

LA VOIE TRIOMPHALE

The Staff Band of the Norwegian Armed Forces / Ole Kristian Ruud

The years before, during and after the French Revolution were a turning-point for wind ensembles throughout the world. They developed from being small ensembles, with each instrument represented in pairs, to being something much larger. At the same time, the repertoire moved rapidly from the chamber music for wind instruments of Mozart, Haydn and Beethoven to much larger works of almost orchestral dimensions by a new generation of composers.

The Staff Band of the Norwegian Armed Forces has on this recording chosen music by composers who all made significant contributions to the evolution of the wind orchestra and to the literature for wind orchestra that we know today. The music is an exquisite selection of French drama, romance and epic tone poems composed at times of considerable political turbulence. It could be precisely this political backdrop, combined with the wind orchestra's hitherto unexplored potential, that goes some way towards explaining why composers like Berlioz, Bozza, Saint-Saëns, Tomasi, Dukas and Milhaud chose to write large-scale works for the wind orchestra – works that are still considered an important part of the standard wind ensemble repertoire today, a repertoire the Staff Band of the Norwegian Armed Forces performs with the elegance, virtuosity and energy the music demands; The Triumphal Way!

- 01-03 Hector Berlioz (1803-1869) **Grande Symphonie Funèbre et Triomphale**
- 04 Camille Saint-Saëns (1835-1921) **Orient et Occident**
- 05 Paul Dukas (1865-1935) **Fanfare pour précéder La Péri**
- 06-10 Darius Milhaud (1892-1974) **Suite Française**
- 11-14 Henri Tomasi (1901-1971) **Fanfares Liturgiques**
- 15 Eugène Bozza (1905-1991) **Children's Overture**



Recorded in DXD 24bit/352.8kHz

5.1 DTS HD MA 24/192kHz

2.0 LPCM 24/192kHz + mS Shuttle MP3 and FLAC

2L-086-SABD made in Norway 20©12 Lindberg Lyd AS

2L⁸⁶

LA VOIE TRIOMPHALE

The Staff Band of the Norwegian Armed Forces



Hector Berlioz (1803-1869)

Grande Symphonie Funèbre et Triomphale op. 15 (1840)

- 1 Marche funèbre 16:18
- 2 Oraison funèbre 6:58 (trombone solo: Captain Pål W. Magnussen)
- 3 Apotheose 8:49

Camille Saint-Saëns (1835-1921)

- 4 **Orient et Occident - Grande Marche** op. 25 (1869) 7:43

Paul Dukas (1865-1935)

- 5 **Fanfare pour précéder La Péri** (1912) 2:04

Darius Milhaud (1892-1974)

Suite Française op. 248 (1945)

- 6 Normandie 1:39
- 7 Bretagne 4:06
- 8 Île-de-France 1:53
- 9 Alsace-Lorraine 4:20
- 10 Provence 3:00

Henri Tomasi (1901-1971)

Fanfares Liturgiques (1947)

- 11 Annonciation 2:42
- 12 Evangile 4:00 (trombone solo: Lieutenant Vidar Nordli)
- 13 Apocalypse (Scherzo) 3:26
- 14 Procession du Vendredi-Saint 8:50

Eugène Bozza (1905-1991)

- 15 **Children's Overture** (1964) 5:27

Ole Kristian Ruud
The Staff Band of the Norwegian Armed Forces



LA VOIE TRIOMPHALE

The years before, during and after the French Revolution were a turning-point for wind ensembles throughout the world. They developed from being small ensembles, with each instrument represented in pairs, to being something much larger. At the same time, the repertoire moved rapidly from the chamber music for wind instruments of Mozart, Haydn and Beethoven to much larger works of almost orchestral dimensions by a new generation of composers. It was in 1789 that Bernard Sarette founded *Corps De Musique de la Garde Nationale*, an orchestra of about 45 musicians, who were to provide music for the French government during the *fêtes* – celebrations of revolutionary France's new ideals of freedom, equality and fraternity. Composers like Catel, Jadin, Méhul and Reicha were among the first to compose music for this enlarged ensemble, and had soon composed symphonies and marches dedicated to *La Garde*. This is where we first see the clarinet replacing the oboe as principal solo instrument. The middle section of the orchestra was also filled out with the introduction of saxophones and saxhorns, and this opened up a completely new world of sound combinations and other possibilities. It was not long before more illustrious composers took notice of wind ensembles and military bands.

The Staff Band of the Norwegian Armed Forces has on this recording chosen music by composers who all made significant contributions to the evolution of the wind orchestra and to the literature for wind orchestra that we know today. The music is an attractive selection of French drama, romance and epic tone poems composed at times of considerable political turbulence. It could be precisely this political backdrop, combined with the wind orchestra's hitherto unexplored potential, that goes some way towards explaining why composers like Berlioz, Bozza, Saint-Saëns, Tomasi, Dukas and Milhaud chose to write large-scale works for the wind orchestra – works that are still considered an important part of the standard wind ensemble repertoire today, a repertoire The Staff Band of the Norwegian Armed Forces performs with the elegance, virtuosity and energy the music demands.

This recording has as its title **La Voie Triomphale** (The Triumphal Way). This is one of the names for the straight axis leading through central Paris from the monumental *Grande Arche de la Defense*, through a series of historic and cultural landmarks, to the world-famous *Louvre* museum. From each end of this axis there is an impressive panorama over beautiful monuments and outstanding architecture that stand as testimony

to the long and rich history of the metropolis. Similarly, this recording can be seen as a musical axis offering a journey that allows listeners to participate in France's rich cultural heritage through these monumental and unforgettable works by some of France's most influential composers from the last two hundred years or so.

Last but not least, we have been eager to reflect, in our choice of title, our excellent partnership with 2L. The recording venue was Jar church in Bærum, just outside Oslo. This church has an unusually rich acoustic and is frequently used for classical recordings. This, together with the technical and musical expertise of 2L's recording engineers and production team, has resulted in crystal-clear sound, with sharp detail and a rewarding fullness. This is our first Blu-ray recording, a technology that practically transports the orchestra right into the listener's sitting room! The present Staff Band of the Norwegian Armed Forces has the strongest personnel ever, and to be able to present this ensemble's brilliance on this recording in collaboration with 2L is, for us, a triumph.

Ole Kristian Ruud, Artistic Director

Hector Berlioz: Symphonie Funèbre et Triomphale, op. 15 (1840)

The main work in this project is Berlioz's well-known symphony, composed to mark the tenth anniversary of the July Revolution. The work was given its first performance by a 200-strong military band, and the music was composed for an official procession to commemorate those who fell during the 1830 Revolution, during which the coffins of the victims were to be re-interred in a new garden of remembrance. Berlioz wanted his music to mirror the events of the Revolution, but he also wanted it to function as a prayer and as an act of homage during the funeral procession.

Even though Berlioz had assembled the largest orchestra ever seen in France, it was on the day drowned by the hubbub of the thousands of people who had gathered along the ceremonial route. However, in spite of this fiasco, the work had been so admired in the final rehearsal that it was subsequently performed on several occasions, and soon became one of Berlioz's most popular compositions. His contemporary Richard Wagner declared, after hearing the music, that "the symphony's last movement includes passages of such beauty that they will never be surpassed by any composer".

The symphony has three movements, and they are, unusually, in three quite different keys: F minor, G Major and B flat Major. The first movement is a funeral march to accompany the funeral procession on its way to the new garden of remembrance. The middle movement, *Oraison funèbre* (funeral sermon), is the heart of the work. Berlioz incorporates music originally composed for his opera "Les Francs-Juges", here performed by a solo trombone, first as a recitative – then as a poignant aria played in dialogue with a beautiful orchestral accompaniment. The soloist on this recording is Captain Pål W. Magnussen. The work concludes with a powerful march, *Apothéose* (elevation to divine status), which symbolizes the trumpets of the archangels – a triumphant signal that a new era was starting for France, and a solemn final tribute to the gallant dead.

Saint-Saëns: Orient et Occident, op. 25 (1869)

Much of the music of Saint-Saëns contains exotic elements, and they are often important in developing melody and harmony. His fifth piano concerto, often called "The Egyptian", is one of the works where this exotic element is most prominent; another is his less familiar composition *Orient et Occident – Grande Marche pour Grande Harmonie*, (1869) which makes lavish use of an oriental musical language. As the title implies, it is the very antithesis between the East (*orient*) and the West (*occident*) that is the main inspiration behind the work, and Saint-Saëns succeeds in portraying two contrasting musical cultures at one and the same.

The work's opening is marked *moderato*, with a melodic line being played in unison against a dance-like accompaniment, in a style not unlike the French ballet and opera music of the day. However, Saint-Saëns soon discards this French style, and his music progresses rapidly into a hectic dance to a relentless janissary rhythm. Following this visit to the Ottoman Sultan and his janissaries, the music returns to Europe in a trio that is strongly reminiscent of a traditional British march. The main theme is then repeated in a short fugue, before material from the opening passage is combined with the oriental elements, and the piece accelerates towards its close.

Paul Dukas: Fanfare pour précéder La Peri (1912)

The introductory fanfare from Dukas's fantastical, mythical ballet *La Peri* is often performed as a separate piece. Dukas composed this fanfare for the brass section as a ploy to quieten the noise made by the audiences of his day – it functioned as a signal to chatterers to settle down in their seats! This was deemed necessary because the ballet itself commences very quietly.

Dukas's music forms a bridge between romanticism and impressionism, as this very fanfare exemplifies. The composer shows characteristic flair in his exploitation of the special sound of the orchestra's brass section, in his handling of melody and in the cumulative effect of his treatment of harmony.

Dukas was a perfectionist, and this is evident from both *La Peri* and the well-known symphonic poem "The Sorcerer's Apprentice". Every detail, every note and every nuance has an important function and meaning. Unfortunately, this zeal for perfectionism drove him to destroy much of his music if he was dissatisfied with it. We can be glad he spared *La Peri* which, with its imaginative rendering of mankind's search for immortality, was his final large-scale work. Both the ballet and the fanfare are often performed today.

Darius Milhaud: Suite Française, op. 248 (1945)

After the devastating trauma of the Second World War, peace in 1945 brought with it a cultural awakening, with creative artists not only expressing the joy they felt and the freedom they now enjoyed, but also – looking reflectively back on the grim war years – expressing a sense of grief and a deep seriousness.

In *Suite Française*, Darius Milhaud was anxious to honour both the French Resistance Movement and the allies who helped liberate France. The work has five movements, each bearing the name of a province where the struggle against German occupation was fiercest: *Normandie, Bretagne, Ile-de-France, Alsace-Lorraine* and *Provence*.

Milhaud's vision was to show to the younger generation in America the values and beliefs which inspired an older generation of Americans when they fought to free Europe. He also wanted to remind French listeners of the values that inspired their resistance to the occupation of their country – no doubt one reason why he based his work on the folk music of these five provinces. He also wanted to preserve this lesson of history for the future, so he composed music that could be played by amateur musicians and student orchestras anywhere in the world without posing serious technical difficulties. However, this does not mean that the music is easy-going or simple; grounded as it is in history, and full of pride and joy, *Suite Française* is a serious reflection on what was at stake in those war years.

Henri Tomasi: *Fanfares Liturgiques* (1947)

The brass section and the percussion get a chance to show their mettle in Tomasi's *Fanfare Liturgiques*. This work is a tour de force for performers, but is also noteworthy in that the composer challenges the stereotype expectations we might have of a typical fanfare. Tomasi, master tonal painter, has also stamped his own personal style on the form by giving the different movements a more strongly programmatic quality than is normal.

The work opens with a movement entitled *Annonciation* which demands the listener's immediate attention with its direct and brassy opening. After this introduction, the mood becomes calmer, and the movement progresses to a reflective and spare middle passage before it ends with a reprise of the opening figure. The second movement, *Evangelie*, is shaped around a trombone solo, here performed by Lieutenant Vidar Nordli. This challenging solo part exploits the full range of the instrument and makes extreme demands on the soloist's technique. The movement ends with a subdued hymn. This is followed by a fanfare, *Apocalypse*, brilliant and energetic, before we move on to the piece's final and longest movement, *Procession du Vendredi-Saint*. This music originally accompanied the third act of the opera "Miguel Manara", a parallel story to Don Juan, where the main character, after the death of his wife, finds comfort and support during an Easter procession. The fanfare starts as a sorrowful march, then grows in vigour and intensity towards the majestic climax, which represents Miguel's spiritual awakening.

Eugène Bozza: *Children's Overture* (1964)

Eugene Bozza composed many works for wind instruments and wind ensembles in the course of his academic career – compositions regarded today as being among his finest and most elegant works. Bozza is known for his intimate understanding of the timbres of the different instruments, and also for his ability to find a delicate balance between composing technically demanding passages and maintaining the expressive and melodic style typical of 20th century French chamber music. For this recording we have chosen a work based on French nursery rhymes and folk songs. *Children's Overture*, which consists of two energetic, quick outer sections framing a quieter central passage and a comic waltz, was composed in 1964 in response to a commission from Robert Austin Bodreau and his American Waterways Wind Orchestra. The music is playful and witty – written with a twinkle in the eye. For example, many listeners will be unable to resist a smile when they hear that much-loved favourite "Frère Jacques" making its entry towards the end of the piece – in a somewhat surprising disguise.

The Staff Band of the Norwegian Armed Forces is one of the Norwegian armed forces' five professional music ensembles, and since its formation in 1818 has been the country's largest professional wind band. Based in Oslo, it is the armed forces' most important band for providing musical support at ceremonial functions, and it plays regularly on royal and official government occasions and on behalf of the armed forces – as well as at a host of other ceremonial and representative functions at home and abroad.

The band also has an extensive concert schedule in and around Oslo. Most of its concerts are given in its own concert hall, "Ridehuset", in Akershus Fortress, but it also gives numerous outdoor concerts and regularly plays on tours around Norway.

The band is well-known for its versatility – it plays music that spreads over many genres, with a repertoire ranging from the classical wind repertoire to the very latest in popular music. Works by contemporary composers are often performed, and the band has contributed to the broadening of the wind repertoire by commissioning compositions and arrangements – both from established names and from promising up-and-coming composers.

As one of the world's oldest military bands, the Staff Band of the Norwegian Armed Forces has a distinguished history and a strong tradition to maintain. In addition to its military functions, it has always played a central part in the cultural life of the capital, Oslo. Moreover, it was for many years the only institution in Norway that offered a musical education.

The band's artistic aims are the same today as they have always been: to play music that is appreciated by its audience and to maintain and develop the high standards and enthusiasm of its players.

Conductor

Ole Kristian Ruud

Flutes

Captain Elin Kathrine Torkildsen
 Captain Rune Visdal
 Lieutenant Randi Slåttsveen Glaser

Oboes

Captain Inga Eeg-Henriksen Scheitz
 Captain Aina Hovland
 Kjersti Strøm

Clarinets

Captain Morten Apelman
 Captain Olav Bakke
 Captain Nina Hansen
 Captain Anna-Karin Lindblad Hernæs
 Captain Trond Myhre
 Captain Helle Nilsen
 Lieutenant Catherine Leclerc
 Marianne Novakova
 Mona Bråthen Henriksen

Bassoons

Lieutenant Trond Olaf Larsen
 Margrethe Kristensen
 Ingrid Åhlander

Saxophones

Captain Erling Bøhn
 Captain Ståle Abrahamsen
 Lieutenant Camilla Sørensen
 Tonje Kvarstein Andreassen

French horns

Captain Karen Martha Therese Ruud
 Captain Steinar Granmo Nilsen
 Lieutenant Erlend Tynning Larsen
 Second Lieutenant Thomas Gimse

Trumpets / Cornets

Captain Gry Aubert Bang
 Captain Anita Fogge

Captain Runar Jansen
 Captain Tormod Åsgård
 Lieutenant Andreas Karlsen
 Sebastian Haukås

Trombones

Captain Pål W. Magnussen
 Lieutenant Vidar Nordli
 Captain Steffen Stokland (Bass trombone)

Euphonium / Trombone

Captain Sverre Stakston Olsrud

Tubas

Captain Snorre Sivertsen
 Lieutenant Andreas Grønneberg

Timpanies / percussion

Captain Teodor Berg
 Captain Arild Torvik
 Captain Rune Heggli
 Lieutenant Cathrine Nyheim
 Bjørn Skansen
 Edvin Østvik
 Marius Søbye

Harp

Adele Halten (Bozza)

Piano

Sigstein Folgerø (Bozza)

Double bass

Patrick Wilder (Milhaud)

Technical staff FSMK

Lieutenant May-Irmelin Blix Martinsen
 Rohan Sandemo Fernando

Producer FSMK

Britt Astri Reiten

Since 2006 **Ole Kristian Ruud** has been the music director of the Staff Band of the Norwegian Armed Forces. He has raised the quality of the band to new heights. Ruud has an exceptionally well-tuned ear for detail and for musical line, and always inspires musicians to play with heart and feeling. In close cooperation with the band's programming committee, Ruud has succeeded in establishing the band's reputation internationally, and it is widely recognized as an ensemble that both upholds its traditions and explores new musical ideas and works.

Ole Kristian Ruud has a wide-ranging background. After completing his studies at the Norwegian Academy of Music in Oslo and the Sibelius Academy in Helsinki, he made his debut as conductor with the Oslo Philharmonic Orchestra in 1985. From 1987 to 1995 he was artistic director of the Trondheim Symphony Orchestra. He was Chief Conductor of the Norrköping Symphony Orchestra from 1996 to 1999, and artistic director of Norwegian repertoire for the Stavanger Symphony Orchestra from 2000 to 2003. He has appeared as guest conductor with most Scandinavian orchestras. He has taken orchestras on several tours abroad, and has also conducted orchestras in other countries, including Germany, Austria, France, Spain, England, the USA and Japan. He has played a prominent role in recording Norwegian music with the Oslo Philharmonic Orchestra, the Bergen Philharmonic Orchestra, the Trondheim Symphony Orchestra and the Stavanger Symphony Orchestra.

Ruud has recorded Ole Bull's violin concertos with Annar Follesø and the Norwegian Radio Orchestra for 2L, and he will also conduct the Staff Band of the Norwegian Armed Forces in our coming recording of works from Norway's golden age of wind music.

Ruud has been professor of conducting at the Norwegian Academy of Music since 1999. He is also artistic director for the Norwegian National Youth Orchestra. He has won several prizes. He was awarded the Grieg Prize in both 1992 and 2007, the Norwegian Music Critics' Award in 1993, the Lindemann Prize in 1994, the Johan Halvorsen Prize in 1996 and the Stiklestad Prize in 2004.



LA VOIE TRIOMPHALE

Tiden rundt den franske revolusjonen var et viktig vendepunkt for blåseorkestre verden over. Fra en liten besetning bestående av parvise instrumentgrupper, skulle standard-besetningen for denne typen orkestre snart utvides kraftig, og repertoaret beveget seg også fort fra Mozart, Haydn og Beethovens kammermusikk for blåsere til større og nærmest orkestrale verk av en ny generasjon komponister. Det var i 1789 at franskmannen Bernard Sarette opprettet *Corps De Musique de la Garde Nationale*, et orkester på omtrent 45 musikere, som skulle bistå den franske regjeringen musikalsk under de store *fêtes* – feiringer av det nye Frankrikes idealer for frihet, likhet og brorskap. Komponister som Catel, Jadin, Mèhul og Reicha var blant de første som utforsket denne utvidede besetningen, og var tidlig ute med å skrive symfonier og marsjer dedikert til *la Garde*. Det var her vi først så at klarinetten skulle overta for oboen som hovedsolist. Orkesterets midtseksjon ble fyldigere med introduksjonen av saksofoner og sakshorn, og dette åpnet opp for en helt ny verden av klangkombinasjoner og muligheter. Etter dette tok det ikke lang tid før også de større komponistene åpnet øynene for nettopp blåse- og militærorkestre.

Vi har i denne innspillingen ønsket å samle verk som har feiret disse nye mulighetene. Komponistene vi har valgt ut har alle vært drivkrefter bak den musikalske utviklingen mot blåseorkesterbesetningen og litteraturen slik vi kjenner den i dag. Musikken er et utsøkt utvalg av fransk dramatik, romantikk og episke tonedikt skrevet i ulike epoker, i tider ikke helt uten politisk turbulente omstendigheter. Kanskje er det nettopp på grunn av dette, kombinert med blåseensemblets hittil uutforskede potensial, at komponister som Berlioz, Bozza, Saint-Saëns, Tomasi, Dukas og Milhaud skulle finne det interessant å skrive storslagne verk som fortsatt den dag i dag anses som viktige hjørnesteiner i blåseorkesterets standardrepertoar.

Innspillingen har fått navnet **La Voie Triomphale**, og navnet beskriver den rette aksene som strekker seg gjennom sentrale Paris fra monumentale *Grande Arche de la Defense* via en rekke historiske og kulturelle landemerker til det verdenskjente *Louvre*-museet. Fra hver ende av aksene har man et imponerende panorama over vakre monumenter og spennende arkitektur som vitner om metropolens lange liv og rike historie. På samme måte kan denne innspillingen ses på som en musikalsk akse, der lytteren kan ta del i Frankrikes rike kulturarv gjennom en rekke monumentale og uforglemmelige verk skrevet av noen av landets mest innflytelsesrike komponister under og etter revolusjonstiden.

Sist, men ikke minst, har vi ønsket at tittelen på denne innspillingen også skal gjenspeile vårt meget gode samarbeid med musikkmerket 2L. Opptaket ble gjort i Jar Kirke i Bærum som ofte brukes til klassiske innspillinger på grunn av sin usedvanlige rike akustikk. Dette kombinert med den tekniske og musikalske spesialkompetansen hos 2L, har dette resultert i et krystallklart klanglig produkt med ekstreme detaljer og fylde. Dette er også første gang vi har gjort en innspilling på *blu-ray*, et medium som nærmest bringer orkesteret inn i lytterens egen stue! Dagens besetning er den sterkeste i orkesterets historie så langt, og å kunne presentere ensembles ferdigheter på denne innspillingen i et samarbeid med 2L, er en triumf i seg selv.

Ole Kristian Ruud, kunstnerisk leder

Hector Berlioz: *Symphonie Funèbre et Triomphale*, op. 15 (1840)

Det sentrale verket i dette prosjektet er Berlioz' kjente symfoni, skrevet til 10-års markeringen av *Julirevolusjonen*, og urfremført av et blåseorkester som på 200 musikere. Musikken skulle akkompagnere en nasjonal prosesjon til ære for de som falt under revolusjonen i 1830. Dette var også en seremoniell prosesjon der de falnes kister skulle omplasseres til en ny minnelund. Berlioz ønsket at musikken skulle gjenspeile hendelsene under revolusjonen, men også at den skulle fungere som bønn og hyllest under selve gravfølget. Selv om Berlioz hadde satt sammen et kjempeorkester Frankrike aldri hadde sett maken til, ble det allikevel så folksomt og støvende i gatene at musikken forsvant i all oppstandelsen. Til tross for denne fadese ble verket så godt mottatt under generalprøven at det senere ble fremført ved flere anledninger. Det ble raskt et av komponistens mest populære stykker. Berlioz' samtidige, Richard Wagner, uttalte etter å ha hørt verket at «de vakre passasjene i symfoniens siste sats er umulig for noen komponist noensinne å overgå».

Symfonien består av tre satser, uvanlig nok i tre helt ulike tonearter: F-moll, G-dur og B-dur. Den første satsen er en begravesmarsj som akkompagnerer gravfølget mot den nye minnelunden. Mellomsatsen, *Oraison funèbre*, er verkets hjerte. Denne henter et sitat fra Berlioz' opera “Les Francs-Juges” som her fremføres av solo trombone, først som et resitativ, deretter en gripende aria over et vakkert tuttiakkompagnement. Solist er kaptein Pål W. Magnussen. Verket avsluttes med en mektig marsj, *Apothéose* (opp-høyelse til Gud), som symboliserer erkeenglenes trompeter; et triumferende signal – en ny tid har startet for Frankrike, og en siste hyllest til de tapre falne.

Saint-Saëns: Orient et Occident (Grand Marche), op. 25 (1869)

Mye av Saint-Saëns musikk har tydelige eksotiske elementer, og disse spiller ofte en stor rolle i oppbygging av melodi og harmonikk. Hans femte pianokonsert, ofte kjent som "Den Egyptiske", er blant verkene hvor denne eksotiske inspirasjonen er mest fremtredende, men også det mindre kjente verket *Orient et Occident – Grande Marche pour Grande Harmonie* fra 1869 benytter seg rikt av Østens tonespråk. Som tittelen hentyder er det nettopp kontrasten mellom Østen (Orient) og Vesten (Occident) som er verkets inspirasjon, og Saint-Saëns viser en beundringsverdig evne til å fremstille to vidt forskjellige musikalske kulturer.

Verket åpner med en *moderato*, hvor unisone melodilinjler ligger mot et ballettliggende akkompagnement, samsvarende med samtidens franske ballett- og operakomposisjoner. Saint-Saëns holder seg imidlertid ikke lenge i den franske stilen, og musikken beveger seg raskt inn i en oppjaget dans over en nådeløs janitsjar-rytme. Etter dette besøket hos den osmanske sultanen og hans janitsjarer forflyttes nok en gang fokuset til Europa i en trio som minner mest om en tradisjonell britisk marsj. Hovedtemaet repeteres i en kort fuge før åpningsmaterialet kombineres med de orientalske motivene, akseleerende mot verkets slutt.

Paul Dukas: Fanfare pour précéder La Peri (1912)

Den innledende fanfaren til Dukas fantastiske, mytiske ballet *La Peri* blir ofte oppført som et separat musikkstykke. Dukas komponerte fanfaren for orkesterets messingblåsere som en mektig henstilling til tidens publikum om å vie sin oppmerksomhet mot scenen. Dette var nødvendig da selve balletten åpner meget stillferdig.

Dukas var som komponist en tidlig brobygger fra romantikken inn mot impresjonismen, noe som er markant i denne fanfaren. Komponisten viser sitt særpreg på måten han utnytter den spesielle klangen i orkesterets messingseksjon, i melodisk behandling, harmonisk oppstilling og utvikling.

Dukas var en sann perfeksjonist, noe som er tydelig i *La Peri* samt i det kjente tone-dikret "Trollmannens læregutt". Alle detaljer, hver note og hver nyanse i hans verk har en viktig funksjon og betydning. Dessverre førte også perfeksjonismen til at han ødela mye av sin musikk som han ikke ble fornøyd med. Heldigvis sparte han *La Peri*, som med sin eventyrlige handling om menneskets søken etter u dødelighet ble komponistens siste store verk. Både balletten og fanfaren blir ofte fremført den dag i dag.

Darius Milhaud: Suite Française, op. 248 (1945)

Andre verdenskrig var uenkelig et traume for Europa, og da krigen endte i 1945 fikk dette en kunstnerisk forløsning hvor både glede, frihet og lykke kom til uttrykk, men også refleksjon, sorg, og alvor. Darius Milhaud ville med verket *Suite Française* hedre både den franske motstandsbevegelsen og de internasjonale styrkene som bidro i frigjøringen av Frankrike. Verket består av fem satser, hvorav hver enkelt sats har fått navn etter provinsene hvor det ble kjempet mot den tyske invasjonen: *Normandie, Bretagne, Île-de-France, Alsace-Lorraine og Provence*.

Milhaud ønsket å synliggjøre for den yngre amerikanske generasjonen hvilke idealer som fikk deres forfedre til slåss for å befri Europa. Han ønsket også å minne franske lyttere om de verdier som inspirerte til motstanden mot okkupasjonen av landet. Derfor baserte han *Suite Française* på de fem provinsenes folkesanger. For å ivareta denne historien for fremtiden, tilpasset han derfor verket slik at det kunne bli fremført av amatørmusikere og studentorkestre verden over, uten at det skulle by på for store tekniske utfordringer. Dette betød imidlertid ikke at musikken fikk et enkelt uttrykk; *Suite Française* er med sin historiske forankring ladet med stolthet og lykke, men også med alvorlig refleksjon over hva som sto på spill under disse krigsårene.

Henri Tomasi: Fanfares Liturgiques (1947)

Messingseksjonen og slagverkerne får vist sin styrke i Tomas' *Fanfares Liturgiques*. Dette stykket er en tour-de-force for utøverne, men også meget spesielt fordi komponisten utfordrer forventningene vi har til en typisk fanfare. Tonemaleren Tomasi har satt sitt eget preg på formen ved å gi de ulike satsene et langt mer fortellende preg enn det som er vanlig.

Verket åpner med satsen *Annonciation* som umiddelbart forlanger lytterens oppmerksomhet i en direkte og stålblank åpning. Etter denne introduksjonen roer satsen seg ned og går over i et reflekterende og nøkternt mellomparti før satsen avrundes med en reprise av åpningsfiguren. Andre sats, *Évangile*, er formet rundt en trombonesolo, her fremført av løytnant Vidar Nordli. Den utfordrende solostemmen benytter seg av hele registeret, og krever stor formidlingsevne og teknikk for å ivareta alle detaljer i komponistens intensjoner. Satsen avrundes med en dempet hymne. Den følges av *Apocalypse*, en gnistrende, energisk galopp, før vi beveger oss til verkets siste og største sats *Procession du Vendredi-Saint* (Langfredagsprosesjon). Opprinnelig akkompagnerte denne delen tredje akt i operaen "Miguel Manara", en parallellhistorie til Don Juan,

hvor hovedpersonen finner trøst og støtte etter sin kones død under en rituell påskeprosjon. Fanfaren er bygget som en dyster marsj som vokser i dynamikk og intensitet mot et majestetisk klimaks som beskriver Miguels spirituelle åpenbaring.

Eugène Bozza: *Children's Overture* (1964)

Komponisten Eugène Bozza skrev i løpet av sin akademiske karriere mange verk for blåsere og blåseensembler, verker som den dag i dag anses blant hans fineste og mest raffinerte komposisjoner. Bozza er kjent for sin detaljerte forståelse for instrumentenes klanglige muligheter, og sin hårfine balansegang mellom å skrive teknisk krevende passasjer uten at den uttrykksfulle og lette melodiske stilen typisk for fransk kammermusikk på 1900-tallet går tapt.

På denne innspillingen har vi valgt ut et verk basert på en rekke franske barnerim og folkesanger. *Children's Overture*, som består av to energiske, hurtige ytterseksjoner, en roligere midt del og en komisk vals, ble skrevet i 1964 på bestilling fra Robert Austin Bodreau og hans American Waterways Wind Orchestra. Musikken er leken og humoristisk, og er komponert med glimt i øyet. Eksempelvis vil nok mange trekke på smilebåndet når den verdenskjære "Fader Jacob" gjør sin entré mot slutten i en uventet og overraskende forklledning.

Forsvarets stabsmusikkorps (FSMK eller Stabsmusikken) er et av Forsvarets fem profesjonelle musikkorps og har siden opprettelsen i 1818 vært landets største profesjonelle blåseorkester. Korpset er etablert i Oslo, og er Forsvarets viktigste representasjonsorkester med jevnlig oppdrag for Kongehuset, Regjeringen og Forsvaret i tillegg til representasjonsoppgaver både i Norge og i utlandet. Stabsmusikken har dessuten en utstrakt konsertvirksomhet i Oslo-området, og holder de fleste av konsertene i sitt eget konserthus, Ridehuset Scene på Akershus festning. Korpset spiller også en rekke utendørskonserter og har jevnlig turneer rundt om i landet.

FSMK er kjent for sin sjangeroverskridende smidighet, og repertoaret strekker seg fra det klassiske blåserepertoaret til det aller siste innen populærmusikk. Korpset presenterer ofte verk av nyere komponister, og har i stor grad bidratt til utviklingen av blåserepertoaret ved å bestille komposisjoner og arrangement fra både etablerte og unge, lovende komponister. Stabsmusikken besitter en unik kompetanse som et av verdens eldste militærkorps, og har siden stiftelsen vært en viktig bidragsyter for den

gjeldende kultur i Forsvaret. Ved siden av sin militære funksjon har korpset gjennom historien vært sentral i hovedstadens kulturliv, og var i lang tid den eneste institusjon som tilbød musikkutdannelse i landet. Forsvarets stabsmusikkorps kunstneriske mål er å begeistre publikum, utfordre ensemblet samt opprettholde og videreutvikle musikalsk kvalitet og entusiasme – en målsetting som har vært grunnleggende gjennom korpsets lange levetid.

Ole Kristian Ruud har siden 2006 vært kunstnerisk leder for Forsvarets stabsmusikkorps, og har gitt korpset et markant musikalsk løft. Ruud har et imponerende øre for detaljer og musikalske linjer, og inspirerer alltid utøverne til å musisere med genuin innlevelse og følelse. I samarbeid med ensemblets program- og kunstnerisk råd har Ruud bidratt til å plassere Forsvarets stabsmusikkorps i det internasjonale blåsermiljøet som et ensemble som både ivaretar tradisjoner og utforsker nye musikalske ideer, arenaer, verk og produksjoner.

Ole Kristian Ruud har en bred og variert bakgrunn. Etter studier ved Norges musikkhøgskole og Sibeliusakademiet (Helsinki) debuterte han som dirigent med Oslo Filharmoniske Orkester i 1985. Fra 1987 til 1995 var Ruud kunstnerisk leder for Trondheim Symfoniorkester. Han var sjefdirigent for Norrköping Symfoniorkester i perioden 1996-1999 og kunstnerisk leder for det norske repertoaret til Stavanger Symfoniorkester i 2000-2003. Ole Kristian Ruud har vært gjestedirigent ved de fleste skandinaviske orkestre. Han har drevet en utstrakt turnévirksomhet og dirigert orkestre blant annet i Tyskland, Østerrike, Frankrike, Spania, England, USA og Japan, samtidig som han har vært svært aktiv med innspilling av norsk musikk med Oslo Filharmoniske Orkester, Bergen Filharmoniske orkester, Trondheim Symfoniorkester og Stavanger Symfoniorkester.

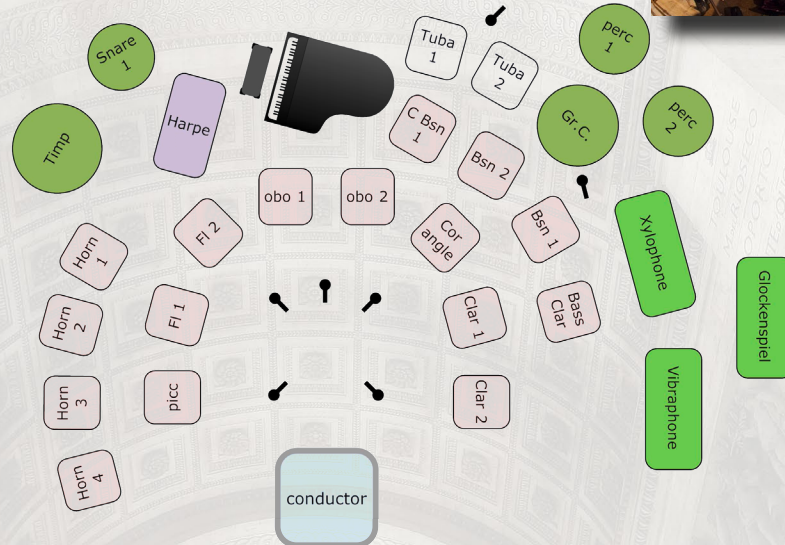
Ruud har tidligere spilt inn Ole Bulls fiolinkonserter med Annar Follesø og Kringkastningsorkesteret for 2L. Med samme plateselskap vil han også lede Forsvarets stabsmusikkorps under den kommende innspilling av verk fra norsk gullalderen for blåsemusikk.

Han ble i 1999 professor med ansvar for dirigentutdannelsen ved Norges musikkhøgskole. Han er også kunstnerisk leder for Ungdomssymfonikerne. Ruud har mottatt flere priser: Griegprisen i 1992 og 2007, Kritikerprisen 1993, Lindemannprisen 1994, Johan Halvorsen-prisen 1996 og Stiklestadprisen 2004.





Trpt 1 Trpt 2 Trpt 3 Trpt 4 Trmb basse Trmb 2 Trmb 1



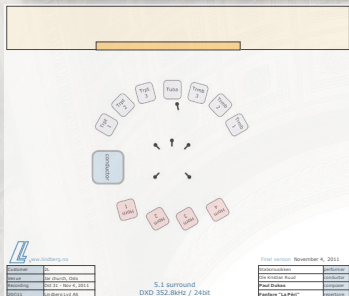
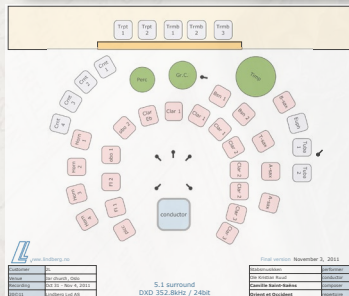
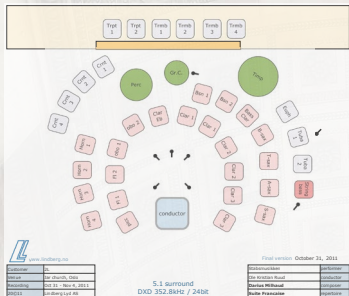
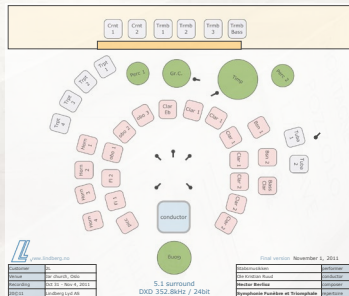
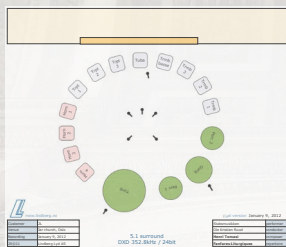
www.lindberg.lyd.no

Customer	2L
Venue	Jar church, Oslo
Recording	Oct 31 - Nov 4, 2011
20©11	Lindberg Lyd AS

Final version November 3, 2011

Stabsmusikken	performer
Ole Kristian Ruud	conductor
E. Bozza	composer
Children's Overture	repertoire

5.1 surround
DXD 352.8kHz / 24bit



2L (Lindberg Lyd) records in spacious acoustic venues; large concert halls, churches and cathedrals. This is actually where we can make the most intimate recordings. The qualities we seek in large rooms are not necessarily a big reverb, but openness due to the absence of close reflecting walls. Making an ambient and beautiful recording is the way of least resistance. Searching the fine edge between direct contact and openness; that's the real challenge! A really good recording should be able to bodily move the listener. This core quality of audio production is made by choosing the right venue for the repertoire, and balancing the image in the placement of microphones and musicians relative to each other in that venue. There is no method available today to reproduce the exact perception of attending a live performance. That leaves us with the art of illusion when it comes to recording music. As recording engineers and producers we need to do exactly the same as any good musician; interpret the music and the composer's intentions and adapt to the media where we perform.

Surround sound is a completely new conception of the musical experience. Recorded music is no longer a matter of a fixed two-dimensional setting, but rather a three-dimensional enveloping situation. Stereo can be described as a flat canvas, while surround sound is a sculpture that you can literally move around and relate to spatially; surrounded by music you can move about in the aural space and choose angles, vantage points and positions.

Morten Lindberg balance engineer

Blu-ray is the first domestic format in history that unites theatre movies and music sound in equally high quality. The musical advantage is the high resolution for audio, and the convenience for the audience as one single player will handle music, films, DVD-collection and your old library of traditional CD.

Developed by Munich's msm-studios in co-operation with Lindberg Lyd, the Pure Audio Blu-ray combines the Blu-ray format's vast storage capacity and bandwidth necessary for high resolution sound (up to 192 kHz/24Bit) in surround and stereo with the easy and straight-forward handling of a CD. Pure Audio Blu-ray can be operated in two ways: by on-screen menu navigation or by remote control without a TV screen. Remote control operation is as easy as with a CD: besides the standard transport controls the numeric keys directly access the corresponding track number and the desired audio stream can be selected by the coloured keys on the remote control. For example, press the red button for 5.1 DTS HD Master or yellow for 2.0 LPCM. Pure Audio Blu-ray plays back on every Blu-ray player.

■ 5.1 DTS HD MA 24/192kHz

■ 2.0 LPCM 24/192kHz

This **Pure Audio Blu-ray** is equipped with **mShuttle** technology – the key to enjoying your music even when away from your Blu-ray player. Connecting your BD player to your home network will enable you to access portable copies of the songs residing on the disc: you may burn your own copy in CD quality or transfer MP3s of your favourite tracks to your mobile player. mShuttle provides a versatile listening experience of Pure Audio Blu-ray: in studio quality FLAC on your home entertainment system, in CD quality in car & kitchen, or as MP3 wherever you are.

1. Make sure that your BD player is connected to your computer network.
2. Insert the Pure Audio Blu-ray Disc into your BD player and press the mShuttle button after the disc is loaded.
3. Open the Internet browser of your computer and type in the IP address of your BD player. You will find this address in the setup menu of your Blu-ray Disc player.
4. Select booklet and audio files to download from the Blu-ray to your computer.



Blu-ray authoring **msm-studios GmbH**
audio encoding **Morten Lindberg** • screen design **Dominik Fritz**
authoring **Martin Seer** • project management **Stefan Bock**
Blu-ray producers **Morten Lindberg** and **Stefan Bock**

Recorded at Jar Church, Norway
November 2011 and January 2012 by Lindberg Lyd AS

Recording Producer WOLFGANG PLAGGE
Balance Engineer and Surround Sound Producer MORTEN LINDBERG
Recording Technician BEATRICE JOHANNESSEN

Editing JØRN SIMENSTAD / Mix and Mastering MORTEN LINDBERG

Photo Arc de Triomphe ALAIN GIARD
Session Photos MORTEN LINDBERG
Official band photo TORGEIR HAUGAARD
Photo of uniform details MARIA ASLI AKERØ
Liner Notes ROHAN SANDEMO FERNADO
Translation RICHARD HUGH PEEL
Liner Notes Editor JØRN SIMENSTAD
Graphic Design MORTEN LINDBERG

Executive Producers JØRN SIMENSTAD and MORTEN LINDBERG



2L is the exclusive and registered trade mark
of Lindberg Lyd AS 20©12 [NOMPP1208010-150] 2L-086-SABD

This recording was made by Lindberg Lyd AS with DPA microphones, Millennia Media amplifiers and SPHYNX2 converters to a PYRAMIX workstation. Digital eXtreme Definition is a professional audio format that brings "analogue" qualities in 24 bit at 352.8 kHz sampling rate. DXD preserves 8.4672 Mbit/s per channel linear PCM.

Note on Low Frequency Effect channel: For SACD and FLAC audio files, all six channels (including the Lfe channel) are calibrated for equal playback levels. However, in the audio streams for the Blu-ray the Lfe channel is lowered by -10dB in the mastering process, anticipating a +10dB elevation in cinema-style home theatre playback.