

Frisk/Müntzing/Sandell/Östersjö: Dialogues with Viking Eggeling's *Symphonie Diagonale*.



Viking Eggeling, the mythological icon of Swedish experimental film, is in focus for this tour. The idea with the production — an expanded version of the tour that Östersjö and Frisk made in the US and England in Winter 2007 — is to allow the viewers to make their own picture of the creative process leading up to the different versions. The audience is provided with manifold views of Eggeling's only remaining work, the abstract film *Symphonie Diagonale* (1924).

In the proposed program, the film is first screened in its original form, without music. In the version that Sandell and Müntzing worked out for the Connect festival in Malmö/Lund 2007 the film enters as a third voice into an improvisation. Henrik Frisk's *Repetition Repeats All Other Repetitions* (2006-08) is music for 10-stringed guitar and electronics. In the first half of the program the piece is performed in its independent form and in the second half a version is played in which the work has been structured according to the formal elements of the film. The version adapted for *Symphonie Diagonale* was made in collaboration between Östersjö and Frisk. The show ends with improvisation in classical silent-movie style: true Mickey-mousing in the ensemble's *Hommage á Viking Eggeling!*

Program

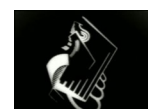
(pre-concert interactive sound and video installation)

Viking Eggeling: Symphonie Diagonale (1924)

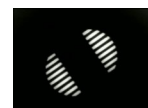


Henrik Frisk: Repetition Repeats All Other Repetitions (2006) for 10-string guitar and electronics

Sten Sandell, Herman Müntzing: 2 Becomes 3 Becomes Two (2007)/ **Viking Eggeling:** Symphonie Diagonale (1924)



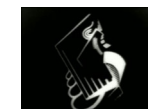
Viking Eggeling: Symphonie Diagonal/**Henrik Frisk:** Repetition Repeats All Other Repetitions (2006) for 10-string guitar and electronics



Sten Sandell, Herman Müntzing: improvisation

Paul Dolden: new work for electric guitar and tape (2008). Canadian Council commission

Frisk, Müntzing, Sandell, Östersjö: Hommage á Viking Eggeling (2008)/ **Viking Eggeling:** Symphonie Diagonale (1924)



Contact

Stefan Östersjö
Östra Promenaden 21
211 28 Malmö
stefan_ostersjo@hotmail.com

tel: +46 40 979118

Herman Müntzing
Ängshejdan 9
272 94 Simrishamn
hermanmz@hotmail.com

tel: +46 414 263 03

Listen

http://www.henrikfrisk.com/music/archives/2008/02/repetition_repe_1.html

Biografies

Viking Eggeling (1880-1925) - Born in Sweden to a family of German origin, Viking Eggeling emigrated to Germany at the age of 17, where he became a bookkeeper, and studied art history as well as painting. From 1911 to 1915 he lived in Paris, then moved to Switzerland at the outbreak of World War I. In Zurich he became associated with the Dada movement, became a friend of Hans Richter, Jean Arp, Tristan Tzara, and Marcel Janco. With the end of the Great War he moved to Germany with Richter where both explored the depiction of movement, first in scroll drawings and then on film. In 1922 Eggeling bought a motion picture camera, and working without Richter, sought to create a new kind of cinema. Axel Olson, a young Swedish painter, wrote to his parents in 1922 that Eggeling was working to "evolve a musical-cubistic style of film – completely divorced from the naturalistic style." In 1923 he showed a now lost, 10 minute film based on an earlier scroll titled *Horizontal-vertical Orchestra*. In the summer of 1923 he began work on *Symphonie Diagonale*. Paper cut-outs and then tin foil figures were photographed a frame at a time. Completed in 1924, the film was shown for the first time (privately) on November 5. On May 3, 1925 it was presented to the public in Germany; sixteen days later Eggeling died in Berlin. For more on Eggeling see the book *Viking Eggeling 1880-1925* by Louise O’Konor.

"In the *Symphonie Diagonale*, the emphasis is on objectively analyzed movement rather than expressiveness on the surface patterning of lines into clearly defined movements, controlled by a mechanical, almost metronomic tempo. The spatial complexities and ambiguities of Richter’s film are almost non-existent here Above all, a sober quality of rhythm articulation remains the most pronounced quality of the film" (Standish Lawder, "Structuralism and Movement in Experimental Film and Modern Art, 1896-1921.").

Herman Müntzing. Attended the Royal Academy of Music in the late eighties and has since graduation transformed from a straight jazz/rock bass player into a more broadminded sound artist, working mainly in the fields of improvised and experimental music. Since the late nineties, his life as a musician includes different Swedish and international groups. Giving concerts in Sweden, Denmark, Norway, UK, Iceland, Belgium, France, Germany, Holland and Hungary. Collaborations with Phil Minton, Eugene Chadbourne, Martin Küchen, Andreas Axelsson, Peter Nilsson, Dror Feiler, Rex Caswell, Sten Sandell, Mats Gustavsson, Raymond Stridh, Johannes Bergmark, Stefan Östersjö, Amit Sen, Kjell Nordesson,

He is giving lectures/workshops in many different situations, often striving for a new approach to the boundaries between sound, noise and music. "Creative sound research", "graphic notation" and "building experimental musical instruments" is example of workshops he has led several times. The interest in expanding the common thoughts about the qualifications for a "real" musical instrument, made him search for new sounds in the everyday surroundings, exploring casual objects and their own unique sound qualities. Eventually this research made him create the "flexichord", a 12-stringed experimental musical instrument made out of strings and pickups from two electric guitars attached to a horizontal solid piece of wood. Performing the flexichord invites him to prepare and play the instrument with different materials and objects like rubber, stones, glass, metal, sawblades etc. Combining this with electronics and sampling shows the essence in his aesthetics. H.M. has been giving workshops at: Performing Art Technology Malmö University K3 / Malmö Academy of Music / Malmö

Sten Sandell Musician, Composer, Piano, voice, electronics, harmonium, organ * Music between improvised music, contemporary music , jazz and rock music * Solo projects: piano/voice /organ/electronics - concerts, drama, dance, film * sten sandell trio – contemporary

jazz * bio. elektrika - voice and elektroniks * Gush, a trio with free improvised music , reeds, piano and drums * Low dynamic orchestra with improvised music and compositions Sten Sandell has collaborated with Paal Nissen-Love, Axel Dörner, Matthias Bauer, Evan Parker, Chris Cutler, Michael Zerang, Fred Lonberg-Holm, Sainkho Namchylak, Carlos Zingaro, Mats Persson, Kristine Scholz, David Moss, Philipp Wachsmann, Barry Guy, Sven-Åke Johansson, Carl-Axel Dominique, Anders Jormin, Kjell Nordeson, Simon Steensland, Johan Berthling, Fredrik Ljungkvist, Mats Gustafsson, Raymond Strid, Ellika Frisell, Mats Öberg, Morgan Ågren, Ivo Nilsson, Johan Petri, Peter Söderberg, Dror Feiler, Lotta Melin, Jukka Korpi, Gunnar Nehls, Björn Hellström, Peter Oskarson, Lars Wassrin, Peter Engkvist among others. What the press have said about Sten Sandell's music: I haven't heard a better piano record all year." (Bill Meyer in Signal to Noise magazine about solid musik)

Stefan Östersjö is one of the most prominent soloists within new music in Sweden. Since his debut CD (Swedish Grammy in 1997) he has recorded extensively and toured Europe, the US and Asia. His special fields of interest are the interaction with electronics, and experimental work with different kinds of stringed instruments other than the classical guitar. As a soloist he has cooperated with conductors such as Lothar Zagrosek, Pierre André Valade, Mario Venzago, Franck Ollu and Tuomas Ollila. He is at present engaged in artistic research on the performance of new music at the Malmö Academy of Music, has published articles on contemporary music in many contexts and has lectured and given master-classes in the US, China and Europe.

Henrik Frisk. Since his birth in 1969 in Antibes, France, Henrik Frisk has lived and studied in Sweden, Denmark, France, USA and Canada. As a resident of Malmö, Sweden, since 1994 he is an active performer of improvised and contemporary music and composer of chamber and computer music. After having pursued a career in jazz in the nineties with performances at the Bell Atlantic Jazz Festival, NYC and Montreux Jazz Festival, Switzerland, he is now spending most of his time composing and playing contemporary music with a recent interest in sound installation and sound art. He has worked with musicians and artists such as David Liebman, Gary Thomas, Michael Formanek, Richie Beirach, Jim Black, James Tenney, Luca Francesconi, Cort Lippe and others. Currently he is pursuing his doctoral studies in computer music at Malmö Academy of Music/Lund University.

He has performed in Belarus, Canada, Czech Republic, China, Cuba, Denmark, Finland, France, Germany, Iceland, India, Mexico, Norway, Poland, Sweden, Switzerland, the United States and Vietnam. As a composer he has received commissions from the Swedish Broadcasting Company, NOMUS, Stockholm Saxophone Quartet, Dave Liebman Big Band, Copenhagen Art Ensemble, Ensemble Den 3. vej, Statens Kunstfond, Ensemble Ars Nova and several big bands, soloists and ensembles in Scandinavia. He has made numerous recordings for American, Canadian, Swedish and Danish record labels. He has a close collaboration with Malmö based record label dB Productions but is currently mainly involved with the independent collective Kopasetic Productions.

Henrik Frisk is also a renowned teacher and managed the Performers Department for Jazz and Improvised music at the Malmö Academy of Music for five years (1999-2004). He has also been teaching composition, theory, saxophone and ensemble classes at the Rhythmic Conservatory in Copenhagen. As a visiting lecturer he has given lectures at several schools, mainly in Scandinavia.