



30 minutes with Rune Kristoffersen

What about 'Supersilent' is better than Omette Coleman'?

A lot of experimental or extreme music in different genres is more interesting to read about than to listen to. Take someone like John Cage, he has so many interesting ideas, and it's enjoyable to read about. Now some of the early prepared piano stuff is listenable to, but I'm not so keen on the later, academic stuff. Free jazz is a great concept, but you don't always want to sit and listen to it.

I really liked the pre-Supersilent concert in the Purcell Room in London. As far as I'm concerned, they could have played much longer. It was interesting. Something new was happening the whole time, it was dynamic, it was not incomprehensible. It could be

really big energetic outbursts, and then they would calm it down and have some really beautiful stuff.

What is extreme about Supersilent?

Well, Supersilent is probably not so extreme, but to most people, they might think it's extreme because it lacks certain structures and melodies, like the feeling I have with Arne Nordheim, electronic music can be quite weird but actually it's quite possible to sit and listen to it. Certain things I've heard from big composers like Stockhausen, he has electronic stuff that really has only academic value. You can't really listen to it.

Nils Økland is doing something fresh, and his disc is obviously controversial, and I think he is sort of pushing the traditions a little bit without putting a loop behind it, or a drum machine, and trying to make it popular in a way. He's not doing it that way, but he's still pushing it forward. There are authorities in Norway who think he's done the most for the Hardanger fiddle in a hundred years!