

**So is my love** is about love and the beloved, and this includes the sense of love awakened in us by religious faith and by nature. In works by Dyrud, Ødegaard, Havrøy, Daniel-Lesur and Stockhausen the countless facets of love are painted in music and words: we encounter passion, lust, prayer and longing, but we also find humour, playfulness and joy.

**So is my love** handler om kjærligheten og den elskede, men også om følelsene gudstroen og naturen vekker i oss. I verker av Dyrud, Ødegaard, Havrøy, Daniel-Lesur og Stockhausen møter vi lidenskap og begjær, bønn og lengsel, men også lekenhet og glede når noen av kjærlighetens utallige fasetter males i toner og ord.

## Ensemble 96

Nina T. Karlsen conductor Mari Skeie Ljones fiddle

Recorded in DXD 24bit/352.8kHz

■ 5.0 DTS HD MA 24/192kHz ■ 9.0 Dolby Atmos 48kHz

■ 2.0 LPCM 24/192kHz ■ 9.0 Auro-3D 96kHz

+ mShuttle MP3 and MQA



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so is my love  
Ensemble 96

Nina T. Karlsen

All through history people have tried to capture and describe the countless facets of love, perhaps in the hope of understanding it better. For one thing is sure – there is nothing so natural and yet so incomprehensible as love, and there are few themes that have been depicted more often in art, literature and music, whether it be love between humans, love between humans and the divine, or a love of nature. Can choir music give us new perspectives on love? Can it tell us something about how we see those we love, or about the love that is an integral part of a religious faith? We believe it can.

This album's title, *So is my love*, has a double meaning: both "For me, love is like this" and "This is what my beloved is like". The works that have been chosen here address both of these – love itself, and the beloved. In these works we meet deep and overpowering feelings, passion and lust, prayer and longing; but we also meet humour, playfulness and joy.

The rich figurative language of the Bible's Song of Solomon, from which both Torbjørn Dyrud's "Lovesongs" and Jean-Yves Daniel-Lesur's "Le Cantique des Cantiques" take their texts, runs like a thread through this entire album – this is language that is filled with the affinity between love and nature. We find the same affinity in Henrik Werge-land's and William Blake's poems, both set to music by Dyrud. Arthur Rimbaud and

Paul Verlaine, whose poetry has inspired Frank Havrøy and Karlheinz Stockhausen, also take their imagery from the world of nature when they describe, respectively, the joy of a kiss and the fear of a kiss.

The divine lies as a close backdrop in several of the texts here. In Martin Ødegaard's "Love me" it is the love between man and God that is central. Here Thomas Tallis's 16th century motet "If ye love me" is fused with not only the rich tradition of Norwegian folk music but also the Lule Sami variation on an American folk melody, resulting in a stream of sonorities that integrate old and new into a rich unity.

In the Song of Solomon, we read: "I charge you, O ye daughters of Jerusalem, that ye stir not up, nor awake my love, till he please." Nevertheless, this is exactly what we do – a bit of stirring – with words and music we are delighted to share with you.

The chamber choir **Ensemble 96** is a group of 24 highly qualified singers and has won recognition both at home and abroad through its concerts, its performances of contemporary music – many of them premieres – and not least its prize-winning recordings. Both *Immortal Nystedt* (2L-029, 2005) and *Kind* (2L-076, 2010) were GRAMMY-nominated in the categories Best Choral Performance and Best Surround Sound Album.



*Immortal Nystedt* was also selected by the newspaper Morgenbladet in 2011 as one of Norway's 100 best albums through history. Ensemble 96 resolutely aspires to maintain a distinct profile as an ensemble that focuses on contemporary music. New music by Norwegian composers has long been one of the choir's hallmarks, and the ensemble regularly commissions and performs new compositions. The choir has also given the first performances in Norway of works by foreign composers. In addition, the choir has collaborated with visual artists, performance artists, actors and dancers in exploring and extending the boundaries of the concert experience.

**Mari Skeie Ljones** was born in 1982 in Lillehammer, and plays the violin and the Hardanger fiddle ("hardingfele"), her main inspiration being the traditional fiddle music from Gudbrandsdalen and Hardanger. She received her musical education at the Norwegian Academy of Music and is a freelance musician, based in Oslo.



**Nina T. Karlsen** (born 1983) has a Bachelor in classical song with music education, a Master's in music direction and Continuing Studies in church music from the Norwegian Academy of Music. She is choir-master at Tønsberg Cathedral, and has worked with many different ensembles both as a singer and conductor. She has also been responsible for many commissions and first performances of

works by composers from both inside and outside Norway. She is in constant demand as free-lance conductor and pedagogue. Karlsen has been conductor and artistic leader for the chamber choir Ensemble 96 since 2011. *So is my love* is their first recording together.

## Love me

by Martin Ødegaard (born 1983) based on "If ye love me" by Thomas Tallis (c. 1505-1585), a mountain pasture melody from Tresfjord, Kyrie chant from Østerdalen and the "Våljaliddidje amås bálggán" from Tysfjord on a traditional American tune. Soloists: Mari J. Müller, Osvald Fossholm and Mari Skeie Ljones

John 14: 15–17

*If ye love me, keep my commandments.  
And I will pray the Father,  
and he shall give you another comforter,  
that he may 'bide with you forever;  
E'en the spirit of truth.*

Johannes 14,15–17

*Dersom dere elsker meg, holder dere mine bud.  
Og jeg vil be min Far,  
og han skal gi dere en annen talsmann,  
som skal være hos dere for alltid:  
sannhetens Ånd.*

Kyrie

*God our Father  
God of all consolation  
Thou who art our joy and our light  
Be gracious to us and spare us  
Have mercy on us*

Kyrie

*Gud Fader  
Alt som høyeste trøst  
Du est vår glede og lys  
Spar oss elendet  
Forbarne deg over oss*

Lule Sami text translated by Kurt Tore Andersen: *Mån våljaliddidje amås bálggán, mån vájvív tjadá våljalldav.  
Val diedáv herluk vovдав gietjen, akti gájit jávsáditjav dák. Dáppe muv áhttje asskáj vállldá, ja lávlov jienajn almmelasj.  
Jordána æno badjeel vuolgáv, ja ájtteklánndaj jávsáдав.*

*I'm just a poor wayfaring stranger  
Traveling through this world below  
There is no sickness, no toil, nor danger  
In that bright land to which I go  
I'm going there to see my Father  
And all my loved ones who've gone on  
I'm just going over Jordan  
I'm just going over home*

*Jeg er en vandringsmann på fremmed vei,  
jeg vandrer gjennom piner.  
Men jeg vet at herligheten venter,  
og at jeg en gang når frem dit.  
Der tar min fader meg i sin favn  
og jeg synger med himmelsk røst.  
Jeg skal krysse elven Jordan  
og komme frem til fedrelandet.*

## Lovesongs

by Torbjørn Dyrud (born 1974), with texts from Song of Solomon 2:1–3, 4:12–16 and 8:6

I I am the rose of Sharon,  
and the lily of the valleys.  
As the lily among thorns,  
so is my love among the daughters.  
As the apple tree among the trees of the wood,  
so is my beloved among the sons.  
I sat down under his shadow with great delight,  
and his fruit was sweet to my taste.

II A garden inclosed is my sister, my spouse;  
a spring shut up, a fountain sealed.  
Thy plants are an orchard  
of pomegranates, with pleasant fruits;  
camphire, with spikenard,  
Spikenard and saffron; calamus and cinnamon,  
with all trees of frankincense; myrrh and aloes,  
with all the chief spices:  
A fountain of gardens,  
a well of living waters,  
and streams from Lebanon.  
Awake, O north wind;  
and come, thou south;  
blow upon my garden,  
that the spices thereof may flow out.  
Let my beloved come into his garden,  
and eat his pleasant fruits.

III Set me as a seal upon thine heart,  
as a seal upon thine arm:  
for love is strong as death;  
jealousy is cruel as the grave:  
the coals thereof are coals of fire,  
which hath a most vehement flame.

Ego flos campi  
et lilium convallium.  
Sicut lilium inter spinas  
sic amica mea inter filias.  
Sicut malus inter ligna silvarum,  
sic dilectus meus inter filios.  
Sub umbra illius quem desideraveram sedi  
et fructus eius dulcis gutturi meo.

Hortus conclusus, soror mea, sponsa,  
hortus conclusus, fons signatus;  
propagines tuae paradisi  
malorum puniceorum cum optimis fructibus,  
cypri cum nardo.  
Nardus et crocus, fistula et cinnamomum  
cum universis lignis turiferis, myrrha et aloë  
cum omnibus primis unguentis.  
Fons hortorum,  
puteus aquarum viventium,  
quae fluunt impetu de Libano.  
Surge aquilo  
et veni auster  
perfla hortum meum  
et fluant aromata illius.  
I veniat dilectus meus in hortum suum  
et comedat fructus eius optimus.

Pone me ut signaculum super cor tuum  
ut signaculum super brachium tuum  
quia fortis est ut mors  
dilectio dura sicut inferus  
aemulatio lampades eius lampades  
ignis atque flammae divinae.

Jeg er blomsten fra Saron,  
liljen i dalen.  
Som en lilje blant tistler,  
slik er min elskede blant døtrene.  
Som et epletre blant trærne i skogen,  
slik er kjæresten min blant sønnene.  
Jeg nyter å sitte i hans skygge,  
hans frukt er søt for ganen.

En stengt hage er min søster, min brud,  
en stengt hage, en forseglet kilde.  
Dine vekster er en paradishage  
av granateple og herlig frukt,  
hennabusker og nardusplanter,  
nardus, safran, kalmus, kanel  
og alle slags røkelsestrær,  
myrra, aloë, alle de fineste urter.  
Du er kilden i hagen,  
et oppkomme med levende vann  
strømmende fra Libanon.  
Våk opp, nordavind!  
Kom, sønnavind!  
Blås gjennom min hage  
så urteduften fritt får strømme.  
Å, om min kjæreste ville komme til hagen  
og spise deilig frukt!

Sett meg som et segl på ditt hjerte,  
et stempel på din arm!  
For kjærligheten er sterk som døden,  
lidenskapen er ubøyeelig som dødsriket.  
Den brenner som flammende ild,  
en Herrens brann.

*Alle norske bibeltekster: Bibel 2011 (Bibelselskapet)*

## La Voix du Bien-Aimé

from *Le Cantique des Cantiques* by Jean-Yves Daniel-Lesur (1908–2002), with texts from Song of Solomon 2

Shéma shéma shéma  
J'entends mon Bien aimé:  
voici qu'il arrive sautant sur les montagnes,  
bondissant sur les collines.  
Mon Bien aimé est semblable à une gazelle,  
à un jeune faon.  
Mon Bien aimé élève la voix: Il me dit –  
Lève toi la mienne amie.  
Hâte toi ma colombe et viens  
car déjà l'hiver est passé.  
La pluie s'en est allée et retirée.  
Sur notre terre les fleurs sont apparues;  
La voix de la tourterelle est ouïe en notre terre;  
la voix de la tourterelle s'est fait entendre.  
Le figuier a produit ses figues.  
Les vignes florissantes exhalent leur parfum.  
Montre moi ton visage ma colombe cachée  
que ta voix sonne en mes oreilles  
car douce est ta voix et beau ton visage.  
Mon Bien aimé est à moi, et moi à lui,  
il pait son troupeau parmi ses lis.  
Avant que poigne le jour et que sabaissent les ombres.  
Reviens! Sois semblable mon Bien aimé à une gazelle au jeune  
faon sur les montagnes de l'alliance.

The voice of my beloved!  
behold, he cometh leaping  
upon the mountains,  
skipping upon the hills.  
My beloved is like a roe  
or a young hart:  
My beloved spake, and said unto me,  
Rise up, my love, my fair one,  
and come away.  
For, lo, the winter is past,  
the rain is over and gone;  
The flowers appear on the earth;  
the time of the singing of birds is come,  
and the voice of the turtle is heard in our land;  
The fig tree putteth forth her green figs,  
and the vines with the tender grape give a good smell.  
O my dove, that art in the clefts of the rock,  
let me see thy countenance, let me hear thy voice;  
for sweet is thy voice, and thy countenance is comely.  
My beloved is mine, and I am his:  
he feedeth among the lilies.  
Until the day break, and the shadows flee away,  
turn, my beloved, and be thou like a roe or a young hart  
upon the mountains of Bether.

Hør, det er min kjæreste,  
der kommer han,  
løpende over fjellene,  
hoppende over høydene.  
Min kjæreste ligner en gasell,  
en ung hjort.  
Min kjæreste tar til orde og sier:  
Stå opp, min elskede, min vakre jente,  
og kom!  
Nå er vinteren omme,  
regnet er forbi, det er borte.  
Landet dekkes av blomster.  
Sangens tid er inne,  
turtelduen kan høres i landet.  
Frukten på fikentreet modner,  
blomsten på vinstokken dufter.  
Min due i fjellkløften, i ly under bratte klipper,  
la meg få se deg, la meg få høre stemmen din!  
For stemmen er myk og skikkelsen skjønn.  
Min kjæreste er min, og jeg er hans,  
han som gjeter mellom liljene.  
Helt til dagen blåser skyggene bort,  
spring som gasellen, min kjæreste,  
som en ung hjort over kløfter og fjell!

## Armer junger Hirt

from *Chöre für Doris* by Karlheinz Stockhausen (1928–2007), with lyrics by Paul Verlaine (1844–1896)

### *Armer junger Hirt*

Angst hab ich vor Küssen,  
Als wären sie Bienen.  
Wozu sie nur dienen!  
Ach, wird man es müssen?  
Angst hab ich vor Küssen.

Zwar lieb' ich mein Käthen.  
Das mag ihr genügen.  
Ein kitzliges Mädchen  
Mit länglichen Zügen.  
Ach, liebt ich kein Käthen!

Daß sie mir verlobt ist,  
Schon gut; aber müssen,  
Was sie noch erprobt ist:  
Umarmen und küssen ...  
Wo nichts als verlobt ist!

Am Valentinstage,  
Da soll ich sie treffen.  
Was ich ihr nur sage!  
Nichts kann mich mehr äffen  
Als Valentinstage.

Angst hab ich vor Küssen,  
Als wären sie Bienen.  
Wozu sie nur dienen!  
Ach, wird man es müssen?  
Angst hab ich vor Küssen.

*Deutsche Übersetzung von Georg von der Vring*

### *A poor young shepherd*

Of a kiss I'm afraid  
as of bees in the skies,  
I suffer, I wake,  
and no rest may find, take:  
of a kiss I'm afraid!

Yet I love Kate, my maid,  
and her beautiful eyes,  
with her delicate air  
white and slender, so fair:  
how I love Kate, my maid!

'Tis St. Valentine's Day,  
I dare not, though I try  
my promise to make:  
what a dreadful mistake  
is St. Valentine's Day.

She is sworn, the vow's made,  
what a joy Life supplies!  
Act the lover, I swear  
is so difficult where  
love to loved won court's paid.

Of a kiss I'm afraid  
as of bees in the skies,  
I suffer, I wake,  
and no rest may find, take:  
of a kiss I'm afraid!

*Translated by Jonathan Robin*

### *En fattig ung gjeter*

Jeg er redd for et kyss,  
som for en bie.  
Jeg lider, våker,  
får ingen hvile.  
Jeg er redd for et kyss.

Men jeg elsker jo Cath  
og hennes vakre smil.  
Hun er delikat,  
med en egen stil.  
Å, hvor jeg elsker Cath!

Det er Sankt Valentin!  
Og jeg bør det jeg ikke tør:  
Få sagt dette skumle  
Sankt Valentin,  
som jeg skulle våget før.

Meg er hun lovet,  
ja, lykkeligvis!  
Men problem uten like:  
Elske en lovet pike!  
Jeg er redd for et kyss.

Jeg er redd for et kyss,  
som for en bie.  
Jeg lider, våker,  
får ingen hvile.  
Jeg er redd for et kyss!

*Gjendiktet av Birger Huse*

### *A poor young shepherd*

J'ai peur d'un baiser  
Comme d'une abeille.  
Je souffre et je veille  
Sans me reposer:  
J'ai peur d'un baiser!

Pourtant j'aime Kate  
Et ses yeux jolis.  
Elle est délicate,  
Aux longs traits pâlis.  
Oh! que j'aime Kate!

C'est Saint-Valentin!  
Je dois et je n'ose  
Lui dire au matin...  
La terrible chose  
Que Saint-Valentin!

Elle m'est promise,  
Fort heureusement!  
Mais quelle entreprise  
Que d'être un amant  
Près d'une promise!

J'ai peur d'un baiser  
Comme d'une abeille.  
Je souffre et je veille  
Sans me reposer:  
J'ai peur d'un baiser!

*Paul Verlaine*

## Med en bukett

by Torbjørn Dyrud (born 1974), with lyrics by Henrik Wergeland (1808–1845)

### *Med en bukett*

Den har ei sjel, som ikke tror  
naturen er en åpen bok,  
at mosens bleke klippeflor  
så vel som rosen har sitt språk.

Det kjenner du, min elskte, vel.  
Du drømmen ser i klokken bunn.  
Du fatter liljens tause sjel,  
og ordene fra rosens munn.

La da din skjønne fantasi  
blant somrens blomster sverme om!  
For henne, blomster, taler I!  
Hun er jo selv så fagr en blom.

På morgenrødens høye gro  
kun roser like hennes kinn,  
på lysets bjerg, hvor engle bo,  
kun liljen ren som hennes sinn.

Og ikkun hist, hvor dagens blå  
frembryter som en kilde klar,  
som fagre blåfioler stå  
som hennes søte øyenpar.

*Henrik Wergeland*

### *With a bouquet*

He has no soul, who does not count  
Nature an open book, nor knows  
That the grey lichen on the mount  
Can speak a language, like the rose.

Thou knowest it well, my love, canst find  
The vision in a wildflower's bell,  
Canst grasp the lily's voiceless mind,  
And all the tales a rose can tell.

Let then thy pleasant fancy rove,  
And on the summer blossoms light,  
For her, ye flowers, your voices prove,  
Who is herself a flower so bright.

From morning's reddening height on height  
But roses like her cheek will start;  
Where angels haunt the steepes of light  
Are but pure lilies like her heart.

And only there where spreads the sky  
In azure like a limpid well,  
Such lovely dark-blue violets lie  
As in her gentle eyes there dwell.

*Translated by Geoffrey Malcolm Gathorne-Hardy*

## La Sulamite

from *Le Cantique des Cantiques* by Jean-Yves Daniel-Lesur (1908–2002), with texts from Song of Solomon 2, 6 and 7

Pourquoi regardez vous la Sulamite?  
dansant comme en un double choeur?  
Que tes pieds sont beaux dans tes sandales  
fille de prince.  
La courbe de tes flancs est comme un collier.  
Ton chef se dresse semblable au Carmel,  
tes cheveux sont comme la pourpre.  
Un roi est pris à ses boucles,  
mon amour mes délices.  
Dans son élan tu ressembles au palmier.  
Tes seins en sont les grappes.  
J'ai dit je monterai au palmier  
j'en saisirai les régimes.  
Je suis à mon Bien aimé  
et son désir tend vers moi.  
Viens mon Bien aimé sortons dans la campagne.  
Nous passerons la nuit dans les villages,  
dès le matin nous irons dans les vignes.  
Là je te ferai le don de mes amours.  
Filles de Jérusalem,  
n'éveillez pas la bien aimée  
avant l'heure de son bon plaisir.

What will ye see in the Shulamite?  
As it were the company of two armies.  
How beautiful are thy feet with shoes,  
O prince's daughter!  
the joints of thy thighs are like jewels.  
Thine head upon thee is like Carmel,  
and the hair of thine head like purple;  
the king is held in the galleries.  
How fair and how pleasant art thou, O love, for delights!  
This thy stature is like to a palm tree,  
and thy breasts to clusters of grapes.  
I said, I will go up to the palm tree,  
I will take hold of the boughs thereof.  
I am my beloved's,  
and his desire is toward me.  
Come, my beloved, let us go forth into the field;  
let us lodge in the villages.  
Let us get up early to the vineyards;  
there will I give thee my loves.  
I charge you, O ye daughters of Jerusalem,  
that ye stir not up, nor awake my love,  
till he please.

Hvorfor vil dere se på jenta fra Sjulam der hun danser mellom rekkene? Så vakre føttene dine er i sandalene, du høvdingdatter! Hoftene dine buer seg som en sølje. Hodet løfter seg som Karmel, og håret er som purpur. Kongen er fanget i lokkene. Så vakker, så søt du er, du som jeg elsker, full av vellyst! Du er høy som palmen, og brystene dine er som drueklaser. Jeg sier: Jeg skal opp i den palmen, gripe tak i greinene. Jeg hører min kjæreste til, og til meg står hans begjær. Kom, min kjæreste! La oss gå ut på marken! La oss overnatte mellom hennabuskene. Ved dag gry går vi til vinmarkene, Der vil jeg gi deg min kjærlighet. Jeg ber dere, Jerusalems døtre, Uro ikke kjærligheten! Vekk den ikke før den selv vil!

## Rêve pour l'hiver

by Frank Havrøy (born 1969), with lyrics by Arthur Rimbaud (1854–1891)

*Rêve pour l'hiver*  
*A ... Elle*

L'hiver, nous irons dans un petit wagon rose  
Avec des coussins bleus.  
Nous serons bien. Un nid de baisers fous repose  
Dans chaque coin moelleux.

Tu fermeras l'œil, pour ne point voir, par la glace,  
Grimacer les ombres des soirs,  
Ces monstruosités hargneuses, populace  
De démons noirs et de loups noirs.

Puis tu te sentiras la joue égratignée...  
Un petit baiser, comme une folle araignée,  
Te courra par le cou...

Et tu me diras: "Cherche!" en inclinant la tête,  
Et nous prendrons du temps à trouver cette bête  
Qui voyage beaucoup ...

*Arthur Rimbaud*

*Draum for vinteren – Til ... Henne*

Når vinter kjem drar vi med vogn i rosa  
på puter som er blå.  
I dette vesle reiret kan vi kosa  
mens kyssar kviler i kvar krå.

Du vender begge augo bort frå ruta  
når skuggar geiper stygt ved kveld  
og svarte djevlepakk tar til å tuta  
i lag med ulvehop som gnell.

*Winter Dream*  
*To... Her*

In winter we'll ride in a carriage of rose,  
ringed all around with cushions of blue.  
We'll be happy there, so sweetly enclosed  
in a nest of mad kisses I've gathered for you.

You'll shut your eyes to the windowpane  
to keep the laughing shadows from sight,  
the snarling monsters crawling through the frame,  
the black demons and black wolves of the night.

Then, suddenly, you'll feel the peck  
of a kiss like a spider upon your neck  
and you'll shiver with a thrill,

as you yell, "Catch it!" turning me your face.  
And we'll slowly search for the hiding place  
of the beast that never keeps still ...

*Translated by Paul Weinfield*

Så vil du kjenne kinn bli rispa opp ...  
Ein liten kyss lik stikk av edderkopp  
tar veg langs eine sida ...

Og du vil be meg: «Leit!» og du gjer halsen klar  
så vi kan vandre rundt og finne insektfar  
– mens begge gløymer tida!

*Gjendiktet av Haakon Dahlen*

## Laughing Song

by Torbjørn Dyrud (born 1974), with lyrics by William Blake (1757–1827)

*Laughing Song*

When the green woods laugh with the voice of joy,  
And the dimpling stream runs laughing by;  
When the air does laugh with our merry wit,  
And the green hill laughs with the noise of it;

When the meadows laugh with lively green,  
And the grasshopper laughs in the merry scene,  
When Mary and Susan and Emily  
With their sweet round mouths sing "Ha, Ha, He!"

When the painted birds laugh in the shade,  
Where our table with cherries and nuts is spread:  
Come live, and be merry, and join with me,  
To sing the sweet chorus of "Ha, Ha, He!"

*William Blake*

*Lattersang*

Når latteren runger rundt skog og hekk,  
når det klukker og ler i den muntre bekk,  
når luften dirrer av skjentsom lyd,  
og bakken ler med av bare fryd.

Når engene ler med grønne strå,  
og gresshoppen flirer likeså,  
når Solveig ler da Anne lo,  
og latteren triller: Ha-ha-ho.

Når fargede fugler ler i trær,  
og bordet er dekket med kirsebær:  
da sett deg ved vårt bord og le,  
og bli med alle: Ha-ha-he.

*Gjendiktet av Geir Uthaug*



Billie Cockman, Eli Feiring, Inger Honerød, Mari Johanne Müller,  
Elisabeth Maria Neuhaus, Ingrid Kinne Solsvik and Kristine Våge.

Camilla Cockman, Silje Indrebø, Ingrid Trøym Lereim, Hanne Løge,  
Anne Opedal, Liv-Helene Slettum Sivertsen and Kirsti Vogt.

Frank Engelsvoll, Daniel Z. von Gertten, Stefan Hauptig, Olav Opsvik  
and Ingvar Örn Þrastarson .

Sean Bell, Olav Brennsæter, Sondre Engesæth, Osvald Fossholm,  
Jacob Abel Tjeldberg and Iver Waage.

Conductor: Nina T. Karlsen

Til alle tider har vi mennesker søkt å fange og beskrive kjærlighetens utallige fasetter, kanskje i håp om å forstå den bedre. For lite er så naturlig og samtidig så ufattelig som kjærligheten, og få temaer er vel skildret oftere i kunsten, enten det handler om kjærlighet mellom mennesker, kjærlighet mellom menneske og guddom eller kjærlighet til naturen.

Kan korlitteraturen gi oss nye perspektiver på kjærligheten? Fortelle oss noe om hvordan vi ser dem vi elsker, eller om kjærligheten gudstroen rommer? Kan den vise oss nyanser vi ikke tidligere har sett? Vi tror det.

Platens tittel, *So is my love*, har dobbel bunn – den kan bety både «slik er min kjærlighet» og «slik er min elskede». Verkene som er valgt ut her, handler nettopp både om kjærligheten og om den elskede. Her møter vi store og overveldende følelser, lidenskap og begjær, bønn og lengsel, men også humor, lekenhet og glede.

Det rike billedspråket i Høysangen, som danner tekstgrunnlaget for Torbjørn Dyruds «Lovesongs» og Jean-Yves Daniel-Lesurs «Le Cantique des Cantiques», går som en rød tråd gjennom hele platen og er fylt av nærheten mellom kjærligheten og naturen. Den samme nærheten finner vi hos Henrik Wergeland og William Blake, begge tonesatt av Dyrud. Også Arthur Rimbaud og Paul Verlaine, som Frank Havrøy og Karlheinz Stockhausen har latt seg inspirere av, henter sine bilder fra naturen når de skildrer henholdsvis fryden over og frykten for et kyss.

I flere av verkene ligger det guddommelige like i bakgrunnen. I Martin Ødegaards «Love me» er det imidlertid kjærligheten mellom menneske og gud som står i sentrum. Her smeltes Thomas Tallis' 1500-tallsmotett «If ye love me» sammen med så vel den rike norske folkemusikktradisjonen som en lulesamisk variasjon over en amerikansk folketone, i en strøm av klangbilder som danner en rik enhet av gammelt og nytt.

«Uro ikke kjærligheten! Vekk den ikke før den selv vill!» står det i Høysangen. Vi tar like fullt sjansen på å vekke den for en stund, med ord og toner vi gleder oss stort over å dele med deg.

Kammerkoret **Ensemble 96** består av 24 høyt kvalifiserte sangere og er anerkjent både nasjonalt og internasjonalt gjennom konserter, (ur)fremføringer av samtidsmusikk og ikke minst sine prisbelønnede innspillinger. Både *Immortal Nystedt* (2L-029, 2005) og *Kind* (2L-076, 2010) ble GRAMMY-nominert i kategoriene Best Choral Performance og Best Surround Sound. *Immortal Nystedt* ble videre kåret til en av Norgeshistoriens 100 beste plater av Morgenbladet i 2011. Ensemble 96 arbeider målbevisst med å opprettholde en tydelig profil som samtidsmusikkensemble. Ny musikk av norske komponister har lenge vært korets varemerke, og Ensemble 96 bestiller og urfremfører jevnlig nye komposisjoner. Koret har også stått for en rekke førstegangsoppføringer av utenlandske komponisters verker i Norge. Koret har også samarbeidet med billedkunstnere, performancekunstnere, skuespillere og dansere om å utforske og utfordre rammene rundt konsertsituasjonen.

**Mari Skeie Ljones** (født 1982 ) er fra Lillehammer og spiller fele og hardingfele med utgangspunkt i slåttemusikken fra Gudbrandsdalen og Hardanger. Hun er utdannet ved Norges musikkhøgskole og virker som frilansmusiker med base i Oslo.

**Nina T. Karlsen** (født 1983 ) har en bachelor i klassisk sang med pedagogikk, master i direksjon og videreutdanning i kirkemusikk fra Norges musikkhøgskole. Hun er domkantor i Tønsberg og har arbeidet med en rekke ulike ensembler både som sanger og dirigent. Hun har stått for en rekke bestillinger og urfremføringer av verker av norske og utenlandske komponister, og er en ettertraktet kursholder og frilansdirigent. Karlsen har vært dirigent og kunstnerisk leder for kammerkoret Ensemble 96 siden 2011. *So is my love* er deres første innspilling sammen.

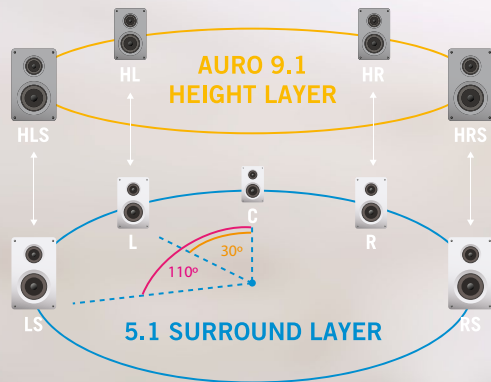


**Auro-3D®** is the next generation three-dimensional audio standard. It provides a realistic sound experience unlike anything before. By fully immersing the listener in a cocoon of life-like sound, Auro-3D® creates the sensation of actually 'being there'. Thanks to a unique 'Height' channel configuration, acoustic reflections are generated and heard naturally due to the fact that sounds originate from around as well as above the listener.

To achieve 'true sound in 3D', Auro-3D® adds the crucial third and final dimension in the evolution of sound reproduction. While 5.1/7.1 Surround configurations fail to include height channels (z-axis), Auro-3D® realizes its life-like effect with a HEIGHT-based sound hemisphere capable of thoroughly immersing the listener. Depending on the size of the room, either 1 or 2 additional layers (HEIGHT and TOP) are mounted above the existing Surround layer at ear-level to produce Auro-3D®'s defining 'vertical stereo field' (see image). This field is the key to creating the most natural and immersive sound experience possible. The optional (third) TOP Layer placed overhead is a supplementary channel that is not critical for natural audio reproduction. As people are less sensitive to sounds originating from above, the TOP Layer is primarily used for 'fly-overs' and other special effects - most sound sources and their chief initial reflections are located between the Surround Layer and Auro-3D®'s unique Height Layer.

Auro-3D® is based on a groundbreaking new technology that delivers uncompressed audio quality with an unrivaled level of flexibility. The height information, captured in recording or created during the mixing process, is mixed into a standard 5.1 PCM stream. Any device that contains the Auro-Codec® Decoder will be capable of decoding the original Auro-3D® mix, which will conveniently playback on any Auro-3D® compatible speaker system (Auro 9.1/Auro 10.1/Auro 11.1 etc.). Thanks to Auro-3D®'s backward compatibility, devices without the Auro-Codec® Decoder will produce the original 5.1 PCM mix without any loss in sound quality.

Auro 9.1 not only delivers an entirely new audio experience in 3D but also offers the most efficient 5.1 Surround format compatible speaker layout featuring the 'Height' dimension.



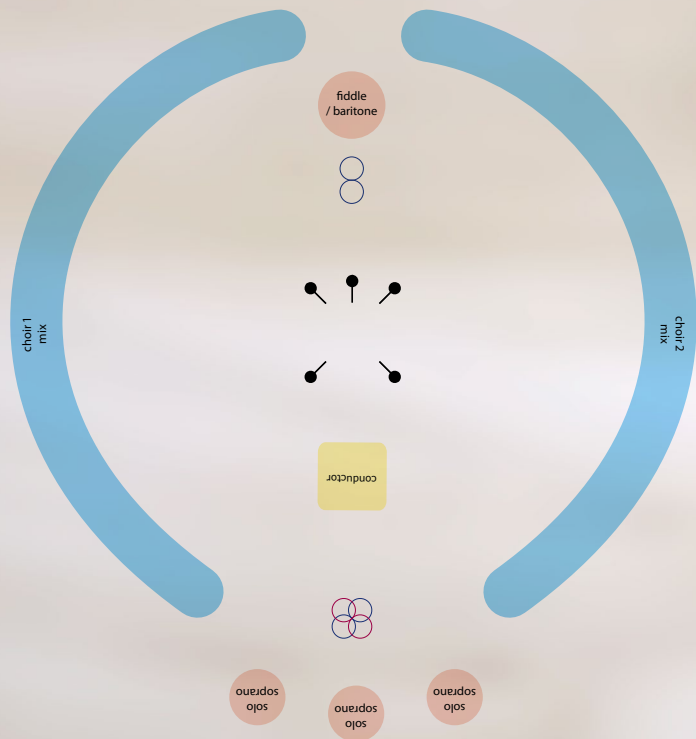
**Dolby Atmos®** is a revolutionary new audio technology that transports you into extraordinary entertainment experiences. Dolby Atmos has the amazing ability to have sounds come from above you.

With Dolby Atmos, you have amazing flexibility. Dolby Atmos-enabled speakers produce full, detailed overhead sound from speakers located where your conventional speakers are now. If you already have speakers that you love, you can choose an add-on, Dolby Atmos-enabled speaker module that complements your existing speakers. If you're willing and able to install speakers in your ceiling, there are great options for creating the ultimate Dolby Atmos experience. Combined with a Dolby Atmos enabled receiver, you'll be put in the middle of the action—like you have never experienced before. With the revolution in audio that is Dolby Atmos, sound designers are freed from channel restrictions. They can now precisely place and move sounds as independent objects in multidimensional space, including anywhere overhead, so you can hear them as you would naturally.

Dolby Atmos is not tied to any specific playback configuration. If you do not have a Dolby Atmos enabled surround sound system, Dolby Atmos will automatically play in the best possible way for your system. Dolby Atmos is compatible with current generation Blu-ray players. For Dolby Atmos playback, set your Blu-ray player to bitstream out and disable secondary audio.



## Martin Ødegaard: Love me



**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. Immersive audio 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 immersive audio 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.

*Marten Lindberg* balance engineer and recording producer

**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.

 5.0 DTS HD MA 24/192kHz  9.0 Dolby Atmos 48kHz  
 2.0 LPCM 24/192kHz  9.0 Auro-3D 96kHz

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 studio group**  
Screen design and Blu-ray authoring **Michael Thomas Hoffmann**  
Blu-ray producers **Morten Lindberg** and **Stefan Bock**

## Recorded in Uranienborg Church, Norway April and September 2016 by Lindberg Lyd AS

Recording Producer and Balance Engineer **MORTEN LINDBERG**  
Recording Technicians **BEATRICE JOHANNESSEN** and **GJERMUND SKOG**  
Editing **JØRN SIMENSTAD**, **DANIEL Z. VON GERTTEN** and **NINA T. KARLSEN**  
Mix and Mastering **MORTEN LINDBERG**  
Front Page Drawing "Duett" (2013) **RUNI LANGUM**  
Graphic Design and Session Photos **MORTEN LINDBERG**  
Ensemble 96 Photos **BLUNDERBUSS**  
Programme Notes **NINA T. KARLSEN** and **KIRSTI VOGT**  
Translations **RICHARD HUGH PEEL**

Executive Producers **JØRN SIMENSTAD**, **KIRSTI VOGT** and **MORTEN LINDBERG**

Produced with support from Norsk Kulturråd and Fond for utøvende kunstnere



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This recording was made by Lindberg Lyd AS with DPA microphones and HORUS converters to a PYRAMIX workstation on Ravenna AoIP. Complete system on JMF Audio PCD302 power line conditioner. Digital eXtreme Definition is a professional audio format that brings analogue qualities in 24 bit at 352.8 kHz sampling rate.

**MQA CD** plays back on all CD players. When a conventional CD player is connected to an MQA-enabled device, the CD layer of the Hybrid SACD will reveal the original master quality. For more information visit [www.mqa.co.uk](http://www.mqa.co.uk)

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- 1 Martin Ødegaard: Love me 7:14
  - 2 Torbjørn Dyrud: Lovesongs I 4:25
  - 3 Jean-Yves Daniel-Lesur: La Voix du Bien-Aimé 3:44
  - 4 Karlheinz Stockhausen: Armer junger Hirt 4:26
  - 5 Torbjørn Dyrud: Med en bukett 2:07
  - 6 Torbjørn Dyrud: Lovesongs II 4:52
  - 7 Jean-Yves Daniel-Lesur: La Sulamite 3:55
  - 8 Frank Havrøy: Rêve pour l'hiver 3:21
  - 9 Torbjørn Dyrud: Laughing song 4:53
  - 10 Torbjørn Dyrud: Lovesongs III 4:21