

2L — The Nordic Sound

The music captured by 2L features Norwegian composers and performers and an international repertoire reflected in the Nordic atmosphere. These immersive recordings not only transform the entire listening experience, but also — more radically — these innovative recordings overturn some very basic concepts regarding how music is composed and performed. 2L emphasize immersive audio and have garnered no less than 36 American GRAMMY nominations, 28 of these in craft categories Best Engineered Album, Best Surround Sound Album and Producer of the Year. The album LUX won the award for Best Immersive Audio at the 62nd GRAMMY Awards.

MQA — Take Me There

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MQA-CD

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01 Carol of the Bells 2:05

Peter J. Wilhousky / Mykola Leontovych
Det Norske Jentekor & Tord Gustavsen
conducted by Anne Karin Sundal-Ask
From the album «Stille grender»

02 Magnificat: Et misericordia 4:55

Kim André Arnesen
Nidarosdomens jentekor & TrondheimSolistene
conducted by Anita Brevik
Lise Granden Berg, soprano
From the album «Magnificat»

**03 Danza Alta sobre «la Spagna»
& Hopper Dancz «Routi Bouilli»** 2:31

Francisco de la Torre & Johann Weck
Nordic Brass Ensemble
From the album «European Tour»

04 Kyrie 5:43

Frode Fjellheim
Cantus & Frode Fjellheim
conducted by Tove Ramlo-Ystad
Snorre Bjerck, percussion
From the album «Spes»

05 Le Tombeau de Dupré: Prelude 4:44

Trygve Madsen
Terje Winge, organ
From the album «Organism»

**06 Chromatic Fantasia and Fugue in D minor,
BWV 903: Fantasia** 6:54

Johann Sebastian Bach
Christian Grøvlen, piano
From the album «BACH — Inside Polyphony»

**07 Variations on a Theme
of Frank Bridge: Romance** 1:37

Benjamin Britten
TrondheimSolistene, conducted by Øyvind Gimse
From the album «Reflections»

08 Blågutten 3:57

Geir Bøhren & Bent Åserud (arr. Jan Gunnar Hoff)
Hoff Ensemble
From the album «Quiet Winter Night»

09 Villanelle 7:32

Paul Dukas
Steinar Granmo Nilsen & Kristin Fossheim
From the album «The Horn in Romanticism»

10 Ujamaa: America 5:09

Henning Sommerro
Trondheim Symphony Orchestra
conducted by Ingar Heine Bergby
From the album «Ujamaa & The Iceberg»

11 The Elder 6:45

Jan Gunnar Hoff
Hoff Ensemble
From the album «Polarity»

12 Come Away, Death 3:38

William Shakespeare / Gerald Finzi
Marianne Beate Kielland & Sergej Osadchuk
From the album «Come Away, Death»

13 String Quartet No. 3: Animato 4:44

Ståle Kleiberg
Atle Sponberg, Anders Larsen,
Ole Wuttudal and Øyvind Gimse
From the album «Do You Believe in Heather?»

14 Violin Concerto no. 4 in D major KV 218: Allegro 9:14

instrumental / Wolfgang Amadeus Mozart
Marianne Thorsen & TrondheimSolistene,
conducted by Øyvind Gimse
From the album «MOZART Violin Concertos»

15 Echoes & Shadows 7:38

Kristin Bolstad
StemmeKlang
From the album «Tomba sonora»

MQA (Master Quality Authenticated) draws on recent research in auditory neuroscience, digital coding and in the human perception of high-quality sound. Underlying concepts target the whole system from studio to home, analog-to-analog path and leap beyond a narrow digital-domain view of high-quality sound. The "Music Origami" folding technology creates a single, compact, efficient, streamable file with no playback restrictions, that can be used for download or streaming and enjoyed in many different situations including mobile, in-car, on a PC, with a Hi-Fi and so on. The MQA file can be fully unfolded to recover the exact sound of the studio preview using a decoder. To add convenience, unfolding can proceed step by step, enabling a number of intermediate quality steps, each of which can be previewed in the studio and authenticated by the content creators. MQA will play back on any device to deliver higher than CD-quality. When paired with an MQA decoder, the file reveals the original master recording.



Bob Stuart
Bob Stuart, Creator of MQA

2L 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 by 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.

The beauty of the recording arts is that there is no fixed formula and no blueprint. It all comes out of the music. Every project starts out by digging into the score and talking with the composer, if contemporary, and the musicians. It is not our task as producers and engineers to try to re-create a concert situation with all its commercial limitations. On the contrary; we should make the ideal out of the recording medium and create the strongest illusion, the sonic experience that emotionally moves the listener to a better place.



Morten Lindberg
Morten Lindberg, Balance Engineer and Recording Producer