

# TRONDHEIMSOLISTENE

Øyvind Gimse & Geir Inge Lotsberg

- in folk style

In *Nordic Melodies* we find Grieg in passionate play with folk songs. The work sparkles with harmonies and expression, developing a whole story from just a few short stanzas. The *Holberg Suite*, loved for its beauty and feared for its challenges, is a fusion of European musical tradition and a genuine Norwegian sound palette. The Trondheim Soloists follow up with two brilliant soloists in newly commissioned music characterized by the same energy and tenderness. Wild nature and Nordic light are essential elements of the folk style. This lies at the core of the Trondheim Soloist's soul, a meeting between the musical playfulness and passion.

- 1-5 Suite "From Holberg's Time" op. 40

**Edvard Grieg** (1843-1907)

- 6-7 Two Nordic Melodies op. 63

**Edvard Grieg** (1843-1907)

- 8-12 ABRÉGÉ – folk suite for nyckelharpa and string orchestra

**Emilia Amper** (1981-)

- 13-15 DIPLOM – folk suite for fiddle and string orchestra

**Gjermund Larsen** (1981-)

Recorded in DXD 24/352.8kHz

■ 5.1 DTS HD MA 24/192kHz

■ 7.1 DTS HD MA 24/96kHz

■ 2.0 LPCM 24/192kHz

+ mShuttle MP3 and FLAC

EAN13: 7041888514923



NTNU – Trondheim  
Norwegian University of  
Science and Technology

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– hybrid SACD included



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TRONDHEIMSOLISTENE

in folk style

EDWARD GRIEG EMILIA AMPER GJERMUND LARSEN

2L 68

Suite "From Holberg's Time" op. 40

**Edvard Grieg** (1843-1907)

- 1 Prelude 2:39
- 2 Sarabande 3:38
- 3 Gavotte 3:17
- 4 Air 5:48
- 5 Rigaudon 3:54

Two Nordic Melodies op. 63

**Edvard Grieg** (1843-1907)

- 6 I folketonestil (In Folk Style) 6:57
- 7 Kulokk & Stabbelåten (Cow Call & Peasant Dance) 4:13

ABRÉGÉ - folk suite for nyckelharpa and string orchestra

**Emilia Amper** (1981-) arr. Johannes Leonard Rusten

- 8 Kapten Kapsyl (Mikael Marin) 2:40
- 9 Årepolska (trad. / Per Danielsson) 2:20
- 10 Balkanpolkskan (Ola Bäckström) 2:12
- 11 Till farmor (Roger Tallroth) 2:35
- 12 Bambodansarna (Olov Johansson) 3:05

DIPLOM - folk suite for fiddle and string orchestra

**Gjermund Larsen** (1981-)

- 13 Trad 3:05
- 14 Abelvær 6:55
- 15 Krambupolka 4:05

# TRONDHEIMSOLISTENE

Øyvind Gimse & Geir Inge Lotsberg

- in folk style

The Trondheim Soloists have always had a close relationship with Norwegian music. All our musicians are connected to Trondheim either through their formative years, their studies or their work, with the result that many have played together for years. Thus I feel that we in the Trondheim Soloists over the past years have developed our very own musical language.

Our "In Folk Style" project has developed over time. Both Grieg's *Holberg Suite* and *Two Nordic Melodies* have been part of the orchestra's repertoire from the outset, and have previously been recorded and also performed in countless concerts. Yet we never tire of this music. It is like an old friend; even if years between each meeting, we are able to pick up the threads and develop our friendship further.

When **Emilia** played *Till farmor* and *Bambodansarna* for one of our violinists, Johannes Rusten, he felt that they were both begging to be adapted for orchestra. The folk group Väsen's arrangements were so vivid that Johannes was able to throw himself into the work of orchestrating the pieces with great inspiration, and soon after delivered the suite he called *Abrégré*. Wherever we play it the audience is struck by this appealing music, the fascinating nyckelharpa and by Emilia's stage presence. She sparkles with enthusiasm and humour and her unaffected and honest style speaks to everyone's heart. The nyckelharpa is a type of fiddle with a chromatic keyboard. It is played with a bow and, like the Hardanger fiddle, has resonating strings. In fact one for each tone in the chromatic scale. The nyckelharpa has its roots in medieval Europe, but in those times it was a much smaller instrument with fewer strings and keys and without any resonating strings. Although one of the oldest surviving nyckelharpas is Norwegian, the playing tradition is really best preserved in parts of Sweden. Here the instrument has developed into the modern day version, and today we see a renaissance in its popularity, not only in folk music, but also in rock, classical and early music.

**Gjermund** is a great fiddler from the central area of Norway, so he has much in common with many members of the Trondheim Soloists. His instrumental skills and musical sophistication is first rate, and he combines emotion and virtuosity in a natural way. The inspiration for the *Diploma Suite* comes from the traditional music of his native village, the landscape of the Abelvær peninsula – and the Trondheim Soloists' local pub, Krambua! Although a new composition, it is composed using traditional styles which have resonated with audiences everywhere, from the icy winter in Røros Winter Festival to the summer heat at the Nafplion Festival in Greece.

**Geir Inge** has added musical expertise and inspiration to our project. As Concert Master and Musical Director, either alone or in cooperation with me, he is a wonderful resource to us. He has the ability to encourage and bring out the very best in our musicians and always manages to keep everyone in great humour! **2L** and in particular Morten's commitment to our recordings and enthusiasm for music is contagious and he always works tirelessly for the very best results!

– **in Folk Style** is therefore a common denominator for the core values in this music, and perhaps for the Trondheim Soloists too. Thank you to all the members of the orchestra who put so much passion into this recording as well as pride in doing what it takes to bring the fiddle band called the Trondheim Soloists a step further down the road!

The **Trondheim Soloists** was founded in 1988 by violin Professor Bjarne Fiskum to give string players studying at the Trondheim Music Conservatory an arena to receive concert experience. The orchestra began touring almost immediately (with tours to the UK and within Scandinavia) as well as making their own recordings of Grieg, Tchaikovsky and Shostakovich. Our cooperation with the Norwegian trumpeter Ole Edvard Antonsen further strengthened our profile with further tours at this time in Europe and Japan.

When Anne-Sophie Mutter invited the Trondheim Soloists to join her on an extensive European tour in 1999, it naturally enough attracted attention, and a subsequent recording of Vivaldi's *The Four Seasons* for Deutsche Grammophon (DG) received unanimous acclaim from the music world.

Bjarne began commissioning new works for the Trondheim Soloists from the outset and his final recording with the orchestra coupled Strauss' *Metamorphosen* with two works written



for the Trondheim Soloists by composers based in Trondheim. We wish to preserve and develop this close relationship to contemporary music as a vital element in our profile and in recent years we have broadened our commissioning to include composers from the whole of Scandinavia.

My aim since being appointed artistic director in 2002 has been to further develop and strengthen the artistic profile of the Trondheim Soloists. We continue our close relationship with the Music Conservatory with a third of all musicians in the orchestra being students at the very start of their careers. They are looking for challenges to rise to, whilst the more established musicians serve as musical role models. We wish our concerts, in addition to having musical depth and intensity, to be characterised by humour and spontaneity. As well as collaborating with such classical artists as Truls Mørk, Martin Fröst, Leif Ove Andsnes, Håvard Gimse, Measha Brueggergosman and Mischa Maisky, we work regularly with musicians from other genres such as Jon Lord (a former member of Deep Purple), the Grand Mothers (the original backing band to Frank Zappa), as well as a number of Norwegian jazz musicians.

To satisfy our musicians and our audience we are constantly looking for new exciting projects, and we wish to develop a flexibility that is rooted in an appreciation of stylistic diversity and a spirit of adventure.

Through our concerts and touring we wish to be considered one of the most exciting chamber orchestras on the international stage. Our European tour with Ms Mutter in the spring of 2007 was a new high point in the orchestra's development. This tour also included a recording for DG, this time of Bach's Violin Concertos. (The recording was launched during a six week tour of the Far East with Ms Mutter in May 2008 and in Europe at the Lucerne Festival in September 2008).

The Trondheim Soloists' discography includes over 25 recordings, several of them prize winners. As early as 1992 our recording of Grieg's String Quartet received the 'Diapason d'Or'. Our recording of Mozart Violin Concertos with Trondheim-born violinist Marianne Thorsen on the 2L label received the prize for Best Classical CD at the Norwegian Music Awards (Spellemannsprisen) in 2006, and our second recording for 2L, DIVERTIMENTI, received rave reviews from critics, including Editor's Choice in Gramophone Magazine, as well as being nominated not





only for a Spellemannpris, but also for three American GRAMMY Awards in 2009. DIVERTIMENTI was also the world's very first music-only recording in the new Blu-ray format. Many thanks to NTNU and 2L for help and financial support with this project.

Our aim in the Trondheim Soloists is to help raise the profile and accessibility of chamber music as an artistic expression. It is my hope that the orchestra will continue to attract attention and gain recognition by virtue not only of its artistic quality but also through its youthful freshness and deep love for music.

*Dyrind Giuse* artistic director

**Geir Inge Lotsberg** performed with the Trondheim Soloists for the first time in 2005. He had an immediate rapport with the orchestra, and we invited him to work on various projects with us. Everyone values him highly as a concert master, musical director and person, and he now serves as our preferred guest leader of the orchestra. Geir Inge grew up in Elverum and became a member of the Ungdomssymfonikerne, the National Youth Orchestra of Norway that has fostered and inspired generations of Norwegian orchestra musicians, and it was here that our friendship began. Geir Inge is a true musician who has studied with Leif Jørgensen, Camilla Wicks, Sandor Végh and Ana Chumachenco and through these experiences he developed a broad musical overview. His has made him a sought-after educator (Barratt Due Institute of Music since 2001), concert master (Bergen Philharmonic Orchestra and the Norwegian National Opera Orchestra) and, not least, chamber musician (Oslo String Quartet since 1991). As a soloist, Geir Inge performed with orchestras such as the Camerata Academica Salzburg, the Norwegian Radio Orchestra and Oslo Philharmonic Orchestra. His latest recording is of modern works for solo violin (published in 2009 by Afontibus). Since 2007 he has been playing on a violin dating from 1703 made by Joseph Guarnerius filius Andreeae, provided by Dextra Musica.



**Emilia Amper**, the Swedish nyckelharpist, moved to Trondheim in 2003. During the following years she studied musicology and composition at NTNU Institute of Music, and gradually we got to know her. The *Abrége* suite, was first performed with our recruitment orchestra the Junior Soloists, and it was so successful that it was quickly added to the Trondheim Soloist's repertoire. Emilia's love for everything from Scandinavian traditional music to heavy rock gives her performances a fresh and direct approach which ideally matches the Trondheim Soloists' own style of playing. This has resulted in Emilia playing acclaimed concerts with us in countries including

Belgium and Brazil. Jon Lord (former member of Deep Purple) was so inspired by Emilia's playing that he included her in his piece *The Telemann Experiment*, which was recorded on CD/DVD *Beyond the Notes* in Germany. Back in Sweden Emilia is currently doing her Nordic Master in Folk Music, a qualification that is awarded in a collaboration between the Royal College of Music in Stockholm, the Carl Nielsen Academy in Odense, the Sibelius Academy in Helsinki and the Ole Bull Academy in Voss, Norway. In addition Emilia writes music and plays in for example Emilia Amper Band, Absolut Trio and Blink.



When fiddler **Gjermund Larsen** was ready to take his Performance Diploma at the Norwegian Academy of Music, his wish was to write a work for himself and the Trondheim Soloists. Since we already knew of Gjermund's fantastic work as a violinist and person, this was an easy invitation to accept. The result was the suite *Diploma* which was premiered in Trondheim and Oslo in the spring of 2008.

Gjermund has toured with groups like Gjermund Larsen Trio, Christian Wallumrød Ensemble and Majorstuen and he has been a soloist with the Norwegian Radio Orchestra and the Trondheim Symphony Orchestra. He has twice been the winner of the fiddle competition at the Norwegian Folk Music Championships (Landskappleiken). In 2008 his debut album *Ankomst* (Arrival) won the Norwegian Music Awards' prize for best folk music album.

**Øyvind Gimse** grew up in an academic family under the fortress of Kongsvinger. Their home was full of music from his brother Håvard's piano playing, so he learned the opening bars of several piano concertos at an early age. As the youngest of 3 brothers he was spared much of his parent's nagging, so he managed to get away with doing very little practising unless he was really inspired to do so. This wasn't a problem with his first teachers, Anne-Britt Sævig Årdal and Aage Kvalbein, but was more of a challenge when he moved on to German Professor Walter Nothas in Munich! Øyvind travelled around Europe to gather experience and knowledge from musical legends like William Pleeth and Sandor Vegh, and top soloists such as Frans Helmerson and Boris Pergamenschikov.

Øyvind has always had a passion for orchestral playing, so getting the chance to tour with the Oslo Philharmonic and Mariiss Jansons early in his career was a huge motivation, and he



experienced great moments with the Norwegian Chamber Orchestra Chamber Orchestra for several years. In 1991 Øyvind fell in love with a girl from Trondheim so he decided to apply for the position as principal cellist in the Trondheim Symphony Orchestra, a position he held until 1997. Growing hungry for new challenges, he soon became Associate Professor at the Music Conservatory in Trondheim, now NTNU. Education and talent has always interested Øyvind and he has been an instructor for the National Youth Symphony Orchestra for almost 20 years. He has also been guest teaching in Scandinavia, Poland, Brazil and South Africa.

Øyvind was first in contact with the Trondheim Soloists in 1992 when he premiered Ståle Kleiberg's cello-epic *Dopo*. From 1997 he was working with the Trondheim Soloists on a much more regular basis, as assistant artistic director.

Since 2002 Øyvind Gimse has been the artistic director of the ensemble. Øyvind has created wonderful chamber music experiences in collaboration with musicians such as Nobuko Imai, Andrew Manze, Leif Ove Andsnes, Martin Fröst and especially Anne-Sophie Mutter. Øyvind has recorded CD's with his brother Håvard and the "ter Jung Sextet", which toured the countryside and coastal roads for several years. He received a state stipend for young artists from 2000-2002 and has worked with ground-breaking composers such as Sofia Gubaidulina, George Crumb, Steve Reich and Jon Lord in addition to a large number of Norwegian composers in many genres. Øyvind has never focused on a solo-career, but have nevertheless performed as soloist in Sweden, Poland, Italy and England. In recent years he has, under the guidance of Jorma Panula, developed his conducting skills as a natural extension of his leadership role in the Trondheim Soloists.



**NTNU – Trondheim**  
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The Trondheim Soloists has a close relationship with their main sponsors NTNU and Statoil, both of whom have contributed to the development of the orchestra. Financial support from NTNU has been instrumental in the realisation of this project.

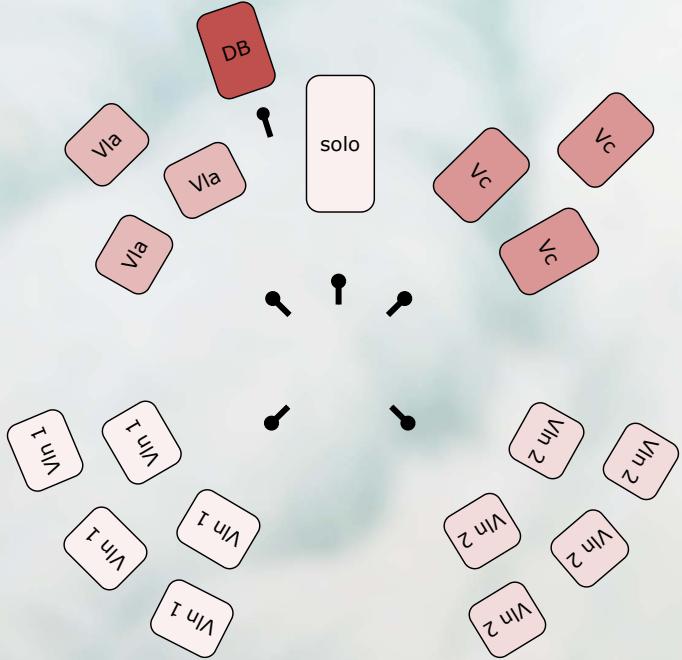


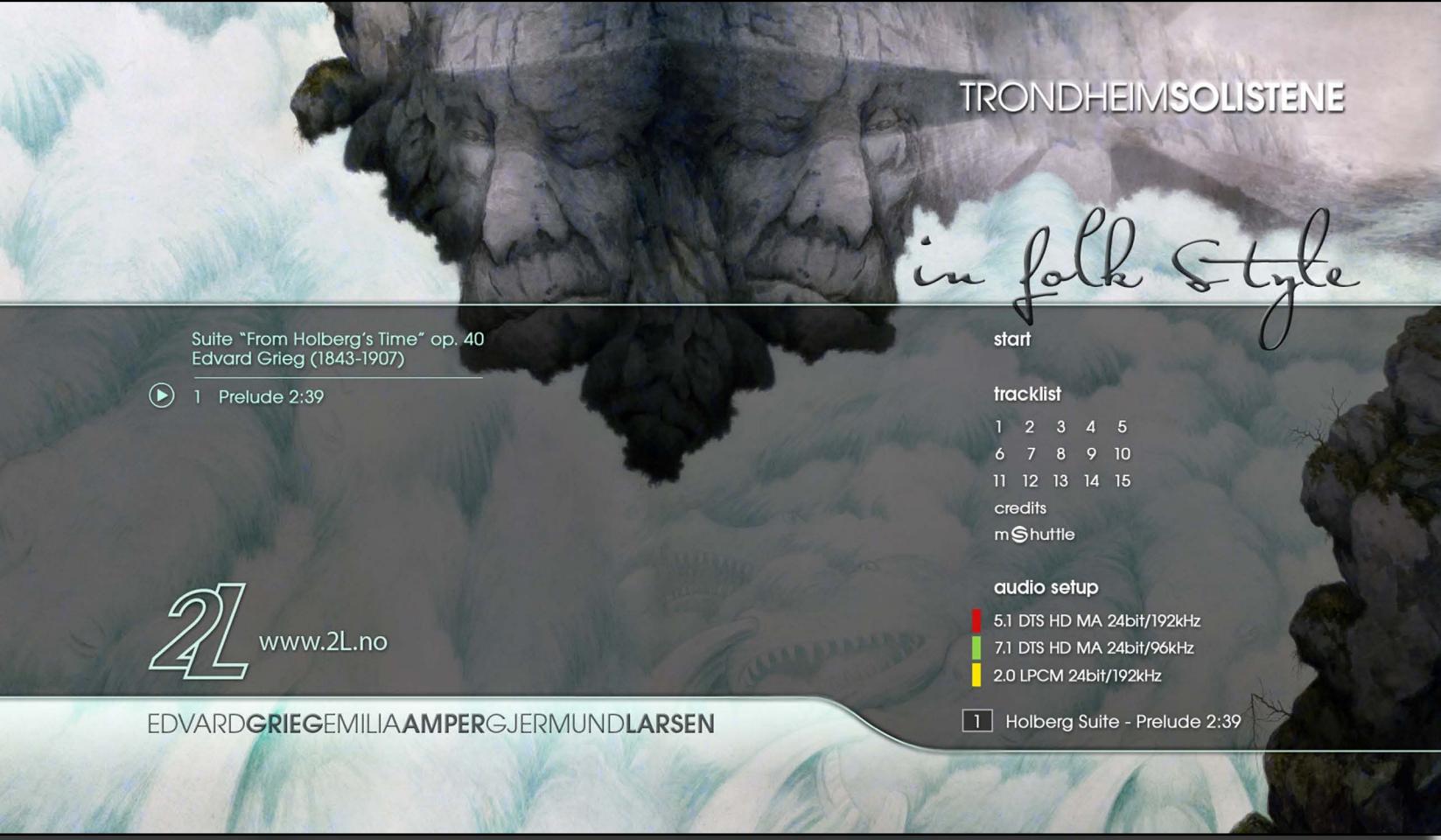


**2L** (Lindberg Lyd) records in spacious acoustic venues; large concert halls, churches and cathedrals. This is actually where we can make the most intimate recordings. The qualities we seek in large rooms are not necessarily a big reverb, but openness due to the absence of close reflecting walls. Making 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.

*Morten Lindberg* engineer and producer





TRONDHEIMSOLISTENE

*in folk style*

Suite "From Holberg's Time" op. 40  
Edvard Grieg (1843-1907)

▶ 1 Prelude 2:39

start

tracklist

1 2 3 4 5  
6 7 8 9 10  
11 12 13 14 15

credits

m Shuttle

audio setup

5.1 DTS HD MA 24bit/192kHz  
7.1 DTS HD MA 24bit/96kHz  
2.0 LPCM 24bit/192kHz

2L www.2L.no

EDVARD GRIEG EMILIA AMPER GJERMUND LARSEN

[1] Holberg Suite - Prelude 2:39

# TRONDHEIM SOLISTENE

Øyvind Gimse & Geir Inge Lotsberg

## - i folketonestil

"I folketonestil" er Griegs pasjonerte lek med en enkel folkevise. Han briljerer med harmonisering og uttrykk og lager en hel historie av et par små strofer. "Holbergsuiten", elsket for sin skjønnhet og fryktet for sine utfordringer, er et konglomerat av europeisk musikktradisjon og en genuin norsk klangverden. TrondheimSolistene følger opp med to briljante solister i nyskrevet musikk preget av samme slags virtuositet og ømhet. Vill natur og nordisk lys må prege folketonestilen. Vi er ved kjernen av TrondheimSolistenes sjel, mellom musikalsk lekenhet og pasjon.

TrondheimSolistene har alltid hatt et nært forhold til norsk musikk. Alle musikerne våre har en nært tilknytning til Trondheim gjennom oppvekst, studier eller arbeid, og mange har derfor spilt sammen i årevis. Jeg vil derfor hevde at vi i TrondheimSolistene gjennom et kvarthundre har formet vårt eget musikalske språk.

Folketonestil-prosjektet har vokst seg frem over tid. Både *Holbergsuiten* og *To Nordiske Melodier* har fulgt orkestret fra starten for over tyve år siden; tidligere innspilt og siden fremført på utallige konserter. Likevel går vi ikke lei av musikken. Den er som en gammel venn. Om det så går en dag eller et år mellom hver gang, tar vi opp tråden fra sist og utvikler vennskapet videre.

Da **Emilia** spilte *Till farmor* og *Bambodansarna* for en av våre violinister, Johannes Rusten, følte han at de bare ropte på å bli tilrettelagt for orkester. Folkemusikkgruppen Vässens arrangementer var så levende at han kastet seg over arbeidet med stor inspirasjon, og snart etter leverte suiten han kalte *Åbregé*. Overalt hvor vi har spilt den, har publikum blitt slått av den tiltalende musikken, den fascinerende nøkkelharpen og av Emilias sceneutstråling. Hun sprudler av entusiasme og humør, og har en ujålete og ærlig stil som går rett i hjertet på alle. Nøkkelharpen er en type fele med kromatisk tastatur. Den spilles med bue og har i likhet med hardingfele resonansstrenger, faktisk en for hver tone i den kromatiske skalaen. Nøkkelharpen har sine røtter i middelalderens Europa, da som et mindre instrument med få strenger og

uten resonansstrenger. Selv om en av de eldste bevarte nøkkelharpene er norsk, ble den levende tradisjonen kun bevart i deler av Sverige. Der ble instrumentet utviklet til dagens større variant, og det har i det siste fått en renessanse ikke bare innen folkemusikken, men også i rock, klassisk- og tidligmusikk.

**Gjermund** er en glimrende felespiller fra hjertet av Trøndelag og har mye til felles med mange TrondheimSolister. Hans instrumentale lekenhet og musikalske raffinement er i toppklasse, og han kombinerer det emosjonelle med det virtuose på en naturlig måte. Inspirasjonen til *Diplom-suiten* er hentet fra tradisjonsmusikken i hjembygda hans, naturopplevelser på halvøyen Abelvær og TrondheimSolistenes stampub "Krambunga".

**Geir Inge** har tilført prosjektet musikalsk tyngde og inspirasjon. Som konsertmester og musikalsk leder, enten alene eller i samarbeid med meg, er han en unik ressurs. Hans musikantiske væremåte er preget av stor trygghet og godt humør. **Morten** gir seg aldri før vi er i mål. Hans engasjement for innspillingen og entusiasme for musikken er smittende. Talløse arbeidstimer ligger bak hans eierskap i prosjektet.

**Folketonestil** blir derfor en fellesnevner for noen kjerneverdier i denne musikken, og kanskje hos TrondheimSolistene også. Takk til alle TrondheimSolister som legger så mye pasjon inn i orkestret, og som setter sin ære i å gjøre det som skal til for å bringe "spellemannslaget" TrondheimSolistene videre!



**TrondheimSolistene** ble grunnlagt i 1988 av professor Bjarne Fiskum som en arena for profesjonell konserterfaring for strykerne fra Musikkonservatoriet i Trondheim. Orkestret startet tidlig med turneer i England og Norden, og plateinnspllinger av Grieg, Tsjaikovskij, Sjostakovitsj. Vårt utstrakte samarbeid med trumpetisten Ole Edvard Antonsen var med på å bringe oss videre ut i Europa og til Japan.

Da Anne-Sophie Mutter inviterte TrondheimSolistene med på en omfattende Europa-turne i 1999 vakte det berettiget oppsikt, og innspillingen fra turneen av Vivaldis 4 Årstider på Deutsche Grammophon ble lovprist av en hel musikkverden.

Bjarne startet tidlig å bestille verker for TrondheimSolistene og hans siste CD med orkestret fra 2001 rommer i tillegg til Strauss' *Metamofoser* to verker skrevet for oss av komponister i Trondheim. Det nære forholdet til samtidskomponister ønsker vi å bevare som et viktig element i vår profil, og i de senere år har vi utvidet det til å omfatte nordiske komponister.

Som dagens kunstneriske leder har jeg siden 2002 hatt som mål å videreføre utviklingen av TrondheimSolistene. Fortsatt er en tredel av musikerne unge studenter i startfasen av sin karriere. De er sultne på utfordringer å strekke seg etter, mens de mer etablerte skal være musikalske forbilder. Vi ønsker derfor at konsertene våre i tillegg til musikalsk dybde og intensitet skal preges av humør og spontanitet. I tillegg til å samarbeide med solister som Truls Mørk, Martin Fröst, Leif Ove Andsnes, Håvard Gimse og Tine Thing Helseth, jobber vi med musikere fra andre genre, så som Jon Lord (Deep Purple), Grand Mothers (det originale bandet til Frank Zappa) og en rekke norske jazzmusikere. For å tilfredsstille både musikere og publikum ønsker vi å utvikle vår fleksibilitet basert på en generell musikalsk stilforståelse.

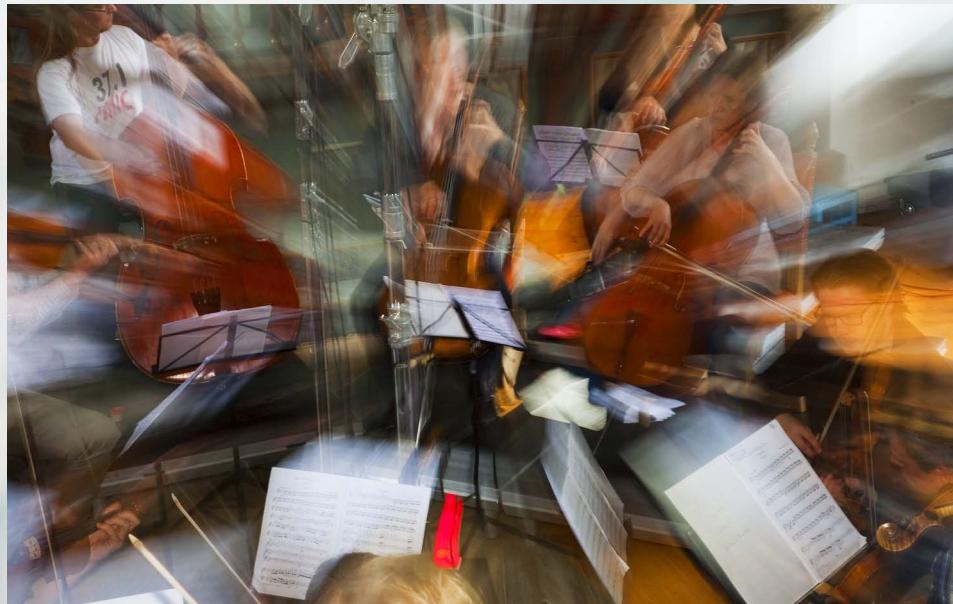
Gjennom konsertene og turnéene ønsker vi å utvikle oss til å bli et av de mest spennende kammerorkestrene

på den internasjonale arena. Europaturneen med Mutter i 2007 ble et nytt høydepunkt i TrondheimSolistenes karriere, igjen med innspilling på DG, nå av Bachs fiolinkonserter. Denne ble lansert under en lengre felles turne i Østen våren 2008, og i Europa med konsert under Lucerne Festival høsten 2008.

TrondheimSolistenes diskografi inkluderer nå totalt over 25 plateinnspllinger hvorav flere er prisbelønte. Allerede i 1992 fikk innspillingen av Griegs strykekvartett utmerkelsen "Diapson d'or". MOZART Violin Concertos med Marianne Thorsen på 2L fikk Spellemann-pris for beste klassiske CD i 2006. Vår forrige innspilling på 2L, DIVERTIMENTI, høstet strålende kritikker og var Editors Choice i det engelske magasinet Gramophone. Den ble nominert til Spellemannpris og hele tre amerikanske GRAMMY-priser. Utgivelsen var verdens første rene musikkproduksjon på Blu-ray, takket være NTNU og innovative 2L.

Vi i TrondheimSolistene ønsker å bidra til økt tilgjengelighet, oppmerksomhet og bevissthet rundt kammermusikk som et eget kunstneriske uttrykk. Mitt ønske er at orkestret med sin egenart skal vekke publikums ekte kjærlighet til musikken.

*Øyvind Gimse*  
kunstnerisk leder



**1. fiolin** Geir Inge Lotsberg, Anders Larsen, Anja Aubert Bang, Hilde Kolstad Huse, Anna Adolfsson Vestad

**2. fiolin** Johannes Leonard Rusten, Ian Hedley, Daniel Turcina, Ingvild Ranum, Åse Våg Aaknes

**Bratsj** Ole Wuttudal, Frøydís Tøsse, Anne Våg Aaknes

**Cello** Øyvind Gimse, Kristin Alsos Strand, Katrine Pedersen

**Bass** Rolf Hoff Baltzersen

**Geir Inge Lotsberg** spilte med TrondheimSolistene første gang i 2005. Han fant med en gang tonen med orkestret, og har siden gjort en rekke prosjekter med oss. Alle verdsetter ham høyt som konsertmester, musikalsk leder og person, og han fungerer nå som første gjesteleader for orkestret. Geir Inge vokste opp på Elverum med Ungdomssymfonikerne, et nasjonalt ungdomsorkester som har fostret og inspirert generasjoner av norske orkestermusikere, og hans vennskap med Øyvind Gimse startet også der. Geir Inge er en genuin musiker som etter studier med Leif Jørgensen, Camilla Wicks, Sandor Végh og Ana Chumachenco har en musikalsk oversikt uten like. Dette har gjort ham til en ettertrakted pedagog (Barratt Due musikkinstutitut siden 2001), konsertmester (Bergen Filharmoniske Orkester og Den Norske Operas Orkester) og ikke minst kammermusiker (Oslo strykekvartett siden 1991). Som solist har Geir Inge spilt med orkestre som Camerata Academica Salzburg, Kringkastingsorkestret og Oslo Filharmoniske Orkester. Hans foreløpig siste plateinnspilling er med moderne verker for solo fiolin (utgitt i 2009 av Afontibus). Siden 2007 spiller han på en fiolin av Joseph Guarnerius filius Andreea fra 1703, stilt til rådighet av Dextra Musica AS.

**Emilia Amper** er en svensk nyckelharpespiller som flyttet til Trondheim i 2003. I løpet av sine drøye fire år her, studerte hun musikkvitenskap og komposisjon ved NTNU Institutt for musikk, og vi ble kjent med henne. Abrégé-suiten spilte hun først med vårt "rekruitingsorkester" JuniorSolistene, og det var så veldig godt at vi raskt innlemmet det i TrondheimSolistenes repertoar. Hennes kjærlighet til alt fra nordisk tradisjonsmusikk til heftig rock gir spillet hennes en frisk og direkte stil som er midt i blinken for oss i TrondheimSolistene. Det har resultert i at Emilia med stor suksess har blitt med oss bl.a. til Belgia og Brasil. Jon Lord ble så inspirert av Emilia at han skrev henne inn i "The Telemann Experiment", innsplitt på CD/DVD'en "Beyond the Notes". Tilbake i Sverige tar Emilia for tiden en Nordisk Master i Folkemusikk, et samarbeid mellom Musikhögskolan i Stockholm, Det Fynske Musikkonservatorium i Odense, Sibelius-Akademien i Helsinki og Ole Bull Akademiet på Voss. I tillegg skriver hun musikk og spiller i bl.a. Emilia Amper Band, Absolut Trio og Blink.

Da **Gjermund Larsen** som første diplomstudent i folkemusikk med vanlig fele ved Norges Musikhøgskole skulle gjøre sin diplomeksamen, ønsket han å skrive et verk for seg selv og TrondheimSolistene. Slik vi kjente Gjermund, som en glimrende felespiller og sympatisk kar (rotekte Verdaling), var det lett å takke ja til det. Resultatet, suiten "Diplom", ble urfremført i Trondheim og Oslo våren 2008. Nykomponert, men i tradisjonsstil, har musikken gått "rett hjem" til publikum overalt, fra iskalde winterfestspill på Røros til sommerhet festival i Nafplion i Hellas. Gjermund turnerer med grupper som Gjermund Larsen trio, Christian Wallumrød Ensemble og Majorstuen og han har vært solist med bl.a. Kringkastingsorkestret og Trondheim Symfoniorkester. Han har vunnet Landskappleikens klasse A- vanlig fele to

ganger, samt fått Kongepokalen. I 2008 mottok han Spellemannprisen i folkemusikk for debutalbumet "Ankomst".

**Øyvind Gimse** vokste opp i en akademisk familie oppunder festningen på Kongsvinger. Huset var fylt av musikk fra broren Håvards klaver, og han lærte seg tidlig åpningen av mange pianokonserter. Som yngstemann av tre brødre og uten foreldrenes like årvåkne blikk, har han øvd uten selv å ha villet det. Dette gikk veldig bra med inspirerende lærere som Anne-Britt Sævig Årdal og Aage Kvalbein, men fremkalte mye temperament hos hans glimrende tyske professor, Walter Nothas i München. Vitebegjærlig har Øyvind reist Europa rundt for å samle inntrykk og kunnskap, fra legender som William Pleeth og Sandor Végh, til topsolister som Frans Helmerson og Boris Pergamenschikov. Turne med Oslofilharmonien og Jansons allerede første studieår ble en viktig inspirasjon, og ikke minst har det i mange år vært mange store opplevelser med Det norske Kammerorkester. Våren 1991 gjorde en forelskelse at han søkte stillingen som alternerende solo-cellist i Trondheim Symfoniorkester, en posisjon Øyvind beholdt til -97. Da ble han sulten på nye utfordringer og begynte som 1. amanuensis ved Musikkonservatoriet i Trondheim, nå NTNU. Undervisning og talentutvikling har alltid oppatt Øyvind, og han har vært instruktør for Ungdomssymfonikerne nesten hvert år siden 1991. Han var med å utvikle det nasjonale talentutviklingsprogrammet "Unge musikere" og har hatt gjesteundervisning i Skandinavia, Polen, Brasil og Sør-Afrika. Øyvind hadde første kontakt med TrondheimSolistene i 1992, da han urfremførte Ståle Kleibergs "Dopo", noe som ledet til videre samarbeid i Tokyo et år senere. Fra 1997 ble han assisterende leder for orkesteret, og våren 2002 overtok Øyvind som Kunstriserker leder. Øyvind har bidratt til fantastiske kammermusikkopplevelser i samspill med musikere som Nobuko Imai, Andrew Manze, Leif Ove Andsnes, Martin Fröst og ikke minst Anne-Sophie Mutter. Han har gjort CD-innspillinger med sin bror Håvard og med "ter Jung sekstett", som turnerte land og strand på glatte veier i flere år. Øyvind fikk Statens to-årige arbeidsstipend for yngre kunstnere, og har jobbet tett på komponister som Sofia Gubaidolina, George Crumb og Jon Lord, i tillegg til en lang rekke norske komponister i ulike genre. Øyvind har aldri satset spesielt på en solistisk karriere, men allikevel har sjansen bydd seg til å konserter i Sverige, Polen, Italia og England. I de senere år har han under Jorma Panulas veiledning utviklet sin direksjon, noe som er en naturlig forlengelse av hans lederrolle i TrondheimSolistene.





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

audio encoding **Morten Lindberg** • screen design **Dominik Fritz**  
authoring **Martin Seer** • project management **Jakobus Ciolek**  
Blu-ray producers **Johannes Müller** and **Morten Lindberg**

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- 4 Select booklet and audio files to download from the Blu-ray to your computer.

## Recorded at Selbu Church, Norway

September 2009 by **Lindberg Lyd AS**

Recording Producer and Balance Engineer **Morten Lindberg**  
Assistant Engineer **Hans Peter L'Orange**

Editing **Morten Lindberg, Øyvind Gimse and Geir Inge Lotsberg**

Editing, track 8-12 **Jørn Simenstad**  
Mix, Mastering and Authoring **Morten Lindberg**

"Rjukanfossen" **Theodor Kittelsen** (1857-1914)

Session photos **Christer Fredriksson**

Text **Øyvind Gimse** • Translation **Kathryn Naish Hjelsvold**  
Artwork and graphic design **Morten Lindberg**

Musical director **Øyvind Gimse**

Executive producers **Steinar Larsen** and **Morten Lindberg**

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This recording was made by Lindberg Lyd 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 (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.

