

CHRISTIAN SINDING

7 Stücke, Op. 25

01	No. 1, Con fuoco	3:32

6 Stücke, Op. 32

02	No. 3, Frühlingsrauschen / Rustle of Spring	3:08

GEIRR TVEITT

50 Folk-Tunes from Hardanger, Op. 150

03	No. 1, Welcome with Honor	4:02

EINOJUHANI RAUTAVAARA

Piano Sonata No. 2, Op. 64, "The Fire Sermon"

04	I. Molto allegro	3:38
05	II. Andante assai	4:38
06	III. Allegro brutale	3:33

MARCUS PAUS

Nocturnes I for Solo Piano

07	No. 1, Natteglød / Evening Glow	2:08
08	No. 2, Lørdagskveld / Saturday Evening	2:30
09	No. 3, Japansk lykt / A Japanese Lantern	1:40
10	No. 4, Spill og dans / Play and Dance	1:05
11	No. 5, Vinternatt i Rondane / Winter Night in the Mountains	3:35

JEAN SIBELIUS

Kyllikki, Op. 41

12	I. Largamente	3:20
13	II. Andantino	4:36
14	III. Commodo	3:27

6 Impromptus, Op. 5

15	No. 5 in B minor	3:56

GEIRR TVEITT

Baldurs draumar / Balder's Dreams

16	The Invulnerable	4:03

EDVARD GRIEG

Holberg Suite, Op. 40

17	Prelude	2:50
18	Sarabande	4:22
19	Gavotte	3:16
20	Air	8:51
21	Rigaudon	4:12

Total playing time: 76:22

The Fire Sermon – Norse Saga is my debut album and grew out of my fascination with Nordic music and the idea of bringing together music that lies close to my heart. It is a collection of Norwegian and Finnish works, some of which I have felt a particular connection to since childhood, while others I have discovered along the way.

The starting point of the project is Einojuhani Rautavaara's Piano Sonata No. 2, *The Fire Sermon*. From my first encounter with the piece, I have been captivated by its dramatic intensity and mysterious, searching atmosphere. I experience this music as a journey of transformation.

The title *Norse Saga* reflects the stories, mythology, landscapes, and spirit of the Nordic world that runs through the album. Some works draw directly on Nordic mythology, while others evoke the landscapes and cultural heritage of Norway and Finland.

A particularly important part of the project is a newly commissioned work by Marcus Paus, written specifically for me as a pianist and inspired by Norwegian paintings. I find his musical language particularly fascinating in the way it draws on tradition while exploring unexpected harmonies and colours, creating something both musically original and intimately beautiful.

Through this album, I want to share the beauty of this music. / **Ellisiv Tandberg**



EINOJUHANI RAUTAVAARA

Piano Sonata No. 2, "The Fire Sermon", Op. 64

Rautavaara's *Piano Sonata No. 2* was written in 1970. The title refers to T. S. Eliot's *The Waste Land*, a fragmented work shaped by themes of spiritual unrest, disillusionment, and the search for meaning. The sonata has a strong dramatic character, driven by its rhythmic energy and contrasted with lyrical passages and moments of stillness. As the music unfolds, these elements build a growing sense of tension, leading to passages of striking intensity and brutality. I am particularly drawn to the way Rautavaara combines this physical energy with a rich sense of colour and atmosphere. For me, the sonata's mysterious and searching character reflects the title *The Fire Sermon*.

MARCUS PAUS

Nocturnes I for Solo Piano

Marcus Paus' *Nocturnes I* was written for me and inspired by five Norwegian paintings by Harald Sohlberg, Halfdan Egedius, and Oda Krohg. The five short nocturnes are highly atmospheric and closely connected to the character of the paintings that inspired them. Each piece creates its own musical world, with striking contrasts within a remarkably compact form. I am particularly drawn to the soulful and melodic quality of the music, which moves between searching, lyrical passages and moments of elegant, dance-like movement. There is a great sensitivity in the way Paus translates the atmosphere of each painting into sound, allowing the music to feel intimate, vivid, and deeply expressive.

GEIRR TVEITT

Baldurs draumar / Balder's Dreams

Geirr Tveitt's *Baldurs draumar* draws on the story of Balder from Norse mythology and reflects Tveitt's fascination with Norwegian folk music and the Nordic cultural heritage. I am particularly drawn to the rhythmic drive of the piece and the way it is built around a simple, distinctive theme. Through repetitions of this theme, the music gradually unfolds and expands, mainly through its dynamic development. The repetition creates an increasing sense of tension and momentum, leading towards the brutal culmination at the end of the piece. For me, the work has a powerful simplicity that makes its dramatic progression especially compelling.

JEAN SIBELIUS

Kyllikki, Op. 41

Jean Sibelius's *Kyllikki* is a set of three lyrical pieces for piano, written in 1904. The title refers to Kyllikki, the female protagonist and beloved of Lemminkäinen in Finnish mythology and the *Kalevala* tradition. The three pieces have very different characters. The first is dramatic and intense, while the second is more lyrical and introspective. The final piece has a lighter, more humorous and playful character, with a sense of optimism and mischief. For me, the transition feels natural within the distinctive Finnish character of the music, where melancholy and a certain dark humour can exist side by side. I find this contrast particularly compelling, as it reveals different sides of Sibelius's musical imagination.





Ellisiv Tandberg is a Norwegian pianist active as a soloist and chamber musician. She holds a Bachelor's degree from the Norwegian Academy of Music, where she studied with Håvard Gimse, and a Master's degree with distinction from Musik und Kunst Privatuniversität der Stadt Wien, where she studied with Jura Margulis. She has performed at venues including Musikverein Wien and Oslo Concert Hall, and has appeared as a soloist with several orchestras, including the Norwegian Radio Orchestra and Bergen Philharmonic Orchestra. In 2024, she was awarded Second Prize at the Alicante International Piano Competition. Her debut album, *The Fire Sermon – Norse Saga*, showcases Norwegian and Finnish music, and she is the founder and artistic director of Festspillene i Tønsberg.

PRODUCER - GEOFF MILES

Geoff Miles is a producer and sound engineer at the Norwegian Broadcasting Corporation (NRK), with extensive experience in classical music recording and production. He has worked closely with the Norwegian Radio Orchestra and with many of the world's leading classical musicians. Miles played an important role in the recording process of *The Fire Sermon – Norse Saga*, contributing both his technical expertise and musical perspective. His input encouraged a focus on creating atmosphere and openness in the sound, allowing the music to unfold naturally throughout the recording.





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