



## PoliturPassiarer

Über-percussionist Kleive orchestrates. It's what he does. Whether playing in an ultra-improvisational duet setting or in tightly and specifically composed pieces for 13 musicians such as on this CD, his four extraordinarily individual and agile limbs create percussive poetry.

This is the second Losen Records release to feature the excellent Scheen Jazzorkester (the first was this year's *Fjon* featuring Rune Klakegg). To quote the Scheen Jazzorkester website concerning *PoliturPassiarer*, "These are very complex works, which make unusual demands on both the rhythmic precision and virtuosity of the band."

The music is largely scored but there is intermittent space for soloists such as saxophonist André Kassen, heard to such great effect on the recently released Losen Records album, *Pomona* and veteran Guttorm Guttormsen, also on soprano sax.

Audun has worked with international giants such as Mike Mainieri, Mike Stern, Pat Metheny, Marilyn Mazur, Charles Lloyd, Anders Jormin and home-grown giants such as Arild Andersen, Jon Balke, Jan Gunnar Hoff, Nils Petter Molvær, Terje Rypdal, Jan Bang, Sidsel Endresen, Petter Wettre and Bugge Wesseltoft. Whoever he performs with, Audun Kleive consistently weaves his magic, but there again, as a leader, he does have *four* wands to wave as opposed to the traditional one.

*PoliturPassiarer* is impressive, ambitious music, pioneering and peerless.

part 2a	3:49	<b>Audun Kleive</b> - drums
part 2b	4:08	<b>Guttorm Guttormsen</b> - flute/clarinet/alto- and soprano saxophone
drumpassiar 23	0:41	Soprano sax solo on track 5c
part 3a	3:11	<b>André Kassen</b> - soprano- and tenor saxophone
part 3b	2:02	Soprano solo on tracks 2b & 8
part 3c	4:40	<b>Jon Øystein Rosland</b> - tenor saxophone
part 3d	2:32	Tenor sax solo on track 3c
drumpassiar 35	0:41	<b>Line Bjørner Rosland</b> - clarinet/bass clarinet
part 5a	3:07	Clarinet passiar on tracks 5a & 5b
part 5b	2:44	<b>Finn Arne Dahl Hanssen</b> - trumpet
part 5c	2:54	<b>Thomas Johansson</b> - trumpet
drumpassiar 58	0:25	<b>Magne Rutle</b> - trombone
part 8	6:01	Trombone solo on track 5b
drumpassiar 81	0:38	<b>Benedikte Follegg Hol</b> - trombone
part 1a	2:31	<b>Åsgeir Grong</b> - bass trombone
part 1b	2:24	<b>Rune Klakegg</b> - piano
		<b>Sandre Stordalen</b> - guitar
		<b>Jan Olav Renvåg</b> - bass

Total Time: 42:28

All compositions by Audun Kleive. All arrangements by Magne Rutle and Audun Kleive.  
 Recorded March 2014 and January 2015 at Audiopol Skien, Norway by Espen Gjelstad Gundersen and Audun Kleive. Recording assistants Åsgeir Grong and Jan Olav Renvåg.  
 Mastered by Bob Katz at Digital Domain, Florida, USA. Edited, mixed and produced by Audun Kleive.  
 Executive producer André Kassen and Odd Gjelsnes. Front cover photo: "Fighting Seagulls" by Kjersti Holst.  
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David Fishel, October 2016

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SJO commissioned this work in 2013, full concert length. I set out to make a stack of small "etudes"; practicing-tools to further strengthen the rhythmical connections in this 13-piece ensemble, consisting of both classically trained musicians and jazz musicians.

My first idea was to compose/arrange both rhythmically and harmonically what goes on "inside" my drum-set; the different patterns and moves that spread out between two arms and two legs. The instruments (besides the drums) would then act as a sort of a "large ensemble drummer" and do much of the work the drummer traditionally does, so allowing me to move more freely around in the compositions. It was a lot of fun to think, plan and play this way, and it did wonders for the orchestra's ability to communicate tightly and clearly on stage.

Actually (for the recording only, of course) most of the drums in the ensemble-pieces were recorded in two stages. First I played something quite simplistic with the ensemble so they would become carriers of "my" beat, as I later would erase my original drums and record them anew, now able to take more chances - and not the least - take more pauses - where I normally would have to "keep the beat".

The other element of inspiration came from my affection and deep respect for "real" classical music. Many of the melodic elements bear witness to this.

The concert originally has 9 parts, about 85 minutes playing time, but only half found it's way to this album. There are not many lengthy improvisations, but the idea was after all to interpret the different parts to perfection. Maybe that is why mastering engineer (and sparring partner in this recording) Bob Katz branded the music "classical".

Well, maybe it is. The classical "everything written" approach was familiar to many of the musicians, and overall equalled out the roles in the band. We did of course find space for soloists every now and then! Of which there are many top contenders in SJO! They must be contained. ;-)

*Audun Kleive, September 2016*

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