



## [“Aionigma” by Aionigma](#)

Album Review by [New Age CD](#) and [New Age Notes Radio Staff](#)

There’s always something very special about live recordings. “Aionigma” by the New Age / world fusion duo, Aionigma, falls nicely into that category. Recorded live in the wonderful acoustics of Göttweig Abbey in Austria, the album offers a sound impression that leads into mysterious sonic worlds of floating tones, overtone singing, and natural harmonies.

The duo, consisting of Bernhard Mikuskovics contributing overtone singing, Jodel, domra, fujara, dulcimer, RAV Vast, Jew’s harp, and guitar, and Gerhard Kowarz, contributing overtone singing, jodel, dombra, kangmuhle, and monochord, incorporates unusual and some instruments that we don’t hear every day.

Personally, I can’t say that I totally understand this style of music. At least I didn’t when I had the first listen. But after a few times through, I can tell you that it has a deep reverence that shines through in every track. And it has a hypnotic, meditative quality as well, that is lovely. My impression is that this is very profound, contemplative music that has a very ancient feel to it.

The word "Aionigma" is a creative combination of two ancient Greek words, "aion" and "ainigma." While "aion" stands for eternity "ainigma" means “a mystery, phenomenon, or secret.” Together, then, the meaning of "Aionigma" is something like “infinite mystery” or “infinite secret.” Mikuskovics, who also produced the album, says, “This perfectly describes the work of creativity in connection with the mystery of the overtones as parts of nature and harmonic existence in all dimensions and in all aspects of being.”

I think that explains the “ancient” feel I was telling you about. It’s universal harmonic resonance. Here, we have 10 tracks, each with its own unique qualities, and one would do well to get the whole album for the full experience. The album opens with the very spiritual “Allelujah.” The male vocals are just gorgeous, and this is very calming and soothing.

Following is “Sungaze” which is very upbeat and celebratory. “Synode” is appropriately solemn and showcases the duo’s amazing overtone singing talents. I believe “Der Lindenbaum” translates to “The Linden Tree” and is a song by Franz Schubert. In short, believe it’s about both joy and suffering. Again, the male vocals are outstanding, and this is quite interesting in a variety of ways.

“Taklamakan Blues” is equally as thought-provoking as it has a “long trek” kind of vibe to it and I think it speaks to a person who is thirsting, as Taklamakan is a well-known desert. The instrumentation, overtone singing, and beat all contribute to the ambiance. “Draeo” highlights the pair’s superb vocal harmonies along with its chant-like qualities.

The title track again features wonderful male harmonies and speaks wonderfully to the infinite mysteries. This is very nice. This is followed by the beautiful “Ode an die Freude,” which is from

Beethoven's Ninth Symphony and translates to "Ode to Joy." This is great to hear with the overtone singing and melodic guitar.

If I have it right, "Worzhorner" is a traditional Austrian song and the style of this is called "blown yodeling." I'm not sure what instrument this is featured in the track, but it's similar to a flute, with breathy tones, and underneath we have the very well-done overtone singing making a nice, deep bed. I like it.

This fascinating album closes out with "Aion," which as we already said, means "eternity." This has a lovely, timeless, space ambient vibe. Interestingly, it's relatively short at about two and a half minutes, but the enduring sense of life everlasting is what stays with you.

Get it here: <https://www.aionigma.com>