

Skyphone: Avellaneda (Rune Grammofon, 2008, RCD 2071)

In 2004 Skyphone released the critically acclaimed album *Fabula* on the prestigious Norwegian label Rune Grammofon. Among other things, the album earned the trio a nomination in the category "Band-of-the-Year" by the Danish music critics - a rare honor for an instrumental band.

The new album – *Avellaneda* - continues the spirit of *Fabula* and expands the sonic repertoire with slightly more abrasive, ornamental material. Also, tapping into old music and Scandinavian traditional tunes, the album has a more acoustic, pastoral sound that echoes rural, earthly, and ultimately human concerns rather than DSP (Digital Sound Processing) trickery and equilibristic technique.

The history of *Avellaneda* begins with the experiences of the band during the concerts following the release of *Fabula*, where the three electronica-freelancers of Skyphone: Mads Bødker, Keld Dam Schmidt and Thomas Holst felt an urge to work with a higher degree of freedom and space in the compositions without compromising on the melodic qualities of their music. The aim was clear from the start; no genre conventions were to be upheld and the degree of acoustic instruments, spontaneous live jams and unconventional instruments should be more pronounced than on *Fabula*.

Skyphone began the work in their backyard studio in the heart of Copenhagen full of ideas and with the ambition of a swift execution of the new album. Of course, civilian life had other plans for the band and the members soon found themselves dispersed for various reasons, sending tracks and ideas back and forth and mostly working in pairs or alone – making the occasional gathering a truly inspiring event where ancient trumpet skills were polished, old harmonicas dusted off and blended with the bands signature electro-acoustics, glitchy recording techniques, and moody analogue synthesizers.

In comparison to *Fabula*, the soundscape of *Avellaneda* retains the strong melodic sensibility but subdued noise and frustration has begun to stir beneath the surface of otherwise lightheaded electronics.

The title *Avellaneda* taps into one of the more mysterious stories in literary history. In 1614 an author hiding behind the pseudonym of Avellaneda produced a sequel to Cervantes' *Don Quixote* from 1605 about a man living his life acting out the writings of his chivalric heroes in a rather comic fashion. Avellaneda tried to subdue this art/reality confusion by letting incarceration in an asylum save *Don Quixote*. Most literary historians claims that this got Cervantes so furious that he completed the work we know today with his own sequel in 1615. The story and the title can fuel contemplation over subjects such as the degree of normalization imposed on free thinkers and artists today, the different ways intellectual property rights shapes contemporary artistic production, and of course - what a sampled lute actually sounds like when rendered through Max/MSP.

Links:

www.skyphone.dk
www.myspace.com/theskyphone
www.runegrammofon.com
www.charlottehammer.dk

emails:

mads@singsign.com

holst@itu.dk

kedasc@yahoo.com

Distribution

Denmark: Sundance Records (www.sundance.dk)
Norway: Musikkoperatørene (www.musikkoperatorene.no)
Italy: Goodfellas (www.goodfellas.it)
Germany: Cargo (www.cargo-records.de)
France: Differ-ant (www.differ-ant.fr)
Poland: Multikulti (www.multikulti.com)
UK and rest of Europe: Cargo (www.cargorecords.co.uk)
USA and Canada: Forced Exposure (www.forcedexposure.com)
Taiwan: Node (www.nodeculture.com)
Australia: Fuse (www.fusemusic.com.au)
Japan: Bomba Records (www.bomba-records.com)