

EIVIND BUENE

**POSSIBLE CITIES /
ESSENTIAL LANDSCAPES**

CIKADA

- I 01 POSSIBLE CITIES (FRAGMENT) 13:55
- 02 GRID 9:49
- 03 POSSIBLE CITIES 16:41

- II 04 LANDSCAPE WITH RUINS 16:43
- 05 ULTRABUCOLIC STUDIES /
NIGHT PIECE /
MINIATURE LANDSCAPE 10:09
- 06 MOLTO FLUIDO 7:54
- 07 NATURE MORTE 12:42

Recorded in DXD 24bit/352.8kHz

5.1 DTS HD MA 24/192kHz

2.0 LPCM 24/192kHz

+ mShuttle MP3 and FLAC

Exclusive Pure Audio Blu-ray
+ hybrid SACD included



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EAN13: 7041888516422



2L-083-SABD made in Norway 20©12 Lindberg Lyd AS

EIVIND BUENE

POSSIBLE CITIES / ESSENTIAL LANDSCAPES

CIKADA





POSSIBLE CITIES/ESSENTIAL LANDSCAPES
IS A CYCLE OF CHAMBER MUSIC AND
ENSEMBLE WORKS WRITTEN BETWEEN
2005 AND 2009, COMMISSIONED
BY CIKADA AND ENSEMBLE
INTERCONTEMPORAIN.
FIRST PERFORMANCE IN OSLO,
14. NOVEMBER 2009.



"At times I feel your voice is reaching me from far away, while I am prisoner of a gaudy and unlivable present, where all forms of human society have reached an extreme of their cycle and there is no imagining what new forms they may assume. And I hear, from your voice, the invisible reasons which make cities live, through which perhaps, once dead, they will come to life again."

And Marco answered: "While, at a sign from you, sire, the unique and final city raises its stainless walls, I am collecting the ashes of other possible cities that vanish to make room for it, cities that can never be rebuilt or remembered."

Contemplating these essential landscapes, Kublai reflected on the invisible order that sustain cities, on the rules that decreed how they rise, take shape and prosper, adapting themselves to the seasons, and then how they sadden and fall into ruins. At times he thought he was on the verge of discovering a coherent, harmonious system underlying the infinite deformities and discords [...]

Italo Calvino: *Invisible Cities*



Artist photo: Ellen Lande Gossner

EIVIND BUENE

Eivind Buene (b. Oslo, 1973) studied at the Norwegian Academy of Music from 1992 to 1998. Writes for ensembles, orchestras and soloists, engages frequently in collaborations with improvising musicians. In addition to music, Buene has written critique, essays and novels. www.buene.com

I have always thought that moving through a city is a good metaphor for listening to new music. A big city will invite you through unfamiliar streets, into dark alleyways and sudden openings of light. It demands active participation, it offers new experiences, and there are countless ways of moving from one point to the next; a multitude of possible itineraries open up for both the wanderer and the listener. Traversing a city lets you meditate on construction and decay, on human ingenuity and the inevitable forces of time. Apparent chaos suddenly reveals a beautiful logic. Seemingly random patterns turn out to be networks of human interaction. And underneath the solid surfaces there's always nature, waiting to take over, to obliterate our structures with organic growth. I have tried to make these liminal states audible in Possible Cities/Essential Landscapes. The work is an invitation to listen into a landscape where stories emerge, multiply and disappear. As Italo Calvino phrases it in Invisible Cities: "It is not the voice that commands the story: It is the ear."

Eivind Buene





CIKADA

Anne Karine Hauge - flute
Ingvill Hafskjold - clarinet on track 1, 3 & 7
Rolf Borch - clarinet on track 5 & 6
Bjørn Rabben - percussion
Kenneth Karlsson - piano
Henrik Hannisdal - violin
Odd Hannisdal - violin
Marek Konstantynowicz - viola
Emery Cardas - violoncello
Magnus Söderberg - double bass



CHRISTIAN EGGEN Conductor

Artist photos: Tomasz Wiech

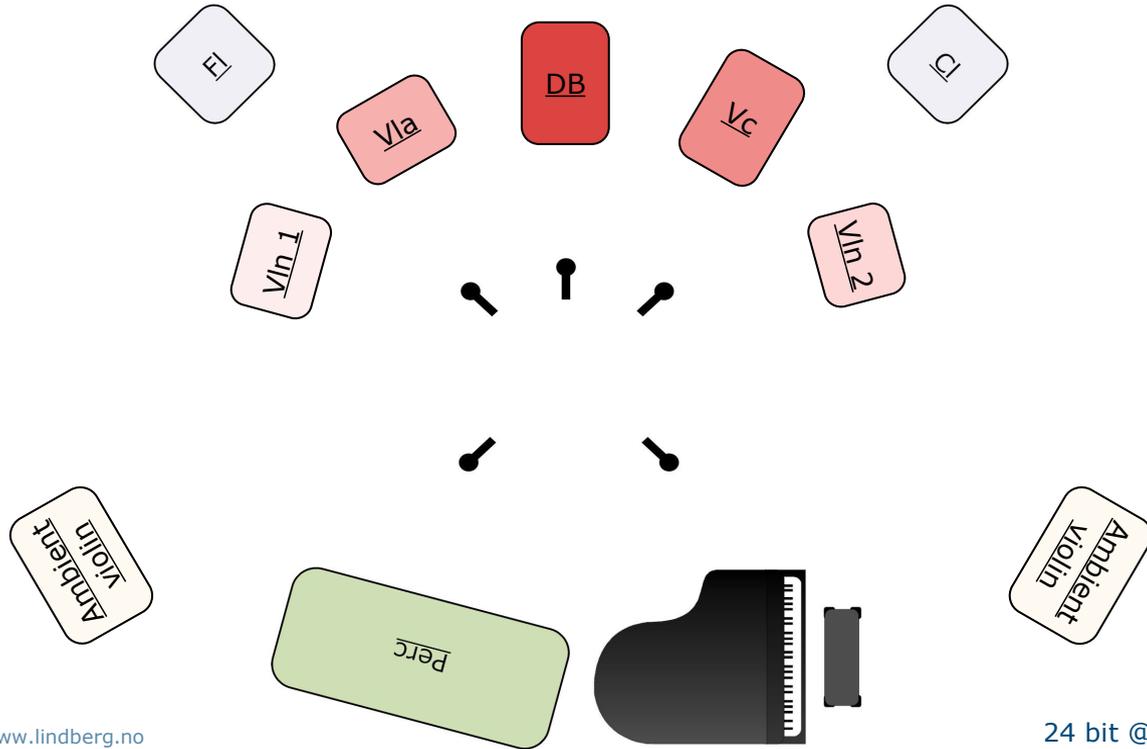
Since its 1989 formation in Oslo, the Cikada has developed a refined and highly acclaimed profile on the international contemporary music scene. From the very beginning, Cikada has consisted of flute, clarinet, piano, percussion, string quintet and conductor Christian Eggen. All ten are equal, permanent 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.

Cikada was awarded the prestigious Nordic Music Prize in 2005. www.cikada.no



01. Possible Cities (fragment)
02. Grid
03. Possible Cities



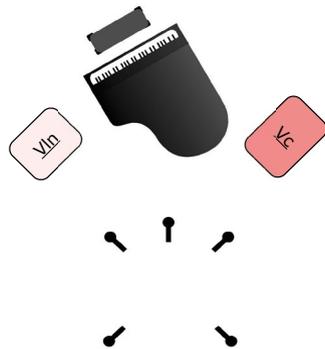
www.lindberg.no

Customer	2L
Venue	Henie Onstad, Oslo
Recording	April 16-18, 2010
20©09	Lindberg Lyd AS

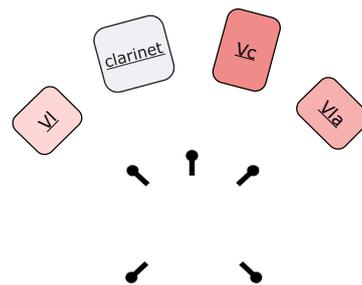
24 bit @ 352.8kHz

CIKADA	performer
Christian Eggen	conductor
Eivind Buene	composer
Possible Cities + Grid	repertoire

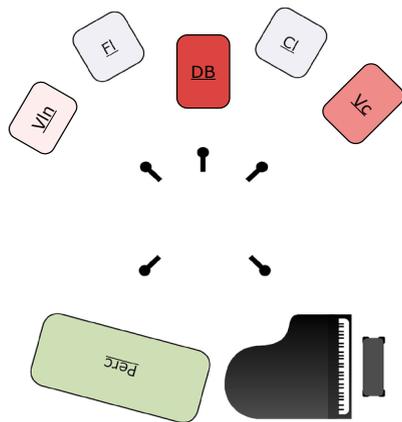
04. Landscape with Ruins



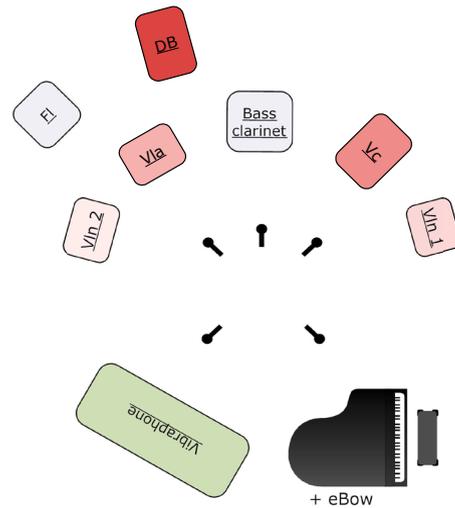
06. Molto Fluido



05. Ultrabucolic Studies /
Night Piece /
Miniature Landscape



07. Nature Morte



Blu-ray is the first domestic format in history that unites theatre movies and music sound in equally high quality. The musical advantage is the high resolution for audio, and the convenience for the audience as one single player will handle music, films, DVD-collection and your old library of traditional CD.

Developed by Munich's msm-studios in co-operation with Lindberg Lyd, the Pure Audio Blu-ray combines the Blu-ray format's vast storage capacity and bandwidth necessary for high resolution sound (up to 192 kHz/24Bit) in surround and stereo with the easy and straight-forward handling of a CD. Pure Audio Blu-ray can be operated in two ways: by on-screen menu navigation or by remote control without a TV screen. Remote control operation is as easy as with a CD: besides the standard transport controls the numeric keys directly access the corresponding track number and the desired audio stream can be selected by the coloured keys on the remote control. For example, press the red button for 5.1 DTS HD Master or yellow for 2.0 LPCM. Pure Audio Blu-ray plays back on every Blu-ray player.

-  5.1 DTS HD MA 24/192kHz
-  2.0 LPCM 24/192kHz

This **Pure Audio Blu-ray** is equipped with **mShuttle** technology – the key to enjoying your music even when away from your Blu-ray player. Connecting your BD player to your home network will enable you to access portable copies of the songs residing on the disc: you may burn your own copy in CD quality or transfer MP3s of your favourite tracks to your mobile player. mShuttle provides a versatile listening experience of Pure Audio Blu-ray: in studio quality FLAC on your home entertainment system, in CD quality in car & kitchen, or as MP3 wherever you are.

1. Make sure that your BD player is connected to your computer network.
2. Insert the Pure Audio Blu-ray Disc into your BD player and press the mShuttle button after the disc is loaded.
3. Open the Internet browser of your computer and type in the IP address of your BD player. You will find this address in the setup menu of your Blu-ray Disc player.
4. Select booklet and audio files to download from the Blu-ray to your computer.



Blu-ray authoring **msm-studios GmbH**
audio encoding **Morten Lindberg** • screen design **Dominik Fritz**
authoring **Martin Seer** • project management **Stefan Bock**
Blu-ray producers **Morten Lindberg** and **Stefan Bock**

Recorded at Henie Onstad Kunstsenter, Norway April and December 2010 by Lindberg Lyd AS

Recording Producer and Balance Engineer **MORTEN LINDBERG**
Recording Technician **BEATRICE JOHANNESSEN**
Piano Technician **STEINWAY & SONS Thron Irby**

Editing **JØRN SIMENSTAD**
Mix and Mastering **MORTEN LINDBERG**

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Executive Producers **JØRN SIMENSTAD** and **MORTEN LINDBERG**

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This recording was made by Lindberg Lyd AS with DPA microphones, Millennia Media amplifiers and SPHYNX2 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. DXD preserves 8.4672 Mbit/s per channel linear PCM.

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.