1 **APRIL** 6:43
2 **LOTUS** 7:08
3 **GRIT** 4:25
4 **THE RIDDLE** 6:00
5 **CROW'S TOES** 9:50
6 **TENDERLY** 6:00
7 **SKETCH** 5:22
8 **IN A SENTIMENTAL MOOD** 3:54

Total time 49:22

HÅKON STORM
GUITAR, VOICE

SEBASTIAN HAUGEN
BASS

ANDREAS WILDHAGEN
DRUMS

All tracks composed by Håkon Storm,
except 4 by Nik Kershaw, 6 by Walter Gross / Jack Lawrence,
8 by Duke Ellington
All tracks arranged by Håkon Storm
Recorded, mixed and mastered summer & autumn 2026
by Thor Bjørn Neby
at Thor Neby Studio, Oslo, Norway
Produced by Håkon Storm
Cover art by Pushwagner
Trio photo by Nabeeh Samaan
Design by Max Franosch

LOS 334-2

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STORM TRIO LUCID MASS

Losen Records LOS 334-2

Storm Trio

Lucid Mass

LOSEN



The trio format with bass and drums has been a musical homebase since my early teens. As for many guitarists, this format is probably the most natural environment for me as a performer. This trio, with outstanding artists Sebastian Haugen and Andreas Wildhagen on bass and drums, is the latest version from my side. In a way, the project is mine, in the sense that I initiated it and wrote the songs. However, when we play we are three equal counterparts, three voices singing different indispensable parts of the same song. I hope to be able to develop our interplay and mutual understanding of music further in the years to come. Studio magician Thor Bjørn Neby has been our fourth band member in the process of making this album, and the whole atmosphere in his studio has contributed a lot to the sounding result.

I wrote these songs in the spring of 2026, under what you might call extreme conditions; in the autumn of 2024, I got diagnosed with terminal cancer. Expected remaining lifetime was estimated to June 26th, 2026. So far, the doctors have been wrong, I'm happy to say. In the same period of time, I went through a difficult discussion with authorities who, in a most surprisingly disrespectful manner, went to a huge effort to diminish the value of my work through the last 30-something years. I was cut off from the network I had built, and put under what seemed like an inhumane amount of pressure. As many great artists have pointed out, it is pointless to make art to please anyone else. This became even more clear in my current situation. I wrote these songs for me. Of course, I hope others can enjoy them, too.

I found that this situation called for a very *back to basics* approach. I have always tried to be true to myself when creating. So, what does that even mean? In this case, it meant pursuing sound, mood and motion instead of principles and logic. Also, it meant stripping away anything that blurred the core meaning of each piece. The resulting tunes are more uncomplicated than most of my previous work, and I feel they are more in touch with the original desires that made me want to play music as a youngster. Less technical, less theoretical, more directly connected with the emotions and ideas they stem from and interact with.

"All political art is bad art, all great art is political" is a famous quote, attributed to various greats in recent music history. In our present time of perverted individualism and consumerism, this may seem less true than just a few decades ago. As artists, we have a responsibility beyond merely being successful. When our most reliable institutions fail, when corrupted mindsets flourish, and when bureaucracy becomes a tool for business and power in the name of art, artists need to step forward and demonstrate that there is a difference between a mere product and a work of art. As I see it, the difference on the artistic level has a lot to do with honesty, integrity, and intention. My hope is that an increasing number of artists will stand up against the new world order of artificialities we're seeing in so many different ways currently. There is still hope.

Håkon Storm