

Edvard Grieg (1843–1907), Carl Nielsen (1865–1931) and Jean Sibelius (1865–1957) are generally recognized as the Nordic countries' most important composers. Nielsen and Sibelius were both inspired and influenced in their early years by Grieg's music. Their idiom was strongly Romantic, but they managed to create a distinct "Nordic Sound" in which national elements combined with the broader European tradition. This album not only shows this, but also probes the way they were inspired by one another. Moreover, the works on this album are among our personal favourites, with a Northern Timbre we feel resonates, no matter where you are.

- 1–3 Edvard Grieg SONATA no. 3 in C minor op. 45
- 4–8 Jean Sibelius DANSES CHAMPÊTRES op. 106
- 9–11 Carl Nielsen SONATA no. 1 in A major op. 9

Ragnhild Hemsing violin Tor Espen Aspaas piano

Recorded in DXD 24bit/352.8kHz

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

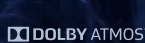
■ 2.0 LPCM 24/192kHz ■ 9.1 Auro-3D 96kHz

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NORTHERN TIMBRE

Ragnhild Hemsing & Tor Espen Aspaas



Edvard Grieg (1843–1907), Carl Nielsen (1865–1931) and Jean Sibelius (1865–1957) are generally recognized as the Nordic countries' most important composers. Nielsen and Sibelius were both inspired and influenced in their early years by Grieg's music. Later, when Sibelius visited Copenhagen in the 1920s, he and Nielsen regarded it as a great honour to sit next to Nina on social occasions. As Grieg's widow, she represented the man who had been the first to put Nordic music on the world map.

In the summer of 1862 the nineteen-year-old **Edvard Grieg**, after several years' study in Leipzig, returned to his hometown Bergen. However he found it difficult to support himself as a musician there. Moreover he felt unsure about his own future and his way forward. Disappointed over not receiving a scholarship for further study, he borrowed money from his father and moved to Copenhagen, which had a much richer musical life than Bergen. Here he had not only relatives, but also student friends from Leipzig. "I was completely shattered after my student days in Leipzig," he told the composer Iver Holter thirty years later. "I was in a very confused state of mind, when some indefinable sense of longing compelled me to move to Copenhagen."

Grieg made a lot of good friends in Copenhagen. The most important of them was his fellow student from Leipzig Emil Hornemann, who had started his own music publishing house, and who published many of Grieg's early songs and piano works.

Musical life in the Danish capital was dominated by Niels W. Gade and his circle. While Gade himself showed interest in the work of younger composers, they for their part found it difficult to win acceptance in the overwhelmingly conservative milieu. Accordingly, with Hornemann taking the lead, Rikard Nordraak, Edvard Grieg, Louis Hornbeck and Gottfried Matthison-Hansen founded the music society Euterpe in the spring of 1865. They hoped the society would help them to get many of their own works performed.

At a concert on 1st April 1865 Grieg conducted the two middle movements of the symphony he had composed partly in response to Gade's encouragement. The music was well received by critics, although they felt it lacked originality. These comments must have spurred Grieg on, because the four *Humoresques* for piano, Op. 6, which were completed later the same year, point towards the musical idiom that was to become Grieg's hallmark. Shortly afterwards he completed his *Piano Sonata* in E minor and his *Sonata for Violin and Piano* no. 1 in F major. Gade was enthusiastic and supportive, but was of the opinion that Grieg should take care not to become excessively national. Grieg listened to this advice, but did not heed it. "I do not go along with Gade, who said that people grow tired of the national element in music," he wrote many years later in a letter to Matthison-Hansen, "because if they did, then it would not be an idea worth struggling for."

Grieg later highlighted Nordraak as an inspiration behind his endeavours to free himself from his German mentors. An equally important person in this venture was the Danish composer J.P.E. Hartmann. Grieg maintained that Hartmann was the first to advocate "the Nordic sound". "Is there any composer in the Nordic countries with a true feeling for the Nordic spirit and the Nordic mood who does not acknowledge what he owes Hartmann?" wrote Grieg on Hartmann's 75th birthday.

Grieg found inspiration in Hartmann's music for several of his works – first of all in the thematic material of the second movement of the F major violin sonata. The sonata was completed in the summer of 1865, and Grieg took it with him when he travelled to Rome in December the same year. While in Rome he performed it at a concert playing with the Italian violinist Ettore Pinelli, who later played the sonata on several occasions with the pianist Giovanni Sgambati. Grieg's Danish friend Niels Ravnkilde revealed that Liszt had heard the work played by these two Italians and that he had spoken very favourably about it. This was what lay behind Grieg's request to Liszt in 1868 for a testimonial

he could append to an application for a scholarship. On 29 December he received the following recommendation: *Monsieur – I have great pleasure in informing you that I read through your Sonata (Opus 8) with much enjoyment. It bears witness to a compositional talent that is strong, reflective, original, and altogether of exceptional quality – it needs only to follow its natural course to rise to new heights.*

This recommendation gave Grieg tremendous encouragement and he read it as a signal that the personal Nordic character with which he had tried to infuse the sonata was indeed the right way to go. The expression of national identity was even stronger in his second violin sonata, in G major. However, in his third violin sonata, in C minor, written almost 20 years after the two earlier sonatas, he has divested himself of his youthful exuberance. The choice of key is deliberate, for Grieg chose C minor or G minor when he wanted to express something dramatic.

For the first performance of this third sonata in Leipzig in November 1887 Grieg was adamant that the lid of the piano should be fully open, with the result that the violinist, Adolph Brodsky, played with such energy and drive that the drama in the work came across just as Grieg had wanted. Applause broke out after each movement, and Tchaikovsky insisted on the sonata being repeated at a social evening in Brodsky's home. The work was also a huge success at a concert in Paris. Grieg told his friend Frants Beyer in a letter that the French were delighted with the work, and that they made their enthusiasm very clear. The second movement, in E major, begins with a passage for solo piano. Grieg himself felt that he had played really beautifully, and just before the violin entered he heard cries of "Bravo" and spontaneous applause.

In the following years Grieg played the sonata frequently, with different violinists. He could never forget Brodsky's interpretation, but realised that the sonata could be interpreted in different ways, and he experienced something completely new when he

accompanied the Czech violinist Wilma Neruda in London. "She plays with extreme beauty, and there are even certain things where the 'eternally feminine' really grips me," he wrote to Brodsky. "There is vigour in her playing, but it is feminine vigour. A big, manly personality is not there."

When **Carl Nielsen** was in need of a testimonial in 1894, Grieg used the same wording as Liszt in 1865 and wrote that he had studied Nielsen's string quartet in F minor and several of his other works and that they were evidence of a substantial talent with a very bright artistic future. Nielsen direly needed such encouragement because, when he performed his *Sonata no. 1* in A major for piano and violin in Copenhagen the following year, the work received very negative reviews from all the critics. Charles Kjerulf, a prestigious critic in the newspaper *Politiken*, expressed acute disappointment. The music baffled him and he thought Nielsen was throwing his talent away on meaningless experimenting. He also claimed that the composer was failing to keep in touch with his public. Robert Henriques, another highly influential critic, concluded that Nielsen was more concerned with mathematical combinations than with inspiration and emotion.

Grieg agreed that Nielsen could be too daring and experimental in some of his works; nevertheless, he perceived the mark of genius, and refused to do what Gade in his time had done and make negative comments about a young composer trying to find his own musical path. Nielsen, for his part, said that Grieg had the ability to appreciate how much effort and labour lay behind the music. Grieg accepted new and unfamiliar music, as long as there was something in it that stirred him.

In time, Kjerulf and Henriques were among Nielsen's most ardent admirers and defendants. However, the criticism meted out to his first violin sonata can with hindsight be seen as a sign that Nielsen had freed himself from his mentors. His musical idiom is still Romantic, but rougher, bolder, and less sentimental. He had to wait fifteen years before

having the satisfaction of seeing his violin sonata being regularly included in concert programmes in Scandinavia, Germany and Austria. It had finally established itself in the repertoire. Nonetheless, even today, this violin sonata is often described as difficult and inaccessible music.

Jean Sibelius was born the same year as Nielsen. They both started their music careers as violinists, and both wrote several works for the violin. Nielsen wrote a sonata as a student work, and Sibelius wrote three violin sonatas in the 1880s which were never published. While Nielsen did later compose two violin sonatas, in A major and G minor, Sibelius did not write another piece of music in this particular genre.

Sibelius was often short of money, and his publishers were very eager to put out scores of any minor works with sales potential. This was almost certainly one reason why Sibelius composed several shorter pieces for violin and piano between his major symphonic projects.

In 1925 he could celebrate his 60th birthday as a world-famous composer – and he had received innumerable national and international awards and distinctions. So it was hardly surprising that the publishing houses Breitkopf & Härtel in Germany, Carl Fischer in New York, and Wilhelm Hansen in Copenhagen competed with each other to secure the rights to his music. It was in this year that *Danses Champêtres*, Op. 106, was composed and published by Fischer. The work consists of five rustic dances of contrasting character. They all bear the distinctive features of Sibelius's music.

Ragnhild Hemsing and Tor Espen Aspaas began playing as regular recital partners in 2010 in preparation for the recording of Ragnhild's debut-CD "YR", which featured works by Norwegian composers Grieg, Sparre Olsen and Thoresen, in addition to traditional folk music played on a Hardanger fiddle. The album came out on the SIMAX Classics label in 2011. It was nominated for a Spellemannspris and received glowing reviews at home and abroad. This musical partnership has subsequently been consolidated with numerous concerts, tours, recordings and broadcasts both in and outside Norway. The two musicians have also guested each other's chamber music festivals – respectively the Hemsing Festival in Aurdal/Valdres and the Winter Chamber Music Festival in Røros – and collaborated on new projects as part of the festival programmes.

At the Beethoven Festival in Bonn in 2013, following the duo's debut there, Ragnhild was awarded the prestigious Beethoven Ring by the "Citizens for Beethoven" association. Since then, the duo has been invited to many of the most highly esteemed music venues in Europe, including the Tonhalle Zurich, the Schwetzingen Festival and WDR Radio House in Cologne.

Born in 1988, Ragnhild Hemsing began to play the violin at the age of five. She continued her studies at the Barratt Due Institute of Music in Oslo, followed by studies with Boris Kuschnir in Vienna. She stands out amongst the rising stars in the musical life of Norway as a remarkably poised artist. She supplements her large repertoire of solo classical works for violin with traditional folk music and contemporary works composed for the Hardanger fiddle and for the violin.

At only 14, Ragnhild made her debut performing the Mendelssohn violin concerto with both the Bergen Philharmonic and the Trondheim Symphony Orchestras. The following year she was invited to make her debut with the Oslo Philharmonic Orchestra. Since then she has performed with all the major Norwegian orchestras and several celebrat-

ed European orchestras. She has made guest appearances at all the leading festivals of Norway, and is a well-known artist on Norwegian radio and TV.

Her most notable contemporary collaboration is with the Norwegian choreographer Hallgrim Hansegård, performing 'YR' by Norwegian composer Lasse Thoresen throughout Norway and also abroad. She recorded this work for her debut-CD – an album which, alongside her recording of Halvorsen's "Fossegrimen" for Chandos with the Bergen Philharmonic Orchestra and Neeme Järvi, received outstanding reviews. Together with her sister Eldbjørg she has founded the Hemsing Festival in her hometown Aurdal in the Valdres valley. This is a classical music festival, and the two sisters are its musical directors. She plays on a Francesco Ruggeri Violin (Cremona, 1694) on loan from the Dextra Musica Foundation.

Tor Espen Aspaas is one of the most prominent Norwegian pianists and music communicators of his generation. In 2016 he was made Knight, First Class of the Royal Norwegian Order of Saint Olav for his contribution to musical life in Norway. He studied at the Norwegian Academy of Music with Professor Liv Glaser and with Professor Jens Harald Bratlie. In 1996 he received



his soloist's diploma at the Academy, and gave his debut concert the following year, to much critical acclaim. As well as giving concerts and travelling the world as a concert pianist, Aspaas is actively involved with several Norwegian festivals. In particular, he

was closely involved in founding the Winter Chamber Music Festival in Røros in 1999, and was its artistic director for over a decade. After his debut with the Oslo Philharmonic Orchestra in 2000 he has appeared with all the Norwegian symphony orchestras and with numerous orchestras outside Norway. He made his USA debut in 2013 with a solo concert in Carnegie Hall's Weill Recital Hall. Among the conductors he has performed with are Frans Brüggen, Vassily Sinaisky, Michel Plasson, Christian Eggen, Bjarte Engeset, Rolf Gupta, Krzysztof Urbanski and Arvid Engegård. In 2011 he gave the first performance of Olav A. Thommessen's third piano concerto with the Trondheim Symphony Orchestra under Engegård, and in 2016, with the same orchestra conducted by Daniel Blendulf, he premiered Terje Bjørklund's first piano concerto, a work dedicated to Aspaas. His twelve CD titles include internationally acclaimed interpretations of works by Beethoven, Schoenberg,

Berg and Webern, as well as the complete works for solo piano by the French composer Paul Dukas.



Jeg er vejen, sa og livet.

Den som kommer vil jeg ikke stole ul.



Edvard Grieg (1843–1907), Carl Nielsen (1865–1931) og Jean Sibelius (1865–1957) regnes som Nordens fremste komponister i det 19. århundre. Nielsen og Sibelius fikk i ungdomsårene viktige impulser fra Grieg. Når Sibelius oppholdt seg i København i 1920-årene, følte både han og Nielsen seg beæret når de deltok i selskapslivet med Nina Grieg ved sin side. Hun representerte han som først hadde satt nordisk musikk på verdenskartet.

Sommeren 1862 vendte den nitten år gamle **Edvard Grieg** hjem til Bergen etter flere års studier i Leipzig. I hjembyen var det vanskelig å livnære seg som musiker. Grieg var dessuten usikker på veien videre. Skuffet over ikke å ha fått stipend til videre studier, lånte han penger av sin far og dro til København, en by med et mye rikere musikkliv. Her hadde han slektninger, men også kamerater fra studietiden i Leipzig. «Jeg var helt ødelagt etter mitt Leipzigerophold» fortalte han komponisten Iver Holter tredivet år senere. «Visste hverken ut eller inn, da en ubestemmelig lengsel drev meg mot København.»

Grieg fikk mange gode venner i København. Den viktigste av dem var studiekameraten Emil Hornemann som hadde startet eget musikkforlag og som utga mange av de første sangene og klaverstykkene til Grieg.

Niels W. Gade og hans krets dominerte musikklivet i København. Selv om han interesserte seg for de unge komponistene, var det ikke lett for dem å slippe til i et konservativt miljø. Med Hornemann som pådriver grunnla Rikard Nordraak, Edvard Grieg, Louis Hornbeck og Gottfried Matthison-Hansen musikksekskapet Euterpe våren 1865. Gjennom det håpet de å få fremført flere av sine egne verker.

På en konsert den 1. april 1865 dirigerte Grieg de to mellomomsatsene i symfonien han hadde skrevet på oppfordring fra Gade. Kritikerne var positive, men savnet originalitet. Det må ha utfordret Grieg, for *Humoreskene* op. 6 for klaver peker frem mot

det musikalske uttrykket som senere ble Griegs varemerke. Deretter fullførte han i løpet av kort tid *Sonate for klaver* i e-moll og *Sonate for fiolin og klaver* nr. 1 i F-dur. Gade var begeistret og oppmuntret Grieg, men mente han måtte være forsiktig med å være for nasjonal. Grieg hørte hva han sa, men lot seg ikke påvirke. «Jeg tror ikke, som Gade sagde, at man går træt i det Nationale», skrev han mange år senere til Matthison-Hansen: «thi kunde man det, var det ikke en idé at kjæmpe for».

Grieg fremhevet senere Nordraak som inspirasjonskilde i forsøkene på å løsrive seg fra sine tyske læremestere. Minst like viktig for ham var den danske komponisten J. P. E. Hartmann. Grieg hevdet at Hartmann var den første som slo an «den nordiske tone». «Hvilken tonekunstner i Norden med den ægte følelse for nordisk ånd mindes ikke i dag, hvad han skylder Hartmann,» skrev han på Hartmanns 75-årsdag.

Grieg lot seg flere ganger inspirere av Hartmanns verk, første gang i det tematiske stoffet i andre satsen av *Sonate for fiolin og klaver* i F-dur. Den ble fullført sommeren 1865, og Grieg hadde den med seg da han i desember samme år reiste til Roma. Under oppholdet spilte han den på en konsert sammen med den italienske fiolinisten Ettore Pinelli. Senere spilte Pinelli sonaten flere ganger sammen med pianisten Giovanni Sgambati. Griegs danske venn, Niels Ravnkilde, kunne fortelle at Liszt hadde hørt de to italienerne spille den og at han hadde uttalt seg meget fordelaktig. Det var grunnen til at Grieg våget å spørre Liszt om en attest da han i 1868 på nytt søkte om stipend. Den 29. desember fikk han den ønskede anbefalingen: *Monsieur, Det er meg en stor fornøyelse å fortelle Dem hvilken oppriktig glede gjennomlesningen av Deres Sonate (opus 8) har gitt meg. Den vitner om et komposisjonstalent som er sterkt, reflektert, oppfinnsomt, av et makeløst slag, – det trenger bare å følge sin naturlige vei for å stige opp til en høy posisjon.*

For Grieg var anbefalingen en stor oppmuntring og et signal om at han med den personlige nordiske tonen han hadde forsøkt å legge i sonaten, var på rett vei. Det nasjonale

kom enda sterkere frem i den andre fiolinsonaten i G-dur, mens Grieg i den tredje fiolinsonaten i c-moll, som er komponert nesten 20 år etter de to første, har lagt det ungdommelige bak seg. Tonearten er ikke tilfeldig valgt, for Grieg valgte c-moll eller g-moll når han ville uttrykke noe dramatisk.

Ved uroppførelsen i Leipzig i november 1887 hadde han forlangt at lokket på flygelet skulle være helt oppe, noe som førte til at fiolinisten Adolph Brodsky spilte så energisk og heftig at dramatikken kom frem slik Grieg hadde ønsket det. Det ble applaus etter hver sats, og Tsjajkovskij forlangte å få sonaten gjentatt på en festkveld hjemme hos Brodsky. Verket gjorde også suksess på en konsert i Paris. Franskmennene var henrykte og ga fra seg lyder som tydelig signaliserte hva de følte, skrev Grieg hjem til sin venn Frants Beyer. Andre sats i E-dur begynner med en klaversolo. Grieg syntes selv at han spilte virkelig vakkert, og like før fiolinen skulle sette inn, kom det bravorop og applaus!

I de følgende årene spilte Grieg sonaten ofte med forskjellige fiolinister. Han kunne aldri glemme Brodskys tolkning, men skjønnte at sonaten kunne spilles på andre måter og fikk en helt ny erfaring da han spilte den med den tsjekkiske fiolinisten Wilma Neruda i London. «Hun spiller meget vakkert, og det er til og med visse ting hvor det «evig kvinnelige» virkelig henriver meg», skrev han til Brodsky. «Der er schwung over spillet, men kvinnelig schwung. Det store, mandige, er der selvsagt ikke.» (!)

Grieg glemte aldri hvor viktig og avgjørende Liszts vurdering hadde vært for ham som en ung og usikker komponist. Derfor gjorde han det samme som Liszt da han selv var blitt en berømt mann.

En av dem han fikk inspirere og ville hjelpe frem, var den danske komponisten **Carl Nielsen**, som han møtte første gang i begynnelsen av 1890-årene. Da Nielsen hadde behov for en attest i 1894, skrev Grieg at strykekvartetten og flere andre verker

som han hadde fått til gjennomsyn, vitnet om et stort talent med en lys kunstnerisk fremtid. Nielsen trengte en slik oppmuntring, for da han året etter fikk fremført sin *Sonate nr. 1 i A-dur* for fiolin og piano i København, ble den møtt med negative kritikker av en samlet presse. Charles Kjerulf, som var en toneangivende musikkannmelder i *Politiken*, var skuffet. Han forstod ingen ting og mente Nielsen kastet bort sitt talent med ørkesløs eksperimentering. Han mente at Nielsen var i ferd med å miste kontakten med sitt publikum. Robert Henriques, en like innflytelsesrik kritiker som Kjerulf, konkluderte med at Nielsen var mer opptatt av matematiske kombinasjoner, enn av inspirasjon og følelse.

Grieg syntes nok også at Nielsen kunne være vel dristig og eksperimenterende i enkelte av sine verker. Han så likevel den geniale kloen og ville ikke som Gade i sin tid, uttale seg negativt om en ung komponist som forsøkte å finne sin vei. Nielsen sa at Grieg hadde evnen til å forstå hvilken streben og hvilket arbeid som lå bak musikken. Han aksepterte det nye og fremmede, bare det var noe i musikken som han ble revet med av.

Kjerulf og Henriques ble med årene noen av Carl Nielsens fremste beundrere og forsvare. Men kritikken av fiolinsonaten kan i ettertid ses som et tegn på at Nielsen hadde frigjort seg fra sine forbilder. Tonespråket er fortsatt romantisk, men djervere og mindre sentimental. Det tok nesten femten år før Nielsen med tilfredshet kunne registrere at sonaten stadig oftere stod på konsertprogrammene i Skandinavia, Tyskland og Østerrike. Den hadde endelig slått igjennom. Likevel kan man selv i nyere tid registrere at den merkelig nok blir omtalt som lite tilgjengelig.

Jean Sibelius (1865–1957) er født i samme år som Carl Nielsen. De startet begge sin musikerkarriere som fiolinister og skrev flere verker for sitt instrument. Nielsen skrev en sonate som studiearbeid, og Sibelius komponerte i 1880-årene tre fiolinsonater, men de ble ikke offentliggjort. Mens Nielsen senere komponerte fiolinsonatene i A-dur og g-moll, kom det ikke flere fiolinsonater fra Sibelius' hånd. Til gjengjeld komponerte han

flere mindre stykker for både piano og fiolin mellom de store symfoniske prosjektene.

Sibelius var ofte i pengenød, og forlagene ville svært gjerne utgi mindre verker med et stort salgspotensiale. I 1925 kunne han feire sin 60-årsdag som en verdensberømt komponist, og det manglede ikke på nasjonale og internasjonale utmerkelser. Derfor var det ikke så rart at forlagene Breitkopf & Härtel, Fischer i USA og Wilhelm Hansen i København kjempet om rettighetene til å utgi musikken hans. Det var i dette året *Danses Champêtres* op. 106 ble komponert og utgitt på forlaget Fischer. Samlingen består av fem bondedanser med forskjellig og kontrasterende karakter. De karakteristiske stiltrekkene til Sibelius fornektet seg heller ikke her.

Ragnhild Hemsing og Tor Espen Aspaas startet sitt duosamarbeid i 2010 som en forberedelse til innspilling og lansering av Ragnhilds debut-CD «YR» med norske verker av Grieg, Sparre Olsen, Thoresen samt tradisjonell folkemusikk på hardingfele. Innspillingen kom ut på SIMAX Classics i 2011, ble Spellemannspris-nominert og mottatt med strålende kritikker. Siden dette har duosamarbeidet blitt videreført med en lang rekke konserter og turnéer, innspillinger og radiooverføringer nasjonalt og internasjonalt. De har også gjestet hverandres kammermusikkfestivaler (Hemsingfestivalen i Aurdal/Valdres og Vinterfestspill i Bergstaden på Røros) og samarbeidet om nye prosjekter i rammen av disse.

Etter duoens debut ved Beethovenfest Bonn 2013 mottok Ragnhild den prestisjetunge Beethoven-Ring av foreningen «Bürger für Beethoven» («Borgere for Beethoven»). Tildeling av prisen skjedde i forbindelse med en ny duo-recital i Beethoven-Haus' kammersal våren 2014. Senere har duoen blitt invitert til flere av de mest velrenommerte konsertarenaene i Europa, deriblant Tonhalle Zürich, WDR Köln og Schwetzingen SWR Festspiele.

Ragnhild Hemsing ble født i 1988 og begynte å spille fiolin som femåring. Hun fortsatte sine studier ved Baratt Due Musikk institutt i Oslo, etterfulgt av studier med professor

Boris Kuschnir i Wien. I en ny generasjon usedvanlig begavede norske musikere fremstår hun med sitt store repertoar av klassiske verker som like fokusert og trygg innenfor klassisk musikk som i tradisjonell folkemusikk og samtidsmusikk komponert for hardingfele og fiolin. Bare 14 år gammel debuterte hun



som solist i Mendelssohns fiolinkonsert med så vel Bergen Filharmoniske Orkester som Trondheim Symfoniorkester. Og året etter spilte hun med Oslo-Filharmonien. Siden har hun vært solist med alle norske og en rekke fremstående europeiske orkestre. Hun har gjestet alle ledende festivaler i Norge, og er en velkjent artist i norsk radio og fjernsyn. Hennes samarbeid med koreografen Hallgrim Hansegård i oppsetningen av Lasse Thoresens "YR" hører med blant hennes viktigste bidrag

innen samtidsmusikken; forestillingen er blitt vist over hele Norge og i utlandet. Hennes CD-innspilling av dette verket ble hennes debut som plateartist, og så vel dette albumet som innspillingen av Johan Halvorsens "Fossegrimen" med Bergen Filharmoniske Orkester og Neeme Järvi har fått strålende omtaler. Sammen med sin søster Eldbjørg har hun grunnlagt Hemsingfestivalen i hjembygda Aurdal i Valdres. Dette er en klassisk musikkfestival der søstrene er kunstneriske ledere. Ragnhild spiller på en Francesco Ruggeri fiolin (Cremona, 1694) som lånes ut av Dextra Musica.

Tor Espen Aspaas er en av de mest profilerte pianistene og musikkformidlerne i sin generasjon av norske musikere. I 2016 ble han utnevnt til Ridder 1. klasse av Den Kongelige Norske St. Olavs Orden. Han studerte ved Norges musikkhøgskole med professorene Liv Glaser og Jens Harald Bratlie. I 1996 mottok han sitt solistdiplom ved NMH og debuterte året etter i Gamle Logen i Oslo. Ved siden av konserter og verdens-

omspennende turnéer er Aspaas jevnlig engasjert ved norske og internasjonale festivaler og serier. I 2013 fikk han sin USA-debut med en solokonsert i Carnegie Hall (Weill Recital Hall), New York. Etter debuten med Oslo-Filharmonien i 2000 har han vært solist med samtlige norske og flere internasjonale symfoniorkestre. Blant dirigentene Aspaas har samarbeidet med finnes navn som Frans Brüggen, Vassilij Sinajskij, Michel Plasson, Christian Eggen, Bjarte Engeset, Rolf Gupta, Krzysztof Urbanski og Arvid Engegård. Med sistnevnte som dirigent for Trondheim symfoniorkester urframførte han Olav A. Thommessens klaverkonsert nr. 3, og i 2016 urframførte han Terje Bjørklunds første klaverkonsert med samme orkester dirigert av Daniel Blendulf. Aspaas var en av initiativtagerne og kunstnerisk leder for kammermusikkfestivalen Vinterfests spill i Bergstaden på Røros. Han har et titalls CD-utgivelser bak seg, blant disse internasjonalt kritikerroste soloinnspillinger med verker av Beethoven, Schönberg, Berg og Webern samt en komplett utgivelse av den franske komponisten Paul Dukas' verker for klaver.



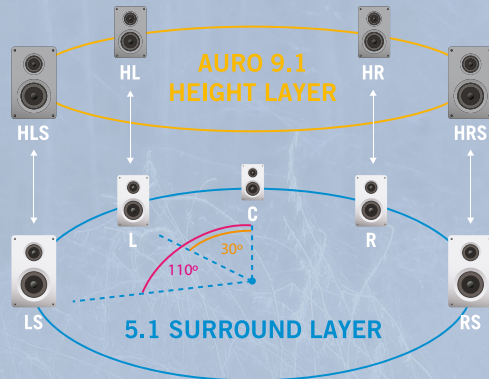


Auro-3D® is the next generation three-dimensional audio standard. It provides a realistic sound experience unlike anything before. By fully immersing the listener in a cocoon of life-like sound, Auro-3D® creates the sensation of actually 'being there'. Thanks to a unique 'Height' channel configuration, 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.

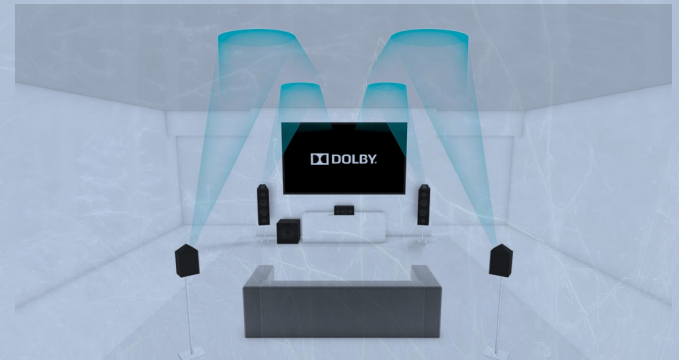
Auro 9.1 not only delivers an entirely new audio experience in 3D but also offers the most efficient 5.1 Surround format compatible speaker layout featuring the 'Height' dimension.



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.





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 May 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**

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Graphic Design and Session Photos **MORTEN LINDBERG**
Programme Notes **HARALD HERRESTHAL**
Translations **RICHARD HUGH PEEL**

Executive Producers **JØRN SIMENSTAD** and **MORTEN LINDBERG**

Produced with support from Norsk Kulturråd, Fond for utøvende kunstnere and Fond for lyd og bilde



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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. 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.

NORTHERN TIMBRE

SONATA no. 3 in C minor op. 45 Edvard Grieg (1843-1907)

- 1 I Allegro molto ed appassionato 8:41
- 2 II Allegretto espressivo alla Romanza 6:14
- 3 III Allegro animato 7:19

DANSES CHAMPÊTRES op. 106 Jean Sibelius (1865-1957)

- 4 I Largamente assai - Vivace 4:23
- 5 II Alla polacca 2:14
- 6 III Tempo moderato 4:07
- 7 IV Tempo di Menuetto 3:14
- 8 V Poco moderato - Allegretto 2:54

SONATA no. 1 in A major op. 9 Carl Nielsen (1865-1931)

- 9 I Allegro glorioso 8:12
- 10 II Andante 6:24
- 11 III Allegro piacevole e giovanile 4:57

Ragnhild Hemsing violin Tor Espen Aspaas piano