

MIC - Music Information Centre Norway

on the occasion of the IAML/IASA congress 2004
welcomes you to a concert with Norwegian music

Gamle Logen

Thursday 12 August 2004

7:30 pm



TOLLBUGT. 28, N-0157 OSLO,
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Programme

Liv Merete Kroken,
Hardanger fiddle

Norwegian traditional «Slått»

Elef Nesheim,
MIC Norway, Chairman of the Board

Welcome

Liv Merete Kroken,
Hardanger fiddle

Michael Finnissy: Seterjentens fridag <2003>

Det Norske Jentekor (The Norwegian Girls' Choir)
Barbro Grenersen, conductor
Kimberley Kleft Ås, recitaton

Edvard Grieg:
Våren

Knut Nystedt:
IN PRAISE OF LOVE, OP. 72 <1975>

Cikada String Quartet

Henrik Hannisdal - violin
Odd Hannisdal - violin
Marek Konstantynowicz - viola
Morten Hannisdal - violoncello

Eivind Buene:
Three Quartets <1998-2000>

Kåre Kolberg:
Quartetto per archi <1964>

Intermission

Arve Henriksen,
solo trumpet

Tord Gustavsen Trio
Tord Gustavsen, piano
Jarle Vespestad, drums
Harald Johnsen, bass

Liv Merete Kroken



Liv Merete Kroken is considered to be one of the most prominent representatives of the young generation of Norwegian folk musicians. She was among the students at the first class in 1996 of the so-called «Fiddlers School» at the Ole Bull Academy at Voss.

Kroken is active as a solo- and ensemble musician. She has performed at the Bergen International Festival, and the folk music festivals in Førde, Ål and Falun (Sweden), and at Norrsken. She has given recitals all over Norway with the Norwegian Concert Institute (Rikskonsertene), and throughout the world in South Africa, Russia, The Czech Republic, Sweden, Finland, Estonia, Scotland, Palestine a.o.

The Norwegian Girls' Choir



For more than 40 years, The Norwegian Girls' Choir has maintained a position as the renowned girls' choir of the Norwegian Broadcasting Corporation. Over the last 10 years it has remained its high quality as an independent choir under the leadership of Barbro Grenersen. Having won a number of international rewards, it is considered to be the leading Norwegian choir for girls between 8 and the early twenties. Performing frequently with well known musicians and singers, the choir takes an active part in domestic and international exposure of Norway's high standard musical life. Being often used by The Norwegian Ministry of Foreign Affairs during official state visits, the choir has also recently represented Norway at central events in Great Britain and France. The choir is planning a number of concerts in the future, performing for the first time new compositions in addition to a broad spectrum of contemporary and traditional high quality music.

Knut Nystedt



Knut Nystedt (1915), born in Oslo, studied composition with Bjarne Brustad and Aaron Copland, organ with Arild Sandvold and Ernest White, and conducting with Øivin Fjeldstad. He was organist at Torshov Church in Oslo 1946-1982 and professor of choral conducting at the University of Oslo 1964-1985. He was conductor of The Norwegian Soloists' Choir from 1950-90, and has toured with them not only the Scandinavian countries, but also Germany, France and three times the United States (twice under the management of Colombia Artists in New York). A visit to Japan, Korea, Hong Kong and Thailand in 1978 was followed by concerts in China (1982) and Israel (1984 and 1988).

As a composer, Knut Nystedt has held a central position throughout a long period of rapidly shifting musical currents. With unfailing artistry he has shown a remarkable ability to adapt essential new discoveries to his own, highly personal, style, which is rich in colours and, at the same time, delicately nuanced.

While most of his works, both orchestral and choral, have been premiered in Norway by the Oslo Philharmonic Orchestra or by his own choir, he is one of the few Norwegian composers of today whose works are performed world-wide. They have also earned him both national and international honors. In 1966 the King of Norway made him knight of the Order of St. Olav in recognition of his contribution of Norwegian music. In 1975 the Augsburg College in Minneapolis awarded him their Distinguished Service Citation for his innovative influence on choral composition in the United States. In 1980 the Norwegian Arts Council gave him their Music Prize. And in 1984, his choral work *De Profundis* was elected «Best work of the year» - all categories - by the Society of Norwegian Composers. Professor Honorario, Mendoza University Argentina 1991.

Knut Nystedt is still active on the Norwegian and international music scene. He receives a large number of commissions and participates in choral workshops throughout the world. His 85th birthday was celebrated with concerts and various arrangements in Germany, USA and the Nordic countries. Of later major works could be mentioned: *Apocalypsis Joannis* : Symphony for Soli, Chorus and Orchestra, op. 155 (1998), commissioned by the Oslo Philharmonic Orchestra, *The Word Became Flesh*, Op. 162 (2001) for 13 part choir, a commission for the Augsburg College Choir, and *Reach Out For Peace* for soprano, choir and orchestra, Op. 164 A (2001) a commission from the Norwegian choir Ceciliaforeningen.

The Cikada String Quartet



The Cikada String Quartet is part of the Cikada Ensemble (nine musicians and conductor), formed in Oslo in 1989. As an autonomous unit in its own right, the Cikada String Quartet has recorded several albums, the most recent being *Black Angels*, titled after the George Crumb composition of the same name. The musicians have enjoyed close associations with contemporary composers including George Crumb, Magnus Lindberg, Rolf Wallin, Cecilie Ore, Richard Barrett, Stefano Gervasoni and Bent Sørensen, on whose ECM *Birds and Bells* CD they also appear. The Cikada players are also noted for unusual open-mindedness and welcome explorations into other genres. They have worked with the American singer Annette Peacock, the jazz bassist Arild Andersen, with Swedish folk violinist Mats Edén as well as with saxophone player Trygve Seim. A new CD with the quartet is recorded and currently being prepared for release on ECM, including quartets by John Cage, Bruno Maderna and Kaija Saariaho. Amongst future commissions are, an accordion quintet by Hans Abrahamsen as well as a string quartet with electronics by Maja Solveig Kjelstrup Ratkje.

Henrik Hannisdal, violin

Odd Hannisdal, violin

Marek Konstantynowicz, viola

Morten Hannisdal, violoncello

Eivind Buene



The Norwegian composer Eivind Buene (b. 1973) studied composition with Lasse Thoresen and Olav Anton Thommessen at the Norwegian State Academy of Music, receiving his candidate degree in 1998. He has also studied privately with Asbjørn Schaathun and has participated at seminars with Brian Ferneyhough, Luca Francesconi, Jan W. Morthenson, and Walter Zimmermann, among others. Before embarking on a career as a composer, Buene studied the guitar with Erik Stenstadvold and music pedagogy at the Norwegian State Academy of Music.

In 1999 Buene held a full-time position as composer in residence for Oslo Sinfonietta. He has also made programmes for Norwegian Radio, NRK P2, and is co-editor and one of the founders of the Norwegian music periodical *Parergon*. He has worked as an arranger and conductor, and is part of a collaborative project with the architect group *Ocean*, which aims to explore the crossing point between modern computer technology and artistic expression in temporal and spatial forms.

Buene's opus list includes works for symphony orchestra and ensemble, chamber music, solo pieces, and electroacoustic music. His music has been performed at a number of concerts in Norway as well as in Sweden, Denmark, Iceland, Germany, Mexico, and USA. He has been represented at Nordic music festivals like *Ung Nordisk Musikk* (Young Nordic Music), *Oslo International Chamber Music Festival* (with Oslo Sinfonietta), and *Ultima*. Eivind Buene has chosen to let Dylan Thomas voice his own aims as a composer: «I make one image, though "make" is not the word; I let, perhaps, an image be made emotionally in me and then apply to it what intellectual and critical forces I possess; let it breed another; let that image contradict the first, make, of the third image bred out of the other two together, a fourth contradictory image, and let them all, within my imposed formal limits, conflict.»

Kåre Kolberg



Kåre Kolberg (1936) has studied organ at the Music Conservatory in Oslo and has an MA in musicology from the University of Oslo. In addition to his career as a composer, he has been active as an organist for many years. First as a research fellow, and later as a critic and writer, Kolberg has been especially concerned with the role and function of contemporary music in society. He has also held a number of important honorary posts in Norwegian music life. From 1970-73 he served as president of the Norwegian Section of the ISCM - Ny Musikk, and from 1979-85, he was president of the Norwegian Society of Composers. The latter of these two periods coincided with the first years of the Norwegian Music Information Centre's existence.

Kåre Kolberg was one of the first composers to deal with the public's attitude towards modern music. The «neo-friendly» elements in his otherwise fairly modernistic musical language can be regarded as an indication of his desire to communicate more directly with his audience. Kolberg's music has always been characterized by contrasts. Not only does he employ dynamic contrasts, but also contrasts of sound and rhythmic and melodic contrasts in which, e.g. lyrical, melodic passages are juxtaposed with blocks of sound. However, perhaps the most characteristic feature of Kolberg's music is his juxtaposition of material from different genres. Modernism contrasted with elements from jazz or popular music, and elements from the romantic genre with idioms from contemporary music. These contrasts lend his music great expressive force and are a source of considerable musical humour - which is another typical feature of Kolberg's music. A great many of his compositions reveal subtle humour, such as *The Emperor's New Tie* (1973) and *For the Time Being* (1984). The latter work was, incidentally, selected by the Norwegian Society of Composers as Work of the Year the same year it was composed.

Tord Gustavsen Trio



Tord Gustavsen, piano, Jarle Vespestad, drums, Harald Johnsen, bass

Lyrical beauty; expressive minimalism; fresh creative phrasing in a melodic environment. Featuring some of Norway's most in-demand creative musicians, this trio is a unique experience. Known for their participation in highly profiled projects ranging from the Silje Nergaard Band, via the anarchistic Balkan-type band Farmers Market and the funky neo-New Orleans group Nymark Collective into the noise art of Supersilent and the electronica-trance of Bugge Wesseltoft, these musicians really bring a lot of experience and musical wisdom into their totally acoustic interplay.

While relating to fields like Scandinavian folk music, gospel, Caribbean music and cool jazz alike, the trio presents a unique universe of lyricism and subtle funkiness. The record features Tord Gustavsen's own compositions, with soundscapes of beauty and melancholy – and with truly catching melodies in the front.

The critics' words about his 2003 ECM release:
«One hour of pure sensuality. An intense groove but in a low voice; a sonorous singing but with sealed lips. They are masters of feelings rediscovered» (JazzMan, France – 'Choc' award)

With his very first record as a leader, Tord Gustavsen has created an instant classic.» (Stereophile Magazine, US)

«... fresh, intuitive and heartfelt. A truly beautiful record that ... will find a place as one of ECM's finest releases of the last few years, and probably a place in your heart too. Gorgeous.» (BBC Jazz)

«Jazz is seldom this strong. Gustavsen's compositions are musical medicine for your ears. They unite melodic immediacy with atmospheric strength. But also with intriguing improvisations in top trio interaction. Their beauty is not just tender, it is also full of intensity.» (Abendzeitung München, Germany)