

- 1 **Improvisasjon 1** 2:48
 - 2 **Kjærlighet, penn og papir** 16:47
 - 3 **Improvisasjon 2** 2:40
 - 4 **Hvorfor er vi så redde for å føle, vet du det?** 21:07
 - 5 **Improvisasjon 3** 3:02
- Total Time 46:24

Oslo 14 Vocal Ensemble

Bendik Sells	Lisbeth-Anita Grimsø Olsen
Birte Slettevoll	Live S. Schulerud
Caroline A. Bakke	Petter H. Bermingrud
Eline H. Åsbakk	Sean Bell
Eva B. Storrusten	Seshen
Giuseppe Creazzo	Vemund G. Kjelstad
Ingrid V. Henriksen	Andreas Backer, artistic director, vocals on 1, 3 & 5
Karoline R. Albrigtsen	

Recorded February 24, 2018 by Peer Espen Ursfjord at Rainbow Studio, Oslo
Mixed by Andreas Backer, Elin Rosseland and Guro S. Moe
Mastered by Peer Espen Ursfjord at Rainbow Studio
Produced by Andreas Backer and Elin Rosseland
Executive producer Odd Gjelsnes
Front cover photo by Kjersti Holst
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Oslo 14 is run by Østnorsk jazzsenter
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www.oslo14.no

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LOS 202-2



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Oslo 14 Vocal Ensemble

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Improvisation • Composition II

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Improvisation • Composition II

Photo: Morten Minotti Kristiansen



Moe's conviction is that this creates music with a different sensitivity and energy, and this is what she as a composer wants to explore. The works are commissioned by Oslo 14/Østnorsk jazzsenter and supported by Norsk kulturråd. Oslo 14 vocal ensemble was established in 2014 by singer/composer Elin Rosseland and Østnorsk jazzsenter, and consists of a pool of 25 improvisational singers. In 2017 singer/composer Andreas Backer took over as artistic director.

Oslo 14 explores the human voice's different possibilities and extended techniques in various musical settings, as an improvising group and in collaborations with various Norwegian contemporary composers.

About Guro S. Moe's Why are we so afraid to feel, do you know? (Hvorfor er vi så redde for å føle, vet du det?)

The composition is based on a common emotional understanding of motivation into the sound material and a quest for a multi-media expression. This is a method derived from both the compositional work with the theatre company Plexus Polaires and attract inspiration from European free improvisational tradition over the last 30-40 years, combined with the influence of modern free jazz, folk music from different corners of the world and classical contemporary music from the 20th to the 21st century. Backer has also partly taken a starting point in both his own vocal, physical and mental musical palettes as a vocal improvisatory musician, and further different working methods and approaches to the musical formation of different vocal technique areas. Language where all knowledge stood equal; it formed a community and established a deep trust even though the musicians have never played together as a group.

About Andreas Backer's Love, Pen and Paper (Kjærlighet, penn og papir)

The piece aims at exploring the instrumental, sonic potential, characteristics and qualities of the voice, offering a great range of voice techniques, dynamics and musical expression.

The work's aesthetics and general vocabulary attract inspiration from European free improvisational tradition over the last 30-40 years, combined with the influence of modern free jazz, folk music from different corners of the world and classical contemporary music from the 20th to the 21st century.

Moe has taken the method further in pure musical compositions and the result gave a huge artistic, robust experience, through the work *Svart/Hvitt* at *nyMusikk* (Norway's Centre for New Music And Sound Art), June 2015 and *Lysleder* during the Borealis Festival 2016 with the ensemble *Avgarde*. This method opens up a strong common language where all knowledge stood equal; it formed a community and established a deep trust even though the musicians have never played together as a group.