



Press Information:

**Eduard Franck
(1817-1893):**

**Violin Concerto
in E minor, Op. 30**

**Symphony
in A major, Op. 47**

**Christiane Edinger, Violin
Saarbrücken Radio Symphony
Orchestra, cond. Hans-Peter Frank**

With this orchestral recording we are proud to present a further CD from the series of works of the Francks, father and son. Eduard Franck was one of Mendelssohn's very few private pupils. The latter thought very highly of his young protégé and friend as a pianist as well; they frequently performed together in public. Eduard Franck was unusually productive as a composer, especially in the area of instrumental music. He wrote numerous piano pieces, chamber music for a variety of combinations, several symphonies, a concerto for two pianos and orchestra, two violin concertos as well as several overtures. A large portion of his oeuvre remained unpublished, and some of it was lost after his death. Eduard Franck worked out his ideas on the basis of very solid musical and technical knowledge to produce works with a remarkable independence which frequently speak an entirely individual language.

Christiane Edinger

performed as soloist with the Berlin Philharmonic Orchestra already at the age of 19. Her recordings range from the complete solo works of Bach to works of the Romantic Period to Penderecki's Violin Concerto, which she has already recorded twice under the composer's direction. Since 1994 Christiane Edinger has been a Professor of Violin at the Music Academy in Lübeck. Her artistic achievements have been honoured with the Music Prize of the City of Berlin and the German Critics' Prize.

Hans-Peter Frank

was first a pianist (prize winner in the 1955 Schumann Competition) and regular accompanist of Peter Schreier. He completed his years of assistance in conducting under Kurt Masur and Othmar Suitner at the Dresden State Opera. He worked at the German National Theatre in Weimar as an opera Kapellmeister, then taking over the artistic directorship of the Berlin Symphony Orchestra for fifteen years at the side of Kurt Sanderling following his Weimar period. He worked in Sweden for ten years as Principal Conductor of the Helsingborg Symphony Orchestra, then serving as Music Director and Principal Conductor of the German National Theatre in Weimar for seven years.

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