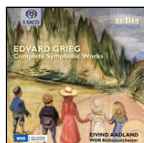


Camilla Tilling



Edvard Grieg: Complete Symphonic Works

Edvard Grieg

5SACD aud 21.439

[Note 1 - Neuheitenheft](#) Oktober 2019 (- 2019.10.01)



Gelungene Gesamtschau

Die vielfach ausgezeichnete Gesamteinspielung der sinfonischen Werke von Edvard Grieg mit dem norwegischen Dirigenten Eivind Aadland und dem WDR Sinfonieorchester bei AUDITE ist hier in einer Box zusammengefasst. Neben originalen Orchesterwerken wurden dabei auch Transkriptionen von Klavierstücken sowie Bearbeitungen lyrischer und patriotischer Lieder berücksichtigt. Bekanntes und Populäres wie die Peer Gynt-Suiten oder das Klavierkonzert stehen dabei neben reizvollen Raritäten wie der überzeugenden Jugendsinfonie c-Moll. Exzellente Solisten (darunter die Sopranistin Camilla Tilling) runden diese gelungene Gesamtschau ab.

[Stretto – Magazine voor kunst, geschiedenis en muziek](#) Oktober 17, 2019 (Michel Dutrieue - 2019.10.17)
source: <http://www.stretto.be/2019/10/17/edvard-...>



De volledige editie van Edvard Griegs symfonische werken met het WDR Symphony Orchestra onder Eivind Aadland is nu verkrijgbaar als een 5 SACD-boxset. Deze editie is vooral overtuigend dankzij de authentieke aanpak van de Noor, Eivind Aadland. Hij dirigeert nl. met veel energie en opwinding, een zeer goed orkest.

Vol. 1 en 2 zijn gewijd aan de originele orkestwerken, terwijl Vol. 3 een deel van de transcripties bevat van werken die Grieg oorspronkelijk voor piano componeerde. Hij orkestreerde ze om als populaire componist en dirigent meer symfonisch materiaal tot zijn beschikking te hebben. Niet zelden overtreffen de transcripties de originelen in termen van volheid en rijkdom aan kleur. Vol. 4 van deze serie combineert het populairste werk van Grieg met zijn minst bekende stuk, zijn Pianoconcerto en zijn Symfonie. Hoewel het pianoconcerto in la klein, hier met Herbert Schuch (foto) als solist, de doorbraak van de 25-jarige componist tot internationale bekendheid was, had hij besloten zijn symfonie in te trekken, slechts enkele jaren eerder geschreven.

Toch overtuigt elke pagina van de partituur ondanks invloeden van Schumann, Gade en Mendelssohn, dankzij Griegs jeugdige inspiratie en uitstekend vakmanschap. Het afsluitend Vol. 5 van de volledige opname van de orkestwerken van Edvard Grieg onthult een minder bekende kant van de Noorse nationale componist, nl. als arrangeur van zijn eigen lyrische en patriottische liederen, hier gezongen door de sopraan, Camilla Tilling (6 Orkestliederen) en de bariton, Tom Erik Lie (Den Bergtekne (De Bergtrol), op. 32), met elegische en dansachtige melodieën. Opgenomen in de Philharmonie en de Bismarck-zaal in Keulen.

Hoewel het grootste aandeel van Grieg aangaande het zoeken naar een eigen Noorse nationale stijl, voornamelijk gebeurde met pianocomposities, componeerde hij prachtige orkestmuziek die wereldwijd veel te weinig gespeeld wordt en (nog) grotendeels onbekend is. De box is de viering van de rijke en veelzijdige esthetiek van Grieg, die een idealistische humanist was en wiens muziek en geschriften de mooie harmonie tussen mens en natuur beklemtoonden. Het gevoel van sentimentele nostalgie en 'postkaart lyriek' vaak geassocieerd met Grieg, worden ruimschoots ontkracht en gelogenstraft door de vaak wilde energie, oerkracht, pessimistische emoties en onstuimige romantiek, aanwezig in zijn orkestmuziek. Ontdek daarom het sonoor universum van deze "norsk nasjonalromantisk komponist".

De Noorse dirigent en violist, Eivind Aadland (° 1956) (foto) is concertmeester van het Bergen Philharmonic Orchestra. Aadland was van 2004 tot 2010, chef-dirigent en artistiek leider van het Trondheim Symphony Orchestra en onderhoudt een regelmatige relatie met veel Scandinavische orkesten, waaronder de Oslo en Bergen Philharmonics, Stavanger Symphony en het Zweeds Kamerorkest. Bij Den Norske Opera in Oslo heeft hij producties van Don Giovanni, Le nozze di Figaro, Die Zauberflöte en Die Fledermaus uitgevoerd. Recente seizoenen omvatten optredens met het Orchestre du Capitole de Toulouse, de Zweedse Radio en Melbourne Symphony Orchestras, de Lausanne en Scottish Chamber Orchestras en de Symphony Orchestras van Göteborg, de Finse Radio, SWR Stuttgart en WDR Keulen. Betrokkenheden tijdens het seizoen 08/09 omvatten concerten met het Iceland Symphony Orchestra, Tasmanian Symphony Orchestra en het Queensland Orchestra, Royal Flemish Philharmonic en het Nationaal Orkest van België.

De bijhorende boekjes bevatten interessante teksten van Michael Struck-Schloen (foto) over de composities, een heuse meerwaarde. Michael Struck-Schloen modereert de WDR 3-programma's "Mosaik", "Lieblingsstücke" en concerten, "Musik der Zeit". Hoewel qua uitgave niet echt een primeur, toont de algemene kwaliteit van deze uitgave nog maar eens aan, wat we missen als we de Orkestmuziek van Grieg niet kennen. Een must!

Note 1 - Neuheitenheft Weihnachtsbroschüre (- 2019.11.01)



Die außerordentlich erfolgreiche und vielfach ausgezeichnete Gesamteinspielung der sinfonischen Werke von Edvard Grieg mit dem norwegischen Dirigenten Eivind Aadland und dem WDR Sinfonieorchester ist hier in einer Box zusammengefasst. Bekanntes und Populäres wie die Peer Gynt-Suiten oder das Klavierkonzert stehen dabei neben reizvollen Raritäten wie die überzeugende Jugendsinfonie in c-Moll.

www.musicweb-international.com Monday, December 16th 2019 (Nick Barnard - 1999.11.30)

source: <http://www.musicweb-international.com/cl...>



Over a period of roughly five years from 2009 – 2014, Audite recorded five discs which they describe as "Edvard Grieg – Complete Symphonic Works" with Eivind Aadland conducting the WDR Sinfonieorchester. Now, in 2019, they have been brought together in a box – slightly lazily, the liner booklet from each of the volumes is retained, thereby duplicating all the orchestral and biographical detail but retaining the adapted Edvard Munch painting from the original release. There is some saving to be had by buying the box – roughly speaking, a five-for-the-price-of-four ratio in the UK.

The key for many collectors will rest on how complete is "complete". This set is one of four currently available professing varying degrees of totality. First up was Neeme Järvi on DG in Gothenburg recorded back between 1986 – 93. He needs six generously-filled discs. Then from Bergen on BIS came Ole Kristian Ruud in excellent SACD sound in 2002 – 08 needing eight discs (and winning a Diapason d'Or for his trouble). Lastly, Bjarte Engeset on Naxos, either in Malmo or with the RSNO from 2003 – 13, also requiring eight discs. Rather entertainingly, none of these sets can agree on which works should constitute part of

the complete orchestral canon or not. Clearly, the set under consideration has the fewest number of discs and the least number of works. The main work "missing" here but included in the other three sets is the complete incidental music to Peer Gynt. Aadland chooses to include just the two standard orchestral suites plus a couple of extra songs and excerpts, which I find a little arbitrary and odd. In the same way Aadland does include some vocal works – the Six Orchestral Songs and The Mountain Thrall but not Bergliot or Before a Southern Convent. If there is a logic to that it eludes me. Järvi and Aadland do not include the opera excerpts Olav Trygvason or the cantata Landkjenning which Engestet and Ruud do. Engestet uniquely adds some orchestrations of piano works by other composers which I enjoy a lot – the Slåtter and the Ballade. Of course, the 'core' works are present in all the sets and for many that may be more than enough. Personally, if the word complete is going to be bandied around I want it to be really complete.

So to consider the discs in order: certain characteristics are clear across the set. Audite provide a very dynamic, quite closely detailed recording. I listened to the stereo SACD layer – perhaps the surround sound tempers the degree of closeness. Certainly the playing of the WDR Sinfonieorchester can stand such forensic inspection. Aadland's style is founded on contrast and drama. This works well across all of Volume 1 which consists of the Four Symphonic Dances Op.64, the two Peer Gynt Suites and the Funeral March for Rikard Nordraak. The latter in Grieg's own version for wind band – Järvi uses this version too, the other two sets preferring Halvorsen's orchestration.

The Symphonic Dances are thrilling. Aadland's approach makes them miniature tone poems with the wide dynamic range of the orchestra very well caught. Even this early into hearing the set, there is a sense that Aadland 'pushes' the music rarely letting it relax let alone smile. Make no mistake, this is a very exciting interpretation but one that never 'lilts'. This stylistic limitation becomes more of an issue in the reflective more sensuous movements of Peer Gynt. Neither Anitra's Dance nor the Arabian Dance has any degree of seductive sway. It is no surprise that In the Hall of the Mountain King and Peer Gynt's Homecoming both respond well to this approach, but conversely The death of Åse loses any kind of fragile or touching intimacy as Aadland seems determined to create saturated walls of symphonic string sound. Technically its very impressive – musically it seems misguided to me.

If Volume 1 could be considered a mixed interpretative bag, Volume 2 dedicated to the famous string works seems a complete failure. The fault for this is wholly Aadland's, who again seems to strive for the epic rather than the intimate. If this were Tchaikovsky's Serenade for Strings, I would applaud the style. That is a work that really needs a large symphonic-sized string section with muscular dynamic playing. These Grieg works do not require this approach. Last Spring epitomises for me the wrongness of Aadland's approach. He seems intent on building an epic Mahlerian tragedy with overly mannered phrasing and a fuller vibrato from the orchestra. Listen to Ruud who takes almost exactly the same amount of time but there is a version that breathes simplicity and unaffected beauty. Played in that manner, this is one of Grieg's most affecting and heart-stoppingly beautiful works – Aadland makes it into over-heated melodrama. The same is true of his Holberg Suite too. This music should bubble along with directness of utterance and lack of mannerisms. It really is one of the most joyful string pieces to play precisely because it is unaffected and simple. With Aadland it creaks under the weight of its alleged importance. Time and again he seems fixated on the heavy-handed pointing of an accent rather than letting them serve a function of rhythmic impetus. Interestingly, the liner makes repeated significance of Aadland's affinity with the music and the insights this affords. Before becoming a conductor, he was an international-calibre violinist and lived and worked near Grieg's birthplace in Bergen. The liner notes occasions where Aadland seeks a folklorish 'authenticity' by avoiding vibrato or marking off-beat accents. This is all true and no doubt carefully considered but it does seem that somewhere along the creative process the open-sky essence of this music has been lost. Here the Audite sound, so effective on the first disc, adds more burden of up-front dynamism and inflated sound. I am not sure when I have enjoyed this music less despite the easy excellence of the actual playing. Perhaps it is worth noting that although this is nominally Volume 2, it was the first disc to be recorded and the only volume to be recorded in the Klaus-von-Bismarck-Saal Cologne as opposed to the more generous (forgiving?) acoustic of the Philharmonie.

The 'house' style of sharp contrasts, dynamic performances with forceful accentuation allied to close and detailed recording continues into the third volume. Whereas in the string-dominated volume 2 this proved to be a mixed blessing, the return to the full orchestra brings better results. Indeed, in many ways the

opening work *In Autumn* could have been written for just such an approach. Surgingly powerful, wide dynamic range, virtuosic playing all contribute to the impact of the work which on occasion can sound just a tad generic. As the piece continued – and indeed this disc – I did begin to wonder whether this approach was in the "sonic spectacular" school of performance/production which is certainly a label you would not expect to associate with Grieg. The *Lyric Suite* that follows is more of a mixed bag again. It is important to remember that this suite consists of orchestrations of a small selection of the many *Lyric Pieces* that Grieg wrote for solo piano. This was music intended for the salon and I find Aadland's striving for maximum 'effect' too often undermines the brilliant simplicity of the music. So while No.1 *Shepherd Boy* starts beautifully – lovely lyrical [pardon the pun] string playing - Aadland then overplays the climax. Likewise, I still do not enjoy his penchant for strongly marked accents as in the second movement *Norwegian Rustic March*. That said the third movement *Notturmo* is delightful. The closing *March of the Dwarves [Trolls]* is played with all the energy and flair one could wish for – at almost exactly the identical tempo to Engeset in Malmö but here the effect is spoilt by the over-large soundscape from the Audite engineers. The percussion – never the subtlest or most imaginative part of Grieg's scoring – is allowed to dominate in a rather unappealing way. It was a good idea to include the elusive, distinctly impressionistic *Bell-ringing* as a quasi-appendix to the published work – all the other 'complete' sets do as well, although Engeset's is rather perversely a single track on a different disc.

The *Old Norwegian Romance with Variations* gets a strong performance with – no surprise – the variations well contrasted. Relatively speaking, I do not find this to be one of Grieg's most compelling works; it is lacking in the variety and evocation of colour that say Dvořák finds in his *Symphonic Variations*. Aadland's approach is to maximise contrast whereas Engeset or Ruud seek continuity with less sharply contrasted variations – Ruud is a full two and a half minutes slower as well. Certainly Ruud does not feel slow with Aadland in contrast seeming occasionally impatient. The disc ends with the 'standard' suite of three excerpts from Grieg's incidental to *Sigurd Jorsalfar* Contrary to developing expectations, Aadland conducts a beautifully reflective central *Borghild's Dream* although that is followed by as bombastic a *Hommage March* as you are ever likely to hear with bass drum and cymbals again overly prominent in Audite's vibrant mix. Aadland plays these three excerpts running to just shy of seventeen minutes. Järvi and Ruud provide an eight-movement synopsis which roughly doubles the amount of music to be heard and it is good Grieg to boot. Certainly it gives a greater range of mood and scene-painting than the three-movement standard work allows. Across the five-disc set there is room to include this music and its omission is serious in any set claiming "completeness".

Volume 4 contains just two works: the early *Symphony* and the ubiquitous *Piano Concerto*. The symphony was written when Grieg was just twenty-one and such were his concerns over its quality and value that he wrote "never to be performed" on the score by the time it came to be deposited in the Bergen City Archive. This sanction was obediently followed until 1980 when a photocopy, sent to the Soviet Union "for research purposes", was used to generate a set of parts and the work was performed. Since then the embargo has been lifted and this work features in every 'complete' survey of Grieg's music. The impetus for its composition came from the Danish composer Gade, who told Grieg to go home and "write something valuable". Grieg wrote the symphony at some speed but one can only imagine that on reflection he felt it lacked the value of being distinctively Nordic or Grieg-ish. For sure, the shadow of the German Conservatoires lies over the work and there is little of the characteristically folk-inflected idiom that Grieg was to make his own, but surely he was too harsh a self-critic. Not only as a marker of his development but in its own right this is a very enjoyable and substantial. Aadland gives it an excellent performance with his penchant for energy and brightly sprung tempi finding a perfect platform in this youthful work. Curiously – and it had me leafing through the liner – for this disc the Audite engineering is not quite as close or consciously wide in its dynamic range as the preceding three discs. Given that it is exactly the same technical team of producer and engineer I do not know why this should be. Suffice to say the music benefits substantially from this approach. On disc – once it became known – this symphony has fared well. This is a well-crafted but not profound piece so it responds to a direct, unfussy approach and it is no surprise that this finds Neeme Järvi in good form – and in fact Järvi's timings are very close to Aadland. It has to be said that the Järvi set on DG still sounds very good and of course his Gothenburg Orchestra are very fine. Away from the 'complete' surveys, I rather enjoy Dmitri Kitajenko's performance with the Bergen PO which is a more measured, weightier affair. Indeed, the more one listens to this work the more its century of solitary confinement seems absurd.

The coupling of the Piano Concerto in A minor makes sense when you realise they are the only two extended, multi-movement orchestral works Grieg wrote. In his own lifetime, as much as the symphony was ignored the concerto became his calling card. Reviewing another performance, I wrote how this work's sheer ubiquity and popularity can easily mask just how unusual and sophisticated it is. The pianist here is Herbert Schuch and it must be said that this is a very impressive and intelligent performance. Schuch's is a considered and poetic account, favouring the lyrical and reflective over bombast or display. That said, he is technically in total control and is very well accompanied by Aadland and his Cologne orchestra. He phrases sensitively and effectively, allowing just the right amount of lyrical ebb and flow in the music without it falling into sentimentality or empty gesture. I would say this is one of the more wholly successful volumes in this series. That said, in a highly competitive field neither would supplant pre-existing favourites individually or as part of a series or set.

The fifth and final volume has something of a bitty, odds-and-ends feeling to it, pulling together pieces that did not quite fit onto earlier discs. This is evidenced by the range of recording dates which implies these works were put in the can at the same time as the other pieces they are linked to but then not included on earlier discs in the series. Possibly a little more careful planning of the repertoire could have avoided the frustration of having to swap discs to listen – say – to all of Aadland's Peer Gynt excerpts. Instead, you need to refer to volume 1 for the two standard suites and then swap to volume 5 here for another – slightly arbitrary – two, additional orchestral excerpts: At the Wedding and the sinuous Dance of the Mountain King's daughter. The liner note makes a case for this pair as being more 'modernist' than the simple lyricism of Morning Mood or Anitra's Dance. I would accept that as true – but rather than hearing 'just' these additional two excerpts surely that reinforces the case for the full incidental music which covers a very broad musical and theatrical canvas. Aadland is good in both these excerpts and the skill of his Cologne players is again never in doubt.

The Six songs with Orchestra were drawn together by Grieg to showcase his considerable skill as a songwriter. There is no particular continuity through the six, with the first two again excerpted from Peer Gynt. Soprano Camilla Tilling has a suitably attractive light soprano but with enough heft to make the most of the latter songs in the set which are more overtly dramatic. Possibly Marita Solberg for Ruud and Barbara Bonney for Järvi find an even greater degree of simple radiance but in its own right Tilling's approach is very beautiful. I still find Aadland's over-heated approach to the sung version of Last Spring to undermine the essential directness of the song as it did in the string transcription. But the final song in the set – Henrik Wergeland – responds to this almost operatic approach, which makes the omission of Landkjenning or Olav Trygvasson all the more baffling. Another head-scratcher is why no texts are included in the booklet. Generally across the whole set the German/English liner notes are very well written and full of useful information. The absence of texts of songs sung in Norwegian is an error. A couple more orchestrated Lyric Pieces – characterful wind playing again – and another vocal piece, the six-minute Mountain Thral add to the piece-meal feel of this disc. The latter is sung by baritone Tom Erik Lie. He has a lighter voice than Palle Knudsen for Engeset and is less overtly dramatic than the great Håkan Hagegård for Ruud. Again, in isolation, Lie is perfectly good but with luxury of choice, his would not be a first one.

The set closes as it opened, with a suite of orchestral dances; here it's the Norwegian Dances Op.35. As with the Symphonic Dances, this music very much plays to Aadland's strengths of strong contrasts in dynamics and tempi as well as showcasing the brilliance of the Cologne orchestra. This is a strong performance of a delightful set of four contrasting dances, three of which were interpolated into the complete Peer Gynt score for some editions of the work. Again, I do not quite follow the logic of this set since – for all the delights of this music – the orchestrations are not Grieg's own, thereby contradicting Audite's own description of the music included on the five discs.

So, this set proves to be something of a mixed bag. The playing is uniformly very good indeed, with the exception of the string orchestra disc, the performances are all good and some better than that. However, not a single performance I would not prefer above any other. The final nail in the coffin for me has to be the omission of so much music of real substance, interest and quality. For those in the market for a single purchase of Grieg's orchestral music including the operatic excerpts, the complete Peer Gynt plus other vocal works all recorded in SACD sound and idiomatically performed by Grieg's "own" orchestra in Bergen

there really is no need to look further than the set on BIS. This is currently available in the UK where you can get this 8-disc survey for around £10 cheaper than the 5-disc Audite set under consideration here. If the SACD format is not a priority but cost is, I would still choose either Engestet – £15.00 cheaper, or Järvi – a full £25.00 cheaper over Aadland.

France Musique Jeudi 16 janvier 2020 (- 2020.01.16)

source: <https://www.francemusique.fr/emissions/l...>



BROADCAST

L'intégrale des oeuvres symphoniques d'Edvard Grieg par l'Orchestre symphonique du WDR de Cologne

Voilà la grande force de Grieg, au piano ou à l'orchestre : parvenir en quelques secondes, à créer une atmosphère particulière... à planter un décor, à peindre un paysage, à décrire une émotion. Ce génie de la miniature arrive à nous émouvoir et à nous passionner. tout comme le chef de cette intégrale et son orchestre symphonique du WDR de Cologne.

Full review text restrained for copyright reasons.

www.classicalcdreview.com December 2019 (Robert Benson - 2019.12.01)

source: <http://www.classicalcdreview.com/MC734.H...>

CLASSICAL CD REVIEW
a site for the serious record collector

Eivind Aadland is a perfect conductor for this repertory. The WDR Orchestra is in top form, and the engineers have provided a superb multi-channel sonic picture. [...] This is an important collection. Don't miss it!

Full review text restrained for copyright reasons.

Gramophone February 2020 (Rob Cowan - 2020.02.01)

GRAMOPHONE
THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

Grieg's 'Complete Symphonic Works' receive bracing and entirely sympathetic performances from the WDR SO under Eivind Aadland, especially the Symphonic Dances: try either the first or the fourth – both marvellous performances. Herbert Schuch gives his all in the Piano Concerto, and Peer Gynt is represented by the two suites plus vocal scenes on the last CD. The Holberg Suite compares with the best available from elsewhere, the youthful Symphony in C minor as played almost levels with Bizet's equally youthful Symphony in C, and the rest conveys Grieg as a master orchestrator, especially when it comes to writing for strings. Excellent sound ensures a wholehearted recommendation.



Edvard Grieg: Complete Symphonic Works, Vol. V

Edvard Grieg

SACD aud 92.671

www.pizzicato.lu 14/11/2015 (Remy Franck - 2015.11.14)



Grandioser Abschluss des Grieg-Zyklus von Audite

Mit diesem Album beschließt Audite die fünfteilige Gesamtaufnahme aller Orchesterwerke des norwegischen Nationalkomponisten. Die CD beginnt mit zwei Nummern aus der Bühnenmusik (nicht aus den Suiten) zu Henrik Ibsens Drama 'Peer Gynt' und endet mit den 'Norwegischen Tänzen' op. 35, die das WDR-Orchester hinreißend spielt, völlig gelöst und mit genuinem Schwung.

Grandioser Höhepunkt der CD sind die 'Sechs Orchesterlieder', weil mit Camilla Tilling und Eivind Aadland zwei Musiker aufeinandergetroffen sind, die dem elegischen Zyklus die Klangwelt verleihen, die er braucht, um den Zuhörer zu fesseln.

Mit ihrer kräftigen und doch so überaus sensiblen Stimme sowie ihrem so herzerweichend schönen, goldenen Timbre bleibt die schwedische Sängerin weder den verinnerlichten Gefühlen noch der leidenschaftlichen Dramatik etwas schuldig. In Aadland hat sie einen Dirigenten, der ihre Stimme trägt, der mit ihr atmet und der selber die Musik von innen heraus expressiv werden lässt. Deshalb gelingen ihm auch die beiden Lyrischen Stücke op. 68 so wunderbar einfühlsam.

Ganz bewegend ist ebenfalls 'Der Bergentrückte' (auch 'Der Einsame' genannt), den Tom Erik Lie gefühlvoll und mit angenehmer Stimme singt.

Kein Zweifel mit dieser CD setzt Audite seinem Grieg-Zyklus die Krone auf.

This final CD in Audite's Grieg series has a lot of well performed content, yet the highlight is the cycle of Six Orchestral Songs, beautifully and movingly sung by Camilla Tilling, whose voice is perfectly supported by the orchestra.

concerti - Das Konzert- und Opernmagazin Dezember 2015 (FA - 2015.12.01)



Raffinierte Entdeckung

Quasi auf Händen trägt Dirigent Eivind Aadland dabei die Sopranistin Camilla Tilling: Deren wandlungsfähige, perfekt geführte Stimme geht aufs Schönste zusammen mit dem blühenden, subtil ausgehörten Klang des Orchesters.

Full review text restrained for copyright reasons.

www.musicweb-international.com Thursday December 17th (Gwyn Parry-Jones
- 2015.12.17)



Recording of the month

Sometimes you open up an innocent looking CD and discover a box of treasures. That's what this one is like. Not having listened to any Grieg for a little while, I was pleased enough to come across this recording but it turns out to be full of truly wonderful things. Plenty of variety too, with short orchestral works, incidental music, and songs with orchestra.

It's these last – the songs – that lie at the heart of this collection, and bring its most memorable experiences. The soprano Camilla Tilling is a rare talent, and is to be heard at her best in this Scandinavian repertoire. I first heard her in a fine CD of Strauss songs with piano, and was struck then with the freshness of her tone, the open, natural manner of her singing. That is again the case here, perhaps enhanced by the character of the Norwegian language though she herself is Swedish.

All the songs are sung with great beauty and an unsentimental strength of emotion. Solveig's Song from Peer Gynt is famously affecting, but I can't remember hearing it sung as perfectly as this. A Swan, to Henrik Ibsen's poem, is hauntingly elegiac, while The Last Spring achieves a remarkable intensity. Tilling has the ability to sing this often subtle and demanding music as if it comes straight from the heart, which I'm sure it does.

All through these songs, she is accompanied with the greatest sensitivity by Eivind Aadland and the WDR Symphony Orchestra. They are equally engaged for Tom Erik Lie's singing of The Mountain Thrall – the only Grieg song that was originally set for voice and orchestra. Matters of balance have been most carefully addressed by the performers, and the excellence of the recording simply facilitates that.

The first two tracks are items taken from the music Grieg wrote for Ibsen's play Peer Gynt. Neither of these is to be heard in the familiar suites; we have the Act 1 Prelude, quite an extended piece that incorporates Solveig's Song, while the second is the sensual Dance of the Mountain King's Daughter, with its Arabic colouring. The whole programme, which could have been a little disparate, is given a satisfying shape by 'book-ending' it with orchestral items, the final four tracks being the delightful Norwegian Dances of op.35. Again I was struck here by the very fine orchestral playing. The first Dance - which brings us Grieg in his 'Mountain King' mode evoking wicked dwarves and trolls - fairly rattles along, while the oboe playing in no.2 (Allegro tranquillo e grazioso) is beautifully phrased and full of gentle wit. The same characteristics are to be found in the two Lyric Pieces on tracks 9 and 10. I was particularly taken with Evening in the Mountains, an atmospheric and moody little piece, that brings us an oboe 'ranz des vaches' reminiscent of the cor anglais solo in Tristan, followed by yet another example of Grieg's unsurpassed wiring for strings.

All in all, a disc of the highest quality. Grieg is a composer that it's far too easy to take for granted, and to think no further than the Peer Gynt Suites and the Piano Concerto. There is an awful lot more to him than that, and this CD, Volume 5 of a 'Complete Symphonic Works' project, demonstrates that in the most enjoyable way possible.

Der CD-Tipp zum Nachhören!

Edvard Grieg – Complete Symphonic Works

Was im Juni 2011 mit der ersten von insgesamt fünf Einspielungen des gesamten sinfonischen Werks von Edvard Grieg mit dem WDR-Sinfonieorchester unter der Leitung des Norwegers Eivind Aadland begann, ist nun vollendet. Die die Gesamteinspielung abschließende, soeben erschienene fünfte CD, stellt den Liedkomponisten und Bearbeiter Grieg in den Mittelpunkt.

Immer wieder hat er sich leidenschaftlich gegen den Vorwurf der "Norwegerei" gewehrt – doch die Werke dieser CD belegen eindrucksvoll, dass Edvard Grieg sich seines Bekenntnisses zu seiner norwegischen Heimat, zu deren Klang, Atmosphäre, zu deren elegischem Naturmythos alles andere als schämen musste. Denn was Grieg uns in seiner Musik zu Ibsens "Peer Gynt", seinen Norwegischen Tänzen op. 35, den zwei lyrischen Stücken op. 68 und insbesondere in seinem Zyklus "Sechs Lieder für Orchester" hinterlassen hat, ist der Beleg eines Komponisten, der die Instrumentationsraffinessen der Spätromantik bravourös einzusetzen wusste. Umso wertvoller, dass wir sie nun in einer mustergültigen Edition vollständig vorliegen haben.

Aadland als Natur- und Seelenführer

Das WDR Sinfonieorchester schlägt unter Eivind Aadland genau den richtigen Ton an, den es braucht, um Griegs Heimat akustisch erlebbar werden zu lassen. Einen besseren Natur- und Seelenführer als den Norweger Aadland hätte sich das Orchester nicht wünschen können. Aadland weiß genau, wovon die Musik erzählt. Und so lässt er sie an langer Leine ebenso ausgelassen feiern, mit wachem Ohr für die burschikose Heiterkeit vieler volksmusikalischer Elemente, wie er auch die überwältigenden Eindrücke einer sich auf die Berge legenden Abendstimmung mit majestätischem Staunen zu Gehör bringt. Aadlands Grieg ist kraftvoll, jedes Motiv ist bis ins Detail ausgelotet, bis ins letzte geschliffen und fügt sich doch wie selbstverständlich in einen in jedem Moment spürbaren Blick für die Gesamtform ein.

Atemberaubende Klanglandschaften

Wälder, Berge, Fjorde – Edvard Grieg hat Norwegens grandiose Landschaften in atemberaubende Klanglandschaften verwandelt. Ja, es sind manch elegische, lyrische, träumerisch-versonnene Momente in dieser Musik, so, als ob sich sanfte Nebelschwaden über die Natur legen – aber von welcher Schönheit! Und gerade, wenn sich die Musik über Worte legt und diese vom goldwarmen Klang der Sopranistin Camilla Tilling zu leuchten beginnen.

Griegsche Orchesterkosmos

Über vier Jahre haben sich das WDR Sinfonieorchester und Eivind Aadland auf das orchestrale Gesamtwerk Edvard Griegs konzentriert. Sicher, eine neue Gesamteinspielung der Symphonien von Beethoven, Brahms oder Bruckner mag spektakulärer klingen – aber auch diese fünfte und letzte Grieg-CD beweist: Es lohnt sich den Blick zu weiten, auch zu einem Komponisten, der musikalisch viel mehr Sprachen sprach, als "nur" die norwegische. Mit dieser exemplarischen Einspielung kommt man an der Vielsprachigkeit des Griegschen Orchesterkosmos endgültig nicht mehr vorbei. "Norwegischer" geht nicht!

www.opusklassiek.nl januari 2016 (Aart van der Wal - 2016.01.01)



Het is duidelijk, Aadland en het orkest hebben dit repertoire zo goed in de vingers, er zoveel affiniteit mee dat dit project alleen daarom al als ijzersterk mag worden gekwalificeerd. Daar komt dan nog bij dat het orkestspel van hoog gehalte is en dat de in de Keulse Philharmonie en de Bismarck-zaal gemaakte opnamen tot de beste mogen worden gerekend die ik tot nu toe uit die bron heb gehoord.

Full review text restrained for copyright reasons.

[Musik & Theater](#) 01/02 Januar/Februar 2016 (Reinmar Wagner - 2016.01.01)



Weltflucht-Gemälde

Camilla Tilling singt mit viel Sinn für Differenzierungen, klangfarbliche Nuancen und die verschattet-melancholischen Stimmungen in diesen Liedern.

Full review text restrained for copyright reasons.

Das Opernglas Januar 2016 (J. Gahre - 2016.01.01)



Camilla Tilling hat einen kristallklaren, leuchtenden Sopran, mit dem sie den Hörer mitnimmt auf eine romantische Reise zu den dunklen Wäldern und Fjorden Norwegens.

Full review text restrained for copyright reasons.

[Classical CD Choice](#) November 16, 2015 (Barry Forshaw - 2015.11.16)



What a delight this survey of Grieg's orchestral music has proved to be – a tantalising delight, it has to be said, as there have been considerable gaps between the various additions to the series over the years. While individual recordings of some of the music might be more striking elsewhere, as an entity, this largely complete recording of the orchestral music has proved to be no definitive and – what's more – recorded in the best possible surround sound.

Full review text restrained for copyright reasons.

<http://operallounge.de> 19.12.2015 (Rolf Fath - 2015.12.19)



Jansons und Aadland mit Bahms und Grieg bei RCA und audite

Orchester mit Stimmen

Mit ganz so edlen Waffen wird auf der folgenden Aufnahme nicht gefochten, wo sich Camilla Tilling und Tom Erik Lie beim Grieg-Zyklus des Norwegers Eivind Aadland mit dem WDR-Sinfonieorchester ins Zeug legen. Mit der fünften Ausgabe gehen die Complete Symphonic Works mit der Einspielung von weniger bekannten Orchesterliedern effektiv ins Ziel (audite 92.671). Die Sechs Orchesterlieder von 1894/95 beispielsweise fassen u.a. mit zwei Solveig-Weisen Auszüge aus der Schauspielmusik zu „Peer Gynt“ sowie Bearbeitungen von Klavierliedern – darunter „From Monte Pincio“ oder das dem norwegischen Patrioten und Dichter Wergeland gewidmete Lied – zusammen. Tilling glänzt vor allem im fast wagnerischen „Letzter Frühling“. Mitbringsel von Griegs Sommer-Aufenthalten in Hardanger sind neben den Orchesterbearbeitungen der Lyrischen Stücke für Klavier mit „Abend im Hochgebirge“ und „Wiegenleid“ die stark volkstümlich gefärbten Norwegischen Tänze op. 35 und die stimmungsvolle Orchesterballade für Bariton „Den Bergtekne“, was Michael Struck-Schloen im schönen dt. engl. Beiheft als „Der durch den Berg Entrückte“ wiedergibt. Beiheft (dt., engl.). Das WDR-Sinfonieorchester sorgt u.a. mit erhabenen Holzbläser-Passagen dafür, dass der Hörer sich eine gute Stunde lang in norwegische Landschaften entrückt fühlen darf.

www.classicalcdreview.com December 2015 (R.E.B. - 2015.12.01)

CLASSICAL CD REVIEW
a site for the serious record collector

The familiar four Op. 35 Norwegian Dances fill out this fine disk. Excellent audio.

Full review text restrained for copyright reasons.

www.artalinna.com 3 février 2016 (Jean-Charles Hoffelé - 2016.02.03)



De l'impossibilité de finir

Finir ainsi une série aussi gagnante est simplement impossible, il faut qu'Audite joigne à l'Orchestre Symphonique de Cologne un chœur norvégien pour que la baguette inspirée d'Eivind Aadland nous offre la version intégrale de la musique de scène pour Peer Gynt, Olaf Trygvason, Sigurd Jorsalfar, Terre en vue et le sublime Devant un couvent du Sud où Camilla Tilling ferait merveille.

Full review text restrained for copyright reasons.

Bayern 4 Klassik - CD-Tipp BR-Klassik, CD-Tipp vom 08.12.2015 (- 2015.12.08)



BROADCAST

CD-Tipp

Sendebeleg siehe PDF!

[American Record Guide](#) March / April 2016 (Vroon - 2016.03.01)



This series has been good except where there is formidable competition. This program is, by that standard, mixed. Certainly the Norwegian Dances here can't compete with Jarvi on DG (Gothenburg Symphony). Note also that Grieg never orchestrated these dances; they were written for two pianos. The two pieces from Peer Gynt are available in complete recordings—just not in the suites. But most of one piece (Act I Prelude) is just 'Solveig's Song' for orchestra, and we have that on dozens of recordings. The other piece takes less than 2 minutes. The Opus 68 Lyric Pieces are seldom heard in orchestrated form. The only Lyric Pieces that have been recorded often by orchestras are the Opus 54 set. (But there is a Naxos that has Opus 68: 572403.)

I don't like 'The Mountain Thrall', a six-minute piece for baritone and orchestra.

That leaves the six orchestral songs. Three of them are familiar: the two Solveig songs from Peer Gynt and 'The Last Spring'. To those are added 'From Monte Pincio', 'A Swan', and 'Henrik Wergeland'. I know no better recording of the six songs, though of course there are better ones of the Solveig songs in sets of Peer Gynt. (Eileen Farrell did one of them with Fiedler.)

Tempos are slower than in any other recording I know. The singer never sounds "operatic" but has a sweet folk simplicity combined with a lovely, well-trained voice. There's a Norwegian melancholy here that often fails to show up.

The six songs take 27 minutes (Inger Dam-Jensen on Naxos takes 24 minutes). Add the 8 minutes of the two Lyric Pieces, and there is 35 minutes of music here that can't be beat elsewhere. Sound is excellent.

ClicMag N° 38 Mai 2016 (Jérôme Angouillant - 1999.11.30)



La chanteuse Camilla Tilling excelle dans l'expression de ce spleen, accompagnée de façon quasi magnétique par un orchestre et son chef rodé au répertoire du compositeur norvégien. Un beau disque qui complète une série déjà passionnante.

Full review text restrained for copyright reasons.

Fanfare April 2016 (Peter Burwasser - 2016.04.01)

fanfare

This is volume five of Audite's survey of the complete symphonic music of Edvard Grieg, and not surprisingly, it continues to delight with excellent performances and wonderful surprises from the corners of this great composer's output (not to mention the very familiar Peer Gynt music). This edition features two works for orchestra and voice, including six songs for soprano, and one for baritone. The six orchestral songs are a grouping of early works with piano accompaniment that the composer orchestrated in Copenhagen in 1895. They are exceptionally beautiful, with, typically for Grieg, a strong folk influence. Swedish soprano Camilla Tilling sounds very much in her element here, with her light bodied, lyrical soprano capturing the mood of the music nicely. The song for baritone, Den Bergtekne (The Mountain Thrall) was written for orchestra and voice, the only such example in Grieg's output, according to the program notes. Norwegian singer Tom Erik Lie renders the music with the gravity of a Schubert song. The two Lyric Pieces, as well as the Norwegian Dances, are also orchestrations of familiar piano music. The Lyric Pieces sound a bit overweight in this garb, but the Norwegian Dances, originally for piano four hands, translate well.

No surprises here as far as Aadland and his Cologne musicians are concerned, and that's a good thing, because previous releases have also featured lusty, deeply committed performances. Great engineering from Audite, also as usual (and I am only hearing it in standard CD playback). This is a terrific series.

The New Listener 09/04/2016 (Oliver Fraenzke - 2016.04.09)**Perlen des Nordens**

Eivind Aadland geht dem Orchesterwerk dieses grandiosen Komponisten auf den Grund, gemeinsam mit dem WDR-Sinfonieorchester Köln spielte er es auf fünf CDs für audite ein. Das Orchester spielt klar und durchhörbar, der Dirigent verzichtet auf alle unnötigen Romantizismen und überdehnte Tempi rubati. [...] Es entstehen vielfarbige Schattierungen und das Ganze wird nicht wie viel zu häufig zu hören in einem einzigen monochromen „Grieg-Klang“ verschmolzen.

Full review text restrained for copyright reasons.

**Audiophile Audition April 12, 2016
(Gary Lemco - 2016.04.12)**

The recording and engineering by Mark Hohn has been attentive to all of those glorious color details that make the Grieg experience unique, especially in surround.

Full review text restrained for copyright reasons.

www.concertonet.com 04/15/2016 (FC - 2016.04.15)

ConcertoNet.com

Un dernier volume pour Grieg

On reste en terrain bien connu avec les deux premières, tirées de Peer Gynt, où le chant velouté et cristallin de Camilla Tilling (née en 1971) séduit.

Full review text restrained for copyright reasons.

Crescendo Magazine Le 10 mai 2016 (Ayrton Desimpelaere - 2016.05.10)



Fin d'une intégrale Grieg

Les artistes réunis ici proposent une conclusion tout en couleur et raffinée. La baguette énergique d'Aadland offre une multitude de dynamiques à travers une lecture naturelle et douée d'une certaine sensibilité sans pour autant rentrer dans le piège de la sur-exaltation. A chaque fois, ce sont des petits tableaux sonores que parviennent à illustrer l'orchestre et le chef.

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[De Gelderlander](#) 29 juni 2016 (Maarten-Jan Dongelmans - 2016.06.29)

de Gelderlander

Klassiek: Zweedse nachtegaal zingt Noorse muziek

Aadland geeft de vurige eerste dans meteen het volle pond en dit stuk komt dan ook heftig binnen. In de tweede en derde dans worden contrasten heerlijk uitgewerkt en is tevens aandacht voor joviale humor. Een schijf om vaak van te genieten.

Full review text restrained for copyright reasons.

Record Geijutsu March 2016 (- 2016.03.01)



Japanische Rezension siehe PDF!

As usual (as if you remember these things from one year to the next), I'll lead up to my final choices with a few deserving near-misses. I'll begin with a handful of mainstream releases, even though I spend most of my time looking into music's more obscure corners. The final installment of Eivind Aadland's five-volume survey of Grieg's complete orchestral music (Audite 92.671)—Peer Gynt and orchestral songs, so it's pretty familiar material—maintained the sterling virtues of the first four: This was the best Grieg recording to come my way in a long time. Manfred Honeck's reading of Tchaikovsky's Sixth Symphony with the Pittsburgh Symphony Orchestra (Reference Recordings FR-720SACD) sent shivers down my spine—and it's accompanied by Honeck's own 20-minute fantasy on material from Dvořák's opera *Rusalka*, which is wholly delightful. And Yevgeny Sudbin's second Scarlatti recording for BIS (BIS-2138) presented astonishing pianism and lively musical imagination in equal measure.

But now it's time to wander off the beaten track a little. A third volume of the Röntgen String Trios (Nos. 9–12) from the Lendvai String Trio (Champs Hill Records CHRCD101) kept that particular flag flying, but I have more Röntgen to come back to in my final five. Two recordings from The Sixteen brought music of extraordinary beauty: Vol. 1 of Monteverdi's *Missa a Quattro voci e salmi*, conducted by Harry Christophers (Coro COR16142), and the fourth album in a series conducted by Eamonn Dougan that uncovers the music of the Polish Renaissance and here featured three Italian composers who worked in Poland: Asprilio Pacelli, Vincenzo Bertolusi, and Luca Marenzio (COR16141). Another BIS release brought the orchestral works of George Butterworth that we all know and love (The Banks of Green Willow, Six Songs from "A Shropshire Lad," the Shropshire Lad rhapsody, Two English Idylls, and Love Blows as the Wind Blows), with the BBC National Orchestra of Wales conducted by Kriss Russman, but added two new scores: Russman's realization for string orchestra of the Suite for String Quartette and his completion of an Orchestral Fantasia, of which Butterworth left only 92 bars of score when he went off to war and an early death (BIS-2195). A Lawo Classics CD (LWC1101) from Rune Alver of the Norwegian David Monrad Johansen's piano music made a better case for him than many of his more imposing scores and demonstrated how much the music of Debussy echoed round the fjords. A Neeme Järvi CD from Chandos, with the two suites from Martinů's ballet *Špaliček* and the Rhapsody-Concerto for viola and orchestra, the latter with the violist Mikhail Nemtsov and the Estonian National Symphony Orchestra (CHAN 10885), was nothing less than life-enhancing. A CPO CD of chamber music—Clarinet Quartet, op. 1; Fantasiestücke, op. 2; Violin Sonata, op. 6—by the Viennese composer Walter Rabl (1873–1940) was a revelation: music as good as Brahms's, but Rabl stopped composing at the age of 30. This album makes it plain what a terrible loss to music that was, since he still had half his life ahead of him. Another CPO CD (777 687-2) brought Paul Graener's Piano Concerto, op. 72, Symphonietta, op. 27, Drei Schwedische Tänze, op. 98, and Divertimento, op. 67, from pianist Oliver Triendl and the Munich Radio Orchestra conducted by Alun Francis—such big-hearted music that one feels that, despite his association with the Nazi Party (he was vice-president of the Reichsmusikkammer from 1935 to 1941), he must have been a decent soul underneath it all. Last of my nearly-made-it recordings is Leo Ornstein's Piano Quintet and Second String Quartet, from Marc-André Hamelin and Pacifica String Quartet (Hyperion CDA68084)—just about the feistiest piano quintet you will ever hear.

Now to my final five. Neeme Järvi's recording of Kurt Atterberg's First and Fifth Symphonies made it into my Want List last year, and his account of No. 3, "West Coast Pictures," does so this year as well. The entire album is nothing less than glorious, the chief glory being the 36-minute Third Symphony, composed in 1914–16 as (as the title, *Västkustbilder*, suggests) a series of tableaux depicting the Swedish west-coast archipelago where it was written. A double album of Korngold's Complete Songs (not quite, in fact, since they left one or two things out) from baritone Konrad Jarnot and soprano Adrienne Pieczonka, with Reinild Mees at the piano, offered one masterpiece after another: There is not a weak bar in sight, and all of it glows with Korngold's unique ardent lyricism. A three-CD set from the violinist Oliver Kipp and cellist Katharina Troe (Thorofon (CHT 2628/3) assembled all Röntgen's works for solo violin, solo cello, and violin-cello duo and so offered a musical feast of astonishing richness, almost all of it completely known before now. The two string quintets by Sergei Taneyev—op. 14 in G Major and op. 16 in C Major—are both

masterpieces that open windows on to the human soul; they get wonderful performances from the Utrecht String Quartet, joined by the cellist Pieter Wispelwey in op. 14 and violist Alexander Nemtsov in op. 6 (MDG603 1923-2). Finally, a boxed set of Telemann's complete wind concertos (with La Stagione Frankfurt and Camerata Köln conducted by Michael Schneider; CPO 777 939-2) collects eight separate CDs released between 2007 and 2012, and brought eight-and-a-half hours of unalloyed pleasure. The very list of the 46 concertos assembled here beggars belief: All with strings and basso continuo, there are six concertos for flute and for two flutes and bassoon; five for oboe; four for two horns; two each for two oboes and bassoon, oboe d'amore, two chalumeaux (an early form of clarinet), recorder and two violins, two recorders; and one each for horn, two horns and two oboes, two oboes d'amore, two chalumeaux and two bassoons, recorder and flute, oboe and two violins, recorder, alto recorder, recorder and bassoon, recorder and horn, piccolo, trumpet, and trumpet and two oboes. And there's not a dull piece among them—imagine a musical landscape somewhere between the Bach violin concertos and Handel's concerti grossi and you'll have some idea of the sheer delight awaiting the listener.

www.amazon.de 23. Mai 2016 (- 2016.05.23)

source: <https://www.amazon.de/Complete-Symphonic...>



Costumer Review: Grieg Rediscovered

This completes a set of five absolutely outstanding discs. Performances are so fresh and instinctive, plus the bonus of so much unknown, totally magical music. Sound quality is excellent and the whole set is a complete joy.