The Magnificat is the Virgin Mary's song of praise to God after one of the Bible's greatest wonders: the angel Gabriel visiting her with the message that she is to be the mother of God's son. In his setting Kim André Arnesen expresses the feelings Mary must have felt: wonder, devotion, gratitude, joy, humility, hope and compassion. God's selection of an unknown woman living in poverty to be the mother of His son is a bottom-up view of the world if ever there was one – and Arnesen sees the Magnificat as offering support and hope for all people struggling against adversity or in need of strength. Musica Celestis portrays the ceaseless praising of God by angels in heaven. Aaron Jay Kerns builds his work around a fairly simple melody which he remoulds in a series of variations. The intensely beautiful and mostly barren Hardangervidda mountain plateau inspired Ola Gjeilo to write Tundra, while his Song of the Universal expresses unabashed optimism, exuberance and poet Walt Whitman's unwavering confidence in our deeper humanity – all through the prism of a big, warm, beating heart.

Nidarosdomens jentekor & TrondheimSolistene
Lise Granden Berg • Øyvind Gimse • Anita Brevik

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Magnificat is a song of praise about one of the Bible’s greatest wonders: the angel Gabriel visiting Mary with the message that she will be the mother of God’s son. In this work I have tried to express what a young, poor woman must have felt on receiving such a message: wonder, devotion, gratitude, joy, humility, hope and compassion. God has a heart for the poor, and when God chose a poor woman to be the mother of his Son, it says something about a bottom-up view of the world. My Magnificat is therefore a prayer for the sick, the poor, a song for help and hope for those who are struggling.

Kim André Arnesen (b. 1980) has his education from the Music Conservatory of Trondheim, Norway. His main focus as a composer is choral music, and he has written large-scale works for choir and orchestra in addition to several pieces for choir a cappella and with piano and organ. His works are commissioned and performed by choirs all over the world. In Autumn 2014 he will also release a CD with his own piano compositions. Arnesen is an elected member of the Norwegian Society of Composers. He has works published by Norsk Musikforlag and Santa Barbara Music Publishing. Magnificat was commissioned by the Nidaros Cathedral Girl’s Choir and their conductor Anita Brevik to be performed in the large acoustics of the Nidaros Cathedral.

1. Magnificat anima mea Dominum. Et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae. My soul magnifies the Lord, and my spirit rejoices in God my Savior, for he has looked on the humble estate of his servant.

2. Ecce enim ex hoc beatam me dicent ommnes generationes. For behold, from now on all generations will call me blessed.

3. Quia fecit mihi magna qui potens est: et sanctum nomen eius. Sicut locutus est ad patres nostros. For he who is mighty has done great things for me, and holy is his name. As he spoke to our fathers.

4. Et misericordia eius et progenies in progenies, timentibus eum. And his mercy is for those who fear him.

5. Fecit potentiam in brachio suo, dispersit superbos mente cordis sui. Deposuit potentes de sede, et exaltavit humiles. He has shown strength with his arm; he has scattered the proud in the thoughts of their hearts; he has brought down the mighty from their thrones and exalted those of humble estate.

6. Suscepit Israel puerum suum, recordatus misericordiae suae. He has helped his servant Israel, in remembrance of his mercy.

7. Gloria Patri et Filio et Spiritui sancto. Sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen. Glory Be to the Father, and to the Son, and to the Holy Ghost; As it was in the beginning, is now, and ever shall be, world without end. Amen.
Musica Celestis is inspired by the medieval conception of that phrase, which refers to the singing of the angels in heaven in praise of God without end. “The office of singing pleases God if it is performed with an attentive mind, when in this way, we imitate the choirs of angels who are said to sing the Lord’s praises without ceasing”, according to Aurelian of Reome. I don’t particularly believe in angels, but found this to be a potent image that has been reinforced by listening to a good deal of medieval music, especially the soaring work of Hildegard of Bingen (1098-1179). Musica Celestis follows a simple, spacious melody and harmonic pattern through a number of variations (like a passacaglia) and modulations, and is framed by an introduction and coda. Musica

Celestis is developed by Kernis for string orchestra from the slow movement of his original String Quartet No. 1.

Aaron Jay Kernis (b. 1960) employed rigorous compositional processes until the early 1980s when a growing sense of intuitive freedom became increasingly evident in his work. From 1990 his style took on a new transparency and emotional eloquence, as in the exquisite Musica Celestis. His is a truly eclectic musical language, as willing to incorporate the influences of Latin rhythms, jazz and rap as to use the harmonic worlds of the Romantic masters, the Renaissance and Hildegard von Bingen.
The lyrics for Tundra were written by my frequent collaborator, poet Charles Anthony Silvestri, specifically for this work. I asked Tony to write a text based on the title and on some photos of a part of my native Norway that is very dear to me: the Hardangervidda mountain plateau. It’s pretty close to where my father grew up, a ski resort town called Geilo, in the mountains between Oslo and Bergen. This area is quite barren, and intensely beautiful. It is easy to feel there that I am treading on sacred land, which Tony so evocatively expresses in his text:

Wide, worn and weathered,
Sacred expanse
Of green and white and granite grey;
Snowy patches strewn,
Anchored to the craggy earth,
Unmoving;
While clouds dance
Across the vast, eternal sky.

– Charles Anthony Silvestri

Walt Whitman has always been one of my favorite poets. I love the unabashed optimism, exuberance and his unwavering confidence in our deeper humanity – all through the prism of a big, warm, beating heart. These were all qualities I found in his wonderful Song of the Universal poem, from which I chose a few excerpts to form the lyrics for this piece.

Come, said the Muse,
Sing me a song no poet yet has chanted,
Sing me the Universal.

In this broad Earth of ours,
Amid the measureless grossness and the slag,
Enclosed and safe within its central heart,
Nestles the seed Perfection.

– Walt Whitman

Ola Gjeilo (pronounced Yay-lo) was born in Norway in 1978 and moved to the United States in 2001 to begin his composition studies at the Juilliard School in New York City. Ola’s concert works are performed all over the world, and his debut recording as a pianist-composer, the lyrical crossover album Stone Rose, was followed by its 2012 sequel, Piano Improvisations, both albums produced by 2L. Many of Ola’s choral works are featured on Phoenix Chorale’s bestselling Northern Lights album, which is devoted entirely to his music for choir. Presently a full-time composer based in New York City, Ola is also very interested in film, and his music often draws inspiration from movies and cinematic music.
Nidarosdomens jentekor (Nidaros Cathedral Girls’ Choir) was established in 1992 and is based in Nidaros Cathedral, Trondheim, Norway. The choir consists of the Girls’ Group (ages 10-13) and the Youth Group (ages 14-19), with a total of 75 members. Conductor and Artistic Director is Anita Brevik. The choir has come to be recognised as one of the finest youth choral ensembles in Norway, and is noted for its sublime artistry and innovative programming. The choir is characterised by a high artistic level as well as great musical versatility, and has commissioned and premiered many works. The Girls’ Choir has always held high artistic ambitions, and has a particular commitment to commissioning contemporary music for treble and female choirs. It has performed a large number of concerts collaborating with professional musicians and artists, and regularly works with orchestras such as the Trondheim Symphony Orchestra and the Trondheim Soloists. The choir has also collaborated with internationally renowned conductors such as Edward Higginbottom, Grete Pedersen, Andrew Parrott, Bob Chilcott and Anton Armstrong. The choir regularly participates in national ceremonies in Nidaros Cathedral. In 2002 it performed at the Royal Wedding ceremony for HRH Princess Märtha Louise, and has given many performances for the King and Queen of Norway. The television show ‘A St. Olaf Christmas in Norway’ was produced in collaboration with St. Olaf College Choir, USA both in 2005 and 2013. The shows were recorded in Nidaros Cathedral, and were broadcast by both PBS and NRK. In 2011, the choir performed during the World Symposium on Choral Music in Puerto Madryn, Argentina as one of 20 choirs chosen from top choirs from all around the world. It has also performed at a large number of concerts outside Trondheim, both in Norway and internationally.

Anita Brevik (b. 1964) is the Artistic Director and Conductor of Nidaros Cathedral Girls’ Choir. She was educated at the Trondheim Conservatory of Music. Brevik has been with the Choir since its establishment in 1992 and has always been an important source of inspiration for the girls. Her careful and systematic training with the girls’ voices has yielded outstanding results, and the choir’s warm and homogenous sound has become its trademark. She wishes to develop the girls’ musical understanding as well as give them good vocal and musical ideals through different genres of music and thru collaborations with various musicians and artists. In 2011 she became the European representative on the Artistic Committee for the 10th World Symposium on Choral Music, which was held in Seoul, South Korea in August 2014.

TrondheimSolistene (The Trondheim Soloists) is one of the most exciting young ensembles performing on the international scene. Through the orchestra’s dedication, commitment and enthusiasm it has quickly established itself as the most innovative chamber ensemble in Norway with invitations to collaborate with artists of the highest calibre across a broad range of genres. With the appointment of the cellist Øyvind Gimse as Artistic Director in 2002, the orchestra is now firmly recognised as being at the forefront of defining artistic quality in Norway. Formed in 1988, the Trondheim Soloists was for many years the main forum for professional concert training in Trondheim. This youthfulness and dynamism is a feature of the orchestra that continues through to today with the average age of the musicians being under 30. As recording artists the Trondheim Soloists can boast a catalogue of over 25 recordings covering a vast range of repertoire. Their solo disc ‘Divertimenti’ includes repertoire by Bartok, Britten and Bacewicz for Norwegian label 2L and also illustrates the orchestra’s passion for pushing the boundaries of recording excellence, as it is the world’s very first music-only Blu-ray disc. ‘Divertimenti’ was nominated for three American GRAMMY awards. Their earlier recording project of Mozart’s Violin Concertos with Marianne Thorsen as soloist was a SACD recording and won the Norwegian Recording Industry Prize of Spellemanpris for Best Classical Recording in 2006. The Trondheim Soloists recording ‘In Folk Style’ was nominated for two GRAMMY awards and won the Spellemannpris for Best Classical recording in 2010. The orchestra’s latest release “Souvenir” (2012) was also nominated for a GRAMMY and has received great international acclaim.

Since his appointment as Artistic Director, Øyvind Gimse has continued to build on the orchestra’s broad programming profile and versatility. Following studies in Oslo, Munich, Salzburg and Vienna with teachers such as Walter Nothas, Frans Helmersen and William Pleeth, Øyvind Gimse became the Principal Cellist of the Trondheim Symphony Orchestra, a po-
sition he held 1991-97. Away from the Trondheim Soloists he is an active soloist and chamber musician with regular appearances at all of the main Festivals and concert halls across Norway, collaborating with many of Norway’s best known artists. Until 2008 he held the position of Professor of Strings at the Department of Music in Trondheim.

Lise Granden Berg comes from Dombås in Norway and she studied at the Music Conservatory in Trondheim and at the Oslo National Academy of the Arts, former Norwegian State Opera School. Lise has a wide repertoire both as a concert singer and on the opera stage. Since her graduation in 2008, she has performed several roles in regional opera houses and at The Norwegian National Opera. These include the roles of Musetta in La Bohème by Puccini, Violetta in La Traviata by Verdi, Marguerite in Faust by Gounod, the title role in Suor Angelica by Puccini, and Pamina in The Magic Flute by Mozart. She has also performed as soloist in numerous sacred works, by composers such as Bach, Händel, Mozart, Mendelssohn, Brahms and Pärt.

Magne H. Draagen has been leading cantor at Nidaros Cathedral and Our Lady’s Church in Trondheim since autumn 2012. He has previously been cantor at Oslo Cathedral, with responsibility for the organ and choral conducting, and at Stavanger Cathedral with responsibility for choral music. He has taught church music at the Norwegian Academy of Music, and at the Department of Music at the University of Stavanger and the Norwegian University of Science and Technology in Trondheim. He has contributed to numerous CD recordings, as composer, arranger, conductor, accompanist and soloist.

Maria Næss is a pianist, arranger and composer educated at the Music Conservatory in Trondheim. She has performed with several Norwegian singers and instrumentalists, and has been a soloist with the Trondheim Soloists and many other ensembles. As a freelance musician, she plays in several ensembles including the Quinteto Nidaros and the tango project Glød which has been touring in Scandinavia, and which has released two albums with new arranged tango music. Maria works as accompanist and piano teacher at Heimdal High School and is the principal accompanist for the Nidaros Cathedral Girls’ Choir.
1. sopran
1. Kristin Marie Singstad
1. Cecilie Ertszaas Overrein
1. Helle Hegstad Alstedt
1. Martine Ukkelberg
1. Maja Kringlebott
1. Ragnhild Johanne Risnes
1. Emma Grace Hagen
1. Ingvid Hokstad Barstein
1. Aurora Gansmo
2. Agnes Torsdatter Limstrand
2. Solveig Myrstad Egeberg
2. Dina Fjærvol Saltvik
2. Ingeborg Juhansen Morken
2. Ida Eline Grande
2. Martine Gjermundsen Ræstad
2. Inger Kviset
2. Elin Inneset
2. Amanda Drolsum Jensen

2. sopran
2. Kristine Kyvello Strand
2. Sigrid Selmer-Olsen
2. Ingvid Tegnander
2. Kari Solstad Gjestvang
2. Else Bonesrønnig
2. Tuva Sørheim Sveum
2. Eline Skinlo Gundersen
2. Thea Haarberg
2. Hanna Nervik
2. Anna Olauussen
2. Maren Eline Engvik
2. Silje Kvalvik Hoem
2. Sveig Dyserth
2. Emielie Gaoa Ingridstrand
2. Live Snniva Smidt
2. Tor a Olsborg
2. Hanna Nervik

1. alt
1. Karoline Kjørvik
1. Elsa Lien Klangebo
1. Vilde Aastebøl Aanes
1. Thea Caroline Aune Segtman
1. Oda Wenaas
1. Freydís Fegran Kopperud
1. Rakel Gronberg
2. Sigrun Selgren
2. Idunn Vindspoll
2. Sigrud Sollie Kornstad
2. Hedvig Marie Medjford
2. Frida Stordal Skoit
2. Miriam N Kibakaya
2. Sigrun Mestvedt Borgen

2. alt
2. Rebecca Dillner
2. Hanna Torsdatter Limstrand
2. Kjersti Belsnes
2. Maren Hustad
2. Ane Solje Tønne Nesse
2. Ingjerd Jepsen Vegge
2. Thea Vilde Tråtnes Weidemann
2. Mathilde Laddre
2. Lurda Ernst
2. Sanna Kristine Haraksen Eriksen
2. Kaisa Dale
2. Maren Erlien


Teksten til Tundra er skrevet av en poet jeg samarbeider mye med, amerikanske Charles Anthony Silvestri. Jeg ba Tony skrive en tekst basert på tittelen og noen bilder fra en del av Norge som står mitt hjerte nærme; Hardangervidda. Jeg har ofte opplevd det som om jeg vandrer i «hellig» terreng der, noe Tony så vakkert illustrerer i sitt dikt.

Walt Whitman har alltid vært en av mine favoritt-poeter. Jeg liker optimismen, rausheten og hans tro på vår dypere menneskelighet – uttrykt gjennom et varmt, bankende hjerte. Disse kvalitetene har jeg også fant i hans flotte Song of the Universal.


setta i La Boheme av Puccini, Violetta i La Traviata av Verdi, Marguerite i Faust av Gounod, tittelrollen i Suor Angelica av Puccini og Pamina i Tryllefløyten av Mozart. Hun har også vært solist ved en rekke kirkemusikalske verk, av komponister som Mozart, Händel, Bach, Pärt, Brahms og Mendelssohn.

**Magne H. Draagen** er siden høsten 2012 ledende domkantor ved Nidaros domkirke og Vår Frue menighet. Tidligere har han bl.a. vært ansatt som domkantor ved Oslo domkirke, med ansvar for orgelspill og korledelse, og ved Stavanger domkirke, med overordnet ansvar for domkirkens korvirksomhet. Han har undervist i kirkemusikk ved Norges musikkhøgskole, ved Institutt for Musikk ved HiS og NTNU. Videre har han bidratt ved en rekke plateinnspil- linger, enten som komponist, arrangør, dirigent, akkompagnatør eller solist.

**Maria Næss** er pianist, arrangør og komponist, utdannet ved Musikkonservatoriet i Trondheim. Hun har spilt med mange av våre beste sangere og instrumentalister, og har selv vært solist med bl.a. TrondheimSolistene. Som frilans musiker spiller hun i flere ensembler, bl.a. med Quinteto Nidaros og i tangoprosjektet Gled som i tillegg til turnévirksomhet i norden har gitt ut to plater med nyarrangert tangomusikk. Næss jobber til daglig som akkompagnatør og klaverpedagog ved Heimdal videregående skole og er fast repetitør og akkompagnatør for Nidarosdomens jentekor.
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.
Client 2L
Performer Nidaros jentekor
Venue Nidarosdomen
Recording May 25-28, 2013
Conductor Anita Brevik
Composer Kim Andre Arnesen
Repertoire Magnificat

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Client
2L
Performer
Nidaros jentekor
Venue
Nidarosdomen
Recording
January 17-19, 2014
Conductor
Anita Brevik
Composer
Ola Gjeilo
Repertoire
Tundra + Universal

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

**www.2L.no**

**Recorded at the Nidaros Cathedral, Trondheim, Norway**

**May 2013, January and May 2014 by Lindberg Lyd AS**

**Recording Producer and Balance Engineer** MORTEN LINDBERG
**Recording Technician** BEATRICE JOHANNESSSEN

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**Mix and Mastering** MORTEN LINDBERG

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detail of “Alterskap Johanneskapellet” Nidarosdomen, foto JØRAN WÆRDAL
**Nidarosdomen Sunset Photo** ANITA BREVIK
**Session Photos** MORTEN LINDBERG

**Executive Producers**
KIM ANDRÅ ARNESEN, JØRGN SIMENSTAD and MORTEN LINDBERG

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This recording was made by Lindberg Lyd AS with DPA microphones, Millennia Media amplifiers, SPHYNX2 and HORUS 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.
Kim André Arnesen (1980–)

**MAGNIFICAT**

1. Magnificat anima mea  6:03  
2. Ecce enim  6:00  
3. Quia fecit  5:48  
4. Et misericordia  4:55  
5. Fecit potentiam  6:22  
6. Suscepit Israel  4:02  
7. Gloria Patri  7:40  

Aaron Jay Kernis (1960–)

8. **MUSICA CELESTIS**  12:06  

Ola Gjeilo (1978–)

9. **Tundra**  3:47  
10. **Song of the Universal**  11:11  

Nidarosdomens jentekor & TrondheimSolistene

Lise Granden Berg, soprano 2-7  
Cecilie Ertzaas Overrein, soprano 6  
Magne H. Draagen, organ 1-5, 7  
Maria Næss, piano 2, 4-7 / Ola Gjeilo, piano 9-10  
Else Bonesrønning, soprano 9  
Øyvind Gimse, artistic director TrondheimSolistene  
Anita Brevik, conductor