

"While my first piano album *Stone Rose* was all pre-composed or outlined, I wanted this sequel to be completely spontaneous. As a pianist, free improvisation is where my heart is."

Ola Gjeilo

Evocative, lyrical music for 1, 2 & 3 pianos, improvised and performed by Ola Gjeilo, including fantasies around three of his choral works; *Ubi Caritas*, *Tota Pulchra Es* and *Prelude*.

Recorded in DXD 24bit/352.8kHz

5.1 DTS HD MA 24/192kHz

2.0 LPCM 24/192kHz

+ mShuttle MP3 and FLAC

Exclusive Pure Audio Blu-ray
+ hybrid SACD included



2⁸²

piano improvisations

EAN13: 7041888516323



2L-082-SABD made in Norway 2012 Lindberg Lyd AS

1. Ubi Caritas 4:16
2. Tota Pulchra Es 3:50
3. Prelude (3 pianos) 4:54
4. Meribel 5:13
5. Susanne 4:44
6. Seven Eight (3 pianos) 1:59
7. Dark Blue 3:08
8. Santa Monica 2:48
9. Nebraska (2 pianos) 3:34
10. The Lake 4:37
11. Cloudless (3 pianos) 3:05
12. Light Blue 4:35
13. The Great Plains 3:17
14. Bach Fantasy 2:29
15. The Biltmore Shrine 3:10
16. Little Rock 7:10
17. Chorale 4:22
18. Heart to Heart 1:51



While my first piano album on the 2L record label, *Stone Rose* (2007) was all pre-composed or outlined, I wanted this 2012 sequel to be completely spontaneous. As a pianist, improvisation is where my heart is.

Some of the tracks, such as *Meribel*, *Susanne*, *Dark Blue*, *Santa Monica*, *The Lake*, *Light Blue*, *The Great Plains*, *The Biltmore Shrine*, *Little Rock*, *Chorale*, and *Heart To Heart* were completely free improvisations recorded in one take. *Bach Fantasy* was also an improvisation, but in this case it had an obvious link to a very well-known piece by J.S. Bach, even though I hadn't planned it that way beforehand.

Other tracks (mainly the pieces involving two or three pianos) including *Seven Eight*, *Nebraska*, and *Cloudless*, were based on earlier ideas or themes of mine. I would semi-improvise the first and primary piano track around those ideas, and then improvise the second and third takes on top of that, overdubbing myself while hearing the other layer(s) in headphones.

The first three tracks on the CD are improvisations over three of my own choral works; *Ubi Caritas*, *Tota Pulchra Es* and *Prelude*. Recordings of the original choral versions can be found on Phoenix Chorale's 2012 album, *Northern Lights* (Chandos Records).

Even though some of the tracks were based on — and were improvisations around — existing ideas or pieces of mine, the overarching idea for these sessions was that I wanted everything to be spontaneous. Meaning, I had no idea what I was going to play before sitting down on the piano bench, ready to record. It was such a refreshing and liberating feeling to not know what was going to happen until a split second before I played it.

The past few years I've started taking this approach to the stage as well, and I love doing hour-long recitals that are fully improvised, either solo or with another player. But I like to improvise in a way that, hopefully, makes it sound like a through-composed work, with a real sense of form and an arc.

I've also started improvising a lot with ensembles (especially choirs), where they perform my works as written and I create a piano part in the moment, usually including an introduction and interludes in between the main sections of the works. There are a couple of videos on YouTube from 2011 that are examples of this type of improvisation with performances of my *Ubi Caritas* and *Northern Lights* featuring the CWU Chamber Choir.

I continue to be really excited about my evolving artistic collaboration with 2L and producer Morten Lindberg, who also produced my first piano album, *Stone Rose*. Morten suggested recording a few tracks where I played layers of two or three pianos, which I thought was a great way to really exploit the surround sound potential on a solo album. We moved the piano between each take, eventually constituting a triangle, and the listener is sitting in the middle in a surround system setup. This inspired me to think even more orchestrally while playing all the voices myself, multilayeredness is something I always strive for in music.

2L's expertise in surround and high definition sound is almost unparalleled, I think, which is why they continue to be nominated for "Best Surround Sound" at the Grammy® Awards (USA) nearly every year. 2L also have access to some amazing pianos, including the Steinway Model D that I played on this recording — it's the best grand piano I have ever experienced. Just incredible.

Ola Gjella composer and pianist



og er vejen, sandheden og livet.

Den som kommer til mig, vil jeg ikke slæbe af.

295	706
812	710
818	1475

Ola Gjeilo (pronounced Yay-lo) was born in Norway in 1978, and moved to the United States in 2001 to begin his composition studies at the Juilliard School in New York City, from which he graduated with a Master's Degree in '06, after two years at the Royal College of Music in London.

Ola's published concert works are performed all over the world, and his debut recording as a pianist-composer, the lyrical cross-over album *Stone Rose*, was released to critical acclaim in 2007 on the 2L label. Many of Ola's choral works are featured on Phoenix Chorale/Charles Bruffy's CD on the Chandos label, *Northern Lights* (2012), which is devoted entirely to his music for choir.

He especially enjoys writing music for choir, orchestra/symphonic winds, and the piano, while as a pianist, his main passion is improvisation, either solo or over his own ensemble works. Presently a full-time composer based in the United States, Ola is also very interested in film, and his music draws a lot of inspiration from movies and cinematic music. For more information, please visit www.olagjeilo.com

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.

Surround sound 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; surrounded by music you can move about in the aural space and choose angles, vantage points and positions.

Marten Lindberg engineer and producer



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

Developed by Munich's msm-studios in co-operation with Lindberg Lyd, the Pure Audio Blu-ray combines the Blu-ray format's vast storage capacity and bandwidth necessary for high resolution sound (up to 192 kHz/24Bit) in surround and stereo with the easy and straight-forward handling of a CD. Pure Audio Blu-ray can be operated in two ways: by on-screen menu navigation or by remote control without a TV screen. Remote control operation is as easy as with a CD: besides the standard transport controls 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 5.0 DTS HD Master or yellow for 2.0 LPCM. Pure Audio Blu-ray plays back on every Blu-ray player.

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

This **Pure Audio Blu-ray** is equipped with **mShuttle** technology – the key to enjoying your music even when away from your Blu-ray player. Connecting your BD player to your home network will enable you to access portable copies of the songs residing on the disc: you may burn your own copy in CD quality or transfer MP3s of your favourite tracks to your mobile player. mShuttle provides a versatile listening experience of Pure Audio Blu-ray: in studio quality FLAC on your home entertainment system, in CD quality in car & kitchen, or as MP3 wherever you are.

1. Make sure that your BD player is connected to your computer network.
2. Insert the Pure Audio Blu-ray Disc into your BD player and press the mShuttle button after the disc is loaded.
3. Open the Internet browser of your computer and type in the IP address of your BD player. You will find this address in the setup menu of your Blu-ray Disc player.
4. Select booklet and audio files to download from the Blu-ray to your computer.



Blu-ray authoring **msm-studios GmbH**
audio encoding **Morten Lindberg** • screen design **Dominik Fritz**
authoring **Martin Seer** • project management **Stefan Bock**
Blu-ray producers **Morten Lindberg** and **Stefan Bock**

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Recording Technician **BEATRICE JOHANNESSEN**
Piano Technician **THRON IRBY** Steinway D-model

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This recording was made by Lindberg Lyd AS with DPA microphones, Millennia Media amplifiers and SPHYNX2 converters to a PYRAMIX workstation. Digital eXtreme Definition is a professional audio format that brings "analogue" qualities in 24 bit at 352.8 kHz sampling rate. DXD preserves 8.4672 Mbit/s per channel. This leaves headroom for editing and balancing before quantizing to DSD for SACD or PCM for Blu-Ray.

Note on Low Frequency Effect channel: For SACD and FLAC files, all six channels (including the Lfe channel) are calibrated for equal playback levels. However, in the audio streams for the Blu-ray the Lfe channel is lowered by -10dB in the mastering process, anticipating a +10dB elevation in cinema-style home theatre playback.