

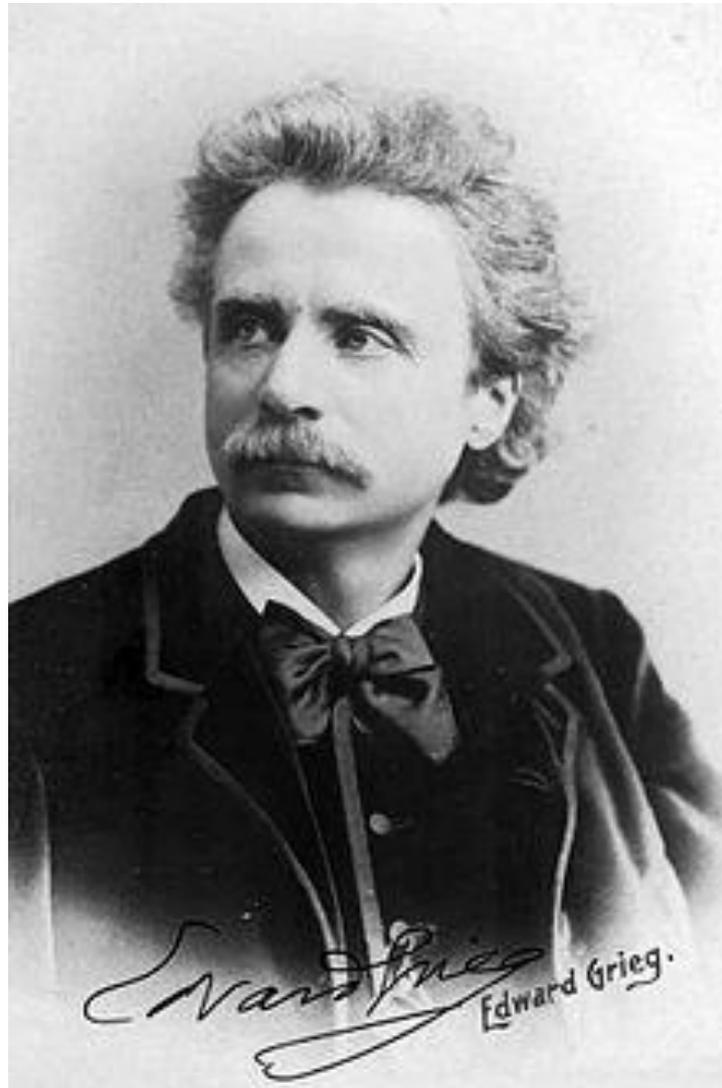


UNIVERSITY OF
THE THIRD AGE

Benalla & District Inc.



Programme Notes 8th November, 2019



Edvard Grieg

15th June, 1843 – 4th September, 1907

Edvard Grieg: absolute quiet and a taste of codfish

A man who needed absolute quiet when he composed (no other worlds, no filtered experience, his feet firmly planted on the floor of his Composer's Hut at Troll's Hill outside Bergen, Norway), who lived and died before anyone could see two oceans at once., and who is claimed to have said: "I am sure my music has a taste of codfish in it",



Bergen, Norway – town of Grieg's birth.

Edvard Grieg is to Norway what Shakespeare is to England: his country's most celebrated (musical) son, although the Scots could lay claim to him being one of their own. His Scottish great-grandfather emigrated to Scandinavia after the Battle of Culloden. (His name in Scotland was McGregor).

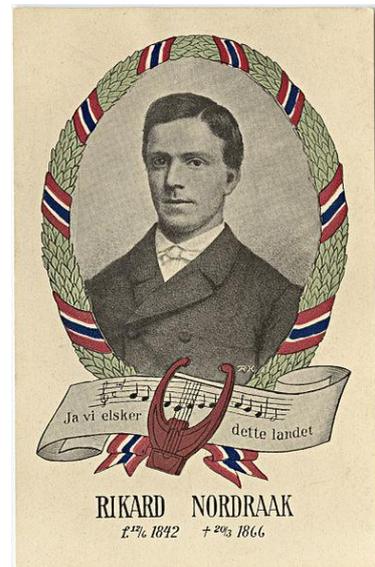
The young Edvard Grieg was desperately unhappy at school, regularly suffering torment and abuse from his fellow students. But from an early age he was a highly proficient pianist, taught by his mother.

A fortuitous encounter with a family friend, the violin virtuoso Ole Bull, resulted in the 15-year-old Grieg's transfer to the Leipzig Conservatory. Yet in his own words, he left the Conservatory 'as stupid as when I entered it.'

Moving to Copenhagen in 1863, Grieg met the young composer Rikard Nordraak, (future composer of Norway's National Anthem) whose passionate interest in the sagas, landscape, and music of his homeland inspired Grieg to take up the musical cudgels on behalf of Norway.

Grieg once explained: 'The traditional way of life of the Norwegian people, together with Norway's legends, Norway's history, Norway's natural scenery, stamped itself on my creative imagination from my earliest years.'

In 1866 – the year of Nordraak's premature death – Grieg gave a concert of his own music, including some piano miniatures and the First Violin Sonata, which proved something of a sensation.



From 1866 to 1876 Edvard Grieg lived in Oslo (then called Christiania), where he taught music and became a conductor.

When he returned home, Grieg concentrated his efforts on learning more about traditional Norwegian music. Although he was greatly influenced initially by the German and French romantic composers like Robert Schumann and Frédéric Chopin, Grieg fashioned his melodies in the style of Norwegian folk music. Gradually, these melodies became an important part of his own compositions, with many of his works containing soaring tunes that evoke his Norwegian home.



Following his marriage in 1867 to his cousin Nina Hagerup and the birth of their baby daughter, Alexandra, Grieg composed his first and most enduring masterpiece, the A minor Piano Concerto, in a flurry of inspiration. Grieg was determined to make his mark on the world with his first full orchestral piece. The Piano Concerto was an instant success and many expected Grieg to follow it up with a second – but he never chose to write another.

Edvard and Nina

In 1874 the Norwegian government granted Grieg an annual stipend that enabled him to devote all his time to composition. The composer met the great Norwegian dramatist Hendrik Ibsen in Rome. This encounter eventually yielded his best known work "Peer Gynt". In 1874–76, Grieg composed incidental music for the premiere of Henrik Ibsen's play Peer Gynt, at the request of the author (pictured).



The opening movement, Morning, and In the Hall of the Mountain King have become staples of the concert repertoire and have featured in many TV advertisements.



In 1885 he built the villa Troldhaugen near Bergen, where he lived the rest of his life.

His piano piece Wedding Day at Troldhaugen, taken from the Lyric Pieces, was written to commemorate his and Nina's own silver wedding anniversary.

Grieg's health was always delicate, yet he travelled and performed extensively. He toured Scandinavia and much of the rest of Europe.

In the summer of 1906 Grieg penned his final composition – the Four Psalms – and then, seriously weakened, left for the comparative warmth of a hotel in Christiania. He was on the verge of undertaking a journey to Britain in the autumn of 1907 when he suffered a massive heart attack, dying in hospital shortly after arrival.

(Acknowledgement: classicfm.com; classicalmpr.org)



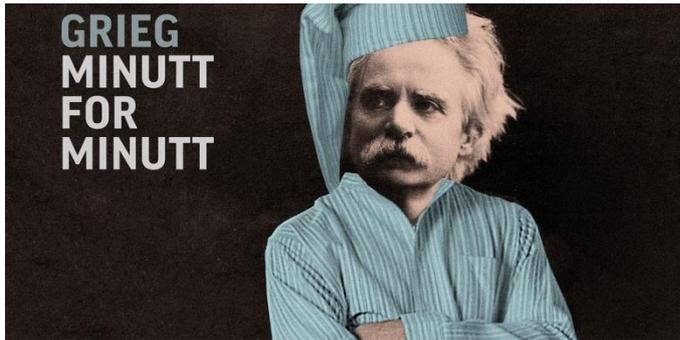
Statue of Grieg in Bergen

Today's Music

Grieg was one of a new breed of nationalist composers who emerged during the 19th century, which included Dvořák (Czechoslovakia), Tchaikovsky (Russia), Liszt (Hungary), Chopin (Poland) and Sibelius (Finland). In the music presented this morning we will sample some of the wondrous melodies from the North he grew up with.

In addition effort has been made to present these works as recorded by Scandinavian musicians with the hope that their interpretations will more faithfully reflect the mind and soul of the composer.

The Minute by Minute Festival



What was Grieg 'Minute by Minute?'

For the 175th anniversary of Edvard Grieg's birth, on 15 June 2018, KODE / Troidhaugen, Bergen Philharmonic Orchestra, the Norwegian Radio Orchestra, and other collaborators, produced the largest and longest Grieg concert

ever performed, featuring all of his opuses, from 1-74.

The event was a sweeping musical portrait of Edvard Grieg's famous compositions, with performances by leading Norwegian orchestras and soloists from today's music scene and a grand-scale public festival in which the entire country took part.

The comprehensive slow television project was produced by the Norwegian Broadcasting Corporation, NRK. NRK's ground-breaking slow television programmes have captured millions of viewers in recent years. They made use of every possible venue to make Grieg Minute by Minute the year's grandest media event on the music front.

All of the music was to be performed live! This means there was a night concert in Bergen's largest concert hall Grieghallen, around the clock admission to Troidhaugen, and the festival was a white night event lasting from 15 to 16 June.

How long did it last?

Approximately 30 hours. It began at 5.30 pm on Grieg's birthday, Friday 15th June, and continued until around 10 pm the following day. There were many highlights: The A minor concerto around 10 pm on the Friday, a theatrical version of Peer Gynt around 1 am on the Saturday, Ved Rondane at sunrise, the Holberg Suite for breakfast on the Saturday, Haugtussa at dinnertime, and in conclusion, Four Psalms – Grieg's very last opus – at his gravesite at Troidhaugen late Saturday evening.

Where did it take place?

Most of the concerts took place in Bergen. The orchestra pieces were performed in Grieghallen and Store Studio by the Bergen Philharmonic Orchestra and the Norwegian Radio Orchestra respectively, while the great majority of the works – the piano pieces, the songs and chamber music – were performed at Troidhaugen.

Who participated?

Norway's most prominent pianists, singer, string musicians and chamber music ensembles, Norwegian Radio Orchestra, Bergen Philharmonic Orchestra, Bergen Philharmonic Youth Orchestra, Bergen Philharmonic Chorus, Edvard Grieg Choir – and a score of soloists from across the country.

The whole 74 works may be accessed via the website at:

<https://tv.nrk.no/serie/grieg-minutt-for-minutt/2018>

Much of the music presented this morning come from the festival recordings.

Concerto in A minor for Piano and Orchestra Opus 16

This was his Grieg's work to employ an orchestra and it was an instant success. Many expected the composer to write a second, but one never came. He began work on a second concerto in B minor, but he never completed it. Grieg also started work on a violin concerto that also was not completed.

It was the first piano concerto ever recorded, although heavily abridged – 6 minutes in duration – due to the infancy of the technology of the time. The pianist was Wilhelm Backhaus who recognized the importance the gramophone was going to have in the music world.

The opening flourish of the concerto – one of the most recognisable openings in all of music – is a motif typical in Norwegian folk music while the last movement contains imitations of the Norwegian folk fiddle and halling (a Norwegian dance).

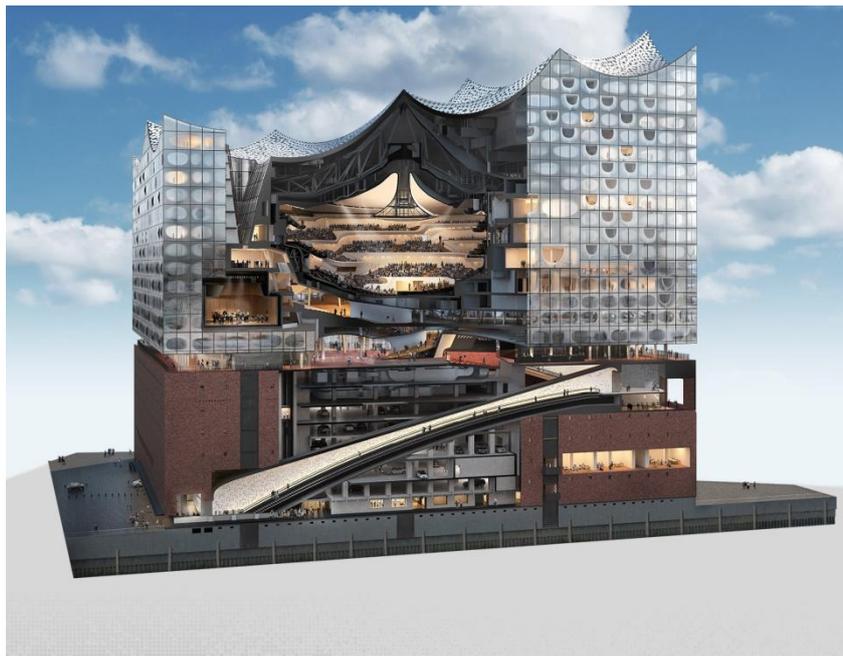
The performance is part of a concert given in October this year from the Elbphilharmonie in Hamburg, Germany.

(pictured)

We hear the first movement as played by the Norwegian pianist Lief Ove Andnes accompanied by the Oslo Philharmonic Orchestra conducted by Vasily Petrenko. The concerto commences at the 23

minute point of the recording and may be viewed on YouTube at:

https://www.youtube.com/watch?v=Xn7PZ8b0zjg&list=RDxn7PZ8b0zjg&start_radio=1&t=209



Peer Gynt Opus 23



Henrik Ibsen (1828-1906) wrote his five-act allegorical drama *Peer Gynt* in 1867 while living in Italy. It tells the story of the downfall and subsequent redemption of a Norwegian peasant anti-hero. Unlike Ibsen's previous dramas, it was written in verse and wasn't originally intended for stage performance.

However, in 1874, Ibsen changed his mind and wrote to his friend and compatriot Edvard Grieg to ask if he would compose the music for a production of the play. Much as he admired the drama as a literary work, Grieg found composing for it a difficult task. As work continued, Grieg began to be drawn into the drama and, as his wife noted, "the more he saturated his mind with the powerful poem, the more clearly he saw that he was the right man for a work of such witchery and so permeated with the Norwegian spirit".

The music was completed in the autumn of 1875, and the play's lavishly staged premiere took place on February 24, 1876 in the Mollergaden Theatre, Christiania (now Oslo), with the orchestra conducted by Grieg himself.

The Legend of Peer Gynt

(adapted from Music for Home Schoolers blog by Lynn-Loretta Harbertson, posted March 3, 2011. Original version found at <http://musicforhomeschoolersloretta.blogspot.com/2011/02/in-hall-ofmountain-king-edvard-grieg.html>)

Ibsen's poem tells the story of a young boy named Peer Gynt. He was a bad boy. He stole things, played tricks, and never helped his mother. Everybody hated Peer Gynt. One day, he went to a wedding. There he met the most beautiful girl in the world. He knew the instant he saw her that he was in love. The girl's name was Solveig.

Peer wanted to marry this wonderful girl. But that would not happen because Solveig's parents had heard about Peer and they didn't like him. They told Peer to leave their daughter alone because she would not marry him.

Poor Peer's heart was broken. He knew that he could not stay in the village because seeing Solveig would be too painful to his heart. So he ran from the village and into the mountains where he could be alone forever. But little did Peer know that along his way he would have many adventures.





Peer Gynt arrived at the hall of the Mountain King. He was then surrounded by many ugly trolls, captured and taken before the king. At first the king was not happy to have an intruder in their kingdom but Peer assured him that he is looking for a new home and perhaps he would be allowed to live there. The king finds that he likes this young man and suggests that Peer could marry his daughter.

She was beautiful but not as pretty as Solveig. The king decided that Peer would have to become a troll to marry his daughter.

That night when he was alone in his bedroom Peer began to think about the king's plan. He decided he did not want to become a troll. But now he has a problem. How can he say "No" to the king without making him really mad. He decided he had better sneak out of the mountain right then while it is still dark. He fills his pockets with jewels, and quickly makes his exit across the castle's drawbridge and into the valleys of the mountain.

Peer tip toed through the halls of the mountains so very quietly but unfortunately there were troll guards along the way who heard him. A chase begins as Peer frantically tried to escape. At last the trolls started to surround Peer. He was sure he is going to be captured and turned to face them. They captured him, and found out that his pockets were filled with gold and jewels that he stole from the king. He was dragged back to the king's castle, where he was put in prison, until he finally agreed to marry the king's daughter, Anitra.

Grieg's original work is numbered Opus 23. He later revised it in shortened form to two suites - Opus 46 & 55. The excerpts we hear are taken from his Opus 23. They are :

- Prelude from Act 1 "At the Wedding" - start of the recording
- "Solveig's Song" from Act 4 - at 14 minutes 7 seconds
- "In the hall of the Mountain King" from Act 2 - at 27 minutes 20 seconds.

The Bergen Philharmonic Orchestra is conducted by Edward Gardner and the soloist for 'Solveig's Song' is Helen Moen.

The YouTube link is: <https://www.youtube.com/watch?v=OzWpSLvKHv0&t=1165s>

Norwegian Dances Opus 35

The four Norwegian Dances Op. 35, are for the most part based on tunes Grieg found in Ludvig Mathias Lindemans' folk song collection "Mountain Melodies Old and New". Like many sets of national dances from the nineteenth century, Grieg's Norwegian Dances were originally scored for piano duet to satisfy demand for music to be played in the home.



They were later orchestrated by the Czech-born conductor Hans Sitt and it is in this guise that they are best known to later audiences.

All four of the dances are in simple ternary form. Three of the four – the first, third, and fourth -- have quick outer sections and slower inner sections while the second reverses this order.



Taken as a whole, the Norwegian Dances are in symphonic form, that is, the first and fourth dances are more expansive and more developed while the two central dances are like the Intermezzo's central movements of Brahms' symphonies with the second (*Allegretto tranquillo e grazioso*) taking the place of a slow movement and the third (*Allegro moderato alla Marcia*) serving as a march-like Scherzo à la the later march-scherzos of Tchaikovsky's Symphony No. 6.

Like all of Grieg's best music, the Norwegian Dances are filled with achingly beautiful tunes set to supple chromatic harmonies, joyously festive tunes above cheerful rhythms, and the occasional faux-frightening tunes with skittering harmonies.

(Acknowledgement: allmusic.com)

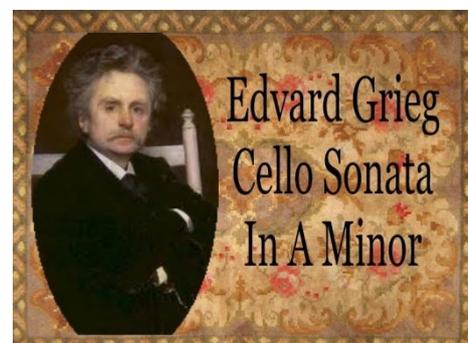
We listen to the second and third dances played as originally scored – for piano duet. We listen to duo pianists Signe Bakke and Turid Bakke Braut playing at the Minute by Minute festival in Grieg's home at Troldhaugen (now the Grieg Museum). The link to the Minute by Minute recording is:

<https://tv.nrk.no/se?v=DVFJ40003518&t=6s>

The second dance commences 10 minutes 35 seconds into the recording.

Sonata for Cello and Piano in A minor Opus 36

Edvard Grieg) usually gave the traditional musical forms a wide berth, seeking to express himself in lyrical images and with rhapsodic freedom. The Cello Sonata of 1883 was commissioned by the Leipzig music publisher Peters, but Grieg found more personal motivation by dedicating it to his cellist brother John. The premiere performance was given by John's teacher, the famous cellist and composer Julius Klengel, with Edvard at the keyboard.



Along with the Piano Concerto and the third Violin Sonata, the Cello Sonata is one of Grieg's most full-blooded works. Yet instead of classical balance, Grieg aimed at seething emotional expression – passions reflected in both extremes of tempo and radiant, singing themes and folk song motifs.

After a sombre and contemplative opening, the first movement blossoms into a lyrical theme characteristic of Grieg's writing. In the middle movement, Grieg uses one of his own works as source material. The motive derives from a march he originally composed for four cellos in the 1870s that turned into incidental music to accompany a play about King Sigurd Jorsalfar of Norway. Grieg juxtaposes this motive with contrasting material in the middle of the movement before returning to the march at the close. The finale features a brief cadenza and opens into a folk dance, and represents Grieg at his most intense and passionate,"

(Acknowledgement: Programme Notes for a performance by the Atlanta Chamber players).



We listen to the second movement.

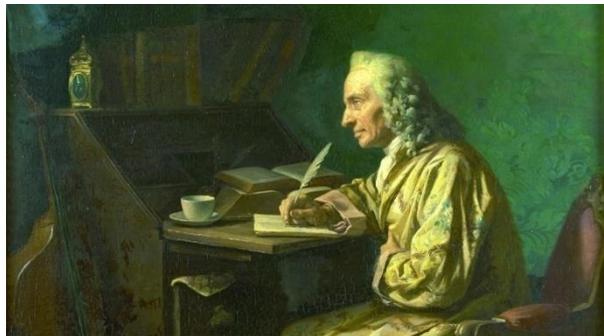
The performers are Frida Fredrikke Waaler Wærvågen, cello and Ingrid Andsnes, piano, playing at the Minute by Minute festival.

The link to the Minute by Minute recording is:

[NRK TV – Grieg minutt for minutt – Opus 36 - Cellosonate i a-moll](#)

Holberg Suite Opus 40

Already celebrated as a great composer throughout the world and as a national hero in his native Norway, Grieg felt honoured when the corporation of the city of Bergen approached him with a request for a celebratory work that would mark the 200th anniversary of the birth of the Bergen-born philosopher, Ludvig Holberg.



Ludvig Holberg

Grieg was somewhat taken aback by their expressing to him that a grand outdoor cantata would be ideal for a winter performance in the town square and decided that a suite for strings would be much more practicable and that a piano suite that had already proven to be popular could be orchestrated easily. The Suite in olden style was duly performed with Grieg conducting in the town square in December, 1884.

The Suite in olden style is in five movements. Using baroque forms and structures it hearkens back to the days of Ludvig Holberg while making use of Grieg's gift for melody. The Praeludium first movement sets the tone for the work as a whole, being brisk and cheery.

The Sarabande is altogether much more peaceful in nature and leads thematically to the aristocratic Gavotte. The Air is wonderfully calm with a particularly lovely theme and the final Rigaudon hearkens back to the first movement with echoes of a village fiddler.

(Acknowledgement: victoria symphony.ca)

We listen to the Prelude and the Gavotte as played by the Camerata Nordica String Orchestra. The YouTube link is:

<https://www.youtube.com/watch?v=kJ6AaBArhRw>

Sonata for Violin and Piano in C minor Opus 45



Grieg wrote three violin sonatas. He completed the first two, Op 8 and Op 13 in 1867 when he was in his early 20s. They have a Norwegian flavour, evoking fjords and mountains. Commenting on them was one of Grieg's mentors, the Danish composer and musician Niels Gade (1817- 1890), assistant conductor to Mendelssohn at Leipzig, later director of the important Copenhagen Musical Society.

Gade advised Grieg to write a violin sonata that was "less Norwegian", to which Grieg retorted that it would be more so.

However 20 years later he stated that his outlook had become more cosmopolitan. In the third sonata, the influence of Norwegian folk music appears, but the Norwegian atmosphere does not dominate.

Grieg was able to compose quickly, finishing the first two sonatas in a matter of weeks, but his third sonata Op 45 took him several months to complete. The extra effort paid dividends because this is the most popular of the three, and was also Grieg's favourite.

In 1892, Belgian musicologist Ernest Closson wrote that the sonata "must be classed with the most inspired scores ever written ... is a marvel of inspiration, intelligence ... [had] Grieg composed nothing but this sonata it would suffice to hand his name down to posterity." In view of this it is hard to understand why this sonata is not as well known as the violin sonatas of Beethoven, Brahms and Franck.

(Acknowledgement: Amateur Chamber Music Society of Australia)

Grieg's chamber music output is small—only six works, of which three are violin sonatas and one an incomplete string quartet. The Violin Sonata No. 3 is a three-movement work in which folk elements can be felt in the melodies and rhythmic patterns, but the harmonies remain in the traditional and Romantic-era style.

The first movement opens heroically and boldly with the theme played by the violinist on the deep, robust G string. Melodies and themes appear to be flowing from one to the next, following no particular compositional form. The opening theme, however, appears in a few disguised or masked versions throughout the movement.

(Acknowledgment: Programme Notes – gotomidori.com)



We hear the first movement played by Norwegian artists Ragnhild Hemsing, Violin and Tos Espen Aspaas, Piano, recorded as part of the Grieg “Minute by Minute” Festival. The performance of this sonata is recorded by Vimeo and can be accessed at:

<https://vimeo.com/276710306>

Should you be unable to download a ‘vimeo’ video, the link to the violin sonata on the Grieg Minute by Minute site is: <https://tv.nrk.no/se?v=DVFJ40004518&t=6s>

Olaf Tryggvason

Olaf Trygvasson (968–9 September 1000) was King of Norway from 995 to 1000. He was the son of Tryggvi Olafsson, king of Viken (Norway) and, according to later sagas, the great-grandson of Harald Fairhair, first King of Norway.

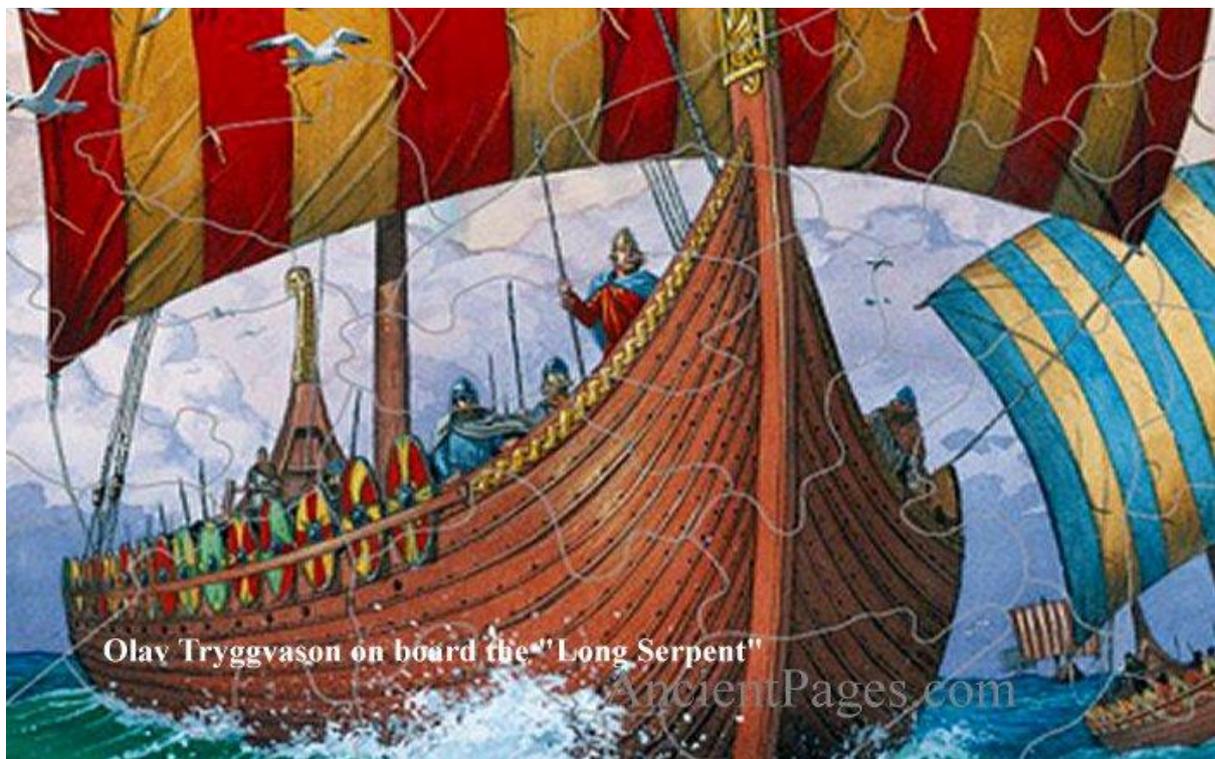
Hard facts are lacking about the short and hectic life and career of Olav Tryggvason. A debatable point is whether he really was a descendant of the Yngling family and Harald Fairhair. But this was Olav's strongest source of legitimacy when he returned to Norway to break the opponents of Christianity and assert his right to the throne of Norway.



Statue of Olaf Tryggvason
in Trondheim, Norway

In the spring of 995 Olav was converted to Christianity, and he then dedicated his life to combating the heathens and winning the throne of Norway. This eventually brought him to Trøndelag, the centre of power, where the population over time had lost patience with Håkon Jarl and his bullying style of rule. Olav was received as a liberator, and hailed as the King at Øreting [the court of Øre].

Then he founded what was to become the town of Trondheim, probably in 997, building a mansion on Nidarnes. In the years to come this was his headquarters, while he more or less gained total control over all of Norway. This was no idyllic period in the history of Norway, and Olaf Tryggvason met his fate in the battle of Svolder in 1000. He never won a final victory for Christianity. But he had founded Trondheim.



The Opera 'Olav Tryggvason' Opus 50

At the beginning of the 1870's Edvard Grieg co-operated extensively with the Norwegian author Bjørnstjerne Bjørnson, which led to Grieg composing music to Bjørnson's poems.

Grieg and Bjørnson's most ambitious project was a national opera based on the history of the Norwegian king Olav Tryggvason. In the beginning the work went forward quickly, but after a while they both lost some of the inspiration and a conflict raised between the two. The conflict concerned what had to be done first; the music or the libretto. When there came to a halt in the work with the opera, Grieg found time to compose music for the Norwegian playwright and poet Henrik Ibsen's dramatic poem Peer Gynt. To start working with Ibsen, before the opera was finished, made Bjørnson so dissatisfied that a conflict rose between Grieg and Bjørnson, a conflict that lasted for almost 16 years. Grieg, who had composed music for three scenes, went off the boil.

Conceived as a true Norwegian national opera, but left unfinished, the three scenes from Olav Tryggvason explore pagan rituals and tributes to the Norse gods in anticipation of King Olav's entrance into the pagan temple. The three fragments of his incomplete project Olav Tryggvason suppose his finest dramatic achievement because they are the most serious Norwegian attempt to write an opera powerful enough to challenge those written by Wagner.

...The setting of the three extant scenes of Olav Tryggvason is an ancient Norse temple. The people, led by a high priest and a vølva or prophetess, are invoking the counsel of the gods on the approach of Olav and his 'new gods, strange gods.' The vølva, after carving runes to control the evil spirits, prophesies that Olav will enter the temple; 'Come he unscathed out, then will we believe!' The people thank the gods for their message. High priest and elders march round the sacred fires carrying the ceremonial horns."



Scene III is a series of pagan ritual dances, leaping over fires, a sword dance, etc. in three sections. The participants are celebrating their gods and pagan ceremonies, while at the same time summoning their courage to face the approaching intruder, Olav Trygvason. There are three sections to scene 3:

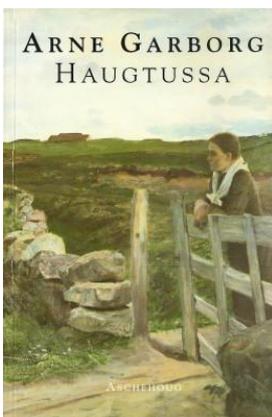
1. The people give thanks to their gods (*"Give to all gods a grace cup of gratitude"*)
2. They speak to the national pride of the Norse people. (*Faith of our fatherland, love thou dost light in us*).
3. They promise to defend the fatherland (*"We will defend thee, future be ours!"*)

According to Grieg's wife Nina, Scene III was to "conclude with a fourth scene in which the high priest's daughter, left behind in the deserted temple, is about to close the doors when she is suddenly confronted by the tremendous figure of Olav standing in dazzling armour on the threshold. Involuntarily she sinks to her knees before him." – Certainly the exciting ending of this neglected masterpiece would have provided a suitable climactic moment. (Acknowledgement: c-alanpublications.com)

We listen to concert version of the third scene by the Bergen Philharmonic Orchestra and Chorus. It commences 23 minutes and 25 seconds into the recording, which can be accessed on the Minute by Minute site at:

<https://tv.nrk.no/serie/grieg-minutt-for-minutt/2018/DVFJ40005018>

Haugtussa Op. 67,



Haugtussa, or *The Mountain Maid*, is a song cycle for soprano and piano composed by Edvard Grieg in 1895 and published in 1898. It is the only song cycle in his entire output. The text was written by the Norwegian writer Arne Garborg, an excerpt from his book of poetry *Haugtussa*. It tells the story of Haugtussa, a young herding girl, and her first love affair with a boy, her first heartache.

The song cycle consists of the following eight songs:

1. Det Sing ("The Singing") – Haugtussa is dreaming.
2. "Veslemøy" (Young Maiden) – A description of the slender Haugtussa.
3. Blabaer-Li ("Blueberry Slopes") – Haugtussa is watching over her flock and sees a field of blueberries.
4. Mote ("Meeting") – Haugtussa looks out upon the hill and sees the boy of her dreams.
5. Elsk ("Love") – Haugtussa declares her love for the boy.

6. Killingdans ("Goats' Dance") – Haugtussa dances with her flock of goats.
7. Vond Dag ("Hurtful Day") – A rainy day; he promised he would come, but she sat there alone.
8. Ved Gjaetle-Bekken ("At the Brook") – Haugtussa sits by the brook speaking to it of her sadness.

We listen to the first three songs sung by Adrian Angelico – a trans-male mezzo-soprano from the Sami or Lapland region of northern Norway – accompanied by pianist Ingrid Andsnes. The song cycle can be accessed on the Minute by Minute site at:

<https://tv.nrk.no/serie/grieg-minutt-for-minutt/2018/DVFJ40006718>

Four Psalms Opus 74



At the Grieg Gravesite

For his last work, although he was not to know at the time that it was to be that, Grieg turned once more to Lindeman's great collection, *Ældre og nyere Norske Fjeldmelodier* (Old and new Norwegian mountain melodies), this time finding four melodies with religious texts, mixed choir with baritone soloist.

In his later years and despite failing health, Grieg continued to work and travel tirelessly, and was in fact hours from embarking on a tour to England when he fell ill and died in June 1907.

Scored for mixed choir and baritone, the Four Psalms are one of Grieg's only works on a religious topic. Grieg's four sacred songs—he terms them 'psalms'—were his last compositions, written shortly before his death.

The songs are complementary, following a logical sequence of thought, which may well reveal something of the composer's state of mind when faced with the ultimate realities of life. "How fair is thy Face", with its tender, rocking theme, is a setting of a poem with overtones from the Song of Songs.

The second song – "God's Son has set me Free" – has its roots fairly planted in Norwegian folksong; it ends, unequivocally, on a very positive note, despite the major/minor vacillation in the second verse.

The last two songs are settings of sixteenth- and seventeenth-century poems: the Ascension hymn, – "Jesus Christ our Lord is risen" – seems strangely quiet for such a glorious topic, but the last song – "in Heaven Above" – contemplating the joys of heaven, ends rapturously.

We listen to the fourth and final Psalm sung at the gravesite of Edvard Grieg by the Grieg Choir conducted by Håkon Matti Skrede. The soloist is Audun Iversen.

The link to the Minute by Minute website for this psalm is;

<https://tv.nrk.no/se?v=DVFJ40007418&t=9s>

The psalm commences 25 minutes and 15 seconds into the recording.