

ISKRA
Live In Stockholm

LIBERTÉ

ÉGALITÉ

HUMANITÉ

Jörgen Adolfsson Saxophones Tuomo Haapala Contrabass
Sune Spångberg Drums Arvid Uggla Contrabass

LIBERTÉ 16.51

ÉGALITÉ 30.10

HUMANITÉ 12.10

From 1970 to 1992, ISKRA was Scandinavia's foremost group for free improvised music. They made fanciful, unpredictable, uniquely personal music that transgressed all genre boundaries. ISKRA's music was built on collective improvisation, and the arsenal of instruments used was limitless. In the autumn of 2003 original ISKRA members Jörgen Adolfsson, Tuomo Haapala, Sune Spångberg and Arvid Uggla reunited at Café Aguéli in Stockholm for a spontaneous casual concert. The music was recorded and is now released on this CD.



Iskra 1977. From left to right: Arvid Uggla, Tuomo Haapala, Sune Spångberg, Jörgen Adolfsson.

LIBERTY

“To play correctly is great - to play freely is even greater” could be ISKRA’s motto. After almost half a century of free improvisation, the ISKRA musicians feel happy about the musical paths we chose in the beginning. We did not have to wait for the adventure - we created it and let it happen at every concert. It is a powerful feeling to stand before an audience not knowing what will happen. But the longer we played together, the more personal and refined our tools became, allowing us to create music in the moment. We brought along our personalities, personal experiences and impression from our lives, and our boundless desire to mould the musical material. In contrast to compositions put down on paper, we experienced the sudden musical reactions of the moment. As a composer, you can change the music after a performance and create a revised version. As an improviser you create the music in the very moment - every concert, every piece is a new one.

EQUALITY

A large part of the music we hear is hierarchically organized. The conductor conducts or the bandleader leads, soloists perform their solos, accompanists accompany. This is the same kind of hierarchical thinking found in the military and in industry that threw improvisation out of Western art music in the middle of the 19th century. ISKRA opposed this on the basis of our anti-authoritarian ideals, which we shared with many in the 60’s and 70’s. “An archos” - without leaders - became our method of working, along with many improvisers all over the world. The initiative for a musical development could come from anyone in the group, with any instrument or sound - a piece of “junk”, voice, toys, contrabass, synthesizer - all were of equal value, everyone was a soloist, everyone was an accompanist. This opened up new musical possibilities and a new world of sound for the ensemble.

HUMANITY

We were rebels and took the name ISKRA (which means spark) from the early 20th century Russian socialist newspaper. The world had begun to move - jazz music had sprung its fetters, the flower-power movement presented an alternative life-style and the youth of the world protested against wars and injustice. Anti-imperialism, international solidarity and demands for social and economic equality drove us to pursue a more humane world, without war and exploitation of people, animals, or nature. The word FRATERNITÉ - brotherhood, was heard in the slogan of the French Revolution. Harmonizing with ISKRA’s ideas about music, we use HUMANITÉ as a connection to the ongoing struggle for equal rights for all humans around the world. An egalitarian music can show the way.

Tuomo Haapala

Liberté

Track 1

Jörgen Adölfsson	Alto saxophone, thumb piano, percussion, whistling, bird call whistles
Tuomo Haapala	Contrabass (right channel), bass bamboo flute, Russian metal bowls
Sune Spångberg	Percussion, voice
Arvid Uggla	Contrabass (left channel), Casio VL-Tone Player

ÉGALITÉ

Track 2

Jörgen Adölfsson	Sopranino and soprano saxophones, plastic "willow" flute
Tuomo Haapala	Contrabass
Sune Spångberg	Percussion, voice, waldteufel
Arvid Uggla	Contrabass, rain stick, percussion

Humanité

Track 3

Jörgen Adölfsson	Su-ling, soprano saxophone
Tuomo Haapala	Contrabass, voice
Sune Spångberg	Percussion
Arvid Uggla	Contrabass

L'Addition

Bonus track available digitally at www.countryandeastern.se

Jörgen Adölfsson	Bird call whistles, whistling
Tuomo Haapala	Contrabass, arm pit farts, duck call
Sune Spångberg	Percussion, bird call whistles, voice
Arvid Uggla	Toy guitar synth, harmonica

Recorded live by Göran Freese at Café Aguéli, Stockholm, November 1 2003. All music composed by the members of Iskra, published by Country & Eastern. Produced by Bengt Berger with Iskra. Graphic design by Jon Edergren/EBDC. 1977 photo by Iskra (self timer). Concert photos from Café Aguéli by Daniel Uggla. Thanks to Statens Kulturråd.

Jörgen Adolfsson



Sune Spångberg



Tuomo Haapala



Arvid Ugglå



More info at www.countryandeastern.se