



# Mathilde Grooss Viddal

Notre Dame – Meditations and Prayers



Mathilde Grooss Viddal Notre Dame – Meditations and Prayers Losen Records LOS 245-2

- 01 **Notre Dame** 1:48 **Viddal** sopr. sax, **Aaserud** trp
- 02 **Reflection I** 4:11 **Viddal** bass cl, **Powell** trp, **Halvorsen** ten. sax, **Brække** trb
- 03 **Psalm 1** 1:38 **Viddal** bass cl, **Powell** trp, **Halvorsen** ten. sax, **Brække** trb
- 04 **Reflection II** 6:18 **Viddal** sopr. sax, **Powell** trp, **Halvorsen** ten. sax, **Brække** trb
- 05 **Psalm 2** 1:15 **Viddal** bass cl, **Powell** trp, **Halvorsen** ten. sax, **Brække** trb
- 06 **Reflection III** 2:58 **Viddal** bass cl, **Powell** trp, **Halvorsen** ten. sax, **Brække** trb
- 07 **Du som låg i natt i seine** 1:23 **Viddal** bass cl, **Aaserud** trp
- 08 **Reflection IV** 4:29 **Viddal** ten. sax, **Powell** trp, **Halvorsen** ten. sax, **Brække** trb
- 09 **Meditation** 4:35 **Viddal** sopr. sax, **Powell** trp, **Halvorsen** ten. sax, **Brække** trb
- 10 **Reflection V - Psalm 3** 5:20 **Viddal** bass cl, **Powell** trp, **Halvorsen** ten. sax, **Brække** trb
- 11 **The Boy's Lament for his Dragon** 3:21 **Viddal** bass cl, **Powell** trp, **Halvorsen** ten. sax, **Brække** trb
- 12 **Afterthought** 3:14 **Viddal** Bb cl, **Halvorsen** ten. sax
- 13 **Prayer** 6:10 **Viddal** Bb cl, **Aaserud** trp, electronics

Total Time 46:40

**Mathilde Grooss Viddal** Bb clarinet, bass clarinet, soprano sax, tenor sax  
**Hayden Powell** trumpet  
**Børge-Are Halvorsen** tenor sax  
**Øyvind Brække** trombone  
**Per Willy Aaserud** trumpet and electronics, tracks 1, 7 & 13

All arrangements by Meditations and Prayers  
Recorded at various occasions between 2013-2016 by Jan Erik Kongshaug at Rainbow Studio, Oslo, Norway  
Tracks 1, 7 & 13 recorded 2015 by Bård Thorstensen and Rasmus Solem at Færvik Kirke, Tromøy, Norway  
Mixed during two periods 2018 and 2020 by Martin Abrahamsen at Rainbow Studio  
Mastered September 2020 by Morten Lund at Lund's Lyd, Oslo  
Produced by Mathilde Grooss Viddal/Giraffa Records 2020  
Executive producer Odd Gjelsnes  
Front cover art is a section from a painting by Ibrahim Jalal called «Paysage Norwegiene»  
Cover design by design holtmann

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Listening to Mathilde Grooss Viddal's *Meditations and Prayers*, the listener may well feel there is a timeless quality to the music. The majority of the tracks are entitled "Reflection" and "Psalm," and these two dimensions come together on "Reflection V – Psalm 3." These references to meditation and afterthought are also explorations of musical material, some of which has its origin centuries ago. The musicians explore this material in a soft-spoken, but at the same time intense, manner. Soft-spoken is obviously not quite the right term, as there is no speech here, although there is communication. The musical voices establish something deeply meaningful. And I can only guess that those listeners who recognize the songs used, will relate the meanings of the music with the non-heard lyrics of tradition. Viddal's foremothers where waiting for home from the sea. In many ways, the album feels like one long sermon, where different nuances of thought are hinted at.

ro, " "Det hev ei rose sprunge" (Es ist ein mörkner, " "Jeg råde vil alle i ungdommens dage," or "O bli hos meg" (Abide with Me), are not here as singular compositions, but as traces of the past, as a sonic archive being reenacted, showing how the past is with us, how heritage is part of who we are, and how contemplating the past – making connections with the past – is not about striving towards something timeless, but about acting in the here and now, using the past to inform our present.

Much of the album was recorded in the legendary Rainbow Studio in Oslo in collaboration with Jan Erik Kongshaug. The framing of the album, however, was recorded in Færvik kirke, a wooden church on the island of Tromøya, where Grooss Viddal's foremothers where waiting for their husbands, sons, and brothers to come home from the sea. In many ways, the album feels like one long sermon, where different nuances of thought are hinted at.

giving ample room for the listener to sink back into her own thoughts and reactions. Here, too, the echo of tradition gives depth to a feeling of timelessness, of being connected to foremothers and forefathers, of listening to history and tradition. There is a long tradition of relating breath with spirit or soul in Greek "pneuma" and Hebrew "ruach." Given this tradition, it makes sense listening to wind instruments (both woodwinds and brass), as in a particular way related to the human condition, as a way of giving sound to our basic humanness, breathing soul into the world. On this album, the instruments are affirming a core of human existence, giving us as listeners space to listen and mediate on our place in the world, a place where the echoes of past days are still here, and can be heard at each and every reiterations of a music with a long history, a music that in one sense is old, but in another sense is always also current.

*Erik Steinskog, November 2020*

- Track 1: A catholic recital heard at a Vesper in Notre Dame 2015
- Track 2 & 3: Ingen vinner frem til den evige ro (trad. Hallingdøl)
- Track 4 & 5: Det hev ei rose sprunge (M.Praetorius)
- Track 6 & 10: Jeg råde vil alle i ungdommens dage (trad. Romsdal)
- Track 7: Du som låg i natt i seine (R.Karlson)
- Track 8: Om kvelden når det mørkner/Gangløyse (trad. Hornindal)
- Track 9: Meditation (Viddal)
- Track 11: The Boy's Lament for his Dragon (trad. Scottish)
- Track 12: O bli hos meg (W.H.Monk)
- Track 13: Prayer (Viddal/Aaserud)