

## *Gothenburg International Organ Academy 2019*

*the space is the place – the place is the space – the space is the space*

Per Anders Nilsson, live electronics, composition, sound design

Sten Sandell, organ, voice, electronics, composition, sound design

In an extended performance the authors/performers Sten Sandell and Per Anders Nilsson explore and present site-specific music, partly composed and partly improvised, for Örgryte New Church.

In this project Per Anders Nilsson and Sten Sandell are exploring sonic and spatial possibilities at the Örgryte New Church in Gothenburg. Audible impulses, rhythms, colors and resonances, music if you like, are created as a result of real-time interaction between performers, instruments and the space. A main challenge was to find ways of interacting, and to improvise in this particular place with a given set of musical instruments at hand. The given instruments were at the time the big research baroque organ, a small organ, voice, a modular synthesizer including sound processors. One challenge is the baroque organ, which is a very complex site-specific instrument that offers huge sonic and musical possibilities, and a first encounter for Sandell. Another was the conditions of the venue, it turned out to be impossible to have visible contact between the players, and also the acoustics at the venue is very present and lively, which have an impact on the musical interaction and as a consequence the musical outcome. At the outset it was decided to split the concert in two parts. In the first part Sandell played the baroque organ, and in the second part the small organ, which was placed at the front of the church. Nilsson did use the same electronic instrument throughout the concert, and also his position was fixed. He plays a Bugbrand modular analogue synthesizer where no presets are available. This means that connecting modules, aka making a patch, is done more or less in real time, at least in close vicinity to the concert, and active patching is also considered a part of playing the instrument. In a way similar to the registration at the organ, which is also part of the playing. With the big baroque organ and electronics, interaction become either call and response, a dialogical form such as playing, listening, playing etc., or layering sounds in parallel; it is simply hard to hear the other when you are playing yourself. With the small organ at the front the players were in close vicinity, which allowed a more intimate interaction, and something that feels more comfortable as improvisation musicians. One interesting aspect is the sound world produced by the instruments, which at times was hard to distinguish from each other. One spectator uttered something like: "I thought I have a good electroacoustic ear, but at this concert I became fooled". The organ may sound electronic, and the electronics like an organ. The provide audio examples give examples of this: Spaces 1 is when Sandell plays the baroque organ, and Spaces 2 is from the very end of the concert.

**Per Anders Nilsson:** is an electro acoustic improviser and composer. At the outset a saxophone player within the Scandinavian jazz idiom, but eventually switched to electronic instruments. Nilsson has been member of, and managed, different improvisation groups since the 70s, among them Volapyk, Beam Stone, duo pantoMorf and Natural Artefacts. In addition, Nilsson has toured and recorded with artists such as Karin Krog, Evan Parker, Eddie Prevost and John Tilbury. For the time being he is employed as professor in music and media

at Academy of Music and Drama at the University of Gothenburg. Nilsson's music is characterized of a mix of influences from different genres, and he strives for ambiguity within his music.

**Sten Sandell: Freelancer and Cooperation** with Musicians/Composers including among others: Lotte Anker, Chris Cutler, Sverrir Gudjonsson, Nina de Heney, Sofia Jernberg, Sven-Åke Johansson, Paal Nilssen-Love, Evan Parker, Mats Persson, Jörgen Pettersson, Anna Svendsdotter, Kristine Scholz, Carl-Axel Dominique, Mats Gustafsson, Emil Strandberg and Raymond Strid. **Music Inside the Language** (3 CD-box, part of PhD) was winner of Contemporary Sound in 2011 of the Journal Contemporary Music. **Music and visual arts**, including Inger Arvidsson, Katarina Eismann, Bo Samuelsson. **Music and dance**, including Bo Arenander, Ingrid Olterman, Jukka Korpi, Anne Külper. **Music and Drama** including Karl Dunér, Stina Ekblad, Magnus Florin, Jörgen Gassilewski, Magnus Jacobsson, Willy Kyrklund, Fredrik Nyberg, Peter Oskarson, Rolf Skoglund, and Lars Wassrin. **Concerts, Performances and Seminars** in Europe, North America, Russia, Japan and South Korea 1976-2018