DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM
dkdm.dk

# IMMERSIVE SOIRE #4 - HANS PETER STUBBE TEGLBJÆRG

Onsdag 25. november 2026 kl. 17.00
Ny Sal

**Hans Peter Stubbe Teglbjærg (f. 1963)**

Introduktion
**Havblik IV** (2026, urpremiere)
Electro-akustisk 3D
Keyboard, sampler, Reaper, 3D system

Introduktion
**Terrestial Harmonics** (2026, urpremiere)
Audiovisual 3D
iPad, controller, Modalys, 3D system

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Immersiv lyd, 3D lyd, surround sound ... I bund og grund er al lyd rumlig, vi opfatter lyd rumsligt, hvad enten vi forsøger at skabe eller genskabe virkelige eller virtuelle rumslige oplevelser.

Området er i vældig udvikling i disse år både teknologisk og kunstnerisk. Næsten alle musikalske genrer har taget ideen til sig for at udforske de kunstneriske muligheder. DKDM har et immersiv lydsystem, der bl.a. er designet til undervisningen i 3D-lyd for fremtidens tonemestre og komponister.

I efteråret 2026 inviterer DKDM på fire portrætter hvor klassiske og nyskabte værker kan opleves i 3D-fortolkning.

## HAVBLIK IV (2026) Electro-acoustic work, world premiere

Fourth in a serie of soundartworks called “HAVBLIK” exploring the ways of water above and below sea level. “Havblik” is the exact moment when the sea surface is still as a mirror. The piece unfolds from an audiowalk off shore on the Wadden seabed in the slippery waters of low tides. Into the endless sandy horizon. Out of the vast space of the Wadden Sea invisible migratory birds appears - disturbed, then day trip boats sailing along old time Nees Sund wooden Ferry, flips into construction noises from oil and wind rigs of Esbjerg Habour (Denmark) disturbing mammal communication, unravelling seismic activity and submarine spaciousness to form compelling narrative about how natural forces of water interact with industrial energy exploration of the sea, and how the sea combine as a medium for both animal and industrial communication. From gentle waters surrounding an island the audience is guided onto the seabed at low tides to experience the growth of large waves, the feeling of being flooded, being in the center of undersea seismic catastrophes and back to soft tingeling water ripples flowing right under your feet.

A wet experience where all fieldrecordings and synthetic remakes of waves and sonars - but not the mammals - are made by the composer.

HAVBLIK IV is commissioned by and design for Lydbrøndene (2026) with support from the Danish Art Council.

## Terrestrial Harmonics (2026) Audiovisual work, world premiere

The earth is a sphere composed of an infinite number of spherical harmonics. Could we hear them? Does the Earth possess a timbre or even a music? Its music must be extremely low-pitched, yet infinitely rich. Universal in form, the sphere is at once enigmatic, profound, and intelligent.

In reality, the earth is not a perfect sphere; Yet I have explored it in an idealised form from 3 perspectives:
Inner perception: breaking down its composite vibration one finds landscapes, hills and valleys, points at rest or moving fleetingly.

External perspective: a sphere orbiting in space, rotating, in a perfect or chaotic manner, collapsing or colliding.
Imaginary perception: projecting the harmonics of a sphere directly onto a spherical configuration of loudspeakers an entirely new spatial sensation may be heard.

Developed from these scenarios the visuals may help situate the mind towards listening to the “Terrestial Harmonics” of our globe.