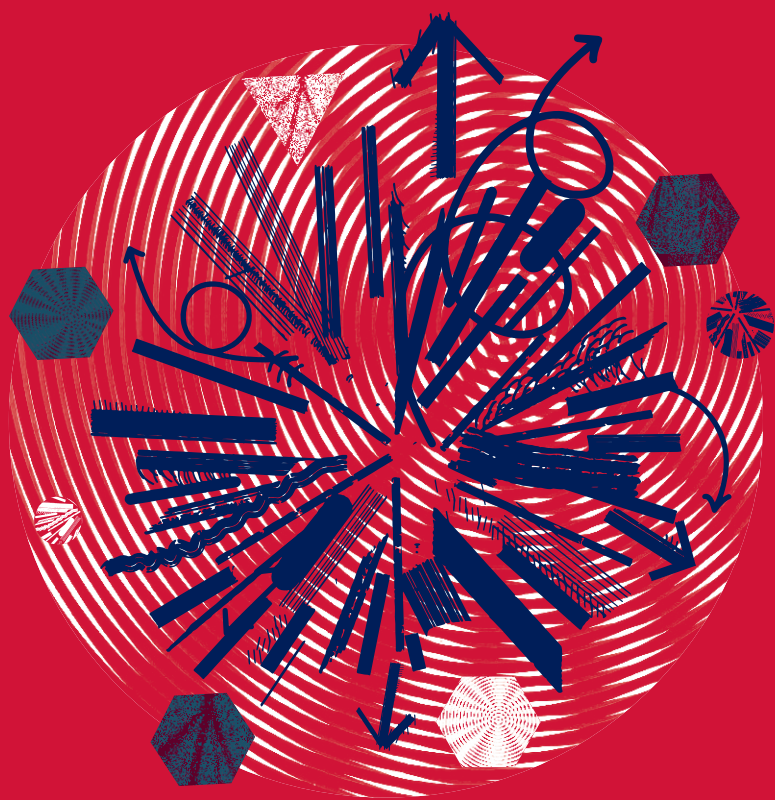


**JAZZ
OUT OF
NORWAY**



**12TH SET
2026**

PRODUCED BY NORSK JAZZFORUM

This compilation is supported by the Norwegian Ministry of Foreign Affairs.

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Norwegian Ministry
of Foreign Affairs

**MUSIC
NORWAY**

**12TH SET
2026**

PERIPHERAL VISIONS

LISTENING TO NORWEGIAN JAZZ IN 2026

by Filip Roshauw

1. Much that can be said of the history and present state of Norwegian jazz will be equally true about Norwegian society as a whole. Norway, for those of you that don't know, is a wealthy country in the northernmost part of Europe. It's small in terms of population (5,6 million people), but large in terms of area. The map plays tricks with us, making the country's shape look like an electric guitar leaning shakily against a wall (this would be Sweden). The northern part of the country looks quite small in this perspective, while the truth is that it's vast, stretching far into the Eurasian continent. The last town before the Russian border in the uppermost corner of our country, Kirkenes, actually lies east of Istanbul and St. Petersburg. This town, with a population of roughly 3.400 people, also hosts a concert series called Friform Kirkenes, which brings noise and free improvisation to its inhabitants under the motto "smalt og sosialt" ("narrow and sociable"). The series celebrates its tenth anniversary this year.

This is no accident. The struggle to keep Norway decentralized, and to stem the gravitational pull of the urban centres, is one of the key concerns, and conflicts, in Norwegian politics – both cultural and otherwise. The right to live almost everywhere, with sturdy roads and a fast internet connection, is key. It shapes our politics, and our sense of self. Norway is divided into 357 municipalities. When King Harald V passed away, in the early autumn of 2026, he had visited all but four of them.

2. Jazz, on the other hand, is an inherently urban genre. Its story can be told through the cities where the music was developed. The sound of jazz will, to many listeners, still conjure clichéd images of skyscrapers and busy night life. When Europe got in on the action in the middle of the twentieth century, the Manhattan skyline got mixed with the older grandeur of places like Paris, London, Stockholm and Copenhagen. But *not* Oslo, Bergen or Trondheim. Take it from someone born and raised here – it is simply impossible to imagine that a standard "Dear Old Stockholm" could ever be about Oslo. Every once in a while, one of the jazz greats visited, but during the first few decades after the second world war, Norway remained a cultural outpost.

When this changed, the change in many ways came from the periphery. The first two Norwegian jazz festivals were founded in relatively small towns – Molde and Kongsberg. Both appeared in the early sixties, they are still the two largest jazz festivals in Norway – and two of the oldest, and most well known festivals in the culture at large. Surely, this must have played some part in shaping our mentality. Rather than pining after a sort of urban elegance not really available to us, the Norwegian idea of jazz in many ways became a kind of music that could happen anywhere.

We didn't do it alone, of course. Two American musicians were key in this early development – the great composer, musician and musicologist George Russell, who lived for a while in Oslo. And the trumpeter Don Cherry, who had moved to Sweden with his wife, Moki. Both encouraged the young nordic musicians to do their own thing. And when Manfred Eicher, the founder of ECM, became deeply intertwined with the Norwegian and Swedish scenes, it was decidedly not because of their cosmopolitan qualities. The legendary producer, who was born in the southern part of Western Germany, was enamored with the idea of *the magic north* – of the northern lights, a certain sharpness, of the stern, transcendental qualities found in films by Carl Theodor Dreyer and Ingmar Bergman. Both the

Norwegian and Swedish scenes contained many talented musicians firmly placed in a more “american” sound – but the nordic image projected to the world through ECM, was often one of solitude, space and sublime longing.

ECM remains one of the important record labels in Norwegian music in 2026. Since the sixties and seventies, many musicians have followed in the footsteps of Jan Garbarek, Jon Christensen, Terje Rypdal, and Arild Andersen. On this compilation, the label is represented by drummer Thomas Strønen’s band, *Time is a Blind Guide*.

It is also possible to identify that Nordic, lyrical quality in a lot of music released on other labels. Pianist Kjetil Mulelid—represented here by a track from his solo album *Piano, Unfolding* and also a member of the quartet Beiggja—is a prime example of the enduring nature of these melodic and spacious ideals. The same applies to pianist Liv Andre Hauge; the track “Mange av oss,” performed with her trio, is perhaps the most hummable tune here, though it faces stiff competition from rising violin star Tuva Halse’s “Contemplation” and saxophonist Harald Lassen’s “Trist Arpeggio.”

Another sonic hallmark carried forward in Norwegian jazz is found in the more guitar-driven jazz-rock genre. The spirit of Terje Rypdals music, primarily from the seventies and eighties, can still be felt in various bands across younger generations. Listen, for instance, to the fruitful collaboration between the free-jazz quartet Cortex and guitarist Hedvig Mollestad on the track “Liminal”—or to “Dancing on Mercury,” from the live album by Emil Storløyken Åse’s PHØNIX.

3. But even though the spirit of the generation that emerged in the sixties is still very much alive, a lot has happened. Norwegian cities have grown, the amount of musicians, scenes, labels and festivals have multiplied. Musical zeitgeists — club jazz! punk jazz! — have come, gone, and returned.

Once dominated by more or less self taught musicians, several

jazz educations have popped up, beginning with the (at least in Norway) famous *Jazzlinja* in Trondheim in 1979. In addition to providing a steady stream of fresh talent to the jazz scene, these educations have taken on a broader meaning in the culture: Outside of a classical education and folk music, studying jazz is the most well known way of becoming a professional musician. This has, I think, led to two things: Firstly, politicians and people without any vested interest in the ongoings of the jazz scene are aware of the significance of these programs, and their evident importance for the culture lends them, and the idea of Norwegian jazz, a broader legitimacy. Secondly, it is one of the main reasons that many young, curious and ambitious musicians, from all kinds of genres, get turned on to the music. The result is quite eclectic – sure, you can find some pure jazz heads in these student bodies, but you’re just as likely to encounter musicians that got their start in metal, devotional Christian music or pop.

4. This sampler contains 31 tracks, and should give some idea of the state of Norwegian jazz right now. But it’s still hard to find a common thread – the music is decentralized, both geographically and aesthetically. Acoustic jazz is mixed with electronic art pop. Free improvisation brushes up against songcraft, high octane jazz rock gives way to ambient explorations. It’s hard to point to any of these tracks and say that *this* is what Norwegian jazz is all about, at the moment.

That’s not unique to Norway, of course - the same thing can just as easily be said about the state of jazz in general. In his book *Playing Changes*, the American jazz journalist Nate Chinen prefers to describe jazz in the twenty-first century not as a linear narrative, but as a “network of possibilities”. It’s a clarifying image – though it doesn’t necessarily make disentangling what’s actually going on any easier.

The songs most rooted in an old school jazz idiom on this sampler, tracks like Sverre Sæbø Quintet’s “Buffalo Jump” or Knut Kristiansen’s

“Fader War”, are just as representative of the Norwegian jazz scene as the more postmodern, electronic selections. Indeed – at the moment, Norway seems flooded by a new generation of musicians with a deep love of jazz history. Many of them appear here, more will surely be heard on future samplers of Norwegian jazz. Jam sessions pop up everywhere, packed with horn players and hangarounds. It’s easy to overinterpret those kinds of development – but perhaps these young crowds are drawn to the social surroundings of the music, the fact that attending jam sessions doesn’t cost very much (a lot of concerts in Norway do), or the sense of freedom and playfulness still present in this music.

5. “Playfulness” is a key word. Listen, for instance, to the track “Kong Kokong” by the trio Babies on Airplanes. A dreamy lo-fi indie instrumental is suddenly interrupted by the sound of a piano trio, running amok, it’s like we’re eavesdropping at a rehearsal. Then, the song’s propulsive rhythm starts up again, surrounded by all kinds of synthetic sonic debris. It’s like a musical daydream – but whose? Are free jazz musicians dreaming of electronic music, or is it the other way around? Perhaps both. As mentioned, Norway is a small country. Different musical scenes intersect. Norwegian folk musicians and jazz musicians play together, continuing a story of cooperation and musical exchange which started over fifty years ago. Several festivals book acts from both camps – and the same can be said for certain kinds of rock, artsy pop and contemporary classical music. Sometimes, it can be hard to pinpoint where one thing ends and the other things start. The drummer Veslemøy Narvesen, a breakout talent on the young European jazz scene in the 2020’s, is a prime example. You can hear her holding the groove down with her trusted bass companion Nicolas Leirtrø behind the smoldering textures provided by reed player Mats Gustafsson and keyboardist Kit Downes on the track “Darkness” by Leirtrø’s group ACTION NOW! She is also featured as a solo artist, with the swirling, orchestral pop track “Forgive and Forget”. And

then, she might appear as the drummer in Not Normal, the energetic, skronky brainchild of trombone player Emil Bø. Still in his twenties, Bø has become one of the most important musicians and scene makers of his generation. And although he might be most associated with different kinds of free improvisation, he is no stranger to soul and rock gigs, popping up on larger festival stages. This kind of genre hopping is nothing new in a jazz context, of course. Whenever you discuss musical hybrids, jazz music and the musicians playing it are bound to be somewhere in the mix. But more than ever, it seems a given. Songs like Neon Ion’s “Laugh Now, Cry Later” and “Hand/Vindfang” by the trio Building Instrument demonstrate how certain ideas of playfulness and curiosity shapes the alternative pop scene, while the track “Basel” by Mariam Wallentin & Vestnorsk Jazzensemble shows how art pop impulses can be molded by larger groups of musicians. Conversely, new production and arrangement ideas are also appearing in jazz recordings. “Listening to life” by piano player Kjetil Husebø is an example of *Piano Transformed*, a project where he combines the playing and the sound of the grand piano with live sampling and electronics – not only using the piano as a sound source, but also as a real-time controller, allowing live sampling to occur simultaneously with his playing.

The track “u stole my guitar :(“ by the young group Madmax is an example of how instrumental bands, rooted in an improvised idiom, feel free to toy around with all kinds of overdubs and off the cuff studio ideas. Saxophonist Harald Lassen’s band is made out of jazz musicians with plenty of experience from different kinds of pop and rock music – and they bring all of those impulses to Lassen’s distinct songwriting, without becoming too rigid. That might be a key for a lot of these kinds of genre fusion – some things still have to be left slightly undercooked, and spontaneous. The studio space doesn’t become a place where the music is nailed down and polished – rather, the search for eccentricity continues. A track like Aksel Rønning Trio’s “Korall” is a good example of how even “conventional” acoustic recordings

of small bands can be made to sound like something coming from a wholly different space.

6. Although the idea of *fjelljazz* (“mountain jazz”) as the quintessential Norwegian jazz sound might be a relic of a bygone era at this point, nature is still present in today’s scene. But it might manifest itself in a different way. Andreas Risanger Meland, the founder of Hubro, which has become one of the most important post-ECM-labels in Norwegian jazz, put it nicely in an interview once: “You can come a long way without pathos”. On the album *Eon*, singer and composer Karoline Wallace has turned her life long fascination with geology into a set of compositional strategies. She has recorded the sound of rocks and used them in her compositions, but she has also researched the history of geology, reaching back several hundred years – and she has used sediments and geological time as musical metaphors. Rather than iconic, romantic representations of nature, we might encounter the idea of nature as an intimate sonic surrounding, filled with abstraction and possibilities for exploration. Guitar player Stein Urheim has named his band Avian Art – their tune “A Ripple Song” has a distinct sense of place, with tactile instrumental sounds and subtle mood shifts. Or listen to how flautist Henriette Eilertsen’s trio conjures up the teeming life of the forest on “Kulturistisk inngang,” released by Motvind – a label which is run by a group and activists that organizes a festival focusing on free jazz and folk music in the Norwegian woods every Midsummer. Nature doesn’t become an object to be gazed at from afar, but something to engage with.

7. Like the rest of the music economy, the jazz record industry has gone through tremendous changes during the last couple of decades. In many ways, we are talking about a broken infrastructure, leaving it to musicians and cultural workers to come up with new strategies for releasing music. Many musicians, especially in younger generations, are drawn to musical collectives. Motvind and Particular Recordings

Collective, represented here with “The Frozen Rose” by Jenny Frøysa’s Artful Ensemble are examples of these collaborative, idealistic endeavors. After he returned to Norway during the pandemic, bass player Ingebrigt Håker Flaten’s label Sonic Transmissions has become an important outlet for many young bands, while also building bridges between the scenes in cities like Oslo and Trondheim and Flaten’s extensive network in American cities such as Austin and Chicago. They are represented here by a skittering track from Maca Conu, an acoustic quintet led by the creative Belgian-Norwegian keyboardist Jonas Cambien. On the other hand, several bigger indie labels have managed to thrive. Jazzland, co-founded in the nineties by keyboard player Bugge Wesseltoft, are releasing several key figures and bands from the younger generations. We have already mentioned Veslemøy Narvesen, Madmax and Harald Lassen – but don’t sleep on “The Impending Collapse” by Rohey Taalah and Martin Myhre Olsen, a duo where Myhre Olsens eclectic saxophone stylings serves as the only accompaniment for Taalah’s remarkable voice.

The relative newcomer Sauajazz is represented with eight tracks on this compilation, ranging from Zanussi 3’s energetic interplay and Sondre Moshagens lush acoustic ensemble sound to Treens simmering sound biotope. Sauajazz is a subsidiary of the indie rock label Sheep Chase Records from the western coast of Norway. It’s a good example of a wider development: While jazz has become more indie in recent years, the Norwegian indie scene has also become heavily influenced by jazz.

8. Norway remains a small country, and a small culture. The idea of making it abroad, getting the world to notice, holds a special place. Almost every time someone abroad says something about Norway – whether it’s in the field of sports, culture or politics – it becomes a media story here at home. Admittedly, this can lead to a certain degree of myth making. Many niche musical expressions, such as jazz, black metal and certain kinds of electronic music, adorn

themselves with the vague idea of being huge out there, somewhere. Most Norwegians don't necessarily listen to jazz (although they might still be listening to Norwegian jazz musicians, for reasons mentioned above). But they can still be aware of the idea of Norwegian jazz being a “musical export article” of some sorts. At its worst, it can lead to complacency, self satisfied notions of Norwegian musicians actually leading the pack in this vast field of infinite possibilities. Around the turn of the millennium, many Norwegians took note of the British jazz journalist Stuart Nicholson's provocative book title *Is Jazz Dead? Or Has It Moved to a New Address* – and the idea that one of these possible new addresses actually were Norway and Sweden. Looking back on it now, a quarter of a century later, it's tempting to smile at the overheated rhetoric. Nicholson's book *did* point to something real happening – the glocalization of jazz in all its shapes and forms. The connection between the scenes in Oslo, Stockholm, and Chicago, established in the 1990s, endures and continues to leave a distinct mark on both the local Norwegian scene and improvised music worldwide. However, the fact that this was viewed by many as a “Nordic musical phenomenon” – rather than something largely initiated in Chicago and driven forward in collaboration with a host of outstanding American musicians and cultural promoters—seems curious in retrospect; it perhaps reveals more about the zeitgeist shaping American and European jazz discourse during those years than about what actually took place on stage.

Anyway. The point I'm trying to make here is that there are worse things than a lack of coherence or overview—for example, being trapped in cultural narratives that are impossible to live up to. Thankfully, the scene is too diverse and sprawling for that sort of thing—characterized as it is by musicians who started out in the 1950s, 60s, 70s, 80s, 90s, 2000s, 2010s, and 2020s. Perhaps the sound of Norwegian jazz in 2026 is the sound of a culture warming to the idea of being a small, but vital country in the vast world of jazz. After all, while we can debate where the term jazz ends and other

genres begin, most of the music we're talking about is made, and cherished, in small rooms. Whether these rooms are located in a major European city or a small Norwegian fishing village is perhaps less important. Norwegian musicians and listeners look in many different directions—towards American contemporary jazz, free improvisation, the nordic thing and all manners of musical fringes. The view is good from the periphery.

CD #1

1. BABIES ON AIRPLANES

KONG KOKONG

From the album *Music for a Noisy Environment*
(Sonic Transmissions Records)

2. HARALD LASSEN

TRIST ARPEGGIO

From the album *RIK*
(Jazzland Recordings)

3. SVERRE SÆBØ QUINTET

BUFFALO JUMP

From the album *If, however, you have not lost your self control*
(Sauajazz)

4. AKSEL RØNNING TRIO

KORALL

From the album *ACCIDENTS*
(Lur Records)

5. CORTEX & HEDVIG MOLLESTAD

LIMINAL

From the album *Did We Really?*
(Sauajazz)

6. ROHEY TAALAH & MARTIN MYHRE OLSEN

THE IMPENDING COLLAPSE

From the album *Homage to Legends*
(Jazzland Recordings)

7. SONDRE MOSHAGEN

SONDERING

From the album *Audio Guide*
(Sauajazz)

8. MADMAX

U STOLE MY GUITAR :(

From the album *We're Bringing Dubstep Back!*
(Jazzland Recordings)

9. KJETIL HUSEBØ

LISTENING TO LIFE

From the album
Piano Transformed - Interspace
(Optical Substance Productions)

10. MARIAM WALLENTIN & VESTNORSK JAZZENSEMBLE

BASEL

From the album *Spring Flood*
(Hubro Music)

11. EMIL STORLØKKEN ÅSE'S PHØNIX

DANCING ON MERCURY - LIVE - JAZZFEST TRONDHEIM

From the album *LIVE 2025*
(Sonic Transmissions Records)

12. BUILDING INSTRUMENT HAND/VINDFANG

From the album *Månen, Armadillo*
(Hubro Music)

13. NICOLAS LEIRTRØ'S ACTION NOW!

DARKNESS

From the album *Entrance*
(Sauajazz)

14. TIME IS A BLIND GUIDE

CUBISM

From the album *Off Stillness*
(ECM Records)

15. AVIAN ART & STEIN URHEIM

A RIPPLE SONG

From the album *A Ripple Song*

(Musicwelfare Records)



1. BABIES ON AIRPLANES

KONG KOKONG 5:00

From the album *Music for a Noisy Environment*
(Sonic Transmissions Records)



Babies on Airplanes is a Norwegian/Swedish piano trio that originated in Trondheim's jazz milieu, featuring Anna Ueland (NO), Johannes Elnan (NO) and Gustav Tornberg (SE).

Their music is full of twists and turns, moving between free improvisation, synth-pop and jazz. Like a turbulent flight, it shifts direction without warning, drifting into the softest of clouds or descending to the ocean's depths. There, in the quiet pressure below, a small fish glides between soft rocks, cubic stones, into a city of diamonds.

"Music for a Noisy Environment" was recorded over two cold winter days in December 2024 in Håkon Brunborg's studio in Oslo. The album consists of six compositions and six improvisations, capturing the trio's energy and spirit. This is music for moments when thoughts are allowed to drift. When the mind wanders freely.

Anna Ueland (piano, synthesizer, wurlitzer, harp), **Johannes Elnan** (double bass, electric bass, piano), **Gustav Tornberg** (drums, percussion, drum pad, piano), **Håkon Brunborg Kjenstad** (synthesizer, harp). **Composer:** Anna Ueland. **Producer:** Anna Ueland & Håkon Brunborg. **Mixer/Rec Engineer:** Håkon Brunborg. **Mastering:** Helge Sten.

Booking/contact: anna.ueland@gmail.com

Bandcamp: babiesonairplanes.bandcamp.com **Instagram:** [babiesonairplanes](https://www.instagram.com/babiesonairplanes)



Photo: Emilie Myrene Stokke



2. HARALD LASSEN

TRIST ARPEGGIO 5:16

From the album *RIK*

(Jazzland Recordings)



Multi-instrumentalist, bandleader, and composer Harald Lassen is a central figure in the restless wave of Norwegian jazz related music. Across seven solo albums - including the award winning (Norwegian Grammy Award / Spellemann) album “Balans”. - Lassen has developed a musical language where epic melodies, fearless improvisation, and strong characters meet in a deeply personal expression.

As a saxophonist, pianist, songwriter, and collaborator, Lassen moves freely between genres and artistic scenes. Alongside his own projects, he has worked with poets and fashion designers. Composed music for theatre productions at Det Norske Teatret and collaborated with a wide range of other artists from the worlds of jazz, pop, folk, experimental music and beyond.

As a socially engaged artist and citizen, Lassen’s work is shaped by themes of eco philosophy, nature, and how to live a meaningful and resonant life through simple means —ideas that form the emotional core of his latest album, “RIK” (“Rich”). Raised by classically trained parents and rooted in church music traditions along the southern coast of Norway, Lassen later found his way into Oslo’s underground music scene - contrasting worlds that continue to shape his musical language.

Harald Lassen (saxophone, flute, synth), **Solveig Wang** (synth), **Stian Andersen** (electric bass), **Sander Eriksen Nordahl** (guitar), **Tore Flatjord** (drums, percussion). **Composer/Arranger/Producer:** Harald Lassen. **Mixer/Rec Engineer:** Marcus Forsgren. **Mastering:** George Tanderø.

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3. SVERRE SÆBØ QUINTET

BUFFALO JUMP 5:57

From the album *If, however, you have not lost your self control*
(Sauajazz)



Sverre Sæbø Quintet, among the most interesting young improvisational voices from Western Norway, has in recent years become an increasingly well-known name within the country's jazz scene. Through concerts at Nattjazz, Oslo Jazzfestival, Bergen Jazzforum, Moldejazz and more, they laid a strong foundation for their debut album "If, however, you have not lost your self control".

The music is a lively mix of Sæbø's musical references, with clear nods to jazz history and especially names like Don Cherry / Gato Barbieri, but with a contemporary twist towards a more modern Nordic jazz expression. The compositions carry a sense of underlying intention that is elevated to new heights by the musicians sculpting rhythmic ostinatos and melodic phrases into their personal expressions with incredible will and a healthy dose of humour.

The quintet stretches and pulls the compositions with a common focal point; a springboard for improvisation. Their fundamental ethos: What happens in the moment is more important than the sheet music.

Sverre Sæbø (double bass), **Heidi Kvelvane** (alto saxophone, clarinet), **Amund Nordstrøm** (drums, percussion), **Aksel Røed** (saxophone, clarinet), **Andreas H. Hatzikiriakidis** (trumpet). **Composer/Producer:** Sverre Sæbø.
Mixer: Mathias Marstrander. **Rec Engineer:** Elaine Maltezos. **Mastering:** Karl Klaseie.

Booking: sverressabo@gmail.com

Web: sverressabo.no **Bandcamp:** sverressabo.bandcamp.com/



Photo: Rasmus Vik Lagerberg



4. AKSEL RØNNING TRIO

KORALL 3:07

From the album *ACCIDENTS*
(Lur Records)



Aksel Rønning Trio is an Oslo-based jazz trio formed in 2019 by saxophonist Aksel Rønning, bassist Eskild Sveås Okkenhaug and drummer August Glännestrand. Rooted in the Scandinavian jazz tradition, the trio combines melodic writing with modern improvisational freedom, shaped by a close and exploratory approach to interplay.

“ACCIDENTS” is the trio’s self-produced album which brings together jazz, free improvisation, hip-hop, Thai folk music, Northern Norwegian “lofotbrev” (letters from Lofoten) and vulnerable ballads. The title refers to the unexpected musical interplay that accidents cause and enforces exploration in new territory of improvisation. Across its 14 tracks and almost one hour, the music moves between different textures, rhythms and moods without losing the trio’s distinctive sense of interaction. Rather than trying to control accidental moments, the trio embraces uncertainty and makes the unexpected part of the music.

Aksel Rønning (saxophone, electronics), **Eskild Okkenhaug** (double bass), **August Glännestrand** (drums). **Composer:** Aksel Rønning Trio. **Producer:** Aksel Rønning. **Mixer:** Aksel Rønning. **Rec Engineer:** Vegard Rishaug. **Mastering:** Fredrik Eliassen.

Booking/contact: akselronningtrio@gmail.com

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Facebook: akselronningtrio

5. CORTEX & HEDVIG MOLLESTAD

LIMINAL 7:57

From the album *Did We Really?*

(Sauajazz)



Cortex is an energetic quartet founded by trumpeter Thomas Johansson in 2007. Combining dynamics, groove, and collective interaction with the freedom of avant-garde jazz, the band draws inspiration from the American avant-garde of the 1960s and '70s, with echoes of Don Cherry, Dave Douglas and John Zorn. The music is fierce and rhythmically charged, moving effortlessly between explosive intensity and intricate, spacious interplay.

On “Did We Really?”, Cortex is joined by guitarist Hedvig Mollestad, one of Norway’s most distinctive voices in contemporary jazz. Known for moving fluidly between jazz and rock, Mollestad adds powerful riffs, searing tones, and expansive melodic lines to Cortex’s already explosive musical language. The result is uncompromising, high-voltage music.

Thomas Johansson (trumpet), **Kristoffer Berre Alberts** (saxophone),
Hedvig Mollestad (guitar), **Dag Erik Knedal Andersen** (drums), **Ola Høyer** (double bass).
Composer: Thomas Johansson. **Arranger:** Cortex & Hedvig Mollestad.
Mixer/Rec Engineer: Bård Ingebrigtsen. **Mastering:** Fridtjof A. Lindeman.

Booking/contact: mail@cortexmusic.no

Web: cortexmusic.no **Instagram:** cortexjazz **Facebook:** cortexjazz

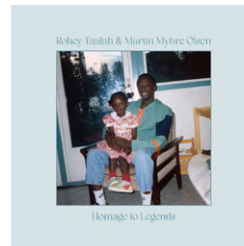




6. ROHEY TAALAH & MARTIN MYHRE OLSEN

THE IMPENDING COLLAPSE 2:55

From the album *Homage to Legends*
(Jazzland Recordings)



Two Norwegian Grammy-winning musicians come together in an intimate duo format. Vocalist Rohey Taalah and saxophonist Martin Myhre Olsen are known for their work with Gurls, Susanne Sundfør, Hegge, Wako and the Trondheim Jazz Orchestra. Here, they explore the close relationship between voice and saxophone, using a remarkably simple instrumentation to create a rich and almost orchestral soundscape.

Homage to Legends brings together songs that hold a deep personal meaning for Taalah, alongside original material and carefully chosen repertoire from artists such as Aretha Franklin, Joni Mitchell and Laura Mvula. The arrangements allow voice and saxophone to move between melody, texture and improvisation, creating new perspectives on familiar songs.

The album is a tribute to the musicians and songwriters whose work continues to inspire, comfort and connect people across generations and borders. With respect for the original recordings, Taalah and Myhre Olsen offer interpretations shaped by their own musical language.

Rohey Taalah (vocals), **Martin Myhre Olsen** (saxophone).

Composer/Producer: Rohey Taalah & Martin Myhre Olsen. **Lyricist:** Rohey Taalah.

Mixer: Bård Gunnar Moe. **Mastering:** Jørgen Træen.

Booking/contact: roheytaalahbooking@gmail.com

Web: roheytaalah-martinmyhreolsen.com/

7. SONDRE MOSHAGEN

SONDERING 6:30

From the album *Audio Guide*
(Sauvajazz)



Sondre Moshagen is an award-winning pianist and composer from Vinstra, Gudbrandsdalen, based in Trondheim. In 2024, his Sondre Moshagen Lightning Trio was named Young Jazz Musicians of the Year. He is active across the European jazz scene through projects including Gutenberg Jazz Collective, PESH, When I Return, Moon Inhabitants and Traum, and has performed with artists such as Immanuel Wilkins, Kit Downes, Christian McBride and Melissa Aldana.

Audio Guide is a sextet built around Moshagen's vivid, image-based compositions. Drawing equally from avant-garde jazz, classical impressionism, singer-songwriter traditions and cubism, the music plays with the expectations of a contemporary jazz ensemble. Carefully shaped passages give way to freer sections, whether it is lyrically delicate, or highly intense.

Violin, trombone and alto saxophone extend the familiar piano-trio setup, giving Moshagen unusual possibilities for orchestration. The six musicians use these contrasting timbres to create constantly shifting textures, while maintaining the immediacy and spontaneity of a small jazz group.

Sondre Moshagen (piano), **Guro Kvåle** (trombone), **Hans Kjørstad** (violin), **Brede Sørum** (alt saxophone), **Nicolas Leirtrø** (double bass), **Veslemøy Narvesen** (drums).
Composer/Arranger/Producer: Sondre Moshagen. **Mixer/Rec Engineer:** Kyrre Laastad.
Mastering: Martin Ruch.

Booking/Contact: sondre.moshagen@gmail.com
Bandcamp: sondremoshagen.bandcamp.com/music
Instagram: [sondremoshagen](https://www.instagram.com/sondremoshagen)



Photo: Sofie Berrefjord

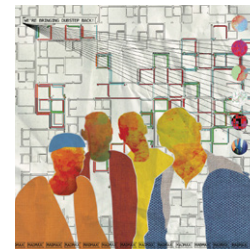
Photo: Selma Granly



8. MADMAX

U STOLE MY GUITAR :(5:18

From the album *We're Bringing Dubstep Back!*
(Jazzland Recordings)



Madmax started up in 2022 by four friends at the Trondheim Jazz Conservatory. With the exotic line-up of tuba, synth, vocals, guitar, and drums, and a rather nonchalant attitude towards genre boundaries, the band plays fearless music that is perfect for both unrestrained dancing and contemplation.

On their debut album “We’re bringing dubstep back!”, Madmax invite the listener into a musical universe that is as unruly as it is precise. Across ten tracks, the band moves restlessly through a kaleidoscope of sounds and states of mind.

The album title is delivered with a dry, sideways smile: a nod to the maximalist dubstep of the 2010s, and a playful suggestion that such a form might be hauled – knowingly, impossibly – back into the light. For a band born around the millennium, dubstep carries the weight of early-listening nostalgia.

Niklas Heide (drums, percussion), **Albert Støver Rygh** (guitar, piano, percussion), **Anna Ueland** (synth, piano, vocals), **Hermann Arntzen Hestbek** (tuba, electronics).
Composer: Albert Rygh, Anna Ueland, Herman Hestbek, Niklas Heide. **Lyricist:** Anna Ueland.
Producer/Mixer/Rec Engineer: Martin Tonne. **Mastering:** George Tanderø.

Booking/contact: maadmaaxmusic@gmail.com

Web: madmaxband.com **Instagram:** [areumadmax](https://www.instagram.com/areumadmax) **Facebook:** [madmax-band](https://www.facebook.com/madmax-band)

9. KJETIL HUSEBØ

LISTENING TO LIFE 6:33

From the album

Piano Transformed - Interspace

(Optical Substance Productions)



Kjetil Husebø is an Oslo-based musician, composer, pianist and producer whose work spans jazz, contemporary music, ambient and electronics. He has released 15 albums of original music, both as a solo artist and in collaboration with other musicians, and has composed several commissioned works. His collaborators include Arve Henriksen and Eivind Aarset.

“Piano Transformed – Interspace” is part of Husebø’s long-running Piano Transformed project, which marks its tenth anniversary in 2026. The project centres on acoustic piano, live sampling and real-time electronic processing, transforming the instrument into an expanded sonic environment. The music moves beyond conventional piano performance, allowing acoustic sounds to be reshaped, layered and recontextualised in real time. Husebø’s approach sits between performance and sound design, with the piano functioning simultaneously as an instrument, source material and electronic texture.

Kjetil Husebø (piano, live sampling, electronics). **Composer:** Kjetil Husebø.

Producer: Kjetil Husebø, Juhani Silvola. **Mixer:** Kjetil Husebø.

Rec Engineer: Juhani Silvola. **Mastering:** Helge Sten.

Booking/contact: kjetilhuseboe.com/contact/

Web: kjetilhuseboe.com **Facebook:** [kjetilhu](https://www.facebook.com/kjetilhu)

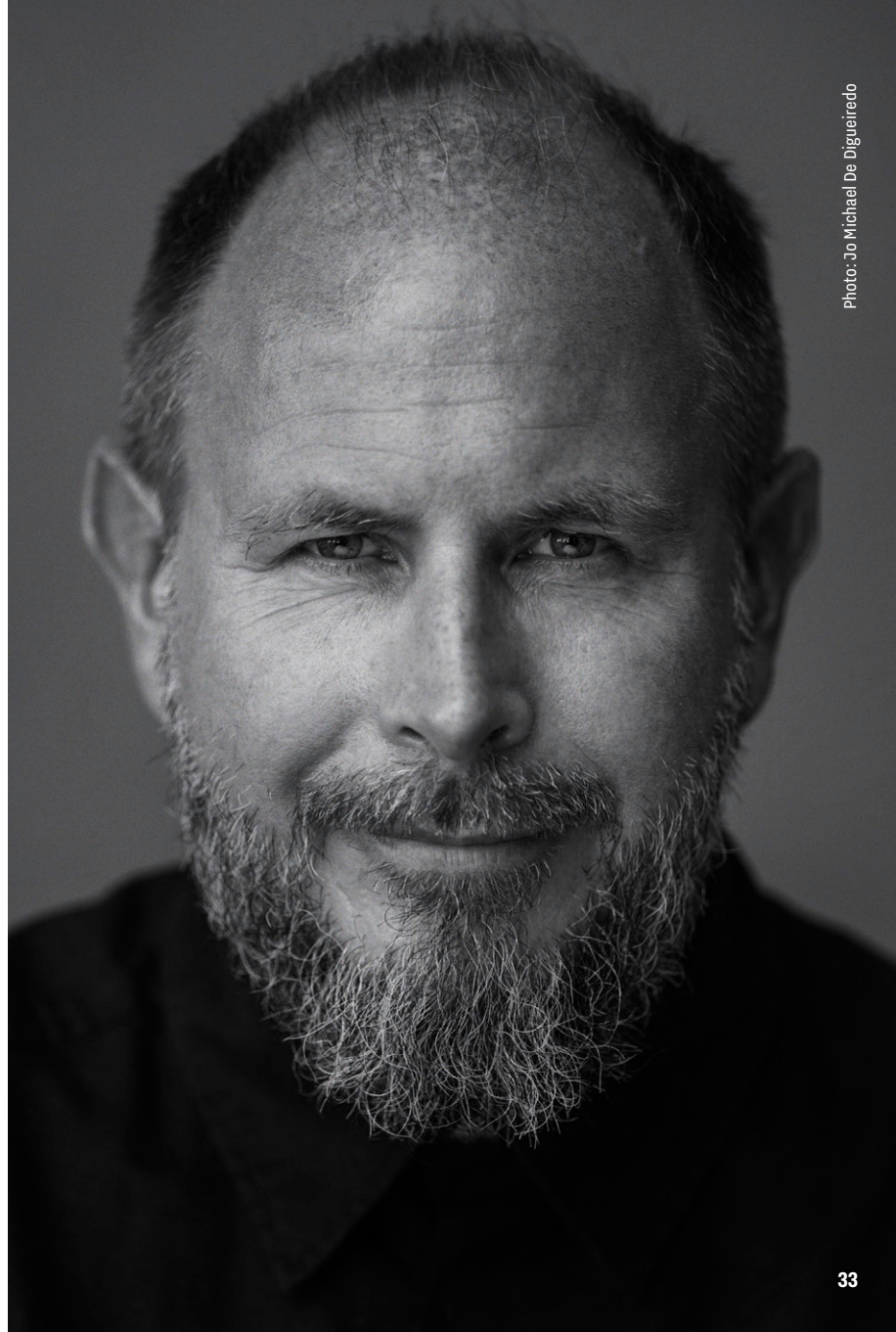


Photo: Jo Michael De Digueiredo



10. MARIAM WALLENTIN & VESTNORSK JAZZENSEMBLE

BASEL 6:31

From the album *Spring Flood*
(Hubro Music)



Mariam Wallentin and Vestnorsk Jazzensemble come together in a collective project where improvisation, poetry, and vivid imagery merge into an organic musical expression. The collaboration brings Wallentin's distinctive voice and poetic sensibility into dialogue with the open, responsive sound of one of Norway's leading jazz ensembles. "Spring Flood" grew out of Wallentin's stay in Basel in spring 2023, where the Rhine inspired a series of diary notes reflecting on memory, longing, nature, and renewal. Two weeks later, she brought these fragments to Bergen, where they were developed with Vestnorsk Jazzensemble during just two days of studio sessions.

The album features seven original pieces and a rare cover, moving between the tender and the insistent, the airy and the electrified. Like its title suggests, the music can whisper like grass before surging into a spring flood. "Spring Flood" is shaped by an unusually intuitive creative process, with written fragments transformed collectively through deep listening and improvisation. The result is music that feels both intimate and expansive, balancing poetic storytelling with adventurous ensemble interplay.

Mariam Wallentin (vocals), **Gro Austgulen** (violin), **Carmen Boveda** (cello), **Julie Rokseth** (harp), **Hildegunn Øiseth** (trumpet), **Kjetil Møster** (saxophone), **Thomas Dahl** (electric guitar), **Toivo Fjose** (electric bass), **Terje Isungset** (percussion), **Børge Fjordheim** (drums).

Composer/Lyricist: Mariam Wallentin. **Producer:** Mariam Wallentin, Jørgen Træen, Kjetil Møster. **Mixer/Mastering:** Jørgen Træen. **Rec Engineer:** Vegard Lemme.

Booking/Contact: audun@vestnorskjazzsenter.no

Web: vnje.no **Facebook:** [vestnorskjazzensemble](https://www.facebook.com/vestnorskjazzensemble)

11. EMIL STORLØKKEN ÅSE'S PHØNIX

DANCING ON MERCURY - LIVE - JAZZFEST

TRONDHEIM 6:34

From the album *LIVE 2025*

(Sonic Transmissions Records)



PHØNIX has quickly established itself as a dynamic and exciting force on the Norwegian jazz scene. With electric guitars, baritone saxophone and drums, the trio seamlessly blends rock with jazz, psychedelica, prog, avant-garde, and pop.

After two explosive studio albums, PHØNIX now presents their first live album, "LIVE 2025" - a year which became the band's breakthrough year on the Norwegian and European jazz scene. "LIVE 2025" is a collection of recordings from the band's tour. The selected recordings are taken from Victoria National Jazz Scene in Oslo, Nattjazz in Bergen and Jazzfest in Trondheim. The album serves as a time capsule for PHØNIX, capturing the trio as they look both backward and forward while remaining firmly rooted in the present of their own music. Most of all this album presents PHØNIX in its natural habitat: LIVE!

Emil Storløkken Åse (guitar), **Jenny Frøysa** (baritone saxophone),
August Glännestrand (drums). **Composer/Producer:** Emil Storløkken Åse.
Mixer: Mona Hynne. **Rec Engineer:** Åsmund Arneson Rise. **Mastering:** Karl Klaseie.

Booking: pkrekdal@musikprofil.no **Contact:** phoenixtriband@gmail.com
Bandcamp: phoenixtrio.bandcamp.com **Facebook:** phoenixtriband



12. BUILDING INSTRUMENT

HAND/VINDFANG 5:08

From the album *Månen, Armadillo*
(Hubro Music)



Building Instrument began to play together in Bergen in 2008. The trio's original idea was to explore electronic music, but this project was quickly abandoned in favour of a more acoustic and home-grown focus. Building Instrument have found their own self-defined niche within a genre that could be described as no-man's-land.

A decade after Building Instrument's self-titled debut in 2014, and more than seven years since the acclaimed 'Mangelen Min', the trio returns with new sounds full of dreamy pop hooks, sparkling synth textures and beguiling lyrics about the moon, spirit, animals and the experience of simply being alive.

Building Instrument did a commissioned piece for the Ekko Festival, the electronic music festival in Bergen, in 2022. This material makes up most of the album 'Månen, Armadillo'. The Album is recorded at Duper Studio, Bergen, produced by Building Instrument, and mixed by Jørgen Træen.

Mari Kvien Brunvoll (vocals, glockenspiel, milk frother, zither, electronics), **Åsmund Weltzien** (synthesizers, electronics), **Øyvind Hegg-Lunde** (glockenspiel, synthesizers, vibraphone, harps). **Composer:** Øyvind Hegg-Lunde, Mari Kvien Brunvoll, Åsmund Weltzien. **Arranger/Producer:** Building Instrument. **Mixer:** Jørgen Træen. **Rec Engineer:** Jørgen Træen, Vegard Lemme, Martin Smoge. **Mastering:** Jørgen Træen.

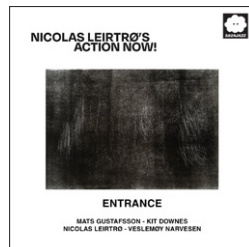
Booking/Contact: oyvind6888@hotmail.com

Bandcamp: buildinginstrument.bandcamp.com/music **Facebook:** BuildingInstrument

13. NICOLAS LEIRTRØ'S ACTION NOW!

DARKNESS 12:21

From the album *Entrance*
(Sauvajazz)



Nicolas Leirtrø (1997) has been busy the last ten years as a band leader and musician in several bands and projects, such as I LIKE TO SLEEP, Amalie Dahl's Dafnie, Veslemøy Narvesen's We Don't Imagine Anymore, Mats Gustafsson's Hidros o.T. and Hidros9, alongside cooperations with Ståle Storløkken, Ingebrigt Håker Flaten and more.

ACTION NOW! brings together a new quartet featuring Mats Gustafsson, Kit Downes and Veslemøy Narvesen. With references to spiritual free jazz and gnawa, the compositions lead the listener through heavy riffs, high energy and groove, seamlessly transitioning into abstract and free passages.

ACTION NOW! spans across different sub genres, inspirations and generations, with the intention of exploring the friction between composed music, improvisation and visual art. The name of the quartet can mean many things, but the base is Leirtrø's need to make something unique on his own premises, embracing the slow processes in all aspects of creation. It is uncompromising and impressive, and very visible and audible on «Entrance».

Nicolas Leirtrø (double bass), **Veslemøy Narvesen** (drums, percussion),
Mats Gustafsson (baritone saxophone), **Kit Downes** (organ). **Composer:** Nicolas Leirtrø.
Producer: Nicolas Leirtrø. **Mixer:** Kyrre Laastad. **Rec Engineer:** Kyrre Laastad.
Mastering: Karl Klaseie.

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Instagram: [nicolasleirtro](https://www.instagram.com/nicolasleirtro) **Facebook:** [nicolasleirtromusic](https://www.facebook.com/nicolasleirtromusic)

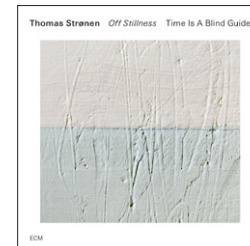




14. TIME IS A BLIND GUIDE

CUBISM 4:06

From the album *Off Stillness*
(ECM Records)



Time Is A Blind Guide is the ensemble led by Norwegian drummer and composer Thomas Strønen. Since its formation, changes in the lineup have continually shaped its sound. The current lineup features Ayumi Tanaka (piano), Leo Svensson Sander (cello), Ole Morten Vågan (double bass), Håkon Aase (violin) and Thomas Strønen.

“Off Stillness”, recorded at Oslo’s Rainbow Studio in 2021 and mixed in Munich in 2024, was produced by ECM founder Manfred Eicher. The album unfolds through a finely balanced interplay of piano, percussion and strings. Rather than relying on a fixed rhythmic centre, the music develops through subtle shifts in texture and momentum.

The combination of three string instruments, piano and percussion creates an unusually cohesive chamber-like sound. Leo Svensson Sander’s cello brings a new voice to the ensemble, blending naturally with Tanaka’s sparse piano, Vågan’s resonant bass, Aase’s lyrical violin and Strønen’s finely detailed percussion.

Thomas Strønen (drums), **Ole Morten Vågan** (double bass), **Leo Svensson Sander** (cello), **Håkon Aase** (violin), **Ayumi Tanaka** (piano). **Composer:** Thomas Strønen. **Producer:** Manfred Eicher. **Mixer:** Michael Hinreiner. **Rec Engineer:** Peer Espen Ursfjord.

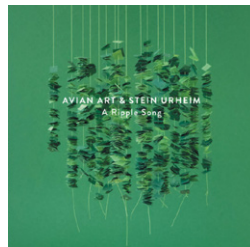
Booking/contact: roger.urhaug@kallekleiv.no

Web: kallekleiv.no/thomas-stronen **Instagram:** thomasstronen **Facebook:** thomasstronen

15. AVIAN ART & STEIN URHEIM

A RIPPLE SONG 6:13

From the album *A Ripple Song*
(Musicwelve Records)



The colourful improvisations of the quartet Avian Art explore the musical spectrum through beautiful thematic developments, abstract soundscapes, and intense musical tension.

After two releases and numerous concerts, the ensemble has established an expression where musical ideas are developed, twisted, and turned, like an ecosystem in slow change. Small nuances in the music create a foundation for a living and organic soundscape, which grows in harmony with the ensemble's attentiveness and presence.

"A Ripple Song" was released on Musicwelve Records, this time in collaboration with multi-instrumentalist and Edvard Prize winner Stein Urheim. A meeting resulting in a collection of improvisations. With a wide variety of electronic and acoustic instruments, Urheim enables the ensemble to explore new sonic worlds. As a unique musical entity, Avian Art continues to tread a fresh path in the free-improvisation landscape.

Sverre Sæbø (double bass), **Amund Nordstrøm** (drums), **Peter Søreide** (guitar), **Stein Urheim** (guitar), **Gard Hvammen** (piano). **Composer:** Avian Art. **Arranger/Producer:** Avian Art & Stein Urheim. **Mixer:** Mathias Marstrander. **Rec Engineer:** Iver Sandøy. **Mastering:** Karl Klaseie.

Booking/contact: petersoreide@icloud.com

Instagram: [avianart_music](https://www.instagram.com/avianart_music)



Photo: Kristin Linde Hauglund



Photo: Tore Sætre



CD #2

16. HENRIETTE EILERTSEN TRIO KULTURISTISK INNGANG

From the album *Moder*
(Motvind Records)

17. MACA CONU MACACO NU

From the album *Popular Misconceptions*
(Sonic Transmissions Records)

18. TUVA HALSE QUINTET CONTEMPLATION

From the album *Reconnection*
(Jazzland Recordings)

19. KAROLINE WALLACE BITTELILLE MEG

From the album *Eon*
(Sauajazz)

20. ALF WILHELM LUNDBERG FRIENDS

From the album *An Acoustinary World*
(Acoustic Landscapes)

21. KNUT KRISTIANSEN FADER WAR

From the album *Volum*
(Jazzland Recordings)

22. NOT NORMAL DIZZY DADA PT. 2

From the album *Modærn Qualitet*
(Sauajazz)

23. LILJA STILLHETSVELDET

From the album *Muna*
(Jazzland Recordings)

24. TREEN RIDENUOS

From the album *Kaikō*
(Sauajazz)

25. NEON ION LAUGH NOW, CRY LATER

From the album *Laugh Now, Cry Later*
(Jazzland Recordings)

26. ZANUSSI 3 A KEEN BEAST

From the album *A Keen Beast*
(Sauajazz)

27. VESLEMØY NARVESEN FORGIVE AND FORGET

From the album *Letting All Light Through*
(Jazzland Recordings)

28. KJETIL MULELID MEMORABLE STORIES

From the album *Piano, Unfolding*
(Sagene Records)

29. JENNY FRØYSA'S ARTFUL ENSEMBLE

THE FROZEN ROSE

From the album *Pauline Boty: bring her out!*
(Particular Recordings Collective)

30. BEIGGJA ENCORE

From the album *Morning*
(Hubro Music)

31. LIV ANDREA HAUGE TRIO MANGE AV OSS

From the album *Døgnville*
(Hubro Music)



16. HENRIETTE EILERTSEN TRIO

KULTURISTISK INNGANG 3:52

From the album *Moder*

(Motvind Records)



Henriette Eilertsen's solo debut from 2021, "Poems for flute", is regarded by many as one of the classics in the Motvind Records catalogue. Since then, many concertgoers have also been thrilled by the flautist's fresh trio.

Henriette Eilertsen Trio's debut album "Moder" ("Mother") is characterized by captivating compositions, and balanced interaction that at the same time manages to be intimate and almost limitlessly expansive.

The compositions are strong and immediate. One can imagine that "Moder" would have been a hit a thousand years ago, and that adventurous music lovers will discover it as a musical pot of gold a thousand years from now; a gust of wind somewhere between the pasture and the wide-open cosmos.

Henriette Eilertsen (flute), **Øystein Aarnes Vik** (drums), **Joel Ring** (cello), featuring artist: **Jon Balke** (keys). **Composer:** Henriette Eilertsen.

Producer/Mixer: Andreas Rotevatn. **Rec Engineer:** Marcus Forsgren. **Mastering:** Audun Strype.

Booking: sean@bellerose.agency **Contact:** heneilertsen@gmail.com

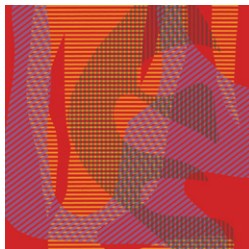
Web: henrietteeilertsen.no

Facebook: henrietteeilertsen **Instagram:** henriette_eilertsen

17. MACA CONU

MACACO NU 6:38

From the album *Popular Misconceptions*
(Sonic Transmissions Records)



Since forming in 2021, Jonas Cambien's Maca Conu has quickly established itself as a distinctive force in Oslo's adventurous jazz scene. Led by Belgian-born pianist and composer Jonas Cambien, the group brings together Signe Emmeluth (alto and tenor saxophones), Ingebrigt Håker Flaten (double bass), Andreas Wildhagen (drums) and trombonist Guro Kvåle.

"Popular Misconceptions" is the band's fierce sophomore album and first release on Oslo-based Sonic Transmissions Records. Across seven tracks, the quartet delivers blistering spiritual free jazz, abstract explorations, rebellious hooks, and moments of unexpected groove. "Macaco Nu" starts as a gentle, curious exploration, with sounds and textures gradually converging like clouds before a storm. As the tension builds, the piece erupts into surging, unpredictable energy, capturing the band's ability to move seamlessly between restraint and explosive improvisation.

Maca Conu's strength lies in its ability to balance ferocity with humour and catchiness. Experimental without becoming self-serious, "Popular Misconceptions" combines uncompromising improvisation with sharp compositions and a mischievous, individual character.

Jonas Cambien (piano, organ), **Signe Emmeluth** (saxophone), **Guro Kvåle** (trombone),
Ingebrigt Håker Flaten (double bass), **Andreas Wildhagen** (drums)
Composer: Jonas Cambien. **Mixer:** Magnus Skavhaug Nergaard.
Rec Engineer: Johnny Skalleberg, Kim Lillostøl. **Mastering:** Rabih Beani.

Booking: froydis@ruudidoodi.com **Contact:** jonascambien@hotmail.com
Web: jonascambien.com **Instagram:** jonascambien **Facebook:** cambienjonas



Photo: Nabeeh Samaan



18. TUVA HALSE QUINTET

CONTEMPLATION 5:09
From the album *Reconnection*
(Jazzland Recordings)



Described as the new generation of Nordic jazz, Tuva Halse Quintet brings together five young musicians who, in a short space of time, have become a conspicuous presence on the Norwegian jazz scene. The music is based on violinist Tuva Halse's compositions, which in their melodious character are drawn from the melancholic and sentimental to the intense and insistent.

Tuva Halse is an improvising violinist and composer from Molde, based in Oslo. Growing up in beautiful and inspiring surroundings among mountains and fjords in the north-west of Norway, she creates music at the intersection between Nordic jazz and classical art music.

After the critically acclaimed debut album "Two" (2023), Tuva Halse Quintet returns with "Reconnection". Where "Two" introduced a striking new Nordic voice, "Reconnection" asks what happens when you return to the music, places and feelings that formed you – and discover they cannot sound the same way twice. The album circles themes of time, belonging, memory and the friction between past and present.

Tuva Halse (violin, vocals), **Gard Kronborg** (bass, vocals), **Øyvind Leite** (drums), **Benjamin Gislí Einarsson** (piano), **Oscar Andreas Haug** (trumpet, vocals).
Composer/Arranger/Producer: Tuva Halse. **Mixer/Rec Engineer/Master:** Vidar Lunden.

Booking/Contact: tuvahalseb@gmail.com
Web: tuvahalse.com **Instagram:** [tuvahalse](https://www.instagram.com/tuvahalse)

19. KAROLINE WALLACE

BITTELILLE MEG 5:00

From the album *Eon*
(Sauvajazz)



Singer and composer Karoline Wallace combines jazz, traditional folk music and contemporary music, and explores the intriguing, moving and intimate. Alongside her own projects, she is a member of Andreas Røysum Ensemble, Karl Bjorå Ensemble and Metteson.

“Eon” is Wallace’s new electroacoustic work, following her previous project “Stiklinger”. Built around textures, grooves, and unconventional melodies with Norwegian lyrics, performed by a play ensemble.

Using cassette recordings, eerie morselike melodies, hypnotic guitar- and cello riffs, the music moves between dreamlike nostalgia and sometimes unsettling and massive soundscapes.

Karoline Wallace (vocals, electronics), **Joel Ring** (cello), **Signe Emmeluth** (alto saxophone, synths, electronics), **Martin Langlie** (drums), **Karl Bjorå** (guitar, harp).

Composer/Lyricist: Karoline Wallace. **Producer:** Karoline Wallace, Martin Langlie.

Mixer: Kyrre Laastad. **Rec Engineer:** Magnus Skavhaug Nergaard, Martin Langlie.

Mastering: Espen Høydalsvik.

Booking/contact: karolinewallace@gmail.com **Web:** karolinewallace.com

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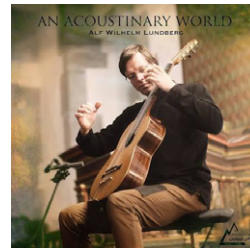




20. ALF WILHELM LUNDBERG

FRIENDS 4:20

From the album *An Acoustinary World*
(Acoustic Landscapes)



Alf Wilhelm Lundberg is a guitarist and composer based in Trondheim. His musical background spans jazz, classical music and improvisation. He has studied both piano and guitar at Trondheim Conservatory. His work with Norchestra established him as a composer and improviser, while his later work has focused increasingly on acoustic guitar and extended-range instruments.

“An Acoustinary World” is built entirely around an eight-string acoustic guitar in a custom tuning developed by Lundberg in 2016. Based on a quintal sus2 structure, the tuning gives the instrument a distinctive harmonic character while retaining a natural acoustic quality. The track “Friends” highlights this approach, with the unusual tuning shaping the harmonic language and giving the guitar a sound that is immediately recognisable.

All nine compositions on the album use the same tuning, yet Lundberg draws a remarkably varied range of sounds and musical ideas from it. Recorded, mixed and mastered by Lundberg himself at his Acoustic Landscapes Studio in Trondheim, the album reflects both his specialised knowledge of acoustic guitar recording and his distinctive approach to the instrument.

Alf Wilhelm Lundberg (8-string Brahms guitar)

Composer/Arranger/Producer/Mixer/Mastering/Rec Engineer: Alf Wilhelm Lundberg.

Booking/contact: alfwilhelm@gmail.com

Facebook: [awlundberg](https://www.facebook.com/awlundberg)

21. KNUT KRISTIANSEN

FADER WAR 6:53

From the album *Volum*
(Jazzland Recordings)



Three generations of jazz musicians come together with the piano legend Knut Kristiansen leading the charge. That Bergen hosts one of the foremost interpreters of Monk in Europe is a significant, though not exhaustive, part of Knut Kristiansen's story – along the way, he has laid the foundation for a vibrant jazz scene and music education in the city, started big bands, and has been (and continues to be) an important promoter of African and Latin American music.

In his new quartet Kristiansen includes youth with a mix of his own original music and compositions by, among others, Dollar Brand, Ornette Coleman, and Thelonious Monk.

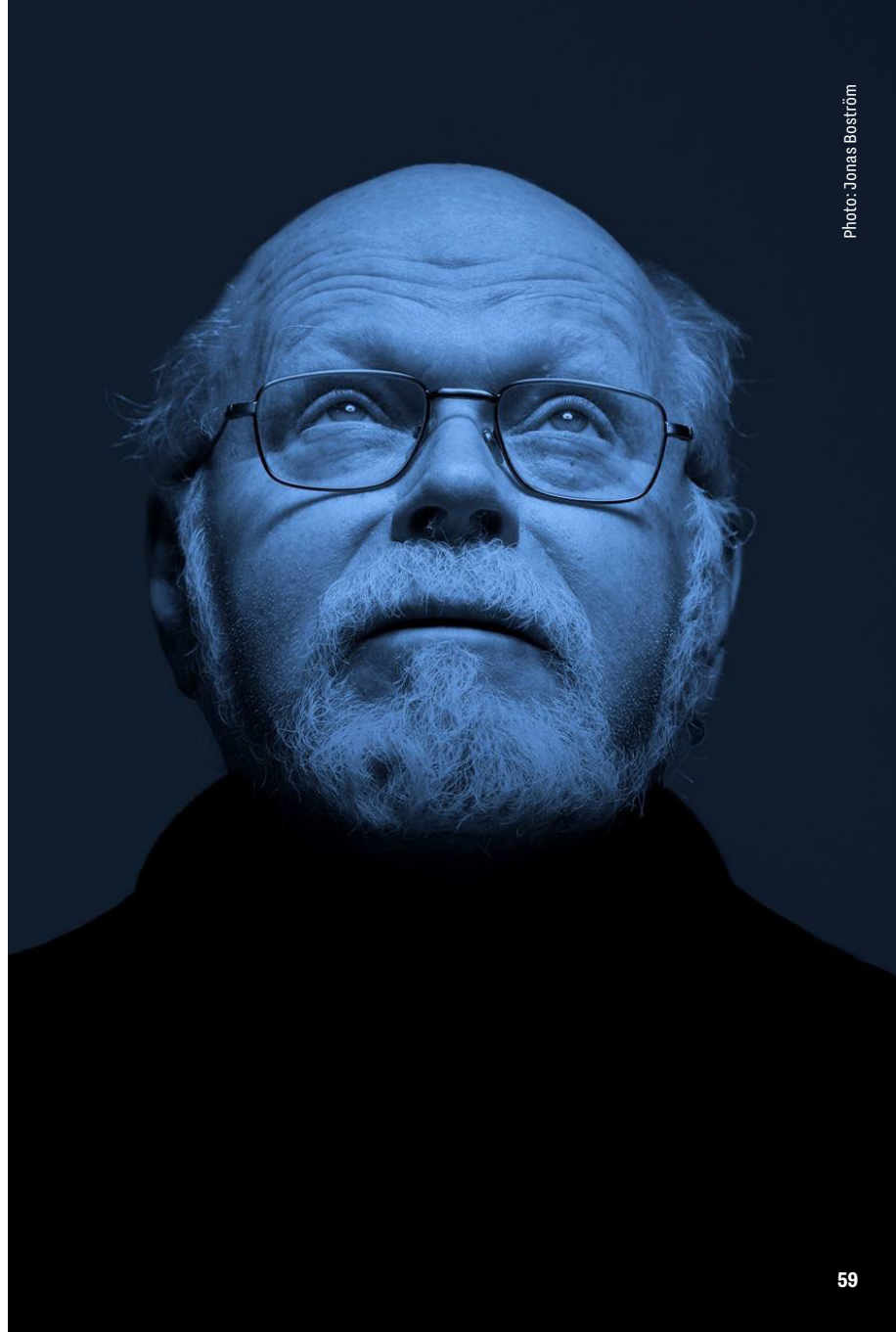
«VOLUM» is Knut Kristiansens first album release on Jazzland Recordings. The music spans six decades from its beginnings, around 1965, when Kristiansen was about 20 years old, heavily influenced by Thelonious Monk and the new and free jazz music of the time. VOLUM was nominated among the 10 best releases on the Europe Jazz Media Chart in March 2025.

Knut Kristiansen (piano), **Magne Thormodsæter** (bass), **Sigurd Steinkopf** (drums), **Aksel Røed** (saxophone), **Composer/Producer:** Knut Kristiansen.

Mixer: David Aleksander Sjølie. **Rec Engineer:** Davide Bertolini. **Mastering:** Espen Høydalsvik.

Web: <https://jazzlandrec.com/volum-knut-kristiansen>

Facebook: knutjohanbratland.kristiansen





22. NOT NORMAL

DIZZY DADA PT. 2 3:42

From the album *Modærn Qualitet*
(Sauajazz)



Emil Bø is a Norwegian trombonist and composer whose work explores the meeting point between contemporary jazz, composition and improvisation. His music engages with questions about society and the ways we experience the world around us.

“Not Normal” was originally commissioned by Oslo Jazz Festival for its 2024 edition. Bø later reworked the compositions with an ensemble of musicians, each with a unique sound, recording the music at Øra Studio in Trondheim. The album delves into how our perception of the world has changed in recent years, and how increasingly isolated ways of living can shape what we see and hear.

The compositions reflect on conflicts, contradictions and absurdities in contemporary society. “Not Normal” asks what we are shown and how we respond to the unfamiliar. What happens when “not normal” gradually becomes normal?

Emil Bø (trombone), **Kertu Aer** (bass), **Veslemøy Narvesen** (drums),
Heidi Kvelvane (saxophone), **Eirik Hegdal** (saxophone, synth),
Anna Ueland (synth, electric piano), **Åsmund Skjeldal Waage** (vibraphone).
Composer/Producer: Emil Bø. **Mixer:** Kyrre Laastad. **Mastering:** Karl Klaseie.

Booking/contact: emilbomusikk@gmail.com

Web: emilbomusikk.no

23. LILJA

STILLHETSVELDET 7:32

From the album *Muna*
(Jazzland Recordings)



LILJA is a guitarist, singer and composer from Oslo. She has been making waves on the jazz scene with her innovative, multifaceted ensemble. Her debut album “Marble” (2020) was met with rave reviews, while the 2023 follow up, “Mirage”, featuring collaborations with traditional musicians from Sápmi, Brazil, Morocco and Pakistan, was nominated for the Norwegian Grammy Award. “Muna” was originally commissioned as Tingsingsverket, for Vossa Jazz festival’s 50th anniversary.

Muna means to *remember* in Icelandic, and *mother* in Elfdalian – a language spoken by around 3000 people in central Sweden. The working title of this music was ‘I’. The three last letters of *Muna* point to *one* in Romance languages, and it is also a Scandinavian name, carried by Lilja’s sister.

The music is composed as a non-dualistic autobiography — a paradoxical work about life from before beginning to end. It draws inspiration from the Icelandic skaldic poem Lilja, a devotional poem of one hundred stanzas written by the monk Eysteinn Ásgrímsson in the 14th century AD.

Oddrun Lilja Jonsdottir (guitar), **Beate Slettevoll Lech** (vocals, synth), **Anders Røine** (vocals, langeleik, Jew’s harp), **Jo Skaansar** (bass), **Helge Norbakken** (percussion), **Bugge Wesseltøft** (keys). **Composer/Lyricist:** Oddrun Lilja Jonsdottir. **Producer:** Oddrun Lilja Jonsdottir, Jo Skaansar. **Mixer:** Bård Ingebrigtsen, Jo Skaansar. **Rec Engineer:** Bård Ingebrigtsen. **Mastering:** Karl Klaseie.

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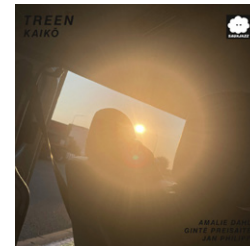
Photo: Kristian Ulyses Andaur



24. TREEN

RIDENUOS 7:38

From the album *Kaikō*
(Sauajazz)



Treen is a collaboration between three young musicians who met in Copenhagen during the fall 2023. The trio, with Oslo based Amalie Dahl, is strengthening the bridges from the Danish music environment to both Lithuania, Germany and Norway. Each member of the trio brings a distinct musical perspective, creating a captivating and unique exploration of acoustic free improvisation. Philipp's percussive textures weaving together with Preisatė's and Dahl's prepared instruments shaping the music that comes out of a warm and playful state of mind.

Kaikō is the sophomore album by Treen, following their self-released EP Baob (2024), and their first on the Norwegian label Sauajazz. Effortless and meditative improvisations from three of the most exciting names on the younger European jazz scene.

Amalie Dahl (saxophone, objects), **Jan Philipp** (drums, percussion),
Gintė Preisatė (piano, objects).

Composer/Producer: Amalie Dahl, Jan Philipp, Gintė Preisatė.

Mixer/Rec Engineer/Master: Jan Philipp.

Booking/Contact: amalie.dahl@outlook.com

Web: amaliedahl.com/treen/

25. NEON ION

LAUGH NOW, CRY LATER 5:21

From the album *Laugh Now, Cry Later*
(Jazzland Recordings)



Neon Ion is the solo project of award-winning vocalist Natalie Sandtorv. The vocalist plays with cross-genre electro jazz and with an explosive band.

Her third album *Laugh Now, Cry Later* is a highly personal work that Sandtorv has spent the last three years creating. The title song was written during the very week she was ready to quit music. «Laugh Now, Cry Later» captures a raw turning point: a devastating doctor's verdict about her vocal cords, heartbreaking news about infertility, and a moment where flight felt like the only option. This, on top of her diagnosis of sudden deafness during Natalie's pregnancy with her daughter, found the musician on the brink of giving up. In the middle of this collapse, a producer insisted she show up to the studio. When he started playing a set of chords, something cracked open. The result is a song that Sandtorv describes as “an explosion of emotions wrapped in a Sade-ish coating, twisting and turning into a heavy jazz party.”

Natalie Sandtorv (vocals), **Kristian Jacobsen** (bass), **Ole Mofjell** (drums), **Jonas Hamre** (saxophone, bass clarinet), **Kai Von Der Lippe** (synthesizer, piano), **Kjetil Jerve** (synthesizer, piano). **Composer:** Natalie Sandtorv & Ivan Blomqvist.
Lyricist: Natalie Sandtorv. **Arranger:** Natalie Sandtorv & Ivan Blomqvist.
Producer: Erlend Mokkelbost, Natalie Sandtorv. **Mixer/Rec Engineer:** Erlend Mokkelbost.
Mastering: George Tanderø.

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Instagram: neonion_ **Facebook:** nataliesandtorvmusic



Photo: Anne Valeur



26. ZANUSSI 3

A KEEN BEAST 5:27

From the album *A Keen Beast*
(Sauvajazz)



Per Zanussi has been a central figure in the Norwegian jazz scene for more than 25 years, known as a bassist, composer and bandleader, particularly through his internationally acclaimed Zanussi 5. His work combines adventurous improvisation with an openness to musical traditions beyond jazz.

Zanussi 3 brings together Zanussi on bass, Per Oddvar Johansen on drums and Kristoffer Alberts on saxophones. With Johansen, a longtime collaborator from Zanussi 5, the trio develops their shared musical language in a more stripped-down setting. The compositions draw on Zanussi's earlier work as well as his encounters with non-Western traditions, including Korean folk music.

The trio takes established jazz forms as a starting point, treating them freely through complex compositions and open-ended improvisation. The combination of three highly experienced musicians gives the music a strong sense of spontaneity, curiosity and deep musical connection.

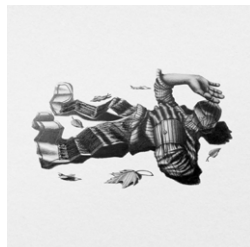
Per Zanussi (double bass), **Per Oddvar Johansen** (drums),
Kristoffer Alberts (saxophone). **Composer/Producer:** Per Zanussi.
Mixer/Rec Engineer: Ingar Hunskaar. **Mastering:** Inge Engelsen.

Booking/contact: mail@perzanussi.com
Bandcamp: perzanussi.bandcamp.com/album/a-keen-beast
Facebook: [zanussiper](https://www.facebook.com/zanussiper)

27. VESLEMØY NARVESEN

FORGIVE AND FORGET 3:49

From the album *Letting All Light Through*
(Jazzland Recordings)



Having played with a numerous of established artists and groups in jazz as well as pop Veslemøy Narvesen has established herself as one of the most active and interesting young drummers of the Norwegian jazz scene.

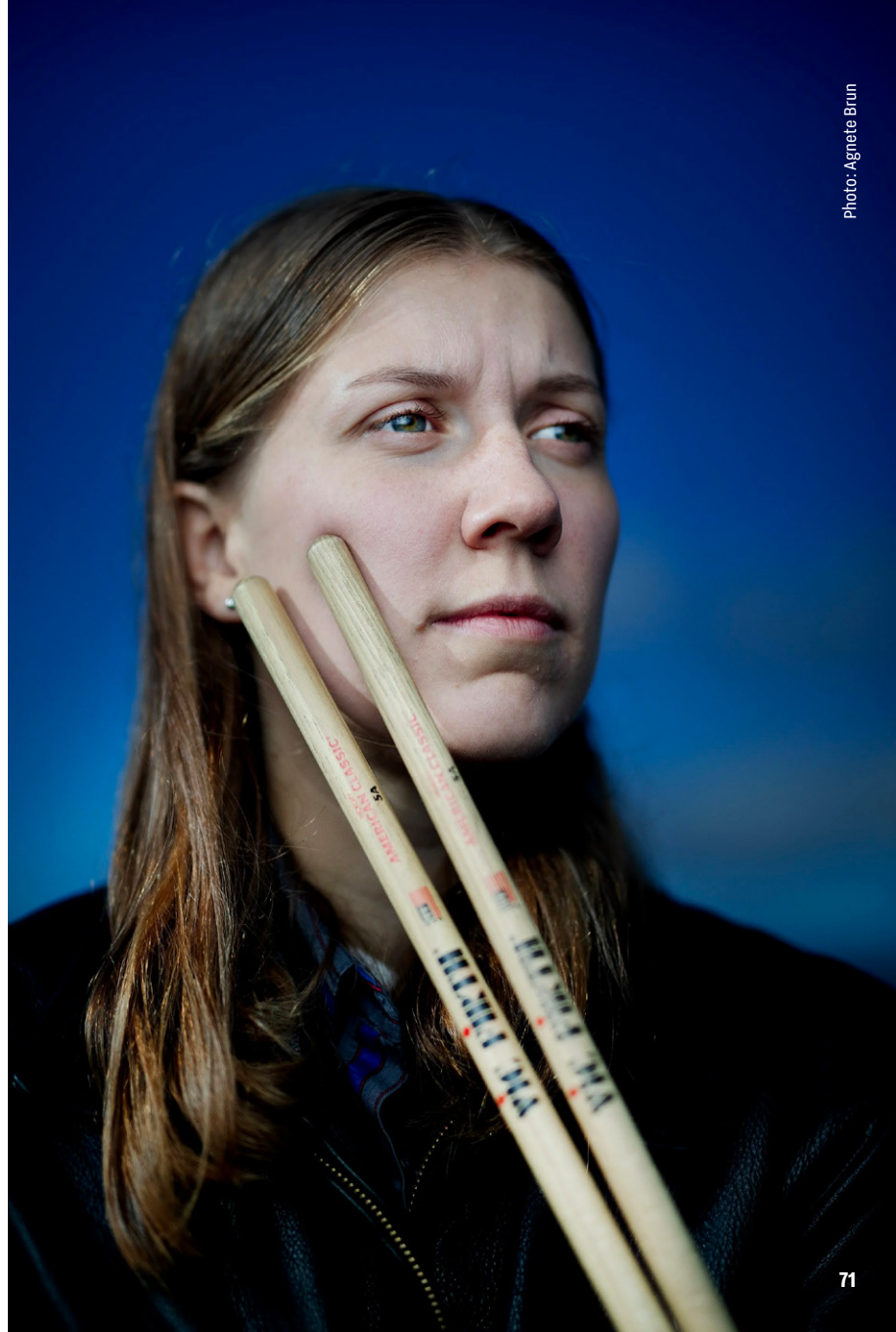
After releasing her critically acclaimed debut album “We Don’t Imagine Anymore” (2023), Narvesen is back with her second studio album as a solo artist. On “Letting All Light Through” (2026) Narvesen once again shows several sides of her musicianship by performing as a multi-instrumentalist, composer, producer and arranger.

The album consists of 12 tracks that are each in their own way a musical depiction of Narvesen’s personal and artistic development since her previous release. The music on this album has a deeper anchoring in the songwriter herself, where it is the piano compositions and lyrics that stand out as the music’s framework. Since releasing her first album, Narvesen as a solo artist has continued to challenge genre boundaries to what has now become an even more ambitious and fully formed expression.

Veslemøy Narvesen (drums, synth, piano, percussion, drum-machine, vocals),
Håkon Kjenstad Brunborg (synth, electric guitar, acoustic guitar, pedal-steel),
Bethany Forseth Reichberg (vocals), **Nicolas Leirtrø** (double-bass).
Composer/Lyricist: Veslemøy Narvesen. **Arranger:** Veslemøy Narvesen/Oliver Skou-Due/Håkon Kjenstad Brunborg. **Producer:** Veslemøy Narvesen/Håkon Kjenstad Brunborg.
Mixer: Bjarne Stensli. **Rec Engineer:** Håkon Brunborg. **Mastering:** Matias Tellez.

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28. KJETIL MULELID

MEMORABLE STORIES 3:55

From the album *Piano, Unfolding*
(Sagene Records)



Kjetil Mulelid is one of Norway's most active and distinctive pianists, combining jazz, classical music, hymn traditions and free improvisation. Since graduating from the Jazz Programme at Trondheim Conservatory in 2014, he has toured extensively across Europe, North America and Asia, both as a solo artist and with other projects like Kjetil Mulelid Trio, Wako and Beiggja. His music has received international recognition from publications including The Wire, Jazzwise and The NYC Jazz Record.

"Piano Unfolding" is Mulelid's second solo piano album, following his acclaimed 2021 debut "Piano" on Rune Grammofon. Recorded at Kabuso Art Centre in Øystese on a Steinway Model C, the album captures the piano in an intimate setting.

The music is raw, honest and vulnerable, while allowing space for virtuosic improvisation to emerge from both melodic and more playful, open compositions. The album reflects Mulelid's strong harmonic and melodic sensibility, drawing on influences ranging from classical masters to modern improvisers.

Kjetil Mulelid (piano). **Composer/Arranger/Producer:** Kjetil Mulelid.

Mixer: Kyrre Laastad. **Rec Engineer:** Andreas Skår Winther. **Mastering:** Erik Nylander.

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29. JENNY FRØYSA'S ARTFUL ENSEMBLE

THE FROZEN ROSE 4:00

From the album *Pauline Boty: bring her out!*
(Particular Recordings Collective)



Jenny Frøysa is a saxophone player, composer and educator based in Trondheim. She is very active on the young Norwegian jazz scene and can be heard in bands such as PHØNIX, Cosmic Swing Orchestra and Leirblaa, and has been involved in several Trondheim Jazz Orchestra projects in recent years. With her Artful Ensemble, a project-based band with a number of up-and-coming new musicians, she writes music inspired by visual art and political issues.

Since discovering Pauline Boty in the beautiful book “Talking to women” by Nell Dunn in 2021, the british pop art-artist has been a great source of inspiration for Frøysa. She has composed several pieces about Boty, including a 20-minute piece for big band and orchestra commissioned by Det Nye Norske Storband, and a full concert piece for Starlight Big Band that premiered at Dokkhuset in Trondheim in November 2022, which was revised and recorded with Jenny Frøysa’s Artful Ensemble. The record “Pauline Boty: bring her out! was released in March 2026 on Particular Recordings Collective.

Jenny Frøysa (baritone saxophone), **Kertu Aer** (double bass), **Tor Haugerud** (drums, percussion), **Anna Ueland** (piano, keyboards), **Tuva Viktoria Lundberg Olsson** (trumpet), **Ingeborg Gravem Sollid** (vocals), **Liv Ellen Rønning** (vocals, alto saxophone).
Composer/Lyricist: Jenny Frøysa. **Mixer/Rec Engineer:** Mona Hynne. **Mastering:** Karl Klaseie.

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Photo: Sigrid Erdal



30. BEIGGJA

ENCORE 4:30

From the album *Morning*
(Hubro Music)



Pianist Kjetil Mulelid, saxophonist Kika Sprangers, bassist Mats Eilertsen and drummer Per Oddvar Johansen met in late winter 2024. Although they had not worked extensively as a quartet before, the four musicians quickly developed a strong musical connection.

“Morning” grew out of a spontaneous recording session at Per Oddvar Johansen’s home in Lommedalen. Each musician brought compositions and ideas to the session, before the quartet simply pressed record and allowed the music to develop. The resulting album captures a first encounter shaped by close listening, instinct and an open approach to the material.

No two takes were alike. Rather than simply repeating what worked in an earlier take, each performance took its own direction. The quartet’s natural and responsive interaction gives “Morning” a sense of spontaneity and curiosity, with the musicians closely following and reacting to one another throughout.

Per Oddvar Johansen (drums), **Kika Spranger** (alto saxophone, soprano saxophone), **Mats Eilertsen** (double bass), **Kjetil Mulelid** (piano). **Composer:** Kjetil Mulelid.
Arranger/Producer: Beiggja. **Mixer/Rec engineer/Mastering:** Per Oddvar Johansen.

Booking/contact: post@kjetilmulelid.com

Bandcamp mulelid.bandcamp.com/album/morning
Instagram: beiggja

31. LIV ANDREA HAUGE TRIO

MANGE AV OSS 3:38

From the album *Døgnville*
(Hubro Music)



Since forming in 2022, Liv Andrea Hauge Trio has become a compelling voice in modern acoustic jazz. With extensive touring across Norway and internationally, and two previous album releases, the band has cultivated a strong, intuitive musical chemistry.

The trio's third album explores the feeling of being "døgnvill" – a Norwegian term describing the sensation of being out of sync with time and reality, like during jet lag or insomnia. The music inhabits this liminal space between structure and freedom, consciousness and dream.

Half of the compositions were written while pianist and composer Liv Andrea Hauge was bedridden with a high fever – in a semi-lucid, dreamlike state. The other half emerged ahead of the trio's European tour in autumn 2024. The result is a fusion of fresh inspiration and songs shaped and seasoned through live performance – a record rooted in both spontaneity and maturation. The entire album was recorded live in one room to preserve the trio's signature spontaneity and allow for real-time collective improvisation.

Liv Andrea Hauge (piano), **August Glännestrand** (drums), **Georgia Wartel Collins** (bass).

Composer: Liv Andrea Hauge. **Arranger/Producer:** Liv Andrea Hauge Trio. **Mixer:** Daniel Wold.

Rec Engineer: Leif Johansen. **Mastering:** Helge Sten.

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Photo: Guro Sommer Væland

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