Ståle Kleiberg is often called a “modern romantic”, and for good reason. We encounter a distinctive and highly individual alloy of modern and romantic elements in his music, whether it is characterized by a still, meditative lyricism or an energizing vitality. His String Quartet no. 3 encompasses this entire range of expression. The music speaks of summer. It is imbued with joie de vivre, and was composed with a full command of the genre and with considerable virtuosity.

The flute-violin-harp ensemble is less common, but by no means unknown. Following Debussy’s Sonata, several trios have been composed for this ensemble, and Kleiberg’s Trio Luna is a fine and most welcome addition. The work’s three movements capture the mood of three dissimilar outer and inner landscapes, all of them bathed in moonlight, albeit at different times of day and night.

The Light Smith is also a trio; it is a song cycle for mezzo-soprano, clarinet and piano, and is chamber music on a very high level of inspiration. Both The Light Smith and Do You Believe in Heather? are settings of poetry by the distinguished Norwegian poet Helge Torvund. These poems engage with such archetypal themes as light, quietude, love, death and nature, but they treat these themes as real, everyday experiences, rather than abstract concepts. While the theme of The Light Smith centres on the beginnings, growth and culmination of life, it is autumn and winter we meet in Do You Believe in Heather?

This album features two song cycles and two instrumental works. My third string quartet, composed in 2018, has three contrasted movements: a sauntering first movement, followed by a dreamlike, nocturnal second movement, and finally an ecstatic, energetic third movement. The work as a whole speaks of summer, and is imbued with joie de vivre. This description to a large extent also fits Trio Luna. This work was composed in 2016-17, and its three movements are intended to capture the mood of three dissimilar outer and inner landscapes. All three are bathed in moonlight, but at different times of day and night, taking us from the “Luna serale” [evening moon] of the first movement, and the “Luna notturna” [nocturnal moon] of the second, to the “Luna mattutina” [morning moon] of the finale.

The two song cycles, Lyssmeden (“The Light Smith”) and Trur du på lyng? (“Do You Believe in Heather?”), are settings of poetry by my friend Helge Torvund, whose work I have followed from its beginnings. Our artistic collaboration has been of enormous value to me. These poems engage with such archetypal themes as light, quietude, love, death and nature, but they treat these themes as real, everyday experiences, rather than abstract concepts.

“The Light Smith” exudes the spirit of spring. Everything is bursting into life – cautiously and discreetly, but at the same time intensely. The open spaces of Jæren in the south of Norway resonate from the first verse: “I was born on a flatland / where the ocean was / sound and rays”.

In my compositions I have always been influenced by literature, and especially by poetry. I find that some poetic images can invoke precise aural analogues, with the opening literary image in “The Light Smith” unquestionably falling into this category. The same is true of the other poetic images in this song cycle where the Jæren landscape is a central element.

The final version of “The Light Smith” – the version performed on this album – is from 2017-18, but an earlier version was completed in 1984. At that time I was, if anything, even more strongly under the influence of Jæren’s open flatlands, with their endless beaches and the vast stretch of sea to the west. For some people this sort of landscape, devoid of any dramatic hills or mountains, can seem monotonous. For others the repetitive and horizontal character of the landscape has a calming effect, inducing a transcendent state of consciousness and invoking a deep, resonant silence. Where better can one register the tiniest nuances of difference than in a flat landscape such as this, where the ocean is all sound and light? The sound of the sea has a thousand variations; you hear them if you simply listen hard enough. Likewise the light on the vast canvas of the sky creates nuances of colour that are constantly changing and running into each other. You only see this if you give yourself time. The very monotony of the landscape makes it easier to register all these minute transformations. Everything that is inessential has been pared away, and it is as if only the barest elements are left in all their variety and in all their dissimilitude.

When you first realise this, you comprehend that this is a state of mind that is not only bound up with observing nature as something external to yourself. It is also about observing your own inner, and constantly changing, consciousness. The boundary between the external and internal worlds is more or less eliminated, and we find ourselves at a transcendent level of consciousness – the nearest we can come to experiencing what eternity is. This level of consciousness is nowhere easier to achieve than “on a flatland where the sea is sound and light”. Jæren engenders just this sort of external and internal perception. At least that is the case for me.
“The Light Smith” is one of the works in which I have attempted to express this conceptual awareness, and I tend to think of the early version from 1984 as the first of my compositions where this was a fundamental and integral part of my artistic project. It is also the work that opened my eyes to what are the really essential things in my art, and in my life in general. These core values are expressed in the poem on which the song cycle’s third movement is based: “My responsibility is / to carry the light in my body / like a siren / or like coltsfoot / underneath my eyelids // My responsibility is / to be love / where non-love / is”.

The movement that grows out of this poem stands at the very centre of the song cycle, and draws attention to itself by virtue of being scored as a duet between singer and clarinet. There are no repeats in this cycle, but the melodic lines are strictly organised around particular intervals – major and minor sevenths, major and minor seconds, and perfect and augmented fourths. These intervals dominate the melodic phrases as well as the harmonies in all five movements, thus creating a sense of unity.

The structure of the five movements is in the form of an arch, with the outermost movements (the first and fifth) roughly equivalent in mood and content. The same can be said of the second and fourth movements. The third movement, therefore, stands out as the core of the work.

While the theme of “The Light Smith” centres on the beginnings, growth and culmination of life, it is autumn and winter we meet in “Do You Believe in Heather?”, composed in 2018. In the text, these seasons figure both metaphorically, in the sense of life’s autumn and winter, and literally, conveying realistic images from nature. The first verse opens with the lines “There is a silence / like the absence of bees in January”, thus making us experience silence, as well as winter and the world of insects, in a new way. A frozen landscape is described, but, as in “The Light Smith”, there is also here an urge to sharpen our senses, thus making us capable of hearing “The song of that / which has never been said” as well as “the inaudible / that surrounds the stones / out on the frozen field”. By fine-tuning our minds like this, we will sense that “There is a place / where all these soundless moments / are gathered / As a deafening / fertile silence / waiting for us”.

However, before we reach this point we must endure sorrow, grieving over “… her / who bore me”. We must wait in a room “filled with suffering” until the light returns and we experience that “all that breathes in you / comes confidently alive / as something you never quite / know how to put into words”. These are the final words of the song cycle. It is all about coming closer to something we can only dimly sense – the more mystical aspects of our existence.

For those of us interested in addressing this sort of theme artistically, it is also about finding ways to give expression to this dimly sensed presence. Where and how can we possibly find words for “something you never quite know how to put into words”? Where and how can we find the notes for “The song of that / which has never been said”? These are, for me, as a creative artist, fundamental questions. The answer lies in taking on board what I might call a poetic approach to life. This is not by any means something that is reserved for poets – it is just as pertinent for anyone working artistically who finds this whole theme fertile ground. We are talking here about an artistic world view, a particular way of seeing, where you relate to the world around you not only as something definite, physical and perceptible, but also full of hidden and surprising connections and associations. These hidden connections, or correspondances as Baudelaire calls them, can be felt by any of us, provided that we are sufficiently open and sensitive; moreover, they can be given artistic expression, provided that the creative artist has the necessary skills. Sometimes these hidden connections can emerge in the foreground. On other occasions they are less tangible – something only dimly perceived, or dimly sensed as I have already said. In these latter cases, their artistic expression will take the form of Poe’s “suggestive indefi-
Ståle Kleiberg is a leading Norwegian composer who has made his mark on the international music scene. His music is widely performed in and outside Norway. Most of his works are in fact commissions from well-established orchestras, ensembles and performers, and there are also many published recordings of his music. The eight albums that feature his music alone have received outstanding international reviews.

Kleiberg’s music is characterised by a highly distinctive form of extended tonality and by meticulous attention to colouristic details. This is especially the case in his orchestral works, including his first symphony, *The Bell Reef*, and his *Concerto for Violin and Orchestra*, issued on the Grammy-nominated 2L album *Treble and Bass: Concertos by Ståle Kleiberg*.

Kleiberg’s large-scale works in oratorio and opera format constitute an important part of his output. These works have all been widely performed after their premières. His most recent work in these genres is *Mass for Modern Man*, with the Norwegian and German premières taking place in 2015 in the Nidaros Cathedral, Trondheim, and in the Munich Frauenkirche (Der Münchner Dom). The work was later recorded by 2L, and it featured on an album released in 2017. The opera-oratorio *David and Bathsheba* was also highly acclaimed after its première in the Nidaros Cathedral in 2008, and it has subsequently been performed in many countries. 2L’s recording of this work was nominated for a Grammy in the category Best Opera Recording. *Requiem – for the victims of Nazi persecution* is one of Kleiberg’s most frequently performed works. The American première took place in Washington National Cathedral on 11 September 2004. It was subsequently broadcast nationally in the US and recorded on CD with Washington National Cathedral’s choir and chamber orchestra; since then the work has received many performances in different countries.
Music and has studied under Svein Bjørkøy, Ingrid Bjoner, Oren Brown, David Adams and Barbara Bonney; she has participated in master classes with Dietrich Fischer-Dieskau.

Ole Christian Haagenrud is one of the leading Norwegian pianists of his generation. He has performed in many of Europe's most prestigious venues, such as the Concertgebouw Amsterdam, the Brahms Saal in Vienna's Musikverein, the Stephaniensaal in Graz, the Lithuanian National Philharmonic Hall in Vilnius, the Slovenian Philharmonic Hall in Bratislava and Casa da Musica in Porto. Haagenrud has received several awards and distinctions, including the Robert Levin Prize at the Bergen International Festival in 2014. In 2008 he won the Norwegian Music Competition for Youth, receiving the accolade of Musician of the Year. He has performed as soloist with professional orchestras such as the Bergen Philharmonic and the Norwegian Radio Orchestra. He gives concerts regularly at music festivals in and outside Norway, and frequently plays alongside Norway's foremost musicians. He studied at the Norwegian Academy of Music under Professors Jens Harald Bratlie and Håvard Gimse.

Idas Kateraas is currently completing her Masters in clarinet performance at the Norwegian Academy of Music, studying under Björn Nyman and Fredrik Fors. She has earlier studied under Ronald van Spaendonck, Nathalie Lefèvre and Jean Marc Fessard at the Royal Conservatory in Brussels. Parallel with her studies she performs as a freelance musician, frequently playing in Norway’s military bands as stand-in. She has had a one-year stand-in engagement with the Royal Norwegian Air Force Band in Trondheim. Kateraas is also a passionate chamber musician, and is a member of the wind ensembles Quatuor Flexible and Woods of Norway.

Trio Luna has existed for five years, with a broad repertoire that ranges from classical to folk music. The trio’s members are Annika Nordstrøm, Jan Petter Hilstad and Ruth Potter.

Kleiberg’s Requiem is the principal work in a trilogy of compositions dealing with the same subject matter, the others being the orchestral work Lamento: Cissi Klein in memoriam and the cello concerto Dopo. The latter was premiered by Øyvind Gimse and Trondheim-Solistene – these artists have also recorded the work, and have performed it all over the world.

Kleiberg’s innovatory approach, formal command and technical mastery are particularly apparent in his extensive chamber music oeuvre. A selection of six chamber works was featured in 2015 on another 2L album: Mezzotints – Chamber Music by Ståle Kleiberg.

Marianne Beate Kielland is one of Scandinavia’s foremost singers. She has built up an exceptionally broad repertoire that stretches from the early 17th-century to contemporary music. Her ability to mould her singing to suit the style of a particular period is highly valued by conductors, players and audiences. Kielland is in huge demand as a concert soloist and she appears regularly in Europe’s largest concert halls with orchestras such as the Orchestre des Champs-Élysées, the Barcelona Symphony Orchestra, the Royal Flemish Philharmonic Orchestra, Bach Collegium Japan, Akademie für alte Musik Berlin, Concerto Köln, the Vienna Symphony, Holland Baroque Society, Collegium Vocale Gent, Anima Eterna and Concerto Copenhagen. Among the conductors she has worked with are Philippe Herreweghe, Fabio Biondi, Jordi Savall, Rinaldo Alessandrini, Helmut Rilling, Masaaki Suzuki, Andrew Manze, Lars Ulrik Mortensen, Bruno Weil, Ari Rasilainen, Manfred Honeck, Iona Brown, Andreas Spering and Daniel Reuss. Her recordings, numbering over 40, include Beethoven’s Missa Solemnis (2017), E. Grieg Garborg/Vinje/Ibsen (2014), Grammy-nominated Veslemøy Synsk by Thommessen (2011), Come away death (2010), Frank Martin: Golgotha (2009), Beethoven’s 9th Symphony (2007) and Bach’s Mass in B minor (2003). Kielland received her musical education at the Norwegian Academy of Music and has studied under Svein Bjørkøy, Ingrid Bjoner, Oren Brown, David Adams and Barbara Bonney; she has participated in master classes with Dietrich Fischer-Dieskau.

Ole Christian Haagenrud is one of the leading Norwegian pianists of his generation. He has performed in many of Europe’s most prestigious venues, such as the Concertgebouw Amsterdam, the Brahms Saal in Vienna’s Musikverein, the Stephaniensaal in Graz, the Lithuanian National Philharmonic Hall in Vilnius, the Slovenian Philharmonic Hall in Bratislava and Casa da Musica in Porto. Haagenrud has received several awards and distinctions, including the Robert Levin Prize at the Bergen International Festival in 2014. In 2008 he won the Norwegian Music Competition for Youth, receiving the accolade of Musician of the Year. He has performed as soloist with professional orchestras such as the Bergen Philharmonic and the Norwegian Radio Orchestra. He gives concerts regularly at music festivals in and outside Norway, and frequently plays alongside Norway’s foremost musicians. He studied at the Norwegian Academy of Music under Professors Jens Harald Bratlie and Håvard Gimse.

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Annika Nordstrøm doubles as principal flautist in the Trondheim Symphony Orchestra, and is an active chamber musician. She has earlier worked as a freelance musician, play-
ning Sommerro – their album Vebjo, which features Christmas music from the Nordmøre district of Norway, was released in 2015. Larsen also plays in Famntak, the folk music group from Nordmøre. He studied at Trondheim Music Conservatory with Bjarne Fiskum and Ian Hedley, and at the Barratt Due Institute of Music with Stephan Barratt-Due.

**Jan Petter Hilstad** is principal viola-player in the Trondheim Symphony Orchestra and a veteran member of the TrondheimSolistene. He is also director and artistic leader of the Strinda string orchestra, and he has composed many string arrangements for younger players. He studied at the Trøndelag Music Conservatory and at the Prague Conservatory.

**Ruth Potter** is solo harpist in the Trondheim Symphony Orchestra. She has played with the BBC Symphony Orchestra, the Philharmonia Orchestra and the National Opera Orchestra in Oslo, and has given recitals in London's Purcell Room and Wigmore Hall. She studied at the Royal Academy in London.

**Atle Sponberg** is one of the most interesting Norwegian violinists currently making a mark on the music scene. He has performed as soloist, chamber musician and orchestral leader all over Norway, and his name often appears on festival programmes throughout Europe, in the USA and in Australia. He has performed as soloist with the Oslo Philharmonic Orchestra, the Norwegian Radio Orchestra, the Bergen Philharmonic Orchestra, Tromsø Chamber Orchestra and Pori Sinfonietta in Finland, and he has played with conductors such as Rolf Gupta, Ari Rasilainen, Walter Weller and Andrew Manze. Sponberg is artistic director of the professional orchestra Gjøvik Sinfonietta and concertmaster in the Norwegian Radio Orchestra; in addition he plays tango music in a number of ensembles – for example with bandoneonists Marcello Nisinmann, Andreas Rokkseth and Per Arne Glorvigen.

**Anders Larsen** is a joint member of the Trondheim Symphony Orchestra and Trondheim-Solistene. He has performed as soloist with both these orchestras and also with the Norwegian Radio Orchestra. He is active within several genres. He often collaborates with Henning Sommerro – their album Vebjo, which features Christmas music from the Nordmøre district of Norway, was released in 2015. Larsen also plays in Famntak, the folk music group from Nordmøre. He studied at Trondheim Music Conservatory with Bjarne Fiskum and Ian Hedley, and at the Barratt Due Institute of Music with Stephan Barratt-Due.

**Ole Wuttudal** is principal viola player in the Trondheim Symphony Orchestra, and in addition teaches viola at the Department of Music, NTNU. He also plays regularly with other orchestras both in and outside Norway. He is in much demand as a chamber musician, and participated in the recording of Ståle Kleiberg’s String Quartet no. 2, which is featured on 2L’s album Mezzotints: Chamber Music by Ståle Kleiberg. Wuttudal studied at the Department of Music, NTNU, and at the Norwegian Academy of Music.

**Øyvind Gimse** is a dynamic, versatile musician – much sought-after as chamber musician and strings teacher. He has played at all of Norway's main chamber music festivals with musicians such as Leif Ove Andsnes, Nobuko Imai, Leonidas Kavakos, Natalia Prischepenko, Andrew Manze, Richard Egarr and Catherine Bott. Gimse is particularly interested in bringing together modes of artistic expression that are usually kept separate, and he has forged his own performances where different art forms are combined. As a teacher Gimse is not only a professor at the Department of Music at NTNU, but also active in developing musical talent in a wider international perspective. From 2002 to 2017 he was artistic director of the TrondheimSolistene, and together they toured worldwide. His work with TrondheimSolistene and 2L has resulted in no fewer than seven Grammy nominations. Other recordings include, in partnership with his pianist brother Håvard, T.Tellefsen – Chopin (2001), and, in collaboration with Anne-Sophie Mutter, Vivaldi’s Four Seasons (1999). He has also played in the contemporary music groups Canzonettas and Ter Jung Sextet, with whom he collaborated on the album Hexa (2000). In 2013, Gimse received Trondheim municipality’s culture award for his contribution to Trondheim’s cultural life.
Lyssmeden

I

Eg føddes på ei slette
der havet var
lyd og stråler

Eg voks opp
til lyssmed

I dag
skin gardina
i aprilvinden
Musikken stig
og i min kropp
bankar eg
lyset inn

II

Me skal elska som dyr
og som englar
Som blakke hestekroppar
og sommarfuglkyss
Me skal storma fram
over sanddynene saman
og sitja heilt roleg
i sofakroken
medan det grå jærregnet
siler over knausane
si fiolette hud

The Light Smith

I

I was born on a flatland
where the ocean was
sound and rays

I grew up
to become a light smith

Today
the curtains are shining
in the April wind
The music grows
and into my body
I am beating
the light

II

We shall make love like animals
and like angels
Like pale horses
and kisses of butterflies
We shall dash forward
over the sand dunes together
and sit quite calm
in the sofa corner
while the grey rain
is straining over the violet skin
of the rocks

Måltid lått og
det merkelege huset
me kallar framtid
Eg skal elska deg
med det hav
eg inni meg
Me skal elska som dyr
og som englar

III

Mitt ansvar er
å bera lyset i min kropp
lik ein sirene
eller lik hestehovar
under mine augnelokk

Mitt ansvar er
å vera kjærleik
der ikkjekjærleik
fint

Koma deg i møte
med mine fingertuppar
Elektriske dropar
dirrande av vårt
samanlevde liv
Kom ut, kom ut, høyr vindane blæs
Høyr den nye tonen i dag
Den kraftige varme tonen
Kom ut alle saman, så dykk til ro
Roa dykk ned, her er rom under himmelen
Rom og ro til dykk alle
Kom nærare
Høyr rislinga
av ungane sin lått
gjennom dykkar dagklare kropp
Sjå vår eigen varme
Alt den ber i seg
av framtid, av draumar
konkrete som hender og blod
Kom ut av husa, sjå dykk om
Et ny sol står på himmelen
Ein ny tone i vinden

Om du ligg heilt stille
kan du høyra
lyset arbeide
med bjørkettera
fem hundre meter
frå di store seng

V

Trur du på lyng?
I

Det finst ei stille
som fråværet av bier i januar
Lyden av det
som ikkje tek plass
Songen av det
som aldri vert sagt
Det finst ein pause
når folk snakkar saman
fem hundre millisekund
før neste replikk frå den andre
Det finst noko uhøyrleg
som omgir steinane
ute på det frosne jordet
og det utstoppa ekornet
bak glaset i skapet i gangen
i den store skulebygningen
Det finst ein stad
der alle desse lydlause stundene
er samla
til ei overdøyvande
fruktbar stille
som ventar på oss

II

Eg bar ei sorg gjennom vintergatene
Ein uutsletteleg flamme

Do You Believe in Heather?
I

There is a silence
like the absence of bees in January
The sound of that
which doesn’t occupy any space
The song of that
which has never been said
There is a pause
when people are talking together
five hundred milliseconds
before the next remark from another
There is something inaudible
that surrounds the stones
out on the frozen field
and the stuffed squirrel
behind the glass in the cupboard
in the corridor of the great school building
There is a place
where all these soundless moments
are gathered
As a deafening
fertile silence
waiting for us

II

I was carrying a sorrow through winter streets
An indelible flame
som brann for henne
Så leverte eg frå meg bokstavane
go langt om lenge
Eg senka meg stilt inn i det salte
Halve verda var
III
IV
that burnt for her
who bore me
Then I delivered my words
and entered a large aeroplane
and at long last
I arrived at the island of women
I let myself sink quietly into salt
warm water
Half of the world was
a tear
I was sitting in a room filled with suffering
and then with light
I walked on a road that became a bridge
and then a life
I didn’t know where I was headed
Still I came here
The more love I’m open for
The more suffering
The more light

that burnt for her
who bore me
Then I delivered my words
and entered a large aeroplane
and at long last
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I let myself sink quietly into salt
warm water
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and then a life
I didn’t know where I was headed
Still I came here
The more love I’m open for
The more suffering
The more light

Tired of so many kinds of disappointed voices
I sought consolation out in the open field
To draw one’s breath and accept a whole universe
is almost more than one
can take
But suddenly a robin looks at you
and then a squirrel is peeping out
behind a pine trunk
A roe deer emerges from the brushwood
to quench its thirst in the river
and your gaze flies into this
and you become
the world
and the incidents and
all that breathes in you
come confidently alive
as something you never quite
know how to put into words

English versions by Helge Tørvund, with help from Michael O’Siadhail and Joanie Shaterian
En poetisk innstilling til livet


De to sangsyklusene Lyssmeden og Trur du på lyng? er begge bygget over dikt av min venn Helge Torvund. Jeg har fulgt hans forfatterskap siden det startet og vårt kunstneriske samarbeid har vært av stor betydning for meg. Lyset, stillheten, kjærligheten, døden og naturen er tematisert i disse diktene, ikke som abstrakte begreper, men som konkrete erfaringer tilhørende vår hverdag.


I den poetiske livsinnstillingen jeg har beskrevet, er det ikke plass for skråsikre dogmer. Undring og mysterium står derimot sentralt, og mysteriet kan altså erfares i vår hverdag.
Nøkkelen ligger i å skjerpe kroppens sanser – lytte, betrakte, fornemme mer og på andre måter enn det vi vanligvis gjør gjennom vår tillætte måte å erføre verden på. Med en slik poetisk innstilling til livet vil mysteriet vise seg i det velkjente. Din og min hverdag blir rett og slett den viktigste kilden vi har for å kunne vinne innsikt i noen av livets gater.

Ståle Kleiberg, Trondheim 2019


Kleibergs innovativ tillærmøning, formale beherskelse og tekniske mesterskap kommer ikke minst til uttrykk i hans mange verk i kammerformat. Seks utvalgte kammerverk ble i 2015 utgitt på et 2L-album med tittelen Mezzotints – Chamber Music by Ståle Kleiberg, og følges altså nå opp med albumet Ståle Kleiberg: Do You Believe in Heather?


Washington National Cathedrals kor og orkester og har siden blitt fremført svært mange ganger i ulike land.

Kleibergs Requiem er hovedverket i en trilogi skrevet over samme tematikk. Trilogien består i tillegg av orkesterverket Lamento til Cissi Kleins minne og cellokonserten Dopo. Det sistnevnte verket ble urfremført av Øyvind Gimse og TrondheimSolistene, som siden slitte det inn på plate og fremførte det på flere av sine utenlandsturnéer.

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Ståle Kleiberg er professor i komposisjon og musikkvitenskap ved NTNU’s Institutt for musikk.

Annika Nordstrøm er alternerende solofløytist i Trondheim Symfoniorkester og en aktiv kammermusiker. Nordström har tidligere jobbet som frilansmusiker med vikariater i blant annet Oslofilharmonien og Operaorkesteret. Hun har også undervist ved Institutt for musikk ved NTNU. Nordstrøm er utdannet ved Østlandets Musikkonservatorium.

Jan Petter Hilstad er solobratsjist i Trondheim Symfoniorkester og en av veteranene i TrondheimSolistene. Han er også dirigent og kunstnerisk leder for Strinda strykeorkestret, og har skrevet mange strykearangement for unge strykere. Hilstad er utdannet ved Trøndelag Musikkskule og Konservatoriet i Praha.

Ruth Potter er soloharpist i Trondheim Symfoniorkester. Hun har spilt med orkestre som BBC Symphony, Philharmonia Orchestra, Royal Philharmonic og operaorkestret i Oslo, og har gitt solokonsert i London's Purcell Room og i Wigmore Hall. Potter er utdannet ved Royal Academy of Music i London.

Atle Sponberg har markert seg som en av de mest interessante norske fiolinistene i dag. Som solist, kammermusiker og orkesterleder har han turnert over hele Norge, og er ofte å finne på programmet til festivaler over hele Europa, i USA og Australia. Sponberg har vært solist med Oslo Filharmoniske orkester, ORK Kringkastingsorkester, Bergen Filharmoniske, Kristiansand symfoniorkester, Tromsø Kammerorkester og Pori Sinfonietta i Finland. Han har samarbeidet med dirigenter som Rolf Gupta, Ari Rasilainen, Walter Weller og Andrew Manze. Atle Sponberg er kunstnerisk leder for det profesjonelle orkesteret Gjøvik Sinfoniakademiet, konsertmester i Kringkastingsorkestret og spiller tango i en rekke ensembler, blant annet med bandoneonistene Marcello Nisinmann, Andreas Rokseth og Per Arne Glorvigen.

Anders Larsen er fiolinist i Trondheim Symfoniorkester i kombinert stilling med TrondheimSolistene. Han har vært solist med Trondheim Symfoniorkester, Trondheim-
Solistene og Kringkastingsorkesteret. Larsen er aktiv innenfor flere genre. Han samarbeider jevnlig med Henning Sommerro, og disse ga i 2015 ut albumet Vebjo med juletoner fra Nordmøre. Larsen spilte også i nordmørsgruppa Famntak. Han er utdannet ved Musikkonservatoriet i Trondheim under Bjarne Fiskum og Ian Hedley, og ved Barratt Due Musikkinstittut under Stephan Barratt-Due.

**Ole Wuttudal** er solobratsjist i Trondheim Symfoniorkester og underviser i bratsj ved Institutt for musikk ved NTNU. Han jobber også jevnlig med andre orkester og ensembler i inn- og utland. Wuttudal er en ettertraktet kammermusiker som blant annet medvirkte på innsplillingen av Ståle Kleibergs *Strykekvartett nr. 2*, utgitt på 2L-albumet *Mezzotints: Chamber Music by Ståle Kleiberg*. Wuttudal er utdannet ved Institutt for musikk, NTNU, og ved Norges Musikhøgskole.

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. Immersive audio 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 immersive audio 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

 Recorded in Sofienberg Church, Norway August 2018 by Lindberg Lyd AS

Recording Producer and Balance Engineer MORTEN LINDBERG
Piano Technician TROND S HELLSTRØM C. Bechstein Concert C234
Editing JØRN SIMENSTAD
Mix and Mastering MORTEN LINDBERG
Graphic Design and Session Photos MORTEN LINDBERG
Sømmernatt ved stranden (1902-03) EDVARD MUNCH
Photo of Composer OLE MARTIN WOLD
Programme Notes STÅLE KLEIBERG Translation RICHARD HUGH PEEL
Executive Producers
STÅLE KLEIBERG, JØRN SIMENSTAD and MORTEN LINDBERG

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www.2L.no

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This recording was made by Lindberg Lyd AS with DPA microphones and HDRUS converters to a PYRAMIX workstation on Ravenna AoIP. Complete system on JMF Audio PCD302 power line conditioner. Digital eXtreme Definition is a professional audio format that brings analogue qualities in 24 bit at 352.8 kHz sampling rate.

MQA CD plays back on all CD players. When a conventional CD player is connected to an MQA-enabled device, the CD layer of the Hybrid SACD will reveal the original master quality. For more information visit www.mqa.co.uk
String Quartet No. 3
1  I. Scherzando  5:16
2  II. Rubato e espressivo  6:10
3  III. Animato  4:44
Atle Sponberg, Anders Larsen, Ole Wuttudal, Øyvind Gimse

Trur du på lyng? (Do You Believe in Heather?)
4  I. Fruktbar stille  5:55
5  II. Mor  3:11
6  III. Kjærlleik og liding  4:19
7  IV. Livnar til  5:16
Marianne Beate Kielland, Ole Christian Haagenrud

Trio Luna
8  I. Luna serale  7:07
9  II. Luna notturna  6:27
10 III. Luna mattutina  4:35
Annika Nordstrøm, Jan Petter Hilstad, Ruth Potter

Lyssmeden (The Light Smith)
11 I. Eg føddes på ei slette  3:41
12 II. Me skal elska  3:08
13 III. Mitt ansvar  2:36
14 IV. Kom ut  3:37
15 V. Om du ligg heilt stille  4:46
Marianne Beate Kielland, Ida Kateraas, Ole Christian Haagenrud