

1 Bjørn Kåre Odde
Snilla Patea

2 Martin Ødegaard
Trachea

3 Ståle Kleiberg
Alt i universet

4 Bjørn Morten Christophersen
Oak and Mayfly

5-6 Karin Rehnqvist
When I close my eyes,
I dream of peace

7 Frøy Aagre
Gloria

Trachea, the windpipe. A source of transformation where the breath of a human being can be refined into the most beautiful, powerful, tender art. The voice is humankind's primeval instrument, plumbing the greatest depths of our emotional register.

Schola Cantorum
Tone Bianca Sparre Dahl

Recorded in DXD 24bit/352.8kHz

5.0 DTS HD MA 24/192kHz 7.0.4 Dolby Atmos 48kHz

2.0 LPCM 24/192kHz 7.0.4 Auro-3D 96kHz

+ mShuttle MP3 and MQA

EAN13: 7041888524625

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audio

Blu-ray Disc

CD

dts HD
Master Audio

AURO 3D
AUDIO

DOLBY ATMOS



2L¹⁵⁴

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TRACHEA

Schola Cantorum

- 1 Bjørn Kåre Odde **Snilla Patea** 5:28
- 2 Martin Ødegaard **Trachea** 13:45
Horns: Marie Solum Gran, Niklas Sebastian Grenvik,
Daniel Weiseth Kjellesvik, Julius Pranevičius
- 3 Ståle Kleiberg **Alt i universet** 5:39
- 4 Bjørn Morten Christophersen **Oak and Mayfly** 9:05
Karin Rehnqvist **When I close my eyes, I dream of peace**
- 5 I. Just in English 4:04
- 6 II. In twelve tongues 4:57
- 7 Frøy Aagre **Gloria** 10:46

I love the choir – this instrument which is so unpredictable, so personal. Each member sings with his or her own voice, communicating their own personal story, and my objective is to collect it all, unify and purify it, and hopefully make the *Eros*, the profound and inherent love, shine brightly by way of the instrument. Whether the music is complex or simple, the objective remains equal: to cultivate an energy and a timbre which merge with the composition, elevating it to something larger than the sum of all its individual elements. It is during this encounter, where each individual forms part of something larger than themselves, that musical magic arises. This is what I seek. Those moments when the eyes of both the performers and our audience glow. This is the moment I know that we have succeeded.

Tone Bianca Sparre Dahl, conductor



TRACHEA

Ever since Schola Cantorum was founded by composer Knut Nystedt in 1964, the chamber choir of the Department of Musicology at the University of Oslo has had as its prime goal to present contemporary choral works with a particular emphasis on Norwegian and Nordic composers. The choir's first recordings were dedicated to Norwegian music of the twentieth century, with subsequent recordings following suit – not least in the case of the present recording under conductor Tone Bianca Sparre Dahl. The aim was to present a selection of contemporary choral music in a wide variety of styles ranging from folk- and jazz-inspired pieces to modernistic works, and far from being a haphazardly chosen programme, four of the six pieces presented here were specially commissioned by Schola Cantorum. These commissions and this recording were made possible with the generous support of Furestiftelsen, a private foundation for the promotion of classical and traditional Norwegian music.

All of the six composers represented on this recording were born in the second half of the twentieth century, five of them in Norway and one, Karin Rehnqvist, in Sweden. Karin Rehnqvist and Ståle Kleiberg, born in 1957 and 1958 respectively, both hold senior positions at leading Nordic music institutions. **Karin Rehnqvist** has been professor of composition at the Royal College of Music in Stockholm since 2009. She is one of Sweden's most often performed composers and her substantial output includes orchestral music, chamber music and dramatic works. She is known not least for her choral and vocal compositions which frequently combine folk music – often in the form of *kulning*, a special vocal technique used by women on the summer farms to call cattle or communicate with each other over long distances – with a modernistic, personal harmonic idiom. **Ståle Kleiberg** is one of Norway's leading composers with considerable international success. His distinctive style balances masterful composition technique with a gripping emotion. A large part of Kleiberg's output is for choral or vocal forces and includes critically acclaimed major works such as *Requiem for the victims of Nazi persecution*, the opera-oratorio *David and Bathsheba*, and *Mass for Modern Man* – the latter two of which have been recorded by 2L. Ståle Kleiberg is professor of composition at the Norwegian University of Science and Technology in Trondheim.

Ståle Kleiberg studied at the University of Oslo where Schola Cantorum is affiliated with the Department of Musicology. Like Kleiberg, both Bjørn Morten Christophersen and Martin Ødegaard have been members of the choir, and both are represented on this recording with works commissioned especially for Schola Cantorum. Music critics have described the work of **Bjørn Morten Christophersen** (b. 1976) as “vivid, varied, and deeply expressive”. Christophersen completed his doctorate at the University of Oslo where he has taught composition and music theory since 2003, whilst also pursuing a highly successful career as a composer. He subsequently studied film music composition in London and has scored several drama series for Norwegian television. In addition to orchestral and instrumental music (including the critically acclaimed recording *Woven Brass* (2L-143-SACD, 2017)) Christophersen has written many works for choir, of which several have previously been recorded by Schola Cantorum on their album *Audiens* (2L-061-SACD, 2009). **Martin Ødegaard** (b. 1983) studied folk music before embarking on composition studies at the Norwegian Academy of Music. Folk music elements in combination with a modernistic idiom is a common feature of Ødegaard's work. This form of dualism or dialogue with established forms is also present in other compositions where he borrows material from existing works. This is the case in, for example, *Love Me* for choir and fiddle (recorded on 2L-140-SABD, 2017) where passages from Thomas Tallis' famous motet *If Ye Love Me* are transformed into new sonic palettes and contrasted with folk music elements. Another example can be found in *KOMM*, a reworking of J.S. Bach's motet *Komm, Jesu, komm* which Schola Cantorum recorded on *Hymn to the Virgin* (2L-095-SABD) in 2013.

Froy Aagre and Bjørn Kåre Odde are both instrumentalists and play saxophone and folk music violin/Hardanger fiddle respectively, and both have contributed specially commissioned works for this recording. **Froy Aagre** (b. 1977) is an internationally renowned saxophonist with several critically acclaimed recordings to her name. In 2013 *Froy Aagre Electric* was nominated one of the ten best albums of the year by Norwegian newspaper Aftenposten's music critics. Her unique approach brings both delights and surprises with its mixture of classical elements and jazz. In 2014 she joined forces with Schola Cantorum to record her commissioned work *Gloria*, which is now released on this album. Gloria became the keystone of a larger project,

Messe for livets kontraster (Mass for the contrasts of life), commissioned by the Oslo International Church Music Festival and premiered in 2018 by Schola Cantorum, the Norwegian Girls Choir, Andreas Ulvo (piano), and Frøy Aagre. **Bjørn Kåre Odde** (b. 1990) studied folk music at the Norwegian Academy of Music and since 2013 he has been a full-time musician on the violin and Hardanger fiddle. He is musically highly versatile, although his musical roots lie in the traditional music of the Gudbrandsdal valley where he grew up, and the tonal language of this music is at the heart of all he does. Odde has performed as soloist with the Norwegian Radio Orchestra, the TrondheimSolistene, with Uranienborg Vokalensemble and with Schola Cantorum, for whom he wrote *Snilla Patea* in 2016.

And so, in a sense, we come full circle – from the vocal music of Karin Rehnqvist with its deep roots in Swedish tradition to the folk music inspired work of Bjørn Kåre Odde. And we might continue to draw lines and find connections between the various composers and their works on this recording. Yet despite the fact that they represent very different approaches to the task of creating music, they share something fundamental: This is music that celebrates the physical and spiritual, thinking and feeling human being – and at the same time challenges our conception of who we are.

Hrn 1

(S) c
h
(A) o
i
(T) r

(B) 1

Hrn 2

Trachea

Martin Ødegaard 2018

Hrn 4

c (B)
h
o (T)
i
r (A)

2 (S)

Hrn 3

01 Bjørn Kåre Odde: SNILLA PATEA (2016)

The inspiration for *Snilla Patea* for violin and choir comes from the many *lyarslått* (instrumental folk music for listening to rather than dancing to) in the Norwegian folk tradition, and this work is the composer's attempt to express the many emotions that this style of music evokes. Bjørn Kåre Odde's composition is not folk music in a traditional sense, but he makes use of typical folk music elements and techniques. The opening is gentle and melancholic with the violin introducing the main melodic theme. The upper voices quietly join in, expanding the palette and adding harmonic colour, before the men appear singing the melody in unison. This gentle opening gives way to a rhythmically lively second section using the same material, with the violin dancing around the choral colours. And finally, the music falls to a calmer pace as we hear an echo of the opening passages.

02 Martin Ødegaard: TRACHEA (2018)

Trachea («Windpipe») for four horns and double choir with soloists was commissioned by Schola Cantorum and premiered in 2018. The work investigates the possibilities that lie in the combination voices and instruments, and the distinctive spatial effect created by positioning the ensemble around the audience. The composer exploits the acoustical extremities of both voices and instruments through the use of extreme contrast and extended instrumental and vocal techniques. *Trachea* does not use words in a traditional way, so that the listener's focus is directed to the sounds themselves in the interaction between the horns and the choir. The spatial element come into its own on this recording thanks to advanced recording techniques that place the listener at the heart of the music, surrounded by the performers.

03 Ståle Kleiberg: ALT I UNIVERSET (1988)

Sharing the fate of many contemporary works, *Alt i universet* ("Everything in the universe") was performed once before being confined to the proverbial drawer, awaiting a new opportunity to be brought into the light. Ståle Kleiberg writes the following about the background to the work: "In the late eighties and early nineties I had close contact with Stein Mehren and several of his poems to music. Our collaboration culminated with *Rosevinduet* – The Rose Window – an hour-long work for sinfonietta, organ and reciter, performed under the rose

window in Nidaros Cathedral. *Alt i universet* was composed a few years earlier, in 1988. It is in two movements, based on two poems from Mehren's collection *Corona*. The first poem, *Alt i universet*, addresses the distinctive qualities of humankind – our freedom, our ability to shape ourselves and our surroundings. Mankind is not bound to simply *being*; unlike everything else we can change and be changed.”

04 Bjørn Morten Christophersen: OAK AND MAYFLY (2014)

Oak and Mayfly, based on a fairytale by Hans Christian Andersen, tells of how time is experienced by an oak tree and a mayfly. The oak has seen centuries come and go, and could live for centuries to come. The mayfly, on the other hand, lives its life in a myriad of brief moments. The tree feels for the fragile creature which is in such a hurry to live its life, but the mayfly answers, “If you look at things from a wider perspective, your life won’t last that long either.” The following winter the oak tree has a dream in which it has grown so tall it reaches into heaven. And that very night the oak is brought down by a mighty storm. In H.C. Andersen’s fairytale this happens on the night before Christmas, a night that heralds the birth of Jesus and a new era. Throughout the piece two tempi run parallel, two simultaneous perspectives on time, or the same time expressed in two different meters. *Oak and Mayfly* was commissioned for Schola Cantorum’s 50th anniversary.

05–06 Karin Rehnqvist: WHEN I CLOSE MY EYES, I DREAM OF PEACE (2016)

Karin Rehnqvist calls *When I close my eyes, I dream of peace* her project for peace. This single sentence, uttered by an eleven-year-old Croatian boy during the Balkan wars, is the only text that is sung in the course of the work. In the first half the choir sings the words in English to music inspired by Swedish folk tradition, and in the second half the same text is sung in twelve different languages, each with its own distinctive musical character. For each different language, the music is inspired by musical traditions associated with that particular language: The words in Arabic are sung to a beautiful Arabic scale, in Swahili the words are given a groovy, rhythmic treatment, and in Russian the male voices evoke the deep emotional character of eastern Europe. Rehnqvist’s intention is that the work should express a fundamental desire in the hearts of most people – a dream of peace.

07 Frøy Aagre: GLORIA (2014)

Gloria in excelsis Deo – Glory to God on high – are the words the angels sang to the shepherds announcing the birth of Jesus. Frøy Aagre’s *Gloria* is a beautiful, simple, and at the same time powerful setting of these well-known words. The music is at times meditative, at others full of sparkling energy, and its roots lie in both classical and jazz traditions. After an opening section in which the work’s tonal world is established, the Gloria text is introduced sensitively and with a hint of mystery, before being repeated with considerably more power. The harmonic language of the piece is a jazz-like modality rich with added-note chords and a pervading wistful beauty. Frøy Aagre’s expressive saxophone weaves its way around the voices and binds together the different sections of the work.





Helt siden **Schola Cantorum** ble startet av komponisten Knut Nystedt i 1964, har kammerkoret ved Institutt for musikkvitenskap i Oslo hatt det som mål å presentere nyere og nyskrevet musikk, med et spesielt fokus på norske og nordiske komponister. Korets første utgivelser var i sin helhet viet nyere norsk musikk, og gjennom flere innspillinger har koret videreført denne misjonen, ikke minst i denne siste utgivelsen under korets nåværende dirigent Tone Bianca Sparre Dahl. Ønsket har vært å presentere et variert utvalg av stilartene som preger samtidsmusikken i dag, men det er ikke et tilfeldig valgt repertoar som presenteres her – fire av de seks verkene er speskrevet til Schola Cantorum.

Alle de seks komponistene representert på denne innspillingen er født i andre halvdel av det 20. århundre, fem av dem i Norge og én, Karin Rehnqvist, i Sverige. Karin Rehnqvist og Ståle Kleiberg, født i henholdsvis 1957 og 1958, innehar begge professorstillinger ved ledende musikk institusjoner i Norden. **Karin Rehnqvist** har vært professor ved Kungliga Musikhögskolan i Stockholm siden 2009. Hun er en av Sveriges oftest fremførte komponister og har en stor produksjon som omfatter orkesterverk, kammermusikk og sceniske verk. Hun er kjent ikke minst for sine kor- og vokalkomposisjoner som kombinerer folkemusikk – ofte i form av *kulning*, en spesiell vokalteknikk som kvinner på setrene brukte for å kalle hjem kuene eller kommunisere over lange avstander – med et modernistisk og personlig tonespråk. **Ståle Kleiberg** er en sentral norsk komponist med et betydelig internasjonalt gjennomslag. Hans personlige, karakteristiske stil balanserer en mesterlig komposisjonskunst med gripende emosjonelt budskap. En betydelig del av Kleibergs produksjon er for kor (med og uten instrumenter) og inkluderer kritikerroste større verk som *Requiem for the victims of Nazi persecution*, opera-oratoriet *David and Bathsheba* og *Mass for Modern Man* – begge de siste innspilt på 2L. Ståle Kleiberg er professor i komposisjon ved NTNUs Institutt for musikk i Trondheim.

Ståle Kleiberg studerte ved Universitetet i Oslo, der Schola Cantorum er tilknyttet Institutt for musikkvitenskap. Både Bjørn Morten Christophersen og Martin Ødegaard har, som Kleiberg, vært medlemmer i Schola Cantorum, og begge er representert på denne innspillingen med verk bestilt av koret. Kritikere har beskrevet musikken til **Bjørn Morten Christophersen** (f. 1976) som «levende, variert og dypt uttrykksfullt». Han fullførte sin doktorgrad ved

Universitetet i Oslo hvor han har undervist i komposisjon siden 2003 i tillegg til å følge sin egen karriere som komponist. Han studerte filmkomposisjon i London og har skrevet musikk til flere dramaproduksjoner i NRK. Foruten orkester- og instrumentalverk (blant annet verkene på hans kritikerroste innspilling *Woven Brass* (2L-143-SACD, 2017)) har Christophersen skrevet flere verk for kor, hvorav flere er tidligere innspilt av Schola Cantorum på plata *Audiens* (2L-061-SACD, 2009). **Martin Ødegaard** (f. 1983) studerte folkemusikk i Rauland (Høgskolen i Telemark) før han fortsatte med komposisjonsstudier ved Norges musikkhøgskole. Folkemusikalske elementer kombineres ofte med et modernistisk uttrykk i Ødegaaards musikk. Denne formen for dialog med etablerte uttrykk er også til stede i andre komposisjoner hvor han låner materiale fra eksisterende verk. Dette gjelder for eksempel i *Love Me* for kor og fele (innspilt på 2L-140-SABD, 2017), hvor strofer fra Thomas Tallis' kjente motett *If Ye Love Me* strekkes ut i nye klangrom og kontrasteres med folkemusikalske elementer, og *KOMM*, en bearbeidelse av J.S. Bach's motett *Komm, Jesu, komm*, som Schola Cantorum spilte inn på *Hymn to the Virgin* (2L-095-SABD) i 2013.

Frøy Aagre og Bjørn Kåre Odde er instrumentalister og spiller henholdsvis saksofon og fele/hardingfele, og begge har skrevet bestillingsverk til Schola Cantorum. **Frøy Aagre** (f. 1977) er en internasjonalt kjent saksofonist med flere kritikerroste album. I 2013 ble *Frøy Aagre Electric* kåret til en av årets ti beste album av Aftenpostens anmeldere. Hennes unike tilnærming overrasker og begeistrer med en blanding av klassiske elementer og jazz. Sammen med Schola Cantorum spilte hun i 2014 inn bestillingsverket *Gloria*, som nå utgis på denne innspillingen. Gloria dannet utgangspunktet for et større prosjekt, *Messe for livets kontraster*, et bestillingsverk til Oslo Internasjonale Kirkemusikalfestival i 2018 som ble urfremført av Schola Cantorum, Det Norske Jentekor, Andreas Ulvo (piano) og Frøy Aagre. **Bjørn Kåre Odde** (f. 1990) studerte folkemusikk ved Norges musikkhøgskole og har siden 2013 livnært seg som musiker på fele og hardingfele. Han er musikalsk allsidig, men har sterke røtter i tradisjonsmusikken i Gudbrandsdalen, og folkemusikktonespråket er et anker i alt han gjør. Odde har vært solist med Kringkastingsorkestret, TrondheimSolistene, og med Uranienborg Vokalensemble og Schola Cantorum, som han skrev bestillingsverket *Snilla Patea* til i 2016.

Og så, på ett vis, er sirkelen sluttet – den norske feletradisjon hos Bjørn Kåre Odde møter Karin Rehnqvists vokale uttrykk med sine sterke røtter i svensk tradisjonsmusikk. Og slik kan man fortsette å finne og trekke tråder mellom de forskjellige komponistene og verkene. Men til tross for at de representerer høyst individuelle tilnærminger til det å skape musikk i dag, deler de et felles fundament: Dette er musikk som feirer det fysiske, åndelige, tenkende og følende mennesket – og samtidig utfordrer vårt bilde av hvem vi er.

Jeg elsker kor. Dette instrumentet som er så uforutsigbart, så personlig. Hver enkelt synger med sin egen stemme og kommer med sin egen personlige historie, og min oppgave er å samle alt dette, foredle det og forhåpentligvis få musikkens eros, den dype iboende kjærligheten, til å skinne gjennom instrumentet. Enten musikken er kompleks eller enkel er målet det samme; å dyrke fram en energi og en klang som smelter sammen med komposisjonen og løfter det så helheten blir større enn summen av alle delene. Det er i det møtet, der alle er med på noe som er større enn dem selv, at det magiske musikalske øyeblikket oppstår. Det jakter jeg på. De gangene øynene skinner hos både utøvere og lyttere, da vet jeg at det har lyktes.

Tone Bianca Sparre Dahl, dirigent



01 Bjørn Kåre Odde: SNILLA PATEA (2016)

Inspirasjonen til *Snilla Patea* er hentet fra de mange lyarslåttene (slåtter som lyttes til fremfor å danses til) i folkemusikken, og dette verket er komponistens uttrykk for de mange følelsene som vekkes gjennom opplevelsen av denne typen musikk. Bjørn Kåre Oddes komposisjon er riktignok ikke folkemusikk i tradisjonell forstand, men benytter seg av typiske folke-musikalske elementer og teknikker. Åpningen er vakker og melankolsk. Den innledes med fiolinen alene, damestemmene smyer seg etter hvert inn og utvider klangen før herrestemmene kompletterer lydbildet. Denne rolige førstedelen avløses av en rytmisk livlig andredel over det samme materialet hvor fiolinen danser rundt korklangene. Til slutt faller satsen til ro med et gjenhør av åpningen.

02 Martin Ødegaard: TRACHEA (2018)

Trachea («luftrør») for fire horn og dobbeltkor med solister er skrevet på bestilling for Schola Cantorum og ble urfremført i 2018. Verket undersøker mulighetene som ligger i kombinasjonen av stemmer og instrumenter, og en helt spesiell romvirkning skapt ved at ensemblet plasseres rundt publikum. Komponisten utnytter klanglige ytterpunkter både i stemmene og instrumentene gjennom bruk av store kontraster, utvidede spilleteknikker og stemmebruk. *Trachea* har ingen tekst i vanlig forstand, slik at publikums fokus er på det klanglige samspillet mellom hornene og stemmene. Det romlige elementet kommer spesielt til sin rett i denne innspillingen hvor den avanserte opptaksteknikken plasserer lytteren i sentrum, omgitt av utøverne.

03 Ståle Kleiberg: ALT I UNIVERSET (1988)

I likhet med mange verk fra vår tid, led dette verket den skjebnen at den ble framført én gang for så å bli liggende og vente på å bli trukket fram i lyset igjen. Ståle Kleiberg skriver følgende om bakgrunnen for *Alt i universet*: «Jeg hadde på slutten av åttitallet og begynnelsen av nittitallet kontakt med Stein Mehren og skrev flere verk basert på hans dikt. Samarbeidet kulminerte med *Rosevinduet* – et timelangt verk for sinfoniietta, orgel og resitator – urfremført under rosevinduet i Nidarosdomen i 1992. *Alt i universet* ble skrevet noen år tidligere, nærmere bestemt i 1988. Det faller i to satser, og er basert på to dikt fra diktsamlingen *Corona*: Det

første diktet, Alt i universet, tematiserer menneskets egenart, vår frihet – evnen til å forme oss selv og våre omgivelser. Mennesket er ikke bundet til kun å være. Ulikt alt annet, kan vi også endre og endres.»

04 Bjørn Morten Christophersen: OAK AND MAYFLY (2014)

Oak and Mayfly, basert på et eventyr av H.C. Andersen, tar for seg tiden slik den oppleves av et eiketre og en døgnflue. Eika har sett århundrer komme og gå og kan leve videre i uoverskueligheter. Døgnflua, derimot, lever livet i tusener av øyeblikk. Treet føler med den skjøre skapningen som har slikt hastverk med å leve, men døgnflua svarer: «Hvis man ser litt stort på det, så lever De vel like lenge?» Neste vinter drømmer eika sin siste og mest fantastiske drøm hvor den vokser like inn i himmelen. Og samme natt blir treet felt av en stor storm. Hos Andersen er dette selveste julenatten – en natt som varsler en ny tid i Jesu fødsel. Gjennom stykket løper to tempi, to tidsperspektiver samtidig – eller man kan si at det er den samme tiden tolket i to forskjellige taktarter. *Oak and Mayfly* ble skrevet til Schola Cantorum 50-årsjubileum.

05–06 Karin Rehnqvist: WHEN I CLOSE MY EYES, I DREAM OF PEACE (2016)

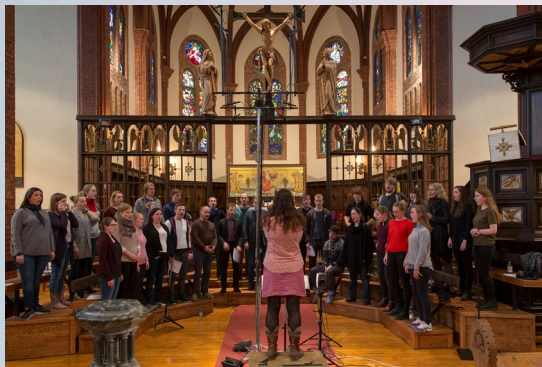
Karin Rehnqvist kaller verket *When I close my eyes, I dream of peace* for sitt fredsprosjekt. Denne enkle setningen, som også er selve teksten i verket, ble sagt av en elleve år gammel kroatisk gutt under balkankrigen. I stykkets første del synges teksten på engelsk i en svensk folkemusikk-inspirert stil. I stykkets andre del synges den samme teksten på tolv forskjellige språk, med hver sin melodi og tydelige karakter. I flere tilfeller bruker komponisten skalaer og rytmer som assosieres med området der språket kommer fra – for den arabiske teksten brukes en vakker arabisk skala, på swahili synges teksten groovy og rytmisk, på russisk synges den til en dyp, følelsesladet melodi av herrestemmene – og på svensk synges ordene til en dansende polska. Komponistens intensjon er at verket skal uttrykke et grunnleggende ønske hos de fleste mennesker – en drøm om fred.

07 Frøy Aagre: GLORIA (2014)

Gloria in excelsis Deo – Ære være Gud i det høyeste – er ordene som englene skal ha sunget til hyrdene ved Jesu fødsel. Frøy Aagres *Gloria* er en vakker, enkel og samtidig mektig tolkning

av disse ordene for kor og saksofon. Musikken beveger seg fra det meditative til det kraftfulle i et tidløst spenn mellom klassisk musikk og jazz. Etter en åpning med klanger som etablerer verkets musikalske univers, innledes Gloria-teksten vart og mystisk, for så å gjentas med større kraft. Tonespråket holder seg til en jazzaktig modalitet med mettede klanger og en gjennomgående sår skjønnhet. Frøy Aagres ekspressive saksofon beveger seg lett rundt stemmene og binder sammen verkets enkelte deler.





Schola Cantorum

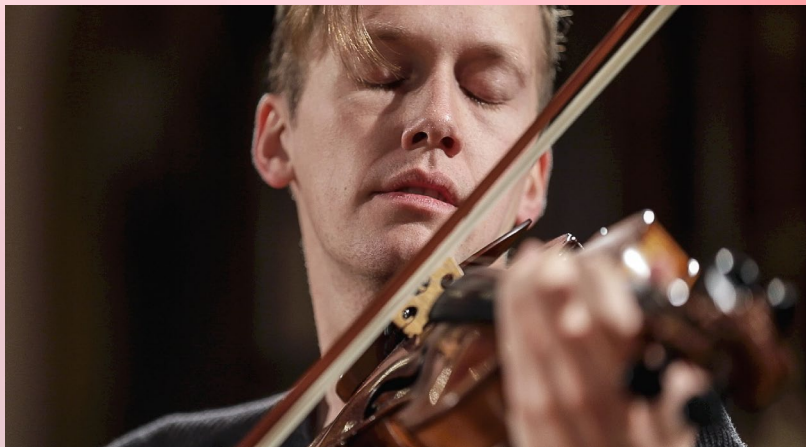
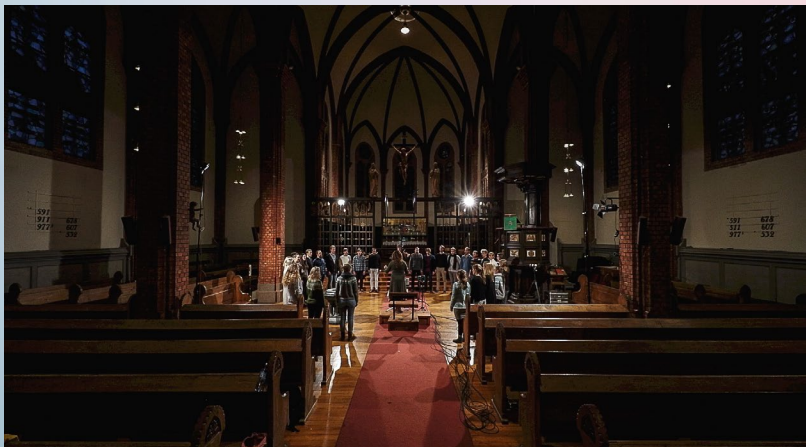
conductor Tone Bianca Sparre Dahl



Uranienborg Church
2014-2018

Vocal solo Snilla Patea Synnøve Sætre
Vocal solo Trachea Synnøve Sætre,
Lisa Ingdal, Elita Nagell
Vocal solo Oak and Mayfly Synnøve Sætre,
Maria Dale Johannessen







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 Sound is a completely new conception of the musical experience. Recorded music is no longer a matter of a fixed one-dimensional setting, but rather of a three-dimensional enveloping situation. Stereo can be described as a flat canvas and Surround Sound as a field, but 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.

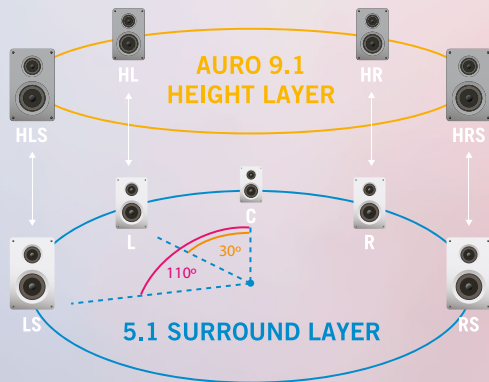
Morten Lindberg balance engineer and recording producer

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.

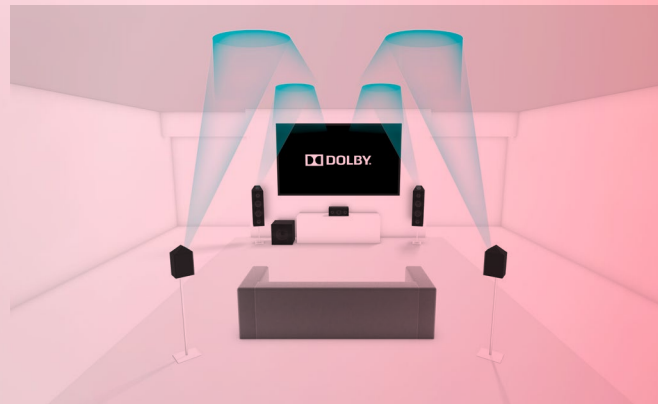
Auro 9.1 not only delivers an entirely new audio experience in 3D but also offers the most efficient 5.1 Surround format compatible speaker layout featuring the 'Height' dimension.



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.



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 ■ 7.0.4 Dolby Atmos 48kHz

■ 2.0 LPCM 24/192kHz ■ 7.0.4 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**

Pure Audio Blu-ray concept development **Morten Lindberg** and **Stefan Bock**

Recorded in Uranienborg Church, Norway 2014–2018 by Lindberg Lyd AS

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Recording Technician **BEATRICE JOHANNESSEN**

Editing **JØRN SIMENSTAD** and **MORTEN LINDBERG**
Mix and Mastering **MORTEN LINDBERG**

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Liner Notes **ANDREW SMITH** Session Photos **MORTEN LINDBERG**
Choir Photo **SIGNE FUGLESTEG LUKSENGARD** Conductor Photo **CAMILLA JENSEN**

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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

