



Dear music lover,

Have you seen me play live before? If so, have you been at my merchandise table after the show, asking me which of my records best reflects the performance you just witnessed?

Well, it was probably me telling you to get all of my previous releases in order to cover what you've just heard. The idea to create an album out of live recordings was inspired by everyone who asked a similar question.

I recorded over thirty live concerts in the last two years, and the music on this record is my personal selection of what I feel are the best bits. You may wonder why I recorded so many concerts? To be honest, I don't feel skilled enough to perform all the songs and parts to my own satisfaction in one go.

By the time I started recording my shows, I played so many songs that weren't on any of my prior releases. I felt the whole idea should be a little different from a typical live record. It should rather be an album recorded in a live situation. Considering SPACES as a new album, I started getting cold feet. I began listening to all of my recorded shows. And believe me, listening to your own playing, including all the mess ups, is not entirely joyful. But eventually, I decided on a selection of takes and started mixing them.

Some concerts were recorded on old portable reel-to-reel recorders, some on simple cassette tape decks. Some were roughly recorded on the house engineers' mixing desks, and others were more advanced multi-track recordings.

I love all the sounds and appearances of the different recording mediums and recording situations. The different types of ambience, recordings, instruments and situations gave each track a unique tone and touch. So I see this release more as a field recording project than a live record.

I also could have recorded SPACES in a proper recording studio with perfect acoustics, having a fully controlled situation. Here you would start over and over once you hit a wrong key. I can't do such thing at one of my shows. In a live situation you have to work with any given issue, which instantly creates a focused atmosphere in the room.

Because a concert is a shared experience between the performer and his audience, these recordings could not have been captured without the people attending my concerts. *Have you seen me play live before? If so*, you were a crucial part of realising the music on SPACES.

One last thought. I wonder if it is possible to simply isolate the music from my performances by pressing it on a record, listening to it while vacuum cleaning, or cooking for a friend? I guess SPACES works best if you put it on a record player, with your phone and computer turned off, imagining you were in one room with me, where I play for you.

Nils Frahm

1 An Aborted Beginning *previously unreleased*

My first, shy attempt in dub music? Please don't frown, just smile.

2 Says *previously unreleased*

Is a meditation over a repeating pattern on my synthesiser, which peaks in a multitasking exercise including all instruments on stage.

3 Said And Done *original version on 'The Bells'*

This song got longer and longer over time. Or simply call it a grown-up version.

4 Went Missing *previously unreleased*

I always wanted to release this song but never seemed to be able to record a take I liked. To my own surprise, I love this take and I hope you do too. The church it was recorded in added so much to the atmosphere.

5 Familiar *original version on 'Felt'*

In a single take, without whistles and bells.

6 Improvisation For Coughs And A Cell Phone *previously unreleased*

A piece which inspired the whole SPACES project. Some pieces just don't work in a studio recording situation. Maybe they require to be played in front of an audience, with a taste of adrenalin?

7 Hammers *previously unreleased*

Is a work out.

8 For – Peter – Toilet Brushes – More *inspired by songs from 'Juno' and 'Felt'*

Many people have asked me on which record they can find this piece. Finally, I can point at this record and say: 'there it is!'

9 Over There, It's Raining *original version on 'The Bells'*

A few minutes after this take, my friend Martyn surprised me on stage, dressed up in a full gorilla suit to accompany me on the piano.

10 Unter – Tristana – Ambre *inspired by songs from 'Wintermusik' and 'Felt'*

Printed on a silly cassette player at the first show, when I started recordings for this album.

11 Ross's Harmonium *previously unreleased*

The wonderful artist Eberhard Ross invited me to play an intimate house concert. He had an amazing harmonium and he was kind enough to let me play on it.

Thanks to:

Martyn Heyne, Matthias H. Franz Hahn, Stuart Bailes, Terence Goodchild, Felix Grimm,
Robert Rath, Sofia Ilyas, Marije Brouwer, Torsten Posselt and everyone at FELD,
Nina & Thomas Jurisch, Arne Römer, Mandy Parnell + my family and friends.

Last but not least, thank you for listening and buying, a big bow to all the promoters and
concert organisers who hosted countless concerts of mine. My music would not travel
without you and neither would this record exist.

All music written and performed by Nils Frahm

All songs recorded during live performances from 2012 – 2013

Recording engineers: Matthias H. Franz Hahn, Martyn Heyne, Terence Goodchild

Mixed by Nils Frahm at Durton Studio, Berlin

Mastered by Mandy Parnell at Black Saloon, London

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