

Artistic Statement

My artistic work mainly consists of instrumental-electronic compositions to be performed in concerts. I always try to create an inviting conceptual framework, a basic idea that forms the thematic starting point of a piece. Based on this, I develop a network of sounds and meanings that spreads out in different directions, attempting to create unusual connections and tell stories.

I grew up listening to various forms of music and was fascinated by the absurd and unusual early on. I soon discovered rudimentary ways of digital sound editing and manipulation and started experimenting with music and sound. These experiences shape my approach to composition to this day. I like to re-imagine existing musical idioms in order to gain unfamiliar perspectives on them. My work builds upon various traditions, and I am trying to find a new and personal approach to them every time.

When combining instruments and electronics, I often try to make heterogeneous sounds musically compatible with each other. I work with samples whose original material cannot be clearly identified, but which refer to a genre, a sound or a context instead. Acoustic instruments enter into a dialog with these electronic sounds and create further layers of sonic contrast. This approach appeals to me because it is oriented towards the complex medial, technological and aesthetic reality of everyday life and can impart both complexity and accessibility to the music.

In many cases, I view electronic sounds not only as part of the composition, but also as my personal contribution to the interpretation of a piece, as I get to produce a part of the actual sounding results myself. At the same time, I appreciate working with musicians and like to give space for each player's contribution in a score. The process and result can be enormously enriched by the involvement of different people with different perspectives.

A crucial aspect of my composition process is the use of digital tools that generate musical structures. Working on a piece is often divided into two phases: First, I create material using algorithms, chance, structures from other contexts or glitch. This material is then freely reworked, adjusted, filtered, supplemented, bent, straightened, emphasized, tidied up, etc. This approach enables me to come up with musical ideas that surprise me and go beyond my own imagination.

When writing a piece of music, I try to produce an appealing listening experience filled with variety and detail. I enjoy the process of composition and want this joy to be perceptible for the audience. I am deeply convinced that music can be profound and playful at the same time.

Simon Bahr, 2024