

VEMS på Kulturnatt Stockholm 2017

Lördag 29 april kl. 18-24

Fylkingen

18.00-19.00

Eva Sidén - *Aspects of Water, cloches et piano Amatrice* - 13:50

Tamas Ungvary - *ISTENEM, URAM! (O Gud, O min Herre!)* - 12:30

Giovanni di Domenico - *The Air As A Sensible Object* - 15:00

Jennifer Carlile - *Södermalm Docks* - 5:02

19.00-20.00

Lars Bröndum - *Redshift* - 12:00

Magnus Widesheim - *Etyd ME* - 5:00

Thomas Bjelkeborn & Alexandra Nilsson - *Mouthpiece*

Carin Malmlöf-Forsling - *En värld i världen. Del II-III* - 8:17

20.00-21.00

Helene Hedsund - *Pastoral* - 10:00

Magnus Johansson - *Regn, ur Svif för kinesiskt parasoll, regn och plåteko* - 10:45

Mari Kretz - *Vid Liljeholmens kaj* - 6:00

Fabio Monni - *Babette - un nocturno, ineluttabile (en nocturne, ödebestämd)* - 12:00

Sten Hanson - *Fnarp(e)* - 9:41

21.00-22.00

Sören Runolf & Mats Lindström - *Gloomy Premonition* - 11:47

Pär Johansson - *The Outsider* - 4:17

Marsel Nichan - *Around* - 15:00

Erik Nordgren - *Rökstenen, opus 123* - 7:44

22.00-23.00

Jelena Glazova - *Sisyphus of the colour field* - 15:00

Ewert Ekros (Ekrosjävlar) - *Bulgarmarsplan 12* - 13:20

Lise-Lotte Norelius - *In Sea* - 15:00

C. C. Hennix - *Still Life, Q** - 6:16

23.00-24.00

Luca Turchet - *Omaggio a Stoccolma (Homage to Stockholm)* - 12:00

Sidén Hedman duo - *Wu Xing: WATER* - 11:49

Jocke Roséen & IOr - *Ljusorgel á 2017 eller dyligt???* - 15:00

Akemi Ishijima - *Catalysis* - 13:38

Tack till Pär Johansson och Elektronmusikstudion!!

The logo for VEMS, consisting of the word "VEMS" in a bold, black, sans-serif font.

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Lördag 29 april kl. 18-24

Fylkingen

Programkommentarer och biografier

i alfabetisk ordning

Thomas Bjelkeborn & Alexandra Nilsson - *Mouthpiece*

Mouthpiece is an experimental composition with focus on sounds and processing on the verge of tone and tonalities. Alexandra Nilsson - mouthpiece, trumpet, pipe and live-electronics. Thomas Bjelkeborn - mouthpiece, chinese flute and computer processing.

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Lars Bröndum - *Redshift* – 12:00 - 2017

Redshift är en elektroakustisk komposition som uppförs live på modulsynthesizer i 4-kanaler. Kompositionen är uppbyggd av olika lager av texturer i skiftande densiteter.

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Giovanni di Domenico - *The Air As A Sensible Object* – 15:00 - 2017

Giovanni Di Domenico, pianist, composer, performer, was born in Rome on the 20th July 1977. Majoring in 'jazz piano' at music school - he further built on an encyclopaedic technique; rhythm, harmony and tone are informed by non-western traditions yet equally sensitive to Debussy's *Préludes*, Luciano Berio's *Sequenzas*, to the 'ambi-ideation' heard in Borah Bergman's Soul Note recordings, Cecil Taylor's polyssemic density, Paul Bley's bruised transparency and, of course, the most radical manifestations stemming from the underworld of pop music, invariably tied together by his own original praxis. A distinction – one would call it generational – he shares with many of the musicians he has crossed paths with recently, of which we could enumerate (in between many): Jim O'Rourke, Nate Wooley, Chris Corsano, Arve Henriksen, Okkyung Lee, Akira Sakata, Tetuzi Akiyama, Norberto Lobo or Toshimaru Nakamura. Di Domenico has founded his own label, Silent Water, home of an eclectic and occasionally unclassifiable production. He lives in Brussels.

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Ewert Ekros (Ekrosjävlar) - *Bulgurmarsplan 12* – 13:20 - 2017

Det retoriska elementet "bulgurmarsplan" utforskas.

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Jelena Glazova - *Sisyphus of the colour field* – 15:00

It's a live performed audiovisual piece based on aesthetics of minimalism, drone, noise ambient structures, created with a help of deconstructed (processed) live voice recordings of myself.

Rīga based artist and poet Jelena Glazova has been producing music since 2010 and regularly performing live since 2012, playing many different festivals including Sound around Kaliningrad, Noise and Fury, Poetronica (Russia), Vilnius Noise Week (Lithuania), Skaņu Mežs (Latvia), Art's Birthday (Sweden), Vienna Art Week (Austria) etc.

Her sound might be described as experimental and drone. She uses a conceptual approach - primarily utilizing her voice as a sound generator, then heavily manipulating it with the help of digital processing. She considers that this type of vocal element deconstruction is a form of expressing unpronounced speech - connecting it with her practice as a poet. As a visual artist she is often dealing with physicality, which is also a basis of her work as a sound artist.

In the past she has collaborated with a number of national and international artists including: Derek Holzer (US/DE), Alexei Borisov (RU), Edgars Rubenis (LV/NL), Peter Kirn (US/DE), vtol: (RU) and many others. She resided as a guest composer at EMS Stockholm and WORM Rotterdam. Jelena is the author of 2 books of poetry. As an artist and poet, she has participated in art projects and performed in Latvia, Estonia, Lithuania, Finland, Russia, Austria, Sweden, Netherlands, Germany, Turkey, Poland, Italy, Spain, US and other countries. More information on www.jelena-glazova.com. Sound works at <https://jelenaglazova.bandcamp.com/>

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Sidén Hedman duo - *Wu Xing: WATER* – 11:49 - 2016

Wu Xing - The Five Elements is a series of five longer concert pieces for prepared piano, sounding objects and electronics, which also will be five sound installations on the same theme by Siden Hedman duo.

Wu Xing are in old Chinese philosophy the essential elements from which our reality is built; wood, fire, earth, metal and water. Each piece in the series, evolve around one particular element in both the choice of instruments, as well as in expression and composition. *WATER* is the middle piece in the trilogy about water. It's a piece for solo electronics in 5.0 surround, composed at a residency at INA/GRM at Radio France during 2015-16.

Sidén Hedman duo was founded in 2010. They are one of the most interesting ensembles, in the artistic field of creating and performing new music, in Sweden. Their conceptual base are works for piano and electronics as well as concert- and sound-installations in cooperation with visual expressions, text, dance and theater/performance. Their concerts are mainly built up in a surround space with piano, electronics, mechanics and scenography. Later years they have made several collaborations with art museums, concert halls and music festivals around the world. More info: www.sidenhedmanduo.com

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Helene Hedsund – *Pastoral* – 10:00 - 2016

Pastoral var Helenes bidrag till tävlingen SONIC EXPLORATIONS OF A RURAL ARCHIVE. Alla ljud kommer från Viseu rural medias arkiv. *This international competition was developed in the context of #SOCCOS sound art network and invited electroacoustic musicians/composers and sound artists from around the world to produce sound works based on the Viseu Rural 2.0 archive, one that is being collected and archived by Binaural/Nodar with recordings of rural contexts from the Municipality of Viseu (Viseu Dão Lafões, Portugal).* (Från: <http://binauralmedia.org/news/en/arquivo/9504>). *Pastoral* fick andra pris. <http://www.viseururalmedia.org>

Helene Hedsund har varit verksam vid EMS sedan 1990-talet. För närvarande doktorerar hon i komposition vid University of Birmingham. <http://helene.hedsund.se>

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Magnus Johansson - *Regn, ur Svit för kinesiskt parasoll, regn och plåteko* – 10.45 - 2013

Andra delen i *Svit för kinesiskt parasoll, regn och plåteko*, en algoritmisk komposition sprungen ur den japanska versformen renku ("länkad vers"). Ur ett ljudmaterial bestående av regn och vatten framkallas genom SuperCollider och EMS plåtekon en betraktelse under ett sensommarregn.

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Pär Johansson - *The Outsider* – 4:17 - 2003

"Unhappy is he to whom the memories of childhood bring only fear and sadness."
The Outsider är den första delen i en svit inspirerad av H. P. Lovecrafts skapande.

Pär Johansson (f. 1972) komponerar elektronmusik och arbetar som musikbibliotekarie.

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Mari Kretz – *Vid Liljeholmens kaj* – 6:00 – 2009

Fältinspelningar från Årstadalshamn vid Liljeholmen i Stockholm under en period då hamnen byggdes om från ett nedgången industriområde till ett modernt bostadsområde.

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Fabio Monni - *Babette - un nocturno, ineluttabile* (en nocturne, ödebestämd) – 12:00 - 2017

The concrete sounds of a fine dinner suggest a space, perhaps imaginary and yet realistic, possible to happen. The synthetic sounds suggest an abstract space, they belong to no place. The two spaces seem incompatible but there can be a possible relationship, a meeting place between them, a dialogue.

One sleepless summer night Babette's feast was broadcasted on TV. The movie fascinated me so much that I decided to transcend the magic feeling of that night of several years ago into a music piece, honoring the sleep that didn't come.

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Marsel Nichan - *Around* – 15:00 - 2016

Bygger på ljud inspelade från duduk, spelad av Leif Karlborg.

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Lise-Lotte Norelius - *In Sea* - 15:00

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Jocke Roséen & Ior - *Ljusorgel á 2017 eller dyligt???* - 15:00 - 2017

Live akt!

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Sören Runolf & Mats Lindström– *Gloomy Premonition* – 11:47 – 1995

Diverse live-elektronik och syntar. Inspelat och editerat på EMS. (Fylkingen Records 1994)

I dessa tider av presidentskiften är titeln fortfarande aktuell.

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Eva Sidén - *Aspects of Water, cloches et piano Amatrice* - 13:50 - 2016-2017

En serie av pianostycken med och utan elektronik. Alla med vatten-tema. Ett av verken bygger på inspelade kyrkklocksklanger inspelade nära Amatrice i Italien strax före den stora jordbävningen som inträffade där 2016.

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Luca Turchet - *Omaggio a Stoccolma (Homage to Stockholm)* – 12:00

This piece was composed for a newly developed musical instrument, the "hyper-mandolin", specifically conceived to extend the sonic possibilities of the mandolin and enhance its ways of musical expression. Such an instrument consists of the augmentation of the conventional acoustic mandolin by means of sensor technology. This technology is utilized to control the computerized transformation of the original sound of the mandolin in ways not achievable with current standard interfaces. Such a novel and unique instrument has been built by the author, who also will perform the piece.

The piece is dedicated to the city of Stockholm, its people, and its music. It is inspired by the author's pleasant experience of living therein for about 4 years. The piece is characterized by a continuous improvisation over different Swedish folk tunes. Such an improvisation is entirely based on the new language offered by the integration of new gestures, related to the use of sensors, in the conventional playing technique of the mandolin.

Luca Turchet (1982), is an Italian musician and composer. He holds master degrees in composition, electroacoustic music, classical guitar, and computer science, as well as a PhD in media technology. Currently his artistic research focuses on building and playing conventional acoustic instruments augmented with sensor technology. He is author of several compositions for these instruments, such as hyper-hurdy-gurdy, hyper-zampogna, and hyper-guitars. He is co-founder of the Stockholm-based company MIND Music Labs that produces smart guitars. His music has been played in Italy, Sweden, Denmark, and Ireland.

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Tamas Ungvary - *ISTENEM, URAM! (O Gud, O min Herre!)* - 12:30 - 1990

Farväl ! Ett instrument går ut ur tiden.

Tjugå år, fyrtio verk !

Konstnären är förtvivlad !

"J accuse...!"

Överflöd av byråkrater, brist på pengar.

Jag finns kvar, jag kan bara inte försvinna. Jag fortsätter.

"Psalmus Hungaricus" av Kodály har hjälpt mig.

"O Gud, O min Herre" visa oss Vägen !

Datamaskinen PDP-15 med tillhörande synthesizer har tagits ut ur bruk hösten 1990 vid Stiftelsen Electro-acoustic Music i Sverige. Beställningsverk av Musikradion.

Kortaste CV:

var därhemma, är härhemma
visst är detta ett dilemma
tystnaden störs av min stämma

Mera, kort:

1957-67 medlem i Ungerska Filharmoniska Orkester.

Dirigentstudier (1964-69) och diplom på Universitat Mozarteum i Salzburg (osterrike).

Dirigering i Ungern, osterrike och fran 1969 i Sverige.

Tonsattarverksamhet fran 1972 med specialinriktning pa data- och elektroakustisk musik.

Larare och konstnarlig ansvarig pa Stiftelsen for Elektroakustisk Musik i Sverige (EMS) till 1993.

Grundare (1985) och ledare for forskargruppen "Kineto Auditory Communication Research" (KACOR)
verksam 1989 -2001 vid KTH i Stockholm.

Fran 1991 tills 2002 var Ungvary ansvarig huvudlarare i "Computermusik und neue Medien" vid "Universitat fur Musik och Darstellende Kunst in Wien".

For sina insatser att integrera konst och vetenskap utnamdes Ungvary av den osterrikiska Regeringen till professor.

Fran 2003

- lararutbildning i Qigong vid Qigong Akademien
- Basutbildning i Mental / Visuell / Fysiologisk Kinesiologi mm vid Svenska Kinesiologiskolan
- Silva Mind control - diplom
- Hirudo terapeut

~ * ~

Magnus Widesheim - *Etyd ME* – 5:00 - 2006 - 2011

Utgångsmaterialet var en komponerad tonfoljd (*Etyd 1*) utan tempo, dynamik, durationer etc. Mousa Elias (oud-spelare och kompositor) fick i uppdrag att gora sin tolkning av denna *Etyd 1*. Hans tolkning utgjorde i sin tur utgångsmaterial for min komposition *Etyd ME*.

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VEMS (Verksamma vid EMS) ar en forening som representerar de tonsattare och ljudkonstnare som arbetar med ljud och musik pa Elektronmusikstudion (EMS) i Stockholm, en knutpunkt for elektroakustisk musik och ljudkonst sedan 1964.

Tack till Elektronmusikstudion!!

VEMS

