



RELEASE: Mar 2016



Strandebarm

STEIN URHEIM: Water - part 1 · Strandebarm · Water - part 2 · Oh So Nice · Dragene over Tempelhof · Berlin Blues · TRAD. : Fjellbekken

Stein Urheim: guitars, vocals, flutes, harmonica, slide tamboura, fretless bouzouki, turkish tanbur, mandolin, langeleik, banjo, loops and delay, pocket-cornet, percussion · Jørgen Træen: modular synth, effects

In the course of his life as a musician Stein Urheim has gathered impressions and input from a musical world that knows no boundaries, and on this album he presents some of the most exceptional and exciting treasures he has discovered along the way – all filtered, naturally, through his distinctive musical temperament.

On his third solo album for HUBRO, string magician Stein Urheim, based in Berlin, Bergen and Strandebarm, really gets serious about honing his complex expressive skills. His previous album garnered excellent reviews internationally, and has become a force to reckon with among listeners.

Urheim plays an impressive number of string instruments on the album, but we can also hear several tracks featuring vocals, harmonica, pocket cornet and tape experiments, while producer Jørgen Træen makes a contribution on modular synth. Urheim has had an interest in Norwegian folk music for a long time. Together with Benedicte Maurseth he won first prize in the “open class” category in the National Contest for Traditional Music in 2013, and on “Strandebarm” he interprets a Norwegian fiddle tune for the first time on an album.

No boundaries

In the course of his life as a musician Stein Urheim has gathered impressions and input from a musical world that knows no boundaries, and on this album he presents some of the most exceptional and exciting treasures he has discovered along the way – all filtered, naturally, through his distinctive musical temperament. This is strikingly personal music, which could most likely not have been made at any other time in history.

The tonal point of departure for the compositions on this record is reminiscent of French music of the early 1900s and American ragtime and standards of the 1920s and 30s. The soundscape combines acoustic and electronic elements to generate a compelling result. Urheim is thoughtful and meditative without being withdrawn or sombre.

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“Strandebarm” was recorded in Strandebarm Church, not far from the house where Urheim has stayed for long periods of time in recent years. This space was chosen primarily because of its inspiring acoustics, and the music was recorded, as on the previous album, by sound technician Audun Strype. The recording was finalised and mixed at Duper Studio in Bergen by technician and producer Jørgen Træen, who also collaborated very successfully with Urheim on the previous album.

“Strandebarm” is Stein Urheim’s third release as a solo artist, and also his third release on the HUBRO label. He has also released three critically acclaimed duo albums on Bugge Wesseltoft’s Jazzland label, together with vocalist and instrumentalist Mari Kvien Brunvoll. Urheim has also been a member of Gabriel Fliflet’s band Åresong and HP Gundersen’s critically lauded drone band The Last Hurrah.

On Sunday 20 March Stein Urheim will present a new commissioned work, “Travelling With the Natural Cosmolodic Orchestra”, at the Voss Jazz Festival together with Per Jørgensen, Kjetil Møster, Mari Kvien Brunvoll, Ole Morten Vågan and Kåre Opheim.

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“– Psychedelic, texturally rich and great fun, Urheim has knocked it clean out of the park again. [The Quietus / John

Doran]"

"– A fine example of unclassifiable Norwegian musical originality. [TheJazzBreakfast]"

"– Stein Urheims dronete jazzblues er herlig kompromissløs. Den er underholdende, men aldri enkel. Den er vanskelig, men aldri avvisende. Den beveger, men blir aldri sentimental. Urheims strengelek bobler av oppfinnsomhet, undring og spilleglede. Da skal det godt gjøres å ikke la seg rive med. [Bergens Tidende / Petter Lønningen]"



"– A Stein Urheim recording is like staring into the soul of a kaleidoscope or the dream imagery of the Aurora Borealis while it sleeps away the day. [...] This album is about as beautiful as it gets. [Bird is the worm]"