



Astri Luihn

Tórshavnar Musikkskúli

Tórshavn School of Music



Listaljóð

Hetta er ein musikkskúli fyri børn og ung.
Tað sæst, at her verður tónleikur lærdur
og skaptur.

Listin syngur fleirraddað við arkitekturinum
og funktiólnini í húsinum. Listprýðingin gevur
visuell og pedagogisk signaldømi úr føroyskari
tónleikasøgu frá víkingatíð til í dag.

Art Sounds

*This is a music school for children and young people,
a place where music is studied and created.*

*The artwork harmonizes in many voices alongside the
architecture and its purpose. Throughout the building, art
installations offer visual educational signals from Faroese
music history from the Viking Age to today.*



Astri Luihn

Listaligir tónar

Listprýðingin hjá Astri Luihn í Musikkskúlanum í Tórshavn er ein hugvekjandi og ekspressiv samanrenning av teimum báðum økjum, sum standa listakvinnuni allarnæst: tónlistin og myndlistin. Tónleikur verður visualiseraður í listaverkum, sum vísa til føroyska siðvenju og søgu, samstundis sum verkini spæla saman við arkitekturinum og kveikja skapandi hugsan og læring hjá teimum, sum hava sína dagligu gongd í húsinum.

Listprýðingin hon gjørði í 2019, er sett saman av fleiri pørtum. Í stóra miðrúminum, ið verður nevnt Í Gjónni, hanga relieff úr útskornum viði, sum mynda stórar fuglar á flogi, formar, strikur og skap, sum líkjast nótum og tónum, og eisini eru lomvigar, sum eru eitt sereyðkenni í listini hjá Astri Luihn. Relieffini hava útskornar staklutir, sum lýsa føroyska tónleikasøgu.

Fuglarnir vísa til teir mongu fuglarnar í føroysku kvæðunum, Brynhild úr Sjúrdarkvæðunum er á einum relieffi í samlag við eina rúgvu av føroyskum tónlistafólkum frá miðöld upp til okkara tíð, frá Kingo og Svabo til Waagstein, Alex Bærendsen og Týr. Stóru vindeyguni í forhøllini eru prýdd við nótaskipanum við brotum úr kendum føroyskum lögum, sum eisini er ein heilsan og íblastur til tey, sum koma inn at venja, undirvísa, á konsert ella okkurt heilt annað. Læringin heldur fram í listini.

Listakvinnan og listprýðingar

Astri Luihn er ein viðurkend listakvinna, ið hevur sett sín varandi dám á føroyska listaheimin. Hon er útbúgvin tónleikafrøðingur og hevur verið virkin listakvinna í fleiri áratíggju. Hon sýnir javnan fram og er umboðað á listasøvnum uttanlands og á Listasavni Føroya.

Listaliga útrykkið hjá Astri Luihn er eyðkent av einum symfoniskum stíli, har livandi litir, dynamiskir formar og symbolskir figurar renna saman. Hennara verk hava ofta íblástur úr føroyskum søgum, sagnum og siðvenjum umframt náttúruni, bæði í Føroyum og Noregi, haðani hon er ættað. Sermerkta samansetingin ger, at hennara verk virka sum brúgv millum mentanarlig narrativ, sum skapa ein dialog millum fortíð og nútíð, siðvenju og samtíð.

Seinastu árin hevur Astri Luihn tikið á seg umfatandi listprýðingar í almenna rúminum, millum annað Skúlan á Argjahamri, skúlan við Streymin og Tórshavnar Musikkskúla. Listprýðingarnar hjá Astri Luihn vísa hennara førleika at tulka og lýsa mentanarligar frásagnir í myndum, sum bæði seta dám á umhvørvið og skapa ríkar upplivingar fyri áskoðaran.

Soleig Hanusardóttir Olsen
Stjóri, Listasavn Føroya



Astri Luihn

Artistic tones

The public art installation by Astri Luihn at the Music School in Tórshavn is an inspiring and expressive blend of the two subjects closest to the artist's heart: music and visual art. Music is visualised in pieces that reference Faroese traditions and history while interacting with the architecture, encouraging creative thought and learning for those who are there day-to-day.

The art installation she created in 2019, consists of multiple parts. In the large central space, known as Í Gjónni, In the Gorge, carved wood reliefs depict large, flying birds, shapes, lines, and forms reminiscent of musical notes and tones, as well as guillemots, a hallmark of Luihn's work. The reliefs contain carved details that portray the history of Faroese music.

The birds allude to the many birds mentioned in Faroese ballads; in one relief, Brynhild from the Sjúrdarkvæði, the Ballads of Sjúrdur, is shown among a gathering of Faroese musical pioneers from the Middle Ages to today, from Kingo and Svabo to Waagstein, Alex Bærandsen and Týr. The large windows in the foyer are decorated with musical notes from famous Faroese melodies, offering a greeting and inspiration for those coming in to practice, teach, attend a concert, or something else entirely. The school's learning environment continues through the art.

The Artist and Her Public Artworks

Astri Luihn is a recognised artist who has left a lasting impression on the Faroese art scene. She has a degree in musicology and has been active in fine arts for several decades. She exhibits regularly and is represented in international art collections as well as the National Gallery of the Faroe Islands.

Luihn's artistic style is characterized by a symphonic approach, where vibrant colours, dynamic forms, and symbolic figures merge. Her work is often inspired by Faroese stories, legends, and traditions as well as nature, both in the Faroe Islands and in Norway, where she was born. This distinctive combination makes her work a bridge between cultural narratives, creating a dialogue between past and present, tradition and modernity.

In recent years, Luihn has undertaken extensive public artworks, including for the school at Argjhamri, the school at Streymin, and the Tórshavn Music School. Her public art reflects her ability to interpret and illustrate cultural narratives in images that enhance the environment and provide enriching experiences for viewers.

Soleig Hanusardóttir Olsen
Director, National Gallery of the Faroe Islands

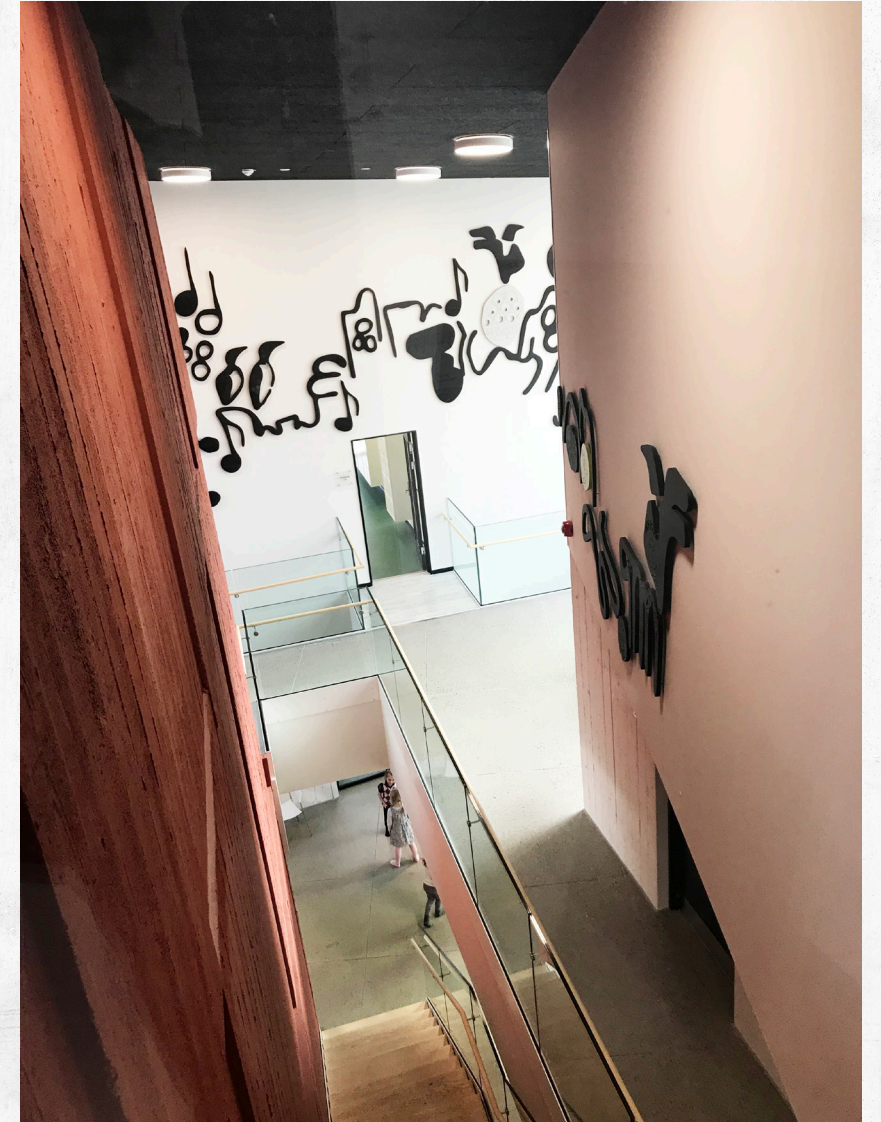


Í Gjónni

Føroysk tónlistasøga
frá víkingatíð og miðöld

In the Gorge

Faroese music history from the Viking Age to the Middle Ages



1

Tórshamarin,
Landnám,
uml. 825.

The hammer of Thor.
Faroese settlement,
ca. 825 CE.



2

Gæliskur krossur,
kristindómur, 999.

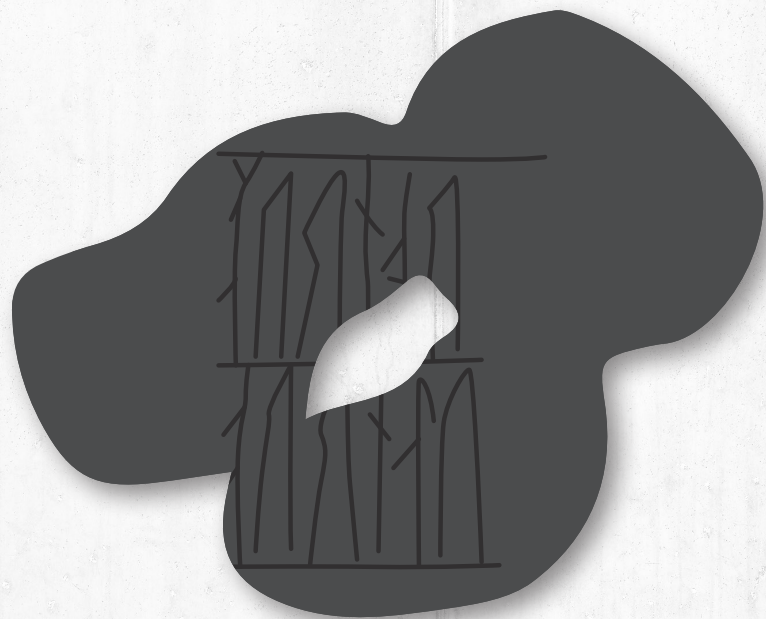
Celtic cross. Christianity,
999 CE.



3

Rúnir, Kirkjubø-
steinurin, stutt
eftir landnám.

*Runes, Kirkjubøsteinurin,
Kirkjubøur memorial,
settlement age.*



4

Magnushymnan,
úr Orknoyggjunum.
Neumir; nótaskrift
úr 1200-talinum. Elsta
dømi um fleirraddaðan
sang í Norðurlondum.

*Magnushymnan, "Hymn of St.
Magnus", Orkney. Thirteenth-
century neumatic notation, the
earliest extant Nordic
composition for multi-voice song.*



5

Ð frá Føringasøgu,
niðurskrivað í
1200-talinum.

*The letter “Ð” in
Føroyingasøga, Saga of the
Faroe Islanders, recorded in
the thirteenth century.*



6

Motiv úr
Sjúrðarkvæðinum.
Rist í stein í miðöld,
Sødermannland,
Svøríki.

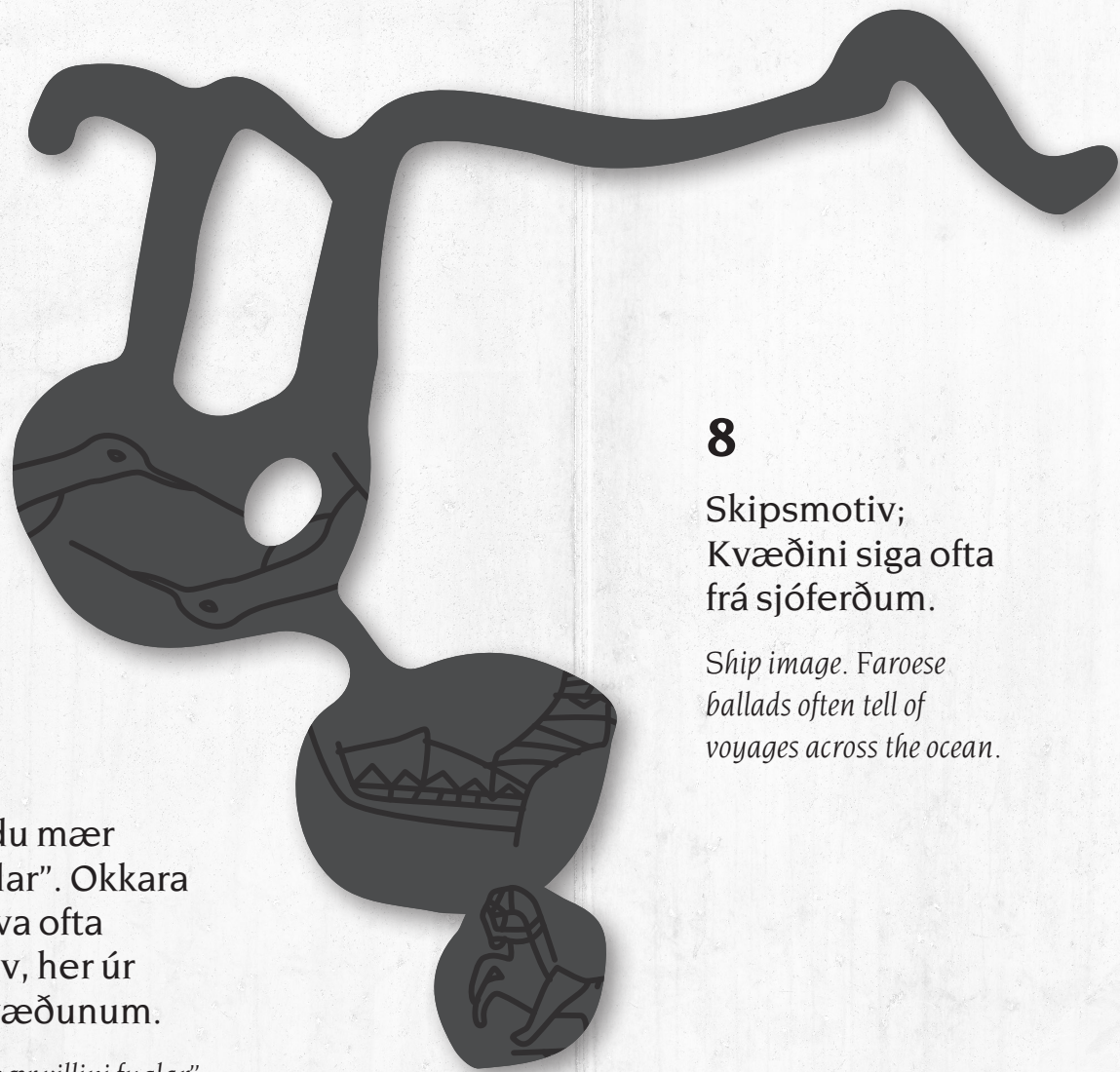
*Motif from Sjúrðarkvæði,
heroic ballad of Sigurd.
Medieval stone carving,
Södermanland, Sweden.*



7

“Tað søgdu mær villini fuglar”. Okkara kvæði hava ofta fuglamotiv, her úr Sjúrdarkvæðunum.

“Tað søgdu mær villini fuglar” (“The wild birds told to me”), from Sjúrdarkvæði. Birds are a common motif in our ballads.



8

Skipsmotiv;
Kvæðini siga ofta frá sjóferðum.

Ship image. Faroese ballads often tell of voyages across the ocean.

9

Kvæðakappin krevur ofta ein raskan og fljótan hest, sum í Karlamagnusarkvæði.

Ship image. Faroese ballads often tell of voyages across the ocean.

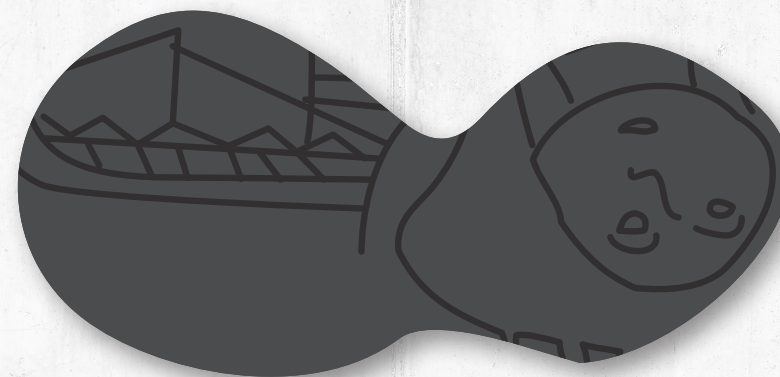




10

“Keisarin eigur ein fljótan hest, slíkur er eingin á landi. So ríður hann um dalar og fjöll, sum aðrir á flöttum sandi”.

“Keisarin eigur ein fljótan hest, slíkur er eingin á landi. So ríður hann um dalar og fjöll, sum aðrir á slöttum sandi” (“The emperor has a swift horse, its equal is not in this land. He rides over dale and peak as others ride on the sand”).



11

Gongurolvskvæði;
Svanna verður tikin av Risanum. Gongurolvur bjargar henni, og hon rýmir við skipi.

Gongurolvskvæði, ballad of Gongurolvur. Svanna is abducted by the giant, but Gongurolvur saves her, and she escapes by ship.



12

Brynhild frá Brynhildartátti. Kvæði um eina sterku kvinnu og hennara lív og lagnu. Ein partur av Sjúrdarkvæðunum.

Brynhild from Brynhildartáttur, song of Brynhild from the Sjúrdarkvæði cycle. Heroic ballad about the life and fate of a powerful woman.



13

Kvøðing og kvæða-skriving standa við gjøgnum miðöld og upp til okkara tíð.

Performance and composition of the traditional ballad continues from the Middle Ages to the present in the Faroes.

Í Gjónni

***Føroysk tónlistasøga
frá trúðbótini til nútíðina***

In the Gorge

Faroese music history from the Reformation to the present



1

Trúbót, Eldri nótaskrift:
1500-talið, Luther sálmur,
“Vár Gud er fóst og
haldgóð borg”.

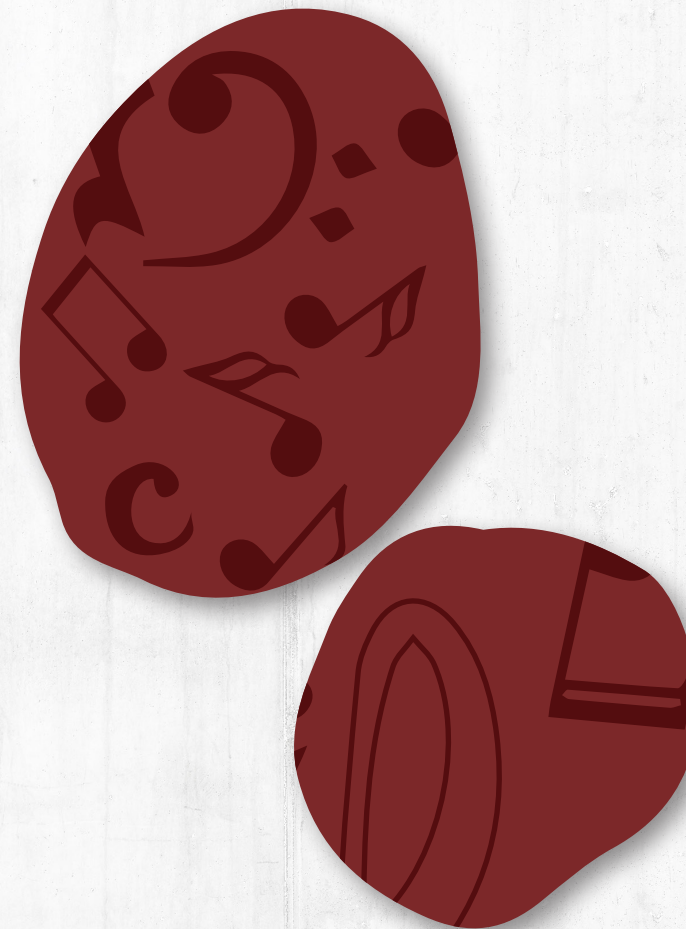
*Reformation and early musical
notation: “Vár Gud er fóst og
haldgóð borg” (“Our god is a firm
and solid keep”), hymn by Martin
Luther, 1529.*



2

Nótaskriftin verður
ment í 1600-talinum.

*Musical notation becomes
more common in the
seventeenth century.*





3

Kingosangur.
Thomas Kingo
1634–1703, danskt
sálmaskald.

Kingosangur, “Kingo
Song”, uniquely Faroese
technique of hymn song
named after the Danish
hymn poet Thomas Kingo
(1634–1703).



4

Sálmabøkur á donskum máli:
Motiv úr Hans Thommissøns
“Den danske Psalmebog”,
1569. Onnur sálmaskøld frá
somu tíð eru danin Hans
Adolph Brorson og Dorethe
Engelbretsdotter og Petter
Dass úr Norra.

*Danish-language hymnals. Motif from
Den danske Psalmebog (“the Danish
hymnal”) by Hans Thommissøn, 1569.
Other important hymn poets of the
period include the Dane Hans Adolph
Brorson and the Norwegians Dorethe
Engelbretsdatter and Petter Dass.*



5

Nótabókin hjá Jens
Christian Svabo, 1775.
Fyrsta niðurskrivaða dømi
um instrumentalan tónleik
í Føroyum.

*Music book belonging to Faroese
Enlightenment scholar Jens Christian
Svabo, 1775. Earliest extant written
instrumental music in the Faroes.*



6

Orgul, harmonium, kom
í Havnar kirkju í 1824.
Pípuorgul kom í 1831.

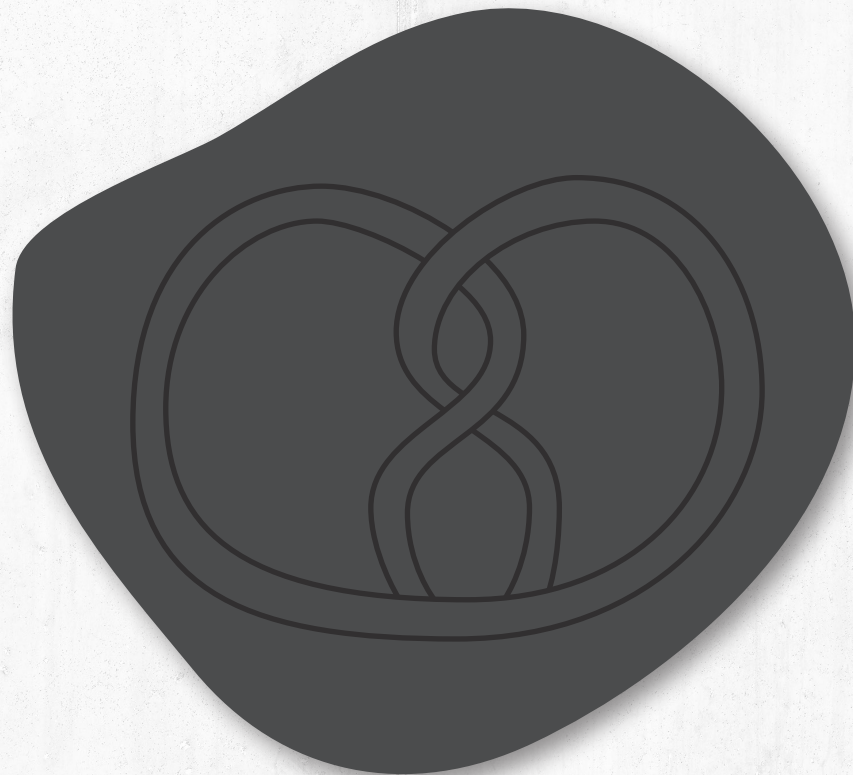
*Harmonium in Tórshavn Church,
1824. Pipe organ, 1831.*



7

Baker Hansen, *De fortabte spillemænd*, *ljóðførisfrálæra*, 1880–90.

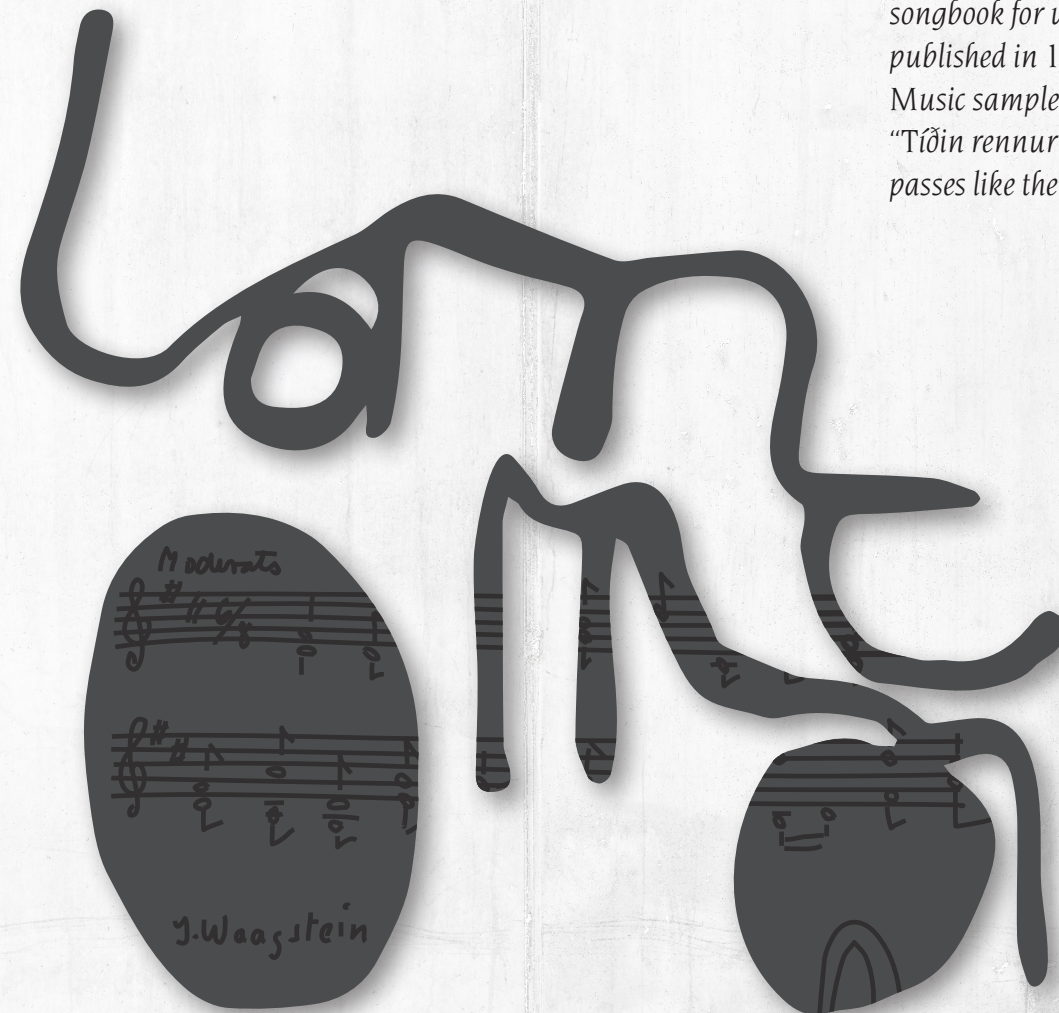
Bakar Hansen (“Hansen, the Baker”), character in the novel *De fortabte Spillemænd* (*The Lost Musicians*), by William Heinesen. Instruction on musical instruments, 1880–90.



8

Sangbók Føroya skúla: Í 1906 læt Jógvan Waagstein fyrstu skúlasangbókina í Føroyum úr hondum.

Sangbók Føroya skúla, the first Faroese songbook for use in elementary schools published in 1906 by Jógvan Waagstein. Music sample from Waagstein’s song “*Tíðin rennur sum streymur í á*” (“Time passes like the river’s current”), 1899.



9

Jazzbólkarnir í 1920'unum og frameftir: Goggan spratt úr hesum og hevði seinasta dansikvøld í 1976.

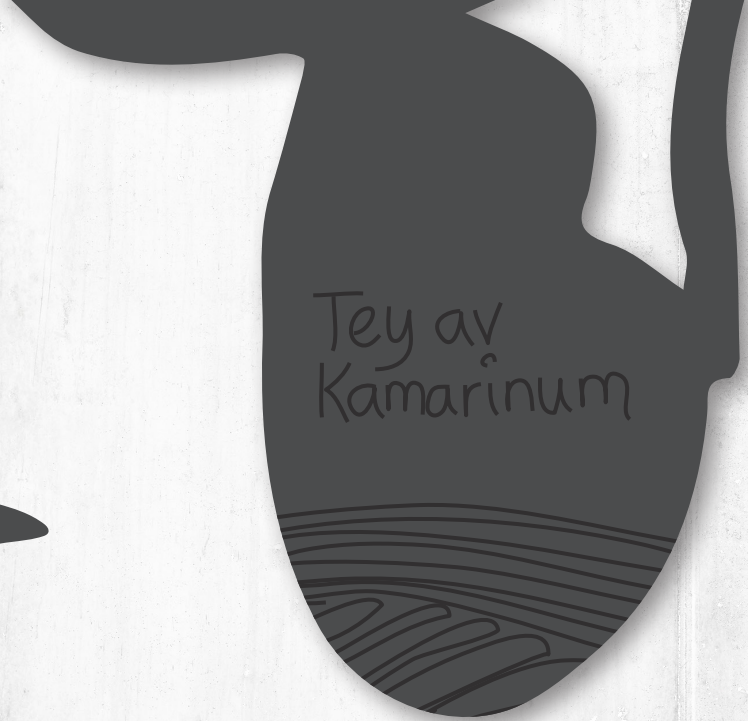
Jazz musicians of the 1920s and later. With roots in this era, the music group Goggan played its final dance show in 1976.

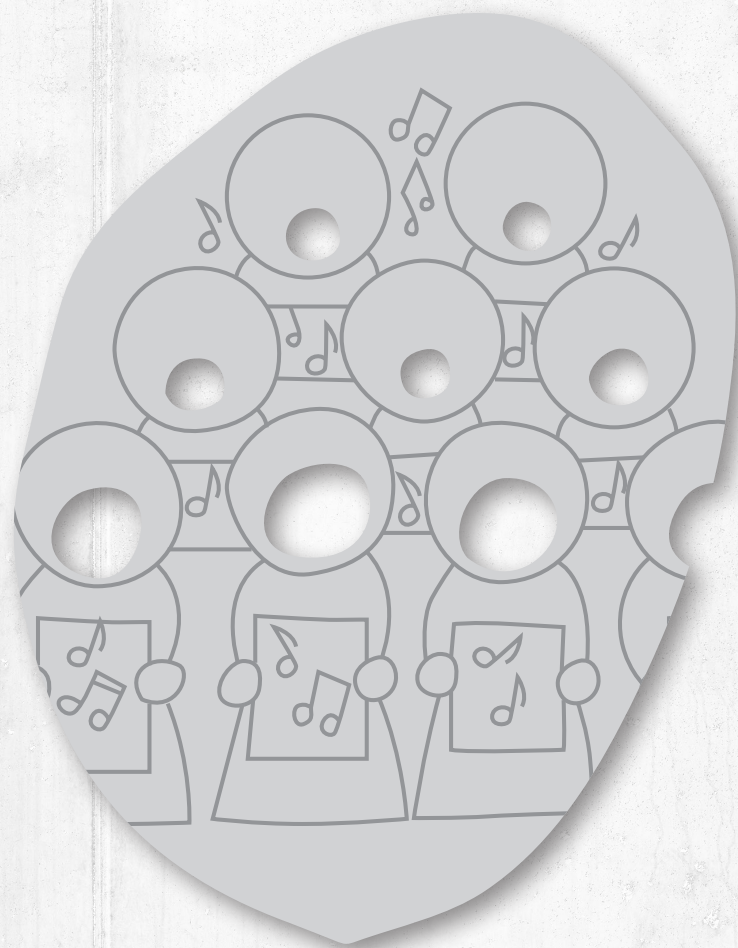


10

Simme og ljómlið og Tey av Kamarinum, 1950'ini. Tónleikara-felagið, Útvarp Føroya, føroysk uppruna lög. Simme, Birni Dam og Nicolina av Kamarinum við føroyskum tekstum.

The 1950s: music groups Simme og ljómlið and Tey av Kamarinum; Tónleikarafelagið, musicians' association; Útvarp Føroya, national broadcasting service; original Faroese compositions. Songs by Simme, Birni Dam, and Nicolina av Kamarinum with Faroese lyrics.





11

Kórsangur, Waagstein
og Højgaard og allir
hinir kórleiðararnir,
tónasköldini og kórini
frameftir.

*Choirs. Jógvan Waagstein, Hans
Jacob Højgaard, and other choir
directors. Composers and choirs to
the present day.*



12

“Mín Gud og Harri,”
sálmur eftir Jens
Guttesen, 1960–61.

“Mín Gud og Harri” (“My God and
Lord”), *hymn by Jens Guttesen*,
1960–61.



13

1965'ini: Faroe Boys; føroyskur
rokkur/poppur. 1970'ini: Annika
Hoydal og Harkaliðið; føroyskur
folk/poppur við íblástri úr
vísum og kvæðum. Straight
Ahead, Veðraplátan; føroyskur
progressivur rokkur. Nicodemus
Sang bólkurin; andaligur poppur.
1980'ini: Frændir; føroyskur
folk/ poppur.

*The 1960s: the music group Faroe Boys, rock
and pop. The 70s: the group Annika Hoydal
og Harkaliðið, rock and pop inspired by the
traditional ballad; the group Straight Ahead
and their seminal 1978 recording known
as Veðraplátan, prog rock; the vocal group
Nicodemus Sangbólkurin, spiritual pop
music. The 80s: the group Frændir, folk pop.*

14

Norðurlandahúsið,
1983.

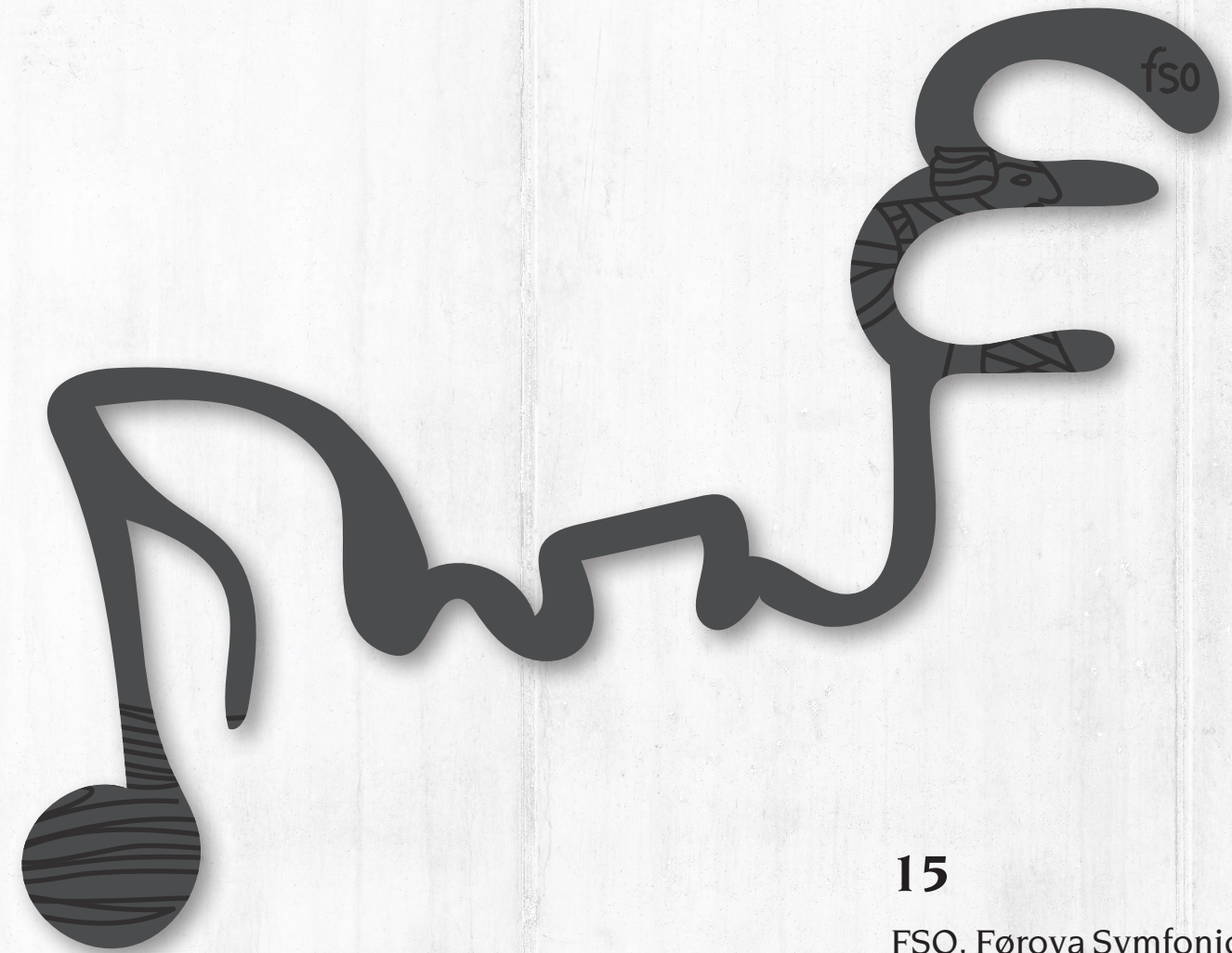
*Norðurlandahúsið, the
Nordic House, 1983.*

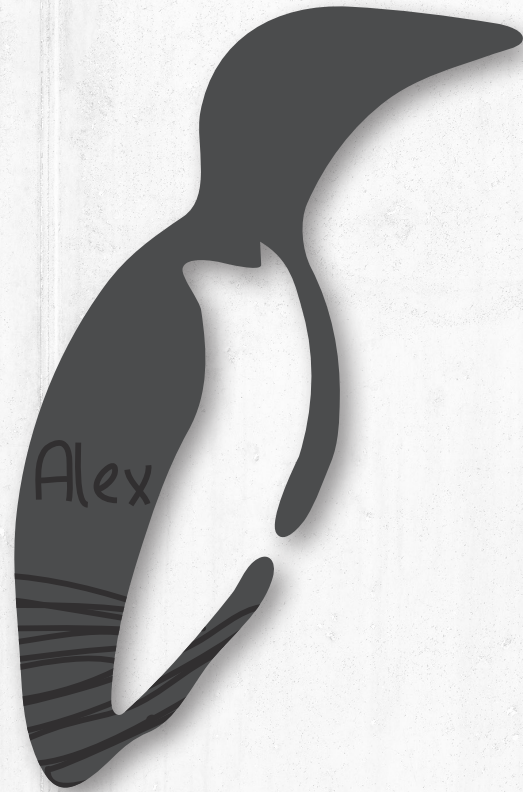


15

FSO, Føroya Symfoniorkestur,
1983. Føroya Musikkskúli
lýstur í lóg, 1984.

*FSO, Føroya Symfoniorkestur, Faroese
Symphony Orchestra, 1983; Føroya
Musikkskúli, Faroese School of Music,
funding approved by legislature in 1984.*





16

Alex Bærendsen,
sangari; country,
1962-2018.

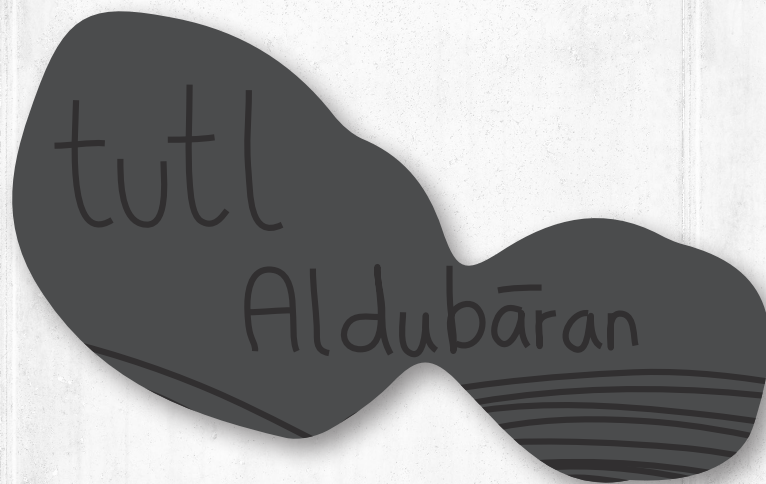
*Alex Bærendsen, country
music artist, 1962-2018.*

17

Summartónar, 1991;
Tónleikafestivalur fyri
samtíðartónleik.

*Summartónar, contemporary
music festival, from 1991.*





18 & 19

Tutl, 1977, plátufelag.

Tutl, recording company, 1977.

Aldubáran, 1995;
Kamarorkestur.

Aldubáran, chamber ensemble, 1995.

20–23

Lena Anderssen, sangari,
sangskrivari, f. 1974.

*Lena Andersen, singer-songwriter,
born 1974.*

Teitur Lassen, sangari,
sangskrivari, f. 1977.

*Teitur Lassen, singer-songwriter,
born 1977.*

Týr, folk/málmbólkur,
kvæðir, 1998-.

*Týr, folk-metal group, traditional
ballads set to heavy metal music,
from 1998.*

Eivør Pálsdóttir, sangari,
sangskrivari, f. 1983.

*Eivør Pálsdóttir, singer-songwriter,
born 1983.*





24

Sharon Weiss, f. 1953 og
Kristian Blak, f. 1947:
Miðdeplar í føroyskum
tónleiki síðan 1970'ini.

*Sharon Weiss (born 1953) and
Kristian Blak (born 1947), central
figures on the Faroese music scene
since the 1970s.*

25

G! Festivalur,
2002-.

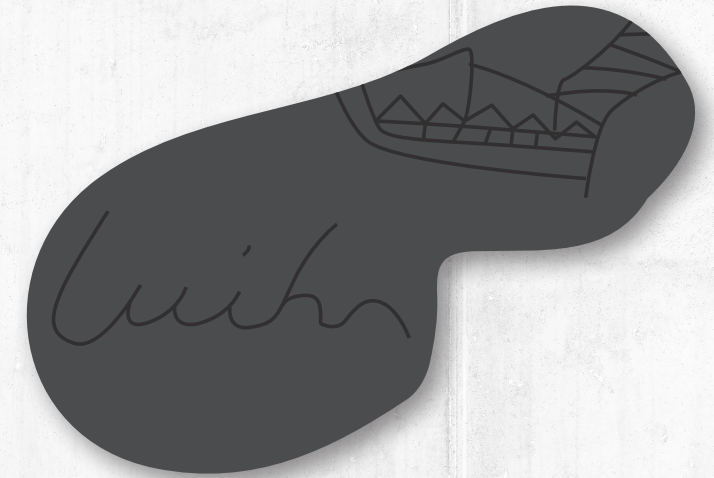
*G! Festivalur,
contemporary music
festival, from 2002.*

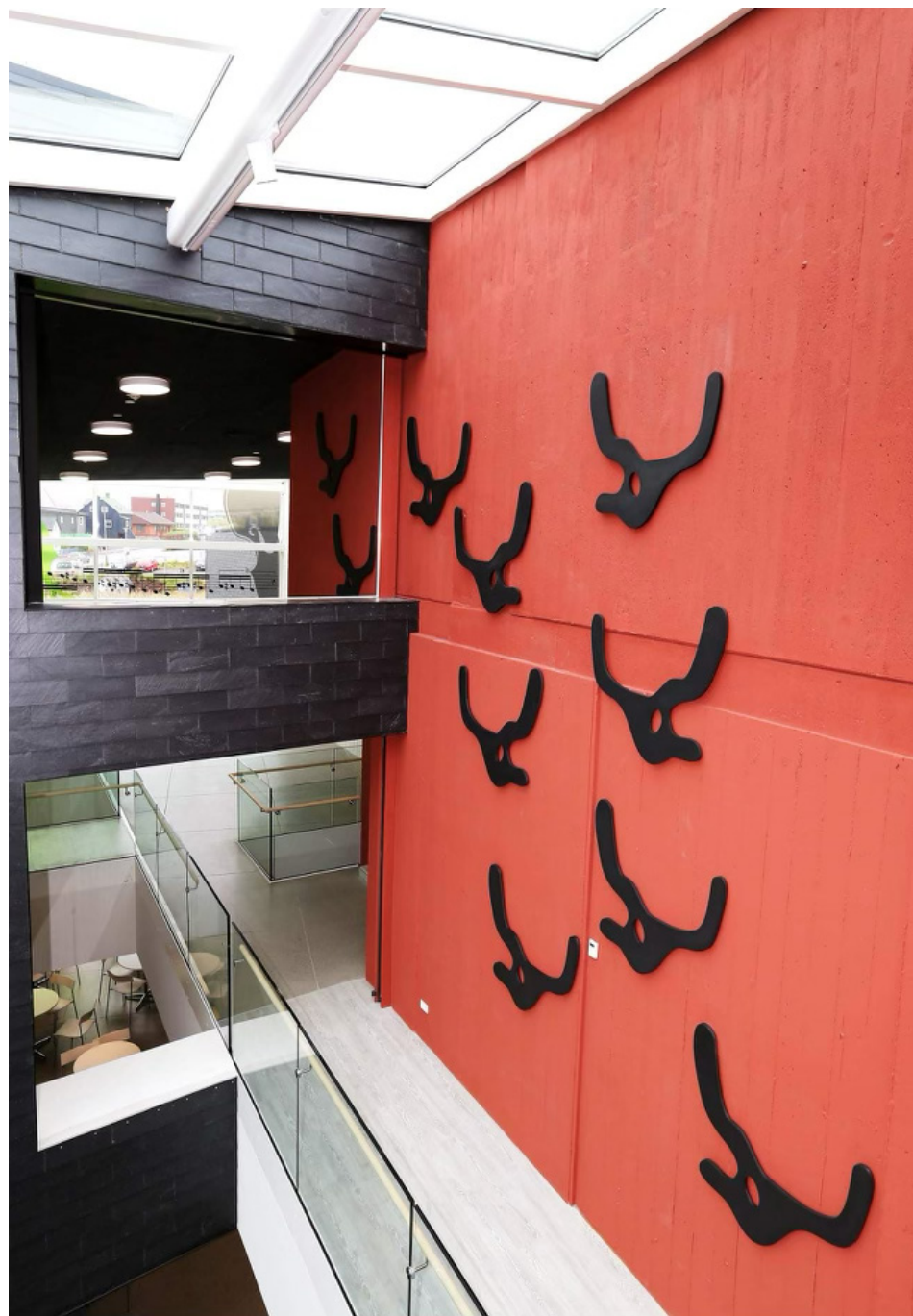


26

Luihn, signatur;
Astri Luihn,
listafólk og
tónlistafrøðingur.

*Signature of Astri Luihn,
artist and musicologist.*





Tinnuveggur við
høvudsinnngongd

*Exterior of Tinna
at main entrance*





Glasfasada við høvuðsinngöngd

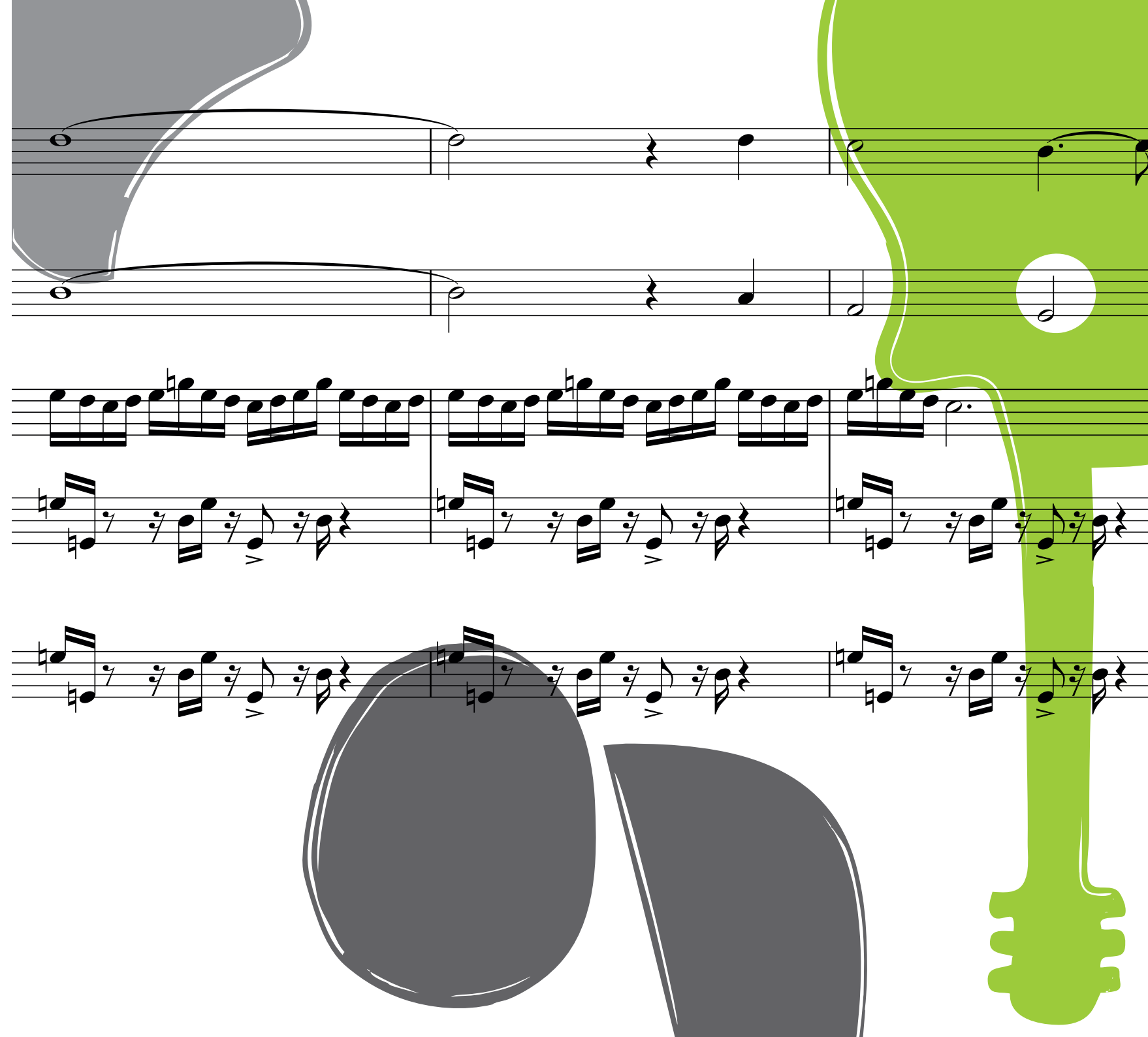
Unn Paturson

Nótadømi úr "Ekkóhjarta",
2014/19 fyri tenorsolo,
horn í Eb, flygil og
kontrabass, frá takt 81

Glass facade, main entrance

Unn Paturson

*Sample: Ekkóhjarta ("Echo
heart") [2014/19] tenor solo,
tenor horn [in Eb], piano and
contrabass, measure 81.*





Glasfasada við
bakinngongd
Ólavur Jøkladal
Nótadømi úr "Sum hjørtur
hyggur", fleirraddað kórverk,
sálmur 42, 1985.

Glass facade, back entrance
Ólavur Jøkladal
Sample: "Sum hjørtur hyggur"
("As the hart panteth after the
water brooks"), Psalm 42,
multi-voice choral, 1985.





Glasfasada við
inngongd til Hátún

Nótar

*Glass facade,
Hátún Concert Hall
entrance*

Notation





**Glasfasada við
terrassuinnngongd**

Sunleif Rasmussen
Nótadømi úr "Oceanic
Days", 1995, Symfoni,
nr. 1, frá takt 104

*Glass facade, terrace
entrance*

Sunleif Rasmussen
Sample: *Symphony*
No. 1 "Oceanic Days",
1995, *measure 104.*





Undir trimum trappum

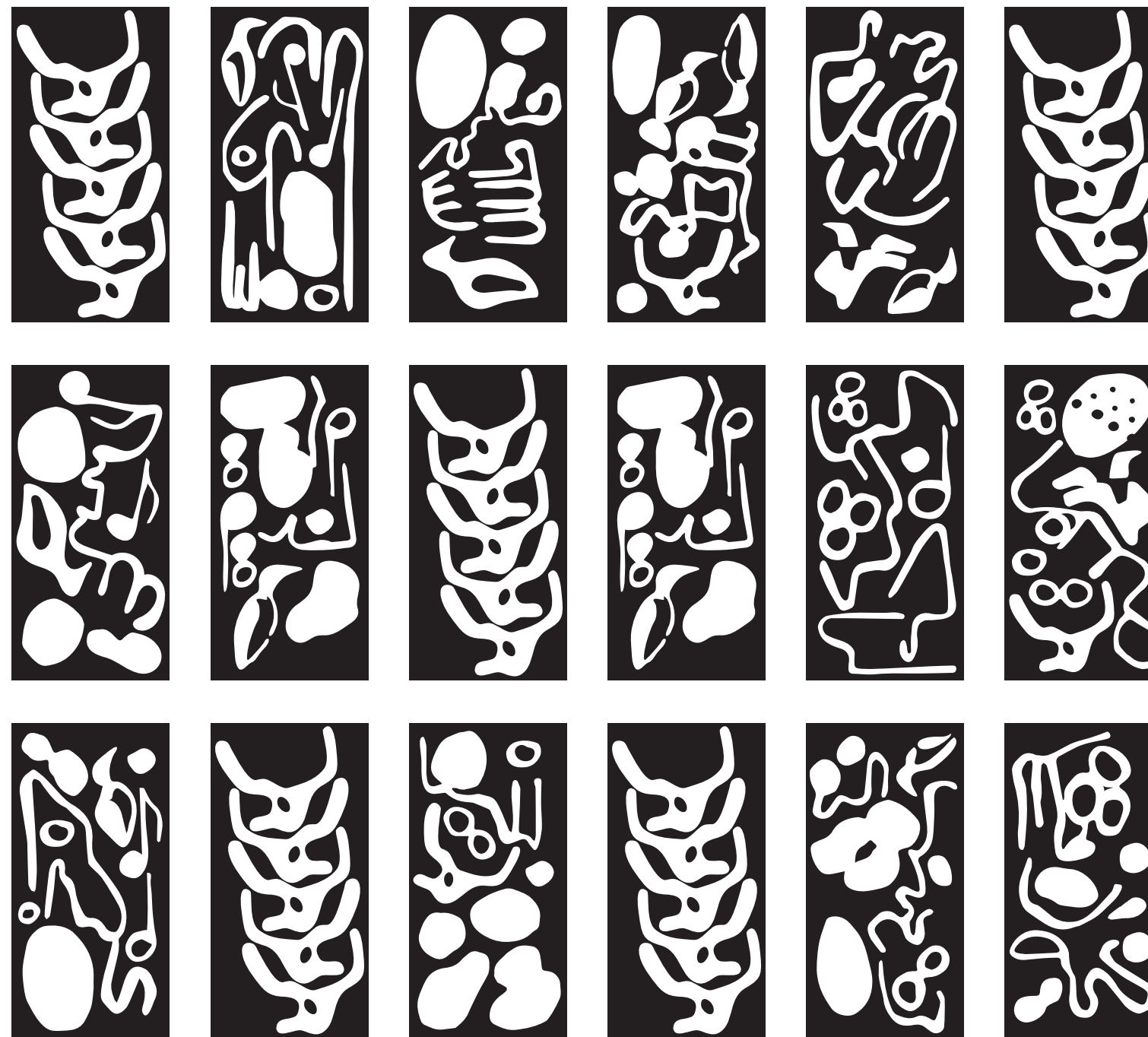
Við bakinngongd.
Við terrassuinngongd.
Her við hövuðsinngongd.

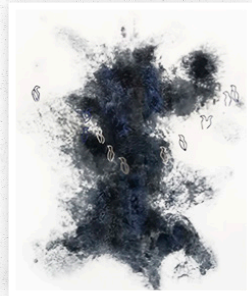
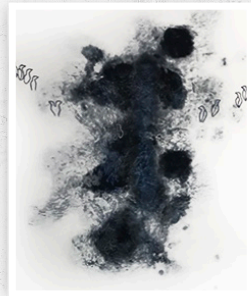
Installation

*At back entrance.
At terrace entrance.
Here, at main entrance.*

Installationirnar undir
trappunum hava tvey lög,
ið geva teimum eitt serligt
spæl. Tær eru gjørdar
burtúr somu plátunum,
ið figurarnir á veggnum eru
skornir burtúr.

*The installations under the
staircases have two layers, which
give them a special sheen. They are
made from the same plates that the
figures on the walls where cut from.*





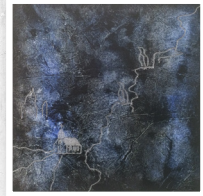
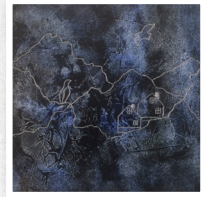
Bíðirúm við
terrassuinngongd

*Waiting area at terrace
entrance*



Ovasta hædd
í Tinna

Top floor of Tinna





Kvintsirkul í Hátúni

Kvintsirkul (“Circle of Fifths”)
in Hátún Concert Hall

Teldugrafikkur & sparring
Layout & support
Guðrið Syderbø

Deko&Print
Tórheðin Thomsen

Stokholm
Dánjal Pauli Mohr
Dávid á Brúnni

Føroyaprent
Tórður Patursson

Alan Brockie

Tórshavnar Musikkskúli
Tórshavn School of Music

Ólavur Olsen

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Tórshavnar kommunu
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Solveig Hanusardóttir Olsen
Maifinn Norðoy
Leyvoy Joensen
Listafelag Føroya
Mentanargrunnur landsins

Takk fyri

Thank you



Astri Luihn
Tórshavnar Musikkskúla
Tórshavn School of Music

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Astri Luihn

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Listprýðingin hjá Astri Luihn í Musikk-skúlanum í Tórshavn er ein hugvekjandi og ekspressiv samanrenning av teimum báðum økjunum, sum standa listakvinnuni allarnæst: tónlistin og myndlistin. Tónleikur verður visualiser-aður í listaverkum, sum vísa til føroyska siðvenju og søgu, samstundis sum verkini spæla saman við arkitektúrinum og kveikja skapandi hugsan og læring hjá teimum, sum hava sína dagligu gongd í húsinum.

The public art installation by Astri Luihn at the Music School in Tórshavn is an inspiring and expressive blend of the two subjects closest to the artist's heart: music and visual art. Music is visualised in pieces that reference Faroese traditions and history while interacting with the architecture, encouraging creative thought and learning for those who are there day-to-day.



TÓRSHAVNAR KOMMUNA