The Danish composer Hans Abrahamsen, at 58, bears a status many of his peers would recognize: celebrated in Europe, largely unknown in the United States. But Mr. Abrahamsen is having a moment here, sparked by a piece he completed in 2008, “Schnee” (“Snow”). Presented in its American premiere by the Talea Ensemble on Friday night at the Scandinavia House, “Schnee” has grown legs; other groups will play it in Boston on Wednesday and in Los Angeles in April.

That Mr. Abrahamsen has been linked to a movement called the New Simplicity, a reaction to the stringent complexity fostered by composers like Pierre Boulez and Karlheinz Stockhausen, does not mean that his music is simple. “Schnee” employs a string trio, a wind trio, two pianists and a percussionist in a mesmerizing hourlong sequence of 10 diaphanous canons, broken up by three intermezzos in which the string players detune.

In an onstage conversation before the performance, Mr. Abrahamsen likened the paired canons to stereoscopic pictures meant to form a composite image. Cool, placid notes struck at a piano’s high end, and strings brushed feather-light established a spare, icy sound. Melodic fragments glinted and swirled like snowflakes caught in eddies and gusts; Alex Lipowski, a percussionist, added a rhythmic shush with fingertips rubbed across sheets of paper.

Two evocative works by Bent Sørensen, another prominent Danish composer, opened the concert in a seamless sequence: “The Deserted Churchyards,” a misty elegy for sextet inspired by Northern Jutland churchyards endangered by coastal erosion, and “Funeral Procession,” a hushed octet that hovered at the edge of disintegration. Championing works like these, and playing them with a compelling lucidity, are precisely what Talea Ensemble does best.