

THE ARTISTS

Solveig Kringelborn soprano

Ole Edvard Antonsen trumpet

Wolfgang Plagge piano

Piotr Janowski violin

Morten Carlsen viola

Marianne Beate Kielland mezzo-soprano

Sergej Osadchuk piano

Vintermåne ensemble

Tron Steffen Westberg fiddle

Evgenij Koroliov piano

Ljupka Hadzigeorgieva piano

Arctic Brass ensemble

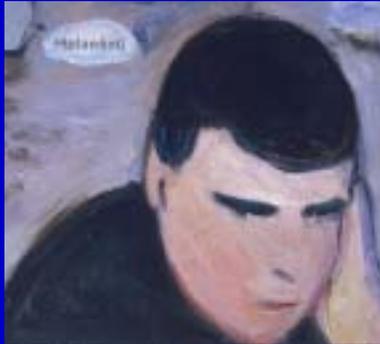


free from the strains of genre;

Welcome to a voyage in an acoustic landscape
— with the contours of classical, contemporary, jazz, pop and folk music



— produced by Lindberg Lyd AS



The warmth of wistfulness, a smile through tears, the veil of light rain, longing without name, alienation – musing over unanswerable questions. The age we live in calls for youthfulness, not heavy minds.

Might it be that the spirit of our time is fleeing from itself? Is ours really an age of melancholy?

Kodály • Dowland • Britten • Pärt • Joplin
Kvandal • Bloch • Liszt • Brahms

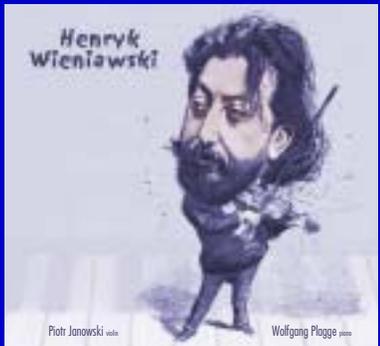
2L1



The magic of a true Norwegian “spellemann” (fiddler) has seldom been presented in a more convincing way. **Tron Steffen Westberg** throws the spell of generations on every listener who dares to come close enough, and he demonstrates the rhythmical and emotional powers of traditional Norwegian folk music to the very limit. In old times it sometimes happened that fiddlers could become so consumed by their own playing that they frightened their audiences out of their wits. In such cases the fiddle had to be taken away from the performers by force . . .

Westberg has got that same power in his playing, but no one should ever be allowed to take the instrument away from him!

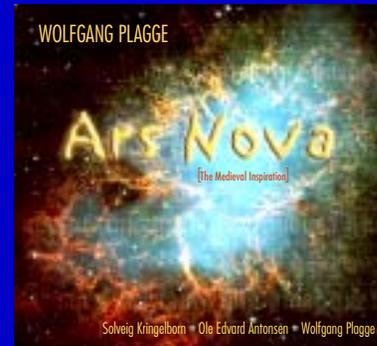
2L4



During a recital in Christiania in June 1876 Henryk Wieniawski performed Grieg's Sonata in F with Edvard Grieg himself playing the piano part. After the performance Grieg wrote to a friend: *During my concerts, the audience normally sits around yawning and snoring, but yesterday, when I played with Mr. Wieniawski, everybody seemingly wanted to tear down the house in ecstasy!*

We hope that you will catch a fragment of the same atmosphere when Piotr Janowski in this recording interprets Wieniawski's own repertoire . . .

2L2



What happens when a massive star dies? In a cataclysmic explosion it hurls enormous amounts of star matter into the Universe and becomes a Nova. But this matter contains essential building blocks for the creation of new stars and planets; so the old star contributes to the giving of new life. When Reformation reached Norway in 1536 A.D., virtually all of the ancient Gregorian tradition was annihilated. Still Norwegian music of today, folk music as well as work of art, contains lots of traces from the influence of medieval music. Discover what happens when the Middle Ages speak through the heart of a contemporary composer – **ARS NOVA**.

2L5



The magnificent steel blue of a Winter Moon – an eerie warm light on the cold snow.

This is the inspirational background for the musicians in the young Norwegian group “Vintermåne”. A fascinating landscape based on tradition and innovation is being brought to life through folk music with potent elements of jazz and pop. The specific Norwegian folk tradition of creative musical performance is here being presented to the listener in an entirely new and fertile light – and the old tunes evidently seem to prosper in their new surroundings.

2L3



ARS NOVA – the New Art – a term commonly used to describe European music of the 14th century A.D. During this period, Music soars to new heights of freedom and invention – still, the medieval legacy is not being forgotten. The Old perishes – but nourishes and feeds the New. This cosmic principle applies to every level of our existence, from physics and chemistry to art, literature, history and religion. Music, as the language of the Soul, is also bound to this eternal principle. This is especially evident in the connection between folklore and its inspirational sources: New art forms constantly develop under the influence of older forms. **ARS NOVA** part II – *The Legacy*.

2L6