

The sound of the horn epitomized stormy emotions for composers of Romantic music. Robert Schumann is said to have spoken of the horn as being the orchestra's soul. For poets, the horn's sound was a symbol of the soul's longing. For horn players, however, what was at stake for much of the Romantic period was the soul of the horn itself, for it was an instrument that faced experiment and change occasioned by new technology, notably the invention of the valve. This recording explores and illustrates this important era in the evolution of the horn.

Paul Dukas, Charles Gounod, Camille Saint-Saëns, Emanuel Chabrier, Carl Czerny, Franz Strauss, Robert Schumann and Richard Strauss

Steinar Granmo Nilsen historical horns Kristin Fossheim fortepiano

Recorded in DXD 24bit/352.8kHz

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The Horn in Romanticism

Steinar Granmo Nilsen & Kristin Fossheim



For much of the Romantic era technical developments, notably the invention of valves, were an important issue for the horn. Horns equipped with valves, however, were not automatically embraced as a step forward by players, composers or audiences.

Paul Dukas (1865-1935) composed his *Villanelle* for horn and piano in 1906 as a test piece for what turned out to be the last exam at the Paris Conservatoire in which horn players had to demonstrate that they could play both the natural horn and the valve horn. After several decades in which the old natural horn and the new valve horn had coexisted, each with its devotees, the natural horn had finally been relegated to history. It was no easy matter simply to phase out the natural horn. It had a particularly robust standing in France, where there was a very strong school of natural horn players. They were in no hurry to embrace the valve horn, even though Parisian instrument makers contributed significantly to its development. French natural horn players were true virtuosi, and most of them were firmly of the opinion that the tone of the valve horn was duller than that of the natural horn, which, they maintained, had a soulfulness that was unique.

Towards the end of the 19th century the music being composed demanded greater harmonic flexibility from, amongst others, wind players, and natural horn players found their work cut out to keep up. In the introductory passage of *Villanelle*, which was meant to be played with natural horn technique, Dukas is expressing the sentimental regret that many must have felt at relinquishing the natural horn. After this introduction, the player is instructed to use valves, and the composer revels in all the possibilities now available for modulation, lengthy echo-like passages and use of a mute. Just before the rousing finale Dukas inserts some lyrical bars that are surely intended to recall the natural horn's sentimental song in the introduction – as if it were a last farewell to a tradition that had spanned almost three hundred years.

In 1836 Marcel-Auguste Raoux (1795-1871), a horn maker and horn player in Paris, inserted two piston valves in a natural horn. The initial purpose of this was to speed up the changing of crooks. A natural horn – which to all intents and purposes is a coiled Alpine horn made

of brass instead of wood – is obviously somewhat more practical than a hollowed-out tree trunk about four metres long! But the natural horn has as its starting point exactly the same tonal range as the Alpine horn: a pure and natural series of overtones. The key is determined by the tube's length; by changing its length you can change the key. The player's right hand, inserted in the horn bell, could adjust the pitch of the natural tones by up to a tone using the "hand-stopping" technique, but in the lower-mid register and low register the intervals between the notes of the harmonic series are so great that they make the natural horn unsuited to melodic playing. In orchestras the horn players had about ten different crooks. By changing crooks – which took a bit of time: a few bars or so – they could change the key of the horn, and then use the technique of hand-stopping to play chromatically in the new key. Even so, they needed some time to really modulate. The addition of a couple of valves gave players immediate access to several new natural harmonic series. The use of valves also allowed horn players to play melodies in the deeper registers where the intervals between the natural tones are large.

Charles Gounod (1818-93), a friend of Marcel-Auguste Raoux, composed six melodies for horn and piano in 1839. It was at about this time that his textbook on valve horn playing was published, a sort of manual for the newly developed instrument. In this book he stressed that players should transfer the "good" tones from the natural horn to the valve horn, but he maintained that it was up to each player to decide which the good tones were. Gounod invited those playing the six melodies to use a kind of hybrid technique – a combination of the old technique of hand-stopping and the new technique of using valves.

Camille Saint-Saëns (1835-1921) composed several solo pieces for the horn and, since he had such a long creative life, he wrote both for the natural horn and for the valve horn. His *Andante* for horn and organ (1854) was probably written expressly for Joseph Meifred (1791-1867), who was the first professor of the valve horn at the Paris Conservatoire. Meifred was a contemporary at the Conservatoire with another equally legendary teacher, Louis François Dauprat (1781-1868), professor of the natural horn (so at this time the Conservatoire had

two horn classes: one with and one without valves!). Saint-Saëns returned to the natural horn for his two romances. *Romance* Op 36 was composed as late as 1874. In 1887 he composed his concert piece for horn and orchestra, and this he dedicated to Henri Chaussier (1854-1914). Chaussier invented the omnitonic horn, which had four valves that were supposed to allow it to function like a natural horn, but with the improvement that one could play it in all keys without having to employ crooks. This so-called “Chaussier horn” never really caught on among players, even though several composers considered it a bright idea. The truth is that you only have to take a quick glance at Chaussier’s instructions to players to realize why his horn-playing colleagues regarded this technical refinement as over-complicated and unnecessary, even though many of them in fact preferred the sound of the natural horn to that of the valve horn.

Emanuel Chabrier (1841-1894) wrote an expansive *Larghetto* for natural horn and orchestra in 1875. Chabrier stretched the natural horn in F to the very extremes of its harmonic range in this highly varied and expressive work. It begins with a presentation of the pure, harmonic series of the natural horn, an underlining of the horn’s origins as a “natural instrument”.

In the German-speaking parts of Europe there was also a tug-of-war between the natural horn, valve horn and hybrid playing techniques, but in general it is fair to say that the valve horn established itself here earlier than it did in France and Britain, although there is still considerable evidence of a phase during which different instruments and techniques were used simultaneously. **Carl Czerny** (1791-1857) composed his *Andante e Polacca* in 1848 for natural horn and piano, even though he had already – in around 1830 – written music for the valve horn. It is not known exactly what prompted him to return to the natural horn, but in his “Die Schule der Praktischen Tonsetz Kunst” (The School of Practical Composition), Op 600, published in German in 1839, while he makes several observations on the natural horn in the main section of the book, he only mentions brass instruments with valves in an appendix, where he treats them as belonging to the saxhorn family – they are ascribed to Adolf Sax, who developed them in the 1830s and took out a patent for them in Paris in 1845.

Another virtuoso horn-player, pedagogue and composer who lived in the period when valved and valveless horns coexisted was **Franz Strauss** (1822-1905). He lived and worked in Munich. His numerous daily exercises are for the natural horn, but all his compositions for solo horn are for the valve horn. *Nocturne* Op 7 was composed in 1864.

Robert Schumann (1810-1856) jumped at all the new opportunities offered by the introduction of valves, with regard to both harmony and range. In *Adagio and Allegro* Op 70, from 1849, he covers the whole chromatic range from the lowest to the highest register. It is an uncompromising piece in many ways: Schumann had no qualms about making demands on the performer’s stamina, strength and flexibility. While he was composing solo works for the valve horn, he was also composing music for the natural horn as an instrument in an orchestra or chamber ensemble.

Richard Strauss (1864-1949) composed *Andante* for horn and orchestra for his father, Franz Strauss, to celebrate his parents’ silver wedding in 1888. The dedication reads: “To my dear, highly esteemed father, on the occasion of your silver wedding.” While both Richard Strauss’s *Horn Concerto* Op 11, from 1883, composed when he was very young, and *Andante* are definitely written for a valve horn, the instrumentation of the silver wedding gift is so conservative that it could in fact easily be played on a natural horn.

Instruments used in this recording:

Dukas and Gounod: Marcel-Auguste Raoux, horn with piston valves (*sauterelle*), Paris 1836
Saint-Saëns and Chabrier: Marcel-Auguste Raoux, natural horn, Paris 1836

Czerny: Fam. Lausmann, natural horn, Bohemia c. 1800

F. Strauss, Schumann, R. Strauss: Leopold Uhlmann, Vienna horn, Vienna c. 1900

All the horns are copies made by Andreas Jungwirth, Freischling, Plank am Kamp, Austria

Ernst Irmeler, Leipzig 1850-1860; restored in 2019 by Sigmund Berg, who was also the piano technician during recordings.

Steinar Granmo Nilsen (born 1970) teaches at the Norwegian Academy of Music, where he is associate professor of horn (valve horn and natural horn). He is a member of the Norwegian Wind Ensemble, based in Halden. He was for many years a member of the Staff Band of the Norwegian Armed Forces. He grew up in Trondheim, and commenced his music studies at Trøndelag Music Conservatory with Stein Villanger. He subsequently studied in Germany at the State Academy of Music in Freiburg with Ifor James (valve horn) and Renée Allen (natural horn). He completed his studies at the Norwegian Academy of Music, mastering in chamber music and solo performance with Frøydis Ree Wekre.

In 1999 he participated in the renowned Festival d'Art Lyrique at Aix-en-Provence in France with L'Académie Européenne de Musique, performing as orchestral player, chamber musician and soloist – his achievements winning him that year's award as "instrumentalist of the year". In 2000 he won 2nd Prize in the Princess Astrid Music Award.

Steinar Granmo Nilsen's repertoire spans Baroque to contemporary music. Both as chamber musician and soloist he plays modern and historic horns. He has played with many of the leading Nordic Baroque orchestras, and is a permanent member of the Oslo Chamber Academy.

In 2004, accompanied by the Staff Band of the Norwegian Armed Forces, he recorded Trygve Madsen's *Invitation to a Voyage* on the Simax label. In 2012 he recorded Beethoven's Sonata Op 17, and in 2015 "Early Romantic Horn Sonatas" accompanied by Kristin Fossheim, both for 2L. Recently he and the Oslo Chamber Academy have released the CDs "Beethoven", "Leipzig", "the first beauty", "Mozart" and "Mozart/Danzi/Beethoven for Piano and Winds" – all on LAWO Classics.

Kristin Fossheim (born 1963) is associate professor of accompaniment at the Norwegian Academy of Music. She grew up in Trondheim and in the USA, where she received her first piano tuition and as a twelve year old gave her first recital. While still in her teens she performed as soloist with orchestras many times, often playing Gershwin's *Rhapsody in Blue*. When she was seventeen she played Beethoven's First Piano Concerto in Trondheim.

As a student she played as soloist with the Stavanger Symphony Orchestra, the Bergen Philharmonic Orchestra and the Oslo Philharmonic Orchestra. She played Grieg's Piano Concerto in Olavshallen concert hall in Trondheim to mark the death of King Olav in 1991. In that year, after completing her diploma studies in the Netherlands, she was appointed accompanist for wind players at Østlandet's Music Conservatory, which was later absorbed into the Norwegian Academy of Music. Her work here involved accompanying countless students playing the flute, clarinet, oboe, bassoon, viola and cello, and accompanying singers, and it also extended to engagements as accompanist at summer courses and in master classes with, amongst others, Per Øien, Dag Jensen and the Oslo Chamber Academy.

Kristin Fossheim has recorded all Beethoven's cello sonatas with Bjørn Solum on two CDs on the 2L label, from 2002 and 2012, and on the second of them she also plays Beethoven's horn sonata with Steinar Granmo Nilsen. She has also recorded "Early Romantic Horn Sonatas" with Nilsen, and this CD received a glowing review in Fanfare Magazine. Here, as with the present recording, the fortepiano and natural horn are featured. Her recording with Cecilie Ødegården of Grieg's *Haugtussa* received a highly enthusiastic review in the newspaper Klassekampen in 2019, notching up the accolade of "album of the month". Fossheim has participated in numerous Norwegian festivals, and has initiated several recording projects and concert series in Bærum, outside Oslo, where she lives and where she also teaches piano. In 2013 she and Are Sandbakken received Klassekampen's research award for their work on Schumann's *Dichterliebe*.



Klangen av hornet er selve kjennemerket for det stormfulle uttrykket i den romantiske musikken. Komponisten Robert Schumann skal ha omtalt hornet som orkesterets sjel. I litteraturen lot dikterne hornets klang være symbol for sjelens lengsel. For hornistenes egen del gikk store deler av epoken med til kampen om selve hornets sjel da den tekniske utviklingen skulle bringe oppfinnelsen av ventilene på banen.

Store deler av den romantiske epoken ble for hornets del svært preget av instrumentutviklingen. Oppfinnelsen av ventilene ble ikke nødvendigvis sett på som et fremskritt hverken blant musikere, komponister eller publikum. **Paul Dukas** (1865-1935) komponerte i 1906 *Villanelle* for horn og klaver til det som skulle bli den siste eksamenen ved konservatoriet i Paris der hornistene måtte demonstrere at de kunne spille både naturhorn og ventilhorn. Etter flere tiår med en hel del fram og tilbake mellom det gamle naturhornet og det nye ventilhornet ble naturhornet etter dette et instrument som hørte historien til. Det var på ingen måte uproblematisk å forlate naturhornet. I Frankrike hadde de en spesiell forkjærlighet for instrumentet. De franske hornistene hadde en særskilt god skole for naturhornspill. Det ble derfor ikke de som skulle komme til å ty til ventilene først, selv om ventilene tidlig ble oppfunnet i Paris. De franske naturhornistene var virtuose, og flertallet mente lenge at ventilhornet med sin jevne klang var for nærmest sjelløst å regne sammenlignet med naturhornet.

Etter hvert som det 19. århundret gikk mot slutten, krevde den musikalske utviklingen stadig større harmonisk fleksibilitet også fra blåserne, og naturhornistene kjempet stadig mer for å være med på notene, bokstavelig talt. I *Villanelle* lot Dukas innledningen av stykket, som var ment å utføres med naturhorneteknikk, uttrykke den sentimentaliteten som mange må ha følt ved å forlate naturhornet. Etter innledningen ble det foreskrevet at ventilene skulle benyttes, og komponisten boltret seg i alle mulighetene som nå oppsto til modulasjoner, lange ekkoliktende passasjer og sordinbruk. Rett før den feiende avslutningen la han inn noen få lyriske takter som skulle minne om naturhornets sentimentale sang i stykkets innledning – som et siste farvel med en nesten tre hundre år gammel tradisjon.

I 1836 fant Marcel-Auguste Raoux (1795-1871), som var hornist og hornmaker i Paris, på å sette to pistonventiler på et naturhorn. Dette var i utgangspunktet ment som en hjelp til hurtige bøyleskift. Et naturhorn, som rett og slett er et sammenkveilet alpehorn laget av messing i stedet for tre, er selvsagt langt mer praktisk i bruk enn en uthulet rett trestamme på omtrent fire meter! Naturhornet har i utgangspunktet nøyaktig samme toneutvalg som alpehornet – en ren og naturlig overtonerekke. Grunntonen avgjøres av rørets lengde, og ved å endre rørlengden endres tonehøyden. Den tids hornister brukte høyre hånd i klangstykket for å korrigere naturtonene med inntil et helt trinn med den såkalte «håndstopptechnikken», men i det dypere mellomregisteret og dybderegisteret er det så langt mellom naturtonene at naturhornet ikke egner seg til melodisk spill. I orkestrerne satt hornistene derfor med om lag ti ulike stemmebøyer som gjorde det mulig å endre grunntonen på naturhornet i løpet av noen taktters pause, og de kunne spille kromatisk i det høyere registeret ved hjelp av høyre hånd inne i instrumentet. De behøvde imidlertid likevel litt tid for virkelig å kunne modulere! Ved hjelp av et par ventiler fikk hornistene på et øyeblikk flere nye naturtonerekker gjort tilgjengelig for seg. I tillegg gjorde de nyoppfunnete ventilene det nå mulig for hornistene å spille melodier også i det dypere registeret der det er langt mellom naturtonene.

Komponisten **Charles Gounod** (1818-1893) var venn av Marcel-Auguste Raoux, og han komponerte i 1839 seks melodier for ventilhorn og klaver. Gounod utgav nesten samtidig en lærebok i ventilhornspill som en slags bruksanvisning for det nyoppfunnete instrumentet. Her understreket han at hornistene skulle ta med seg de «gode» tonene fra naturhornet over i ventilhornspillet, men at det var opp til hver enkelt hornist å avgjøre hvilke toner som var «gode»! Altså inviterte Gounod til at de seks ventilhornstykkene hans skulle spilles med en slags hybridteknikk – en blanding av den gamle håndstopptechnikken og den nye ventilhorneteknikken.

Camille Saint-Saëns (1835-1921) komponerte flere soloverk for horn, og siden hans karriere strakk seg over en så lang periode, komponerte han både for horn med og horn uten ventiler. *Andante* for horn og orgel (1854) ble sannsynligvis komponert til Joseph Meifred (1791-

1867), som var den første ventilhornprofessoren ved konservatoriet i Paris. Meifred underviste parallelt med den minst like legendariske Louis Francois Dauprat (1781-1868), som var professor i naturhorn. Konservatoriet hadde i denne perioden altså to hornklasser – én med og én uten ventiler! Etter dette gikk Saint-Saëns tilbake til naturhornet da han skulle komponere sine to romanser. *Romance* op. 36 er komponert så sent som i 1874. I 1887 komponerte han sitt konsertstykk for horn og orkester som han tilegnet Henri Chaussier (1854-1914). Chaussier oppfant et såkalt omnitonisk horn med fire ventiler som skulle kunne fungere som naturhorn i alle tonearter uten skifte av stemmebøyer. Det såkalte Chaussier-hornet ble aldri særlig populært blant utøverne, selv om flere komponister syntes ideen var svært god. Når en tar et kort blikk på Chaussiers instruksjoner for hvordan hornet skulle betjenes, er det lett å forstå hvorfor Chaussiers hornistkolleger fant at oppfinnelsen var overkomplisert og unødvendig til tross for at mange av dem fremdeles foretrakk naturhornets klang.

Emanuel Chabrier (1841-1894) komponerte i 1875 en bredt anlagt *Larghetto* for naturhorn og orkester. Chabrier tøyte naturhornet stemt i F til dets harmoniske yttergrenser, og resultatet er et svært variert og uttrykksfullt stykke. Innledningsvis presenteres den rene naturtone-skalaen, og forbindelsen til hornets opprinnelse som naturinstrument understrekes.

I den tyskspråklige delen av Europa var det også drakamper mellom naturhorn, ventilhorn og hybride spilleteknikker, men generelt kan en si at ventilhornet fikk tidligere forfeste i dette området enn i Frankrike og Storbritannia. I overgangsperioden er det mye som tyder på at ulike instrumenter og teknikker ble brukt parallelt også her.

Carl Czerny (1791-1857) komponerte sin *Andante e Polacca* i 1848 for naturhorn og klaver til tross for at han allerede rundt 1830 hadde komponert for horn med ventiler. Vi vet ikke helt hvorfor han vendte tilbake til naturhornet, men i sin «Die Schule der Praktischen Tonsetz Kunst», op. 600 fra 1839, gir han flere pekepinner for bruk av naturhorn, mens mes-singinstrumenter med ventiler bare beskrives i et vedlegg og plasseres i saxhornfamilien – de tilskrives altså Adolf Sax, som utviklet disse på 1830-tallet og patenterte dem i Paris i 1845.

En annen utøver, pedagog og komponist som levde i overgangen mellom ventilhorn og naturhorn, var **Franz Strauss** (1822-1905). Han levde og virket i München. Hans tallrike daglige øvelser er for naturhorn, mens alle hans komposisjoner for horn som soloinstrument er for ventilhorn. Hans *Nocturno* op. 7 ble komponert i 1864.

Robert Schumann (1810-1856) kastet seg over alle de nye mulighetene som oppfinnelsen av ventilene gav ham harmonisk og med hensyn til omfang. I *Adagio und Allegro* op. 70 fra 1849 byr han på hele spektret av kromatisk spill fra det dypeste til det høyeste registret. Schumann tok ingen smålige hensyn til utøveren. Verket er kompromissløst både hva gjelder utholdenhet, styrke og fleksibilitet. Samtidig med at han skrev for ventilhorn som soloinstrument, skrev han for naturhorn som orkester- og kammermusikkinstrument.

Richard Strauss (1864-1949) komponerte *Andante* for horn og klaver til sin far i anledning foreldrenes sølvbryllup i 1888. Dedikasjonen lyder i norsk språkdrakt slik: «Til min kjære, høyst ærede far i anledning sølvbryllupet». Både *Hornkonsert* op. 11 fra 1883, som han altså komponerte i svært ung alder, og *Andante* er utvilsomt komponert for ventilhorn, men sølvbryllupspresangen er så konservativt instrumentert at den faktisk ville kunne spilles på naturhorn.

Innspillingens instrumentarium:

Dukas og Gounod: Marcel-Auguste Raoux, horn med pistonventiler (sauterelle), Paris 1836
Saint-Saëns og Chabrier: Marcel-Auguste Raoux, naturhorn, Paris 1836

Czerny: Fam. Lausmann, naturhorn, Bøhmen ca. 1800

F. Strauss, Schumann, R. Strauss: Leopold Uhlmann, wienerhorn, Wien ca. 1900

Alle horn er kopier laget av Andreas Jungwirth, Freischling, Plank am Kamp, Østerrike

Ernst Irmeler, Leipzig 1850-1860, restaurert i 2019 av Sigmund Berg, som også var piano-tekniker under innspillingen.

Steinar Granmo Nilsen, f. 1970, arbeider ved Norges musikkhøgskole, der han er førsteamanuensis i horn og naturhorn, og i Det Norske Blåseensemble i Halden. Han har tidligere vært ansatt i en årrekke i Forsvarets Stabsmusikkorps i Oslo. Han vokste opp i Trondheim, og studerte først ved Trøndelag Musikkonservatorium hos Stein Villanger. Deretter reiste han til Tyskland hvor han fullførte sitt orkesterdiplomstudium ved Staatliche Hochschule für Musik Freiburg hos Ifor James (ventilhorn) og Renée Allen (naturhorn). Han avsluttet sine studier ved Norges musikkhøgskole med hovedfag i kammermusikk og solo-spill hos Frøydis Ree Wekre.

I 1999 deltok han ved den anerkjente Festival d'Art Lyrique i Aix-en-Provence i Frankrike som medlem av L'Académie Européenne de Musique. Han deltok som orkestermusiker, kammermusiker og solist, og mottok akademiets pris som årets instrumentalist for innsatsen. I 2000 vant han 2. pris i Prinsesse Astrids Musikkpris.

Steinar Granmo Nilsens repertoar spenner fra barokk- til samtidsmusikk. Han er kammermusiker og solist med moderne så vel som historiske horn. Han har hatt spilleoppdrag i flere av de ledende nordiske barokkorkestrene, og han er fast medlem i Oslo Kammerakademi.

Ledsaget av Forsvarets Stabsmusikkorps gjorde han i 2004 en innspilling for SIMAX av *Invitation to a Voyage*, et verk for horn og blåseorkester av Trygve Madsen. I 2012 spilte han inn Beethovens sonate op. 17 og i 2015 «Early Romantic Horn Sonatas» sammen med Kristin Fossheim for plateselskapet 2L. Han har som medlem av Oslo Kammerakademi gitt ut CD'ene «Beethoven», «Leipzig», «the first beauty», «Mozart» og «Mozart/Danzi/Beethoven for Piano and Winds» på LAWO Classics.

Kristin Fossheim, f. 1963, arbeider ved Norges musikkhøgskole, der hun er førsteamanuensis i akkompagnement. Hun vokste opp i Trondheim og USA hvor hun fikk sin første piano-undervisning og hadde sin første recital som 12-åring. Hun var allerede som ungdom solist med orkester ved mange anledninger og fremførte flere ganger *Rhapsody in Blue* og spilte Beethovens klaverkonsert nr. 1 som 17-åring i Frimurerlogen i Trondheim.

I studietiden fikk hun solistoppgaver med Stavanger Symfoniorkester, Bergen Filharmoniske Orkester og Oslo-Filharmonien. Hun fremførte Griegs klaverkonsert i a-moll i Olavshallen i Trondheim ved markeringen av Kong Olavs bortgang i 1991. Hun ble i 1991, etter Diplomstudier i Nederland, fast ansatt som akkompagnatør for blåsere ved Østlandets musikkonservatorium, senere ved NMH. Hun har levert et omfattende arbeid innen akkompagnement av studenter ved NMH; som inkluderer verk for fløyte, klarinett, obo, fagott, bratsj og cello, og sang, og hun har vært akkompagnatør ved flere sommerkurs og mesterklasser; bl. annet under Olavsfestdagene for Per Øien, Dag Jensen på Barratt Due musikk institutt og for Oslo Kammerakademi.

I sitt arbeid med faglig fordypning ved NMH spilte hun inn samtlige av Beethovens sonater for hammerklaver og cello sammen med Bjørn Solum, cello, og Steinar Granmo Nilsen, naturhorn, og disse ble utgitt på 2L i 2002 og 2012. Hun har spilt inn ytterligere to CD'er med Steinar Granmo Nilsen; «Early Romantic Horn Sonatas», som fikk strålende omtaler i det amerikanske tidsskriftet Fanfare Magazine, samt denne siste innspillingen fra 2020, «The French Horn in Romanticism», begge med historiske horn og hammerklaver.

Kristin Fossheim har deltatt på flere norske festivaler, som Olavsfestdagene sammen med Elise Båtnes og Liv Opdal, Barratt Dues 75-års jubileum, Barratt Dues Beethovenfestival, Barokkfest i Trondheim, Ultima på NMH, Oslo Kammermusikkfestival i samarbeid med NMH sammen med Liv Glaser og Viviana Sofronitsky, og Oslo Kammerakademis Hagefestival på Ski og Lyden av Musikkhøgskolen. Hun har også gitt konserter på Trolldhaugen og i Haakonshallen i Bergen. I 2013 fikk Fossheim Klassekampens Forskningspris for arbeidet med Schumanns Dichterliebe, som hun gjorde sammen med Are Sandbakken på NMH. Fossheims og Cecilie Cathrine Ødegårdens innspilling av Griegs «Haugtussa», også gjort på NMH, fikk strålende omtaler av Magnus Andersson i avisen Klassekampen i 2019 og ble også kåret til Månedens beste. Hun har initiert flere CD-innspillinger og konsertserier på Høvik i Bærum, der hun er bosatt. Kristin Fossheim arbeider også som pianopedagog ved Bærum Kulturskole.





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.

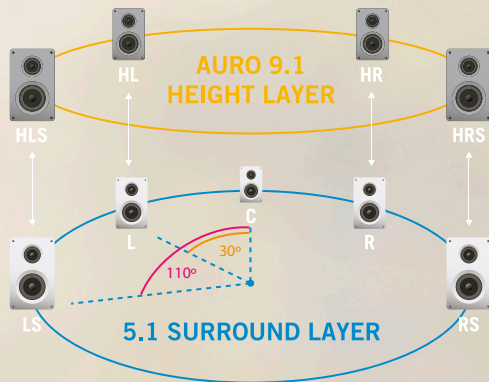
Morten Lindberg balance engineer and recording producer

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.

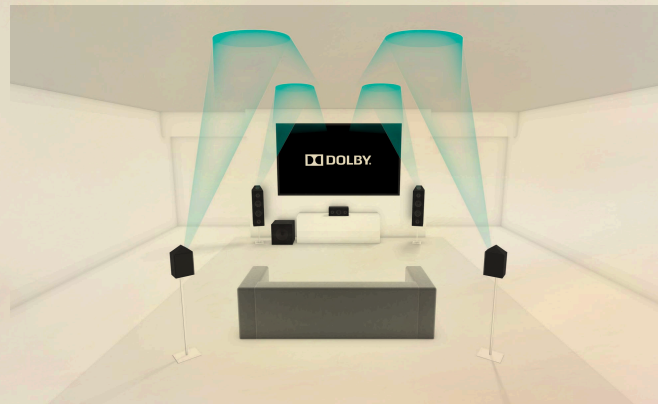
Auro 9.1 not only delivers an entirely new audio experience in 3D but also offers the most efficient 5.1 Surround format compatible speaker layout featuring the 'Height' dimension.



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 Sofienberg Church, Norway
June 2019 by Lindberg Lyd AS

Recording Producer and Balance Engineer **MORTEN LINDBERG**
Piano Technician **SIGMUND BERG**

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

Graphic Design **MORTEN LINDBERG**
The Fighting Temeraire (1838) **JOSEPH MALLORD WILLIAM TURNER**
Programme Notes **STEINAR GRANMO NILSEN** Translation **RICHARD HUGH PEEL**

Executive Producers
STEINAR GRANMO NILSEN, JØRN SIMENSTAD and **MORTEN LINDBERG**

Produced with support from The Norwegian Academy of Music and The Per Marius Nilsen Memorial Fund



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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 with Genelec ONE monitoring. 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

The Horn in Romanticism

- 1 Paul Dukas (1865-1935) *Villanelle* (1906) 7:32
- 2 Charles Gounod (1818-1893) *Andante* from *Six pièces mélodiques originales pour cor à pistons et piano* (1839) 3:31
- 3 Camille Saint-Saëns (1835-1921) *Romance* Op 36 (1874) 4:00
- 4 Emanuel Chabrier (1841-1894) *Larghetto* (1875) 10:08
- 5 Carl Czerny (1791-1857) *Andante e Polacca* (1848) 13:12
- 6 Franz Strauss (1822-1905) *Nocturno* Op 7 (1864) 6:05
- 7 Robert Schumann (1810-1856)
Adagio und Allegro Op 70 (1849) 9:37
- 8 Richard Strauss (1864-1949) *Andante* (1888) 4:56

Steinar Granmo Nilsen historical horns
Kristin Fossheim fortepiano