

PUBLIC DEFENCE OF TWO ARTISTIC DOCTORAL DISSERTATIONS

Henrik Frisk: Improvisation, Computers, and Interaction: Rethinking Human-Computer Interaction Through Music.

Stefan Östersjö: SHUT UP 'N' PLAY! Negotiating the Musical Work

Opponents: **Prof. Richard Barrett** (Brunel University) and **Prof. David Wessel** (UC Berkeley) Main Supervisor: **Dr. Marcel Cobussen** (Leiden University)

INTERACTIVE INSTALLATIONS

*October 12-14, 11-19:30 - Malmö Theatre Academy
Bergsgatan 31, Malmö*

- Toccata Orpheus/The Evolving Oblique
- etherSound
- Interactive display of project documentation
- Performances:

October 12, 15:00 **Leif Holmstrand/Stefan Östersjö**

October 12, 18:00 **Leif Holmstrand/Stefan Östersjö**

and **Henrik Frisk/Peter Nilsson**

October 13, 18:00 **Leif Holmstrand/Stefan Östersjö**

CD RELEASE

October 12 18:00 - Malmö Theatre Academy, Bergsgatan 31, Malmö

Stefan Östersjö plays **Per Nørgård:** Tales From the North
Caprice records - www.capricerecords.se

Henrik Frisk and **Peter Nilsson:** etherSound
Kopasetic Productions - www.kopasetic.se

CONCERT

October 13, 19:30 - Babel, Spångatan 38, Malmö

Stefan Östersjö, guitars and charango
Henrik Frisk, saxophone and electronics
Richard Karpen and **Kent Olofsson**, electronics

Program: **Kent Olofsson**, Alambic V (2008) for charango and electronics (w.p.) **Henrik Frisk**, Repetition Repeats All Other Repetitions for 10-string guitar and electronics. **Henrik Frisk**, Improvisation for saxophone and computer. **Richard Karpen**, Strandlines for guitar and interactive electronics

PUBLIC DEFENCE

October 14, Babel - Spångatan 38, Malmö

9:30-12:00 **Henrik Frisk** and **Prof. David Wessel**

14:00-16:30 **Stefan Östersjö** and **Prof. Richard Barrett**

The Needle's Eye is arranged by Malmö Academy of Music with support from Sparbanksstiftelsen Skåne, EMS and framtidens kultur



Sparbanksstiftelsen
Skåne

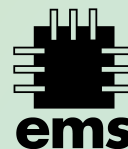
KOPASETIC
PRODUCTIONS

kanalsyd

CAPRICE
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MUSIKHÖGSKOLAN
I MALMÖ
Lunds universitet



RIKSKONSERTER

STIFTELSEN framtidens kultur

Further information:

www.performingarts.lu.se

www.kanal.se

www.henrikfrisk.com

THE NEEDLE'S EYE

Public defence of two doctoral dissertations
Interactive Installations
Concerts
CD release

October 12-14
Free entrance





Toccata Orpheus/The Evolving Oblique

Interactive sound and video installation and performance artwork by Joanna Walker (UK), Leif Holmstrand (SWE), Rolf Riehm (DE), Steffen Bluemm (UK), Stefan Östersjö (SWE), Henrik Frisk (SWE), Claudine Ulrich (SWE).

Toccata Orpheus/The Evolving Oblique is an interactive performance art/video installation that takes Rolf Riehm's guitar piece Toccata Orpheus as point of departure. The guitar piece unfolds a choreographic and theatrical dramatic reading of elements in the myth of Orpheus. The installation provides the visitor with multiple entry points to a musical work, allowing the audience to wander around in a soundscape based on the piece; to experience The Evolving Oblique in which the performances of the piece take place; to study video material from rehearsals, the score and a staged version of Toccata Orpheus with a joint performance with Leif Holmstrand and Stefan Östersjö.

This is how Holmstrand describes the androgynous persona of his character derived for the installation:

After having worked over a long period of time with the sexually decomposed role character Sally Rattenmann, I felt a need to change my clothes. (In a literal sense: Sally Rattenmann was characterized mainly by being a set of clothes one could put on and thus be transformed.) So I've taken out an old knitted and croched dress that only leaves arms and feet bare. It's pink, rust-red and green, and I imagine that I will be a kind of priestess/priest when I wear it, with the mission to ceremoniously reiterate the Bacchantes' cutting-up of Orpheus by decomposing a guitar.

The Evolving Oblique is an interactive video installation. It consists of three sets of double semi-transparent screens creating a triangular space in the room. The imagery takes marshland territory into a destabilized space, creating unknown ground for the visitor in a way similar to when Orpheus enters the world of the dead. The Evolving Oblique questions how to pass movement on from the virtual to the real, from imagery to structure, from spatial structure to the body and from the body to the virtual: within one conceptual continuum construction, perception and action are combined.

etherSound

etherSound is an interactive sound installation controlled by SMS messages sent from mobile phones over the GSM network. It is an effort to move the initiative of making sounds from the composer/musician to the listener. The great advantage with using the mobile phone in this context is that participation can take place anywhere and participation can be anonymous and private.

The text message received by etherSound is analyzed in a non-syntactical way. Deliberately there is no obvious correlation between the text and the sounds the text generates - etherSound should be equally accessible to all participants regardless of prior knowledge of music or of the specific system. However, a longer and more complex message will result in a more varied sound object than will a short message. The number of messages received over time, as well as their relative complexity, will affect the sonic space, not only in the way new sound objects are constructed but also through manipulation of previous (still sounding) objects. No new messages will eventually lead etherSound to silence.

The sounds are all generated in real time, except for sampled voice excerpts from the Q&A session following one of American composer John Cage's lectures at Harvard College in USA 1989.

Alambic V

Alambic is arabic and means to distill. Alambic V is part of a series of guitar pieces "distilled" from other larger works using the instrument. Several of these pieces are derived from material from Fascia the first movement of the composer's guitar concerto Corde. This piece, for charango, MIDI-electric guitar, electronics and orchestra, was premiered in 2004 by Stefan Östersjö and the Symphony Orchestra of the Bayerische Rundfunk under Lothar Zagrosek.

Repetition Repeats All Other Repetitions

This piece has been worked out in a close collaboration with the Swedish guitarist Stefan Östersjö for whom the piece is written. The very intention was to create a framework within which Östersjö could re-interpret the ideas behind the score in every performance. And in which every performance would contain all other performances. Its foundation is the interactions between the three musical

characters that are sketched out in the score. It is precisely this interaction that Östersjö can alter according to the feedback he is getting from the computer part and according to his own likings. Repetition Repeats all Other Repetitions is a work-in-movement and a project that will continue to develop.

Strandlines

Strandlines created in 2007, continues my exploration of collaboration processes for music composition. There is no musical score for Strandlines. Instead the composition was worked out over an extended time of collaborative exploration and rehearsal with guitarist Stefan Östersjö, for and with whom the work was realized. While this kind of experientially developed music has existed in many cultures, I'm drawn to the kinds of techniques that film director Mike Leigh uses for character development in his films. Leigh works with his actors to create their characters through an organic and rigorous series of directed improvisation and reiteration until the actors fully embody their characters, their utterances, and the relationships between all of the interacting characters and situations within the environment of the work. Through this process the film becomes its own screenplay. In the case of my own explorations in this mode of composing, the piece of music will itself also be the score. The piece is documented using video recordings of a performance along with instructions and demonstrations showing how to play it. This video document takes the place of a musical score so that the integrity of the work can be maintained over time and the work can be performed by other performers as well.

Strandlines also explores the extension of musical instruments and performance through live computer enhancement and processing. It is a work not so much for guitar as for guitarist. The merging of person and instrument interests me greatly. Each player is one manifestation of the current state of a continuing history of their instrument and of performance generally. The history is physical, existing as a kind of "body knowledge" which I believe is real and substantive.

Along with Stefan Östersjö's integral role in the development of guitar material for Strandlines another key contributor was Joshua Parmenter who developed much of the key underlying control code for sound processing and synthesis in Supercollider.