



CONNECT—electronic works for guitar

Jakob Bangsø

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Jakob Bangsø, *guitar*

TINE SUREL LANGE

- 1 **Periferi** (2016) *for guitar and live electronics* 10:09

ANDREJA ANDRIC

- Streams** (2015) *for guitar and computer* 10:11

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KLAVS KEHLET HANSEN

- 7 **Feed** (2016) *for prepared guitar and transducer* 6:08

WAYNE SIEGEL

- 8 **Dive** (2016) *for guitar and electronics* 7:36

KAJ DUNCAN DAVID

- 451** (2015) *for guitar and electronics* 14:51

- 9 A 5:10
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Total 48:57

The connection between man and machine is more topical than ever before. It is what is in focus in this release, with music as the communicative medium; from the 'old' acoustic sound in one corner of the ring to harsh digital noise in the other. In between lies the music, as heard and written by five composers, all with experience of working in this particular field. *CONNECT* features works, all of which are appearing for the first time on CD. The composers have all worked with electronics and especially with live electronics, presenting here works which also incorporate interactive computer software. The music has its origins in curiosity about the connection between the acoustic and the digital, the musician and the computer, the living and the "replayed". Within this field between the acoustic and the electronic the works are played out: delicate sounds of the guitar and musical associations with Spain and even Arab scales as against electronics that can extend the acoustic tonal universe far into possible futures and remote universes. Guitar and electronics are equal partners.

The Danish-Norwegian composer and artist, **Tine Surel Lange** (b. 1989), works with the surrounding world as both theme and material. She trained at the Royal Danish Academy of Music, Sonic College, the Norwegian College of Music and the Lithuanian Academy of Music and Theatre. Her compositions range from chamber music with live electroacoustics, where classical instruments are treated electronically, to soundscapes, ambisonics, industrial sounds, noise, graphics and video. She belongs to a new generation of artists and composers who work with, among other things, '3D sound'.

Periferi (2016) for guitar and live electronics was commissioned with support from the Danish Arts Foundation and was given its first performance by Jakob Bangsø in October 2016 in Berlin. The work was created with and around direct communication between the guitar and a computer. Constant signal processing, looping and recordings from nature mixed with the guitar's actual sound are controlled by midi-mapping on a computer keyboard where the guitarist creates the musical building blocks. As a result of this, the work can be built up individually for each performance. The result is a composition where the delicate tones of the guitar become 'larger than life'

and occupy the space both in the purely physical sense around the listener, but very much also the inner space where the listener is moved by the intimacy and range of the guitar.

Andreja Andric (b. 1973) is a Serbian composer, sound artist and programmer living in Aarhus. His main interest is in the playful exploration of mathematical and aleatory processes. He works with pure conceptions of space, time, colour and vibration, and he uses computer programming as a central part of his artistic communication. Andric is active in audio art, video, software art and virtual reality. He has a Ph.D. in Computer Music Applications from the University of Milan, Italy. His computer music work *Spill* won First Prize at the SONOM Sound Art Festival in 2017, while his work *Spread* won Second Prize at the same festival in 2014.

In ***Streams*** (2015) the sound of the guitar is resampled in real time with the aid of computer software written specifically for this work by the composer. In each movement the process to which the sound of the guitar is subjected is different, so although the sound source is in principle the same – a guitar – each movement is different, not only in the sound, but in the whole musical expression. The noises, scraping, sliding notes and unsteady moods produced by the processes created with the software give the music a quite special character of soft timbre and rough surface at one and the same time. *Streams* has been created as a series of contrasting movements where Dance #1 and Dance #2 provide fine, light contrast with the dark, exploratory expression of the other three movements.

Klavs Kehlet Hansen (b. 1990) trained as a classical guitarist at the Royal Academy of Music in Aarhus with further studies in composition with Simon Steen-Andersen and Niels Rønsholdt in 2014. He has been a prizewinner in the Concorso di Composizione per Chitarra G. Petrassi 2014 in Italy and has a wide-ranging career as a composer, performer, installation artist, teacher and video producer in a large number of musical and experimental contexts.

Feed (2016) begins with the open chord of the guitar, and immediately afterwards a reaction to the chord: a howling sound that grows out of it. And so it continues. As if feedback, howling, chords and rhythmic pulses are all reactions to the first, quiet chord. The primal sound of the guitar is the basis for all the other, wilder and more mournful sounds that arise. *Feed* was composed for prepared guitar and transducer in 2016 and was given its first performance the same

year by Jakob Bangsø at the PULSAR Festival in Copenhagen. The work explores the sound world of the phenomenon feedback between a piezo-microphone, a slide-guitar bottleneck with a transducer attached and the natural harmonics of the guitar.

Wayne Siegel (b. 1953) has written music in many genres, all the way from electronic music to orchestral works, from chamber music to a science fiction opera. Leading international artists, including the Kronos Quartet, Singcircle, Safri Duo and Harry Sparnaay have commissioned works from him. His music has been performed in Europe, America and Asia. Siegel's works often fall between genre names, because they combine different elements and composition techniques with among other things influences from folk music, rock and minimalism. Since 1986 Wayne Siegel has been a teacher and inspirer for several generations of composers who work with electronic music: first as the director of DIEM (Danish Institute for Electronic Music) and from 2003 as a professor at the Royal Academy of Music in Aarhus. In 2013 Siegel was awarded the lifetime grant of the Danish Arts Foundation.

In **Dive** (2016) a signal-processing technique called 'convolution' is used to cross the sound of the guitar with recordings of splashing water, waves on the beach and bubbles. Each sound the guitarist produces is transformed into a kind of 'water guitar'. *Dive* was originally written for cello as the second movement of *Three Studies for Cello and Computer*, but was later commissioned in this version for guitar by Jakob Bangsø and given its first performance at the Aarhus Concert Hall in April 2016. The sound in *Dive* is, as the title suggests, almost like when one sinks one's head under water, and the sounds of the outside world are muffled at the same time as the sounds in the water are emphasized. When listening to the work one can also get the impression that it is not the Danish Kattegat one has sunk one's head into but perhaps the Mediterranean or the Red Sea – bodies of water that carry the sound of an Arab oud, of quartertones, sliding phrasing and ornamented melodies.

Kaj Duncan David (b. 1988) works in the borderland between audio art, electronic music, audiovisual performance and notated composition. Light as a completely integrated musical voice plays a central role in much of his work – for example in works for solo instruments and ensembles, and in installations and when he himself performs. Kaj Duncan David has also made

music for dance and experimental music theatre and his work is regularly performed at international festivals of new music. He has studied sound art, electronic music and stage composition at Goldsmiths, DIEM (Danish Institute for Electronic Music) and the Hochschule für Musik in Dresden with among others Simon Steen-Andersen and Manos Tsangaris.

About **451** (2015) the composer writes: "*This piece is concerned with, among other things, an intuitive approach to music-making. I have taken (humbly) as my inspiration the energy and approach of guitarists and improvisers such as Derek Bailey, Fred Frith and Julia Reidy. The notation aims to give the performer a certain rhythmic freedom in search of an immediate and intuitive playing style, rather than one in which the performer is bound to an exacting time code.*"

The title can guide the thoughts in various directions: to the title of Ray Bradbury's famous novel *Fahrenheit 451*, and to a classic chord progression which is a fixed component of all tonal music: subdominant, dominant, tonic. But neither of these will either wholly or partly explain the crackling, living, agitated first part of the music, or the serene and meditative ending.

Jakob Bangsø and Trine Boje Mortensen



The prizewinning guitarist **Jakob Bangsø** (b. 1988) has quickly established himself as one of Denmark's most active and versatile instrumentalists. He graduated from the soloist class of the Royal Academy of Music in Aarhus with Frederik Munk Larsen as his teacher and from the Hochschule für Musik und Tanz in Cologne, Germany under Roberto Aussel. As a soloist he has made a particular impact as a prizewinner in a long succession of international guitar competitions, among others First Prize at the Concours International de Guitare d'Antony (France, 2014), First Prize at the Berlin International Guitar Competition (Germany, 2014), First Prize at the Nordhorn International Guitar Competition (Germany, 2014), Second Prize at the Concurso Internacional de Guitarra de Sevilla (Spain, 2013). He has been awarded many grants and scholarships such as the German DAAD Grant, the Ejnar Hansen Prize, the Makwarth Music Grant, the Thøger Rasmussen Memorial Grant and the Rebild Music Prize. In 2015 he was the first guitarist ever to receive the two-year career grant The Young Elite from the Danish Arts Foundation.

jakobbangsøe.dk

CONNECT – elektroniske værker for guitar af Jakob Bangsø og Trine Boje Mortensen

Forbindelsen mellem menneske og maskine er mere aktuel end nogensinde. Det er dette forhold, der er fokus på i denne udgivelse, og musikken er det formidlende medium. Fra den "gamle" akustiske klang i det ene ringhjørne til skrap digital støj i det andet. Ind imellem lever musikken, som den er hørt og skrevet af fem komponister, der alle har erfaring med at arbejde netop i dette felt. *CONNECT* indeholder værker, der alle udkommer for første gang på cd. Komponisterne har alle arbejdet med elektronik og særligt med live electronics og præsenterer her værker, der også indarbejder interaktiv computersoftware. Musikken udspringer af nysgerrigheden efter forbindelsen mellem det akustiske og digitale, musiker og computer, det levende og det "gen-hørte". Inden for dette felt mellem akustik og elektronik udspiller værkerne sig: guitarens sprøde klange og de musikalske associationer til Spanien og endda arabiske toneranker over for elektronikken, der kan strække det akustiske toneunivers langt ud i mulige fremtider og fjerne universer. Guitar og elektronik som jævnbyrdige partnere.

Den dansk-norske komponist og kunstner, **Tine Surel Lange** (f. 1989), arbejder med omverdenen både tematisk og som materiale. Hun er uddannet fra Det Kongelige Danske Musikkonservatorium, Sonic College, Norges Musikkhøgskole samt Lithuanian Academy of Music and Theatre. Hendes kompositioner spænder fra kammermusik med levende elektroakustik, hvor klassiske instrumenter behandles elektronisk, til lydbilleder, ambisonics, industrielle lyde, støj, grafik og video. Hun tilhører en ny generation af kunstnere og komponister, der bl.a. arbejder med 3D-lyd.

Periferi (2016) for guitar og live-elektronik er bestilt med støtte fra Statens Kunstfond og blev uropført af Jakob Bangsø i oktober 2016 i Berlin. Værket er skabt med og omkring en direkte kommunikation mellem guitaren og en computer. Konstant signalbehandling, looping og optagelser fra naturen blandet med guitarens reelle lyd styres af midi-mapping på et computer-tastatur, hvor guitaristen skaber de musikalske byggesten. Som følge heraf kan værket opbygges individuelt til hver opførelse. Resultatet er en komposition, hvor guitarens sprødhed bliver "larger than life" og indtager rummet både sådan rent fysisk omkring lytteren, men i høj grad også det inderlige, indre rum, hvor man som lytter bevæges af guitarens intimitet og rækkevidde.

Andreja Andric (f. 1973) er en serbisk komponist, lydkunstner og programmør, bosat i Aarhus. Hans hovedinteresser ligger i legende udforskning af matematiske processer og tilfældighed. Han arbejder med rene forestillinger om rum, tid, farve og vibrationer, og han bruger computer-programmering som en central del af den kunstneriske formidling. Andric er aktiv inden for lydkunst, video, software-kunst og virtual reality. Han har en ph.d. i Computer Music Applications fra University of Milan, Italien. Hans computermusik-værk *Spill* vandt 1. pris på SONOM Sound Art festival 2017, mens hans værk *Spread* vandt 2. prisen ved samme festival i 2014.

I **Streams** (2015) bliver guitarens lyd resamplet i realtid ved hjælp af computersoftware, som er skrevet specifikt til dette værk af komponisten. I hver sats er processen, som guitarens lyd bliver udsat for, forskellig, så selvom klangmaterialet i udgangspunktet er det samme – en guitar – er hver sats forskellig, ikke bare i klangen, men i hele det musikalske udtryk. Støj, kratten, glidende toner og gyngende stemninger frembragt af de processer, der er skabt med softwaren, giver musikken en helt særlig karakter af blød klang og ru overflade på samme tid. *Streams* er skabt som en serie af kontrasterende satser, hvor *Dance #1* og *Dance #2* giver et fint og let modspil til de tre andre satsers mørke og undersøgende udtryk.

Klavs Kehlet Hansen (f. 1990) er uddannet klassisk guitarist fra Det Jyske Musikkonservatorium i Aarhus med videre studier i komposition hos Simon Steen-Andersen og Niels Rønsholdt i 2014. Han er prisvinder ved "Concorso di Composizione per Chitarra G. Petrassi" 2014 i Italien og har en alsidig karriere som komponist, performer, installationskunstner, underviser og videoproducent i et stort antal musikalske og eksperimentelle sammenhænge.

Feed (2016) begynder med guitarens akkord og omgående derefter en reaktion på den akkord: et hyl, der vokser ud af den. Og sådan fortsætter det. Som om feedback, hyl, akkorder og rytmiske impulser alt sammen er reaktioner på den første, stille akkord. Guitarens ur-klang er grobunden for alle de andre vildere og mere klagende klange, der opstår. *Feed* er komponeret for præpareret guitar og transducer i 2016 og uropført samme år af Jakob Bangsø på PULSAR Festival i København. Værket udforsker klangverdenen ved fænomenet *feedback* mellem en piezo-mikrofon, et slide-rør påsat en håndholdt transducer samt guitarens naturlige overtoner.

Wayne Siegel (f. 1953) har skrevet musik i mange genrer, lige fra elektronisk musik til orkester-værker, fra kammermusik til en science fiction-opera. Førende internationale kunstnere, herunder Kronos Kvartetten, Singcircle, Safri Duo og Harry Sparnaay har bestilt værker fra ham. Hans musik er blevet opført i Europa, Amerika og Asien. Siegels værker falder ofte mellem genrebetegnelser, fordi de kombinerer forskellige elementer og kompositoriske teknikker, bl.a. med påvirkninger fra folkemusik, rock og minimalisme. Siden 1986 har Wayne Siegel været lærer og inspirator for flere generationer af komponister der arbejder med elektronisk musik: Først som leder af DIEM (Dansk Institut for Elektronisk Musik) og fra 2003 som professor ved Det Jyske Musikkonservatorium. I 2013 blev Siegel tildelt Statens Kunstfonds livsvarige hædersydelse.

I **Dive** (2016) bliver en signalbehandlingsteknik kaldet "convolution" brugt til at krydse guitarens lyd med optagelser af plaskende vand, bølger ved stranden og bobler. Hver lyd, guitaristen frembringer, bliver forandret til en slags vand-guitar. *Dive* er oprindeligt skrevet for cello som anden sats af *Three Studies for Cello and Computer*, men blev siden bestilt i denne version for guitar af Jakob Bangsø og uropført i Musikhuset Aarhus i april 2016. Lyden i *Dive* er, som titlen antyder, nærmest som når man stikker hovedet under vand, og omverdenens lyde på en gang bliver dæmpede, mens lydene i vandet træder frem. Ved lytning af værket kan man også få en fornemmelse af, at det ikke er Kattegat, man stikker hovedet ned i, men måske Middelhavet eller det Røde Hav. Vandmasser, der bærer lyden af en arabisk oud, af kvarttoner, glidende fraseringer og udsmykkede melodier.

Kaj Duncan David (f. 1988) arbejder i grænselandet mellem lydkunst, elektronisk musik, audiovisuel performance og noteret komposition. Lys som en helt integreret musikalsk stemme spiller en central rolle i meget af hans arbejde – bl.a. i værker for soloinstrumenter og ensemble, samt i installationer og når han selv optræder. Kaj Duncan David har også lavet musik til dans og eksperimentelt musikteater, og hans arbejde bliver regelmæssigt opført på internationale festivaler for ny musik. Han har studeret lydkunst, elektronisk musik og scenisk komposition ved Goldsmiths, DIEM (Dansk Institut for Elektronisk Musik) og Hochschule für Musik i Dresden hos blandt andre Simon Steen-Andersen og Manos Tsangaris.

Om **451** (2015) skriver komponisten blandt andet: "*Dette stykke beskæftiger sig bl.a. med en intuitiv tilgang til det at lave musik. Jeg har (ydmygt) ladet mig inspirere af energien hos guitarister*

og improvisatorer som Derek Bailey, Fred Frith og Julia Reidy. Notationen sigter efter at give udøveren en vis rytmisk frihed i søgen efter en umiddelbar og intuitiv spillestil frem for én, hvor udøveren er bundet af en streng tidsstruktur".

Titlen kan lede tankerne i forskellige retninger: til titlen på Bradburys berømte roman *Fahrenheit 451*, og til en klassisk akkordprogression, der er en fast bestanddel af al tonal musik: subdominant, dominant, tonika. Men ingen af delene vil hverken helt eller delvist forklare musikens knitrende, levende, urolige første del, eller den afklarede og tænksomme slutning.

Jakob Bangsø og Trine Boje Mortensen

Den prisvindende guitarist **Jakob Bangsø** (f. 1988) har hurtigt etableret sig som en af Danmarks mest aktive og alsidige instrumentalister. Han er uddannet fra solistklassen på Det Jyske Musikonservatorium ved Frederik Munk Larsen samt på Hochschule für Musik und Tanz Köln i Tyskland ved Roberto Aussel. Som solist har han især gjort sig bemærket som prisvinder i en lang række internationale guitarkonkurrencer, hvoraf kan nævnes 1. pris ved Concours International de Guitare d'Antony (Frankrig, 2014), 1. pris ved Berlin International Guitar Competition (Tyskland, 2014), 1. pris ved Nordhorn International Guitar Competition (Tyskland, 2014), 2. pris ved Concurso Internacional de Guitarra de Sevilla (Spanien, 2013) samt mange flere. Han har modtaget en stribe stipendier og hæderslegater som det tyske DAAD-stipendium, Ejnar Hansen Prisen, Makwarths Musiklegat, Thøger Rasmussens Mindelegat samt Rebild Musikpris. I 2015 modtog han som den første guitarist nogensinde det 2-årige karrierestipendium Den unge elite fra Statens Kunstfond.

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DDD

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Tine Surel Lange – tinesurel.com

Andreja Andric – andrejaandric.altervista.org

Klavs Kehlet Hansen – khklavs.dk

Wayne Siegel – waynesiegel.dk

Kaj Duncan David – kajduncandavid.com

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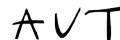
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