

# CHRISTIANIALIV

Works from Norway's Golden Age of wind music

The second half of the 19th century is often called the "Golden Age" of Norwegian music. The reason lies partly in the international reputations established by Johan Svendsen and Edvard Grieg, but it also lies in the fact that musical life in Norway, at a time of population growth and economic expansion, enjoyed a period of huge vitality and creativity, responding to a growing demand for music in every genre. The Staff Band of the Norwegian Armed Forces (to use its modern name) played a key role in this burgeoning musical life not just by performing music for all sections of society, but also by discovering and fostering musical talent in performers and composers. **Johan Svendsen, Adolf Hansen, Ole Olsen and Alfred Evensen**, whose music we hear on this album, can therefore be called part of the band's history.

Siste del av 1800-tallet er ofte blitt kalt «gullalderen» i norsk musikk. Det skyldes ikke bare Svendsens og Griegs internasjonale posisjon, men også det faktum at musikklivet i takt med befolkningsoøkning og økonomiske oppgangstider gikk inn i en glansperiode med et sterkt behov for musikk i alle sjangre. I denne utviklingen spilte Forsvarets stabsmusikkorps en sentral rolle, ikke bare som formidler av musikkopplevelser til alle lag av befolkningen, men også som talentskole for utøvere og komponister. **Johan Svendsen, Adolf Hansen, Ole Olsen og Alfred Evensen** er derfor en del av korsets egen musikkhistorie.

The Staff Band of the Norwegian Armed Forces / Ole Kristian Ruud

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# CHRISTIANIALIV

The Staff Band of the Norwegian Armed Forces



Johan Svendsen (1840-1911)

**Symfoni nr. 2** transcr. Adolf Hansen

- 1 Allegro 9:48
- 2 Andante sostenuto 7:31
- 3 Intermezzo - Allegro giusto 5:22
- 4 Finale. Andante 11:18

Adolf Hansen (1852-1911)

- 5 **Serenade til Griegs sølvbryllup** 3:19
- 6 **Serenade** 5:45
- 7 \* **Bondebryllupet** 5:14 \* only on Blu-ray
- 8 **Romance** 4:37 cornet solo: Captain Gry Aubert Bang
- 9 **Christianialiv. Musikalske Tonebilleder** transcr. Theodor Hilde 11:59

Ole Olsen (1850-1927)

- 10 **Ouverture til Svein Uræd** 8:43
- 11 \* **Sörgemarsch** 4:37 \* only on Blu-ray

Alfred Evensen (1883-1942)

- 12 **Norsk Dans nr. 1** 3:57
- 13 **Norsk Dans nr. 2** 4:42

Ole Kristian Ruud  
The Staff Band of the Norwegian Armed Forces



**Johan Svendsen** (1840-1911), who grew up in a musical family of modest means in the Norwegian capital Christiania (today's Oslo), became one of Norway's most eminent composers and conductors. His father played the violin and made his living as cornetist in the 2nd Akershus Infantry Brigade Music Corps. Svendsen was taught the violin by his father at an early age, and after a while also learned to play the flute and clarinet. When he was only nine he was sent to play at drawing room dances to bring much-needed extra income to the family. Immediately after his confirmation he enlisted for six years as a military musician in the Brigade Music Corps, which was directed by the Italian kapellmeister Paolo Sperati. At the same time Svendsen was a violinist with the Christiania Norwegian Theatre Orchestra, and played string quartets with musicians from the Philharmonic Society Orchestra. The conductor and composer Carl Arnold recognised the youngster's talent and gave him free tuition in music theory and in string quartet playing. Equally influential over Svendsen's subsequent choice of musical path was his personal friendship with violin virtuoso Ole Bull.

In 1863 Svendsen received a scholarship that enabled him to study at the Music Conservatory in Leipzig, and he quickly made his mark with his *Octet* for strings and his *First Symphony*. Then followed several years of study in Paris. By now Svendsen had started a blossoming conducting career. During this time, he composed several of his best-known works, among them *Carnival in Paris* and *Zorahayda*, both of which show his mastery of instrumentation. Svendsen returned to Norway in autumn 1872, and shared the leadership of the newly-formed Music Society Orchestra with Edvard Grieg. These two dynamic personalities lifted musical life in the capital of Norway to new heights, and it was at this time that Svendsen completed his *Second Symphony* in B major. This symphony won immediate popularity at its first performance on 14th October 1876, with the audience applauding after each movement, and the third movement, with its distinctly Norwegian flavour, being played twice. Svendsen performed the symphony two weeks later in Leipzig with the Gewandhaus Orchestra, and here, too, it won warm applause from the audience and admiration from musicians.

The symphony begins with a beautiful, songlike theme, with octave leaps and a long melodic arch imbuing the opening with a sense of grandeur and monumentalism. Svendsen broke with

tradition by giving the secondary theme the key of F minor instead of F major. Even so, this theme has a humorous and capricious character, and in the remainder of the first movement Svendsen adheres to the traditional classical sequence of exposition, development and recapitulation. The *Andante sostenuto* in E flat major is one of the most beautiful lyrical movements composed by any Norwegian composer. Formally it is a free "chain form" where each motif has a distinctive colour and its own key. In the third movement, *Intermezzo – Allegro giusto*, Svendsen has replaced the symphonic form's usual scherzo with a lively stylized Norwegian dance in 2/4 metre, a Halling. The fourth movement begins with a slow introduction in dark colours which leads, by way of considerable tension, to the principal theme of the movement. The tempo is marked *Allegra con fuoco*, indicating that this is a highly-charged journey towards a rousing conclusion to a symphony that is, today, acknowledged as Svendsen's masterpiece.

Svendsen gave tuition to many music students while he was conductor of the Music Society Orchestra. One of these was Adolf Hansen. Hansen had played the clarinet in a military band in Halden since 1867, and when he first asked Svendsen if he could become his pupil, he was given the task of arranging Svendsen's 2nd Symphony in a version for wind instruments. Hansen chose to carry out this work in conjunction with Oscar Borg, who was a celebrated composer of military marches, and who directed the military band in Halden. This band comprised two flutes, an E flat clarinet and four B flat clarinets, an E flat cornet, a B flat cornet, two trumpets, three alto horns, two tenor bassoons with valves, a tenor horn in E flat, and a B flat tuba, as well as two percussionists. The resulting version of the symphony (which we hear on this recording) cannot really be seen as simply a *transcription*, but more as an artistic *interpretation* – an act of creativity in its own right. Hansen succeeded in transferring the string voices to wind instruments with elegant sensitivity. To meet the aural challenges of the third movement, he transposed the key from F major to E flat major.

**Adolf Hansen** (1852-1911) had a background not unlike Svendsen's. He grew up in straitened circumstances as the "illegitimate" son of "the unmarried discharged soldier Martin Hansen", but had the will-power and energy to make a success of his life. When he was fifteen, he was accepted as a pupil by military musicians and received tuition in the clarinet and violin.

Since there were no full-time employment possibilities for musicians in Norway at that time, most professional musicians had to take on an assortment of different jobs. Hansen played in the Christiania Theatre Orchestra, and it is possible he also played in the Music Society Orchestra under Svendsen's direction.

Fortune shone on him in 1880 when he was awarded a scholarship to study in Paris. Before he left Norway, the Brigade Music Corps arranged a composition evening to raise money for him. Some of his own works were played – mostly pieces for a military band, but also his string quartet – and he himself played the clarinet in a performance of Mozart's clarinet quintet. On his return from France, Hansen was appointed kapellmeister for the Christiania Tivoli Orchestra, which consisted of 20 musicians who had to play two concerts a day. He thus held a position that corresponded to that of his more famous colleague Hans Christian Lumbye in Copenhagen's Tivoli. Hansen composed melodious light music which was extremely popular in his day and which, when published in arrangements for piano, brought in good money. Many of his pieces have a girl's name as their title – it seems he knew a few ploys to increase their sales and popularity! His music also often reflected everyday life and events, as we shall see. He composed more than 300 works, and five of them are represented on this album.

**Christianialiv: Musikalske tonebilleder** (Christiania Life: musical tone pictures) was composed in 1888. It was originally scored for the piano, and is a real pot-pourri, with Hansen borrowing nine familiar tunes and placing them, in his own arrangements, between two galops. This is a form of programme music that was fairly popular in the second half of the 19th century. *Christianialiv* depicts a tour round some of the capital's cultural and entertainment hotspots. The cover picture on the piano score (see p. 16 of this booklet) shows the people and buildings the traveller is going to see after arriving at the railway station. The music begins with a galop, written by Hansen himself, symbolising, of course, the train journey. From the square outside the station the itinerary proceeds up Karl Johan Street to the Studenterlunden park in the city centre, where the Brigade Music Corps plays a street march whose original score still lies in the band's archives. Then follows supper at the Grand Hotel, accompanied by a serenade by I.P.Hansen. From there we move on to the old

Christiana Theatre in Bankplassen, opposite today's Engebret Café. Not unnaturally, one of Edvard Grieg's melodies is heard here – the "Mannjevningen" march from *Sigurd Jorsalfar*. A galop from the 1880s takes the listener to the Tivoli Variety Theatre in the Tivoli Gardens at Klingenberg, where there was also a circus. A slow polka and the crack of a whip transport us into the circus ring and remind us of the dressage we can enjoy there. From the circus two well-known melodies lead us to a couple of Christiania's most celebrated beer-halls, the Centralhallen and Bazarhallen. Then it's time for another theatre visit, and a gavotte ushers us into Victoria Theatre, before we end up dancing a waltz in Flora's Dance Saloon at Klingenberg. The concluding railway galop makes it clear that we are ready to leave Christiania, after enjoying an eventful trip round some its attractions.

In May 1892 Adolf Hansen took over as director of the 4th Brigade Music Corps in Bergen. One of his first compositions there was the **Serenade** for Nina and Edvard Grieg's silver wedding celebration. The serenade, which concludes with a trumpet fanfare in honour of the famous couple, was performed outside Trollhaugen, the Griegs' home, in the morning of 11th June. In a letter to his editor in Peter's publishing house in Leipzig, Grieg wrote: "The Brigade Music Corps played a work specially composed for this occasion – I shall never forget the effect this beautiful music had on me that wonderful quiet summer morning." The other **Serenade** on this album was composed by Hansen for the young singer Nathalie Egeberg (1872-1931) whom he had married in 1889. She became one of the leading singers at Den Nationale Scene, Bergen's theatre and opera house.

Hansen was a skilled violinist and played whenever he could in the Musikselskabet Harmonien (forerunner of today's Bergen Philharmonic Orchestra), whose chief conductor in the years following 1893 was his friend Johan Halvorsen. This is possibly what inspired him in 1895 to compose his **Romance** for violin and piano, Op. 123. This work, which won huge popularity, was later arranged for B flat cornet and military band. The following year Hansen composed a work in rondo form which he called **Bondebryllupet** (Country Wedding). First published in a version for piano, this work contained all the folk music elements people at that time expected in such a piece. It was given the Opus number 180, and if the numbering and order of his works are

correct, Hansen managed to compose almost 60 works in 1895-96! This tells us how easily and quickly melodies flowed from his pen. Hansen was a much-loved personality in the musical life of Bergen. He died in 1911, five months before the death of his former teacher, Johan Svendsen.

**Ole Olsen** (1850-1927) belongs to the same generation as Adolf Hansen, but in contrast to Hansen he came from a middle-class background. He was born in Hammerfest, where his father played an important cultural role as a violinist and organist, in addition to being frequently called upon to write verses for special occasions. As a very young boy Ole Olsen showed his musical talent, and also inherited his father's flair for writing rhyming verses and jingles. Later, after studying in Trondheim, he received endowments that allowed him to study at the Music Conservatory in Leipzig from 1871. In 1879 his marriage to Marie, the daughter of the wealthy piano manufacturer Karl Hals, gave him financial independence, and in the following years he was able to make use of his father-in-law's cash and contacts to travel through Scandinavia, Germany and Austria and conduct and promote his own works. In Vienna he conducted his symphony in G major, the overture to the drama *Kong Erik XIV*, and his symphonic poem *Åsgårdsreien*, a piece in which Franz Liszt showed a warm interest.

In 1884 Olsen became music director for the 2nd Brigade Music Corps, and from 1899 he was the first person to hold the position of inspector for all the military bands in Norway. This post gave him the chance to raise playing standards considerably. He also insisted that much more Norwegian music be played, and indeed he made this easier by himself composing a large number of marches with roots in Norwegian folk music. As a military musician and as an active member of the Norwegian Association of Artists, Olsen became such a familiar figure on Christiania's cultural scene that he frequently attracted the attention of the cartoonists of the day. Composing came easily to Olsen, and he was often asked to write occasional music. However, he had greater ambitions, and, in contrast to both Grieg and Svendsen, he composed operas, five of them in fact; he also composed an oratorio to celebrate the 900th anniversary of the founding of Trondheim.

One of Olsen's best known melodies is "Solefaldssang" (Sunset Song), which occurs in the Song-play *Svein Uræd* (Svein the Fearless, 1899). This singspiel received some fine notices. "A powerful

piece of Norwegian music and altogether an inspired and intense composition," wrote one reviewer after the first performance on 4th March 1890. The *Overture to Svein Uræd* is traditional in that it builds on tunes from the singspiel, but it has the structure of a symphonic movement. Not long after its first performance, an arrangement for wind ensemble was made, and it is this we hear on this album. When his brother-in-law, Olav Hals, died in 1883, Olsen composed his *Sörgemarsch* (Funeral March) op. 41, with the following dedication: "Our final Gratitude, borne aloft by Music, is with you on your journey to the Life of Light and to Eternal Spring." This march was later played at the state funerals of both King Haakon VII and King Olav V.

**Alfred Evensen** (1883-1942) was one of the first music trainees at the Officer's Training College in Harstad in 1899. On completing this education, he travelled to Christiania and received further tuition in music from Gustav Lange, Christian Cappelen and Ole Olsen. Following three years as a musician in the 2nd Brigade Music Corps, he was appointed bassoonist and assistant conductor of the newly founded 6th Brigade Music Corps in Harstad. In the course of the next 20 years he played a central role in Harstad's musical life. He was active as a conductor of choirs and in fostering a town orchestra – he founded the Harstad Orchestra Society in 1917. The following year he was also appointed conductor of the Brigade Music Corps. Evensen's first compositions are from 1905 – mostly marches for different occasions. On this album he is represented by his *Norwegian Dance No. 1* and *No. 2* from 1911 and 1912 respectively. They are composed in the style of Grieg's *Norwegian Dances*, Op. 35, but, unlike Grieg, Evensen has used his own melodies. In 1930 Evensen took up the position of director of the Brigade Music Corps in Bergen, but four years later took over the Staff Band of the Norwegian Armed Forces in Oslo (in 1925 Norway's capital had returned to its original medieval name of Oslo). In addition he was soon conducting four other bands in the capital. Following the German occupation of Norway in 1940, Evensen did everything he could to prevent the Staff Band participating in any event that might further the Nazi cause. This led to his arrest, and he was held in detention for a month. His defiant refusal to compromise was an important inspiration to other Norwegian musicians. Evensen's health subsequently deteriorated, and he died in 1942.

*Jan Eriksen and Harald Herresthal, 2014 / Translation: Richard Peel*



**Johan Svendsen** (1840-1911) kom fra et fattig musikerhjem, men ble en av Norges fremste komponister og dirigenter. Faren spilte fiolin og levnærte seg som kornettist i 2den Agerhusiske Infanteribrigades Musikcorps. Johan fikk tidlig undervisning i fiolin av sin far og lærte seg etter hvert å spille fløyte og klarinett. Ni år gammel ble han sendt på spilleoppdrag i dansesalongene for å spe på familiens anstrengte økonomi. Rett etter konfirmasjonen lot han seg verve for seks år som militärmusiker i 2den Agerhusiske Infanteribrigades Musikcorps, som ble ledet av den italienske kapellmesteren, Paolo Sperati. Svendsen var samtidig violinist i Christiania Norske Theaters orkester og spilte strykekvartetter i Det Philharmoniske Selskab. Dirigenten og komponisten Carl Arnold så talentet og ga unggutten gratis undervisning i musikkteori og kvartettspill. Like avgjørende for Svendsens videre veivalg var den personlige vennskapen med violinvirtuosen Ole Bull.

I 1863 kunne Svendsen med stipend studere ved Musikkonservatoriet i Leipzig og vakte snart oppsikt med *Oktett* for strykere og *Symfoni nr. 1*. Så fulgte flere år med studier i Paris og en økende aktivitet som fremgangsrik dirigent. I denne perioden skapte Svendsen flere av sine mest kjente verker, blant annet *Karneval i Paris* og *Zorahayda*, som begge viser en eksepsjonell instrumentasjonskunst. Svendsen vendte tilbake til Norge høsten 1872 og ledet konsertene til den nystiftede Kristiania Musikforening sammen med Edvard Grieg. Med to slike musikalske krefter fikk den norske hovedstadens musikkliv et sterkt oppsving, og det var i denne perioden Johan Svendsen fullførte sin 2. symfoni. Publikums begeistring ved urfremføringen den 14. oktober 1876 var spontan. Folk klappet etter hvert sats, og scherzoen med sitt norske tonefall, måtte gjentas. Tre uker senere fremførte Svendsen symfonien med Gewandhaus-orkesteret i Leipzig. Også her ble symfonien møtt med stor applaus og fagfolks beundring.

Symfonien begynner med et vakkert og sangbart tema, som med sine oktavsprang og lange melodiske bue gir symfonien en storslagen og monumental åpning. Svendsen brøt tradisjonen ved å la sidetemaet gå i f-moll i stedet for F-dur. Temaet har likevel fått et humoristisk og kaprisiøst preg, og i resten av satsen følger Svendsen det vante klassiske skjema med temapresentasjon, tematisk bearbeidelse og reprise. *Andante sostenuto* i Ess-dur er en av de vakreste lyriske satser som er skrevet av noen norsk komponist. Det dreier seg om en rekkeform, hvor

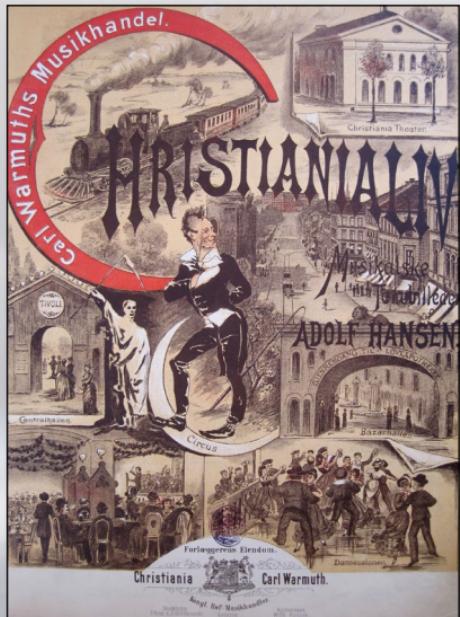
motivene belyses i forskjellige farger og tonearter. I tredje sats, *Intermezzo – Allegro giusto*, har Svendsen erstattet symfoniformens scherzo med en stilisert halling. Den humørfylte satsen etterfølges av mørkere toner i den langsomme innledningen av fjerde sats, men etter hvert bygges det opp en spenning, som utløser satsens hoveddel. Tempobetegnelsen, *Allegro con fuoco*, forteller at det her dreier seg om en forrykende reise mot en storslagen og utadvendt finale på en symfoni som er blitt stående som Johan Svendsens mesterverk.

Mens Svendsen virket som dirigent for Musikforeningen tok han gjerne imot musikkelever. Da Adolf Hansen, som hadde spilt klarinett i Brigademusikken siden 1867, spurte om å få bli hans elev, fikk han i oppgave å instrumentere B-dur symfonien for blåseorkester. Adolf Hansen valgte å samarbeide med Oscar Borg og hans besetning i Halden, som bestod av to fløyter, Ess-klarinett og fire Bb-klarinetter, Ess-kornett, Bb-kornett, to trompeter, tre althorn, to tenorbasuner med ventiler og et tenorhorn i ess og en Bb-tuba, samt to mann på slagverk. Resultatet av bearbeidelsen av symfonien er ikke et arrangement med vanlig stemmeoverføring, men kan mer betraktes som en gjendiktning. På en svært elegant måte overførte Adolf Hansen stryker-stemmene til blåsere. For klanglig sett å oppnå den beste løsningen, flyttet han scherzo-satsen toneartsmessig fra F- til Ess-dur.

**Adolf Hansen** (1852-1911) hadde noe av den samme bakgrunn som Johan Svendsen. Han vokste opp under økonomisk vanskelige kår som «uekte» barn av «Ungkarl afskjediget Militair Martin Hansen», men hadde vilje og styrke til å komme seg frem i livet. 15 år gammel ble han elev i militärmusikken og fikk undervisning i klarinett og fiolin. Siden det ikke fantes heltidsstillinger for musikere i Norge, tok de fleste profesjonelle musikerne på seg mange forskjellige oppgaver. Adolf Hansen var blant annet medlem av Christiania Theaters orkester. Han var kanskje også med, når Musikforeningen under Svendsens ledelse ga konserter.

I 1880 var han så heldig å få et studiestipend til Paris. Før avreisen medvirket Brigademusikken på en komposisjonsaften til inntekt for ham. I tillegg til korpskomposisjoner fikk han fremført en strykekvartett. Selv medvirket han som solist i Mozarts klarinettkvintett. Etter studieoppholdet ble Adolf Hansen i 1885 kapellmester for Christiania Tivoli's orkester,

som bestod av 20 musikere med plikt til å spille to konserter per dag. I denne stillingen fikk han den samme funksjonen som hans mer berømte kollega, Hans Christian Lumbye, på Københavns Tivoli. Adolf Hansen skrev også lett og melodiøs underholdningsmusikk. Den var populær og etterspurts og kunne i utgivelser for piano gi gode inntekter. Musikken var ofte et speilbilde av dagsaktuelle hendelser. Mange stykker fikk jentenavn, og det kan tyde på at han visste hvordan han skulle øke salget og populariteten til musikken sin. Hansen komponerte mer enn 300 verker, og fem av dem er representert på denne platen.



Adolf Hansen selv. Den skal selvsagt symbolisere togturen. Fra Jernbanetorvet går turen opp Karl Johans gate til Studenterlunden, der Brigademusikken spiller en gatemarsj som fortsatt finnes i Brigademusikkens arkiv. Så følger en middag på Grand Hotel. Den ledsages av en Serenade av I. P. Hansen. Fra Grand Hotel går turen videre ned til det gamle Christiania Theater

på Bankplassen, rett overfor dagens Engebret Café. Her var det naturlig å la Edvard Grieg komme til orde med marsjen, «Mannjevningen», fra *Sigurd Jorsalfar*. En av datidens galopper fører lytteren til Tivoli Varieté Theater. Den lå i tivolihaven på Klingenberg. Her fantes også et sirkus. En langsom polka og piskesmell minner oss om at vi ser på hestedressur. Så følger to kjente melodier fra to av de viktigste ølhallene i Kristiania: Centralhallen og Bazarhallen. Så er det tid for et nytt teaterbesøk. Denne gang hører vi en gavotte i Victoria Theater, før vi ender opp med å danse vals i Floras Dansesalong på Tivoli. Den avsluttende jernbanegaloppen lar oss forstå at vi er klar for å forlate Kristiania etter en innholdsrik bytur.

I mai 1892 begynte musikkløytnant Adolf Hansen som sjef for IV Brigades Musikkorps i Bergen. Noe av det første han komponerte var *Serenade* til Nina og Edvard Griegs sølvbryllupsdag. Verket, som ender med en fanfare for brudeparet, ble fremført utenfor Troldhaugen om morgenen den 11. juni. I et brev til sin forlegger i Peters forlag i Leipzig skrev Grieg: «Brigademusikken intonerte en for anledningen komponert serenade – virkningen av disse vakre toner i den vidunderlige stille sommormorgen glemmer jeg aldri». Den andre serenaden på platen komponerte Adolf Hansen til Nathalie Egeberg (1872-1931), som han hadde giftet seg med i 1889. Hun var 20 år yngre enn ham og ble en av de bærende sangkrefter på Den Nationale Scene i Bergen.

Adolf Hansen var en dyktig violinist og spilte gjerne med i Musikselskabet Harmonien, som fra 1893 ble ledet av vennen Johan Halvorsen. Det var kanskje det som i 1895 inspirerte ham til å lage *Romance* for fiolin og klaver, op. 123. Den ble populær og arrangert for kornettsolo og korps. Året etter komponerte Hansen et stykke i rondoform, som han kalte for *Bondebryllupet*. Verket ble først utgitt for piano og inneholder alle de folklorismene man i denne tiden forventet i et slikt verk. *Bondebryllupet* fikk opusnummeret 180. Dersom nummerrekkefølgen er riktig og kronologisk, hadde Hansen bare i tidsrommet 1895 til 1896 rukket å komponere nærmere 60 opus. Det sier litt om hvor lett og raskt melodiene fløt fra hans hånd. Adolf Hansen var i mange år en populær skikkelse i Bergens musikkliv. Han døde i 1911, fem måneder før sin gamle lærermester, Johan Svendsen.

**Ole Olsen** (1850-1927) hører til samme generasjon som Adolf Hansen. I motsetning til Hansen kom Olsen fra et borgerlig miljø. Han ble født i Hammerfest, hvor hans far spilte en viktig rolle som leilighetsdikter, violinist og organist. Den unge gutten viste tidlig musikalske anlegg og hadde i tillegg arvet farens evne til å lage rim og regler. Etter studier i Trondheim fikk han midler til å fortsette ved Musikkonservatoriet i Leipzig fra 1871. Etter endt eksamen etablerte han seg som dirigent og klaverlærer i Kristiania. I 1879 giftet han seg med Marie, som var datter av den velstående klaverfabrikanten Karl Hals. Det gjorde ham økonomisk uavhengig, og i de følgende årene kunne han med svigerfarenes midler og kontakter reise rundt i Skandinavia, Tyskland og Østerrike for å dirigere og promotere egne verker. I Wien fikk han fremført sin symfoni, *Konsertouverture*, «König Erich XIV» og det programmusikalske verket *Åsgårdsreien* som Franz Liszt skal ha omtalt med positiv interesse.

I 1884 ble Ole Olsen instruktør for 2. Brigades Musikkorps og var fra 1899 Norges første inspektør for samtlige militære korps. I den rollen sørget han for en heving av korpsenes kvalitet. Han sørget for å styrke andelen av norsk repertoar, blant annet ved at han selv laget marsjer med utgangspunkt i norsk folkemusikk. Som militärmusiker og aktivt medlem av Kunstnerforeningen ble han en så populær og folkekjær skikkelse i Kristianias kulturliv, at han rett som det var vakte karikaturtegnernes interesse.

Ole Olsen komponerte lett og hadde mange oppdrag som leilighetskomponist. Men han hadde større ambisjoner og komponerte i motsetning til Grieg og Svendsen fem operaer og et oratorium til Trondheims 900-års jubileum. En av de mest kjente melodiene hans er «Solefaldssang» fra eventyrkomedien *Svein Uræd* (1889) til tekst av lesebokforfatteren Nordahl Rolfsen. Syngespillet fikk en begeistret omtale. «Et kraftig stykke norsk musikk, skrevet med inspirasjon og hengivelse», het det i en anmeldelse etter uroppførelsen den 4. mars 1890. I god tradisjon er *Ouverture til Svein Uræd* bygget over melodier fra eventyrkomedien, men samtidig formet som en symfonisk sats. Ikke lenge etter uroppførelsen forlå det også et arrangement for blåseorkester.

I 1883 døde Ole Olsens svoger, Olav Hals. I den anledning komponerte han *Sörgemarch* op. 41 med påskriften: «Vor siste Tak, af Toner baaren, dig følger paa din vei mod Lysets Liv og Vaaren». Marsjen er senere blitt benyttet ved Kong Haakon VII's og Kong Olav Vs begravelser.

I 1911, samme år som Johan Svendsen og Adolf Hansen døde med fem måneders mellomrom, sørget en ny hærordning i Norge for at det ble dannet et nytt militærkorps i Harstad, VI Brigades Musikkorps. **Alfred Evensen** (1883-1942), som hadde vært en av de første musikkelevene ved underoffiserskolen i Harstad i 1899, ble straks engasjert som ventilbasunist og assistent for korpsets dirigent, Peter Jøsvold. Evensen hadde i tre år spilt i 2. Brigades musikkorps og fått musikkundervisning av Gustav Lange, Christian Cappelen og Ole Olsen. I de neste 20 årene spilte han en sentral rolle for musikklivet i Harstad. Han dirigerte kor og grunnla i 1917 Harstad Orkesterforening. Året etter ble han også dirigent for Brigademusikken i byen. De første komposisjonene stammer fra 1905. De fleste av dem er marsjer til forskjellige anledninger. På denne platen er han representert med *Norsk Dans nr. 1 og 2* fra 1911 og 1912. De er komponert etter mønster av Griegs Norske danser, op. 35, men Evensen har i motsetning til Grieg benyttet egne temaer i folketonestil.

I 1930 ble Evensen sjef for Brigademusikken i Bergen, men flyttet etter fire år til Oslo for å overta Stabsmusikken. I tillegg dirigerte han fire andre musikkorps i hovedstaden. Da tyskerne okkuperte Norge i 1940, forsøkte Evensen på forskjellige måter å unngå at Stabsmusikken ble brukt i nazistenes tjeneste. Det endte med at han fikk en måneds arrest. Hans rakryggede holdning var til stor inspirasjon for andre norske musikere. Selv ble han syk og døde i mai 1942.

Jan Eriksen og Harald Herresthal, 2014



“It’s a very natural thing the Staff Band and I have done – getting to grips with this music. After all, it is at the very core of the Band’s history.” So says conductor Ole Kristian Ruud. He is the former artistic director of the Staff Band of the Norwegian Armed Forces, and the driving force behind this recording. Ruud goes on: “These pieces of music, stemming from the wind band tradition in Oslo between 1850 and 1900, represent a ‘forgotten Golden Age’.”

“The music from this period that we are most familiar with is Grieg’s and Svendsen’s orchestral music. But the busiest musical scene in Christiania at this time was in fact found in the military wind bands. They played what was the popular music of the time, and this can truly be seen as a forgotten musical Golden Age. Music for military corps, whether composed specifically for such an ensemble or transcribed, is a chapter of musical history that has been largely overlooked, so making a recording of it is an important historical milestone.”

Most of the pieces on the album are seldom heard today, but Ruud is of the opinion that they are still relevant for present-day listeners. The Staff Band has blown the dust off old copies and manuscripts of scores, and plays on historically authentic instruments in order to come as close as possible to the original sound.

“This is music that is not trying to make a point about anything,” continues Ruud. “It is uncontentious, charming music. But as music of its genre it is *good*, and it makes no small demands on performers. The Staff Band then, as now, had to fulfil extremely varied musical duties, and it has been a real test to find the appropriate musical expression to mirror this versatility. It demands rigorous attention to style, to sonority, to finding the right degree of rhythmic emphasis and the right accent on the melodic line, in addition to bringing out the dynamic contrasts in the music.”

“In **Christianliv** our aim is a historically informed performance, and we use authentic instruments.” Ruud considers striving for stylistic sensibility to have been one of the most important aspects of his work as artistic director of the Staff Band.

“The Band’s repertoire is extraordinarily broad. It embraces contemporary music, the latest popular music, the classical/romantic wind repertoire and early popular music. For the Staff Band and for me it has been very important to develop a style that fits the piece of music we happen to be performing. The Band’s achievement here is one of its strengths and is a fine hallmark of its quality.”

**The Staff Band of the Norwegian Armed Forces** was founded in 1818 and since then has been the country’s largest professional wind band; it has always had its home in Oslo, where it plays an active part in the cultural life of the city. The band’s roots, however, reach back to the mid-17<sup>th</sup> century and to the smaller military ensembles of that time. This makes the Staff Band one of the world’s oldest military bands still in full activity. The Staff Band of the Norwegian Armed Forces has an important representative function, with engagements on royal and state occasions, in addition to many other engagements at home and abroad. The Staff Band also performs regularly at large international events in Norway – it played, for example, at the Winter Olympic Games in Lillehammer in 1994, and, more recently, at the World Nordic Skiing Championships in Oslo in 2011.

The Staff Band has unquestionably had a central role in the musical life of Oslo, or Christiania as it used to be called. In the 19<sup>th</sup> century it was the only large ensemble playing music in the capital, and, indeed, it provided the only music people could hear in public, apart from street musicians and dance bands on Saturdays. In addition, military bands were the only institutions giving organised musical training in Norway until the founding of the Oslo Music Conservatoire. Several well-known composers from that era, among them Johan Svendsen and Johan Halvorsen, studied music with the band. Weekly concerts – and for a long time, daily concerts – were given in the pavilion in Studentlunden park in central Oslo, an important and popular tradition that is maintained today.

Over the years the band has undergone considerable change, both as regards its repertoire and its personnel. Today all its members are professional musicians, and in addition to its official

engagements it has an extensive concert schedule at home and abroad. Most of its concerts are given in the “Ridehuset” concert hall in Akershus Fortress. Its repertoire ranges from the classical wind repertoire to modern popular music. The band performs and commissions works both from established names and from promising up-and-coming composers and arrangers, and its recordings of both new and older music are important contributions to the musical scene. Its recording *La Voie Triomphale* for 2L was GRAMMY-nominated in the category *Best engineered sound, classical* in 2013, and, in addition, the band has made its mark as an ensemble of the first order in several earlier recordings that won critical acclaim.

With this long history and with its exciting collaboration in projects that move in new musical and cultural directions, the Staff Band of the Norwegian Armed Forces has a three-fold vision: to entertain and bring joy to its audiences, to explore new and challenging musical paths and to keep music firmly on the cultural agenda of the Armed Forces.

**Ole Kristian Ruud** was music director of the Staff Band of the Norwegian Armed Forces from 2006 to 2012. He has raised the quality of the band to new heights. Ruud has an exceptionally well-tuned ear for detail and for musical line, and always inspires musicians to play with heart and feeling. In close cooperation with the band’s programming committee, Ruud has succeeded in establishing the band’s reputation internationally, and it is widely recognized as an ensemble that both upholds its traditions and explores new musical ideas and works.



Ole Kristian Ruud has a wide-ranging background. After completing his studies at the Norwegian Academy of Music in Oslo and the Sibelius Academy in Helsinki, he made his debut as conductor with the Oslo Philharmonic Orchestra in 1985. From 1987 to 1995 he was artistic director of the Trondheim Symphony Orchestra. He was Chief Conductor of the Norrköping Symphony Orchestra from 1996 to 1999, and artistic director of Norwegian repertoire for the Stavanger Symphony Orchestra from 2000 to 2003. He has appeared as guest conductor with most Scandinavian orchestras. He has taken orchestras on several tours abroad, and has also conducted orchestras in other countries, including Germany, Austria, France, Spain, England, the USA and Japan. He has played a prominent role in recording Norwegian music with the Oslo Philharmonic Orchestra, the Bergen Philharmonic Orchestra, the Trondheim Symphony Orchestra and the Stavanger Symphony Orchestra.

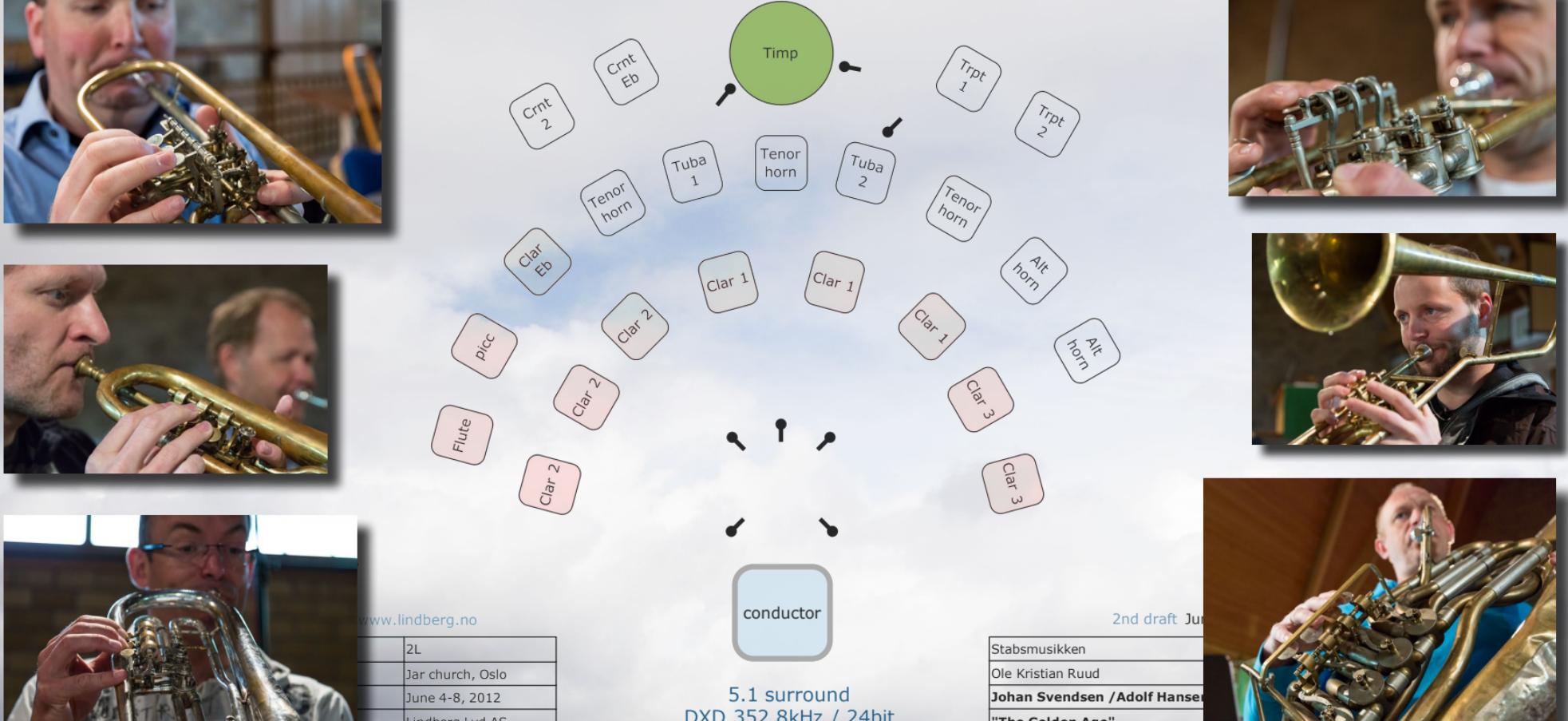
Ruud has been professor of conducting at the Norwegian Academy of Music since 1999. He is also artistic director for the Norwegian National Youth Orchestra. He has won several prizes. He was awarded the Grieg Prize in both 1992 and 2007, the Norwegian Music Critics’ Award in 1993, the Lindemann Prize in 1994, the Johan Halvorsen Prize in 1996 and the Stiklestad Prize in 2004.

Ruud has recorded Ole Bull’s violin concertos with Annar Follesø and the Norwegian Radio Orchestra for 2L, and he also conducted the Staff Band of the Norwegian Armed Forces for 2L in their GRAMMY-nominated recording ***La Voie Triomphale***. On ***Christianaliv*** he returns to conduct the Staff Band of the Norwegian Armed Forces in works from Norway’s golden age of wind music.



[www.lindberg.no](http://www.lindberg.no)

2L
Jar church, Oslo
June 4-8, 2012
Lindberg Lyd AS



5.1 surround  
DXD 352.8kHz / 24bit



2nd draft Ju

Stabsmusikken  
Ole Kristian Ruud  
**Johan Svendsen / Adolf Hansen**  
"The Golden Age"

**Conductor**

Ole Kristian Ruud

**Flute**

Captain Elin Kathrine Torkildsen  
Lieutenant Randi Slåttvein Glaser

**Oboe**

Captain Inga Eeg-Henriksen Scheitz  
Captain Aina Hovland

**Clarinet**

Captain Morten Apelman  
Captain Olav Bakke  
Captain Nina Hansen  
Captain Anna-Karin Lindblad Hernæs  
Captain Trond Myhre  
Captain Helle Nilsen  
Lieutenant Catherine Leclerc  
Second Lieutenant Morten Michelsen  
Marianne Novakova  
Anne Sofie Halvorsen

**Bassoon**

Captain Anders Gedde-Dahl  
Lieutenant Trond Olaf Larsen

**French horn / Rotary valve alto horn**

Captain Steinar Granmo Nilsen  
Captain Karen Martha Therese Ruud  
Lieutenant Erlend Tyning Larsen  
Second Lieutenant Thomas Gimse  
Bjørg Bøe

**Trumpet / Cornet**

Captain Gry Aubert Bang  
Captain Anita Fogge  
Captain Runar Jansen  
Captain Tormod Åsgård  
Lieutenant Andreas Karlsen

**Rotary valve trombone**

Captain Pål Magnussen  
Captain Vidar Nordli  
Arild Hillestad  
Lise Solberg Nilsen  
Tore Haug Samuelsen

**German tenor horn  
(and Rotary valve trombone)**

Captain Sverre Stakston Olsrud

**Tuba**

Captain Snorre Sivertsen  
Lieutenant Andreas Grønneberg

**Timpani / percussion**

Captain Teodor Berg  
Captain Arild Torvik  
Captain Rune Heggli  
Captain Cathrine Nyheim  
Bjørn Skansen

**Technical staff**

Lieutenant May-Irmelin Blix Martinsen  
Rohan Sandemo Fernando  
Sveinung Landsverk

**Producer**

Britt Astrid Reiten

«Det er helt naturlig for Stabsmusikken og meg å gripe tak i denne musikken. Den er korpsets egen musikkhistorie», sier dirigent Ole Kristian Ruud. Han er tidligere kunstnerisk leder for Forsvarets stabsmusikkorps, og initiativtager til innspillingen av *Christianialiv*. Stykkene, hentet fra blåseorkestertradisjonen i Oslo mellom 1850 og 1900 representerer en ”glemt musikalsk gullalder”. Det vi kjenner best av musikk fra denne perioden er orkestermusikk av Grieg og Svendsen. Men det meste av den musikalske aktiviteten i Christiania foregikk nettopp i forsvarsmusikkens blåseorkestre. Denne musikken var datidens populärmusikk og representerer en glemt musikalsk gullalder. Korpsmusikken, både den originale og den transkriberte, er på et vis et forsomt kapittel i historien, og innspilling av denne musikken er historisk viktig dokumentasjon. De fleste av stykkene er sjeldne å høre i dag, men Ruud mener de fortsatt er relevante for dagens lyttere. Korpset har hentet frem gammelt notemateriale og manuskripter, og spiller på historiske instrumenter for å etterstrebe en mer autentisk klung.

«Det er ikke musikk som sparker i noen retning. Den er ufarlig, hyggelig og koselig. Men i sin sjanger er den god, og krevende å spille. Stabsmusikken den gang, som nå, hadde svært varierte oppdrag, og utfordringen har ligget i å finne det riktige musikantiske uttrykket som speiler denne allsidigheten. Det krever nøy arbeid i form av spillestil, klangdannelse, rytmisk behandling, melodisk fremføring og vektlegge de dynamiske forskjeller som eksisterer i forskjellige problemstillinger. I *Christianialiv* forsøker vi å tilnærme oss stilens historisk så langt vi kan med autentiske instrumenter. Det har vært utrolig spennende og det har utviklet seg en klangbunn etterhvert, som var svært forskjellig fra nåtidens spillestil». For Ruud er stilsans noe av det viktigste han som kunstnerisk leder har jobbet med i Stabsmusikken. «Stabsmusikkens repertoar er svært allsidig. Det springer fra klassisk/romantisk blåserepertoar til samtidsmusikk. For korpset og meg har det vært viktig å utvikle en stilsans for den musikken som vi til enhver tid fremfører. Dette har blitt Stabsmusikken sin styrke og gode varemerke».

**Forsvarets stabsmusikkorps** er et av Forsvarets fem profesjonelle musikkorps og har siden opprettelsen i 1818 vært landets største profesjonelle blåseorkester, og har hele tiden hatt oppholdssted og en fremtredende rolle i hovedstaden. Korpsets røtter strekker seg imidlertid helt tilbake til midten av 1600-tallet og den tids mindre militære ensembler. Korpset er dermed

blant verdens eldste militærkorkestre som er i drift den dag i dag. Forsvarets stabsmusikkorps er et viktig representasjonsorkester for Forsvaret, og har dessuten jevnlige oppdrag for Kongehuset og Regjeringen, i tillegg til å gjennomføre andre oppdrag i Norge og utlandet. Korpset er også en sentral aktør på store internasjonale begivenheter i nasjonens regi, og har blant annet levert musikk til OL på Lillehammer i 1994, og nå senest Ski-VM 2011 i Oslo.

Korpset har uten tvil vært en viktig del av musikklivet i Oslo (Christiania). På 1800-tallet var korpset hovedstadens eneste musikkleverandør av større format, og var den eneste musikken man kunne høre utenom gatemusikantene og dansemusikken på lørdagskveldene. I tillegg var militærkorpsene de eneste institusjonene for musikkutdannelse i landet før opprettelsen av musikkonservatoriet. Flere av datidens kjente norske komponister, som Johan Svendsen og Johan Halvorsen, har vært elever ved Stabsmusikken. Samtlige komponister på denne CD-utgivelsen hadde i sin tid tilknytning til korpset. Korpset spilte ukentlige (og i en lengre tid, daglige) konserter i musikkpaviljongen i Studenterlunden, en viktig og folkekjær tradisjon som fortsatt opprettholdes. En annen viktig historisk tradisjon er korpsets vaktparader i sommerhalvåret, hvor musikerne marsjerer fra Akershus festning til slottet i forbindelse med vaktskifte ved Det Kongelige Slott.

Gjennom tiden har korpset gjennomgått en markant endring både musikalsk og hva gjelder besetning. I dag består korpset av profesjonelle musikere, og har foruten offisielle oppdrag en utstrakt konsertvirksomhet i inn – og utland, med hovedvekt på konserter i Ridehuset på Akershus festning. Korpset har i de siste 20 årene knyttet til seg og samarbeidet med flere av Skandinavias fremste dirigenter innen blåsemusikkrepertoar. Fra 2014 ble tidligere kunstnerisk leder stillingen ved korpset, gjort om til fagdirektørstilling. Nettopp med tanke på å videreføre korpset og styrke dets posisjon både som viktig representant for Forsvaret og som viktig kulturnakter i dagens samfunn. Dagens repertoar strekker seg fra det klassiske og historiske blåserrepertoaret til moderne populärmusikk. Korpset fremfører og bestiller verk fra etablerte og kommende komponister og arrangører, og bidrar sterkt når det gjelder innspillinger av både ny og eldre musikk. Innspillingen *La Voie Triomphale*, gjort i samarbeid med plateselskapet 2L, ble GRAMMY-nominert i kategorien *Best Engineered Album, classical* i 2013, og utover

dette har korpset tidligere bemerket seg som et ensemble i verdenseliten gjennom en rekke kritikerroste utgivelser. Forsvarets stabsmusikkorps er en institusjon med lange tradisjoner og spennende samspill med nye musikalske og kulturelle trender. Korpsets visjon er å underholde, skape glede, utfordre og sette musikken på dagsordenen.

**Ole Kristian Ruud** var kunstnerisk leder for Forsvarets stabsmusikkorps fra 2006 til 2012 og ga korpset et markant musikalsk løft. Ruud har et imponerende øre for detaljer og musikalske linjer, og inspirerer alltid utøverne til å musisere med genuin innlevelse og følelse. I samarbeid med ensemblets program- og kunstnerisk råd har Ruud bidratt til å plassere Forsvarets stabsmusikkorps i det internasjonale blåser-miljøet som et ensemble som både ivaretar tradisjoner og utforsker nye musikalske ideer, arenaer, verk og produksjoner.

Ole Kristian Ruud har en bred og variert bakgrunn. Etter studier ved Norges musikkhøgskole og Sibeliusakademiet (Helsinki) debuterte han som dirigent med Oslo Filharmoniske Orkester i 1985. Fra 1987 til 1995 var Ruud kunstnerisk leder for Trondheim Symfoniorkester. Han var sjefdirigent for Norrköping Symfoniorkester i perioden 1996-1999 og kunstnerisk leder for det norske repertoaret til Stavanger Symfoniorkester i 2000-2003. Ole Kristian Ruud har vært gjestedirigent ved de fleste skandinaviske orkestre. Han har drevet en utstrakt turnévirksomhet og dirigert orkestre blant annet i Tyskland, Østerrike, Frankrike, Spania, England, USA og Japan, samtidig som han har vært svært aktiv med innspilling av norsk musikk med Oslo Filharmoniske Orkester, Bergen Filharmoniske orkester, Trondheim Symfoniorkester og Stavanger Symfoniorkester. Han ble i 1999 professor med ansvar for dirigentutdannelsen ved Norges musikkhøgskole. Han er også kunstnerisk leder for Ungdomssymfonikerne. Ruud har mottatt flere priser: Griegprisen i 1992 og 2007, Kritikerprisen 1993, Lindemannprisen 1994, Johan Halvorsen-prisen 1996 og Stiklestadprisen 2004.

Ruud har tidligere spilt inn Ole Bulls fiolinkonserter med Annar Follesø og Kringkastningsorkesteret for 2L. Med samme plateseskap ledet han Forsvarets stabsmusikkorps under innspilling av den GRAMMY-nominerte **La Voie Triomphale**. Nå er han tilbake med Forsvarets stabsmusikkorps i **Christianialiv**, musikk fra den norske Gullalderen.



**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.

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*Morten Lindberg* balance engineer and recording producer

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

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authoring **Martin Seer** • project management **Stefan Bock**  
Blu-ray producers **Morten Lindberg** and **Stefan Bock**

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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.

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.