A country estate in Ireland in the 1880s: Over the course of one midsummer night, in an atmosphere of wild revelry and loosened social constraints, Miss Julie and John, her father’s valet, dance and drink, charm and manipulate each other. She, all hauteur longing for abasement; he, polished but coarse – both united in mutual loathing and attraction.
By turns seductive and bullying, savage and tender, their intimacy leads to desperate plans and vision of a life together... Unsure if the morning brings hope or hopelessness, Julie and John find their escape in a final act as sublime and horrific as anything in Greek tragedy.
Miss Julie depicts a fierce battle between a man and a woman, a struggle for power and dominance enacted through a cruel and compulsive game of seduction and repulsion.
Strindberg’s own preface to the play reveals the essence of his dramatic theories of naturalism and sheds light on vital aspects of the play. "Miss Julie" adheres strictly to the classical dramatic unities (of time, place and action) and plays out without any interval or break. This "naturalistic tragedy", as the author calls it, draws on the forces of pride and contempt as the wellsprings of the drama. Thus the confrontation between its characters is not only a class struggle but also a battle of the sexes, for power and moral dominance. Driven by the characters’ hopes of escaping the social destinies into which they have been born, this merciless combat leads inexorably to a tragic end.

"Miss Julie" (2014) is adapted and directed by Liv Ullmann from the eponymous play by the great Swedish dramatist August Strindberg, written in 1888 and first staged in Copenhagen the following year. A tragic nocturnal huis clos enacted between Julie, the young aristocrat, and Jean and Kristin, her father’s valet and cook, the play demands particularly complex performances from its actors.

Deemed obscene and banned by the Swedish authorities, "Miss Julie" was not performed in the country of Strindberg’s birth until 1906 (at the Lunds Studentteater), by which time it had already been staged in Denmark, Germany and France. Over the years, it has become one of the playwright’s most widely and often performed works.
Strindberg saw the playwright as a smuggler of ideas in easily accessible forms, the better to convey them to the middle and working classes. For him, theatre harnessed the hypnotic power of illusion to be able to teach the young, the uneducated... and women. The dramatist was a "lay preacher", disseminating modern ideas in a popular form. Thus the play utilizes a process of understanding capable of bringing about a profound change in the spectator.

In "Miss Julie" everything rests on feelings as a means of heightening the audience's sense of identification, and the finely-honed dialogue aims to amplify the characters' realism, without recourse to any of the usual theatrical devices (symmetry, 'temps morts', and so forth). The elements of surprise are based on the characters' reactions, imbuing the action with a powerful naturalism.

Banned and censored throughout Europe at the end of the 19th century, "Miss Julie" was for a long time considered a socially and morally subversive work, embodying all the dangers of the modernist era. Numerous critical studies have attempted to analyse and interpret the play, without ever managing to exhaust the power of its mystery. All agree however that it possesses a universal dimension that goes far beyond a simple allegory of 19th century Swedish society.
LIV ULLMANN took the lead in eleven of Ingmar Bergman’s films, including *Persona*, *Cries and Whispers*, *Scenes from a Marriage* and *Shame*. The multiple award-winning Norwegian actress has been invited to serve as president of the jury at both the Cannes (2001) and Berlin (1984) Film Festivals. She has also been nominated twice for the Academy Award® for Best Actress. During the 1990s, Liv Ullmann turned to directing both films and stage plays.
“The music, for me, represents different feelings and different characters. Schumann’s Träumerei and Schubert’s Second Piano Trio express Miss Julie’s yearnings, while Arensky’s First Piano Trio is John’s music. Towards the end of the film Bach’s Second Cello Suite is heard. It’s about forgiveness. Reconciliation. There is grace to be had when everything is lost. This is something I know, it’s what I have experienced, what I have seen. The mystery of life is something music can give us. I have a deep faith in life – its meaning, its purpose. Only Bach can give us this, in regions where words are no longer of any use. Arve Tellefsen, Truls Mørk and Håvard Gimse are three wonderful artists who, through their music-making, can open our minds – our deepest perception – and make visible what our eyes cannot see. It’s about being involved at a profound level. That is what I want this film to do: to tell us who we are, and why we are. This would be impossible without music.” – Liv Ullmann
The soundtrack for Miss Julie is a musical mosaic compiled from the works of Schubert, Schumann, Chopin, Arensky and Bach. Each fragment was performed to the scenes in the movie:

- Franz Schubert (1797-1828), Notturno in E-flat major, Op. 148 (D. 897), Adagio
- Franz Schubert (1797-1828), Piano Trio No. 2 in E-flat major, Op. 100 (D929-2), Andante con moto
- Robert Schumann (1810-1856), Kinderszenen, Op. 15, Träumerei
- Friedrich Chopin (1810-1849), Nocturne in F major, op 15, no 1, Andante cantabile
- Anton Arensky (1861-1906), Piano Trio No. 1 in D minor, Op. 32, Elegia - Adagio
- Johann Sebastian Bach (1685-1750), Cello Suite No. 2 in D minor (BWV1008), Prélude
ARVE TELLEFSEN (b. 1936) was born and raised in Trondheim, Norway. When he was 6 years old, he began playing the violin in the music school. In 1955, he began his studies at the Music Conservatory of Copenhagen and, in 1959, he had his debut in Universitetets Aula, Oslo. In his long career as a soloist, he has played with many of the world’s greatest orchestras and conductors. Tellefsen plays a Giuseppe Guarneri del Gesù (1741) violin.
TRULS MØRK’s (b. 1961) compelling performances, combining fierce intensity, integrity and grace, have established him as one of the most pre-eminent cellists of our time. Initially taught by his father, Truls Mørk continued his studies with Frans Helmerson, Heinrich Schiff and Natalia Schakowskaya. In his early career he won a number of competitions such as the Moscow Tchaikovsky Competition (1982), Cassado Cello Competition in Florence (1983), the Unesco Prize at the European Radio-Union competition in Bratislava (1983) and the Naumberg Competition in New York (1986). Mørk’s extensive discography spans from a Grammy-award-winning recording of the Shostakovich Cello Concertos to a Grammy-winning recording of Bach’s Suites for Solo Cello. Mørk plays a rare Domenico Montagnana cello (Venice, 1723).
HÅVARD GIMSE (b. 1966) has established himself as one of Scandinavia's leading international pianists. After gaining his Diploma at the Hochschule der Künste Berlin in 1995 with Hans Leygraf, he continued his studies with the revered piano Professor Jiri Hlinka in Norway. He is the recipient of 1st Prize in the Jugend Musiziert Competition from 1987, and since then has been awarded many of Norway and Scandinavia's most prestigious awards including the Steinway Prize in 1995, the Grieg Prize in 1996, the Sibelius Prize in 2004 and most recently the Norwegian Critics Prize for his performances of all of Beethoven’s Cello Sonatas with Truls Møk at the Bergen International Festival in 2011. Gimse plays a Steinway D-mod in this recording.
Recorded at Jar Church, Oslo, Norway, October 2013 by Lindberg Lyd AS

Recording Producer and Balance Engineer MORTEN LINDBERG
Recording Technician BEATRICE JOHANNESEN
Piano Technician ERIC SCHANDALL
Music Editor MORTEN LINDBERG
Soundtrack Mix and Mastering MORTEN LINDBERG
Session Photos Miss Julie MAIPO FILM
Session Photos Jar Church MORTEN LINDBERG
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This recording was made in discrete 5.1 surround sound with DPA microphones, Millennia Media
amplifiers, and HORUS converters at 48kHz/24bit resolution to a PYRAMIX workstation with VCube.
All six channels (including the Lfe channel) are calibrated for equal playback levels.