

Anmeldelser utland:

## The New York Times

### 12 Pop, Rock and Jazz Concerts to Check Out in N.Y.C. This Weekend

**SIGURD HOLE** at Weill Recital Hall (Feb. 3, 8 p.m.). This bassist is about to release “Lys/Mørke,” a [ruminative and openhearted](#) album on which his only accompaniment is the ambient sound he recorded on the Norwegian island of Fleinvaer. The swirl of wind or the rushing of water sometimes serve as a backdrop to Hole’s playing; elsewhere they close in around his quiet bowing, threatening to overwhelm him. He will perform music from the album at this show, his Carnegie Hall debut, which also features a brief performance and talk from David Rothenberg, a musician and philosopher who studies the interplay between music and nature.

212-247-7800, [carnegiehall.org](http://carnegiehall.org)

### THE NEW YORK CITY JAZZ RECORD



*Lys / Mørke (Light / Darkness)*  
Sigurd Hole (s/t)  
by Tyran Grillo

Following 2018’s *Elvesang* (one of that year’s finest), Norwegian bassist Sigurd Hole returns with an even deeper solo session, recorded on a small island off the northern coast of Norway. Inspired by the surroundings, Hole often recorded with the studio door left open and sometimes even outside. As David Rothenberg observes in his liner notes, there’s something both primal and rare going on here—a willingness to speak with, rather than at, nature.

Although its 18 tracks are divided down the middle into suites of *Light (Lys)* and *Darkness (Mørke)*, we could easily read one into the other. In *Light*, we encounter the inward arpeggios of “Skygge” (Shadow), just as in *Darkness* we stumble across the vast terrains of “Refleksjon” (Reflection). As dots in an aural yin yang, they are masterstrokes of one who intimately knows the inner life of his instrument. Aside from one traditional song, his subliminal folktales come from the heart.

Hole is a painterly musician in the truest sense—that is, one who isn’t afraid to call upon every brush and palette knife at his disposal. In most cases, he seems interested in examining the harmonic possibilities of the bass, drawing out hidden and elusive shades of color in the process. Prime examples include “Trestein” (Woodstone), “Årringer” (Growth rings) and “Bølge” (Wave), in which Hole opens his bow like a poet would a journal, setting pen to paper without filter.

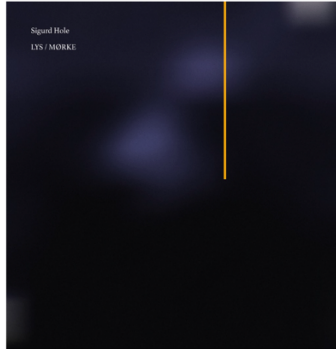
Thus, Hole unravels until his emotions sing in a way that sidesteps the need for highlighted analysis. The more one listens, the more one feels each track as a vital organ of the whole. And while you may not walk away with discernible melodies on the brain, you will have in your possession something far more indelible: a feeling that you have known the texture of a soul.

*For more information, visit [sigurdhole.no](http://sigurdhole.no). Hole plays solo at Weill Recital Hall at Carnegie Hall Feb. 3rd. See Calendar.*

## Sigurd Hole: Lys/Mørke

By **Fred Grand** - 10 April 2020

👁 348



Anybody hearing bassist Sigurd Hole performing with Tord Gustavsen, Jon Eberson or Karl Seglem will surely recognise his tasteful virtuosity. Yet not even his stunning solo album *Elvesang* (2018) could prepare you for the truly monumental nature of this music. Recorded indoors and en plein air during a stay at a remote Arctic retreat, *Lys/Mørke* is Hole's powerful eulogy for a dying planet.

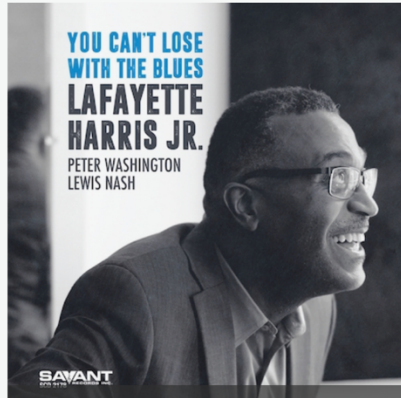
Save for the traditional folk song *Himmelrik* the bulk of the material is freely improvised. During the recording, sound engineer Audun Strype placed recording microphones out in the landscape. Listening to the album through a decent set of decent headphones can provide a suitably elemental experience, and will also reveal the full extent to which Hole is interacting with his surroundings.

Disc 1 begins with a lengthy improvised triptych, its three-part cycle form in many respects a metaphor for man's colonisation of the planet. Emerging from a deep and foreboding drone, anguished upper-register harmonics generate palpable unrest before the final movement imposes order. The warm overtones and dancing polyphonies of *Yngeldans* summon nostalgic charms of the traditional Hardanger fiddle, while the hanging chords and fleet pizzicato lines of *Duggdråpper* recall another great Norwegian institution, Arild Andersen. The abrasive *Trestein* and unremittingly abstract *Vindu* bring momentary echoes of the late Peter Kowald, while the haunting *Spielbilde* and *Havsang* evoke decidedly more bucolic vistas.

*Mørke* generally carries a more tenebrous mood, though the contrast between the two discs is perhaps less dramatic than you might imagine. The low-humming drones of *Bølge* underscore a series of rippling patterns inspired by an angry sea, *Himmelrik*'s unadorned melody is cast in a curiously sombre light, and *Årringer* borrows unexpected sounds and textures from abstract electronica. *Varde* descends so deep as to be almost sub-sonic, while the lengthy title track hints at the extreme changes of light in Arctic latitudes. It ends appropriately enough with *Epilog*, and I detect just the faintest glimmer of hope in Hole's parting shot.

If you're in any way dubious about the merits of the solo bass recital, prepare to have your preconceptions shattered. It's profound, unflinchingly uninhibited and characterised by an uncommon urgency, gravity and beauty, Hole cajoling every conceivable timbre and emotion from his mighty instrument.

[Click here for to hear/buy Sigurd Hole: \*Lys/Mørke\*](#)



EDITORS PICK

### Lafayette Harris Jr.

*You Can't Lose With The Blues*  
(Savant)

BUY/LISTEN



EDITORS PICK

### Sigurd Hole

*Lys/Mørke*  
(Elvesang)

BUY/LISTEN



EDITORS PICK

### Clark Sommers' Ba(SH)

*Peninsula*  
(Outside In)

BUY/LISTEN



EDITORS PICK

### The Unknown New

*Inkflies*  
(Self Release)

BUY/LISTEN

## Sigurd Hole

### *Lys/Mørke*

ELVESANG 005

★★★★½

Sigurd Hole, an acclaimed accompanist for Tord Gustavsen and others, ventured to the Norwegian island Fleinvær to record his latest album. There, he tapped the area's atmospheric inspirations, allowing ambient sounds to make cameo appearances on the solo bass recording, emphasizing the importance of nature and ecology in his conceptual mix.

An especially rich spectrum of harmonics, overtones, percussive effects and arco colorations make up the essential vocabulary on the contemplative double-disc *Lys/Mørke*, a follow-up to 2018's solo *Elvesang*. But what pushes Hole's bass work into the realm of the sublime are his refined sense of improvisation and painterly subtlety. From the *Lys* disc, a folkish pulse graces "Yngeldans," while "Havsang" suggests a low, loamy elegy.

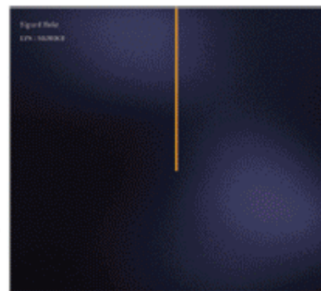
The *Mørke* disc opens with the timbral wash of arco sweeps on "Bølge" and closes with a resolving sigh of the introspective, melodic "Epilog." In between come "Mørke," with its pizzicato gravitas and the primal rhythmic vigor of "Refleksjon." As an integrated whole, deserving a listen from beginning to end, the recording transports listeners to the realms of Norwegian wilderness and the wilderness of double bass, no additives necessary.

—Josef Woodard

**Lys/Mørke:** Disc One: Lys: Yngeldans; Duggdråper; Trestein; Vaksorn; Spellbilde; Vindur; Skygge; Havsang. Disc Two: Bølge; Himmelrik; Arringer; Varde; Horisont; Ritual; Refleksjon; Mørke; Epilog. (38:38/41:16)

**Personnel:** Sigurd Hole, bass.

**Ordering info:** [sigurdhole.bandcamp.com](http://sigurdhole.bandcamp.com)





## Hip-hop & R&B by Richard Stacey

### Audio Active

#### Basic Standards Vol 1

SoundCloud DL

With continued British state hostility to artistic education, it seems urgent to pay attention to the fruit of organisations working on the ground to promote, as Brighton's Audio Active have it, "better futures through music". They've roots going back over a decade but have stepped up a gear over the last few years with regular club nights under the Kustom Vibes banner and the opening of a new studio space, but this is their first mixtape. Stylistically it's all over the place, highlights including Casper's devastatingly intimate vocal on "These Words" and the post-Slowthai snotty guitar punk of Para Fiction's "No Comment". But its heart is with the young rap talent, from Arr Dee's tales of selling weed to clear his mother's debts on "Page One" to 13 year old Sané preaching personal hygiene on the set's almost infeasibly fresh title track.

### Filthy Gears

#### No More Heroes

Bandcamp DL

Kudos to Stormzy for wearing slippers on BBC Breakfast but as ever the pulse lies elsewhere. Witness the blooming confidence of Rugby all-rounder Filthy Gears, here on his second vocal album following 2019's *The Fallout* outshining big name features from Manga Saint Hilare to Snowy Pango and his hero Wiley. Not a bad man, not a good man, he's somewhere between sinner and saint; a family man and final boss with plausible claim to making the room shake when he drops "Hot Crud". His visions of hell on "Evil" are vivid, more often he's chatting nervous ambition, claiming to be the "bastard with a mind that's wild and hungry" telling us "fuck a tastemaker, mute on a critic... radio sets won't get man a trophy". Inspirationally sensible and wickedly raw.

### Haleek Maul

#### Error

Lex DL/LP

On cursory first listen New York born Barbadian Haleek Maul's debut album *Error* feels like bait and switch, from the opening blast of pride and rage and desperate adrenalised confusion on the ragamuffin funk of "We Wid It" through the neurotic intoxication of "Glitching". Then a less engaging

stretch, languorous from the bleak zombie boom-bap of "Abyss" to the tentative optimism of "Feelings". Closer reflection reveals "Pretty Colour" as the pivotal moment where allusion and philosophical introspection are momentarily ditched for a more direct approach. "2016 I lost my grandfather", he shares, with a brief pause for thought before the blunt eulogy, "a fuckin' soldier". But it seems telling for an album about self-discovery that the most convincing tracks are those where he's openly panicking over his identity rather than those where he's found an uneasy peace.

### IAMDDB

#### Kare Package

Union N DL

Fresh evidence that Mancunian singer IAMDDB continues to thrive two years on from her moment of hype with "Shade" and subsequent damnation as fodder on a number of 2018 tiplists. The confident strut of "Bubble Tea" and the balmy indifference of "Sit Back" are great, but the runaway highlight here is "Scare You" for the moment after she's been boasting about her artistic independence where her flow speeds up and she takes off into song for the payoff, "Bitch, I don't debate, I can see it in your face I scare you".

### Leaf Dog

#### Live From The Balrog Chamber

Real Life Drama CD/DL/2xLP/MC

Ordinarily I'd divebomb across a room to skip any track using the words "keep it real", but here on "Only If You Can" Leaf Dog flips it. Suddenly keeping it real is less stern communist diktat from UKHH high command and more wistful aspiration, subject to budgetary considerations. Most of the best moments on *Balrog Chamber* are confessional: see also the heavy drug and relationship issues on epic choir beat of "What We Earn" and the jawdropping moment in "Never Thought" when he confesses "I drop some gems in my album but I stagger it". It works because the energy he brings is anything but despondent, this is a man in love with playing his position inadvertently churning out minor masterpieces.

### Lunar C

#### Very Important

Bandcamp DL/LP

For all the arch irony of the album's moniker it could end up fitting. In his own sweet way Lunar C had been turning into this country's equivalent to Devin The Dude, a reliable cartoon churning out predictably patchy but generally enjoyable albums with a few moments of dumb fun and unlikely insight to cherish. For consistency alone, *Very Important* is a level above, from the scorching rage of relative sobriety lashing out "My body's a temple, yours is a Travelodge" to the more typically grotesque "Your girl's pussy smells like white people's dreadlocks". Essential escapism, like Eminem if he

hadn't been driven up himself by fame, charming both because and despite the admission "I'll say a lot of things because they're funny, but they aren't true".

### Micall Parknsun & Giallo Point

#### The Magnus Opus

Crate Division/Tuff Kong DL/LP

It seems uncharacteristically immodest of Micall Parknsun to proclaim a "Magnus Opus". In an era of obscene wealth this was the guy who announced himself in 2005 as *The Working Class Dad*, while recent works have included the understated *Everyday Craft* and the apologetic *Finish What We Started*. Perhaps it's to match the atypical high swank stylings of Giallo Point, the music of stylish bastards in whose company Parknsun falls gloriously short by virtue of his earnest, genial and not apparently psychopathic nature. It's a potent combination, widescreen Italian terror and a hero worth rooting for a man who'll admit, "I'm back for the crown, too stupid to notice it's over my brow". If it weren't for the underrated energies of his back catalogue you'd be tempted to take the title literally.

### The God Fahim

#### Lost Kings

Nature Sounds CD/DL/LP

Where The God Fahim triumphs ahead of his New York low beat minimalist contemporaries is his generosity. The moment after preaching hard work, wisdom, willpower and financial sense when he reintroduces himself, "It's the rich righteous teacher, don't confuse me with a preacher". The sheer joy that carries "Stay Fly" and, best of all, "Life After" where he goes all in on his grand philosophy and code of honour in the face of death, victoriously claiming "The devil hates it when I make songs like this". Generic thug talk such as on "Iron Fist" is less effective – Vinnie Paz's turn as rap's Alex Jones on "Scarlett Murder" chatting about gunrunners from Bratislava is downright bizarre.

### Your Old Droog

#### Jewelry

Nature Sounds CD/DL/LP

It's time for those of us who lost patience with Your Old Droog way back when it seemed he was nothing much more than a Nas impersonator with a passion for indie rock to think again. Old comparisons persist but now he's a superhero, the titular character of "Jew Tang", a man who'll "walk in meetings with a star of David" dispensing wisdom from a bulletproof whip, like Pope Francis. He'll swing through with the Menorah, "while you run around jacking other man's aura". It's hard to pinpoint exactly how serious he's being when he suggests that if you're not a fan you must be antisemitic, but given the leap of confidence and imagination here it's a plausible enough claim. Unlikely fun. □

## Jazz & Improv by Phil Freeman

### Jennifer Curtis & Tyshawn Sorey

#### Invisible Ritual

New Focus CD/DL

Don't come to this duo album expecting anything in the vein of Rashied Ali and Leroy Jenkins's *Swift Are The Winds Of Life*, or Billy Bang and Dennis Charles's *Bangception*. On this set of eight linked improvisations, Sorey moves back and forth between drums and piano while violinist Curtis plays in a hushed, starkly minimal style drawn much more from modern composition and chamber music than any kind of jazz, free or otherwise. But when she does erupt, as on the fourth movement, she displays a raw, sawing approach halfway between a Bartók string quartet and Michel Sampson's unhinged fiddling with Albert Ayler's mid-1960s sextet, while Sorey is in full doom metal mode, demolishing the kit with apocalyptic hammer blows.

### Sigurd Hole

#### Lys/Marka

Evesang 2x-CD/DL

This double disc of double bass improvisations was recorded at The Arctic Hideaway on the northern Norwegian island of Fleinvær. It represents a deliberate attempt on Hole's part to interact and commune with nature – understandable, since Norway can feel like a country carved house by house out of a single vast forest. Some tracks were recorded outdoors, while studio recordings were made with the door open and mics set up to capture wind, bird calls and more. Most of the set's 18 tracks are short (seven are under two minutes, only six last more than five) and Hole explores a single technique or approach on each, stopping when he's made his point. Listen on headphones while tramping through the woods.

### Dave Liebman

#### Earth

Whaling City Sound CD/DL

Saxophonist Dave Liebman has been working on a series of albums based on the elements for over 20 years: *Water* (1997), *Air* (2006) and *Fire* (2016). *Earth* features his working band Expansions and has a strong electro-fusion sound sometimes; his soprano saxophone is heard amid oozing, burbling synths that occasionally become surprisingly noisy and aggressive. On other tracks, though, the music has a somehow florid yet



## Low-Register Transcendence at Bassist Sigurd Hole's Carnegie Hall Debut

In his Carnegie Hall debut on the third of the month, bassist **Sigurd Hole** played music to get absolutely lost in. From the most sepulchral, wispy high harmonics, to pitchblende lows, he used the entirety of the sonic spectrum, as is his style. Often he'd combine the two extremes at once, building keening, sometimes oscillating overtones while bowing steadily at the tailpiece. The effect was as hypnotic as it was intense. Drawing on material from his new double album *Lys/Morke* (Norwegian for "Light/Dark"), he transcended any concept of what solo bass can be.

Musicologists have long debated the influence of nature on traditions around the world. Hole may have recorded the album on a desolate island off the northern Norwegian coast, but his music had a windswept vastness long before he embarked on the project. There was a point midway during his first set where he built resonance to the point where his bass was literally humming with microtones, many of them no doubt beyond human hearing at both the low and the top end. In a more delicate interlude, he plucked out harmonics that evoked the ping of a West African mbira thumb piano.

Another passage (Hole basically segued his way into everything) drew on the otherworldly oscillating folk singing known as yoiks, as did an understatedly joyous, circling dance theme. But it was his darkest, most nocturnal passages that resonated the most, a deep riverbed counterbalanced by the alternately busy and hazily lingering flickers at the surface.

**David Rothenberg**, who has visited that same island where Hole made the record, played in between sets, first alongside a recording of whale song, then solo on bass clarinet. At first the recorded whale seemed to be thrashing the busker, but then Rothenberg found a murky groove and hung with it throughout the mammal's garulous whistles and quasi-barks. As the multi-reedman explained, whale song is very poetically constructed, with A-sections, B-sections, C-sections and more.

Hole returned to join Rothenberg for a brief set of duos. It was here the two personalities contrasted the most, Rothenberg eventually switching to clarinet for some exuberant glissandoing as Hole held the center animatedly with his mutedly balletesque leaps and bounces.

**February 5, 2020** Posted by [delarue](#) | [concert](#), [jazz](#), [Live Events](#), [Music](#), [music](#), [concert](#), [New York City](#), [review](#), [Reviews](#) | [concert](#), [concert review](#), [david rothenberg clarinet](#), [david rothenberg clarinet review](#), [david rothenberg review](#), [jazz](#), [Music](#), [music review](#), [sigurd hole](#), [sigurd hole carnegie hall](#), [sigurd hole carnegie hall review](#), [sigurd hole david rothenberg](#), [sigurd hole review](#) | [Leave a comment](#)

### Lys / Morke / Sigurd Hole



■ Lys: ①Lys ②Yngeldans ③Duggdraper ④Trestein  
⑤Vaktsom ⑥Speilbilde ⑦Vindu ⑧Skygge ⑨  
Havsang / Morke: ①Bolge ②Himmelrik ③Arranger  
④Varde ⑤Horisont ⑥Ritual ⑦Refleksjon ⑧Morke  
⑨Epilog  
■ Sigurd Hole (b) 2019.9, Fleinvaer, Norway  
■ Elvesang 005

### ベース独奏の表現領域を追求してきたノルウェー人の2枚組

2018年の『Elvesang』で衝撃を与えたホーレは、母国の民俗音楽と日本の尺八にインスパイアされたサウンドを柱に、独自の創作活動を継続。川をテーマにした前作と同様に、今回も自然界を素材とした作品コンセプトで作曲・演奏。“光”と題したCD 1はメロディアスなピチカートから前衛的な弓弾きまで、様々な技巧を凝らした楽曲が並ぶ。一方“暗闇”と称するCD 2は静かな雰囲気曲調が中心。写真多数のブックレットと共に鑑賞したい。(杉田) ④

【入手先一覧】 ④レーベルより直送 ⑧インバートメント ③amazon.co.jp ⑩ディスクユニオン御茶ノ水 Jazz TOKYO  
⑤ディスクユニオン新宿ジャズ館 ⑥ユニバーサルIMS ⑨キングインターナショナル ⑪東京エムプラス

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# Reviews

We only review full-length world music, roots and folk albums (not singles or EPs), available on CD, digital or vinyl. Please email details to [reviews@songlines.co.uk](mailto:reviews@songlines.co.uk) for consideration

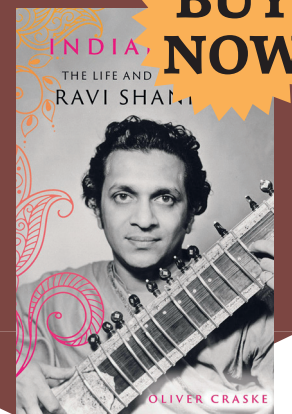
Avant-garde Norwegian bassist Sigurd Hole releases a new album, *Lys/Mørke*, see p51



U. Bernann

**BUY NOW**

You can order Oliver Craske's authoritative biography of Ravi Shankar, *Indian Sun*, directly from *Songlines*. See p62 to read the review and for details on how to order a copy



**'*América Invertida* is the sound of Uruguay rediscovering itself after dictatorship, death squads and the lost cause of the Tupamaros. Upside down, sure; fucked-up too. The 80s were the Rio de la Plata's 60s. This DIY disc is brilliant and beautiful'**

*The compilation América Invertida is reviewed on p49*



Songlines digital subscribers can now download the Top of the World & Playlist tracks every issue. See opposite for more details





# Europe REVIEWS

instruments, including guitar, drums and double bass, sympathetically blend and weave throughout. Laid-back, confident and well hewn: if you like strong melodic instrumentals with a flavoursome taste of tradition, then you won't go wrong here.

BILLY ROUGH

**TRACK TO TRY** *Time to Fly*

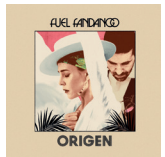
## Fuel Fandango

Origen

Warner Music Spain (36 mins)

★★★★★

*The Spanish duo try their hand at electro-pop*



*Origen* marks a change in style for the Spanish duo Fuel Fandango. Nita (Cristina Manjón) is a singer

from Córdoba who joined forces with guitarist, DJ and producer Alejandro Acosta over ten years ago. They started off with a powerful rock sound, combining Nita's Andalusian style and characterful voice over Acosta's power chords. The result was original and had the freshness of the best indie bands. After their last album, *Aurora*, they took a break and are now back with a new sound, combining some overtly flamenco touches with a more electro-pop feel, perhaps looking for the space opened up by the recent success of Rosalía.

While the electronics provide a wider sound palette, the production is heavy-handed. At the same time Nita's voice has been tamed to sound like most of the other flamenco-pop singers out there. Occasionally, some stylish songwriting makes itself felt through the weight of production, providing attractive moments such as in 'Silencio'. But overall this is probably too much of a straight pop release for most *Songlines* readers.

JO SETTERS

**TRACK TO TRY** *Silencio*

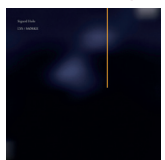
## Sigurd Hole

Lys/Mørke

Elvesang (2 CDs, 80 mins)

★★★★★

*Norwegian bassist inspired by the sound of arctic nature*



Avant-garde bassist Sigurd Hole recorded *Lys/Mørke* on the island of Sørøya in the Norwegian arctic.

If it was recorded anywhere else, it would have sounded completely different, such is its connection to the



**TOP OF THE WORLD**  
TRACK 4

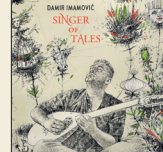
## Damir Imamović

The Singer of Tales

Wrasse Records (43 mins)

★★★★★

*Bosnian singer's powerful reimagining of sevdah's history*



The *sevdah* of the western Balkans, especially associated with Bosnia and Herzegovina occupies a space between folk and art music, flexible and mutable, yet artistically and technically challenging for its performers. It is a palimpsest of imperial power: five hundred years of Ottoman rule overwriting but not obscuring village melodies with courtly *maqams* and the drone and chime of the *saz*, then Austria-Hungary bringing tonal harmony along with the railway. The wars of the 1990s brought ethnic fragmentation, set against a reclamation and revival of *sevdah* as symbolising a shared culture. There is another side to the music. Much

of its lyrical imagery is framed around clandestine love, shuttered in seclusion, and *sevdah* has come to stand as a music of resistance for a new, marginalised, generation.

Of this generation of singers Damir Imamović has the most scholarly approach, tracing the music to brothels and opium dens as much as the perfumed rose garden of popular imagination, but he is also a masterful performer with a powerful yet sensitive baritone voice. Joined on this album by colleagues on contrabass, Turkish *kemenche* and violin, this powerful reimagining of classics alongside originals is one of the finest works Bosnia has produced this century.

KIM BURTON

**TRACK TO TRY** *Poljem se Vija Hajdar Delija*

ground from which it grew. Using only his double bass, Hole has made improvised acoustic sound-art that is intimately inspired by the sounds, colours and landscape of Sørøya. By recording out in the open, the ambient sounds of birds, rain and wind in grass become integral to the music and meaning of the album.

Dividing the double album into light (*Lys*) and darkness (*Mørke*), Hole explores the ever-important themes of ecology and the philosophical unity of humanity and nature through the language of sound. He uses the whistling sounds of the bass'

harmonics to form mimesis and mimicry, stirring reminiscences of throat singing and Sámi *joik* alongside more traditional jazz and Scandinavian folk. The atmosphere here is sparse and calm, if occasionally unsettling in its vastness. Even moments of musical turmoil are appropriate and magical elements of the sonic ecosystem. The result is so personal and introspective as to feel perhaps a little intrusive, but it serves perfectly to allow our ears to visit the cold scenery of Sørøya and to hear Hole's soul.

JIM HICKSON

**TRACK TO TRY** *Himmelrik*

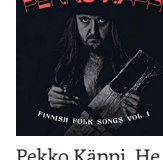
## Pekko Käppi

Finnish Folk Songs Vol 1

Helmi Levyt (32 mins)

★★★★★

*Passionate and hypnotic folk from Finland's lyre man*



No one has done more in recent years for the *jouhikko* (the traditional Finnish bowed lyre) than

Pekko Käppi. He has a real passion and thirst for Finnish folk music and has revived the perception of the *jouhikko*. He also has a deep belief that the ▶

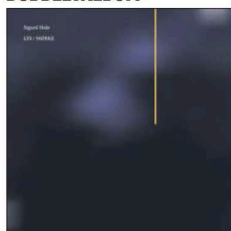




Anmeldelser Norge:

# Kunsten å være menneske

## DOBBELTALBUM



### Sigurd Hole

«Lys / Mørke»

Elvesang / Musikkoperatørene



**Musikk, og kunst generelt,** med natur som inspirasjon og tema har en sterk posisjon i norsk kultur. Fra nasjonalromantikken til den såkalte fjelljazzen, har dette kanskje

også vært på grensen til å bli en klisjé. Soloinnspillinger for kontrabass har en langt mer marginal posisjon i den kulturelle sfæren, men siden Barre Phillips spilte inn det som av de fleste regnes som det første albumet for solo-bass, «Journal Violone», i 1968, har mange fremtredende bassister innen jazz og improvisasjonsmusikk gjort det en eller annen gang i løpet av karrieren.

Dobbeltalbumet «Lys / Mørke» er bassisten Sigurd Holes andre innspilling i dette formatet, etter «Elvesang» fra 2018. På begge disse soloinnspillinger er naturen gjennomgangstema, men «Lys / Mørke» tar dette et steg videre. Innspilt på øya Fleinvær ute i havgapet vest for Bodø, har Hole av og til latt døren til innspillingsstudioet stå på gløtt, og ved andre anledninger rett og slett tatt med seg



UT I NATUREN: Sigurd Hole. FOTO: I.J. BIERMANN

bassen utendørs for å ta opp-tak av sine improvisasjoner.

Utover albumets to deler fletter Hole improvisasjon og inspirasjon fra norske folketonar på sin eiendommelige måte til gripende og unik mu-

sikk. Særlig spesielt blir det når man aner tilstedeværelsen av naturen. De innledende, bølgende mønstrene på stykket «Lys», hvor Hole spiller arco, trer frem og glir tilbake, mens man kan høre suset av vinden i bakgrunnen. Etter hvert tar stykket en mer uregelmessig form, ispedd antydde melodier, nærmest som bu-deienes lokketoner. Hole spiller senere pizzicato, men bruker også buen til å slå på bassens strenger. Stykket «Mørke» starter med plukkede strenger der Hole maner frem et åpent og klangfullt lydlandskap, før han deretter igjen plukker opp buen.

Holes finurlige og ypperlige bruk av overtoner når han spiller arco gir assosiasjoner til hardingfelas særegne lyd, noe som blir forsterket i den dansende strukturen i stykker som «Yngeldans». Men Hole tar i bruk mange ulike

teknikker her. På flotte «Duggdråper» kontrasteres dryppende lyse med duvende dype toner i fingernem pizzicatospill, mens det på «Vårde» gnikkes og dras det iverdig i strengene. «Epilog» byr på særlig lange, klangfulle strengeplukk.

**På sett og vis** er «Lys / Mørke» vel så mye en duett med naturen som det er en soloinnspilling. Eller sagt på en annen måte – mer enn en hyllest til naturen, plasserer Hole seg selv og musikken bokstavelig, men også billedlig, midt i den. I tillegg til å være en samling fascinerende stykker for solo-kontrabass er derfor albumet blitt en metafor på at mennesket er en del av naturen. Mister vi den, mister vi mye av hva det vil si å være menneske.

Chris Monsen

musikk@klassekampen.no

## HELG: lydhørt



Sigurd Hole spiller i takt med naturen. Foto: I.J. Biermann

## Ut mot havet

### JAZZ

Et dobbeltalbum med bare kontrabass i 80 minutter kunne vært en prøvelse. Sigurd Hole gjør det til en god opplevelse.



Sigurd Hole har ellers spilt i sin egen trio, i Eple Trio, og med gruppene til Tord Gustavsen, Jon Ebersson og Karl Seglem. Hans første soloalbum, «Elvesang», kom i 2018, helt alene med kontrabassen. Dere kan glemme alle gamle vitser om lange bass-soloer, for dette er noe helt annet. Sigurd Hole bruker instrumentet sitt for alt det er verdt, med alle kjente teknikker, allsidig og dynamisk.

Det nye albumet er spilt inn på Fleinvær utenfor Bodø, i «The Arctic Hideaway», eller «Fordypningsrommet» som det heter lokalt. Et reisemål som er blitt en attraksjon i seg selv. Et tilfluktssted fra ytre påvirkning, bortsett fra himmel og hav, vær og vind, naturen som når alt kommer til alt er den sterkeste påvirkningen på alt som er av liv. Dette går det an å høre på opptakene. Mange av dem er gjort utendørs. Når været gjorde det nødvendig å trekke innendørs ble det satt opp mikrofoner ute for å fange opp omgivelsene.

Jazzhistorisk er det et ekko av vindharpa fra Jan Garbareks «Dis» her. Noen ganger kan vi tro at det er vinden som resonnerer i kontrabassen. Andre steder gir buens stryk over strengene assosiasjoner til høststormene, senere plukker fingrene på strengene som en lett bris. Det er egentlig to separate plater inne i dette albumet, i hvert sitt omslag, «Lys» og «Mørke», titler som også oppfordrer til assosiasjoner rundt innholdet.

I innleggshftet forteller Sigurd Hole om naturopplevelsen som ligger til grunn for albumet, og setter dette inn i en større sammenheng, om naturens påvirkning på mennesker, og endringene mennesket i ferd med å påføre naturen. Dette innebærer også helt konkret kritikk av det politiske lederskapet. Hole håper likevel at albumet både kan være til avkobling fra hverdagen, og en oppfordring til å skape et mer bærekraftig forhold til omverdenen.

Musikken er for det meste improvisert. Den krever oppmerksomhet og tilrettelagte omstendigheter. Den tåler for eksempel dårlig vaskemaskin i rommet ved siden av, eller en sirene i det fjerne. Lydene fra barnehagen nedenunder går imidlertid lekende lett. Dette er organisk musikk.

■ GEIR RAKVAAG

■ Spiller på Kampenjazz i Oslo søndag.



## Alter Meister in neuer Erdung

Das radio.string.quartet arrangiert Lieder von Roland Neuwirth.

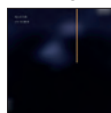
Wie Roland Neuwirth zuletzt beim Auftritt in Litschau kokett zu Protokoll gegeben hat, verdankt sich die Auswahl des vom radio.string.quartet arrangierten Liedmaterials auf vorliegender Einspielung nicht seiner Entscheidung, sondern der des Ensembles. Die musikalische Qualität aus Sicht der Quartettmusiker habe den Ausschlag gegeben, so Neuwirth, nicht der liedse-mantische Gehalt: Was insofern bemerkenswert ist, als es sich bei „Erd“ um das Auftaktalbum einer als Quadrologie in Aussicht genommenen Werkreihe handelt, die thematisch den „Vier Elementen“ gewidmet sein wird. Wenngleich also die instrumentalmusikalischen Parameter Harmonik, Melodik, Rhythmik und Agogik wesentlich von den großartigen Streichern Bernie Mallinger (Geige, Oktavgeige), Cynthia Liao (Bratsche), Sophie Abraham (Cello) und Igmarr Jenner (Geige) gesetzt werden, bleibt die Aufnahme eine von Autorenliedern, die vom literarischen Aussagegehalt der Texte und ihrer virtuos- en Rezitation durch Roland Neuwirth getragen werden. Die „Erd“ ist für Neuwirth immer schon „Welt“, besser gesagt „Wööd“, d.h. ein Horizont, der auf die Entwürfe und Projektionen eines Subjektes rückbezogen ist, die von dessen Hinfälligkeit ihren häufig illusionären, immer aber vergänglichen Charakter mitgeteilt bekommen.

Das unablässige Werden und Vergehen denkt Neuwirth allerdings epikureisch und nicht katholisch-barock: Keine Erlösung wartet auf



Roland Neuwirth und das radio.string.quartet

das zum Verfall bestimmte Wesen („Ka Kreuz auf'd Stirn / ka Segn am Weg“) und selbst im Nirwana löst sich das Selbst nicht vom „Neukagrana“, der auch jetzt und immer noch fremdelt („fühlst di fremd und leer und gspürst, du ghörst ned ganz daher“). Es ist eine eigent- liche „Winterreise“, auf die sich Roland Neuwirth hier begibt, die mit der Schubertschen vor allem auch die politische Pointiertheit teilt: („Soll Schandtat sein und Niedertracht, Vernichtung immerzu? / [...] in diesem einen Leben, / der einzigen Gelegenheit / vom Ich zum Du??). Vielleicht kann man daher, was Neuwirth zunächst als Vorwurf spricht: („Gibst ma an Brief in die Wildnis mit / in ana Fremdsprach auf Granit“), als Utopie einer befreienden Entfremdung, einer not- wendigen Zuwendung zum Fremden, verstehen. **dop**



### CD-TIPP

▷ radio.string.quartet & Roland Neuwirth „Erd“, Preiser Records

### LIVE-TIPPS

▷ 29.08.: Wien, Konzerthaus

▷ 16.09.: Wien, Theater am Spittelberg

## Die Kunst (in) der Isolation

Der Bassist Sigurd Hole begab sich in den Norden Norwegens, um eins mit der Natur zu werden. Das Ergebnis ist monumental.

**3,2** Grad Celsius – das ist die jährliche Durchschnittstemperatur des Fischerdorfes Sørvær, im äußersten Norden Norwegens gelegen. Neun Menschen leben auf dieser Insel. Dennoch ist das malerische Plätzchen im Herzen der Inselgruppe Fleinvær Hot-spot für Künstlerinnen und Künstler aus aller Welt. Bekannt unter dem Namen „The Arctic Hideaway“ wurden inmitten des sanft hügeligen Geländes rund um pittoreske Seenlandschaften einige Holzhütten gebaut, die als Refugium dienen. Unterschlupf fand auch Sigurd Hole ebendort. „Lys/Mørke“, zu Deutsch: „Licht/Dunkelheit“ nennt sich der inspirative Ertrag seiner Einsiedelei. Nicht nur, dass Hole mit dem nordischen Naturphänomen des Polartages und der Polarnacht thematisch spielt, er vermag diese Farben auch meisterhaft auf sein Instrument, den Kontrabass, zu übertragen. Als Solo-Doppelalbum konzipiert, setzt er den Bass meisterhaft ein, stets die Vorzüge und das Klangspektrum auslotend: mal wie ein elegisch singendes Cello, mal wie ein grummelnder Tieftöner, mal so präzise wie ein Perkussionsinstrument, mal so beseelt wie sein verlängerter Atem. Wie Polarlichter blitzen die unterschiedlichen Farben auf und vergehen wieder, blitzen auf und vergehen wieder. Die Emotionalität und Berührtheit bleiben. „The Arctic Hideaway lässt die Grenzen zwischen Drinnen und Draußen verschwinden“, schreibt Sigurd Hole über seine CD-Produktion in bewusster Isolation, „das sich schnell umschlagende Wetter und die Lichtwechsel auf der Insel bringen Farbe und Tiefgang in das Leben mit der Natur“. Sigurd Hole wurde hörbar eins mit der Natur. Ein Album voller Licht und Schatten – nein! Ein Album voller Licht. Ein Naturereignis! **meissl**

### AKTUELLE CD

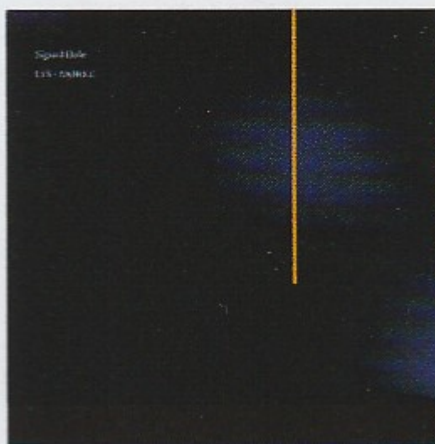
▷ Sigurd Hole: „Lys/Mørke“, Galileo Music

### WEB-TIPP

▷ [www.sigurdhole.no](http://www.sigurdhole.no)







## **SIGURD HOLE**

*Lys / Mørke*

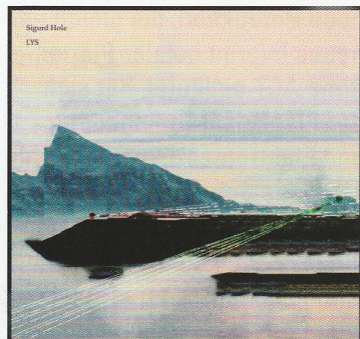
*Sigurd Hole (b)*

(CD, DL, Vinyl – Elvesang Records/Galileo Music)



Es ist nicht das erste Mal, dass Sigurd Hole, der als Bassist mit Tord Gustavsen, Trygve Seim oder Bugge Wesseltoft gespielt hat, eine Soloplatte aufgenommen hat. Nach "Elvesang" von 2018 folgt nun dieses mächtige, 18 Tracks umfassende Doppelalbum mit dem vielsagenden Titel "Lys / Mørke" (Licht / Dunkelheit). Aufgenommen in der Abgeschiedenheit von The Arctic Hideaway, einem Ort auf den Fleinvær-Inseln im Norden Norwegens, konfrontierte sich der Musiker mit den Klängen einer unberührten Natur. Sein Bass kollaboriert hier auf ganz eindringliche Weise mit den Geräuschen der Umgebung. Mal wild, dann wieder ganz zart. Mal ausufernd improvisatorisch, dann wieder üppig barock oder gleichsam beeindruckt als minimalistischer Gesprächspartner von Wind und Wellen, wandelt Holes Bass als mahnende Klangskulptur durch die Wildnis. "Lys / Mørke" ist ein in allen Belangen faszinierendes Statement für einen bewussteren Umgang mit unserem filigranen Planeten, der sich gegen die menschliche Übermacht zu wehren beginnt. Empfehlung: Kopfhörer auf und sich von diesen Klängen treiben lassen. *Rudolf Amstutz*





### Sigurd Hole

#### *Lys / Mørke*

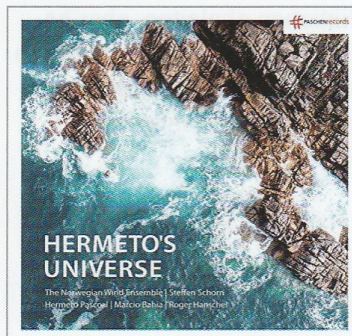
Elvesang / Galileo

★★★★★

Für sein zweites Soloalbum hat sich der norwegische Bassist Sigurd Hole in den hohen Norden zurückgezogen. Im Arctic Hideaway, einem Refugium auf dem Fleinvær-Archipel am nördlichen Polarkreis, hat er, von den dort herrschenden Naturgewalten inspiriert, über bei langen Spaziergängen auf der Insel aufgenommenen Fotos und Videos improvisiert. Diese Improvisationen bilden nun den Kern eines Konzeptdoppelalbums, dessen beide Teile er *Lys* (Licht) und *Mørke* (Dunkelheit) genannt hat. Leise hört man das Vogelgezwitscher am frühen Morgen im Hintergrund zu Beginn des ersten Tracks, auf vielen Aufnahmen auch die beständig das Eiland umtosenden Winde, manchmal auch den Regen. Dabei vertraut Hole auf die Wechselwirkung zwischen Naturgeräuschen und seinem überaus variablen Kontrabassspiel, bei dem der Tieftöner auch mal wie eine Flöte, dann wieder wie ein Didgeridoo klingt. Zugleich verstehe sich *Lys / Mørke* als Reflexion über das Verhältnis von Menschheit und Natur, „wie sie uns formt und wie wir im Umkehrzug sie formen“, so Hole. Eine Thematik, die kaum je aktueller war als in unseren klimakrisener-schütterten Tagen. Auch wenn seine Musik aus unterschiedlichsten Inspirationsquellen schöpft – traditioneller Folk wird hier genauso sublimiert wie Minimal Music oder Obertongesang –, wirken die 18 meist kurzen Tracks der beiden Suiten doch ungeheuer eigenständig und persönlich,

wie instrumentale Erzählungen von Verletzlichkeit und Schönheit: kontemplativ, aber von großer Intensität. Ein zutiefst philosophisches Album.

Harry Schmidt



### The Norwegian Wind Ensemble

#### *Hermeto's Universe*

Paschen / Klassikcenter

Kassel

★★★★☆

Im kommenden Juni wird der Brasilianer Hermeto Pascoal 85 Jahre alt, aber schon jetzt feiert ihn die bereits 1734 gegründete norwegische Großformation und begibt sich auf dieser Doppel-CD in das Universum des südamerikanischen Avantgardisten. Dazu eingeladen wurde der Kölner Saxofonist Steffen Schorn, um Titel des Multiinstrumentalisten nicht nur zu transkribieren, sondern auch in für das Ensemble passgenaue Arrangements zu fassen und dann gemeinsam, auch mit Hermeto Pascoal, einzuspielen. Diese Zusammenarbeit ist natürlich nicht willkürlich gewählt, vielmehr spielt Schorn seit den Neunzigern immer mal wieder mit dem Brasilianer, dessen energiereiche Grenzüberschreitungen ihn seither nicht mehr loslassen. Einer seiner hier auch zu hörenden Kompositionen gab Pascoal den Titel „Rebuliço“, was in etwa „Durcheinander, Getümmel“ bedeutet. Genau dieser Begriff ist ideal gewählt für die polyphone Musik des Klangpoeten, platziert er doch immer viele verschiedene Sounds übereinander, wie in einem Dschungel, wo auch von überall Töne ans Ohr dringen. Insgesamt formte Schorn für *Hermeto's Universe* sechzehn seiner Stücke wesentlich um,

## Plateanmeldelse: Sigurd Hole og jakten på stillheten

MUSIKK

TEKST Audun Vinger  FØLG MEG

20. MARS 2020



Sigurd Hole har dels spilt inn sin nye plate på The Arctic Hideaway, en isolert kunstnerretreat på Fleinvær utenfor Bodø. Foto: I.J. Bierman

SIGURD HOLE



Nå som mange av oss opplever isolasjonens knugende begrensninger, må vi ikke glemme at dette for bare kort tid siden var noe flere av oss drømte om og traktet etter, i en stressende og litt vel sammenkoblet verden. For eksempel kontrabassist Sigurd Hole, som er å oppleve i mange fremstående musikkammenheter. Han har ved flere prosjekter søkt mot stillheten, naturen og det fri, også som en kommentar til klimakrisen, men aldri så ekstremt som på den vakre, utfordrende og avslappende nye utgivelsen «Lys / Mørke».

Den er innspilt delvis utendørs, på The Arctic Hideaway, en vakker, isolert kunstner-retreat på Fleinvær et lite stykke utenfor Bodø, der Hole oppholdt seg mukk alene i mange dager. Hans utforskende improvisasjoner og stemninger er våkne nok i seg selv, to disker med solobass er langt mer givende å lytte til enn man skulle tro. Men det er noe med lyden av vindkast, bølgeskulp og fuglesang, som han spiller med og mot her, som fungerer svært meditativt – også i vår nåværende situasjon.



## Sigurd Hole

### Musik von der einsamen Insel

**Ein Bass-Soloalbum** ist für viele Hörer eine Herausforderung, der Norweger Sigurd Hole hat mit „Lys/Mørke“ (Elvesang/Galileo) gleich ein Doppelalbum produziert. Das hat sich allerdings eher zufällig ergeben. „Ich habe das nicht so geplant“, gesteht er, „aber die Kompositionen und die Reihenfolge des aufgenommenen Materials legten das irgendwann nahe. Also beschloss ich, ein Doppelalbum daraus zu machen.“ Aufgenommen hat Hole die zweimal neun Stücke auf einer arktischen Insel im nördlichen Norwegen – der eher unwirtliche Ort



sieht auf den Fotos im Booklet allerdings ganz idyllisch aus. Für Hole mit ein Grund, sich grundsätzliche Fragen nach der Bedeutung unserer natürlichen Umgebung zu stellen. „Die Landschaft war schon sehr wichtig für die Musik“, betont der Bassist. „Es ist sehr einsam dort, und man ist eigentlich gezwungen, sich auf sich selbst zu konzentrieren. Es bleibt einem auch gar nichts anderes übrig, denn es besteht nur einmal in der Woche überhaupt die Möglichkeit, die Insel zu verlassen.“

Umweltgeräusche hat Hole umstandslos in seine Musik integriert, bei der norwegische Folklore genauso zu den Inspirationen gehört wie seine bisherige Trioarbeit oder die Kollaboration mit Musikern wie Tord Gustavsen und Bugge Wesseltoft. Seine Musik hat er dabei in die gegensätzlichen Kategorien Licht und Dunkelheit eingeordnet, denn genau das bedeutet „Lys/Mørke“. „Die beiden langen Songs ‚Lys‘ und ‚Mørke‘ haben mir den Weg gewiesen“, sagt er. „Anschließend habe ich die übrigen Stücke danach sortiert, zu welchem der beiden Songs sie besser passen.“ Text **Rolf Thomas**



## Jazz & Welt

Lange war das verpöht. Kontrabass solo, der Knecht aus der hinteren Reihe im Zentrum des Interesses. Aber dann traten in den Siebzigern Koryphäen wie Dave Holland nach vorne, wagten das Experiment und ebneten den Weg für Nachfahren wie Sigurd Hole, der mit dem Doppelalbum »Lys / Mørke« sich dem Instrument in der Gesamtheit widmet. Für den Norweger aus dem Jazzumfeld ist der Kontrabass ein Soundgenerator, deren Töne gezupft und gestrichen, perkussiv geklopft, geschabt, gerieben werden. Es geht um Farben und Texturen, Atmosphären und Wirkungen, die sich nicht aus der Linearität einer Melodie oder dem Schwung eines Grooves ergeben müssen, sondern für sich als Hörassoziationen stehen können. Holes Solo-Kosmos ist minimalistisch, auf Wesentliches der Tonempfindung reduziert, frei in der Gestaltung und voluminös vielfarbig in der akustischen Wirkung, zugleich konkret im Resultat, den Kontrabass stilistisch unvoreingenommen als Klangkörper zu verstehen. Musik für den Herbst, der Zeit für Ungewöhnliches lässt.

RALF DOMBROWSKI



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**SIGURD HOLE:**  
**LYS / MØRKE**  
Elvesang / Galileo MC



# Fleinvær og Hole i samspel

Holes solobassprosjekt er ein kunstnarleg tour de force.

## JAZZ / SAMTIDS- MUSIKK



SIGURD  
HOLE:

**Lys / Mørke**  
SIGURD HOLE,  
BASS.  
ELVESANG  
ELVESANG005

Me som har fått tenåra noko på avstand, minnest den sitrande gleda ved å spela ei ny vinylplate med eit forseggjort omslag på fanget. Den doble gleda ved å utforska så vel musikk som omslag sit djupt i. Med *Lys / Mørke* har Sigurd Hole trigga desse ungdomsminna, sjølv om eg har lytta til ein CD. Eg kan ikkje minnast sist eg kom over ei utgjeving som er så

gjennomarbeidd på alle plan.

Heftet har innsiktsfulle tekstar av både Hole og David Rothenberg, tre dikt av den japanske buddhistmunken Eihei Dogen og fantastiske foto frå innspjelingsstaden Fleinvær. Alt saman er formgjeve på vakraste vis av Jonas Sjøvaag. Heldigvis gjer musikken eit like sterkt inntrykk som omslaget.

Lydteknikar Audun Strype gjer etter mitt syn alltid bra arbeid, men her har han hatt ei spesiell utfordring i mikrofonoppsettet. Hole hadde ein idé om at musikken som blei skapt, skulle vera eit «samspel» mellom kontrabassens mangfaldige register og dei skiftande naturlege lydane på Fleinvær, både bølger, vind og regn. Å miksa dette

saman til ein heilskap som fungerer, har sikkert vore krevjande.

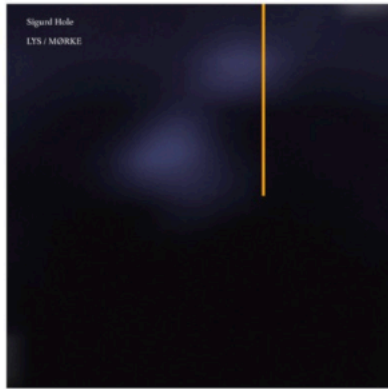
Dei 18 låtane (fordelte på to CD-ar) er med eitt unnatak improvisasjonar. Unnataket er ei majestetisk tolking av salmen «Eg veit i himmelrik ei borg». Improvisasjonane utforskar kontrabassen, både klangregisteret og speleteknikkar. Sjølv om det Hole gjer, er teknisk vanskeleg, vert musikken aldri berre ei virtuos oppvising. Han har noko på hjartet som kjem fram litt etter litt. Størst utbytte får ein ved å lytta til musikken in extenso.

### LARS MOSSEFINN

Lars Mossefinn er lærar ved Voss gymnas og fast jazzmeldar i *Dag og Tid*.



Sigurd Hole spelte inn plata i Fleinvær. Foto: J. Biemann



## Sigurd Hole

*Lys/Mørke*

ELVESANG

Dobbelalbumet *Lys/Mørke* er resultatet av eit opphald Sigurd Hole hadde på The Arctic Hideaway på den vesle øya Fleinvær utanfor Bodø. Det har blitt eit større, og ganske så annleis prosjekt enn hans første soloalbum *Elvesang*. Omslaget er gjennomtenkt visuelt og fylt med bilete Hole sjølv har tatt og brukt som for improvisasjonane. Desse, saman med dei biletlege titlane, gir oss lytteknaggjar. Men berre om du vil, for dette er musikk som er full av tankar i seg sjølv.

Hole er ein teknisk virtuos bassist, og i det arsenalet av kreative teknikkar har han kom eit steg forbi den umiddelbare fascinasjonen slik at han kan bruke desse til å dele djupe tankar. Gjennom dei 18 spora, 80 minutt, blir vi med gjennom ulike klanglege sinnsstemningar, lys og mørke.

«Vindu» skil seg ut med sine rytmiske anslag. Slike små snuttar er viktige. Dei tek oss ut av det episke og meditative som det fort kan bli med solo kontrabass. Ikkje at det er noko galt med det, men det seier noko om at Hole har tenkt nokre steg lenger. Det harmoniske spelet, måten han jobbar med akkordar på «Skygge» for eksempel, er like interessant som det melodiske og klanglege.

Soloalbum som desse blir intenst intime – kanskje spesielt med kontrabass. Produsent Audun Strype er ein essensiell medspelar i så måte, og har klart å få med heile det vanvittige spekteret av frekvensar og klangkvalitetar som ligg i ein kontrabass – spesielt når ein utforskar nettopp dette så mykje som Hole gjer. Han har lete lydar frå omgjevnadane vere med på opptaket,