Zbigniew Rudziński in Warsaw, Poland, with Betsy Jolas in Paris and electro-acoustic music composition with Pierre Schaeffer and François Bayle in Paris. In 1973 she founded, with Wojciech Michniewski and Krzysztof Knittel the Group of Composers KEW. Scholarships from the French Government at IRCAM, Paris, the City of Mannheim, and the Kosciuszko Foundation at CCRMA

(Computer Center for Research in Music and Acoustics), Stanford, have enriched the composer's international outlook.

Elżbieta Sikora has received among others: II Prize for her opera Ariadna, at the Composers Competition in Dresden, Germany, Prix Magisterium for Aquamarina in Bourges, France. She has been awarded by SACEM, received the SACD Prize Nouveau Talent Musique, in Paris, France for her opera L'Arrache-coeur. She received the Cross of Merit from the Polish Government in 1997. In 2004 she was named Chevalier des Arts et des Lettres by the French Ministry of Culture. From 1985 to 2005 Elżbieta Sikora taught at the Music Conservatory and at the Fine Art School in Angoulême. In 2004 and 2007 she was visiting professor at the University of Chicago. For her last opera Madame Curie she received several prizes in Poland and in France. From 2011 to 2017 Elżbieta Sikora was artistic director of Musica Electronica Nova Festival, Wrocław, Poland.

Elżbieta Sikora lives and works in Paris, France.

Her works, published by PWM, are performed around the world.

Many are on CD's.

<https://elzbietasikora.com/en/home/>

https://pwm.com.pl/en/kompozytorzy_i_autorzy/369/elzbieta-sikora/index.html

<http://sonoramusic.eu/>

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Vincent Vera Almgren: *Vittne I* (2023) 17'

Fixed media, multikanal

Vittne I är den första delen i ett stycke komponerat med utgångspunkten i minnen bevarade i platser, läkande och tid. Stycket är inför konserten spatialiserat i Lilla Salens klangkupa.

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Vincent Vera Almgren (1995) är en Stockholmsbaserad kompositör, musikproducent och ljudkonstnär uppvuxen i Eskilstuna. Hen arbetar suggestivt med kontrasterna mellan medvetet lyssnande, tystnad, maximalism och minimalism. Med bakgrund i klassiskt slagverk och piano via syntbaserad musik och ljudkonst bygger Vincent Almgren immersiva ljudvärldar med field recordings, bearbetade samplingar och virtuella instrument. Hen studerar för närvarande andra året på kandidatprogrammet i elektroakustisk komposition vid Kungliga Musikhögskolan.

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Denis Smalley: *Pentes* (1974) 12'51"

Fixed media, stereo

The title *Pentes* (both French and Latin, meaning slopes, inclines, ascents) was suggested by the outlines of the broad stretches of the piece, which evoke the spaciousness of landscape. Most of the music was created by transforming instrumental sounds, but there are also synthesized sounds. However, the only recognizable sound source is the Northumbrian Pipes, whose drone is responsible for the slowly evolving harmonies out of which its haunting traditional melody appears.

Pentes was realized in 1974 in the studios of the Groupe de recherches musicales (Ina-GRM Groupe de recherches musicales – Institut national de l'audiovisuel) and premiered on March 20, 1975 in Auditorium 104 of the Maison de Radio France (Paris, France). The piece was commissioned by the Groupe de recherches musicales (Ina-GRM Groupe de recherches musicales – Institut national de l'audiovisuel).

<https://electrocd.com/en/oeuvre/13816/denis-smalley/pentes>

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[Denis Smalley](#) studied music at the University of Canterbury (New Zealand) — Diploma in organ performance, and MusB — and the Victoria University of Wellington (New Zealand) — BMus honours in composition. He then taught music at Wellington College for three years prior to gaining a French Government bursary which enabled him to study in Paris (France) in 1971. He spent a year in [Olivier Messiaen's](#) composition class at the Conservatoire de Paris, and at the same time took the electroacoustic music course run by the Groupe de recherches musicales (Ina-GRM Groupe de recherches musicales – Institut national de l'audiovisuel).

He was among the first composers to complete the newly established "Diplôme de musique électroacoustique et de recherche musicale."

He then moved to the UK, where he completed the DPhil in composition at the University of York. In 1975 he took up a Composition Fellowship at the University of East Anglia (Norwich, UK) and was appointed Lecturer in 1976 (Senior Lecturer from 1988), with special responsibility for electroacoustic composition activities and courses. In 1994 he was appointed Professor of Music and Head of the Department of Music at City University, London (from September 2016 known as City, University of London) (UK). He remained Head until 2005, but took up the Headship again in 2008 until his retirement from the university later in 2009. He is now Professor Emeritus. In 2010 he was awarded an Honorary Doctor of Letters by the University of Huddersfield (UK) in recognition of his achievements in electroacoustic music, and in 2013 he became an Honorary Professor at the University of Kent (UK).

Works have been commissioned by: Groupe de recherches musicales (Ina-GRM Groupe de recherches musicales – Institut national de l'audiovisuel); [Barry Anderson](#) / West Square Electronic Music Association; [Tim Souster](#) / Electronic Music Now; Bath Festival; clarinettist [Roger Heaton](#), Michael Nicholas / Norwich Cathedral Choir; [Philip Mead](#) / Sonic Arts Network (SAN Sonic Arts Network); South Bank Centre (London); Birmingham ElectroAcoustic Sound Theatre (BEAST

Birmingham ElectroAcoustic Sound Theatre); Groupe de musique expérimentale de Marseille (GMEM Groupe de musique expérimentale de Marseille); Sveriges Radio Malmö; [Wayne Siegel](#) / Dansk Institut for Elektronisk Musik (DIEM Dansk Institut for Elektronisk Musik); Sonorities Festival (Belfast); Huddersfield Contemporary Music Festival (HCMF Huddersfield Contemporary Music Festival) / Centre for Research in New Music (CeReNeM Centre for Research in New Music — University of Huddersfield); and School of Music and Fine Art of University of Kent.

His music has received a number of international awards: the Fylkingen Prize (Stockholm, Sweden, 1975), Bourges Electroacoustic Awards (France, 1977, '83, '92), the Special Prize of the International Confederation of Electroacoustic Music (CIME Confédération internationale de musique électroacoustique, 1983), NEWCOMP (USA, 1984), and the Golden Nica of Prix Ars Electronica (Linz, Austria, 1988).

He has taken a keen interest in the performance of electroacoustic music, and pioneered the concept of sound diffusion in the UK, developing the first sound diffusion system from 1976 at the University of East Anglia (Norwich, UK). For ten years from 1976 he was very active in promoting electroacoustic music in a number of concert tours for the Arts Council Contemporary Music Network, working with such composers and performers as Sarah Walker (voice), John Tilbury (piano), Singcircle (with [Trevor Wishart](#)), [John Wallace](#) (trumpet; with Tim Souster). He has been responsible for the sound production for some key electroacoustic events, such as the *Electric Weekend on the South Bank* in London in 1987, and the BBC British Broadcasting Corporation

Promenade concert celebrating the 10th anniversary of the founding of the Electroacoustic Music Association of Great Britain (EMAS Electroacoustic Music Association of Great Britain) — which became, in 1990, the Sonic Arts Network (SAN Sonic Arts Network), which in turn became, in 2008, Sound and Music.

He served on the Music Advisory Panel of the Arts Council of Great Britain (1978-82), and was Chair of the British Section of the International Society for Contemporary Music (ISCM International Society for Contemporary Music, 1979-82). He was a founder member of the Electroacoustic Music Association of Great Britain (EMAS Electroacoustic Music Association of Great Britain, 1979) serving on the Committee until 1990.

Denis Smalley is also notable as a writer on the aesthetics of electroacoustic music. In particular, he has developed the notion of “spectromorphology” (the shaping of sound spectra through time), expanding concepts initially articulated by [Pierre Schaeffer](#), in order to explain sonic relationships in their musical context. The most widely read article — *Spectromorphology: Explaining Sound-Shapes* — has been published in English, French, German, and Italian. A follow-up article — *Space-Form and the Acousmatic Image* — elaborates spatial concepts relating to spectromorphology. With [Lelio Camilleri](#) he conceived and edited the first publication in English devoted to the analysis of electroacoustic music (*Journal of New Music Research*, 1998). With [Simon Emmerson](#) he was responsible for the entry on Electroacoustic Music in the 2000 edition of the *New Grove Dictionary of Music and Musicians*. A book in the Ina-GRM Groupe de recherches musicales – Institut national de l’audiovisuel’s Polychrome Portraits series was published in 2010 in English (No. 15), and in 2011 in French (No. 16).

https://electrocd.com/en/artiste/smalley_de/denis-smalley/biographie

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