

# THE SWEDISH SCENE

50 JAHRE EMS STOCKHOLM

SYMPOSIUM  
KONZERTE

14.+15.06.2014

Hanna Hartman, Jens Hedman, Erik Mikael Karlsson, Rune Lindblad, Mats Lindström,  
Joachim Nordwall, Lise-Lotte Norelius, Åke Parmerud, Dag Rosenqvist,  
Saturn and the Sun, Roberta Settels, Sewer Election & Frederikke Hoffmeier,  
Wiebke Spieker, Ronnie Sundin, Vinyl-Terror & -Horror

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## **SYMPOSIUM**

**SATURDAY | JUNE 14 | 11:00–16:00 | ZKM\_LECTURE HALL**

*CHAIR: LUDGER BRÜMMER*

- 11:00–11:45 **MATS LINDSTRÖM EMS – 50 YEARS**  
12:00–12:25 **RONNIE SUNDIN RUNE LINDBLAD – A SWEDISH PIONEER**  
12:40–13:15 **WIEBKE SPIEKER AN INTRODUCTION INTO THE LIFE AND WORK OF ÅKE PARMERUD**  
14:15–14:40 **JENS HEDMAN THE BEAST WITH TWO HEADS**  
14:55–15:15 **LISE-LOTTE NORELIUS MY CHOICE OF SOUNDS**  
15:30–15:55 **HANNA HARTMAN KING POWER POLE**

## **CONCERT I**

**SATURDAY | JUNE 14 | 20:00 | ZKM\_CUBE & \_MUSIC BALCONY**

- 20:15–21:00 **RONNIE SUNDIN PLAYS RUNE LINDBLAD**  
**KLOCKRONDO** (1973), **VARV 72** (1972),  
**OPTICA 10** (1963), **OPTICA 2** (1960),  
**VIOLECKTRA** (1958–59), **SATELLIT 60** (1956)  
21:15–21:50 **DAG ROSENQVIST**  
21:55–22:15 **LISE-LOTTE NORELIUS YOU ARE THE FLOWER** (2014)  
22:30–23:10 **SATURN AND THE SUN**  
23:30–00:00 **VINYL-TERROR & -HORROR**  
during breaks and afterwards **DJ ZIPO**

## **CONCERT II**

**SUNDAY | JUNE 15 | 20:00 | ZKM\_CUBE**

- 20:00–20:10 **ROBERTA SETTELS LANDSCAPE WITH 3 TAPE-RECORDERS AND...** (1973) *DIFFUSION: GÖTZ DIPPER*  
20:15–20:30 **ERIK MIKAEL KARLSSON NACHT** (2005)  
*DIFFUSION: LUDGER BRÜMMER*  
20:35–20:55 **ÅKE PARMERUD RAW** (2012)  
21:15–21:40 **HANNA HARTMAN MEZCAL NO. 7** (2014)  
21:45–22:10 **JENS HEDMAN THE BEAST WITH TWO HEADS** (2012)

## **PROGRAMME NOTES – SYMPOSIUM**

### **MATS LINDSTRÖM EMS – 50 YEARS (45')**

The first part of the talk will deal with the first generation of electronic music in Sweden and the birth of EMS. The second will give an orientation on the current situation and activities at EMS.

Mats Lindström (\*1960, Sweden) works as a composer and a 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 apparatuses. Some use light as a sound generating source. He teaches sound art and has given lectures worldwide on sound art and the history of the Swedish electronic music scene. During the 1990s he worked for the Fylkingen society, both as producer and as president. Since 2004 he is the artistic director of Elektronmusikstudion, EMS in Stockholm. *elektronmusikstudion.se*

### **RONNIE SUNDIN RUNE LINDBLAD – A SWEDISH PIONEER (25')**

Rune Lindblad (1923–1991) was a Swedish composer of musique concrète and electronic music, and a visual artist. He first began composing in 1953 and composed over 200 works. His first piece, *Party*, is considered the first electroacoustic work created in Sweden. For three years he experimented with optics and sound, and produced five works using over 1800 meters of film./// On 14 February 1957, Lindblad, Sven-Eric Johansson, and Bruno Epstein put on the first concert of concrète and electronic music in Sweden at the Folkets Hus in Gothenburg. The audience responded poorly and demanded refunds. Critics referred to the music as 'pure torture'./// As a visual artist, he created paintings, drawings, etchings, collages, woodcuts, etc. Some of which adorn his albums./// Lindblad taught at University of Gothenburg. His students included Rolf Enström, Åke Parmerud, and Ulf Bilting.

Ronnie Sundin (\*1973) has been recording and producing his own music for more than 20 years covering a wide range of styles within electronic and experimental music. During the second half of the 1990s he operated under the name Bad Karma with a string of self-produced releases on his own BonBon Records imprint which showcased an interest in noisy tape collages combining influences from The Hafler Trio, Merzbow and Illusion of Safety. During the first half of the 2000s however, he investigated a gradually more and more quiet approach utilizing plenty of field recordings from his extensive archives combined with computer processed and electronic sounds in an attempt to create dreamlike, sensitive hypnagogic states presented on releases on critically acclaimed labels such as Ground Fault, Håpna, Antifrost and Komplott but in recent years we have seen him revisit to the more loud noise oriented field he explored earlier./// Ronnie

is also the author and illustrator of the comic book on Rune Lindblad that was released on the occasion of this festival! [ronsun.se](http://ronsun.se)

## **WIEBKE SPIEKER AN INTRODUCTION INTO THE LIFE AND WORK OF ÅKE PARMERUD (35')**

Wiebke Spieker will give a (short) overview about Åke Parmerud's biography in the first part of her talk. As a composer working in the electronic and electroacoustic music scene in Sweden since the late 1970s, the developments of the three institutions Fylkingen, EMS, and Sveriges Radio have been decisive for his biography. To get a complete overview about Parmerud's work, she will extend her considerations to the subjects 'installations' and 'stage art'./// For his music and media art works Parmerud won several prizes, including the Giga-Hertz- and Walter-Fink-Prize awarded by the ZKM./// At the end she will shortly present the two works that won the Giga-Hertz-Prize (2008: *La Vie Mécanique*) and the Walter-Fink-Prize (2011: *The Seventh Sense* (together with Mireille Leblanc), and the commissioned works by these prizes.

Wiebke Spieker studied musicology and Scandinavian studies at University of Cologne (bachelor degree since 2012). Therefore she travelled to Sweden to study the history of electronic and electroacoustic music at the EMS Stockholm and to do an interview with Åke Parmerud in Gothenburg for her bachelor thesis. In October 2012 she proceeded with her studies in musicology for her upcoming master degree. Besides her studies, she is working in the field of concert organisation, mostly for contemporary music and (urban) sound art.

## **JENS HEDMAN THE BEAST WITH TWO HEADS (25')**

The spatial aspects of music are very important in Jens Hedman's composing. Many of his works explore space and movement utilizing multi-channel techniques. He will talk about various approaches he has used and play some examples from his works. He will also talk about the ideas behind, and techniques used in composing, the piece *The Beast with Two Heads* played in the festival.

Jens Hedman is a long time established name in Swedish electroacoustic music. His music has been performed at festivals, concerts and on radio all over the world and has received several important prizes in international music competitions. Hedman composes both instrumental and electroacoustic music as well as sound art. He often combines his music with other artistic expressions, collaborating with writers, visual artists, choreographers, architects and other composers./// Hedman has been teaching at EMS in Stockholm for more than 20 years as well as at IDKA, Kapellsbergs music school. He was president of the Society for Electro Acoustic Music in Sweden 2001–08. Hedman studied EAM-composition at the Royal College of Music in Stockholm and sound art at Stockholm Academy of Dramatic Arts.

## **LISE-LOTTE NORELIUS MY CHOICE OF SOUNDS (20')**

When she was thinking about what kind of sounds to use for her Zirkonium piece *You Are the Flower*, Lise-Lotte Norelius suddenly remembered a sound which she used 14 years ago in a Swedish play about Ulrike Meinhof – a scene where this sound was very important for the scary atmosphere. In the Zirkonium piece it created a very different atmosphere, space instead of a prison cell – not scary at all.

Lise-Lotte Norelius is one of Stockholm's most active electronic musicians. Besides composing new music for other musicians and electronics, she performs both solo and in collaboration with other musicians and artists from different fields. She is one of the founders of the DIY-ensemble Syntjuntan who got a lot of attention for their workshops and concerts with textile instruments.

*lise-lottenorelius.se*



## **HANNA HARTMAN KING POWER POLE (25')**

On working with non narrative sounds in music.

Hanna Hartman is a Swedish sound artist, composer and performer living in Berlin. She has composed works for radio and instrumentalists, made sound sculptures and numerous performances all over the world. She seeks to reveal hidden correspondences between the most diverse auditory impressions and in new constellations she creates extraordinary worlds of sound. *hannahartman.de*

## PROGRAMME NOTES – CONCERT I

### RONNIE SUNDIN PLAYS RUNE LINDBLAD

**KLOCKRONDO** (1973 | 6'30'')

**VARV 72** (1972 | 7'35'')

Two pieces from the 'Industrial' 1970s. *Klockrondo* focuses on the distorted sounds of bells and electronics while *Varv 72* is more of a political piece addressing the harsh working conditions for the industrial workers at the Gothenburg harbour. The phrase „Jag är nästan döv“ („I'm almost deaf“) is repeated as a central motif throughout the piece.

**OPTICA 10** (1963 | 5'15'')

**OPTICA 2** (1960 | 8'21'')

Rune began experimenting both with optics and sound in the 1960s and during a three year period he produced five works on 6000 feet of film. The *Optica* pieces were created using damaged 16mm film as sound source and has a very minimal and raw expression.

**VIOLECKTRA** (1958–59 | 5'50'')

**SATELLIT 60** (1956 | 7'46'')

Early examples of concrete music. Some of the material from the 1950s was actually recorded on a wire recorder. *Satellit 60* was released on 7" vinyl in 1957 and was the very first record containing concrete and electronic music ever released in Sweden.



## **DAG ROSENQVIST**

Dag Rosenqvist will play interpretations of tracks spanning from 2011–14:

**THE CONGREGATION – FIELD DRUGS**

**THE FLOOD PT. III – BLOOD MAPS**

**THE FLOOD PT. I – VEINS**

**DAYS ABOVE THE TIDE**

**SHORES**

Since the debut album back in 2005, Swedish sound artist Dag Rosenqvist has released 30 albums, EPs and cassette tapes in a vast array of different constellations, the main one being the solo project Jasper TX that was put to rest early 2012. Other constellations include contemporary classical duo From the Mouth of the Sun (with American multi-instrumentalist Aaron Martin), pop/rock outfit De La Mancha (alongside childhood friend Jerker Lund) and the lo-fi/noise project The Silence Set (with Swedish based drone/noise musician Johan Gustavsson). Over the years he has also collaborated with artists such as Machinefabriek, Mike Weis (from Zelig), Simon Scott (from Slowdive) and Edinburgh based sound artist Matthew Collings. His discography includes releases on labels such as Miasmah, Fang Bomb, Experimedia, Handmade Birds, Kning Disk and Karaoke Kalk./// Using a wide array of acoustic and electric instruments as a foundation for his compositions, and relying mainly on analogue equipment, Dag has managed to create his own musical landscape. Elements of drone, improvisation, noise and lo-fi aesthetics are all filtered through a skewed, melodic pop sensibility, resulting in something highly personal./// In addition to releasing regular albums he has created music for dance performances in Sweden as well as for a ballet piece by London based choreographer Paolo Mangiola, which premiered at The London Royal Opera House during fall 2012. He has also created original music for the acclaimed American horror film *Toad Road* (directed by Jason Banker) as well as for Dutch filmmaker Juriaan Booij's art house short *Conformists* (alongside Simon Scott)./// Dag Rosenqvist is currently residing in Gothenburg.

*dagrosenqvist.wordpress.com*

## **LISE-LOTTE NORELIUS YOU ARE THE FLOWER (2014 | 20'40'')**

Lise-Lotte Norelius' residency at ZKM resulted in a very nature romantic work. She was quite surprised herself. You may think that the first part is a field recording from the woods in northern Scandinavia and the other part, some kind of strange folk music, inspired of hurdy gurdy./// Just lean back and imagine for a moment that you are the centre of the world, or the flower on the ground.

## **SATURN AND THE SUN**

Saturn and the Sun is Henrik Rylander and Joachim Nordwall – a new duo for deep electronic music and psychic extravaganza. Nordwall and Rylander are also members of the ritual rock band The Skull Defekts. [idealrecordings.com](http://idealrecordings.com)



*Foto: Joachim Nordwall (by Micke Keysendal)*

## **VINYL-TERROR & -HORROR**

Turntables and LP-records are deconstructed, manipulated and respectfully cut into bits and pieces, scratched and stepped on. The sound of the physical medium is unseperateable and constantly present in the narrative of sound that mixes various genres of music and haunting, neck breaking sounds from horror movies and sentimental heartbreaking sequences where the opera singer is looping and the birds are singing backwards./// For this concert they will work with vinyls from the EMS archive.

Vinyl-Terror & -Horror is a collaboration between Greta Christensen and Camilla Sørensen. The project is focused on the relationship between objects and sound and is presented in different situations as installation, sculpture, composition work or as live concerts./// The work – wether it is presented as an installation or a concert – uses sound to create a narrative that always directly refers to the medium playing it or the situation it is presented in./// The sculptural work includes amounts of various materials where the live concert focuses exclusively on LP-records and turntables. [vinylterrorandhorror.com](http://vinylterrorandhorror.com)

## **DJ ZIPO**

DJ Zipo's name in real life is Till Kniola. He runs the experimental and noise music label aufabwegen und is aktive as curator and journalist in the field of experimental electronic music. As DJ Zipo he plays a mix of drones, noises and pop. His motto: ‚Es hilft ja nichts.‘ [aufabwegen.de](http://aufabwegen.de)

## PROGRAMME NOTES – CONCERT II

### **ROBERTA SETTELS LANDSCAPE WITH 3 TAPE-RECORDERS AND...**

(1973 | 8'34'') *DIFFUSION: GÖTZ DIPPER*

Roberta Settels (1929–2014) was an American composer. Born in New York, she studied at the Juilliard School of Music and later moved to Europe. She worked during the 1970s and 1980s at EMS in Stockholm, and was also active at Fylkingen during this period. Roberta Settels has also resided partly in France and was during the 1980s active at IRCAM in Paris. In the 1990s she got a scholarship to work with Iannis Xenakis and also built her own studio./// She released the LP *Isolation! Meinhof In Memoriam* in 1985. The record remains even today as one of the most personal records with electroacoustic music ever produced in Sweden. The work is dedicated to Ulrike Meinhof, and should be seen both politically and as a study in the isolation and silence which Meinhof experienced during her imprisonment./// The LP was initially planned to be released on Rikskonserter's label Caprice Records but they stopped the production at the last minute because of the controversial political topic it could be regarded to have. Instead Settels started her own record label, Music in Crisis, on which this LP became the only release. The LP cover is made so that the convolute is folded in a plastic sleeve, screenprinted by hand, with a blood-like red stain partly covering the picture of Settels' face./// *Landscape with 3 Tape-records and...* is the first track on this LP.

### **ERIK MIKAEL KARLSSON NACHT** (2005 | 11'47'')

*DIFFUSION: LUDGER BRÜMMER*

„You go step by step into the darkness. Movement itself is the only truth.“ says the actor Johan Spegel in Bergman's expressionistic film *The Face* and this quote functions as some kind of motto for the piece *Nacht*. The music deals with figures in motion, shadows, structures in transformation and dark and dramatized actions./// *Nacht* was commissioned by Concerts Sweden and composed in Karlsson's studio with a Synclavier Digital Audio System in 2004–05.

Erik Mikael Karlsson is a composer of electronic music and radio art. He works at Swedish Radio as project manager responsible for commissions and special events at the music department as well as heading the weekly program *Elektroniskt* for electronic music and sound art on Swedish Radio's classical channel P2. As a composer he has been working on commissions from WDR, INA-GRM, Sonic Arts Network, Danish Cultural Council, Danish Broadcasting Corporation, Concerts Sweden, Swedish Radio, The Cullberg Ballet etc.

### **ÅKE PARMERUD RAW** (2012 | 17'35'')

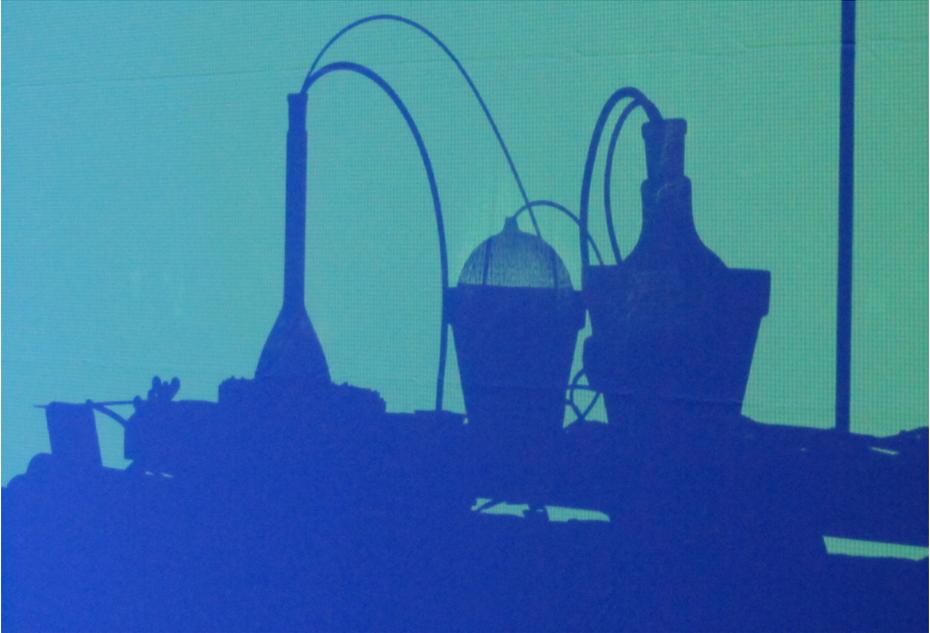
*Raw* was made for an event created by GEIGER, a Swedish organization for new music situated in my home town Gothenburg. I wanted to make a ‚noisy‘ piece

since somehow noise music tends to be a preference in the choice of music presented during the GEIGER events./// The piece was made from one sound source only. The most uncontrollable software synth I ever encountered: *Skrewell*, a part of Native Instruments' collection of instruments. I decided to use the output totally 'raw' as not to try to perfect the sound in any way, not adding any processing, effects or other post treatment of the sound. It finally came out as a kind of composed improvisation where I combined prerecorded material with live performance. Of course it was a complete failure taken as a noise piece. I guess I reached my limits as a musical chameleon in this case, but I am still quite happy with the outcome of a piece created in less than a week...

Åke Parmerud has successfully pursued a professional career in contemporary music and multi-media art since the late 1970s. Although he originally trained as a photographer (1972–74) he went on to study music at university and subsequently the Gothenburg Conservatory of Music./// In addition to his electroacoustic and instrumental music, his prolific list of works includes compositions covering a broad cross-section of modern experimental music in the fields of dance, film, interactive art, multi-media, theatre and video./// Åke Parmerud is not just a composer he is also a stage performer, playing electroacoustic concerts using many different types of interactive instruments – often solo. In the late 1980s he teamed-up with composer Anders Blomqvist, and their live performances – which included fireworks – were successful all round Europe well into the 1990s./// The last ten years have seen Åke working as an innovative sound and software designer for interactive audio/visual installations./// Åke's artistic reputation has led to several creative international collaborations. Between 1999 and 2006 he worked closely with the Danish 'art team' Boxiganga, developing revolutionary interactive video installations plus exploring telematic concepts and interactive solutions for live performances. In 2000, 2001 and 2002 he also worked with Canadian choreographer Pierre-Paul Savoi as composer, sound and software designer./// His most recent stage work *Metamorphos* was developed together with Canadian dance choreographer Mireille Leblanc who also choreographed the interactive sound/video-installation *Lost Angel* and the prize-winning dance performance *The Seventh Sense*./// He recently formed AudioTecture with Olle Niklasson. This is a company specialising in acoustic interior design for diverse environments from private houses to public spaces. He is also a member of an international multi-media/multi-disciplinary arts organisation: Celestial Mekaniks.  
[parmerud.com](http://parmerud.com)

## **HANNA HARTMAN MEZCAL NO. 7 (2014 | 23')**

Solo with tubes, starch, washers, bottles and bolls.



### **JENS HEDMAN THE BEAST WITH TWO HEADS (2012 | 24'10'')**

*The Beast with Two Heads* is a tribute to electroacoustic music and its origin in *musique concrète* (started by Pierre Schaeffer in France in the 1940s) and *Elektronische Musik* (composed by Karlheinz Stockhausen and others in the early 1950s). *The Beast with Two Heads* can be performed as a concert piece or as a sound installation./// The music consists of two separate pieces – one made of concrete material (recorded everyday sounds) and one composed with synthetic sounds from more than 30, old and new, synthesizers. The two pieces can be played separately and also, like here, together. The concrete piece is divided into twelve parts, each one is the interplay of two sound sources. For instance: water–wind, piano–cymbals, voice–drums, rain–helicopters. Hedman used sound sources that have been very popular in electroacoustic music through the history. The material for the electronic piece comes from his collection of synthesizer sounds and he is very grateful to all the studios and friends letting him use their instruments. The piece is also a deep investigation in surround sound. Some material is recorded in 3D with a technique called Ambisonic. He also used many other multi-channel recording techniques to reproduce the sounds movements and the room acoustics as realistic as possible.

## **CREDITS**

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**TILL KNIOLA** (aufabwegen)

### **FESTIVAL POSTER** (also front page of this booklet)

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