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Bio information: **GÖSTA BERLINGS SAGA**

Title: **GLUE WORKS** (Cuneiform Rune 319 )

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**FILE UNDER: ROCK / POST-ROCK / INSTRUMENTAL ROCK /AVANT-PROGRESSIVE**

Amidst the resurgence of all-instrumental bands on the international rock scene over the past decade, Swedish progressive rock / post-rock group **Gösta Berlings Saga** is one of the most exceptional groups. Able to create myriad musical statements that are memorable despite the absence of lyrics, its music proves that words can indeed sometimes get in the way. Gösta Berlings Saga's music evokes the expansive, filmic potential of '70s instrumental music without repeating the past. Without retro affectation, the foursome **Gösta Berlings Saga** combine the cool sleekness of the **Ventures** and **Shadows**, the jazz-informed psychedelia of **Gong**, the wry humor of fellow Scandinavian **Laika & the Cosmonauts**, the textured knottiness of **Yes** (in their early '70s prime), the exotic evocations of film music (**Howard Shore**'s scores for **Naked Lunch** and **Ed Wood**), the eclectic whimsy of the **Canterbury** school, and the droll menace of **Mogwai**. **Glue Works** is **Gösta Berlings Saga**'s third album, its first recording released outside Sweden, and its first on **Cuneiform**. It is one of the most breathtaking instrumental albums to come out in recent years, capable of sending shivers down your spine one minute and making you wonder...what's next?

Cuneiform asked the Swedish group for some of their thoughts on **Glue Works**, here's what they said:

*For glue to work it is of importance that the molecules involved are polarized – that is, they have a positive end and a negative end. Since opposites attract, the positive side of one molecule will be attracted to the negative side of the neighbouring one. Also, for this to work to begin with there needs to be extremely close contact between the surfaces being joined.*

*The album Glue Works is a small celebration to these simple yet logical mechanisms. The four members of Gösta Berlings Saga, with their diverse musical backgrounds and personalities find a common focal point in the music they create together. Each individual effort is melted into the pot, glued together with the rest to create something greater in common. The collage as a working method; Soft glued to rough. Epic glued to tiny. Minimalism glued to maximalism, all to create a new whole.*

*The album is recorded in the band's own Studio Pelikaan, located on a street named Sorterargatan in an industrial and forgotten part of Stockholm. Apart from the studio, with leaking radiators and poor heating the house in itself comes with smashed windows, assorted car thieves high on rohypnol, and always – a freshly urinated hallway. In other words – perfect conditions for the recording of a breathtaking album.*

With help from **Mattias Olsson** (**Änglagård**, **White Willow**), who produced and mixed the album, **Gösta Berlings Saga** has created a truly all-embracing, yet focused and forward-thinking album. There is not a dull moment on the disc, which is packed with instrumentation as diverse as French horn, bass harmonica, vibraphone, Moog Taurus, cello, Minimoog and musical saw (just to name a few). The solid backbone of the album, however, remains the core quartet: **Alexander Skepp** on drums and percussion, **Einar Baldursson** on guitars, **David Lundberg** on Fender Rhodes piano, synthesizers and Mellotron and **Gabriel Hermansson** on bass.

**Gösta Berlings Saga** was formed in 2004 by **Alexander Skepp** (drums), **David Lundberg** (Fender Rhodes), **Gabriel Hermansson** (bass) and **Mathias Danielsson** (guitars). The band named itself after a Swedish Neo-Romantic novel by writer and Nobel laureate Selma Lagerlöf. A masterwork of Magical Realism in which magical elements occurred as normal events, the novel blurred boundaries between "real" and "fantastic" in the same stream of thought...much as the band would juxtapose and combine seemingly discordant elements in its own music. In 2006, the Swedish label **Transubstans** released **Gösta Berlings Saga**'s debut album, **Tid Är Ljud**. Danielseson left the group shortly after its recording, and was replaced by **Einar Baldursson**. The album received very good press, generating numerous gigs for the new lineup across Sweden and Europe.

With **Baldursson** on board, **Gösta Berlings Saga** began writing material for its second album, **Detta Har Hänt**. The album was recorded in the band's own studio **Pelikaan** in late 2008, with overdubs recorded at **Mattias Olsson's Roth Händle Studios**. A more complex, varied and above all darker album than the band's debut, **Detta Har Hänt** was released in June 2009 on **Transubstans** and was nominated for the **P3 Gold award**, Swedish National Radio's premier music prize. The album generated more gigs in Sweden and abroad, including Finland, Denmark, The Netherlands and elsewhere in Europe.

When thoughts of a third album started to take shape at the **Gösta Berlings Saga** camp in the summer of 2010, the band was an even more musically confident and well-oiled quartet than before. Gösta Berlings Saga began writing material, and brought in **Mattias Olsson** to record, produce and mix its new album. Notably, the band signed with an overseas record label – the U.S.A. label **Cuneiform** – to release the album globally. Titled **Glue Works**, Gösta Berlings Saga's third album and first release on **Cuneiform** is a captivating recording on both instrumental and compositional grounds. Featuring songs that are more melodic and straight forward than in earlier works, as well as ones far more multifaceted, **Glue Works** is packed with unforgettable tunes. There's an orchestra-size excursion through hall of the Mountain King (the mini-epic "Gliese 581g") and high lonesome sounds (from a nighttime Scandinavian mountain pass, **Wuthering Heights**, or "Islands") that give way to ominous panoramas (flavored by minimalism and Keith Emerson's daydreams) and a glitter-rock stomp intertwines with **The Day The Earth Stood Still**, where the robot goes for a stroll around the 'hood. In **Glue Works**, Gösta Berlings Saga expands its musical universe – and reveals that mystical, magical, and Swedish musical universe – to wider audiences than ever before.

*For more information on Gösta Berlings Saga, please see:*

**www.gostaberlingssaga.se - www.myspace.com/gostaberlingssaga**

## PROMOTIONAL PHOTOS



Digital [High-Resolution / Color] versions of these images and MORE are available for download on [www.cuneiformrecords.com](http://www.cuneiformrecords.com) in the "Press" section.

### ***WHAT THE PRESS HAS SAID ABOUT GÖSTA BERLINGS SAGA'S PAST RELEASES:***

#### **TID ÄR LJUD (TRANSUBSTANS 2006)**

"GBS creates an unbelievable masterpiece on their debut album" – *Generated X / Germany*

"GBS gets even more points for definitely being about the MUSIC, not the playing. While it's obvious that these guys are good, they're not showing off, they're writing and performing some marvelous, melodic music without pretense that's still wonderfully PROG." – *Aquarius Records / USA Kingdom*

"It has something that most progressive rock bands don't, the ability to carry on with the 70's era movement rather than emulate it. ... I believe this is the crème de la crème in 2006 and I can't wait for another from this amazing band!" – *Prognaut / USAogressiveworld.net*

"An absolute positive contribution to the Swedish progrock scene." – *Tarkus Magazine / Norway/Denmark*

"Tid är ljud is a very detailed instrumental album. The seven songs gives you almost everything, beautiful melodies, dreamy atmospheres, intense rock and thick synthesizer parts. The music is total. It is melancholic, melodic, varied and fascinating [...] Highly recommended!" – *Musiq.no / Norway*

#### **DETTA HAR HÄNT (TRANSUBSTANS 2009)**

"Detta Har Hänt is nothing short of an instrumental masterpiece" – *Progressive Ears / USA*

"This is hypnotic, robotic, thankfully long and yet somehow, so damn soulful. Also, I haven't heard a Fender Rhodes being played like this since like forever. I volunteer this album for album of the decade. It doesn't get better than this." – *Deaf Sparrow / USA*

"The band's musicianship is tight as a drum throughout. The melodies have a way of creeping into your subconscious and remaining there long after you've listened to the last notes. The darker, bleaker elements merely act as a contrast to the band's more uplifting passages. One of my top 5 releases from 2009. Highly recommended." – *Sea of Tranquility / USA*

"Detta Har Hänt is brave, exciting, dynamic, imaginative, and individual. All of that is topped off with some excellent musicianship." – *Eurorock / France*

"The end result is a brilliant piece of work, one of the best efforts of 2009, and a CD I suspect will be regarded as a classic production in the future." 6/6" – *Progressor / UK*

"Better still, and almost uniquely in the comfortably upholstered world of prog, there is nothing indulgent in what they do. Their strongly melodic motifs are tightly wrapped and deployed with economy and precision, leading to some vividly evocative music." – *Shindig Magazine / UK*

"With Detta Hart Hänt Gösta Berlings Saga have released an album full of impressive, instrumental, dark and sometimes psyche related music, and I'm really looking forward to their third album." – *Dutch Progressive Rock Pages / The Netherlands*