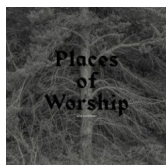


Arve Henriksen - Places Of Worship (2013)

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01. Adhan [00:03:20] 02. Saraswati [00:04:28] 03. Le Cimetiere Marin [00:04:28] 04. The Sacristan [00:03:11] 05. Lament [00:03:54] 06. Portal [00:04:10] 07. Alhambra [00:05:04] 08. Bayon [00:03:42] 09. Abandoned Cathedral [00:04:15] 10. Shelter From The Storm [00:03:33]

Arve Henriksen: trumpets, field recordings (1), voice (5, 9); Jan Bang: samples (1-4, 6, 8, 9), programming (6, 9), live sampling (7); Erik Honoré: samples (1, 2, 4, 5), synth bass (1, 4, 6, 8), synthesizers (2, 3, 4), drum programming (2, 3), live sampling (7), vocal (10), instruments (10); Lars Danielsson: double bass (3); Stahlquartett (Jan Heinke: violin; Alexander Fülle: violin; Michael Antoni: viola; Peter Andreas: cello): string quartet (3); Eivind Aarset: guitars (7, 8), sampled guitar (9); Jon Balke: piano (7), sampled piano (9); Ingar Zach: percussion (7); Christian Wallumrød: sampled piano (3); The Norwegian Wind Ensemble: sampled wind instruments (8); Peter Tornquist: sampled excerpts from "Alba" (8); Rolf Wallin: sampled crystal chord (9).

Despite his many followers, nobody plays a trumpet quite like the plaintively expressive Norwegian Arve Henriksen, the man whose inspirations are flautists as much as they are ambient brass stars such as Nils Petter Molvaer. This new album contains 10 sublime reflections on religious sites and buildings. If it just represented diplomatic awe around holy places, it could have ended up as spiritually upmarket mood music, but Henriksen's real priorities are the untapped sonic possibilities of the trumpet, as well as ideology-free meditation. On the elegaic Adhan, he cultivates an evocative unsteadiness that makes him sound creatively buffeted by solitude, but he's harder and more incisive (as if peering from the prow of a craft on a foaming sea) on Saraswati, sad but passionate on Le Cimitiere Marin, close to the vocal purity of a chorister on Lament, and in league with the Miles Davis of Sketches of Spain on the softly pealing Bayon. --- John Fordham, theguardian.com

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