

SUR POING POING

HELMUT OEHRING
RICHARD BARRETT
PAUL LOVENS



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1 SUR POING: PROLOG 16:11

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2 CELL 15:50

PAUL LOVENS, POING
3 BLOW OUT! 26:43
FEATURING PAUL LOVENS, DRUMS

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4 SUR POING: EPILOG 2:48

POING

FRODE HALTLI ACCORDION
ROLF-ERIK NYSTRØM SAXOPHONE
HÅKON THELIN DOUBLE BASS

Helmut Oehring

Helmut Oehring, November 19, 2006

dear poing

the piece is ready

1. der prolog
2. das saxophon
3. erstes interludium
4. der kontrabass
5. zweites interludium
6. das akkordeon
7. der epilog

all texts and szene
i will work together
with your way of life&idea
and my windowcolors

i will not have a normal score
this work is a story in progress (in move)

Helmut Oehring, May 25, 2007

this work is another work
when i write for opera or orchestra
then i write clear and "seriously"
write for you and poing
i think free
and i give more a idea than a fix score!

this is more a scenic music than a chambertrio

i cant rewriting the piece or the passage
this is impossibel!
when i work with soloists, or ensemble or orchestra
i go everytime the same way, the score is the first thinks or the first step in to the work
the second step make the musicans
you can change all!!!

Helmut Oehring, August 29, 2007

the comission by poing is for me a happyness!!!!!!!!!!!! and the piece is big and a challange for poing

i have make this work about thinke together work
and after my idea and write for you
is now the next step by your site (and i mean not only the reharsal and playing...)
so more i cant say/write

let me know what do you will do/play
what is your! idea

Helmut Oehring, December 24, 2007

lieber frode
lieber rolf erik
lieber haakon

i will say
fröhliche weinacht

and
many many many thanks
for this days with your power and thinks and feeling
to my music

i will never forget the mittwoch and the friday concerts!!!!

Helmut Oehring, November 3, 2014

>>>> Håkon!Fode!Erik!
>>>> wow
>>>> krasser stuff
>>>> feiner sound
>>>> nice cuts
>>>> fragile und punky
>>>> poingtheater
>>>> danke
>>>> schön!
>>>> helmut



Richard Barrett

Cell was commissioned by POING and completed at the beginning of 2011. While the title has a number of possible meanings, the one foremost in my mind was that of an organisational unit skilled in subversive activity, a “revolutionary cell”. It forms the third of eight parts in a series of works collectively entitled resistance & vision and is dedicated to Paul Obermayer. It is the result of some intensive sessions of discussion and recording with POING back in 2006, at which point it became clear to me what kind of piece this should be, although I took several more years to arrive at a way of composing it...

This composition is the most complex realisation to date of an idea I call “seeded improvisation”, where each player individually alternates between intricately-notated material and free improvisation, so that the improvisation will be influenced (in any of a multitude of possible ways) by the precomposed matrix it emerges from, and will thus contribute to a coherent (but flexible) musical identity for the piece without having to be directed or specified at all. Three musical sections composed in this way, each with a different proportion of notated material to improvisation for each player, alternate with three completely notated and coordinated sections, while the seventh and concluding part itself ends up alternating between these. Sometimes the two alternating types of performance might sound indistinguishable from one another while at other times they might be clearly delineated. The point is not that the workings of the music should be audible, still less that they should be perceived as what this composition is “about”, but that this kind of composition offers a maximum of creative and interpretative potential for a group like POING.

“I think of artistic creation as the creation of a new kind of liberty which is beyond the democratic definition of liberty. And we may speak of something like an artistic definition of liberty which is intellectual and material, something like Communism within a logical framework, because there is no liberty without logical framework, something like a new beginning, a new possibility, rupture, and finally something like a new world, a new light, a new galaxy” (Alain Badiou, “Fifteen Theses on Art”).

Paul Lovens

born 1949 in Aachen, Germany. Started to play the drums at the age of 14, self-taught in dancehalls and jazzclubs. In 1968, contact with the first generation of international Free Improvisers. Since then he has performed in numerous ad-hoc ensembles and a few (very) long-lasting fixed groups in which, because of continuous struggle to keep the music fresh and alive, he feels his abilities work at their best. Having performed all over the world for more than 50 years, he is still on the road, because, as he says, "Our university is in permanent move".



POING

I intended to begin this POING "bio" by mentioning which number this album is in the line of POING recordings, but I couldn't. As POING alone it is the third, but adding the recorded and published collaborations Poing have had with other artists, it is the 10'th.

The idea that POING is in fact a contemporary music trio was suggested by the composer and present Ultima festival director Lars Petter Hagen in 1999. He probably thought of the three of us together and individually as a combination of slightly cool guys and good musicians – with a habit of wanting to perform unplayably difficult music.

In just a short time we were able to establish a repertoire with lots of music written for us by roughly ten Norwegian young composers. Then we set out on a tour of Norway, with concerts that was setting the standard for years to come – lasting for hours. Performing complex

contemporary music in pubs, bars and at outdoor festivals, and often ending them with our own versions of songs by Primus, Metallica and Kurt Weill, together with a stage presence based on the wish to convey and communicate our opinions and social criticisms. POING spawned both frustration and ecstasy.

The frustration was probably best defined when some leading composers (whom we hadn't even performed) found similarities in a key section of Jon Øystein Flink's debut novel. There, POING's alter ego in the novel gives "seditious" encores which makes the protagonist and composer (who's music they performed in the first half of the concert) leave at the end of the show crestfallen and forgotten – while the performers brought glory and ladies out from their concert into the dark Oslo night.

In the years past, we have realized a bunch of dreams and musical projects. Tours in Japan, China, Greenland, the worn down,

but classic working class pubs of Oslo, the Baltics in an old large city bus, across the USA, played East-German (DDR) music in Tränenpalast, had collaborations with gigantic socialist choirs in Belgium and Paris, and concert in the Wiener Konzerthaus.

We set out on a tour and began our concert in the Expo in Shanghai at the same moment the Nobel Peace Prize was awarded "China's enemy" Liu Xiaobo, and had concerts cancelled by the authorities. We have played with the Dubliners, deLillos, Arlo Guthrie, Paul Lovens, and also with our so-to-speak fourth member Maja SK Ratkje, musicians from Iran, Brazil, Mongolia, China, Japan, Ivory Coast, Mauritania and played at a Kunqu opera performance in Shanghai.

We have collaborated with what we regard as some of the world's leading composers and sung and played covers of Chase, Prince, Yngwie Malmsteen, Blümchen, Ebba Grön, Åge Aleksandersen, Monteverdi, Bach, often with 2 drummers, horn section, strings, choir or bluegrass band, performed nude in the gigantic vitrine above the Oslo City shopping mall entrance. We have also been appointed artistic directors for the Ultima Contemporary Music Festival, fried waffles on stage while playing, made music to live readings with Nobel Literature Prize laureate J.M. Coetzee, opened the Bergen Art Festival by standing still and silent in

white suits for 10 minutes in the Grieghallen on live TV before playing One by Metallica as the royal fanfare when the king and queen ceremoniously arrived.

For POING, the most important thing has always been to make a difference. Either by realizing a composer's "impossible" dreams, surprise a biased audience by showing that contemporary music is entertaining, or by showing that deep within entertainment and madness there might exist a strong political commitment and existential depth. We have been very lucky in having biographical and personal works composed for us, often based upon us, that has made it possible to present real stories from stage. And the close collaborations with many of the composers have also made it possible to have a common goal with our music.

POING consists of three quite different personalities and destinies. But together we have, helped by a sometimes rowdy sincerity towards each other, but also a common respect and mutually letting ourselves being inspired by each other, been able to create an attitude and a musical power centre that I am proud to be a part of. This hopefully won't end before death do us part.

Rolf-Erik Nystrøm

Paris, April 13th 2015
(After having devoured a large plate of pig's brains)

POING

Jeg ønsket å begynne denne 'biografien' med å nevne hvilket antall denne innspillingen er i rekken av POING-innspillinger, men klarte ikke å finne ut av det. Det er vår tredje som bare POING, men med gjester og andre innslag, er det vel den 10ende.

Vi ble foreslått startet opp som en samtidsmusikktrio av komponisten og Ultimasjef Lars Petter Hagen i 1999. Han syntes vel at vi tre sammen og hver for oss utstrålte en blanding av litt kule karer og gode musikere med en hang til å ønske å fremføre uspillelig musikk.

Vi fikk i løpet av kort tid på beina et repertoar av musikk skrevet for oss av ca 10 norske unge komponister – og dro på en Norgesturné hvor lengden av konsertene satte en standard for mangetimerlange konserter i årene som skulle komme. Vi framføre kompleks samtidsmusikk på pub'er, barer og utescener, med coverversjoner av Primus,

Metallica & Weill til slutt. Ispedd en scenisk tilstedeværelse basert på ønsket om å formidle og kommunisere meninger og samtids- og samfunnsironi, skapte både frustrasjon og ekstase.

Frustrasjonen ble vel best definert i gjenkjenneligheten da noen toneangivende komponister, som vi ikke engang hadde fremført, fant beskrivelsen av POINGs alter ego i debutromanen til Jon Øistein Flink, der "våre" oppviglerske ekstranummer fikk hovedpersonen og komponisten som ble fremført tidligere på konserten, til å gå slukøret og glemt hjem, mens utøverne tok heder og damer med seg ut i den mørke Oslo-natten.

I årene som har gått har vi realisert en haug med drømmer og musikalske prosjekter. Turnert i Japan, Kina, Grønland, Oslos brune pub'er og Baltikum med innleid blåbuss, USA, spilt østtysk musikk i Tränenpalast, hatt med store sosialistiske kor i Paris og Belgia,

Wiener Konzerthaus, startet konserten på Expo i Shanghai i samme øyeblikk som Nobels fredspris ble gitt til "Kinas fiende" Liu Xiaobo, spilt med The Dubliners, DeLillos, Arlo Guthrie, Paul Lovens, vårt så og si fjerde medlem Maja SK Ratkje, musikere fra Iran, Brasil, Mongolia, Kina, Japan, Elfenbenskysten, Mauritania, spilt med Kunqu opera i Shanghai.

Vi har arbeidet med noen av de vi anser som de fremste komponistene i verden, sunget og spilt oss gjennom coverversjoner av Chase, Prince, Yngwie Malmsteen, Blümchen, Ebba Grön, Åge Aleksandersen, Monteverdi, Bach, ofte med 2 trommeslagere, blåsere, strykere, kor og bluegrassband, spilt nakne over inngangen til Oslo City, vært kunstneriske ledere for Ultimafestivalen, stekt vafler på scenen, spilt med nobelprisvinner i litteratur J.M.Coetzee, åpnet Festspillene i Bergen med å stå 10 minutter helt stille i hvite dresser på direktesendt tv fra Grieghallen før vi spiller Metallicas One som fanfare da kongeparet ankom.

For POING har det viktigste alltid uansett vært å utgjøre en forskjell. Enten ved å virkeliggjøre en komponists "umulige" drømmer, overraske et forutinntatt publikum med at samtidsmusikk er underholdende og at inne i underholdning og galskap kan det finnes sterkt politisk engasjement og eksistensiell dybde.

Vi har vært heldige og fått biografiske og personlige verker skrevet til oss som har gjort det mulig for oss å formidle ekte historier fra scenen, og de nære samarbeidene med komponistene har gjort det mulig å ha et felles mål med musikken.

POING er tre forskjellige personligheter og skjebner, men sammen har vi, ved hjelp av en til tider ubehøvlet oppriktighet overfor hverandre, men også en felles respekt og gjensidig inspirasjon, klart å skape en holdning og et musikalsk kraftsenter jeg er stolt av å være en del av. Og som forhåpentligvis ikke avsluttes før døden skiller oss ad.

Rolf-Erik Nystrøm

13. April 2015, Paris
(etter en stor tallerken grisehjerter)

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13th - 14th January and 18th March 2014.
Recorded by Hans Andreas Horntveth Jahnsen.
Mixed and produced by Kåre Vestrheim.
Mastered by Morgan Nicolaysen at Propeller Mastering

Track 3 recorded live at Blow Out! - Festival, MIR, Oslo, 14th August 2013.
Recorded by Terje Øverland. Mixed by Hans Andreas Horntveth Jahnsen.

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