

MAGNIFICAT

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 Kernis** 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

Recorded in DXD 24bit/352.8kHz

■ 5.1 DTS HD MA 24/192kHz ■ 9.1 Auro-3D 24/96kHz
■ 2.0 LPCM 24/192kHz + mShuttle MP3 and FLAC

EAN13: 7041888519621



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Master Audio

AURO 3D
PLACID

2L¹⁰⁶



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MAGNIFICAT

Nidarosdomens jentekor & TrondheimSolistene

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.*

*By every life a share, or more or less,
None born but it is born—conceal'd or unconceal'd, the seed is waiting.*

*Give me, O God, to sing that thought!
Give me—give him or her I love, this quenchless faith
In Thy ensemble. Whatever else withheld, withhold not from us,
Belief in plan of Thee enclosed in Time and Space;
Health, peace, salvation universal.*

*All, all for Immortality!
Love, like the light, silently wrapping all!
Nature's amelioration blessing all!
The blossoms, fruits of ages—orchards divine and certain;
Forms, objects, growths, humanities, to spiritual Images ripening.*
– 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.

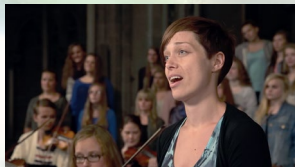
TrondheimSolistene (The Trondheim Soloists) is one of the most exciting young ensembles performing on the international scene. Through the orchestra's dedication, commitment and enthusiasm it has quickly established itself as the most innovative chamber ensemble in Norway with invitations to collaborate 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 Spellemannpris 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 "Soutenir" (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.



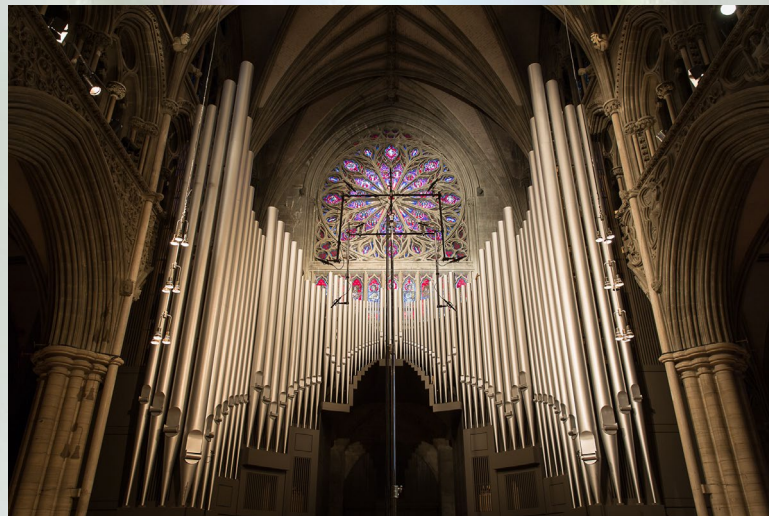
Lise Granden Berg comes from Dombås in Norway and she studied at the Music Conservatory in Trondheim and at the Oslo National Academy of the Arts, former Norwegian State Opera School. Lise has a wide repertoire both as a concert singer and on the opera stage. Since her graduation in 2008, she has performed 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.

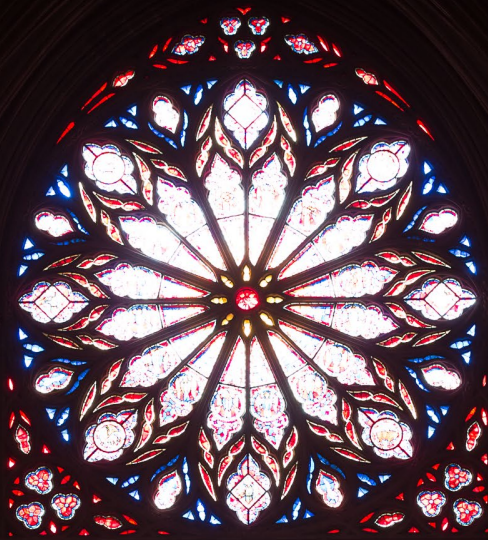


1. sopran

1. Kristin Marie Singstad
1. Cecilie Ertzaas Overrein
1. Helle Hegstad Ålstedt
1. Martine Ukkelberg
1. Maja Kringlebotn
1. Ragnhild Johanne Risnes
1. Emma Grace Hagen
1. Ingvild Hokstad Barstein
1. Aurora Gansmo
2. Agnes Torsdatter Limstrand
2. Solveig Myrstad Egeberg
2. Dina Fjervoll Saltvik
2. Ingeborg Johansen Morken
2. Ida Eline Grande
2. Martine Gjermundsen Ræstad
2. Inger Kviset
2. Elin Innset
2. Amanda Drolsum Jensen

1. alt

1. Karoline Kjærвик
1. Eira Lien Klungerbo
1. Vilde Aastebøl Aanes
1. Thea Caroline Aune Segtnan
1. Oda Wenaas
1. Froydis Fegran Kopperud
1. Rakel Grønberg
2. Sigrun Selgren
2. Idunn Vindspoll
2. Sigrid Sollie Kornstad
2. Hedvig Marie Meisfjord
2. Frida Stordal Skotte
2. Miriam N Kibakaya
2. Sigrun Mestvedt Borgen



2. sopran

1. Victoria Kvello Strand
1. Sigrid Selmer-Olsen
1. Ingvild Tegnander
1. Kari Sødahl Gjestvang
1. Else Bonesrønning
1. Tuva Sørheim Sveum
1. Eline Skinlo Gundersen
1. Thea Haarberg
1. Hanna Nervik
2. Anna Olausen
2. Maren Eline Engvik
2. Silje Kvalvik Hoem
2. Solveig Dyrseth
2. Emilie Gaasø Indrestrand
2. Live Sunniva Smidt
2. Tora Olsborg
2. Hanna Nervik

2. alt

1. Rebecca Dillner
1. Hanna Torsdatter Limstrand
1. Kjersti Belsnes
1. Maren Hustad
1. Ane Sofie Tønne Nesse
2. Ingjerd Jepsen Vegge
2. Thea Vilde Trælnes Weidemann
2. Mathilde Lædre
2. Luzia Ernst
2. Sanna Kristine Hernæs Eriksen
2. Kaisa Dale
2. Maren Erlien

Magnificat er en lovsang om et av Bibelens største under: Engelen Gabriel besøker Maria med budskap om at hun skal bli mor til Guds sønn. I dette verket har jeg forsøkt å uttrykke noe av det en ung og fattig kvinne må ha kjent på ved et slikt budskap: Undring, hengivenhet, takknemlighet, glede, ydmykhet, håp og barmhjertighet. Barmhjertighet betyr «med hjerte for de fattige», og det at Gud valgte nettopp en fattig kvinne til å være mor til Hans sønn sier noe om at synet på verden går nedenfra og opp. Mitt Magnificat er derfor en bønn for de syke, fattige, en sang om hjelp og håp for de som sliter.

Kim André Arnesen (f. 1980) er utdannet ved Institutt for musikk ved NTNU i Trondheim. Arnesens hovedfokus som komponist er kormusikk, og han har skrevet større verker for kor og orkester, samt flere stykker for kor a cappella og med piano og orgel. Hans verker bestilles og fremføres av kor over hele verden. Høsten 2014 gir han også ut en CD med sin egen pianomusikk. Arnesen er valgt medlem i Norsk Komponistforening. Han har verker utgitt hos Norsk Musikforlag og Santa Barbara Music Publishing. Magnificat ble skrevet spesielt for Nidarosdomens jentekor og Anita Brevik i Nidarosdomen.

Musica Celestis er inspirert av middelalderens forståelse av uttrykket, en forståelse som refererer til himmelsk englesang som priser Gud i all evighet. «Sangens embete tilfredsstiller Gud hvis den er utført med et oppmerksomt sinn, ettersom vi på denne måten imiterer englekor vi har blitt fortalt synger Herrens lovprisning uten ende.», i følge Aurelian of Reome. Jeg har ingen særlig tro på engler, men synes dette er et sterkt bilde som har blitt ytterlig forsterket av å lytte til musikk fra middelalderen – spesielt de ruvende verk av Hildegard von Bingen (1098-1179). Musica Celestis følger en enkel og åpen melodi og et harmonisk mønster gjennom en rekke variasjoner, som en passacaglia, og modulasjoner som er rammet inn av en introduksjon og koda. Verket er utviklet av Kernis for strykeorkester fra den langsame satsen i hans første strykekvartett.

Den Pulitzerpris-vinnende komponisten **Aaron Jay Kernis** (f. 1960) studerte komposisjon i San Fransisco, Manhattan og på Yale under John Adams, Jacob Druckman, Morton Subotnik og Charles Wuorinen. Han brukte rigide komposisjonsprosesser fram til begynnelsen av

1980-tallet, noe som videre utviklet seg til en voksende følelse av intuitiv frihet. Fra 1990 endret stilen seg til en ny gjennomskinnelig og følelsesmessig retorikk, som i hans utsøkte verk «Musica Celestis». Han har nå et tydelig eklektisk musikalsk språk som lar seg inspirere og påvirke av latinske rytmer, jazz og rap, samtidig som det trer inn i harmoniske verdener av romantikkens mestre, renessansen og Hildegard von Bingen.

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 var kvaliteter jeg også fant i hans flotte **Song of the Universal**, og jeg valgte ut noen utdrag av diktet for dette stykket.

Ola Gjeilo (f. 1978) vokste opp i Norge, og flyttet til New York City i 2001 for å begynne komposisjonsstudier ved Juilliard-akademiet. Han jobber nå som freelance komponist med base i New York. Olas verker blir framført verden rundt, og hans debut-CD som pianist-komponist, det lyriske crossover-albumet *Stone Rose*, ble etterfulgt av 2012-oppfølgeren *Piano Improvisations*, begge produsert og utgitt av 2L Mange av Olas korverker er å finne på Phoenix Chorale sin bestselgende Gjeilo-CD *Northern Lights*, som ble kåret til iTunes «2012 Best Classical Vocal Album of The Year».

Nidarosdomens jentekor ble etablert i 1992, og hører til i Nidaros domkirke. Koret består av Jentegruppa (10 – 13 år) og Ungdomsgruppa (14 -19 år), totalt 75 medlemmer. Dirigent og kunstnerisk leder er Anita Brevik. Jentekoret har etablert seg som et av Norges beste jentekor, kjent for utsøkt musikalitet og nytenkende programmering. Koret kjennetegnes ved høy kunstnerisk kvalitet, stor musikalsk variasjon og har bestilt og urframført en rekke verker. Nidarosdomens jentekor har alltid hatt høye kunstneriske ambisjoner, med et spesielt ønske

om å bidra til at det blir skrevet og framført ny musikk for like stemmer. Koret opptre jevnlig med profesjonelle artister og musikere, og samarbeider tett med orkestre som Trondheim symfoniorkester og TrondheimSolistene. Koret har også samarbeidet med internasjonalt anerkjente dirigenter som Edward Higginbottom, Grete Pedersen, Andrew Parrott, Bob Chilcott og Anton Armstrong. Jentekoret opptre jevnlig på nasjonale begivenheter i Nidaros domkirke. I 2002 sang de i Prinsesse Märtha Louises og Ari Behns vielse, og har opptrådt for det norske kongeparet ved en rekke anledninger. To ganger har koret vært med på å spille inn TV-programmet «A St. Olaf Christmas in Norway» i samarbeid med St. Olaf Choir, USA. Programmene ble spilt inn i Nidarosdomen og ble sendt på PBS og NRK både i 2005 og 2013. I 2011 holdt koret konserter under World Symposium on Choral Music in Puerto Madryn, Argentina som ett av 20 kor plukket ut blant topp kor fra hele verden. Ellers har de gitt en rekke konserter utenfor Trondheim, både nasjonalt og internasjonalt.

Anita Brevik er kunstnerisk leder og dirigent for Nidarosdomens jentekor. Hun har sin utdanning som sanger og vokalpedagog fra Musikkonservatoriet i Trondheim. Brevik har vært med siden koret ble startet i 1992 og alltid vært en viktig inspirasjonskilde for jentene. Hennes systematiske og bevisste arbeid med å bygge og pleie jentestemmene har gitt resultater i form av en varm og homogen korklang. Dette er ett av korets varemerker. Hun ønsker å øke jentenes musikalske forståelse og å gi dem gode vokale og musikalske forbilder gjennom ulike samarbeidspartnere, genrer og uttrykksformer. Siden 2011 har Brevik vært Europas representant i kunstnerisk komité for det tiende Verdenssymposiet for kormusikk, som ble avholdt i Seoul, Sør-Korea i august 2014.

TrondheimSolistene er et dynamisk kvalitetsensemble av musikere tilknyttet Trondheim. Professor Bjarne Fiskum etablerte orkesteret i 1998 som en arena for profesjonell konserterfaring for strykere ved Musikkonservatoriet i Trondheim. Dagens kunstneriske leder, Øyvind Gimse, har siden 2002 videreført utviklingen av TrondheimSolistene som et topp profesjonelt ensemble med stor internasjonal anerkjennelse. Konsertene preges av humor, spontanitet og intensitet. Gjennom sine konserter og turnéer over store deler av Europa, Asia, USA og Sør-Amerika har TrondheimSolistene utviklet seg til å bli et av de mest spennende kammer-

orkestrer på den internasjonale arena. TrondheimSolistenes diskografi inkluderer nå totalt over 25 plateinnspillinger hvorav flere er prisbelønte. Orkesteret har siden 2005 samarbeidet med det norske plateselskapet 2L. "Mozart Violin Concertos" med Marianne Thorsen fikk Spellemannpris for beste klassiske CD i 2006. "Divertimenti" ble i 2008 nominert til Spellemannpris og hele tre GRAMMY priser. Divertimenti er også verdens første rene musikkutgivelse i Blu-ray formatet. Orkesterets plate, "In Folk Style" ble tildelt Spellemannpris for beste klassiske utgivelse i 2010 i tillegg til at den ble nominert til to GRAMMY priser. TrondheimSolistenes siste utgivelse, Souvenir, oppnådde også GRAMMY nominasjon i tillegg til at den høstet mange lovord i både norsk og internasjonal musikkpresse. Med høy internasjonal kvalitet og nyskapende kunstnerisk profil bidrar TrondheimSolistene til økt tilgjengelighet, oppmerksomhet og bevissthet rundt det kunstneriske uttrykk - kammermusikk. Stadig nye fruktbare samarbeidsprosjekt og konstallasjoner har tilfredsstillt både musikere og publikum, og orkesteret har gjort seg bemerket med stor musikalsk fleksibilitet, fra barokk og romantisk repertoar til tango, jazz, folkemusikk, rock og forskjellig slags samtidsmusikk.

Øyvind Gimse er en dynamisk musiker med stor spennvidde. Etter studier i Oslo, München, Salzburg og Wien var han i perioden 1991-97 alternerende solocellist i Trondheim Symfoniorkester. I tillegg til å være kunstnerisk leder av TrondheimSolistene er Gimse en etterspurt kammermusiker og strykerinstruktør. Han har spilt på landets største kammermusikkfestivaler med musikere som Leif Ove Andsnes, Nobuko Imai, Andrew Manze og sist ved åpningen av Olavsfestdagene med Bobby McFerrin. Som pedagog er Gimse i tillegg til sin stilling ved NTNU Institutt for Musikk, aktiv som talentutvikler og strykerinstruktør nasjonalt og internasjonalt. Øyvind Gimse er opptatt av å blande kunstneriske uttrykk, og har jobbet frem forestillinger med poesi, bildende kunst, dans og teater. Gimse har musikalsk evnen til å begeistre, og setter opplevelsen i sentrum i sitt kunstneriske virke.

Lise Granden Berg kommer fra Dombås og er utdannet ved Musikkonservatoriet i Trondheim og Kunsthøgskolen i Oslo, tidligere Statens operahøgskole. Berg har et bredt repertoar både som konsertsanger og på operascenen. Siden hun ble uteksaminert i 2008 har hun gjort flere roller både på distriktsoperascenene og på Den Norske Opera. Disse omfatter bla. Mu-

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 Trylleføyten 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 plateinnspillinger, 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 tangoprojektet Glød 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.



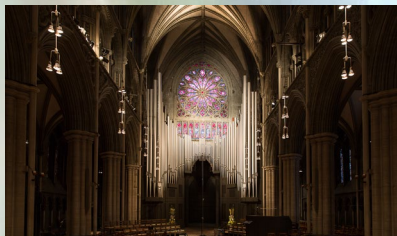


2L (Lindberg Lyd) records in spacious acoustic venues; large concert halls, churches and cathedrals. This is actually where we can make the most intimate recordings. The qualities we seek in large rooms are not necessarily a big reverb, but openness due to the absence of close reflecting walls. Making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

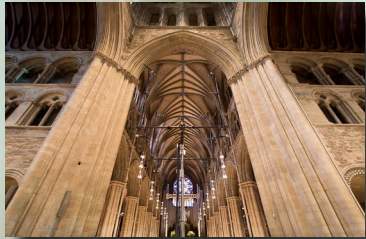
Morten Lindberg balance engineer and recording producer



Lindberg Lyd AS, Oslo



9.1.30 @ 352.8kHz/24bit



Lindberg Lyd AS, Oslo



9.1 3D @ 352.8kHz/24bit



Lindberg Lyd AS, Oslo



9.1 3D @ 352.8kHz/24bit

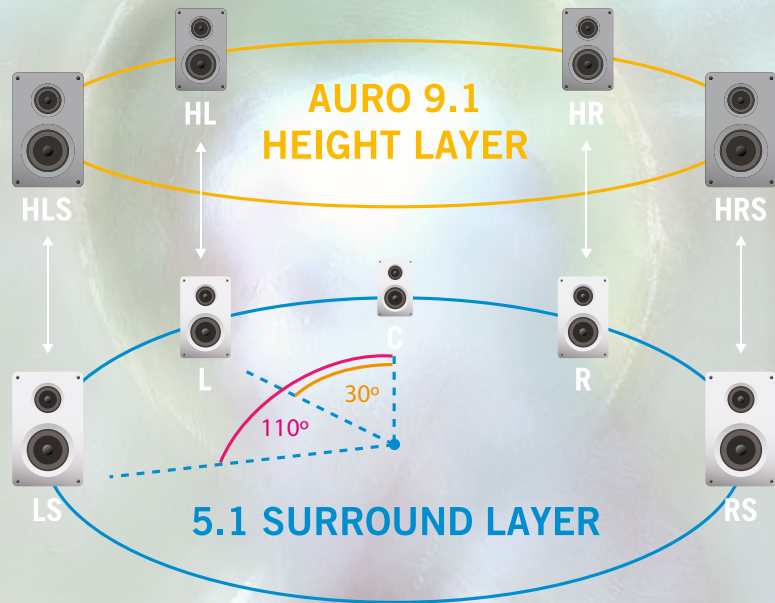
Auro-3D[®] is the next generation three-dimensional audio standard. It provides a realistic sound experience unlike anything before. By fully immersing the listener in a cocoon of life-like sound, Auro-3D[®] creates the sensation of actually 'being there'. Thanks to a unique 'Height' channel configuration, acoustic reflections are generated and heard naturally due to the fact that sounds originate from around as well as above the listener.

"The closer to real-life sound, the more immersive the effect".

To achieve 'true sound in 3D', Auro-3D[®] adds the crucial third and final dimension in the evolution of sound reproduction. While 5.1/7.1 Surround configurations fail to include height channels (z-axis), Auro-3D[®] realizes its life-like effect with a HEIGHT-based sound hemisphere capable of thoroughly immersing the listener. Depending on the size of the room, either 1 or 2 additional layers (HEIGHT and TOP) are mounted above the existing Surround layer at ear-level to produce Auro-3D's defining 'vertical stereo field' (see image). This field is the key to creating the most natural and immersive sound experience possible. The optional (third) TOP Layer placed overhead is a supplementary channel that is not critical for natural audio reproduction. As people are less sensitive to sounds originating from above, the TOP Layer is primarily used for 'fly-overs' and other special effects - most sound sources and their chief initial reflections are located between the Surround Layer and Auro-3D's unique Height Layer.

Auro-3D[®] is based on a groundbreaking new technology that delivers uncompressed audio quality with an unrivaled level of flexibility. The height information, captured in recording or created during the mixing process, is mixed into a standard 5.1 PCM stream. Any device that contains the Auro-Codec[®] Decoder will be capable of decoding the original Auro-3D[®] mix, which will conveniently playback on any Auro-3D[®] compatible speaker system (Auro 9.1/Auro 10.1/Auro 11.1 etc.). Thanks to Auro-3D's backward compatibility, devices without the Auro-Codec[®] Decoder will produce the original 5.1 PCM mix without any loss in sound quality.

Auro 9.1 not only delivers an entirely new audio experience in 3D but also offers the most efficient 5.1 Surround format compatible speaker layout featuring the 'Height' dimension.



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

Developed by Munich's msm-studios in co-operation with Lindberg Lyd, the Pure Audio Blu-ray combines the Blu-ray format's vast storage capacity and bandwidth necessary for high resolution sound (up to 192 kHz/24Bit) in surround and stereo with the easy and straight-forward handling of a CD. Pure Audio Blu-ray can be operated in two ways: by on-screen menu navigation or by remote control without a TV screen. Remote control operation is as easy as with a CD: besides the standard transport controls the numeric keys directly access the corresponding track number and the desired audio stream can be selected by the coloured keys on the remote control. For example, press the red button for 5.1 DTS HD Master or yellow for 2.0 LPCM. Pure Audio Blu-ray plays back on every Blu-ray player.

■ 5.1 DTS HD MA 24/192kHz ■ 2.0 LPCM 24/192kHz ■ 9.1 Auro-3D 24/96kHz

This **Pure Audio Blu-ray** is equipped with **mShuttle** technology – the key to enjoying your music even when away from your Blu-ray player. Connecting your BD player to your home network will enable you to access portable copies of the songs residing on the disc: you may burn your own copy in CD quality or transfer MP3s of your favourite tracks to your mobile player. mShuttle provides a versatile listening experience of Pure Audio Blu-ray: in studio quality FLAC on your home entertainment system, in CD quality in car & kitchen, or as MP3 wherever you are.

1. Make sure that your BD player is connected to your computer network.
2. Insert the Pure Audio Blu-ray Disc into your BD player and press the mShuttle button after the disc is loaded.
3. Open the Internet browser of your computer and type in the IP address of your BD player. You will find this address in the setup menu of your Blu-ray Disc player.
4. Select booklet and audio files to download from the Blu-ray to your computer.



Blu-ray authoring **msm-studios GmbH** • DTS encoding **Morten Lindberg**
Auro-3D encoding **Galaxy Studios** • screen design **Hermann Enkemeier**
authoring **Martin Seer** • project management **Stefan Bock**
Blu-ray producers **Morten Lindberg** and **Stefan Bock**

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 JOHANNESSEN**

Editing **JØRN SIMENSTAD** and **MORTEN LINDBERG**
Mix and Mastering **MORTEN LINDBERG**

Graphic design **MORTEN LINDBERG**
Artwork **HÅKON GULLVÅG** ©2005
detail of "Alterskap Johanneskapellet" Nidarosdomen, foto **JØRAN WÆRDAL**
Nidarosdomen Sunset Photo **ANITA BREVIK**
Session Photos **MORTEN LINDBERG**

Executive Producers
KIM ANDRÉ ARNESEN, JØRN SIMENSTAD and **MORTEN LINDBERG**

Financially supported by Arts Council Norway and Torstein Erbos Gavefond



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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