

Mp3 Kaade - At A Loss For Words



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Traditional, early music, and original pieces inspired by ancient instruments: wooden flutes of Europe, Asia, the Americas, Finnish lyre-harp. 22 MP3 Songs WORLD: Celtic, WORLD: World Traditions Details: Kaade considers music the first and primary form of communication, and is always exploring instruments, their histories and mythologies to find sounds that express the varied nature of the human experience. His performances use instruments and repertoire from many cultures, and he weaves these together with stories originating around the world, all around common themes. At a loss for words, Kaade's debut CD, contains 22 traditional and original works chosen from the varied programs he performs. 1) "Leslie's" begins the journey with an original piece on Apache river-cane flute and Bolivian semitoyo (bass) panpipes. The next two tracks come from traditional songs about bears. 2) "Eisbrentanz" (The Polar Bear Dance) has several versions throughout Europe, and Kaade plays this on renaissance-style six-hole flutes. 3) "Karhunpeijaispolka" (The Bear Feast Polka) is a Finnish/Karelian tune played on kantele, a traditional lyre-harp of this region, best known from the Finnish epic Kalevala. The polka drifts into a representation of the sound of church bells, a common improvisation on this instrument, used by shamans in the Baltic to induce trance states. Next are two tracks concerning birds, which Kaade composed, inspired by the stories of the instruments themselves. Kaade plays 4) "Tommy's Loon" on a Native American cedar flute. Tommy Lee (astrologyzine.com/tommy-lee-native-american-flutes.shtml), the maker of this flute, describes the sound of his flutes as "the voice of the loon." The flute Kaade uses in 5) "Lord of Cranes" is a bamboo reconstruction, by Erik Sampson (eriktheflutemaker.com), of a 5000 year old flute unearthed in the Jiahu region of China- the original made from the wing-bone of a crane. Kaade uses this flute when performing the Chinese story of the Lord of Cranes, in which an Innkeeper is rewarded for his generosity by the guardian of these birds. Next are four traditional Celtic pieces about

faeries, which Kaade performs on Irish flute. 6) "Sidhe Beag, Sidhe Mor" was the first composition of Kaade's favorite composer, and the most renowned of Ireland's harpers, Turlough O' Carolan (1670-1738) . It tells the story of a battle between the Little Faery-Hill (Sidhe Beag) and the Big Faery-Hill (Sidhe Mor). Next comes 7) "King of the Faeries", an Irish hornpipe said to summon the King himself, followed by 8) "The Faery Queen", another Carolan melody. On 9) "The Faery Dance", also known as the Faery's Reel- a tune played in Ireland, Scotland and the Isle of Man, Kaade adds percussion and the bounce of a jaw-harp. The next three tracks bring mediaeval aesthetics to modern day. 10) "Ductia 2", is a mediaeval dance tune, here played on two transverse flutes. 11) "Kyrie" is Kaade's setting of a cantus fermus from the Monastery of St. Blasius, Scotland. 12) "Estampie Surreal", on recorders and kantele, is an original composition by Kaade, using the form of a mediaeval estampie or "stomping dance." Then Kaade plays, on transverse flutes, three melodies connected by a common etymology: words derived from cantus. 13) "Cantiga de Santa Mara #166" ("Como poden per sas culpas"), is one of hundreds of the Cantigas to Saint Mary that King Alfonso X of Spain first penned in 1252. It is believed that Alfonso composed many of the cantigas himself, but others used melodies of Moorish, Spanish, and Galician songs. 14) "Can Cairn" is an ancient round, whose melody is still given new lyrics around campfire to this day. 15) "Cantata in G", is a well known melody by J.S. Bach from the Notebook for Anna Magdalena. The next three pieces are original works by Kaade, inspired by a story from the Tain Bo Froech, one of the cattle-raid cycles from Ireland: When Boand, the Queen of the Tuatha De Danaan, gave birth, the labor was very difficult and she had her bards play 16) "Golltraighi", the grief-strain, and this she named her son when he finally arrived. Kaade plays this on a kantele, tuning with an intentional degree of dissonance. Then another son was born to Boand, and she had her bards play 17) "Genntraigi", a laughter-strain, to celebrate the joy of twins. Kaade recorded this piece in one take, using an African mbira (If you pay attention you can hear the sound of the storage container he was sitting on breaking beneath him while he plays!) Finally, a third son was born, and Boand wanted to do nothing more but sleep, so she had her bards play the third strain after which she named her son: 18) "Suaontraigi", the sleep-strain. Kaade recorded this piece after waking from dreaming parts of this melody. According to Gaelic tradition, a person must master all three strains of music to be a bard. Kaade finishes the CD with four original tracks inspired by the "elements." Middle Eastern legends state that mankind was made from the dust, the angels from light, but the djinn were made from fire, and to fire they return. Kaade plays 19)

"fire: Djinn" on a Turkish ney flute he got from traveling Mevlevi sufis. This instrument has a prominent place in the poems of Rumi, as a symbol for the experience of being human. 20) "wind: Cloud Waltz" was created from several tracks of Swedish overtone flute, a flute which plays the overtone series, much like a keyless bugle. 21) "water: Approaching Rain" is played on Japanese shakuhachi flute, an ancient instrument used as a means of meditation in forms of Zen Buddhism. Kaade plays 22) "earth: Jasmine" on the kantele, tuned to a Burmese scale, and Kaade's collection of singing bowls, made by Tibetans living in the Lingsang Metalworking Community in Dharamsala, India (dzi.com).

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