



Johan
HALVORSEN Carl
NIELSEN

Violin Concertos

Johan SVENDSEN: Romance

Henning Kraggerud, Violin

Malmö Symphony Orchestra • Bjarne Engeset



John Halvorsen (1864-1935) · Carl Nielsen (1865-1931): Violin Concertos Johan Svendsen (1840-1911): Romance

Johan Halvorsen – conductor, composer and violinist

For 36 years, beginning in 1893, Johan Halvorsen (1864-1935) was conductor and “composer-in-residence” at the theatres in Bergen and Kristiania (Oslo), where in the years 1899-1919 he directed Norway’s largest professional symphony orchestra, which numbered 43 musicians. Six evenings a week they performed *entr’actes* and incidental music at theatre performances as well as giving a total of around 300 symphony concerts, soloist concerts, popular concerts and matinées over a twenty-year period. The National Theatre was also Norway’s most important opera venue, and Halvorsen had sole responsibility for the preparation and conducting of all its opera and operetta performances. In his own time he was regarded as second only to Johan Svendsen among Norwegian conductors, and he also enjoyed great success conducting Norwegian music internationally.

In his youth Halvorsen was one of Norway’s most talented violinists. From the age of fifteen he earned his living as a violinist in the theatre orchestras of Kristiania and Stockholm, and in the years 1886-88 he was a pupil of the famous Russian violinist Adolf Brodsky in Leipzig. He frequently appeared as soloist in the violin concertos of Beethoven, Mendelssohn, Paganini, Vieuxtemps, Wieniawski and Bruch. After his studies in Leipzig, Halvorsen worked both as a violinist and as a violin teacher, first for a year in Aberdeen (1888-89) and then for three years in Helsinki (1889-92).

Around 1890 Halvorsen started to compose in earnest, and he completed more than 170 works. Many of his early compositions include the violin, among them a *Suite* with piano (1890), the world-famous *Passacaglia* (with viola) on a theme by Handel (1893), the *Danses norvégiennes* (Norwegian Dances) (1896) and the suite *Mosaïque* (1898). Later he primarily wrote music for the theatre, for example for the plays *Vasantasena* (1896), *Gurre* (1900) and *Fossegrimen* (1904-05).

The *Violin Concerto* in its time

In the spring of 1907 Halvorsen mentioned in several newspaper interviews that he was “at the moment... working on a violin concerto”. The world of Norwegian music anticipated the work’s arrival eagerly, but Halvorsen refused to perform it in the spring of 1908, allegedly because he was nervous about how it would be received by the critics. We may well suspect that in fact the work was not yet complete. Halvorsen, who was self-taught as a composer, could turn out theatre music, miniatures and arrangements at an almost incredible rate, but was tormented by self-doubt when faced with writing a more prestigious work in a larger format.

The Canadian violinist Kathleen Parlow (1890-1963) made her Kristiania début in January 1908 at the age of seventeen, and people flocked to hear “the new marvel”. Halvorsen was highly impressed by Parlow’s playing, and regarded her as superior to almost all the other famous soloists who made guest appearances in the city. For her part, Parlow soon became an enthusiastic admirer of Halvorsen’s music, and she provided a significant impetus for him to complete the concerto in the autumn of 1908.

The first performance of Halvorsen’s *Violin Concerto* took place in the Netherlands on 14th August 1909. The seafront hotel Kurhaus in Scheveningen had a famous “Kurzaal”, where the Berlin Philharmonic Orchestra – no less – gave two daily concerts every summer from 1885 until 1910. In 1909 the conductor was Ernst Kunwald, and the audience applauded Parlow’s performance wholeheartedly. Four weeks later, on 11th and 12th September 1909, Halvorsen conducted the concerto at home in Kristiania, again with Kathleen Parlow as soloist. Parlow told a Norwegian newspaper:

“I admire Grieg and Sinding and Halvorsen. I have come here for the sole purpose of playing Halvorsen’s new concerto. It’s very interesting to perform, and also tremendously beautiful. I think it will catch on, but it’s never possible to know that for sure in advance.”

Neither the soloist nor the composer had any reason to fear the audience’s reaction. “Both of them were called back 8-10 times, and Halvorsen thanked Miss Parlow with a gallant kiss on the hand.”

The structure of Halvorsen’s *Violin Concerto*

After the first performances of the concerto in 1909, the critics remarked that it was “an outstanding work”, but that the first movement was “formally a little unclear”. The opening movement does not conform to conventional sonata form, as the opening orchestral motif – following the example of Bruch’s *First Violin Concerto* – leads directly into the soloist’s first solo cadenza. After two solo cadenzas, a classically structured exposition “according to the rules” begins, with a striking main theme in G minor and a more lyrical subsidiary theme in B flat major. The remainder of the movement, however, is less formal, almost like a synthesis of development, recapitulation and coda, and the concluding solo cadenza leads straight into the second movement. Here the beautiful, songful theme is derived from the G minor theme in the first movement. One reviewer characterised the *Andante* fittingly as “delicate, warm-hearted and captivating music which, with its numerous episodes, is in itself strong enough to sustain the entire concerto”.

For a classically trained musician, Halvorsen had a thorough knowledge of the Norwegian folk music tradition and of the Norwegian “national instrument”, the Hardanger fiddle. It was Halvorsen who in 1901 had transcribed the folk tunes that Grieg had used as the basis for his *Slåtter* for piano, and in 1904 – in his music for *Fossegrimen* – Halvorsen became the first composer in the world to use the Hardanger fiddle as a solo instrument with orchestra. Some years previously he had also composed a virtuoso rhapsody based on Norwegian folk tunes and dances, *Air norvégien*, for violin and orchestra. These were the experiences he drew upon in his *Violin Concerto*, as is apparent right from the very first note of the opening cadenza in the first movement. The augmented fourth, a familiar element in Norwegian folk music, begins a motto-motif that constantly recurs in the concerto’s first two movements.

In the finale we find even more local Norwegian colour: its bouncy dance rhythms are clearly inspired by the *halling*, a Norwegian folk dance. This dance is a showpiece for a solo male dancer’s acrobatic and athletic abilities. In Halvorsen’s *Violin Concerto*, the soloist can demonstrate mastery of comparable technical challenges such as breakneck runs, octaves, double stopping, harmonics and other virtuoso effects. These give the soloist the opportunity to show off both in the main part of the movement – in *halling* rhythm – and in the contrasting section, where a variant of the subsidiary theme from the first movement is transformed into a majestic march in 6/8 time.

The *Violin Concerto* after 1909

Parlow planned to perform Halvorsen’s *Violin Concerto* in England, the Netherlands and the United States, but only one of these concerts took place, in Utrecht on 28th February 1910. Despite receiving an enthusiastic reception on that occasion too, the concerto was not played again during Halvorsen’s lifetime. In 1923 he used the main theme of the concerto’s middle movement as the starting point for the slow movement of his *First Symphony*, which suggests that Halvorsen then regarded the *Violin Concerto* as being no longer in circulation, but also that – with good reason – he wanted to let this theme live on in another context.

When Halvorsen retired in 1929, he burned a number of manuscripts, and his widow later stated that the *Violin Concerto* was among them. And we have only Kathleen Parlow to thank for the preservation for posterity of this work, an exciting part of Norwegian musical history. In her surviving collection of sheet music, papers and cuttings – kept at the University of Toronto, Faculty of Music Library since 1963 – the score and parts popped up like a jack-in-the-box in 2015. Before the end of the year, Henning Kraggerud had started to learn the work, which received its first modern performances at two concerts in Norway in July 2016. With this recording we hope to help Halvorsen’s *Violin Concerto* to have a chance to take its rightful place as one of the most important violin concertos from the Romantic period of Norwegian musical history.

Carl Nielsen's *Violin Concerto*

Before he made his breakthrough as a composer, Carl Nielsen (1865-1931) worked for many years as a second violinist in the Royal Danish Orchestra in Copenhagen, of which the Norwegian Johan Svendsen was conductor from 1882 onwards. In 1908 Nielsen himself took over as conductor, and it was around this time that he started to gain more recognition as a composer. The third of his six symphonies was completed in early 1911, and that summer he visited Norway, where he started to compose his *Violin Concerto*. The first movement was actually written in Edvard Grieg's composer's hut at Trolldhaugen, which was placed at Nielsen's disposal by Grieg's widow Nina.

Like Halvorsen's *Violin Concerto*, Nielsen's begins with a powerful chord from the orchestra, followed by a solo cadenza for the violin. The rest of the movement is formally more traditional, in accordance with sonata form principles, with another solo cadenza before the recapitulation. Like his recently completed *Third Symphony*, the musical language has a decidedly pastoral character. Nielsen achieves this to some extent by incorporating dance rhythms in a folk style and elements from modal scales, but even more by having the solo violin and the bright-toned wind instruments play motifs containing trills and ornaments reminiscent of the chirping of birds.

The rest of the work was composed in Denmark in the autumn of 1911, starting with an *Adagio* based on the chromatic sequence of notes B flat–A–C–B (the German musical cryptogram for the name Bach), played initially by the oboe. The *Adagio* does not constitute an independent movement as such, but is used as an introduction to the rondo finale. Here Nielsen – again like Halvorsen – uses a dance rhythm to underpin the music. But whereas Halvorsen chose to end his concerto with a virtuosic, extrovert movement with breakneck runs and figurations,

Nielsen preferred to keep his distance from playing to the gallery and superficial virtuosity in a *Scherzando* of a more pastoral character.

Carl Nielsen himself conducted the first performances of his *Violin Concerto* and *Third Symphony* at the same concert in February 1912. On that occasion the soloist was the Danish violinist Peder Møller who, more than anybody, would make great efforts to make the piece better known. The concerto is, however, dedicated to another of the great violin virtuosos of the period, the Hungarian Emil Telmányi, who was also Nielsen's son-in-law.

Johan Svendsen's *Romance* for violin and orchestra

Johan Svendsen (1840-1911) wrote his *Romance* for violin in the autumn of 1881. The work was composed in his publisher Carl Warmuth's back room, where Svendsen saw his violin and theory pupils. One day, when one of the pupils failed to turn up, he sat down and sketched this expressive and very melodic piece, and within just two days it was complete. The main part of the *Romance* is an idyll in G major, whilst the accompaniment to the middle section in G minor has a more agitated character and this forms an effective contrast.

The *Romance* immediately became one of Svendsen's best-known and most loved works, both in Norway and internationally. Over the years many famous violinists have performed the piece – among them Johan Halvorsen, who played it with Amsterdam's Concertgebouw Orchestra at the great festival of Norwegian music in Bergen in 1898. On that occasion the conductor was Svendsen himself.

Øyvind Dybsand

English translation: Andrew Barnett

John Halvorsen (1864-1935) • Carl Nielsen (1865-1931): Fiolinkonserter

Johan Svendsen (1840-1911): Romanse

Dirigenten, komponisten og fiolinisten Johan Halvorsen

Fiolinkonserten i sin samtid

Johan Halvorsen (1864–1935) var fra 1893 og 36 år framover kapellmester og «huskomponist» ved teatrene i Bergen og Kristiania (Oslo), der han 1899–1919 ledet Norges største profesjonelle symfoniorkester, som bestod av 43 musikere. Seks kvelder i uka spilte de mellomakts- og scenemusikk ved teaterforestillingerne, i tillegg til å gi til sammen rundt 300 symfonikonserter, solistkonserter, folkekonserter og matineeer i løpet av 20 år. Nationaltheatret var også Norges viktigste operascene, og Halvorsen var eneansvarlig for innstudering og ledelse av alle opera- og operetteoppsetninger. I sin samtid ble han regnet som Norges største dirigent etter Johan Svendsen, og han hadde stor suksess også med å dirigere norsk musikk også i utlandet.

I yngre år var Halvorsen en av Norges mest talentfulle fiolinister. Fra 15-årsalderen forsorget han seg som fiolinist i teaterorkestre i Kristiania og Stockholm, og i 1886–88 studerte han hos den berømte russiske fiolinisten Adolf Brodsky i Leipzig. Han opptrådte ofte som solist i fiolinkonserter av komponister som Beethoven, Mendelssohn, Paganini, Vieuxtemps, Wieniawski og Bruch. Etter studiene i Leipzig arbeidet Halvorsen dels som fiolinist, dels som fiolinlærer, først et år i Aberdeen (1888–89), deretter tre år i Helsingfors (1889–92).

Rundt 1890 begynte Halvorsen for alvor begynte å komponere, og han fullførte over 170 verk. Mange av de første komposisjonene inkluderer fiolinen, bl.a. en *Suite* med piano (1890), den verdenskjente *Passacaglia* (med bratsj) over et tema av Händel (1893), Norske danser (1896) og suiten *Mosaïque* (1898). Seinere skrev han mest teatermusikk, deriblant til skuespillene *Vasantasena* (1896), *Gurre* (1900) og *Fossegrimen* (1904–05).

Våren 1907 fortalte Halvorsen i flere avisintervjuer at han «for Tiden holder ... på med en Violinkoncert». Det norske musikkmiljøet ventet med spenning på verket, men Halvorsen avsto å oppføre det våren 1908, etter sigende fordi han fryktet kritikernes reaksjon. Det kan godt tenkes at den i realiteten ikke var ferdig. Halvorsen, som var selvært som komponist, kunne produsere scenemusikk, småstykker og arrangementer i et nesten utrolig tempo, men ble plaget av prestasjonsangst når han skulle skrive mer prestisjefylte verk i større format.

Den kanadiske fiolinisten Kathleen Parlow (1890–1963) gav som 17-åring sin første Kristiania-konsert i januar 1908, og folk strømmet til for å høre «det nye vidunder». Halvorsen var svært begeistret for Parlows spill og satte henne høyere enn nesten alle andre berømte solister som gjestet Kristiania. Parlow på sin side ble snart en varm beundrer av Halvorsens musikk, og hun ble en sterk pådriver for at han høsten 1908 fikk fiolinkonserten ferdig.

Førsteoppførelsen av Halvorsens fiolinkonsert fant sted i Nederland 14. august 1909. Strandhotellet Kurhaus i Scheveningen hadde en berømt «Kurzaal», der ingen ringere enn Berlin-filharmonikerne gav to konserter daglig hver sommer 1885–1910. Dirigent i 1909 var Ernst Kunwald, og publikum applauderte livlig for Parlows Halvorsen-spill. Fire uker seinere, 11. og 12. september 1909, dirigerte Halvorsen fiolinkonserten hjemme i Kristiania, også da med Kathleen Parlow som solist. Til en norsk avis fortalte Parlow:

«Jeg beundrer Grieg og Sinding og Halvorsen. Jeg er kommet hit ene og alene for å spille Halvorsens nye konsert. Den er ytterst interessant å spille, og så er den så *tremendously beautiful*. Jeg tror den vil slå an, men det er aldri mulig å vite det sikkert på forhånd.»

Verken solist eller komponist hadde grunn til å frykte publikum : «Begge ble fremkalt 8–10 Ganger, og Halvorsen takket Frk. Parlow med et chevaleresk Kyss på Hånden.»



Oppbyggingen av Halvorsens fiolinkonsert

Ved konsertoppførelsene i 1909 framholdt kritikerne fiolinkonserten som «et fremragende Arbeide», men første sats var som «litt uklar i Formen». Innlednings-satsen følger ikke gjengs sonatesatsform, idet orkesterets innledningsmotiv – etter mønster av Bruchs første fiolinkonsert – munner direkte ut i fiolinistens første solokadens. Etter to solokadenser følger «oppskriftsmessig» en klassisk anlagt eksposisjon med et markant hovedtema i g-moll og et mer lyrisk anlagt sidetema i B-dur. Det videre forløpet er derimot friere, nærmest en syntese av gjennomføring, reprise og coda i ett, og den avsluttende solokadensen leder direkte over i andre sats. Det vakre, sangbare temaet er avledet av g-molltemaet i første sats. En kritiker karakteriserte med rette andanten om «finstemt, varmhjertet og fengslende Musikk som med sine mange vakre Episoder er sterk nok til alene at bære Konserten».

Til å være en klassisk skolert musiker hadde Halvorsen solid kjennskap til norsk spellemannstradisjon og det norske «nasjonalinstrumentet», hardingfele. Det var han som i 1901 hadde transkribert de slåttene som Grieg benyttet som grunnlag for sine *Slåtter* for piano, og i 1904 ble Halvorsen med musikken til *Fossegrimen* den første komponisten i verden til å bruke hardingfela som soloinstrument med orkester. Noen år tidligere hadde han også komponert en virtuos rapsodi over norske folketoner og -danser, «Air norvégien», for fiolin og orkester. Dette var erfaringer han drog veksler på i fiolinkonserten, noe som er tydelig allerede i første strøk av åpningskadensen i første sats. Den forstørrede kvarten, en kjent ingrediens i norsk slåttemusikk, innleder et motto-motiv som stadig vender tilbake i konsertens to første satser.

Enda mer «norsketskoloritt» finner vi i finalen, der de spretne danserytmene er klart inspirert av den norske folkedansen halling. Som folkedans er hallingen en showpiece i akrobatiske og atletiske ferdigheter for en mannlig solodanser. I Halvorsens fiolinkonsert får solisten demonstrert tilsvarende utfordringer i form av halsbrekkende løp, oktavspill, dobbeltgrep, flageoletter og andre virtuose effekter som gir solisten anledning til å

brilljere med tekniske ferdigheter både i hoveddelen, som går i hallingrytme, og i satsens kontrastdel, der en variant av sidetemaet fra første sats omformes til en majestetisk marsj i 6/8-takt.

Fiolinkonserten etter 1909

Parlow planla å oppføre Halvorsens fiolinkonsert i England, Nederland og USA, men bare én oppførelse fant sted, i Utrecht 28. februar 1910. Til tross for god mottakelse også der, ble konserten ikke spilt mer i Halvorsens levetid. Da han i 1923 skrev sin første symfoni, brukte han hovedtemaet fra mellomsatsen i fiolinkonserten som utgangspunkt for andre sats, noe som tyder på at Halvorsen nå anså fiolinkonserten som trukket tilbake, men – med god grunn – ville la akkurat dette temaet leve videre i en annen sammenheng.

Da Halvorsen gikk av med pensjon i 1929, brente han opp en mengde manuskripter, og hans enke fortalte seinere at fiolinkonserten var blant disse. Derfor har vi ene og alene Kathleen Parlow å takke for at dette for norsk musikkhistorie så spennende verket er bevart for ettertiden. I hennes etterlatte samling av noter, papirer og utklipp, som siden 1963 befinner seg i musikkbiblioteket ved University of Toronto, dukket partitur og stemmemateriale opp som troll i eske i 2015. For året var omme, var Henning Kraggerud i gang med å innstudere verket, som fikk sin nypremiere ved to konserter i Norge i juli 2016. Vi vil med denne innspillingen bidra til at Halvorsens fiolinkonsert omsider kan få sjansen til å innta sin plass som en av de viktigste fiolinkonsertene fra den romantiske perioden i norsk musikkhistorie.

Carl Nielsens fiolinkonsert

Før han slo igjennom som komponist, arbeidet Carl Nielsen (1865–1931) i mange år som andrefiolinist i det kongelige kapell i København, der nordmannen Johan Svendsen var kapellmester fra 1882. I 1908 overtok Nielsen selv som kapellmester, og det var i samme periode han begynte å få litt mer anerkjennelse som komponist. Den tredje av hans i alt seks symfonier ble

fullført i begynnelsen av 1911, og samme sommer oppholdt han seg i Norge. Det var her han begynte å komponere sin fiolinkonsert. Første sats ble faktisk til i Edvard Griegs komponisthytte på Trolldhaugen, som ble stilt til Nielsens disposisjon av Griegs enke Nina.

Nielsens fiolinkonsert innledes i likhet med Halvorsens konsert av en kraftig orkesterakkord, etterfulgt av en solokadens i fiolinen. Resten av satsen er formmessig mer tradisjonelt oppbygd etter sonatesats-skjemaet, med en ny solokadens før replisen. I likhet med Symfoni nr. 3, som var komponert like før, har tonespråket et utpreget pastoralt preg. Dette oppnår Nielsen til en viss grad ved å inkorporere folkelige danserytmer og skalabrokker, men enda mer ved at han lar fiolinsolisten og lyse treblåsere spille motiver med triller og forsiringer som kan minne om fuglekvisper.

Andre del av verket, som ble komponert i Danmark høsten 1911, starter med en Adagio basert på den kromatiske tonerekk a-b-a-c-h, et musikalsk kryptogram for komponistnavnet Bach, innledningsvis spilt av en obo. Adagioen utgjør ikke en selvstendig sats, men benyttes som en innledning til rondo-finalen. Her har Nielsen, akkurat som Halvorsen, lagt en danserytme til grunn. Mens Halvorsen valgte å avslutte sin fiolinkonsert med en virtuos og utadvendt sats med halsbrekkende løp og figurasjoner, ønsket Nielsen i sin mer pastoralt anlagte scherzando å markere avstand fra publikumsfrierte og ytre virtuositet.

Carl Nielsen dirigerte selv uroppførelsen av fiolinkonserten og 3. Symfoni på samme konsert i februar 1912. Solist var den danske fiolinisten Peder Møller, som mer enn noen skulle gjøre en stor innsats i å utbre verket. Verket er imidlertid dedisert til en annen av tidens store fiolinvirtuoser, ungarenen Emil Telmányi, som også var Nielsens svigersønn.

Johan Svendsens romanse for fiolin og orkester

Johan Svendsen (1840–1911) skrev sin fiolinromanse høsten 1881. Verket ble komponert på bakrommet hos hans forlegger, Carl Warmuth, der Svendsen mottok sine fiolin- og teorielever. En dag en elev ikke møtte opp, satte han seg ned og skrev utkastet til dette uttrykksfulle og svært melodiske stykket, og løpet av bare to dager var verket ferdig. Verkets hoveddel er en idyll i G-dur, mens midtpartiet i g-moll får et mer oppjaget preg i akkompagnementet, noe som danner en virkningsfull kontrast.

Fiolinromansen ble fra første stund et av de aller mest kjente og kjære verkene til Svendsen, også i utlandet. Mange kjente fiolinister har framført romansen i årenes løp, blant dem også Johan Halvorsen, som spilte den med Concertgebouw-orkesteret fra Amsterdam under den store, norske musikkfesten i Bergen i 1898. Dirigent var ved denne anledningen Svendsen selv.

Oyvind Dybsand

Malmö Symphony Orchestra



Photo: Christiaan Dirksen

The Malmö Symphony Orchestra (MSO) gives concerts every week, demonstrating its skill in broad and multifaceted programmes. MSO proudly carries forward the traditions of the symphonic repertoire, and also strives to bring it forward into the future. Several recordings have gained international accolades, including first prize at the Cannes Classical Award and the annual Diapason d'Or awards. Their recording of Berwald's symphonies, conducted by Sixten Ehrling, was nominated for one of the record industry's most prestigious prizes, the Gramophone Award. Releases on Naxos of music by the American composer Charles Ives have won great acclaim and were named Editor's Choice/Recording of the month by *Gramophone* in October 2008. The Naxos recordings of Franz Schmidt's *Symphonies* with former principal conductor Vassily Sinaisky have been equally acknowledged and acclaimed in *Gramophone* and *BBC Music Magazine*. Sinaisky has been honorary conductor of the MSO since 2011. Two Naxos Grieg recordings received brilliant reviews in *The New York Times*. In August 2013 the MSO and Marc Soustrot, who has been the orchestra's principal conductor since the 2011/2012 season, began recording the complete works of Camille Saint-Saëns for Naxos.

For more information, please visit www.mso.se

Bjarte Engeset



Photo: Ulf Palm

The Norwegian conductor Bjarte Engeset completed his training with Jorma Panula at the Sibelius Academy in Helsinki in 1989. In 1990 he was a prize-winner in the Nordic Conducting Competition and since his participation in the 1991 Tanglewood Seminar he has conducted leading orchestras throughout Scandinavia, as well as in Britain, Germany, Belgium, the Czech Republic, Romania, Slovakia, Estonia and the United States. He made his London début with the Royal Philharmonic Orchestra in 1997, while continuing to play a leading part in festivals throughout Norway, working both in the concert hall and in the opera house. He has frequently conducted the Oslo Philharmonic Orchestra and shared conducting duties with Mariss Jansons during the orchestra's three-week tour of Asia. He has been music director of the Tromsø Symphony Orchestra, Sweden's DalaSinfonietta, the Norwegian Wind Ensemble, artistic director of Northern Norway's Northern Lights Festival and Opera Nord, and permanent guest conductor of the Flemish Radio Orchestra. Since 2014 he has been artistic director of the Royal Norwegian Navy Band. His acclaimed recordings for Naxos include works by Svendsen, Tveitt, Grieg, Irgens-Jensen, Sibelius and Sinding.

www.proarte.no/eng/engeset.htm

Henning Kraggerud



An artist of exquisite musicianship, Henning Kraggerud is invited time and again to join many of the world's most prestigious orchestras, including the Philharmonia, Hallé, Danish National Symphony, the Cincinnati, Baltimore, Toronto and Vancouver symphony orchestras and the Hong Kong Philharmonic. He has performed with the LA Philharmonic at the Hollywood Bowl and twice at the BBC Proms in London. As soloist and director, he leads ensembles such as the Britten Sinfonia, the Swedish Chamber Orchestra and the Australian Chamber Orchestra. In his native Norway, he is Artistic Director of the Arctic Philharmonic Chamber Orchestra.

A dedicated chamber musician, Henning Kraggerud performs frequently in venues such as London's Wigmore Hall, New York's Carnegie Hall and Berlin's Konzerthaus, appearing alongside artists including Steven Isserlis, Joshua Bell, Christian Hadland, Kathryn Stott, Imogen Cooper, Jeremy Menuhin, Leif Ove Andsnes and many more.

In the spirit of the old masters, Kraggerud composes his own music, and in 2014 performed the première of *Equinox: 24 Postludes in All Keys for Violin and String Orchestra*, composed as musical counterparts to a story by world-famous author Jostein Gaarder. The recording was released in 2015, receiving a five star review in *BBC Music Magazine*.

Kraggerud's discography includes many recordings on the Naxos label, including Grieg's *Three Sonatas*, arranged for violin and chamber orchestra by Henning Kraggerud and Bernt Simen Lund [8.573137]. He is a Professor at the Barratt Due Institute of Music in Oslo, and since September 2015 has been International Chair in Violin at the Royal Northern College of Music in Manchester. Henning Kraggerud plays on a 1744 Guarneri del Gesù, provided by Dextra Musica AS. This company is funded by Sparebankstiftelsen DNB.

In his day, Johan Halvorsen was one of Norway's most talented violinists and an internationally renowned conductor and composer. With its beautifully lyrical themes and Norwegian character including Hardanger fiddle effects, his *Violin Concerto* was described by contemporary critics as 'an outstanding work' and performed to great acclaim in 1909. It was considered lost, only to be rediscovered in 2015 in the archive of its original soloist. With its equally confident opening and symphonic proportions, Nielsen's *Violin Concerto* combines emotive power with a delightfully pastoral character, while Johan Svendsen's spontaneously inventive and melodic *Romance* has become one of his best-loved works.

Johan
HALVORSEN
(1864-1935)

Violin Concerto, Op. 28 (1907-08)*	21:43
❶ I. Moderato assai quasi una fantasia	8:34
❷ II. Andante sostenuto	6:19
❸ III. Allegro moderato	6:50

Carl
NIELSEN
(1865-1931)

Violin Concerto, Op. 33 (1911)	32:42
❹ I. Largo – Allegro cavalleresco	18:09
❺ II. Poco adagio –	5:05
❻ Rondo	9:28

Johan
SVENDSEN
(1840-1911)

❼ Romance (1881)	7:35
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***WORLD PREMIÈRE COMMERCIAL RECORDING**

Henning Kraggerud, Violin
Malmö Symphony Orchestra • Bjarte Engeset

Recorded at Malmö Concert Hall, Malmö, Sweden, from 29th August to 1st September, 2016
Produced, engineered and edited by Tim Handley
Booklet notes: Øyvind Dybsand • Cover photo: Kaupo Kikkas