

The magic of a "time machine" brings Percy Grainger's original performance back to life in this modern surround-sound recording with the Kristiansand Symphony Orchestra, conducted by Rolf Gupta. Edvard Grieg himself bears witness to the validity and authenticity of Grainger's interpretation through his own enthusiastic endorsement:

"I had to become sixty-four years old to hear Norwegian piano music interpreted so understandingly and brilliantly. He breaks new ground for himself, for me, and for Norway. And then this enchanting, profound, serious, and childlike naturalness! What a joy to gain a young friend with such qualities!"



NORSK
KULTURRÅD

Edvard Grieg 1843-1907

- 1-3. Piano Concerto in A minor
Percy Grainger, piano
Kristiansand Symfoniorkester / Rolf Gupta
4. Wedding Day at Troldhaugen
5. Album Leaf op. 28 no. 1
6. Album Leaf op. 28 no. 2
7. Erotikon
8. To Spring
Edvard Grieg, piano
Percy Grainger, piano (track 8)
- 9-11. Violin Sonata in C minor
Øyvind Bjørå, violin / Rex Lawson, pianolist



Recorded in **DXD** 24/352.8kHz

■ 5.1 DTS HD MA 24/192kHz

■ 7.1 DTS HD MA 24/96kHz

■ 2.0 LPCM 24/192kHz



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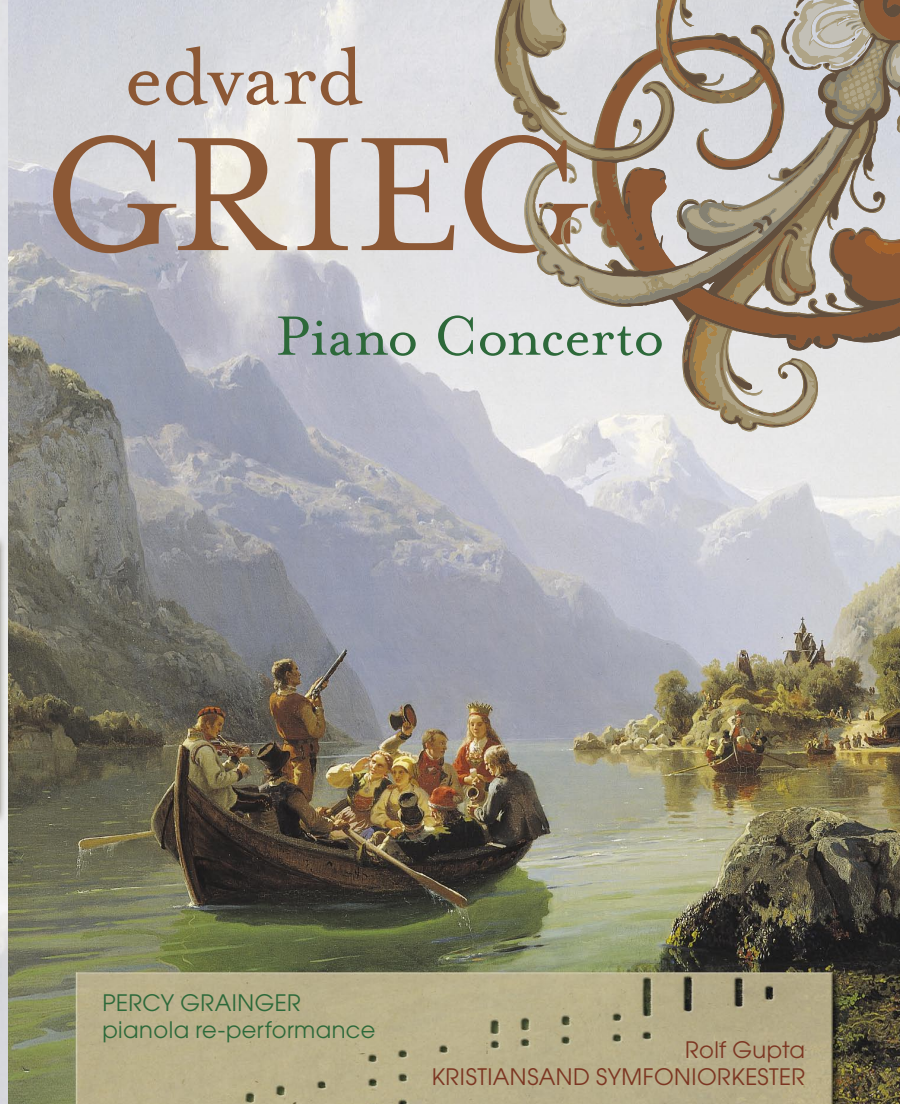
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edvard GRIEG

Piano Concerto



PERCY GRAINGER
pianola re-performance

Rolf Gupta
KRISTIANSAND SYMFONIORKESTER

Edvard Grieg 1843-1907

Concerto for Piano and Orchestra in A minor, op. 16

- 1 **Allegro molto moderato** (12:27)
- 2 **Adagio** (5:38)
- 3 **Allegro molto moderato e marcato** (9:53)
Percy Grainger, Duo-Art music rolls, 1921
Kristiansand Symfoniorkester / Rolf Gupta
- 4 **Wedding Day at Troldhaugen, op. 65 no. 6** (5:24)
- 5 **Album Leaf, op. 28 no. 1** (1:33)
- 6 **Album Leaf, op. 28 no. 2** (2:57)
- 7 **Erotikon, op. 43 no. 5** (2:53)
- 8 **To Spring, op. 43 no. 6** (2:50)
Edvard Grieg, Phonola music rolls, 1906
Rex Lawson, pianolist
Percy Grainger, Duo-Art music roll, 1919 (track 8)

Sonata for Violin and Piano, no. 3 in C minor, op. 45

- 9 **Allegro molto ed appassionato** (8:38)
- 10 **Allegretto espressivo alla Romanza** (6:34)
- 11 **Allegro animato** (7:25)
Øyvind Bjorå, violin
Rex Lawson, pianolist

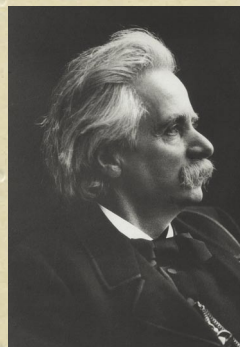
Additional solo piano pieces are available as audio files. Register at www.2L.no/60 with the voucher code **74m56z3** to receive your username and password.

In 2007, conductor Rolf Gupta gave the first Norwegian performance of Edvard Grieg's Piano Concerto in A minor, with the legendary Australian pianist Percy Grainger (1882-1961) as the posthumous soloist. On this recording, the Kristiansand Symphony Orchestra accompanies Grainger's original and controversial interpretation of the concerto. In addition, the violinist Øyvind Bjorå and pianolist Rex Lawson perform Grieg's Violin Sonata in C minor. The recording also includes a handful of Grieg's Lyric Pieces, performed by the composer himself. Astonishingly, these performances have not been available to the public until now.

Two different instruments have facilitated Grainger's and Grieg's encounters with the KSO/Gupta in modern times. Grainger plays on a form of musical time machine, the Duo-Art reproducing piano, which is something like an analogue predecessor of the computer, powered by an electric suction pump, and controlled automatically by perforated rolls of paper. Grieg, on the other hand, has been restored to life by means of a foot-pedalled pianola, played by Rex Lawson. For this recording, both instruments were fitted in front of a Steinway concert grand piano and re-performed the playing of Grainger in 1921 and Grieg in 1906. The composer himself testified to the validity and authenticity of these re-performances through his endorsement and fascination for Percy Grainger's interpretations.

GRIEG, GRAINGER AND THE PLAYER PIANO

Edvard Grieg, the epitome of nineteenth-century Norwegian music, encountered the player piano at the very end of his life, and both his compositions and his performances played an important part in the history of this often neglected instrument. In 1906 he visited Leipzig, where he recorded nine piano rolls of his own music, and in the 1920s his young Australian friend, Percy Grainger, both played and helped to edit a version of the famous Piano Concerto in A minor, on three rolls recorded for the Aeolian Company's Duo-Art Pianola Piano.



As a young man, Grainger briefly became a close friend of Grieg, whom he visited at Troldhaugen in July 1907. Grieg's diary for that visit expresses the closeness of their musical relationship: "I had to become sixty-four years old to hear Norwegian piano music interpreted so understandingly and brilliantly. He breaks new ground for himself, for me, and for Norway. And then this enchanting, profound, serious, and childlike naturalness! What a joy to gain a young friend with such qualities!"

For many years Grainger lived in London, where he came into contact with the Pianola through making special arrangements of folksongs on roll, in ways that human hands would find impossible to play. This experience led to a fascination with roll music which lasted for the remainder of his life. Moving to the USA in the autumn of 1914, he very quickly signed a contract to record for the Duo-Art, taking a particular interest in the roll-editing process, involving razor blades and sticky tape to enhance sostenuto effects and to correct wrong notes. Over a period of roughly fifteen years, he recorded at least 66 music rolls for the Duo-Art, including a good selection of Grieg's solo piano music.

Grainger's involvement with the Pianola and Duo-Art formed an important part of his musical life, and, in view of the editing opportunities it gave him, he expressed the opinion

that it represented him "not as he played, but as he would like to have played." Such improvements to a performance are very like the editing that occurs after every audio recording nowadays. But there are many different ways of making piano rolls, not always by recording them at a piano, and this CD features no less than three completely different styles.

The player piano evolved around the turn of the twentieth century, initially in the United States. Edwin Votey, an organ builder from Detroit, made his first Pianola in 1895, and this was developed and marketed by the Aeolian Company of New York, with many competitors following suit during the next five or six years. On the continent of Europe, the major local manufacturer was the firm of Ludwig Hupfeld of Leipzig, whose Phonola, invented by Robert Frömsdorf, was introduced at the Leipzig Michaelmas Fair in 1902.

These early instruments, known as "piano players", covered a restricted range of the piano's 88 notes – the Pianola 65 and the Phonola 72 – and they took the form of small cabinets with felt-covered fingers at the back, which pressed down on the keyboard of a normal piano, and were powered by suction generated by the player's feet. The pitches of the music were set by the perforations of a paper roll, but it was up to the human player to

create dynamics by pedalling sensitively, and to control the speed and rubato of the music with a hand lever. There were additional levers for the pedals of the piano, since the feet were fully occupied in providing the overall power.

By 1903, complete instruments were developed, with all the player mechanism housed inside the piano cabinet, and these were known as "player pianos", being extended by late 1908 to cover the entire range of the normal keyboard. At the outset, the main purpose of such instruments was to enable amateur piano performances to be produced more effectively and enjoyably in domestic surroundings, but public demonstrations and concerts very quickly became part of the player piano's *raison d'être*.

Although the Pianola was used mostly for solo piano music, it was also possible to accompany singers and instrumentalists, and the first recorded use of this kind occurred on Thursday 2nd August 1900 in Pittsburgh, Pennsylvania, when Charles Parkyn, the Aeolian Company's chief "Pianolist", supported Luigi von Kunits in a performance of Grieg's Third Violin Sonata, one of the very works on this CD. History has a way of repeating itself – von Kunits was at the time the concertmaster of the Pittsburg Symphony, while Øyvind Bjorå holds the same position in the Norwegian National Opera Orchestra.

Most early music rolls were not recorded at a keyboard, but instead were transcribed directly from the sheet music, the roll editors drawing pencil lines on large, blank master rolls, whereupon less skilled staff punched out the holes with hammers and punches. If played without any musical thought, such a roll will sound completely mechanical and dull. So it is with the rolls of the Violin Sonata, and therefore in this case the musical interpretation of the accompaniment has been performed by Rex Lawson.

However, many Pianola owners were happier to follow the guiding hand of an expert musician, and for them the Aeolian Company developed its *Metrostyle* device, a wavy red line printed throughout the length of the music roll, which could be followed with a pointer attached to the Pianola tempo lever. In 1904 a Pianola was brought to Trolldhaugen by George Reed of Aeolian in London, and Grieg himself spent a week supervising the marking of such lines for many of his compositions.

But from 1904 onwards, automatic instruments, known as "reproducing pianos", came on to the market, and the music rolls for these were created by means of special recording pianos, allowing famous pianists and composers to set down their interpretations for posterity. The dynamics and the rubato were encoded into the music rolls themselves, which played at a more or less constant speed, with suction provided by an electric pump.



Percy Grainger, 1920

Ludwig Hupfeld of Leipzig founded his own series of recorded rolls in late 1905, though these “Künstler-Musikrollen” were frequently published without automatic dynamic coding. It was up to the Phonola owner to create dynamics with the foot-pedals, while allowing the roll to play at a constant speed to reproduce the rubato of the original pianist. Edvard Grieg visited the Hupfeld studios in April 1906 and recorded six rolls for the Phonola, all of which have survived and are played here with dynamics added by Rex Lawson.

The third type of music roll that is represented in this recording is that of the Duo-Art, the reproducing piano manufactured by the Aeolian Company. This instrument was launched in March 1914 in New York, and during the following sixteen years or so, a great number of well-known pianists recorded at the Company's studios in New York and London, including Paderewski, Saint-Saëns, Busoni and Ravel. Duo-Art rolls are completely automatic, with the dynamics and piano pedalling encoded at the edges of the perforated roll. The skill with such instruments lies not in their operation, which generally involves only an electric switch, but rather in the restoration and adjustment of their mechanisms, an art which has largely disappeared.

In order to persuade Percy Grainger, who died in 1961, to return to life and become the soloist with the Kristiansand Symphony Orchestra, two unusual elements were necessary, a specially constructed Duo-Art piano player, and a completely new set of music rolls. The instrument in question was once a Hupfeld Phonola, but it was adapted by enthusiasts at the Pianola Institute in London to play Duo-Art reproducing piano rolls. This involved installing a completely new pneumatic playing mechanism, a microprocessor-controlled roll drive, and a remote control box, so that Percy could be coaxed into following Rolf Gupta's cues.

Percy's recording of the Grieg Piano Concerto was made in about 1921 at the studios of the Aeolian Company in New York, and it was originally issued with the orchestral accompaniment arranged and added to the three rolls, to allow for a complete performance of the work on the one instrument. Its journey towards this new recording has been quite complicated! Firstly, the original rolls were scanned and copied with exact accuracy, and then the orchestral accompaniment was painstakingly removed, by the use of sticky tape over the thousands of unnecessary perforations. These omissions and corrections were then transferred to computer, and the rolls were once again perforated, leaving only the solo part, with any orchestral interludes removed.

At the recording sessions, the Duo-Art Pianola was programmed to stop automatically at the end of each solo entry, and was brought in again on cue by means of a carefully controlled push-button. During all the solo passages, however, Percy deliberately went his

own way, and it was entirely due to the skill of conductor and orchestra that the ensemble remained together. Indeed, it is remarkable how fresh Percy's interpretation sounds, and how naturally Rolf Gupta and the Kristiansand Symphony Orchestra have adapted their playing to suit Grainger's very emotional style.

By way of one or two encores, Percy also plays Grieg's “To Spring”, recorded in 1919, and Artur de Greef, another of Grieg's favourite pianists, contributes two rolls recorded in London around 1920, available as audio files in the download bonus for this album. This is a most unusual recording, and there is not the space in this booklet to fully explain the many complex musical and technical issues that were involved in making it. For further information and photographs, please visit our website at www.2L.no

REX LAWSON 2009



Rex Lawson is the main concert pianist in the world, and has appeared as soloist in some of the finest concert venues, including Carnegie Hall, the Théâtre des Champs Élysées, La Fenice, the Concertgebouw, the Royal Albert Hall and the Salzburg Mozarteum. He made his major international début in 1981, creating the roll for Stravinsky's 1919 version of Les Noces, and taking part in the world première in Paris, under the baton of Pierre Boulez. He has had two concertos specially written for him, one of which, Nancarrow Concerto by Paul Usher, was based on comprehensive sketches written by his late friend, the iconic American composer, Conlon Nancarrow. Rex has given the world premières of nearly all Stravinsky's special pianola compositions and arrangements, and has made ten CDs and LPs of a variety of specialised music. In 2007 he was the soloist in Rachmaninov's Third Piano Concerto, with the Brussels Philharmonic conducted by Yoel Levi, the first time this work had ever been played on pianola. Along with Denis Hall, he founded the Pianola Institute in the mid-1980s, and he writes the Institute's website at www.pianola.org, which is widely regarded as the authoritative internet source on the instrument. He also arranges and perforates his own series of music rolls, on the “Perforetur” label. Rex Lawson lives in London, and shares his house with a library of some 11,000 music rolls.

Following composition, piano, organ and harpsichord studies in Norway and the Netherlands, **Rolf Gupta** studied conducting with Jorma Panula at the Sibelius Academy as well as with Ilya Musin and Herbert Blomstedt. His composition teachers have included Olav Anton Thommessen, Lasse Thoresen and Per Nørgård. He was Chief Conductor of the Norwegian Radio Orchestra 2003-06 and now serves as Chief Conductor and Artistic Director of Kristiansand Symphony Orchestra while enjoying a busy freelance career with orchestras such as the Oslo Philharmonic, Swedish Radio Orchestra, Konzerthausorchester Berlin, RSO Frankfurt, WDR Cologne, BBC Symphony and Klangforum Wien.



Rolf has recorded CDs with the Oslo Philharmonic for BIS and Simax, and with Gidon Kremer for Teldec. His repertoire extends from Baroque and Classical, on both modern and period instruments, through to contemporary works. He has collaborated closely with several composers including Hans Werner Henze, Luciano Berio and Magnus Lindberg. Rolf's background as a composer-conductor has formed the basis for quite a few critically acclaimed readings of the standard repertoire.

Kristiansand Symphony Orchestra traces its origins back to the years 1818, with the foundation of a professional military wind band in Kristiansand, and 1919 with the foundation of Kristiansand Town Orchestra, a largely amateur string ensemble. Jumping

forward ninety years sees KSO enjoying a period of unprecedented artistic growth and development under its chief conductor and artistic director Rolf Gupta. Scandinavia's first multi-space performing arts centre, Kilden, which includes a state-of-the-art concert hall built for the orchestra, is due to open in 2012.



Built on the waterfront of one of Europe's most scenic coastlines, Kilden Performing Arts Centre puts the orchestra in a uniquely rewarding position. Possibilities for groundbreaking collaborations with the region's professional theatre company, Agder Teater, and newly revived opera foundation, Opera Sør, are unlimited. KSO thus finds itself at the centre of the region's dynamic and rapidly expanding cultural environment.

Under Rolf Gupta, KSO is developing a strong yet flexible profile. Three sell-out concerts in Paris in 2009 are equally important for the orchestra as a broad and dynamic programming policy building on local and national interests. KSO rarely performs a concert for its own sake, whether this means supporting new musical talent, presenting popular outdoor concerts in the summer or supporting the region's strong choral tradition. The orchestra's diverse activity ranges from artistically challenging stage productions to small-scale experimental work with new music as well as traditional symphonic concerts led by musicians with something exciting to communicate.

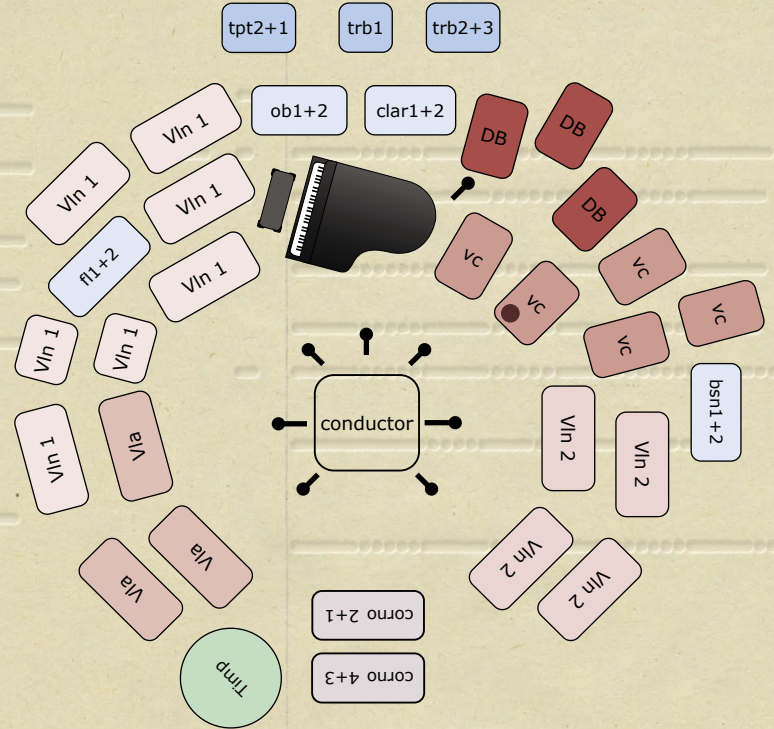
Øyvind Bjørå, born in 1974 in Kristiansand, Norway, is a versatile solo violinist who has also distinguished himself as a leader of orchestral and chamber music ensembles. Formerly concertmaster of the Trondheim Symphony and Bergen Philharmonic, he currently leads the Norwegian National Opera Orchestra, and he appears as guest with the Philharmonia Orchestra in London, the Danish National Symphony, the Oslo Philharmonic, the Orquesta Filarmónica de Gran Canaria, the Real Orquesta Sinfónica de Sevilla and the Trondheim Soloists. He has appeared as soloist and leader with the Kristiansand and Tromsø Symphony Orchestras, and has also given solo performances with the symphony orchestras in Stavanger, Trondheim, Bergen and Oslo. As a chamber musician, he has had the honour of performing at Trolldhaugen and Lysøen, the homes of Edvard Grieg and Ole Bull, and he has collaborated with, amongst others, Sveinung Bjelland, Leif Ove Andsnes, Saleem Abboud Ashkar and Gordon Back, at the Festsplilene in Bergen and at other major chamber music festivals in Norway. Øyvind Bjørå has known and loved Grieg's violin sonatas since childhood, and this affection has matured into a deep spiritual affinity during the course of his adult life. This is the first time he has played any of the sonatas on record.





2L records in spacious acoustic venues; large concert halls, churches and cathedrals. This is actually where we can make the most intimate recordings. The qualities we seek in large rooms are not necessarily a big reverb, but openness due to the absence of close reflecting walls. Making an ambient and beautiful recording is the way of least resistance. Searching the fine edge between direct contact and openness; that's the real challenge. A really good recording should be able to bodily move the listener. This core quality of audio production is made by choosing the right venue for the repertoire, and balancing the image in the placement of microphones and musicians relative to each other in that venue. There is no method available today to reproduce the exact perception of attending a live performance. That leaves us with the art of illusion when it comes to recording music. As recording engineers and producers we need to do exactly the same as any good musician; interpret the music and the composer's intentions and adapt to the media where we perform.

Surround sound is a completely new conception of the musical experience. Recorded music is no longer a matter of a fixed two-dimensional setting, but rather a three-dimensional enveloping situation. Stereo can be described as a flat canvas, while surround sound is a sculpture that you can literally move around and relate to spatially; surrounded by music you can move about in the aural space and choose angles, vantage points and positions.



Kristiansand Symfoniorkester under Rolf Guptas ledelse lydfester for første gang i Norge Edvard Griegs klaverkonsert i a-moll med Percy Grainger (1882-1961) som solist.

I tillegg til denne originale og utilsomt kontroversielle tolkning av a-moll-konserten fremfører fiolinisten

Øyvind Bjorå og pianisten Rex Lawson fiolinsonaten i c-moll.

Utgivelsen inneholder også et knippe av Griegs Lyriske Stykker fremført av pianisten Edvard Grieg. Disse har utrolig nok aldri tidligere vært tilgjengelige for publikum.

Siden Grainger forlot denne verden i 1961 kom møtet med Gupta og KSO i moderne tid i stand ved hjelp av en musikalsk tidsmaskin, pianolaet. Dette instrumentet, eller rettere sagt maskinen, er noe i nærheten av en analog forløper til datamaskinen. Med perforerte papirstrimler og en luftpumpe kobles pianolaet til et moderne flygel og reproducerer Graingers spill fra 1921 og Griegs fra 1906. Edvard Griegs uttalte begeistring for Graingers spill borger for en tolkning som ligger så tett det er mulig å komme opp mot komponistens ønsker for hvordan den verdensberømte klaverkonserten skulle spilles.



Symfoniorkester. Da Percy Grainger besøkte Edvard Grieg på Troldhaugen i juli 1907 uttrykte Grieg i sin dagbok en stor sympati og hengivenhet ovenfor sin unge venn: "Jeg måtte bli 64 år for å få høre norsk klavermusikk så forstående og genialt tolket. Som han spiller Slåtterne og Folkevisehandlingene bryder han nyt Land både for sig, for

edvard GRIEG

Piano Concerto

GRIEG, GRAINGER OG AUTOMATPIANOET

Edvard Grieg opplevde automatpianoet først mot slutten av sitt liv, men både som komponist og som pianist spilte han en viktig rolle i dette instrumentets historie og utvikling. I 1906 besøkte han Leipzig hvor han spilte inn ni ruller med sin egen musikk. Hans australske venn Percy Grainger både registrerte og redigerte i 1920 denne versjonen av a-moll konserten som her gjenskapes sammen med Kristiansand

mig og for Norge. Og nu dette henrivende, naturlige, dybe, alvorlige og barnlige Naturell!"

I mange år levde Grainger i London hvor han laget folketonearrangementer for pianolaruller som ellers var klaverteknisk nærmest umulige å fremføre, selv for drevne pianister. Dette ledet

til en livslang fascinasjon for automatpianoet. Da han flyttet til USA høsten 1914 signerte han en avtale med Aeolian Company om å produsere musikk

for Duo-Art instrumentet. Han var personlig engasjert i hele produksjonen,

både innspilling og redigering. Med barberblad og dekktape ble fraseringer finpusset og feilslag luket bort. Over en periode på femten år spilte han inn minst 66 musikkuller for Duo-Art instrumentet, inkludert flere av Griegs pianostykker.

Mulighetene Pianola og Duo-Art gav for manuell redigering av pianorullene ledet Grainger til å si om sitt eget resultat: "Ikke som han spilte, men slik som han ønsket å spille!"; ikke ulikt dagens innspillingsteknikk, der redigering og kombinasjon av flere versjoner kan intensivere utøvers uttrykk. Det finnes mange måter å registrere en pianorull. For denne innspillingen har vi benyttet ikke mindre enn tre helt forskjellige kilder.

Pianoautomaten ble utviklet ved århundreskiftet i USA. Edwin Votey var orgelbygger i Detroit og laget sitt første pianola i 1895. Instrumentet ble så videreutviklet og produsert av Aeolian Company i New York. De neste fem årene ble flere konkurrerende selskaper etablert. Ludwig Hupfeld i Leipzig introduserte systemet i Europa under Leipziger Michaelsmesse i 1902. Instrumentet ble da betegnet som Phonola og var signert Robert Frömsdorf.

Disse tidlige instrumentene ble kalt pianoautomater (eng: *piano players*) og dekket ikke alle pianoets 88 tangenter; pianolaet hadde et omfang på 65 og Phonola utvidet dette til 72. Pianoautomaten ble utformet som et kabinett som ble plassert ved klavertastaturet. Filtkleddet trefingre trykket ned tangentene, drevet av en vakuumpumpe som operatøren betjente med føttene. Tonehøyden ble bestemt av perforeringene i rullene, mens dynamikken ble kontrollert av hastigheten i pedaltrækkingen. Med hendene justerte operatøren tempo og rubato. I tillegg fantes det en overføring av pianoets klangpedaler til håndstyrte spaker, ettersom operatørens føtter allerede var opptatt med å drive vakuumpumpen.

I 1903 ble all mekanikk samlet i et komplett instrument med betegnelsen automatpiano (eng: *player piano*). Innen utgangen av 1908 dekket systemet hele det tradisjonelle

pianoets omfang på 88 tangenter. Hovedhensikten med automatpianoet var å tilby gode musikalske fremførelser i kondisjonerte hjem, men offentlige fremførelser i tradisjonelle konsertformer ble også snart populært.

Konseptet var først og fremst beregnet for solo piano, men det var også mulig å akkompagnere sangere og instrumentalister. Den første offentlige fremførelsen av dette slaget fant sted torsdag 2. august 1900 i Pittsburgh, Pennsylvania, da Charles Parkyn akkompagnerte Luigi von Kunitz i en fremføring av Griegs tredje fiolinsonate. Historien har en moderne parallell ved at von Kunitz i sin tid var konsertmester i Pittsburg Symfoniorkester, samme posisjon som Øyvind Bjørå innehar i Den Norske Operas Orkester.

De første pianorullene ble ikke spilt inn på et klavier, men transkribert direkte fra partituret. Punktene ble tegnet inn på pianorullene av en mester, for så å bli stanset ut av lærlingene. Slike ruller har i seg selv en begrenset musikalsk identitet, og som i tilfellet for fiolinsonaten tolkes dynamikk, tempo og rubato av pianolisten Rex Lawson.

Aeolian Company utviklet Metrostyle-systemet, hvor en dynamisk, bølgende rød strek på pianorullene indikerte tempovariasjoner. I 1904 tok George Reed fra Aeolian i London med seg et slikt instrument til Trolldhaugen og lærte Grieg å markere mange av sine egne ruller.



var opp til pianolisten selv å skape dynamikken med pumpepedalene. Rullene ble avspilt i konstant tempo med den originale pianistens rubato. Edvard Grieg besøkte Hupfelds

Fra 1904 kom mer automatiserte systemer på markedet. Slike reproduserende pianoer registrerte flere aspekter av fremførelsen direkte på rullene. Dette resulterte i en mer nøyaktig gjengivelse av utøverens tolkning. Nå ble opptak og avspilling registrert med rullene i konstant bevegelse. Vakuumpumpene ble også utviklet fra manuell til elektrisk drift.

Ludwig Hupfeld fra Leipzig etablerte i 1905 sin egen serie med innspilte ruller, men disse "Kunstler-Musikrollen" var ofte publisert uten automatisk dynamikk. Det

studio i april 1906. Der spilte han inn seks ruller for Phonola-systemet. Alle disse rullene har overlevd tidens tand og spilles her med dynamikk kontrollert av Rex Lawson.

Den tredje typen pianoruller som benyttes i denne innspillingen er Duo-Art, det reproduserende pianoet som ble laget av Aeolian Company. Dette instrumentet ble introdusert i mars 1914, og i de påfølgende 16 årene gjorde kjente musikere og komponister – som Paderewski, Saint-Saëns, Busoni og Ravel – opptak i selskapets studio i New York og London. Duo-Art rullene er helautomatiske slik at dynamikk og klangedalder styres av informasjonen i perforeringene langs kanten av rullene.



For å bringe Percy Grainger, som døde i 1961, til live som solist med Kristiansand Symfoniorkester i 2009, ble det restaurert og modernisert et Duo-Art system. Helt nye pianoruller ble duplisert fra de gamle, frynsete originalene. Utgangspunktet for denne maskinen er et originalt Hupfeld Phonola som for dette prosjektet ble tilpasset av Pianola Institute i London. Det ble bygget en helt ny pneumatisk pumpe og et datastyrt drivverk for rullene, slik at Percy Graingers fremførelse skulle kunne skje i et organisk samspill med orkesteret.

Graingers originale innspilling av Griegs pianokonsert ble gjort i Aeolian Company i New York i 1921. Et klaveruttog av orkesterstemmene var inkludert på de samme rullene. For vår innspilling ble de originale rullene skannet og nøyaktig reproduisert. Alle de unødvendige hullene som angir orkesterstemmene ble fjernet i denne prosessen.

Under innspilling ble vanligvis Duo-Art Pianola programmert til å stoppe automatisk ved slutten av hvert soloparti, for så å bli startet igjen av pianolisten på dirigentens tegn. Grainger gjør derimot utallige krumspring i introduksjoner, overganger og avslutninger, noe som gjør dirigentens og orkesterets oppgave særdeles vanskelig. Når dette beherskes er det oppsiktsvekkende hvor friskt Graingers tolkning klinger, og hvor naturlig samspill Rolf Gupta og Kristiansand Symfoniorkester skaper i pianistens svært emosjonelle stil.

Du finner mer teknisk informasjon om instrumentene på våre nettsider www.2L.no

REX LAWSON 2009

Etter studier i komposisjon, klaver, orgel og cembalo i Norge og Nederland avla **Rolf Gupta** diplomeksamen i direksjon ved Sibelius Akademi i Helsinki. Han var sjefdirigent for KORK 2003-06 og er nå sjefdirigent og kunstnerisk leder for KSO i tillegg til en utstrakt virksomhet som freelance dirigent i Norden og Europa. Hans repertoar spenner fra barokk til samtidsmusikk på både moderne og historiske instrumenter. Gupta har samarbeidet med flere samtidskomponister, bl.a. Hans Werner Henze, Lucino Berio og Magnus Lindberg. Hans spesielle ståsted som komponist og dirigent har bidratt til en rekke unike tolkninger av kjente klassiske verk. I 2006 ble han tildelt Kritikerprisen for sin tolkning av Beethovens Eroica-symfoni.

Kristiansand Symfoniorkester kan spore sine røtter tilbake til 1818, da det ble etablert et profesjonelt militærkorps i byen. I 1919 ble Kristiansand Byorkester etablert, et strykeorkester som hovedsaklig bestod av lidere. Gjør vi et byks i 90 år frem i tiden møter vi et orkester i en kunstnerisk vekst og utvikling uten sidestykke under sin sjefdirigent og kunstnerisk leder, Rolf Gupta.

I 2012 innvies Nordens første performing-arts-centre i Kristiansand med en konsertsal spesielt bygget for KSO. Teater- og Konserthuset Kilden, som bygges ved sjøkanten i Sørlandets hovedstad, gir KSO unike muligheter for samarbeid med husets øvrige innbyggere, Agder Teater og Opera Sør, og bidrar til at KSO befinner seg i sentrum av regionens dynamiske og raskt voksende kulturelle miljø.

Under Rolf Gupta har KSO utviklet en sterk og fleksibel profil. Like viktig som tre utsolgte konserter i Paris i 2009 er en bred og dynamisk programpolitikk bygget på lokale og nasjonale interesser. KSO spiller sjelden en konsert bare fordi musikken isolert sett er vakker. I størst mulig grad søker KSO å være i direkte kontakt med sitt hjemmepublikum. Dette kan være gjennom å fremme nye talenter, invitere til populære utendørskonserter om sommeren eller for å støtte regionens sterke kontradisjon. Orkestrrets aktiviteter strekker seg fra kunstnerisk utfordrende sceneproduksjoner via eksperimentell musikk i alle sjangre til tradisjonelle symfoniske konserter fremført av musikere med noe på hjertet.



Øyvind Bjorå, født 1974 i Kristiansand, er en allsidig fiolinist som har gjort seg spesielt bemerket med sine evner som orkesterleder. Han er ansatt som 1. konsertmester i Den Norske Operas orkester, etter å ha vært fast konsertmester i Trondheim Symfoniorkester og i Bergen Filharmoniske Orkester. Som konsertmester har han også blitt internasjonalt anerkjent og vært engasjert i Philharmonia Orchestra i London, Danmarks Radios Symfoniorkester, Oslo Filharmoniske Orkester, Orquesta Filarmónica de Gran Canaria og Real Orquesta Sinfónica de Sevilla. Han har vært solist og leder for Kristiansand og Tromsø Symfoniorkester og samarbeid nært med TrondheimSolistene

og Oslo Camerata. Bjorå har vært solist med symfoniorkestrene i Stavanger, Trondheim, Bergen og med Den Norske Operas orkester. Som kammermusiker har han holdt konserter på Lysøen og Trøldhaugen under Festsjellene i Bergen, og del tatt på de store kammermusikkfestivalene i Norge. Han har samarbeidet med pianistene Sveinung Bjelland, Leif Ove Andsnes, Saleem Abboud Ashkar og Gordon Back, blant andre. Griegs fiolinsonater har han et personlig forhold til, verkene er en del av hans kjernerrepertoar innenfor kammermusikken. Han har vunnet priser i konkurranser der disse har vært på programmet. Det er første gang han er med på en plateutgivelse med denne sonaten.

Rex Lawson er verdens fremste pianolist med konserter i Carnegie Hall, Théâtre des Champs Élysées, La Fenice, Concertgebouw, Royal Albert Hall og Salzburg Mozarteum. Han debuterte internasjonalt i 1981 da han gjenskapte og fremførte pianorullene for 1919-utgaven av Stravinskys Les

Noces sammen med Pierre Boulez. Paul Usher har skrevet en egen konsert for Rex basert på Conlon Nancarrow's skisser. Rex Lawson har fremført nesten alle Stravinskys pianolaverk. Han har produsert ti plateutgivelser med et bredt utvalg av musikk for pianolasytemet. I 2007 var han solist i Rachmaninovs tredje pianokonsert med Brussel Filharmoniske Orkester dirigert av Yoel Levi. Sammen med Denis Hall grunnla han The Pianola Institute (www.pianola.org) på midten av 80-tallet. Han arrangerer og preparerer sine egne musikkroller i serien "Perforetur". Rex Lawson bor i London der han deler hus med sin samling av mer enn 11.000 musikkroller.

Blu-ray is the first domestic format in history that unites theatre movies and music sound in equally high quality. The musical advantage is the high resolution for audio, and the convenience for the audience as one single player will handle music, films, DVD-collection and your old library of traditional CD.



Initiated by **Lindberg Lyd** and further developed by **msm-studios**, the **Pure Audio Blu-ray** combines the requisite storage capacity for surround and high resolution sound (24Bit/192kHz) with the uncomplicated handling of a standard compact disc (CD). This Blu-ray disc is configured in such a way that it can be played back with the simple functionality of a CD on any Blu-ray player. The user can, but is not obliged to, take advantage of the visual options (screen menu). In other words, the Pure Audio Blu-ray Disc is an autonomous medium: no TV is required to use it. The functionality is as easy as with CD: the user can navigate with the remote control and push the dedicated buttons for PLAY, STOP, SKIP and all other functions. The numeric keys directly access the corresponding track number and the desired audio stream can be selected by the coloured keys on the remote control. For example, press the red button for 5.1 DTS HD Master or yellow for 2.0 LPCM.

■ 5.1 DTS HD MA 24/192kHz ■ 7.1 DTS HD MA 24/96kHz ■ 2.0 LPCM 24/192kHz



Blu-ray authoring **msm-studios GmbH**

audio encoding **Morten Lindberg** • screen design **Dominik Fritz**

authoring **Martin Seer** and **Markus Ammer** • project management **Jakobus Ciolek**

Blu-ray producers **Johannes Müller** and **Morten Lindberg**

This recording was made by Lindberg Lyd with DPA microphones, Millennia Media amplifiers and SPHYNX2 converters to a PYRAMIX workstation. Digital eXtreme Definition is a professional audio format that brings "analogue" qualities in 24 bit at 352.8 kHz sampling rate. DXD preserves 8.4672 Mbit/s (3 times the data of DSD) per channel. This leaves headroom for editing and balancing before quantizing to DSD for SACD or PCM for Blu-Ray.



Recorded at Kristiansand Cathedral

February 2009 by Lindberg Lyd AS

Recording producer **Wolfgang Plagge**
Surround sound design **Morten Lindberg**
Recording engineer **Hans Peter L'Orange**

Duo-Art regulation and roll editing **Denis Hall**
Roll scanning and perforation **Anthony Robinson**
Duo-Art system provided by the Pianola Institute, London
Steinway model D piano provided by Sparebanken Pluss
Piano technician **Åse Gundersen Tveit**

Editing **Jørn Simenstad**
Mastering and SACD authoring **Morten Lindberg**

Artwork and graphic design **Morten Lindberg**
«Brudeferd i Hardanger» (1848) **Adolph Tidemand** and **Hans Gude**
Traditional rose painting **Knut Slettetveit**

Photo **Grieg O. Væring Eftf. AS** • Photo **Grainger Percy Grainger estate**
Photo **Grieg/Grainger University of Oslo** • Photo **Grieg listening University of Leipzig**
Photo **Gupta Arne Støvsset Gjone** • Photo **Bjørå Erik Berg** • Photo **Lawson Jeanette Koch**
Photo **pianola rolls Rex Lawson** • Session photos **Lindberg Lyd AS**

Executive producers **Morten Lindberg** and **Jørn Simenstad**

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