

Elektroakustiskt i december 2025

Fredag 5 december kl 18, Lilla salen på KMH

Välkomna till en konsert med nykomponerad elektroakustisk musik!

Program

Marja Ahti: *Still Life with Poppies, Mirror and Two Clouds* (2025) 16'34" – stereo, fixed medium

Clemens von Reusner: *EREMIA* (2024) 12'31" – åtta kanaler, fixed medium

Jóhann Vignir Vilbergsson: *Vision of a red crystal* (2025) 9' 48" – stereo, fixed medium

John Chantler: *Which Way To Leave?* (2016) 18'44" – stereo, fixed medium

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. I konsertserien görs interpretationer av historiska och samtida elektroakustiska verk, spatialiserade för Klangkupolen.

Konsertdatum och program för de elektroakustiska konsakterna på KMH
publiceras på
KMHs Konserter & evenemang:

<https://www.kmh.se/konserter---evenemang.html>

Verkkommentarer och biografier för konserten 5 december 2025: 

<https://www.kmh.se/konserter---evenemang/alla/elektroakustiskt-i-december-2025.html>

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Marja Ahti: **Still Life with Poppies, Mirror and Two Clouds** (2025) 16'34"

Originally released as the A-Side of Ahti's *Touch This Fragrant Surface of Earth's* LP, *Still Life with Poppies, Mirror and Two Clouds* offers a companion reconfiguration of Ahti's resynthesised percussion sustain and nestles recordings of Isak Hedtjärn (clarinet) and My Hellgren (cello) in a sonic landscape of calm and restraint that gives them a wholly other character to their deployment on the LP's title track. Ahti also draws on older recordings she'd made of Sholto Dobie's diy pipe organs and uses these to create repeating patterns and flourishes of sliding pitches that emerge unexpected out of cycling passages of Ahti's clear struck metal, destabilising electronic interventions and minimal piano figures.

First published September 2025 on the Fönstret LP 'Touch This Fragrant Surface of Earth'.

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Marja Ahti is a Swedish artist living in Turku, Finland. She works with found sounds, objects and electronics, creating auditory assemblages that reveal a profound sensitivity to sound's tactile potential.

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Clemens von Reusner: **EREMIA** (2024) 12'31"

EREMIA (gr. ἐρημία) uninhabited area, remote place
EREMIA is a composition commissioned by [DEGEM](#) (German Society for Electroacoustic Music) in connection with the award of the Thomas-Seelig-Fixed-Media-Prize 2024 for the entire oeuvre. EREMIA is finalist at the International Destellos Competition 2024 (Argentina).

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The works of german composer **Clemens von Reusner** are characterised by purely electronically generated sounds and those found in special places and processed in the studio. The work on the sound itself, its arrangement and movement on individual paths in the virtual acoustic spaces of multi-channel loudspeaker configurations are at the centre of his compositional work.

At the end of the 1980s, Clemens von Reusner developed the music software KANDINSKY MUSIC PAINTER, which uses graphic tool to generate musical structures via MIDI.

He repeatedly refers to contemporary and historical works from music, literature and the visual arts in his musical language. Clemens von Reusner is also active as a curator and reviewer and member of the jury at international festivals for electroacoustic music. He is a member of the "Academy of german music authors".

In 2023 he was nominated for the GEMA German Music Author's Prize. 2024 he received the Thomas-Seelig-Fixed-Media Prize of the German Society for Electroacoustic Music (DEGEM) for his entire oeuvre. His works have been awarded national and international

prizes. His compositions are performed worldwide at renowned international festivals for contemporary music. They have been invited as german contributions to the World Music Days for New Music 2011 in Zagreb, 2017 in Vancouver and 2019 in Tallinn.

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Jóhann Vignir Vilbergsson: **Vision of a red crystal** (2025) 9' 48"

Manipulation of comb filters and membrane modeling.

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Jóhann Vignir Vilbergsson is an Icelandic composer and musician based in Stockholm. His works have been performed by Uppsala Kammarolisterna and Gotlandsmusiken, and he has performed at Norberg Festival, Fylkingen, and the Royal College of Music in Stockholm. Originally active in garage rock and pop, he discovered his path in contemporary and electroacoustic music after moving to Sweden in 2018. He has studied composition at Gotland School of Music Composition and is currently in his final year of the bachelor's programme in composition at the Royal College of Music in Stockholm.

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John Chantler: **Which Way To Leave?** (2016) 18'44"

Two and Four 02:18
Clearing 01:04
Fixation Pulse 06:22
Lesser Demands 02:27
All Visible Signs 06:31

Which Way To Leave? draws on a domestic reimagining of the traditions of studio based electronic music/musique concrete and 20th century minimalism and delivers this with brash revitalized energy. The music's abrupt cuts, deft variations of density and unexpected diversions are happily explored with headlong dives into ravishing texture and extended stretches of surface stasis.

Recorded 2014—2016. First published August 2016 on the ROOM40 LP 'Which Way To Leave?' Cello: Okkyung Lee

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John Chantler is a musician and organiser living in Stockholm, Sweden working with synthesis and exploring the aesthetic implications of different infrastructure for electronic music performance. Originally from Australia he spent a decade in London before moving to Sweden in 2014 where he has directed an annual festival for 'other music' in Stockholm called Edition and runs Fönstret — releasing music by local artists and surfacing material from the festival's archives.

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