
LAWO
CLASSICS
Alpaca Ensemble
I know this place

1
Tiled Air (2021):
Øyvind Mæland

Tiled Air is a quartet in which the percussionist also becomes a string player, as if painting a long line or song ("air") across ceramic tiles laid edge to edge. The tiles differ not only in pitch, but in roughness and material, creating—paradoxically—a "legato piece" where the music shifts almost mechanically between the various muted timbres. Towards the end, the bow "lifts" from the tiles, leaving only the choreography behind.

2–10
Eit underliggjande landskap drikk av himmelen
("An underlying landscape drinking from the sky"; 2020):

Ellen Lindquist
Kristin Norderval
Eva Holm Foosnæs
Margrethe Aas

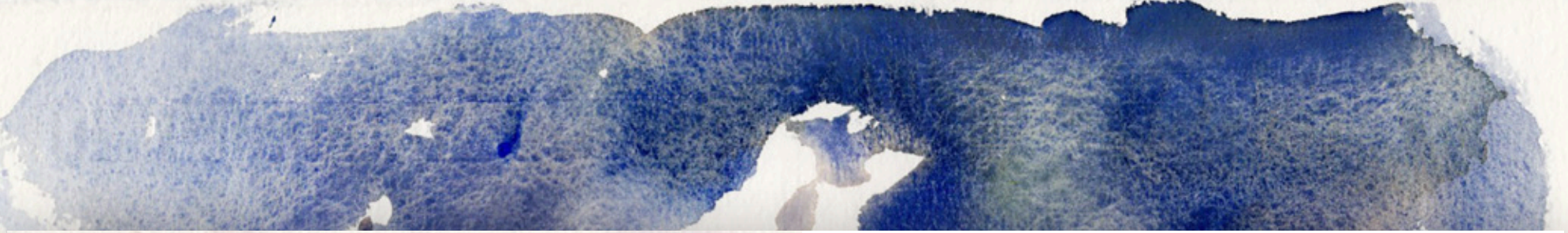
The project "Eit underliggjande land–skap drikk av himmelen" began in 2018 on the initiative of composer Ellen Lindquist and writer Margrethe Aas. Together with composers Kristin Norderval and Eva Holm Foosnæs, they developed a work of poetry and music for Alpaca Ensemble, comprising ten poems and ten comp–ositions. The work was created in connection with the 5 year anni–versary of The House Concerts in Indre Fosen in 2020. The poems were later translated into English by Annabelle Despard.

The starting-point for the project was ten physical locations, chosen by the participants based on personal experiences. A central aim was that both text and music should grow out of these places and be developed through shared working processes. Six poems with their corresponding compositions are included on this recording. All of them are tied to specific sites in Indre Fosen.

The project was primarily funded by Arts and Culture Norway. In addition to the organisations that have funded this recording, we would like to thank Trøndelag County, the Norwegian Authors' Union, and Tiden publishing house.

11
Quasare/Pulsare II (1995/2017):
Olga Neuwirth

Quasare/Pulsare was originally written as a duo for violin and piano in 1995, and was rewritten as a piano trio in 2017 on commission from Trio Frühstück. Olga Neuwirth pushes the boundaries of the instruments and creates a sonic universe in which the strings gain new colours through scordatura and extended techniques, while the piano is transformed through preparation and an e bow that produces an unexpected, almost electronic resonance. The music is fragmented and unpredictable, marked by sharp contrasts and sudden outbursts. The title refers to quasars and pulsars—cosmic phenomena that inspire the work's form: explosive energy, deep resonances and rhythmic impulses that disrupt continuity. The result is an acoustic universe where order and chaos meet, inviting the listener's heightened attention.



Eit underliggjande landskap drikk av himmelen

Texts by Margrethe Aas



Solbærbusken

Solbæra er mogne
i auga dine glansar eit mørke
som i eit kort glimt festar seg til meg

eg samlar skorne greiner i ein haug
temperaturen stig der døden melder seg
og helsingar frå farne når meg
som låge røyster

eg bøyer nakken for å gå inn til der dei er
eg høgg meg fram, kler kratt av
eg kvistar stammer nakne

kvart omriss mjuknar
til lysningar å følgje
kvar himling løyser
ei fjernare kvelving

slik vev du deg inn i meg
ei vekt av varme
ein søvn snøra til brystet
som held ryggen att

forankra i ditt nærvær
grip eg klasar av svarte skin
til å risle mellom fingrane

Fjellvegen

Åkerkroppen ber sitt eige vidsyn
og kveldssola lyfter avskorne aks
i eit eldre relieff

du seier, skuggane har sine reiser
og minerala under dei

der skogen byrjar
lukkar ei regnbye seg over meg
bløyter opp greinene, graset, ryggen min
siv ned etter stigninga eg ville følgje
og kiler skumring inn
mellom glitrande og glatt
blada som fell over steinane
blir nedsleppte og sleipe
kler seg om til gjørme og jordlag
som byggjer seg opp omkring meg
dekker over sporar og spirer
pakkar seg i sprekker og under naglar
det størknar og skorpar seg
i groper, i graver

innom bergveggen
samlar fukta sine fargar
til bogar å navigere etter

Trondheimsfjorden

Tåka tyngar fjorden
let gråna si flyte
på ein kornete krus
lyfter hendene lett
og stryk over vasshinna
bryt opp og renn inn

eit underliggjande landskap
drikk av himmelen

Hindremselva

Vinden er ein samtale
hengjande mot kinnet
varmen slår opp frå skogen
og songar som er sunge
vakar over elvesteinen sine spor

huda mi trekker opp i seg
ein mødrenær søvn
under stammer som strekker seg
brest nye engfrø fram
i bølgjer av ljos





Låven

Mor, sjå på meg no!
eg knyt skogar om
til konstruksjonar å gå inn i, her
er bindingar og bjelkelag
om høgreiste holrom
mor, kom og finn meg no!

kom
og veks inn i meg
eg ventar på deg

ikkje noko svara, ingenting sagt
mellom mørklagde fingerbreidder
breier eit skimrande motlys seg fram
og utslettar det som skulle
halde om

ei eldre tyngde
kryp opp etter føtene mine
ein tystnad av tørre elveløp
og avventande knoppar

ei mors hår
fell nedover skuldrene mine
og følgjer kroppen sine linjer
på leit

etter der vekt søkk ned i mold
etter der mjuke rørsler kan finnast

etter der spede røyster kan
springe ut

Lefætten

Noko tek meg imot
myrene, bekken
eg kjenner denne staden
som eg aldri før har sett

dei bur i dette landskapet
dei stiller seg opp omkring meg
og kallar meg: mor

no heng dei i skjørtet mitt, borna mine
for ein vakker flokk!
nærværet i møtande blikk
på tvers av tida, konstant
her er eg alltid

for dei held eg ein stad i kroppen
tuer og tre
åsar, utsyn
står berre og held
står berre og inngår
i deira innanfor

dei dreg i meg, borna
definerer ein stad eg kan stå
til omrisset mitt ikkje lenger er

berre vi er, lette streif, varme rørsler
som reinsar mellomrom ut
med kvite skjær

så løyser dei seg ifrå meg att
og eg ser, eg er:

desse buktningane
desse bregnene
dette regnet



An underlying landscape drinking from the sky

Translated to English by
Annabelle Despard

The Blackcurrant Bush

The blackcurrants are ripe
in your eyes there's a glint of darkness
which briefly attaches itself to me

I collect cut branches in a pile
It gets warmer where death declares itself
and greetings from the departed reach me
as low voices

I bow my neck to enter where they are
I hack my way, strip thickets
and lay trees bare of their branches

each outline softens
into clearings which beckon
each ceiling giving way to
a further arch

like you weave yourself into me
a weight of warmth
a sleep laced to my chest
keeping my back in place

anchored in your presence
I grasp clusters of black glimmer
to trickle through my fingers



The mountain path

The field's body bears its own wide prospect
and the evening sun lifts the sheaves
into an ancient relief

you say, the shadows have their journeys
and the minerals below them

where the forest begins
a rain shower closes over me
drenching the branches, the grass, my back
seeping down the ridge I wanted to climb
wedging dusk in between
all things glittery and slick
the leaves that spill onto the stones
are fallen and slimy
changing into mud and layered earth
that build up around me
covering spores and sprouts
squeezing into cracks and under my nails
scabs clotting and congealing
in hollows, in graves

beneath the rock face
the damp summons its colours
into arcs to navigate by

The Trondheim Fjord

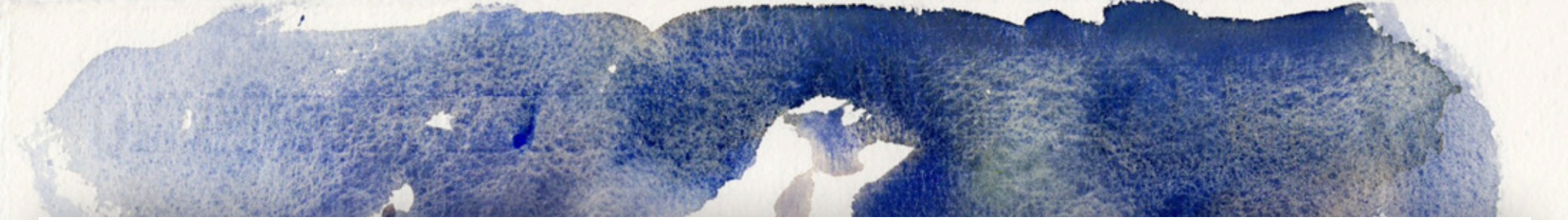
Fog weighs down the fjord
its greyness floating
on a grainy ripple
lightly lifting its hands
gently touching the surface
breaking the tension, flowing in

an underlying landscape
drinking from the sky

Hindrem River

The wind is a conversation
hanging against my cheek
heat is rising from the forest
and songs that have been sung
wake over traces of the river stone

my skin absorbs
a mother-like sleep
beneath trunks stretching ever taller
new meadow seeds sprout
in waves of light



The Barn

Mother, look at me now!
I'm re-knotting forests
into constructions I can enter
look, here are joints and tiers of beams
around tall caverns
mother, come and find me now!

come
and grow into me
I'm waiting for you

nothing answered, nothing said
between darkened fingerbreadths
a shimmering light spreads
and blots out what should be
embracing

an ancient heaviness
creeps up through my feet
a silence of dry riverbeds
and hesitant buds

a mother's hair
falls down over my shoulders
tracing the outline of my body
searching

for the place where weight sinks into loam
for the place where gentle movements
can be found

for the place where frail voices may
burst out

Lefætten

Something receives me
the marshes, the brook
I know this place
that I have never seen before

they live in this landscape
they gather around me
and call me: mother
now they tug at my hemline, my children
what a beautiful flock!
the presence in their upturned gazes
across time, constant
here I am, always

for them, I hold a space in my body
grass tufts and trees
hills, prospects
just standing, holding
just standing, being part of
their within

they're pulling at me, the children
defining a space where I can stand
until my figure no longer exists
only we exist, light touches, warm
movements

clearing away our outlines
with white gleams

then they break loose from me again
and I see, I am:

these ripples
these ferns
this rain

(*Læfætten is the name of a summer farm in Rissa, Norway*)

Alpaca Ensemble

Alpaca Ensemble is a flexible group dedicated to experimentation, genre blending, and creative collaboration across classical, jazz, popular, and contemporary music. They work with musicians, composers and artists both regionally and nationally, aiming to continually evolve and contribute to a vibrant contemporary music scene in Trøndelag and Norway.

The ensemble has premiered numerous commissioned works and released many recordings, several nominated for the Spellemann Award. In 2020 they were named Performer of the Year by the Norwegian Society of Composers, and in 2026 they celebrate 30 years as an ensemble.

Marianne Baudouin Lie



Marianne Baudouin Lie, cellist and chamber musician, is active in Alpaca Ensemble and SiTron. She completed a PhD in artistic research at NTNU, where she now works as associate professor of contemporary music. She performs contemporary music, she performs across genres and has won awards during her studies in the UK. Based in Trondheim since 2001, she freelances with ensembles such as the Trondheim Symphony Orchestra, TrondheimSolistene and Trondheim Jazz Orchestra, and appears at festivals and on numerous recordings. Two of her three solo albums have received Spellemann nominations.

Else Bø



Pianist Else Bø lives in Trondheim, where she works as a freelance musician, primarily focusing on contemporary music and chamber music. In 1996, she co–founded the Alpaca Ensemble with her childhood friends Sigrid Stang and Marianne Baudouin Lie. She also performs with the sinfonietta SiTron and teaches at the NTNU Department of Music. From 1999 to 2020 she was involved in organising the Stangvik Festival in Surnadal, and she is a highly sought–after accompanist for singers, instrumentalists and choirs.

Marianne Thorsen



Marianne Thorsen enjoys a varied musical life as a performer. As soloist, she has appeared with the Philharmonia Orchestra, BBC Symphony Orchestra, City of Birmingham Symphony Orchestra, Orchestre de la Suisse Romande, all Norwegian orchestras and many major Scandinavian orchestras. A passionate chamber musician, she was leader of the Nash Ensemble (2000–2015) and a founder member of the Leopold String Trio (1991–2006), touring widely and performing at the BBC Proms and other festivals. She regularly collaborates with TrondheimSolistene, and their acclaimed recording of Mozart's Violin Concertos Nos. 3–5 won the Norwegian Spellemann Award in 2006. From 2011 to 2014, she was soloist in music by Halvorsen and Svendsen on five CDs on Chandos, together with the Bergen Philharmonic and Neeme Järvi. Thorsen was Artistic Director of the Vinterfestspill in Røros (2009–2013) and has been Professor of violin at the Norwegian University of Science and Technology in Trondheim since 2006. She plays a 1745 Giovanni Battista Guadagnini violin on loan from the Dextra Musica Foundation.

Eira Bjørnstad Foss



Eira Bjørnstad Foss is a violinist known for her work in experimental music, contemporary repertoire, and improvisation. She studied at NMH and holds a master's degree from NTNU, where she is now completing an artistic PhD titled Performer Curator, exploring new performance and presentation strategies. Foss performs with ensembles such as Tøyen Fil og Klafferi, SiTron, Trondheim Jazz Orchestra, Trondheim Improviser's Guild, and TrondheimSolistene, and has premiered over 30 works by emerging composers. She collaborates with artists including Mats Gustafsson, Maja Ratkje, and Jérôme Noetinger, and develops her artistic identity through curatorial projects such as Eira's kiosk—a series of unexpected concerts and sound installations in diverse locations.

Jennifer Torrence



Jennifer Torrence is an Oslo-based percussionist and performer working internationally as a soloist, chamber musician, improviser, and artistic researcher. A graduate of Oberlin, Guildhall, and UC San Diego, she is a member of the experimental trio Pinquins and is known for collaborative projects that expand the role of the percussionist. She has served as principal percussionist of the Arctic Philharmonic and held a PhD fellowship at the Norwegian Academy of Music, where she is now Associate Professor. From 2026 to 2030 she will conduct postdoctoral research at the Norwegian Academy of Music with the project *From the Collective*.

Øyvind Mæland



Øyvind Mæland studied piano at the Barratt Due Institute with Jiri Hlinka before completing composition studies at the Norwegian Academy of Music with Kruse, Thommessen, Frounberg and Hellstenius. Mæland frequently writes for voice and ensemble, collaborating with leading performers and groups including Neue Vocalsolisten Stuttgart, Oslo Sinfonietta, Bit20, Aksiom and Stavanger Symphony Orchestra. His works have been featured at festivals such as Ultima, Borealis and Darmstadt. His major works include the two hour opera *Ad undas—Solaris Korrigert* (2013). Many of his pieces are recorded on Lawo, Fabra and Geiger, and he received the Young Lindeman Prize in 2018. He is currently pursuing an artistic PhD project at the Norwegian Academy of Music.

Kristin Norderval



Kristin Norderval has had a dual career as a composer-performer-improviser working with technology, and as a singer focusing on contemporary opera and concert music, particularly American composers. Norderval´s solo CD of her works for voice and electronics —*Aural Histories*—was listed by The New Yorker music critic Alex Ross as one of Ten Notable Classical Music Recordings of 2012. Her opera *The Trials of Patricia Isasa* (2016) won Quebec´s OPUS prize in two categories: best contemporary music and best production. In 2023 Kristin completed a PhD in Artistic Research at the Oslo National Academy of Arts, Academy of Opera where she developed a performer-controlled interactive audio system for vocal processing. Her research "Electrifying Opera, Amplifying Agency" is published on Research Catalogue.

Ellen Lindquist



The music of American-Dutch composer Ellen Lindquist is performed internationally and grows from her fascination with unique sound worlds and cross disciplinary collaboration. Her works have been heard at venues such as Carnegie Hall, the United Nations, St. John the Divine in New York and Konserthuset in Stockholm. Commissions range from solo and chamber pieces to choral and orchestral works, including *A Web of Reciprocity* for the Trondheim Symphony Orchestra. Recent projects explore site sensitive creation in the landscapes of Fosen, where she lives with her family. Lindquist holds a Ph.D. from Stony Brook University and is a member of the Norwegian Society of Composers. Her deep respect for the natural world shapes her artistic voice.

Eva Holm Foosnæs



Eva Holm Foosnæs is a pianist, conductor, and composer. She has written commissioned works for several of Norway's leading orchestras and ensembles, including the Oslo Philharmonic, the Norwegian Chamber Orchestra, the Royal Norwegian Air Force Band and the Vertavo Quartet. Eva's artistic focus centres primarily on vocal music, music theatre, and opera. An important part of her artistic practice also involves visual elements, and she often incorporates staging, choreography, or visual components into her compositions. Eva has received several awards and is the artistic director of Opera di Setra and the chamber choir Aurum.

Margrethe Aas



Margrethe Aas is a writer and architect living in Fosen. She was educated at Nordland College of Art and Film and the Aarhus School of Architecture, and made her literary debut in 2015 with the poetry collection Vy. Since then, she has published three more poetry collections and taken part in a wide range of cross disciplinary collaborations, particularly within music. Her interest in places, spaces, and materials is reflected in her literary projects, which often explore the boundaries between the tangible and sensory and the more abstractly experienced, especially in encounters with architectural elements. Her most recent book is *Eg er Ekko* (2024).

Olga Neuwirth



Olga Neuwirth is one of Europe's most innovative and versatile composers. She studied compo–sition in Vienna and San Francisco, as well as painting and film in the USA, and worked with teachers such as Tristan Murail and Luigi Nono. Her international break–through came in 1991 with two short operas based on texts by Elfriede Jelinek. Since then, she has forged a distinctive artistic voice that merges music, film, literature, visual art, architecture and science. Major works include *Lost Highway* (2003), *Masaot/Clocks Without Hands* (2015) and *Le Encantadas* (2015). With her opera *Orlando* (2019), she became the first woman commissioned by the Vienna State Opera; the work later won the Grawemeyer Award. Her many honours include the Grand Austrian State Prize, the Wolf Prize, and the Ernst von Siemens Music Prize. Since 2021 she has been Professor of Composition at the University of Music and Performing Arts Vienna.

Credits

Recorded in Øra Studio, Trondheim, 18—21 November 2024
Producer: Vegard Landaas
Balance engineer: Thomas Wolden
Editing: Vegard Landaas
Mastering: Thomas Wolden
Piano tuner: Shoko Shiroki
Booklet notes: Alpaca Ensemble
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Artist photo (Else Bø): Ronny Manuel Danielsen
Artist photo (Marianne Thorsen): Ole Wuttudal
Artist photo (Eira Bjørnstad Foss): Anna-Julia Granberg
Artist photo (Margrethe Aas): Vigdis Haugtrø
Artist photo (Jennifer Torrence): Juliane Schütz
Composer photo (Ellen Lindquist): Elise Maalø
Composer photo (Eva Holm Foosnæs): Trond Gudevold
Composer photo (Kristin Norderval): Fin Serck–Hanssen
Composer photo (Øyvind Mæland): Grete Zahl Kvakland
Composer photo (Olga Neuwirth): Priska Ketterer

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Musicians

Jennifer Torrence—Percussive tiles (Track 1)
Eira Bjørnstad Foss—Violin (Tracks 1, 11)
Marianne Thorsen—Violin (Tracks 2, 3, 5, 7, 10)
Else Bø—Piano (Tracks 1–3, 5, 7, 10, 11)
Marianne Baudouin Lie—Cello (Tracks 1–3, 5, 7, 9, 10, 11)
Margrethe Aas—Poet–Performer (Tracks 2, 3, 4, 6, 8, 10)

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I know this place
Alpaca Ensemble

Øyvind Mæland (1985*)
1. ***Tiled Air*** for Percussion and Piano Trio 14:44

Eit underliggjande landskap drikk av himmelen
for piano trio and spoken text
Ellen Lindquist (1970*): Composer
Kristin Norderval (1957*): Composer
Eva Holm Foosnæs (1983*): Composer
Margrethe Aas (1983*): Text and Reading
2. *Solbærbusken* (Lindquist, Aas) 05:56
3. *Fjellvegen* (Norderval, Aas) 04:01
4. *Hindremselva* (Aas) 00:36
5. *Hindremselva* (Holm Foosnæs) 03:57
6. *Låven* (Aas) 01:22
7. *Låven* (Lindquist) 04:22
8. *Trondheimsfjorden* (Aas) 00:30
9. *Trondheimsfjorden* (Norderval) 07:53
10. *Lefætten* (Lindquist, Aas) 06:25

Olga Neuwirth (1968*)
11. ***Quasare / Pulsare II*** for Violin, Cello and Piano 13:54