

# 2L

the Nordic  
sound

**DXD**  
Digital eXtreme Definition  
24 bit / 352.8 kHz

01	Marianne Thorsen / TrondheimSolistene	Mozart: Violin Concerto in D major – Allegro	9:12
02	Dena Piano Duo	Mozart: Sonata for 2 Pianos in D Major – Allegro	6:04
03	Cikada Duo	Nordheim: Colorazione (excerpt)	2:09
04	Ellen Sejersted Bødtker	Åm: Vere Meiniga (excerpt)	5:05
05	Consortium Vocale	Crux Fidelis	5:03
06	Kristiansand Symfoniorkester / Solistkoret	Islandsmoen: REQUIEM – Lacrymosa	4:49
07	Kristiansand Symfoniorkester / Solistkoret	Islandsmoen: REQUIEM – Confutatis	2:11
08	Ola Gjeilo / T. Barber / J. Martens	Gjeilo: North Country II	5:09
09	Stig Nilson / Anders Kjellberg Nilsson	Plagge: Duels for 2 violins - Vivo	1:46
10	Berit Opheim Versto	Springar etter Gudmund Eide	1:32
11	Johannes Martens Ensemble	Carter: Sonata for Violoncello and Piano - Moderato	4:54
12	Annar Follesø	Bartók: Sonata for Solo Violin – Fuga	4:08
13	Tone Wik / Barokkanerne	Vivaldi: Recitative and Aria from Cantata RV 679	4:03
14	Tor Espen Aspaas	Schönberg: Sechs kleine klavierstücke, op. 19 (excerpt)	2:51
15	Engegårdkvartetten	Haydn: String Quartet op. 76, no. 5 - Finale/Presto	3:24
16	Kristiansand Blåseensemble / B. Sagstad	Ives: Overture & March "1776"	3:31
17	TrondheimSolistene	Britten: Simple Symphony, op 4 - Boisterous Bourree	2:59
18	Kåre Nordstoga	Sandvold: Orgelimprovisata over DEILIG ER JORDEN	4:58
19	Ensemble 96 / Ø. Fevang	Nystedt: Immortal BACH	4:04

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the Nordic sound

Exclusive **High Definition Music** – video only for menu guide

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

Two-disc-box

Multi-ch stereo



SUPER AUDIO CD



COMPACT  
disc  
DIGITAL AUDIO



Blu-ray Disc



dts-hd  
Master Audio

# 2L



SUPER AUDIO CD

2L audiophile reference recordings

EAN13: 7041888513520



2L-RR1-SABD made in Norway 20©09 Lindberg Lyd AS



**01** **Violin Concerto no. 4 in D major - Allegro**  
W. A. Mozart (1756–1791)  
Marianne Thorsen / TrondheimSolistene

With this recording we wish to present a fresh version of the most elegant violin concertos in the history of music. While respecting the origin and tradition of this music, we have sought a new and dynamic musical experience rooted in our present time. To us, Mozart is as solid as rock, as soft as snow, and as clear as ice; this recording embraces the listener in a sonic world that invites him or her to participate actively in the experience, in close and mutual interaction with the soloist and the orchestra. Only in this way can we genuinely express our love of Mozart's music. This album was declared a *Record to Die For* by STEREOPHILE magazine and won the *Spellemannprisen* 2006.

Album: MOZART violin concertos (2L38SACD)  
Recording venue: Selbu Church, May 2006  
Original source: DXD (352.8kHz/24bit)



**02** **Sonata for 2 Pianos in D Major - Allegro con spirito**  
W. A. Mozart (1756–1791)  
Dena Piano Duo

Mozart was without a doubt one of Grieg's favourite composers. What is special about Grieg's adaptations of the Mozart sonatas is that he has not reworked them in the traditional – and perhaps derogatory – manner. Grieg's unusual achievement lies in the fact that he has retained Mozart's text unchanged, adding an entirely new part which can be performed together with the original. When both parts are played, they interweave and become something entirely new. This album is made of Mozart's *Sonata in D for Two Keyboards*, their *Fantasia for two pianos in C minor* and Grieg's *Old Norwegian melody with variations*.

Album: MOZART/GRIEG vol. II (2L57SABD)  
Recording venue: Sofenberg Church, August 2008  
Original source: DXD (352.8kHz/24bit)



**03** **Colorazione (excerpt)**  
Arne Nordheim (1931–)  
Cicada Duo

Since 1960 the composer Arne Nordheim has enchanted both musicians and audience with a unique soundscape. His music may be considered a source to the later Nordic Sound of electronica. Today's DJs might not willingly announce "Grandfather taught me this", but that's actually the case! CIKADA DUO is Kenneth Karlsson (piano/synthesizer) and Bjørn Rabben (percussion). They are joined by Åke Parmerud (elektronics) and Elisabeth Holmertz (soprano) in this production of Arne Nordheim's music. Take the stand within the percussion and let yourself be embraced by electronica, vocal and synthesizers in an extreme surround sound recording, as originally intended by the composer.

Album: NORDHEIM (2L39SACD)  
Recording venue: Henie Onstad Art Centre, May 2006  
Original source: 88.2kHz/24bit



**04** **vere meininga (excerpt)**  
Magnar Åm (1952–)  
Ellen Sejersted Bødtker / Oslo Kammersolister

"SONaR is a sound signal sent out to create an echo from whatever it may encounter and thus reveal the unknown. I think we all send our symbolic sonars into physical and spiritual space, in a constant search for meaning. At least I do. And my life and music represent both this child's sonars and the universe's ever-unfolding answer." – Magnar Åm

"The music is insistent, powerful and existential, bringing out the dramatic qualities of the instrument. In the cadenza the electric harp with all its effects carries on a dialogue with its acoustic counterpart, as if the new and the ancient world were melting together." – Ellen Sejersted Bødtker

Album: SONaR (2L51SABD)  
Recording venue: Ris Church, January 2007  
Original source: 96kHz/24bit



### 05 Crux Fidelis

Gregorian Chant (Sacred Scripture)  
Consortium Vocale / Alexander Schweitzer

Gregorian chant, in its all-embracing spirituality and poetry, appeals to the deeper levels of the human heart. Monks in the Middle Ages composed and performed this music as an integrated part of their daily occupation with Sacred Scripture. Throughout the centuries Gregorian chant has enriched and deepened the liturgy of the church, and has been a source of inspiration in every period of European music history. Under the leadership of Alexander M. Schweitzer, Consortium Vocale presents chants from the five Sundays of Lent, Palm Sunday and Good Friday, recorded in the medieval church at Ringsaker in Norway.

Album: EXAUDIAM EUM - Gregorian Chant for Lent and Holy Week (2L43SACD)  
Recording venue: Ringsaker Church, September 2006  
Original source: DXD (352.8kHz/24bit)

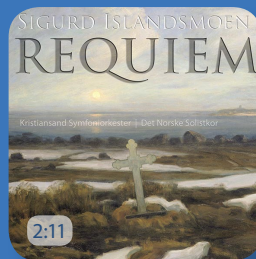


### 06 REQUIEM - Lacrymosa

Sigurd Islandsmoen (1881-1964)  
Kristiansand Symfoniorkester / Boye Hansen  
The Norwegian Soloists' Choir

Sigurd Islandsmoen's REQUIEM for soloists, choir and orchestra is a unique flower in the Norwegian music flora. Throughout the 1940s and 50s the work enjoyed huge success both in Norway and abroad thanks to its beautiful and accessible latin and folk music based musical language. And then, mysteriously, the music disappeared and the work was buried in the dust of oblivion for several decades. But now it has been revived and restored to its former glory, a source of inspiration to future generations. This album was declared a *Record to Die For* by STEREOPHILE magazine 2008.

Album: Islandsmoen REQUIEM (2L36SACD)  
Recording venue: Kristiansand Cathedral, March 2006  
Original source: 88.2kHz/24bit



### 07 REQUIEM - Confutatis

Sigurd Islandsmoen (1881-1964)  
Kristiansand Symfoniorkester / Boye Hansen  
The Norwegian Soloists' Choir

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Album: Islandsmoen REQUIEM (2L36SACD)  
Recording venue: Kristiansand Cathedral, March 2006  
Original source: 88.2kHz/24bit



### 08 North Country II

Ola Gjeilo (1978-)  
Ola Gjeilo / Johannes Martens / Tom Barber

This reflective, tuneful album is a collection of beautiful piano music written and performed by Ola Gjeilo. His music is a blend of jazz, classical and popular music influences, married in a unique and passionate style. The evocative melodies and harmonies of Stone Rose are sure to captivate listeners from the first hearing.

Many of the tracks are expressions of Ola's deep love for New York City, where he lives and maintains his highly successful career as a composer and pianist.

Album: Stone Rose (2L48SACD)  
Recording venue: Sofienberg church, August 2007  
Original source: 96kHz/24bit



**09 Duels for 2 violins - Vivo**  
Wolfgang Plagge (1960-)  
Stig Nilsson / Anders Kjellberg Nilsson

Violinist Stig Nilsson presents a selection of six contemporary Norwegian works from his extensive repertoire. Throughout his long career as concertmaster of the Oslo Philharmonic Orchestra, and as a much sought-after soloist and ensemble partner – and not least as a source of inspiration to a great many colleagues and composers – Stig Nilsson has contributed perhaps more than any other to putting Norwegian composers on the map. Numerous works have been dedicated to him over the years; some of them even for two violins. Hear him in solo performances and together with his son, Anders Kjellberg Nilsson.

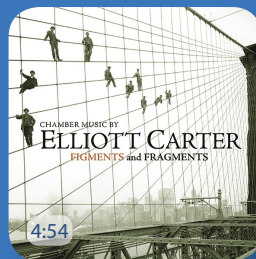
Album: SOLO + (2L47SACD)  
Recording venue: Ullensvang Church, March 2007  
Original source: DXD (352.8kHz/24bit)



**10 Springar etter Gudmund Eide**  
trad. Slåttetrall  
Berit Opheim Versto

Slåttetralling is the Norwegian folk singer's way to present the instrumental music. When the dancers couldn't find a fiddle player, they used a singer. By imitating the fiddle and using improvised nonsense "words", the singer creates variations and a spectre of colours in the melodies. This way of using the voice is based on tradition documented in old archive recordings. The tunes have also been passed on orally in personal encounters from generation to generation. Berit Opheim Versto brings this tradition to life in a modern soundscape.

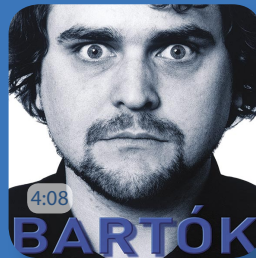
Album: Slåttar på tunga (2L46SACD)  
Recording venue: Jar Church, June 2007  
Original source: 88.2kHz/24bit



**11 Sonata for Violoncello and Piano - Moderato**  
Elliott Carter (1908-)  
Johannes Martens Ensemble

For this album of music by Elliott Carter cellist Johannes Martens has assembled some of Norway's foremost young musicians. Tracing Carter's development through some of his most creative periods, these works – from the beautiful 1946 Elegy and the celebrated Cello Sonata from 1948 through to newer pieces for solo instruments, duo, trio and string quartet – constitute nearly a cross-section of musical evolution in the 20th century's second half. Heard individually, the chamber works of Elliott Carter give the listener tantalising snapshots of the composer's style and technique; as a group, they represent a microcosm of his musical personality.

Album: Chamber Music by ELLIOTT CARTER - Figments and Fragments (2L54SACD)  
Recording venue: Sofienberg Church, January 2008  
Original source: DXD (352.8kHz/24bit)



**12 SONATA for solo violin - fuga**  
Béla Bartók (1881-1945)  
Annar Follesø

Bartók's music receives red-blooded, totally committed performances by three of Scandinavia's most gifted musicians on a disc ranging from the striking modernism of the Second Violin Sonata, via the jazz flirtation of Contrasts to the magisterial Bach homage of the Sonata for Solo Violin. Annar Follesø in 1998 became the first Norwegian violinist to appear as a soloist at the Salzburg Festival, Austria, as he was awarded the violin prize for his interpretation of the Bartók Solo Sonata.

Album: BARTÓK (2L28SACD)  
Recording venue: Sofienberg Church, October 2003  
Original source: 44.1kHz/24bit



**13 Cantata RV 679 - Che giova il sospirar, povero core**  
Antonio Vivaldi (1678-1741)  
Tone Wik / Barokkanerne

18th century Venice; where Hollywood meets Las Vegas; where the jet-set of Europe could conceal their identities behind masks and hurl themselves into the fake world of commedia dell'arte. Bellezza Crudel is a small selection of delightful cantatas and concertos. Vivaldi's world is one of heartfelt, musical intensity, confirming the Venetians' adoration of theatrical beauty.

Cantate RV 679, 660, 664, 678 (soprano) — Concerti RV 484 (fagotto) and RV 441 (flauto)

Album: Bellezza Crudel (2L56SACD)  
Recording venue: Jar Church, February 2008  
Original source: DXD (352.8kHz/24bit)



**14 Sechs kleine klavierstücke op. 19** - (1 and 2 - excerpt)  
Arnold Schönberg (1874-1951)  
Tor Espen Aspaas

The First and Second Viennese Schools and their associated cultural environments constitute a fascinating, enigmatic musical terrain of strong mutual relationships. This recording seeks to explore points of tension between the two epochs by contrasting four central compositions – masterpieces which constantly inform our perception of what music is and what music can be. Two canons, mirrored in their own reflection.

Beethoven / Schönberg / Webern / Alban Berg

Album: MIRROR CANON (2L49SACD)  
Recording venue: Sofienberg Church, September 2007  
Original source: DXD (352.8kHz/24bit)



**15 String Quartet In D, Op. 76, No. 5 - Finale/Presto**  
Joseph Haydn (1732-1809)  
Engegårdkvartetten

The Engegård Quartet made their first appearance at the 2006 Lofoten International Music Festival. Inspired by the midnight sun, their musical landscape ranges from glowing core energy to the gentle lyrical sound of Norwegian nature. Edvard Grieg and Leif Solberg are natural choices for this Scandinavian quartet, complemented by the music of Joseph Haydn reflected in a Nordic atmosphere. The strong musical nerve is emphasized by an intense sound production by Lindberg Lyd.

Album: STRING QUARTETS Haydn - Solberg - Grieg (2L53SACD)  
Recording venue: Jar Church, October 2007  
Original source: DXD (352.8kHz/24bit)



**16 Overture & March "1776"**  
Charles Ives (1874-1954)  
Kristiansand Blåseensemble / Bjørn Sagstad

MARCHES – Cymbal crashes, screeching clarinets and harsh trombones. But a march comes in many colours – and not necessarily one to be marched to!

MARCH is more than a military instrument apt to shift groups of troops. Over the hills and far away we find a colourful postcard from the East signed Camille Saint-Saëns, a wild and wonderful chaos in "1776", a warm tribute to a Norwegian valley, a moving memorial to a dear friend, and a source of sheer enjoyment as in Percy Grainger's "Over the Hills and Far Away" – vitamin C in musical form for children of all ages!

Album: Over the Hills and Far Away (2L31SACD)  
Recording venue: Kristiansand Cathedral, May 2005  
Original source: 44.1kHz/24bit



17

### Simple Symphony, op 4 - Boisterous Bourree

Benjamin Britten (1913-1976)

TrondheimSolistene

The divertimento as a musical genre dates back to the nineteenth century. Divertimenti were composed for various social occasions and were intended to be light, uncomplicated and cheerful. Such pieces were often scored for small string ensemble. Over the years this effortless, elegant form has appeared in many different musical styles and, to a large extent, set the standard for the virtuosic chamber music we know today. A number of the most

prominent composers of our age have engaged with this most fascinating musical style and have contributed to its further refinement as a chamber-symphonic showpiece. This album was nominated for three GRAMMY Awards 2008: Best Small Ensemble, Best Engineering and Best Surround Sound Album.

Album: DIVERTIMENTI (2L50SABD)

Recording venue: Selbu Church, November 2007

Original source: DXD (352.8kHz/24bit)



18

### Orgelimprovisata DEILIG ER JORDEN

Arild Sandvold (1895-1984)

Kåre Nordstoga

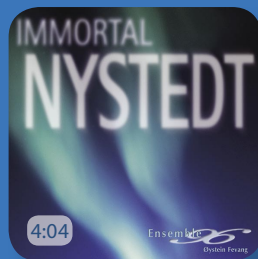
JULEMESSE - Missa in nativitate Domini is a new and exiting celebration of Christmas, and definitely Sølvguttene's most unique Christmas album to date. The album is a Christmas Mass, with all its regular parts, in addition to traditional Christmas carols. What makes this recording special is that we have chosen to sing chants from various composers, while it's normal to sing a whole mass from the same composer. We wanted to reveal how different composers

from different periods of time have interpreted the same words. The music covers a range of over 1000 years, from Benedictus which is from the 10th century to Kjell Mørk Karlsen's and Wolfgang Plagge's compositions from our time.

Album: JULEMESSE - missa in nativitate Domini (2L42SACD)

Recording venue: Uranienborg Church, February 2006

Original source: 88.2kHz/24bit



19

### Immortal BACH

Knut Nystedt (1915-)

Ensemble 96 / Øystein Fevang

The beginning of the universe and the drama at Golgatha; medieval music and German baroque; the writings of Søren Kierkegaard – and a child's baptism in Oslo in 1987. Knut Nystedt draws his inspiration from all ages, creating his monumental choral art with a Christian perspective and wide, humanistic appeal. This surround sound recording reproduces the three-dimensional effect as envisaged by the composer – Surrounded by the Wonders of Creation.

This album was nominated for two GRAMMY Awards 2006: Best Choral Performance and Best Surround Sound Album.

Album: Immortal NYSTEDT (2L29SACD)

Recording venue: Uranienborg Church, February 2004

Original source: 48kHz/24bit



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

What we are seeing 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; with surround you can move about in the aural space and choose angles, vantage points and positions.

By developing one common format the surround technology that we have been working with for years finally becomes accessible to the general public. Fairly soon almost all disc players will be Blu-ray devices, and already now a majority of the sound systems that come off the shelf are 5.1 surround systems. People buy the equipment for the sake of film entertainment, but with it they get access to the unique musical experience that we are offering. Stereo is still possible of course, but the fact is that the resistance towards surround is mostly based on ignorance. People just don't know what they are missing out on.

A senior Norwegian HiFi journalist visited our studio recently. Prior to our listening session I explained to him how we recorded MOZART and DIVERTIMENTI with the orchestra in a circle, all musicians facing each other – surrounding the listener. He rose from his chair and wanted to leave. I begged him to listen - and he stayed for three hours; leaving us with the conclusion: "Now I need to go home and write an article apologising all my readers for the thirty years I have misguided them in stereo. Surround sound is the real thing."



The musical and technical process of recording and editing are identical for SACD and Blu-ray. When I started as a recording engineer in 1990 there was no focus on surround sound in classical music. It was the introduction of SACD that made us aware of this magnificent perspective. Surround sound gave us the solution to the depth and spatial resolution we experienced live on stage in a concert house, but were not able to recreate in stereo.

We prefer to record 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. Planning and discussions with the musicians create trust and a sense of occasion and excitement that translates onto the recordings. What we insist upon in the recording phase is time. We usually spend from four to six days of recording on a 60-minutes repertoire. In credit of the musicians I need to say that this is not in need of getting the score right, but in order to bring forward the right mood and dimensions. At most projects the entire first day is spent bringing the dimensions down from a 1500-people hall to the proximity encountered on a home-visit to your living room. The

challenge of this process is to get the volume down, keeping the intensity and energy up, without being intrusive. 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.

At venue recording sessions our analogue to digital converters can do both the one-bit DSD and the multi-bit PCM formats. We can also listen directly to the analogue output from the microphones.

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 (3 times the data of DSD) per channel. This leaves headroom for editing and balancing before quantizing to DSD for SACD or PCM for Blu-Ray. All audio formats on The Nordic Sound are sample rate converted from the same DXD master. Comparing them in our studio we find only subtle differences from DXD down to 192kHz and 96kHz. The obvious degeneration is from 96kHz down to 48kHz. We find DSD, as used in the SACD format, somewhat different in colour from PCM; in some mysterious way DSD is softer and more beautiful but slightly less detailed. In DXD we find the shimmering brilliance from the original analogue source as directly from the microphones. Linear PCM is offered in addition to DTS HD Master Audio on this Blu-ray with the purpose of convincing audiophiles of the true lossless qualities of commercial encoding. The stereo layer of the SACD and the LPCM 2.0-stream on the Blu-ray are both full resolution mix from the original microphones. Mostly we find that the microphone placements used for the surround make a fine stereo. Occasionally we put up extra microphones dedicated for the stereo stream.

I personally prefer extremely high resolution PCM over the DSD and I would claim that DSD is not transparent. But it all comes down to what the sound from your speakers can do to your body and mind. I find that the placement of microphones has an infinite more important role in the final experience of music, than the difference between HiRes PCM and DSD. Sometimes a lie can be more beautiful than the truth!



Morten Lindberg

February 2009

# 2L the Nordic sound

Norway is blessed with many churches and cathedrals and most of 2L's recordings are made in these wonderful spaces. The music captured by 2L features Norwegian composers and performers, and an international repertoire reflected in the Nordic atmosphere. The traditional way to illuminate and enhance an identity is to define the borders to operate within. This Norwegian label has chosen a different path as the products are developed without fences, originating from classical European art music and traditional folk music, recognizing the fundamental values of musical performances and excellent sound production.

It's never too late to uncover original music. Such a reward is always worth the wait. 2L is proving precisely that. Lindberg Lyd AS is the full name. *Lyd*, in Norwegian, means audio, or sound. The young founder Morten Lindberg was born in 1970. While still in the recording academy, he already got a head start by moonlighting in recording studios. He got the leverage from his classical music training, trumpet and choral. While most of his classmates were just preparing themselves to work in pop music industry, Morten was gaining experience and earning references from classical musicians and recording in churches and concert halls. One year after graduation, he already had accrued 45 recordings to his credit as balance engineer, and contributed to *The Grieg Edition*, awarded *MIDEM Classical Award - Best Special Project* in 1994.

In the classical music world, 2L is still a young label. But the team definitely has a edge since all the players are both keen musicians and engineers. Jørn Simenstad, a trumpet player and leading performer of traditional Norwegian instruments, is the main editor. Hans Peter L'Orange is responsible for venue recording. Wolfgang Plagge is composer, pianist and producer. Ståle Hebæk Ødegården is a pianist with a keen ear for microphone setting and balancing. Lindberg Lyd was nominated for the US GRAMMY-award 2007 for their production of *Immortal NYSTEDT* (2L29SACD)



in categories “Best Surround Sound Album” and “Best Choral Performance”, followed by yet three Three GRAMMY-nominations in 2009 for DIVERTIMENTI (2L50SABD) as “Best Small Ensemble Performance”, “Best Engineered Album” and again “Best Surround Sound Album”.

Fifteen years ago, when their studio came into operation, all of the Lindberg Lyd projects were services provided to other labels, which included EMI/Virgin, Naxos, ASV, Hyperion, Linn and Philips, among others. Currently half of Lindberg’s studio output is for its own label 2L, totaling 60 classical and traditional releases and the projection is 12 per year from 2008 onwards.

The core quality of audio production is made by choosing the venue for the repertoire and balancing the image in the placement of microphones and musicians. Lindberg Lyd travels all over Scandinavia for the right cathedral or chapel. However, it is the team’s attitude to surround sound, which they started working seriously in 2000, that puts them in a completely different league from most multi channel classical engineers. They’re not scared to experiment and to put the listener in the thick of the music rather than in a seat at one end of the hall. They’ve made recordings with the orchestra in the front and the choir behind and



the musical results are remarkable. Planning and discussions with the musicians create trust and a sense of occasion and excitement that translates onto the recordings. *“The tools we have, even with a good surround set up, is not a perfect way to bring an audience to the concert hall; we still have to work the art of illusions,”* says Morten Lindberg. *“This is one of the ways to do that – to bring the listener into the music and in among the musicians to be a part of it.”* That’s not to say that they won’t record in a more traditional surround format but they allow the venue, repertoire and musicians to suggest a configuration to them. It’s a healthy attitude towards multi channel that doesn’t hide behind the usual excuses of worrying about integrity of listener’s loudspeaker layout. They’re recording surround for those who want to listen in surround and the stereo layer of the hybrid disc is there for those who don’t.

The 2L label is best described as a premium brand with very high production and packaging values. *“We are in a very fortunate position in Norway because we have cultural grants from the government to help preserve and re-vitalize our cultural heritage and that means Norwegian repertoire both in a historic and contemporary perspective,”* explains Morten. *“Our strength is where we live, where we have grown up and where we have our local knowledge and culture. We also have a choice of venues that other countries do not have. You might consider this an invitation to other labels to visit Norway, make their recordings and publish worldwide.”*

Lindberg Lyd has been passionate about SACD and since the year 2000 has been making serious investment in the new format through advanced equipment and pioneering technology like DXD. But now exploring the possibilities of Blu-ray proves that 2L is not committed to *format*. Their heart lies with music in high resolution multi channel audio, distribute on the carriers that at any given time reach the largest audience.

Their approach to recording is somehow different from the others. They would not shy away from using the surround channels to their full potential, dedicated to actual instruments or vocal parts instead of just the ambience. The music seems to be more engaging and more involving, putting the listener right in the centre of music making. Most multi-channel projects are all discrete 6-channel recordings employing six microphones and six recording tracks (sometimes augmented with back up or fill in microphones and tracks). Depending on the repertoire and the recording venue, but whenever possible, they would avoid cardioid microphones that have narrow directional characteristics. In the recording of Mozart’s concertos for violin and orchestra (2L38SACD) the members of the orchestra formed a circle, with the five microphones set up in the middle. That places the listener into the position of the conductor. Vibrancy is in the air. Tone of the instruments is vividly natural. The Gregorian Chant recording by Consortium Vocale Oslo (2L43SACD) also conjures lifelike presence without exaggerating hi-fi excitement. Both these titles are DXD processing. The result is sonic quality that exemplifies high definition and fine, smooth texture. The signal path is as simple and short as it is technically advanced and the company has devised a formula which Lindberg Lyd describe as: *“Fantastic musicians and adventurous music in a beautiful venue!”*



Blu-ray authoring **msm-studios GmbH**

audio encoding **Sven Mevissen** • screen design **Dominik Fritz**

authoring **Martin Seer** and **Markus Ammer**

producers **Johannes Müller** and **Morten Lindberg**

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

This *Pure Audio Blu-ray Disc* has been designed to offer two ways of operation, either with or without a TV screen: you can either navigate the on-screen POP-UP MENU or simply use the dedicated buttons of your remote control. The NUMERIC keys directly access the corresponding track number and the desired audio stream can be selected by the COLOURED keys on your remote. 5.1 DTS HD Master Audio is preselected.

**SUPER AUDIO CD**

DSD STEREO 2.8224 Mbit/s/ch

DSD 5.1 surround 2.8224 Mbit/s/ch

COMPACT DISC DIGITAL AUDIO STEREO 16 BIT / 44.1 kHz

**Blu-ray Disc**

Linear PCM STEREO + 5.1 surround 24 BIT / 192 kHz

dts™ Master Audio 5.1 surround 24 BIT / 192 kHz

All resolutions and encodings presented on these two discs are derived from the same original DXD source files

24bit / 352.8kHz

Recorded in Norway 2004-2008 by Lindberg Lyd AS

Recording producers

**Morten Lindberg, Wolfgang Plagge and Jørn Simenstad**

Balance engineers

**Morten Lindberg and Hans Peter L'Orange**

Editing, mix and mastering

**Lindberg Lyd, Oslo, Norway**

Compilation and SACD authoring

**Morten Lindberg**

Blu-ray authoring **msm-studios**



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