

# ORGANISM Terje Winge

The organ music on this album is written by three composers with different musical backgrounds and development who nevertheless have something of the same close feeling for the instrument, almost an organic oneness with it. **Kjell Mørk Karlsen** grew up in a rich church music milieu, inspired by his father, Rolf Karlsen, who was Oslo cathedral organist for over fifteen years. **Trygve Madsen** studied with organist-composer Egil Hovland, one of the 20th century's most significant pioneers in the field of church music. **Kjell Flem** studied piano and organ, gaining a close knowledge of the organ's technical and musical possibilities. While Karlsen's music builds on the long German-Lutheran tradition, the more playful style of Madsen is closer to that of the French organ symphony. Kjell Flem's main inspiration has been the music of Olivier Messiaen, evident both in his compositional technique and in his interest in using musical impulses from more exotic parts of the world. However, for all the differences in their approaches and backgrounds, none of these composers have repudiated tonality as their musical foundation. While German organ music continued to adhere to the Lutheran chorale tradition, organ music in France began to see the organ as much more than a liturgical instrument. It is true that French organist-composers felt their roots lay in the melodious plainsong of the Gregorian chant, but, exploiting huge advances in organ-building, they managed during the 19th century to free themselves from the liturgical context and to demonstrate that the organ could match a symphony orchestra in its range of colours and fullness of sound.

1-3 Sonata "De profundis" 4-8 Le Tombeau de Dupré 9-11 Ecclesia in mundo

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■ 5.1 DTS HD MA 24/192kHz ■ Dolby Atmos 48kHz

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# ORGANISM

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*The music in this recording represents some of the organ music composed in Norway in the last 20 years. While German organ music continued to adhere to the Lutheran chorale tradition, organ music in France began to see the organ as much more than a liturgical instrument. It is true that French organist-composers felt their roots lay in the melodious plain-song of the Gregorian chant, but, exploiting huge advances in organ-building, they managed during the 19th century to free themselves from the liturgical context and to demonstrate that the organ could match a symphony orchestra in its range of colours and fullness of sound.*

**Kjell Mørk Karlsen** (born 1947) began his lengthy and varied life as a practising musician as a pioneer within the field of contemporary music – amongst other things he founded the ensemble Pro Musica Antiqua. In addition to being a professional oboist and recorder player, he has made his mark as a versatile accompanist on every conceivable type of keyboard instrument. For the best part of 50 years he has combined the roles of orchestral player, organist and choir leader, and has held many important posts, including those of cathedral organist in Tønsberg and Stavanger. Karlsen has written music in most genres, from church music to symphonies, chamber music, concertos and oratorios. Although he has received impulses from a wide range of different styles in his long career as composer and player, it is the Lutheran church music tradition that lies behind many of his organ works.

His *Sonata “De profundis”* op. 143, commissioned by Professor Joachim Dorfmüller, was composed in 2003. Psalm 130, “De profundis clamavi ad te, Domine” (Out of the depths have I cried unto thee, O Lord), has, through the centuries, been set to music by many composers. The text of this psalm is used both in the liturgy and as in separate works written to express sorrow, destitution or despair. Luther has paraphrased this text in the hymn “Aus tiefer not ruf ich zu Dir” which has, ever since the Reformation, had a firm place in the Lutheran hymn tradition.

The serious character of the organ sonata is clear right from the first movement, whose title is “De profundis clamavi”. A motif of 4-6 descending notes is the starting-point for the dramatic

and improvisatory opening. In the next passage the motif is really hammered home, accompanied by hefty figures. This section ends with the return of the motif as a hymn, where the mood is of a heartfelt prayer, a litany, before wild desperation reasserts itself with the theme in the base register. The soft, hymn-like passage then resumes, now with rising motifs expressing hope, before the movement ends as dramatically as it began.

Karlsen has given the second movement the title “Monodi”. He uses this term in its original sense – based on the Greek *monodos* – of someone singing alone. The movement takes the form of a primitive and archaic hymn with an intermezzo consisting of animated figures which act as a sort of echo, or breathing-space, in what can be interpreted as a funeral procession.

The last movement, entitled “Aus tiefer Not” (Out of the depths I cry to you), is in toccata form, where the motif from the opening movement returns in the form of a variation, both as a theme in the bass line and in the passage-work above it. Once the music has established itself, the first line of Luther’s “Aus tiefer Not” is introduced in D major (the dominant), to be repeated in the bass line in G minor. Later in the toccata, the hymn theme reoccurs in rhythmically varied forms and as part of an increasingly urgent progression to an agitated climax. By way of contrast, Karlsen presents the whole hymn with a more dissonant setting and with the intervals of the melody partly changed. The movement concludes with a shortened recapitulation forming a coda, the hymn theme being heard in long notes in the bass line.

**Trygve Madsen** (born 1940) has studied composition and the piano in Norway and Austria. He grew up in a family with rich musical traditions, and this helps explain his musical playfulness and extreme aptitude for lending an ear to all sorts of musical impulses, only to extract what he wants from them in order to create his own style. He has written music in every sort of genre: chamber music, concertos, symphonies and operas. In his compositions Madsen delights in paying tribute to, and including references to, older composer colleagues either by borrowing their themes as starting-points for his own variations, or by including hidden or

partly-hidden quotations. Madsen has a special gift for composing idiomatically for different instruments – in this he has been spurred on by the many years he has spent as a music pedagogue at every level, from local music school to university. With his scores suiting the specific characteristics of instruments so well, it is no surprise that his music – he has composed over 150 opus numbers – is played in many places in the world.

*Le Tombeau de Dupré* op. 62 (1989) for solo organ, commissioned by Norwegian organist Eilert Magnus Hægeland, is not in fact conceived as an elegy or dirge for the legendary French organist Marcel Dupré (1886-1971). It should rather be seen as a tribute to one of the 20th century's greatest composers of organ music. It is shaped as a typical French organ symphony with these movements: Prelude – Fugue – Scherzo – Cantabile – Finale.

The first movement has the normal sonata form of two contrasting themes presented in a clear exposition-development-recapitulation sequence. The second movement is a fugue. Eager to create a theme related in some way to Dupré, Madsen has turned to an old compositional technique from Italy, “soggetto cavato dalle parole”: the theme must be extracted from the words. In this case the word in question is Dupré's first name, MARCEL. Madsen manages to make a motif consisting of the right series of notes by alternating between the Sol-fa system of designating notes and the seven letters of the alphabet normally used, thus: E (Mi) – A – D (Re) – C – E – A (La). The motif is heard with the notes in this order, but also in retrograde (or cancrizans). The key is Aeolian, and both the key and the music's timbre at the beginning of this second movement remind one of the fascinating modal and diatonic mood often found in organ fugues by French composers. The music then becomes more dense. A sense of excitement is generated by modulations and crass harmonies, but the theme in its two versions is always audible in the contrapuntal web, subject to augmentation and diminution. The fugue ends, just as it opened, calmly and diatonically, and with the theme in the form of a canon. The Scherzo in D minor, the third movement, has three sections, with the middle section in B flat major a contrast to the two outer sections. The movement is light-hearted and entertaining. In the fourth movement, entitled “Cantabile”, four voices are heard in a free polyphonic

introduction over a repeated bass pattern, virtually a basso ostinato, that reminds us of Bach's well-known “Air”. The ornamentation is clearly baroque-inspired. The use of parallel harmony is hidden in the complementary rhythm, but emerges more distinctly just before the movement's end, which resembles its beginning. The final movement is in typically French fashion in several contrasting parts, and by reiterating motifs from the earlier movements Madsen brings the whole work to a satisfying close.

**Kjell Flem** (born 1943) received his education as pianist, organist and composer in Norway, Finland, the USA and Japan. He has composed a piano concerto, a cello concerto, works for choir and some chamber music. While his oeuvre may not be large, his works are often performed and recorded. As performer, teacher and music critic he has been active in musical life for many years.

The history of the Christian church through the centuries is implicit in the title, *Ecclesia in mundo*, of Flem's composition for solo organ on this album, and the church's role and significance seem to be the inspiration behind the first movement. The model for this movement is Olivier Messiaen, who, in his interest in the music of the Far East, broke with the traditional style of European organ music. Using his own system of modal scales, and abandoning regular rhythm, Messiaen introduced a new organ style and a new musical language. These are the foundations on which Flem builds. The movement opens with passage-work and large blocks of sound that lead on to a scherzo-like section. This is followed by a passage in which blocks of sound create a new sense of excitement that ultimately finds release in a toccata-like conclusion.

The title of the second movement, “Communion”, is the name of a whole genre in French organ music. This originates in the fact that during Mass in the Catholic church there is an organ accompaniment to the dispensation of the actual communion. This music is often improvised by the organist, and is always quiet and meditative in character. So, too, is the second movement in Flem's work. The music is quiet, and calm. It consists of several sections,

with a melody-line that sounds improvisatory, and with folk music elements included. In the final section the lightest variant of the Japanese Hirajoshi scale is used, with an augmented sixth. This clearly shows the impact on Flem's musical language of his compositional studies in Japan.

The final movement, entitled "Jubilus", was originally a separate composition for organ written for the inauguration of the new organ in Bergen cathedral in 1997. On being commissioned to compose music for the 100 year jubilee of Ålesund church, Flem decided to include the piece as part of an organ suite in three movements. In this "Jubilus" movement broad blocks of sound are heard before and after a virtuoso section that resembles a series of études. After a meditative middle section, the music proceeds to a majestic conclusion. As in the second movement, Flem uses modes from French liturgical music.

*Harald Herresthal, 2016*

**Terje Winge** (born 1950) is Professor of Organ at the Norwegian Academy of Music, where he has taught since the early 1980s. He received his own organ education from the Norwegian organists Ludvig Nielsen and Arild Sandvold, before studying with Jiri Reinberger in Prague and Gaston Litaize in Paris. He made his debut as a concert organist in 1970 and since then he has given concerts in many European countries. His repertoire ranges from early baroque to contemporary music, and he has given the first performance of many Norwegian works for the organ. Winge has recorded several CDs, among them the series "Organum Norvegica"; on these albums he plays organs in Norway and covers a wide range of repertoire.





The first organ in **Ålesund church** was installed in 1909; it had 22 stops and was placed in the gallery in the south transept. This organ was sold when the Jørgensen organ arrived in the 1940s, and the organ chamber in the south transept remained empty, behind its silent facade pipes, until 2009, when it became the home of a new choir organ built during the restoration of the Jørgensen organ.

In 1940 a gift from Aksel Holm provided money for a new organ in Ålesund church, in addition to stained glass windows and new lighting. Organ-builder J.H.Jørgensen built the new organ, with 70 stops spread over four manuals and pedals. At that time it was Norway's third largest organ, and included an echo manual in the tower in addition to the main organ in the gallery facing east (the church's altar faces west, an unusual orientation that was chosen because of the habitual stormy weather coming in from the sea). The organ was stored in Kongsberg during the Second World War and installed in Ålesund church in 1945. The Jørgensen organ served the church well, and was often heard on Norwegian radio broadcasts and in recordings.

However, the need for repairs grew increasingly pressing. In the early years of the new century steps were taken to embark on a comprehensive restoration of the organ. The project, sustained by voluntary efforts, and backed financially by the municipality, local businesses and many private contributors, took many years. When it all came to fruition the Jørgensen organ had a new 32' stop in the east-facing gallery, a new choir organ behind the old organ facade in the south transept and a new console. All its parts had undergone a complete restoration and overhaul. Once again it could play to optimal effect. The restoration work was carried out by Orgelbau Rieger. At the same time a new set of bells was hung with 39 bells cast at the Olsen Nauen bell foundry.

With its 94 registers, five manuals and nearly 8000 pipes, the organ in Ålesund church is still one of the largest in Norway.

## Jørgensen 1945

### Hovedverk

Principal 16'  
Principal 8'  
Gemshorn 8'  
Rørfløite 8'  
Kvint 5 1/3'  
Oktav 4'  
Fløite 4'  
Oktav 2'  
Mixtur IV  
Cymbel III  
Trompet 8'  
Fagott 16'  
Oboe 8'  
Schalmey 4'  
Carillon  
Tremolo

### Positiv (expr.)

Bachfløite 8'  
Kvintaton 8'  
Unda maris 8'  
Principal 4'  
Fløite Pastor 4'  
Kvint 2 2/3'  
Schwiegel 2'  
Ters 1 3/5'  
Superkvint 1 1/3'  
Siffloite 1'  
Scharff V  
Dulcian 16'  
Krummhorn 8'  
Tremolo

### Svellverk (expr.)

Bourdon 16'  
Principal 8'  
Konsertfløite 8'  
Erzähler 8'  
Erzähler Cel. 8'  
Geigenpr. 4'  
Spissfløite 4'  
Nasat 2 2/3'  
Nachthorn 2'  
Ters 1 3/5'  
Plein-Jeu V  
Fagott 16'  
Oboe 8'  
Schalmey 4'  
Tremolo

### Solo (expr.)

Principal 8'  
Fløite 8'  
Gamba 8'  
Gamba-Celeste 8'  
Kornett V  
Tuba 8'  
Vox-humana 8'  
Tremolo

### Fjernverk (expr.)

Violbass 16'  
Ekko-Bourdon 8'  
Angelica-Cel. 8'  
Fjernfløite 4'  
Flageolett 2'

Campa-Nelli V  
Horn 8'  
Tremolo

### Pedal

Sub. 32' (R-2009)  
Kontrabass 16'  
Violon 16'  
Subbass 16'  
Ekkobass 16'  
Kvint 10 2/3'

## Rieger 2009 kororgel

### Hovedverk

Principal 8'  
Gedeckt 8'  
Gamba 8'  
Oktav 4'  
Blokkløite 4'  
Superoktav 2'  
Mixtur IV

### Pedal

Subbass 16'  
Gedecktbas 8'  
Koralbas 4'  
Fagott 16'

### Oktavbass 8'

Gedecktbas 8'  
Cello 8'  
Koralbas 4'  
Mixtur IV  
Basun 16'  
Fagott 16'  
Oboe 8'  
Schalmey 4'  
Singend Kornett 2'

### Svellverk (expr.)

Fløite harm. 8'  
Bourdon 8'  
Salicional 8'  
Prestant 4'  
Fløite oct. 4'  
Nasat 2 2/3'  
Flachfløite 2'  
Ters 1 3/5'  
Plein-Jeu IV  
Trompet h. 8'  
Oboe 8'  
Tremolo

Ålesund kirkes første orgel på 22 stemmer kom i 1909 og stod på galleriet i sørskipet. Dette orgelet ble solgt da stororgelet kom på 1940-tallet. Orgelhuset i sørskipet ble stående tom bak tause fasadepiper frem til det ble bygd et nytt kororgel her under restaureringen av stororgelet i 2009.

En gave fra Aksel Holm i 1940 førte penger til et nytt kirkeorgel, i tillegg til glassmalerier og lysanlegg. Orgelbyggeren J. H. Jørgensen leverte til slutt et orgel på 70 stemmer fordelt over fire manualer og pedal. Da var det landets tredje største, og inkluderte et fjernverk i tårnet i tillegg til det store orgelet på galleriet mot øst (alteret er mot vest, en uvanlig plassering som ble valgt på grunn av stadig uvær fra havet). Orgelet ble lagret på Kongsberg under krigen og satt opp i Ålesund kirke i 1945. Ålesund ble godt tjent av Jørgensenorgelet, et instrument som ble ofte å høre på nasjonale radiosendinger og på opptak.

Behovet for reparasjoner ble stadig større med årene. På 2000-tallet ble det tatt initiativ til å sette i gang et omfattende prosjekt med restaurering. Etter flere års arbeid, innsats av ivrige frivillige og økonomiske bidrag fra kommune, næringsliv og mange givere, fikk Jørgensenorgelet en ny 32' på galleriet mot øst, et nytt kororgel bak den gamle fasaden i sørskipet, en ny spillepult, og restaurering og fornyelse av alle delene slik at det igjen kunne fungere optimalt. Orgelbau Rieger leverte dette arbeidet, noe som også ble koblet til et nytt klokkespill med 39 klokker av Olsen Nauen Klokkestøperi.

Ålesundorgelet med sine 94 register, fem manualer og nærmest 8.000 piper er et av Norges største orgler.



*Orgelverkene i denne innspillingen gir et innblikk i noe av det som er blitt skapt av norsk orgelmusikk i løpet av de siste 20 årene, skrevet av tre komponister som har en forskjellig musikalsk bakgrunn og utvikling, men som likevel har noe av det samme nære og organiske forholdet til instrumentet. Trygve Madsen gikk i skole hos komponisten og organisten Egil Hovland, en av kirke-musikkens store pionerer i det 20. århundre. Kjell Mørk Karlsen vokste opp i et rikt kirkemusikalsk miljø med sin far, domkantor Rolf Karlsen, som ideal og inspirasjonskilde. Kjell Flem utdannet seg som pianist og organist og kjenner derfor orgelets tekniske og musikalske muligheter. Mens Karlsen bygger sin orgelmusikk på den lange tysk-lutherske tradisjonen, har den lekne og musikantiske Madsen valgt den franske orgelsymfonien som utgangspunkt. Kjell Flem har valgt Olivier Messiaen som ledestjerne. Det kommer frem både i komposisjonsteknikk og i interessen for å ta i bruk musikalske impulser fra mer eksotiske strøk. Tross forskjellig innfallsvinkel og bakgrunn har ingen av dem forlatt tonaliteten som musikalsk fundament. Mens den tyske orgelmusikken lenge tok utgangspunkt i den lutherske koralen forsøkte den franske orgelet å frigjøre seg fra tvangstrøyen som liturgisk instrument. Gregoriansk melodifølelse ligger riktignok i bunnen hos de franske orgelkomponisten, men i samarbeid med orgelbyggerne sprengte de samtidig de liturgiske rammene og viste at orgelet kunne konkurrere med symfoniorkesteret i farger og fylde.*

**Kjell Mørk Karlsen** (1947) har hatt en lang og bred virksomhet som utøvende musiker, først som pionér innen tidligmusikk med blant annet etableringen av ensemblet Pro Musica Antiqua. Parallelt med sitt virke som profesjonell oboist og blokkfløytist gjorde han seg gjeldende som en allsidig utøver og akkompagnatør på alle typer tangentinstrumenter. Han har i nærmere 50 år virket som orkestermusiker, organist og kordirigent, blant annet i sentrale stillinger som domorganist i Tønsberg og Stavanger. Kjell Mørk Karlsen har skrevet musikk i de fleste sjangere, alt fra kirkelig bruksmusikk til symfonier, kammermusikk, konserter og oratorier.

Selv om han gjennom sitt årelange virke som komponist og utøver har mottatt mange stilistiske impulser, har likevel den lutherske kirkemusikktradisjonen vært et viktig utgangspunkt for mange av hans orgelverker. *Sonata «De profundis»* op. 143, ble komponert i 2003 på bestilling av professor Joachim Dorfmüller. Mange komponister har opp gjennom tidene satt musikk til

eller latt seg inspirere av Davidssalme 130: «De profundis clamavi ad te, Domine» (Fra dyppet roper jeg til deg, Herre). Teksten er både benyttet i liturgier og som musikalske enkeltverk for å uttrykke sorg, nød eller fortvilelse. Martin Luther har parafrasert denne teksten i salmen, «Aus tiefer not ruf ich zu Dir», som helt siden reformasjonen har vært en del av den lutherske salmetradisjonen (Norsk salmebok nr. 745: «Av dypest nød jeg rope må»).

Orgelsonatens alvorlige karakter preger allerede første sats, som har tittelen, «De profundis clamavi». Et motiv på 4 – 6 fallende toner danner utgangspunktet for den dramatiske og improvisatorisk pregede åpningen. I den neste delen hamres motivet inn, akkompagnert av heftige figurasjoner. Denne delen avløses av at motivet kommer tilbake som en koral og som en inderlig bønn - et litani, før den fortvilede villskapen tar seg opp igjen med temaet i bassen. Den myke og koralaktige delen gjentas, denne gang med oppadstigende motiver som uttrykk for håp, før satsen avsluttes like dramatisk som den startet.

Karlsen har kalt den andre satsen for «Monodi». Betegnelsen er brukt i sin opprinnelige musikalske betydning, på gresk: monodos – en som synger alene. Satsen er formet som en primitiv og arkaisk koral med luftige figurasjoner som mellomspill. Disse fungerer nærmest som ekko eller pustepauser i det som kan tolkes som en sørgeprosjesjon.

Siste sats har fått tittelen «Aus tiefer Not». Satsen er formet som en toccata, hvor motivet fra første sats kommer tilbake i variert form, både som tema i bassen og i passasjeverket over. Når det musikalske materialet har fått etablert seg, innføres første linje av Luther-koralen, «Av dypest nød» i D-dur (dominanten), for deretter å gjentas i bassen i g-moll. Videre utover i toccataen dukker koraltemaet opp flere ganger i rytmisk endret form og som ledd i et stadig heftigere løp mot et spenningsfylt klimaks. Som en kontrast presenteres hele koralen, men intervallene er til dels endret og akkompagnert av en dissonerende koralatsats. Hele satsen avsluttes med en komprimert reprise som coda, og med koraltemaet i lange toner i bassen.



**Trygve Madsen** (1940) er utdannet pianist og komponist. Foruten studier i Norge og Østerrike har oppveksten i en familie med rike musikktradisjoner gjort Madsen til en musikantisk og leken person, som har visst å la seg påvirke av ulike sjangere og stilarter, for deretter å skape sitt eget uttrykk. Han har komponert musikk i nesten alle sjangere, alt fra kammermusikk til konserter, symfonier og operaer. Madsen elsker å referere eller hylle sine eldre komponistkolleger som forbilder i verkene sine. Dette gjør han ved å bruke deres temaer som utgangspunkt for variasjoner, eller ved å legge inn mer eller mindre skjulte sitater i musikkens forløp.

Trygve Madsen har en egen evne til å skrive idiomatisk for de instrumenter han komponerer for. Her har hans mangeårige virke som pedagog på alle nivåer, fra musikkskole til universitet, hatt betydning for hans innstilling. Komposisjonene skal ligge godt til rette for det enkelte instrument, og det er en viktig årsak til at hans mer enn 150 opus spilles mange steder i verden.

*Le Tombeau de Dupré* op. 62 (1989) for orgel, som ble bestilt av organisten Eilert Magnus Hægeland, er ikke tenkt som sørgemusikk eller gravskrift over den legendariske franske organisten Marcel Dupré (1886–1971). Verket må mer betraktes som en hyllest til en av de største orgelkomponistene i det 20. århundre og er formet som en typisk fransk orgelsymfoni med satsene Prelude – Fugue – Scherzo – Cantabile – Final. Første sats har på sonatesatsens vis to kontrasterende temaer som presenteres i en tydelig eksposisjon, gjennomføringsdel og reprise. Andre sats er en fuge. Som inspirasjon til å skape et tema relatert til Dupré, har Madsen benyttet seg av en gammel italiensk komposisjonsteknikk: «soggetto cavato dalle parole», som betyr å hente et tema ut av ordene, i dette tilfellet Duprés fornavn: MARCEL. Tonerekkene får Madsen frem ved vekselvis å benytte solfa-systemet og de vanlige navnene på skalaens toner: e (Mi) – A – d (Re) – C – E – a (La). Temaet benyttes både forlengs og baklengs (krebs). Tonearten er den eoliske, og både tonearten og den valgte klangfargen gir assosiasjoner til den fascinerende modale og diatoniske stemningen som man ofte kan finne i orgelfuger av franske komponister, men så tetter det seg til. Modulasjoner og krassere samklanger øker spenningen, men i det kontrapunktiske vevet er det aldri vanskelig å høre temaet i sine to versjoner, også i diminusjon og augmentasjon. Fugen avsluttes like mildt og

diatonisk som i innledningen, her med temaet i kanon. Scherzoen i d-moll er tredelt med en kontrasterende midtdel i B-dur. Den er humoristisk og underholdende i sin form. Fjerde sats har fått tittelen, Cantabile. Over et slags bass-ostinato, som gir assosiasjoner til Bachs kjente «Air», beveger fire stemmer seg i et fritt polyfont forløp. Den utskrevne ornamentikken har tydelige barokke forbilder. Bruken av parallell harmonikk ligger skjult i den komplementære rytmikken, men trer tydeligere frem like før satsen avsluttes, slik den begynte. Siste sats er på fransk vis delt inn i flere kontrasterende deler og fungerer som en oppsummering og avrundning av hele symfonien, blant annet ved at Madsen motivisk og satsteknisk griper tilbake til de tidlige satsene.

**Kjell Flem** (1943) har sin utdanning som pianist, organist og komponist fra Norge, Finland, USA og Japan. Han har komponert konserter for klaver og cello og et par kor- og kammermusikkverker. Flem har i mange år virket som utøver, pedagog og musikkannmelder. Flem har ingen stor produksjon som komponist. Til gjengjeld er verkene ofte fremført og lydfestet.

I første sats av orgelverket på denne platen har Flem latt seg inspirere av det som danner utgangspunktet for hele verkets tittel *Ecclesia in mundo*: den kristne kirkes rolle og betydning gjennom århundrene. Det musikalske forbildet er Olivier Messiaen, som med sin interesse for Østens musikktradisjoner brøt med den tradisjonelle europeiske orgelstilen. Ved hjelp av et eget system av modale skalaer og brudd med en regelmessig rytmikk, innledet Messiaen en ny orgelstil og et nytt tonespråk. Det er dette Kjell Flem teknisk og musikalsk bygger videre på. Satsen innledes med passasjeverk og store klangblokker som fører over i et scherzoaktig parti. Et avsnitt med klangblokker bygger opp ny spenning som utløses i en toccata-aktig avslutning.

Andre sats har fått tittelen, «Communion», som er en egen sjanger innen fransk orgelmusikk. Det har sammenheng med at den katolske høymesse forutsetter orgelmusikk under utdelingen av nattverden. Ofte blir denne musikken improvisert under gudstjenesten, og det dreier seg alltid om en lavmælt musikk av meditativ karakter. Det er da også det som preger den andre satsen i Flems orgelverk. Musikken er stille og statisk, og den er delt inn i

flere seksjoner med et improvisatorisk preget melodiforløp med innslag av folkemusikalske elementer. I det siste solopartiet benyttes den lyseste varianten av den japanske Hirajoshi-skalaen med hevet sjette trinn. Det viser hvordan Flems komposisjonsstudier i Japan har påvirket musikkuttrykket hans.

Siste sats, som har fått tittelen «Jubilus», var opprinnelig et selvstendig orgelstykke, komponert til innvielsen av det nye orgelet i Bergen domkirke i 1997. En ny bestilling til 100års-jubileet for Ålesund kirke førte til at Kjell Flem skapte en suite ved å utvide verket med to nye satser. I «Jubilus» rammes en virtuos og etydeaktig første del inn av store akkordblokker. Etter en meditativ midtsats fortsetter «jubelen» frem mot en stor og majestetisk avslutning. Som i andre sats benytter komponisten seg av de franske modi.

*Harald Herresthal, 2016*

**Terje Winge** (f. 1950) er professor ved Norges musikkhøgskole hvor han har undervist i orgelspill siden starten av 1980-tallet. Sin orgelutdannelse fikk Winge av de norske organistene Ludvig Nielsen og Arild Sandvold. Senere fortsatte han studiene med Jiri Reinberger i Praha og Gaston Litaize i Paris. Han debuterte som konsertorganist i 1970 og har siden gitt konserter i en lang rekke europeiske land. Hans repertoar strekker seg fra tidlig barokk til samtid og han har uroppført en rekke norske orgelverker. Winge har tidligere utgitt en rekke orgel-CDer, bl.a. serien «Organum Norvegica» med et vidt spekter av repertoar innspilt på orgler i Norge.







**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.

Immersive Sound is a completely new conception of the musical experience. Recorded music is no longer a matter of a fixed one-dimensional setting, but rather of a three-dimensional enveloping situation. Stereo can be described as a flat canvas and surround sound as a field, but 3D immersive 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.

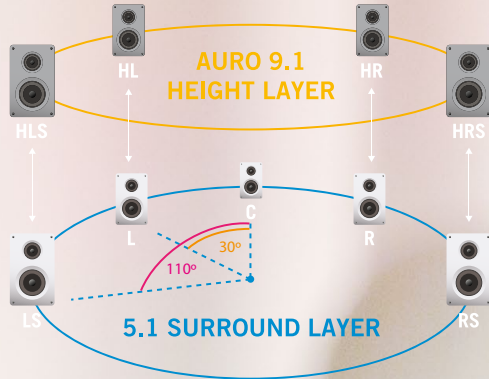
*Mårten Lindberg* balance engineer and recording producer

**Auro-3D®** is the next generation three-dimensional audio standard. It provides a realistic sound experience unlike anything before. By fully immersing the listener in a cocoon of life-like sound, Auro-3D® creates the sensation of actually 'being there'. Thanks to a unique 'Height' channel configuration, acoustic reflections are generated and heard naturally due to the fact that sounds originate from around as well as above the listener.

To achieve 'true sound in 3D', Auro-3D® adds the crucial third and final dimension in the evolution of sound reproduction. While 5.1/7.1 Surround configurations fail to include height channels (z-axis), Auro-3D® realizes its life-like effect with a HEIGHT-based sound hemisphere capable of thoroughly immersing the listener. Depending on the size of the room, either 1 or 2 additional layers (HEIGHT and TOP) are mounted above the existing Surround layer at ear-level to produce Auro-3D®'s defining 'vertical stereo field' (see image). This field is the key to creating the most natural and immersive sound experience possible. The optional (third) TOP Layer placed overhead is a supplementary channel that is not critical for natural audio reproduction. As people are less sensitive to sounds originating from above, the TOP Layer is primarily used for 'fly-overs' and other special effects - most sound sources and their chief initial reflections are located between the Surround Layer and Auro-3D®'s unique Height Layer.

Auro-3D® is based on a groundbreaking new technology that delivers uncompressed audio quality with an unrivaled level of flexibility. The height information, captured in recording or created during the mixing process, is mixed into a standard 5.1 PCM stream. Any device that contains the Auro-Codec® Decoder will be capable of decoding the original Auro-3D® mix, which will conveniently playback on any Auro-3D® compatible speaker system (Auro 9.1/Auro 10.1/Auro 11.1 etc.). Thanks to Auro-3D®'s backward compatibility, devices without the Auro-Codec® Decoder will produce the original 5.1 PCM mix without any loss in sound quality.

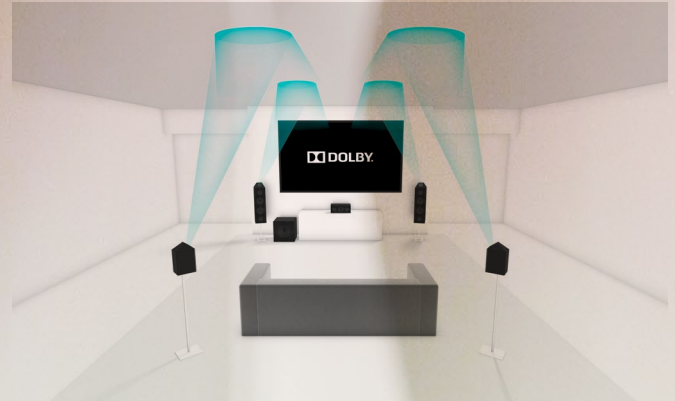
Auro 9.1 not only delivers an entirely new audio experience in 3D but also offers the most efficient 5.1 Surround format compatible speaker layout featuring the 'Height' dimension.



**Dolby Atmos®** is a revolutionary new audio technology that transports you into extraordinary entertainment experiences. Dolby Atmos has the amazing ability to have sounds come from above you.



With Dolby Atmos, you have amazing flexibility. Dolby Atmos-enabled speakers produce full, detailed overhead sound from speakers located where your conventional speakers are now. If you already have speakers that you love, you can choose an add-on, Dolby Atmos-enabled speaker module that complements your existing speakers. If you're willing and able to install speakers in your ceiling, there are great options for creating the ultimate Dolby Atmos experience. Combined with a Dolby Atmos enabled receiver, you'll be put in the middle of the action—like you have never experienced before. With the revolution in audio that is Dolby Atmos, sound designers are freed from channel restrictions. They can now precisely place and move sounds as independent objects in multidimensional space, including anywhere overhead, so you can hear them as you would naturally.



Dolby Atmos is not tied to any specific playback configuration. If you do not have a Dolby Atmos enabled surround sound system, Dolby Atmos will automatically play in the best possible way for your system. Dolby Atmos is compatible with current generation Blu-ray players. For Dolby Atmos playback, set your Blu-ray player to bitstream out and disable secondary audio.



**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 5.1 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  Dolby Atmos 48kHz

 2.0 LPCM 24/192kHz  9.1 Auro-3D 96kHz

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, DTS and Dolby encoding **msm studio group**  
Auro-3D encoding **Galaxy Studios** • screen design **Hermann Enkemeier** • authoring **Martin Seer**  
Blu-ray producers **Morten Lindberg** and **Stefan Bock**

Recorded at Ålesund Church, Norway  
April 2015 by Lindberg Lyd AS

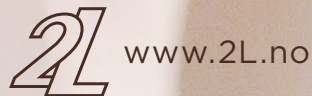
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Recording Technician **BEATRICE JOHANNESSEN**  
Organ Assistant **NIKOLAS FEHR**

Editing **JØRN SIMENSTAD**  
Mix and Mastering **MORTEN LINDBERG**

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This recording was made by Lindberg Lyd AS with DPA microphones and HORUS 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.

Note on Low Frequency Effect channel: For SACD and FLAC audio 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.

Kjell Mørk Karlsen Sonata "De profundis" opus 143

- 1 De profundis clamavi 8:18
- 2 Monodi 5:35
- 3 Aus tiefer Not 7:20

Trygve Madsen Le Tombeau de Dupré opus 62

- 4 Prelude 4:44
- 5 Fugue 3:24
- 6 Scherzo 5:23
- 7 Cantabile 3:21
- 8 Final 5:37

Kjell Flem Ecclesia in mundo

- 9 Ecclesia in mundo 6:10
- 10 Communion 6:22
- 11 Jubilus 13:03