

LARS AKERLUND – RIVERS OF MERCURY / VIA STYX (cd by Firework Edition)

The Swedish extra vaganza Firework Edition keep surprising with their releases, which seem to come as trios now. This time the releases come with even less info on the composers and performers.

Lars Akerlund is a composer of two long works. He himself is responsible for the live electronics (even when the cover doesn't mention this, I assume for both pieces). The first piece includes also percussion and more live electronics. It's a most startling pieces with a very dynamic range, deep bass end sounds and tinkling hi-hat and bells sounds. A moving piece. The 'Via Styx' is a piece that runs twice as a long and has just live electronics. Much slower the sounds take shape, move a long and disappear. This goes as deep and high as the 'Rivers' piece, but is slower. Yet there are great movements to be discovered, such as around 21 minutes, were a bass drum and radio interceptions wake up the piece and starts to breath again.

Vital weekly 220

VITAL WEEKLY - VIA STYX

Lars Akerlund is a composer of two long works. He himself is responsible for the live electronics (even when the cover doesn't mention this, I assume for both pieces). The first piece includes also percussion and more live electronics. It's a most startling pieces with a very dynamic range, deep bass end sounds and tinkling hi-hat and bells sounds. A moving piece.

The 'Via Styx' is a piece that runs twice as a long and has just live electronics. Much slower the sounds take shape, move a long and disappear. This goes as deep and high as the 'Rivers' piece, but is slower. Yet there are great movements to be discovered, such as around 21 minutes, were a bass drum and radio interceptions wake up the piece and starts to breath again.

Vital Weekly 220

The rumble and quake of one tone leads to a ringing bell and voices out of a sea of confusion. Many different kind of bells speak to each other in misunderstood introspection. Do tones have secret lives of their own? A more measured cadence bridges backward voice to backwards voice - it's easy to see where this could be rampantly applied in modern dance. Tones vault, frightened flocks of birds in the seas of unease and the rumble and shine reverberates (which incidentally is the longest word one can type using solely the left hand). Mass acceleration hits like a bell that was struck and beats wash effulgently across the speakers and what's being called out by the ringing tone? The end? Drone emerges against the wind and the heavy engine incarnates, pulsing with its own secret heart. Telegraph signals wave in its path and it grows, planet on the prowl. The living thing - the recording that can be turned on, just below the level of hearing, increasing a certain amount of emotion or tension - moves onward, second by inexorable second. How long can the manta ray live? No one knows, not even the sudden voice that appears, gesticulating urgently. A gentle test tone inculcates. A sweeping wave of the sound from hands drinks in the remaining waters from Styx, possibly moving on to Lethe...

David Cotner, Vital Weekly 263