

# Torbjørn Dyrud *Out of Darkness*

- the passion and resurrection  
of Jesus Christ

Nidaros Cathedral Choir  
Vivianne Sydnæs

Geir Morten Øien trumpet Erlend Aagaard Nilsen trumpet  
Lars Sitter percussion Sarah Head readings

Torbjørn Dyruds verk *Out of Darkness* gir deg den mest berømte historien i kristen kultur, Jesu lidelseshistorie, død og oppstandelse slik du aldri før har hørt den. La deg berøre av Nidaros domkor, Sara Head og musikernes formidling av teksten og Dyruds dramatiske musikk.

Verket er ikke en pasjon i ordets tradisjonelle forstand, pasjonen slutter når Jesus dør. *Out of Darkness* fortsetter videre, gjennom dødsriket og ut av graven. Tilbake står evangeliet om kjærligheten som overvinner og utholder alt, om nåde og tilgivelse.

Livet er menneskenes lys, og vi kan stige ut av mørket.

Torbjørn Dyrud's work *Out of Darkness* presents you with the most famous story of Christian culture – Christ's passion, death and resurrection – in a form you have never heard before. Allow yourself to be moved by Nidaros Cathedral Choir, Sara Head and the musicians in their presentation of Dyrud's dramatic music.

The work is not a passion in the traditional sense, since it does not end with Christ's death. *Out of Darkness* continues through the kingdom of death and out of the grave, leaving us with the gospel of love that overcomes and endures everything, a gospel of grace and forgiveness.

Life is the light of mankind, and we can rise out of the darkness.

Recorded in DXD 24bit/352.8kHz

■ 5.1 DTS HD MA 24/192kHz □ 2.0 LPCM 24/192kHz + mS Shuttle MP3 and FLAC

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# Torbjørn Dyrud *Out of Darkness*



01	<i>Prologue – In the Beginning</i>	3:27
02	<i>First Reading</i>	1:47
03	<i>First Scene – In the Garden of Gethsemane – They Went to a Place Called Gethsemane</i>	1:08
04	<i>Tristis</i>	4:20
05	<i>Interlude I</i>	0:44
06	<i>Then He Returned to the Disciples – Second Reading</i>	1:41
07	<i>Second Scene – In the Chief Priest's House – We Heard Him Say</i>	3:56
08	<i>Third Reading</i>	1:05
09	<i>Third Scene – Before Pilate – Then the Whole Assembly Rose</i>	0:58
10	<i>Interlude II</i>	0:40
11	<i>Interrogation – Fourth Reading</i>	2:21
12	<i>When Pilate Saw</i>	3:24
13	<i>Fourth Scene – Along the Way of Sorrow – Crucified – Fifth Reading</i>	1:05
14	<i>As They Led Him Away</i>	1:10
15	<i>Women Who Mourned and Wailed for Him</i>	3:56
16	<i>Interlude III</i>	0:35
17	<i>Fifth Scene – Golgotha, the Place of the Skull – Crucified II</i>	0:51
18	<i>We are Going up to Jerusalem – Sixth Reading</i>	4:17
19	<i>Sixth Scene – My God, My God</i>	7:48
20	<i>Das Blümelein so kleine</i>	1:46
21	<i>Seventh Scene – Outside the Tomb – Seventh Reading</i>	1:02
22	<i>But Mary Stood Outside the Tomb Crying</i>	3:19
23	<i>I Have Seen the Lord</i>	1:24
24	<i>Epilogue – By the Sea of Tiberias – This is my Body – Eighth Reading</i>	2:47

Total Playing Time 55:32

## Out of Darkness

Da jeg skrev *Out of Darkness* hadde jeg et sterkt ønske om å lage et så dramatisk verk som mulig, uten å forlate konsertformatet. Verket er delt inn i syv scener, og for hver scene bytter koret oppstilling. I de fleste scenene ble plasseringen av koret bestemt først og musikken skrevet deretter. Koroppstillingen fungerer som en scenografi, den skal underbygge og forsterke dramaet i fortellingen.

Jeg har valgt å bruke både latin og engelsk i de sungne tekstene. Bruken av ett forståelig og ett, for de fleste, uforståelig språk, gir muligheten til å skape en større dybdevirkning og flere sjikt i musikken. Det er også et uttrykk for min egen tro: en del kan jeg forstå, en del kan jeg ikke forstå. På den andre siden vil jeg også at deler av denne utrolige historien må formidles på det språket som snakkes der verket framføres. Fortelleren skal derfor alltid framføre sine tekster på lytternes morsmål.

*Out of Darkness* er ikke en pasjon i ordets tradisjonelle forstand, pasjonen slutter når Jesus dør. Dette verket fortsetter videre, gjennom dødsriket, ut av graven og ned til stranden ved Tiberiasjøen, ett av stedene Jesus viste seg for disiplene etter at han var stått opp.

Bruken av Johannesevangeliets prolog som start på verket er et grep jeg har tatt for å aksentuere påskefortellingens ubegripelige kjerne; Gud blir menneske. Og dette menneske blir drept: av oss, og for oss. Men Jesus står opp fra de døde, og tilbake står evangeliet om kjærligheten som overvinner og utholder alt, om nåde og tilgivelse. Dette er mitt håp og min tro, og det er det jeg forsøker å formidle i *Out of Darkness*: Livet er menneskenes lys, og vi kan stige ut av mørket.

When I wrote *Out of Darkness*, I had a strong desire to create a work that was as dramatic as possible, without departing from the concert format. The work is divided into seven scenes, with the choir changing position for every scene. For most scenes, the position of the choir was decided first and the music written afterwards. The positioning of the choir serves as a scenography, supporting and emphasising the drama of the story.

I have chosen to use both Latin and English in the sung texts. The use of one comprehensible language and one, for most people, incomprehensible one gives the opportunity to create an effect of greater depth and more layers in the music. It is also an expression of my own faith: part of it I can understand, part of it I cannot. On the other hand it also my wish that parts of this incredible story be communicated in the language spoken where the work is performed. The narrator's texts should therefore always be performed in the audience's mother tongue.

*Out of Darkness* is not a passion in the traditional sense – the passion ends when Jesus dies. This work continues, through the kingdom of the dead, out of the grave and down to the beach of the Tiberian Sea, one of the places where Jesus appeared to his disciples after he had risen.

I have used the prologue of the Gospel of John to start the work in order to accentuate the impenetrable core of the Easter story; God becomes man. And this man is killed – by us, for us. But Jesus rises from the dead, and we are left with the gospel of love that overcomes and endures everything, a gospel of of grace and forgiveness. This is my hope and my faith, and that is what I want to convey in *Out of Darkness*: Life is the light of mankind, and we can rise out of the darkness.

## **Out of Darkness** **- the passion and resurrection of Jesus Christ**

### **Prologue - In the Beginning**

*In the beginning was the Word, and the Word was with God, and the Word was God.*

*In him was life; and the life was the light of men. And the Word was made flesh.*

*In principio erat verbum et Verbum erat apud Deum, et Deus erat Verbum. In ipso vita erat et vita erat lux hominum.*

### **1st Reading**

And it came to pass in those days that a decree went out from Caesar Augustus that all the world should be registered.

Joseph also went to Bethlehem, to be registered with Mary, his betrothed wife, who was with child. So it was, that while they were there, the time came for her delivery, and she brought forth a son. And when eight days were completed for the circumcision of the Child, His name was called JESUS. They brought Him to Jerusalem to present Him to the Lord. So when they had performed all things according to the law of the Lord, they returned to Galilee, to their own city, Nazareth.

And the Child grew and became strong, filled with wisdom; and the grace of God was upon Him.

This is the beginning of the Gospel of Jesus Christ, the Son of God. He preached the gospel of God, and said, "The kingdom of God is at hand. Love your enemies, do good to those who hate you, bless those who curse you, and pray for those who spitefully use you."

And they were astonished at His teaching, for He taught them as one having authority, and not as the scribes. But the Chief Priests and the Pharisees said, "What shall we do? For this Man works many signs. If

we let Him alone like this, everyone will believe in Him." Then, from that day on, they plotted to put Him to death!

### **First Scene - In the Garden of Gethsemane**

*They went to a place called Gethsemane, and Jesus said to his disciples, «Sit here while I pray.»*

*He took Peter, James and John along with him, and he began to be deeply distressed and troubled.*

*«My soul is overwhelmed with sorrow to the point of death», he said to them. «Stay here and keep watch!»*

### **Tristis**

*«Tristis est anima mea. Sustinete.»*

*«My soul is overwhelmed with sorrow.»*

*Going a little farther, he fell with his face to the ground and prayed, «My Father, if it is not possible for this cup to be taken away unless I drink it, may your will be done.»*

### **Interlude I**

#### **Then He Returned to the Disciples**

*Then he returned to the disciples and said to them, «Are you still sleeping and resting? Look, the hour is near, and the Son of Man is betrayed into the hands of sinners.»*

### **2nd Reading**

And immediately, while He was still speaking, Judas, one of the twelve, came, with a great multitude carrying swords and clubs.

*«Every day I was with you in the temple courts, and you did not lay a hand on me. But this is your hour - when darkness reigns.»*

Judas had given them a signal, saying, "Whomever I kiss, He is the One; seize Him and lead Him away safely."

As soon as he had come immediately he went up to Him and said to him, "Rabbi, Rabbi!" and kissed him. Then they laid their hands on Him and took Him.

*When darkness reigns*

### **Second Scene - In the Chief Priest's House**

*We heard him say, «I will destroy this man-made temple and in three days will build another, not made by man.»*

*«We charge you under oath by the living God: Tell us if you are the Christ, the Son of God.»*

*«Yes, it is as you say. But I say to all of you: In the future you will see the Son of Man sitting at the right hand of the Mighty One and coming on the clouds of heaven. Yes, I am the Christ!»*

*«He has spoken blasphemy! Why do we need any more witnesses?»*

*«He is worthy of death. Prophecy to us, Christ. Who hit you?»*

*«If I said something wrong, testify as to what is wrong. But if I spoke the truth, why did you strike me?»*

### **3rd Reading**

In the midst of the courtyard they had kindled a fire and sat down together, and Peter sat among them. And a certain servant girl, seeing him as he sat by the fire, looked intently at him and said, "This man was also with Him." But he denied it, saying, "Woman, I do not know Him." And after a little while another saw him and said, "You also are of them."

But Peter said, "Man, I am not!"

Then after about an hour had passed, another confidently affirmed, saying, "Surely this fellow also was with Him, for he is a Galilean." But Peter said, "Man, I do not know what you are saying!"

And at that moment the cock crowed.

When morning came, all the Chief Priests and elders of the people plotted against Jesus to put Him to death.

### **Third Scene - Before Pilate**

*Then the whole assembly rose and led him off to Pilate.*

*So Pilate came out to them and asked, «What charges are you bringing against this man?»*

*«If he were not a criminal, we would not have handed him over to you.»*

*But Pilate said, «Take him yourselves and judge him by your own law.»*

*«He has spoken blasphemy»*

*«But we have no right to execute anyone,»*

### **Interlude II**

#### **4th Reading Interrogation**

Then Pilate entered the palace again, called Jesus, and said to him "Are you the king of the Jews?"

Jesus answered, "Are you speaking for yourself about this, or did others tell you this of me?"

Pilate answered, "Am I a Jew? Your own people and the Chief Priests have delivered you to me. What have you done?"

Jesus answered, "My kingdom is not of this world. If My kingdom were of this world, My followers would fight, so that I should not be delivered to the Jews; but now My kingdom is not from here."

Pilate said to him, "Then you are a king?"

Jesus answered, "You say that I am a king. For this cause I was born, and for this cause I have come into the world, to bear witness to the truth. Everyone who is of the truth hears My voice."

Pilate said to him, "What is truth?"

And when he had said this, he went out again to the Jews, and said to them, "I find no fault in this man at all."

*"In mundum ut testimonium perhibeam veritati"*

*When darkness reigns....*

### When Pilate Saw

*When Pilate saw that he was getting nowhere, but that instead an uproar was starting, he took water and washed his hands in front of the crowd. «I am innocent of this man's blood. It is your responsibility!»*

*All the people answered, «Let his blood be on us and on our children!»*

*«Crucify him!»*

*«Why?» asked Pilate, «What crime has he committed?»*

*But they shouted all the louder, «Crucify him!»*

*When darkness reigns...*

*Wanting to satisfy the crowd, Pilate released Barabbas to them.*

*He had Jesus flogged, and handed him over to be crucified.*

### Fourth Scene - Along the Way of Sorrow

#### 5th Reading

He was in the world, and the world was made through Him, but the world did not know Him. He came to His own, and his own did not receive him. Behold! The Lamb of God who takes away the sin of the world!

#### As They Led Him Away

*As they led Him away, they seized Simon from Cyrene, and put the cross on him and made him carry it behind Jesus. A large number of people followed Him, including women who mourned and weailed for Him.*

#### Women Who Mourned and Wailed for Him

*Tristis*

*Filiae Jerusalem*

*In Him was life; and the life was the light of men*

*But this is your hour*

*when darkness reigns*

*Crucified!*

### Interlude III

#### Fifth Scene - Golgotha, the Place of the Skull

*When they came to the place called the Skull, there they crucified him, along with the criminals, one on his right, the other on his left.*

*Crucified!*

#### We are Going up to Jerusalem

*«We are going up to Jerusalem and the Son of Man will be betrayed to the Chief Priests and the teachers of the law. They will condemn Him to death and hand Him over to the Gentiles, who will mock Him and spit on Him, flog Him and kill Him.»*

*...tell us if you are the Christ!*

*...save yourself!*

*...this is the king of Israel!*

*...my Father!*

*«Father, forgive them.»*

#### 6th Reading

Now it was about the sixth hour, and there was darkness over all the earth until the ninth hour. Then the sun was darkened, and the veil of the temple was torn in two. And Jesus cried out with a loud voice, “Father, into Your hands I commit my spirit.” Having said this, He breathed His last.

### Sixt Scene - In the Darkness

*In the beginning was the Word,  
and the Word was made flesh.  
And the flesh was God.*

*«It is finished»*

*«My God, my God, why have you forsaken me?»*

*«This is your hour when darkness reigns.»*

*Lucifer...*

*«My Father! Why have You forsaken me?»*

*The darkness is passing and the light is already shining.  
It is finished*

#### Das Blümelein so kleine

*Das Blümelein, so kleine, das duftet uns so süß;  
mit seinem hellen Scheine vertreibt's die Finsternis.*

*In the beginning was the Word, and the Word was with God.  
In Him was life, and the life was the light of men.*

*In principio erat verbum et verbum erat apud Deum, et Deus erat verbum.*

#### Seventh Scene - Outside the Tomb

#### 7th Reading

On the first day of the week Mary Magdalene went to the tomb early, while it was still dark, and saw that the stone had been taken away from the tomb. She ran away to Simon Peter and John, and said to them, “They have taken the Lord out of the tomb, and we do not know where they have laid Him.” Peter and the other disciple went out, and ran to the tomb. John came first. And he, stooping down and look-

ing in, saw the linen cloths lying there, but he did not go in. Then Simon Peter came, following him, and went into the tomb; and he saw the linen cloths lying there, and the handkerchief that had been around Jesus' head. Then John also went in; and he saw and believed.

For as yet they did not know what the Scripture says, that He must rise again from the dead. Then the disciples went away again to their own homes.

#### But Mary Stood Outside the Tomb Crying

*But Mary stood outside the tomb crying. As she wept, she bent over to look into the tomb and saw two angels in white, seated where Jesus' body had been, one at the head and the other at the foot.*

*They asked her, «Woman, why are you crying?»*

*«They have taken my Lord away,» she said, «and I don't know where they have put him.»*

*At this she turned around and saw Jesus standing there, but she did not realize that it was Jesus.*

*«Woman» he said, «why are you crying? Who is it you are looking for?»*

*Thinking he was the gardener, she said, «Sir, if you have carried him away, tell me where you have put him, and I will get him.»*

*Jesus said to her, «Mary.»*

*She turned toward him and cried out in Aramaic, «Rabboni!» Jesus said, «Do not hold on to me, for I have not yet returned to the Father. Go instead to my brothers and tell them, 'I am returning to my Father and your Father, to my God and your God.'»*

*«I am the light of the world.»*

#### I Have Seen the Lord

*Mary Magdalene went to the disciples with the news: «Rabboni! I have seen the Lord!»*



## Epilogue - By the Sea of Tiberias

*The Word was God, and the Word was made flesh.*

*Take and eat, this is my body. This is my blood of the new covenant.*

*Amen*

### 8th Reading

After this, Jesus showed Himself to the disciples at the Sea of Tiberias. The disciples had been fishing, but that night they had caught nothing. But when the morning had now come, Jesus stood on the shore; yet the disciples did not know that it was Jesus.

Then Jesus said to them, "Children, have you any food?"

They answered Him, "No."

And He said to them, "Cast the net on the right side of the boat, and you will find some."

So they cast, and now they were not able to draw it in because of the multitude of fish. As soon as they had come to land, they saw a fire of coals there, and fish laid on it, and bread.

Jesus said to them, "Come and eat!"

He then came and took the bread and gave it to them

*Amen*

Out of Darkness was commissioned by

Nidaros Cathedral Choir and conductor Vivianne Sydnés.





**Torbjørn Dyrud** er utdannet kirkemusiker fra Norges musikkhøgskole med påfølgende diplomeksamen i kordireksjon ved Kungliga Musikhögskolan i Stockholm. Han har også studert komposisjon og improvisasjon.

I 2008 ga han ut CD-en "Quietly To The Fields" med pianoimprovisasjoner, og i 2009 "Alabaster Box Liturgy" med orgelimprovisasjoner. Han medvirker også på Nidaros Domkors utgivelse "Nidaros".

Torbjørn Dyruds arbeide kjennetegnes av en uvanlig bred interesse for forskjellige uttrykk. CD-en "Detti er heme" fra 2013 inneholder 10 viser med egne tekster.

**Torbjørn Dyrud** was educated as an organist and choir-master at the Norwegian Academy of Music, with a subsequent diploma in choral conducting from the Royal College of Music in Stockholm. He has also studied composition and improvisation.

In 2008 he released "Quietly to the Fields", a CD of piano improvisations, and in 2009 "Alabaster Box Liturgy", with organ improvisations. He also contributed to Nidaros Cathedral Choir's CD "Nidaros".

Torbjørn Dyrud's work is characterised by his unusually wide-ranging interest in different expressions. The CD "Detti er heme" from 2013 consisted of 10 songs with his own lyrics.

**Vivianne Sydnes** var domkantor i Nidarosdomen fra 2002–2012. Innspillingen av dette verket var et av de siste prosjektene hun ledet i sin virketid i Trondheim.

Sydnes er utdannet kirkemusiker fra Norges musikkhøgskole og har diplomeksamen i kordireksjon fra Kungliga Musikhögskolan i Stockholm der hun studerte med Anders Eby.

I Nidarosdomen var Sydnes dirigent og kunstnerisk leder for Nidaros domkor, Nidarosdomens oratoriekor og det profesjonelle vokalsemblet Nidaros vocalis. Korvirksomheten omfattet a cappella-repertoar og store verk for kor og orkester. Sydnes samarbeidet jevnlig med Trondheim Symfoniorkester, TrondheimSolistene, Norsk Barokkorkester og Luftforsvarets musikkorps, samt med sangere og instrumentalister fra inn- og utland. Hun ledet urframføringen av en rekke verk, av blant andre Gisle Kverndokk, Olav Anton Thommessen, Ståle Kleiberg, Henrik Ødegaard og Torbjørn Dyrud, og var med på å utvikle nye og spennende konsertformer i katedralen, blant annet den sceniske urframføringen til verket *Out of Darkness*.

I 2011 ble Sydnes ansatt som førsteamanuensis i korledelse ved Norges musikkhøgskole i Oslo og har der ansvar for det nye bachelorstudiet i dirigering. Hun er også ofte brukt som instruktør ved kor- og dirigentkurs i Norge og i utlandet, og er også engasjert som gjest-dirigent, blant annet i Det Norske Solistkor.

Fra 2013 er Vivianne dirigent og kunstnerisk leder for Kammerkoret NOVA.

**Vivianne Sydnes** was Director of Music at Nidaros Cathedral from 2002–2012. Recording this work was one of the last projects under her leadership during her time in Trondheim.

Sydnes was educated as an organist and choirmaster at the Norwegian Academy of Music and has diploma in conducting from the Royal College of Music in Stockholm, where she studied under Anders Eby.

At Nidaros Cathedral, Sydnes was conductor and artistic director of Nidaros Cathedral Choir, Nidaros Cathedral Oratorio Choir and also the professional vocal ensemble Nidaros Vocalis. Her choral activities included both the *a cappella* repertoire and major works for choir and orchestra. Sydnes collaborated regularly with Trondheim Symphony Orchestra, the Trondheim Soloists, the Norwegian Baroque Orchestra and the Norwegian Air Force Band, as well as with singers and instrumentalists from Norway and abroad. She led the premiere performances of a number of works by such composers as Gisle Kverndokk, Olav Anton Thommessen, Ståle Kleiberg, Henrik Ødegaard and Torbjørn Dyrud and helped to develop exciting new concepts of concert performance, not least the scenographic premiere of the work *Out of Darkness*.

In 2011 Sydnes was appointed associate professor of choral conducting at the Norwegian Academy of Music in Oslo where she is responsible for the new bachelor study in conducting. She is frequently used as an instructor in courses for choirs and conductors both in Norway and abroad, and is engaged as guest conductor by the Norwegian Soloist Choir.

From 2013, Vivianne is the conductor and artistic director of NOVA Chamber Choir.

**Nidaros domkor** ble startet i 1946, og består i dag av ca 40 sangere. Koret gir en rekke konserter hvert år og har sangoppdrag i forbindelse med kirkelige høytider og ved markering av nasjonale begivenheter. I tillegg deltar koret regelmessig under høymessen i Nidaros domkirke og under Olavsfestdagene. Gjennom disse aktivitetene har Nidaros domkor etablert seg som en viktig aktør i Trondheims musikkdiv.

I løpet av ti år under Vivianne Sydnes' kunstneriske ledelse har koret bestilt og urframført en rekke verk fra både unge og etablerte norske komponister, blant andre Ståle Kleiberg, Henning Sommerro, Torbjørn Dyrud og Wolfgang Plagge. I 2010 utga koret sin CD "Nidaros" med smakebiter fra bl.a. disse verkene. I 2010 urframførte Nidaros domkor Torbjørn Dyruds pasjonsmusikk *Out of Darkness* i et scenisk oppsett i Nidarosdomen. Urframføringer de senere år har vært blant annet verk av Gisle Kverndokk, Olav Anton Thommessen og Jon Mostad.

Korets nye dirigent og kunstneriske leder fra april 2013 er den svenske kirkemusikeren og komponisten Fredrik Sixten.

**Nidaros Cathedral Choir** was started in 1946 and consists today of about 40 singers. The choir gives numerous concerts every year and is commissioned to perform at church festivals and at national commemorative events. The choir also regularly contributes to church services at Nidaros Cathedral and at the annual St. Olav Festival. Through its activities, Nidaros Cathedral Choir has established itself as a major player in the musical life of the city of Trondheim.

In the course of Vivianne Sydnes's ten years as artistic director, the choir has commissioned and performed a number of works by both young and established composers, among them Ståle Kleiberg, Henning Sommerro, Torbjørn Dyrud and Wolfgang Plagge. In 2010 the choir released their CD "Nidaros" which included samples from these works. In 2010 Nidaros Cathedral Choir premiered Torbjørn Dyrud's passion music "Out of Darkness" in a scenographic performance in the cathedral. Other premieres in recent years have included works by Gisle Kverndokk, Olav Anton Thommessen and Jon Mostad.

From April 2013 the choir's new conductor and artistic director is the Swedish organist and composer Fredrik Sixten.

**Sopraner**

- Anne Sigrid Refsum Imsen
- Astrid Bjørkøy
- Elin Røa Wangen
- Helene Hesselberg Rendal
- Hilde Frisvoll Berg
- Karianne Fiske
- Kjersti Bergersen
- Maria Kollberg Thomassen
- Marit Tjelle Setvik
- Petra Qvarnström
- Pia Samset
- Sara Paunonen

**Alter**

- Cathrine Saasen Pedersen
- Christina Drewes
- Ellinor Pedersen
- Gry Nordby Borge
- Hanne Synnøve Liødden
- Ida Ledang Husøy Wisløff
- Inger Marie H. Båtvik
- Jenny Hilmo Teig
- Mariël Eikeset Koren
- Solveig Meland
- Tordis Tesdal

**Tenorer**

- Helge Rustad
- Jon Bang
- Karl Yngve Lervåg
- Knut Arne Mørreaunet
- Lars Eirik Bø
- Ronald Eriksen Brevik
- Stefan Preisig
- Terje Aandalen
- Åge Winje Brustad

**Basser**

- Dag Jørgen Hansen
- Gunnar Vistnes
- Knut Arne Solberg
- Martin Eikeset Koren
- Mikkel Eskil Mikkelsen
- Per Holm
- Richard Liødden Sanders
- Rudolf Kämpf

**Geir Morten Øien** (trompet) er ansatt i Luftforsvarets Musikkorps i Trondheim. Han er utdannet ved Barratt Due Musikk institutt og NTNU.

**Erlend Aagaard Nilsen** (trompet) har sin utdanning fra Griegakademiet i Bergen og Royal Northern College of Music i Manchester. Aagaard Nilsen er ansatt i Luftforsvarets Musikkorps, og har dessuten en rekke freelance- og solistoppdrag.

**Lars Sitter** er 1.slagverker i Trondheim Symfoniorkester. Han underviser også ved Musikkonservatoriet i Trondheim, NTNU. Lars Sitter er en meget benyttet kammermusiker, han holder skolekonserter, spiller kirkemusikk og deltar ved en rekke festivaler.

**Sarah Head** (lesninger) er fra London og studerte ved Academy of Life and Recorded Arts (ALRA). Hun er både skuespiller og sanger og har deltatt i en lang rekke teater- film- radio- og TV-produksjoner, først og fremst i Storbritannia.

**Geir Morten Øien** (trumpet) is employed by the Norwegian Air Force Band in Trondheim. He has studied at the Barratt Due Institute of Music and the Norwegian University of Science and Technology in Trondheim.

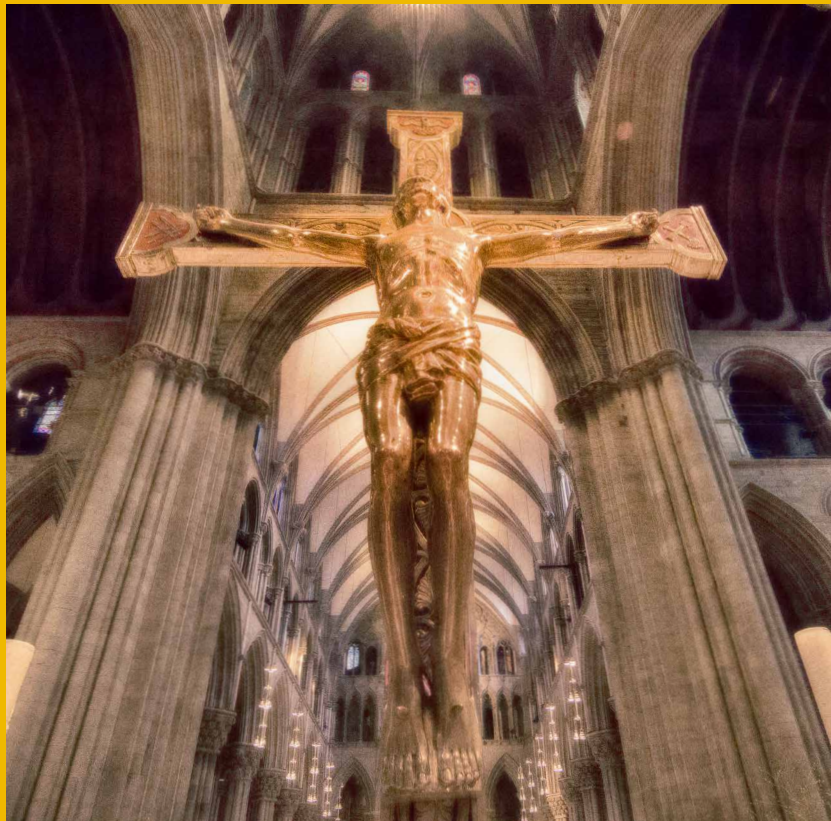
**Erlend Aagaard Nilsen** (trumpet) studied at the Grieg Academy in Bergen and the Royal Northern College of Music in Manchester. Aagaard Nilsen is employed by the Norwegian Air Force Band, in addition to working as a soloist and freelancer.

**Lars Sitter** is percussionist in the Trondheim Symphony Orchestra. He teaches at the Music Conservatory of the Norwegian University of Science and Technology. Lars Sitter is a sought-after chamber musician, giving school concerts, playing church music and contributing at many festivals.

**Sarah Head** (readings) is from London and studied at the Academy of Life and Recorded Arts (ALRA). She is both an actress and a singer and has taken part in numerous theatre, film, radio and television productions, primarily in the UK.

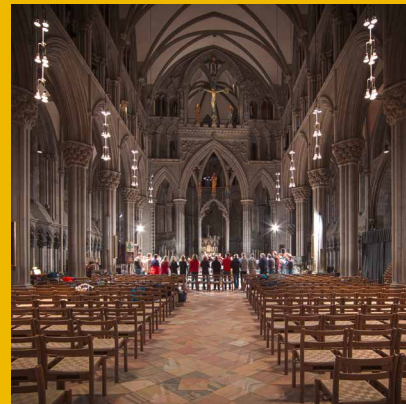






2L (Lindberg Lyd) records in spacious acoustic venues; large concert halls, churches and cathedrals. This is actually where we can make the most intimate recordings. The qualities we seek in large rooms are not necessarily a big reverb, but openness due to the absence of close reflecting walls. Making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

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



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

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

-  5.1 DTS HD MA 24/192kHz
-  2.0 LPCM 24/192kHz



Blu-ray Authoring **msm-studios GmbH**  
Audio Encoding **Morten Lindberg**  
Screen Design **Dominik Fritz**  
Authoring **Martin Seer**  
Project Management **Stefan Bock**  
Blu-ray Producers **Morten Lindberg** and **Stefan Bock**

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.

Recorded at **Nidaros Cathedral**, Trondheim, Norway  
September and October 2012 by Lindberg Lyd AS

Recording Producer and Balance Engineer  
**Morten Lindberg**  
Recording Technician **Beatrice Johannessen**

Editing **Jørn Simenstad**  
Mix and Mastering **Morten Lindberg**

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Front page «Oppstandelsen» (The Resurrection) and  
page 9 «Begynnelsen» (The Beginning) by **Håkon Gullvåg**  
Session Photos **Morten Lindberg**  
Translation **Richard Burgess**

Executive Producers **Kim André Arnesen,**  
**Jørn Simenstad** and **Morten Lindberg**

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The logo consists of the letters '2' and 'L' in a stylized, outlined font, where the '2' is slightly larger and more prominent.

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



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