

## INTERACTIONS: Valen—Stravinsky—Lutoslawski

In these twentieth-century sonatas, from the late Romantic and expressionistic Valen, through Stravinsky's neoclassical period, to Lutoslawski's more modernistic style, the three composers are searching for inspiration in the past - Valen in the rigours of Bach's counterpoint, Stravinsky in antique verse forms such as we find in Virgil, and Lutoslawski in Baroque music. These interactions with artistic models from earlier times result in three highly individual compositions, each appealing both to the heart and to the mind.

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Bård Monsen violin Gunnar Flagstad piano

Recorded in DXD 24bit/352.8kHz

■ 5.1 DTS HD MA 24/192kHz ■ 9.1 Dolby Atmos 48kHz

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# INTERACTIONS

Bård Monsen — Gunnar Flagstad

### **Fartein Valen (1887-1952): Sonata for violin and piano, Opus 3**

“Turning to other matters, I can tell you that my work is going well. A day or so ago I wrote my 80<sup>th</sup> fugue since April, and I am of the opinion that I have benefited greatly from this.” So wrote Fartein Valen, in a letter to his sister Magnhild Valen, in October 1917.

The ideological and cultural movement of National Romanticism that swept through Norway towards the middle of the 19<sup>th</sup> century, reaching its apogee in the music of Edvard Grieg, continued to influence Norwegian composers well into the next century. Fartein Valen, however, went against the grain – he chose his own path, both for himself and for his music. Through his life and his art, both of which were marked by an unusually strong sense of dedication and discipline, this deeply religious and rather shy man developed a radical and highly personal musical language.

Valen’s musical talent as composer and organist gained him a place at the Berlin Music Conservatory, where he came under the tutelage of, among others, Professors Max Bruch and Leopold Wolf. But, in spite of receiving an extremely thorough classical musical education at the Conservatory, Valen did not feel its conservative atmosphere suited him, and in particular he found it difficult to win acceptance there for his radical compositional style. In January 1911, in a letter to his other sister Sigrid Valen, he wrote: “I am going through a troublesome period and cannot see a way out, wherever I look. Professor Wolf says I have become so very modern. (...) I can’t help feeling what I feel; and I have struggled against all aspects of modernism.”

On completing his studies he gradually dropped his resistance to modernism, and stayed on in Berlin a further four years to study on his own. These years in Berlin were to prove exceedingly important for him, not least because they gave him the chance to hear the music of Reger and Schoenberg, which in turn encouraged him in his exertions to find his own voice as a composer.

He began composing his sonata for violin and piano in 1912, and was to spend seven years working on it. During these years he was also studying counterpoint and Bach’s music with great passion. He taught himself to play the whole of “The Well-Tempered Clavier” in all 12 keys, and composed six fugues on each of Bach’s 48 fugal themes. Valen’s work on his sonata proved to be a very important step along the path to his own distinctive musical language. The sonata was completed in 1922, and was an immediate success.

The sonata has two movements, *Allegro espressivo* and *Allegretto con variazioni*. The first movement fluctuates between beautiful heartfelt passages that are securely tonal and strong outbursts that lean towards expressionism. Early in the movement Valen introduces a motif that consists of a falling third followed by a falling diminished fifth. This functions as a leitmotif through the whole sonata. The second movement is a set of variations with a broad range of registers. The four variations are on a lyrical theme. The first three are written in a late Romantic style and treat different motifs from this theme. The last variation is a fugue which opens with the leitmotif that was presented earlier. As the movement grows in intensity, themes from both movements are woven together, before the whole work ends with the opening theme from the first movement. For us, this is a sonata that appeals both to the heart and to the mind. For some reason it is a work that is seldom performed in Norway today.

### **Igor Stravinsky (1882-1971): Duo Concertant**

When working on his violin concerto in 1931 Stravinsky collaborated with the violinist Samuel Dushkin, and the following year, as part of his preparation for a tour the two of them were to make in Europe and the USA, he composed his *Duo Concertant*. In his autobiography, Stravinsky writes this of the duo: “I began the Duo Concertant at the end of 1931 and finished it on the July 15 following. Its composition is closely connected in my mind with a book which had just appeared and which had greatly delighted me. It

was the remarkable Petrarch of Charles Albert Cingria, an author of rare sagacity and deep originality. Our work had a great deal in common. The same subjects occupied our thoughts, and, although we were now living far apart and seldom saw each other, the close agreement between our views, our tastes, and our ideas, which I had noticed when we first met twenty years before, not only still existed, but seemed even to have grown with the passing of the years. *Lyricism cannot exist without rules, and it is essential that they should be strict. Otherwise there is only a faculty for lyricism, and that exists everywhere. What does not exist everywhere is lyrical expression and composition. To achieve that, apprenticeship to a trade is necessary.* These words of Cingria seemed to apply with the utmost appropriateness to the work I had in hand. My object was to create a lyrical composition, a work of musical versification, and I was more than ever experiencing the advantage of a rigorous discipline which gives a taste for the craft and the satisfaction of being able to apply it – and more particularly in a work of a lyrical character. [...] The spirit and form of my Duo Concertant were determined by my love of the pastoral poets of antiquity and their scholarly art and technique. The theme that I had chosen developed through all the five movements of the piece which forms an integral whole, and, as it were, offers a musical parallel to the old pastoral poetry.”

Robert Craft, who had a close working relationship with Stravinsky for many years, said that the composer was even more specific about his references in an interview he had given in Budapest. He had said that the *Duo Concertant* was inspired by Virgil's *Georgics*, a didactic book of poetry about agriculture and rural life, but also touching on political and philosophical matters.

Earlier compositions with a strongly pastoral flavour, such as Vivaldi's *The Four Seasons* and Beethoven's 6<sup>th</sup> Symphony, are characterized by their clear imitations of rural sounds: birdsong, dogs barking, thunderstorms, folk-dance and so on. The references to rural life in the *Duo Concertant* will strike many as more subtle, even though Stravinsky has

included in his musical texture such traditional pastoral effects as drones, canonic elements and ostinato. The affinity of this work to classical culture and its links with the past receive their clearest statement in the movements' titles, by dint of two musical and two literary references: *Cantilène* – an ancient form of lyrical poetry in France, often sung; *Églogue I and II* – in classical Greek and Roman culture an eclogue was a collection of short poems, often shepherd's songs; *Gigue* – originally a dance from the British Isles, demanding rapid footwork, it later became popular in Baroque instrumental music; and *Dithyrambe* – a choral lyric in honour of Dionysus, often accompanied by dancing.

The work has five short movements, and lasts no longer than 15 minutes or so. In spite of this brevity, it is, for us, a complete and compact piece of music, bubbling with energy. Stravinsky alternates between brilliant rhythmic passages and serene lyrical passages. It is probably this combination of vitality and warmth that has ensured the work's place in the standard repertoire. The *Duo Concertant* was a favourite of the celebrated choreographer George Balanchine, and he created the choreography for the work in 1972.

### **Witold Lutoslawski (1913-1994) – Partita for Violin and Piano**

In a commentary to this work, Lutoslawski has written: “I composed Partita for Violin and Piano in the autumn of 1984 at the request of the Saint Paul Chamber Orchestra for Pinchas Zukerman and Marc Neikrug. The work consists of five movements. Of these the main movements are the first (*Allegro giusto*), the third (*Largo*) and the fifth (*Presto*). The second and fourth are but short interludes to be played ad libitum. A short ad libitum section also appears before the end of the last movement. The three major movements follow, rhythmically at least, the tradition of pre-classical (18<sup>th</sup> century) keyboard music. This, however, is no more than an allusion. Harmonically and melodically, Partita clearly belongs to the same group of recent compositions as Symphony No. 3 and Chain I. Pinchas Zukerman and Marc Neikrug gave the first performance on 18<sup>th</sup> January 1985 at the Ordway Music Theatre, Saint Paul, Minnesota, U.S.A.”



On the choice of the name “Partita”, Lutoslawski has written: “The word ‘partita’, used by Bach with reference to some of his suite works, appears here to suggest a few allusions to Baroque music, for example at the beginning of the first movement, in the main theme of the Largo and in the finale, which resembles a gigue.”

Lutoslawski is recognised as one of the 20<sup>th</sup> century’s major composers, and the Partita for violin and piano as one of his most important works. At a time when sections of the concert-going public were being challenged by constantly changing musical directions and ideologies, he succeeded in composing music that, while innovative and complex, nevertheless had a wide appeal to a broad spectrum of listeners. The Partita for violin and piano is distinguished by the immediacy of its appeal and by its clear character, and bears the imprint of Lutoslawski’s mastery of the craft of composition. With regard to the ad libitum sections touched on by Lutoslawski in the above commentary, the composer specifically directed that “The violin and piano parts should not be coordinated in any way.” This technique of “aleatoric counterpoint” means in effect that these sections will sound very different on each occasion they are played. It offers the performers wonderful interpretational freedom. Lutoslawski composed a new version of the work for violin, orchestra and obbligato piano at the bequest of Anne-Sophie Mutter.

The works on this recording open windows into a dramatic century: from the late Romantic/expressionistic Valen, through Stravinsky’s neoclassical period, to Lutoslawski’s more modernistic style. The works have this in common: they all search for inspiration in the past – Valen in the rigours of Bach’s counterpoint, Stravinsky in antique verse forms such as we find in Virgil, and Lutoslawski in Baroque music. The interaction between these composers and what they draw from the past has given us three compositions each of which has a highly individual identity. It has been a privilege to immerse ourselves in this repertoire. It seemed natural, in order to arrive at our own interpretations, to explore the background to each of the works and to examine their more theoretical

aspects. However, our decision to record them can be explained by our deep fascination and immediate enthusiasm for the music as it actually sounds. We consider these to be three of the greatest works for violin and piano from the 20<sup>th</sup> century.





### **Fartein Valen (1887-1952): Sonate for fiolin og piano, opus 3**

«Ellers synes jeg, at arbeidet gaar godt. Jeg skrev forleden dag min 80de fuge siden april og jeg tror jeg har havt umaadelig godt deraf» Fartein Valen i et brev til søsteren Magnhild Valen, oktober 1917. Den nasjonalromantiske bølgen som traff Norge mot midten av 1800-tallet og fikk sitt høydepunkt med musikken til Edvard Grieg, kom til å prege norske komponister langt ut i det neste århundret. I denne konteksten var Fartein Valen en enestående og annerledes juvel som kom til å velge en egen vei for seg og sin musikk. Gjennom et liv og virke preget av usedvanlig dedikasjon og disiplin, utviklet den dypt religiøse og temmelig sjenerte mannen et radikalt og personlig tonespråk.

Valens musikalske begavelse som komponist og organist gjorde det mulig for ham å studere ved musikkhøyskolen i Berlin, med bl.a. Max Bruch og Leopold Wolf som professorer. Til tross for den svært grundige klassiske skoleringen han fikk, fant han seg ikke til rette i det konservative miljøet ved høyskolen; ikke minst strevde han med å få aksept for sin moderne stil. I januar 1911 skrev han i et brev til sin andre søster Sigrid Valen: «Jeg har for tiden en slem periode og jeg øiner ingen udvei, hvor jeg end vender mig. Professor Wolf finder at jeg er blevet så moderne. (...) Jeg kan ikke for at jeg føler saadan; og har strittet imot all modernisme.»

Etter endte studier sluttet han gradvis å stritte imot, og han ble i Berlin i ytterligere fire år for å studere på egen hånd. Årene i Berlin ble svært viktige for ham, ikke minst fordi han fikk muligheten til å høre musikk av Reger og Schönberg – noe som oppmuntret ham i arbeidet med å utvikle sin egen stemme som komponist. I 1912 begynte han på sonaten for fiolin og klaver. Han kom til å arbeide med sonaten i 7 år. Underveis studerte han kontrapunkt og Bachs musikk med en sjelden intensitet. Han lærte seg å spille hele «Das wohltemperierte Klavier i samtlige 12 tonearter, og komponerte seks fuger over hvert av de 48 fugetemaene til Bach. Arbeidsprosessen med sonaten ble et svært viktig skritt på veien til Valens karakteristiske tonespråk. Sonaten ble uroppført i 1922, og ble umiddelbart en suksess.

Sonaten har to satser, *Allegro espressivo* og *Allegretto con variazioni*. Første sats veksler mellom inderlige vakre passasjer med tonalt forankringspunkt og store utladninger som beveger seg mer mot ekspresjonisme. Tidlig i satsen introduserer Valen et motiv som består av en fallende ters etterfulgt av en fallende forminsket kvint. Dette fungerer som et ledemotiv gjennom hele sonaten. Andre sats er en variasjonsats med et bredt uttrykksregister. Et lyrisk tema blir belyst gjennom fire variasjoner. De tre første har et senromantisk tonespråk og behandler ulike motiver fra hovedtemaet. Siste variasjon er en fuge som åpner med nevnte ledemotiv. Etter hvert som satsen vokser i intensitet, blandes temaer fra første og andre sats før det hele rundes av med åpningstemaet fra første sats. For oss er dette en sonate som appellerer til hjerte og hjerne. Uvisst hvilken grunn, spilles verket sjeldent på norske konsertscener.

### **Igor Stravinsky (1882-1971): Duo Concertant**

Stravinsky samarbeidet med fiolinisten Samuel Dushkin da han skrev fiolinkonserten i 1931. Duo Concertant ble komponert i anledning en konsertturne de to skulle ha i Europa og USA i 1932. Om verket skriver Stravinsky i sin selvbiografi: «Jeg begynte å komponere Duo Concertant mot slutten av 1931 og fullførte den 15. juli året etter. Oppbygningen av verket henger i mitt hode tett sammen med en bok som nettopp hadde kommet ut og som hadde gledet meg storlig. Boken var den forbløffende Petrarch av Charles Albert Cingria, en uvanlig skarpsindig og original forfatter. Vi hadde en rekke ting felles i måten vi arbeidet på. Vi var opptatt av de samme sakene, og selv om vi nå bodde langt fra hverandre og bare sjelden kunne treffes, merket jeg at overensstemmelsen i våre oppfatninger, smakspreferanser og ideer fra da vi først møttes for tjue år siden ikke bare fortsatt eksisterte, men til og med hadde vokst med årene. «*Lyrisk kan ikke eksistere uten regler, og det er viktig at de er strenge. Ellers vil det bare resultere i en lyrisk åre, og den finnes overalt. Det som derimot ikke finnes overalt, er lyrisk uttrykk og oppbygning. For å oppnå dette trengs læretid og hardt faglig arbeid.*» Disse Cingrias ord syntes å passe perfekt til verket jeg nå hadde i hendene. Min hensikt var å skape en lyrisk komposisjon, et verk



med strofisk oppbygning – og jeg følte mer enn noen gang betydningen av at rigorøs disiplin gir faglig mersmak og en tilfredsstillende av å kunne komme til anvendelse – ikke minst i et verk med lyrisk karakter. (...) Ånd og form i min Duo Concertant ble bestemt av min kjærlighet til antikkens naturdiktere og deres akademiske grep om kunst og teknikk. Temaet jeg hadde valgt utvikler seg gjennom alle verkets fem satser og skaper en indre helhet, som en musikalsk parallell til den gamle naturpoesien.»

I følge Robert Craft, som samarbeidet tett med Stravinsky i mange år, var komponisten enda mer spesifikk om sine referanser i et intervju gjort i Budapest. Han uttalte at Duo Concertant var inspirert av Vergils «Georgica» – et læredikt om landbruk med politiske og filosofiske dimensjoner. Tidligere kjente komposisjoner med pastoral karakter, som eksempelvis Vivaldis «Årstidene» og Beethovens 6. symfoni, utmerker seg med sine åpenbare imitasjoner av landlege lyder som fuglesang, bjeffende hunder, tordenstorm og folkedans. I Duo Concertant vil muligens de pastorale hentydningene for mange oppleves som mer subtile, selv om Stravinsky har integrert tradisjonelle pastorale virkemidler som borduntoner, kanon og ostinat i teksten. Det er først og fremst i satsenes titler at det antikke slektskapet og forbindelsen til tidligere tider blir tydelig, gjennom to musikalske og to litterære referanser: *Cantilène* – En gammel form for lyrisk fransk poesi, ofte sunget. *Eglogue I og II* – I gresk og romersk kultur var dette en samling av små dikt, spesielt hyrdedikt. *Gigue* – Opprinnelig en dans med hurtig fotarbeid fra de britiske øyer som senere ble populær i barokk instrumentalmusikk. *Dithyrambe* – Korsang til ære for Dionysus, gjerne ledsaget av dans.

Verket har fem korte satser, og varer ikke mer enn drøye 15 minutter. På tross av dette opplever vi det som et komplett og komprimert stykke musikk, som bobler av energi. Stravinsky varierer mellom briljante rytmiske passasjer og inderlige lyriske partier. Denne kombinasjonen av vitalitet og varme har antakelig bidratt til at verket har fått sin plass i standardrepertoaret. Duo Concertant var et av favorittstykkene til stjerneoreografen George Balanchine, og han lagde koreografi til verket i 1972

### **Witold Lutoslawski (1913-1994) – Partita for fiolin og piano**

I forordet til dette verket står følgende å lese: «Jeg komponerte Partita for fiolin og klaver høsten 1984 på oppfordring fra Saint Paul Chamber Orchestra for Pinchas Zukerman og Mark Neikrug. Verket består av fem satser. Av disse er første sats (*Allegro giusto*), tredje (*Largo*) og femte (*Presto*) hovedsatser, mens andre og fjerde sats er korte mellomspill som fremføres ad libitum. En kort ad libitum-sekvens dukker også opp før slutten av siste sats. De tre hovedsatsene følger, i hvert fall rytmisk, mønsteret fra tidligklassisk musikk for tangentinstrumenter. Dette er likevel bare en hentydning. Harmonisk og melodisk hører Partita hjemme blant andre av mine nyere verker, som Symfoni nr 3 og Chain 1. Verket ble urfremført av Pinchas Zukerman og Mark Neikrug i Ordway Music Theatre, Saint Paul, Minnesota, 18. januar 1985.» Om valget av tittel på verket har Lutoslawski skrevet følgende: «Ordet Partita, som av Bach benyttes som tittel på noen av hans suite-komposisjoner, brukes her for å komme med noen hentydninger til barokkmusikk, for eksempel i hovedtemaet i Largo-delen i begynnelsen av første sats, og i finalen som ligner en gigue.»

Lutoslawski har blitt stående som en av det 20. århundres største komponister, og Partita for fiolin og piano som et av hans viktigste verker. I en tid der deler av det tradisjonelle konsertpublikummet ble kraftig utfordret av stadig skiftene retninger og ideologier, evnet han å komponere nyskapende og kompleks musikk som samtidig opplevtes tiltalende for et bredt spekter av tilhørere. Partita for fiolin og klaver kjennetegnes ved sine umiddelbare, klare karakterer og farges av Lutoslawskis suverene kompositoriske håndverk. I ad libitum partiene Lutoslawski beskriver ovenfor, har fiolin og piano hver sin utskrevne stemme med følgende beskjed fra komponisten: «The violin and piano parts should not be co-ordinated in any way.» Et slikt såkalt aleatorisk kontrapunkt betyr i praksis at partiet vil klinge svært forskjellig fra gang til gang. Teknikken gir en vidunderlig interpretatorisk frihet til utøverne. Lutoslawski orkestrerte verket for fiolin, orkester og obligat klaverstemme i 1988, på bestilling av Anne-Sophie Mutter.

De tre verkene på denne innspillingen gir et innblikk i et begivenhetsrikt århundre. Fra senromantiske/ekspresjonistiske Valen via Stravinskys neoklassiske periode til Lutoslawskis mer modernistiske stil. Det er et slektskap mellom disse verkene i den forstand at de tre komponistene har søkt tilbake i historien for å finne inspirasjon. Valen til strengheten i Bachs kontrapunkt, Stravinsky til de antikke verseformene slik vi finner dem hos bl.a. Vergil, og Lutoslawski til barokkmusikk. Interaksjonen mellom komponistene og deres forbilder har frembragt komposisjoner med en helt egen identitet.

Det har vært et privilegium å fordype seg i dette repertoaret. Arbeidet med tolkningen har gjort det naturlig å sette seg inn i bakgrunnen for hvert av stykkene, og å beskjeftige seg med de mer teoretiske aspektene ved musikken. Grunnen til at vi har valgt å spille dem inn, er imidlertid vår dype fascinasjon og umiddelbare begeistring for musikken slik den klinger. Etter vår mening er dette tre av høydepunktene for konstallasjonen klaver og fiolin fra det 20. århundre.





**Bård Monsen** og **Gunnar Flagstad** duosamarbeid så sin spede begynnelse allerede høsten 1999, da de møttes på Barratt Due musikk institutt i Oslo – Gunnar som nytilsatt akkompagnatør for strykerne ved skolen, Bård som fiolinstudent hos Alf Richard Kraggerud og Stephan Barratt-Due. Bård flyttet etter hvert til USA for studere med den legendariske fiolinpedagogen Mauricio Fuks, men støtte stadig på Gunnar i ulike musikalske sammenhenger. En særdeles vellykket festivalopplevelse sommeren 2014, hvor duoen ble koblet sammen i Lutoslawskis Partita, fungerte som en katalysator for gjenopptagelsen av et mer systematisk samarbeid. Dette førte igjen til et felles dypdykk i duorepertoaret fra det 20. århundret, oppsummert med denne innspillingen, hvor tre ikoniske verk fra en dypt fascinerende periode i musikkhistorien interagerer med hverandre.

Som pasjonerte og allsidige kammermusikere har Bård og Gunnar på hver sin front et utall musikalske samarbeid gående. Bård har blant annet blitt nominert til Spellemannprisen for innspillingen av Ysaÿes Sonata for to fioliner med fiolinisten Henning Kraggerud. Han har vært musikalsk leder for Trondheimsolistene og Oslo Camerata ved flere anledninger, og konsertert med ulike ensembler internasjonalt. Bård er også en ettertraktet fiolinlærer, både ved NTNU i Trondheim og Barratt Due musikk institutt i Oslo. Gunnar på sin side har helt siden han avsluttet «hovedfag akkompagnement og samspill» ved Norges musikkhøgskole våren -97 med høyeste karakter, spilt med «det som kan krype og gå» av norske toppmusikere, på landets viktigste festivaler og konsertscener. Han har konsertert i et tosifret antall land i Europa og besøkt hver krok og krok av Norge, fra Kristiansand i sør til Svalbard i nord. I mange år jobbet han som akkompagnatør ved Barratt Due musikk institutt. Nå har han sitt daglige virke som førsteamanuensis i akkompagnement ved Norges musikkhøgskole.

Instrumentet Bård bruker på denne innspillingen er en fiolin bygget av Enrico Rocca i 1906, generøst lånt ut av Malcolm Bruno. Gunnar trakterer en Steinway D.

The tentative beginnings of the duo partnership of **Bård Monsen** and **Gunnar Flagstad** took place in the autumn of 1999, when they met at the Barratt Due Institute of Music in Oslo – Gunnar as the newly-appointed accompanist for string players at the institute, and Bård studying the violin with Alf Richard Kraggerud and Stephan Barratt-Due. Bård later moved to the USA to study with the legendary violin pedagogue Mauricio Fuks, but he continued to meet up with Gunnar at different musical events. It was a particularly successful concert at a festival in 2014, where they played Lutoslawski's Partita, that served as the catalyst for a more regular musical partnership. This led to a thorough perusal of the 20<sup>th</sup> century duet repertoire, and the present recording in which three iconic works from a profoundly fascinating period in music history interact with each other is the fruition of this perusal.

Being passionate and versatile chamber musicians, Bård and Gunnar are kept busy, each involved in a large number of musical ventures. Bård has, with Henning Kraggerud, been nominated for a Spellemannpris in Norway for their recording of Ysaÿe's Sonata for Two Violins. He has directed the Trondheimsolistene and Oslo Camerata on several occasions, and has played with different ensembles internationally. Bård is also a much sought-after violin teacher, both at NTNU (the Norwegian University of Science and Technology) in Trondheim and at the Barratt Due Music Institute in Oslo. Gunnar, for his part, since completing his Master's degree in accompaniment at the Norwegian Academy of Music in spring 1997 with the top grade, has played with just about all Norway's leading musicians and at the country's most important festivals and concert venues. His performances have taken him to many European countries, and to every corner of Norway. He also worked as an accompanist at the Barratt Due Music Institute for many years. He is currently on the staff of the Norwegian Academy of Music as Associate Professor of Accompaniment.

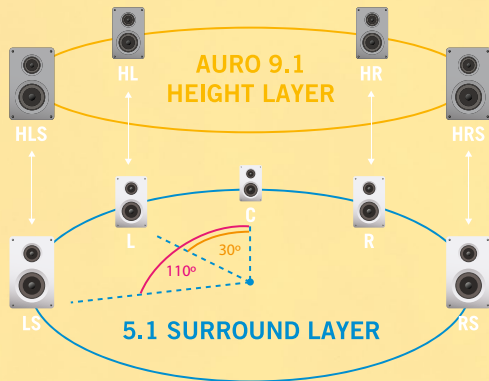
The instrument Bård plays in this recording is a violin made by Enrico Rocca in 1906, generously loaned by Malcolm Bruno. Gunnar plays a Steinway D.

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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.





**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 audio 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 immersive audio 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.

*Morten Lindberg* balance engineer and recording 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 5.1 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  9.1 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 **msm studio group**  
Screen design and Blu-ray authoring **Michael Thomas Hoffmann**  
Blu-ray producers **Morten Lindberg** and **Stefan Bock**

## Recorded in Sofienberg Church, Norway January 2016 by Lindberg Lyd AS

Recording Producer and Balance Engineer MORTEN LINDBERG  
Recording Technician BEATRICE JOHANNESSEN  
Piano Technician GISLE DAUS Steinway

Editing JØRN SIMENSTAD  
Mix and Mastering MORTEN LINDBERG

Artwork MARK ROTHKO "No. 5/22" (1950) Museum of Modern Art (NY)  
Graphic Design and Session Photos MORTEN LINDBERG  
Programme Notes BÅRD MONSEN and GUNNAR FLAGSTAD  
Translations RICHARD HUGH PEEL and WOLFGANG PLAGGE

Executive Producers JØRN SIMENSTAD and MORTEN LINDBERG

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This recording was made by Lindberg Lyd AS with DPA microphones and HORUS converters to a PYRAMIX workstation on Ravenna AoIP. Complete system on JMF Audio PCD302 power line conditioner (track 3-10). 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.

# INTERACTIONS

## **Sonate op. 3** Fartein Valen (1887-1952)

- 1 I Allegro espressivo 6:07
- 2 II Allegretto con variazioni 12:09

## **Duo Concertant** Igor Stravinsky (1882-1971)

- 3 I Cantilène 3:06
- 4 II Églogue I 2:16
- 5 III Églogue II 3:28
- 6 IV Gigue 4:29
- 7 V Dithyrambe 3:12

## **Partita** Witold Lutoslawski (1913-1994)

- 8 I Allegro giusto 3:59
- 9 II Ad libitum → Largo 7:55
- 10 III Ad libitum → Presto 4:48

Bård Monsen violin Gunnar Flagstad<sup>1</sup> piano