



KETIL
BJØRNSTAD

**THE
SEVENTIES**



KETIL BJØRNSTAD: **THE BATTLE BETWEEN DREAM AND REALITY**

Write notes / that tear from the sky...

By Arvid Skancke-Knutsen

These lines come from the poem “Skrive”, which opens the poetry collection *Alene ut*, written by Ketil Bjørnstad in 1972. The remaining lines also relate to writing – about snow, rain, wonder, emptiness, days, hope and restlessness. And writing is something Bjørnstad has done all his life, to such an extent that at the age of 70 he has published 53 books and released 73 records, among which are a number of double and triple albums.

One of the poems in *Alene ut* is called “Verden som var min”. Many years later this also became the title of the sweeping memoir he wrote, in six

volumes and thousands of pages, covering each decade from the 1960s to today. This is a detailed account of Bjørnstad's own life, but also a comprehensive series of images portraying the times, which others can also recognise.

These books contain descriptions and observations, self-examination and portraits of others. And it is precisely these depictions of individuals and settings that would become a key element in Bjørnstad's artistic activities. In one of the greatest works of the '70s, *Leve Patagonia*, he describes a number of figures from Kristianiabohemen; «the bohemian community of Kristiania».

Bjørnstad has also written documentary novels, and written conversations, as well as biographies of Oda Krohg and Hans Jæger, as well as of other musicians, composers, painters and poets including Edvard Munch, Edvard Grieg, Ole Bull, Bendik Riis and Kolbein Falkeid.

In his first book, *Alene ut*, we can also find the names of several musicians invoked as sources of inspiration, motivation and support. Among these are the Brazilian guitar player Baden Powell, the Norwegian jazz bassist Bjørn-Willy Mortensen and the Swedish singer-songwriter

Olle Adolphson. The poem "Blues-sangeren" is dedicated to Ole Paus, Bjørnstad's friend since 1970.

It is interesting that most of the musical references in *Alene ut* belong to the jazz and folk music communities. Granted, one of Debussy's *Préludes* is also mentioned, but otherwise classical music is barely touched upon. One of the poems also paraphrases a text by poet and artist Trond Botnen, who had released the groundbreaking LP *Multimal* with the Svein Finnerud Trio the previous year.

The young author considered calling the book *Sanger om tilhørighet* (*Songs of Belonging*), but ended up with a title that suggested the opposite: a need to stand on one's own two feet, a wish to liberate oneself from role models. And go out into the world alone.

Everyone expected Bjørnstad to become a classical pianist. He studied piano formally starting at the age of seven, and sometimes practised eight hours a day. He won the Piano Competition for Youth twice, in 1966 and 1968. Of the 125 young pianists who had applied for the latter edition, only 15 made it to the finals. In 1969, when Bjørnstad presented Bartók's *Piano Concerto No. 3*, the Norwegian Journal of



Music (Norsk Musikk Tidsskrift) wrote that he performed the piece with “a brilliant pianistic form and artistic passion”. He was still only 16 years old. The following year he gave a concert at the Royal Palace in Oslo.

Bjørnstad studied piano with Amalie Christie and Robert Riefing, in addition to visiting and studying in London and Paris. At the same time he was absorbed by increasingly advanced forms of pop and jazz. He was insecure about his abilities as a classical pianist, despite high expectations and positive reviews. And while he was filling a constantly larger place in the world as a mature musician, he was also taking up more space physically. At his heaviest he weighed 131 kilos.

“At its worst it was a big problem, and I was extremely unhappy about it,” Bjørnstad explained. In 1970 he embarked on a strict diet, reducing his weight to 77 kilos within a short time. He became infatuated with women, but viewed any relationship as an unattainable dream. As the publisher Aschehoug wrote in the synopsis of *The World I Used to Know: The Sixties*, “He is full of dreams and burgeoning desires. He is hungry for life, but simultaneously he wants to hide. He likes losers better than winners and he is sceptical of authority. Moreover, he is searching for the

safe place where mother and father will not get a divorce, where he will be spared having to participate in piano competitions.”

This thematic structure is echoed in Bjørnstad’s critically acclaimed novels about the young pianist Aksel Vinding: *Til musikken (To Music)*, *Elven (The River)* and *Damen i dalen (The Lady in the Valley)*, published between 2004 and 2009. Towards the end of the second book Vinding dares to perform his own work, “The River”, despite being bullied and physically beaten by his own piano teacher.

“It is a triumph to discover one’s own music,” Bjørnstad declared in an interview with Bokklubben (The Norwegian Book Club).

And that was precisely what he himself was about to do. But first he held a proper musical debut at the University of Oslo’s concert hall, the Aula, with a performance that was highly praised by the press. He was 19 years old when he presented the concert on 1 October 1971, with a repertoire consisting of Bartók, Debussy, Beethoven and Prokofiev. The newspaper *Dagbladet* referred to him as possessing “a great and unique talent”.

No more than a month later Bjørnstad was back in the Aula, but this time to play jazz with the Svein Finnerud Trio, one member of which was his good friend Bjørnar Andersen. This was the same man who could not be bothered to attend Bjørnstad’s solo debut in the Aula, on the grounds that “This is rehearsed music, Ketil. You’ll have to get through this alone.”

Svein Finnerud brought a blowtorch with him on stage for this concert – over a decade before the Berlin-based band Einstürzende Neubauten would appear in Oslo with the same equipment. This was a time that was marked by deep divisions between highbrow culture and popular culture, between classical music and contemporary music, between art music and popular music.

“As a musician and poet of the younger generation I find it discouraging to see the rift that has arisen between so-called highbrow culture and pop culture. It seems as though we can no longer communicate with each other,” he said. He sought to liberate himself from “all inhibiting conventions” and to communicate more directly with audiences.

At the same time, he was not entirely uncritical towards pop culture. “I think it represents a danger, in the sense that it makes music a material

concept – a thing one can buy like other products. This does not foster a constructive relationship with music,” he explained in an interview.

In January 1972 Bjørnstad appeared with Ole Paus in the Aula in a production called *Dikt & datt*. They had met in 1970 when Bjørnstad had reviewed Paus's album *Der ute – der inne* for the newspaper *Morgenposten*. He had his own column there, called “Music Corner with Ketil Bjørnstad” (*Musikkhjørnet med Ketil Bjørnstad*). The cover of *Der ute – der inne* was a reference to Edvard Munch's 1889 painting of Hans Jæger, as was the most iconic image of Morgan Kane, the hero of a series of books published from 1966 onwards.

Ketil Bjørnstad played the album again and again – so often that he wore it out. In his review he wrote that Paus had made a more profound impression on him than either Bob Dylan or Edvard Grieg, and that from then on a new standard would apply to both writers and musicians in Norway. When they finally met, at 21 Eckersbergs Street in Oslo, Bjørnstad's first words to Paus were: “You're a genius.”

The singer-songwriter was five years older than Bjørnstad. In 1972 they recorded nearly 30 songs together at Bjørnstad's home, which

were finally released in 2016 as *Sanger fra gutterommet*. In 1973 they collaborated on *Blues for Pyttsan Jespersens pårørende*, Paus's third solo album, where Bjørnstad plays organ or piano on half of the tracks. “Ole stood in the centre of the room, like a planet, and we revolved around him, like moons in our predetermined course, and listened,” he later wrote.

1973 was also the year when Ketil Bjørnstad had his debut as a solo artist. The album *Åpning* was recorded at Rosenborg Studio in Oslo, and featured some of the foremost musicians of the new generation in Norwegian jazz: Arild Andersen, Jon Eberson and Jon Christensen. Svein Erik Børja was the producer. Bjørnstad played piano, electric piano and organ, and wrote all the tracks.

Expectations were high – and they were fulfilled. “I have probably never been as excited in my life as when I placed Ketil Bjørnstad's new LP onto the spindle,” wrote a critic in the newspaper *Moss Dagblad*. That same year Bjørnstad also published his second poetry collection, *Nærmere*. The following year his first novel, *Nattsvermere*, appeared, while he also continued to pursue his recording career with *Berget det blå*, where he was joined by Arild Andersen, Pål Thowsen, Jon Eberson and saxophonist

Knut Riisnæs. This recording won Spellemannprisen, the Norwegian Grammy, in the category Instrumental Record of the Year. But not all reviews had been equally enthusiastic.

Both Ole Paus and Ketil Bjørnstad were busy creating poetry collections, novels and records during this period. Both were referred to as prodigies, and as the leading representatives of a new generation of Norwegian multi-artists. In 1974 they collaborated once again, this time on Paus's album *Zarepta* – and their partnership grew even closer on the collaborative double LP *Lise Madsen, Moses og de andre* in 1975. This album contained 24 tracks, and was co-produced by Paus and Bjørnstad. Musicians who contributed to the album included Rune Gustafsson, Knut Riisnæs, Arild Andersen, Espen Rud and Pål Thowsen. *Zarepta* also became the name of Paus's own record company after he left the Polydor label.

1975 also saw the release of *Tredje dag*, Bjørnstad's third LP release on Philips. It was recorded in Arne Bendiksen Studio in March 1975, and was an entirely solo album. This was followed by *Finnes du noensteds ikveld* in 1976, where he once again collaborated with several of the musicians from *Berget det blå*. This record was his first success on the

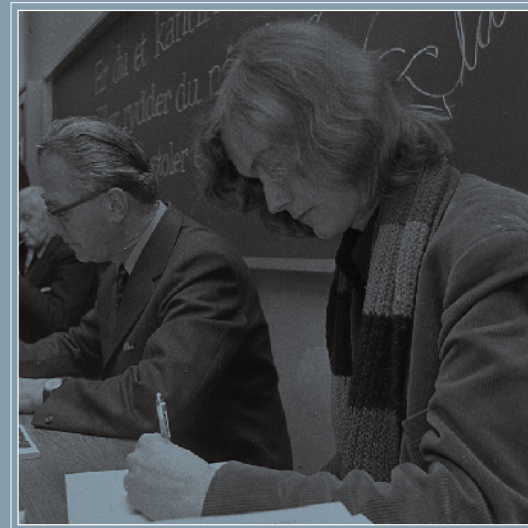


PHOTO: TORSTEN VEGHEIM

Norwegian charts, where it remained for eight weeks, peaking at number 9. Here, again, the title was inspired by Olle Adolphson. *Selena*, released in 1977, also found its place on the list of Norway's highest-selling albums. Thowsen and Riisnæs also appeared on this record, while Bjørn Alterhaug and Pete Knutsen (from the group Popol Ace) played bass and guitar, respectively.

At the same time Bjørnstad continued to publish novels at a brisk pace. Between 1975 and 1979 he wrote *Kråker og krigere*, *Pavane*, *Vinterbyen* and *Landet på andre siden*. In 1977 he joined forces with harmonica player Sigmund Groven, with whom he had worked as early as 1972, and they recorded *Musikk for en lang natt*. The following year saw the release of the highly acclaimed triple album *Leve Patagonia*, where he retold the story of the Kristiania bohemian community.

On this record Ole Paus played the role of Hans Jæger, while Jahn Teigen was Henrik Ibsen. Other roles were played by Alex, Anne Lise Gjøstøl, Lars Klevstrand, Hege Tunaal, Harald Heide Steen Jr., Radka Toneff and Alf Cranner. Swedish participants were Cornelis Vreeswijk, Olle Adolphson and Lill Lindfors. Later Bjørnstad would write all the music and lyrics for Lindfors's album *Och människor ser igen*. Oddly, *Leve*

Patagonia was never nominated for Spellemannsprisen, the Norwegian Grammy, which sparked a reaction from the Norwegian performer Erik Bye, among others.

Bjørnstad himself described *Leve Patagonia* as an “homage to a group of people who were clearly not faultless, but who dared to fight for what they believed in”. The most well-known song from the album is “Sommernatt ved fjorden”, which was sung by Ellen Westberg Andersen in the role of Bokken Lasson. The song immediately became a popular Norwegian classic. Bjørnstad had originally not been satisfied with it, and considered leaving it out of the album. He had written it on Sandøya outside Tvedestrand, a car-free island where he lived from 1975 to 1991. Sandøya also provided the setting for his book *Skumringsmulighetene*.

Author Tor Åge Bringsværd is said to have remarked that in certain circles it is not regarded as “classy” to be productive. A writer was meant to sweat over each and every comma. A composer should pound his forehead on the piano, and struggle to squeeze out a piece once every four years. A painter had to stare at a blank canvas in desperation.

Ketil Bjørnstad has been nothing if not productive. He wrote seven books in the course of the '70s, and recorded nine records, including both a double and a triple LP. He travelled around the country on government-sponsored concert tours, and went on the road with ever-new combinations of musicians. He worked as a music critic for the newspaper *Aftenposten*, where he specialised in pop music, and was engaged as a teacher at the Oslo Waldorf School. He also participated in the ongoing cultural debates – just to mention a few of his activities.

The '70s was a politicised decade, and it was regarded as vital to place oneself on the right side of history. In literary circles the group associated with the radical journal *Profil* had a good deal of power and influence. Although the Norwegian Communist Party never grew large in numbers, it wielded considerable clout. Bjørnstad, too, sensed this, while at the same time he wanted to continue to cultivate both words and music.

“For me it was simply impossible to choose between literature and music. I had to have both,” Bjørnstad explained in an interview. Unfortunately, the decision to pursue different art forms was somewhat frowned upon. Writer Finn Alnæs, who was himself an outcast as a result of the cultural battles of the day, said to the young writer, composer and musician that

he had to make a choice. Otherwise he would not be accepted by the literary community.

Luckily that was not what happened. Bjørnstad's literary and musical reputation continued to grow, to the extent that Nils C. Ahl wrote in *Le Monde*: “This writer obviously possesses every kind of talent possible.” He was also called “a cultural prodigy” by the *Guardian*. As recently as 2008 he won the French literary award *Prix des Lecteurs*. As a musician he has toured in more than 20 countries, both as a solo artist and in a variety of ensembles.

But here we are moving beyond the 1970s, the period this box set encompasses. In 1979 Bjørnstad released his last album of the decade, *Svart piano*. Here he once again found himself alone with the instrument he had both loved and struggled with. The album was recorded at Rosenborg Studio, and was co-produced by Bjørnstad and Svein Erik Børja.

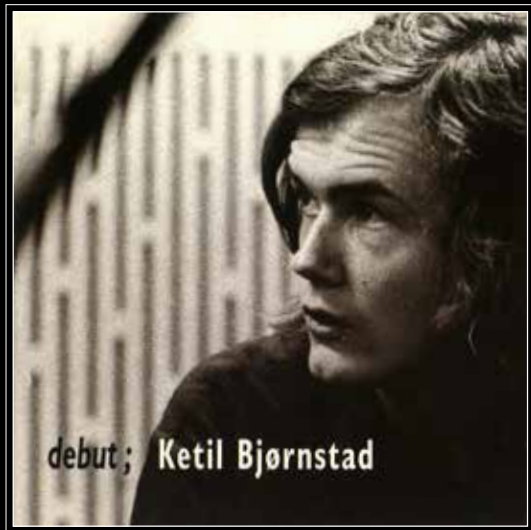
In 2017, when Ketil Bjørnstad was interviewed by the journal *Bok og bibliotek*, the volume of *The World I Used to Know* dealing with the 1980s had just been published. The interviewer wondered how Bjørnstad

wanted to be remembered – as the composer who wrote “Sommernatt ved fjorden” or as the author who wrote the massive autobiographical work *The World I Used to Know*?

“The books I am writing now will be thousands of pages long altogether, and the song you mentioned lasts for four minutes. Both are important parts of me. I have had so many famous friends who are not so famous any more. It is a privilege if one is remembered for anything at all.”

The very last line of *Alene ut* was “we who awaken”. And to awaken was precisely what Bjørnstad did that decade – as an artist, a composer, a pianist and a writer.





KETIL BJØRNSTAD
Debut

1971/1995, Philips, 446 519-2

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- | | | |
|---|---|--|
| 1. (APPLAUSE) 0:10 | 5. LUDVIG VAN BEETHOVEN:
SONATA NO. 23 OP. 57 (APASSIONATA)
8:36 | 8. FRÉDÉRIC CHOPIN:
BALLADE NO. 2, OPUS 38 IN F-MINOR 7:45 |
| 2. SERGEJ PROKOFIEV:
SONATA NO. 3 OP. 28 | 6. LUDVIG VAN BEETHOVEN:
SONATA NO. 23 OP. 57 (APASSIONATA) SATS 1: ALLEGRO ASSAI 10:04 | 9. (APPLAUSE) 0:16 |
| 3. (APPLAUSE) 0:16 | | 10. FRÉDÉRIC CHOPIN:
CHERZO NO. 1, OP. 20 IN B-MINOR 9:23 |
| 4. LUDVIG VAN BEETHOVEN:
SONATA NO. 23 OP. 57 (APASSIONATA) SATS 1: ALLEGRO ASSAI 10:04 | | 11. (APPLAUSE) 0:10 |
| | | 12. CLAUDE DEBUSSY:
PRELUDIUM:
BRUYÈRES 2:33 |
| | | 13. (APPLAUSE) 0:34 |
| | | 14. EDVARD GRIEG:
KULOKK, OP. 66 1:03 |
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Recorded at Universitetets Aula, Oslo, October 1st 1971

Ketil Bjørnstad and Gulbrandsen – engineers

Recorded on a Tandberg Model 3000 X with ARK microphones

Ketil Bjørnstad – Steinway Grand Piano, model D

Photo: Kjell Børgeengen

Cover design: Dalchow

i found the old forgotten tape that had been lying in the storage room in the basement for 24 years blew the dust off my old four-track tandberg 3000x tape recorder the very greatest pianists had triumphed with the same works in far larger halls than the university aula but times change the difference between backhaus and barenboim is not only about the quality of the recording but whether time and the norwegian broadcasting corporation had erased most of what remained from the 70s the prokofiev 7 that i had been most satisfied with and the 32 beethoven variations where they managed to cut off the very last c minor chord when the announcer interrupted too early i had been sitting by the radio and jumped up in rage was it possible yes it was possible they had even deleted old recordings of bruno walter maybe they were preparing the archives for all the reality programmes celebrity against celebrity and someone had to be cut out so there was no room for pianists and violinists who were invited to studio 19 at the norwegian broadcasting corporation where kristian lange was the head of the music department for many years with his friendly face and said ready to record those were the days that was the day with the fabulous steinway grand piano that ashkenazy said was the best in the world and other grand pianos that were nearly as good i used my two akg microphones and got help from gulbrandsen over in odins street what was his first name the aula was

packed and i was ill at ease when i went up to the podium my hands were trembling during the first part of debussys pour le piano but then i got into the swing of things the audience was friendly i noticed how the grand piano responded to my fingers and thoughts munchs pictures of naked people on the walls and everything i had experienced in that concert hall the impresario gottschalk congratulated me already during the intermission he wore a white shirt and bowtie even on weekdays and always wished me luck every time we parted and finally we parted for good because he had discovered the etruscans and travelled constantly to fiesole i myself was drawn to jazz but continued to practise bach prokofiev and chopin and even today i still think about how grateful i am to my piano teacher amalie christie many years older than me but i still wanted to marry her get rid of her husband lindholm who was also my teacher at the oslo waldorf school people from the waldorf school end up in some strange occupations the secretary general of nato for instance i myself pursued music and literature and the aula is still standing as it did before waiting for new grand pianos new music and a new audience



KETIL BJØRNSTAD
Åpning

1973, PHILIPS – 6317 019

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- | | | |
|--|--|---|
| 1. KARI DANSER 6:26
(KETIL BJØRNSTAD) | 4. TONE L 2:27
(KETIL BJØRNSTAD) | 7. KLOVSENSYNGER 4:55
(KETIL BJØRNSTAD) |
| 2. DE GLEMTE TING 5:03
(KETIL BJØRNSTAD) | 5. DEDIKASJON 4:34
(KETIL BJØRNSTAD) | 8. EFTANG 5:33
(KETIL BJØRNSTAD) |
| 3. NÆRMERE 6:19
(KETIL BJØRNSTAD) | 6. DET FINNES HUS 5:23
(KETIL BJØRNSTAD) | |
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Svein Erik Børja - producer
Egil Eide - sound engineer
Recorded at Rosenborg Studio, Oslo, Norway

Ketil Bjørnstad - piano, electric piano, organ
Arild Andersen - bass
Jon Christensen - drums
Jon Ebersson - electric guitar

Photography by
Kjell Bjørgeengen

åpning bright sunlight yellow trees and the frognerseteren restaurant with coffee and mineral water and endless conversations about books people songs studio musician for ole paus and *blues for pyttan jespersens pårørende* stefan grossmann shouted hot dog constantly was sure that ole would have a hit single there had been a lot of travelling around the country with government sponsored concert tours but at club 7 the finnerud trio played among others there were long nights with bjørnar in alnafet street all the ideas ida lupino and plastic sun during the day jon eberson came by to drink tea in the innermost room in frogner street with the giant yamaha grand piano on the weekends there were trips out to the free concerts at høvikodden and jarretts *in your quiet place* i recorded demo tapes with akg microphones and a real tandberg and svein erik børja pricked up his ears rushed through *kari danser* without a bass drum svein erik said wait lets do something together he worked in the department for children and young people at norwegian television sat there with a bottle of cola and massive thoughts about the world johan galtung and the development of the media worked evenings and nights in an old building on tøyen street with electrocompaniet and the first 30-watt amplifier sat there as norways first rock producer had recorded terje rypdal and christian reim was preoccupied with arild wickstrøms aesthetic philosophical universe showed up everywhere talked about

pictures sound and music talked about *briskeby blues* with jan erik vold and jan garbarek used childrens rhymes and womens voices from the oslo taxi central as a background for lillebjørn nilsen he was a small man had huge glasses his brother produced hi-fi loudspeakers in moss svein erik had heard me play debussy and ravel on a television programme that jon skolmen produced long before he discovered comedy when i told svein erik that i had heard miles davis *in a silent way* that i played with the finnerud trio in short was beginning to drift away from the coat and tails and gigs at the palace then we were beginning our collaboration it lasted until his death in 1992 but this was 1973 he took the demo tape up to what was then called phonogram at the corner of rosenborg street and pilestredet there he found the old gentleman named haakon tveter who looked like the chairman of the society to commemorate kirsten flagstad and the young mikkkel aas who had recently produced øystein sunde and was telling musicians jokes what was a piano player doing together with these people they could not understand it but were agreeable i spoke loudly about bela bartok about prokofiev and melodic structure i thought about a high energy level *kari danser* as the epitome of the national contest for traditional music each instrument should be like a continent svein erik could understand that he set up diagrams and drew geometric figures the sound conditions for the musicians

christensen on the right and i myself who should show each other jon on the left and what about eberson and arild andersen i very shakily rang up the famous and experienced lads said i had written music in any case melodies all right by me said jon christensen while jon eberson put down his teacup and so at last we went into the studio turned the lights down not knowing that many years later brikt jensen would use it as a theme song for a television series not knowing that the ten sing group would create a short version of *eftang* it was more than enough for us to play the chords practise the rhythm changes understand the dynamics i wanted to raise the temperature was not satisfied before i heard that arild was singing in competition with the wah-wah pedal i still play *kari danser* to open concerts with it was recorded on an 8-track machine difficult to find room to add backing tracks difficult to find a title but sidsel paaske said *åpning* so that was what





KETIL BJØRNSTAD

Berg det blå

1974, PHILIPS – 6317 024

1. **BERGET DET BLÅ** 5:36
(KETIL BJØRNSTAD)
2. **BLÅMANN** 6:11
(KETIL BJØRNSTAD)
3. **DEN LÅSTE DØREN**
1:48 (KETIL BJØRNSTAD)
4. **ALT SOM VÅKNER** 6:00
(KETIL BJØRNSTAD)

5. **LYS NATT** 2:15
(KETIL BJØRNSTAD)
6. **SYLVELINS HUS** 4:22
(KETIL BJØRNSTAD)
7. **DRØMMEN OM
HAVET** 6:28
(KETIL BJØRNSTAD)

8. **TENKE PÅ IMORGEN**
1:50 (KETIL BJØRNSTAD)
9. **LORD NOTHING** 4:48
(KETIL BJØRNSTAD)
10. **LANDET PÅ ANDRE
SIDEN** 1:03
(KETIL BJØRNSTAD)

Svein Erik Børja - producer

Jan Erik Kongshaug - sound engineer

Recorded at Arne Bendiksen Studio, Oslo, Norway

Ketil Bjørnstad - electric piano (tracks: 1, 3, 5, 7, 8, 10), organ (7), piano (1, 2, 4, 6, 7, 9)

Arild Andersen - bass

(1, 2, 4, 6, 7, 9)

Pål Thowsen - drums

(1, 2, 4, 6, 7, 9)

Jon Eberson - electric guitar (1, 9)

Knut Riisnæs - tenor saxophone (2, 4, 7)

Layout and design: Phonart

Photography by

Jan Schwarzott

berget det blå wow first there was a trip to haugesund and the sea smacking you right in the face came back over the mountain saw sheep and shepherds and plenty of stones and stopped in odda stared straight into the glacier wrote *drømmen om havet* the saxophone would blow up a storm the grand piano was a full-rigger the second lp the difficult one dont take it so damned seriously said audun tylden he had become studio manager came dragging the weirdest ones the crazy ones from drammen stuntmans sons let records rain down on the norwegian people had ideas about marketing after studying in san francisco full-page advertisements campaigns wholesalers always full of energy a one-armed bandit from sogndal voss and trondheim but when he spoke it was correctly when he collected it was beer bottles and pictures of buses and what about airlines all these meals the most gigantic desserts vanilla custard how he could sweat when he ate redcurrants they were like the katzenjammer kids audun tylden and anne lise røed she was tall and blonde and beautiful and willing to help get shattered artists back on their feet wherever they might be make the necessary telephone calls hand out glossy pictures write press releases svein erik and i came and talked about music and poetry about mahlers fifth symphony about the sea love death audun was impressed jan schwarzott lived in hvaler brought out his camera every time there were waves moonlight the sea

never enough of the sea I went to eftang and looked at the sea again the music had to have its own room there had to be pillars of sound and at the same time horizons then arild said that he knew a fellow who could do this with cymbals and snare drums pål thowsen only a lad then looked like the angel gabriel but played like lucifer they had been living out in lillestrøm and had formed a duo norways answer to charlie haden and paul motian jon eberson refused to play to two chords had to open up he said we opened up in the attic at arne bendiksens place the steinway grand piano was still there the one that chick corea and keith jarrett came all the way from america to play the huge jbl loudspeakers that erling neby had delivered enough of the sea i heard svein erik turn the knobs together with jan erik kongshaug and also the grand piano opened itself up we sat there with headphones and suddenly felt like rookie sailors knut riisnæs pulled himself up and played *blåmann* even though it was in f-sharp major arild thought it was a vile key but insisted on playing a solo and soon it was midsummer eve at night on the way home from the studio there was a light over the trees in the nordmarka forest someplace went up to frognerseteren with eberson and talked about fly fishing and the camping life that was the summer pål hougen wandered around the munch museum wearing a pink workmans shirt made by sigrun berg and open to anxiety love and death concerts under

munchs massive pictures the amplifiers played *drømmen om havet* and everything else before autumn arrived and the whole quintet took over the university aula the intense sunrise the trip to trondheim the concert at the students society the nidaros cathedral all of life that was ahead of us northern norway in november black starry sky and icy green northern lights to play *blåmann* at bremnes in sortland at kjøpsvik in svolvær at vega and the storm at nesna svein erik handed the record to foreigners and gave a demonstration of *blåmann* at hi-fi fairs norwegian grammy award in the open category while espen rud turned up with a recipe for barley stew you could live on ten crowns a day then but all the same that was not what meant anything but the sea love and death and everything that was hiding within the blue





OLE PAUS / KETIL BJØRNSTAD

Lise Madsen, Moses og de andre

1975, SONET - SLP 1430-31

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- | | | |
|--|---|---|
| 1. OUVERTURE 3:28
(OLE PAUS/KETIL
BJØRNSTAD) | 8. KVERNSKJÆR 3:56
(KETIL BJØRNSTAD) | BJØRNSTAD) |
| 2. LISE MADSEN 2:29 (OLE
PAUS/KETIL BJØRNSTAD) | 9. FANDEN I TÅRNET
3:13
(OLE PAUS/KETIL
BJØRNSTAD) | 17. ARON 2:51
(OLE PAUS/KETIL
BJØRNSTAD) |
| 3. DILDO NR. 3 2:33
(OLE PAUS/KETIL
BJØRNSTAD) | 10. STAUER 2:02
(OLE PAUS) | 18. MUSLING 2:32
(KETIL BJØRNSTAD) |
| 4. HIMMELEN VET HVA
HUN HET 2:31
(OLE PAUS/KETIL
BJØRNSTAD) | 11. BORGERE OG
BANDITTER 3:50
(KETIL BJØRNSTAD) | 19. FARVEL, ROAR WIK
3:37 (OLE PAUS/KETIL
BJØRNSTAD) |
| 5. PIKEN OG DO-DO
FUGLEN 6:20
(OLE PAUS/KETIL
BJØRNSTAD) | 12. SMYGEREN 2:44
(OLE PAUS) | 20. SIGNELILL 1:53
(OLE PAUS/KETIL
BJØRNSTAD) |
| 6. KLESVASK 1:48
(KETIL BJØRNSTAD) | 13. SKJULESTEDET 5:55
(KETIL BJØRNSTAD) | 21. HITLERYNGEL 2:30
(OLE PAUS) |
| 7. ANNAS HUS - EN
BYGDEVISE 3:30
(OLE PAUS/KETIL
BJØRNSTAD) | 14. LILJEN OG GRISEN,
ELLER: SPURDE DU
MEG 2:06 (OLE PAUS) | 22. GODTFOLK 4:29
(OLE PAUS/KETIL
BJØRNSTAD) |
| | 15. ADAM OG EVA 2:34
(OLE PAUS) | 23. VEISANGEN 4:11
(KETIL BJØRNSTAD) |
| | 16. VRAKGODS 2:41
(OLE PAUS/KETIL | 24. TIL SLUTT 2:42
(OLE PAUS/KETIL
BJØRNSTAD) |
-

Ketil Bjørnstad – producer and arranger

Bjørn Lillehagen - sound engineer

Recorded at Arne Bendiksen studios, Oslo, Norway, October 1975

Ketil Bjørnstad: Piano and el. piano (1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 13, 16, 17, 18, 19, 20, 22, 23, 24)

Ole Paus - vocals (1, 2, 3, 4, 5, 6, 7, 9, 10, 12, 14, 15, 16, 17, 19, 20, 21, 22, 24)

Rune Gustafsson – guitar, electric guitar (1, 2, 3, 4, 5, 7, 9, 10, 11, 15, 22)

Knut Riisnæs – soprano saxophone (1, 2, 4, 13, 14, 15, 17, 23)

Arild Andersen – electric bass (1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17, 19, 22, 23, 24)

Pål Thowsen - drums (1, 2, 3, 4, 5, 7, 9, 10, 11, 13, 15, 22, 23)

Radka Toneff - vocals (1, 3)

Sigmund Groven – harmonica (6, 10)

Espen Rud - drums (8, 12, 14, 17, 19, 24)

Odd Wentzel Larsen - strings (1, 4, 17, 22)

Norman Beijer - strings (1, 4, 17, 22)

Anne Lise Amdahl - strings (1, 4, 17, 22)

Maria Strøm - strings (1, 4, 17, 22)

Layout and design: Frits Solvang

A Zarepta Production

lise madsen mooses og de andre because everything was possible now and ole paus was not one to shy away from a challenge i sat there down at sandøya island and lit a fire under him soon he was writing about mooses the reprimanded city councillor roar wiik he wrote about women had children secretly and did laundry maybe henny moan had taught him a thing or two about the theatre now he was a director with his own stage and record company with the somewhat presumptuous name of zarepta but in any case his cup was overflowing he wrote lyrics and cooked sausage stews with ketchup and the finest cognac we sat in a small house with no running water on an island without a bridge to the mainland and the double album was our own free state where anything could happen here a tax clerk called the devil from the tower was told a few home truths i wrote melodies that went up and down mostly up so that oles brilliant and still so underestimated tenor voice could ring along with the pianos treble there was no key that was impossible for ole to sing in he sang bravely through all the changes he had learned adonis the cat the islands most forlorn tomcat it was mainly wonder over life all the possibilities that were feasible the wave that washed over the land geirr who stared into my eyes unhappily and said i had the choice now it was the wave washing over the land the leftist klassekampen newspaper i didnt want to be

the conservative old lady nor did i want to be the worst example from dostoevskys *the demons* the socialist left party was enough for me but not for geirr and on top of everything else the neo-nazis rose up and demanded to be heard then ole wrote a song about the freedom of speech despite everything we were booed out of the prelaten in tromsø because freedom of speech was something that should be voted down in cold times such as these when close friendships were dissolved the internal rejoicing for everyone who defected from what they believed in had interested them all the tram conductors in oslo who were my friends who wanted to bring me with them to sell klassekampen i vote for a different party i said then you are our enemy they said and i didnt see them again until 15 years later when they came each carrying a bible ole was carrying his guitar and i was already sitting at the grand piano and rune gustafsson had come from sweden our great role model who mastered the art of playing quickly we recorded *annas hus* a song from the countryside craziness fire yes we were burning hot with all the fire of revolutions the fire of passion in the forests of sandøya adonis the cat wandered about shrieking while a lot of people were offended by the stories about lise madsen roar wiik and all the others but arild andersen was the most satisfied of us all because now he had finally made a recording playing an electric bass and carl

morten iversen could write in the magazine *vår musikk* that it didnt swing and he was damned well right because this was in any case very far from happy jazz



KETIL BJØRNSTAD

Tredje dag

1975, PHILIPS – 6317 032

-
- | | | |
|---|---|---|
| 1. ANSIKT TIL ANSIKT
2:12 (KETIL BJØRNSTAD) | 5. HVIT SØNDAG 4:46
(KETIL BJØRNSTAD) | 8. TINTAGEL 5:06
(KETIL BJØRNSTAD) |
| 2. TREDJE DAG 7:35
(KETIL BJØRNSTAD) | 6. BROSTEN 4:24
(KETIL BJØRNSTAD) | 9. HODET UT AV
VINDUET 5:31
(KETIL BJØRNSTAD) |
| 3. HVERANDRE 3:57
(KETIL BJØRNSTAD) | 7. DET GÅR ET TOG
IMORGEN TIDLIG 2:50
(KETIL BJØRNSTAD) | 10. HUSET OM NATTEN
4:39 (KETIL BJØRNSTAD) |
| 4. SATYREN 4:18
(KETIL BJØRNSTAD) | | |
-

Svein Erik Børja - producer

Bjørn Lillehagen - sound engineer

Recorded at Arne Bendiksen Studios, Oslo, Norway, March 1975

Ketil Bjørnstad - piano

Photography (back cover): Tone Lindegaard

Photography (front cover), layout and design: Frits Solvang

third day third record third attempt but this time alone tried to liberate myself from beethoven ravel bartok the predictable grand piano like a mechanical object rebellion against conventions but not entirely had been on a tour for the government sponsored concerts and played beethoven had taken the bus far into the valleys stood in slush outside a community centre i remember ålen north of røros where it was significantly colder the local arranger brought a key and unlocked the door to a tall stage a rickety grand piano and a few straight-backed chairs cultural life in practice a farmer a teacher and a local doctor showed up when i announced i would be playing beethovens appassionata the farmer groaned and leaned forwards on his chair it looked like he was having a stroke when i began playing in f minor while i was dreaming of freer more spontaneous music with finnerud bjørnar with ole or sigmund or lars at around that time i had the idea that for the third day i would accept keith jarretts challenge to improvise my way out of the tyranny of jazz the fourths the scales the lydian-chromatic concept dare to play thirds and sixths as though it were all a schubert sonata yes schubert up there in cold trøndelag rose with the smoke of the chimneys the picture tone had taken it was forty below zero colder than i ever imagined it could be even in oslo there were problems the piano tuner was distressed the fragile little grand piano at bendiksens was so easily unsettled i

threw myself into freedom completely stole an idea from arnold bax and remembered something joni mitchell had played remembered the farmer who applauded despondently with his big workmans hands while i stood there taking my bows in a dark suit never again i thought while svein erik børja had phasing problems and new ideas about placing the microphone so a grand piano would sound just close enough for you to hear the damper felts releasing the strings something you never hear when the classically trained pianists make a recording and everything is just hazy and brahms suddenly sounds like a blue whale calling from the depths of the sea no clear it had to be as clear as ice it was the cold in the røros district that cleared the thoughts it was like a resurrection a new world that was taking shape and it was only the third day



KETIL BJØRNSTAD
Finnes du noensteds ikveld

1976, PHILIPS – 6317 044

1. **FINNES DU NOENSTEDS IKVELD** 4:48 (KETIL BJØRNSTAD)
2. **ÅPNE HAVNER** 5:41 (KETIL BJØRNSTAD)
3. **IDIOTER VIL ALLTID SYNGE** 3:03 (KETIL BJØRNSTAD)

4. **DRØMMELEKEN** 3:19 (KETIL BJØRNSTAD)
5. **MENS DU SOVER** 3:57 (KETIL BJØRNSTAD)
6. **HUSET VED STRANDEN** 5:00 (KETIL BJØRNSTAD)

7. **DEN MILDE VINDEN NORDFRA** 3:01 (KETIL BJØRNSTAD)
8. **SE DEG I SPEILET** 4:39 (KETIL BJØRNSTAD)
9. **VINTERBYEN** 4:25 (KETIL BJØRNSTAD)
10. **TAKK OG FARVEL** 3:13 (KETIL BJØRNSTAD)

Svein Erik Børja - producer
Bjørn Lillehagen – sound engineer
Recorded at Arne Bendiksen studio, Oslo, Norway, June 1976.

Ketil Bjørnstad - piano
Arild Andersen – double bass
Pål Thowsen - drums
Knut Riisnæs - saxophone

The Wind Harp used on the tracks "Åpne havner" and "Takk og farvel" are built by Sverre Larsen. The recordings made by Sverre Larsen at the Sele beach, Jæren, Norway.

Photography, layout and design – Bruno Oldani

finnes du noensteds ikveld just stay far away from me i thought i wrote many years later in a song for lill lindfors but this was 76 and two years had passed i had recorded on the third day in a frost-mist from røros philips was the name of the record company it was so safe and secure the whole worlds philips not only records but toasters and electric razors there was wind and sky in fact a westerly wind but first i was in northern norway with svein sørensen in pasvik stared at the factory chimneys on the other side of the border nikel in the ussr didnt know anything about these things but would soon be travelling to leningrad and moscow knew more about the birch forest and the light that would stay for a few months *finnes du noensteds ikveld* are you anywhere tonight i thought it was a relevant question what did one want with this music anyway i tried to form a language that did not need to be translated wanted to use the saxophone blow wind had moved to sandøya the sea breeze designer bruno oldani dreamt of the seaside flowers knew that we had a view to the sea that there was wind tore and unni had to moor the rowboat extra securely in the gale winds one morning bruno photographed a house at bestum but it looked like sandøy the turning i could see from my window like fruit trees and bedroom curtains secret life fragrance of apples and freshly baked bread cats who meowed in misty mornings the long evenings with unni and tore lyngør lighthouse and homemade wine and everyone who came to visit people used to come and visit then they stayed for a few days the old albert fahr piano

was replaced by a yamaha grand piano the blind piano tuner nearly fell into the water but when june arrived we were in the studio again with an untuned piano and the tuner was drunk had to wait half a day crisis audun and anne lise took us to eat sausages at the food stand *mor i bakken* or by strøms street the sound of sverre larsens aeolian harp arrived like a parcel wind changes but the same long note the same long road with the fiat home on route e 18 the cassette player with all the music try to capture an expression an intensity like when ole paus sang *ingenting å være redd for* and suddenly one went to yugoslavia everybody in zadar the glowing wine in split the sun in trogir the political upheavals in china the countless telephone calls from the norwegian communist party and geirr with his guitar why the hell wasnt i a member of the party when i played at the festivals when i said i was a socialist are you a friend or an enemy here is where you belong i belonged at the concerts from kirkenes to lindesnes on the road between oslo and tvedestrand wanted a heavier rhythm like on *takk og farvel* but the journey to the end of the night was as unavoidable as the wind a current something that had not yet begun properly pressured knut to play loudly wrote ballads but wanted to howl at jæren had an old amazon auto made tracks in the sand was it when the record was finished that radka and arild came for a visit or was it at pentecost radka wanted to bathe but the water was cold was it clayton thomas who sang about war it might have been a different year but it rained constantly



ÅNEN VALAN / TORE ONSAKER
Rallarviser - Akk hør, I selskapsbrødre, vi stemmer op en sang

1976, PLATESELSKAPET MAI

- MAI 7602

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- | | | |
|---|---|--|
| 1. VOSSEBANEVISE 7:23
(CARL ANDERS BERNSTRØM/
TRAD.) | 4. KVINESHEI
TUNNELVISE 3:31
(K. R. HELSEN/TRAD.) | 7. ROMBAKSVISE 6:35
(SKARA PELLE/TRAD.) |
| 2. HERØYEVISE 5:17
(F. IVERSEN/
KETIL BJØRNSTAD) | 5. BALSTERSONS VISE
2:54 (TRAD.) | 8. RALLARE VILLMAN
3:02 (E. M. SOLHEIM/
B. BERULFSEN) |
| 3. CICILIA OCH
RALLAREN 2:36 (TRAD.) | 6. BERGENSBANEVISE
3:23
(F. IVERSEN/
KETIL BJØRNSTAD) | 9. RUBEN NIELSONS
RALLARVISE 2:55
(R. NILSON) |
| | | 10. RALLAREN 4:43
(J. V. BENGTSOEN/TRAD.) |
-

Ketil Bjørnstad - producer, arranger

Haakon Manheim - sound engineer

Recorded at Scanax lydstudio November 12th, 13th and 14th 1975.

Mixed January 13th 1976.

Tore Onsaker - vocals

Ånen Valan - vocals

Ketil Bjørnstad - piano

Lars Klevstrand - acoustic guitar

Bjørn Alterhaug - bass

Espen Rud - drums

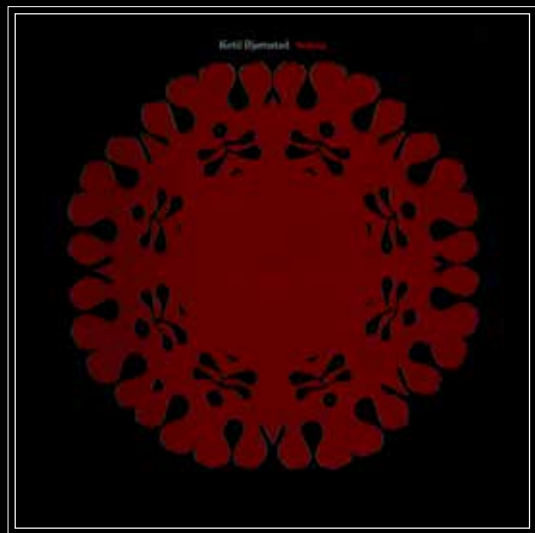
Trond Villa - fiddle

Sigmund Groven - harmonica

Cover design by Finn Thoresen

tore onaker my rugged friend and neighbour on vestre sandøya the one who got us out to the sea who caught lobsters built workrooms and annexes who sang bellman and taube with a perfectly tuned guitar played the trumpet so dypvåg church began to tremble i trembled myself when i heard him sing *rombaksvisa* because my father had sung it my poor father who thought he couldnt sing from a working class background in østfold but here the songs came one after the other navy work songs to comfort railway workers in their hard lives from the bergen railway to sulitjelma fra kiruna to froland even uppdal the author had worked on the arendal railway and these songs would be given new life these powerful narratives about yearning hard work and great deeds about exploitation drunkenness and desire under the starry skies of course the record had to be released on mai the ultra-leftist marxist-leninist record company headed by sæmund fiskvik there was always something sinister and charles dickens-like about these people but they were mostly right even though i wasnt a marxist-leninist i often leaned towards the left trade unions solidarity banners and songs with a lot of verses i fell for the melodies the grandeur and the loneliness had to try to be a little more masculine smoked a pipe when tore came with his friend ånen the one who was said to have landed on the alexander kielland oil rig five minutes before it capsized the gentle accent of southern norway as if it were made

to say the word mackerel the sonorous bass tore had a somewhat higher pitched voice in the scanax studio in the basement at st olavs square the musicians who showed up were experts at filling the control room with smoke soon we couldnt even see each other through the fog of pipes and cigarettes we became railway navvies we filled our pipes and smoked roll-up cigarettes and identified totally with the texts of these poets who would never win the nobel prize but who nevertheless created a starry night above the words i had to find the rhythms highlight the melodies think about jan johansson and jazz in swedish this was norwegian the bass player was from mo i rana established the basis like later on *selena* alterhaug and all the others klevstrand who had gone to the same school as my brother and espen rud from finneruds avant-garde trio trond villa with his fiddle and sigmund beloved sigmund who i had performed with on stages all across the country kautokeino at thirty below zero havøysund and bardufoss and there still was no railway north of fauske



KETIL BJØRNSTAD
Selena

1977, PHILIPS – 6317 048

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- | | | |
|--|--|---|
| 1. GAIA 5:09
(KETIL BJØRNSTAD) | 5. KJÆRE DEG 1:53
(KETIL BJØRNSTAD) | 9. NABOER 3:42
(KETIL BJØRNSTAD) |
| 2. MANNEN SOM
SOLGTE BALLONGER
4:56
(KETIL BJØRNSTAD) | 6. TIDER SKAL KOMME
4:39 (KETIL BJØRNSTAD) | 10. VI FLYKTER I NATT
4:27
(KETIL BJØRNSTAD) |
| 3. GJESTEN 5:19
(KETIL BJØRNSTAD) | 7. HUN SPURTE HAM
HVORFOR HAN VAR
SOM HAN VAR 5:25
(KETIL BJØRNSTAD) | |
| 4. SELENA 5:34
(KETIL BJØRNSTAD) | 8. NEDENOM OG HJEM
4:55 (KETIL BJØRNSTAD) | |
-

Svein Erik Børja - producer
Hans Petter Danielsen - sound engineer
Recorded at Rosenborg Studios, Oslo, Norway, May 1977

Ketil Bjørnstad - piano, electric piano, Minimoog, String Ensemble
Bjørn Alterhaug - bass
Pål Thowsen - drums, percussion
Pete Knutsen - electric guitar
Knut Riisnæs - soprano saxophone

Design – Bruno Oldani

selena back to the water i didnt know then that many years later i would meet a girl from venice with precisely that name back to the sea sandøya is an island by the sea but all the same the need for asphalt exhaust fumes building facades windows the bagatelle restaurant on bygdøy allé red cabbage on every plate chicken casserole and veal oscar the day before christmas eve with red wine and lars saabye christensen the literary problems words that need to be put together had to talk about the meaning of life radio erling lægreid who demanded an answer the government sponsored concert tours in february eastern norway southern seljord rjukan ås sandefjord sigmund and lars or hege and ole back to rosenborg studio a heavier rhythm almost brutal the little box called minimoog that howled and screeched the warm sound of bjørns bass and petes guitar i would have liked most of all to play the guitar stand there like pete while jahn teigen walked about in a dressing gown and was knocked down by the two-metre-tall flute player thoughts about sound weather report tale *spinnin* the contrast between zawinuls powerful electronics and shorters naked saxophone sound the first awareness of african rhythms caribbean not jazz but voodoo like on rypdals *per ulv* now that miles got keith jarrett to play brahms the unexpected a sudden frontier post to dare to cross the bitter rebuke too many melodies wanted to keep the melodies but expand the aesthetic six

eighths now there were sixteen tracks on the tape recorder and pål could add a triangle and bongo to search for the bridge between brutality and tenderness between the calm and the storm hpd were developing their sonic enlarger dolby a and dolby b the gentle man from rufus who could offer svein erik resistance if one were talking about frequencies talking about lines the long lines of the title track the guitar sound must not be too sharp no tender but still threatening the guest the guests who would not leave the mild northern wind of course a metaphor the cold wind the warm people bodø and tromsø the light up there the weight of petes phrasing and bjørns melodic strength the man from mo i rana stories about sonny rollins conversations about thelonius monk it had to sound just like that in between all the solo concerts everywhere all the time more or less comprehensible poetry readings while hans jægers books were suddenly all over the place and night-time sleep disappeared the insane visions an odyssey that had not yet begun the yearning for wind but fear of the rustling selena whispered the huge leafy tree on the other side of rosenborg street selena



KETIL BJØRNSTAD / SIGMUND GROVEN

Musikk for en lang natt

1977, POLYDOR – 2382 083

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- | | | |
|---|---|--|
| 1. VEIEN VIDERE 3:59
(KETIL BJØRNSTAD) | 5. GLADE ENKER 3:42
(KETIL BJØRNSTAD) | 9. MISTENKELIGE
PERSONERS SAMBA
4:34 (KETIL BJØRNSTAD) |
| 2. BROENE 4:32
(KETIL BJØRNSTAD) | 6. MANNEN I MÅNEN
3:38 (KETIL BJØRNSTAD) | 10. TI PÅ FIRE 2:44
(KETIL BJØRNSTAD) |
| 3. DE SOM BOR PÅ
ØYENE 4:44
(KETIL BJØRNSTAD) | 7. LYNGØR FYR 5:01
(KETIL BJØRNSTAD) | 11. ARIEL 3:35
(KETIL BJØRNSTAD) |
| 4. LENGE FØR DAGGRY
3:35 (KETIL BJØRNSTAD) | 8. GRØNT SOM GRESS
3:46 (KETIL BJØRNSTAD) | 12. NOVEMBERLYS 4:13
(KETIL BJØRNSTAD) |
-

Svein Erik Børja - producer
Hans Petter Danielsen - sound engineer
Recorded at Rosenborg Studio, Oslo, Norway, June 1977

Ketil Bjørnstad - piano, Fender Rhodes, Minimoog, Hohner string
Espen Rud - drums, percussion
Terje Venaas - electric bass
Sigmund Groven - harmonica

Photography by Bruno Oldani

musikk for en lang natt of course it was always difficult to get to bed when sigmund groven had finished a concert in trøgstad at fræna at finnsnes at skjold at koppang brønnøysund seljord elverum my god all the places we had been we had even driven past hellestræ this was the way cultural life was in the 70s arranged by the government sponsored concert tours with offices on munkedams street in oslo are there any survivors asked director eigil bech on the telephone while we were staying in the old hotel in høyanger and didnt know whether the rocks had been cleared away from the roads so the concert could take place the next day or whether we had to sit there drinking cinzano with the locals and sigmund with his little harmonica discovered every remote corner in the beginning we were both given good help from lars haug lars with the guitar the meaning of life was three chords the birds of *alle duene* flapped up in a hectic singsong from community centres folk colleges and nursing home *ein skigard kan 'kje vara evig veit du* and *vi skal ikkje sova bort sumarnatta* we were lars sigmund and ketil we were the cultural life the communist party had always dreamt of culture to the people and in those days in 1977 people actually got up from their stressless chairs went out of the barn closed the door of the dentists office and were suddenly there with us ready to listen to new stories about all the doves that flapped around among the trees while i tried to play jazz chords on the piano and

sigmund sprinkled silver dust over the venue and afterwards there were stories around the open hearth with romance and rhythm when everyone who stayed could draw even closer to cultural life in the form of physical contact songs and melodies on request then we play the harmonica i played *blåmann* and *drømmen om havet* and recited long poems about women who understood nearly everything oh yes the nights were long and they were longest with sigmund so long that we decided to make an album out of it svein erik børja was delighted to finally hear classical harmonica playing not blues phrases but in the manner of tommy reilly which we were already familiar with from the radio sigmund literally with a mouth full of silver not amalgam and espen rud my old champion from the finnerud trio came to the studio with terje venaas who mastered a colossal number of overtones and *musikk for en lang natt* emerged and bruno oldani who designed the record cover thought it was so enjoyable that he even opened a tin of sardines

KETIL BJØRNSTAD
LEVE
PATAGONIA

KETIL BJØRNSTAD

Leve Patagonia

1978, PHILIPS - PATLP 1/2/3

CD1

1. **LEVE PATAGONIA** 4:25
(KETIL BJØRNSTAD)
2. **SKUDET PÅ
TJUVEHOLMEN** 5:30
(KETIL BJØRNSTAD)
3. **JUSTISMINISTER
AIMAR SØRENSENS
SAMBA** 4:23
(KETIL BJØRNSTAD)
4. **SOMMERNATT VED
FJORDEN** 4:17
(KETIL BJØRNSTAD)
5. **EN DAG I HANS LIV**
1:30 (KETIL BJØRNSTAD)
6. **ODAS SANG** 5:40
(KETIL BJØRNSTAD)
7. **DYR OG INDIANERE**
6:24 (KETIL BJØRNSTAD)
8. **JENSINES
SOMMERSANG** 4:05
(KETIL BJØRNSTAD)
9. **MED HILSEN FRA
SCHJANDER** 4:55
(KETIL BJØRNSTAD)
10. **GRØNNEGATA 19** 2:34
(KETIL BJØRNSTAD)

11. **NATT I PARIS** 5:38
(KETIL BJØRNSTAD)
12. **HENRIK IBSENS
TRISTE NATT** 5:33
(KETIL BJØRNSTAD)
13. **DAGEN DERPÅ** 0:58
(KETIL BJØRNSTAD)
14. **SAIHUEKIS DATTER**
6:47 (KETIL BJØRNSTAD)
15. **FENGSEL OG
FORTVILELSE** 5:58
(KETIL BJØRNSTAD)

CD2

1. **FY FAEN, DET ER
MORGEN!** 3:07
(KETIL BJØRNSTAD)
2. **DET ER IKKE SÅ
LANGT TIL SØR-
AMERIKA** 6:06
(KETIL BJØRNSTAD)
3. **SLIKE DRØMMER
OM HUS** 3:33
(KETIL BJØRNSTAD)
4. **PROMENADE** 4:38
(KETIL BJØRNSTAD)
5. **DUESLAGET** 4:35
(KETIL BJØRNSTAD)
6. **ET HVITT AEROPLAN**
5:36 (KETIL BJØRNSTAD)
7. **DAMPSKIPET
MELCHIOR** 3:54
(KETIL BJØRNSTAD)
8. **PÅ ET BLÅTT ROM I
VIKA** 5:58
(KETIL BJØRNSTAD)
9. **KELNER HANS** 4:34
(KETIL BJØRNSTAD)
10. **KRISTIANIAS GATER**
4:20 (KETIL BJØRNSTAD)
11. **SAMBA PÅ
DØDSLEIET** 4:41
(KETIL BJØRNSTAD)
12. **JAPPES BLUES** 3:17
(KETIL BJØRNSTAD)
13. **JEG BLE SYTTEN ÅR
MENS JEG SÅ** 4:47
(KETIL BJØRNSTAD)
14. **SAIHUEKIS SAMBA**
4:44 (KETIL BJØRNSTAD)
15. **SANG FOR
PATAGONIA** 3:30
(KETIL BJØRNSTAD)

Svein Erik Børja - producer. Ketil Bjørnstad - co-producer. Hans Petter Danielsen - engineer
Ingar Helgesen - assistant engineer. Inge Holst Jacobsen - assistant engineer
Per Sveinsson - assistant engineer. Svein Engebretsen - assistant engineer
Recorded at Rosenberg Studio, Oslo, Norway, Arne Bendiksen Studio, Oslo, Norway and Talent Studio, Oslo, Norway
Arranged by Ketil Bjørnstad

Ketil Bjørnstad - electric piano, piano, organ, synthesizer, vocals (narrator). Terje Venaas - bass
Pål Thowsen - drums, percussion and musical supervisor
Nipe Nyrén - electric guitar, acoustic guitar
Jon Ebersson - guitar. Knut Riisnæs - tenor saxophone, soprano saxophone, flute
Øyvind Ekorness - cello. Alexandra Sandøy - backing vocals
Svein Gundersen - backing vocals. Alexandra Sandøy - vocals (Alexandra Lasson)
Anne Lise Gjøstøl - vocals (Anny). Tore Onsaker - vocals (working man)
Ånen Valan - vocals (working man). Ellen Westberg Andersen - vocals (Bokken Lasson)
Lars Klevstrand - vocals (Edvard Munch). Ole Paus - vocals (Hans Jæger)
Jahn Teigen - vocals (Henrik Ibsen). Harald Heide Steen Jr. - vocals (Jappe Nilssen)
Hege Tunaal - vocals (Jensine). Cornelis Vreeswijk - vocals (Minister of Justice Aimer Sørenssen)
Alf Cranner - vocals (Hans the Waiter). Olle Adolphson - vocals (Nils Johan Schjander)
Lill Lindfors - vocals (Oda Lasson). Radka Toneff - vocals (Saihuekis daughter)

Artwork – Bruno Oldani

leve patagonia the country that the bohemian nils johan schjander helped to map in 1888 ole paus didnt know what he was doing when he asked me to read hans jæger until then i had only had a vague idea of how difficult it was to be a man but this oh my such love to give up everything for one single woman yes i thought yes yes yes that is what it must feel like to really live like reading dostoevsky the enemy is the compromise the lukewarm the cowardly and then fleischer who shot himself before it had begun and afterwards the entire sad lot of destinies the saddest of all was jæger but schjander wasnt half bad either that scene in *syk kjærlighet* where they are sitting on a bench on karl johans street with no zest for life no dreams each of them crushed by a woman all the same a last wild idea indian country send schjander away with a ship to buenos aires and schjander who actually made friends down there the dream of a free state for animals indians and unsuccessful scandinavians thanks to the manzanero chief saihueki now they have been exterminated every last one of them and it is only reluctantly that pax publishes new editions of hans jægers book but suddenly i saw them all together the fearful munch the desperate oda and the clever christian krohg who perhaps was not so clever after all and it all seemed like a thriller like the brothers karamazov like when you suddenly have a flash of insight and think you have understood the meaning of life for a brief moment before

the cloud of fog descends again audun tylden said get started on a triple album inconceivable expense the multinational concern polygram in the service of norwegian cultural life even swedish when lill lindfors came with bare feet and a long skirt and blouse and sang *samba på dødsleiet* shocked touched as everyone is to hear the story of the rise and fall of the bohemians the brashness that rubbed off on oneself to boldly call the king the master olle adolphson and there he stood suddenly in the fornebu airport early one morning ready to sing the greatest troubadour of them all half norwegian but with too much respect for the language to dare to sing in his native tongue it was something entirely different with cornelis vreeswijk who had discovered something salacious about singing in the bergen dialect or perhaps rather a strange combination of bergen and swedish skånsk dialects but efficiently enough had not learned the melody although he knew it anyway came in from the dark vanished into the dark like fleischer like jæger like munch like oda who makes one realise that life is something that goes very quickly what happened a hundred years ago suddenly happened yesterday in any case when ole paus sang *natt i paris* and the voice of ellen westberg andersen inspired me to pluck *sommernatt ved fjorden* out of the wastepaper basket and audun came and listened and paid all the bills and then they arrived one by one all of my heroes each with his or her own song each one

different radka dressed in black and self-critical lars with a cold alf nervous and all the others the immense generosity because hans jæger had once dared to write down what had happened because nils johan schjander had ridden over the pampas and had eaten nothing but mutton for years because oda could not make her mind up jæger dreamt of winning the flying competition when the mixing was finished on the triple album it felt as though we had won it ourselves first around the eiffel tower with a white aeroplane *leve patagonia* bruno oldani could shout in swiss-norwegian before he began searching for pictures of sunflowers and tents



KETIL BJØRNSTAD

Svart piano

1979, PHILIPS- 6317050

1. **JORDSANG** 5:12
(TRAD./KETIL BJØRNSTAD)
2. **RETEN TIL EGET LIV** 5:13 (VICTOR JARA)
3. **INATT KLOKKEN 3**
7:12 (KETIL BJØRNSTAD)

4. **STORE GUTTER GRÅTER IKKE** 4:21
(KETIL BJØRNSTAD)
5. **SVART PIANO** 7:51
(TRAD./KETIL BJØRNSTAD)
6. **OVER BROEN** 5:24
(OLE PAUS)

7. **BLUES PÅ TVERS** 4:05
(KETIL BJØRNSTAD)
8. **FALKVORD LOMMANSON** 4:24
(KETIL BJØRNSTAD, TRAD.)

Svein Erik Børja – producer

Ketil Bjørnstad – producer

Hans Petter Danielsen – sound engineer

Recorded at Rosenborg Studios, Oslo, Norway, April 1979

Ketil Bjørnstad - piano

«Jordsang» based on «Vossebanevise» (C. A. Bernstrøm/trad.)

«Retten til eget liv» based on «El derecho de vivir en paz»

«Svart piano» based on «Rombaksvisa» (Skara-Pelle/trad.)

Photography: Bruno Oldani

svart piano a black piano instead of a red party but the party was not dead nor was the record company mai with sæmund fiskvik the fifth columnist who loudly criticised big business but now he himself is on the payroll thats how it goes but he is only the head of mai what a sedate name for a company in the service of revolution mai was bluebell records with red content but with brunos multi-coloured covers a tidal wave of good music inspired artists not least ånen valan and my neighbour tore onsaker when they sat with their navy songs workers hands brandy glasses no nonsense when they were around *akk hør i selskapsbrødre vi stemmer opp en sang* tuning the guitar go into the studio carrying the cultural heritage of the manual labourers music along the railway lines the smell of coal sulitjelma ofoten narvik svarta bjørn i saw the northern lights as early as the first verse and felt that i was to some extent accepted by berit and sæmund and not least anders who is already dead in the basement of scanax studio the lead pollution from the cars settled on the mixing desk and mingled with the smoke from all the pipes i also smoked a pipe then coughed and hacked while klevstrand sat ramrod straight with his nylon-stringed guitar we could have sung the internationale the whole shebang instead it was northern nights with gunsmoke and navy love the brandy tasted especially good that autumn the stars in the sky were especially clear tore left to catch lobsters ånen left for an oil

rig later he was only five minutes from the alexander kielland disaster but i was the pianist it was my livelihood i couldnt get these songs out of my head i played them in concerts without lyrics *rombaksvisa* in a ben-hur format *vossebanevise* inspired by dollar brand then bruno thought about samiland he is colour-blind so he can use colours it sparkled with green red and black not navy songs with mai but *svart piano* with philips and at around the same time i was finished with the socialist left party and mai went to the dogs and in the general election i very nearly voted labour



TANDBERG AND ME

*Thoughts about tapes
that are over 50 years old.*

My Tandberg tape recorder was what I used during the late 1960s and all of the 1970s. When the Norwegian Broadcasting Corporation, NRK, deleted nearly their entire sound archive from this period, a cultural-historical disaster, what disappeared included a large number of original tapes featuring everything I had recorded for NRK throughout the years. But I still had my Tandberg, which I had used at the University's Aula, the Henie Onstad Kunstsenter at Høvikodden, my own home on Frognerveien in Oslo, with my Yamaha grand piano, and connected to my father's old FM Philips radio. Now I am grateful to Christer Falck for releasing these recordings, which in many respects reflect a cultural

epoch. It was Kristian Lange and Reidun Berg at NRK who invited us young pianists to record classical music in Studio 19, and who recorded the concerts in the Aula. But I, born under the sign of Taurus, usually wanted to have a back-up recording, which I made myself straight from the radio. Unfortunately there were a number of broadcasts I forgot to record, but these CDs nonetheless give a good impression of what I was doing in those years. Christer, Giert and I have been able to evaluate this material thanks to the fantastic staff of the National Library of Norway. The Library also holds a number of original tapes in its archive, such as the Molde concert, which was nearly released as Øystein Sunde's new record, with 30 000 copies, by mistake. Luckily for both Øystein and me the error was discovered, but the release had to wait because I had more than enough to do with *Leve Patagonia* the following year. I am also grateful to NRK for generously giving us the archive materials they still have. I have decided to release a private recording of the concert at Høvikodden with Bærum Orkesterforening, where I played Beethoven's Piano Concerto No. 3. Although it was not a perfect performance on the part of any of us, I hope it can serve as an indication of how robust the amateur music community was in Norway. Now, over 50 years later, it is more dynamic than ever. Today the Bærum Symphony Orchestra, formerly Bærum Orkesterforening, is a major culture bearer thanks to

the efforts of everyone involved in its activities. I myself had the Oslo Philharmonic's superb oboist Tom Klausen as conductor. Despite all its shortcomings, the concert was an experience to remember for all of us. At that point I was at a crossroads, trying to decide between a career as a classical pianist and something entirely different. My impresario, Per Gottschalk, was preparing to launch me internationally, but instead I chose the freedom of an alternative form of musical expression, closer to jazz and improvisation, and I began writing poetry. All the same, I stand by each and every note I played then, and am reminded of Edvard Munch's thought-provoking statement: "Yes, this could be good in time. It's only missing a few mistakes to be truly good."

Oslo, July 18th 2022

Ketil Bjørnstad



KETIL BJØRNSTAD
The Molde Concert 1977
BONUS-CD 1

-
- | | | |
|---|--|---|
| 1. MY NAME, YOU SAID?
(BAKVEIER PART 1)
2:54 (KETIL BJØRNSTAD) | 4. UPCOMING 5:36
(KETIL BJØRNSTAD) | 8. THE DOOR IS OPEN - IN THE FLOW
(DØREN ER ÅPEN) 6:12
(KETIL BJØRNSTAD) |
| 2. JULY 1977
(BAKVEIER PART 2)
4:11 (KETIL BJØRNSTAD) | 5. TONIGHT AT THREE AM
(INATT KLOKKEN 3)
6:30 (KETIL BJØRNSTAD) | 9. TALKING AND PLAYING
(DE TROSKYLDIGE)
8:35 (KETIL BJØRNSTAD) |
| 3. BREAK OF DAY AT ALEXANDRA
(STORE GUTTER GRÅTER IKKE) 7:03
(KETIL BJØRNSTAD) | 6. BETWEEN MELODY AND FREEDOM 7:14
(KETIL BJØRNSTAD) | 10. INTRO AND LYGØR FYR
(THE LYGØR LIGHTHOUSE) 6:07
(KETIL BJØRNSTAD) |
| | 7. BLUE MAN
(BLÅMANN) 3:51
(KETIL BJØRNSTAD) | |
-

Ketil Bjørnstad - grand piano

Original title: *Jazz-flimre fra Molde med pianisten Ketil Bjørnstad*

Recorded August 5th 1977 at Molde Kino

Excerpt of the concert, sent for the first time on NRK, September 13th 1977

Produced by Svein Erik Børja



KETIL BJØRNSTAD
From Debut To Berget Det Blå
BONUS-CD 2

DEBUT

(EXTRA TRACKS) (1971)

1. **CLAUDE DEBUSSY:**
POUR LE PIANO -
PRÉLUDE 4:06
2. **CLAUDE DEBUSSY:**
POUR LE PIANO -
SARABANDE 4:37
3. **CLAUDE DEBUSSY:**
POUR LE PIANO -
TOCCATA 3:38
4. **FRÉDÉRIC CHOPIN:**
FANTASIE IN
F-MINOR, OPUS 49
12:46

ÅPNING

(ALTERNATIVE TRACKS) (1973)

5. **KARI DANSER**
(FIRST TAKE) 6:22 (KETIL
BJØRNSTAD)
6. **NÆRMERE**
(FIRST TAKE) 5:50 (KETIL
BJØRNSTAD)
7. **DET FINNES HUS**
(FIRST TAKE) 5:13 (KETIL
BJØRNSTAD)
8. **EFTANG**
(FIRST TAKE) 5:38 (KETIL
BJØRNSTAD)

VISE & LYRIKK- FESTIVALEN I HAUGESUND 1972

9. **MØTE DEG** (POEM) 0:46
(KETIL BJØRNSTAD)
10. **PIECE OF MIND**
(PIANO SOLO) 2:13 (KETIL
BJØRNSTAD)

THE SYLVELIN-SESSION

(BERGET DET BLÅ DEMOS)

11. **SYLVELIN** (DEMO) 4:16
(KETIL BJØRNSTAD)
12. **SPORNES** (DEMO) 3:59
(KETIL BJØRNSTAD)
13. **AUDUN** (DEMO) 5:42
(KETIL BJØRNSTAD)
14. **LORD NOTHING**
(DEMO) 2:49 (KETIL
BJØRNSTAD)

TRACK 1-4

Ketil Bjørnstad
- Steinway Grand Piano, model D
Recorded at Universitetets Aula,
Oslo, October 1st 1971
Ketil Bjørnstad and Gulbrandsen
- engineers
Recorded on a Tandberg Model
3000 X with AKG microphones

TRACK 5-8

Ketil Bjørnstad
- piano, electric piano, organ
Arild Andersen - bass
Jon Christensen - drums
Jon Ebersson - electric guitar
Svein Erik Børja - producer
Egil Eide - sound engineer
Recorded at Rosenborg Studio,
Oslo, Norway

TRACK 9-10

Ketil Bjørnstad - voice (9),
piano (10)
Stein Robert Ludvigsen - producer
Egil Eide - engineer
Inge Holst-Jacobsen - engineer
From the album Vise- og
lyrikkfestivalen i Haugesund 1972
(1972, Polydor - 2675 050)

TRACK 11-14

Ketil Bjørnstad - grand piano
Produced by Ketil Bjørnstad
Studio unknown, 1974
Photo by Per Ole Hagen



KETIL BJØRNSTAD
From Store Studio To Universitetets Aula
BONUS-CD 3

MUSIKK FOR MANGE 1971

NRK SPECIAL:

LIVE FROM STORE STUDIO

1. **ROBERT SCHUMANN:**
AUFSCHWUNG 3:23
2. **WOLFGANG**
AMADEUS MOZART:
2ND MOVEMENT,
PIANO CONCERTO
NO. 23, A-MAJOR, KV
488 5:21

KETIL 1974

NRK SPECIAL:

INTERVIEWS WITH TERJE

MOSNES AND CONCERT

3. **EXPECTATIONS** 6:15
4. **IMPROVISATIONS –**
EXCERPT (SOLO PIANO)
3:34
5. **INTERVIEW PART 1**
4:33
6. **LYS NATT /**
IMPROVISATIONS
(SOLO PIANO) 3:32
7. **KLOVNEN SYNGER –**
EXCERPT (SOLO PIANO)
3:16
8. **INTERVIEW PART 2**
6:47

9. **BROSTEIN (SOLO PIANO)**
1:45
10. **INTERVIEW PART 3**
1:37
11. **INTERVIEW PART 4**
2:25
12. **IMPROVISATIONS**
OVER BERGET DET
BLÅ (WITH BAND) 2:57
13. **INTERVIEW PART 5**
4:20
14. **DRØMMEN OM**
HAVET (WITH BAND) 2:39
15. **INTERVIEW PART 6**
5:23
16. **DE GLEMTE TING**
(WITH BAND) 2:53
17. **INTERVIEW PART 7**
1:56

TRACK 1-2

Ketil Bjørnstad
– Steinway & Sons Grand Piano
Ketil Bjørnstad and
Kringkastingsorkesteret

Recorded March 1971 at Store
Studio, NRK, Oslo

Produced by John Andreassen
Conductor: Øivind Bergh
Sent for the first time March
17th 1971

TRACK 3-17

Ketil Bjørnstad
– piano (4, 7, 9, 12, 14, 16)
Knut Riisnæs
– saxophone (12, 14, 16)
Jon Eberson – guitar (12, 14, 16)
Arild Andersen – bass (12, 14, 16)
Pål Thowsen – drums (12, 14, 16)

Produced by Svein Erik Børja
Documentary about Ketil
Bjørnstad's concert in
Universitetets Aula, Oslo
Sent for the first time in the
program Flimra on NRK,
December 23rd 1974

(3) Interviews with the audience
(4, 7, 9) Solo piano recorded at
Universitetets Aula
(5, 8, 10, 11, 15, 17) Interview
with Ketil Bjørnstad by
Terje Mosnes at his home in
Frognerveien 55
(12, 14, 16) Concert with
The Berget det blå Group at
Universitetets Aula
Photo by Torstein Vegheim



KETIL BJØRNSTAD
From Trolldhaugen To Frognerveien

BONUS-CD 4

**LIVE FROM
TROLDDHAUGEN, BERGEN
EDVARD GRIEG**

LYRISKE STYKKER, OPUS 54
(LYRIC PIECES)

1. **INTRODUCTION** 0:12
2. **GJÆTERGUT**
(SHEPHERD'S BOY) 3:35
3. **GANGAR**
(NORWEGIAN
MARCH) 3:20
4. **TROLDTOG**
(MARCH OF THE
TROLLS) 3:02
5. **NOTTURNO** 3:57
6. **SCHERZO** 2:21
7. **KLOKKEKLANG**
(BELL RINGING) 2:50

**LIVE FROM
FROGNERVEIEN 55,
OSLO, 1970**

SERGEJ PROKOFIEV

8. **SONATA NO 7, OPUS
83, 3RD MOVEMENT**
3:19

**LIVE FROM STUDIO 19,
NRK, OSLO,
EARLY SEVENTIES**

FRANZ SCHUBERT

9. **INTRODUCTION** 0:11
10. **FANTASIE IN
F-MINOR FOR FOUR
HANDS, D.940** (WITH
EINAR HENNING SMEBYE)
16:50

**LIVE FROM ROSENBERG
STUDIO, OSLO,
EARLY SEVENTIES**
SERGEJ RACHMANINOV

11. **PRELUDE NO. 12,
OPUS 32** 2:10
12. **PRELUDE NO. 1,
OPUS 32** 1:08
13. **PRELUDE NO. 5,
OPUS 32** 2:15

TRACK 1-7

Ketil Bjørnstad plays on Edvard Grieg's Grand Piano (Steinway & Sons, 1892) at Trolldhaugen, during Festspillene i Bergen, early Seventies.

TRACK 8

Ketil Bjørnstad playing at his home in Frognerveien 55, Oslo, on his big Yamaha Concert Grand Piano. A private recording from 1970.

TRACK 9-10

NRK recording from the early seventies, deleted from the archives, but recorded from FM radio on Ketil Bjørnstad's private Tandberg tape recorder.

TRACK 11-13

Recorded in Rosenborg Studio, early seventies.



KETIL BJØRNSTAD
From Studio 19 To Høvikodden

BONUS-CD 5

UNGDOMMENS
RADIOAVIS (THE
YOUTH'S RADIO
NEWSPAPER) 1971
NRK SPECIAL: INTERVIEW,
READING AND SOLO PIANO

1. **INTERVIEW PART 1**
3:54
2. **EFTANG** (POETRY) 0:51
(KETIL BJØRNSTAD)
3. **CLAUDE DEBUSSY:**
LA FILLE AUX
CHEVEUX DE LIN 2:43
4. **INTERVIEW PART 2**
3:03
5. **PIECE OF MIND**
(POETRY AND MUSIC) 2:32
(KETIL BJØRNSTAD)
6. **INTERVIEW PART 3**
1:17

FLYGEL OG MUNNSPILL
(GRAND PIANO AND
HARMONICA) 1977

NRK SPECIAL: MUSIC FROM
MUSIKK FOR EN LANG NATT

7. **VEIEN VIDERE** 3:41
(KETIL BJØRNSTAD)
8. **BROENE** 5:14 (KETIL
BJØRNSTAD)

9. **DE SOM BOR PÅ
ØYENE** 5:01 (KETIL
BJØRNSTAD)
10. **LENGE FØR DAGGRY**
3:01 (KETIL BJØRNSTAD)
11. **GLADE ENKER** 3:15
(KETIL BJØRNSTAD)
12. **MISTENKELIGE
PERSONERS SAMBA**
4:04 (KETIL BJØRNSTAD)
13. **LYNGØR FYR** 5:12
(KETIL BJØRNSTAD)

TILBAKE TIL START
(BACK TO THE
BEGINNING), EARLY
SEVENTIES

PRIVATE RECORDING,
CONCERT WITH BÆRUM
ORKESTERFORENING,
CONDUCTED BY TOM
KLAUSEN AT HENIE ONSTAD
KUNSTSENTER, HØVIKODDEN

LUDVIG VAN BEETHOVEN: PIANO
CONCERTO NO. 3 IN C-MINOR.
OPUS 37.

14. **FIRST MOVEMENT**
– ALLEGRO CON BRIO
16:14

15. **SECOND MOVEMENT**
– LARGO 9:08
16. **THIRD MOVEMENT**
– RONDO-ALLEGRO
9:29

TRACK 1-6

Ketil Bjørnstad – grand piano
(3, 5), voice (2, 5)
Music and talk with Egil Stray
Nordberg, after the debut in 1971.
Studio host: Dankert Freilem

TRACK 7-13

Ketil Bjørnstad – grand piano
Sigmund Groven – harmonica
Terje Venaas – bass
Espen Rud – drums
Recorded during the recording of
Musikk for en lang natt
November 13th 1977.
Produced by Bjørn Scheele. An
NRK production

TRACK 14-16

Ketil Bjørnstad – grand piano
Tom Klausen – conductor
Bærum Orkesterforening
Private recording, early seventies
Ketil Bjørnstad with the
amateur orchestra Bærum
Orkesterforening
Recorded with KB's private
Tandberg tape recorder at Henie
Onstad Kunstsenner, Høvikodden

Remastered by Giert Clausen
Design: Trine + Kim Design Studio

Liner notes by Arvid Skancke-Knutsen - translated by Shari Nilsen
Original album liner notes by Ketil Bjørnstad from the book *Blåmann: musikk og tekster gjennom 20 år* (Aschehoug forlag, 1995) - translated by Shari Nilsen

Cover photo: private 1979
Compiled by Ketil Bjørnstad and Christer Falck

Thank you again for so much, and for this very special edition, Christer Falck.
You are incredible. Even if you are not a drinker, it is always party-time when I meet you.
And profound work.

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