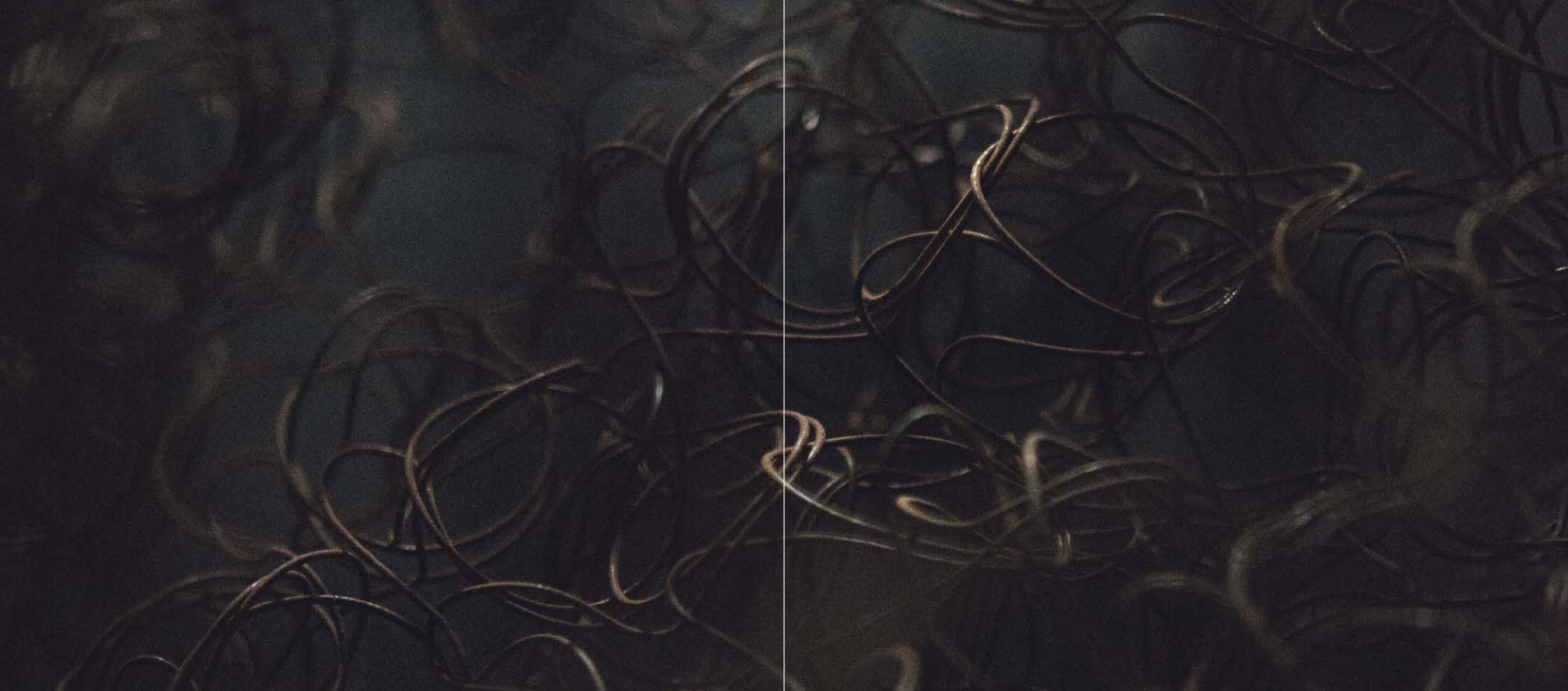


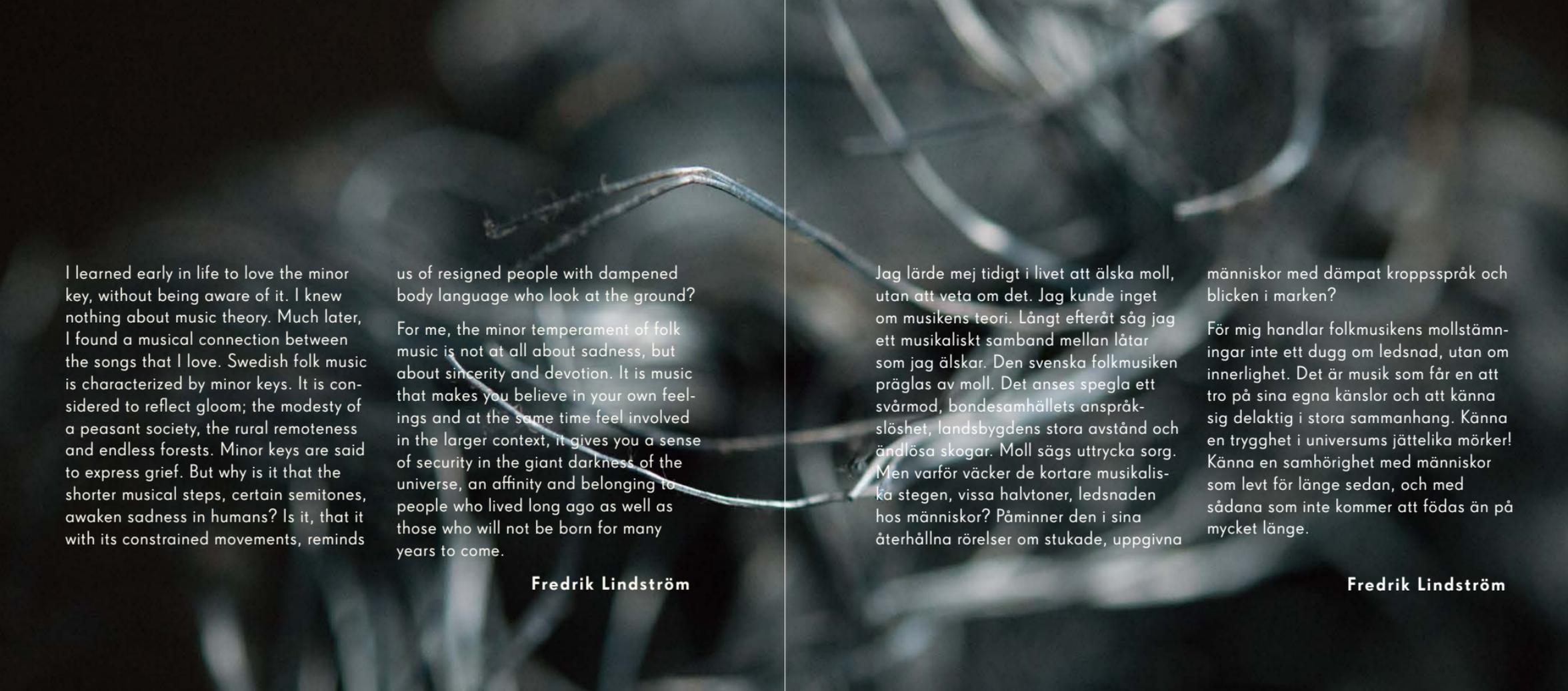
SALLY WIOLA SESSIONS

volume II

Sally

**Fiddle & Accordion
Conversations**





I learned early in life to love the minor key, without being aware of it. I knew nothing about music theory. Much later, I found a musical connection between the songs that I love. Swedish folk music is characterized by minor keys. It is considered to reflect gloom; the modesty of a peasant society, the rural remoteness and endless forests. Minor keys are said to express grief. But why is it that the shorter musical steps, certain semitones, awaken sadness in humans? Is it, that it with its constrained movements, reminds

us of resigned people with dampened body language who look at the ground?

For me, the minor temperament of folk music is not at all about sadness, but about sincerity and devotion. It is music that makes you believe in your own feelings and at the same time feel involved in the larger context, it gives you a sense of security in the giant darkness of the universe, an affinity and belonging to people who lived long ago as well as those who will not be born for many years to come.

Fredrik Lindström

Jag lärde mej tidigt i livet att älska moll, utan att veta om det. Jag kunde inget om musikens teori. Långt efteråt såg jag ett musikaliskt samband mellan låtar som jag älskar. Den svenska folkmusiken präglas av moll. Det anses spegla ett svårmod, bondesamhällets anspråkslöshet, landsbygdens stora avstånd och ändlösa skogar. Moll sägs uttrycka sorg. Men varför väcker de kortare musikaliska stegen, vissa halvtoner, ledsnaden hos människor? Påminner den i sina återhållna rörelser om stukade, uppgivna

människor med dämpat kroppsspråk och blicken i marken?

För mig handlar folkmusikens mollstämmingar inte ett dugg om ledsnad, utan om innerlighet. Det är musik som får en att tro på sina egna känslor och att känna sig delaktig i stora sammanhang. Känna en trygghet i universums jättelika mörker! Känna en samhörighet med människor som levt för länge sedan, och med sådana som inte kommer att födas än på mycket länge.

Fredrik Lindström

Setesvalsen
trad. from Setesdal

It turned out that this Norwegian waltz had a special meaning for both of us, so it felt right to make it the prelude of the album.

Om aftonen
by Lisa Rydberg

The first movement of a string quartet that I wrote nearly ten years ago. I imagine it drifting between Baroque and folk music, two genres that have become the pillars of my musical life.

I gryningen
by Lisa Rydberg

The second movement of the string quartet. Each title represents a part of the day – here the enchanting mists of an early morning.

Ad meridiem
by Lisa Rydberg

The third movement – the pulse of daytime. Here, I let the beats and rhythms free to live their own life...

Somran
by Lisa Långbacka

One of the first tunes we played together as a duo, on a windy day in Opatija, Croatia.

Himmelen i trapphuset
by Lisa Rydberg

During our time in the studio it became clear we needed to let more light into the album. That was in my mind as I wrote this tune.

Systerpolska
trad. from Ore

A journey from a cold Stockholm night to a balmy summer evening in Dalarna.

Sixth Day I
by Lisa Långbacka

On the sixth day, God created Man... I didn't have that in mind, though. I just wanted to capture what was resonating diffusely in the back of my head. What came out were sixths in Db major.

Sixth Day II
by Lisa Långbacka

A continuation. The beat of this song disturbed my thoughts on a train to somewhere. It just went on and on... We tried it out in the

studio and Sven joined us on Sofia's bass mandolin which had been waiting for him in the corner.

Bingsjö lilla långdans
trad. from Bingsjö

Candles in the dark and cramped studio in medieval Gamla Stan. Some neighbours drop in to listen. We find our way to this version without map or compass, the tune choosing its own path.

Vaggvisa
by Lisa Rydberg

I think of this lullaby as a humming song...

Till Moa
by Lisa Långbacka

A silent waltz for a girl who fought hard. For her and for all of you.



Warm thanks to Sofia Karlsson for her production, dedication and for trusting the process of making this album. Big thanks also to Sven Lindvall for his creativity and for keeping an open mind; to AnnaReet Gillblad for her inspiring photo sessions, to Isabelle Hällsjö for her genuine and personal art. Warm thanks to our families and friends for love and support.

A special thank you to: Hilda Sandgren at MTA, Lars Tengroth at Playground, Anton Sundell, Fredrik Lindström, Ruth Sullivan, Dominic Kelly, Simon Vincent, Hal Parfitt Murray, Kinga Szabadvary, Sofie Livebrant, Ingemund Askeland, Lena Willemark, Joakim Blomgren, Roberto Garcia Saez, Jon Fält, Lova & Linnea.

Recorded in Pianohålan by
Sven Lindvall & Anton Sundell
Produced by Sofia Karlsson
Mixed by Sven Lindvall in Strawberry Studio
Mastered by Ulf Börjesson at EarHear

Executive production by
Hilda Sandgren & Lars Tengroth
Artwork & Layout by Malva Fürst
Photography by AnnaReet Gillblad
Visual Art by Isabell Hällsjö

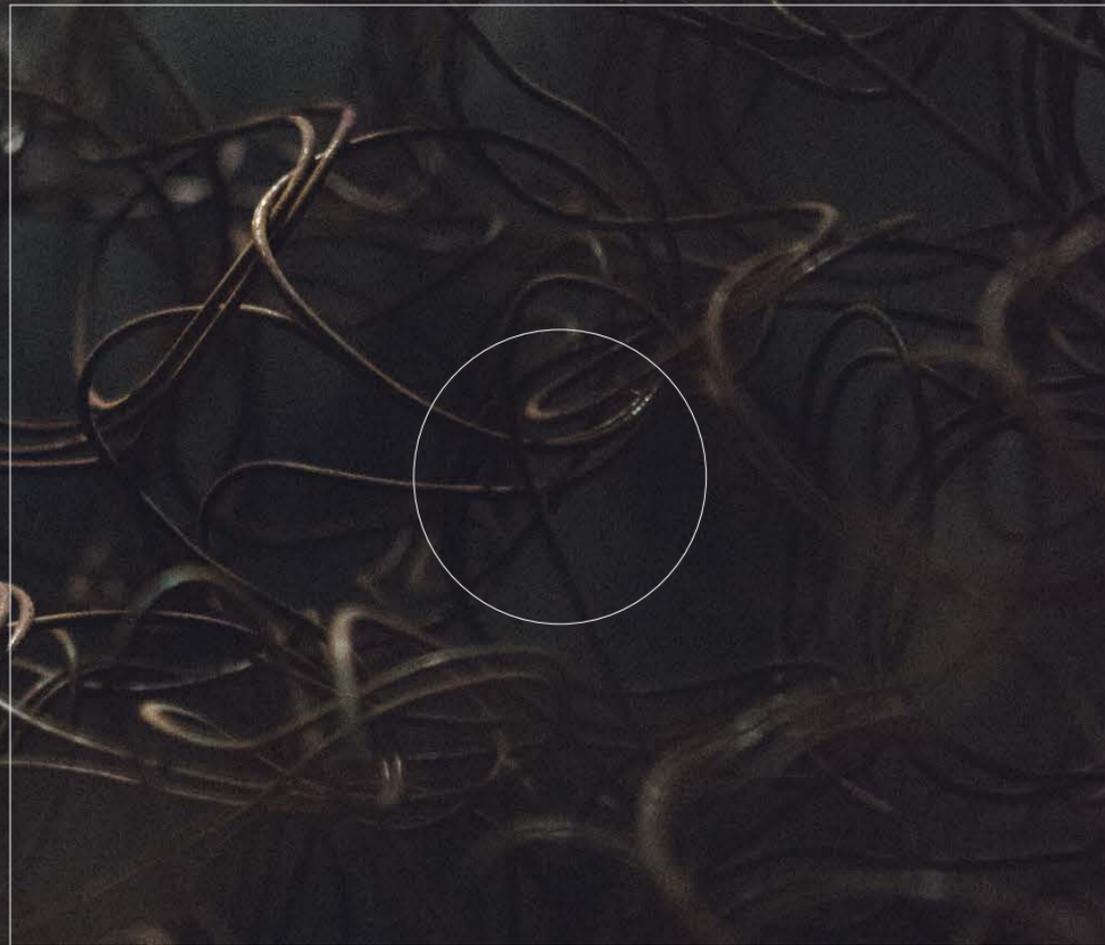
Thanks Coles Microphones 403, Pigini
Accordions and Thomastik-Infeld strings



1. Setesvalsen
2. Om aftonen
3. I gryningen
4. Ad meridiem
5. Somran
6. Himmelen i trapphuset
7. Systerpolska
8. Sixth Day I
9. Sixth Day II
10. Bingsjö lilla längdans
11. Vaggvisa
12. Till Moa

32'.40''

All arrangements by Lisa Rydberg & Lisa Långbacka





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