



International Rostrum of Composers 2016

Norwegian Broadcasting Corporation



## Lene Grenager (b. 1969)

**Vev**, for orchestra

Oslo Philharmonic Orchestra  
Baldur Brönnimann, conductor

Recorded September 13<sup>th</sup> 2013 (Ultima Festival)  
Oslo Concert Hall (First Performance)



**Lene Grenager** (b. 1969) grew up in Halden and studied cello and composition at the Norwegian Academy of Music. Since 1995, she has worked professionally as both cellist and composer. She has written for several of Norway's major orchestras as well as for various ensembles. As a performer, she is specialized in improvised music and works mainly in the quartets SPUNK and Lemur and in a duo with singer Sofia Jernberg. With these constellations, Lene has played concerts all over Europe and the USA, and at festivals such as Donaueschinger Musiktage, Huddersfield CMF, Tectonics, Novelum, Moldejazz and Kongsberg Jazz festival. She also holds solo performances.

Grenager is interested in notation, and how this influences musicians and the sounding result. She collaborates with musicians from different traditions resulting in scores ranging between precise notation and graphic notation.

### About *VEV*

(The word "vev" may refer to woven fabric or tapestry, made by a person, or for instance a spider. It may be used a grid, or a pattern of connections, just like the English word "web". But in this title, the word refers to a loom, a device to weave cloth or tapestry.)

In the Viking era, people believed that a skilled weaver could influence the course of history. The result of a battle, or whether a human might live or die, could be expressed in the loom, and this might even alter the outcome. In the Icelandic *Njáls Saga*, the man Daurrud looked in through a window, "and saw that there were women inside, and they had set up a loom. Men's heads were the weights, but men's entrails were the warp and wed, a sword was the shuttle, and the reels were arrows. They sang these songs, and he learnt them by heart--

See! warp is stretched; For warriors' fall,  
Lo! weft in loom; 'Tis wet with blood;  
Now fight foreboding, 'Neath friends' swift fingers,  
Our gray woof waxeth; With war's alarms,  
Our warp bloodred, Our weft corseblue.

This woof is y-woven with entrails of men,  
This warp is hardweighted with heads of the slain,  
Spears blood-besprinkled for spindles we use,  
Our loom ironbound, and arrows our reels;  
With swords for our shuttles this war-woof we work;  
So weave we, weird sisters, our warwinning woof."

The belief that a work of art has the potential to alter history is intriguing, and I wanted to explore this in my orchestral loom.

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