

DENON

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01	TrondheimSolistene / Øyvind Gimsø	Britten: Simple Symphony - Boisterous Bourree	3:00
02	Ola Gjeilo / Johannes Martens / Tom Barber	Gjeilo: North Country II	5:08
03	Engegårdkvartetten	Haydn: String Quartet op. 76 no. 5 - Finale/Presto	3:25
04	Cikada Duo	Nordheim: Colorazione (excerpt)	2:07
05	Wolfgang Plagge	Plagge: Christmas Variation II	4:28
06	Philharmonia Orchestra / Vladimir Ashkenazy	Berg: Pastorale, op. 32	1:52
07	Marianne Thorsen / TrondheimSolistene	Mozart: Violin Concerto in D major - Allegro	9:16
08	Consortium Vocale / Alexander Schweitzer	Crux Fidelis	5:09
09	Philharmonia Orchestra / Vladimir Ashkenazy	Berg: Vicino alla Montagna, op. 58b	12:23
10	Kristiansand SO / Norwegian Soloists' Choir	Islandsmoen: REQUIEM - Lacrymosa	4:49
11	Kristiansand SO / Norwegian Soloists' Choir	Islandsmoen: REQUIEM - Confutatis	2:12
12	Stig Nilson / Anders Kjellberg Nilsson	Plagge: Duels for 2 violins - Vivo	1:47
13	P. Grainger / Kristiansand SO / R. Gupta	Grieg: Concerto for Piano & Orchestra - Allegro	12:22
14	Tone Wik / Barokkanerne	Vivaldi: Che giova il sospirar, cantata RV679	4:03
15	Dena Piano Duo	Mozart: Sonata for 2 Pianos - Allegro con spirito	6:03
16	Ellen Sejersted Bødtker	Bødtker: Christmas Fantasy	4:03
17	Ensemble 96 / Øystein Fevang	Nystedt: Immortal BACH	3:50
18	Kåre Nordstoga	Sandvold: Orgelimprovisata DEILIG ER JORDEN	5:03

Exclusive High Definition Music – Video only for menu guide

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Pure audio
experience

Pure audio experience



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Simple Symphony, op 4 - Boisterous Bourree

Benjamin Britten (1913–1976)

TrondheimSolistene / Øyvind Gimse

01

3:00

The divertimento as a musical genre dates back to the nineteenth century. Divertimenti were composed for various social occasions and were intended to be light, uncomplicated and cheerful. Such pieces were often scored for small string ensemble. Over the years this effortless, elegant form has appeared in many different musical styles and, to a large extent, set the standard for the virtuosic chamber music we know today. A number of the most prominent composers of our age have engaged with this most fascinating musical style and have contributed to its further refinement as a chamber-symphonic show-piece. This album was nominated for three GRAMMY Awards 2008: Best Small Ensemble, Best Engineering and Best Surround Sound Album.

Album: DIVERTIMENTI (2L50SABD)

Recording venue: Selbu Church, November 2007

Original source: DXD (24bit/352.8kHz)



North Country II

Ola Gjeilo (1978–)

**Ola Gjeilo / Johannes Martens /
Tom Barber**

02

5:08

This reflective, tuneful album is a collection of beautiful piano music written and performed by Ola Gjeilo. His music is a blend of jazz, classical and popular music influences, married in a unique and passionate style. The evocative melodies and harmonies of Stone Rose are sure to captivate listeners from the first hearing. Many of the tracks are expressions of Ola's deep love for New York City, where he lives and maintains his highly successful career as a composer and pianist.

Album: Stone Rose (2L48SACD)

Recording venue: Sofienberg Church, August 2007

Original source: 24bit/96kHz



String Quartet in D, Op. 76, No. 5

Joseph Haydn (1732–1809)

Engegårdkvar tetten

03

3:25

The Engegård Quartet made their first appearance at the 2006 Lofoten International Music Festival. Inspired by the midnight sun, their musical landscape ranges from glowing core energy to the gentle lyrical sound of Norwegian nature. Edvard Grieg and Leif Solberg are natural choices for this Scandinavian quartet, complimented by the music of Joseph Haydn reflected in a Nordic atmosphere. The strong musical nerve is emphasized by

an intense sound production by Lindberg Lyd.

Album: STRING QUARTETS Haydn - Solberg - Grieg (2L53SACD)

Recording venue: Jar Church, October 2007

Original source: DXD (24bit/352.8kHz)



Colorazione [excerpt]

Arne Nordheim (1931–)

Cikada Duo

04

2:07

Since 1960 the composer Arne Nordheim has enchanted both musicians and audience with a unique soundscape. His music may be considered a source to the later Nordic Sound of electronica. Today's DJs might not willingly announce "Grandfather taught me this", but that's actually the case! CIKADA DUO is Kenneth Karlsson (piano/synthesizer) and Bjørn Rabben (percussion). They are joined by Åke Parmerud (electronics) and

Elisabeth Holmertz (soprano) in this production of Arne Nordheim's music. Take the stand within the percussion and let yourself be embraced by electronica, vocal and synthesizers in an extreme surround sound recording, as originally intended by the composer.

Album: NORDHEIM (2L39SACD)

Recording venue: Henie Onstad Art Centre, May 2006

Original source: 24bit/88.2kHz



Christmas Variation II

Wolfgang Plagge (1960–)

Wolfgang Plagge

05

4:28

Christmas is a season of expectation, peace and joy. However, joy can easily be overrun by stress and hurry and turn peace into loneliness. At this point give yourself a break, sit down with pianist Wolfgang Plagge and let your mind come to rest while the sweetest sounds of Christmas fill your room. The Inspiration of the Moment is of fundamental significance to any type of connection between human beings, in music as well as in speech.

All tracks on this recording are results of spontaneously improvised variations over the Season's most beloved songs and tunes.

Album: JULEVARIASJONER – Christmas Variations (2L32SACD)

Recording venue: Sofienberg Church, November 2007

Original source: 24bit/44.1kHz



Pastorale, op 32

Fred Jonny Berg (1973–)

Philharmonia Orchestra / Vladimir Ashkenazy

06

1:52

Only the full symphony orchestra can impose the true emotional dynamics of the arctic nature. FLUTE MYSTERY is a collection of five orchestral works by Norwegian composer Fred Jonny Berg. In this distinctive and dynamic surround soundrecording, the Philharmonia Orchestra with Emily & Catherine Beynon as soloists on flute & harp are conducted by the legendary Vladimir Ashkenazy.

Album: FLUTE MYSTERY (2L58SABD)

Recording venue: Watford Colosseum, London, January 2008

Original source: 24bit/96kHz



Violin Concerto in D major, KV218 - Allegro

W. A. Mozart (1756–1791)

Marianne Thorsen / TrondheimSolistene

07

9:16

With this recording we wish to present a fresh version of the most elegant violin concertos in the history of music. While respecting the origin and tradition of this music, we have sought a new and dynamic musical experience rooted in our present time. To us, Mozart is as solid as rock, as soft as snow, and as clear as ice; this recording embraces the listener in a sonic world that invites him or her to

participate actively in the experience, in close and mutual interaction with the soloist and the orchestra. Only in this way can we genuinely express our love of Mozart's music. This album was declared a Record to Die For by STEREOPHILE magazine and won the Spellemannprisen 2006.

Album: MOZART violin concertos (2L38SACD)

Recording venue: Selbu Church, May 2006

Original source: DXD (24bit/352.8kHz)



Crux Fidelis

Gregorian Chant (Sacred Scripture)

Consortium Vocale /

Alexander Schweitzer

08

5:09

Gregorian chant, in its all-embracing spirituality and poetry, appeals to the deeper levels of the human heart. Monks in the Middle Ages composed and performed this music as an integrated part of their daily occupation with Sacred Scripture. Throughout the centuries Gregorian chant has enriched and deepened the liturgy of the church, and has been a source

of inspiration in every period of European music history. Under the leadership of Alexander M. Schweitzer, Consortium Vocale presents chants from the five Sundays of Lent, Palm Sunday and Good Friday, recorded in the medieval church at Ringsaker in Norway.

Album: EXAUDIAM EUM - Gregorian Chant for Lent and Holy Week (2L43SACD)

Recording venue: Ringsaker Church, September 2006

Original source: DXD (24bit/352.8kHz)



Vicino alla Montagna, op 58b

Fred Jonny Berg (1973–)

**Philharmonia Orchestra /
Vladimir Ashkenazy**

09

12:23

Vladimir Ashkenazy: "I am very fond of Scandinavian mentality, the way people express themselves and their spiritual world. It has always been a very special treat for me to conduct and play Scandinavian music and it is a particular pleasure to introduce to the world a very talented Norwegian composer Fred Jonny Berg whose music in its own way is a genuine reflection of his world."

Album: FLUTE MYSTERY (2L58SABD)

Recording venue: Watford Colosseum, London, January 2008

Original source: 24bit/96kHz



REQUIEM - Lacrymosa

Sigurd Islandsmoen (1881–1964)

**Kristiansand Symfoniorkester / The
Norwegian Soloists' Choir / Terje Boye Hansen**

10

4:49

Sigurd Islandsmoen's REQUIEM for soloists, choir and orchestra is a unique flower in the Norwegian music flora. Throughout the 1940s and 50s the work enjoyed huge success both in Norway and abroad thanks to its beautiful and accessible latin and folk music based musical language. And then, mysteriously, the music disappeared and the work was buried in the dust of oblivion for several decades. But now it has been revived and restored to its former glory, a source of inspiration to future generations. This album was declared a Record to Die For by STEREOPHILE magazine 2008.

Album: Islandsmoen REQUIEM (2L36SACD)

Recording venue: Kristiansand Cathedral, March 2006

Original source: 24bit/88.2kHz

**REQUIEM - Confunctus**

Sigurd Islandsmoen (1881–1964)

Kristiansand Symfoniorkester / The**Norwegian Soloists' Choir / Terje Boye Hansen**

11

2:12

Sigurd Islandsmoen's REQUIEM for soloists, choir and orchestra is a unique flower in the Norwegian music flora. Throughout the 1940s and 50s the work enjoyed huge success both in Norway and abroad thanks to its beautiful and accessible latin and folk music based musical language. And then, mysteriously, the music disappeared and the work

was buried in the dust of oblivion for several decades. But now it has been revived and restored to its former glory, a source of inspiration to future generations. This album was declared a Record to Die For by STEREOPHILE magazine 2008.

Album: Islandsmoen REQUIEM (2L36SACD)

Recording venue: Kristiansand Cathedral, March 2006

Original source: 24bit/88.2kHz

**Duels for 2 violins - Vivo**

Wolfgang Plagge (1960–)

Stig Nilsson / Anders Kjellberg Nilsson

12

1:47

Violinist Stig Nilsson presents a selection of six contemporary Norwegian works from his extensive repertoire. Throughout his long career as concertmaster of the Oslo Philharmonic Orchestra, and as a much sought-after soloist and ensemble partner – and not least as a source of inspiration to a great many colleagues and composers – Stig Nilsson has contributed perhaps more than any other to putting

Norwegian composers on the map. Numerous works have been dedicated to him over the years; some of them even for two violins. Hear him in solo performances and together with his son, Anders Kjellberg Nilsson.

Album: SOLO + (2L47SACD)

Recording venue: Ullensvang Church, March 2007

Original source: DXD (24bit/352.8kHz)



Concerto for Piano & Orchestra - Allegro

Edvard Grieg (1843–1907)

P. Grainger / Kristiansand SO / R. Gupta

13

12:22

The magic of a “time machine” brings Percy Grainger’s original performance back to life in this modern surround-sound recording. Grieg himself bears witness to the validity and authenticity of Grainger’s interpretation through his own enthusiastic endorsement: “I had to become sixty-four years old to hear Norwegian piano music interpreted so understandingly and brilliantly. He breaks new ground for himself, for me, and for Norway. And then

this enchanting, profound, serious, and childlike naturalness! What a joy to gain a young friend with such qualities!” The Duo-Art reproducing piano, which is something like an analogue predecessor of the computer, powered by an electric suction pump, and controlled automatically by perforated rolls of paper, the system is fitted in front of a Steinway concert grand piano and re-performed the playing of Grainger in 1921.

Album: GRIEG Piano Concerto (2L60SABD)

Recording venue: Kristiansand Cathedral, February 2009

Original source: DXD (24bit/352.8kHz)



Che giova il sospirar, cantata RV679

Antonio Vivaldi (1678–1741)

Tone Wik / Barokkanerne

14

4:03

18th century Venice; where Hollywood meets Las Vegas; where the jet-set of Europe could conceal their identities behind masks and hurl themselves into the fake world of commedia dell’arte. Bellezza Crudel is a small selection of delightful cantatas and concertos. Vivaldi’s world is one of heartfelt, musical intensity, confirming the Venetians’ adoration of theatrical beauty.

Cantate RV 679, 660, 664, 678 (soprano) — Concerti RV 484 (fagotto) and RV 441 (flauto)

Album: Bellezza Crudel (2L56SACD)

Recording venue: Jar Church, February 2008

Original source: DXD (24bit/352.8kHz)



Sonata for 2 Pianos - Allegro con spirito

W. A. Mozart (1756–1791)

Dena Piano Duo

15

6:03

Mozart was without a doubt one of Grieg's favourite composers. What is special about Grieg's adaptations of the Mozart sonatas is that he has not reworked them in the traditional – and perhaps derogatory – manner. Grieg's unusual achievement lies in the fact that he has retained Mozart's text unchanged, adding an entirely new part which can be performed together with the original.

When both parts are played, they interweave and become something entirely new. This album is made of Mozart's Sonata in D for Two Keyboards, their Fantasia for two pianos in C minor and Grieg's Old Norwegian melody with variations.

Album: MOZART/GRIEG vol. II (2L57SABD)

Recording venue: Sofienberg Church, August 2008

Original source: DXD (24bit/352.8kHz)



Christmas Fantasy

Ellen Sejersted Bødtker (1962–)

Ellen Sejersted Bødtker

16

4:03

JULEMESSE - Missa in nativitate Domini is a new and exciting celebration of Christmas, and definitely Sølvguttene's most unique Christmas album to date. The album is a Christmas Mass, with all its regular parts, in addition to traditional Christmas carols. What makes this recording special is that we have chosen to sing chants from various composers, while it's normal to sing a whole mass from the same

composer. We wanted to reveal how different composers from different periods of time have interpreted the same words. The music covers a range of over 1000 years, from Benedictus which is from the 10th century to Kjell Mørk Karlsen's and Wolfgang Plagge's compositions from our time.

Album: JULEMESSE - missa in nativitate Domini (2L42SACD)

Recording venue: Uranienborg Church, February 2006

Original source: 24bit/88.2kHz



Immortal BACH

Knut Nystedt (1915–)

Ensemble 96 / Øystein Fevang

17

3:50

The beginning of the universe and the drama at Golgatha; medieval music and German baroque; the writings of Søren Kierkegaard – and a child's baptism in Oslo in 1987. Knut Nystedt draws his inspiration from all ages, creating his monumental choral art with a Christian perspective and wide, humanistic appeal. This surround sound recording reproduces the three-dimensional effect as envisaged by the composer –

Surrounded by the Wonders of Creation. This album was nominated for two GRAMMY Awards 2006: Best Choral Performance and Best Surround Sound Album.

Album: Immortal NYSTEDT (2L29SACD)

Recording venue: Uranienborg Church, February 2004

Original source: 24bit/48kHz



Orgel improvisata DEILIG ER JORDEN

Arild Sandvold (1895–1984)

Kåre Nordstoga

18

5:03

JULEMESSE - Missa in nativitate Domini is a new and exciting celebration of Christmas, and definitely Sølvguttene's most unique Christmas album to date. The album is a Christmas Mass, with all its regular parts, in addition to traditional Christmas carols. What makes this recording special is that we have chosen to sing chants from various composers, while it's normal to sing a whole mass from the same

composer. We wanted to reveal how different composers from different periods of time have interpreted the same words. The music covers a range of over 1000 years, from Benedictus which is from the 10th century to Kjell Mork Karlsen's and Wolfgang Plagge's compositions from our time.

Album: JULEMESSE - missa in nativitate Domini (2L42SACD)

Recording venue: Uranienborg Church, February 2006

Original source: 24bit/88.2kHz

Pure Audio Blu-ray

Initiated by **Lindberg Lyd** and further developed by **msm-studios**, the Pure Audio Blu-ray combines the requisite storage capacity for surround and high resolution sound (24bit/192kHz) with the uncomplicated handling of a standard compact disc (CD).

This Blu-ray disc is configured in such a way that it can be played back with the simple functionality of a CD on any Blu-ray player. The user can, but is not obliged to, take advantage of the visual options (screen menu). In other words, the Pure Audio Blu-ray Disc is an autonomous medium: no TV is required to use it. The functionality is as easy as with CD: the user can navigate with the remote control and push the dedicated buttons for PLAY, STOP, SKIP and all other functions. 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.

For further information about Pure Audio Blu-ray please visit www.pureaudio-bluray.com

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

What we are seeing 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; with surround you can move about in the aural space and choose angles, vantage points and positions.

By developing one common format the surround technology that we have been working with for years finally becomes accessible to the general public. Fairly soon almost all disc players will be Blu-ray devices, and already now a majority of the sound systems that come off the shelf are 5.1 surround systems. People buy the equipment for the sake of film entertainment, but with it they get access to the unique musical experience that we are offering. Stereo is still possible of course, but the fact is that the resistance towards surround is mostly based on ignorance. People just don't know what they are missing out on.

A senior Norwegian HiFi journalist visited our studio recently. Prior to our listening session I explained to him how we recorded MOZART and DIVERTIMENTI with the orchestra in a circle, all musicians facing each other - surrounding the listener. He rose from his chair and wanted to leave. I begged him to listen - and he stayed for three hours; leaving us with the conclusion: "Now I need to go home and write an article apologising all my readers for the thirty years I have misguided them in stereo. Surround sound is the real thing."

The musical and technical process of recording and editing are identical for SACD and Blu-ray. When I started as a recording engineer in 1990 there was no focus on surround sound in classical music. It was the introduction of SACD that made us aware of this magnificent perspective. Surround sound gave us the solution to the depth and spatial resolution we experienced live on stage in a concert house, but were not able to recreate in stereo.

We prefer to record 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. Planning and discussions with the musicians create trust and a sense of occasion and excitement that translates onto the recordings. What we insist upon in the recording phase is time. We usually spend from four to six days of recording on a 60-minutes repertoire. In credit of the musicians I need to say that this is not in need of getting the score right, but in order to bring forward the right mood and dimensions. At most projects the entire first day is spent bringing the dimensions down from a 1500-people hall to the proximity encountered on a home-visit to your living room. The challenge of this process is to get the volume down, keeping the intensity and energy up, without being intrusive.



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 - And sometimes a lie can be more beautiful than the truth.

Digital eXtreme Definition is a professional audio format that brings "analogue" qualities in 24 bit at 352.8 kHz sampling rate. In DXD we find the shimmering brilliance from the original analogue source as directly from the microphones. The Weiss SARACON software is used for sample rate converting down to 24bit/192kHz for Blu-ray HD audio streams. Linear PCM is offered in addition to DTS HD Master Audio on this Blu-ray with the purpose of convincing audiophiles of the true lossless qualities of commercial encoding. We mainly work with DPA (previously Brüel & Kjær) as we find these microphones to be extremely neutral and accurate in venues with good acoustics. For a 5.1 surround we mostly use 6 microphones, each going straight to its according speaker with no artificial processing. We have no fixed procedures for the stereo; it all depends on the music, the venue and our choice of stage layout for the surround. Very often the L-front and R-front makes a perfect stereo. Other times we add a component of the L-surround and R-surround to bring the right balance and stage depth. Occasionally we record a dedicated pair of microphones for the stereo stream.



Morten Lindberg, 2009

For further information about surround sound recording please visit www.lindberg.no

About 2L

Norway is blessed with many churches and cathedrals and most of 2L's recordings are made in these wonderful spaces. The music captured by 2L features Norwegian composers and performers, and an international repertoire reflected in the Nordic atmosphere. The traditional way to illuminate and enhance an identity is to define the borders to operate within. This Norwegian label has chosen a different path as the products are developed without fences, originating from classical European art music and traditional folk music, recognizing the fundamental values of musical performances and excellent sound production.

It's never too late to uncover original music. Such a reward is always worth the wait. 2L is proving precisely that. Lindberg Lyd AS is the full name. Lyd, in Norwegian, means audio, or sound. The young founder Morten Lindberg was born in 1970. While still in the recording academy, he already got a head start by moonlighting in recording studios. He got the leverage from his classical music training, trumpet and choral. While most of his classmates were just preparing themselves to work in pop music industry, Morten was gaining experience and earning references from classical musicians and recording in churches and concert halls. One year after graduation, he already had accrued 45 recordings to his credit as balance engineer, and contributed to The Grieg Edition, awarded MIDEM Classical Award - Best Special Project in 1994.

Lindberg Lyd was nominated for the US GRAMMY-award 2007 for their production of Immortal NYSTEDT (2L29SACD) in categories "Best Surround Sound Album" and "Best Choral Performance", followed by yet three GRAMMY-nominations in 2009 for DIVERTIMENTI (2L50SABD) as "Best Small Ensemble Performance", "Best Engineered Album" and again "Best Surround Sound Album".



The core quality of audio production is made by choosing the venue for the repertoire and balancing the image in the placement of microphones and musicians. Lindberg Lyd travels all over Scandinavia for the right cathedral or chapel. However, it is the team's attitude to surround sound, which they started working seriously in 2000, that puts them in a completely different league from most multi channel classical engineers. They're not scared to experiment and to put the listener in the thick of the music rather than in a seat at one end of the hall. They've made recordings with the orchestra in the front and the choir behind and the musical results are remarkable. Planning and discussions with the musicians create trust and a sense of occasion and excitement that translates onto the recordings.

"The tools we have, even with a good surround set up, is not a perfect way to bring an audience to the concert hall; we still have to work the art of illusions," says Morten Lindberg. "This is one of the ways to do that - to bring the listener into the music and in among the musicians to be a part of it." That's not to say that they won't record in a more traditional surround format but they allow the venue, repertoire and musicians to suggest a configuration to them. It's a healthy attitude towards multi channel that doesn't hide behind the usual excuses of worrying about integrity of listener's loudspeaker layout. They're recording surround for those who want to listen in surround and the stereo layer of the hybrid disc is there for those who don't.

Their approach to recording is somehow different from the others. They would not shy away from using the surround channels to their full potential, dedicated to actual instruments or vocal parts instead of just the ambience. The music seems to be more engaging and more involving, putting the listener right in the centre of music making. In the recording of Mozart's concertos for violin and orchestra (2L38SACD) the members of the orchestra formed a circle, with the five microphones set up in the middle. That places the listener into the position of the conductor. The result is sonic quality that exemplifies high definition and fine, smooth texture. The signal path is as simple and short as it is technically advanced and the company has devised a formula which Lindberg Lyd describe as: "Fantastic musicians and adventurous music in a beautiful venue!"

For further information about the publishing label please visit www.2L.no

About Denon

Nippon Columbia was founded in 1910 as Japan's first record company and marked the start of the history of our pursuit for entertainment. From the beginning, we were actively engaged in a variety of revolutions in technology in order to establish new styles of entertainment.

"Denon" became the commonly known name for Japan Electric Recorders Mfg., Japan's first manufacturer of recording equipment launched in 1939 by audio engineers who completed the first Japanese-made disc recorder. In 1947, this company which had come to be representative of Japanese craftsmanship came under the umbrella of Nippon Columbia and merged in 1963. Having continued to lead the analogue age based on momentum from both Japan Electric Recorders Mfg. and Nippon Columbia, Denon exhibited strong leadership also in the development of digital technology since 1970 which marked the dawn of the second revolution in audio and visual technology. In 1970, the DL-103 cartridge that Denon had been selling to broadcast stations was released to the general consumer market. On this occasion, the Denon brand was used for the first time on consumer use equipment. Two years later, Denon developed and manufactured the world's first professional-use PCM recorder, an achievement that positioned Denon as a leader in digital technology for the remainder of the '70s and into the '80s. In the '90s, the wave of the A/V revolution extended to the development of the home theatre. Denon reacted early to this wave



and, through joint development efforts with Dolby Laboratories, THX, DTS and other companies, released an impressive series of world-first products.

By marketing A/V products with original features, Denon succeeded in establishing a high-added-value market in the home theatre business.

Now in the 21st century, Denon continues to embrace state-of-the-art technologies and expertise and act as a leader in providing A/V products to consumers around the globe. From now on, Denon will continue to be a "premium brand" belonging to the global group of top-class specialists providing dynamic sound and visual quality as well audio and home theatre products with unparalleled ease of use and reliability.

With the advent of new high-definition formats and high-definition content, Denon's efforts have resulted in the development of high-end A/V components to bring out the full quality of audio and video just like the recording artists intended it to be. This Pure Audio Blu-ray with 2L's unique surround sound recordings proves that our high-class Blu-ray players are not only built for brilliant video but also for outstanding audio performance. The whole Denon team would like to wish you a pleasant pure audio experience.





Recorded in Norway 2004-2009 by Lindberg Lyd AS

Recording producers

Morten Lindberg, Wolfgang Plagge and Jørn Simenstad

Balance engineers

Morten Lindberg and Hans Peter L'Orange

Editing, mix, mastering and audio encoding

Lindberg Lyd AS, Oslo, Norway

Executive producer

Morten Lindberg

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www.2L.no



Blu-ray production

msm-studios GmbH, Munich

Screen design and artwork

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Authoring

Martin Seer

www.msm-studios.com

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Morten Lindberg (2L), Sebastian Beyer (Denon) and Jakobus Ciolek (msm-studios)

This Pure Audio Blu-ray Disc has been designed to offer two ways of operation, either with or without a TV screen: you can either navigate the on-screen POP-UP MENU or simply use the dedicated buttons of your remote control. The NUMERIC keys directly access the corresponding track number and the desired audio stream can be selected by the COLOURED keys on your remote. 5.1 DTS HD Master Audio is preselected.

 5.1 DTS HD MA 24bit/192kHz  5.1 LPCM 24bit/192kHz  2.0 LPCM 24bit/192kHz



Bonus track 7.1 DTS HD MA 24bit/96kHz

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