Erik Steinskog April 2019

becomes itself again and again. being the focus of our attention, the album the fact that none of them are insisting on almost understated musicality of the band, between the musicians and us. Given the what we are hearing in an interaction together, as listeners we are forming lnst eavesdropping on musicians playing is added to the conversation. We are not heard as if for the first time. Another layer conversations between the musicians are changed perspectives where the ongoing the chamber playing contributes continuous - əmes əht paibnus tuodiw səmit

that this album can be listened to several compositions coming to the fore; the fact This is another dimension of the layered Listened to with different entry-points. the compositions give themselves to being a picture is a metaphor - it is rather that music feels "visual" - calling the sounds and a new picture arose. It is not that the and the music felt like turning slightly again Mjåset Johansen's cymbals came into focus, turning slightly. But without me choosing, and it was as if the music became a picture Thormodsæter as the primary melodist, At one point on "A Wall" I focused upon by how we as listeners decide to listen. primarily by what they are playing, but

musicians move in and out of focus, not a new perspective arises. The different different layers as interlocking melodies Listening. If one chooses to listen to the

and figures. as I wrote above, a result of expanded tones not least when melodies are primarily, Johansen's drums also contribute melody, Thormodsæter's bass and Håkon Mjåset contributors on a first hearing, but Magne Fraanje's piano are the primary melodic in the way. Dahl's guitar and Harmen is chamber music without any egos standing the songs are composed by Dahl, the result album by Thomas Dahl & Court, and while

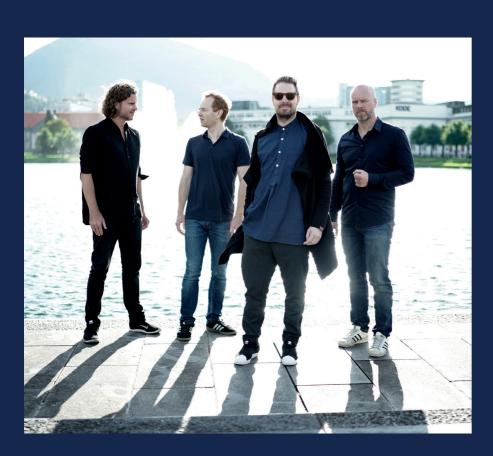
band. While the album is presented as an singular musician and the collective of the questions about the relations between each As such these compositions seemingly ask conversation than individual lines. the different musicians feel more like a as complex. The layers of music from this album is not first and foremost heard dimensions might be true, the music on of describing musical form. While all these or musical density might also be a way of complexity. Focusing upon complexity being read as presenting an increasing level mulfilayered music has the potential for musical parameters, and admittedly, any

gives more street-cred than other

on complexities because it supposedly or a musicologist might choose to focus this music than complexity. A musician Layers. Layers are more important for

another layer of musical complexity. expands temporality – resulting in yet individual times, so that the music also musicians in addition also work with towards the end of the track where the lay off, other sonorities develop, clearest ahead of time. When a musician decides to interactions more than appearing planned and the music we hear emerges out of interactions are added one upon the other, On "Hermit," the opening track, these

musical interaction to interesting results. nusicians in Court use this basic level of At the same time, Thomas Dahl and the any way. This is how musicians interact. This is, of course, not revolutionary in in relation to the other musicians' playing. single musician's lines by necessity exist while simultaneously displaying how the building blocks of lines and melodies, to insist that tones and figures are the At the same time, the musicians appear and figures more than themes or melodies. to follow their own logic, expanding tones guitar enter. The different instruments seem piano-figures, percussion, and a singing Lines. The bass begins to walk before



5:30 1. Hermit 2. A Wall 3. Ballestre 4. So and So 3:58 5. Dice 6. Rad 3310 8:33 7. Quilter 8:51 8. Procession 5:06

Total Time 52:27

Thomas T Dahl guitar Harmen Fraanje piano Magne Thormodsæter bass Håkon Mjåset Johansen drums

All compositions by Thomas T Dahl Recorded May 23 and 24, 2017 by Davide Bertolini at St. Jacob's Kirke, Bergen, Norway Mixed by Thomas T Dahl Mastered November 2018 by Morten Lund at Lund's Lyd, Oslo

Produced by Thomas T Dahl

Executive producer Odd Gjelsnes

This recording is partly supported by Fond for utøvende kunstnere and The Grieg Academy (UiB) Front cover photo by maxeilert

Cover design by design holtmann

© 2019 Losen Records www.losenrecords.no All rights reserved. Unauthorized duplication, public performance and broadcasting of the music on this CD is a violation of applicable laws. Made in EU. info@losenrecords.no

n_©b





