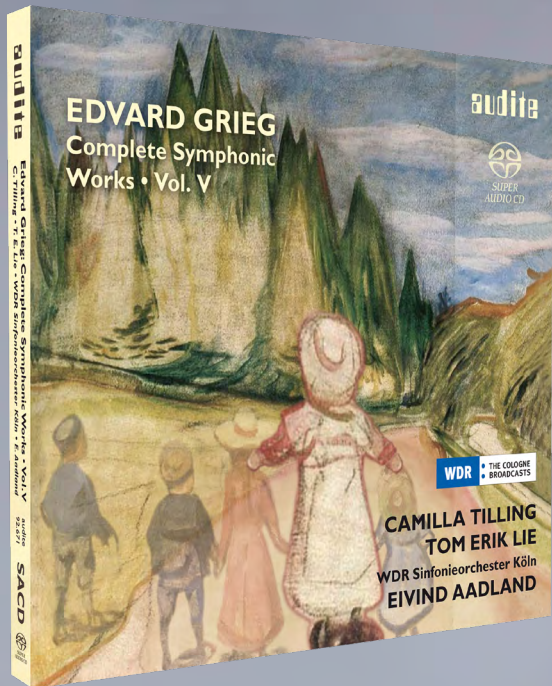


Grieg Complete Symphonic Works • Vol. V Camilla Tilling



HD-DOWNLOADS
stereo & surround
available at audite.de



- Excerpts from Ibsens' *Peer Gynt*, Op. 23
- Six Orchestral Songs
Solveig's Song • Solveig's Cradle Song •
From Monte Pincio • A Swan •
Last Spring • Henrik Wergeland
- Two Lyric Pieces, Op. 68 (No. 4 & 5)
- The Mountain Rapt, Op. 32
- Norwegian Dances, Op. 35

Camilla Tilling, soprano
Tom Erik Lie, baritone
WDR Sinfonieorchester Köln
Eivind Aadland, conductor

The fifth and final volume of audite's complete recording of Edvard Grieg's orchestral works reveals a less familiar side of the Norwegian national composer: as arranger of his own lyrical and patriotic songs, surrounded by elegiac and dance-like melodies.



Soprano Camilla Tilling plays a leading part in the fifth and final volume of audite's complete recording of Edvard Grieg's orchestral works: although Grieg drew on his own songs with orchestra or piano for the *Six Orchestral Songs*, this set forms an independent, elegiacally-hued cycle reflecting the core of Grieg's personality. It includes not only two songs from the incidental music to *Peer Gynt* (*Solveig's Song* and *Solveig's Lullaby*) but also transcriptions of solemn piano songs such as the Roman ballad *From Monte Pincio*, or the memory of the short-lived Norwegian patriot Henrik Wergeland, to whom the final song (sung by Tom Erik Lie) is dedicated. This recording gathers several important examples of the less familiar Edvard Grieg as composer of songs with orchestra.

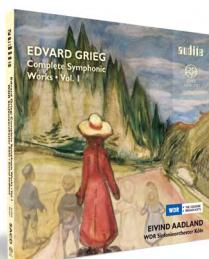
As an orchestral composer, Edvard Grieg is known primarily for his piano concerto, his dances and atmospheric pictures based on Nordic mythology or folk music. Eivind Aadland and the WDR Sinfonieorchester Köln have recorded several pieces from this realm – including two numbers from the incidental music to Henrik Ibsen's drama *Peer Gynt*, as well as the popular *Norwegian Dances*, Op. 35, which his contemporary Hans Sitt arranged for piano for four hands.

Cities such as Oslo and Bergen, where Grieg worked as a conductor, did not provide inspiration for his compositions: in order to be able to write, he travelled to the countryside. He particularly loved the wild region of Hardanger in West Norway, where he found the most original folk music and where he spent several summers. Here, he composed not only his *Norwegian Dances*, but also the short orchestral ballad *Den Bergtekne* (The Mountain Thrall), in which Grieg portrays himself as a restless poet, at odds with love.

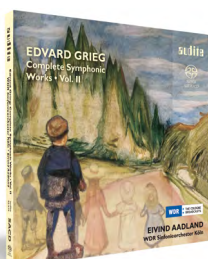
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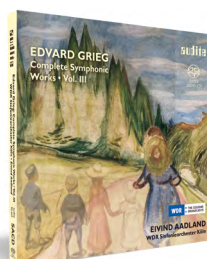
Recordings with the WDR Sinfonieorchester Köln and Eivind Aadland already issued at audite:
Edvard Grieg: Complete Symphonic Works Vol. I - Vol. IV (SACDs)



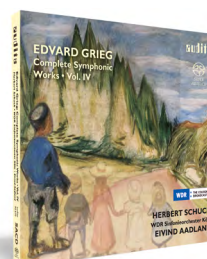
Vol. I
 Symphonic Dances, Op. 64
 Peer Gynt Suites No. 1 & 2
 Funeral March
 audite 92.651 (SACD)



Vol. II
 Two Elegiac Melodies, Op. 34
 From Holberg's Time, Op. 40
 Two Melodies, Op. 53
 Two Nordic Melodies, Op. 63
 audite 92.579 (SACD)



Vol. III
 Concert Overture 'In Autumn'
 Lyric Suite • Klokkeklang
 Old Norwegian Melody
 Three Orchestral Pieces
 audite 92.669 (SACD)



Vol. IV
 Symphony in C minor, EG 119
 Piano Concerto, Op. 16
 audite 92.670 (SACD)

