

οδοιπορικό

JØRGEN TELLER

electronic acousmatic and soundscape works
for synthesizer, sampler and sonically treated recordings of directed musicians

With the release of the 3 CD-box **οδοιπορικό** (TRAVELOGUE) Jørgen Teller celebrates the 25 years since the premiere and CD-release of his first electro acoustic work MY INNER EAR, which at the time was presented live in an extended 8.1 speaker-system inside The Roundtower's spiralcorridor

ξ

The release takes its point of departure in a triptych based on the axis Malmoe-Copenhagen-Heraklion with the sea as its connecting element.

Q

CD1 contains these 3 completely new compositions of acousmatic/electro acoustik, field-recording / soundscape, vibraphone, violin, cretan lyra and solo-keyboard-sampler with 4 el-guitar-samples.

1. PLANE Z's - uses special sinus-intervals panned out in a large set-up of speakers. A vibraphone covered with aluminium foil starts. As we listen to the train passing through the tunnel connecting Malmø-Copenhagen a violin's simple notes in a special tuning is heard. As an outro the cut goes for a distorted EKO-Minstrel organ played through an analog Stocktronic plate-reverb. The multi-dimensional space in this stereo-mix of the piece is clearly coming from the acousmatic and first version for 14 tracks. It was premiered in 42 speakers at IAC MALMØ and later at INTONAL 2017. Commissioned by ICA.

2. EBB - 4 el-guitar-samples treated and performed studio-live on the sampler-keyboard EPS 16+ in 6-tracks. Cut and mixed for stereo.

3. TIDE - minimal field-recordings from sound-walks and trips during a visit to ResidenceSEA / Crete 2017. Recordings of the local cretan lyra, the ocean of the night and the market of Heraklion is included.

In the process of working on the pieces for CD1 many things happened.

First: With short notice Jørgen Teller had to leave the address in which he had his sound-studio for 22 years. This project of changing address became a travelogue inside the work of releasing CD1.

Second: More opportunities for working with recording of directing strong musicians and ensembles came up.

Third: His Feurich Baby Grand Piano had to move. He placed a Zoom-recorder inside the piano during the transportation from the old studio to the new work-space.



CD2 contains 3 pieces which all include dsp-treated passages of recordings with soloist, trio and a combo. Each of the pieces is based on recordings of a small selection of notated harmonies with Jørgen Teller conducting the players.

- 1. MIAC** - conducted accordeon Minna Weurlander & noise of IAC Studio B furniture.
- 2. J in Danger** - conducted and treated combo-recording.
- 3. Feurich Move** - Feurich Baby Grand Piano moving & conducted trio.

#1: Minna Weurlander – solo accordeon

#2: Charles Burham – el. violin, combo leader, Johannes Bohn Christensen – drums, Dean Delgiusto - accordeon

Anton Langebæk – bass, Maria Dybbroe – alt sax, Lars-Göran Ulander – alt sax, Hanne Siboni – vox & accordeon

#3: The Empty Stairs: Henrik Olsson – el. guitar, Søren Gorm – el. bass, Tomas Ortved – drums

FFÇ

CD3 – 2 pieces commissioned by SKRÆP & KSYME for concerts in Aarhus and Athens.

- 1. TBONE SYNTHI for Xenakis** - acousmatic for laptop, trombone samples, Dreadbox NYX
 - 2. ON/OFF** - EMS SYNTHI 100, Höfner, Korg DS-10 Nintendo Synth.
- #1 with samplings of Niels-Ole Bo Johansen – trombone

3 CD BOX-set perfectly designed by Howard Wakefield for whitecloud.dk

οδοιπορικό 3CD-box supported by STATENS KUNSTFOND

Released on LEAKY MANSION

Distributed by the association [ALTERATION](#) og [RILLBAR](#)
and Bandcamp

<https://jorgenteller.bandcamp.com/album/>

LiNKS and notes:

PLANE Z's live diffusion JØRGEN TELLER på IAC MALMØ:

<https://vimeo.com/202009876>

**JØRGEN TELLER conducting ensemble with Charlie Burnham's combo at Jyderup
Accordeon:**

<http://www.jorgenteller.dk/KEEP%20ME%20IN%20DANGER.mov>

TBONE SYNTHI for Xenakis -

Is a work thought of as a reminder on how strong a sonic expression can stay nourishing through half a century. Since my youth i have admired the beautyfull and insane works coming from the electronic music pioneer Xenakis post 50'es. I now have worked and performed 2-3 times in Athens' KSYME-studio and with this new piece i – so to say - wanna blend my own maps with the greek maps. This is heard via intense synthesizer cut and minimalistic trombone tones, treated inside the laptopia's DSP-grain-space.

ON/OFF

A piece specially commisioned by and created for and with KSYME's newly restored EMS Synthi 100 performed in concert at KSYME – Athens.

The aim of the piece is to reveal sounds only available on this very special synthesizer. With respect to the filters and delays and the incredible routing possibilities of the matrix. The piece is based on a selection of refined tunings which will be developed through pulsation from ao. A Nintendo Korg DS-10 synth. The static elements and silent passages of hiss - much like the sea meeting the sun.

The title is just ON/OFF. Which brings me back to the fascination of Carsten Nicolais B/W aesthetics as well as Joseph Beuys' first visit to New York 1974 alone inside a gallery with a coyote.

BOX: ξ
[https://en.wikipedia.org/wiki/Xi_\(letter\)](https://en.wikipedia.org/wiki/Xi_(letter))

CD1: Q
[https://en.wikipedia.org/wiki/Koppa_\(letter\)](https://en.wikipedia.org/wiki/Koppa_(letter))

CD2: ϳ
<https://en.wikipedia.org/wiki/Sampi>

CD3: FFÇ
<https://en.wikipedia.org/wiki/Digamma>