

# Vers la LUMIÈRE

Life, with its extraordinary diversity, brings both light and darkness, and the tension in between is something everyone has felt. In the course of a lifetime we get to know every degree and every nuance of light and shade. And it is precisely the experience that light can be shut out for long periods that makes the full richness and potential of life seem even stronger when light returns. The electroacoustic "Vers la Lumière" connects the classical works for piano on this album to make an uninterrupted whole. Through reflection and innovation this work represents a contemporary voice, and it provides continuity, and looks ahead, on this musical journey.

**Antonio Bibalo • Franz Liszt • Olivier Messiaen**  
**David Bratlie, electroacoustic transitions**

Menneskelivet er ubegripelig mangfoldig, og spenningen mellom lys og mørke er noe alle kan kjenne seg igjen i. Alle grader, avskygninger og nyanser av lys vil kunne erfares gjennom et liv. Og det er nettopp erfaringen av at lyset tilsynelatende kan være fraværende i perioder som kan virke til at veksten og rikdommen i livet blir desto sterkere når lyset igjen får komme til. Det elektroniske verket «Vers la Lumière» binder sammen de ulike klaverstykkene på dette albumet til en helhetlig opplevelse.

JENS HARALD BRATLIE piano DAVID BRATLIE electroacoustics

Recorded in DXD 24bit/352.8kHz

■ 5.1 DTS HD MA 24/192kHz ■ Dolby Atmos 48kHz

■ 2.0 LPCM 24/192kHz ■ 9.1 Auro-3D 96kHz

+ mShuttle MP3 and MQA

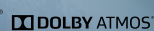


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Jens Harald Bratlie



Vers la LUMIÈRE

## And light shines in the darkness

“Darkness cannot drive out darkness; only light can do that.” These words by Martin Luther King can serve to draw attention to the idea behind this musical journey – that it conveys a message of life and hope. Darkness is no more than the absence of light, and wherever darkness has achieved total supremacy there is always a hope that light can penetrate and split the darkness. There are numberless paths by which light can create new life and hope. A human life is bewildering in its diversity, and the tension between light and darkness is something everyone has felt and can relate to. In the course of a lifetime every degree and every nuance of light and shade will be experienced, and it is precisely by enduring periods when light seems completely absent that, when light returns, we are able to experience the full richness and potential of life.

Composers have always sought to challenge their own frontiers and comfort zones. The music they create mirrors their own experiences, whether they be related to a particular time and place or not. Every composer has, in his or her time, been a composer of contemporary music, and as such each has in their own way contributed to the picture later generations have of their world. The styles and the –isms that we talk about are the historical footprints of these different epochs, and they can be very different from one epoch to another. But, at a deeper level than these, lies the human need to perceive and understand. This has never changed.

We can find something of ourselves in different artistic forms. This means that we can juxtapose works of very dissimilar composers and assemble a consistent musical account of human life – life that in all its diversity searches for light, hope, perception and understanding. This is what we attempt to do on this album.

“La Notte” (The Night), Sonata no. 2 by **Antonio Bilbalo**, is a work that seems to probe into pain, anxiety and loneliness. There is a basic motif that predominates – a pain that never lets up. Nevertheless, one glimpses flickers of light in the overpowering darkness.

“Vallée d’Obermann” (Obermann’s Valley) by **Franz Liszt** is inspired by Étienne de Sénancour’s poem “Obermann”, in which the poet discusses life’s essential questions. What do I want to make of my life? What am I? What importance does nature have for me? The descending motif that permeates the whole work can, perhaps, be interpreted as the human voice, desperately seeking enlightenment. The music expresses this sense of troubled uncertainty but, at the same time, is a paean to nature. It is a search for something that has no end, and no answers are provided.

**Olivier Messiaen**’s “Vingts Regards sur l’Enfant-Jésus” (Twenty Contemplations on the Child Jesus) is arguably the 20th century’s greatest work for piano. The two movements “Regard de l’Esprit de Joie” (The Spirit of Joy Contemplating the Child) and “Regard du Père” (The Father’s Contemplation) also represent what Messiaen called “dazzling multicoloured music” – that is, the ultimate experience of light and colour. He leaves no doubt as to what – or rather who – is the source of this light. The many quotations and marginal jottings in the original score make it clear that this is a hymn of praise to the God of love, who became man in the person of Christ.

In his electronic work “Vers la Lumière” (Towards Light), **David Bratlie** has sought to combine the pieces of music on this album into an uninterrupted whole. Through reflection and innovation this work represents a contemporary voice, and it provides continuity, and looks ahead, on this musical journey.

*That darkness cannot drive out darkness is true – even if, in the world around us, it might seem there are people who believe the opposite. Light, however, has the power to shine in the darkness...*



**Jens Harald Bratlie** (1948–) has secured a place at the centre of musical life in Norway. His long and varied career as a professional pianist began with his debut concert in 1965 and with studies in Oslo and Paris. Since then he has given a huge number of concerts all over the world, both as soloist and as chamber musician. Bratlie has won great acclaim as the pianist in the Oslo Trio. He has also made countless recordings as soloist that have received plaudits from critics, including such key works in the piano literature as Grieg's Piano Concerto, and the music of Liszt, Chopin and Schubert. He has a great affinity with recent

Norwegian music, and works by contemporary Norwegian composers constitute a considerable part of his repertoire and recordings. As Professor at the Norwegian Academy of Music, Jens Harald Bratlie's teaching and guidance have been invaluable to generations of professional musicians.

**David Bratlie** (1972–), son of Jens Harald Bratlie, is a composer with an individual and engaging musical language. He has worked with many of the leading musicians and ensembles on the contemporary music scene in Oslo, among them Nordic Voices, Ensemble Ernst, Cikada and Oslo Sinfonietta. He feels equally at home in acoustic compositions and in electronic music, and this has given him a central place in the contemporary music landscape. The music he composes is expressive and poetic, and it often includes older material that he has reworked in electronic format. David Bratlie is a member of the Norwegian Society of Composers.



## Og lyset skinner i mørket

«Mørke kan ikke drive ut mørke, – det er det bare lys som kan.» Dette utsagnet fra Martin Luther King kan stå som en oppsummering av idéen bak denne musikalske reisen. For det er et budskap om liv og håp. Mørke er bare fravær av lys, og der hvor mørket har fått en total dominans er det alltid et håp om at lyset kan bryte inn og splitte mørket. Lyset har utallige veier for å slippe til og skape nytt liv og håp. Menneskelivet er ubegripelig mangfoldig, og denne spenningen mellom lys og mørke er noe alle kan kjenne seg igjen i. Alle grader, avskygninger og nyanser av lys vil kunne erfares gjennom et liv. Og det er nettopp erfaringen av at lyset tilsynelatende kan være fraværende i perioder som kan virke til at veksten og rikdommen i livet blir desto sterkere når lyset igjen får komme til.

Komponistene har alltid søkt å utfordre egne grenser. Musikken deres har speilet deres egne menneskelige erfaringer, både de tidsegne og de tidløse. Alle komponister har i sine levedager vært samtidskomponister, og de har derfor på hver sin måte bidratt til å gi ettertiden detaljkunnskap om sin samtid. Det vi kaller stilarter og -ismer er de historiske avtrykkene av disse ulike tidene, og de kan arte seg høyst forskjellig fra en tid til en annen. Men over og under de tidsstyrte ulikhetene ligger det menneskelige erkjennelses- og forståelsesbehovet. Det har aldri endret seg.

Vi kan kjenne oss igjen i de ulike kunstneriske formene. Derfor er det mulig å sette sammen verker av høyst ulike komponister og oppnå en sammenhengende musikalsk fortelling om menneskelivet – et liv som i all sin mangfoldighet søker mot lyset, håpet og erkjennelsen.

«La Notte» (Natten), Sonate nr 2 av **Antonio Bibalo** er et verk som kjenner på smerte, angst og ensomhet. Et grunnmotiv dominerer sonaten – en smerte som aldri slipper taket. Dog aner man kimer av lys midt i det massive mørket.

«Vallée d'Obermann» (Obermanns dal) av **Franz Liszt** er inspirert av Étienne de Sénancourts dikt «Obermann» hvor de essensielle spørsmålene i livet blir reist: Hva vil jeg? Hva er jeg? Hva ønsker jeg av naturen? Musikken uttrykker både denne smerten og en hyllest til naturen – en søken etter det uendelige, men uten å gi noe svar. Hele verket gjennomsyres av et fallende grunnmotiv – den menneskelige stemmen?

**Olivier Messiaens** «Vingts Regards sur l'Enfant-Jésus» (Tyve blick på Jesus-barnet) er kanskje det 20. århundrets største klaververk. De to satsene «Regard de l'Esprit de joie» (Gledens Ånds blick) og «Regard du Père» (Faderens blick) representerer også det som Messiaen kalte «den blendende og kolorerte musikk» – den ultimate opplevelsen av lys og farger. Han etterlater ingen tvil om hva – eller hvem – som er dette lysets kilde. De mange sitater og kommentarer i partituret gjør det klart at det dreier seg om lovprisning til kjærlighetens Gud som ble menneske.

**David Bratlie** har ved sitt elektroniske verk «Vers la Lumière» (Mot Lyset) søkt å binde sammen de ulike klaverstykkene på dette albumet til et ubrutt hele. Gjennom refleksjon og nyskaping representerer dette verket en nåtidig stemme og virker til en kontinuitet og utvikling i den musikalske reisen.

*Mørke kan ikke fordrive mørke - selv om det i vår verden er mange forsøk på det. Men lyset kan skinne i mørket ...*





**Jens Harald Bratlie** (1948–) er en levende institusjon i norsk utøvende musikkliv. Hans lange og omfattende karriere som profesjonell pianist startet med debutkonsert i 1965 og studier i Oslo og Paris. Han har holdt et utall konserter som solist og kammermusiker over hele verden. Bratlie har oppnådd stor berømmelse som pianist i Oslo Trio. Han har også gjort tallrike kritikerroste plateproduksjoner som solist, blant annet av nøkkelverker innen klaverlitteraturen som Griegs pianokonsert, musikk av Liszt, Chopin og Schubert. Nyere norsk musikk ligger hans hjerte nært, og en betydelig del av hans repertoar og CD-produksjon består av norske samtidskomponisters verker. Som professor ved Norges musikkhøgskole har han gjort en uvurderlig innsats for generasjoner profesjonelle musikkutøvere.

**David Bratlie** (1972–) er sønn av Jens Harald Bratlie og komponist med et egenartet og engasjerende tonespråk. Han har samarbeidet med et stort antall ledende musikere og grupper innen samtidsmusikkmiljøene i Norge, som Nordic Voices, Ensemble Ernst, Poing, Cikada, og Oslo Sinfonietta. Han føler seg like hjemme innen akustisk komposisjon som elektroakustisk og elektronisk musikk, og har dermed plassert seg sentralt i det musikalske samtidsmusikklandskapet. Musikken han komponerer fremstår som uttrykksfull og poetisk og betjener seg gjerne av eksisterende eldre materiale bearbeidet i elektroniske formater. David Bratlie er medlem av Norsk Komponistforening.



**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  Dolby Atmos 48kHz  
 2.0 LPCM 24/192kHz  9.1 Auro-3D 96kHz

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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, DTS and Dolby encoding **msm studio group**  
Auro-3D encoding **Galaxy Studios** • screen design **Hermann Enkemeier** • authoring **Martin Seer**  
Blu-ray producers **Morten Lindberg** and **Stefan Bock**

## Recorded in Sofienberg Church, Norway January 2016 by Lindberg Lyd AS

Recording Producer WOLFGANG PLAGGE  
Recording Technician BEATRICE JOHANNESSEN  
Piano Technician THRON IRBY Steinway D-model

Editing JØRN SIMENSTAD  
Mix and Mastering MORTEN LINDBERG

Graphic Design MORTEN LINDBERG  
Liner Notes JENS HARALD BRATLIE, DAVID BRATLIE  
and WOLFGANG PLAGGE Translation RICHARD HUGH PEEL

Executive Producers JØRN SIMENSTAD and 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.

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.

- 1 Sonate nr. 2 for klaver "La Notte" 15:45  
Antonio Bibalo (1922-2008)
- 2 Vers la Lumière I 1:54
- 3 Années de pèlerinage: Vallée d'Obermann 14:16  
Franz Liszt (1811-1886)
- 4 Vers la Lumière II 2:51
- 5 Vingt Regards sur l'Enfant-Jésus:  
X. Regard de l'Esprit de joie 8:42  
Olivier Messiaen (1908-1992)
- 6 Vers la Lumière III 3:10
- 7 Vingt Regards sur l'Enfant-Jésus:  
I. Regard du Père 9:07  
Olivier Messiaen (1908-1992)

*Transitional "Vers la Lumière" by David Bratlie (1972-)*