

Quiet Winter Night

— an acoustic jazz project

HOFF ENSEMBLE

Mathias Eick, trumpet

Børge Petersen-Øverleir, guitar

Annbjørg Lien, nyckelharpa and hardanger fiddle

Jan Gunnar Hoff, piano

Arild Andersen, double bass

Rune Arnesen, percussion

VOCALS

Helene Bøksle, Åsne Valland Nordli, Annbjørg Lien,

Sondre Bratland, Unni Wilhelmsen, Tomine Harket,

Bjørn Johan Muri, Cecilia Vennersten and Bjørn Eidsvåg.

Music: Bøhren & Åserud / Text: Gudny Ingebjørg Hagen / Arr: Jan Gunnar Hoff

Pure Audio Blu-ray recorded in DXD 24bit/352.8kHz

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

+ mShuttle MP3 and FLAC

EAN13: 7041888516828



2L⁸⁷

2L-087-PABD made in Norway 20©12 Lindberg Lyd AS

Quiet Winter Night

HOFF ENSEMBLE

1. **Dronning Fjellrose** 3:34

Helene Bøksle (voc), Børge Petersen-Øverleir (guitar), Jan Gunnar Hoff (piano), Arild Andersen (bass) and Rune Arnesen (perc)

2. **Stille, stille kommer vi** 4:00

Unni Wilhelmsen (voc), Mathias Eick (trumpet), Jan Gunnar Hoff (piano), Arild Andersen (bass) and Rune Arnesen (perc)

3. **Dele alle ord og tanker** 3:37

Tomine Harket and Bjørn Johan Muri (voc), Børge Petersen-Øverleir (guitar), Jan Gunnar Hoff (piano), Arild Andersen (bass) and Rune Arnesen (perc)

4. **Redd Mamma** 2:53

Jan Gunnar Hoff (piano), Arild Andersen (bass) and Rune Arnesen (perc)

5. **Sulla, sulla krekling** 3:13

Annbjørge Lien (hardanger fiddle and vocal), Børge Petersen-Øverleir (guitar), Jan Gunnar Hoff (piano), Arild Andersen (bass) and Rune Arnesen (perc)

6. **Blågutten** 3:57

Mathias Eick (trumpet), Børge Petersen-Øverleir (guitar), Jan Gunnar Hoff (piano), Arild Andersen (bass) and Rune Arnesen (perc)

7. **Ville fjellgutt** 3:19

Sondre Bratland (voc), Mathias Eick (trumpet), Børge Petersen-Øverleir (guitar), Jan Gunnar Hoff (piano), Arild Andersen (bass) and Rune Arnesen (perc)

8. **Hva skal hende nå?** 4:04

Børge Petersen-Øverleir (guitar), Jan Gunnar Hoff (piano), Arild Andersen (bass) and Rune Arnesen (perc)

9. **Ved bålet** 2:22

Cecilia Vennersten and Bjørn Eidsvåg (voc), Børge Petersen-Øverleir (guitar), Jan Gunnar Hoff (piano), Mathias Eick (trumpet), Arild Andersen (bass) and Rune Arnesen (perc)

10. **Tufsa danser** 3:34

Åsne Valland Nordli (voc), Mathias Eick (trumpet), Børge Petersen-Øverleir (guitar), Jan Gunnar Hoff (piano), Arild Andersen (bass) and Rune Arnesen (perc)

11. **Vesle, rare bygdeunge** 4:06

Helene Bøksle (voc), Børge Petersen-Øverleir (guitar), Jan Gunnar Hoff (piano), Arild Andersen (bass) and Rune Arnesen (perc)

12. **En blånissekveld** 2:46

Annbjørge Lien (nyckelharpa), Jan Gunnar Hoff (piano), Arild Andersen (bass) and Rune Arnesen (perc)

13. **Kveldslokk for små unger** 2:56

Sondre Bratland (voc) and Jan Gunnar Hoff (piano)

14. **Lys i desember** 3:46

Helene Bøksle (voc), Mathias Eick (trumpet), Børge Petersen-Øverleir (guitar), Jan Gunnar Hoff (piano), Arild Andersen (bass) and Rune Arnesen (perc)

Bonus track: **Ved bålet - instrumental** 2:22

All music composed by Geir Bøhren and Bent Åserud © 1998 and 2002, Visible Music A/S. Text by Gudny Ingebjørge Hagen. All arrangements by ensemble leader, Jan Gunnar Hoff.

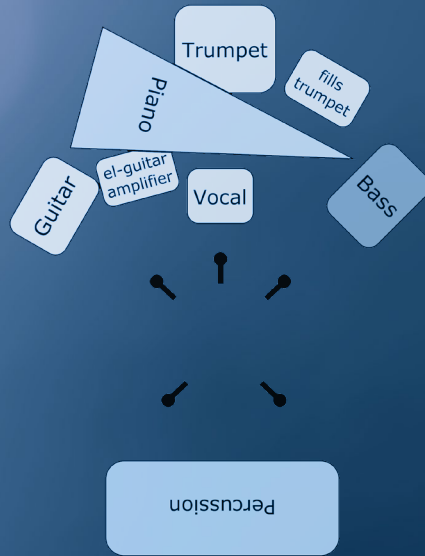


jeg er vejen, sandt og lyet

En som kom og vil jeg ikke al

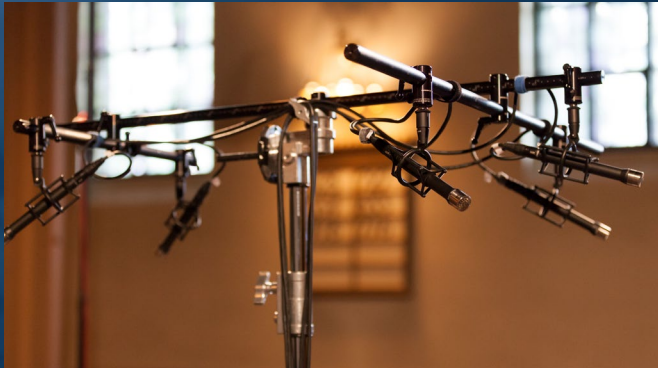
| | |
|-----|-----|
| 100 | 100 |
| 200 | 200 |
| 300 | 300 |





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 balance engineer

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**

Recorded at Sofienberg Church, Oslo, Norway
August 2011 by Lindberg Lyd AS

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Balance Engineer MORTEN LINDBERG
Recording Technician BEATRICE JOHANNESSEN
Piano Technician THRON IRBY Steinway D-model

Editing GEIR BØHREN, JAN GUNNAR HOFF and MORTEN LINDBERG
Mix and Mastering MORTEN LINDBERG

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Financially supported by Fond for Utøvende Kunstnere and Norsk Kulturråd



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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.