



Monday 8<sup>th</sup> July 2024 at 20:00

**Christiane Karg, soprano – Florian Boesch, baritone**  
**Malcolm Martineau, piano**



**P2** The concert is recorded by  
**DR** Danish Broadcasting Corporation, DR-P2

## Hugo WOLF (1860 – 1903)

Italienisches Liederbuch (1891, 1896), text by Paul Heyse

### Book 1

1. Auch kleine Dinge
2. Mir ward gesagt, du reisest in die Ferne
3. Ihr seid die Allerschönste
4. 'Gesegnet sei, durch den die Welt entstand
5. Selig ihr Blinden
6. Wer rief dich denn?
7. Der Mond hat eine schwere Klag' erhoben
8. Nun laß uns Frieden schließen
9. Daß doch gemalt all' deine Reize wären
10. Du denkst mit einem Fädchen
11. Wie lange schon war immer mein  
Verlangen
12. Nein, junger Herr
13. Hoffärtig seid Ihr, schönes Kind
14. Geselle, woll'n wir uns in Kutten hüllen
15. Mein Liebster ist so klein
16. Ihr jungen Leute
17. Und willst du deinen Liebsten sterben  
sehen
18. Heb' auf dein blondes Haupt
19. Wir haben beide
20. Mein Liebster singt
21. Man sagt mir, deine Mutter woll' es nicht
22. Ein Ständchen Euch zu bringen

### Book 2

1. Was für ein Lied soll dir gesungen werden
2. Ich esse nun mein Brot nicht trocken mehr
3. Mein Liebster hat zu Tische mich geladen
4. Ich ließ mir sagen
5. Schon streckt' ich aus im Bett die müden  
Glieder
6. Du sagst mir daß ich keine Fürstin sei
7. Wohl kenn' ich Euren Stand
8. Laß sie nur geh'n
9. Wie soll ich fröhlich sein
10. Was soll der Zorn
11. Sterb' ich, so hüllt in Blumen meine Glieder
12. Und steht Ihr früh am Morgen auf
13. Benedeit die sel'ge Mutter
14. Wenn du, mein Liebster, steigst zum  
Himmel auf
15. Wie viele Zeit verlor' ich
16. Wenn du mich mit den Augen streifst
17. Gesegnet sei das Grün
18. O wär' dein Haus durchsichtig wie ein Glas
19. Heut' Nacht erhob ich mich um Mitternacht
20. Nicht länger kann ich singen
21. Schweig' einmal still
22. O wüßtest du, wie viel ich deinetwegen
23. Verschling' der Abgrund
24. Ich hab' in Penna einen Liebsten wohnen

--- Intermission ---

15:30 Hoppe-Poltera-Brautigam, piano trio  
20:00 Italienisches Liederbuch, Karg/Boesch/Martineau  
22:30 Sofie Thorsbro Dan, solo violin



## Hugo Wolf (1860-1903): Italienisches Liederbuch (1891/1896)

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There is both a prophetic and paradoxical truth in the fact that the first song of the concert is called "Auch kleine Dinge können uns entzücken" (Even small things can delight us). Because it is precisely songs in the small things department that delight in Austrian Hugo Wolf's Italian songbook, *Italienisches Liederbuch*.

In his short life, Hugo Wolf fervently wanted to move away from the same small things. His dream was to create great works in the Wagnerian spirit of the time. But Wolf was at his best in short form. And the 46 short songs in *Italienisches Liederbuch* have become his masterpiece for posterity.

The lyrics are Italian folk poems by unknown poets. Charming, evocative, mischievous, spirited, subtle and easily understood poetry that revolves around the nature of love. But it is never high-minded, idealised or divine love. No, the platitudes are replaced by the real words and feelings of real people. Lovers teasing, challenging, blaming, arguing, reconciling and finding their way through (love) life.

In the 1860s, a large number of these Italian poems had been translated into German by the poet and later Nobel Prize winner Paul Heyse. And it was this translation that inspired Hugo Wolf to compose. In a manic rush of a few days in 1891, he composed the first 22 songs. After that he stalled and it wasn't until 1896 that he composed the last 24 songs.

The songs are all *Kleine Dinge*. Some of them take up less than a score page. Others twice that. But nothing is long. And nothing is clear in its progression. There is no coherent narrative and no fixed cast of characters. The morals flap in the wind. So does the context and order of the songs. Hugo Wolf composed them as the inspiration came to him. He did not proceed chronologically in relation to the poetry

collection, and he only sometimes – but not always – indicated whether each song should be sung by a man or a woman.

Therefore, there are no rules for how they should be performed at a concert. Except that there is a consensus that they should be sung by a female and a male voice, who divide the 46 songs roughly equally between them and choose an order that makes some kind of dramaturgical sense.

There are songs that describe the exuberance of youthful love, such as "O wär dein Haus durcsichtig wie ein Glas" ("O were your house transparent like glass, I would look in on you all the time"). The delicate notes of the piano accompaniment create a sense of the fragile transparency of glass and the raindrops that the girl compares her gaze to. The man answers authoritatively, but no less euphoric. "Schon streckt' ich mich" ("When I think of your picture, I have to jump up and sing for joy").

But gradually, the thread of love begins to unravel. And the songs gradually ironise the softness, hollow platitudes and triviality of love. In "Nein junger Herr", she tells him off: "No, young master. We don't play like that. I'm good enough for everyday life, right? But on feast days you look around for something better. If you continue your sins, I, the love of your heart, will let you know."

But is *she* morally supreme? In the last song she reveals the answer: "Ich hab in Penna einen Liebsten wohnen": "I have a boyfriend in Penna. I have another in Maremma, a third in Ancona. The fourth lives in Viterbo, the fifth in Casentino. Someone else lives in the same house as me. Another lives in Magione, four live in La Fratta and ten in Castiglione." Alas, she's not one iota better than him.

Mathias Hammer

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# About the artists

## Christiane Karg

Born in Feuchtwangen, Bavaria, soprano Christiane Karg completed her studies at the Mozarteum University Salzburg under Heiner Hopfner and in the lied class of Wolfgang Holzmaier, where she was additionally awarded the Lilli Lehmann Medal for her master's degree in opera performance. While still completing her studies, she made her highly acclaimed debut at the Salzburg Festival.

Christiane Karg can be heard in the most celebrated roles of her *fach*, having performed ...

... at the Royal Opera House Covent Garden and the Opéra national de Paris as Pamina, at the Lyric Opera Chicago and at the Met in New York as Susanna, at La Scala in Milan as Sophie and Euridice, at the Vienna State Opera as Mélisande, at the Hamburg State Opera as Pamina, Mélisande, Daphne and Contessa, at the Berlin State Opera as Micaëla, and at the Bavarian State Opera as Pamina, Blanche (*Dialogues des Carmélites*) and Fiordiligi. As Artist in Residence at the Graz Musikverein, Christiane Karg was heard for the first time as Rosalinde in a concert performance of Johann Strauss' *Die Fledermaus*, and as Rusalka in Antonín Dvořák's eponymous fairy-tale opera she made her recent role debut at the Berlin State Opera.

The soprano is an equally sought-after performer on the international concert stage. Her musical partnerships to date have included names such as

Ivor Bolton, Herbert Blomstedt, Riccardo Chailly, Christoph Eschenbach, Andrés Orozco-Estrada, Iván Fischer, Daniel Harding, Nikolaus Harnoncourt, Thomas Hengelbrock, Manfred Honeck, Mariss Jansons, Fabio Luisi, Marek Janowski, Christian Măcelaru, Antonello Manacorda, Andrew Manze, Klaus Mäkelä, Zubin Mehta, Riccardo Muti, Andris Nelsons, Yannick Nézet-Séguin, Kirill Petrenko and Christian Thielemann. These have paved the way for collaborations with major orchestras such as the Vienna and Berlin Philharmonic Orchestras, Leipzig Gewandhaus Orchestra, Dresden Staatskapelle, Bavarian Radio Symphony Orchestra, the Orchestre de Paris, Accademia di Santa Cecilia, Philadelphia Orchestra, Rotterdam Philharmonic Orchestra, Bamberg and Vienna Symphony Orchestras and the Munich Philharmonic Orchestra.

Engagements in the current season include

selected orchestral songs by Richard Strauss with the Japanese NHK Symphony Orchestra under Fabio Luisi, Mahler's Rückert Lieder with the Bamberg Symphony Orchestra under Andrés Orozco-Estrada, Mahler's Fourth Symphony on tour with the Leipzig Gewandhaus Orchestra under Andris Nelsons, Schumann's *Szenen aus Goethes Faust* with the Orchestra dell'Accademia Nazionale di Santa Cecilia under Daniel Harding and - as part of the Johann Strauss Festival Year 2025 - a pasticcio with music, arias and duets from operettas by Johann Strauss II with the Vienna Philharmonic under Christian Thielemann. Christiane Karg will also take on the soprano part in Fauré's *Requiem* with the Rotterdam Philharmonic Orchestra under Lahav Shani and perform as a soloist in Mahler's Second Symphony with the Budapest Festival Orchestra under Iván Fischer.

Christiane Karg continues to cultivate her passion for song and chamber music projects, with regular guest appearances at

the Schubertiade in Hohenems and Schwarzenberg, as well as at London's Wigmore Hall, where she was artist in residence for the 2019/2020 season. She has also given numerous recitals at the Vienna Musikverein and Konzerthaus, Pierre Boulez Saal in Berlin and at the Salzburg Festival. In addition to a recital dedicated to works by Clara Schumann and others at the Vienna Musikverein, Christiane Karg will also be appearing in lied recitals at Tokyo's Oji Hall, at the Pierre

Boulez Saal in Berlin, at the International Hugo Wolf Academy in Stuttgart and the Schubertiade in Schwarzenberg during the current season.

Off stage, Christiane Karg is the leader and creator of her own concert series in her hometown of Feuchtwangen as artistic director of the KunstKlang festival, while spearheading the project "Be part of it! - Music for All", championing music education for children and young people. For her services, she received the Brahms Prize of the Brahms Society of Schleswig-Holstein, the Bavarian Culture Prize in the category of art, and the Bavarian Order of Merit.

In spring 2017, Christiane Karg released her critically acclaimed solo CD *Parfum* with settings of texts by Charles Baudelaire, Leconte de Lisle, Paul Verlaine, Tristan Klingsor and Victor Hugo on the Berlin Classics label. She also received the coveted Echo Klassik for her recording of Mozart's *Le nozze di Figaro* under Yannick Nézet-Séguin in the category Opera Recording of the Year. Her additional discs *Scene!* with the Arcangelo Baroque Ensemble under Jonathan Cohen as well as her first lied disc *Verwandlung - Lieder eines Jahres* were honoured with the renowned music prize in the category Solo Recording. Her recordings *Amoretti* with arias by Mozart, Christoph Willibald Gluck and André Grétry, and *Heimliche Aufforderung* with songs by Richard Strauss are also available on the Berlin Classics label. The Harmonia Mundi label, where Christiane Karg is now an exclusive artist, released Beethoven's Ninth Symphony and Choral Fantasy with the Freiburg Baroque Orchestra under Pablo Heras-Casado, followed by her solo album *Erinnerung* (Memory) with lieder by Gustav Mahler. Her latest recording *Das Licht der Welt - A Christmas Promenade*, on which she is accompanied by Gerold Huber at the piano and the Bavarian Radio Choir under Howard Arman illuminates enchanting rarities of the Christmas repertoire. Excerpts from the disc she has taken to the stage of the Vienna Musikverein. As a soloist in Mahler's Second Symphony with the Czech Philharmonic under Semjon Bychkov and in Haydn's *Creation* with the Dresden Philharmonic under Marek Janowski, she can also be heard in two recordings recently released on the Pentatone label.

[Machreich-artists.com](http://Machreich-artists.com)

## Florian Boesch

Austrian baritone Florian Boesch is hailed as one of today's foremost Lieder interpreters, appearing regularly at London's Wigmore Hall, Vienna's Musikverein and Konzerthaus, Carnegie Hall, the Het Concertgebouw in Amsterdam, Laeiszhalle Hamburg, Konzerthaus in Dortmund, Philharmonie Luxemburg, Philharmonie Cologne, deDoelen Rotterdam, the Edinburgh, Schwetzingen and Salzburg Festivals. Accompanied by Malcolm Martineau, he performed all three Schubert cycles in Glasgow and across Australia (Sydney, Adelaide and Melbourne). Florian Boesch has been an artist in residence at the Wigmore Hall, Vienna Konzerthaus, Teatro de la Zarzuela in Madrid and Theater an der Wien. In the 2021/2022 season, he demonstrated his artistic versatility as *artist in residence* at the Elbphilharmonie Hamburg.

A frequent guest on the concert platform, Florian Boesch has worked with leading orchestras such as the Vienna and Berlin Philharmonic, Royal Concertgebouw Orchestra, Bavarian Radio Symphony Orchestra, Wiener Symphoniker, Gewandhaus Orchestra in Leipzig, Staatskapelle Dresden, Kammerphilharmonie Bremen, Bamberg Symphoniker, London Symphony Orchestra, and Chamber Orchestra of Europe, under renowned conductors such as Giovanni Antonini, Ivor Bolton, Teodor Currentzis, Riccardo Chailly, Gustavo Dudamel, Adam Fischer, Iván Fischer,

15:30 Hoppe-Poltera-Brautigam, piano trio  
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Stefan Gottfried, Philippe Herreweghe, Pablo Heras-Casado, Vladimir Jurowski, Mariss Jansons, Sir Roger Norrington, Andrés Orozco-Estrada, Sir Simon Rattle, Robin Ticciati und Franz Welser-Möst.

He worked particularly closely with Nikolaus Harnoncourt, with whom his final projects were Handel's *Messiah* and *Saul* at the Wiener Musikverein and Purcell's *The Fairy Queen* at the 2014 Styriarte festival. At the Salzburg Festival, they performed together in Haydn's *The Creation* and *The Seasons*.

Highlights of the current season include concerts of Haydn's *The Creation* conducted by Adam Fischer in Copenhagen and Graz, with Martin Haselböck at the Vienna Musikverein and with Thomas Hengelbrock and the Balthasar Neumann Ensemble in Baden-Baden, Schönberg's *Gurre-Lieder* with the Wiener Symphoniker under Petr Popelka in Vienna, Handel's *Alexander's Feast* with Concentus Musicus under Stefan Gottfried in Vienna and Lausanne, Handel's *Messiah* under Jan Willem de Vriend in the Zurich Tonhalle, Mozart's *Le nozze di Figaro* in a concert version on tour under the direction of Giovanni Antonini, and Weil's *Siegen Todsünden* with the Czech Philharmonic under Sir Simon Rattle. Florian Boesch will also give recitals at the Amsterdam Muziekgebouw, Cologne Philharmonie, London's Wigmore Hall, the Brucknerhaus in Linz and at the Vienna Musikverein. He can be heard performing Schubert's *Die schöne Müllerin* together with the Ensemble Franui and Nikolaus Habjan at the Forum Ludwigsburg and at the Tyrol Festival in Erl.

An equally compelling performer on the opera stage, Florian Boesch's most recent productions included Handel's *Saul* and *Orlando* conceived by Claus Guth at the Theater an der Wien. He has offered further acclaimed interpretations in staged versions of Schubert's *Lazarus* and Handel's *Messiah*, and as Jonathan Peachum in Kurt Weill's *Dreigroschenoper*, in Purcell's *Fairy Queen*, Alban Berg's *Wozzeck* and Mozart's *Le nozze di Figaro* at the Theater an der Wien, while taking to the Berlin State Opera as *Méphistophélès* in Berlioz' *La Damnation de Faust* at the Schillertheater under Sir Simon Rattle. Major productions of his career include Alban Berg's *Wozzeck* in Cologne and Mozart's *Così fan tutte* at the Salzburg Festival.

The 2022/2023 season marked Florian Boesch's debut at the Vienna State Opera with a Mahler project entitled *Von der Liebe Tod* (leading team Calixto Bieito & Lorenzo Viotti), while in May 2023, he appeared in a staged production of Schubert's *Die schöne Müllerin* with Nikolaus Habjan and Musicbanda Franui at the Berlin State Opera Unter den Linden, which they took to the Elbphilharmonie in Hamburg, to the Bregenz Festival, Graz Opera, the Gmunden Salzkammergut Festival and the MusikTheater an der Wien. In June 2025, he can be seen again in Claus Guth's production of Handel's *Saul* at the Semperoper Dresden and will make his debut as Bluebeard in a new production of Bartók's *Bluebeard's Castle* at the Tyrol Festival in Erl in July 2025.

Florian Boesch's recordings have been celebrated among the international press, receiving numerous awards along the way, including an Edison Klassiek Award in 2012. *Die schöne Müllerin* was nominated for a 2015 Grammy in the category Best Classical Vocal Solo. In early September 2017, Hyperion released a new recording of Schubert's *Winterreise* with Roger Vignoles at the piano; in autumn 2018 followed a recording of Schubert songs in an orchestrated version with Concentus Musicus Vienna under the baton of Stefan Gottfried. Boesch's recordings of Schumann and Mahler songs also won him a BBC Music Magazine Award. In May 2023 a new album featuring Schumann's *Dichterliebe* and Kerner *Lieder* was released by Linn records.

Florian Boesch received his initial vocal training from Ruthilde Boesch, after which came his studies in Lied and oratorio with Robert Holl in Vienna. Florian Boesch has been Professor of Lied and Oratorio at the University of Music and Performing Arts in Vienna since autumn 2015.

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## Malcom Martineau

Recognised at the highest international level as one of the UK's leading accompanists, Malcolm Martineau has performed worldwide alongside the world's greatest singers including Sir Thomas Allen, Dame Janet Baker, Florian Boesch, Elīna Garanča, Dame Sarah Connolly, Angela Gheorghiu, Susan Graham, Thomas Hampson, Sir Simon Keenlyside, Angelika Kirchschrager, Dame Felicity Lott, Anne Sofie von Otter, Günther Groissböck and Sonya Yoncheva.

He has appeared at the world's principal venues including Alice Tully Hall, Barbican Centre, Berlin State Opera, Carnegie Hall, Concertgebouw, Gran Theatre del Liceu, Mariinsky Theatre, Metropolitan Opera, Munich Opera, Paris Opera and Salle Gaveau, Royal Opera House, La Scala, Sydney Opera House, Teatro Real, Salzburg Mozarteum, Suntory Hall Tokyo, Vienna's Konzerthaus, Musikverein and State Opera, Walt Disney Hall, Wigmore Hall, and Zurich Opera amongst others. Malcolm has also appeared at the Aix-en-Provence, Vienna, and Salzburg Festivals. He has presented his own series at the Wigmore Hall and at the Edinburgh Festival.

As a prolific recording artist, Martineau's discography of over 100 CDs includes the following Award-winning recordings: 'The Vagabond' with Sir Bryn Terfel (Gramophone Award), 'Songs of War' with Sir Simon Keenlyside (Grammy and Gramophone Awards), Schumann and Mahler Lieder with Florian Boesch (BBC Music Magazine Award), Mahler Lieder with Christiane Karg (Diapason d'or), and 'El Nour' with Fatma Said (Gramophone Award).

Malcolm is a Professor of piano accompaniment at the Royal Academy of Music and an Honorary Doctor and International Fellow of Accompaniment at the Royal Conservatoire of Scotland. He was made an OBE in the 2016 New Year's Honours for his services to music and young singers.

Askonas Holt

Interview with Malcolm from 2021:

<https://voxcarnyx.com/2021/08/13/eifs-local-hero/>

### Enjoy the concert!

Please do not record or photograph during the concert.  
During applause is discrete snap is fine 😊

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.

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