

FROM ORIGINAL ANALOG MASTER

AUDIOPHILE
RECORDING

2^xHD
MASTERING

Now the Green Blade Riseth

Kornet har sin vila



The Stockholm Cathedral Choir

Gustaf Sjökvist

NAXOS

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The Stockholm Cathedral Choir / Gustaf Sjökvist

A new approach to singing hymns and religious songs: simple, straightforward settings with organ and guitar bring clarity to the melodies while flutes resound above them in the vaults of the church. This disc, with its twenty songs, will be an inspiration to small choirs and ensembles. It asks to be listened to, frequently.



*NOW THE GREEN
BLADE RISETH
THE STOCKHOLM
CATHEDRAL
CHOIR •
GUSTAF SJÖKVIST*

A

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|-----|---|------|
| 1. | There's a Wideness in God's Mercy (Pov 729) | 2,00 |
| 2. | When he comes (PoV 742) | 1,45 |
| 3. | There Is a Road to Heaven (PoV 743) | 1,55 |
| 4. | Thou Whom Shepards Worshipped (PoV 653) | 2,15 |
| 5. | Loves Coma Is Come Again (Po V 688) | 2,25 |
| 6. | When we Share the Bread that He Gives us (PoV 641) | 2,45 |
| 7. | God and Man at Table are Sat Down (PoV 642) | 2,40 |
| 8. | The Love of God is Broad like Beach and Meadow (PoV 713a) | 4,20 |
| 9. | Said Judas to Mary (PoV 634) | 1,55 |
| 10. | God, When You Breathe (PoV 625) | 2,10 |

B

- | | | |
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| 1. | Your name, o Jesus is a Comfort (SvPs 66) | 2,00 |
| 2. | Sorrow and Joy Go Hand in Hand (SvPs 365) | 2,35 |
| 3. | I Know of a Dark and Gloomy Garden (SVPS 267) | 2,50 |
| 4. | Walk carefully ,o, Christian (SvPs 565) | 1,45 |
| 5. | O, Jesus Mine, what Wrong Have You Done? (SvP9 81) | 2,20 |

6.	Just One Day, One Moment at Time (SvPs 365)	2,55
7.	My Soul, You Must Now Forget (SvPs 71)	2,35
8.	O Christ, who art the Light and Day (SvPS 445)	2,55
9.	Hope Gives Rest to my Redeemed Soul (SvPS 599)	2,35
10.	Spread Your Wings Over Me (SvPs 451)	2,05



“Send us out to build bridges to an uncharted future”

Psalmer och Visor No. 729

“The broader aims of the song collection make new demands on the person responsible for the singing in parish churches. This will have repercussion on the training given not only to church musicians and clergy but also to other categories of parish workers. Their training needs to reflect the variety of vocal and instrumental music that the proposal makes possible.” (From the report of the 1969 Hymnal Committee)

The proposal, under the heading *Psalmer och Visor '76*, was adopted by the General Synod of the Swedish Church for use from the First Sunday in Advent 1976. The new appendix was printed in an edition of only 10,000 copies but, five years later, had already sold half a million copies. The ordinary churchgoer's longing for hymns and songs with a new musical and linguistic character became evident.

Leading the congregational singing of more rhythmical songs using only the organ is very difficult. There was general agreement that these religious songs needed to be accompanied by guitar, piano, double bass, etc. without the use of the organ. For both ideological and musical reasons, the organ was cast in a role in opposition to the guitar. For the younger musicians, the organ represented outdated music. The organ was regarded as belonging to traditional church services and did not seem sufficiently engaging. At the same time, representatives of more conventional church music felt that the organ was too dignified an instrument to be used in accompanying modern sacred

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songs in a popular vein.

To me as an organist and, not least, a continuo player, it seemed unreasonable that the infinite riches of the organ could not be employed in a dignified manner together with the guitar and without losing the essential character of the popular religious song.

Meeting leaders and participants at a seminar on sacred songs – especially guitarist Nils-Erik Svensson – gave me the opportunity to collaborate on my first arrangements. The songs were scored for flute, voice, guitar, organ and double bass. The organ was given more of a supporting role. With its held chords it provided a continuous background to the guitar's distinct accompanying figures. The more I worked on arrangements the more I became convinced that the guitar could also be used in settings of traditional chorales and I produced some new arrangements in a somewhat different style than the previous ones. The organ part consisted here of a conventional chorale setting. Guitar I performs a specially composed melodic part while Guitar II plays a series of chords in the manner of a harpsichord continuo.

It seemed to me important to be able to show that the new instrumental groups could be used in a wide variety of genres, in modern religious songs, in ballad-like hymns, in traditional chorales; and thus to achieve a new "sound" in hymn-singing.

My first collection of ten items from *Psalmer och Visor '76* was published under the title *Kornet har sin vila* in 1977. A second collection, *En dunkel örtagård jag vet*, featuring settings of ten hymns from the Swedish Hymnal, appeared in 1978. Some of the items were traditional chorales though most of them were of ballad type and they were arranged in the same way, i.e. for organ, voice and a small group of instruments.

While working on these arrangements I have got to know many young musicians who are interested in the performance of religious songs and thanks to them I have realized the good qualities of these songs. Nor have I met any opposition from them to the idea of using the organ. On the contrary: I have seen how the young musicians have become



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fascinated by the organ and its vast tonal resources. Thanks to the arrangements, many ambitious church musicians have become better acquainted with the guitar and the possibilities it offers.

I sincerely hope that these settings and the present disc will help representatives of an older tradition and of newer sacred music to develop a greater understanding and respect for each other's instruments and musical styles, and that the gulf that has long existed between these two categories of musicians will finally be bridged.

This recording has given me the opportunity to present my arrangements, superbly engineered, and presented by highly gifted musicians and choristers. This has strengthened my conviction that the organ can readily be combined with guitars and other instruments with a view to making a real contribution to the congregational singing, the liturgy and the life of the church.

Bengt Berg



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The Stockholm Cathedral Choir

Stockholm Cathedral Choir plays an important part in the musical life of Sweden. The choir currently comprises some 40 members whose primary function is to sing at services and concerts in the cathedral. The choir gives eight to ten concerts each year, notably oratorios and similar types of works with annual performances of Handel's Messiah as well as programmes featuring new Swedish choral music. Over the years the choir has toured widely abroad.

Barbro Elgstam	Christer Fransson
Helena Johansson	Mikael Gripe
Ann-Marie Larsson	LarsHolmstrom
Anneli Runefelt	Anders Johansson
Christina Svensson	Anders Wallgren
Stina Tornberg	Lars Bergman
Inga Årman	Per-Olof Guldemon
Lena Bervå	Orving Hellebro
Birgitta Boman	Ulf Johansson
Gudrun Hagliden	Gunnar Juliusson
Ing-Marie Söderberg	Gunnar Lindgren
Gerd Wernstam	Juri Selm
Maj-Britt Wifell	Erik Wadman
Ann Östvi	Hans-Olof Åhlen



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Gustaf Sjökvist

Gustaf Sjökvist has been Cantor at Stockholm Cathedral since 1967, having directed the choir there since 1966. He studied at the Royal College of Music in Stockholm with Eric Ericson and furthered his training by studying orchestral conducting with Sixten Ehrling and Karl Münchinger. From 1986-1994 he was musical director of the world-renowned Swedish Radio Choir and remains its principal guest conductor, a post he also holds with the Bavarian Radio Choir. In 1988 he was elected a member of the Royal Swedish Academy of Music and in 1991 he was appointed Professor by the Swedish Government. Gustaf Sjökvist was awarded the Litteris et Artibus medal for services to the arts by the King in 1998. In 2000 he was appointed Court organist and in 2007 was awarded the Royal Academy of Music's medal.



Gustaf Sjökvist & Bengt Berg



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Bengt Berg

Bengt Berg grew up in Vadstena where he began his studies with the resident organist, Rune Engso. He then studied at the Royal College of Music in Stockholm with Alf Linder before moving to Belgium to study with Flor Peeters. He became organist at the Matteus Church in Stockholm in 1964. One of his interests has been in introducing the organ into performances of popular religious songs and chorales from the folk-music tradition. He has produced a number of arrangements for organ and a small ensemble (typically voices, flute(s), recorder(s), guitar(s) and double bass).

Youth Choir: AdolfFredriks Music School, Stockholm

Organ: Bengt Berg

Bass: Mats Ericson

Guitar: Rune Gustafsson

Triangle: Anders Johansson

Vocal: Göran Kåring

Guitar Lennart Nyhlén

Flute: Mikael Pettersson

Guitar: Jörgen Rörby

Recorder: Eva Sahlin

Recorder: Anna Wallin

Bass: Arne Wilhelmsson

Guitar: Göran Wikström

Organ: Lars Åberg

Flute: Karin Öhman



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THE 2xHD MASTERING PROCESS



For the 2xHD transfer of this recording, the original 1/4", 15 ips CCIR master tape was played on a Nagra-T modified with high-end tube playback electronics, wired with OCC silver cable from the playback head direct to a Telefunken EF806 tube. The Nagra T has one of the best transports ever made with four direct drive motors, two pinch rollers and a tape tension head.

We did an analog transfer for each high-res sampling and A & B comparisons were made with the original LP, using the KRONOS turntable with a BLACK BEAUTY tone arm.

192kHz was done using Ayre QA9pro

DSD was done using dCS 905 and dCS Vivaldi clock

DXD 352.8kHz was done using dCS 905 and dCS Vivaldi clock

DSD2 was done using Ayre QA9pro



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2xHD Mastering: René Laflamme
2xHD Executive Producer: André Perry

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