

Polarity was a project where three highly respected and experienced scandinavian improvisers/ jazz musicians- Jan-Gunnar Hoff and Audun Kleive and myself- together with world-leading recording engineer and recording innovator Morten Lindberg of 2I, set out to record live in a Oslo church, trying to create a sound and music as rewarding and alive for the listener as possible.

Reflection: To record with the ambition of giving the listener a sense of the room and occasion as well as of the music itself is a challenge. In his work with this, Norwegian producer Morten Lindberg has achieved numerous awards worldwide and his work is closely followed by sound experts from all over the world. The Polarity project was about recording, under his production, an album of music composed by Norwegian pianist Jan Gunnar Hoff. Music for piano, double bass and drums, music with room for improvisation. The challenges were many; How to balance the interplay in this very special room, between drums with it's cymbals so rich in overtone, the powerful grand piano, Steinway model D - and an acoustic double bass, considerably weaker in volume? How to use the warm and wonderful but over-acoustic room of Sofienberg kirke in Oslo to the advantage of the music? And how to record it in the best possible way, handling the natural reverb and time differences in returning echoed sound? No separation or other electronic manipulations during recording is used in the recording philosophy of Morten Lindberg.

The solutions were many; Audun Kleive on drums used the cymbals, in spite of the tradition in the jazz field, in a very sparse and most delicate way. He also here and there played his drums with his hands instead of using sticks, trying to avoid the church acoustics making the sound of his versatile and dynamic playing becoming muddy from it's own sound reflections. Focus were put on *where* in the room the three musicians positioned themselves. Myself ended up playing my acoustic bass standing *above* the grand piano on a construction built especially for the occasion. This in order for the bass frequencies to get through and not to interfere in a wrong way with the sound quality of the piano. In front of the drums big pieces of fire wood were placed to balance the reflection of sound from a hard stone floor. During the recording the excellent grand piano were tuned several times to reach maximum clarity in overtones. Several positions of musicians and microphones were also tried out before the final choices were taken.

The advanced microphones used are partly built/constructed by mr Lindberg himself. They were placed in complex systems in order to give the listener the true sense of the room and to achieve to most accurate recording possible. I would like to point out that to fully grasp and experience the results of this recording and it's music, one has to have a quite advanced computercompatible hifi-system oneself. Listening to an mp3-file does not fully show the great result- but shows merely the music itself. The detailed information of this recording technique and the equipment used and need can be found on Morten Lindbergs home page: www.2i.no. Photos from the recording can be found on: www.jangunnarhoff.no I share below some of the major information:

Atmos and the Auro-3D on this Pure Audio Blu-ray delivers a new standard in immersion, fully enveloping the audience in a cocoon of life-like audio. Recorded in discrete 7.1.4 at DXD resolution.

Pure Audio Blu-ray

2.0 LPCM 192/24

5.1 DTS HDMA 192/24

7.1.4 Auro-3D 96kHz

7.1.4 Dolby Atmos 48kHz

mShuttle: MQA + MP3

Region: ABC - worldwide

Location

Sofienberg Church, Norway

Original source

DXD (352.8kHz/24bit)