

Ich muß mit Dir reden

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"Cikada had been playing my pieces for a couple of years before I finally had the chance to meet them in 2007 at a concert in Cologne. There they played *Keil*, a piece that everyone, including me, had largely forgotten after its premiere. They breathed new life into the piece, and I was even surprised myself. It's one of the best experiences when a piece takes on a life of its own and I meet up with it again after it has so to say "grown up". In 2009, I received a major commission from Cikada for the pieces *Laufwerk* and *Sog*, which shaped my work up to 2013. This commission was the beginning of my intensive involvement in the exciting new music scene in Norway, which continues until today." — Carola Bauckholt

CIKADA

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CIKADA

Carola Bauckholt: Ich muß mit Dir reden



In 2005 I followed up a tip and went along to a concert in Oslo given by the Thürmchen Ensemble – they played music by German composers who were quite unknown to me. I was especially struck by a piece for video, piano and cello by Carola Bauckholt entitled *Im gewohnter Umgebung III*. It was what a trio should be – each musician listening to, and responding to, the others. There was also something refreshing about the video – it showed mundane objects and happenings, and featured an “ordinary” woman. Nothing remarkable about that, but it injected life into the ensemble playing in an elegant and tasteful way. It all breathed novelty and excitement. Not exactly Wagner, or Stockhausen, I thought. Bauckholt, it seems, finds inspiration for many of her works in the commonplace things around her: a helicopter flying over her roof is transmuted into a piece for orchestra, *Hubschrauber*, and the babble and tears of her two-year-old son morph into a vocal piece.

I was, as always, on the lookout for new repertoire, and it struck me that this music suited Cikada very well. A few months later we played Bauckholt’s *Clarinet Trio* and *Geräuschtöne* at the Oslo Vinterlyd Festival. There is one section in *Geräuschtöne* I remember particularly well: a passage for the percussion where polystyrene or styrofoam is rubbed against glass to make a few weak scratchy sounds. This obviously inspired our percussionist, Bjørn Rabben, and producer, André Wallan Larsen, for they proceeded to suspend from the ceiling a huge plate of glass, measuring several square metres; it took up a fair amount of space on the stage. Other percussionists are usually content with just a small piece of glass. About halfway through *Geräuschtöne* the violin and cello play a long quiet passage, and this is followed by the entry of the muted sounds from the glass. It all seemed absurdly comic – the enormous pane of glass producing such a puny, scratchy, squeaky sound. The audience loved it.

For me, Carola’s music is all about communication and the interplay between different sounds and musical events. Perhaps this explains the title of this album: *Ich muß mit Dir reden* (“We must talk”). When you play her music you almost feel you are participating in a conversation, or some kind of social encounter. Music, in my view, is to a large extent grounded on sounds and their timbres, but these only acquire a truly musical function when they speak to one another and develop a relationship with one another. This strikes me as being what is really important in music.

Ich muß mit Dir reden was the original title of *Keil*. The text that is spoken early in the piece, performed here by Anne Karine Hauge and Rolf Borch, was written in German, but Carola suggested we should do it in Norwegian. “Ich muß mit Dir reden” became “Vi må snakke sammen” (“We must talk”). This is a statement which strikes a chord with many people, evoking memories of past experiences. The text in *Keil* continues: “Please open the door, we must talk, it is important; things can’t go on like this ...”

Cikada’s interest in Carola’s music really took off when we began to perform *Treibstoff* and *Keil*. *Treibstoff*, especially, was an early favourite. The opening often reminds me of the street noises of a city, with cars, buses and lots of people, and the pianist replicating the sound of horses’ hooves. We often tamper with our instruments in Carola’s music – by utilising all sorts of appliances to change an instrument’s sound. I myself play almost entirely inside the piano. The string instruments have cork or stubs of wood inserted between the strings. We use video tape, cotton thread and other things woven onto the strings of the piano. Indeed, at times it can be difficult for the listener to identify exactly which instrument is playing. The strings can sound like percussion, and the piano like a string instrument. To learn a piece by Carola you have to be prepared to spend some time in your workshop or garage, or in a retailer like Clas Ohlson, in order to get hold of objects that can produce the exact quality of sound which is needed in the interaction with the other musicians, and which expresses the soundworld that gives Carola her inspiration.

There is a passage in *Keil*, at about 7:33, which is notated as requiring a “voice” that articulates different variants of the consonant ‘s’. But we can only use our instruments to produce these sounds. For my part I had at hand a piece of cardboard, a nail brush and some polystyrene. Polystyrene rubbed on cardboard produced a front-of-the-mouth ‘s’, the nail brush on cardboard produced a middle-of-the-mouth ‘s’, while cardboard on the piano’s bass strings produced a back-of-the-mouth ‘s’. We first practised using our voices, and then tried to achieve the same sounds using our “instruments”. When she was working with us, Carola always had a very clear idea of how everything should sound, and she knew how one could produce the right sound and timbre from different instruments. However, the whole process depends

on working together, and the musicians – being, after all, experts on their own instruments – often make good alternative suggestions. For example, we experimented with steel drum effects from the strings, with string effects from the piano, and with an electric toothbrush duet in *Sog*. For us the music has a distinct identity, which meant that working with it was not markedly different from working with older classical music.

Following on several years of working together, Carola composed *Laufwerk* and *Sog* for Cikada. We gave the first performances at Akershus Castle in Oslo at the Ultima Festival in 2013. Akershus Castle is a wonderful location with many splendid rooms. It has a fine position looking out over the Port of Oslo, and Oslo Fjord. The Cikada String Quartet also played a new quartet in the middle of the concert, but in another part of the castle. The audience could walk through the castle, with soup and drinks being served along the way. The soup was called *Sog* and the drinks were called *Treibstoff* and *Laufwerk!* We performed the text of *Sog* in Norwegian at the first concerts. This was not altogether successful. The Norwegian “Ikke no’ problem” did not carry the force of “Kein Problem”. Carola suggested “No problem” but that sounded like a Mexican in an American film. Later, when we were invited to give a concert in Weingarten in Germany, we chose to perform the whole text in German.

Kenneth Karlsson, pianist and artistic leader, Cikada

A clear aim of my music is to create a space where disparate types of material are able to co-exist and communicate with one another – the raw, the coarse and the unexpected come face to face with the highly cultivated instruments of a classical chamber ensemble. But through my musical imagination and the help of the refined ear of the musicians, I’ve managed to focus on the musical and essential nature of the raw, the coarse and the unexpected. First the instrumental techniques are extended to the point that the instruments are as close to these sonic interlopers as possible. Then by carefully listening with fresh ears, these strange sounds begin to lose their original function, shedding any semantic dimension and becoming pure

sound. There are so many sounds that fascinate me: placing two ultrasonic toothbrushes on the soundboard of the piano and wooden resonators played by the percussionist gives rise to the microtonal intervals that form the point of departure for a whole sonic tapestry in *Sog*, or the musicians’ various kinds of vocal utterances that are found in *Keil* and *Sog*, or the pouring water in *Treibstoff*, or recordings ripped out of context, or noises in general, which I love for their anarchistic complexity. The moments in my pieces where I really feel like I’ve succeeded at what I’m after are those where the “abstract” and the “concrete” are in perfect balance – where it’s possible for me to perceive the sounds on several levels simultaneously.

What drives us to keep making art even though there are already so many great works out there? Do we have an insatiable aesthetic hunger? In *Treibstoff* (fuel, propellant), I wanted to capture in a very concrete sonic language not just this blind desire to move forward but also the moments of hesitation, reflection and listening. *Treibstoff* was developed in close collaboration with the Thürmchen Ensemble, whose joy for experimentation and imaginative approach to music making truly came to fruition here.

With *Laufwerk* (drive mechanism) I became enchanted with sounds that I produced when I was alone: for example by rubbing a heavy pair of scissors on a wooden box back and forth, in an oval or in a figure eight pattern punctuated by different focal points, or the repetitive sawing motion of thin metal rods on a wooden box. I imagined these idiosyncratic rhythms working their way into the ensemble like loops, so I also recorded motoric sounds played by the cello and the clarinet, which weave into the ensemble texture and then also break out on their own. The samples form the core and the point of departure for the ensemble’s sonic vocabulary, but in the end the samples become almost completely absorbed by the live instruments. It’s amazing how different the same sound can be when played back as a sample and played live in a space, for example the woodblock-like “tock” of the prepared piano has a completely different presence in the hall. Even on the sampling, this phenomenon is still clearly audible. This drive mechanism, a motor of sounds, whose function remains unclear, has a strong air of mystery.

Keil (wedge) is about the unrelenting attempt to communicate with one another. Words constrain me. They trigger a part of me that is so conditioned, trained and inhibited. (This is why I write so few texts. I don't trust words. They are tainted with a feeling of skepticism.) On the other hand, I love listening to people speaking a language I don't understand (like the Norwegian in the rehearsals with Cikada). Then I'm free to become captivated by the language's musicality and revel in its sounds, rhythm and gestures. Sounds set me free, especially when they are placed in new and unfamiliar contexts. Then I'm wide-awake and driven to understand with my whole being. The moment before understanding is the most intense state of emotional uncertainty. All the layers of culture and meaning fade away allowing true communication to take place. This is similar to the feeling that one gets when staring long and hard into the night sky.

Can sounds exert a force that pulls us along with them? How could something like this work? First the fixed points of orientation begin to slip away. In *Sog* (pull, slipstream, undertow) the ensemble blends together into a low mass of sound that invites us to dive in. Just like our eyes adjust to the dark, our ears begin to delve into the depth of the sound. Like slipping into sleep, we can find ourselves in a dream in which rational causation no longer dictates the course of events. The irrational regions in our brains fascinate me, and art presents a pathway to get in touch with this part of ourselves.

Cikada feels like a sort of second family to me. Some of this has to do with the fact that it has the same instrumentation as the Thürmchen Ensemble that I co-founded in 1991 and collaborated with on so many of my pieces. But Cikada also brings an outside perspective to the work. They had been playing my pieces for a couple of years before I finally had the chance to meet them in 2007 at a concert in Cologne. There they played *Keil*, a piece that everyone, including me, had largely forgotten after its premiere. They breathed new life into the piece, and I was even surprised myself. It's one of the best experiences when a piece takes on a life of its own and I meet up with it again after it has so to say "grown up". In 2009, I received a major commission from Cikada for the pieces *Laufwerk* and *Sog*, which shaped my work up to 2013. As a result of a misunderstanding, I also wrote the string quartet *Lichtung* and the

duo *ohne worte zwei* for cello and contrabass clarinet for the group. This commission was the beginning of my intensive involvement in the exciting new music scene in Norway, which continues until today.

For Kenneth Karlsson, music making is about discovering the human element. Communication is minimal, letting the music do the talking. Maybe we share the same skeptical attitude towards language. The ensemble is made up of internationally renowned soloists led by one of the most sought after conductors for new music and is also home to one of the best string quartets in the world: the Cikada Quartet. The way Cikada works is very intuitive. All the musicians are impeccably prepared, and the work in rehearsals seems to me to be more of a relaxed and humorous coming together. In concert and also in the recording sessions, the ensemble's performances are always full of surprising and illuminating moments.

Carola Bauckholt, August 2015

Since its 1989 formation in Oslo, *Cikada* has developed a refined and highly acclaimed profile on the international contemporary music scene. From the very beginning, Cikada has consisted of flute, clarinet, piano, percussion, string quintet and conductor Christian Eggen. All ten are equal, permanent members, and the ensemble has become synonymous with the Oslo Sound of fresh, vibrant, warm and virtuosic interpretations of consciously selected, contemporary repertoire. In concerts at major international festivals and on numerous albums, Cikada's distinct ensemble profile manifests itself in strong programming. Integral to this work is a wish to develop long-term collaborations with composers and to build composer portraits with commissioned works over time. The nine musicians also play in various formations within the group: the Cikada String Quartet, the Cikada Trio (flute, clarinet, piano), the Cikada Piano Trio and the Cikada Duo (piano and percussion) work as independent Cikada units, enhancing the ensemble's international identity. Cikada was awarded the prestigious Nordic Music Prize in 2005.



Det var någon som tipsade mig om att gå på Thürmchen Ensemblens konsert i Oslo i 2005. Musik av för mig ganska okända tyska tonsättare. Särskilt ett stycke av Carola Bauckholt gillade jag. *In gewohnter Umgebung III*, en trio för video, piano och cello. En riktig trio med gott samspel mellan de tre. Det var nåt förfriskande över hela videon också. Det var bilder av vardags ting och en lika vardaglig kvinna. Inget märkvärdigt, men det hela fick liv i samspelet med instrumenten på ett elegant och smakfullt sätt. Det kändes nytt och spännande. Inte direkt som Wagner och Stockhausen, tänkte jag också. Det verkar också som om inspirationen till flera av Carola Bauckholts stycken kommer från nära ting i hennes vardag: En helikopter som flyger över taket blir till orkesterverket *Hubschrauber*, hennes två-åriga sons pratande och gråtande blir till ett vokalverk.

Jag var som alltid på jakt etter repertoar och tänkte detta var nåt för Cikada. Några månader senare spelade vi Bauckholts *Klarinettrio* och *Geräuschtöne* på Vinterlydfestivalen i Oslo. Ett parti i *Geräuschtöne* kommer jag väl ihåg. I slagverks-stämman skall man på ett ställe använda frigolit – isopor på norska – mot glas för att få fram ett par svaga gnisslande ljud. Vår slagverkare Bjørn Rabben och producent André Wallan Larsen hade blivit ordentligt inspirerade och fått tak i en enorm glasruta på flera kvadratmeter som dom hängde i taket och som tog massor av plats på scenen. Andra slagverkare brukar använda en liten glasbit. I mitten av stycket spelar violin och cello et långt stillastående parti före de svaga pipen med glaset kommer in. Det hela blev så absurt komiskt med det enorma fönstret och det ynkliga lilla gnissliga pipljudet. Publiken älskade det.

Carolas musik handlar för mig mycket om kommunikation och relationer mellan olika ljud och musikaliska händelser. Kanske just därför blev titeln på denna inspelningen *Ich muß mit Dir reden*. När man spelar hennes musik känns det nästan som att delta i ett samtal eller en social sammankomst. Musiken, tycker jag, är mycket baserat på ljud och klangfärg, men dom får en musikalisk funktion först när dom pratar med och har en relation med varann.

Ich muß mit Dir reden var den ursprungliga titeln till *Keil*. Texten i början av stycket, som framförs av Anne Karine Hauge och Rolf Borch, var skreven på tyska, men Carola föreslog att

vi skulle framföra den på norska. «Ich muß mit Dir reden» blev till «Vi må snakke sammen». Många vuxna personer känner nog igen denna mening. Texten i *Keil* går vidare: «Åpne dora, vi må snakke sammen, det er viktig, slik kan vi ikke ha det.»

Cikadas intresse för Carolas musik tog för allvar fart när vi började spela *Treibstoff* och *Keil*. Särskilt *Treibstoff* blev till att börja med en favorit. Starten påminner mig ofta om stadsljud, bilar bussar, mycket folk och ljud av hästhovar från pianot. I Carolas musik spelar vi ofta med preparerade instrument, det vill säga att använda olika saker för att ändra klangen på instrumentet. Jag själv spelar nästan bara inne i pianot. Stråket har korkar och pinnar mellan strängarna, och vi har videoband och bomullstråd bundna i strängar på stryk och piano som vi drar i för att få olika stråkeffekter. Ibland kan det vara svårt för lyssnaren att identifiera exakt vilket instrument som spelar. Stråket låtar ibland som slagverk och pianot som stråkinstrument. Att lära sig ett stycke av Carola innebär också att tillbringa en del tid i boden, garaget, eller i affärer som Clas Ohlson. Detta för att finna saker man kan frambringa med just den klangen som behövs i samspel med de andra och som uttrycker den klangliga inspiration som Carola har.

I *Keil* är det ett ställe – ca 7:33 – som är noterat som en vokalstämma bland annat med olika varianter av konsonanten «s». Men vi skall använda bara våra instrument för att realisera detta. Jag hade på det stället en bit papp, en nagelborste och frigolit i händerna. Frigolit på papp gav



ett «s» langt framme i munnen, nagelborste på papp gav ett «s» i mitten av munnen och papp på pianots basstrånger gav ett «s» bak i munnen. Vi övade in det vokalt och försökte sen att få samma klang med våra «instrument». Carola hade under arbetet med oss alltid en klar vision av hur allt skulle låta och visste gott hur man skulle få fram rätt ljud och klangfärg på de olika instrumenten. Men detta är naturligtvis också ett samarbete och ofta kommer musikerna också upp med goda alternativa lösningar, som experter på sina instrument. Det var till exempel en del experimenterande med steeldrum-effekter i stråket och stråk-klangen i pianot och med elektrisk tandborste-duetten i *Sog*. Carolas musik har för oss en tydlig identitet och det gjorde att arbetet inte skilde sig nämnvärt från att arbeta med äldre klassisk musik.

Efter några års samarbete komponerade Carola *Laufwerk* och *Sog* till Cikada. Vi uruppförde dom på Akershus fästning i Oslo under Ultimafestivalen i 2013. Akershus fästning är ett fantastiskt ställe med många fina salar. Det har utsikt över Oslo hamn och Oslofjorden. Cikada Stråkkvartett spelade också en ny kvartett i mitten av konserten, men gjorde det i en annan del av fästningen. Publiken fick då vandra genom slottet och blev serverade soppa och drinkar på vägen. Soppan hette *Sog* och drinkarna hette *Treibstoff* och *Laufwerk!* Texten i *Sog* gjorde vi på norska på de första konserterna. Det fungerade inte så bra. «Ikke no' problem» klingade inte lika bra som «Kein Problem». Carola föreslog också «No problem», men det låt mest som en mexikan i en amerikansk film. När vi sen blev inviterade till att ha en konsert i Weingarten i Tyskland, så blev det hela på tyska.

Kenneth Karlsson, pianist og kunstnerisk leder for Cikada

Den intensive kommunikasjonen mellom ikke-identisk materiale er et klart ønske i arbeidet mitt: det rå, det røffe og det uventede omgås intimt med de foredlede instrumentene i et klassisk kammermusikkensemble. Men med hjelp av min fantasi og musikernes forfinede øre, har jeg klart å fokusere på den musikalske og den essensielle natur av det rå, det røffe og det uventede. Først blir de instrumentale teknikkene utvidet til et punkt der de ligger så tett som mulig opp til disse lydmessige nykommerne. Deretter, gjennom en intens lytting med friske

ører, begynner disse merkelige lydene å miste sin opprinnelige funksjon: de kvitter seg med sin semantiske dimensjon og blir til ren lyd. Det finnes så mange lyder som fascinerer meg. For eksempel den mikrotonale avstanden mellom to ultrasoniske (elektriske) tannbørster. Klengen disse får fra slagverkets resonansrom og pianoets klangbunn produserer de mikrotonale intervaller som utgjør utgangspunktet for hele lydveven i *Sog*. Eller musikernes ulike stemmeliknende ytringer, som man hører i *Keil* og *Sog*, eller hellende vann i *Treibstoff*, eller opptak revet ut av kontekst, eller lyder generelt, som jeg elsker for deres anarkistiske kompleksitet. De øyeblikkene i mine verk der jeg føler at jeg har lykket å oppnå det jeg streber etter, er nettopp de øyeblikkene hvor det «abstrakte» og det «konkrete» er i perfekt balanse: hvor jeg klarer å tyde lydene på flere nivåer samtidig.

Hva er det som driver oss til å fortsette å skape kunst, selv om det allerede finnes så mange store kunstverk i verden? Er det en umettelig estetisk hunger? I *Treibstoff* (drivstoff) ville jeg fange et meget konkret klangbilde: ikke bare dette blinde ønske om å bevege seg fremover, men også øyeblikk av nøling, refleksjon og lytting. *Treibstoff* ble utviklet i nært samarbeid med Thürmchen Ensemble: deres begeistring for å eksperimentere og deres fantasifulle tilnærming til musikkskapning ble virkelig ført ut i livet her.

I *Laufwerk* (drivverk) har jeg latt meg beruse i de klengene som jeg selv har produsert: for eksempel det å skrape med en tung saks på en trekasse, frem og tilbake, i ovaler, eller åttetall med ulike tyngdepunkt, eller den gjentagende dumphuske-bevegelsen av tynne metalstenger på en trekasse. Jeg forestilte meg at disse idiosynkratiske rytmene kunne innlemmes i ensembles spill som loops; derfor tok jeg også opp motoriske lyder, spilt på cello og klarinet, som beveger seg inn i ensembles klangstruktur, før de også tar sin egen vei. Disse opptakene utgjør kjernen av, og utgangspunktet for, ensembles akustiske vokabular, men til slutt blir de nesten totalt absorbert av de levende instrumentene. Det er forbløffende hvor forskjellig en lyd kan være når den spilles tilbake som en sampling, sammenlignet med hvordan den er spilt live, i vanlige omgivelser: for eksempel høres den treblokk-aktige tikkelyden fra det preparerte pianoet helt annerledes ut når den spilles i en konserthall. Denne effekten kan merkes selv på innspillingen. Denne drivkraften, en slags «motor» av lyder, hvis funksjon er fortsatt uklar, er nokså mystisk.

Keil (kile) handler om den utrettelige streben etter samtale. Ord begrenser meg. De utløser en del av meg som er ekstremt betinget, opplært og hemmet. (Dette forklarer hvorfor jeg skriver så få tekster. Jeg stoler ikke på ord. De har med seg et anstrøk av skepsis.) Når det er sagt, elsker jeg å lytte til noen som snakker på et språk jeg ikke forstår (noe som skjedde under øvingene med Cikada, da norsk ble brukt). Da står jeg fri til å bli fengslet av språkets musikalitet, og fryder meg over språkets lyder, rytme og fakter. Lyder frigjør meg, især når de forekommer i nye og ukjente kontekster. Da er jeg fullstendig våken, og søker etter en fullkommen forståelse av alt rundt meg. Det øyeblikket innen denne forståelsen er kommet, er den mest intense formen for emosjonell usikkerhet; lag etter lag av kultur og kunnskap svinner, slik at ekte kommunikasjon kan oppnås. Man kan få noe av den samme følelsen når man stirrer lenge og konsentrert mot nattehimmelen.

Kan lyder utgi en kraft som drar oss med? Hvordan kan dette skje? Først begynner våre faste orienteringspunkter å forsvinne. Ensemblet forenes i en dyp lydmasse som er så innbydende at vi ønsker bare å stupe ned i den. Akkurat som øynene tilpasser seg mørket, begynner ørene å tilpasse seg den dype lyden i *Sog* (drag). Det er omtrent som når vi glir inn i søvnen – og inn i en drøm der hendelsesforløpet ikke lenger styres av rasjonelle ledd. Jeg er fascinert av de irrasjonelle områder av vår hjerne, og gjennom kunst får vi en inngang til denne delen av oss selv.

Cikada er som en familie for meg. Dette er delvis fordi de samme instrumentene inngår i dette ensemblet som i Thürmchen Ensemblet, som jeg var med til å stifte i 1991, og som jeg har samarbeidet med under fremføringen av mange av mine stykker. Men Cikada gir komposisjonene et perspektiv fra utsiden. De hadde spilt mine verk i et par år før jeg omsider fikk anledningen til å treffe dem – dette var på en konsert i Köln i 2007. Der spilte de *Keil*, et stykke som de fleste, meg selv inkludert, hadde faktisk glemt etter urfremføringen. De åndet nytt liv i dette stykket, og selv ble jeg overrasket. Det er en herlig opplevelse når et musikkstykke får sitt eget liv, og når jeg treffer det igjen etter at det har «blitt voksent», så å si. I 2009 mottok jeg en viktig bestilling fra Cikada for verkene *Laufverk* og *Sog*, og mitt arbeid frem til 2013 ble sterkt preget av dette oppdraget. På grunn av en misforståelse skrev jeg også – nettopp for

Cikada – både strykekvartetten *Lichtung* og duoen *ohne worte zwei* for cello og kontrabassklarinet. Dette oppdraget var begynnelsen på mitt intense engasjement i samtidsmusikkmiljøet i Norge, et engasjement som fortsetter i dag.

For Kenneth Karlsson handler det å lage musikk om å oppdage det menneskelige elementet. Den muntlige kommunikasjonen er minimal; det er musikken selv som «snakker». Muligens deler vi den samme skepsis overfor språk. Ensemblet består av internasjonalt kjent solister, ledet av en av de mest etterspurte dirigentene innenfor ny musikk; dessuten huser ensemblet en av verdens beste strykekvartetter: Cikadakvartetten. Måten Cikada arbeider på er meget intuitiv. Alle musikere møter fullkomment forberedt, og når de øver virker det mest som en avslappet og humørfylt sammenkomst. I konserter og under opptak er ensemblets fremføringer alltid fulle av overraskende og opplysende øyeblikk.

Carola Bauckholt, august 2015

Siden starten i 1989 har **Cikada** etablert en rendyrket og velrenommert profil på den internasjonale samtidsmusikkscenen. Ensemblet har siden begynnelsen bestått av fløyte, klarinett, piano, perkusjon, strykekvintett og dirigent Christian Eggen. Alle ti medlemmer er likestilte, faste medlemmer. Ensemblet knyttes sterkt til den såkalte Oslo Sound med sine friske, energiske, varme og virtuose interpretasjoner av et bevisst utvalgt repertoar. Cikadas distinkte ensembleprofil manifesteres gjennom sterk programmering i konserter ved store internasjonale festivaler og i en rekke plateinnspillinger. I kjernen for dette arbeidet ligger ønsket om å utvikle langvarige samarbeid med komponister og over tid å bygge opp komponistportretter bestående av verker skrevet til ensemblet. De ni musikerne danner også flere mindre formasjoner innenfor gruppen: Cikada Strykekvartett, Cikada Trio (fløyte, klarinett og piano), Cikada Pianotrio og Cikada Duo (piano og slagverk) opererer som uavhengige grupper. Cikada ble tildelt den prestisjetunge Nordisk Råds Musikkpris i 2005.



Ein klarer Wunsch meiner Arbeit ist die intensive Kommunikation zwischen disparatem Material. So trifft Rohes, Derbes, Fremdes auf die hochkultivierten Instrumente des Ensembles. Durch meine Vorstellungskraft und das edle Ohr der Musiker wird der Fokus auf den musikalischen und essentiellen Gehalt des Rohen, Derben und Fremden gerichtet. Die instrumentalen Spieltechniken werden so erweitert, daß sich die Instrumente dem Fremden weitmöglichst annähern. Umgekehrt wird so in das Fremde hineingehorcht, daß es seine ursprüngliche Funktion verliert und zu Klang wird. Zum Beispiel faszinierte mich der mikrotonale Abstand zweier Ultraschallzahnbürsten. Auf Resonanzkörpern von Schlagzeug und Klavier bilden sie den Ausgangspunkt für ein ganzes Gewebe in Sog. Oder die verschiedenartigen stimmlichen Äußerungen der Musiker in *Keil* und *Sog*. Oder das fließende Wasser in *Treibstoff*. Oder die Zuspelungen von Aufnahmen aus anderen Zusammenhängen. Oder grundsätzlich das Geräusch, das ich wegen seiner anarchischen Komplexität liebe. Seine Struktur und seine Fähigkeit, persönliche Assoziationen auszulösen läßt sich kaum kategorisieren.



In meinen Stücken finde ich die Momente gelungen, wenn das „Abstrakte“ und das „Konkrete“ in perfekte Balance geraten. Wenn es mir gelingt, gleichzeitig in mehreren Ebenen wahrzunehmen.

Was treibt uns an, immer wieder Kunst zu produzieren, obwohl es bereits so viel Großes gibt? Haben wir einen hungrigen ästhetischen Magen? Dieses bloße Vorwärtsgen,

aber auch das Innehalten, das Reflektieren und Horchen habe ich ganz konkret klanglich umgesetzt. *Treibstoff* wurde in enger Zusammenarbeit mit dem Thürmchen Ensemble entwickelt, dessen phantasievolle Experimentierfreude hier seinen Niederschlag gefunden hat.

In *Laufwerk* habe ich mich an Klängen berauscht, die ich allein produzierte. Zum Beispiel das Reiben mit der schweren Schere auf der Holzkiste hin und her im Oval oder in Achten mit verschiedenen Schwerpunkten. Oder am repetitiven Wippen von dünnen Metallstäben auf der Holzkiste. Ich stellte mir vor, daß diese Eigenrhythmen wie Schleifen in das Ensemble hineinwirken. So nahm ich auch motorische Klänge von Cello und Klarinette auf, die sich ins Ensemble spinnen und auch wieder herauswachsen. Die Samples bilden den Kern und Ausgangspunkt der Klänge des Ensembles, aber sie werden von diesem fast vollständig absorbiert. Es ist verblüffend, wie verschieden der gleiche Klang vom Sample und im Raum live erzeugt klingt. Zum Beispiel das woodblockähnliche „tok“ des präparierten Klaviertones. Selbst auf der Aufnahme bleibt dieses Phänomen erhalten. Dieses Laufwerk, die Motorik der Klänge, dessen Funktion unklar bleibt, hat eine starke mysteriöse Atmosphäre.

Keil handelt von insistierenden Versuchen miteinander zu sprechen. Worte verschließen mich, sie richten sich an eine Schicht in mir, die so stark geprägt, angelernt und gehemmt ist. (Deshalb schreibe ich auch so wenig Texte, denn ich traue den Worten nicht, sie werden von einem Gefühl von Skepsis begleitet.) Dagegen liebe ich es, Menschen zuzuhören, die ich nicht verstehe (wie das Norwegisch bei den Proben von *Cikada*). Da gibt es eine Faszination und Freude über den Klang, Rhythmus und die Geste. Klänge öffnen mich, vor allem, wenn sie ungewohnte Zusammenhänge bilden. Da werde ich hellwach und bin mit meinem ganzen Wesen gefordert, zu begreifen. Der Moment vor dem Begreifen ist der Intensivste, das Ergriffen sein. Da lösen sich Schichten auf und echte Kommunikation findet statt. Das ist vergleichbar mit dem Gefühl, das einen überkommt, wenn man lange den Sternenhimmel betrachtet.

Können Klänge einen *Sog* erzeugen, dessen Kraft einen mitnimmt? Wie könnte das funktionieren? Die festen Bestandteile der Orientierung lösen sich zunächst auf. Das Ensemble vermischt sich zu einem tiefen Gesamtklang, der zum Eintauchen einlädt. Wie im Dunkeln die Augen richten sich die Ohren durch das Hineinhören auf Elemente in der Tiefe des Klanges. Wie das Hineingleiten in den Schlaf könnte man sich dann in einem Traum befinden, in dem

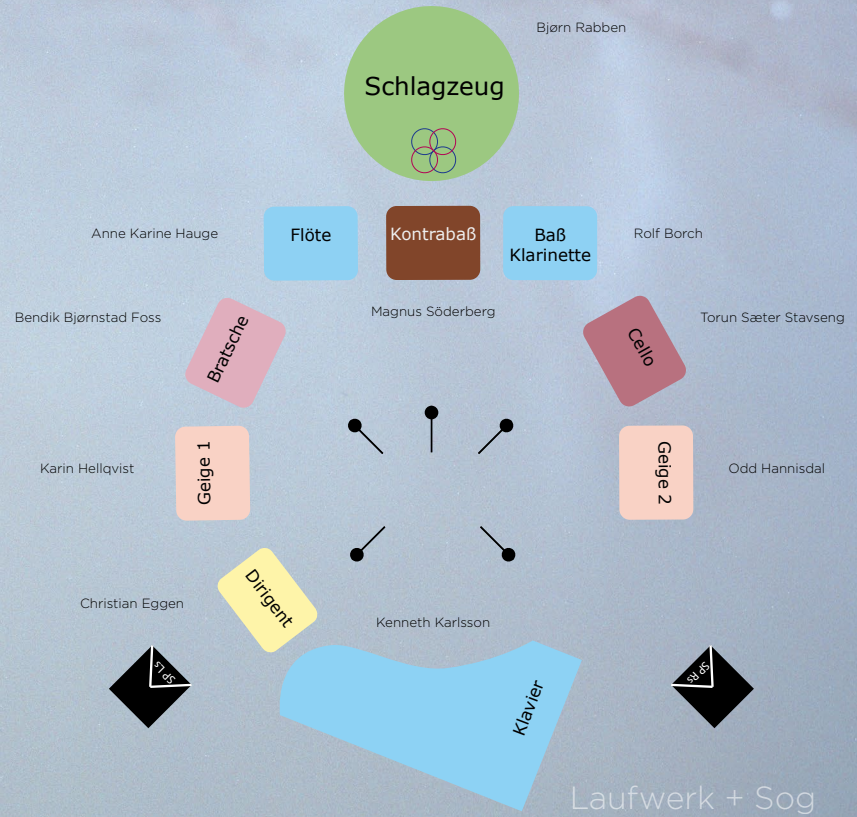
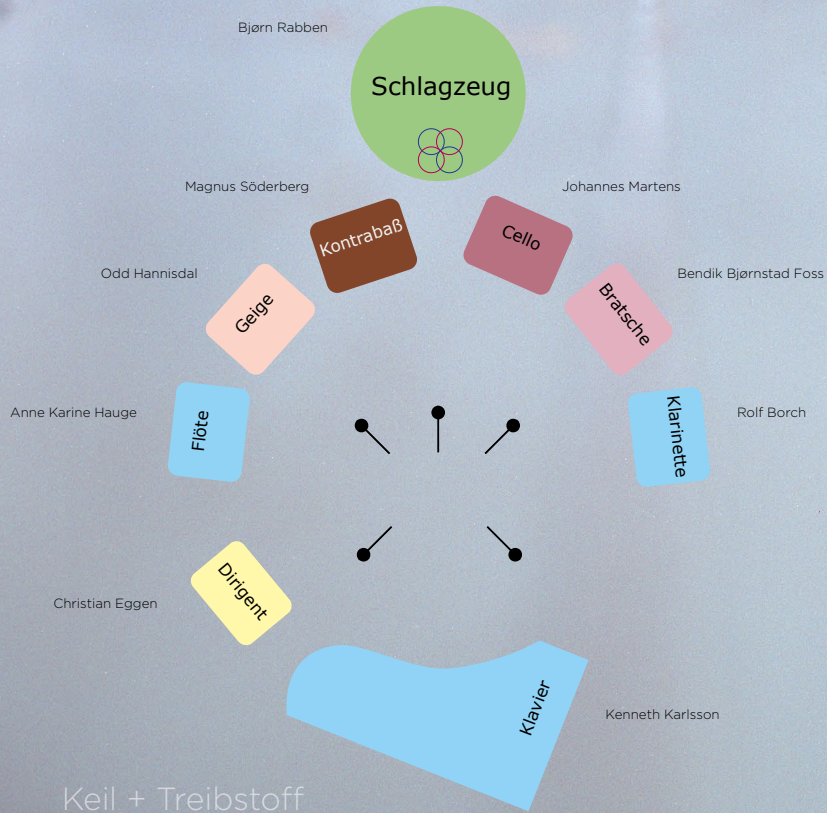
rationale Kausalitäten keine übergeordnete Funktion mehr besitzen. Es sind die irrationalen Gebiete unseres Hirns, die mich faszinieren und die durch Kunst erstpürt werden können.

Ich habe eine Art familiäre Beziehung zum **Cikada** denn es hat die gleiche Besetzung wie das Thürmchen Ensemble dessen Gründungsmitglied ich 1991 war. Aber Cikada wirft einen Blick von außen, sie kannten und spielten meine Stücke viele Jahre bevor ich sie dann schließlich 2007 in Köln selbst kennenlernte. Dort präsentierten sie *Keil*, ein Stück, das nach seiner Uraufführung auch für mich in Vergessenheit geriet. Sie erweckten es zum Leben und ich war selbst überrascht. Es gehört zu den schönsten Erlebnissen, wenn Stücke ein Eigenleben führen und mir dann sozusagen „Erwachsen geworden“ wiederbegegnen. Im Jahr 2009 kam der wichtige Auftrag von Cikada für das *Laufwerk* und *Sog* entstand und der meine Arbeit bis 2013 prägte. Durch ein Mißverständnis entstanden auch das Streichquartett *Lichtung* und das Duo *ohne worte zwei* für Cello und Kontrabaß Klarinette. Dieser Auftrag eröffnete mir eine bis heute anhaltende intensive Zusammenarbeit mit der spannenden Neue Musik Szene Norwegens.

Kenneth Karlsson legt Wert auf das Menschliche und Persönliche in der Musik. Die Kommunikation ist minimal. Vielleicht teilen wir die gleiche Skepsis der Sprache gegenüber. Im Ensemble befinden sich neben hervorragenden Solisten einer der gefragtesten Dirigenten und eines der weltweit besten Streichquartette das Cikada Quartett. Die Arbeitsweise von Cikada ist sehr intuitiv. Sie sind einzeln sehr gut vorbereitet und die Probenarbeit erscheint mir als ein entspanntes und humorvolles sich Annähern. Im Konzert und auch bei der Aufnahme entstehen überraschende und leuchtende Momente.

Carola Bauckholt, August 2015







2L (Lindberg Lyd) records in spacious acoustic venues; large concert halls, churches and cathedrals. This is actually where we can make the most intimate recordings. The qualities we seek in large rooms are not necessarily a big reverb, but openness due to the absence of close reflecting walls. Making an ambient and beautiful recording is the way of least resistance. Searching the fine edge between direct contact and openness; that's the real challenge! A really good recording should be able to bodily move the listener. This core quality of audio production is made by choosing the right venue for the repertoire, and balancing the image in the placement of microphones and musicians relative to each other in that venue. There is no method available today to reproduce the exact perception of attending a live performance. That leaves us with the art of illusion when it comes to recording music. As recording engineers and producers we need to do exactly the same as any good musician; interpret the music and the composer's intentions and adapt to the media where we perform.

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Mårten Lindberg balance engineer and recording producer

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authoring **Michael Thomas Hoffmann** • project management **Stefan Bock**
Blu-ray producers **Morten Lindberg** and **Stefan Bock**

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This recording was made by Lindberg Lyd AS with DPA microphones and HORUS converters to a PYRAMIX workstation. Digital eXtreme Definition is a professional audio format that brings "analogue" qualities in 24 bit at 352.8 kHz sampling rate.

Note on Low Frequency Effect channel: For SACD and FLAC audio files, all six channels (including the Lfe channel) are calibrated for equal playback levels. However, in the audio streams for the Blu-ray the Lfe channel is lowered by -10dB in the mastering process, anticipating a +10dB elevation in cinema-style home theatre playback.

