

# ACO UP CLOSE

## Trio Mediæval with Arve Henriksen

FRIDAY 31 JULY 2026, 7PM  
THE NEILSON, ACO ON THE PIER

Anna Maria Friman Voice  
Ditte Marie Bræin Voice

Jorunn Lovise Husan Voice  
Arve Henriksen Trumpet

**RÍMUR:** Hymns, folk songs and improvisations based on Icelandic, Norwegian and Swedish sources

| COMPOSER                           | TITLE                              | MIN |
|------------------------------------|------------------------------------|-----|
| Anonymous <sup>1</sup>             | Morgunstjarna                      | 3   |
| Anonymous <sup>1</sup>             | Anda þinn guð mér gef þú vist      | 3   |
| Traditional <sup>2</sup>           | Láta gjalla létt og hátt           | 3   |
| Anna Maria Friman & Arve Henriksen | Krummi                             | 2   |
| Traditional <sup>2</sup>           | St Magnus Hymn – Nobilis Humilis   | 4   |
| Traditional <sup>3</sup>           | Bruremarsj fra Gudbrandsdalen      | 3   |
| Arve Henriksen <sup>4</sup>        | Interlude                          | 2   |
| Traditional                        | Gud unde oss                       | 2   |
| Anonymous                          | Vespers antiphon and psalm II, III | 5   |
| Traditional <sup>1</sup>           | Nu haver denna dag                 | 5   |
| Arve Henriksen                     | Interlude II                       | 2   |
| Marianne Reidarsdatter Eriksen     | Sol lucet                          | 6   |
| Anonymous <sup>2</sup>             | O Jesu dulcissime                  | 5   |
| Traditional <sup>1</sup>           | Du är den första                   | 4   |

<sup>1</sup> Arranged by Anna Maria Friman

<sup>2</sup> Arranged by Trio Mediæval & Arve Henriksen

<sup>3</sup> Arranged by Tone Krohn

<sup>4</sup> Arranged by Berit Opheim

The concert will last approximately one hour and 10 minutes with no interval.

The Australian Chamber Orchestra reserve the right to alter scheduled artists and programs as necessary.

# RÍMUR

*Hymns, folk songs and improvisations based on Icelandic, Norwegian and Swedish sources.*

## Morgunstjarna

Anonymous. Tvisöngur C17, Iceland

## Anda þinn guð mér gef þú vist

Anonymous. Tvisöngur C17, Iceland

## Láta gjalla létt og hátt

Ríma, Iceland, after Þuríður Friðriksdóttir

## Krummi

Anna Maria Friman & Arve Henriksen

## St Magnus Hymn

Anonymous, C13/14, Orkney

## Bruremarsj fra Gudbrandsdalen

Traditional wedding tune from Vågå, Norway

## Brureslått from Vik

Traditional wedding tune from Vik, Sogn, Norway

## Interlude

Arve Henriksen

## Gud unde oss

Traditional hymn, Olden, Norway, after Berit Ophheim

## Vespers antiphon and psalm II, III

From Office of St. Thorlak, C14, Iceland

## Nu haver denna dag

Swedish traditional hymn. Melody as sung by Lena Schönberg, Nuckö, Estonia

## Interlude II

Arve Henriksen

## Sol lucet

Marianne Reidarsdatter Eriksen

## O Jesu dulcissime

Anonymous. Tvisöngur C17, Iceland

## Du är den första

Traditional shanty, Sweden

The medieval Icelandic manuscript

*Landnámabók* (the book of the settlements) tells the story of the settlement of the Vikings, the Norse, in the 9th and 10th centuries. In 874 the Norwegian Ingolf Arnarson becomes involved in a blood feud in his small home village Rivedal in Dalsfjorden on the west coast of Norway. He loses his land and accompanied by two relatives leaves his home country and sails into the west. He has heard about a new island in the middle of the Atlantic Ocean and decides to set off in search of it. The story tells us that when he saw land in the distance he threw his high seat pillars (a sign of being a chieftain) overboard, resolving to settle down wherever the pillars reached the shore. Arnarson made landfall on Iceland, one of the first permanent Nordic settlers to do so, but it took another three years for him and his men to find the pillars. They were hidden in a bay which they named Reykjavík after the smoke from the hot springs.

What music did the Norse sing and play, and what musical sounds were new to their ears when they visited uncharted territory during their adventurous journeys? We will never know what the innumerable ancient songs and tunes sounded like at the time, but we can let our imagination flow and let the timeless tales inspire us to create something new.

In 1907 a statue of Arnarson was raised in Reykjavík, and in 1961 a copy of it was put up on the Norwegian shore in Rivedal. The two statues face each other and celebrate the connection between Rivedal and Reykjavík, and were the initial inspiration for the *Rímur* collaboration between Trio Mediaeval and Arve Henriksen. Fascinated and inspired by beautiful chants, folk songs, religious hymns and fiddle tunes, Trio Mediaeval and Arve Henriksen spent time together at Dalsfjorden and arranged many of the pieces in this programme: a unique set of songs where improvisation, medieval and traditional music from Iceland, Norway and Sweden meet the present.

It's hard for us to imagine now, but until quite late in the medieval period relatively little sacred polyphony was heard at all (either in church or elsewhere). Monophonic chant was the rock on which almost all musical experience was founded. In this context, even music composed for just two voices would have made a very special impression. The 17th-century Icelandic *Tvíöngur* were originally two-part songs rather like the kind of improvised parallel organum at the 5th known all over medieval Europe. *Rímur* (singular *ríma*) songs in the unique Icelandic tradition of rhyming narrative verse, were originally performed by *kvæðamenn* (male or female chanters) who went from farmstead to farmstead and were offered hospitality when reciting an evening wake. Like most of the Scandinavian folk songs, the *Rímur* have been orally transmitted for centuries. Later in the 20th century, ethnographers and folk-song collectors began to record these wonderful songs and tunes, and a vast number of melodies have been transcribed and preserved for future generations of singers and listeners.

Improvisation has always been natural and important part of Nordic oral tradition. One of the sound-worlds that make Swedish and Norwegian vocal folk music so distinctive is the tradition of singing without words, a style known as *tulling*, *sulling* or *tralling* in which a sequence of consonants is invented or improvised by the singer. In dance music, which is characterised by rhythmic, often rapid, instrumental-sounding passages and uneven beats, singers create their own sounds using plosives and nasal consonants with relatively light vowels. A typical "tralling" sequence (as in *Bruremarsj*) might be *tra di da di då di dadn då*.

In the same way that cultures, languages, and dialects vary from place to place, so do forms of musical expression. Folk music in the Nordic countries has a strong tradition of connecting a certain song or ballad to a specific place, event or even to a specific person. In folk music we don't

talk about composers, but we have a custom of acknowledging a performer as the source of a particular song by using the term "after", meaning "as sung by". We mention only the source from which we ourselves have heard and learnt the tune, although it has been handed down orally for generations. We would like to see this performance as our contribution to a living oral tradition; although these songs bear our musical imprint, they are coloured by all those who have performed and passed on the music before us.

# TEXT AND TRANSLATIONS

## Morgunstjarna (Tvisöngur C17, Iceland)

Jesú, mín morgunstjarna,  
með náð lýs þinni hjörð;  
þinn ljóma þiggjum gjarnan  
á þessari dimmu jörð  
fyrir þitt friðar orð.

Jesú, ein huggun harma,  
hugur minn til þín er.  
Þú munt mér aumum þyrma  
þar með náð veita mér:  
til þess fulltreysti ég þér.

Jesus, my star of the morn  
Let mercy encompass your herd.  
Your splendor we fain would seek  
In this our darkened world  
Grant us your word of peace.

Jesus, my solace in grief  
My thoughts you alone do seek.  
This wretched one you will spare  
Granting your grace as well.  
My trust rests wholly in you.

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## Anda þinn, guð, mér gef þú víst (Tvisöngur C17, Iceland)

Anda þinn guð, mér gef þú víst  
Anda þinn guð mér gef þú víst  
grátandi ég þig beiði;  
að villi mig sá vondi síst  
veg minn allan þú greiði.  
Meðan lifi ég hér og ljær þú tímann mér,  
lát mig vel læra að deyja.

Grant me, oh God, your spirit in full  
Grant me, oh God, your spirit in full  
Tearfully I beseech you  
Let not the evil one lead me astray  
Guide my steps in your ways  
In the time you allot me in life,  
Let me learn well to see and perceive

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## Láta gjalla létt og hátt (Ríma, Iceland, after Þuríður Friðriksdóttir)

Láta gjalla létt og hátt  
ljóð sem falla öngum,  
ég hef varla á því mátt  
inni í fjallaþröngum.

Mínu yndi svellur svalt,  
sorgin blindar trúna;  
traust í skyndi tapast allt  
til að mynda núna.

Vill mér búa blóðug kjör  
botnfraus trúar lindin;  
illa fúinn andans knör  
upp skal snúa í vindinn.

Bili megin, þyngist þraut  
þráin ei mig kallar.  
Steinum fleygi af banabraut  
brátt nú degi hallar.

Let them sound loud and clear  
these poems no one cares for,  
I barely can muster that task  
Deep in the narrow valleys.

Chill seizes heart and mind  
Faith is blinded by sorrow  
Trust is fast and swiftly waning  
This is my present plight.

Fortune most cruelly schemes  
The fountain of faith is ice-bound;  
The ship of my spirit rotting away  
Unfit to weather the storm.

Strength is failing, the burden grows  
Desire no longer haunts me.  
Throwing stones off perdition's path  
With eventide soon drawing nigh.

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## St Magnus Hymn (C13/14, Orkney)

Nobilis humilis  
Magne martyr stabilis  
habilis utilis  
comes venerabilis  
et tutor laudabilis  
tuos subditos

Noble, humble  
Magnus, steadfast martyr,  
able, beneficial,  
venerable leader  
and praiseworthy protector,  
preserve your subjects,

serva carnis fragilis  
mole positos.

Preditus celitus  
dono sancti spiritus  
vivere temere  
summo caves opere  
carnis motus premere  
studes penitus  
ut carnis in carcere  
regnet spiritus.  
Amen

burdened by the weight  
of frail flesh.

Heavenly endowed  
by the gift of the Holy Spirit,  
you guard against living aimlessly  
with the greatest effort,  
you strive to suppress  
the passions of the flesh utterly,  
so that the spirit may reign  
in the prison of flesh.  
Amen.

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**Gud unde oss** (Traditional hymn, Olden, Norway, after Berit Opheim)

Gud unde oss her er at leve så  
at når vi engang ut av verden skulle gå  
vi ville av hjertet være glade.  
For alle Guds gaver takke da  
når frydefullt inn i Himmelen gå.  
Ved Jesum Kristum alle sammen  
det unde oss Gud Fader. Amen.

God give us grace to live  
that when we depart from this world  
we shall rejoice with all our heart.  
Entering heaven with joy  
we should thank God for all his gifts.  
God Father, give us grace  
through Jesus Christ. Amen.

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**Vespers antiphon and psalm II, III** (From Office of St. Thorlak, C14, Iceland)

Aquilonis iam latera,  
magno regi sunt subdita,  
per sacramenti federa,  
et per Thorlaki merita.

Fans ex Basan Dominus,  
vertit in profundum,  
dum se mundi terminus,  
fide sentit mundum.

Now the bounds of the north mountain  
are under the rule of the great King,  
through the promises of the sacrament  
and through the merits of Thorlak.

The Lord, speaking from Basan,  
turns towards the deep;  
while He is at the end of the world,  
He perceives through His faith that He is pure.

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**Nu haver denna dag** (Swedish traditional hymn. Melody as sung by Lena Schönberg, Nuckö, Estonia)

Nu haver denna dag  
allt efter guds behag,  
sin ände även nått.  
Och natten sömnens vän  
har nu för oss igen  
i ljusets rum uppstått.

Min ögon slutas till,  
din ängel blid och mild  
förordna du åstad.  
Att hålla trogen vård  
och stänga fastan gård  
omkring min vilostad.

Now one more day has passed  
and, by God's will, at last  
made way for blessed night,  
so we may sleep again  
in peace and darkness, then  
awake to morning's light.

My eyes in sleep will close;  
the angel whom you chose,  
so mild and full of grace,  
to watch with steadfast eye  
that no peril there may lie  
around my resting place.

**Sol lucet** (Marianne Reidarsdatter Eriksen)

Sol lucet omnibus.  
Non commune est,  
quod natura optimum fecit?

She sun shines for everybody.  
Is it not the best thing that  
nature has made common property?

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**O Jesu dulcissime** (Tvisöngur C17, Iceland)

O Jesu dulcissime,  
spes suspirantis anime, o Jesu mitis,  
o fecundissima vitis,  
o clarior aurora,  
pro nobis, piissime Jesu,  
patrem ora.  
Halleluia.

O sweetest Jesus  
hope of the sighing soul, O mild Jesus,  
O most fruitful vine,  
O bright dawn,  
pray to the Father for us,  
most pious Jesus.  
Hallelujah.

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**Du är den första** (Traditional shanty, Sweden)

Du är den första mig handen har givit  
Du är den första som bliva skall min  
Så länge som Herren förlånar mig livet  
Så länge går du aldrig ur tankar och sinn  
Det aldrig skall ske varthän du mig ser  
Att jag skulle giva mitt hjärta åt fler

Den första gång jag dina ögon fick skåda  
Och jag i ditt hjärta min tro fäste in  
Jag räckte dig handen för ära och livet  
Att du uti världen ej svika skull mig  
Så räck mig din hand, slit ej detta band  
Som nu är beknutet med kärlekens band.

Your hand is the first I have ever held  
You are the first to be mine  
for as long as God let me live  
you will be in my heart and mind  
I will never give my heart to anyone else  
but you

The first time I looked into your eyes  
I planted my everlasting love in your heart.  
I gave you my hand in honour and in life,  
that you would never leave me.  
So give me your hand and do not loosen the knot  
which is tied by the bond of love

# Trio Mediæval

## Vocals

The crystalline voices of Trio Mediæval have captivated audiences since the group was founded by Linn Andrea Fuglseth in Oslo in 1997. The Grammy-nominated trio's core repertoire features medieval sacred music from England, France and Italy, Nordic folk music (adapted and arranged by members of the group), contemporary Nordic jazz, specially commissioned works, and improvisation with or without instruments. The group's fruitful relationship with the legendary ECM Records, collaborative spirit, and busy touring schedule has earned them worldwide renown.

The trio has collaborated with a multitude of contemporary composers including Tõnu Kõrvits, Tord Gustavsen, Anna Clyne, Gavin Bryars, Ivan Moody, Sungji Hong and Andrew Smith. A 2006 collaboration with the Ensemble Musikfabrik in Cologne featured the work *Shelter* by Julia Wolfe, Michael Gordon and David Lang of the New York-based Bang on a Can composers' collective. This collaboration led to many more projects including Julia Wolfe's *Steel Hammer* composed for the trio and Bang on a Can All-Stars. The piece has been performed in the US and Europe (in venues such as Carnegie Hall, Barbican Centre/LSO, Elbphilharmonie Hamburg). The Bang on a Can collaboration also resulted in the full orchestral piece *Reason to believe* (2011) by David Lang, that Trio Mediæval and The Norwegian Radio Orchestra premiered in Oslo. David Lang's piece



*just (after song of songs)* composed for the trio and Garth Knox trio in 2014 was featured in Paolo Sorrentino's movie *Youth*.

More recently the trio has collaborated with musicians and orchestras such as Ringdown & Caroline Shaw, Catalina Vicens, Avanti! Chamber Orchestra, Arve Henriksen, Sinikka Langeland Ensemble, Mats Eilertsen Trio, Grauschumaker Piano Duo & Deutsches Symphonie-Orchester Berlin, Bang on a Can All-Stars, the Norwegian Chamber Orchestra, Kristiansand Symphony Orchestra, Stavanger Symphony Orchestra and Oslo Philharmonic Orchestra.

Trio Mediæval has toured extensively in Europe and USA, and has visited Japan, Hong Kong, Macau, South Korea, and Australia. The group has performed in a variety of venues: churches, cathedrals, monasteries, farms, clubs, industrial spaces, private homes, outdoor arenas and museums and has been invited to appear on the most prestigious stages in the world. After releasing seven recordings on ECM Records between 2001 and 2017, the trio began a collaboration with Morten Lindberg and the 2L label in Norway. The ensemble has now released three albums on 2L: *Solacium*, *An Old Hall* and *Ladymass* and *YULE*.

Photo by Julia Marie Naglestad

# Arve Henriksen

Trumpet

Arve Henriksen was born in Stranda, a small town on the Norwegian western coast. Immersed in the dramatic landscapes of fjords and mountains, Arve's early life was shaped by the evocative beauty of his surroundings – a profound influence that would later manifest in his music.

Arve has gained international recognition as one of today's most innovative and expressive jazz/improvisation trumpet players. Deeply interested in sonic exploration, Arve found initial inspiration in Japanese music and the shakuhachi flute, profoundly influencing his trumpet tone and experimental approach. Over the years, he has absorbed elements from a variety of folk traditions, integrated electronic processing, and developed his own vocal techniques.

Arve has performed throughout Europe and has toured in Japan, China, Australia, Canada, USA, Brazil and Argentina. His extensive discography includes participation on over 250 recordings. He has worked predominantly with ECM Records, Rune Grammofon, and his own label, Arve Music – each outlet highlighting various aspects of his creative work.

His contributions extend well beyond the jazz genre; Arve has collaborated with a range of musicians, ensembles, choirs and orchestras, including Bill Frisell, John Paul Jones, Tigran Hamasyan, Jon Hassel, Imogen Heap, Laurie



Anderson, Terje Isungset, Christian Wallumrød Ensemble, Trygve Seim Ensemble, Sinikka Langeland Ensemble, Cikada String Quartet, The Norwegian Chamber Orchestra, Kristiansand and Trondheim Symphony Orchestras, London Sinfonietta, Opera North, Britten Sinfonia, Deutsche Kammerphilharmonie Bremen, The Norwegian Wind Ensemble, Danish Radio Big Band, The Trondheim Soloists, Latvian Radio Choir, The Swedish Radio Choir, and the Norwegian Radio Orchestra. These collaborative projects have enabled him to merge improvisational techniques with composed works, thereby exploring the dynamic interface between tradition and modernity.

His current collaborations include concerts and recordings with Clément Janinet's Garden of Silences, Jan Bang & Eivind Aarset, Arcanum with Trygve Seim, Anders Jormin and Markku Ounaskari, Supersilent, Jakob Bro & Jorge Rossy, Tord Gustavsen & Kim Rysstad, Trio Mediaeval, Harmen Fraanje and David Kollar.

Photo by Julia Marie Naglestad