

Nutshell 2018 SHOWCASES

May 23 - Wednesday

Øyunn – Østre, Bergen 21:30



Photo: Kristin Stubberud

Siv Øyunn Kjenstad – drums, vocal, keys
Andreas Løwe – keys
Hilde Marie Holsen – trumpet, electronics
Audun Erlie – bass

Øyunn is the artist name of drummer, artist, composer and singer Siv Øyunn Kjenstad. Her music is rough, refreshing, open and well-defined, delicious grooves and melodies with exciting rhythmic and harmonic quirks. The songs have clear themes, as well as openness, and are played with spontaneity and playfulness. Live, she plays solo or invites various co-musicians to join in. As a drummer she's known for her ability to listen to and follow up her co-musicians, as well as being a distinct and clear voice herself. Her lyrics are honest, and aim to inspire and uplift people to be more kind to themselves, follow their inspiration and speak up. To Nutshell she brings three strong players from the Norwegian jazz/pop/noise scene, including Andreas Løwe on keys (Splash Girl, Frida Ånnevik++), Hilde Marie Holsen on trumpet and electronics (Hilde Marie Holsen, Silent Fires++), and Audun Erlie on bass (Mathias Eick, Sprit In The Dark, Silje Nergaard++). Her tunes flow in a landscape between alternative pop, noise, improvisation and jazz, and this year she is working on her debut album.

In 2017 Siv Øyunn was invited by Music Norway, Visit Norway a.o., to write a song for the 150th anniversary of the well-known Ibsen-play Peer Gynt. Her tune "For A Moment" can be seen and heard online in a short documentary by Fantefilm. In 2017 she also received the work grant from the Norwegian Arts Council, and the same year, she made a solo commission work for the festival Oslo World, playing drums, vocals, electronics and keys. She has played in Bugge Wesseltøft's band for the

past couple of years, in addition to playing with numerous of other artists and bands, for example Trondheim Jazz Orchestra, Christian Wallumrød, Band of Gold, BRAK RUG (Maja S. K. Ratkje, Øyvind Brandtsegg), Elin Rosseland, Jon Balke, Ósk, Ivan Ave, Frode Haltli's Avant Folk. This spring she is writing the music and performing in a piece "Begjær under Almene" ("passion under the elm trees") at The National Theatre in Oslo.

<http://www.sivoyunn.com>

<https://www.youtube.com/watch?v=91N62DKCxjs>

May 24 - Thursday

Bounce Alarm – Finnesloftet, Voss 12:00



Elisabeth Lid Trøen	– tenor saxophone
Christian Cuadra	– alto saxophone
Sturla Hauge Nilsen	– trumpet
Ingrid Øygard Steinkopf	– piano/flute
Morten Berger Stai	– double bass
Rino Sivathas	– drums

From the Valleys outside Voss a special collaboration in music started early. The two «partners in crime», Elisabeth Lid Trøen and Ingrid Øygard Steinkopf, grew up together with a shared interest for jazz music. They both ended up at the studies in performing music at the acknowledged Jazz program at Norwegian University of Science and Technology (NTNU) in Trondheim. They decided to put together a band with some of their fellow student musicians, to explore the lines between their friendships through music. **Bounce Alarm's** music is composed by Steinkopf and Trøen, and pays tribute both to a unique Scandinavian soundscape, as well as to the American jazz-tradition. The result is a playful mix of energetic grooves and lyrical melodies. With a three-piece horn section that brings varies of different colors and

harmonies to the compositions, and a steady piano-trio, the band experiments with different roles and takes the audience along on a highly enjoyable journey, mixing the new and old ways of jazz. We trust you will love this sextet, their music and musicality!

<https://soundcloud.com/user-849477548>

ERLAND DAHLEN – Vangskyrkja (church), Voss 14:00



Erland Dahlen – solo drums ++

Drummer **Erland Dahlen's** discography runs to over 300 albums, plus live work with leading Norwegian artists such as Xploding Plastix, Nils Petter Molvær, Stian Westerhus, Eivind Aarset, Hanne Hukkelberg and Anja Garbarek, together with guest appearances with John-Paul Jones and Mike Patton, among many others. The variety of Dahlen's sound-making sources is paralleled by the vast range of his musical experience with different bands and projects, all in a way summed up in his three solo releases: *Rolling Bomber* (2012), *Blossom Bells* (2015), and *Clocks* 2017; all Hubro Records. As you might have sensed, Erland has a special interest in and affection for bells, and also includes a wide range of other instruments and gear in his music making – like gongs, musical saw, xylophones, drone boxes and electronics – as well as forks, knives and marbles rolling on a plate. Hubro's own presentation of the album *Clocks*:

Erland Dahlen's 'Clocks' presents the listener with a series of epic cinematic soundscapes. Although there is no actual film to illustrate, the imaginative power and suggestive resonance of Dahlen's compositions easily stand comparison with the work of leading film composers. As Dahlen – whose previous album, 'Blossom Bells', was nominated for the Norwegian 'Grammy' – is a drummer, one might first think of Antonio Sanchez's percussive score for 'Birdman', say, but 'Clocks' employs such a broad range of sound-sources and musical reference-points that it's probably closer to the atmospheric film-work of Tangerine Dream or Ryuichi Sakamoto. Police drummer Stewart Copeland's music for 'Rumblefish' and the contributions to 'Apocalypse Now' by the Grateful Dead's Mickey Heart and Bill Kreutzmann come to mind, too.

Actually there's no need for comparisons at all – Erland Dahlen has made up his own unique style and chiming universe.

<https://soundcloud.com/erlanddahlen/clocks>

<http://hubromusic.com/erland-dahlen-clocks/>

<https://www.allaboutjazz.com/erland-dahlen-rolling-bombers-and-blossom-bells-erland-dahlen-by-adriana-carcu.php>

Rune Your Day – Trude's garden, Voss 19:00



Rune Nergaard – bass
André Roligheten – sax/clarinet
Jørgen Mathisen – sax/clarinet
Axel Skalstad – drums

Rune Your Day, the perfect garden party band, is a brand new quartet, presenting a handful of Norway's finest musicians. The two sax-/clarinet players Jørgen Mathisen and André Roligheten match and complement each other perfectly; and Rune Nergaard on bass and the drummer Axel Skalstad make up an energetic rhythm section that takes no prisoners. The musicians unite through their love of free jazz, rock and improvised music. Every rule and musical boundary is torn down, and they combine their musical influences in an effortless gumbo. The compositions make a fine basis for improvisation, some of them just small sketches or musical ideas, while others melodic tunes and harmonic structures. The band's sound and the clear signature of each musician always make a red thread, whether playing tunes with echoes of Ornette Coleman, or melodic pieces with a humble nod to bands like Radiohead. Their debut album was released on Clean Feed Records in 2017:

Don't trust the phonetic double sense of this CD's title as something that will "ruin your day" if you take it home. And no, there aren't any Germanic runes on auditory range, taking you to the Pagan

mythical past of the European countries the same way a few Swedish and Norwegian doom metal bands do. It just happens that the composer and leader of Rune Your Day is Rune Nergaard, the same of groups like Bushman's Revenge, Astro Sonic, Scent of Soil and Marvel Machine. Yes, the musicians gathered here – Jørgen Mathisen, André Roligheten and Axel Skalstad besides Nergaard – are from the lands formerly ruled by gods like Odin and Thor, but the imaginary involved is very much profane and of the present, as we can testify by the songs "Living in the Pink Bubble of Hubba Bubba", "Crazy 'Bout Oatmeal" and "Go Ahead, Punk!" Each piece included in this recording is a chronicle of our mundane contemporaneity, coming from a hyper-realistic vision of American jazz, which could only denounce a Scandinavian perspective. Almost no-one in the United States is self-conscious enough to play jazz like this – you need to have a distance to perceive all the nuances, and in Norway they do have it. Rune Your Day are the Denis Petersons of North European jazz, and that's so, so good.

<http://salt-peanuts.eu/record/rune-your-day/>

May 25 - Friday

Dag Arnesen Trio – Troidhaugen, Bergen 11:30

Dag Arnesen – piano
Ole Marius Sandberg – double bass
Ivar Thormodsæter – drums



Dag Syver Arnesen, often referred to as Norway's Bill Evans, is the giant of the Bergen jazz scene. Classically trained, but already from the 70'ies being a jazz pioneer leading his own trios, quartets, quintets – and 13-tet. His album 'Ny Bris' (Odin records) from the early 80'ies, with a Carla Bley-ish circus jazz inspired touch, is regarded one of the trendsetting and epoch defining albums within Norwegian jazz.

Through his whole musical life, Dag Arnesen has had a special interest in and affection for the music of his fellow Bergen musicians and composers Edvard Grieg and Ole Bull, and for Norwegian folk

tunes in general. Making a jazz project based on this national music treasure obviously could be risky business, but with his most delicate, elegant and respectful way of treating the material, combined with high quality, solid handcraft, Arnesen not only managed to put his own strong signature to the beloved tunes, he also made a huge success out of it! His first release, Norwegian Song I sold more than 10 000 ex – which is really rare for a Norwegian jazz album. He followed up with Norwegian Song II and III (2009, 2010), and extended national and international touring. The Norwegian Song series was completed last year, with the collaboration with Bergen Big Band resulting in the release Norwegian Song IV.

In January 2017 Arnesen released his latest trio recording, 'Pentagon Tapes' (Losen Records), also presenting a mix of 'evergreens' as well as originals by Arnesen, to great reviews – demonstrating that, after more than 40 year's in the game, Arnesen still stands on top of his musical career, being more creative, virtuous and active than ever. Where else should Dag Arnesen and his trio be presented, if not in Troldsalen; Edvard Grieg's own home ground?

<http://www.kalleklev.no/artists/1/1421.html>

KODE 1 (art museum)

17:30: Classical showcase: **Alon Ilser (airsticks) & Amalie Stalheim (cello)**

17:45: Jazz showcase: **André Roligheten 4**



André Roligheten	– tenor & soprano sax, bass clarinet
Adrian Løseth Waade	– violin
Jon Rune Strøm	– double bass
Erik Nylander	– drums

André Roligheten is one of the busiest and ubiquitous figures in the Norwegian jazz scene at the moment, here presenting his newest project, the quartet, 'Roligheten'. In Swedish, 'Roligheten' means a kind of witticism or fun joke – while the first part of his surmane, 'rolig' means funny. The Danish and Norwegian meaning of the same word, however, is quiet, calm, tranquil – but quietness is not exactly the first word that comes to mind when trying to describe André's music and performing

style. The quartet's debut album was released on Clean Feed Records in 2017, entitled 'Homegrown'. With the words of Clean Feed:

The album title gives justice to the music assembled: it testifies exemplarily the way jazz is played in the North of Europe. Scandinavian musicians may not do it better, but certainly they do what they brilliantly do with a personality you can't find elsewhere. It's strong, seductive and full of arguments in what regards musicality, expression, technical control, imagination and that kind of vision only achieved when there's an analytical and critical distance towards the tradition – if any doubt happens to appear, it's enough to hear what saxophonist André Roligheten does with an Ornette Coleman's composition, 'Kathleen Gray', the last of the album.

Roligheten wrote all compositions on the album inspired by, and especially tailored for, the quartet musicians: *'My idea for this recording is based on the warm sound of tenor sax and violin in octaves, the open harmonic flexibility of no chord instruments, the spirit and feeling from some strong live experiences of music from Greece, Marokko, Madagascar, Norwegian folklore in Telemark, all tied together in the attitude and approach of legends like Ornette Coleman and Archie Shepp. I found my dream-team of musicians to execute these ideas in three of Norway's most distinctive, creative and unique players: Adrian Løseth Waade on violin (Trondheim Jazz Orchestra), Jon Rune Strøm on double bass (Paal Nilssen-Love Large Unit) and Erik Nylander on drums (Ola Kvernberg Trio)'.*

Roligheten is one of the most distinctive horn players in Norway, and a mere consultation of his curriculum gives a good idea of how elastic his playing can be, never losing focus – either as a member of the prestigious Trondheim Jazz Orchestra, or contributing to the music written by Ståle Storløkken for the psychedelic rock band Motorpsycho, or collaborating with musicians like Paul Lovens, Håvard Wiik, Fredrik Ljunqvist and Per Zanussi, or being an active voice in the projects Albatros, Friends & Neighbors and Team Hegdal. This dynamic player is capable of covering a wide ground.

<https://roligheten.com>

May 26 - Saturday

Håvard Wiik Trio – OPUS XVI, Café Greco 11:00



Håvard Wiik – piano
Ole Morten Vågan – bass
Håkon Mjåset Johansen – drums

After settling in Berlin about a decade ago, the opportunities to enjoy pianist and composer **Håvard Wiik's** musicianship at the Norwegian jazz scenes have not been as frequent as one should desire – because each meeting with this music magician is pure pleasure and life extending. Håvard entered the jazz stage in the 90'ies, with bands like Motif and co-playing with Håkon Kornstad, becoming internationally treasured as pianist and composer in the Scandinavian quintet Atomic (debut album Feet Music in 2001; Jazzland). Since then, Håvard has been active in a large number of constellations, including his solo and trio projects. 10 years has passed since his trio debut, 'The Arcades Project' in 2008. Finally, the awaited follow up album 'This is not a waltz' (Moserobie) was due last year. His trio partners, Ole Morten Vågan and Håkon Mjåset Johansen; two of the main characters within the present Norwegian modern jazz era, contribute largely to make this a music happening beyond regularity.

Words by Michael Toland / BLURTonline.com:

While inspired by and taking its building blocks from American jazz, European jazz has evolved into its own animal. Not particularly concerned with the concept of swing, musicians from the old country focus more on melody and/or improvisation. The Scandinavian countries seem to have a special affinity for jazz, giving rise to a few decades' worth of remarkable players and composers. Pianist Håvard Wiik is a good example. As well as holding down the keyboard chair in veteran group Atomic (whose most recent album Six Easy Pieces comes highly recommended), the Norwegian has his own trio. Wiik likes to lead his troops into a realm somewhere between free improvisation and avant-garde composition, with angular melodies and dissonance as practical tools.

As a player, Wiik straddles a similar line, fingering the keyboard with a classical player's finesse but a Thelonious Monk devotee's attack – cf. the dazzling display of 'Tear Conveyor'. He maintains not only serious skills, but also a sense of humor – his trilling on 'Bought & Muzzled' imitates a sugared-up toddler running rings around her parents (AKA the rhythm section), while his work on 'Calligrams' practically dares bassist Ole Morten Vågan and drummer Håkon Mjåset Johansen to try and follow. (Vågan gets his own back with the squealing arco bass that introduces the circus frenzy of 'Pneumatiques', while Johansen has his payback with his clattering 'solo' on 'Mnemonic functions').

But Wiik also knows how to work within more structured pieces. 'Neidbau' features a melody that's almost traditional, though just askew enough to be unbalanced. 'Ceci n'est pas une valse' (the French translation of the album's title) is almost classical in the way it reveals its latticework, and the players somehow manage to treat it with respect and irreverence at the same time. That's Wiik in a nutshell, technically advanced enough to handle difficult pieces, but only if he can let an impish sense of whimsy poke through.

<https://soundcloud.com/moserobie/havard-wiik-trio-calligrams-from-the-album-this-is-not-a-waltz>

Terje Isungset & Maria Skranes: Ice Music – Café Greco 11:30

Terje Isungset – Ice instruments
Maria Skranes – Ice instruments & vocal

Why keep things simple, when there are more challenging ways? This could very well be drummer/percussionist **Terje Isungset's** life mantra, insisting on using instruments made of wood, stone, metal, glass – and ice. Through his whole career, Terje has used natural elements in his music, and he has been a pioneer in ice-music since 1999 (no many others working in this field). The use of ice first was a dream that seemed unachievable, but then Terje was commissioned to make a concert held in a frozen waterfall, ordered by the Lillehammer Winter Festival. The music was composed for trumpet, vocals, nature percussion and ice. After that, Terje was asked to make more ice music, for the Ice Hotel in Sweden, and this performance became part of the world wide 2000 live New Year TV show.

The first ice music CD ever was recorded at the Ice Hotel in Sweden in 2001, called 'Iceman Is'. Terje continued his work with the beauty of ice music and founded All Ice Records in 2005; an independent record company releasing music played on ice instruments only (www.all-ice.no). The same year he got the idea of making an ice music festival, and hence the world's first ice music festival took place at Geilo in Norway by the first full moon in 2006 (www.icemusicfestival.no). The year after, the first ice music tour ever (33 concerts) took place in Japan, Norway and Spitsbergen (Svalbard).

Terje has developed his own musical universe by using pure frozen water from the lake/river to carve his instruments – which he, together with vocalist Maria Skranes, will give a brief taster and teaser of, this fine morning at Café Greco.



Hanna Paulsberg Concept w. Magnus Broo – Café Greco 17:00

Hanna Paulsberg – tenor sax
Magnus Broo – trumpet
Oskar Grönberg – piano
Trygve W. Fiske – bass
Hans Hulbækmo – drums



Foto: Helge A Nordbakken

Hanna Paulsberg Concept (HPC) was formed in 2010 in Trondheim, strongly inspired by Wayne Shorter Quartet's energy and melodic interplay qualities. Since then, through Paulsberg's compositions, the band has developed their personal expression, featured by a delicate combination of playfulness and strong melodies. Until now, the quartet can sign for three album releases, and has performed 200 concerts all over the world. Their last release, 'Eastern Smiles' from 2016, got great reviews and lots of international attention.

HPC has for some time been looking for a fifth instrument/voice, that could seamlessly glide into the well established tight co-play, and at the same time challenge and help pushing the band in new directions. As the Swedish trumpet player **Magnus Broo** (Atomic a.o.) came to mind, the search was over. Magnus has a deep understanding of the afro-american jazz tradition, at the same time having a unique ability to stretch and push the limits, and to explore new technics and ways of playing music. The quintet just recently recorded a new album that will be released on Odin Records in October 2018.

Ian Patterson – AllAboutJazz:

'Hanna Paulsberg's tenor saxophone voice is increasingly in demand for a wide variety of projects, from the Trondheim Jazz Orchestra to collaborations with Ellen Andrea Wang, Jon Balke, Andreas Ulvo, Erland Dahlen and veteran Knut Risnaes. Yet her standing as a composer and leader of one of Norway's most outstanding young quartets has been firmly established with releases such as Waltz for Lilli (Øra Fonogram, 2012) and Song for Josia (Øra Fonogram, 2014). Eastern Smiles, her third release, and first on Odin Records (2016), continues the course established on her previous two releases, with six original compositions highlighting the dual melodic and rhythmic pulses that drive her music.

The explorative title track is built upon Paulsberg's mellifluous lines and Hans Hulbækmo's continually scurrying rhythms over spare bass figures, though pianist Oskar Grönberg's angular, off-kilter improvisation steers the music momentarily into unexpected terrain. Paulsberg returns to impose her strong musical personality with a fine solo. A two-note piano mantra announces 'Hermulen pa by'n', a curiously schizoid track that flits back and forth between sunnily infectious groove and pockets of searching abstraction.

Even at the music's most angular, Hulbækmo's polyrhythmic bustle seems to act as compass and engine room at the same time. The versatile drummer impressed with Moskus at 12 Points 2015 and

Nina & the Butterfly Fish at Nutshell 2015, and plays with Atomic, amongst other bands. The hard-working rhythmic provocateur illuminates any context of which is part, and HPC's Eastern Smiles is no exception. Bassist Trygve Waldemar Fiske plots a far sparer course and this contrast between rhythmic industry and restraint is one of the key elements of HPC's sound. Fiske's warm, earthy tone is foregrounded on his unaccompanied intro to 'A Hundred Years', his probing pulse going on to underpin gutsy, extended solos from Paulsberg and Grönberg, with Hulbækmo all the while whipping up a devilish storm.

Paulsberg is also an original balladeer; her lyrical ruminations that bookend 'Hotel Papa Charlie', rather than define the tune, instead serve to frame sympathetic improvisations from Fiske and Grönberg of lingering beauty. The infectious calypso of 'Catalan Boy' provides a joyous finale, its dancing rhythms and breezy melody proving utterly seductive. Hulbækmo delivers a lively solo—only slightly more accentuated than his usual effervescent approach—before Paulsberg restates the concluding head.

Stylistically, Eastern Smiles falls into suit with HPC's previous recordings and a strong hand is certainly building, as witnessed in HPC's compelling performance at Vossa Jazz 2016. Paulsberg's musical evolution, for now, is all about polishing a diamond, but with this splendid quartet you suspect she still has more than a few aces up her sleeve.'

<http://www.hannapaulsberg.com>

<https://www.youtube.com/watch?v=kIA9KT4kLQY>