

AHA-festival, Chalmers

THEME 2019:
AUGMENTED AUTHENTICITY

“Can we improve humans by augmentation of some functions, a robot arm or modification of DNA? What does it mean to be human, and can the perception of being your authentic you, be augmented, and are you more authentic then? The possibilities to manipulate pictures and data, also raises questions, both in art and in science - what does authentic mean?”

At the AHA! festival 2019 (12-14 nov) with the theme Augmented Authenticity, we wish to shed some light on these, and other related questions and perspective. The AHA!festival is bringing together artists, students, researchers and other, to curiously explore and share thoughts on the theme.”

The AHA festival has a very ambitious and artistically high quality program which included a line of international acknowledged artists. I was very glad to be invited to perform a concert and to hold a seminar at the 2019s edition of the festival.

Concert 2019 - Anders Hagberg TRUST. November 12, 2019

Text from the program:

“Anders Hagberg creates a unique world of sound. From quiet wonder to expressive, explosive exuberance.”

“Last year the innovative album TRUST was released, a record where Anders Hagberg takes his creative approach to the flutes to a new level with cinematic sounds, solitary melodies, and evocative grooves. It is timeless music that breaks new ground, which pays tribute to the ancient roots but which at the same time looks forward. It is jazz, folk music with a depth that cross genre boundaries. Improvisation and boundary-crossing collaborations are distinguishing features of his work and for TRUST the music was originally created in interaction with visual artforms such as dance, pictures, video, and sculpture. Together with the sound designer Åke Linton, he gives us a surround audio experience.

*Anders Hagberg – contrabass-, bass- and bassflutes, sopranosax, live electronics.
Åke Linton – livemix surround sound.”*

The album Trust was made together with sound engineer and sound designer Åke Linton. We wanted to implement the experiences from working together artistically with mixing, editing and post production into a live performance. During the fall of 2019 we have made four concerts together where the one at AHA Festival was the last. In addition to speakers on each side of the stage we used two speakers in each corner in the back of the hall, behind the audience. Åke was mixing the sounds from the stage which was played live on my wind instruments as well as loops, processed them in real time and distributed these sounds into the four speakers. We didn't want to create a very obvious “technical show off” but rather enhance the musical impact making the music embrace the audience. The concert was held in the cubistic “Volvo Foajén” with a glass wall towards the city as a back drop to the stage.

What we explored was really to perform as a duo consisting of one musician on the stage and one sound designer behind the mixing console, reacting and responding to each other in the real time performance. The development of our communication during the time of these four concerts (September – November 2019) was significant.

Seminar

Inner and Outer Spaces – A Reflective Seminar on acoustics and sound. November 14, 2019
Anders Hagberg och Åke Linton.

“Music is created in a space with acoustics, function and appearance. The music itself creates a space of sound and timbre. At the same time, the musician has an inner space of resonance and presence of mind as well as experiences and references. Thus, a musician's inner space is in constant dialogue with the outer space in the present musical moment.

What resonance will the outer spatial perspectives give to the musician's inner space in the creative musical moment, and how does it affect the music played.

Some of these thoughts are part of Hagberg's artistic research at the Academy of Music & Drama. Hagberg collaborates with sound designer and recording engineer Åke Linton, who contributes with his perspective on spatiality in musical contexts. How you can work with the balance between the real acoustic space and the one digitally created.”

Many people attended our seminar as well, both researchers from Chalmers and the Academy of Music and Drama as well as musicians and the general audience. One very positive outcome was to establish a contact with the institution for “Applied Acoustics” at Chalmers. Two weeks after the festival I visited the institution and got a chance to play in the “Anechoic Chamber”, a room without acoustics. <http://www.ta.chalmers.se/about-us/facilities/>. I had a meeting with PhD student Carmen Rosas Perez and Professor Wolfgang Kropp and we are now planning a collaboration between our institutions.

<http://andershagberg.se/>