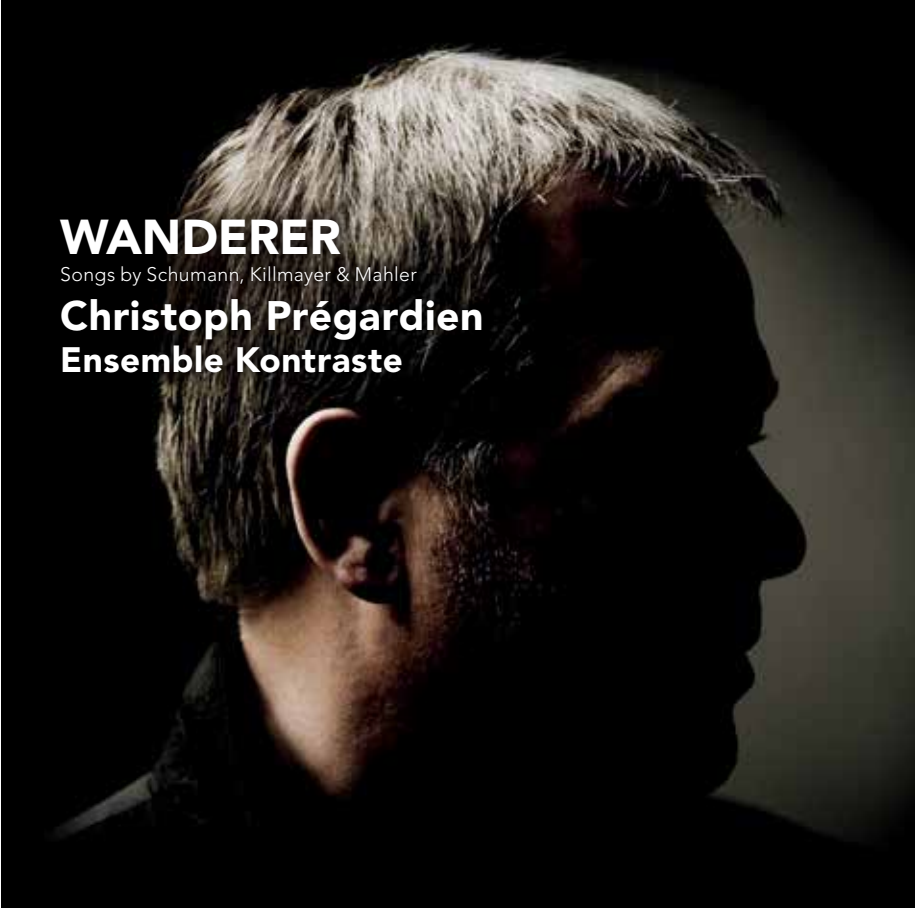




WANDERER

Songs by Schumann, Killmayer & Mahler

Christoph Prégardien
Ensemble Kontraste

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Anke Trautmann flute

Günter Voit clarinet

Annedore Oberborbeck violin

Mathias Bock violin

Andreas Ticozzi viola

Cornelius Bönsch violoncello

Ruben Hoppe double bass

Stefan Danhof piano

Gunther Rost Harmonium harmonium

Christian Wissel percussion

ROBERT SCHUMANN (1810-1856)**Arrangements for small ensemble by Marcus Maria Reißenberger**

[1]	Frühlingsfahrt op. 45,2 (1840)	2:46
[2]	Eintritt op. 82,1 (Waldszenen) instrumental	2:11
[3]	In der Fremde op. 39,8 (1840) (from Liederkreis op. 39)	1:15
[4]	Waldeggespräch op. 39,3 (1840) (from Liederkreis op. 39)	2:05
[5]	Mondnacht op. 39,5 (1840) (from Liederkreis op. 39)	3:57
[6]	Einsame Blumen op. 82 (Waldszenen) instrumental	2:05
[7]	Trost im Gesang op. 142,1	1:56
[8]	Sehnsucht nach der Waldgegend op. 35,5 (1840)	2:10
[9]	Wanderung op. 35,7 (1840)	1:18
[10]	Herberge op. 82 (Waldszenen) instrumental	2:33
[11]	Es leuchtet meine Liebe op. 127,3	1:23
[12]	Dein Angesicht op. 127,2 (1840)	1:53
[13]	Lehn Deine Wang op. 142,2 (1840)	0:44
[14]	Mein Wagen rollet langsam op. 142,4 (1840)	2:52
[15]	Abschied op. 82 (Waldszenen) instrumental	2:32
[16]	„Der Dichter spricht“ (Kinderszenen op. 15)	1:45

WILHELM KILLMAYER (1927)**Arrangements for small ensemble by the composer****Four songs from “Hölderlin-Lieder II”**

[17]	In lieblicher Bläue	10:04
[18]	Der Mensch	2:12
[19]	Wie Wolken	1:33
[20]	Griechenland	3:27

GUSTAV MAHLER (1860-1911)**Arrangements for small ensemble by Arnold Schönberg****Lieder eines fahrenden Gesellen**

[21]	Wenn mein Schatz Hochzeit macht (1883-85)	3:35
[22]	Ging heut morgen übers Feld (1883-85)	4:18
[23]	Ich hab’ ein glühend Messer (1883-85)	2:53
[24]	Die zwei blauen Augen von meinem Schatz (1883-85)	5:10

total time 66:53

Not even our contemporary inclination towards 'authenticity' and 'loyalty to the composer's intentions' has been able to stop the trend of adapting scores for a different instrumentation than what the composer originally had in mind. The rapidly growing number of smallish ensembles with combinations of instruments for which very little music is available has even proved to be an added incentive in this direction, leading towards a new development within classical music. Not infrequently, a particular interest is shown in lieder which were originally written for solo voice with piano accompaniment. Sometimes the composers themselves put a small instrumental ensemble or even a complete symphony orchestra in the place of the original piano part, but it is not unusual for others to undertake this task.

One of the composers who adapted a piano score for a complete orchestra

was Gustav Mahler (1860-1911), and the orchestration for his *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer, written in 1883-1885) followed the piano version so quickly that the very first performance in 1886 immediately featured the orchestra. In 1920, Arnold Schoenberg created a new version for flute, clarinet, harmonium, piano, string quintet and percussion, and this instrumentation was taken by the ensemble KONTRASTE as the starting point for a project called *Wanderer*, in collaboration with the tenor Christoph Prégardien. It revolves around Mahler's *Lieder eines fahrenden Gesellen* as well as sixteen lieder by Robert Schumann, which were arranged for this project by Marcus Reißberger. The idea was to retain the liveliness heard in the piano accompaniment while at the same time creating an instrumental colour palette that far surpassed it. A sort of intermezzo is formed by four lieder

by contemporary composer Wilhelm Killmayer, who wrote his own instrumentation to fit in with the idiom used in the lieder of Mahler and Schumann.

To ensure that the project would be a closed thematic unit, the *Lieder eines fahrenden Gesellen* formed the guiding principle. This short four-movement cycle describes the wanderings of a craftsman travelling the wide world after a personal disappointment. The texts from Mahler's own hand suggest the same autobiographic slant that would continue to resound in his later compositions, but the content of the four poems is also related to two central Romantic themes. On the one hand, Mahler seizes on the familiar parallel between the artist and the honourable craftsman as worked out by Wagner in its best-known form in *Die Meistersinger von Nürnberg*. But German Romanticism is the more strongly represented

by the wayfarer, disappointed in love, and his self-imposed ramblings, the best known example of which is the *Winterreise* cycle by Schubert on texts of Wilhelm Müller.

The reason for the wanderings of Mahler's 'Wayfarer' is heard in the first lied, 'Wenn mein Schatz Hochzeit hat', in which the poet describes how he weeps bitter tears in solitude while his beloved is celebrating her wedding. In 'Ging heut' morgen übers Feld' nature seems to offer him consolation, but 'Ich hab' ein glühend Messer ... in meiner Brust' shows this to be only a pretence. The two blue eyes of his beloved are still the reason behind his aimless wandering, and the solemn rhythm of a funeral march at the end of the fourth lied foretells the inevitable outcome.

In the works of Robert Schumann (1810-1856) fate seems to hang over

his head as well, and it is very tempting to seek out forebodings of the tragic final phase of his life in the lieder from earlier periods. But Schumann is a child of his time, and this is unmistakably reflected in his work. The lieder to texts of Justinus Kerner (1786-1862) already feature various romantic motifs, but this is even more pronounced in the *Liederkreis op. 39* on texts by Joseph von Eichendorff (1788-1856). In his poetry Schumann found a wide spectrum of romantic feelings such as hope, love, melancholy and, especially, longing, both for unattainable happiness and for death.

The view of life favoured by Romanticism is perhaps even stronger in the poems of Heinrich Heine (1797-1856), although we must guard against drawing rash conclusions about an autobiographic slant in Schumann's compositions. For instance, a song that shows resignation and perhaps

even fatalism such as 'Mein Wagen rollet langsam' may have a high opus number (142) but this does not mean that it is one of his later compositions. In fact it dates from 1840, the year in which not only a large number of Schumann's most important lieder were composed, but also the year in which Robert and Clara Schumann were finally able to marry.

Despite the totally different eras, we find a comparable theme in the lieder of Wilhelm Killmayer, born in Munich in 1927 and who, in addition to musical talents, showed a great affinity for both German and Mediterranean literature. The result of these influences can be found not only in a number of stage works, but also in a large number of lieder and other vocal compositions, including two cycles of *Hölderlin-Lieder* for tenor and a small instrumental ensemble, first performed during the Salzburger

Festspiele of 1986 and 1987. Because his instrumentation leaves open the possibility of replacing individual string players by several flutes, English horn, bass clarinet or contrabassoon, the performance by the *ensemble KONTRASTE* is an almost seamless continuation of the lieder of Mahler and Schumann.

Killmayer based his *Hölderlin-Lieder* on poems from the last years of Friedrich Hölderlin (1770-1843). The four lieder in this project are the conclusion to the second cycle and are presented as a single piece, a 'monodrama', in which the composer freely adapted Hölderlin's texts to his needs. For instance, from the poem written by the poet four days before his death, 'wie Wolken um die Zeiten legt', Killmayer used only the first line as a flowing transition from a pregnant hush to a cry filled with nostalgia and longing, 'Griechenland'. Wound-

ed by life, the narrator in Hölderlin's poems has taken to wandering and his mind is focused on an idealised antiquity: an object which he knows is dead and gone, and which has thus become unattainable.

Paul Korenhof

Translation: Carol Stennen/Muse Translations

Marcus Maria Reißberger

The composer Marcus Maria Reißberger is from Coburg; here he began his musical education at the Gymnasium Albertinum and also received his first piano lessons. He enrolled at the Würzburg University of Music in 1983, studying composition with Bertold Hummel and piano with Marta Sosinska. In 1989 he attended master class studies with Heinz Winbeck, also at the Würzburg University of Music.

In 1990 he won a scholarship at the "Cité internationale des Arts" in Paris and in 1991 a Bavarian State Ministry scholarship for supporting the young generation of artists. He completed his studies in 1992 by successfully passing his master class examination.

As well as orchestral and chamber music, he places a special focus as a composer on music theatre. As

yet he has written several pieces of incidental music for the stage and straight theatre, also two full-length ballets. His film music for the silent movie "Der ewige Zweifel" (The Eternal Doubt) by Richard Oswald commissioned by ARTE/ZDF television likewise received widespread acclaim.

Another focus of his composing is on the artistic arrangement and transcription of classical works, for which he has already won high esteem in specialist circles.

Since 1998 he has had a lectureship in music theory at the Würzburg University of Music, where he teaches instrumentation.

Schumann arrangements

Ever since the very beginnings of European art music, transcription techniques have played a key role

as the starting point of various forms of musical practice. The genres that belong in their essence to the field of musical arrangement and reworking are cantus firmus-related chorale settings, variations on established melodic and harmonic models such as folia and passamezzo, compositional principles of the passacaglia and chaconne, purely pragmatic study aids such as vocal and piano scores and, not least, practically every form of polyphonic folksong performance.

Time after time, the genre of the transcription in the works of great composers – both of their own as well as those of others – was often of decisive importance for artistic development and aesthetic orientation.

J. S. Bach's Vivaldi transcriptions, W. A. Mozart's setting of Handel's Messiah, Berlioz' and Brahms' orchestrations of

Schubert piano songs, Webern's famous instrumentation of Bach's Ricercar from the "Musical Offering" all bear witness to the urge for individual interpretation and the high artistic standard that can emerge in a transcription – in complete contrast to the countless arrangements of well-known melodies, mostly from the operatic repertoire, that were widely circulated for house music throughout Europe in the eighteenth and nineteenth centuries. The main feature of these transcriptions is the relatively direct transportation of the existing melody or harmonic material onto the corresponding musical ensemble, without any regard to the peculiarities of the original musical scoring for the specific instruments.

Referring to the transcription of his piano sonata op. 14 no. 1 for string quartet (letter to Breitkopf & Härtel of 13 July 1802), Ludwig van Beethoven commented:

"If only this unnatural mania for grafting piano pieces, yes, even piano pieces, into stringed instruments – instruments that are so contrary to each other – could stop once and for all. It is my firm opinion that Mozart alone was able to transcribe his own works from the piano to other instruments, Haydn, too – and, without wanting to put myself on a par with these two great men, I would claim this as well for my piano sonatas. It's not only that entire passages have to be deleted and changed; one must add things – and here we have the awkward stumbling block, which can be overcome only by having to take the master's part oneself or at least by exercising the same skill and powers of invention as the master. I have changed one single sonata of mine into a quartet for strings, at an ardent request, and I know for certain that hardly anyone else can hold a candle to me in this respect."

The transcriptions of Schumann's songs and piano pieces arranged especially for the ensemble *Kontraste* from Nuremberg are on the one hand an attempt at a "transformation" in the spirit of Beethoven, on the other the outcome of a detailed consideration of two further aspects.

Firstly, the scoring corresponds to the "Verein für musicalische Privataufführungen" (Association for Musical Private Performance) in Vienna initiated by Arnold Schönberg and demands a special treatment of the piano part. It contains both the original and also the transformation of the piano part, a rather unusual treatment when orchestrating for larger ensembles. After all, a key aspect of Schumann's piano music consists in part precisely in his manner of setting the fingering in a way specifically designed for the instrument, brilliantly concentrating the structures of harmony, rhythm, ar-

ticulation and melody into an anatomically compliant setting; what certainly doesn't happen here is a configuration of orchestral ideas simulating a piano score. So what emerged in a multifaceted form was the necessity to transform the scoring for the piano, even to the extent of composing autonomous piano parts anew, which represent more or less abstract surrogates of the original texture.

Secondly, the task required the composition of a superordinated musical form, since the only connecting element in juxtaposing the various songs and piano pieces is a poetic idea, in this case the Romantic idiom of the "Wanderer". In order to set up the necessary musical architecture, the attempt was made to create a form-overlapping correlation by means of a systematic variety in the choice of different part groups in the overall orchestration. The analogy

to Baroque and classical procedures was sought after quite deliberately, as Schönberg applied it for example in his "Pierrot lunaire" op. 21.

Translation: Abigail Prohaska

Christoph Prégardien

Born 1956 in Limburg, Germany, Christoph Prégardien began his musical education as a choirboy. He then studied singing with Martin Gründler and Karlheinz Jarius in Frankfurt, Carla Castellani in Milan, Alois Tremml in Stuttgart and attended Hartmut Höll's lieder-class. Widely regarded as among the foremost lyric tenors, Christoph Prégardien frequently collaborates with conductors such as Barenboim, Chailly, Gardiner, Harnoncourt, Herreweghe, Luisi, Metzmacher, Nagano, Sawallisch and Thielemann. His repertoire spans a wide range from the great Baroque, Classical and Romantic Oratorios to 20th century works by Britten, Killmayer, Rihm, Stravinsky.

Recognized as an eminent recitalist, Christoph Prégardien is regularly welcomed at the major recital venues

of Paris, London, Brussels, Berlin, Cologne, Amsterdam, Salzburg, Zurich, Vienna, Barcelona and Geneva, as well as during his concert tours throughout Italy, Japan and North America. A longstanding collaboration unites him with his favourite piano partners Michael Gees and Andreas Staier. Soloist of choice for renowned orchestras, he performed with the Berlin and Vienna Philharmonic, Bavarian Radio Symphony, Royal Concertgebouw Orchestra Amsterdam, Gewandhausorchester Leipzig, London Philharmonia, Staatskapelle Dresden, Philharmonie de Radio France, the Montreal, Boston, St. Louis and San Francisco Symphony Orchestras.

An important part of his repertoire has been recorded by labels such as BMG, EMI, Deutsche Grammophon, Philips, Sony, Erato, Challenge Classics and Teldec. He is

represented on more than a hundred and twenty titles, including nearly all of his active repertoire.

His recordings of German Romantic Lied repertory have been highly acclaimed by the public and press and have received international awards including the prestigious Orphée d'Or of the Académie du Disque Lyrique-Prix Georg Solti, Preis der Deutschen Schallplattenkritik, Edison Award, Cannes Classical Award and Diapason d'Or. A recording (with pianist Michael Gees) of works by Robert Schumann (Liederkreis op. 39) and Hugo Wolf with poems by Eichendorff has been released in June 2006 (Hänssler-Classics).

As an opera singer, Christoph Prégardien has made stage appearances in major European houses, performing leading roles

as Tamino (Zauberflöte), Don Ottavio (Don Giovanni), Almaviva (Il Barbiere di Seviglia), Fenton (Falstaff) and Monteverdi's Ulisse.

In Spring 2005, Christoph Prégardien sang the leading part in Mozart's "La Clemenza di Tito" at the Paris National Opera conducted by Sylvain Cambreling.

An important aspect in the musical life of Christoph Prégardien is his intensive and varied educational work. From 2000 to 2005 Christoph Prégardien was in charge of a vocal class at the Hochschule für Musik und Theater in Zurich. Since the autumn of 2004, he is a professor at the Musikhochschule Köln.

In a new combination of DVD and book, released in the serie "Schott Master Class", he presents for the first time questions of singing

technique and interpretation in word and picture. Film examples accompany him during his lessons with masterclass students.

Christoph Prégardien started a new long-term cooperation with the Dutch label Challenge Classics. The first production, released in February 2008, was Schubert's "Die schöne Müllerin" (CC72292) with pianist Michael Gees. In the fall of 2008 "Schwanengesang" (CC72302) with pianist Andreas Staier followed and "Die schöne Müllerin" was awarded the Midem 'Record of the Year' 2009 at MIDEM, the world's largest music industry trade fair. The duo Christoph Prégardien/Michael Gees also received the MIDEM 'Vocal Recitals' Award 2009. Throughout 2008 the recording received critical acclaim from many national and international magazines (Gramophone, Editor's Choice & „Best of 2008" among

others). In January 2009 a live DVD of "Die schöne Müllerin" was released by the label EuroArts.

ensembleKONTRASTE

ensembleKONTRASTE was founded in Nuremberg in 1990. Right from the beginning it caught the attention of the public and the critics through its uncompromising programs and interpretations. Variable instrumentation allows it to engage in the most varied styles and genres of chamber music. The Nuremberg concert series opened in 1992 and was followed by concerts at home and abroad. Since then eK has given concerts in major European centers such as Vienna, Krakow, Paris, Athens, Munich, Berlin and received invitations to renowned festivals such as the Vienna Festival, Salzburg Festival, Schleswig Holstein Music Festival, the Ludwigsburg Palace

Festival, the mdr Music Summer, the Janacek Festival Ostrava, the Berlinale, the Munich Film Festival, the Festival international du film d'Arras, the Fidenä, the Rheinland-Pfalz Culture Summer, Les Giboulées de la Marionnette/ Strasbourg and the Imaginale.

In 1999 eK received the Wolfram-von-Eschenbach award, in 2000 the Sponsors' Award of the Ernst-von-Siemens Cultural Foundation, in 2004 the Cultural Award of the City of Nuremberg, as well as in 2007 the Friedrich-Baur award of the Academy of Fine Arts.

Numerous productions originated in conjunction with various German broadcasting corporations (SWR, SFB, RB, SR), the cooperation with the Bayerischer Rundfunk (Bavarian Broadcasting Service) being a particularly close one. Exemplary

for the seriousness and intensity of the ensemble's work is its involvement with the Second Viennese School. Highly-lauded, almost rapturous interpretations arose under the direction of its long-standing artistic conductor Hermann Beyer, which is documented by works of Schönberg and Webern in a CD from Ambitus Records.

The ensemble has a basic predilection for the human voice and it gives concerts with such exceptional singers as Anke Vondung, Christoph Prégardien, Salome Kammer or the Vocal Ensemble Singer Pur.

The eK received major international recognition by accompanying silent movies live with newly composed music. It produces regularly for ZDF/arte and has been a guest performer at film festivals all over Europe, including the Berlinale. The ensemble

cooperates in this area chiefly with the conductor and film specialist Frank Strobel.

eK celebrated its 15th anniversary with the premiere of "Schuberts Winterreise" - a Composed Interpretation" by Hans Zender (soloist: C. Pregardien) and launched in collaboration with the writer and translator Hans Wollschläger a series with the topic of music and literature under the title "Dichtercafé" (Poets' Café).

Moreover, eK has commissioned numerous compositions, from among others M. Smolka, A. Hamary, H. Winbeck, and engages in subjects that overstep boundary lines such as dance and theatre. This led, for instance, to the commissioned work "Die Nachtigall und die Rose" (The Nightingale and the Rose), an audio play for the stage for two actors and chamber ensemble, freely adapted from Oscar Wilde

(Music K. Ospald, Libretto F. Apke), the project "Blasmusik" (brass music) with the trumpeter Hans Gansch or a stage version of the novel *Chronicle of the Winds* by Henning Mankell for three actors and four musicians with the children's theatre Mumpitz.

In collaboration with the puppet theatre Thalias Kompagnons, the countertenor Daniel Gloger and the Tafelhalle Nürnberg "Die Zauberflöte - eine Prüfung" emerged. With this unique, wry and exciting version of the *Magic Flute* by Mozart for two puppet artists, a countertenor and eight musicians eK has achieved success throughout Europe, equally celebrated by audience and press. The production was represented among others at the Vienna Festival with five performances and for the coming year has received invitations to France, Croatia, Denmark, Switzerland and Japan.



1. Frühlingsfahrt op. 45,2 (1840)

Es zogen zwei rüst'ge Gesellen
Zum erstenmal von Haus,
So jubelnd recht in die hellen,
Klingenden, singenden Wellen
Des vollen Frühlings hinaus.

Die strebten nach hohen Dingen,
Die wollten, trotz Lust und Schmerz,
Was Recht's in der Welt vollbringen,
Und wenn sie vorüber gingen,
Da lachten Sinnen und Herz. -

Der erste, der fand ein Liebchen,
Die Schwieger kauft' Hof und Haus;
Der wiegte gar bald ein Bübchen,
Und sah aus heimlichem Stübchen
Behaglich ins Feld hinaus.

Dem zweiten sangen und logen
Die tausend Stimmen im Grund,
Verlockend' Sirenen, und zogen
Ihn in die buhlenden Wogen,
In der Wogen farbigen Schlund.

Und wie er auftaucht vom Schlunde,
Da war er müde und alt,
Sein Schifflein das lag im Grunde,
So still wars rings in der Runde,
Und über die Wasser weht's kalt.

Es singen und klingen die Wellen
Des Frühlings wohl über mir;
Und seh' ich so kecke Gesellen,
Die Tränen im Auge mir schwellen -
Ach, Gott, führ' uns liebeich zu Dir!

Text by Josef von Eichendorff

3. In der Fremde op.39,8

Ich hör die Bächlein rauschen
Im Walde her und hin,
Im Walde in dem Rauschen
Ich weiß nicht, wo ich bin.

Die Nachtigallen schlagen
Hier in der Einsamkeit,
Als wollten sie was sagen
Von der alten, schönen Zeit.

Die Mondesschimmer fliegen,
Als säh ich unter mir
Das Schloß im Tale liegen,
Und ist doch so weit von hier!

Als müßte in dem Garten,
Voll Rosen weiß und rot,
Meine Liebste auf mich warten,
Und ist doch lange tot.

Text by Josef Karl Benedikt von Eichendorff

4. Waldesgespräch op. 39,3

Es ist schon spät, es wird schon kalt,
Was reitest du einsam durch den Wald?
Der Wald ist lang, du bist allein,
Du schöne Braut! Ich führ dich heim!

»Groß ist der Männer Trug und List,
Vor Schmerz mein Herz gebrochen ist,
Wohl irrt das Waldhorn her und hin,
O flieh! Du weißt nicht, wer ich bin.«

So reich geschmückt ist Roß und Weib,
So wunderschön der junge Leib,
Jetzt kenn ich dich – Gott steh mir bei!
Du bist die Hexe Lorelei.

»Du kennst mich wohl – von hohem Stein
Schaut still mein Schloß tief in den Rhein.
Es ist schon spät, es wird schon kalt,
Kommst nimmermehr aus diesem Wald!«

Text by Josef von Eichendorff

5. Mondnacht op. 39,5

Es war, als hätt der Himmel
Die Erde still geküßt,
Daß sie im Blütenschimmer
Von ihm nun träumen müßt.

Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschten leis die Wälder,
So sternklar war die Nacht.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

Text by Josef von Eichendorff

7. Trost im Gesang op. 142,1

Dem Wanderer, dem verschwunden
So Sonn' als Mondenlicht,
Der singt ein Lied ins Dunkel
Und härt sich länger nicht.
Er schreitet mutig weiter
Die menschenleere Bahn,
Viel lichte Sangesbilder,
Die ziehen ihm voran.

Nacht ist's auch mir geworden,
Die Freunde stehen fern,
Von meinem Himmel schwindet
Der allerletzte Stern;
Doch geh' ich mutig weiter

Die menschenleere Bahn,
Noch ziehen Sangesbilder.

Text by Justinus Kerner (1786-1862)

8. Sehnsucht nach der Waldgegend op.35,5

Wär' ich nie aus euch gegangen,
Wälder, hehr und wunderbar!
Hieltet liebend mich umfassen
Doch so lange, lange Jahr'! –

Wo in euren Dämmerungen
Vogelsang und Silberquell,
Ist auch manches Lied entsprungen
Meinem Busen, frisch und hell;

Eure Wogen, eure Halle,
Euer Säuseln, nimmer müd,
Eure Melodien all
Weckten in der Brust das Lied.

Hier in diesen weiten Triften
Ist mir alles öd und stumm,
Und ich schau' in blauen Lüften
Mich nach Wolkenbildern um.

In den Busen eingezwungen,
Regt sich selten nur das Lied;
Wie der Vogel halb nur singet,
Den von Baum und Bach man schied.

Text by Justinus Kerner

9. Wanderung op.35,7

Wohlauf und froh gewandert
Ins unbekannte Land,
Zerrissen, ach! zerrissen
Ist manches teure Band.

Ihr heimatlichen Kreuze,
Wo ich oft betend lag,
Ihr Bäume, ach! ihr Hügel,
O blickt mir segnend nach.

Noch schläft die weite Erde,
Kein Vogel weckt den Hain,
Doch bin ich nicht verlassen,
Doch bin ich nicht allein:

Denn, ach! auf meinem Herzen
Trag' ich ihr teures Pfand,
Ich fühl's, und Erd' und Himmel
Sind innig mir verwandt.

Text by Justinus Kerner

11. Es leuchtet meine Liebe op.127,3

Es leuchtet meine Liebe,
In ihrer dunkeln Pracht,
Wie'n Märchen traurig und trübe,
Erzählt in der Sommernacht.

"Im Zaubergarten wallen
Zwei Buhlen, stumm und allein;
Es singen die Nachtigallen,
Es flimmert der Mondenschein.

"Die Jungfrau steht still wie ein Bildnis,
Der Ritter vor ihr kniet.
Da kommt der Riese der Wildnis,
Die bange Jungfrau flieht.

"Der Ritter sinkt blutend zur Erde,
Es stolpert der Riese nach Haus -"
Wenn ich begraben werde,
Dann ist das Märchen aus.

*Text by Heinrich Heine (1797-1856)
from „Buch der Lieder“*

12. Dein Angesicht op.127,2

Dein Angesicht so lieb und schön,
Das hab' ich jüngst im Traum gesehen,
Es ist so mild und engelgleich,
Und doch so bleich, so schmerzenreich.

Und nur die Lippen, die sind rot;
Bald aber küßt sie bleich der Tod.
Erlöschen wird das Himmelslicht,
Das aus den frommen Augen bricht.

Text by Heinrich Heine from „Buch der Lieder“

13. Lehn Deine Wang op.142,2 (1840)
Lehn deine Wang an meine Wang,
Dann fließen die Tränen zusammen;
Und an mein Herz drück fest dein Herz,
Dann schlagen zusammen die Flammen!

Und wenn in die große Flamme fließt
Der Strom von unsern Tränen,
Und wenn dich mein Arm gewaltig
umschließt –
Sterb ich vor Liebessehnen!

Text by Heinrich Heine from „Buch der Lieder“

14. Mein Wagen rollet langsam op.142,4
Mein Wagen rollet langsam
Durch lustiges Waldesgrün,
Durch blumige Taler, die zaubrisch
Im Sonnenglanze blühn.

Ich sitze und sinne und träume,
Und denk' an die Liebste mein;
Da grüßen drei Schattengestalten
Kopfnickend zum Wagen herein.

Sie hüpfen und schneiden Gesichter,
So spöttisch und doch so scheu,
Und quirlen wie Nebel zusammen,
Und kichern und huschen vorbei.

Text by Heinrich Heine from „Buch der Lieder“

16. „Der Dichter spricht“ aus „Kinderszenen“ op.15

„Schläft ein Lied in allen Dingen,
Die da träumen fort und fort,
Und die Welt hebt an zu singen,
Triffst du nur das Zauberwort.“

Text by Josef von Eichendorff (1788-1857)

17. In lieblicher Bläue

In lieblicher Bläue blühet mit dem
metallenen Dache der Kirchturm.
Den umschwebet Geschrei der Schwalben,
Den umgiebt die rührendste Bläue.

Die Sonne gehet hoch darüber und färbet
das Blech,
Im Winde aber oben stille krähet
die Fahne.

Wenn einer unter der Glocke dann
herabgeht, jene Treppen,
Ein stilles Leben ist es, weil, wenn
abgesondert so sehr die Gestalt ist,
Die Bildsamkeit herauskommt dann
des Menschen.
Die Fenster, daraus die Glocken tönen,
Sind wie Tore an Schönheit.
Nehmlich, weil noch der Natur sind
diese Tore,
Haben diese die Ähnlichkeit von Bäumen
des Walds.

Reinheit aber ist auch Schönheit.
Innen aus Verschiedenem entsteht ein
ernster Geist.
So sehr einfältig aber die Bilder, so sehr
heilig sind die,
Daß man wirklich oft fürchtet, die
zu beschreiben.

Die Himmlischen aber, die immer gut sind,
Alles zumal, wie Reiche, haben diese,
Tugend und Freude.
Der Mensch darf das nachahmen.

Darf, wenn lauter Mühe das Leben,
Ein Mensch aufschauen und sagen:
So will ich auch sein? Ja.

So lange die Freundlichkeit noch am
Herzen, die Reine, dauert,
Misset nicht unglücklich der Mensch sich
mit der Gottheit.
Ist unbekannt Gott?
Ist er offenbar wie der Himmel?
Dieses glaub' ich eher.
Des Menschen Maaß ist's.

Voll Verdienst, doch dichterisch, wohnt
der Mensch auf dieser Erde.
Doch reiner ist nicht der Schatten der
Nacht mit den Sternen,
Wenn ich so sagen könnte, als der Mensch,
Der heißet ein Bild der Gottheit.

Text by Friedrich Hölderlin (1770-1843)

18. Der Mensch

Wenn aus sich lebt der Mensch und wenn
sein Rest sich zeigt,
So ist's, als wenn ein Tag sich Tagen
unterscheidet,
Daß ausgezeichnet sich der Mensch zum
Reste neiget,
Von der Natur getrennt und unbeneidet.

Als wie allein ist er im andern
weiten Leben,
Wo rings der Frühlings grünt,
der Sommer freundlich weilet
Bis daß das Jahr im Herbst
hinunter eilet,
Und immerdar die Wolken
uns umschweben.

Text by Friedrich Hölderlin

19. Wie Wolken

...wie Wolken um die Zeiten legt...

Text by Friedrich Hölderlin

20. Griechenland

Wie Menschen sind,
so ist das Leben prächtig,
Die Menschen sind der Natur
ofters mächtig,
Das prächt'ge Land ist Menschen
nicht verborgen
Mit Reiz erscheint der Abend
und der Morgen.
Die offenen Felder sind
als in der Erndte Tage
Mit Geistigkeit ist weit umher die alte Sage,
Und neues Leben kommt
aus Menschheit wieder
So sinkt das Jahr mit einer Stille nieder.

Text by Friedrich Hölderlin

21. Wenn mein Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht,
Fröhliche Hochzeit macht,
Hab ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein,

dunkles Kämmerlein!
Weine! Wein'! um meinen Schatz,
um meinen lieben Schatz!

Blümlein blau! Verdorre nicht!
Vöglein süß! Du singst auf grüner Heide!
Ach! Wie ist die Welt so schön! Ziküth!
Singet nicht, blühet nicht! Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh,
Denk ich an mein Leid, an mein Leide!

*Text by Gustav Mahler after „Des Knaben
Wunderhorn“ edited by Achim von Arnim &
Clemens Brentano*

22. Ging heut morgen übers Feld aus

Ging heut morgen übers Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lust'ge Fink:
"Ei du! Gelt? Guten Morgen! Ei gelt?
Du! Wird's nicht eine schöne Welt?
Zink! Zink! Schön und flink!
Wie mir doch die Welt gefällt!"

Auch die Glockenblum' am Feld
Hat mir lustig, guter Ding',
Mit den Glöckchen, klinge, kling,
Ihren Morgengruß geschellt:
"Wird's nicht eine schöne Welt?
Kling, kling! Schönes Ding!
Wie mir doch die Welt gefällt! Heia!"

Und da fing im Sonnenschein
Gleich die Welt zu funkeln an;
Alles Ton und Farbe gewann
Im Sonnenschein!
Blum' und Vogel, groß und klein!
"Guten Tag, ist's nicht eine schöne Welt?
Ei du, gelt? Schöne Welt?"

Nun fängt auch mein Glück wohl an?
Nein, nein, das ich mein',
Mir nimmer blühen kann!

*Text by Gustav Mahler after „Des Knaben
Wunderhorn“ edited by Achim von Arnim &
Clemens Brentano*

23. Ich hab' ein glühend Messer

Ich hab' ein glühend Messer,
Ein Messer in meiner Brust,
O weh! Das schneid't so tief
In jede Freud' und jede Lust.
Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh', nimmer hält er Rast,
Nicht bei Tag, noch bei Nacht,
wenn ich schlief.
O Weh!

Wenn ich in dem Himmel seh',
Seh' ich zwei blaue Augen stehn.
O Weh! Wenn ich im gelben Felde geh',
Seh' ich von fern das blonde Haar
Im Winde wehn. O Weh!

Wenn ich aus dem Traum auffahr'
Und höre klingen ihr silbern' Lachen,
O Weh!
Ich wollt', ich läg auf der schwarzen Bahr',
Könnt' nimmer die Augen aufmachen!

*Text by Gustav Mahler after „Des Knaben
Wunderhorn“ edited by Achim von Arnim &
Clemens Brentano*

24. Die zwei blauen Augen von meinem Schatz

Die zwei blauen Augen von meinem Schatz,
Die haben mich in die weite Welt
geschickt.
Da muß ich Abschied nehmen vom
allerliebsten Platz!
O Augen blau, warum habt ihr mich
angeblickt?
Nun hab' ich ewig Leid und Grämen.

Ich bin ausgegangen in stiller Nacht
Wohl über die dunkle Heide.
Hat mir niemand Ade gesagt.
Ade! Mein Gesell'
war Lieb' und Leide!

Auf der Straße steht ein Lindenbaum,
Da hab' ich zum ersten Mal im Schlaf geruht!
Unter dem Lindenbaum,
Der hat seine Blüten über mich geschneit,
Da wußt' ich nicht, wie das Leben tut,
War alles, alles wieder gut!
Alles! Alles, Lieb und Leid
Und Welt und Traum!

*Text from „Des Knaben Wunderhorn“ edited by
Achim von Arnim & Clemens Brentano*

This High Definition Surround Recording was Produced, Engineered and Edited by Bert van der Wolf of NorthStar Recording Services, using the 'High Quality Musical Surround Mastering' principle. The basis of this recording principle is an optimal realistic and holographic, 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most historic music this means a frontal representation of the musical performance, nevertheless such that width and depth of the ensemble and acoustic characteristics of the hall do resemble 'real life' as much as possible. Some compositions in history, and many contemporary works do specifically ask for placement of musical instruments and voices all over the 360 degrees sound scape however, and in such cases this is also recorded as realistic as possible within the possibilities of the 5.1 Surround Sound standard. This all requires a very innovative use of all 6 loudspeakers and the use of fully equal and full frequency range loudspeakers for all 5 discrete channels, and a complementary sub-woofer for the ultra low frequencies under 40Hz, is highly recommended to optimally benefit from the sound quality of this recording.

This recording was produced with the use of Sonodore microphones, Avalon Acoustic monitoring, Siltech Mono-Crystal cabling and dCS Converters.



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