

Presentation at the Zomercursus "Initiatie tot de Elektroakoestische Muzeik",  
by René Mogensen and the Instituut voor Psychoacustica en Elektronische Muziek (IPEM),  
Afdeling Musicologie, Universiteit Gent, August 28, 2001, at 12 noon.

# Vier Synthetische Paarlitanieën

(Four Synthetic Mating Chants)

electroacoustic sound work in stereo by René Mogensen

1. Ontwaken van synthetisch geping  
(Awakening of Synthetic Pinging)
2. Synthetisch liefdeslied nr. 1  
(Synthetic Love Song No.1)
3. Lijnenbundel met gerafelde uiteinden  
(Line Bundle With Frayed Ends)
4. Synthetisch liefdeslied nr. 2  
(Synthetic Love Song No. 2)

The EMS Synthi 100 provides a challenging and productive framework of possibilities and limitations as an instrument, even in our time of accelerating development in digital sound processing and synthesis. The relative instability of the aged analogue circuits of this synthesizer limits the possibilities for a sense of static, repeatable control, which is the type of manipulative control generally aimed for in digital audio editing tools: Consistency is usually dependent on a predictable and repeatable process.

This analogue instrument however, becomes a tool for the composer to work in a more fluid sound environment with dynamic control of independently changing parameters. Such a sound environment allows a very direct creation of works which are very fluid and linear, in which static points are not necessarily structurally essential, but are often pauses or passing points between the flow of changes. The compositional process is colored by a dance with entropy, drawing on improvisation skills, when the composer allows this to occur.

In *Vier Synthetische Paarlitanieën* the analogue sounds are recorded and assembled in digital editing software. This software is structured on the basis of multitrack analogue recording equipment, and so the process of construction of the works resembles to some extent the process of constructing works with electromagnetic tape.

In each of the four movements of the work, various strands of sound materials are layered in time. The dynamic nature of the synthesizer sound source provides fluid lines of persistent variation. Changes in the sound layers, as directed by the composer, help unite the layers to enable effective audience perception of the structural development in each movement. The achieved textures provide, at least in part, the contexts for the referential contents of the work. Two speakers are used in a traditional stereo setup. These speakers play very distinct parts, as the two sides of a dualistic ritual. The gulfs between the sides are sometimes bridged through sound.

René Mogensen

# René Mogensen



René Mogensen, Danish composer and musician, has been working for eight days with the EMS Synthi 100 in the IPEM studio, and is pleased to make a presentation about *Vier Synthetische Paarlitanieën* in the summer course on "Music and Multimedia." He extends many thanks to the staff at IPEM for their enthusiasm, time, and energy, and for making the necessary equipment available. Special thanks go to Johannes for technical support, and to Jelle for his translation of the titles of the work into Flemish.

Mogensen's winter solo concert series 2001 (December through beginning of April) included five concerts in New York City and three concerts in Denmark. His new sound installation work *Lyd Janus Øre* will be included in the permanent collection of the West Jutland Museum of Art.

Mogensen was a visiting composer at STEIM for two weeks in June/July 2001, to complete work on the piece *Infinity Parody Two*, for quartet. He was the composer in residence at the Center for Contemporary Music at Mills College, CA, in October of 1999, where his piece *Spring Decomposition* was premiered. He has been a visiting composer on a yearly basis at the Danish Institute for Electroacoustic Music (DIEM) in the last four years, most recently in April this year. He also worked for DIEM in the organization of the MIX.01 International Festival for Electronic Music in Denmark this past June.

Mogensen completed the new show *Menneskeoffer*, which is a 40 minute sound art piece based on the text by the philosopher Lars Aagaard-Mogensen, during his residency at the Danish Public Radio studios in May 2000. It was given its premiere broadcast in the program "Lydmuren" on DR P1. Mogensen spent several weeks in the radio studios this April and May, working on a series of new sound works for the radio program.

His electroacoustic work *Autumn Apparition* was presented in the 5th Computer Music Festival in Seoul, Korea, and recently in the Sonic Circuits IV festival in Tacoma, WA, and was also featured on radio programs in Denmark as well as in Washington, Maryland, and Ohio. His works for chamber ensembles, as well as works for jazz groups, have been performed by various ensembles, including concerts by the Esbjerg Ensemble in Denmark, the Ensemble Rosario in Argentina, and by the NYU New Music Ensemble in New York City, as well as by René Mogensen's own ensemble in New York.

During the summers 1996 and 1997, he was the composer and performer in residence in the NYU graduate music program in Pisa, Italy, where several of his works were premiered in concerts as part of the Strada Facendo performing arts festival. Mogensen has also created scores for modern dance, including music for the hour-long piece *Waves* produced by the Klixbüll Dance Co. of NY, which was premiered in New York City and later toured in Denmark and Poland. More information about concerts, record releases, and other news about Mogensen's work is listed on the web page: [www.geocities.com/renemogensen](http://www.geocities.com/renemogensen)

Mogensen's work is recorded on various labels including: Capstone, Wassard, AV-Art in Denmark, and Hwa-Eum Records in Korea. He is the recipient of awards for his work from various foundations including Meet the Composer, the John Anson Kittredge Fund, the Yvar Mikhashoff Trust for New Music, the Danish Music Council, the Eubie Blake Fund, and others. He holds an MA in music from New York University, and a BA from the University of Rochester, NY.

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