



LAWQ
CLASSICS

• LIEBESTREU •

HELENE WOLD • SOPRANO
LIV GLASER • FORTEPIANO

LIEBESTREU

I 1838 skriver Clara Schumann til sin elskede Robert om Mendelssohn: «Han spilte fullendt – jeg kunne ikke holde tårene tilbake ... for meg er han den kjæreste av alle pianister ...»

Robert Schumann har skrevet de berømte ord om at Mendelssohn er det 19. århundres Mozart, og i en meningsutveksling om et hefte fra Mendelssohns «Sanger uten ord» skriver han: «Hvem har ikke sittet ved klaveret i skumringen og sunget en melodi svakt mens man improviserte? Hvis du er heldig og spiller melodien og akkompagnementet sammen, og hvis – mer vesentlig – du er så heldig å være en Mendelssohn, vil resultatet bli en vakker 'Sang uten ord'.»

Felix Mendelssohn, Clara Schumann og Johannes Brahms var alle glitrende pianister og viden kjent for sine improvisasjoner. Clara improviserte ofte en introduksjon eller et preludium foran et verk av Robert når det ble fremført for første gang. Hennes døtre fikk etter hvert overtalt henne til å skrive ned noen av dem. Dermed er det lille stykket før «Des Abends» bevart for ettertiden. Det gir oss på en fortreffelig måte en smak av det som kommer, den milde skumring, det første av Robert Schumanns åtte «Fantasistykker» fra 1837.

Og Clara, med sin store og varme personlighet, var et midtpunkt i kretsen rundt Schumann

som komponist og glimrende utøver, og ikke minst som en lojal venn og rådgiver.

Brahms sender henne det første stykket fra op. 119, hans siste verk for klaver, med følgende ord: «Jeg har vært fristet til å skrive et lite klaverstykk til deg, vel vitende om hvordan det vil behage deg. Det syder av dissonanser ... det lille stykket er usedvanlig melankolsk ...»

KLAVIERTREU

Det er mange møter mellom store musikere der jeg skulle ønske jeg hadde vært en flue på veggen! For eksempel den 30. september 1853, da Brahms besøkte Schumann første gang og satte seg ved klaveret for å spille egne komposisjoner for ham. «Den unge ørn», kalte Schumann ham!

Historien forteller at etter bare noen få takter reiser Schumann seg brått opp og løper ut for å hente Clara. «Nå, min kjære Clara, skal du få høre musikk som du aldri har hørt maken til.» For de tre ble det et historisk møte, og for musikkhistorien et av de virkelig store!

Og med min lidenskap for historiske klaver er jeg naturligvis nysgjerrig på hvilket instrument som ble traktert ved denne anledning. Etter all sannsynlighet var det Roberts Conrad

TRE STORE SANGKOMPONISTER SER DAGENS LYS

Graf-instrument, som var en bryllupsgave fra Graf personlig.

Da Robert Schumann døde i 1856, overtok Brahms C. Graf-instrumentet, og senere, da han flyttet til Wien, eiet han et Streicher-klaver. Begge var wienerinstrumenter, kjent for sin lette mekanikk og klare, intime tone, i motsetning til de franske og engelske klaver som hadde tyngre mekanikk og større tone og etterklang. Wienerklaverets klare bass er ideell for å realisere Brahms' ofte tette akkorder i bassen, markert med dynamikken pp.

Mendelssohn foretrakk franske og engelske klaver, men var godt kjent med og spilte ofte på wienerinstrumenter. Clara var oppvokst med wienerklaver og ble desperat første gang hun måtte spille på en Érard i Paris, men i eldre år vennet hun seg mer til både franske og engelske instrumenter.

Og Robert komponerte og spilte på sitt Graf-klaver.

Selv om Alois Graff fra 1825 kan fortone seg i eldste laget, eier det wienerklaverets spesielle karakter, et varemerke også for de instrumentene som kom etter, og som jeg synes harmonerer med solostykkenes og akkompagnementets intime atmosfære.

– *Liv Glaser*

«Han har ankommet! Dette er den utvalgte!» Året er 1853, og den unge Brahms roses opp i skyene av Schumann i Neue Zeitschrift für Musik. Artikkelen blir starten på Brahms' suksess som komponist. Han blir berømt over natten. Nå kan han endelig publisere sine første verk. Blant dem: «Der Frühling» og «Liebestreu». Var det disse sangene Brahms fremførte for Clara og Robert Schumann under det historiske møtet den 30. september 1853 i familien Schumanns hjem, og som fikk Robert Schumann til å juble så høyt?

I Mendelssohns sanger finner vi et vell av vakre melodier, utsøkte harmonier, elegante former og stor fantasi. Ypperlig egnet for intime settinger i datidens salonger. «Tanzt dem schönen Mai entgegen», «Weinend seh' ich in die Nacht» og «Frage» er alle enkle i uttrykket, korte og strofiske. Sangene er fra Mendelssohns ungdomsår i tiden 1823–1828. Her lyser arven etter Mozarts tindrende sangjuveler klart frem.

«Det går nesten ikke en dag uten at Mendelssohn sier noe som ikke er passende for en inskripsjon i gull!» sier Schumann. Vinteren 1839–40 tilbringer Mendelssohn og Schumann

mye tid sammen. Schumann har vært skeptisk til sangformen, og det av redsel for å ødelegge vakker musikk med enkle ord. Nå inspireres han av Mendelssohn til å bruke dikt av utsøkte forfattere som Shakespeare, Goethe og Heine. Den 31. januar skilles de gode vennene for en periode. Dagen etter setter Schumann i gang sin storslagne sangproduksjon. «Der Nussbaum» er datert februar 1840.

Sang- og kjærlighetsåret 1840! Etter fem år preget av en intens kamp med Clara Wiecks sterkt avvisende far, får kjæresteparet Clara og Robert endelig gifte seg. «Der Nussbaum» er hentet fra sangsamlingen «Myrthen» – Roberts bryllupsgave til Clara. Her beskrives en ung, vordende bruds sitrende forventning til det som skal komme. Dette året skriver Schumann mer enn 130 sanger i ren jubel!

Med «Das verlassne Mägdelein», komponert i 1847, blir vi kjent med et av 1800-tallets poetiske mesterverk. Diktet er av Mörike. Schumanns musikk lister seg frem med kromatiske linjer og tilbakeholdt dynamikk. Dette gjør den unge jentas smertefulle ensomhet tydelig. Hun har blitt bedratt, og så ... forlatt.

Mye tyder på at «Liebeslied» ble skissert i 1840, og fullført i 1850. Sangen inneholder musikalske temaer brukt av Schumann i 1850, mens innholdet i teksten er sterkt relatert til 1840. «Liebeslied» krydres, lik andre sanger fra 1840, med Clara og Roberts kjærlighetsmotiver.

«Auf Flügeln des Gesanges» av Mendelssohn er en av de vakreste melodier noensinne skrevet. Vi blir tatt med på en eksotisk reise.

«Neue Liebe» har en herlig rytmisk melodi hvor det flørtes med det overnaturlige. Vi møter alver og en stemning som ligner den i musikken til «En midtsommernattsdrøm».

«Bei der Wiege» er en vuggesang, og her hører jeg Felix Mendelssohn noe skjelmisk synge sine barn i søvn.

Den nedslåtte stemningen i «Schilffied» får meg til å reflektere over Mendelssohns tragiske siste år. Han mister sin kjære søster og kollega, Fanny, og opplever også utenomekteskapelige kjærlighetsproblemer. Det dreier seg visst om «den svenske nattergalen», Jenny Lind. Året er 1847. Mendelssohn rakk bare å bli 38 år.

«Die Liebende schreibt» handler om et intenst kjærlighetsmøte. Goethe var en viktig venn og kollega av Mendelssohn. Hans sorg var stor da Goethe døde i 1832.

Allerede i «Liebestreu», som er Brahms' første publiserte sang, møter vi hans særegne tette harmonier og et voldsomt spenn i uttrykk og dynamikk. Veldig operatisk! Kan valget av «Liebestreu» som første publiserte sang ha vært knyttet til Brahms' ønske om å fremstå som en seriøs og kompromissløs komponist?

Har han også skjönt hvor vanskelig det vil bli for ham å elske, og ikke minst for andre å elske ham?



WILHELM MEISTER - SANGENE FRA 1849

Etter å ha lest Goethes gigantiske dannelsesroman «Wilhelm Meister» tre ganger komponerer Schumann musikk til Mignons lidenskapelige tekster fra romanen. Mignon har blitt kidnappet av røvere. De har ført henne gjennom Alpe fra Italia til Tyskland, hvor hun mishandles og utnyttes av en ond teaterdirektør. Wilhelm Meister redder Mignon, og de utvikler et tett forhold hvor den unge jenta speiler Wilhelm Meisters indre følelsesliv. Hun inntar rollen som hans tjener. Mignon er en mystisk person med en androgyn utstråling. «Er det gutt eller jente?» tenker Wilhelm Meister første gang han treffer henne. I boka og i tiden symboliserer hun uskyld, undertrykkelse, forsømmelse og tabubelagte følelser. Mignon blir et offer for sine barndoms-traumer, eldes for tidlig og dør av hjertesorg.

«Wilhelm Meister» er en sammenfatning av tidsånden på begynnelsen av 1800-tallet. Mignon blir et symbol på lengselen etter noe man ikke helt kan definere. Hun er den som lever kun på følelsenes premisser.

Fra «Wilhelm Meister» får vi også møte skikkelsen Philine. Hun trives med livets nytelser!

«Nachtlied» er datert juli 1850. Schumann er på vei inn i en avsluttende fase av livet. Goethe skildrer døden, og tar oss med tilbake til naturen og dens trygge ro.

Etter Robert Schumanns tidlige død i 1856 lever Clara som enke. Hun fortsetter sitt virke som reformerende pianist. Clara spiller notetro, utenat og nesten alltid med sin store kjærlighet Robert Schumanns verk på reper-toaret. Johannes Brahms og Clara forblir nære og fortrolige omgangsvenner resten av livet. Vennskapet har dog en komplisert undertone. Clara skriver i sin dagbok 1893: «Johannes kommer i aften. Hertet trekker seg sammen i angst.» Like før hun dør den 20. mai 1896, skriver Brahms: «Dersom De tror å måtte forvente det verste, må De unne meg et par ord slik at jeg kan komme til å se de kjære øynene åpne, de som lukket så mye for meg.» Elleve måneder senere dør også Brahms.

— Helene Wold

LIEBESTREU

In 1838 Clara Schumann wrote to her beloved Robert about Mendelssohn: «His playing was consummate – I could not hold back my tears [...] for me he is the most cherished of all pianists [...]».

Robert Schumann wrote the famous words that Mendelssohn was the nineteenth century's Mozart, and in a discussion of one volume of Mendelssohn's «Songs Without Words» he wrote: «Who has not sat at the piano at dusk softly singing a melody while improvising? If you are fortunate and play melody and accompaniment together, and if – more importantly – you are so fortunate as to be a Mendelssohn, the result will be a beautiful Song Without Words.»

Felix Mendelssohn, Clara Schumann, and Johannes Brahms were all outstanding pianists and widely known for their improvisations. Clara often improvised an introduction or a prelude before one of Robert's works when performing it for the first time. Her daughters eventually persuaded her to write down some of them. Consequently, the short piece preceding «Des Abends» on this recording has been preserved for posterity and, in a splendid manner, it provides a foretaste of what is to come – the soft twilight, the first of Robert Schumann's 8 Fantasy Pieces from 1837.

And Clara, with her convivial and warm-hearted personality, was a central figure in the circle sur-

rounding Schumann, as a composer and brilliant performer; and, not least, as a loyal friend and advisor.

Brahms sent Clara the first piece from op. 119, his last works for piano, with the following words: «I have been tempted to write a little piano piece for you, well aware of how it will please you. It seethes with dissonances [...] the little piece is exceptionally melancholy [...]».

KLAVIERTREU

There have been many meetings between great musicians at which I would love to have been a fly on the wall. For example, on 30 September 1853, when Brahms visited Schumann for the first time and sat down at the piano to play his own compositions for him. «The young eagle» was what Schumann called him!

As the story goes, after only a few measures, Schumann jumped up and ran to fetch Clara. «My dear Clara,» he said, «come now and listen to this music. You've never heard the like of it.»

For the three, it was an historic meeting, and for music history, one of the truly memorable ones!

And with my passion for historic pianos, I am naturally curious to know which instrument was played on this occasion. It was, in all likelihood,

Robert's Conrad Graf piano, a wedding gift from Graf personally. When Robert Schumann died in 1856, Brahms took over the C. Graf instrument, and, later, when he moved to Vienna, he owned a Streicher piano.

Both pianos were Viennese instruments, known for their light action and clear, intimate tone, in contrast to the French and English pianos, which had heavier action, as well as a bigger sound and longer after-ring. The Viennese piano's clear bass is ideal for achieving Brahms's often taut chords in the bass marked 'pianissimo'.

Mendelssohn preferred the French and English pianos, but he was quite familiar with Viennese instruments and played on them often. Clara had grown up with Viennese pianos, and she felt desperate the first time she had to play an Érard piano in Paris. In her later years, however, she became more accustomed to both the French and English instruments.

And Robert composed and played on his Graf.

Although an Alois Graff from 1825 may seem of ancient vintage, it possesses the special qualities of Viennese pianos that became a feature also of later instruments, and which, in my opinion, harmonize well with the intimate mood of the solo pieces and the accompaniments.

– Liv Glaser

THREE ILLUSTRIOUS COMPOSERS OF LIEDER SEE THE LIGHT OF DAY...

«He has arrived! This is the Chosen One! » The year was 1853, and Schumann sang the praises of the young Brahms in «Neue Zeitschrift für Musik». The article marked the beginning of Brahms's success as a composer. He became famous overnight. Now, finally, he could publish his first works, among them, «Der Frühling» and «Liebestreu». Were these the songs Brahms performed for Clara and Robert Schumann during their historic meeting in the Schumann home on 30 September 1853? Were they the songs that drew the euphoric response from Schumann?

In Mendelssohn's lieder we find an abundance of beautiful melodies, exquisite harmonies, elegant forms, and boundless imagination. Marvellously suited for intimate settings in the salons of the day, «Tanz dem schönen Mai entgegen», «Weinend seh' ich in die Nacht», and «Frage» all are simple in expression, short, and strophic. They are from Mendelssohn's adolescent years, 1823–1828, and in them the legacy of Mozart's glittering gems shines forth.

«Hardly a day passes that Mendelssohn does not say something worthy of an inscription in gold!», Schumann wrote. Mendelssohn and Schumann spent considerable time together during the winter

of 1839–40. Schumann had been sceptical of the lied form for fear of destroying beautiful music with simple words. Now he was inspired by Mendelssohn to use the poems of celebrated authors such as Shakespeare, Goethe, and Heine. The good friends parted for a while on 31 January. The following day, Schumann began work on his brilliant lied production. «Der Nussbaum» is dated February, 1840.

The lied and 1840 – the year of love! After five years, characterized by an intense struggle to obtain the approval of Clara Wieck's unsympathetic father, the couple was finally able to marry. «Der Nussbaum» is taken from the collection entitled «Myrthen» – Schumann's wedding gift to Clara. It describes a young future bride's trembling anticipation of what is to come. In the course of this year, Schumann wrote more than 130 lieder out of pure jubilation!

With «Das verlassne Mägdelein», composed in 1847, we meet one of the poetic masterpieces of the 1800s. The poem is by Eduard Mörike. Schumann's music steals forward with chromatic lines and controlled dynamics, which underscore the young maiden's painful loneliness. She has been deceived . . . and then forsaken.

There is much to suggest that «Liebeslied» was sketched out in 1840 and completed in 1850. The song contains musical themes used by Schumann in

1850, while the text has strong ties with 1840. Like other songs from that year, «Liebeslied» is laced with motifs of love associated with Clara and Robert.

In Mendelssohn's «Auf Flügeln des Gesanges», one of the most beautiful melodies ever written, we are taken on an exotic journey.

«Neue Liebe» has a wonderfully rhythmic melody embellishing a text that flirts with the supernatural. The song is an encounter with the world of elves and fairies and with a mood reminiscent of the music for «A Midsummer Night's Dream».

«Bei der Wiege» is a lullaby in which I hear Felix Mendelssohn somewhat waggishly singing his children to sleep.

The gloomy mood in «Schilflied» causes me to reflect on the tragic final years of Mendelssohn's life. He lost his beloved sister and musical colleague, Fanny, and an extramarital relationship weighed heavy on him. The woman in question seems to have been the «Swedish Nightingale», Jenny Lind. The year was 1847. Mendelssohn only lived to be thirty-eight years old.

«Die Liebende schreibt», a text by Johann Wolfgang von Goethe, depicts the passionate meeting of two lovers. When Goethe, a close friend and colleague, died in 1832, Mendelssohn experienced intense sorrow.

Already in «Liebestreu», Brahms's first published lied, we encounter his distinctive taut harmonies and enormous range of expression and dynamics. Very operatic! Can the decision to publish it first have been tied to his wish to be regarded as a serious and uncompromising composer? Had he also perceived how difficult it would become for him to love, and, not least, for others to love him?

◆ WILHELM MEISTER LIEDER FROM 1849

Having read Goethe's monumental bildungsroman «Wilhelm Meister» three times, Schumann then composed music to Mignon's passionate texts found in the novel. Mignon is kidnapped by pirates, who lead her through the Alps from Italy to Germany, where she is abused and exploited by an evil circus director. Wilhelm Meister rescues Mignon, and they develop a close relationship, in which the young girl mirrors his own emotional life, while she assumes the role of his servant. Mignon is a mystical person with an androgenous aura. «Is this a boy or a girl?», Wilhelm Meister wonders the first time he meets her. In the book and in the time, she symbolizes innocence, oppression, neglect, and tabooed feelings. Mignon ultimately becomes the victim of her childhood traumas, as she ages too rapidly and dies of heartbreak.

«Wilhelm Meister» synthesizes the spirit of the age at the beginning of the 1800s. Mignon becomes the sym-

bol of longing for something that cannot wholly be defined. Her life is guided by feelings alone.

In «Wilhelm Meister» we also meet the figure of Philine. She delights in life's pleasures!

«Nachtlied» is dated July, 1850, when Schumann was entering the closing phase of his life. Goethe's text embraces death while guiding us back to nature and the tranquil refuge it represents.

Following Robert Schumann's early death in 1856, Clara lived as a widow and continued to reform the role of the concert pianist. She performed from memory and with fidelity to the score, and her programmes almost always included works of her beloved Robert. She remained an intimate friend of Johannes Brahms for the rest of her life. But there was a complicated undertone to their friendship. Clara wrote in her diary in 1893: «Johannes is coming this evening. My heart contracts with fear. » And a short time before her death, on 20 May 1896, Brahms wrote: «Though you believe you may expect the worst, grant me nonetheless a few words, that I may see those precious eyes open, in which – how much – for me will close. » Eleven months later, Brahms, too, had died.

– Helene Wold



The recording was made using a fortepiano signed by Alois Graff, Vienna 1825. The photo shows a similar model built by Conrad Graf, Vienna 1826. Photo: Christina Kobb (2005).

DIE LIEBENDE SCHREIBT,
OP. 86, NO. 3

FELIX MENDELSSOHN (1809-1847)
JOHANN WOLFGANG VON GOETHE (1749-1832)

Ein Blick von deinen Augen in die meinen,
Ein Kuss von deinem Mund auf meinem Munde,
Wer davon hat, wie ich, gewisse Kunde,
Mag dem was anders wohl erfreulich scheinen?

Entfernt von dir, entfremdet von den Meinen,
Führ ich nur die Gedanken in die Runde,
Und immer treffen sie auf jene Stunde,
Die einzige; da fang ich an zu weinen.

Die Träne trocknet wieder unversehens:
Er liebt ja, denk ich, her in diese Stille,
Und solltest du nicht in die Ferne reichen?
Vernimm das Lispeln dieses Liebewehens;
Mein einzig Glück auf Erden ist dein Wille,
Dein freundlicher zu mir: Gib mir ein Zeichen!

SCHILFLIED, OP. 71, NO. 4

FELIX MENDELSSOHN (1809-1847)
NIKOLAUS LENAU (1802-1850)

Auf dem Teich, dem regungslosen,
Weilt des Mondes holder Glanz,
Flechtend seine bleichen Rosen
In des Schilfes grünen Kranz.

Hirsche wandeln dort am Hügel,
Blicken durch die Nacht empor;
Manchmal regt sich das Geflügel
Träumerisch im tiefen Rohr.

THE PINING LOVER,
OP. 86, NO. 3

FELIX MENDELSSOHN (1809-1847)
JOHANN WOLFGANG VON GOETHE (1749-1832)

*One fleeting glance from your eyes into my eyes,
One single kiss from your lips onto my lips,
Can those who have, as I, this certain knowledge,
Find something that affords them greater pleasure?*

*Apart from you, estranged from all my loved ones,
My thoughts revolve in circles never-ending,
Unfailingly alighting on that hour,
That treasured hour; and I begin to weep.*

*Then, suddenly, my tears no longer flowing;
His love, I muse, can reach me where I ponder,
And should not yours extend into the distance?
Hear then the whispering of this love-lined breeze;
Your will is my sole happiness on Earth,
Goodwill toward me: to me please give a sign!*

REED SONG, OP. 71, NO. 4

FELIX MENDELSSOHN (1809-1847)
NIKOLAUS LENAU (1802-1850)

*On the pond's unmoving surface
Lies the moon's resplendent sheen,
Intertwining pale roses
In the verdant wreath of reeds.*

*Deer meander on the hillside,
Gazing to the sky above;
Sometimes waterfowl are stirring
Dreamily among the reeds.*

Weinend muß mein Blick sich senken;
Durch die tiefste Seele geht
Mir ein süßes Deingedenken,
Wie ein stilles Nachtgebet.

NEUE LIEBE, OP. 19, NO. 4

FELIX MENDELSSOHN (1809-1847)
HEINRICH HEINE (1797-1856)

In dem Mondenschein im Walde
Sah ich jüngst die Elfen reiten,
Ihre Hörner hört ich klingen,
Ihre Glöcklein hört ich läuten.

Ihre weissen Rösslein trugen
Goldnes Hirschgeweih und flogen
Rasch dahin; wie wilde Schwäne
Kam es durch die Luft gezogen.

Lächelnd nickte mir die Kön'gin,
Lächelnd, im Vorüberreiten.
Galt das meiner neuen Liebe?
Oder soll es Tod bedeuten?

BEI DER WIEGE,

OP. 47, NO. 6
FELIX MENDELSSOHN (1809-1847)
KARL KLINGEMANN (1798-1862)

Schlummre und träume von kommender Zeit,
Die sich dir bald muss entfalten
Träume, mein Kind, von Freud' und Leid,
Träume von lieben Gestalten!
Mögen, auch viele noch kommen und gehen.

*Weeping as my eyes look downward,
Passing through my inmost soul
Memories of you sweetly gathering
Like a silent prayer at night.*

NEW LOVE, OP. 19, NO. 4

FELIX MENDELSSOHN (1809-1847)
HEINRICH HEINE (1797-1856)

*In the moonlight of the forest
There of late I saw elves riding,
There I heard their horns resounding,
And their bells I heard them ringing.*

*And their snow-white horses carried
Golden antlers and flew swiftly,
Flew away; like wild swans
Speeding through the air unbridled.*

*And the queen she nodded, smiling,
Smiled at me while riding by me.
Did it herald my new love?
Or was death the sign she gave me?*

BESIDE THE CRADLE,

OP. 47, NO. 6
FELIX MENDELSSOHN (1809-1847)
KARL KLINGEMANN (1798-1862)

*Slumber and dream of the time that will come,
Which soon for you will unfold.
Dream now, my child, of bliss and woe,
Dream now of shapes so enchanting!
Though there be many that come and depart,*

Müssen dir neue doch wieder erstehen,
Bleibe nur fein geduldig!

Schlummre und träume von Frühlingsgewalt
Schau all das Blühen und Werden,
Horch, wie im Hain der Vogelsang schallt,
Liebe im Himmel, auf Erden.
Heut zieht's vorüber und kann dich nicht kümmern,
Doch wird dein Frühling auch blühen und schimmern.
Bleibe nur fein geduldig!

AUF FLÜGELN DES GESANGES,
OP. 34, NO. 2
FELIX MENDELSSOHN (1809-1847)
HEINRICH HEINE (1797-1856)

Auf Flügeln des Gesanges,
Herzliebchen, trag' ich dich fort,
Fort nach den Fluren des Ganges,
Dort weiss ich den schönsten Ort.

Dort liegt ein rotblühender Garten
Im stillen Mondenschein;
Die Lotosblumen erwarten
Ihr trautes Schwesterlein.

Die Veilchen kichern und kosen,
Und schau'n nach den Sternen empor,
Heimlich erzählen die Rosen
Sich duftende Märchen in's Ohr.

Es hüpfen herbei und lauschen
Die frommen, klugen Gazell'n;
Und in der Ferne rauschen
Des heil'gen Stromes Well'n.

*Yet for you new ones must surely arise.
Just stay ever so patient!*

*Slumber and dream of spring's renewing power;
Behold the flowering and beginning.
Hear how sweet birdsong resounds in the wood,
Love here on Earth and in Heaven.
This season passes and cannot concern you,
Your spring, however, will blossom and shimmer.
Just stay ever so patient!*

ON WINGS OF SONG,
OP. 34, NO. 2
FELIX MENDELSSOHN (1809-1847)
HEINRICH HEINE (1797-1856)

*On wings of song I'll take you,
Beloved, take you away,
Away to the fields of the Ganges,
I know there a lovely place.*

*We'll find a red-flowering garden,
There in the quiet moonlight;
The lotus flowers awaiting
Their sister so beloved.*

*The violets giggling, caressing,
And gazing aloft at the stars,
Secretly reveal the roses
To each other sweet-scented tales.*

*And capering hither to listen
The gentle, clever gazelles;
And in the distance murmuring
The sacred river waves.*

Dort wollen wir niedersinken
Unter dem Palmenbaum,
Und Lieb' und Ruhe trinken
Und träumen seligen Traum.

FRAGE, OP. 9, NO. 1
FELIX MENDELSSOHN (1809-1847)
JOHANN GUSTAV DROYSEN (1808-1884)
WRITTEN UNDER THE PSEUDONYM 'VOSS'

Ist es wahr? Ist es wahr?
Daß du stets dort in dem Laubgang,
An der Weinwand meiner harrst?
Und den Mondschein und die Sternlein
Auch nach mir befragst?

Ist es wahr? Sprich!
Was ich fühle, das begreift nur,
Die es mit fühlt,
Und die treu mir ewig,
Treu mir ewig, ewig bleibt.

WEINEND SEH'
ICH IN DIE NACHT (1828)
FELIX MENDELSSOHN (1809-1847)
ANONYMOUS

Weinend seh' ich in die Nacht,
Weinend träum' ich, bis es tagt,
Und doch kennt mein frommes Herz
Keinen Wunsch und keinen Schmerz,
Warum ich weine.

*There to recline is our longing
Under the leaves of the palm,
Of love and tranquility drinking
And dreaming blissful dreams.*

QUESTION, OP. 9, NO. 1
FELIX MENDELSSOHN (1809-1847)
JOHANN GUSTAV DROYSEN (1808-1884)
WRITTEN UNDER THE PSEUDONYM 'VOSS'

*Is it true? Is it true?
That you in the arbour always
By the vined wall wait for me?
Ask the moonlight, distant starlight
What they know of me?*

*Is it true? Speak!
What I feel can only she grasp
With compassion,
Who forever faithful,
Ever, ever true remains.*

WEeping, I GAZE
INTO NIGHT (1828)
FELIX MENDELSSOHN (1809-1847)
ANONYMOUS

*Weeping, I gaze into night,
Weeping, dreaming until dawn,
Yet my pious heart knows not
Yen or anguish to explain
Wherefore this weeping.*

Grosse Nacht, du bist so weis,
Nachtwind, flüst're du mir leis',
Öffnet euren stummen Mund,
Blumen, Blumen, tut mir kund,
Warum ich weine.

TANZT DEM SCHÖNEN
MAI ENTGEGEN (1823/24)
FELIX MENDELSSOHN (1809-1847)
LUDWIG HÖLTY (1748-1776)

Tanzt dem schönen Mai entgegen,
Der, in seiner Herrlichkeit
Wiederkehrend, Reiz und Segen
Über Tal und Hügel streut!
Seine Macht verjüngt und gattet
Alles, was der grüne Wald,
Was der zarte Halm beschattet,
Und die laue Wog' umwallt.

Tanz', o Jüngling, tanz', o Schöne,
Die des Maies Hauch verschönt!
Menget Lieder ins Getöse,
Das die Morgenglocke tönt!
Singt ins Säuseln junger Blätter,
Und der holden Nachtigall
Liebejauchzendes Geschmetter;
Und erweckt den Widerhall.

*Lofly night, you are so wise,
Night wind, whisper quietly,
Pray unseal your silent lips,
Flowers, flowers, pray reveal
Wherefore this weeping.*

DANCE INTO THE
GLORIOUS MAYTIME (1823/24)
FELIX MENDELSSOHN (1809-1847)
LUDWIG HÖLTY (1748-1776)

*Dance into the glorious Maytime,
Which in all its loveliness
Now returning, scattering grace and
Blessings over hill and vale!
It renews and joins together
All that lies beneath the shade
Of green wood and supple grasses,
Or by surging, tepid waves.*

*Dance, fair youth, and dance, fair maiden,
Whom the breath of May adorns!
Mingle songs into the pealing,
Sounding from the morning bells!
Sing to rustling, budding leaves, the
Lilt of the sweet nightingale's strains
Witnessing love's exultation,
Let your songs reverberate.*

Fliehet der Stadt umwölkte Zinnen!
Hier, wo Mai und Lieb' euch ruft,
Atmet, schöne Städterinnen,
Atmet frische Maienluft!
Irrt mit euren Sonnenhütchen
Auf die Frühlingsflur hinaus,
Singt ein fröhlich Maienliedchen,
Pflücket einen Blumenstrauß!

DER FRÜHLING,
OP. 6, NO. 2
JOHANNES BRAHMS (1833-1897)
JEAN-BAPTISTE ROUSSEAU (1671-1741)

Es lockt und säuselt um den Baum:
wach auf aus deinem Schlaf und traum,
der Winter ist zerronnen.
Da schlägt er frisch den Blick empor,
die Augen sehen hell hervor
ans goldne Licht der Sonnen.

Es zieht ein Wehen sanft und lau,
geschaukelt in den Wolkenbau
wie Himmelsduft hernieder.
Da werden alle Blumen wach,
da tönt der Vögel schmelzend Ach,
Da kehrt der Frühling wieder.

Es weht der Wind den Blütenstaub
von Kelch zu Kelch, von Laub zu Laub,
durch Tage und durch Nächte.
Flieh auch mein Herz, und flattere fort,
such hier ein Herz und such es dort,
du triffst vielleicht das Rechte.

*Flee the city's darkened ramparts!
Here, where May and love invite,
Lovely ladies of the city,
Breathe in the refreshing air!
In your summer hats meander
Over springtime meadowlands,
Sing a cheerful little May song,
Pick a fresh bouquet of flowers!*

SPRING,
OP. 6, NO. 2
JOHANNES BRAHMS (1833-1897)
JEAN-BAPTISTE ROUSSEAU (1671-1741)

*Enticing breezes round the tree:
Awaken from your sleep and dream,
The winter has retreated.
And gazing briskly heavenward,
Its eyes now radiantly behold
The golden rays of sunlight.*

*A gentle wafting, warm and mild,
Rocked softly in a tower of clouds
Like heavenly fragrance falling.
The flowers soon will all awake,
The birds' sweet sighs, they now resound,
For springtime is returning.*

*The pollen journeys on the wind
O'er calyses and foliage,
Throughout the day and nighttime.
Be off, my heart, be off, take wing,
Seek out a heart, look here, look there,,
You'll find perhaps the right one.*

DER NUSSBAUM,
OP. 25, NO. 3
ROBERT SCHUMANN (1810-1856)
JULIUS MOSEN (1803-1867)

Es grünet ein Nussbaum, vor dem Haus,
Duftig,
Luftig
Breitet er blättrig die Blätter aus.

Viel liebliche Blüten stehen d'ran,
Linde
Winde
Kommen, sie herzlich zu umfahn.

Es flüstern je zwei zu zwei gepaart,
Neigend,
Beugend
Zierlich zum Kusse die Häuptchen zart.

Sie flüstern von einem Mägdlein,
das Dächte
Die Nächte
Und Tagelang, wüsste ach! selber nicht was.

Sie flüstern – wer mag verstehen so gar
Leise
Weis'?
Flüstern von Bräut'gam und nächstem Jahr.

Das Mägdlein horchet, es rauscht im Baum;
Schnend,
Wähnend
Sinkt es lächelnd in Schlaf und Traum.

THE WALNUT TREE,
OP. 25, NO. 3
ROBERT SCHUMANN (1810-1856)
JULIUS MOSEN (1803-1867)

*A walnut tree greens outside the house,
Fragrant,
Airy,
Spreading luxuriant foliage.*

*Delightful the blossoms that it bears
Gentle
Breezes
Come to caress them tenderly.*

*They whisper together, two by two,
Nodding,
Bowing,
Gracefully, gently their heads to kiss.*

*They whisper of a young maiden,
Who muses,
The night long,
And days on end, knowing alas nothing more.*

*They whisper— but who may divine so
Soft a
Song?
Whisper of a bridegroom, of the year to come.*

*The maiden listens, the rustling tree;
Yearning,
Wishing,
Sinking, smiling in sleep and dreams.*

DAS VERLASSNE
MÄGDELEIN,
OP. 64, NO. 2
ROBERT SCHUMANN (1810-1856)
EDUARD MÖRIKE (1804-1875)

Früh, wann die Hähne krähn,
Eh' die Sternlein schwinden,
Muss ich am Herde stehn,
Muss Feuer zünden.

Schön ist der Flamme Schein,
Es springen die Funken;
Ich schaue so darein,
In Leid versunken.

Plötzlich, da kommt es mir,
Treuloser Knabe,
Dass ich die Nacht von dir
Geträumet habe.

Träne auf Träne dann
Stürztet hernieder;
So kommt der Tag heran-
O ging' er wieder!

THE FORSAKEN
MAIDEN,
OP. 64, NO. 2
ROBERT SCHUMANN (1810-1856)
EDUARD MÖRIKE (1804-1875)

*When cocks at daybreak crow,
Ere the stars have faded,
At the hearth I must stand,
Kindle the fire.*

*Lovely the fire's glow,
The sparks how they're leaping,
I gaze into the flames,
Adrift in sorrow.*

*Suddenly then I see,
Lad, so unfaithful,
That I this lonely night
Of you was dreaming.*

*Tear upon tear it falls,
Torrent unending,
A new day has begun,
Would it had vanished!*

LIEBESLIED, OP. 51, NO. 5

ROBERT SCHUMANN (1810-1856)
 MARIANNE VON WILLEMER (1784-1860)

Dir zu eröffnen mein Herz verlangt mich;
 Hörst' ich von deinem, darnach verlangt mich;
 Wie blickt so traurig die Welt mich an!
 In meinem Sinne wohnt mein Freund nur,
 Und sonst keiner und keine Feindesspur.
 Wie Sonnenaufgang ward mir ein Vorsatz!
 Mein Leben will ich nur zum Geschäfte
 Von seiner Liebe machen,
 Ich denke seiner, mir blutet das Herz,
 Kraft hab' ich keine als ihn zu lieben,
 So recht im Stillen; was soll das werden?
 Will ihn umarmen, und kann es nicht.

LIEBESTREU, OP. 3, NO. 1

JOHANNES BRAHMS (1833-1897)
 ROBERT REINICK (1805-1852)

«O versenk', o versenk' dein Leid,
 mein Kind, in die See, in die tiefe See!»
 Ein Stein wohl bleibt auf des Meeres Grund,
 mein Leid kommt stets in die Höh'.

«Und die Lieb', die du im Herzen trägst,
 brich sie ab, brich sie ab, mein Kind!»
 Ob die Blum' auch stirbt, wenn man sie bricht,
 treue Lieb' nicht so geschwind.

«Und die Treu', und die Treu',
 's war nur ein Wort, in den Wind damit hinaus.»
 O Mutter und splittert der Fels auch im Wind,
 Meine Treue, die hält ihn aus.

LOVE SONG, OP. 51, NO. 5

ROBERT SCHUMANN (1810-1856)
 MARIANNE VON WILLEMER (1784-1860)

*To open my heart to you is my desire;
 To hear from yours is my longing;
 The world, how sadly it regards me!
 In my mind dwells only my friend,
 No other, and no trace of enmity.
 A resolve dawned on me like a sunrise!
 To dedicate my life
 To his love.
 My thoughts of him cause my heart to bleed.
 I have no strength but to love him
 Quietly; what will this come to?
 Wish to embrace him, and cannot.*

FAITHFUL LOVE, OP. 3, NO. 1

JOHANNES BRAHMS (1833-1897)
 ROBERT REINICK (1805-1852)

*"Oh drown, o drown your sorrow,
 My child, in the sea, in the deep sea!"
 A stone may remain on the ocean floor,
 My sorrow ever rises to the top.*

*"And the love you carry in your heart
 Let it go, let it go, my child!"
 Though a flower dies when broken off,
 True love not so swiftly.*

*"And faithfulness, and faithfulness,
 Is but a word, cast it to the wind."
 Oh, Mother, though the rock may splinter in the wind,
 My faithfulness will endure it.*

MIGNON – "KENNST DU
 DAS LAND", OP. 98A, NO. 1

ROBERT SCHUMANN (1810-1856)
 JOHANN WOLFGANG VON GOETHE
 (1749-1832)

Kennst du das Land, wo die Zitronen blühn,
 Im dunklen Laub die Gold-Orangen glühn,
 Ein sanfter Wind vom blauen Himmel weht,
 Die Myrte still und hoch der Lorbeer steht,
 Kennst du es wohl?
 Dahin! Dahin
 Möcht' ich mit dir, o mein Geliebter, ziehn.

Kennst du das Haus?
 Auf Säulen ruht sein Dach,
 Es glänzt der Saal, es schimmert das Gemach,
 Und Marmorbilder stehn und sehn mich an:
 Was hat man dir, du armes Kind, getan?
 Kennst du es wohl?
 Dahin! Dahin
 Möcht' ich mit dir, o mein Beschützer, ziehn.

Kennst du den Berg und seinen Wolkensteg?
 Das Maultier sucht im Nebel seinen Weg;
 In Höhlen wohnt der Drachen alte Brut;
 Es stürzt der Fels und über ihn die Flut,
 Kennst du ihn wohl?
 Dahin! Dahin
 Geht unser Weg! o Vater, lass' uns ziehn!

MIGNON – "DO YOU KNOW
 THE LAND", OP. 98A, NO. 1

ROBERT SCHUMANN (1810-1856)
 JOHANN WOLFGANG VON GOETHE
 (1749-1832)

*Do you know the land, where the lemon trees blossom,
 Among dark leaves the golden oranges glow,
 A gentle breeze from blue skies blows,
 The myrtle stands silent, the bay tree lofty —
 Surely you know it.
 There! There
 Would I with you, my beloved, go!*

*Do you know the house?
 On columns rests its roof,
 The hall glitters, the chamber gleams,
 And marble statues stand gazing at me:
 What have they done to you, poor child?
 Surely you know it.
 There! There
 Would I with you, my protector, go!*

*Do you know the mountain and its cloud-shrouded path?
 The mule seeks its way in the mist;
 In caverns dwells the ancient brood of dragons;
 The rock drops precipitously, and over it the torrent.
 Surely you know it.
 There! There
 our way lies, oh Father, let us go!*

HEISS' MICH NICHT REDEN,
HEISS' MICH SCHWEIGEN,
OP. 98A, NO. 5

ROBERT SCHUMANN (1810–1856)
JOHANN WOLFGANG VON GOETHE (1749–1832)

Heiss' mich nicht reden, heiss' mich schweigen,
Denn mein Geheimnis ist mir Pflicht;
Ich möchte dir mein ganzes Innre zeigen,
Allein das Schicksal will es nicht.

Zur rechten Zeit vertreibt der Sonne
Lauf Die finstre Nacht, und sie muss sich erhellen;
Der harte Fels schliesst seinen Busen auf,
Missgönnt der Erde nicht die tief
verborgnen Quellen.

Ein Jeder sucht im Arm des Freundes Ruh,
Dort kann die Brust in Klagen sich ergiessen;
Allein ein Schwur drückt mir die Lippen zu,
Und nur ein Gott vermag sie aufzuschliessen.

NUR WER DIE SEHNSUCHT
KENNT, OP. 98A, NO. 3

ROBERT SCHUMANN (1810–1856)
JOHANN WOLFGANG VON GOETHE
(1749–1832)

Nur wer die Sehnsucht kennt
Weiss, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh' ich an's Firmament

*BID ME NOT SPEAK,
BID ME BE SILENT,
OP. 98A, NO. 5*

*ROBERT SCHUMANN (1810–1856)
JOHANN WOLFGANG VON GOETHE (1749–1832)*

*Bid me not speak, bid me be silent,
For to keep my secret is my duty,
To you I would bare my soul,
But fate wills against it.*

*In due time the sun's path dispels
The dark night, and it must brighten;
The hard rock unlocks its bosom,
Not begrudging the earth access to its deeply
concealed springs.*

*We each seek peace in a friend's embrace,
There the soul can pour out its sorrow;
But an oath has sealed my lips,
And only a god can unlock them.*

*ONLY ONE WHO KNOWS
LONGING, OP. 98A, NO. 3*

*ROBERT SCHUMANN (1810–1856)
JOHANN WOLFGANG VON GOETHE
(1749–1832)*

*Only one who knows longing,
Knows what I suffer!
Alone and separated
From all joy,
I look to the heavens*

Nach jener Seite.
Ach! der mich liebt und kennt
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiss, was ich leide!

SINGET NICHT IN
TRAUERTÖNEN,
OP. 98A, NO. 7
ROBERT SCHUMANN (1810–1856)
JOHANN WOLFGANG VON GOETHE
(1749–1832)

Singet nicht in Trauertönen
Von der Einsamkeit der Nacht.
Nein, sie ist, o holde Schönen,
Zur Geselligkeit gemacht.

Könnt ihr euch des Tages freuen,
Der nur Freuden unterbricht?
Er ist gut, sich zu zerstreuen;
Zu was anderm taugt er nicht.

Aber wenn in nächt'ger Stunde
Stüsser Lampe Dämmerung fliesst,
Und vom Mund zum nahen Munde
Scherz und Liebe sich ergiesst.

Wenn der rasche, lose Knabe,
Der sonst wild und feurig eilt,
Oft bei einer kleinen Gabe
Unter leichten Spielen weilt,

*In yonder direction.
Oh, he who loves and knows me
Is far from me.
My head reels, my entrails
Are afire.
Only one who knows longing,
Knows what I suffer!*

*DO NOT SING IN
MOURNFUL TONES,
OP. 98A, NO. 7
ROBERT SCHUMANN (1810–1856)
JOHANN WOLFGANG VON GOETHE
(1749–1832)*

*Do not sing in mournful tones
Of the loneliness of night.
No, it is, o charming ladies
Made for our companionship.*

*Can you pleasure find in daytime,
Which inhibits our delight?
It may serve as a distraction,
But is good for nothing else.*

*Yet as soon as night has fallen
In the lamplight's twilight glow,
And from lips to lips immediate
Jests and tenderness pour forth,*

*When that swift and untamed cherub,
Wild and ardent otherwise,
In exchange for small gifts often
Tarries for amusement's sake,*

Wenn die Nachtigall Verliebten
Liebevoll ein Liedchen singt,
Das Gefangnen und Betrübten
Nur wie Ach und Wehe klingt,

Mit wie leichtem Herzensregen
Horchet ihr der Glocke nicht,
Die mit zwölf bedächtgen Schlägen
Ruh und Sicherheit verspricht.

Darum an dem langen Tage,
Merke dir es, liebe Brust;
Jeder Tag hat seine Plage,
Und die Nacht hat ihre Lust.

SO LASST MICH SCHEINEN,
OP. 98A, NO. 9
ROBERT SCHUMANN (1810-1856)
JOHANN WOLFGANG VON GOETHE
(1749-1832)

So lasst mich scheinen, bis ich werde,
Zieht mir das weisse Kleid nicht aus!
Ich eile von der schönen Erde
Hinab in jenes feste Haus.

Dort ruh' ich eine kleine Stille,
Dann öffnet sich der frische Blick;
Ich lasse dann die reine Hülle,

*When the nightingale for lovers
Sings so lovingly its song,
Which to those confined and saddened
Sounds like anguish and lament,*

*Then with buoyant hearts do you not
Listen to the tower bell,
Which with twelve deliberate tollings
Peace and safety promises.*

*Therefore when the day seems endless,
Ever call to mind, dear heart;
Every day is fraught with troubles,
And each night has its delights.*

SO LET ME SEEM,
OP. 98A, NO. 9
ROBERT SCHUMANN (1810-1856)
JOHANN WOLFGANG VON GOETHE
(1749-1832)

*So let me seem, till I become,
Do not remove my raiment white,
I hasten from this lovely Earth,
Below into that dwelling dark.*

*There I shall rest awhile in peace,
Until the time with sight restored,
I leave behind this mortal frame,*

Den Gürtel und den Kranz zurück.

Und jene himmlischen Gestalten,
Sie fragen nicht nach Mann und Weib,
Und keine Kleider, keine Falten
Umgeben den verklärten Leib.

Zwar lebt' ich ohne Sorg' und Mühe,
Doch fühlt' ich tiefen Schmerz genug.
Vor Kummer altert' ich zu frühe;
Macht mich auf ewig wieder jung!

NACHTLIED,
OP. 96, NO. 1
ROBERT SCHUMANN (1810-1856)
JOHANN WOLFGANG VON GOETHE
(1749-1832)

Über allen Gipfeln
Ist Ruh,
In allen Wipfeln
Spürest Du
Kaum einen Hauch;
Die Vöglein schweigen im Walde.
Warte nur, balde
Ruhest du auch.

The girdle and the garland.

*For there amongst celestial beings,
No heed they pay to man and woman,
No clothes, no flowing garments will
Enfold my body now transfigured.*

*I've had, 'tis true, no frets or cares,
Of sorrows, though, I've known my share,
From grief I've aged before my time;
Restore to me eternal youth!*

NIGHT SONG,
OP. 96, NO. 1
ROBERT SCHUMANN (1810-1856)
JOHANN WOLFGANG VON GOETHE
(1749-1832)

*Over every mountaintop
Tranquility,
In each treetop
You feel
Scarcely a stir;
The birds are hushed in the forest;
Wait but awhile, soon
You, too, will rest.*

*English translations by
Jim Skurdall*



LIV GLASER & HELENE WOLD
Photo: Maria Kornelia Lund

HELENE WOLD SOPRAN/SOPRANO

Helene Wold reiste til London som 19-åring for å studere ved Guildhall School of Music and Drama og National Opera Studio.

Etter endt utdanning har hun vært solist ved en rekke operahus, blant annet ved Den Norske Opera og Glyndebourne Festival Opera i England. Av operaroller kan nevnes: Zerlina («Don Giovanni»), Susanna og Barbarina («Le Nozze di Figaro»), Amor («Orfeo ed Euridice»), Silberklang («Der Schauspieldirektor»), Belinda («Dido and Aeneas»), Lucy («The Telephone») og Oscar («Un Ballo in Maschera»).

Ved siden av å være operasanger blir hun ofte benyttet til oratorier, tidligmusikk, samtidsmusikk og også som skuespiller. Sommeren 2011 opptrådte hun både som skuespiller og sanger (Helena) i «Alvedronningen» («En Midsommernattsdrøm») av Purcell/Shakespeare på Ramme Gaard i Hvitsten.

Romanser og lieder står også Helenes hjerte nær. I dette repertoaret samarbeider hun regelmessig med Liv Glaser (hammerklaver), Eugene Asti (piano) og Vegard Lund (tidlige gitarer). Sammen med Vegard Lund vant hun allerede i 1992 The Portallion Chamber Music

Prize i London.

Hun har blant annet hatt romansekonserter på Trolldhaugen, Den Gamle Logen (Norge), Purcell Room, Queen Elisabeth Hall og Wigmore Hall (England). Hun har også turnert i Japan, Sør-Afrika og i store deler av Europa. Helene har sunget med Norges ledende symfoniorkestre, og har jobbet med forskjellige produksjoner for Den kulturelle skolesekken.

Helene Wold studied at Guildhall School of Music and Drama and National Opera Studio in London. Since completing her studies she has performed as soloist with a number of opera houses in Europe, including the Norwegian National Opera and Ballet and the Glyndebourne Festival Opera in England.

Operatic roles have included: Zerlina («Don Giovanni»), Susanna and Barbarina («Le Nozze di Figaro»), Amor («Orfeo ed Euridice»), Silberklang («Der Schauspieldirektor»), Belinda («Dido and Aeneas»), Lucy («The Telephone»), and Oscar («Un Ballo in Maschera»). In 2011 she was both actor and singer (Helena) in «Alvedronningen», a combined performance of «The Fairy-Queen» by Purcell and Shakespeare's «A

Midsummer Night's Dream», at Ramme Gaard in Hvitsten. Besides performing as an opera singer, she often appears in oratorios and concerts of early and contemporary music.

The classical song and Lieder repertoire is close to Helene's heart. She performs regularly with Liv Glaser (fortepiano), Eugene Asti (piano), and Vegard Lund (early guitars). Recital-venues have included Troidhaugen and Den Gamle Logen in Norway, and Purcell Room, Queen Elisabeth Hall, and Wigmore Hall in England. In 1992 Helene and Vegard Lund won the Portallion Chamber Music Prize in London.

Helene has sung with Norway's leading symphony orchestras. She has toured in Japan, South Africa, and Europe, and she also tours regularly for Concerts Norway (Rikskonsertene) in various productions.

◆
LIV GLASER
HAMMERKLAVER/
FORTEPIANO

Liv Glaser er et begrep for norske musikkelskere. Helt fra debuten i 1960 er hun blitt regnet blant den norske klaverelite, med utallige konserter og opptredener i radio og TV.

Hun har turnert Norge på kryss og tvers og gitt konserter i Norden, Europa, Midtøsten

og Asia. Hun har gitt kurser og mesterklasser her hjemme og i utlandet og vært jurymedlem i nasjonale, nordiske og internasjonale konkurranser, blant annet i Japan.

Hun studerte med Robert Riefing i Oslo, på Conservatoire Supérieur de Musique i Paris med legendariske Vlado Perlemuter, senere hos Lev Oborin ved Moskvakonservatoriet og med Ilona Kabos og Wilhelm Kempff.

I 1965 mottok hun Kongens fortjenestemedalje, og i 2004 fikk hun den prestisjetunge Lindeman-prisen.

I 1990 satte hun seg atter på «skolebenken», tok timer hos Paul Badura-Skoda i Wien, studerte Mozart-manuskripter ved Mozarteum i Salzburg, og fordypet seg i hammerklaver hos Malcom Bilson ved Cornell University i USA. Dette resulterte i innspilling av Mozarts komplette klaversonater, to CD-er på moderne klaver og tre på hammerklaver (Simax).

Hun har også spilt hammerklaver på innspillingerne «Die Schöne Müllerin» av Schubert med Per Vollestad (1997), verk for cello og klaver av Schubert og Schumann med sin bror, cellisten Ernst Simon Glaser (2004), «Muzio Clementi for all ages» (2006), «Lyrical travels with Edvard Grieg» (2007) og «The Poet speaks», verk av Schumann (2010) – alle på Simax.

Liv Glaser har undervist ved Norges musikkhøgskole siden den åpnet i 1973, og ble pro-

fessor i 1994. Hun har i sitt virke og med sin undervisning bidratt sterkt til en økt interesse for hammerklaver og for hvordan vi i dag kan fremføre og lytte til musikken som er skrevet for eldre instrumenter.

Liv Glaser has long been well known to Norwegian lovers of classical music. Since her debut in 1960, she has been counted among the elite of Norwegian pianists, with numerous television and radio concerts and performances.

She has toured extensively throughout Norway and has given concerts in other Scandinavian and European countries, the Middle East, and Asia. She has also held master classes, both in Norway and abroad, and she has served on juries in national, Scandinavian, and international competitions.

She studied in Oslo with Robert Riefing, with the legendary Vlado Perlemuter at the Conservatoire Supérieur de Musique in Paris, and later with Lev Oborin at the Moscow Conservatory, as well as with Ilona Kabos and Wilhelm Kempff.

In 1990 she again assumed the role of a student, taking lessons with Paul Badura-Skoda in Vienna and studying original manuscripts of Mozart at the Mozarteum Foundation in Salzburg. In addition, she pursued in-depth studies of the fortepiano with Malcolm Bilson at Cornell University in Ithaca, New York. Her efforts resulted in recordings of Mozart's complete piano sonatas

for Simax Classics, three albums performed on a fortepiano, and two on a modern grand.

Other recordings on the fortepiano have included Schubert's «Die Schöne Müllerin» with Per Vollestad in 1997, works for cello and piano by Schubert and Schumann with her brother, the cellist Ernst Simon Glaser, in 2004, «Muzio Clementi for All Ages» in 2006, «Lyrical Travels with Edvard Grieg» in 2007, and «The Poet Speaks», works by Schumann, in 2010, all on the Simax label.

Liv Glaser has taught at the Norwegian Academy of Music since its founding in 1973 and has held a professorship there since 1994. Through her performance and teaching activities she has contributed immensely to a growing interest in the fortepiano, and she has helped us better understand how we may perform, interpret, and indeed listen to music written for instruments from earlier times.

In 1965 she received the King's Order of Merit, and in 2004 the prestigious Lindeman Prize.

Helene Wold og Liv Glaser har samarbeidet tett i mange år. «Liebestreu» er deres første CD sammen for LAWO Classics.

Helene Wold and Liv Glaser have collaborated closely for many years. «Liebestreu» is their first recording together.

1. DIE LIEBENDE SCHREIBT,
OP. 86, NO. 3 (03:10)
FELIX MENDELSSOHN (1809–1847)
JOHANN WOLFGANG VON GOETHE (1749–1832)
2. SCHILFLIED, OP. 71, NO. 4 (02:46)
FELIX MENDELSSOHN (1809–1847)
NIKOLAUS LENAU (1802–1850)
3. NEUE LIEBE, OP. 19, NO. 4 (02:04)
FELIX MENDELSSOHN (1809–1847)
HEINRICH HEINE (1797–1856)
4. BEI DER WIEGE, OP. 47, NO. 6 (04:02)
FELIX MENDELSSOHN (1809–1847)
KARL KLINGEMANN (1798–1862)
5. AUF FLÜGELN DES GESANGES,
OP. 34, NO. 2 (02:41)
FELIX MENDELSSOHN (1809–1847)
HEINRICH HEINE (1797–1856)
6. FROM SONGS WITHOUT WORDS,
OP. 19 NO. 4 (02:42)
FELIX MENDELSSOHN (1809–1847)
7. FRAGE, OP. 9, NO. 1 (01:13)
FELIX MENDELSSOHN (1809–1847)
JOHANN GUSTAV DROYSEN (1808–1884)
8. WEINEND SEH' ICH IN DIE NACHT (01:38)
FELIX MENDELSSOHN (1809–1847)
ANONYMOUS
9. TANZT DEM SCHÖNEN MAI
ENTGEGEN (01:59)
FELIX MENDELSSOHN (1809–1847)
LUDWIG HÖLTY (1748–1776)
10. DER FRÜHLING, OP. 6, NO. 2 (03:14)
JOHANNES BRAHMS (1833–1897)
JEAN-BAPTISTE ROUSSEAU (1671–1741)
11. PRELUDE TO DES ABENDS (00:50)
CLARA SCHUMANN (1819–1896)
12. DES ABENDS FROM
PHANTASIESTÜCKE, OP. 12 (03:31)
ROBERT SCHUMANN (1810–1856)

13. DER NUSSBAUM, OP. 25, NO. 3 (02:38)
ROBERT SCHUMANN (1810–1856)
JULIUS MOSEN (1803–1867)
14. DAS VERLASSNE MÄGDELEIN,
OP. 64, NO. 2 (02:24)
ROBERT SCHUMANN (1810–1856)
EDUARD MÖRIKE (1804–1875)
15. LIEBESLIED, OP. 51, NO. 5 (02:06)
ROBERT SCHUMANN (1810–1856)
MARIANNE VON WILLEMER (1784–1860)
16. LIEBESTREU, OP. 3, NO. 1 (02:35)
JOHANNES BRAHMS (1833–1897)
ROBERT REINICK (1805–1852)
17. MIGNON - "KENNST DU DAS LAND",
OP. 98A, NO. 1 (04:00)
ROBERT SCHUMANN (1810–1856)
JOHANN WOLFGANG VON GOETHE (1749–1832)
18. HEISS' MICH NICHT REDEN,
HEISS' MICH SCHWEIGEN,
OP. 98A, NO. 5 (03:23)
ROBERT SCHUMANN (1810–1856)
JOHANN WOLFGANG VON GOETHE (1749–1832)
19. NUR WER DIE SEHNSUCHT
KENNT, OP. 98A, NO. 3 (02:22)
ROBERT SCHUMANN (1810–1856)
JOHANN WOLFGANG VON GOETHE (1749–1832)
20. SINGET NICHT IN
TRAUERTÖNEN, OP. 98A, NO. 7 (02:21)
ROBERT SCHUMANN (1810–1856)
JOHANN WOLFGANG VON GOETHE (1749–1832)
21. SO LASST MICH SCHEINEN,
OP. 98A, NO. 9 (03:10)
ROBERT SCHUMANN (1810–1856)
JOHANN WOLFGANG VON GOETHE (1749–1832)
22. INTERMEZZO, OP. 119, NO. 1 (03:41)
JOHANNES BRAHMS (1833–1897)
23. NACHTLIED, OP. 96, NO. 1 (02:16)
ROBERT SCHUMANN (1810–1856)
JOHANN WOLFGANG VON GOETHE (1749–1832)

ALOIS GRAFF FORTEPIANO FROM 1825.
RESTORED BY EDWIN BEUNK AND OWNED BY
THE NORWEGIAN ACADEMY OF MUSIC.

RECORDED IN LINDEMANSALEN,
OSLO, 3-5 JANUARY 2011
PRODUCER: VEGARD LANDAAS
BALANCE ENGINEER: THOMAS WOLDEN
EDITING: VEGARD LANDAAS
MASTERING: THOMAS WOLDEN
PIANO TECHNICIAN: ARNFINN NEDLAND
BOOKLET NOTES: LIV GLASER AND HELENE WOLD
ENGLISH TRANSLATION: JIM SKURDALL
BOOKLET EDITOR: HEGE WOLLENG
LAYOUT: ANNA-JULIA GRANBERG / BLUNDERBUSS
ARTIST PHOTO: MARIA KORNELIA LUND

COVER PAINTING:
EDVARD MUNCH: LØSRIVELSE (*SEPARATION*) 1896
Oil on canvas, 96.5 x 127 cm,
Munch Museum, MM M 24 (Woll M 393)
© Munch Museum / Munch-Ellingsen Group /
BONO, Oslo 2013
Photo © Munch Museum

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