

# Crossing Patterns

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## Twitter Machine

LARS-ERIK TER JUNG, VIOLIN  
THOMAS KJEKSTAD, GUITAR

Hellstenius/Matre/  
Ness/Orning/Åm



## The Composers

**ØRJAN MATRE** – *Crossing Patterns* is an attempt at combining my usually intuitive approach to composing with a stricter, more schematic strategy. A freely composed material is cut up and repeated in a given, symmetrical pattern. Afterwards, the work is divided into five parts that breaks and disrupts the otherwise symmetrical form.

*Chaconne* is composed by using surplus material from *Crossing Patterns* as a starting point. As the title suggests, the work is a variant of the baroque Chaconne form. A series of guitar flageolets is repeated, while the violin, which also suggests baroque ornamentation, is constantly developed through new variations.

**JON ØIVIND NESS** – *Slow Dive* is one of a series of pieces inspired by Siouxsie and the Banshees borrowing its title from a song from the album *A Kiss in the Dreamhouse*. It is one of the first pieces in which I have sought to limit the amount of information and to simplify the expression. Half of the guitar strings are tuned in quarter-tones giving the instrument a different resonance.

**HENRIK HELLSTENIUS** – *The Argonaut*

*I my sea-journey*

*I my land-claim My*

*Walk through the suburbs I My death*

*In the rain of bird-muck In the chalky hide*

*The anchor is the last umbilical cord*

*The memory of the coast passes away with the horizon*

*Birds are a farewell Are a homecoming*

*The slaughtered tree plows the snake the sea*

*Thin between I and NolongerI the ship's wall*

*THE SEA IS THE SAILOR'S BRIDE*

from Heiner Müllers: *Landscape with Argonauts*

*The Argonaut* is based on material from the instrumental work *Victoria Counting*.

**MAGNAR ÅM** – *hugse*

*bear in mind*

*what we came from,*

*that we, at any moment,*

*can break up again*

*and be that.*

This is the very reason why I compose: to keep in touch with my essence, my spiritual

being and my purpose of living. I cannot promise that the music will describe anything understandable at all about this. I just know that it is the sound of a human being trying to find out more about being.

**TANJA ORNING** – *Swen*

*Swen* (from Indo-European) has three meanings: 1. sound as in to sing, make sound or noise, 2. sound as in uninjured or healthy, and 3. swan. When asked to compose a duo for Lars-Erik and Thomas, my first thought was of their wonderfully developed sense of sound and their organic ensemble playing. The piece sprung out of the relations sound/noise and togetherness/separation.

Since his debut as a violinist in 1980, Norwegian violinist and conductor **LARS-ERIK TER JUNG**, has regularly commissioned pieces for various ensembles that he has included in numerous projects, both solo as well as chamber- and orchestra projects – not least as the Artistic Director of the Telemark Chamber Orchestra. This undertaking has also lead to several recordings, such as *Hexa* (2000), *Twitter Machine* (2003), *Odyssé* (2003) and *Nostos* (2005). He held the position as principal concertmaster of the Bergen Philharmonic Orchestra from 1982 until 1994. Ter Jung is well established as a conductor. He has been working with orchestras such as the Oslo Philharmonic Orchestra, the Norwegian Chamber Orchestra, the BIT20 Ensemble and the Oslo Sinfonietta. Conducting activities has also brought him to various places like London, Darmstadt, Berlin, Cairo and Alexandria.

**THOMAS KJEKSTAD** studied at the Norwegian State Academy of Music. He is an active performer with a broad repertoire but with a clear emphasis on contemporary music. As a searching musician always looking for new challenges, his main goal is to help establishing a new repertoire for the guitar. He has worked with many of the leading ensembles for new music in Norway such as the Cikada Ensemble and Oslo Sinfonietta. From 1997-2009 he was a member of Affinis Ensemble. As a soloist he has among others performed with the Oslo Philharmonic Orchestra and the Norwegian Broadcasting Orchestra. In his work as a teacher he is constantly exploring the meeting of musical tradition and modern identity in young people today.

**TWITTER MACHINE** was established in 1995 and has performed a wide range of music from Bach to contemporary music and free improvisation. In collaboration with some of the leading composers in Norway they have established a new and diverse repertoire for violin and guitar. They have performed at festivals for contemporary music and have also played hundreds of concerts where they have introduced classical and contemporary music for young people through the Norwegian Concert Institute. This is their second CD together as a duo.

All the pieces on this recording are commissioned and dedicated to Lars-Erik ter Jung and Thomas Kjekstad.

1. Orjan Matre (1979):	
Crossing Patterns (2009)	
1. I .....	2.05
2. II .....	2.03
3. III .....	3.27
4. IV .....	2.04
5. V .....	2.07
6. Jon Øivind Ness (1968):	
Slow Dive (2007) .....	11.29
7. Orjan Matre:	
Chaconne (2010) .....	5.07
8. Henrik Hellstenius (1963):	
The Argonaut, for violin solo (2010) .....	8.33
9. Magnar Åm (1952):	
hugse (2005) .....	15.01
10. Tanja Orning (1967):	
Sven (2010/11) .....	7.47

Twitter Machine

Lars-Erik ter Jung, Violin

Thomas Kjekstad, Guitar

Recorded in the Church of Grorud in Oslo, June 2011

Produced, recorded and edited by Geir Inge Lotsberg

Design and photography: Erik J.W. Eriksen [www.skin.no](http://www.skin.no)

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