



# HENZE

## Nachtstücke und Arien

### Los Caprichos

### Englische Liebeslieder

### Juliane Banse, Soprano

### Narek Hakhnazaryan, Cello

### ORF Vienna Radio Symphony Orchestra

### Marin Alsop





Hans Werner  
**HENZE**  
(1926–2012)

**Nachtstücke und Arien**

**(‘Night-Pieces and Arias’) (1957)**

**24:47**

Text: Ingeborg Bachmann (1926–1973)

- |   |  |      |
|---|--|------|
| ❶ | Nachtstück I                                       | 5:30 |
| ❷ | Aria I: Wohin wir uns wenden im Gewitter der Rosen | 3:55 |
| ❸ | Nachtstück II                                      | 4:28 |
| ❹ | Aria II: Mit schlaftrunkenen Vögeln                | 6:40 |
| ❺ | Nachtstück III                                     | 3:58 |

**Los Caprichos (1963)**

**16:49**

- |   |   |      |
|---|---|------|
| ❻ | I. Keiner kennt sich selbst –                               | 2:46 |
| ❼ | II. Gleich und gleich gesellt sich gern –                   | 1:56 |
| ❸ | III. Der Schlaf der Vernunft gebiert Ungeheuer              | 1:44 |
| ❹ | IV. Wer ist mehr ergeben? –                                 | 1:20 |
| ❺ | V. Sie sagt ja und reicht ihre Hand dem ersten, der kommt – | 1:05 |
| ❻ | VI. An welcher Krankheit wird er sterben? –                 | 1:51 |
| ❼ | VII. Jener Staub  | 1:10 |
| ❸ | VIII. Es gab keinen Ausweg –                                | 2:19 |
| ❹ | IX. Schöne Herrin!  | 2:38 |

**Englische Liebeslieder**

**(‘English Love Songs’) (1984–85)**

**25:41**

- |   |                                |      |
|---|--------------------------------|------|
| ❶ | I. Ruhig, verhalten            | 2:59 |
| ❷ | II. ♩ = 72                     | 4:09 |
| ❸ | III. Bewegt, heftig, stürmisch | 6:56 |
| ❹ | IV. Ernst, getragen            | 3:22 |
| ❺ | V. Tango                       | 2:16 |
| ❻ | VI. Sonett                     | 5:57 |

## Hans Werner Henze (1926–2012)

### Nachtstücke und Arien • Los Caprichos • Englische Liebeslieder

Hans Werner Henze fits apparently uncomfortably into the established timeline of 20th-century music. He was German but fled his native country; he set out as an avant-gardist but achieved a rapprochement with tonality; his political views were vehement and deliberately and carefully expressed through his music (he left his homeland both because he was a Marxist and a homosexual).

Henze was born on 1 July 1926 and died on 27 October 2012. He grew up in a household in which his father's increasingly Nazi-dominated opinions prevailed, and Henze was obliged to join the Hitler Youth. In 1942 he was able to begin studying at the music school of Braunschweig, but in 1944 he was conscripted into the army. After spending the remainder of the war as a prisoner of the British, in 1945 he was able to resume musical activities, becoming an accompanist at the Bielefeld City Theatre and continuing to study in Heidelberg under Wolfgang Fortner. His subsequent involvement with the Darmstadt New Music Summer School led him to move towards dodecaphony and serialism, and he spent the next few years working as a conductor while producing an appreciable body of work including operas and his *Piano Concerto No. 1*.

On leaving Germany in 1953, Henze moved to the Italian island of Ischia; he subsequently lived in Naples and then near Marino. Italy remained his home for the rest of his life. His music became increasingly politically orientated; important works with political messages include the oratorio *Das Floß der Medusa* (1968), written as a requiem for Che Guevara, and the opera *We Come to the River* (1975) to a libretto by the playwright Edward Bond. In later life he was much acclaimed in his native Germany, a process that began with the reception of his *Symphony No. 7* (1984), commissioned by the Berlin Philharmonic Orchestra.

Henze's creative relationship with the Austrian poet Ingeborg Bachmann (1926–1973) began in the 1950s; she herself had moved to Rome in 1953. She was the librettist for his operas *Der Prinz von Homburg* (1958), *Der junge Lord* (1964) and also *Nachtstücke und Arien* (1957) for soprano and orchestra, and the *Choral Fantasy* (1964).

*Nachtstücke und Arien* symbolises Henze's departure from the kind of dodecaphonic writing favoured at Darmstadt. As Henze himself observed, '[w]ith this score I had reached a position that could hardly have been further removed from that of the so-called Darmstadt School, so it is scarcely surprising that at its first performance at Donaueschingen [...] three representatives of the other wing – Boulez, my friend Gigi Nono and Stockhausen – leapt to their feet after only the first few bars and pointedly left the hall, eschewing the beauties of my latest endeavours.'<sup>1</sup> The work is structured in the form of three instrumental 'night pieces' surrounding and separating the two arias, *Wohin wir uns wenden im Gewitter der Rosen* and *Mit schlaftrunkenen Vögeln*. While the music is highly rhapsodic, responding very directly to Bachmann's nocturnal imagery, Henze's melodic style is not really conventionally tonal; his colourful use of the orchestra and rapidly dissolving textures may well bring to mind late Strauss or pre-twelve-tone Schoenberg. What is immediately apparent is a newfound sense of freedom in the possibility of such an instinctive response to text (perhaps the clearest example is the depiction of the birds 'drunk with sleep' at the beginning of the second aria).

*Los Caprichos* dates from 1963 but was orchestrated in 1967 and described as a 'fantasia per orchestra'. The first performance was given in the same year by the Kölner Rundfunk-Sinfonie-Orchester under Christoph von Dohnányi in Duisburg. The title of the work is a reference to Goya's disturbing set of aquatint and etched prints published in 1799. Henze did not try to illustrate each of the prints in the music in programmatic detail, though each of the nine brief movements bears the name of one of them. The work is structured as an introduction, theme and set of seven variations. Once again, the composer writes long-breathed melodic lines that are far from any Classical idea of tonality, and the strangeness of Goya's visions is captured in the music's fleeting quality, with frequently very abrupt changes of texture, from military-sounding bustle to moments of profound stillness; the brass play a particularly prominent role in creating the work's sound world.

*Englische Liebeslieder* is the most recent work on this recording and has an interesting history. It dates from 1984 to 1985, and was cast in seven movements, from which the composer later removed the fifth. It was originally entitled *Sieben Liebeslieder*, then *Liebeslieder*, and then changed again to *Englische Liebeslieder* in 1998. The first performance of the original version was given by Heinrich Schiff and the Kölner Rundfunk-Sinfonie-Orchester in Cologne in 1986. The current title is a reference to the fact that what underlie the music are seven English poems, from different periods, ranging from

Shakespeare to Joyce, whose poetry's internal structure Henze said he had analysed and given musical form. The fifth movement is based on a tango whose origin Henze said he had forgotten.

Again, the music is a very instinctive response to the images contained in the poetry (it should be noted that though the composer tried not to reveal which poems had inspired him, their identities are in fact well known in the literature). The orchestration appears initially very dense, but on closer acquaintance reveals a huge subtlety, so that the lyrical but technically highly challenging solo cello is never lost in the texture.

**Ivan Moody**

<sup>1</sup> Hans Werner Henze, trans. Stewart Spencer, *Bohemian Fifths: An Autobiography*, London: Faber, 1998, p. 146.

## **Nachtstücke und Arien**

Texte von Ingeborg Bachmann (1926–1973)

### **2 Aria I**

Wohin wir uns wenden im Gewitter der Rosen,  
Ist die Nacht von Dornen erhellt, und der Donner  
Des Laubs, das so leise war in den Büschen,  
Folgt uns jetzt auf dem Fuß.

Wo immer gelöscht wird, was die Rosen entzünden,  
Schwemmt Regen uns in den Fluss. O fernere Nacht!  
Doch ein Blatt, das uns traf, treibt auf den Wellen  
Bis zur Mündung uns nach.

## **Nocturnes and Arias**

Text: Ingeborg Bachmann (1926–1973)

### **2 Aria I**

Wherever we turn in the storm of roses,  
the night is lit up by thorns, and the thunder  
of leaves, once so soft in the depth of the bushes,  
rumbling at our heels.

Wherever the fire of roses is extinguished,  
rain washes us into the river. O distant night!  
Yet a leaf, which once touched us, follows us on waves  
towards the river's mouth.

#### 4 Aria II

Mit schlaftrunkenen Vögeln  
Und winddurchschossenen Bäumen  
Steht der Tag auf, und das Meer  
leert einen schäumenden Becher auf ihn.

Die Flüsse wallen ans Große Wasser,  
Und das Land legt Liebesversprechen  
Der reinen Luft in den Mund  
Mit frischen Blumen.

Die Erde will keinen Rauchpilz tragen,  
Kein Geschöpf ausspeien vorm Himmel,  
Mit Regen und Zorneblitzen abschaffen  
Die unerhörten Stimmen des Verderbens.

Für uns will sie die bunten Brüder  
Und grauen Schwestern erwachen sehn,  
Den König Fisch, die Hoheit Nachtigall  
Und den Feuerfürsten Salamander.

Für uns pflanzt sie Korallen ins Meer.  
Wäldern befiehlt sie, Ruhe zu halten,  
Dem Marmor, die schöne Ader zu schwellen,  
Noch einmal dem Tau, über die Asche zu gehn.

Die Erde will ein freies Geleit ins All  
Jeden Tag aus der Nacht haben,  
Dass noch tausend und ein Morgen wird  
Von der alten Schönheit jungen Gnaden.

#### 4 Aria II

With birds drunk with sleep  
and trees shot through with wind  
the day awakens, and the sea empties  
a foaming cup to honour it.

Rivers surge towards the wide water,  
and the land lays loving vows  
of pure air inside the mouth  
with its fresh flowers.

The Earth will have no mushroom cloud,  
nor spit out any creature towards heaven,  
with rain and thunderbolts it abolishes  
the unbearable voice of destruction.

In us it wants the lively brothers  
and to see the grey sisters awakened,  
the King of Fish, the Royal Nightingale,  
and, Prince of Fire, the Salamander.

For us it plants corals in the sea.  
It orders forests to maintain the quiet,  
for marble to swell its beautiful veins,  
and once more for dew to settle on ashes.

Earth wants safe conduct in its orbit,  
each day we have in the face of night,  
so that from ancient beauty renewed graces  
on a thousand and one mornings will arise.

Ingeborg Bachmann, 'Aria I' and 'Safe Conduct (Aria II)',  
translated by Peter Filkins, from *Darkness Spoken:  
The Collected Poems of Ingeborg Bachmann*.  
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## Juliane Banse



Photo: Elsa Okazaki

Few sopranos of her generation have been as successful as Juliane Banse in so many areas of the repertoire. Her operatic roles range from the Feldmarschallin (*Der Rosenkavalier*), Fiordiligi (*Così fan tutte*), Donna Elvira (*Don Giovanni*), Vitellia (*La clemenza di Tito*) and Leonora (*Fidelio*), to Grete in Franz Schreker's *Der ferne Klang* and Schneewittchen in Heinz Holliger's *Schneewittchen*. Born in southern Germany, Banse first took lessons with Paul Steiner, later with Ruth Rohner at the Zurich Opera House, and completed her studies with Brigitte Fassbaender and Daphne Evangelatos in Munich. Since 2020 she has been teaching as a professor at the Mozarteum in Salzburg. She also gives masterclasses and participates as a jury member in international competitions. The artist has worked with numerous renowned conductors, including Lorin Maazel, Kent Nagano, Riccardo Chailly, Bernard Haitink, Franz Welser-Möst, Claudio Abbado and Manfred Honeck. Lieder recitals have always been her passion and have taken her to the Schubertiade Schwarzenberg, Wigmore Hall in London, Wiener Konzerthaus, Kölner Philharmonie, and Pierre Boulez Saal in Berlin, among other locations. [www.julianebanse.com](http://www.julianebanse.com)

## Narek Hakhnazaryan



Photo: Marco Borggreve

Since winning the gold medal in the cello division of the XIV International Tchaikovsky Competition in 2011 at the age of 22, Narek Hakhnazaryan has performed with many of the world's leading orchestras and appeared as a recitalist and chamber musician at festivals and concert halls across Europe. He made his BBC Proms debut in 2016 and has performed with all the BBC orchestras as well as with the Orchestre de Paris, London Symphony Orchestra, Rotterdam Philharmonic, Chicago Symphony and NHK Symphony Orchestra, among many others. He has collaborated with conductors including Valery Gergiev, Ton Koopman, Tugan Sokhiev and Tomáš Netopil. As a chamber player he performs with several ensembles, including the Z.E.N. Trio, and he also performs in recital regularly across the globe. In 2017 he toured Southeast Asia performing the complete Bach *Cello Suites* and in 2020 he was scheduled to perform the complete cello works of Beethoven across China. Hakhnazaryan was born in Yerevan, Armenia, and was mentored by Rostropovich. He completed his studies at the New England Conservatory of Music with Lawrence Lesser. In 2017 he was named an 'Honoured Artist of Armenia' by the President of Armenia. He plays a 1707 Joseph Guarneri cello.



## ORF Vienna Radio Symphony Orchestra



Photo: Lukas Beck

An ensemble of international renown, the ORF Vienna Radio Symphony Orchestra (ORF Vienna RSO) is a paragon of Viennese orchestral tradition. Known for its exceptional programming, the Orchestra combines 19th-century repertoire with contemporary works and rarely performed pieces from other periods. All ORF Vienna RSO performances are broadcast on the radio, and the orchestra performs in two subscription series in Vienna, in the Musikverein and the Konzerthaus. In addition, it regularly appears at major festivals in Austria and internationally such as the Salzburg Festival, musikprotokoll im steierischen herbst, and Wien Modern. The ORF Vienna RSO enjoys a successful collaboration with the Theater an der Wien, has an excellent reputation as an opera orchestra, and is also equally at home in the film music genre. The Orchestra regularly tours internationally, and its discography spans a broad range of cross-genre recordings. Under the leadership of its former chief conductors, which include Milan Horvat, Leif Segerstam, Lothar Zagrosek, Pinchas Steinberg, Dennis Russell Davies, Bertrand de Billy and Cornelius Meister, the Orchestra has continuously expanded its repertoire and its international reputation. Marin Alsop has been serving as the Orchestra's chief conductor since 2019.

[www.rso.orf.at](http://www.rso.orf.at)

## Marin Alsop



Photo: Adriane White

Marin Alsop is chief conductor of the ORF Vienna Radio Symphony Orchestra, which she leads at Vienna's Konzerthaus and Musikverein, and on recordings, broadcasts and tours. She is chief conductor and curator of Chicago's Ravinia Festival where she conducts the Chicago Symphony's summer residencies. She is music director laureate of the Baltimore Symphony and founded the orchestra's OrchKids education programme. In 2020 she was appointed music director of the National Orchestral Institute + Festival at the University of Maryland's Clarice Smith Performing Arts Center. She is conductor of honour of Brazil's São Paulo Symphony Orchestra. Alsop has longstanding relationships with the London Philharmonic and London Symphony orchestras and guest conducts, among others, the Cleveland Orchestra, Gewandhausorchester Leipzig, Filarmonica della Scala, Orchestra of the Age of Enlightenment, Royal Concertgebouw Orchestra, Danish National Symphony and Orchestre de Paris. Her discography includes acclaimed Naxos recordings of symphonies by Brahms with the London Philharmonic, Dvořák with the Baltimore Symphony, and Prokofiev with the São Paulo Symphony. The first and only conductor to receive a MacArthur Fellowship, Alsop received the World Economic Forum's Crystal Award and was the first woman to conduct the BBC's Last Night of the Proms. She is director of graduate conducting at the Peabody Institute and holds honorary doctorates from Yale University and The Juilliard School. In 2002 she founded the Taki Concordia Conducting Fellowship, which was renamed in her honour as the Taki Alsop Conducting Fellowship in 2020.

[www.marinalsop.com](http://www.marinalsop.com)



Hans Werner Henze was initially an avant-garde composer but *Nachtstücke und Arien* symbolised his departure from dodecaphonic writing, to the annoyance of his contemporaries Boulez, Nono and Stockhausen at Darmstadt. With this new direction Henze's music became highly rhapsodic, as heard in the challenging but lyrical solo cello that suggests the intimate texts of the *Englische Liebeslieder*. Referring to Goya, *Los Caprichos* captures the strangeness of this artist's visions with long-breathed melodic lines and fleeting changes of texture, from military-sounding bustle to moments of profound stillness.



Hans Werner  
**HENZE**  
(1926–2012)

**1–5 Nachtstücke und Arien (1957) 24:47**

Text: Ingeborg Bachmann (1926–1973)

**6–14 Los Caprichos (1963) 16:49**

**15–20 Englische Liebeslieder (1984–85) 25:41**

**Juliane Banse, Soprano 2 4**

**Narek Hakhnazaryan, Cello 15–20**

**ORF Vienna Radio Symphony Orchestra**

**Marin Alsop**

A detailed track list can be found inside the booklet. The German sung texts and English translations are included in the booklet, and may also be accessed at [www.naxos.com/libretti/574181.htm](http://www.naxos.com/libretti/574181.htm)

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