

Sten Sandell

BEHIND THE CHORDS



LJCD 5216



Totalime 63.26

Act I

- 1a. Under the stone I
- 1b. After the deserts. 3.27
- 2. Lay III 2.29
- 3. Skikt 6.59

Act II

- 4. Behind the chords I 7.24
- 5. Behind the chords II 4.02
- 6. Behind the chords III 3.33

Act III

- 7. Say 2.19
- 8. Between the pipes III 5.14
- 9. Between the pipes IV 3.52

Act IV

- 10. Elegi 4.13
- 11. Under the stone II 3.10
- 12. Under the stone III 10.46

Act V

- 13. Ballad I 2.18
- 14. Behind the chords VI 3.34



Sten Sandell

Piano voice harmonium
synthesizer sampler

My first memory of **Sten Sandell**: silence and a fast inhale and then nothing until a finger strikes out and lands on a single note in the mid register of the grand piano. It got me and held me for ages, that note - hit me like a silver bullet right through the forehead. It still does! It carries within it a vision. One single note: master- and powerfully timed, struck and sustained - ringing and bouncing, yet heading straight for an unheard-of goal. There you have it: behind the choice of instrument, movement of limbs, combinations of timbres, parts and structures. Even beyond the idea of music as journeying through time! Somewhere behind all that rubbish that's been piling up over the years: that one note which others might describe as a "chord", a "cadence", a "song", a "symphony", a "CD", the "history of music". Listen for that one note - feel it through this whole CD - and forget about all the rest: it's just words anyway. Christian Munthe

What the press have said about Sten Sandell,s music

"I especially appreciated the pianist Sten Sandell's work. His way to build up the dark intonations under the painful solos of reedist Mats Gustafsson was especially a pleasure to watch. The musician of Gush have talked te meaning of silence, not in vain." AAMULEHTI, Erik Ahonen, 1996

"He's a clear, melodic player with a left hand and rhythmic feel occasionally reminiscent of Paul Bley. His ideas are sharply defined and spaced out within tightly focused pieces which are all selfpenned, bar a Thelonious Monk tune.

Monks economy is another attribute Sandell has put a good use. The album's central piece is the three-part "The Hunt" which steps completely outside the jazz framework and uses harmonium, voice and percussion to generate a highly individual, broading world. Another piece "Sudy no. 520" makes brilliant, disturbing rhythmic play with two repeated notes and percussion. Sandell is a lucid, uncompromising vision which well ments wider dissemination" Will Montgomery, Wire Mag.

Tours in Sweden, Finland, Norway, Denmark, Germany, Belgium, Holland, France, Italy, Canada, USA, Bosnia, Switzerland, Portugal and Austria, (FMP-festival in Berlin, Nickelsdorf ,Vancouver Jazz Festival among others)

Sten Sandell has collaborated with Chris Cutler, Johan Petri, Peter Söderberg, Kjell Nordeson, Carl-Axel Dominique, Anders Jormin, Michael Zerang, Fred Lonberg-Holm, Sainkho Namchylak, Carlos Zingaro, Mats Persson, Kristine Scholz, David Moss, Philipp Wachsmann, Barry Guy, Sven-Åke Johansson, Simon Steensland, Mats Gustafsson, Raymond Strid, Bengt Berger, Susan Taslimi, Pär Milstam, Ellika Frisell, Mats Öberg, Morgan Ågren, Peter Oskarson, Lars Wassrin among others.

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