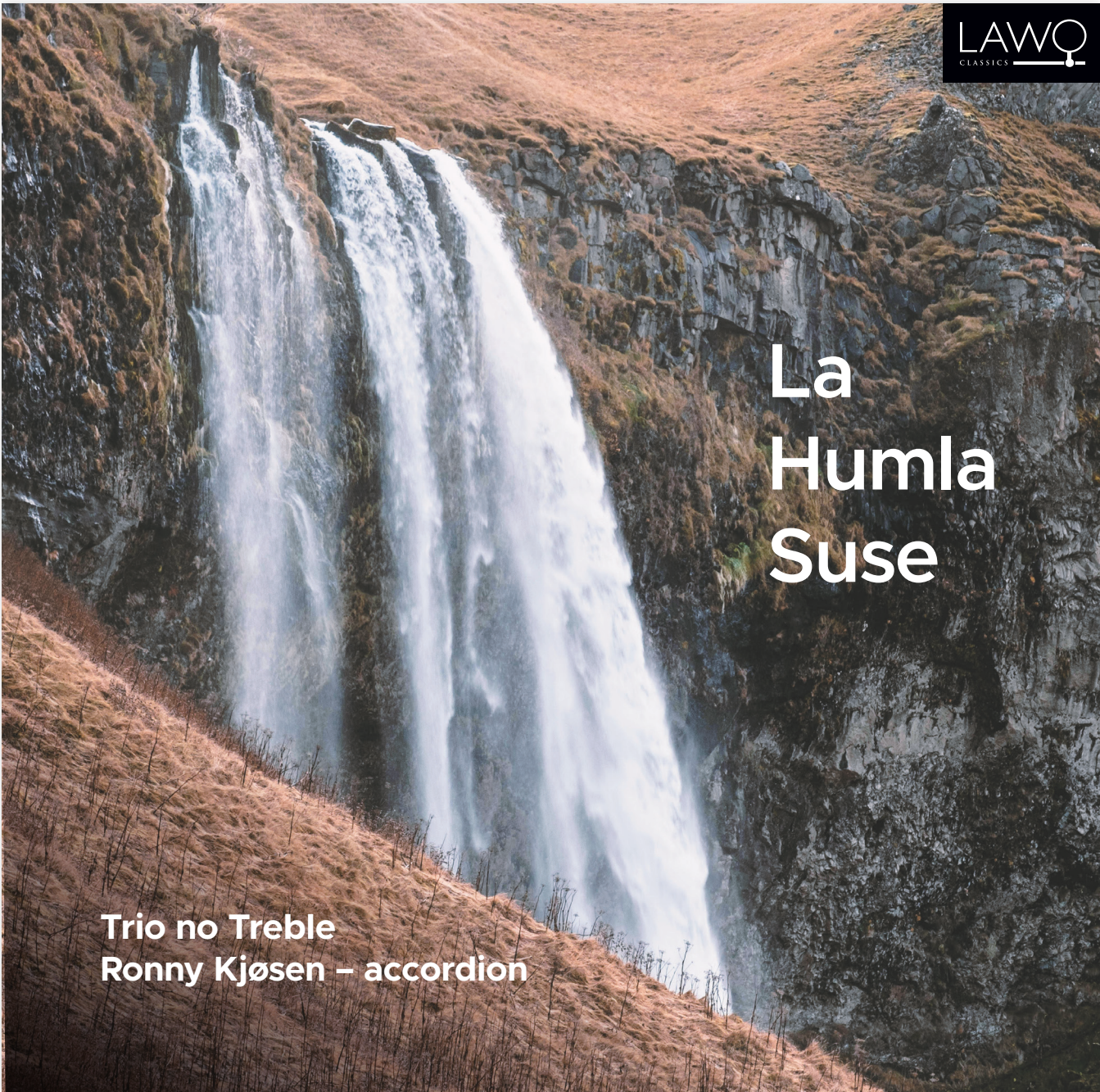




LAWO
CLASSICS

La Humla Suse

Trio no Treble
Ronny Kjøsén – accordion

On *La Humla Suse*, folk musician and accordionist **Ronny Kjøsen** joins forces with **Trio no Treble** to present a unique collection of his own compositions alongside traditional material arranged for the distinctive ensemble of accordion, viola, cello and double bass.

Kjøsen's musical language draws freely from both classical chamber traditions and Nordic folk heritage. Throughout the album, these two worlds are woven together with ease—echoing a long historical interplay where European folk and classical music have continuously shaped one another. From ländler, waltzes and polkas to the influence of Hungarian, French, and Scandinavian styles, the music moves fluidly across borders while remaining unmistakably Kjøsen's own.

The combination of deep-sounding strings and accordion creates a richly blended sonority. The ensemble has a wide register span—from the double bass's resonant depth to the accordion's bright agility—while the warm colours of viola and cello expand the expressive palette. Kjøsen writes with great sensitivity to these instruments, crafting arrangements that highlight both the earthy rhythmic drive of folk music and the refined craftsmanship of classical writing.

Since beginning their collaboration in 2020, Kjøsen and Trio no Treble have developed a substantial body of new repertoire. *La Humla*

Suse marks the first recording of this material. The music is inspired by local characters, personal encounters and stories from Kjøsen's home region, reflected in the titles and musical ideas.

Below, Kjøsen offers his own remarks on each piece:

Ått'n Eystein (Ronny Kjøsen)

This is a folk-style melody I wrote as a tribute to Hølonde's great cultural figure Eystein Estenstad. I rediscovered it and created an arrangement for the trio when we started this project.

Stian's Lesnoto Horo (Ronny Kjøsen)

In my final year on the music program at Heimdal Videregående Skole, I was lucky to have Stian Carstensen as a teacher. This is my little tribute to a fabulous musician and a great person.

La Humla Suse (Ronny Kjøsen)

A small summer waltz strongly inspired by Swedish folk songs and the accordion hero Andrew Walter.

Reinlender by Franz Schubert (trad./arr: Ronny Kjøsen)

When you search for traditional music in old notebooks, you suddenly find interesting things. I found this reinlender-fragment in the book *Fra menuett til masurka* by Ole Feiring. This is a good example of how music travels and adapts to its purpose. I made a chamber music-inspired string quartet arrangement for the ensemble Hollos efterfølgere and I rewrote it for our ensemble. I haven't been able to determine whether it is actually Schubert who composed this fragment. However, the reinlender is simply lovely!

Gallopp by organist K.A. Kleve, Kristiansund (K.A. Kleve/arr: Ronny Kjøsen)

Like the Schubert reinlender, this is also a composition by a classical musician. What we today call "gammeldans" (literally, "old dance") was the pop music of the late 1800s and is the root of many musical forms worldwide. I found the melody in the notebook collection of Peder Wessel (from Vinjeøra) of 1872.

Akk mon min veg (after Guri Romundstad, Rindal/ arr: Ronny Kjøsen)

My wife, Marit Løfaldli (vocals), is a guest performer on this folk tune, which derives from her great-grandparents. Guri said she had

learned it from a maid who came to Rindal from Grip. The melody has clear similarities with Celtic musical language and may well originate from even further west across the Atlantic.

'Ak mon min vei til Kanaan' is a religious folk tune. The text expresses longing, hope, and comfort. It conveys that even though we as humans face many challenges and can make many mistakes throughout life — 'stumble again and again' — we can still receive forgiveness and a new chance.

Lyrics in Norwegian:

*Ak mon min vei til Kanaan
endnu er meget lang?
Kan jeg da nå det søde land,
som snubler gang på gang.*

*O Kanaan, du livsens land,
o kunde jeg deg nå!
Mitt hjerte står i lengselsbrand,
o kunde jeg deg få!*

*Kom fort, min sjel, bli aldrig trætt!
Du Kanaan kan nå!
Kun fort, kun fort,
klenodiet du foran ser jo stå.*

*Ah, though my road to Canaan
is still so very long,
can I yet reach that sweetest land,
even though I keep stumbling?*

*O Canaan, land of life,
if only I could reach your shore!
My heart is burning with desire
if only I could get there!*

*Come swiftly, soul, grow never tired!
For Canaan you will reach.
Press on, press on,
the treasure stands before you.*

Ala Konstantin (Ronny Kjøsen)

For a time I played in the gypsy ensemble Trio Troika with the fabulous Konstantin Popchris-tov. I wrote this tune for a recording we did. *Ala Konstantin* is an attempt to portray a fine fellow and wonderful violinist. The arrangement is inspired by the style in which Hungarian and Romanian string ensembles play and write.

Leken Hass Odd (Ronny Kjøsen)

In Røros they often call a melody or dance tune a *lek*. This is my attempt to make a so-called *gammelpols*. These *lek* melodies are characterized by starting on the second beat of the measure. The arrangement is written for Trio no Treble and the one-row melodeon. A one-row melodeon is just like a harmonica on the treble side, but also has a fundamental bass and a chord bass, allowing for two full chords. The arrangement is written with this

as a starting point and with a small bridge for the trio. This is my attempt to make the one-row melodeon respectable.

Grautmarsj (trad. after Brekkgutten/ arr: Ronny Kjøsen)

The fiddler and composer Ole Nilsen Brechan, known as Brekkgutten, was from Kårøydalen in Heim municipality and was an active musician and composer in the mid-1800s. A cultural figure who did many things and wasn't too particular about what he played – as long as it was good music. A mantra we've tried to bring into this project as well. *Grautmarsj* was played as they carried the porridge into weddings, and this little fragment suits that purpose well.

Liten menuett (Ronny Kjøsen)

Just as the title suggests, this is a small minuet. A simple phrase of four notes that develops. There are many traditional minuets in Norwegian tradition, but they are unfortunately rarely used. Finland has a living minuet dance tradition, but this is not the case in Norway. This may be part of the reason it has fallen out of use.

Over Hogna, polonese (Ronny Kjøsen)

When my good friends Jens Storli and Maj Helen Nymoen got married, I composed this polonaise. Because you simply walk in a polonaise, the time signature doesn't really matter. So it became a polonaise in 5/4 time. The title refers to the fact that Jens had to cross the river Forollhogna to find his wife, who is from Østerdalen—on the other side of Hogna.

Brura mi (Ronny Kjøsen)

A very bridal-march-like piece; like *Over Hogna*, this also includes elements of 5/4, but the bride manages to walk anyway.



Trio no Treble

Trio no Treble is an untraditional string trio of **viola, cello, and double bass**—a dark-timbred ensemble exploring the rich sonorities of the lower string register. The performers on this recording are Lars Marius Hølås (viola), Eivind Rossbach Heier (cello) and Jostein Bolås Brødreskrift (double bass). Formed in 2017, the trio has performed throughout Norway, Sweden, Denmark, Germany, Nepal, Hong Kong, and Serbia. They have appeared at major festivals including those in Kristiansund and Mosjøen, and have collaborated extensively with Musikk i Nordland, creating the successful concept “*Pubquiz – big experiences in small places.*”

Internationally, the trio has performed at renowned venues such as Gewandhaus (Leipzig) and Konzerthaus Berlin, and toured Spain in autumn 2025. They have released two albums—including the commissioned work *Trio (no) Trouble* by Trygve Brøske—and have been featured in *The Strad* for their inventive musical collaborations.

Known for their playful approach and genre-crossing repertoire, Trio no Treble moves effortlessly between classical music, folk styles, and contemporary pop arrangements. The trio's members are active in ensembles such as Trondheim Soloists and Trondheim Symphony Orchestra, and hold advanced degrees from NTNU as well as further studies in Germany, Switzerland, and Sweden.



Ronny Kjøsen

Ronny Kjøsen is a versatile musician, composer, and arranger based in Rindal. Though best known for his work on accordion, he performs on a wide range of keyboard and string instruments. His artistic roots lie in Norwegian folk music, but his output spans popular, classical, choral, and theatre repertoire.

Kjøsen's compositions reflect a deep engagement with folk traditions—both Norwegian and international—often blending stylistic ele-

ments into a personal idiom. He has written music for numerous theatrical productions and historical plays, an artistic field he is particularly passionate about. He studied composition at NTNU and HINT, and continues to compose for a wide range of ensembles and contexts.

Marit Løfaldli

Marit Løfaldli is a trained singer and music teacher from NTNU in Trondheim. She also holds a master's degree in speech therapy from NTNU, specializing in voice. As a performing singer, Marit works mainly within traditional music, folk songs, and the singer-songwriter tradition. She has also been a long-time member of the Gregorian choir Schola Sanctae Sunnivae from Trondheim.

In her teaching, Marit — both as a speech therapist and vocal coach — focuses on seeing the whole connection between breath, body, and voice, both in singing and everyday life. She aims to convey knowledge about the voice and how to take good care of it.





Musicians:

Ronny Kjøsen, composition,
arrangements, accordion
Marit Løfaldli, vocals

Trio no Treble:
Lars Marius Hølås, viola
Eivind Rossbach Heier, cello
Jostein Bolås Brødreskift, double bass



La Humla Suse

Ronny Kjøsen

1. Åttu Eystein – 04:32
2. Stians Leshoto Horo – 03:30
3. La Humla Suse – 03:55
4. Reinlender by Franz Schubert
(traditional, arr. Kjøsen) – 03:02
5. Gallopp by Organist K. A. Kleve
(K.A. Kleve, arr. Kjøsen) – 02:35
6. Ak mon min vei til Kanaan
(after Guri Romundstad, arr. Kjøsen) – 02:47

Ronny Kjøsen

7. Ala Konstantin – 04:26
8. Leken Hass Odd – 03:42
9. Grautmarsj after Brekkgutten
(trad. after Brekkgutten, arr. Kjøsen) – 02:24

Ronny Kjøsen

10. Liten menuett – 04:13
11. Over Hogna – 03:15
12. Brura mi – 03:19

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