



LAWO
CLASSICS

FRÜH

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Ved slutten av 1800-tallet var Wien både sosialt, politisk og kulturelt preget av motsetninger og frustrasjon. Byen var overfylt av innflyttere fra landet. På grunn av dårlige kår i kalde og overfylte leiligheter tilbrakte de mange timer på kafeer og kroer. Her møttes de med kunstnere, akademikere og journalister og utvekslet ideer og politiske meninger. Dette ble grobunn for mange sosiale og politiske bevegelser. Sosialisme, tysk nasjonalisme, antisemittisme og sionisme sprang ut av denne kafékulturen.

Men Wien var også Haydns, Mozarts, Beethovens og Schuberts by. Innbyggerne var stolte av sin historie og det at de fremdeles var et av Europas største kultursentre, kun utfordret av – og i tett rivalisering med – Paris. Det å være opptatt av kunst og å vise seg på konserter var viktig for å markere seg i sin sosiale klasse. Middelklassen var også svært opptatt av moral. Menn skulle ikke gifte seg før de hadde etablert seg i samfunnet, oftest gjennom arbeid med en stabil inntekt. Man hadde heller

ikke lov til å gifte seg utenom sin egen klasse. Likevel involverte middelklassens kjærlighetsliv både prostituerte og tjenestepiker. Hemmelighetene ble opprettholdt på vertshus med private rom, men i 1890-årene begynte bohemene og feministene å slippe hemmelighetene ut av sekken. Innen poesien begynte diktere å vende seg mot et mer realistisk uttrykk, inspirert av empirismen. Arkitekturen fant et renere, mer objektivistisk uttrykk, og i 1905 utgav Sigmund Freud essay om seksualitetsteori. Kunsten skulle ikke lenger være skjønn, men sann.

Høsten 1904 står en annonse i Wiens Neue musikalische Presse. Komponisten Arnold Schönberg tar imot privatelever i komposisjon, harmonilære og kontrapunkt. Dette fanges opp av mange unge og ambisiøse musikere og komponister. Deriblant en ung statstjenestemann fra Kärnten, Anton von Webern, som da er 21 år, og en 17-årig universitetsstudent, Alban Berg. Dette er opptakten til det som senere blir omtalt som Den annen wienerskole. Fire år senere er

overskriftene i samme avis: "Skandale i Bösendorfer saall" Skandalen handlet om konfrontasjoner mellom tilhengere og motstandere av "den nye musikken", representert ved den da trettifire år gamle Arnold Schönbergs første strykekvartett. Bruddet med tonaliteten er et faktum. Da han senere blir innkalt til militæret og en soldat spør ham om han er "den forferdelige komponisten", svarer Schönberg: "Jeg innrømmer det, men det har seg slik: Noen måtte være det, og ingen andre ville det, så jeg tok det på meg."

Som så mange andre unge, intellektuelle menn på denne tiden var Schönberg opptatt av musikk, malerkunst, poesi og filosofi. Han lærte fiolin og musikkteori fra sin eldre venn fra realskolen, Oscar Adler. Schönberg hadde ingen formell musikkutdanning og pleide å si at "kunst handler ikke om å kunne, men om å måtte". Sammen med Adler og noen venner dannet han en strykekvartett og lærte seg på egen hånd å traktere både bratsj og cello. Da Schönberg var 15 år, døde faren, og han måtte ta jobb i en bank for å

livnære sin mor og sine søsken. Som 21-åring ble han medlem i Musikalischer Verein Polyhymnia, et orkester grunnlagt av den tre år eldre dirigenten og komponisten Alexander Zemlinsky, som også blir Schönbergs nære venn og mentor. Den eneste "formelle" musikkundervisningen Schönberg mottar, får han av Zemlinsky.

Det finnes skisser og manuskripter til over tretti sanger som Schönberg skrev i tiden før 1900. Denne perioden regnes som Schönbergs tidlige periode, før det endelige bruddet med tonaliteten fant sted. Sangene er således godt forankret i den tysk-østerrikske romantiske tradisjonen. Kromatikk, bruk av motivisk utvikling og fleksible frasestrukturer er noe som kan forbindes med Brahms og Wagner. Vier Lieder opus 2 er skrevet mellom august og november 1899, tiden da Schönberg forelsket seg i Zemlinskys søster Mathilde, som han giftet seg med to år senere.

De tre første sangene baserer seg på tekster fra Richard Dehmels *Weib und Welt* (Kvinnen og verden). Det var

Alexander Zemlinsky som introduserte Schönberg for Dehmels poesi, og Schönberg dediserte derfor disse sangene til ham. Diktverket utløste en skandale på slutten av 1890-årene. Dehmel ble tiltalt for blasfemi og umoral. Dommen i Berliner Landgericht gikk ut på at en del av diktet "Venus Consolatrix" skulle sladdes. Dehmel svarte med et åpent brev der han hevdet retten til å være ærlig mot lidenskapen som finnes i ethvert menneske. I 1912 skriver Schönberg i et brev til Dehmel at det han finner i hans dikt, er det han streber etter å uttrykke i sin musikk:

"Dine dikt hadde stor innflytelse på min utvikling som komponist. De fikk meg til å forsøke å finne en ny tone i den lyriske stemningen. Eller retttere sagt; jeg kan si at jeg fant det, uten engang å lete etter det, bare ved å la musikken gjenspeile hva dine dikt gjorde med meg".

Disse sangene ble etterfulgt av Schönbergs første instrumentale verk: strykesekstetten *Verklärte Nacht* opus 4, som er inspirert av et dikt ved

samme navn, også det av Richard Dehmel. Diktene i syklusens første sang, "Erwartung" og "Verklärte Nacht", beskriver begge et nattlig stevnemøte mellom to elskende.

Alban Maria Johannes Berg hadde musikk, kunst og poesi som en del av sitt daglige miljø. Moren hadde talent for språk, så vel som sang og kunstmaling. Faren drev med import og salg av litteratur og kunst. Familien tok del i det rike kulturelle livet i Wien gjennom hyppige besøk på kunstgallerier, teatre, operaer og konserter. Man kunne ofte se Berg og hans søsken sitte øverst på galleriet med partiturene opplyst av små lommelykter. Berg overvar urpremieren på Gustav Mahlers fjerde symfoni, dirigert av komponisten selv, i 1902. Han skal ha besøkt Mahlers rom etterpå og fått dirigentstokken i gave. Dette ble en av Bergs kjæreste eiendeler. Han utviklet en lidenskapelig interesse for poesi, og begynte å skrive sanger som broren Charley fremførte på huskonserter, akkompagnert på klaver av Alban eller hans to år yngre søster,

Smaragda. Etter farens plutselige død da Alban var 15 år, mistet familien sin økonomiske sikkerhet. Med dette startet en turbulent ungdomstid da han strevde med å fullføre realskolen. Etter en kjærlighetsaffære med husets tjenestepike, Marie Scheuchl (som førte til at hun ble gravid og fødte en pike, Albine), forsøkte han høsten 1903 å ta sitt eget liv.

Det var søsteren Smaragda som oppdaget Schönbergs annonse i Wiens Neue musikalische Presse. Alban vet han ikke har råd til å betale for undervisningen, men broren Charley drar og besøker Schönberg med brorens komposisjoner under armen. Etter å ha studert dem nøye og blitt klar over Bergs manglende betalingsevne, inviterte han likevel Berg til å delta i klassen uten betaling. Våren 1904 består Berg universitetseksamen, og samme høst starter han i komposisjonsklassen til Schönberg. Dette lærer-elev-forholdet varte i seks år og ble til et vennskap som skulle vare livet ut.

Schönberg skriver om den 17 år gamle Bergs komposisjoner:

"To ting viste seg tydelig i Bergs tidlige komposisjoner, uansett hvor merkelige de var. For det første at musikk var et språk for ham, og at han virkelig uttrykte seg selv i dette språket, og for det annet: overstrømmende varme følelser".

Trettifire sanger hadde blitt komponert mellom 1901 og høsten 1904, da Berg var mellom 16 og 19 år. Disse sangene ble senere til Jugendlieder bind I. Han har benyttet både tradisjonelle dikt og dikt fra samtidige diktere, noen til og med omgangsvenner. Tapt kjærlighet, lengsel, natur, natt og drøm er tema som går igjen. Å sette musikk til disse små dramaene kan ha hjulpet og oppmuntret Berg gjennom denne vanskelige tiden. Litteraturen var Bergs første kjærlighet, og hans valg av dikt reflekterer et eget personlig uttrykk og kanskje også hans emosjonelle tilstand i ungdomsårene. Schönberg ville at studentene skulle ha et solid fundament før de fant sin egen kompositoriske stemme. Han

introduserte dem derfor ikke for nyere ideer før de hadde lært de fundamentale teknikkene innenfor harmoni og kontrapunkt. Han baserte sin undervisning på verker fra den tyske tradisjonen, spesielt Bach og Brahms. Berg fortsatte med å skrive sanger, og i løpet av de fire neste årene kom Jugendlieder bind II, en samling på femtiseks sanger skrevet i tiden 1904–08. Som et resultat av Schönbergs undervisning viser Jugendlieder bind II en større modenhet og forståelse for tonalitet og notasjon. Her kan man høre at det som skal bli Bergs egen personlige og kompositoriske stil, begynner å ta form. Spesielt utvikles rytmikken i disse sangene. Vi finner blant annet synkoperte mønstre som repeteres i akkompagnementet, noe man også kan finne igjen i verker av Schubert, Schumann, Brahms og Wolf. Berg var ikke særlig nøyaktig med – eller opptatt av – notasjon i sine Jugendlieder. I de påfølgende komposisjonene, derimot, blir han veldig detaljert i sine fremføringsanvisninger. Men i noen av disse sangene bruker

Berg for første gang staccato-notasjon, noe som viser at han begynner å tenke mer pianistisk og dermed utvider sitt uttrykksregister. Diktene har tema som søvn, drøm og død, noe som er karakteristisk for både symbolisme og ekspresjonisme. Sønnen blir ofte sett på som overgangen til uendeligheten. Gjennom sønnen er man i kontakt med ens egen frie fantasi og kan erfare sjelslivets fulle utfoldelse.

Berg selv så senere på alle disse sangene som studentarbeider, og de ble derfor ikke utgitt eller gitt opusnummer. Etter Bergs død ble de påført denne inskripsjonen av hans kone, Helene Berg: "Sanger av Alban Berg, komponert i hans ungdom. Han uttrykte ønske om at de aldri skulle bli utgitt. Jeg ber om at dette ønsket blir respektert." Disse sangene ble senere funnet i en forseglet boks under Helene Bergs seng, sammen med skisser som skulle brukes til å fullføre den da ufullendte operaen Lulu. Etter enkens død i 1976 ble Lulu ferdigstilt nesten med en gang. Jugendlieder bind I og II ble derimot publisert første gang så sent som i 1985.

Anton Friedrich Wilhelm von Webern ble født i Wien i en familie på fem søsken. Weberns mor gav ham pianotimer fra han var fem, og da familien flyttet til Klagenfurt da han var 12, fikk han også timer i cellospill. Han spilte ofte trio med familien. Den første komposisjonen daterer seg fra 1899, og er et stykke for cello og piano. De mange dagbøkene etter Webern gir innblikk i hans musikalske erfaringer i ungdomsårene. Hans entusiasme for Wagner og beundring for Beethoven er gjennomgående. Poesi betyr også mye for ham, og snart komponerer han sin første sang, "Vorfrühling", til et dikt av Ferdinand Avenarius. Dagbøkene hans fra denne tiden er fulle av nedtegnelser av dikt av Richard Dehmel, Stefan George, Ferdinand Avenarius og Friedrich Nietzsche, så vel som egne dikt. Han viser også en ungdommelig interesse for kvinner og kjærlighet, spesielt tragisk kjærlighet, og han favoriserer dikt med naturmetaforer. Kjærligheten til poesien fulgte ham hele livet, og han komponerte i alt 49 sanger, den første som 16-åring.

I 1902 flytter han tilbake til Wien for å begynne på universitetet.

Her følger han undervisning i musikk, filosofi, kunsthistorie og katolsk liturgi. Webern ble Schönbergs elev i 1904, samtidig med Alban Berg. Acht frühe Lieder (1901–04) er sanger skrevet av Webern rett før han traff Schönberg. Få komponister har vel gjennomgått en større forandring i sitt tonespråk enn Webern, og disse sangene er – i motsetning til mange av hans senere sanger – skrevet i tradisjonell tonalitet. Den unge Webern var preget av store tyske liedkomponister som Schumann, Wolf og Strauss, i tonespråk så vel som i form. Etter at Webern hadde vært i begravelsen til komponisten Hugo Wolf den 24. februar 1903, orkestreerte han tre sanger av komponisten. Disse orkestreringene hadde direkte påvirkning på hans egen musikk. Det er nesten som om han siterer Wolfs sang "Lebe wohl" i den andre sangen i denne syklusen, "Aufblick", skrevet bare noen måneder senere, også det til dikt av Dehmel. Acht frühe Lieder så endelig

dagens lys i 1961, takket være Hans Moldenhauer som sørget for utgivelser av Weberns tidlige verker. Her finner vi Barcarolle ("Sommerabend") og sanger i balladestil ("Heimgang in der Frühe"). Fremføringsanvisningene vitner om stor følsomhet for uttrykk: "Med hellig ro" ("Heiter"), "Med smertelig klage" ("Der Tod") og "Sart, som en fuglestemme" ("Heimgang in der Frühe"). Naturen var mer enn en idé for Webern. Han gikk ofte lange turer i de østerrikske alper og kom gjerne hjem med planter han fikk til å gro i hagen sin. Diktvalgene i disse sangene reflekterer denne interessen for natur. Kanskje man også – i noen av sangene – kan finne referanser til den intense stillheten som finnes i fjellene.

Både Berg, Webern og Schönberg bevegde seg i grenselandet mellom tonalitet og atonalitet. Mest kjente ble de kanskje for verkene som kom senere, der de på hver sin måte utforsket atonalitetens mange uttrykksformer. Likevel beholdt komponistene forbindelsen til den romantiske tradisjonen. Det lyriske ble

videreført. Musikken skulle være følt, ikke tenkt. Å høre disse tidlige sangene gir et unikt vitnesbyrd om denne forbindelsen.

Vienna at the end of the nineteenth century was characterized by its contrasts and frustrations, socially, politically, and culturally. The city was teeming with immigrants from the countryside. Owing to inferior living conditions in cold, overcrowded apartments, they spent many hours in cafés and pubs. Here they came in contact with artists, academics, and journalists, with whom they exchanged ideas and political opinions. This in turn became a breeding ground for many social and political movements. Powerful Socialist, German nationalist, anti-Semitic, and Zionist movements sprang from this café culture.

But Vienna was also the city of Haydn, Mozart, Beethoven, and Schubert, and its inhabitants were proud of the city's history and its status as a major European cultural centre challenged only by—and in close rivalry with—Paris. To be interested in the arts and be seen at concerts was important for distinguishing oneself socially. The bourgeoisie was also very preoccupied with morality. Men were not

to marry before they had established themselves in society, in most cases, through a job with a stable income. Nor was it permissible to marry outside one's own class. Yet middle-class men had their dalliances with prostitutes and servants, and public establishments maintained private rooms to facilitate these secret affairs. In the 1890s, however, bohemians and feminists began to let their secrets out of the bag. Poets, inspired by empiricist philosophy and psychology, endeavoured to achieve greater realism of expression, and architecture strove for greater purity and objectivity. In 1905 Sigmund Freud published his *Three Essays on the Theory of Sexuality*. Art was no longer to be beautiful, but true.

In the autumn of 1904, an advertisement appeared in Vienna's *Neue musikalische Presse*: the composer Arnold Schönberg would be accepting private students in composition, harmony, and counterpoint. The notice caught the attention of many young and ambitious musicians and composers, including a young civil servant from

Kärnten, Anton von Webern, then twenty-one, and a seventeen-year-old university student, Alban Berg. It was the prelude to what later would be referred to as the Second Viennese School. Four years later, headlines in the same publication read: "Scandal in Bösendorf Hall!" The scandal in question was a confrontation between adherents and opponents of "the new music", represented by the then thirty-four-year-old Arnold Schönberg's first string quartet. The break with tonality was a fact. Called up to the army in 1916, at the age of 42, he was harassed by soldiers who demanded to know: "Are you that dreadful composer?" Schönberg replied: "I admit it, but it's like this. Someone had to be, and no one else wanted to, so I took it on myself."

Schönberg, like so many other young, intellectual men at that time, was preoccupied with music, painting, poetry, and philosophy. He learned violin and music theory from his school friend, Oscar Adler. Schönberg had no formal music education and used

to say that art is not a matter of 'can' but of 'must'. Together with Adler and other friends he formed a string quartet and taught himself to play both viola and cello. When Schönberg was fifteen, his father died, and he had to take a job in a bank to support his mother and siblings. At age twenty-one he became a member of *Musikalischer Verein Polyhymnia*, an orchestra founded by conductor and composer Alexander Zemlinsky, three years his senior, who also became his close friend and mentor. The only "formal" musical instruction Schönberg received was given by Zemlinsky.

There exist sketches and manuscripts to more than thirty songs by Schönberg written prior to 1900. This is regarded as his early period, before his ultimate break with tonality. The songs are thus firmly anchored in the German-Austrian Romantic tradition. Chromaticism, the development of motifs, and flexible phrasal structure are elements we can associate with Brahms and Wagner. *Vier Lieder Op.*

2 was written in 1899 between August and November, at the time Schönberg fell in love with Zemlinsky's sister, Mathilde, whom he married two years later.

The first three songs are based on texts from Richard Dehmel's *Weib und Welt* (Woman and World). It was Alexander Zemlinsky who introduced Schönberg to the poetry of Dehmel, and for this reason Schönberg dedicated the songs to him. The poetic volume triggered a scandal in the late 1890s, and Dehmel was indicted for blasphemy and obscenity. The Berlin District Court ordered parts of the poem "Venus Consolatrix" to be censored. Dehmel responded in an open letter in which he claimed the right to honestly portray the passions shared by all humans. In 1912 Schönberg wrote in a letter to Dehmel that what he found in his poetry was what he endeavoured to express in his music:

"Your poems have had a decisive influence on my development as a composer. They were what first made me try to find a new tone in the lyrical

mood. Or rather, I found it even without looking, simply by reflecting in music what your poems stirred up in me".

These songs were followed by Schönberg's first instrumental work, the string sextet *Verklärte Nacht* Op. 4, inspired by a poem of the same name—it, too, by Richard Dehmel. The poem of the cycle's first song, "Erwartung", and that which inspired "Verklärte Nacht", both describe the nocturnal tryst of two lovers.

For the young Alban Maria Johannes Berg, music, art, and poetry were an integral part of daily life. His mother had a gift for languages, singing, and painting. His father flourished as an importer of literature and art. The family participated in the rich cultural life of Vienna through its frequent visits of art galleries, theatres, opera houses, and concert halls. One could often see Berg and his siblings in the topmost gallery seats following a score by the light of their small torches. In 1902 Berg was present at the world premiere of Gustav Mahler's fourth symphony, conducted by the composer

himself. After the performance, Berg is said to have visited Mahler's dressing room and received the conductor's baton as a gift. It remained one of Berg's most prized possessions. He developed a passionate interest in poetry and began writing songs that his brother Charley performed at house concerts accompanied on piano by Alban or by his sister, Smaragda, who was two years younger. With the sudden death of his father when Alban was fifteen, the family's financial security took a turn for the worse. It marked the beginning of the turbulent years of his youth, as he struggled to complete lower secondary school. In the autumn of 1903, Alban attempted suicide, following an affair with the housemaid, Marie Scheuchl, which produced a daughter out of wedlock, Albine.

It was Berg's sister, Smaragda, who discovered Schönberg's advertisement in *Neue musikalische Presse*. Berg knew that he could not afford lessons, but Charley visited the composer with his brother's compositions under his arm. After studying them carefully

and learning of Berg's inability to pay, Schönberg invited him to join the class free of charge. In the spring of 1904, Berg passed the university entrance exams, and that autumn he began a composition class with Schönberg. This pupil-teacher relationship lasted for six years and grew into a lifelong friendship.

Regarding the compositions of the seventeen-year-old Berg, Schönberg wrote:

"Two things emerged clearly even from Berg's earliest compositions, however awkward they may have been: first, that music was to him a language, and that he really expressed himself in that language; and secondly: overflowing warmth of feeling".

Between 1901 and 1904, from age sixteen to nineteen, Berg had composed thirty-four songs, which later constituted the first volume of *Jugendlieder*. He used both traditional poems and poems of contemporary poets, some of them his close friends. Recurring themes included lost love, longing, nature, night, and dreams.

Setting small dramas of this kind to music may have helped Berg through this difficult period of his life. Literature was Berg's first love, and his choice of poems reflected his own personal expression, and, perhaps, his emotional state during the years of his youth.

Schönberg wanted his students to have a solid foundation before finding their own compositional voice. Thus, he did not introduce them to new ideas before he had taught them the fundamental techniques of harmony and counterpoint. He based his instruction on works from the German tradition, especially Bach and Brahms. Berg continued to write songs, and, in the course of the next four years, volume two of *Jugendlieder* appeared as a collection of fifty-six songs written from 1904-08. They are more mature and reveal a better grasp of tonality and notation as a result of Schönberg's teaching. One can hear Berg's own personal compositional style beginning to take shape, his rhythmic development in particular. We find, for

example, syncopated patterns which are repeated in the accompaniment, a feature found as well in the works of Schubert, Schumann, Brahms, and Wolf. Berg was not especially careful about—or interested in—notation in his *Jugendlieder*. In subsequent compositions, however, he included detailed performing indications. In some of the songs Berg indicated staccato for the first time, a sign that he had begun thinking more pianistically and thus was broadening his range of expression. The poems have themes such as sleep, dreams, and death, which are typical for both symbolism and expressionism. Sleep, for example, is often perceived as the transition to the infinite. The sleep state gives free rein to the imagination and permits the full unfolding of one's inner life.

Berg himself regarded all these songs as student works and therefore neither published them nor gave them opus numbers. After his death, his wife, Helene Berg, added the following inscription: "Songs by Alban Berg, composed autodidactically in his early

youth. He expressed the wish that they should never be published. I ask that this wish be respected!" These songs were later found in a sealed box under Helene Berg's bed, together with sketches intended for the completion of the then uncompleted opera *Lulu*. After the death of Berg's widow in 1976, *Lulu* was completed almost immediately. Volumes one and two of *Jugendlieder*, on the other hand, were not published until 1985.

Anton Friedrich Wilhelm von Webern was born in Vienna to a family of five children. He began receiving piano lessons from his mother at age five. When he was twelve, his family moved to Klagenfurt, where he also received cello lessons. He often played in a trio with members of the family. His first composition, a piece for cello and piano, dates from 1899. Webern's many journals provide insight into his musical experiences during the years of his youth. There was, on the whole, enthusiasm for Wagner and admiration for Beethoven. Poetry meant a lot to him, and he soon composed

his first song, "Vorfrühling", based on a poem of Ferdinand Avenarius. His diaries from this period are filled with notes on poems by Richard Dehmel, Stefan George, Ferdinand Avenarius, and Friedrich Nietzsche, and some of his own poetry as well. They reveal a youthful interest in women and love, especially tragic love, and a preference for poems with metaphors of nature. His love of poetry was lifelong, and he composed 49 songs in all, the first at age sixteen.

In 1902 he moved back to Vienna as a student at the university, where he concentrated on music, philosophy, art history, and Catholic liturgy. Webern began studying with Schönberg in 1904, together with Alban Berg. *Acht frühe Lieder* (1901-04) were songs written right before he met Schönberg. Few composers have undergone a more radical transformation in their tonal language than Webern, and these songs are—in contrast to many of his later songs—written in traditional tonality. The young Webern was influenced, both in tonal language and form, by the great composers of

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the German Lied, such as Schumann, Wolf, and Strauss. After attending the funeral of Hugo Wolf on 24 February 1903, Webern orchestrated three of the composers songs. These orchestrations had a direct influence on his own music. It is almost as though he is quoting Wolf's song "Lebe wohl" in the second song of the cycle, "Aufblick", written only a few months later—it, too, based on a poem by Dehmel. Acht frühe Lieder finally saw the light of day in 1861, owing to the efforts of Hans Moldenhauer, who arranged for the publication of Webern's early works. Here we find barcarolle ("Sommerabend") and songs in ballad style ("Heimgang in der Frühe"). The performing indications bear witness to great sensitivity of expression: "With sacred stillness" ("Heiter"); "With anguished lament" ("Der Tod"); and "Delicate, like the sound of a bird" ("Heimgang in der Frühe"). Nature was more than an idea for Webern. He often went on long hikes in the Austrian Alps, returning home with plants that he successfully transplanted to

his own garden. His choice of poems for these songs reflect this interest in nature. Perchance one can discover in some of the songs references to the intense stillness found in the mountains.

Berg, Webern, and Schönberg all inhabited a borderland between tonality and atonality. They are perhaps best known for their later works, in which each in his own way explored atonality's many forms of expression. Yet the composers maintained their connection with the Romantic tradition. They remained lyrical. Music was to be felt, not thought about. Hearing these early songs is a unique testimony to this connection.

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FRAUE, DU SÜSSE

TEXT: LUDWIG FINCKH (1876-1964)

Ich hab' es nie gewußt, was Liebe ist.
Es ist so, daß man Tod und Welt vergißt,
Und Glück und Leid und alles was es gibt,
Und daß man liebt.

Und ist so, daß die leichte Siegerkraft
Im Arm sich reckt, die Königreiche schafft,
Daß man im Kissen liegt die ganze Nacht
Und weint und lacht.

Was ist die Welt? Ein Stäubchen auf der Hand.
Der größte Berg, ein kleines Körnchen Sand.
Kein Hauch. Kein Laut. Nur ein Gedanke da:
Du bist mir nah!

WOMAN, YOU SWEET THING

No, never have I known what loving is.
It is when you forget death and the world
and happiness and grief and all there is,
and that you love.

And is when conquest effortlessly gained
extends its arm new kingdoms to create,
is when all night your pillow you embrace
and weep and laugh.

What is the world? A dust speck on your hand.
The highest peak, a tiny grain of sand.
No breath. No sound. One solitary thought:
I feel you near.

(TRANSLATION: JIM SKURDALL)

ÜBER DEN BERGEN

TEXT: KARL BUSSE (1872-1918)

Über den Bergen,
weit zu wandern, sagen die Leute,
wohnt das Glück.
Ach, und ich ging,
im Schwarme der andern,
kam mit verweinten Augen zurück.
Über den Bergen,
weit, weit drüben, sagen die Leute
wohnt das Glück.

OVER THE MOUNTAINS

Over the mountains,
far to travel, people say,
Happiness dwells.
Alas, and I went,
in the crowd of the others,
and returned with a tear-stained face.
Over the mountains,
far to travel, people say,
Happiness dwells.

(TRANSLATION: JAKOB KELLNER)

TIEFE SEHNSUCHT

TEXT: DETLEV VON LILIENCRON (1844-1909)

Maienkätzchen, erster Gruß,
Ich breche dich und stecke dich
An meinen alten Hut.

Maienkätzchen, erster Gruß,
Einst brach ich dich und steckte dich
Der Liebsten an den Hut.

CATKINS, FIRST GREETING

Catkins, first greeting;
I break you off and stick you
in my old hat.

Catkins, first greeting,
Once I broke you off and stuck you
in my sweetheart's hat

(TRANSLATION: EMILY EZUST)

**ER KLAGT, DASS DER FRÜHLING
SO KURZ BLÜHT**

TEXT: ARNO HOLZ (1863-1929)

Kleine Blumen wie aus Glas
seh' ich gar zu gerne,
durch das dunkelgrüne Gras
gucken sie wie Sterne.
Gelb und rosa, rot und blau,
schön sind auch die weißen,
Trittmadam' und Himmeltau,
wie sie alle heißen.

Komb und gibb mir mittendrin
Küßgens ohnbemessen.
Morgen sind sie längst dahin
und wir selbst vergessen.

**HE LAMENTS THAT SPRINGTIME
BLOOMS SO BRIEFLY**

Little flowers as of glass
I gaze upon them gladly,
From amongst the dark green grass
peering up so star-like.

Yellow, pinkish, red and blue,
lovely, too, the white ones,
Prickmadam, and here Sundew,
and so many others.
Come and give me in their midst
kisses without measure.
They'll be vanished in the morn,
and we, too, forgotten.

(TRANSLATION: JIM SKURDALL)

AUGENBLICKE

TEXT: ROBERT HAMERLING (1830-1889)

Augenblicke gibt es, zage,
wo so grabesstill die Heide,
wo der Wald den Odem anhält
wie in unnennbarem Leide,

wo die Wasser klanglos rauschen,
Blumenaugen ängstlich starren,
und mir ist, als wär dies Leben
eingeengt in banges Harren,

und als müßt' in diese Stille
nun ein Donnerschlag erklingen
oder tief die Erd' erbeben
oder mir das Herz zerreißen.

MOMENTS

There are moments, hesitating,
when the heath hushed as a grave,
when the forest holds its breath
as in unutterable suffering,

waters rushing soundlessly,
flowers stare in apprehension,
and it seems as were this life
limited by anxious waiting,

and this stillness must needs be
shattered by a clap of thunder
or a quake deep in the earth
or the rending of my heart.

(TRANSLATION: JIM SKURDALL)

—

WINTER

TEXT: JOHANNES SCHLAF (1862-1941)

Der schönste Cherub kommt;
mit weitweißen sanften Schwingen
schimmert er durchs Dunkel:
kalt, starr und schaurig und süß
wie der Wille Gottes,
heimatliederumraunt.

—

WINTER

The most beautiful cherub comes;
with broad, soft, white wings
it shimmers through the darkness:
Cold, rigid and terrible and sweet
like the will of God,
amidst familiar songs from afar.

(TRANSLATION: JIM SKURDALL)

—

AM STRANDE

TEXT: GEORG SCHERER (1824-1909)

Ich saß am Strand und hub an, dem Meer
von deiner Schönheit zu singen,
da lauschte der Wogen unendliches Heer,
sie schollen und stiegen und stürmten daher,
als wollten das Land sie verschlingen.

Doch als ich den schäumenden Wogen erzählt,
von deiner Falschheit und Tücke,
die all mir dein lächelnder Zauber verhehlt,
und wie du mein Herz dann zu Tode gequält:
da wallten sie staunend zurück.

ON THE SEASHORE

I sat on the shore and to the sea
began to sing of your beauty,
they listened, the endless legion of waves,
and thence they surged and rose and raged,
as if to devour the land.

Yet when I told the foaming waves
of your falseness and malice,
well concealed by your cheerful guile,
my heart tormented to the point of death:
then they drew back in amazement.

(TRANSLATION: JIM SKURDALL)

—

TRAURIGKEITTEXT: RICHARD ENGLÄNDER (1859-1919)
UNDER THE PSEUDONYM PETER ALTENBERG

Weinet, sanfte Mädchen...!
So lang ihr weinet, tragt ihr im traurigen Herzen die Welt!
Weinet, sanfte Mädchen!
Haltet vor das bebende Antlitz die Hände.
Wenn ihr sie lächelnd senkt, ist es zu Ende.

SADNESS

Cry, gentle girls . . . !
As long as you cry you hold the world in your sad hearts!
Cry, gentle girls!
Hold your hands in front of your trembling faces.
When you lower them, smiling, it is over.

(TRANSLATION: JIM SKURDALL)

HOFFNUNGTEXT: RICHARD ENGLÄNDER (1859-1919)
UNDER THE PSEUDONYM PETER ALTENBERG

Was erhoffst du dir, Mädchen, noch?!?
Da du, geschlossene Blüte,
alles Lebendige in dir birgst?!?
Bleibe verschlossenes Bühn, oh Mädchen!
Denn die gewöhnliche Tat des Seins
mordet dein göttliches Ungeschehnis.

HOPE

What are you still hoping for, young woman?!?
Since you, closed blossom, harbour within you all
that lives?!?
Remain an unopened blossom, o woman!
For the ordinary act of being
will murder your divine passivity

(TRANSLATION: JIM SKURDALL)

—

SPAZIERGANG

TEXT: ALFRED MOMBERT (1872-1942)

Sie wandeln durch des Waldes grün;
Vögel singen und Blumen blühn.
Ein blasser Mann und ein stilles Kind,
sie schlürfen durstig den Frühlingswind.
Und der Knabe blieb verwundert stehn:
"Ich glaub' ich kann die Mutter sehn."
Sie starren in das junge Grün.
Vögel singen und Blumen blühn.

STROLL

They wander through the forest green;
Birds are singing, flowers bloom.
A pale man and a silent child,
thirstily drinking the winds of spring.

The boy then stands in astonishment:
"I do believe I see my mother."
They stare into the young spring green.
Birds are singing, flowers bloom.

(TRANSLATION: JIM SKURDALL)

—

FLÖTENSPIELERINTEXT: RICHARD ENGLÄNDER (1859-1919)
UNDER THE PSEUDONYM PETER ALTENBERG

Von der Last des Gedankens und der Seele befreit,
Mädchen, singt deine Jugend in dir sich ein Lied.
Süßes einfält'ges Tönen der Hirtenflöte,
oh Wundergebunden wieder trägst du in dir
alles Sehnen und Denken der Spielerin.

FLAUTIST

Freed from the burden of thought and the soul,
woman, your youth sings within you a song.
Sweet and simple sound of the shepherd flute,
O, wondrously, again you carry within you
the longing and thoughts of the player

(TRANSLATION: JIM SKURDALL)

—

ERSTER VERLUST

TEXT: JOHANN WOLFGANG VON GOETHE (1749-1832)

Ach, wer bringt die schönen Tage,
Jene Tage der ersten Liebe,
Ach, wer bringt nur eine Stunde
Jener holden Zeit zurück?

Einsam nähr' ich meine Wunde,
Und mit stets erneuter Klage
Traur' ich ums verlorne Glück.

FIRST LOSS

Ah, who will bring back those beautiful days -
those days of first love?
Ah, who will bring back even just one hour
of that lovely time?

Lonely, I nourish my wound
and with constantly renewed laments,
I mourn my lost happiness.

(TRANSLATION: EMILY EZUST)

AN LEUKON

TEXT: LUDWIG FINCKH (1876-1964)

Rosen pflücke, Rosen blühn,
Morgen ist nicht heut!
Keine Stunde laß entfliehn,
Flüchtig ist die Zeit.

Trink und küsse: Sieh es ist
Heut Gelegenheit!
Weißt du, wo du morgen bist?
Flüchtig ist die Zeit.

Aufschub einer guten Tat
Hat schon oft bereut!
Hurtig leben ist mein Rat,
Flüchtig ist die Zeit.

TO LEUKON

Roses pluck, roses bloom,
Tomorrow's not today!
Let not a single hour be lost,
Time is transitory.

Drink and kiss: See, today's
Your opportunity!
Who knows what tomorrow brings,
Time is transitory.

To postpone a noble deed
Has oft led to regret!
Quickly live! – that's my advice,
Time is transitory.

(TRANSLATION: JIM SKURDALL)

ERWARTUNG

TEXT: RICHARD DEHMEL (1863-1920)

Aus dem meergrünen Teiche
Neben der roten Villa
Unter der toten Eiche
Scheint der Mond.

Wo ihr dunkles Abbild
Durch das Wasser greift,
Steht ein Mann und streift
Einen Ring von seiner Hand.

Drei Opale blinken;
Durch die bleichen Steine
Schwimmen rot und grüne
Funken und versinken.

Und er küßt sie, und
Seine Augen leuchten
Wie der meergrüne Grund:
Ein Fenster tut sich auf.

Aus der roten Villa
Neben der toten Eiche
Winkt ihm eine bleiche
Frauenhand.

ANTICIPATION

The sea green pond,
beside the red villa
beneath the dead oak,
reflects the shining moon.

Where the oak's dark reflection
reaches through the water,
there is a man and slips
a ring off his hand.

Three opals glint;
red and green gleams
from the pale gems
and submerges.

And he kisses the gems, and
his eyes shine
like the sea green bottom:
a window opens.

A woman's pale hand
beckons him
from the red villa
beside the dead oak.

(TRANSLATION: BERTRAM KOTTMANN)

**JESUS BETTELT /
SCHENK MIR DEINEN GOLDENEN KAMM**

TEXT: RICHARD DEHMEL (1863-1920)

Schenk mir deinen goldenen Kamm;
Jeder Morgen soll dich mahnen,
Daß du mir die Haare küßttest.
Schenk mir deinen seidenen Schwamm;
Jeden Abend will ich ahnen,
Wem du dich im Bade rüstest,
O Maria!

Schenk mir Alles, was du hast;
Meine Seele ist nicht eitel,
Stolz empfang ich deinen Segen.
Schenk mir deine schwerste Last:
Willst du nicht auf meinen Scheitel
Auch dein Herz, dein Herz noch legen,
Magdalena?

PRESENT ME WITH YOUR GOLDEN COMB

Present me with your golden comb;
every morning shall remind you
that you kissed my hair.
Present me with your silken sponge;
every night I want to have an idea
for whom you prepare yourself in the bath,
O Mary!

Present me with everything you have;
my soul is without vanity,
I receive your blessing with pride.
Bestow on me your heaviest burden:
don't you want to lay your heart -
also your heart - on my locks,
Magdalen?

(TRANSLATION: BERTRAM KOTTMANN)

ERHEBUNG

TEXT: RICHARD DEHMEL (1863-1920)

Gib mir deine Hand,
Nur den Finger, dann
Seh ich diesen ganzen Erdkreis
Als mein Eigen an!

O, wie blüht mein Land!
Sieh dir's doch nur an.
Daß es mit uns über die Wolken
In die Sonne kann!

ELEVATION

Proffer me your hand,
merely the finger, then
I look upon the whole world
as my own.

O, how my country is full of flowers,
behold it and see
that it can rise with us above the clouds
to the sun!

(TRANSLATION: BERTRAM KOTTMANN)

WALDSONNE

TEXT: JOHANNES SCHLAF (1862-1941)

In die braunen, rauschenden Nächte
Flittert ein Licht herein,
Grüngolden ein Schein.

Blumen blinken auf und Gräser
Und die singenden, springenden Waldwässerlein,
Und Erinnerungen.

Die längst verklungenen:
Golden erwachen sie wieder,
All deine fröhlichen Lieder.

Und ich sehe deine goldenen Haare glänzen,
Und ich sehe deine goldenen Augen glänzen
Aus den grünen, raunenden Nächten.

Und mir ist, ich läge neben dir auf dem Rasen
Und hörte dich wieder auf der glitzebanken Syrinx
In die blauen Himmelslüfte blasen.

In die braunen, wühlenden Nächte
Flittert ein Licht,
Ein goldener Schein.

SUN IN THE FOREST

A light shimmers
in the brown, rushing night,
a green-golden sheen.

Flowers shine forth and grass
and the singing, springing rivulets
and memories.

All your songs of joy
that faded away long ago:
golden is their awakening again.

And I see your lustrous golden hair,
and I see your bright golden eyes
shining through the green, whispering nights.

And I fancy I lie on the grass beside you
and hear you playing the shiny syrinx again
under azure skies.

A light shimmers
in the brown, rolling nights --
a golden sheen.

(TRANSLATION: BERTRAM KOTTMANN)

TIEF VON FERN

TEXT: RICHARD DEHMEL (1863-1920)

Aus des Abends weißen Wogen
taucht ein Stern;
tief von fern
kommt der junge Mond gezogen.
Tief von fern,
aus des Morgens grauen Wogen,
langt der grosse Bogen
nach dem Stern.

DEEP FROM AFAR

Up from the white swells of evening
appears a star;
Deep from afar
the young moon is drawing nearer.
Deep from afar,
from the grey swells of the morning,
the great pale arc is spreading
toward the star.

(TRANSLATION: JIM SKURDALL)

AUFBLICK

TEXT: RICHARD DEHMEL

Über unsre Liebe hängt
eine tiefe Trauerweide.
Nacht und Schatten um uns beide.
Unsre Stirnen sind gesenkt.
Wortlos sitzen wir im Dunkeln.
Einstmals rauschte hier ein Strom,
Einstmals sahn wir Sterne funkeln.
Ist denn Alles tot und trübe?
Horch: -- ein ferner Mund -- vom Dom:
Glockenchöre... Nacht ... und Liebe...

LOOKING UPWARDS

Over our love deeply drooping
a great weeping willow.
Night and shade us both envelope.
With our brows lowered forlornly.
Sitting wordless in the gloom.
Here, once, was a rushing river,
once we saw the starlight twinkling.
Is it then all dead and dreary?
Hark: -- a sound -- from the cathedral:
Choirs of bells and . . . night . . . and love . . .

(TRANSLATION: JIM SKURDALL)

BLUMENGRUSS

TEXT: JOHANN W. VON GOETHE (1749-1832)

Der Strauß, den ich gepflücket,
Grüße dich viel tausendmal!
Ich habe mich oft gebücket,
Ach, wohl eintausendmal,
Und ihn ans Herz gedrückt
Viel hunderttausendmal!

THE BOUQUET THAT I HAVE PICKED

The bouquet that I have picked,
let it greet you a thousand times!
I have often bent down,
ah, well over a thousand times,
and pressed it to my heart -
maybe even a hundred thousand times!

(TRANSLATION: EMILY EZUST)

BILD DER LIEBE

TEXT: FRIEDRICH HERMANN FREY (1839-1911)

Vom Wald umgeben
Ein Blütenbaum -
So lacht ins Leben
Der Liebe Traum,
Ihm nah verbunden
Und fern zugleich,
Bis er entschwinden
Dem Zauberreich.

IMAGE OF LOVE

Enclosed by forest
a blossoming tree --
thus laughs amidst life
the dream of love,

so closely joined
and yet aloof,
till vanished from
the magic realm.

(TRANSLATION: JIM SKURDALL)

SOMMERABEND

TEXT: WILHELM WEIGAND (1862-1949)

Du Sommerabend! Heilig, goldnes Licht!
In sanftem Glühen steht die Flur entzündet.
Kein Laut, der dieses Friedens Lauschen bricht,
in ein Gefühl ist alles hingemündet.
Auch meine Seele sehnt sich nach der Nacht
und nach des Dunkels taugesperltem Steigen
und will nur lauschen, wie in Rosenpracht
die dunklen Himmelsstunden leuchtend schweigen.

SUMMER EVENING

Thou summer evening! Holy, golden light!
Bathed in a gentle glow, the fields afire.
No sound to break the hushed tranquility,
For everything is merged into one feeling.
My soul as well is longing for the night,
And for the darkness rising dewy-pearled,
Wants but to listen to, like radiant roses,
Dark hours of heaven in their gleaming silence.

(TRANSLATION: JIM SKURDALL)

HEITER

TEXT: FRIEDRICH W. NIETZSCHE (1844-1900)

Mein Herz ist wie ein See so weit,
Drin lacht dein Antlitz sonnenlicht
In tiefer süßer Einsamkeit,
Wo leise Well an Well sich bricht.

Ist's Nacht, ist's Tag?
Ich weiß es nicht,
Lacht doch auf mich so lieb und lind
Dein sonnenlichtes Angesicht
Und selig bin ich wie ein Kind.

BLISSFUL

My heart is like a lake so wide,
Reflecting your bright countenance,
In serious, sweet loneliness,
And gentle breaking of the waves.
Tis night? Tis day?
I do not know.
Yet when your glad face I behold
In laughter bathed so kind and mild
I am then blissful as a child.

(TRANSLATION: JIM SKURDALL)

DER TOD

TEXT: MATTHIAS CLAUDIUS (1740-1815)

Ach, es ist so dunkel in des Todes Kammer,
Tönt so traurig, wenn er sich bewegt
Und nun aufhebt seinen schweren Hammer
Und die Stunde schlägt.

AH, IT IS SO DARK IN DEATH'S CHAMBER

Ah, it is so dark in Death's chamber,
sounds so sad when he moves about
and now lifts up his heavy hammer
and strikes the hour.

(TRANSLATION: JOHN GLENN PATON)

HEIMGANG IN DER FRÜHE

TEXT: DETLEV VON LILIENCRON (1844-1909)

In der Dämmerung,
Um Glock' zwei, Glock' dreie,
Trat ich aus der Tür
In die Morgenweihe.

Klanglos liegt der Weg,
Und die Bäume schweigen,
Und das Vogellied
Schläft noch in den Zweigen.

Hör ich hinter mir
Sacht ein Fenster schließen?
Will mein strömend Herz
Übers Ufer fließen?

Sieht mein Sehnen nur
Blond und blaue Farben?
Himmelsrot und Grün
Samt den andern starben.

Ihrer Augen Blau
Küßt die Wölkchenherde,
Und ihr blondes Haar
Deckt die ganze Erde.

Was die Nacht mir gab,
Wird mich lang durchbeben;
Meine Arme weit
Fangen Lust und Leben.

Eine Drossel weckt
Plötzlich aus den Bäumen,
Und der Tag erwacht
Still aus Liebesträumen.

GOING HOME IN THE EARLY HOURS

In the early morn',
about two or three,
I stepped out of the door
in the morning stillness.

Quietly, the way lies,
and the trees are silent,
and the song-bird sleeps
still in the branches.

Do I hear behind me
a window softly closing?
Will my overflowing heart
breach its bounds?

How is't I see only
pale and blue colors?
Heaven's reds and greens
together with the others are dead.

Her blue eyes
kiss the little clouds above,
and her blond hair
covers the whole earth.

What the night gave to me,
will stay long in memory,
my arms reach wide
to hold the joys of life.

A Thrush rouses
suddenly in his tree,
and the day awakens
quietly from dreams of love.

(TRANSLATION: JOHN H. CAMPBELL)

MARIANNE BEATE KIELLAND - MEZZOSOPRAN
Magasinet Gramophone skriver om Marianne Beate Kielland: «The mezzo-soprano is quite outstanding: strong, firm, sensitive in modulations, imaginative in her treatment of words, with a voice pure in quality, wide in range and unfalteringly true in intonation.»

Hun har studert ved Norges Musikkhøgskole under Svein Bjørkøy, men har også studert med Oren Brown og Barbara Bonney. Hun er i dag etablert som en av Skandinavias fremste sangere, og opptrer jevnlig på konsertscenene i Europa og Japan under dirigenter som Philippe Herreweghe, Fabio Biondi, Jordi Savall, Rinaldo Alessandrini, Christophe Rousset, Marc Minkowski, Masaaki Suzuki, Pierre Cao, Arvid Engegård, Thomas Søndergård, Eivind Gullberg Jensen, Thomas Dausgaard, Jos van Immerseel, Joshua Rifkin, Manfred Honeck, Daniel Reuss og Christian Eggen.

Kielland ble i 2012 nominert til Grammy innen kategorien «Best Vocal Classical Album» for sin CD-utgivelse «Veslemøy Synsk» av Olav Anton

Thommessen, og har med denne og opp mot 30 andre innspillinger samt utstrakt konsertvirksomhet, befestet seg som en bemerkelsesverdig interpret av repertoar fra barokken helt fram til vår tids musikk.

NILS ANDERS MORTENSEN - PIANO

I 1996 ble Nils Anders Mortensen kåret til «Årets debutant» av Rikskonsertene. Dette innebar bl.a. en recitalturné i Norge samt debutkonsert i Universitetets Aula. Internasjonalt har Mortensen vunnet priser og stipender, 1.prisen i pianokonkurransen Ibla Grand Prize på Sicilia førte til konsert-er i USA og Tyskland. Siden har han også gjestet Russland, Baltikum og Ungarn. I 1998 vant han Mozarteum-prisen i Salzburg.

Mortensen har vært solist med de fleste norske orkestre, og gjorde i 1998 Griegs a-mollkonsert ved Festspillene i Bergen, sammen med Kringkasting-sorkesteret. I år 2000 stod oppdrag med Oslo Filharmoniske Orkester på planen. Han har deltatt ved flere av de norske kammermusikkfestivalene,

bl.a. Stavanger, Oslo, Lofoten og Risør. Med Stavanger Symfoniorkester har han spilt inn plate med Geirr Tveitt-klaverkonserter. Hans soloplate "Im Freien" med musikk av Debussy, Grieg og Bartok, kom ut i år (2012). Sammen med Marianne spilte han inn "Veslemøy synsk", en innspilling som ble nominert til Grammy. Nils har gjort mange opptak i NRK radio og fjernsyn.

Han mottok i 2004 Robert Levins minnepris under Festspillene i Bergen, og ved Festspillene i 2006 var han solist i verket "Glassperlespill" av Olav Anton Thommessen, som ble fremført for første gang i sin helhet.

Nils Anders Mortensen er født i Flekkefjord i 1971. Han har spilt piano siden 3-årsalderen, og vant Ungdommens Pianomesterskap i 1986. Sine studier har han fra Norges Musikkhøgskole, Ecole Normale Paris og Hochschule für Musik und Theater Hannover, med Einar Steen-Nøkleberg som lærer. Andre viktige lærere for ham var Tatjana Nikolajeva og Hans Leygraf.



MARIANNE BEATE KIELLAND - MEZZOSOPRAN

The classical music magazine Gramophone wrote of Marianne Beate Kielland: "The mezzo-soprano is quite outstanding: strong, firm, sensitive in modulations, imaginative in her treatment of words, with a voice pure in quality, wide in range, and unfalteringly true in intonation."

Kielland studied at the Norwegian Academy of Music with Svein Bjørkøy. Her other teachers have included Oren Brown and Barbara Bonney. Considered today one of Scandinavia's leading singers, she performs regularly on major concert stages in Europe and Japan. Among the conductors with whom she has sung are Phillippe Herreweghe, Fabio Biondi, Jordi Savall, Rinaldo Alessandrini, Christophe Rousset, Marc Minkowski, Masaaki Suzuki, Pierre Cao, Arvid Engegård, Thomas Søndergård, Eivind Gullberg Jensen, Thomas Dausgaard, Jos van Immerseel, Joshua Rifkin, Manfred Honeck, Daniel Reuss, and Christian Eggen.

In 2012 she received a Grammy nomination in the category of Best Classical Vocal Solo Album for her recording of "Veslemøy Synsk" by composer Olav Anton Thommessen. With close to thirty other albums in addition to a demanding concert schedule, Marianne Beate Kielland has established herself as an exceptional performer with a wide-ranging repertoire from baroque to contemporary.

NILS ANDERS MORTENSEN - PIANO

Nils Anders Mortensen was the recipient of the prestigious "Concerts Norway Debutant of the Year" award for 1996. This in turn led to a recital tour of Norway and a debut concert in the Great Hall of the University of Oslo. He performed in the USA and Germany after winning the Sicilian IBLA Grand Prize piano competition. In 1998 he won the Mozarteum Prize in Salzburg.

Mortensen has appeared as soloist with Norway's leading orchestras. He performed Grieg's Piano Concerto in A Minor with the Norwegian Radio

Orchestra during the tradition-rich, festive closing concert of the 1998 Bergen International Festival. He repeated the performance with the Oslo Philharmonic in 2000. He has played at chamber music festivals in Stavanger, Oslo, Lofoten, and Risør, among others. He recorded the piano concertos of Geirr Tveitt with the Stavanger Symphony Orchestra. In recent years, Mortensen has made recordings as a chamber musician, exploring the Norwegian repertoire, both new and old. His solo album "Im Freien", with music of Debussy, Grieg, and Bartok, was released in 2012. His recording "Veslemøy Synsk" with Marianne Beate Kielland received a Grammy nomination. He has contributed to many recordings of Norwegian Radio and Television (NRK).

Mortensen received the Robert Levin Memorial Prize at the 2004 Bergen International Festival. At the 2006 festival he was soloist for Olav Anton Thommessen's "Glassperlespill", which was performed for the first time in its entirety.

Nils Anders Mortensen was born in Flekkefjord in 1971 and began playing piano at age three. In 1986 he won the Norwegian Young Pianist Competition. He studied at the Norwegian Academy of Music, École Normale in Paris, and Hochschule für Musik und Theater in Hannover. His most important teachers have been Einar Steen-Nøkleberg, Tatjana Nikolajeva, and Hans Leygraf.

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PHOTO OF MARIANNE BEATE KIELLAND: ESPEN MORTENSEN
PHOTO OF NILS ANDERS MORTENSEN: PER H. KIRKESÆTHER
PHOTO OF LOFOTKATEDRALEN: GUNVALD PEDERSEN
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FRÜH

MARIANNE BEATE KIELLAND MEZZO-SOPRANO
NILS ANDERS MORTENSEN PIANO

ALBAN BERG

- 01 FRAUE, DU SÜSSE** (02:27)
POEM: LUDWIG FINCKH
- 02 ÜBER DEN BERGEN** (01:11)
POEM: KARL BUSSE
- 03 TIEFE SEHNSUCHT** (01:22)
POEM: DETLEV VON LILIENCRON
- 04 ER KLAGT, DAß DER FRÜHLING SO KORTZ BLÜHT** (00:56)
POEM: ARNO HOLZ
- 05 AUGENBLICKE** (02:34)
POEM: ROBERT HAMERLING
- 06 WINTER** (01:18)
POEM: JOHANNES SCHLAF
- 07 AM STRANDE** (01:27)
POEM: GEORG SCHERER
- 08 TRAURIGKEIT** (01:40)
POEM: PETER ALTENBERG
- 09 HOFFNUNG** (00:49)
POEM: PETER ALTENBERG
- 10 SPAZIERGANG** (01:42)
POEM: ALFRED MOMBERT
- 11 FLÖTENSPIELERIN** (01:07)
POEM: PETER ALTENBERG
- 12 ERSTER VERLUST** (01:36)
POEM: JOHANN WOLFGANG VON GOETHE
- 13 LEUKON** (01:08)
POEM: JOHANN WILHELM LUDWIG GLEIM

ARNOLD SCHÖNBERG

- 14 ERWARTUNG** (03:45)
POEM: RICHARD DEHMEL
- 15 JESUS BETTELT / SCHENK MIR DEINEN GOLDENEN KAMM** (04:03)
POEM: RICHARD DEHMEL
- 16 ERHEBUNG** (00:59)
POEM: RICHARD DEHMEL
- 17 WALDSONNE** (02:11)
POEM: JOHANNES SCHLAF

ANTON VON WEBERN

- 18 TIEF VON FERN** (01:32)
POEM: RICHARD DEHMEL
- 19 AUFBLICK** (03:14)
POEM: RICHARD DEHMEL
- 20 BLUMENGRUSS** (01:09)
POEM: JOHANN WOLFGANG VON GOETHE
- 21 BILD DER LIEBE** (01:46)
POEM: MARTIN GREIF
- 22 SOMMERABEND** (02:50)
POEM: WILHELM WEIGAND
- 23 HEITER** (01:08)
POEM: FRIEDRICH NIETZSCHE
- 24 DER TOD** (01:26)
POEM: MATTHIAS CLAUDIUS
- 25 HEIMGANG IN DER FRÜHE** (04:32)
POEM: DETLEV VON LILIENCRON

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