

"I had an occasional flash of understanding, but then got selfishly wrapped up again in my own problems and pleasures," is a quote from Anne Frank's diary, the book on which *The Beauty That Still Remains* is based. In this recording, the Norwegian Girls Choir addresses the theme of the inviolability of human dignity. The music by Maja S.K. Ratkje and Marcus Paus frames, in contrasting ways, the power that humanity and hope carry with them even amid the most intense horror, and through testimonies of the past these works tell us how relevant these topics still are. *Asylos* deals with the contradictions of inclusion and exclusion, and points up the connection between the pilgrims of the past and the asylum seekers of our time.

Det Norske Jentekor, Frode Haltli,
Marianne Beate Kielland, Nora Aleksandra Lindeman Katla,
Schola Sanctae Sunnivae, Anne Kleivset, Anne Karin Sundal-Ask

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

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"The Beauty That Still Remains"



Det Norske Jentekor

Anne Karin Sundal-Ask

The Norwegian Girls Choir is on a continuous quest for new projects. The choir commissions contemporary music that will make important additions to its repertoire for equal voices, that will move both audiences and singers, and that will address issues which affect us all – and young people in particular. Both pieces on this recording were specially written for the choir, and both invite us to reflect on fundamental values like humanity and dignity, and on threats to these values.

Asylos is the second piece in a trilogy composed by Maja S.K. Ratkje, a trilogy in which the most serious challenges of our time are contextualized, and where movement and space play important roles. The work was commissioned by Olavsfestdagene in Trondheim for the Norwegian Girls Choir, Schola Sanctae Sunnivae, and Marianne Beate Kielland. It was premiered in 2013 during the 100th anniversary celebration of women's suffrage in Norway, and has since been performed by the same forces on numerous occasions.

The title is the Greek word, meaning “inviolable”, from which the English “asylum” is derived. By looking at today's asylum seekers as contemporary pilgrims, composer Maja S.K. Ratkje and poet Aasne Linnestå place humanity at the core of their concept by questioning what the terms “inclusion” and “exclusion” mean today. *Asylos* is divided into three main sections, each of them introduced by quotations, gently adapted, from the French philosopher Simone Weil. During the 50s and 60s Weil's Christian mysticism, and her thinking in general, were very influential, and Albert Camus described her as “the greatest spiritual human being of our time.” Weil's sincere humanism and philosophical reflections on the suffering to which some individuals are subjected are timeless, and still relevant today – these form the existential bedrock of the *Asylos*. The listener steps into a playful, but also a serious, room, where the singers generate a sound world that is both varied and of intense vitality. We are also introduced to excerpts from the Officium *In Nativitate Beatae Mariae Virginis*, and in the span between Gregorian chant and newly composed choral parts we meet traditional Norwegian children's games, rhythmical plays and poetry inspired by prayer and psalms.

The broad range of expression reflects Weil's universe and her faith in the goodness deep in everyone's heart, but at the same time it represents Ratkje's and Linnestå's vision of creating a new musical experience through what might appear as chaos. Beautiful moments are born from striking contrasts; thoughtful responses are provoked by the music's interpretation of the text. To be seen and respected – regardless of gender, race or religion – is something humans have fought for throughout history, a struggle that in various ways touches upon existential questions.

Maja S.K. Ratkje has spent an increasing amount of time in the last few years on compositions featuring music and drama. *Asylos*, composed in collaboration with the poet Aasne Linnestå, is, in a way, a hybrid piece. In its concert version, dramatic elements like children's games, choreography, and an active use of the room contribute to enhancing the musical expression and symbolic meaning. A recording, on the other hand, permits tighter musical transitions and a more sensitive response to the complex sound picture, so the piece takes on the character of a complete auditory experience.

Asylos can be described as a modern cantata, where the absence of instruments enables the voices and the quasi-religious texts to carry the whole work on their own. The texts indicate the range of Weil's commitments. Her unshakeable search for truth and justice led her to elitist academies as well as into factory jobs, and drove her into both political activism and spiritual solitude – all this before she died, only 34 years old. Yet through her examination of reality and her orientation towards the good in people, she remained, above all, an ambitious and devoted thinker, and fortunately she left priceless sketches and texts behind. She was lauded by philosophers like Albert Camus and Hannah Arendt, but also criticized for being both revolutionary and even mad by people like Charles de Gaulle and Leon Trotsky.

Simone Weil had an intense and dedicated relation to music. Her experiences listening to Portuguese fishwives' songs, and, later, to Gregorian chant in the Abbey at Solesmes in France, were of great importance for her faith and thinking. In spite of her Jewish background, she

turned to Catholicism, and is quoted as saying “Gregorian singing is more than art, it is the breath of the soul.” Maja S.K. Ratkje and Aasne Linnestå have fused Simone Weil’s philosophical reflections with the spiritual aspects of Gregorian music. Each of the Weil quotes is sung in the form of a recitative by mezzo-soprano Marianne Beate Kielland, who also takes on the role of a “messenger” in the piece. The quotes, slightly adapted, are taken from the book *Gravity and Grace*, a selection of sketches and texts collected after Weil’s death. “Love is the soul’s looking,” the quote introducing the second part of the piece, can also be seen in the light of her spiritual relation to God and music. However, these quotes are used freely, in a fragmentary composition, where Aasne Linnestå has herself written the majority of the text, which also includes versions of familiar children’s jingles.

The choir Schola Sanctae Sunnivaæ recorded the *Officium In Nativitate Beatae Mariae Virginis* on the 2L label in 2010. Ratkje used this recording, while working on *Asylos*, to select excerpts that the choir could sing alone, and that could also provide an important part of the bitonality that runs through the piece, which she utilizes to express friction and paradox. To emphasize the contrasts between sacred liturgy and contemporary chaos, the *Officium* is sung at a slower tempo than the rest of the music, and this requires two conductors in a performance. In the concert version members of the choir perform a famous Norwegian children’s game called “Stolleken” on the stage – to Gregorian



chant. As in the two other pieces of the trilogy, *Ro-Uro* and *Sirkling*, Ratkje deliberately uses the contrasts between dissonance and release to underline her message, and micro-intervals and tritones are frequently used both in the solo recitatives and in the choral parts. Yet, in spite of the serious and penetrating thematics and expression, there is plenty of surreal and humorous warmth in Ratkje’s music; obvious both in her approach to religious symbols and in the mix of cultural elements. This piece of music incorporates, in its middle section, variations on the children’s songs “Bjørnen sover” (The Bear is Sleeping) and “Ta den ring og la den vandre” (Take the Ring and Let it Wander), and, particularly in the ring, parallel fourths and direct musical quotes play joyful games with Palestrinian counterpoint and liturgical harmonics.

A sense of belonging is a theme running through *Asylos*. The ball of yarn on this album’s cover is the work of artist Ingun Myrstad, and is an important prop in the scenic performance of the music. When the compact knitted ball has been unwound in its entirety and laid out as a circle or ring between the girls, it can function as a metaphor representing their joint efforts and their togetherness – while at the same time showing the influence we have vis-à-vis the ring as symbol for belonging ... or exclusion.

Marcus Paus’s piece *The Beauty That Still Remains* was commissioned by, and written for, the Norwegian Girls Choir and accordionist Frode Haltli, and has been per-

formed frequently since its premiere. The text consists of quotes from Anne Frank's diary, written between 1942 and 1945, from when Anne Frank was 13 years old till when she was 15, while she was hiding from the Nazis in an attic in Amsterdam. She was captured in August 1944 and taken to Auschwitz, then later to Bergen-Belsen, where she died in 1945.

Marcus Paus composed this work in 2015 for the 70th anniversary of the liberation of occupied Europe after the 2nd World War, but also as a testimony to Anne Frank's life and death. Paus includes an accordion, and this instrument represents the intimacy and introspection engendered by the diary's text, whereas the bigger choir sound represents the communal voice and spirit that brings this monologue out to the world. The words of Anne Frank have become an iconic symbol of a young voice full of hope, courage, inspiration and love, a voice that was so abruptly silenced. Using extracts from the diary, Marcus Paus has striven to reproduce the essence of the strength and determination Anne Frank expressed, living as she did a severely constrained everyday life full of fear and anxiety. Her words "I do not think about all the misery, but about all The Beauty That Still Remains," have become one of the strongest and most defiant quotes in literature.

While *The Beauty That Still Remains* is musically contrasted to *Asylos*, the pieces do relate to one another in several ways: both propound the right to be seen and treated as a human being, and both declare the immortal power of hope and courage. The Norwegian Girls Choir has collaborated with these two composers on several occasions. As has been noted, *Asylos* is the second piece in a trilogy that Maja S.K. Ratkje has written for them. This is a trilogy in which the most serious challenges of our time are contextualized, and where movement and space play important roles. Marcus Paus has also contributed *And Now Abide* and *Det er den draumen* for the Norwegian Girls Choir, both of which have gone on to become hallmarks of their repertoire.

Confronted with Anne Frank's fate and story, it is hard not to be overwhelmed by the horror she had to endure; most earlier musical approaches to the diary have been preoccupied with

this pain and melancholy. This was the very angle that Marcus Paus wanted to avoid as he began working on *The Beauty That Still Remains*. He was determined, instead, to capture musically Anne Frank's spirit, and her sprightly, communicative vitality. He wanted to reflect her inner world, a world that her dire circumstances confined to a tiny universe almost deprived of air, but a place where imagination, hope and love became even more important.

Just as Anne Frank's diary represents an imprisoned but borderless mind, the accordion mirrors the mind's introspective journey. Paus wanted to keep a sense of intimacy in the piece, something a larger ensemble or orchestra could easily trample on. The accordion has an orchestral potential both in texture and dynamic range, but at the same time is able to convey a sense of solitude and a subdued mood. Moreover, through its breathing bellow it also has a physical connection with the choir, and the breathing of both accordion and choir emphasizes the time frame the music is describing – the time in which Anne Frank was so much alive.

The fact that this piece was written for the very artists we hear on this recording had a crucial bearing on its composition. The infinite musicality and instrumental skills of Frode Haltli exercised a strong influence on how the freely expressive accordion part – technically very demanding – evolved, while the chorus parts are written specifically with the special sound of the Norwegian Girls Choir in mind. Another telling factor is the exact similarity between the age of the choirgirls and the age of Anne Frank at the time of writing the diary. This was something that intensified the experience of the performance, both for listeners and performers.

The Beauty That Still Remains can be listened to as a musical equivalent to a diary, a chronicle reflecting a cross-section of events at a specific time. This is where we meet the composer, Marcus Paus, whom we might call a "tonal aesthete" – that is, a musician whose love for melody as a musical core is evident. A beautiful and recognizable main theme, played by the accordion, acts as a leitmotif throughout the work, and binds the thematic sections together as well as activating a forward flow. This piece is a musical reflection of a human manifesto, but also a declaration of love for humanity and faith in the good in every person.

The Norwegian Girls Choir is a choir with proud traditions as an independent continuation of the Norwegian Broadcasting Corporation's girl choir, which was established in 1947. In addition to singing the core repertoire for equal voices, the choir has always specialized in contemporary music and folk music. Several of Norway's foremost composers have created music for it, and few other choirs get to premier so many pieces. The choir also shows its strong social and global engagement through its repertoire and choice of locations, and it is also initiating many genre-eliminating musical encounters. It has released 4 albums and its recording *Folketoner* from 2018 was Grammy-nominated for Best Immersive Album.

The Norwegian Girls Choir has always been, and still is, an important institution in Norwegian cultural life, and has fostered a large number of professional singers and artists, many of them well known. The choir's main ambition is to act as a choir school enabling girls to develop independent musicianship and to reach a level of musical expression that touches themselves as much as their audiences. This gives them, as musicians, understanding, experience and curiosity – qualities which serve them well in their professional lives as singers, and in other capacities contributing to cultural life.

Anne Karin Sundal-Ask has been conductor and artistic leader of the Norwegian Girls Choir since the spring of 2005. She studied conducting, flute and music pedagogy at the Music Conservatory in Trondheim and at the Norwegian Academy of Music. Sundal-Ask has received many honours for her direction of choirs, and she has led many choirs to notable results in international competitions. She received the "Performer of the Year" award for 2019 from the Norwegian Society of Composers. As artistic director of the Norwegian Girls Choir she has commissioned new music, and collaborated closely with many Norwegian composers. She is willing to let young people in their most formative years participate in the creative process of performing new works and thus contribute directly to the quality of their music-making. This approach also helps young people develop a broad musicianship. She is described as an inspiring leader who, while always striving after quality, also conveys her musical goals to the singers so that each and every one of them can perform optimally. Her

focus on intonation, timbre and ensemble work is one of her hallmarks, and she works continuously to develop the choir's musical expression.

Maja S.K. Ratkje has established herself in the forefront of the musical avant-garde of our time. She is one of today's most important composers, and has set a standard as singer, multi-instrumentalist and performer. Her music is performed by the leading contemporary ensembles in the world, and she is one of very few composers who is equally active as a performer. Working from improvisation as a base, she has created several groundbreaking pieces built around the voice used as an instrument. In 2002 she won a Prix Ars Electronica award for the recording *Voice*. She herself regards this as an important recognition of her standing as a performer as well as a composer. Maja S.K. Ratkje is also known as someone who takes forthright positions with regard to national and global conflicts, and has always used music as a way to communicate controversial political questions. *Asylos* is part of a trilogy in which each piece deals with the global challenges of our time. In 2001 she became the first artist to receive Arne Nordheim's composer prize. She has received the Edvard prize twice, UNESCO's Rostrum-prize, and was nominated for the Nordic Council's Music prize in 2013. Since 2017 Maja S.K. Ratkje has been an active member of Akademie der Künste in Berlin.

Aasne Linnestå is much sought after as a poet, novelist, librettist and playwright. She has written five collections of poetry, five novels and one one-act play, as well as three libretti for composer Maja S.K. Ratkje. Several of her poems and texts have been published in Norwegian and Scandinavian magazines and anthologies. Aasne Linnestå received the Amalie Skram prize in 2018, and was praised by the jury as a "genre-breaking, stylish and playful writer".

Marcus Paus is one of Norway's most sought-after composers, and to date has fulfilled more than 50 commissions. His extensive catalogue includes chamber works, solo works, songs, choral works, a symphony, concertos and other orchestral works, and several operas, as well as works for film, stage and television. Paus's music has been lauded for its expressivity and craftsmanship. Several of his works have been recorded. These include his *Hate Songs*, featured on

the album *Portraying Passion* by Tora Augestad and the Oslo Philharmonic Orchestra under Christian Eggen, which won the Norwegian Grammy for best classical album in 2018, his *Concerto for Timpani & Orchestra* with Håkon Kartveit, the Bergen Philharmonic Orchestra under Andrew Litton, and his *Sonata for Cello & Piano*. Paus's affinity for the written word continues to be a major feature of his output, prominently displayed on *En hellig, alminnelig lek* («A Sacred, Ordinary Game», setting to music the poetry of Norwegian poet André Bjerke). Paus's score for André Øvredal's *Mortal* will be in cinemas worldwide in 2020. Paus was named Composer of the Year 2016 by the Norwegian Publishers' Association and was awarded the Wessel Cultural Prize in 2012.

Frode Haltli has established himself as a musician with a unique language. Equally at home with folk music, improvisation, classical and contemporary music, he has developed a musical sphere with his accordion where roots and traditions are reborn through dialogues with the present time. Haltli touches and inspires his fellow colleagues and audiences in a rare way, and has received international acclaim for his concerts and recordings. He has released numerous CDs on the German label ECM, and works regularly with musicians like Trygve Seim, POING, Håkon Kornstad and Maja S.K. Ratkje, as well as being a classical soloist and chamber musician. The recording *Avant Folk* received highly enthusiastic acclaim internationally, and Haltli has been lauded all over the world for his creative and virtuoso way of exploring new musical landscapes.

Marianne Beate Kielland has for many years been considered one of Europe's leading mezzo-sopranos. She performs regularly at the most prestigious venues, with artists like Fabio Biondi, Rene Jacobs, Jordi Savall, Christophe Rousset, Marc Minkowski and Masaaki Suzuki. Kielland has sung on more than 50 recordings, and in 2012 was nominated for a Grammy Award with 2L in the category Best Classical Vocal Solo for her *Veslemøy synsk*, featuring music by Norwegian composer Olav Anton Thommesen. In 2019 she was appointed artistic leader of Risør Chamber Music Festival.

The semi-professional female vocal ensemble **Schola Sanctae Sunniva** from Trondheim was founded in 1992, and from the start **Anne Kleivset** has been conductor and artistic leader. The ensemble is particularly interested in preserving the heritage of Gregorian chant in the context of Nidaros Cathedral in Trondheim and of Norwegian medieval history, and it has been active in restoring, documenting and presenting Gregorian chant from medieval Norway and Europe. In addition to promoting early music, the ensemble is also known for working with other genres and for moving in new artistic directions – it has, for example, collaborated with jazz musicians, folk musicians, symphony orchestras, actors and dancers. The ensemble has developed its own special performance style, has given master classes in Gregorian chant, and has given numerous concerts in Norway and abroad. In 2009 the ensemble was appointed Pilgrim Choir in association with Nidaros Pilgrim Centre. All this activity has resulted in five CD releases.





Det Norske Jentekor bidrar til å få skrevet aktuell musikk som gir et viktig tilskudd til repertoaret for like stemmer, som beveger publikum og sangere, og som behandler tema som opptar oss alle – i særskilt grad ungdom. De to verkene på denne plata er begge skrevet for Det Norske Jentekor, og favner grunnleggende verdier som humanisme og verdighet, og hvilke prøvelser disse stadig blir utsatt for.

Asylos er det andre stykket i en trilogi som Maja S.K. Ratkje har komponert for Det Norske Jentekor, Schola Sanctae Sunniva og Marianne Beate Kielland. Verket ble bestilt av Olavs-festdagene i Trondheim til 100-årsjubileet for kvinners stemmerett i Norge i 2013 og er fremført en rekke ganger, utelukkende med originalbesetning.

Ordet «Asylos» kommer fra gresk og betyr ukrenkelig. Komponist Maja S.K. Ratkje og forfatter Aasne Linnestå ønsker med dette verket å sette menneskeverdet i sentrum gjennom å utfordre musikalsk hvilken betydning tilhørighet og utenforskap har idag, spesielt med tanke på situasjonen for vår tids pilegrimer: asylantene.

Verket består av tre hovedseksjoner, som alle innledes med bearbejdede sitater av den franske filosofen Simone Weil. Hennes kristne mystisme og tenkning fikk stor betydning utover 50 og 60-tallet, og Albert Camus beskrev henne som «vår tids største åndsmenneske». Weils dypfølte humanisme og filosofiske refleksjoner rundt mennesker som lider er både tidløse og aktuelle, og danner den eksistensielle bunnen i verket. Lytteren trer inn i et lektet, men også alvorsfylt rom, hvor sangerne utfolder et mangefasettert og vitalt lytteppe. Vi blir også presentert for utdrag fra offisiet *In Nativitate Beatae Mariae Virginis*, og i dette spennet mellom nykomponert og gregoriansk sang oppstår alt fra tradisjonelle norske barneleker, til rytmisk lek og nyskrevet poesi inspirert av blant annet bønn og salmesang. Bredden i uttrykket speiler Weils univers og hennes tro på det gode i mennesket, men også Ratkjes og Linnestås visjon om å gi en ny kunstopplevelse gjennom det tilsynelatende kaotiske. Vakre øyeblikk skapes i møtet mellom kontrasterende uttrykk, og legger samtidig tilrette for nye, sammen-satte bilder gjennom musikkens fortolkning av tekst. Å bli sett og respektert, uavhengig av

kjønn, rase og religion, er noe mennesket til alle tider har måttet kjempe for, en kamp som på ulikt vis berører eksistensielle spørsmål.

I den senere tid har Maja S.K. Ratkje viet stadig mer tid til sceniske komposisjoner. *Asylos*, komponert sammen med poeten Aasne Linnestå er et såkalt hybrid-verk. Sceniske elementer som barneleker, koreografi og aktiv bruk av rommet er med på å forsterke både musikalsk uttrykk og overhengende budskap ved konsert-fremførelsene av verket. Samtidig muliggjør en innspilling tettere musikalske overganger og sensitivitet for det komplekse lydbildet, og fremstår derfor som en fullverdig auditiv opplevelse alene.

Asylos kan beskrives som en moderne kantate, der fraværet av instrumenter lar vokalklangen og de delvis religiøse tekstene bære verket alene. Simone Weils urokkelige higen etter sannhet og rettferdighet førte henne til elite-akademier såvel som til fabrikkjobber, politisk aktivisme og inn i åndelig ensomhet, før hun døde bare 34 år gammel. Gjennom sin utforskning av virkeligheten og orienteringen mot det gode i menneskene, forble hun likevel aller mest en ærgjerrig og hengiven tenker, som heldigvis etterlot seg utallige uvurderlige skisser og tekster. Hun var hyllert av filosofer som Albert Camus og Hannah Arendt, men også kritisert som revolusjonær og gal av mennesker som Charles de Gaulle og Leon Trotsky. Simone Weil hadde et intenst og hengivent forhold til musikk. Hennes opplevelser med fiskerkonenes sang i Portugal, og senere gregoriansk sang i kirken Solesmes i Frankrike, fikk stor betydning for hennes tenkning og tro. Til tross for sin jødiske bakgrunn bekjente hun seg til den katolske kirken, og uttalte selv at «gregoriansk sang er mer enn kunst, det er sjelens åndedrett». Maja Ratkje og tekstforfatter Aasne Linnestå har flettet inn den åndelige forbindelsen mellom Simone Weils filosofiske betraktninger og den gregorianske musikken. Hver av de tre hovedseksjonene i verket innledes av Simone Weils tekster i resitativ-form sunget av mezzosopranen Marianne Beate Kielland, som dermed også fungerer som en budbringer i verket. Disse sitatene er hentet fra boken *Tyngden og Nåden*, som består av skisser og tekster samlet etter hennes død. Sitatet som innleder 2. del av verket, «Kjærligheten er sjelens blikk» kan også sees i lys av hennes spirituelle forhold til Gud og musikk. Likevel blir disse sitatene stående veldig fritt,

i et springende verk der Aasne Linnestå har skapt størstedelen av en tekstmasse som også inkluderer bearbeidelser av kjente barneregler. Basert på innspillingen som Schola Sanctae Sunnivae gjorde på 2L i 2010 av Officet *In Nativitate Beatae Mariae Virginis* har Maja S.K. Ratkje valgt ut avsnitt som koret synger helt alene, men som andre steder fungerer som en viktig del av den gjennomgående bitonaliteten hun bruker for å forsterke uttrykksmessig friksjon og paradoks. For å understreke kontrastene i den hellige liturgien og det kontemporære kaoset, blir officet sunget i et langsommere tempo enn resten av musikken, og krever derfor to dirigenter under fremføring. I den sceniske versjonen leker også jentene stolteken til den gregorianske musikken. I likhet med de to andre verkene i trilogien, *Ro-Uro* og *Sirkling*, bruker Ratkje bevisst kontraster mellom dissonans og forløsning for å understreke budskapet, og resitative og korsatsene bærer preg av både mikrointervaller og tritonus. Til tross for alvorlig og inntrengende tematikk og uttrykk, ligger det mye surrealisme og humoristisk varme i Ratkjens verker, noe som kommer tydelig fram både i blikket på kirkelig liturgi og kombinasjonene av kulturelle eksempler. Varianter av barne-sangene «Bjørnen sover» og «Ta den ring og la den vandre» er plassert midt i verket, og særlig i ringen kan man gjennom de parallelle kvartene høre både direkte sitater og humoristisk lek med Palestrinsk sats og liturgisk harmonikk. Tilhørighet er et gjennomgangstema i *Asylos*. Nøstet som pryder coveret på denne platen er laget av kunstner Ingun Myrstad, og er en viktig rekvisitt i den sceniske fremførelsen. Når det tunge heklede garnet nøstes ut i sin helhet og formes til en ring mellom jentene, blir det stående som et bilde på fellesskap og slektskap, men viser samtidig hvilken innflytelse vi har overfor ringen som symbol på tilhørighet eller ekskludering.



Marcus Paus verk *The Beauty That Still Remains* er bestilt av og skrevet for Det Norske Jentekor og akkordeonist Frode Haltli, og har vært fremført et titalls ganger på en rekke festivaler og konserter. Teksten bygger på Anne Franks dagbok, som hun skrev i tidsrommet 1942-44, fra hun var 13-15 år, mens hun skjulte seg for nazistene på et loft i Amsterdam. Hun ble tatt til fange i august 1944 og ført til Auschwitz, deretter videre til Bergen-Belsen hvor hun døde i 1945.

Marcus Paus skrev stykket i 2015, som et vitnesbyrd på Anne Franks liv og bortgang, og som en 70-årsmarkering for frigjøringen etter 2. verdenskrig. Paus inkluderer akkordeon som symbol på intimiteten og introspeksjonen dagbokteksten skaper, mens korklangen representerer fellesskapet som forvalter denne monologen. Anne Franks ord har blitt et symbol på en ung stemme full av håp, mot, inspirasjon og kjærlighet, som brått blir bragt til taushet. Marcus Paus har klippet og limt i teksten for å skape en essens av den styrken og livsviljen hun uttrykte, i det som var en svært innskrenket hverdag fylt av frykt og angst. «Jeg tenker ikke på all elendigheten, men på skjønnheten som fortsatt er igjen», har blitt stående som ett av de sterkeste sitatene vi kjenner fra litteraturen.

The Beauty That Still Remains er musikalsk kontrasterende til *Asylos*, men verkene har likevel et slektskap til hverandre; retten til å bli sett og behandlet som et menneske, samt uodeligheten som håpet og motet etterlater seg. Det Norske Jentekor har samarbeidet med begge disse komponistene flere ganger. *Asylos* er det andre verket i en trilogi Maja Ratkje har skrevet for jentekoret, hvor vår tids viktigste utfordringer kontekstualiseres, og hvor rom og bevegelse spiller viktige roller. Marcus Paus har foreløpig skrevet tre verk for Det Norske Jentekor.

Når vi tenker på Anne Franks skjebne og historie er det lett å bli overveldet av det skrekkelige scenariet hun ble offer for, og de fleste tidligere musikalske bearbeidelser av dagboken har dvelt nettopp ved denne smerten og melankolien. Da Marcus Paus tok fatt på *The Beauty That Still Remains* ønsket han derimot ikke å gjenta denne vinklingen. Istedet søkte han etter musikalsk å fange hennes vesen og hennes sprudlende og meddelssomme energi. Han ønsket å reflektere hennes indre verden, som på grunn av omstendighetene skrumpet inn til et fortettet univers nesten uten surstoff, men der fantasien, håpet og kjærligheten ble desto viktigere.

På samme måte som dagboken til Anne Frank representerer et innesperret men grenseløst sinn, speiler akkordeonet sinnets reise innover i seg selv. Marcus Paus ønsket å beholde en intimitet i verket, noe et stort instrumentarium fort kunne trampet ihjel. Akkordeonet har et orkestralt potensiale i både tekstur og dynamisk register, men kan samtidig male helt ensomme og dempete uttrykk. I tillegg har det gjennom sin belg og pust en fysisk forbindelse til koret, og åndedrettet hos begge forsterker det tidsrommet som musikken speiler; nemlig der hvor Anne Frank var så intenst i live. Et avgjørende element for denne komposisjonen var også at det ble skrevet for nettopp disse kunstnerne vi hører på innspillingen. Frode Haltlis grenseløse musikalitet og instrument-beherskelse hadde svært mye å si for hvordan den krevende og frie akkordeonstemmen ble utformet, og korsatsene er skrevet helt spesifikt med Det Norske Jentekors klang i ørene. Et annet viktig aspekt er at jentene i dette koret befinner seg i samme alder som Anne Frank var da hun skrev dagboken, noe som forsterker opplevelsen både for lyttere og utøvere.

The Beauty That Still Remains kan høres som et musikalsk motstykke til en dagbok, et tverrsnitt av en gitt tid. I dette formatet møter vi Paus som den tonale estetiker han er, og hans kjærlighet til melodien som musikalsk essens er tydelig. Et vakkert og gjenkjennelig ledemotiv i akkordeonstemmen går som en signatur gjennom hele verket, og binder tematikken sammen i tillegg til å aktivere stringens fremover. Verket er en musikalsk refleksjon av et menneskelig manifest, men også en kjærlighetserklæring til humanismen og troen på det skønne i menneskene.

Det Norske Jentekor er et kor med stolte tradisjoner. Koret er en uavhengig videreføring av NRKs jentekor som ble etablert i 1947, og har blandt annet spesialisert seg på samtids-musikk og folkemusikk. Flere av Norges fremste komponister har skrevet for dem, og listen over verker de har urfremført er lang. Koret viser sterkt samfunnsengasjement både i valg av repertoar og anledninger, og har i tillegg initiert mange genre-utviskende musikalske møter. Fire innspillinger har de utgitt, og i 2018 ble *Folketoner* Grammynominert i kategorien Best Immersive Album. Koret har vært og er fortsatt en sterk institusjon i norsk kulturliv, og har fostret en rekke kjente sangere, musikere og artister. Ambisjonen er å være en korskole som utvikler jentene til å bli selvstendige musikere og kunstnere, og som skaper et musikkuttrykk som berører så vel publikum som sangerne selv. Gjennom korets opplæringsprogram utvikler jentene en forståelse, opplevelse og interesse for musikk, som utrunder dem til å bli utøvere på et høyt profesjonelt nivå, så vel som i det frivillige musikkliv. H.K.H. Kronprinsesse Mette-Marit er korets høye beskytter.

Anne Karin Sundal-Ask har vært ansatt som dirigent og kunstnerisk leder for Det Norske Jentekor siden våren 2005. Hun er utdannet dirigent, fløyvist og pedagog fra Musikkonservatoriet i Trondheim og Norges musikkhøgskole. Sundal-Ask har mottatt flere utmerkelser for sin korledelse, og ledet kor til topplasseringer i internasjonale konkurranser. Hun ble tildelt prisen Årets utøver 2019 av Norsk Komponistforening. Som kunstnerisk leder for Det Norske Jentekor har hun bestilt ny musikk av – og samarbeidet tett med en lang rekke norske komponister. Hun våger å la unge mennesker i sine mest formende år få ta del i skaperprosessen av nye verker og gir musikken de beste framføringer én kan tenke seg. Med dette arbeidet viser hun også vei for barn og ungdom til et mangfoldig musikksyn. Hun beskrives som en kvalitetsbevisst, målrettet og inspirerende leder, med evne til å formidle sine musikalske mål til sangerne slik at hver enkelt yter sitt beste. Hennes fokus på intonasjon, klang og ensemblemusering er blitt et varemerke, og hun jobber kontinuerlig med å utvikle korets musikalske uttrykk.

Maja S.K. Ratkje har etablert seg i forgrunnen av vår tids musikalske avant-garde. Hun er en av nåtidens viktigste komponister, og har opparbeidet seg status som innovativ målestokk

som sanger, multi-instrumentalist og produsent. Hennes musikk er fremført av de største kontemporære ensemblene i verden, og hun er en av få komponister som er like aktiv som utøver. Med utgangspunkt i improvisasjon har hun skapt flere banebrytende produksjoner rundt stemmen som instrument, og mottok i 2002 Prix Ars Electronica for utgivelsen *Voice*. Hun har selv uttalt at dette var et viktig manifest i forhold til å beholde en sterk utøver-profil ved siden av å komponere. Maja S.K. Ratkje er også kjent for sin uredde natur i møte med nasjonale og globale konflikter, og har siden starten brukt musikk til å formidle viktige samfunnskritiske spørsmål. *Asylos* inngår i en trilogi der hvert verk tar for seg globale utfordringer i vår tid. Hun ble i 2001 den første utøver som mottok Arne Nordheims komponistpris og har også mottatt Edvardprisen to ganger, UNESCOs Rostrum-pris og ble i 2013 nominert til Nordisk Råds Musikkpris. Siden 2017 er hun medlem av Akademie der Künste i Berlin.

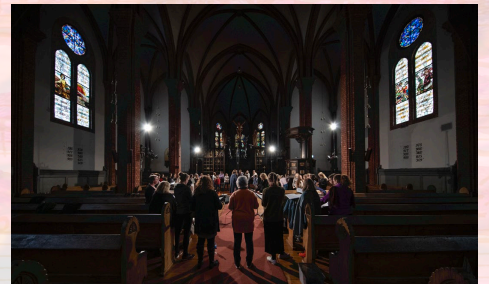
Aasne Linnestå er en etterspurt poet, romanforfatter, librettist og dramatiker. Hun har skrevet fem diktsamlinger, fem romaner og en enakter, i tillegg til tre librettoer for komponist Maja S.K. Ratkje. En rekke dikt og andre korttekster har blitt publisert i både norske og skandinaviske tidsskrifter og antologier. Aasne Linnestå fikk Amalie Skram-prisen i 2018, og ble omtalt av juryen som «en sjangeroverskridende, stilsikker og språklig leken forfatter».

Marcus Paus er en av Norges mest ettertraktede komponister. Hans verkliste omfatter kammermusikk, solostykker, kor- og vokalmusikk, konserter og andre orkesterverker, en symfoni, flere operaer, samt musikk til film, TV og teater. Paus' musikk er kjent for sin uttrykksfullhet og håndverksmessige virtuositet. Flere av hans sentrale verker finnes innspilt, som for eksempel *Hate Songs* på platen *Portraying Passion* med Tora Augestad og Oslofilharmonien, dirigert av Christian Eggen, som vant Spellemannprisen i 2018, *Concerto for Timpani & Orchestra*, *Sonata for Cello & Piano* og nå *The Beauty That Still Remains*. En rød tråd gjennom Paus' kunstnerskap er arbeidet med tekst, og musikk skrevet opp mot andre kunstarter, som *En hellig, alminnelig lek* over dikt av André Bjerke, og det mangeårige samarbeidet med billedkunstner Christopher Rådlund. Våren 2020 er Paus aktuell med filmmusikken til André Øyredals *Torden*. For sitt virke har Paus blant annet mottatt Wesselpriisen fra Det Norske Selskab i 2012 og Musikkforleggerprisen som Årets Komponist 2016.

Frode Haltli har etablert seg som en akkordeonist og musiker med et unikt språk. Han er likeledes hjemme i folkemusikk, improvisasjon, klassisk- og samtidsmusikk, og har utviklet en egen musikalsk sfære, der røtter og urkraft får nytt liv i dialog med samtiden. Haltli berører og inspirerer medmusikere og publikum på en helt spesiell måte, og høster stor internasjonal anerkjennelse for sine konserter og plateutgivelser. Han har gitt ut en lang rekke plater på det tyske selskapet ECM, og samarbeider regelmessig med musikere som Trygve Seim, POING, Håkon Kornstad og Maja S.K. Ratkje, i tillegg til å være en svært ettertraktet solist og klassisk kammermusiker. Utgivelsen *Avant Folk* fikk overveldende internasjonal mottagelse, og Haltli har blitt hyllet over hele verden for sin kreative og virtuose måte å utforske nye musikalske landskap på.

Marianne Beate Kielland har etablert seg blant Europas fremste mezzosopraner. Hun opptrer jevnlig på konsertscener i Europa og Japan med dirigenter som Fabio Biondi, René Jacobs, Jordi Savall, Christophe Rousset, Marc Minkowski og Masaaki Suzuki. Kielland har gjort mer enn 50 plateinnspillinger og ble i 2012 nominert til amerikanske Grammy i kategorien Best Classical Vocal Solo for sin *Veslemøy synsk* med musikk av Olav Anton Thommessen. I 2019 er hun kunstnerisk leder for Risør Kammermusikkfest.

Schola Sanctae Sunnivae fra Trondheim er et semi-profesjonelt kvinnelig vokalsemble, og ett av få som tar vare på gregoriansk sang knyttet til Nidaros og norsk middelalderhistorie. Ensemblet ble stiftet i 1992 av **Anne Kleivset**, som siden har vært dirigent og kunstnerisk leder, og de har hele tiden hatt hovedvekt på å restaurere, dokumentere og presentere gregoriansk sang fra norsk og europeisk middelalder. I tillegg til å fremme tidligmusikk, går ensemblet ofte i møte med ulike sjangre og nyere kunstneriske uttrykk. De har samarbeidet med blant annet jazzmusikere, folkemusikere, symfoniorkestre, skuespillere og dansere. Ensemblet har utviklet egne forestillinger, kurs i gregoriansk sang og holdt utallige konserter både hjemme og internasjonalt. I 2009 ble de utnevnt til Pilegrimskor tilknyttet Nidaros Pilegrimsgård, og deres virksomhet har resultert i fem plateutgivelser.



FOR FRODE HALTÅI & DET NORSKE JENTEKOR

I. Prologue: "Dearest Kitty"

Anne Frank

Marcus Paus
(2015)

Nostalgically $\text{♩} = c. 52-54$

move a little

rit. ~ ~ ~





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.

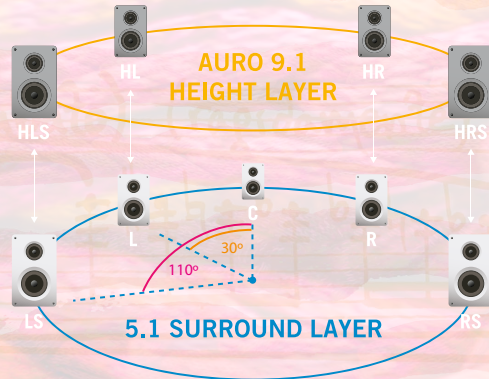
Morten Lindberg balance engineer and recording producer

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.

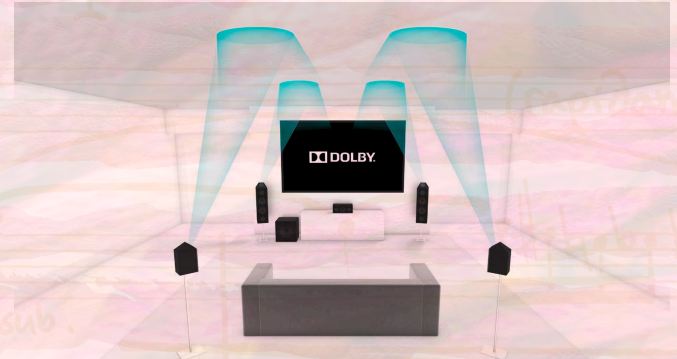
Auro 9.1 not only delivers an entirely new audio experience in 3D but also offers the most efficient 5.1 Surround format compatible speaker layout featuring the 'Height' dimension.



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
April 2018 and March 2019 by Lindberg Lyd AS

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Recording Technician (track 1-11) **BEATRICE JOHANNESSEN**

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Mix and Mastering **MORTEN LINDBERG**

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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

T Prologue: "Dearest Kitty"

Marcus Paus **The Beauty That Still Remains** (2015) text by Anne Frank 40:44

- 1 Prologue: Dearest Kitty 6:05
- 2 The World Transformed I 1:33
- 3 Cadenza I 3:34
- 4 Empty Days 3:14
- 5 Cadenza II 2:57
- 6 Prescription for Gunfire Jitters 2:29
- 7 A Portrait of Anne 2:22
- 8 Intimations of Love 3:20
- 9 Cadenza III 3:23
- 10 The World Transformed II 4:09
- 11 Epilogue: The Beauty That Still Remains 7:28

Det Norske Jentekor & Anne Karin Sundal-Ask (conductor)

Frøde Haltli (accordion), Nora Aleksandra Lindeman Katla (soprano)

Maja S.K. Ratkje **Asylos** (2013) text by Aasne Linnestå and Simone Weil 31:31

- 12 Et hvert menneske 2:03
- 13 Menneskesøyle 2:36
- 14 Ly — Kjærligheten er sjelens blikk 2:26
- 15 Ista est speciosa 2:29
- 16 Stolleken 1:18
- 17 Bønn 2:58
- 18 Den vanskelige forståelsen 0:50
- 19 Sover bjørnen? 1:48
- 20 Ring — Aureola 11:18
- 21 Like fra den tidlige barndom 2:56

Det Norske Jentekor & Anne Karin Sundal-Ask (conductor)

Marianne Beate Kjølland (mezzo-soprano)

Nora Aleksandra Lindeman Katla, Amalie Eikenes Randen, Selma Aurelia Holth (sopranos)

Schola Sanctae Sunnivae & Anne Kleivset (gregorian choir master)