

EDVARD GRIEG

Complete Symphonic Works



Vol. I

- **Symphonic Dances, Op. 64**
- **Peer Gynt Suite No. 1, Op. 46**
incidental music to Peer Gynt by Ibsen
- **Peer Gynt Suite No. 2, Op. 55**
incidental music to Peer Gynt by Ibsen
- **Funeral March**
in Memory of Rikard Nordraak EG 107

WDR SINFONIEORCHESTER KÖLN
EIVIND AADLAND, conductor

recording date: Oktober 2010
Philharmonie, Köln

release date: 24 June 2011

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Vol. II

- Two Elegiac Melodies, Op. 34
- Holberg Suite, Op. 40
- Two Melodies, Op. 53
- Two Nordic Melodies, Op. 63

recording date: August / September 2009

release date: August 2011

audite 92.579 (SACD / digipac)

Vol. III

- Concerto in A minor, Op. 16
- Old Norwegian Romance with Variations for orchestra, Op. 51
- Lyric Suite for Orchestra, Op. 54
- "Glockengeläute"

recording date: September 2011 / February 2012

audite 92.669 (SACD / digipac)

Vol. IV

- "I host" (In Autumn), concert overture for orchestra, Op. 11
- Six Orchestral Songs
- Two Lyric Pieces
- "Der Bergentrückte"
- Three Orchestral Pieces from Sigurd Jorsalfar, Op. 56

audite 92.670 (SACD / digipac)

Vol. V

- Symphony No. 1
- Norwegian Dances
- "Vor der Klosterpforte"
- etc.

audite 92.671 (SACD / digipac)

WDR SINFONIEORCHESTER KÖLN
EIVIND AADLAND, conductor



Press Info:

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WDR Sinfonieorchester Köln
Eivind Aadland, conductor

"The time has come to step forward with a work which is notable in both form and content." These were the words of Edvard Grieg's publisher, reminding the composer of the major genres of the time: symphony, oratorio, opera. But Grieg did not feel the need to write another symphony and another opera in the Middle European style. He wanted to give Norway its unique voice within European concert repertoire. And he did that with songs and piano pieces – and particularly with his symphonic works, released by audite in a five-part complete recording with Eivind Aadland and the WDR Symphony Orchestra. This first SACD of the complete edition presents Grieg's principal collections: his four Symphonic Dances Op. 64 of 1898, where the composer draws on his experiences as a conductor of the leading European orchestras; and his two suites from the incidental music to Henrik Ibsen's drama *Peer Gynt*, the story of the "Nordic Faust" which inspired Grieg to compose a sonic panorama of the Norwegian character – from the melancholy song of the abandoned Solveig to the furious chase in the *Hall of the Mountain King*.

Eivind Aadland's roots in the tradition of Norwegian folk music audibly influence his interpretations. He comes from a family where Norwegian folk music played an important role, and already as a child he came into intensive contact with Grieg's music. Ideal prerequisites therefore to rediscover Grieg's symphonic works against the background of this tradition. Further details are contained in the booklet and press pack.

Grieg's connections with Germany stretch from his studies in Leipzig to his numerous concert performances in that country. Added to that is the extraordinary circulation of his works in Germany. This recording with the WDR Symphony Orchestra Cologne therefore also represents on several levels a German-Norwegian synthesis which had already been in existence during Grieg's lifetime.

This complete recording by *audite* includes Grieg's symphonic works as well as orchestral works from his incidental music, compiled by the composer himself. Parallel to the release of the first SACD a video will be available which will be also presented on www.audite.de. The second volume of the complete edition is scheduled for release in August 2011.

Eivind Aadland was chief conductor and artistic director of the Trondheim Symphony Orchestra from 2003 until 2010 and has also worked with many other Scandinavian, European, and international orchestras. Aadland initially studied the violin with Yehudi Menuhin. From 1981 until 1989 he was concert master of the Bergen Philharmonic and from 1987 until 1997 music director of the European Union Chamber Orchestra. He subsequently devoted himself fully to his conducting career and studied with Jorma Panula.

ordering number: audite 92.651 (SACD / digipac)
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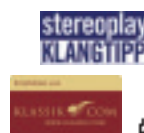
Marketing / promotion:

- Extensive additional material as free download at www.audite.de
- Press pack for pre-presentation
- Extensive press and radio promotion



Already issued at audite:

Camille Saint-Saëns: The Piano Concertos
Anna Malikova, piano • Thomas Sanderling, conductor •
WDR Sinfonieorchester Köln
audite 91.650 (2-SACDs)



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Complete Symphonic Works • Vol. I



WDR SINFONIEORCHESTER KÖLN
EIVIND AADLAND, conductor

"The flavour of this music is in my blood."

Eivind Aadland, Grieg and Norwegian Folk Music

Eivind Aadland grew up in Bergen in the vicinity of Grieg's villa, Trolldhaugen, attending chamber music concerts on a regular basis during his youth. Later, as a violinist, he gave many concerts himself at the villa, accompanied by pianists playing Grieg's grand piano. The concerts at Trolldhaugen were mainly dedicated to Grieg's works, which meant that Eivind Aadland came into intensive contact with Grieg's music from an early age, virtually being raised on it. Eivind Aadland comes from a family where Norwegian folk music holds a long tradition. His grandfather was an accomplished player of the Hardanger fiddle, and fiddle music was omnipresent in the family home, be it through family members playing it, or through renditions on the radio. No wedding, family reunion or indeed any possible opportunity passed without several "slaatter" (fiddle tunes) being played. Although Eivind Aadland does not play the fiddle himself, these sonic experiences of Norwegian folk music have shaped him greatly: ideal prerequisites for re-exploring Grieg's symphonic orchestral works against the background of this tradition!

In this complete recording of the symphonic works for audite, Eivind Aadland attaches especial importance to highlighting the folkloristic elements in Grieg's music. In doing so, he produces a particular lightness within the orchestral sound, clearly setting him apart from the German romantic sound ideals, as for instance with Brahms. By way of illustration, a few examples from the *Symphonic Dances*: In contrast to Dvořák's *Slavonic Dances*, for instance, Grieg's *Symphonic Dances* are based on existing, original folk songs (collected and published by Ludvig Lindeman in *Ældre og nyere norske Fjeldmelodier*).

The first dance is a "halling", a fast dance in 2/4 or 6/8. In the first bars Grieg immediately inserts an open fifth, G-D, corresponding to the open strings of the violin or the Hardanger fiddle. Aadland uses the *tenuto / marcato* character of the opening to evoke the sound and character of a fiddle; he also presents this accompanying tune as an equal to the melody, thus further emphasising the fiddle character. In the middle section of the second dance (after 1'40) Aadland also focuses on the folk music elements: the melody which begins with a clarinet solo is played with much emphasis on the beginning of the notes, and great contrast between the short, accentuated and the long notes of the theme. The third dance is a "springdans", or "springar". The characteristic accentuation of the first and second beats in the bar gives this dance its typical "folk swing". An almost perfect example of this is the *forte* passage at 1'18.

There are many more examples of the influence of Norwegian folk music in these recordings. Aadland makes use of all of them in order to form what he believes to be Grieg's favoured orchestral sound.

Grieg's connections with Germany stretch from his studies in Leipzig to his numerous concert performances in that country. Added to that is the extraordinary circulation of his works in Germany – by the First World War, *Peer Gynt*, for instance, had been performed over 5000 times (!) in Germany. This recording with the WDR Sinfonieorchester Köln therefore also represents a German-Norwegian synthesis on several levels which had already been in existence during Grieg's lifetime.

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WDR SYMPHONY ORCHESTRA COLOGNE

The WDR Symphony Orchestra Cologne was formed in 1947 as part of the then North West German Radio (NWDR) and nowadays belongs to the West German Radio (WDR). Principal conductors were Christoph von Dohnányi, Zdenek Macal, Hiroshi Wakasugi, Gary Bertini, Hans Vonk and Semyon Bychkov. Celebrated guest conductors such as Fritz Busch, Erich Kleiber, Otto Klemperer, Karl Böhm, Herbert von Karajan, Günter Wand, Sir Georg Solti, Sir André Previn, Lorin Maazel, Claudio Abbado and Zubin Mehta have performed with the orchestra.

The WDR Symphony Orchestra tours regularly in all European countries, in North and South America and in Asia.

Since the season 2010/2011 Jukka-Pekka Saraste from Finland is the new Chief Conductor of the orchestra.

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Eivind Aadland

Eivind Aadland has been Chief Conductor and Artistic Leader of the Trondheim Symphony Orchestra from 2003 to 2010. In addition, he has worked with many other Scandinavian orchestras, including the Oslo and Bergen Philharmonics, the Stavanger Symphony, the Finnish and Swedish Radio Symphony Orchestras and the Swedish Chamber Orchestra. He is also a frequent visitor to other European orchestras such as the WDR Cologne, SWR Stuttgart and the RSO Berlin; he has appeared with the Orchestre du Capitole de Toulouse, Royal Flemish Philharmonic, the Lausanne and Scottish Chamber Orchestras and the Symphony Orchestras of Melbourne, Tasmania and Iceland. Concert tours led Eivind Aadland to China, Korea and Australia.

His recording output includes a diverse range of repertoire putting a special focus on Norwegian composers.

Previously a violinist having studied with Yehudi Menuhin, Eivind Aadland was concertmaster of the Bergen Philharmonic from 1981 to 1989 and Music Director of the European Union Chamber Orchestra from 1987 to 1997. Then he devoted himself to conducting completely and studied with Jorma Panula.