

## Bach på svenska (Bach in Swedish)

With our classical training as a base and with feet firmly in the Swedish folk music tradition, we invite Father Bach to dance his own dance side by side with the Swedish "polska". There is much common ground – melody lines, harmony sequences, accentuations, ornamentations and rhythmic inclinations – that together gives the groove to which both styles aspire.

During the Baroque period the clear distinction between “classical” music and “folk” music, to which we are accustomed today, did not exist. There was a living tradition of dances that were sometimes written down, sometimes passed on orally. During the 18<sup>th</sup> Century, a part of Swedish church organists work was to play dance music with local folk musicians at weddings and other celebrations. It’s undeniably a tantalizing thought that these musicians, often of foreign heritage, who could play notated music, maybe, just maybe, sometimes taught a Swedish folk musician a minuet, a bourrée or a courante from their homeland. Maybe even something from the hands of Johann Sebastian...

We have chosen to – from our feeling for the music – create a meeting where the thought can play freely. Bach and the Swedish folk musicians... what if they really did meet?

Lisa Rydberg

- Riksspelman (National Folk Musician of Sweden) and baroque violinist

Lisa embraced the violin first time when she was five years old and from the very beginning she devoted her life equally to folk and classical music. Her studies at the Royal College of Music in Stockholm give evidence of searching expression beyond the genre bounds. After studying one year of classical music performance she gradually changed to an individual curriculum being the first student ever in Sweden studying the combination of classical and folk music. She obtained her diploma in baroque violin.

Lisa is now a freelance musician with a wide range. She’s a member of numerous groups, such as ‘Bach på svenska’ (Bach in Swedish), Jul i folkton (Christmas in a Folk Style), a duo called LISAS, the improvisational group Ritualia and Sofia Karlsson Band. She also appears in many smaller baroque ensembles, in pop albums and besides of that she composes her own music.

She has released five albums: “Swedish Wedding Tunes”, “Vinterskrud”, “Östbjörka” and - together with Idenstam - “Bach på svenska” and “Bach på svenska – Tyska klockorna”.

In 1999 Lisa was nominated Riksspelman. She has also been awarded Pekkös Gustaf’s special prize and Spel-Stina’s Medal.

Gunnar Idenstam

is a concert organist, composer and folk musician. He comes from a background of classical music, but has a "distant love relationship" with the folk and symphonic rock of the 1970s. Today he has brought these influences into the context of organ music when he builds bridges between French cathedral tradition, symphonic rock and Swedish folk music. To develop the wide-ranging music he creates and performs today he studied at the Royal College of Music in Stockholm and then studied the virtuoso French tradition in Paris, under Marie-Claire Alain and Jacques Tardieu.

He achieved the highest honours in both countries. In 1984 he was the first - and to date, the only - musician from northern Europe to win the prestigious international competition in improvisation, the "Grand Prix de Chartres". Since 1986 he has pursued an international career as a concert organist. His arrangements of orchestral works by Ravel (Bolero, La Valse) and Debussy (La Mer) are greatly admired at recitals at home and abroad. Those works are included in his latest solo CD on BIS Records. In 2012 he was awarded the "Interprete of the year" prize by the Royal Academy of Music in Stockholm. The Prize was presented to him by His Majesty King Carl XVI Gustav of Sweden.

In June 2013 he received the Litteris et Artibus - a royal medal for recognition of eminent skills in the artistic field. Idenstam is a member of the Royal Swedish Academy of Music since May 2013.