

TRONDHEIMSOLISTENE DIVERTIMENTI

Øyvind Gimse
Geir Inge Lotsberg
Anders Kjellberg Nilsson

disc 1

disc 2



DXD
Digital eXtreme Definition

Simple Symphony

Benjamin Britten

- 1 Boisterous Bourree
- 2 Playful Pizzicato
- 3 Sentimental Saraband
- 4 Frolicsome Finale

Concerto for String Orchestra

Grazyna Bacewicz

- 5 Allegro
- 6 Andante
- 7 Vivo

8 Carmina

Terje Bjørklund

Divertimento for Strings

Béla Bartók

- 9 Allegro non troppo
- 10 Molto adagio
- 11 Allegro assai



TrondheimSolistene

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Hybrid Super Audio CD included
— plays on all standard CD players and computers

Simple Symphony op. 4

Benjamin Britten (1913-1976)

- 1 Boisterous Bourrée 3:02
- 2 Playful Pizzicato 3:08
- 3 Sentimental Saraband 6:22
- 4 Frolicsome Finale 2:55

Concerto for String Orchestra

Grazyna Bacewicz (1909-1969)

- 5 Allegro 5:13
- 6 Andante 5:02
- 7 Vivo 5:06

- 8 Carmina 13:09

Terje Bjørklund (1945-)

Divertimento for Strings sz. 113

Béla Bartók (1881-1945)

- 9 Allegro non troppo 8:54
- 10 Molto adagio 8:53
- 11 Allegro assai 7:08

Total program time 69:03

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 concert chamber music we know today. A number of the most prominent composers of our age have engaged with this most fascinating ensemble style and have contributed to its further refinement as a chamber-symphonic showpiece.

Edward Benjamin Britten (born 1913 in Lowestoft, Suffolk; died 1976 in Aldeburgh, Norfolk) was one of the most influential composers ever in the history of English music. His fascinating career led him through a wide variety of genres; among his many superb works are to be found operas, orchestral works, chamber music and several songs. He was especially fond of children, composing a children's opera (*Let's make an Opera!*) in 1949; his wonderfully playful nature gave rise to the *Simple Symphony* op. 4, built on eight melodies from his childhood – to tunes for each of the work's four movements. The music is witty and exciting, and brilliantly orchestrated. It demonstrates the full range of Britten's human qualities as a composer, priceless wit alongside youthful earnestness, genuine and moving.

Grażyna Bacewicz (born 1909 in Łódź; died 1969 in Warszawa) was a Polish composer and violinist, and one of very few female composers in Poland of her generation who achieved recognition outside her native country. Bacewicz received her first violin lessons from her father, going on to study piano and violin at the Warsaw conservatoire in 1928. She continued her studies in 1932 at the École Normale de Musique in Paris with Nadia Boulanger, taking private violin lessons from Henri Touret. Later she returned to Paris to study with the Hungarian violinist Carl Flesch.

After completing her studies Bacewicz embarked on an extensive career as a composer and performer, taking up the post of concertmaster in the Polish Radio Orchestra. Throughout World War II she remained in Warsaw where she gave a number of underground concerts and secret first performances of her own music. After the war Bacewicz was appointed professor at the state conservatoire in Łódź. She expanded her composing activities at the expense of her performing career, and after a serious car accident in 1954 she turned her full attention to composing. Bacewicz' list of opuses contains a great many works for strings, including seven violin concertos, five violin sonatas, seven string quartets, two piano quartets

and four symphonies. The *Concerto for String Orchestra* (1948) demonstrates her formal craftsmanship and distinctive colouring. Although her musical language reveals traces of Lutosławski and Szymanowski, it is first and foremost highly original and distinctly personal. The dark, many-faceted textures of the second movement, for example, are unparalleled.

Terje Bjørklund (born 1945 in Narvik, Norway) operates with a soft, radiant musical palette. His *Carmina* ("Songs") consists of long lines and a gentle unfolding of musical texture, interrupted only occasionally by shorter, more active passages. The work is built up around an imperturbable descending scale of compelling beauty, supported by softly flowing, minimalistic sound modules. Bjørklund's scoring is exquisite, demonstrating the value of his long-lasting, genre-transcending musical involvement. Bjørklund was an active jazz pianist for many years, and in 1983 he was awarded the Norwegian Jazz Federation's Buddy statuette for his contribution to Norwegian jazz. Since 1980 Bjørklund has concentrated on composing, producing works for the most part in so-called 'serious' art music genres.

In many of Bjørklund's works harmony is a central element; the voicing of chords and nuanced textures are often reminiscent of modern jazz. He has been commissioned to write for choir, orchestra and various solo and chamber scorings. He has composed a substantial corpus of works for strings, inspired by the number of excellent string players in Trondheim.

Carmina was originally written for the Chilingirian String Quartet and was transcribed by Bjørklund for the TrondheimSolistene string ensemble for this recording. The work was inspired by 'The Pindar Odes' which were written for winners of the Olympiad in ancient Greece.

Béla Bartók (born 1881 in Nagyszentmiklós; died 1945 in New York) suffered a great deal of illness as a child. This might contributed to his early musical awareness and creative maturity. He was thirty-eight at the end of World War I when the Treaty of Versailles divided his native Hungary, distributing three-fifths of the country between other nations – an act which aroused his fierce commitment to Hungarian folklore and culture. Together with his close friend and colleague Zoltán Kodály he would embark on long research journeys in all the Hungarian-speaking regions (including Romania) to collect folk music material.

In the *Divertimento for Strings* (1939) we encounter the mature Bartók – he was simultaneously working on his sixth string quartet and had just completed his violin concerto and the piece *Contrasts* for violin, clarinet and piano for Benny

Goodman. At this time the political climate in Europe was making it very difficult for the anti-Nazi Bartók to continue his activities in Hungary, and the following year he and his wife emigrated to the USA, settling in New York, where he died in 1945. Bartók's highly individual style becomes increasingly evident in the works from the last period of his life; his lifelong interest in Hungarian and Romanian folk music resulted in ever more lucidly articulated acts of musical genius. The man, who by an American music critic was described as being "graceful and meticulous in his movements – more like a professor of botany than a composer", created music of almost ruthless energetic quality. In the *Divertimento* he convincingly succeeds in uniting folklore elements with radical, modernistic devices such as note-clusters and multi-tonal passages. Craftsmanship alone is never allowed to determine the result, however – there is a principal musical idea behind every impulse. One of the most fascinating aspects of the work is the relationship between the movements' mutual expression. Bartók loved to juxtapose extremes and in this instance we encounter extremes in choice of tempi and length of musical subject: the stabbing rhythms of the outer movements are contrasted by the slow middle movement with its almost infinite linear interplay in which we seem to encounter the composer's passionate emotional life in its entirety.



TrondheimSolistene (The Trondheim Soloists) is one of Norway's most exciting young ensembles performing on the international stage. Thanks to the orchestra's dedication, commitment and enthusiasm it has quickly established itself as an innovative chamber orchestra with invitations to collaborate with artists of the highest level across a broad range of genres.

Formed in 1988 by Bjarne Fiskum, TrondheimSolistene was for many years the main forum for professional concert training in Trondheim. The orchestra announced its arrival on the international stage in 1990 with a rapturously received debut in London and further international concerts followed confirming the orchestra's reputation. In 1999 the orchestra was invited to accompany the violinist Anne-Sophie Mutter on her new recording of Vivaldi's Four Seasons for Deutsche Grammophon, thus initiating an important artistic collaboration for both groups. In 2001 the orchestra made its Carnegie Hall debut with Mrs Mutter followed by further concerts in Washington, Boston, Chicago and Ann Arbor with the violinist Joshua Bell. In 2007 TrondheimSolistene toured Germany, Spain and Ireland with Mrs Mutter and in 2008 the orchestra accompanies her once more on an extensive tour of the Far East with concerts in China, South Korea, Taiwan and Japan, in addition to performances at the Lucerne Festival.

The orchestra regularly performs with many of Scandinavia's leading artists, and recent collaborations have included concerts with Leif Ove Andsnes, Lars Anders Tomter, Arve Tellefsen, Solveig Kringelborn and Ole Edvard Antonsen. The orchestra is a leading advocate of Scandinavian music, and regularly includes Scandinavian music in its programming, recordings and commissions. The Orchestra's remarkable versatility enables them to perform a broad range of musical genres and styles from baroque to tango, jazz, pop and rock.



TrondheimSolistene are prolific and award winning recording artists in 2008 counting more than 25 recordings. Recording projects include Mozart's Violin Concerti for 2L with Marianne Thorsen as soloist, which won the Norwegian Recording Industry Prize as best classical recording in 2006. US magazine Stereophile declared the album "a Record to Die For". A new CD with Mrs Mutter featuring Bach Concerti is due for release by Deutsche Grammophon in the Spring of 2008.

TrondheimSolistene enjoys partnership with StatoilHydro, Storebrand Insurance Services, Klipp&Lim Media and the Norwegian University of Science and Technology, NTNU, which graciously co-provides the orchestra's concert venue, Dokkhuset.



Øyvind Gimse (b. 1968) was appointed Artistic Director of TrondheimSolistene in 2002, continuing the Ensemble's broad programming profile and musical versatility. Following studies in Oslo, Munich, Salzburg and Vienna, Øyvind Gimse was Principal Cellist with the Trondheim Symphony Orchestra 1991-97. Gimse is currently a Professor for String Studies at the Department of Music in Trondheim. His teachers have included Walter Nothas, Frans Helmerson and William Pleeth. Øyvind Gimse often combines poetry, visual art, dance and theatre within a dynamic artistic whole. He has a unique musical ability to thrill his audiences, putting the musical experience itself at the centre of his work.

Geir Inge Lotsberg (b. 1969) studied the violin with Leif Jørgensen in Oslo, Sandor Vègh in Salzburg, Camilla Wicks in Texas, and with Ana Chumachencho in Munich. He started his musical career as a member of the Norwegian Chamber Orchestra and the Camarata Academica, Salsburg, followed by engagements as a concertmaster with the Bergen Philharmonic and the Norwegian National Opera Orchestra. Geir Inge Lotsberg is a member of the Oslo String Quartet since 1991. From 1997 until 2004 he was serving as concert master of the Norwegian National Opera Orchestra. Presently he is teaching the

violin at the Barratt Due Institute of Music in Oslo. He has released several recordings a.o. with works by Bach, Nielsen and Grieg. Geir Inge Lotsberg plays on a violin by Joseph Guarnerius filius Andreae from 1703, provided by Dextra Musica AS.

Violinist **Anders Kjellberg Nilsson** (b.1983) has already made a name for himself as a mature and versatile musician. His early inspiration came from the active string department of the Barratt Due Institute of Music in Oslo, subsequent studies continuing in Berlin and in Stockholm with Ulf Wallin. In 2008 he completed his soloist diploma studies at the Norwegian Academy of Music with Detlef Hahn as his teacher. Anders Kjellberg Nilsson has performed solo with the majority of Norwegian orchestras, and he is a frequent guest of the nation's chamber music festivals. He is also an accomplished viola player and is regularly engaged to coach and lead various chamber orchestras. Anders Kjellberg Nilsson has won several national and international prizes, among these Prinsesse Astrids musikkpris, and in 2007 at the Bergen International Festival he was awarded a place on the Rikskonsertene's INTRO-classical programme for the 2008-09 season.

Violin Geir Inge Lotsberg (track 1-7), Anders Kjellberg Nilsson (track 8-11), Anders Larsen, Elisabeth Rolfsjord Uddu, Ola Lindseth, Kjell Are Strøm, Stina Andersson, Sigmund Tvette Vik, Ian Hedley, Hannah Wilder, Margrete Pettersen, Åse Våg Aaknes, Kristoffer Gjærde and Johannes Leonard Rusten.

Viola Ole Wuttudal, Ragnhild Torp, Frøydis Tøsse and Anne Våg Aaknes.

Cello Øyvind Gimse, Tove Törngrén, Marit Aspås and Katrine Pedersen.

Bass Rolf Hoff Baltzersen and Aslak Trønnes Skau.

Britten and Bjørklund: 5 - 4 - 3 - 3 - 1
Bartok and Bacewicz: 6 - 6 - 4 - 4 - 2



Divertimento er en musikalsk sjanger med røtter tilbake til 1800-tallet. Divertimenti ble gjerne skrevet for ulike sosiale anledninger og skulle være lette, uanstrengte og lystige i formen. Besetningen var gjerne en mindre strykerbesetning. Med årene har denne utvungne og elegante musikkformen fått mange uttrykksvarianter og har langt på vei vært normdannende for den virtuose, konsertante kammerorkesterlitteraturen vi kjenner i dag. Flere av de mest fremtredende komponister i vår tid har beskjefteget seg inngående med denne forførende ensemblestilen og vært med på å videreføre den til en kammersymfonisk paradegren.

Edward Benjamin Britten, (født 1913 i Lowestoft, Suffolk, død 1976 i Aldeburgh, Norfolk), er en av de mest sentrale engelske komponistnavn overhodet. Hans fascinerende løpebane skulle bringe ham innom en rekke sjangere, og blant hans mange strålende verker finner vi operaer, orkesterverker, kammermusikk og en mengde sanger. Han hadde et spesielt stort hjerte for barn, og skrev blant annet en barneopera (*Let's make an Opera!*) i 1949. Hans herlig lekne natur ga også støtet til komponeringen av *Simple Symphony* op.4, som bygger på åtte melodier fra hans barne- og ungdomstid, to melodier i hver av stykkets fire satser. Musikken er både vittig og spennende, og blendende orkestrert. Den viser oss hele registeret av Brittens menneskelige egenkaper som komponist, et kostelig vidd side om side med et ungdommelig alvor som virker gripende i sin ekthet.

Grażyna Bacewicz (født 1909 i Łódź – død 1969 i Warszawa) var polsk komponist og fiolinist, og en av bare ytterst få kvinnelige polske komponister av sin generasjon som oppnådde berømmelse utenfor Polens grenser. Sine første musikktimer fikk hun av sin far, og hun begynte å studere klaver- og fiolinspill ved Warszawa-konservatoriet i 1928. Hun fortsatte studiene i 1932 ved École Normale de Musique i Paris under Nadia Boulanger samtidig som hun tok privattimer i fiolinspill med Henri Touret. Senere reiste hun fra Paris for å studere med den ungarske fiolinisten Carl Flesch. Etter fullførte studier begynte hun en utstrakt konsert- og komponistvirksomhet, og tiltrådte som konsertmester i Polsk Radio's symfoniorkester. Under hele 2. verdenskrig bodde Grażyna Bacewicz i Warszawa, der hun blant annet ga en rekke undergrunnskonserter og hemmelige uroppføringer av egne verker. Bacewicz virket etter krigen som professor ved det statlige konservatoriet i Łódź. Hun utvidet nå stadig sin komponistvirksomhet på bekostning av sin utøverkarriere, og etter en alvorlig bilulykke i 1954 konsentrerte hun hele sin oppmerksomhet om komponeringen.

Hennes verkliste omfatter en mengde verker for strykere – blant annet sju fiolin-konserter, fem fiolinsonater, sju strykekvartetter, to klaverkvartetter og fire symfonier. *Concerto for String Orchestra* (1948) er et verk som viser hennes formmessige mesterskap så vel som en distinkt musikalsk koloritt. Hennes tonespråk inneholder spor av både Lutoslawski og Szymanowski, men først og fremst en usedvanlig original og sterk egen personlighet. Annen sats i verket forbløffer gjennom blant annet en mørk og fasettert klangrikdom som savner sin like i litteraturen.

Terje Bjørklund (født 1945 i Narvik) har en dus og lysskimrende musikalsk palett. Verket *Carmina* ("Sanger") er et stykke langlinjet, stillferdig, klangmalende musikk, bare unntaksvis gjennombrutt av kortere, bevegelige partier. Det er bygget opp rundt en uforstyrrelig fallende skala av betagende skjønnhet, understøttet av stillferdig flytende minimalistiske klangmoduler. Instrumentbehandlingen er utsøkt, og demonstrerer verdien av Bjørklunds mangeårige befatning med musikk som kommunikasjonsmiddel på tvers av sjangergrensene. Han var i mange år aktiv jazzpianist, og ble i 1983 tildelt Norsk Jazzforbunds høyeste utmerkelse, Buddystatuetten, for sin innsats i norsk jazzliv. Siden 1980 har han prioritert komponering, og hovedsaklig orientert seg mot den seriøse kunstmusikken.

I mange av hans verker er harmonikken et bærende element. Måten akkorder og klanger nyanseres på kan gi assosiasjoner til moderne jazz. Bjørklund har skrevet en rekke bestillingsverk for kor, orkester og ulike solo- og kammermusikkbesetninger. Spesielt har han skrevet mye for strykere, noe som henger sammen med det rike strykermiljøet i Trondheim.

Opprinnelig var *Carmina* komponert som strykekvartett for The Chilingirian String Quartet, men ble senere transkribert av komponisten selv for TrondheimSolistene til denne innspillingen. Verket er inspirert av "The Pindar Odes" skrevet til antikkens olympiadevinnere.

Béla Bartók (født 1881 i Nagyszentmiklós, død 1945 i New York) var mye syk i barneårene. Dette kan ha bidratt til hans tidlige musikalske oppvåkning og kreative modenhet. Han var 38 år da Versailles-traktaten ved 1. verdenskrigs slutt kuttet opp hans hjemland Ungarn og fordelte 3/5-deler av landet på andre land, noe som vekket hans brennende engasjement for ungarsk folklore og kultur for alvor. Sammen med sin gode venn og kollega Zoltán Kodály la han ut på lange forskningsreiser i alle de ungarskspråklige områdene (bl.a. i Romania) for å samle sammen folkemusikalsk materiale.

Vi møter en meget moden Bartók i *Divertimento for strykere* fra 1939 – han

arbeidet samtidig på sin sjettede strykekvartett, og hadde nettopp fullført sin fiolin-konsert og *Contrasts* for fiolin, klarinett og klaver for Benny Goodman. På denne tiden var de politiske omstendighetene i Europa i ferd med å gjøre det umulig for den sterkt nazi-kritiske Bartók å fortsette sin virksomhet i Ungarn. Sammen med sin kone reiste han til USA året etter, og slo seg ned i New York, der han døde i 1945.

Bartóks sterkt personlige stil trer stadig tydeligere frem for oss i verkene fra denne siste perioden i hans liv; den livslange interessen for ungarsk og rumensk folkemusikk frembringer stadig mer velartikulerte musikalske genistreker. Mannen som av en amerikansk



konsertanmelder ble omtalt som "grasjos og pertentlig i sine bevegelser – snarere som en botanikkprofessor enn en komponist", skaper musikk av en bortimot hensynsløs energisk kvalitet. I *Divertimento* makter han på en overbevisende måte å forene folkloristiske elementer med radikale modernistiske virkemidler som cluster-teknikker og multitonale sekvenser. Likevel tar aldri det håndverksmessige overhånd – det ligger en bærende musikalsk idé bak hvert eneste innfall. Noe av det mest fascinerende ved dette verket er sammenhengen mellom satsenes innbyrdes uttrykk: Bartók elsket å stille ekstremer opp mot hverandre, og i dette tilfellet møter vi ekstremene i så vel tempovalg som motivlengde – Nysten satsenes huggende rytmiikk kontrasteres av en langsom sats med et nesten uendelig linjespill der vi møter hele den lidenskapelige Bartóks rike følelsesliv.

TrondheimSolistene er et dynamisk kvalitetsensemble som ble grunnlagt i 1988 av professor Bjarne Fiskum. Orkesteret var i mange år en arena for profesjonell konserterfaring for strykere ved Musikkonservatoriet i Trondheim. Gjennom sine konserter over store deler av Europa og turneer i USA, Japan og Brasil har TrondheimSolistene utviklet seg til et internasjonalt ensemble av rang.

Øyvind Gimse tok over som kunstnerisk leder i 2002, og har videreført utviklingen av TrondheimSolistene til å bli et ensemble med stor programbredde og musikalsk vidsyn. Energi, kreativitet og pågangsmot kjennetegner aktiviteten, og konsertene preges av humor, spontanitet og intensitet. Orkesteret samarbeider med solister



som Leif Ove Andsnes, Truls Mørk, Martin Fröst, Ole Edvard Antonsen Solveig Kringlebotn og Arve Tellefsen. Fremfor alt er samarbeidet med Anne-Sophie Mutter et tydelig bevis på TrondheimSolistenes kvalitet, og innspillingen av Vivaldis "Årstidene" på Deutsche Grammophon har blitt lovprist over hele Europa.

TrondheimSolistenes europa-

turne med Mutter i februar/mars 2007 ble et nytt høydepunkt i orkestrets karriere. På ny ble de største konsertarenaer erobret med stor suksess, og det ble gjort en ny innspilling av Bach sine fiolinkonserter på Deutsche Grammophon som lanseres våren 2008 hvor orkesteret igjen turnerer med Anne-Sophie Mutter, denne gangen til Kina, Taiwan, Sør-Korea og Japan.

Konserter og innspillinger TrondheimSolistene har gjort sammen med flere av våre mest profilerte artister, som Sissel Kyrkjebø og Herborg Kråkevik, har vært med på å gjøre orkesteret til allemannseie. Under festspillene i Bergen, både i 2004 og 2005, gjorde TrondheimSolistene seg positivt bemerket i spennende konserter med Arve Tellefsen, Håvard Gimse og Erlend Skomvoll i Grieghallen, med Martin Fröst i Håkonshallen og et musikalsk spenn fra de største romantiske verk som "Verklärte

nacht" av Schönberg og Strauss' "Metamorphosen" til musikk av Jon Lord (ex Deep Purple) og samarbeid med Come Shine. TrondheimSolistene er en viktig formidler av norsk musikk og har bestilt og urfremført en rekke verker av norske komponister.

Orkesteret har gjort en rekke innspillinger, av bl.a. Grieg-verker, flere bestillingsverker og store romantiske verk som Tsjajkovskijs Serenade og Strauss' Metamorfoser. TrondheimSolistenes diskografi inkluderer nå totalt hele 25 plateinnspillinger hvorav flere er prisbelønte. Orkestrets innspilling av Mozarts fiolinkonserter med Marianne Thorsen som solist ble nylig tildelt Spellemannspris for beste klassiske innspilling i 2006, og kåret til en "record to die for" av amerikanske Stereophile.

Med høy internasjonal kvalitet og nyskapende kunstnerisk profil bidrar TrondheimSolistene til økt tilgjengelighet, oppmerksomhet og bevissthet rundt det kunstneriske uttrykk - kammermusikk. Orkesteret har vakt stor oppsikt og høster anerkjennelse både nasjonalt og internasjonalt på grunn av dets høye kunstneriske kvalitet, i kombinasjon med ungdommelig friskhet og sprudlende, entusiastisk spilleglede.

Øyvind Gimse (f. 1968) er fra 2001 kunstnerisk leder for TrondheimSolistene. Han 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, TSO. Siden 1997 er han 1. amanuensis i strykerfag ved Institutt for musikk (NTNU) i Trondheim.

Øyvind var allerede i studietiden aktiv i det Norske Kammerorkester og har senere gjentatte ganger vært engasjert som solocellist i Stavanger Symfoniorkester og Kringkastingsorkesteret. Blant hans læremestere er Walter Nothas, Frans Helmerston og William Pleeth. Gimse har deltatt ved en rekke festivaler hvor han har spilt kammermusikk med bl.a. Leif Ove Andsnes, Nobuko Imai, Martin Fröst, Leonidas Kavakos, Natalia Prischepenko og Maggini Quartet og barokkmusikk med bl.a. Andrew Manze, Richard Egarr og Catherine Bott. Øyvind har spilt inn sonater av Tellefsen og Chopin med sin bror Håvard, og med ensemblet



ter Jung sekstett har han spilt inn CD'en "Hexa" med norsk samtidsmusikk. Han har innehatt statens 2-årige arbeidsstipend for yngre kunstnere. Hans samspill med Anne-Sophie Mutter i Vivaldis Årstidene på Europaturne i 1999 og innspilling på Deutsche Grammophone høstet ovasjoner og lovord.

Geir Inge Lotsberg (f. 1969) studerte fiolin i Oslo med Leif Jørgensen, Sandor Vègh i Salzburg, Camilla Wicks i Houston og Ana Chumachenco i München. Han startet

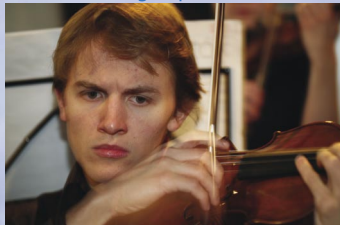


tidlig sin profesjonelle virksomhet, og har en allsidig erfaring fra Det Norske Kammerorkester, Camerata Academica Salzburg og engasjementer som konsertmester i Bergen Filharmoniske Orkester og Den Norske Operas Orkester. Han er medlem av Oslo Strykekvartett siden 1991 og jobbet som konsertmester i halv stilling 1997- 2004 i Den Norske Operas Orkester. Han underviser ved Barratt Due musikkinsti-

tutt i Oslo siden 2002. Han har gitt ut en rekke cd-innspillinger med verker av bl.a. Bach, Nielsen og Grieg. Geir Inge Lotsberg spiller på en fiolin bygget av Joseph Guarnerius filius Andreae fra 1703, stilt til rådighet av Dextra Musica AS. Dette er et selskap opprettet av Sparebankstiftelsen DnB NOR.

Fiolinisten **Anders Kjellberg Nilsson**, født i 1983, har allerede rukket å gjøre seg bemerket som en moden og allsidig musiker. Han fikk tidlig impulser fra det rike

strykemiljøet på Barratt Due musikkinstitt i Oslo og studerte senere i Berlin og Stockholm hos professor Ulf Wallin. I 2008 avslutter han sitt solistdiplomstudium ved Norges musikkhøgskole med professor Detlef Hahn som lærer. Anders Kjellberg Nilsson har vært solist med de fleste norske orkestrene og er regelmessig gjest på landets kammermusikkfestivaler. Han er også aktiv som bratsjist og blir ofte brukt som instruktør og leder av kammerorkestre. Han har vunnet flere nasjonale og internasjonale priser, blant disse Prinsesse Astrids musikkpris, og under Festspillene i Bergen 2007 vant han en plass i Rikskonserternes lanseringsprogram INTRO-klassisk for perioden 2008-2009.



2L the Nordic sound

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, and contributed to *The Grieg Edition*, awarded *MIDEM Classical Award - Best Special Project* in 1994.

In the classical music world, 2L is still a young label. But the team definitely has an edge since all the players are both keen musicians and engineers. Jørn Simenstad, a trumpet player and leading performer of traditional Norwegian instruments, is the main editor. Hans Peter L'Orange is the head of engineering. Wolfgang Plagge is composer, pianist and producer. Ståle Heibæk Ødegården is a pianist with a keen ear for microphone setting and balancing. 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".

Fifteen years ago, when their studio came into operation, all of the Lindberg Lyd projects were services provided to other labels, which included EMI/Virgin, Naxos, ASV, Hyperion, Linn and Philips, among others. Currently half of Lindberg's studio output is for its own label 2L, totaling 50 classical and traditional releases since 2001, and the projection is 12 per year from 2008 onwards.

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.

"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 dimen-

sions 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."

The 2L label is best described as a premium brand with very high production and packaging values. *"We are in a very fortunate position in Norway because we have cultural grants from the government to help preserve and re-vitalize our cultural heritage and that means Norwegian repertoire both in a historic and contemporary perspective,"* explains Morten. *"Our strength is where we live, where we have grown up and where we have our local knowledge and culture. We also have a choice of venues that other countries do not have. You might consider this an invitation to other labels to visit Norway, make their recordings and publish worldwide."*

Lindberg Lyd has been passionate about SACD and since the year 2000 has been making serious investment in the new format through advanced equipment and pioneering technology like DXD. Their approach 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. Most multi-channel projects are all discrete 6-channel recordings employing six microphones and six recording tracks (sometimes augmented with back up or fill in microphones and tracks). Depending on the repertoire and the recording venue, but whenever possible, they would avoid cardioid microphones that have narrow directional characteristics. 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. Vibrancy is in the air. Tone of the instruments is vividly natural. The Gregorian Chant recording by Consortium Vocale Oslo (2L43SACD) also conjures lifelike presence without exaggerating hi-fi excitement. Both these titles are DXD processing. 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!"*

Digital eXtreme Definition is a professional audio format that brings "analogue" qualities in 32 bit floating point at 352.8 kHz. DXD preserves 11.2896 Mbit/s (4 times the data of DSD) per channel. This leaves headroom for editing and balancing before quantizing to DSD for SACD or PCM for Blu-Ray. The hybrid SACD still looks like a CD and is totally compatible with conventional CD players and computers.

All resolutions and encodings presented on these two discs are derived from the same original DXD source files. More information at www.lindberg.no



SUPER AUDIO CD

DSD STEREO
2.8224 Mbit/s/ch

DSD 5.1 surround
2.8224 Mbit/s/ch



STEREO
16 BIT / 44.1 kHz



Blu-ray Disc

Linear PCM STEREO + 5.1 surround
24 BIT / 192 kHz



5.1 surround
24 BIT / 192 kHz



5.1 surround
24 BIT / 192 kHz



5.1 surround
48 kHz

Recorded at Selbu church

November 2007 by Lindberg Lyd AS

Recording producer and balance engineer **Morten Lindberg**

Recording engineer **Hans Peter L'Orange**

Editing and mastering **Morten Lindberg**

SACD authoring **Lindberg Lyd AS**

Blu-ray authoring **Sony DADC**

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Musical director **Øyvind Gimse**

Executive producers **Steinar Larsen** and **Morten Lindberg**



www.2L.no

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This recording was made with DPA microphones, Millennia Media amplifiers and SPHYNX2 converters to a PYRAMIX workstation, all within the DXD-domain.

DXD
Digital eXtreme Definition



Millennia
Music & Media Systems



TrondheimSolistene has a close relationship with its main sponsors StatoilHydro and NTNU, both of whom have contributed to the development of the orchestra. Financial support from NTNU, Trondheim Kommune, Fond for lyd og bilde and Fond for Utøvende Kunstnere has been instrumental in the realization of this project.