

**Thursday,  
November 1, 2012  
4:15-6 p.m. in U73**

Guest lecture in the seminar series  
**Topics in the Aesthetics of  
Music and Sound**

- arranged by **The Aesthetics of Music and  
Sound** – [www.soundmusicresearch.org](http://www.soundmusicresearch.org) –  
**Cross-Disciplinary Interplay between the  
Humanities, Technology and Musical  
Practice**; Institute for the Study of Culture,  
University of Southern Denmark -

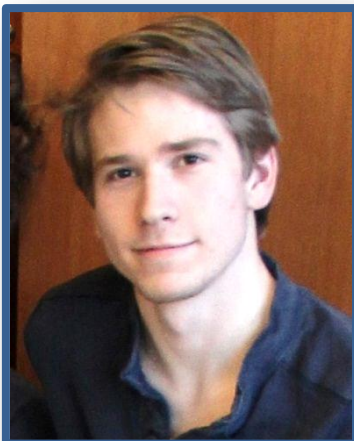
<http://www.soundmusicresearch.org/seminarsfall2012.html>

**PLEASE NOTE THAT THE TIME OF THE SEMINAR HAS BEEN CHANGED TO 4:15 P.M. SO AS NOT TO COLLIDE WITH THE HANS CHRISTIAN ANDERSEN ACADEMY ANNUAL LECTURE AT SDU AT 3:00 P.M.**

## **Composition as Inquiry**

### **Matias Vestergård Hansen**

Currently studying piano with Amalie Malling at the Royal Danish Conservatory of Music.



For me, composing music has always been a byproduct of all my musical endeavors; and do I mean composition in the literal sense, that is, the joining together of disparate musical elements. Apart from film media, music is the only art form that evolves temporally, and is capable of doing so on many planes at once. This we call counterpoint, something that deeply interests me.

I have always been fascinated with the idea of the inherent possibilities of any given musical subject. Some subjects are constructed in such a way so as to be able to withstand the enormous strain of a very sophisticated compositional order; witness, for example Johann Sebastian Bach's *die Kunst der Fuge*, eighteen canons and fugues all constructed from a deceptively simple theme in d-minor. In my seminar, I will expound on my way of working around a compositional process that is clearly indebted to Bach's contrapuntal art. I will do this by drawing examples from the first movement of my *Piano Quartet in D major*, a work that has been long in the making. I will also share examples from the four earlier revisions to which I have subjected my work, explaining the thoughts that go behind the alterations, and demonstrating my passion for exploring what naturally arises from any given juxtaposition of a select group of musical elements and motifs; this, to me, constitutes an inquiry into the nature of the musical material at hand.

**ALL ARE WELCOME!** 