

# Samtal om improvisation och komposition

Måndag 17 nov 2014 kl 18:00

Katasalen i ABF-huset Stockholm, Sveavägen 41

Komponistens roll har förändrats radikalt, och de förut strikta gränserna mellan komposition och improvisation råder inte längre. Flera aktiva tonsättare kan inte läsa noter, behöver det inte heller, och de komponerar inte alls i traditionell mening. Carl Bergström-Nielsen och Mattin har i många år verkat i och kritiskt granskat improvisationen och kommer med olika synpunkter på situationen och improvisationens roll i det samtida musikskapandet och samhället.

Samtalet sker på engelska. Inledningar av:

**Mattin** (baskien)

**Carl Bergström-Nielsen** (dk)

Moderator: **Johannes Bergmark** (se)

Bergmark är musiker, instrumentbyggare och tonsättare.

Fri entré, vi bjuder på fika.

Föreningen Svenska Tonsättare och ABF Stockholm inleder härmed en serie samtalskvällar om olika aspekter av samtida konstmusik.

Mer info:

<http://www.fst.se>

<http://abfstockholm.se/kontakt/>

<http://www.mattin.org>

<http://intuitivemusic.dk>

<http://bergmark.org>



## Carl Bergström-Nielsen: CONCISE AND OPEN - THE NEW COMPOSITIONAL VIRTUE

My presentation will explore some examples of how compositional structures can be open, with respect to their structure, notation and sounding results. Also I will account for the reasons a composer may have to employ these methods and why they are a necessary continuation and a sophistication of traditional methods.

**Carl Bergström-Nielsen**, born 1951. Cand. phil, composer and improviser – or improviser and composer? Teaching improvisation and related since 1983 at Aalborg University, Denmark. Performances and teaching in 22 countries. Co-founder of Intuitiva New Art Conference (formerly DIMC), now taking place every year in Wroclaw, Poland. As a researcher he is a specialist in bibliography of improvisation and new notations.

## Mattin: Free Improvisation: Judas! You are lying!

What does free mean in free improvisation today?

What I would like to argue in this presentation is that the notion of freedom in improvisation is often understood in individualistic terms, not so different from the type of freedom that is promoted by the current economic system, and especially the creative industries: express yourself!

This is more relevant here in Sweden given that somebody like Richard Florida has praised this country as a prime example of creative industries.

I see clear connections between the type of improvisation produced today with a clear phenomenological approach to sound (i.e understanding the self as the proprietor of their experiences) and a bourgeois understanding of the individual.

In the presentation I will defend the use of alienation of improvisation in order to question this individualistic notion of freedom.



**Mattin** is an artist from Bilbao (currently living in Stockholm) working with noise and improvisation. His work seeks to address the social and economic structures of experimental sonic artistic production through live performance, recordings and writing. Using a conceptual approach, he aims to question the nature and parameters of improvisation, specifically the relationship between the idea of "freedom" and constant innovation that it traditionally implies, and the established conventions of improvisation as a genre. Mattin considers

improvisation not only as an interaction between performers and instruments, but as a situation involving all the elements that constitute a concert situation, including the audience and the social and architectural space. He tries to expose the stereotypical relation between active performer and passive audience, producing a sense of strangeness and alienation that disturbs this relationship. He is currently doing a PhD at the University of the Basque Country under the supervision of Ray Brassier. Mattin has edited with Anthony Iles the book *Noise & Capitalism* and in 2012 CAC Brétigny and Tuamaturgia published *Unconstituted Praxis*, a book collecting Mattin's writing plus interviews and reviews from performances that he has been part of. Both books are available online on pdf format.

