



Christiane Karg, soprano



Patricia Nolz mezzosopr.



Benjamin Bruns, tenor



Michael Nagy, baryton



Louis Lortie, piano



Paolo Bressan, piano



Tuesday July 18, 2023, at 20:00

P2 The concert is transmitted by
DR Danish Broadcasting
Corporation, DR-P2

Johannes BRAHMS (1833 – 1897)

Liebeslieder-Walzer, op. 52 (1868), 28'

Verse aus »Polydora«, übersetzt von Georg

Friedrich Daumer

1. Rede, Mädchen, allzu liebes
2. Am Gesteine rauscht die Flut
3. O die Frauen
4. Wie des Abends schöne Röte
5. Die grüne Hopfenranke
6. Ein kleiner, hübscher Vogel
7. Wohl schön bewandt
8. Wenn so lind dein Auge
9. Am Donaustrande, da steht ein Haus
10. O wie sanft die Quelle
11. Nein, es ist nicht auszukommen
12. Schlosser auf! und mache Schlösser
13. Vögelein durchrauscht die Luft
14. Sieh, wie ist die Welle klar
15. Nachtigall, sie singt so schön
16. Ein dunkler Schacht ist Liebe
17. Nicht wandle, mein Licht
18. Es bebet das Gesträuche

Drei Quartette, op. 31, 13'

1. Wechsellied zum Tanze (Goethe) (1859)
2. Neckereien (Wenzig) (1863)
3. Der Gang zum Liebchen (Wenzig) (1863)

Drei Quartette, op. 64, 14'

1. An die Heimat (Inkermann) (1864)
2. Der Abend (Schiller) (1874)
3. Fragen (Daumer) (1874)

--- *Intermission* ---

Vier Quartette, op. 92, 10'

1. O schöne Nacht! (Daumer) (1877)
2. Spätherbst (Allmers) (1864)
3. Abendlied (Hebbel) (1864)
4. Warum? (Goethe) (1864)

Neue Liebeslieder-Walzer, op. 65 (1869-74), 27

Verse aus »Polydora«, übersetzt von

Georg Friedrich Daumer

1. Verzicht, o Herz, auf Rettung
2. Finstere Schatten der Nacht
3. An jeder Hand die Finger
4. Ihr schwarzen Augen
5. Wahre, wahre deinen Sohn
6. Rosen steckt mir an die Mutter
7. Vom Gebirge, Well' auf Well'
8. Weiche Gräser im Revier
9. Nagen am Herzen
10. Ich kose süß mit der und der
11. Alles, alles in den Wind
12. Schwarzer Wald, dein Schatten ist so düster
13. Nein, Geliebter, setze dich
14. Flammenauge, dunkles Haar
15. Zum Schluß: Nun, ihr Musen, genug!
(Goethe)

10:00 Artist talk

15:30 Alexander Melnikov, piano recital

20:00 Love songs by Brahms



The Artists

For the final concert of Hindsgavl Festival 2023 we are going to listen to a beautiful programme of lieder by Johannes Brahms. But not songs for one voice, but four: Three Quartets and Liebeslieder-Walzer, accompanied by two pianists.

The two pianists, Italian Paolo Bressan and French-Canadian Louis Lortie met at Hochschule für Musik Franz Liszt in Weimar, kept up their contact over the years and now lead the international music festival LacMus at Lake Como in Italy. These days Paolo Bressan mainly works as conductor. He began his conducting career at Mecklenburgische Staatstheater Schwerin and Theater Kiel. Louis Lortie has a busy career as soloist, chamber musicians and giving master classes for young musicians.

The German soprano Christiane Karg studied at Mozarteum in Salzburg and made her debut at the Salzburg Festival in 2006. She is a versatile singer with a great affinity for lieder and chamber music. The mezzosoprano Patricia Nolz is considered to be

one of the most promising artist in Austria, and she already has a busy schedule in front of her – including a position as a “Great Talent” with Wiener Konzerthaus, giving recitals and singing orchestral concert in the coming season. The tenor Benjamin Bruns was born in Hannover and began his singing career in a boys-choir in his hometown. Already during his studies at Hochschule für Theater Hamburg he was offered a contract with Bremen Theater, giving him the possibility of singing a broad repertoire early on. Later engagements include Oper Köln, Semperoper in Dresden and Wiener Staatsoper. Apart from his opera career, Bruns has an extensive lied and oratorio repertoire. Michael Nagy, born in Stuttgart with Hungarian origin, is a busy artist both on the opera stage and concert hall. He sings Wagner (Alberich, Amfortas) and Mozart (the Count in Figaro) at Wiener Staatsoper and lieder and oratories.

Dina Bodé

Revised and translated by Susanne Lange

About the Music ...

Johannes Brahms (1833-1897): Liebeslieder-Walzer opus 52 and 65 and Quartets opus 31, 64 and 92

A waltz is good for expressing love. When you dance a waltz, you hold each other close, and the swinging, rocking three-quarters rhythms give the music wings. Therefore, it was a stroke of genius by Brahms when, in 1868, he set a number of small love verses to music as a love waltz: Liebeslieder-Walzer.

Here are both coquettish, flattering waltzes with Viennese atmosphere, and there are rustic, folksong-like waltzes. In all cases, it is music in a very small format. Brahms liked to express himself compactly, but rarely in such a

distinctly miniature format as in his *Liebeslieder-Walzer Opus 52*. The 18 songs last no more than about 25 minutes in total, so melodies and musical ideas are really buzzing around the ears.

Brahms found the lyrics in a collection of poems entitled *Polydora* – a world-poetic songbook. In it, the writer and philosopher Georg Fredrich Daumer, whom Brahms greatly admired, had rewritten love verses from many different countries. The end result was rather literary and strongly influenced by Daumer's own poetic style, so folk songs cannot be called them. But the short, pithy formulations of the verses have their roots in folk poetry, and

SUPPORT THE FESTIVAL as a member of Hindsgavl Festival's Friends!

BENEFITS

Min. two weeks presale • Better cancellation conditions • Priority when allocating seats • a.s.m.

PRICE

Single member: DKK 800,- (DKK 600,- renewal for 2023 members)

Couple (with children up to 18 years): DKK 1,000,- (DKK 800,- renewal for 2023 members)

SEE MORE

www.hindsgavlfestival.dk/friends



they were therefore seen by Brahms as something general and universal.

The year after the release of the first collection of love waltzes, Brahms embarked on the difficult 2. This time the work lasted a full five years, and it was not until 1874 that he was able to present another 15 rollers, **Neue Liebeslieder-Walzer Opus 65**, which largely follow the same model as Opus 52.

The line-up in both sets is very special, at least when it comes to Brahms: first-hand singing and four-handed piano. It is not stated that the singers should form an entire choir – in fact, it is likely that Brahms envisioned a quartet of four solo singers. This was partly due to the fact that four-handed piano music was immensely popular in the musical homes and small salons of the time, and that Brahms had the homely musician in mind.

In the Liebeslieder waltzes, Brahms often divides the singers into gentlemen and ladies alone so that they can sing to the opposite sex (this is music from before the LGBT movement). The temperament of love can be both light, bright, longing and dramatic. Throughout, however, the waltzes are kept in a smooth and simple style, where only a few numbers stick out. In No. 10, the choral voices move more individually, while in No. 7 only the altars and in No. 17 only the tenors sing a unanimous melody.

Brahms had been tuned into the concise, folk style when, in the 1860s, he was involved in a sheet music publication of Schubert's 'folk dances' *Ländler* for two-handed and four-handed piano. Like Schubert's pieces, Brahms' waltzes are made in an imitation folk style.

As a young man, Brahms had been conductor of a women's choir in Detmold, and throughout his life he was a prolific vocal composer with a great love for the short form of songs, the possibilities of harmony of voices and the musical coloring of German-language poetry.

In 1862 he settled in Vienna and in the following decades composed seven major works specifically for four singers accompanied by piano. In addition to the two sets of *Liebeslieder-Walzer*, we also find 3 Quartets Opus 31 (1863), 4 Quartets Opus 64 (1874) and **4 Quartets Opus 92 (1877)**.

The collections have similar features to the fact that the otherwise characteristic fighting tone of Brahms has evaporated. Brahms himself had handpicked his favorite poems about romantic love and the course of life by poets such as Goethe, Schiller, Wenzig and Daumer. During the work, he had specific singers in mind. It is music written for friends, intended for performance in an intimate and safe setting with Brahms himself at the piano.

It is summer music that must flow without prejudice from the stage to the audience.

Mathias Hammer

Hindsgavl Festival 2023 is supported by



AUGUSTINUS FONDEN

STIFTET 25. MARTS 1942



LOUIS-HANSEN FONDEN

William Demant Fonden



DRONNING MARGRETHES
OG PRINS HENRIKS FOND



BECKETT-FONDEN



Middelfart
KOMMUNE

Knud Højgaards Fond
GRUNDLAET 1944

KONSUL GEORGE JORCK OG
HUSTRU EMMA JORCK'S FOND

DEN FABERSKE FOND



HINDSGAVL
FESTIVALS
VENNER

10:00 Artist talk

15:30 Alexander Melnikov, piano recital

20:00 Love songs by Brahms



Wie des Abends schöne Röte Johannes Brahms total

„Übrigens möchte ich doch riskieren, ein Esel zu heißen, wenn unsere Liebeslieder nicht doch einigen Leuten Freude machen“

Johannes Brahms

Johannes Brahms hat sein ganzes Leben lang Lieder vertont – auch wenn das ihm nicht den großen wirtschaftlichen Erfolg bescherte. Das Lesen war seine große Leidenschaft; so ist es auch verwunderlich, dass er an große Zahl von Büchern ansammelte. In seine Privatbibliothek zog er sich häufig und gerne zurück.

Einige Dichter, deren Werke Brahms vertonte sind heute beinahe unbekannt. Georg Friedrich Daumer, ein Gymnasiallehrer und Religionsphilosoph kreist in seinen Gedichten, die als Grundlage der Liebeslieder-Walzer dienen um „Jammer und Glück“, ein Gemütszustand, den Brahms selbst gut kannte, war er doch zeitlebens aufs engste mit Clara Schumann verbunden. Eine Beziehung, die immer zwischen Freundschaft und Liebe schwankte.

Inspiziert von Wien und der deutschen Rheinromantik verbindet Brahms den Walzer und die Liebeslieder. Schwelgerisch und sinnesfroh sind es elegante Spielereien, die in erster Linie unterhalten sollen. Das Vokalquartett besteht auch langjährigen musikalischen Weggefährten von Christiane Karg, die in dieser Formation exklusiv zusammenkommen.

Christiane Karg (?)

Enjoy the concert!

Please do not record or photograph during the concert.

Also, kindly ensure that any devices that can produce sound (such as clocks or mobile phones) are in silent mode. Please note that vibration mode might still be audible.

SUPPORT THE FESTIVAL as a member of Hindsgavl Festival's Friends!

BENEFITS Min. two weeks presale • Better cancellation conditions • Priority when allocating seats • a.s.m.
PRICE Single member: DKK 800,- (DKK 600,- renewal for 2023 members)
Couple (with children up to 18 years): DKK 1,000,- (DKK 800,- renewal for 2023 members)
SEE MORE www.hindsgavlfestival.dk/friends

