

XENON

LARS AKERLUND

(CD by Firework Edition Records)

LARS AKERLUND – XENON (CD by Firework Edition Records)

Once a member of the Lucky People Center and originally a guitarist, but since the 90s more and more into electronic music, with releases alternating between Fylkingen Records and Firework Edition Records. 'Xenon' is his second released on the latter. For this album he recorded machinery and activities of everyday life. These recordings have been 'analyzed, treated and reconstructed; building a new framework'. The title relates to some of properties of xenon which are anaesthesia, transposition and levitation. The music, which spans five lengthy pieces here, is probably exactly what you would expect from the world of serious electronic in Sweden (or anywhere else for that matter): blocks of sustaining white noise, repeating blocks of mechanical sounds, feeding through a bunch of oscillators, reflecting electric sparks. You can imagine yourself trapped in a large factory with no human interference, which acts by itself, or you are tied to a machinery buzzing straight in your head: these five pieces go all over the place. At times a chilling science fiction soundtrack, an industrial music nightmare and then a mild work of field recordings. Throughout a work of great music, a fascinating journey through sound.

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Das Artwork der CD zeigt verschwommene Ansichten, zum Beispiel von etwas, das aussieht wie zugefrorene Heizungsrohre. Dies birgt eine ganz gute Analogie zum Sound von Lars Akerlund, der auch nebulös zu nennen wäre. Bisher waren wir immer der Ansicht, das Karkowski, Toeplitz (mit dem Akerlund eine Kollaboration vorzuweisen hat) und Konsorten für die Gestaltung von grau rauschenden Basisklängen zuständig gewesen seien. Nun muss im Handbuch der Geräuschinnung noch der Facharbeiter Lars Akerlund gelistet werden. **Xenon** ist eine fünfteilige Ansammlung von granularen Kompositionen, die alle sehr ähnlich sind und durch ihre Dynamikarmut an der Oberfläche den Hörer in die Tiefe saugen, in sich hineinziehen. Dort nimmt man dann bizarre Formationen und minimalste Verschiebungen wahr, die im Rauschen des Alltags leicht untergehen können. Mitternachtsmusik. Es kann auch ohne Endgeräte einfach nur herrlich rauschen...

AUFABWEGEN

The artwork on the CD shows blurred views, for example of something that looks like frozen heating pipes. This is a good analogy to the sound of Lars Akerlund, which could also be described as nebulous. Until now, we have always believed that Karkowski, Toeplitz (with whom Akerlund has collaborated) and others were responsible for the design of gray, rushing basic sounds. Now the skilled worker Lars Akerlund has to be listed in the handbook of the noise guild. Xenon is a five-part collection of granular compositions, all very similar and, due to their lack of dynamics on the surface, suck the listener into the depths, pulling them in. There you then perceive bizarre formations and the smallest of shifts that can easily get lost in the noise of everyday life. Midnight music. It can just be wonderful rushing even without end devices...

AUFABWEGEN

”Den högfrekventa tonirritationen i stycket ”No room no shadow” är nästan mer än man mäktar med. Men Lars Åkerlund (elektroakustisk tonsättare med förflutet i Lucky People Center) kan det här med musikalisk högsänning. Albumet ”Xenon” sätter fokus på vardagsdramat mellan ljud och oljud; det stilla surrandet från apparaterna och aktiviteterna vi har omkring oss. Det finns en lång tradition här – från John Cage till Francisco López – men EAM-kollegan Lars Bröndum söker spöket i maskinen på andra sätt....”

Johanna Paulsson, Dagens Nyheter

Xenon I believe is a form of gas, certain properties of which Lars Åkerlund has attempted to emulate in sound on his release Xenon (FIREWORK EDITION FER 1090). Five tracks of quiet and hissy sound-art shall be thine for purchase of this disc; you don't so much play it as release it into the atmosphere. Evocative titles like 'No Room No Shadow' or 'Acoustic Mirror' will enhance the experience, and the release is decorated with anonymous monochrome photographs of oxidation and other phenomena which one would normally expect to find in a physics lab. Swedish minimalism at its most chilling.

SoundProjector

Guillaume Belhomme writes in *Le son du arisli*:

Sur le même label, Lars Åkerlund faisait paraître l'année dernière Xenon. Ce sont-là d'autres déferlements pensés en termes de musique : boucles de notes grésillant, grouillements d'arthropodes zélés, élevage de parasites sous cloche électronique. Le bouillon de culture est aussi rare que le gaz dont il porte le nom.

On the same label, Lars Åkerlund was released last year Xenon. Those are other outbursts thought in terms of music loops notes sizzling crawling arthropods zealous parasites in livestock electronic bell. The broth is as rare as the gas whose name it bears.

På samma etikett, var Lars Åkerlund släpptes förra året Xenon. De är andra utbrott tänkte i termer av musik loopar anteckningar sizzling krypa artropoder nitiska parasiter i djur elektronisk klocka. Buljongen är lika sällsynt som den gas vars namn det bär.

<http://grisli.canalblog.com/archives/2012/12/11/25795182.html>