

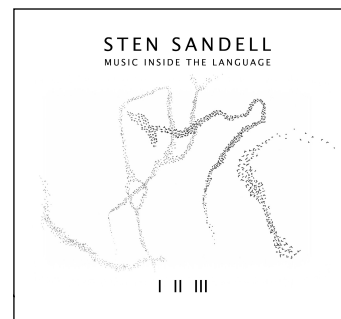
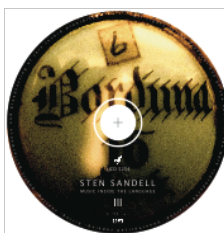
LJ Records proudly presents:

Sten Sandell - *Music Inside the Language*, 3CD-box, 2012

Music Inside the Language - solo
Sten Sandell - piano
Music Inside the Language - the drama
Sten Sandell - piano, voice, organ, electronics, composition

Music inside the language - the trio
Nina de Heney - double bass/voice
Sofia Jernberg - voice
Sten Sandell - piano/voice/composition
Music inside the dialogue - the duo
Speldialog 110310
David Stackenäs - guitar

Sten Sandell - piano
borduna 58'20''
sten sandell - sounds



LJCD5254



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This is the Sten Sandell's tenth solo project, but the first intermedia project with music, text and images in a triple-CD box.

www.stensandell.com

Sofia Jernberg - voice, Nina de Heney - bass/voice and Sten Sandell - piano/voice/composition have been collected in the project: *music inside the language*, where the phonetic sounds is the basis for improvisation and graphic compositions. The Duo project *game dialogues* are David Stackenäs - guitar and Sten Sandell - piano

COMPOSITION AND SOUND DESIGN: Sten Sandell (SPELDIALOG 110310 Sandell/Stackenäs)

MUSICIANS: Nina de Heney, Sofia Jernberg, David Stackenäs, Amit Sen, Sten Sandell

VOICES: Willy Kyrklund, Staffan Göthe, Rolf Skoglund, Olivia Sandell Billström, Vanja Sandell Billström, Sten Sandell

TEXTS: Bengt Emil Johnson (ur *Medan, Sedan*, Albert Bonniers Förlag, 2005, Tack Kerstin Ståhl!), Magnus Jacobsson, Willy Kyrklund (©Willy Kyrklund -förmädat genom ALIS), Friedrich Nietzsche, Sten Sandell

SOUND ENGINEERS: Niklas Billström, Johannes Lundberg, Lars Jonsson, Eric Nyblaeus, Maurice Mogaard, Sören Runolf, Vilhelm Bromander, Östen Häggmark, Sten Sandell

MASTERING: Niklas Billström

IMAGES: Sten Sandell

GRAPHIC DESIGN: Fredrik Arsæus Nauckhoff

ROOMS: Sveriges Radio, Stockholm; studio stenmusik, Gröndal; Johannes Lundbergs studio GAC, Göteborg; alibi studio, Gustavsberg; Kjesäters kapell, Kjesäter; Kolsstadir, Island; Lunnevals folkhögskola, Lunnevad

Music On the Inside of Silence - a Study of Sonic and Prosodic Events - Abstract

"How can I through musical improvisation change the course of interaction between music, space and text?"

Free improvised music is the only form of music that allows me, as a musician, to be able to change direction at any time. Free improvised music is the only form of music where I can completely change my way of playing depending on the *character of the room or the space*. The room becomes a co-player that I can either go along with or resist. In my project I investigate different ways to explore and clarify how changes of direction in free improvisation can be performed and how the spatial conditions and other conditions affect the way the music is played. The form of improvised music I am examining is extremely dialogue-oriented, where *action and reaction* within the dialogue in the room play a vital role in the process. What I would like to try out and demonstrate is how a *sonic language* entirely based on the participants' sensitivity can be moulded, i.e. a language that is altogether based on the listening and playing of a person in a particular space."