

- 1 PHASE I.A 5:16
- 2 PHASE I.B 5:33
- 3 HOLD 6:37
- 4 REMAIN 5:32
- 5 FADE 5:11
- 6 PHASE I.C 3:09
- 7 STILL 3:29
- 8 DRIFT 6:17

Total time 41:04

All music by Supereon

Recorded by Supereon, June 2025  
at Studio Martin, Røros, Norway  
Mixed by Aleksander Sjølie, autumn 2025  
at Urban Sound Studios, Oslo, Norway  
Mastered by Arne Martin Nybo, spring 2026  
Produced by Alexander Hoholm & Aleksander Sjølie  
Executive producer Odd Gjelsnes  
Cover photo by Bjørn Hornslien  
Trio photo by Eirik Berg Sveta  
Design by Max Fransosch

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LOS 331-2



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# SUPEREON PHASE I

SUPEREON  
PHASE I

MARTIN SANDVIK GJERDE  
PIANO

ALEXANDER HOHOLM  
DOUBLE BASS

RAYMOND STORAUNET LAVIK  
DRUMS



*Phase I* marks the recorded debut of Supereon, a Norwegian trio formed in August 2024 and rooted in the ever-evolving Scandinavian jazz scene. Consisting of Alexander Hoholm on double bass, Martin Gjerde on piano, and Raymond Lavik on drums, the ensemble brings together three distinct musical voices in a collective pursuit of sound, texture, and rhythmic interplay.

Recorded in June 2025 at Studio Martin in Røros, the album was produced by Hoholm in close collaboration with Aleksander Sjølie, who also handled the mixing, while mastering was entrusted to Arne Martin Nybo. The result is a recording that captures both clarity and immediacy, allowing the trio's intricate interplay to unfold with a natural sense of space and depth.

At the core of *Phase I* lies a process rather than a set of compositions. The music is entirely improvised, shaped in real time from short rhythmic ideas that serve as points of departure. From these concise impulses, the trio develops expansive sonic landscapes where repetition, variation, and subtle transformation create a sense of forward motion. Drawing on influences ranging from the minimalism of Steve Reich to the textural sensitivity of Nils Frahm and Ólafur Arnalds, Supereon crafts a sound that is at once rhythmic, meditative, and hypnotic.

The opening track, "Phase I.a", sets the tone for the album and documents the trio's very first improvisation in the studio, built around a distinctive groove introduced by Lavik, featuring bells played with his left foot. "Phase I.b" follows as a darker and more introspective counterpart, while "Phase I.c" retains the trancing bell texture within a deeply polyrhythmic framework, expanding the album's rhythmic language further.

For Hoholm, *Phase I* represents the realization of a long-imagined sonic vision, brought to life through the shared intuition of the trio. As its title suggests, the album stands as the first chapter in an ongoing journey – one that will continue to unfold in future phases.