



Tirsdag den 11. juli 2017, kl. 15:30

CHRISTIAN GERHAHER, baryton (D)
GEROLD HUBER, klaver (D)

Robert SCHUMANN (1810 - 1856)

Liederkreis (Heinrich Heine), op. 24 (1840)

- 1) *Morgens steh' ich auf*
- 2) *Es treibt mich hin*
- 3) *Ich wandelte unter den Bäumen*
- 4) *Lieb' Liebchen*
- 5) *Schöne Wiege meine Leiden*
- 6) *Warte, warte, wilder Schiffsmann*
- 7) *Berg und Burgen schau'n herunter*
- 8) *Anfangs wollt' ich fast verzagen*
- 9) *Mit Myrthen und Rosen*

--- Kort pause ---

Johannes BRAHMS (1833 – 1897)

Die schöne Magelone (1861-69)

(el. 15 Romanzen aus L. Tiecks Magelone, Op. 33)

- 1) *Keinen hat es noch gereut*
- 2) *Traun! Bogen und Pfeil sind gut für den Feind*
- 3) *Sind es Schmerzen, sind es Freuden*
- 4) *Liebe kam aus fernen Landen*
- 5) *So willst du des Armen*
- 6) *Wie soll ich die Freude*
- 7) *War es dir.*
- 8) *Wir müssen uns trennen.*
- 9) *Ruhe, Süßliebchen.*
- 10) *Verzweiflung ("So tönet denn")*
- 11) *Wie schnell verschwindet*
- 12) *Muss es eine Trennung geben*
- 13) *Sulima ("Geliebter, wo zaudert")*
- 14) *Wie froh und frisch*
- 15) *Treue Liebe dauert lange*

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Om musikken

Robert Schumann: Liederkreis (Heinrich Heine), op. 24 (1840)

I begyndelsen af sit store lieder-år 1840 komponerede Schumann musik til ni digte af Heinrich Heine (1797-1856), udgivet af digteren som Junge Leiden i samlingen Buch der Lieder. Det er kærlighedslyrik skrevet i strofer på fire linjer, metrisk uregelmæssige folkevisestrofer.

Hovedtemaet er svigtet eller uengældt kærlighed, og den selvbiografiske baggrund skulle angiveligt være Heines forgæves bejlen til kusinen Amalie, senere hendes søster Therese, da det ikke gik med den første. Schumann kunne heller ikke være sikker på at få sin Clara (Wieck) på dette tidspunkt, derfor blev han vel tiltrukket af disse digte om hvor galt det kan gå.

De ni lieder er motivisk beslægtede og forbundet i et tonalt fællesskab. Nr. 5 – Schöne Wiege meiner Leiden – kunne stå som kredsens emblem. Smukke vugge for mine lidelser, smukke grav for min ro, smukke by, vi må skilles. Det handler om Heines Hamburg, hjemstedet for hans elskede. En højstemt hyldest, der ændrer sig til vanvid, sorte tanker og opgivelse. Men med en lys udgang.

Johannes Brahms: Die schöne Magelone (Ludwig Tieck), op. 33 (1861-69)

Romancecyklussen om den dejlige Magelone har sin oprindelse i en middelalderlig riddroman af den romantiske digter Ludwig Tieck (1773-1853). Tieck inkorporerede et digt i hvert kapitel, og Brahms satte 15 af dem i musik.

Historien handler om grev Peter fra Provence, der rejser ud i verden for at søge sin lykke og dermed finde sig selv. I Napoli møder han prinsesse Magelone. Hendes far forsøger at forhindre en amourøs alliance, så de unge flygter sammen og overmatter i en skov. En ravn stjæler tre ringe, som Peter har skænket Magelone, han forfølger tyven på en længere færd, der fører ham til sultanens palads. Da dennes datter, Sulima, forelsker sig i Peter,

tvinges han atter hen over havet, lander på kysten og kommer nu til en eng, hvor Magelone lever hos en gammel hyrde og hans kone. Peter og Magelone giver sig til kende, og sammen drager de hjem til Provence. Her holder de bryllup, og på deres genforeningsted bygger de sig et sommerslot.

Da det engelske forlag Novello i 1875 ønskede at udgive dele af Tiecks tekst sammen med Brahms' romancer til fælles fremførelse, udtalte han, at romancerne absolut intet havde at gøre med denne kærlighedshistorie. Han ønskede heller ikke at høre en komplet koncertopførelse af sangene, tre stykker ville være alt tilstrækkeligt; eftertidens musikliv har stort set valgt Novellos praksis, men ved eftermiddagens koncert udelades dog oplæsningen.

Betragtet som en samlet cyklus er 'Die schöne Magelone' et af Brahms' længste opus af en varighed på omtrent en time, og de 15 sange er komponeret i rigt vekslende former: strofisk varierede, rondoer, to eller tredelte liedformer og gennemkomponerede forløb. Kun nr. 13 er strofisk, og på det sæt adskiller Magelone sig fra det formodede forbillede, Schuberts 'Die schöne Müllerin' med de mange strofiske lieder. I de fleste af romancerne optræder Peter som det syngende jeg, i nr. 11 er det Magelone og Sulima i nr. 13.

Blandt de mest bemærkelsesværdige står nr. 3 – *Sind es Schmerzen, sind es Freuden*. Peter har set Magelone for første gang, og det er kærlighed ved første blik. Men snart bemægtiges han af vantro og hjertesorg, og vi følger den kritiske situation i en veritabel scene. Det begynder langsomt, klaverets forspil fortæller om faldende tårer (venstre hånd) og stille jubel (højre hånd). Den bedrøvede legatosang leder tanken hen på kavatinen i den italienske opera med dens nænsomt varierede strofer i dur og mol, og den sublime meditation afløses, som i teatret, af en hurtig, berusende og beslutsom del. Hjertet flyder over af liv, håb og glæde, akkompagnementet galopperer og animerer, fraserne rækker mod himlen og stjerneme – Peter erkender, at hans skæbne er beseglet.

Valdemar Lønsted

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Om kunstnerne

Christian Gerhaher, baryton (D)

He's Bavarian by birth, the scion of a venerable banking dynasty with no particular musical bent. As a child, he attacked various instruments with enthusiasm, but wasn't much cop at any of them. It was only at the age of 16 when a friend suggested he joined a choir – mainly in the hope of meeting some nice girls – that he found his voice. "Something immediately worked," he says. "I knew I had found something for which I had talent."

He went on to study philosophy at university before switching to medicine, with the notion of entering psychiatry. He completed his initial course, but was repelled from continuing by the drug-orientated treatment that was peddled as the solution to mental problems. "And I didn't like the way that doctors said 'we know the truth'. So I left medicine for art, and I am not sorry about it."

Throughout this period, he had continued with singing lessons "for fun" and did a part-time course at the Munich conservatoire.

The bigger influence has been the pianist Gerold Huber. They struck up when they were boys – Huber's father briefly taught Gerhaher the violin – and they went on to be students in Munich together. One day Gerhaher suggested to Huber that they should work their way through Schumann's *Dichterliebe* "and then play cards and smoke some cigarettes". This casual session took place in 1989 and proved to be the start of an intense and exclusive relationship: in the intervening 27 years, Huber has almost invariably accompanied Gerhaher's lieder recitals and they maintain an extraordinarily close bond.

"We are like brothers. So yes, we sometimes argue. But apart from my wife and children, I consider knowing him to be the greatest luck I have had in my life. We are very different. I am not very musical, he is extremely musical; I am more focused on text. But Gerold makes me feel more natural – with him, I don't have to face the problems of being together

with someone. We just are together. It's like rubber" (by which he presumably means something bouncingly elastic that never snaps).

Working with Huber is the thread that runs through Gerhaher's music-making, with special emphasis on Schumann – "for me, the most important artist, because you can never say quite what his songs mean. There is something unstable about them, they are always searching for something. And they are about more than the music or the words: they express a poetic idea or narrative too."

Fra omtale i

The Telegraph, 7. maj 2015, af Rupert Christiansen

Christian Gerhaher's exemplary lieder interpretations with Gerold Huber set standards – their recordings have repeatedly won prizes. The lieder album *Nachtiolen* received the Gramophone Classical Music Award 2015 in the solo vocal category. The lieder duo can be heard on the stages of major international recital centres, for instance in the concert halls of New York, the Concertgebouw Amsterdam, the Cologne and Berlin Philharmonie.

He is a particularly frequent guest in the Konzerthaus and the Musikverein in Vienna as well as in the Wigmore Hall in London – in recent years in both halls he was artist in residence. Christian Gerhaher is a regular guest at festivals such as the Rheingau Music Festival, the London Proms, the Edinburgh and Lucerne Festivals as well as the Salzburg Festival.

In the season 2016/2017 Christian Gerhaher is focusing even more intensively on lieder; together with Gerold Huber he performs 5 different programmes: in Salzburg, at La Scala Milan, the Bavarian State Opera in Munich, the Philharmonie in Berlin, the Leipzig Gewandhaus, the Konzerthaus in Vienna, the Festspielhaus Baden-Baden, in Geneva, Paris, London, Madrid, at the Schubertiade Schwarzenberg, as well as on tour to the USA (Washington, San Francisco, Portland, New Haven and New York).

From official bio, KünstlerSekretariat am Gasteig

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Om kunstnerne (.. fortsat)

The season will be crowned by three performances of *Die schöne Magelone* by Brahms in Heidelberg, London and Munich. A related CD will be published in spring 2017. On this Martin Walser is the narrator of the texts based on Ludwig Tieck which he has carefully adapted to create an ironic version especially for Christian Gerhaher and Gerold Huber.

Besides his principle activity giving concerts and recitals, Christian Gerhaher is also a highly sought-after performer on the opera stage and has received several prizes such as the Laurence Olivier Award and the theatre prize *Der Faust*. Under Riccardo Muti he sang Papageno in a production of *The Magic Flute* at the Salzburg Festival (issued by Decca as a DVD).

A milestone in Christian Gerhaher's opera career was his debut in the title role of Alban Berg's *Wozzeck* in September 2015 at Zurich Opera House in the exceptional staging by Andreas Homoki and conducted by Fabio Luisi (available as a DVD on the Accentus label). In the 2016/17 season Christian Gerhaher can be heard in two productions at the Bavarian State Opera: in January 2017 as Posa in Verdi's *Don Carlo*, and in June as Wolfram von Eschenbach in Romeo Castellucci's new production of Richard Wagner's *Tannhäuser* conducted by Kirill Petrenko.

Christian Gerhaher has performed together with conductors such as Nikolaus Harnoncourt, Simon Rattle, Herbert Blomstedt, Kent Nagano, Mariss Jansons, Daniel Harding, Bernard Haitink and Christian Thielemann in the world's major concert halls. Major orchestras which regularly invite Christian Gerhaher to perform include the London Symphony Orchestra, the Concertgebouw Orchestra, as well as the Vienna Philharmonic and the Berlin Philharmonic, where in the season 13/14 he was the first ever singer to be artist in residence, as well as the Bavarian Radio Symphony Orchestra (residency 2012/13).

Christian Gerhaher also makes guest appearances with the Berlin Philharmonic under Bernard Haitink (*Mahler's Song of the Earth*), with the Accademia di Santa Cecilia in Rome conducted by Antonio Pappano, as well as with the WDR Symphony Orchestra under Kent Nagano.

Christian Gerhaher's CDs are issued by Sony Music, with which he has an exclusive partnership.

At present Christian Gerhaher teaches in select master-classes and is an honorary professor at the Academy of Music in Munich. He holds the Bavarian Maximilian Order for Science and Art and the title *Bayerischer Kammersänger*. In 2016 he was awarded the Music Prize of the Heidelberg *Frühling* for his outstanding commitment in the performance of classical music.

Christian Gerhaher and his wife live with their three children in Munich.

Gerold Huber, klaver (D)

Munich-born Gerold Huber was awarded a scholarship to study piano under Friedemann Berger at the Musikhochschule in Munich. He also attended Dietrich Fischer-Dieskau's lied class in Berlin. In 1998 he was awarded the *Prix International Pro Musicis* in Paris / New York together with baritone Christian Gerhaher, his regular duo partner since their joint schooldays. In 2001 he was a prize-winner at the *Johann Sebastian Bach International Piano Competition* in Saarbrücken.

"His sensitive interludes are to die for. The pianist uncovers the subtle network of a comedy of errors and succeeds in penetrating the depths of the soul." This is the sort of enthusiastic press reaction prompted by Gerold Huber's piano accompaniment. In the role of lied pianist he regularly appears at festivals such as *Schubertiade Schwarzenberg*, *Schwetzingen Festival* and *Rheingau Music Festival* and major venues including *Philharmonie Cologne*, *Alte Oper Frankfurt*, *Konzerthaus* and *Musikverein* in Vienna, *Concertgebouw Amsterdam*, *Wigmore Hall London*, *Großes Festspielhaus Salzburg*, *Lincoln center* and *Armory* or *Carnegie hall* in New York and *Musée d'Orsay* in Paris.

KünstlerSekretariat am Gasteig



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