

LGB_80

a symposium about and
with Lars-Gunnar Bodin



KMH

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Keynote speakers

Jon Appleton (USA)
Gerald Bennett (Switzerland)
Sanne Krogh Groth (Denmark)

Presentations by

Elif Balkir (France/Turkey)
Gunnar Bucht
Kim Hedås
Teddy Hultberg
Mats Lindström
Margaretha Åsberg

Initiative and organization

William Brunson, Henrik Frisk, Mattias Petersson and Mattias Sköld
Dept. of Composition, Conducting and Music Theory
Royal College of Music in Stockholm (KMH).

With generous support from The Royal Swedish Academy of Music and
The Society of Swedish Composers (FST).

Lars-Gunnar Bodin

For over half a century, Lars-Gunnar Bodin has been active as an artist, teacher, chairman of Fylkingen, director of EMS, member of The Royal Swedish Academy of Music and an ambassador for Swedish electroacoustic music around the world. As an active and insightful writer, he has also observed, reflected on and theorized about electroacoustic music, culture and the art world in general. On the occasion of Lars-Gunnar's eightieth birthday this year, this one and one-half day symposium and portrait concert dedicated to his outstanding and unique contributions to Swedish musical life has been arranged by The Royal College of Music in Stockholm with generous support from the Society of Swedish Composers and The Royal Swedish Academy of Music within the Sound of Stockholm festival and hosted by Kulturhuset-Stadsteatern.

This is a unique event featuring presentations by invited international and Swedish speakers as well as a concert with Lars-Gunnar's music, including a newly commissioned work from Sveriges Radio for saxophone and electronics, a revised version of the intermedia classic *Clouds* for electroacoustic music and video, and a new text-sound composition that will be premiered by Lars-Gunnar himself. The KMH Live Electronics Ensemble will also perform a deconstruction of Lars-Gunnar's *Mare Atlantica* in an 8-channel version.

The impact of Lars-Gunnar on contemporary art and music in Sweden can hardly be overestimated. Together with his peers he established a foundation that still supports much of the electroacoustic music community in Stockholm. We think we speak for all the guests at this symposium when we say that we are proud to get a chance to celebrate Lars-Gunnar for his extraordinary accomplishments.

William Brunson and Henrik Frisk

Thursday 5 November

Symposium — Klarabiografen, 10.00

10:00	Welcome and Introduction	William Brunson & Henrik Frisk
10:15	Jon Appleton	Keynote <i>LGB: Fifty Years of Artistic Creation and Friendship</i>
11:00	Teddy Hultberg	(in Swedish) <i>Lars-Gunnar Bodin — a semicolon at the right spot</i>
11:20	Margaretha Åsberg	(in Swedish) <i>"THINKING is a PHYSICAL EVENT within the BODY" — Why LGB and Fylkingen were in the avant-garde frontline in the 1960's-70's</i>
11:40	Gunnar Bucht	(in Swedish) <i>Between tone and sound — reflections on Lars-Gunnar Bodin's philosophy of music</i>
12:00	Lunch	
13:30	Introduction	
13:40	Elif Balkir	<i>The Emergence of Text-Sound Composition and Its Interactions with Musique Concrète: An Analysis of Lars-Gunnar Bodin's Semikolon - Séance IV</i>
14:00	Mats Lindström	<i>The ten-armed octopus</i>
14:20	Kim Hedås	(in Swedish) <i>Fictitious traces: a microformat perspective on a short excerpt from Lars-Gunnar Bodin's Traces I (1970)</i>

All events at Kulturhuset-Stadsteatern, Stockholm

Symposium — Klarabiografen, 15.10

14:40	Coffee Break	
15:10	Introduction	
15:15	Gerald Bennett	Keynote <i>Listening to Lars-Gunnar Bodin's Electroacoustic Music</i>
16:00	Open Discussion	
16:30	End of Day One	

Concert — Hörsalen, 19.00

Nästan – from <i>Clouds</i> (1976)	01'16
Anita Ekström, recitation	
<i>Anima</i> (1984-87)	
New version for saxophone and electronics	
Jörgen Pettersson, saxophone	07'00
<i>Traces I</i> (1970)	07'00
<i>Jörgen - Five Episodes for saxophone and pre-recorded sounds</i> (2015)	
Commissioned by Sveriges Radio	
Jörgen Pettersson, saxophone	14'30
<i>Prolog from Clouds</i> (1976)	
New version for electroacoustic music and images	09'09
<i>Utsaga #3</i> (2015)	
Lars-Gunnar Bodin, recitation	08'30

All compositions by Lars-Gunnar Bodin

Concert — 3rd floor foyer, 20.30

Mare Atlantica (1997 / 2015)

17'16

Deconstructed version for silent electroacoustic music and live electronics by KMH Live Electronic Ensemble conducted by Mattias Petersson.

Performers: Sol Andersson, Jacopo Bacci, Anna Björn, Matous Hejl, Mathias Josefsson, Maria Lindström, Kali Malone, Nils Rydell, Frej Wedlund



Jörgen Pettersson

Biography

Jörgen Pettersson, born in 1964, has developed into one of Sweden's most prominent soloists. He studied at the Conservatoire National de Bordeaux in France, where he was awarded first prize. When returning to Sweden he became the first saxophone student ever to be awarded a Postgraduate Diploma and an Award for Excellence at the Royal College of Music in Stockholm. Pettersson is a much sought-after soloist but he also engages in

chamber music. He is a member of Stockholm Saxophone Quartet, Ensemble Son and KammarensembleN, which focus on new music. The growing interest in the special qualities of the saxophone as an instrument, and also in contemporary music, owes a lot to his technical skill and artistic temperament.

Numerous composers have written music dedicated to him, to this day a total of more than 700 works, including concertos, electroacoustic and chamber works. He has twice been awarded the *Interpreters Price* from the *Society of Swedish Composers*, in 1991 as a soloist and in 1994 with Stockholm Saxophone Quartet and since 2014 he is a member of the Swedish Royal Academy of Music.

Friday 6 November

Symposium — Klarabiografen, 10.00

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| 10:00 | Introduction | |
| 10:15 | Sanne Krogh Groth
<i>"I want to talk about aesthetics." Technology as an aesthetic characteristic in Cybo 1 and Cybo 2.</i> | Keynote |
| 11:00 | William Brunson & Henrik Frisk
<i>Conversation with LGB</i> | |
| 11:30 | Open Discussion | |
| 12:00 | Closing Words | |

All events at Kulturhuset-Stadsteatern, Stockholm



Jon Appleton

Fifty Years of Artistic Creation and Friendship

Remarks will be in two parts. (1) A discussion of the multifaceted and imaginative work of Lars-Gunnar Bodin as a poet, composer, text-sound pioneer, performer, scholar, teacher, visual artist and his commitment to the cultural life of Sweden. (2) Reflections on a nearly fifty-year friendship: sharing our mutual appreciation for our own cultures, being part of each other's families, numerous collaborations and appearances in several countries, and promoting each other's artistic work.

Biography

Jon Appleton was born in Hollywood, California in 1939. His musical compositions fall into two categories: (1) electro-acoustic music in which he developed a distinctive programmatic style beginning in the late 1960s (2) neo-classical and neo-romantic instrumental and choral music. He has studied and taught at Reed College, University of Oregon, Columbia University, Dartmouth College, Stanford University, Moscow Conservatory of Music and the University of Hawaii, et al. He lives on the island of Kauai in Hawaii.

See www.appletonjon.com for more information.

Teddy Hultberg

Lars-Gunnar Bodin — a semicolon at the right spot:
About Lars-Gunnar Bodin as a text-sound composer and
his constant appearance in the index of my books.

I have named this talk “a semicolon at the right spot” which may need an additional explanation, in particular for my younger colleagues. A semicolon can mean something like: “Could have ended the sentence but decided to continue.” It is, however, not easy to use the semicolon correctly and those engaged in correct and proper use of the language commonly dissuade its usage. This advice is not something Lars-Gunnar ever cared about.

We all know Lars-Gunnar as one of the pioneers of Swedish electro-acoustic music. My focus here is Lars-Gunnar as a text-sound composer. The particularity of this genre is not that it dealt with text, music and sound as equally important components in the compositions. This had been done before also in other contexts. The more interesting aspect is that it constituted an intermedial genre within which Swedish artists had leading positions for many years.

Both Lars-Gunnar and Bengt Emil Johnson have confirmed the fact that Öyvind Fahlström exercised influence on the development of text-sound composition. The key aspect of Fahlström's multi-faceted work *Fåglar i Sverige* from 1963 was probably that it not only triggered interest for the artistic potential of the radio medium as such, but also revealed how far the Swedish Radio was willing to go to explore this potential. A continuation immediately followed when Lars-Gunnar, along with Stefan Olzon and Bengt Emil Johnson, were allowed access to the studios at the radio during off-hours. Hence, it was Bodin who carried on Fahlström's work at the radio and ensured that the radio remained an important forum for text-sound composition for several decades to come.

Text-sound composition is not a unified genre and one of the distinguishing traits of Lars-Gunnar Bodin is his interest for parapsychology, new scientific discoveries and associated speculations, often with a spin-off into science fiction themes. These became some of Lars-Gunnar's leitmotifs.

His interest for human-technology interaction and the meeting between these two cultures is something that makes his compositions glow with a certain kind of pathos, something not commonly found in electroacoustic music. But in these works we also find a large portion of language-oriented humor, plays on words and divergencies that question and draw support from language.

Biography

Teddy Hultberg is a writer, researcher and cultural journalist. His main interest is focused on artists that have had a transcending and experimental attitude to their work, and to genres such as text-sound composition and radio art. His book production contains titles such as *Literally Speaking – Sound Poetry and Text-Sound Composition* (1993); *Fylkingen – Ny musik och intermediakonst*, (1994); *Ilmar Laaban – Ankarkättingens slut är sångens början* (1998); *Öyvind Fahlström i etern – manipulera världen* (1999); *Sound Art, The Swedish Scene* (2001); *elis ernst eriksson: 100 år av åttlydnader* (2006); *Erik Beckman i etern – Hörspel och dramatik 1963-95* (2014).

Margaretha Åsberg

... from one point to any other point ...

Intermedia work by Lars-Gunnar Bodin, Bengt Emil Johnson and Margaretha Åsberg (Kungl. Operan, Stockholm 1968)

Bengt Emil Johnson and Lars-Gunnar Bodin collaborated and were close friends from the early 1960s. Bengt Emil Johnson was awarded a commission by the Swedish Radio for a new work and turned to Bodin, who in turn told me of this surprising professional opportunity and invited me to participate.

We began immediately a conversation that resulted in certain agreements. We stipulated several conditions:

1. Music-Text-Choreography would be considered as independent within the common overall form.
2. The work would aspire to cross boundaries, to become an intermedia work where image-sound-dance were intertwined with each other and in the visual forms of expression.
3. We would reject a unified narrative form, no storytelling.
4. We would focus on common concepts such as time – in new presentation forms.
5. We wanted to investigate/seek new spatial relations.
6. We wanted to give space-time-body-text-sound-images-objects new relations of convergence/dislocation/renewal.

Distribution of responsibilities:

LGB worked with music/sound-image and large parts of projected graphic materials and the title of the work.

BEJ further developed his concrete sound/graphic/poetry and musical parts with LGB.

MÅ addressed the choreography and the related scenographic elements, lighting and costumes.

- The music was electronic in four channels, large format oscillating images.
- The concrete poetry was presented both audiovisually and as projections on the dancers and the entire stage, as the movements of the dancers also came into motion.
- The choreography worked among other things with The Egyptian Step related to the past-present-future (for the first time).
- Number of dancers: 5 solists from the Royal Opera ballet.
- Duration: circa 30 minutes.
- First performance: The Royal Opera, February 1968.
- Stage for small scale test performances at Södra Teatern, 1967.

Biography

Margaretha Åsberg received classical education from The Swedish Royal Ballet and her modern education from Julliard School of Music and The Martha Graham School of Contemporary Dance in NYC (62-64) and The Choreographic Institute in Stockholm (64-67). She is a choreographer and Professor Emerita at The College of Dance in Stockholm and was the founder and artistic leader of The Modern Dance Theatre (MDT) in Stockholm 1986-2004. She has collaborated with leading artists and sculptors, composers and academics throughout her career. With her own group Pyramiderna she has created thirty full-evening works, films, TV productions and toured throughout Europe. She has been awarded many prizes including the Royal Prize from the Swedish Academy, the Stockholm Cullberg Prize, the Långmanska Culture Prize, the Stockholm City Prize and the Royal Medal: Litteris et Artibus. Margaretha is represented at Moderna Museet in Stockholm, the Gothenburg Art Museum, The Museum for Dance in Stockholm and in books and articles.

Gunnar Bucht

Between tone and sound – reflections on Lars-Gunnar Bodin's philosophy of music

After starting out with a few personal recollections I will depart from Pierre Schaeffer and how his bringing up to date of Pythagoras' pedagogical method - to be heard but not seen - and its consequences for the situation for music listening today. I will proceed to talk about Lars-Gunnar Bodin's criteria for an acousmatic art form that will launch into a defence for the aesthetic angle of approach and the relation between composer and work. Schaeffer's treaty on sound objects will be used to inform thoughts on the relationship between tone and sound after which the question of the avant-garde is revisited. Finally I will present a hypothesis on how tone and sound are related to each other, how they interact.

Biography

Gunnar Bucht (b. 1927) is a composer and music researcher. During recent years, he has published both memoirs as well as essays with bearing on both the history of ideas and philosophy on music.

Elif Balkir

The Emergence of text-composition and its interactions with concrete music: An Analysis of Lars-Gunnar Bodin's *Semikolon - Séance IV*

This paper handles a short comparative study between concrete music and text-sound composition through the musical analysis of Lars-Gunnar Bodin's *Semikolon - Séance IV* (1965). The aim of this study is to show some similarities between those two genres from historical and musical points of view. In the former, the research will show how musique concrète and text-sound composition were born at the crossroads of early creative approaches in music and in literature based on the remarkable contribution of recording devices. The latter will discuss with the help of musical analysis of Bodin's *Semikolon*, how text-sound composition and concrete music adopted some parallel philosophical concepts during the process of composition.

Biography

Born in 1986, in Istanbul, Turkey, Elif Balkir started her musical career at the age of 11 as a pianist. Subsequently, she continued to her musical studies in France in the Department of Music and Musicology at Paris-Sorbonne. Balkir is currently a Ph.D. student under the joint supervision of Jacob Derkert and Marc Battier at the Department of Musicology of Stockholm and Paris-Sorbonne Universities. Her research explores a comparative study concerning the evolution of electroacoustic music in GRM and EMS studios from 1960 to 1980. At present, Balkir is living in Stockholm and working at the Department of Musicology of Stockholm University.

Mats Lindström

The ten-armed octopus

Electronic music in Sweden has from the outset stood on four legs: The Swedish Radio, Fylkingen, Museum of Modern Art and EMS (Elektronmusikstudion). I will address Lars-Gunnar Bodin's involvement in all of these four institutions as well as The Royal College of Music and The Royal Swedish Academy of Music. Bodin has been active in all of these organisations, often in parallel and under critical periods of disruption. This kind of work often requires tactical discretion and comprises the very core of cultural politics. My presentation is an attempt to untangle the strategic balancing act to perform several different roles simultaneously. In the wake of the great confusion following Knut Wiggen, Bodin stepped in as director for EMS. Among other things, he was deeply engaged in the establishment of Stockholm Electronic Music Festival as well as the complex task of moving EMS to new facilities in Münchenbryggeriet. At the same time, Bodin travelled abroad frequently and left numerous tapes of Swedish electronic music in his trail. Wherever I go, I still run into the shadow of Lars-Gunnar Bodin.

Biography

Mats Lindström works as a composer and musician, often with strains of live-electronics and with live performance, intermedia, scenic elements and visual arts as a complement to the music. He has worked both with music for theatre, opera, radio-art and dance. Formerly an engineer in the electronics industry, he has designed and constructed a number of unique electronic musical instruments and apparatus. He teaches sound art and lectures worldwide on sound art and the history of Swedish electronic music. During the 1990's, he worked at Fylkingen both as producer and chairman. Since 2004 he is the Studio Director of Elektronmusikstudion (EMS) in Stockholm.

Kim Hedås

Fictitious traces: A microformat perspective on a short excerpt from Lars-Gunnar Bodin's *Traces I* (1970)

Music has no outer limit for complexity and this is perhaps the reason why many works deal with the simple, the small. Very often music remains in that small format, but sometimes, in our listening, we can trace an exponential increase of the musical elements included, allowing the music to open up towards something much larger. How can one be many? How can linearity create space? An example from *Traces I* (1970) shows how polyphony can emerge from monophonic events, a process that has been used on other works throughout music history. Fictitious traces arise through listening when single voices become intertwined. Smallness expands.

Biography

Kim Hedås is a composer, trained in composition at the Royal College of Music in Stockholm. Her music has been performed among others by the Swedish Radio Symphony Orchestra, the Gothenburg Symphony, Norrlandsoperan's Symphony Orchestra, Gagego!, The Pearls before Swine Experience, Kroumata, VOX, DalaSinfonietta and Gothenburg Opera. She also works with electroacoustic music and collaborates with other artists in theater, art and architecture. In recent years, her music has been featured at the Gothenburg Concert House, Moderna Muséet, Kulturhuset -Stadsteatern, Auditorium, NorrlandsOpera, Acusticum, Färgfabriken, Architecture Biennale in Venice, Kivik Art Centre, Teater Galeasen and The Royal Dramatic Theatre. In 2013 Kim Hedås was awarded a doctorate degree from the Faculty of Fine Arts, University of Gothenburg with the dissertation *Musikens rörelser – komposition i förändring*.



Gerald Bennett

Listening to Lars-Gunnar Bodin's Electroacoustic Music

I have been listening with joy to Lars-Gunnar Bodin's electroacoustic music for over 40 years. During this time I have spent many happy days and weeks in Stockholm, working on music in one way or another. About 25 years ago, I was asked to present a concert of electroacoustic music at the Royal Academy. The program included a piece by Lars-Gunnar, *Divertimento för Dalle*. I asked Lars-Gunnar if he would introduce his own piece, but for some reason he could not be present that evening. He told me it was a light, cheerful piece in memory of his uncle, who had died recently. I listened to the piece before the concert and discovered that despite a superficially cheerful tone the music was deeply melancholy and equally deeply moving, even for someone who had not known his uncle. Since then, I have been skeptical of Lars-Gunnar's public evaluations of his works and have learned to listen very carefully to the frequent counterpoint of meanings in his music. Eight years ago I published an analysis of *Hälsningar från Syrénbersån*, which showed me how carefully and wisely this seemingly straightforward music had been composed.

In my talk, I shall continue my investigation of both structure and meaning in Lars-Gunnar's electroacoustic music, concentrating on his recent works. I shall play excerpts from some of the newer compositions.

Biography

Gerald Bennett — Born 1942 in New Jersey, USA. Studied musicology at Harvard University, diploma 1964. Composition studies with Klaus Huber in Basel 1964-1967. Docent for Composition and Music Theory Conservatory of Basel 1967-1976, from 1969 director of the Conservatory of Basel. Department Head at IRCAM 1976-1981, Professor for Composition and Music Theory, Zurich University of the Arts 1981-2007. Co-founded the Swiss Center for Computer Music 1985 and the Institute for Computer Music and Sound Technology at the Zurich University of the Arts 2005.



Sanne Krogh Groth

“I want to talk about aesthetics”. Technology as an aesthetic characteristic in *Cybo 1* and *Cybo 2*.

“Why does everybody want to talk about technology? I want to talk about aesthetics“, Lars Gunnar Bodin said to me during an interview about EMS in 2009. He proceeded to put his words into action by handing me an issue of *The Nordic Journal of Aesthetics* from 2003 with his article “Musiken – En Gränslös Konststart?” in which he discusses the aesthetics of electroacoustic music.

Following Bodin's call and using his article as a point of departure, I will discuss the aesthetics of *Cybo 1* and *Cybo 2* (1967). At the same time and in spite of Bodin's hesitation, I will also investigate the role of technology in these works. I do not do this to show the technical details of the production of the work. However, I do so to highlight how technology is presented and represented as an overall theme in these pieces. I suggest that these pieces let us experience sounds of technology; that is, sounds that were iconic of technology to the audience of the 1960s. In fact, one might even claim that the aesthetics of sound in *Cybo 1* and *Cybo 2* and their effect on audiences are still with us today.

My emphasis on the aesthetics of sound in/as technology is inspired by theories of performance and performativity, which necessarily also lead me to pay attention to aspects such as media, materiality, situation, audience, composer and context as central parts of the experience of the electroacoustic work.

Biography

Sanne Krogh Groth holds a Ph.D. in Musicology from the University of Copenhagen (2010). She is currently affiliated at the National Library of Denmark conducting the research project “Composers on Stage” concerning 21st century composers. She is also external lecturer at the University of Copenhagen and editor-in-chief of the online journal *Seismograf/DMT*. She has published internationally, occasionally co-curated events and exhibitions, and is the author of *Politics and Aesthetics in Electronic Music: A Study of EMS - Elektronmusikstudion Stockholm, 1964-79* (Kehrer 2014).

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