

BRAHMS

KVINDELIGE STUDENTERS SANGFORENING

CONDUCTOR / MARIT TØNDEL BØDSBERG

BRAHMS OG KVINNENE

BRAHMS AND WOMEN

At Johannes Brahms (1833–97) hadde et komplisert forhold til det annet kjønn, skulle man ikke tro når man hører hans hyllest til kvinnen over alle kvinner, «Ave Maria». Hans aller første korsang var for damekor, og det skinner av velklang og naturlig fremdrift. Hans eget forhold til damene stoppet ofte ved drift.

Han vokste opp i et fattigkvarter i Hamburg, der faren spilte kontrabass i operaorkesteret, men også til underholdning. Den unge Johannes var meget fortrolig med underverdenen i Hamburgs havnestrøk.

Han debuterte som pianistisk vidunderbarn 15 år gammel. Som 20-åring møtte han familien Schumann første gang mens han var på turné. Johannes' forelskelse i fru Clara økte i takt med sinnssykdommen til hennes ektemann Robert Schumann. Johannes fridde da Robert døde, men fikk nei. Clara var 14 år eldre enn Johannes og mor til sju.

Dette slukket ikke deres lidenskapelige følelser for hverandre. I et brev mange år senere kalte Johannes henne «en engel». Da Clara døde i 1896, ett år før Johannes, reiste han umiddelbart til Bonn til begravelsen.

Johannes Brahms lot sin vingestekkete kjærlighet tilfalle mange andre, ikke minst prostituerte, og han giftet seg aldri.

Mens han bodde i Hamburg, frem til 1862, ledet han flere tider. Da han flyttet til Wien i 1862, var det for å overta ledelsen av koret i Wiens konserthus, Wiener Singakademie.

Musikk for kor ble også viktig for Brahms etter Hamburgtiden. Da han flyttet til Wien i 1862, var det for å overta ledelsen av koret i Wiens konserthus, Wiener Singakademie.

Denne CD-en viser at Brahms ofte valgte kirkelige tekster, både fra Bibelen og fra gudstjenesten. Var det bare fordi dette er en musikalsk viktig genre som gir komponister

That Johannes Brahms (1833-1897) had a complicated relationship with the opposite sex would not occur to someone listening to “Ave Maria”, his homage to the most exalted of all women. Brahms’s very first choral song was for women’s chorus, and it exudes a sense of harmony and spiritual excitement. His own relationship with women often ended with the initial physical excitement.

He grew up in the poor quarter of Hamburg, where his father played double bass in the opera orchestra, and for entertainment. Young Johannes was well-acquainted with the seamier side of life in Hamburg’s harbour district.

Brahms debuted as a child prodigy pianist at age fifteen. He met the Schumann family for the first time while on a concert tour as a twenty-year-old. His love for Clara Schumann grew in correlation with her husband’s increasing symptoms of mental illness. Johannes proposed marriage after Schumann’s death, but was rejected. Clara was fourteen years his senior and the mother of seven children.

This did not extinguish the ardent feelings they felt for one another. In a letter many years later, Johannes called Clara “an angel”. When Clara died in 1896, one year before Johannes, he immediately left for Bonn to attend her funeral.

Johannes Brahms bestowed his circumscribed affections on many others, not least prostitutes, and he never married.

While he lived in Hamburg, up until 1862, he conducted a number of choruses, the most important being the Hamburger Frauenchor with forty singers. The choruses became his workshop for composing, alongside his studies of the scores of early masters such as Palestrina and Schütz.

Choral music remained important for Brahms after his years in Hamburg. When he moved to Vienna in 1862, he did so to assume his appointment as conductor of the Wiener Singakademie, the chorus of Vienna’s concert hall.

This CD shows that Brahms often chose church-related texts, both biblical and liturgical. Was it only because this musically important genre ensured that his works would be performed?

grei adgang til framførelser? Hva mente Brahms selv om disse tekstene, han som komponerte en av tidenes inderligste dødsmesser («Ein deutsches Requiem») med et svært personlig utvalg bibelske tekster?

Han er blitt kalt en «bibeltro kjetter». Den fromme Dvořák besøkte Brahms på dødsleiet og sa: «For en stor sjel, og allikevel tror han ikke på noe.»

Det er i hvert fall et paradoks at Brahms samtidig var så fortrolig med kirkelig tradisjon. Han brukte sin barnebibel hele livet, og tonesatte religiøse tekster med sjelden innlevelse.

I sine aller siste komposisjoner går han inn i arven etter Johann Sebastian Bach og den tyske salmeskatten. Brahms’ siste opus er «Choralvorspiele» med koraler som står sentralt i gudstjenesten. Den siste er vemodig nok «O Welt ich muss dich lassen», «Verden, jeg må forlate deg».

De fleste av verkene på denne platen er skrevet for hans Hamburg-kor og komponert av den unge Brahms. Det gjelder de to første latinske motettene i «Drei geistliche Chöre». De er komponert for firestemmig damekor og ble uroppført i St. Petrikirken av Hamburger Frauenchor i september 1859 med komponisten som dirigent.

Nr. 2 fremstår med sin fugerte stil som en kontrast til den rene klangfylden i den første. Den siste, en hyllest til Maria som himmeldronning, har med sin alderdommelige, venetianske vekselsang en mer usikker opprinnelse. Her spøker mester Schütz i bakgrunnen. Alle tre ble trykt i et hefte i 1865, utgitt i musikkmetropolen Leipzig.

På denne platen fortsetter Maria-temaet naturlig med «Ave Maria» fra 1858. Den klassiske liturgiske teksten bygger på hyllesten i Lukas-evangeliets første kapittel til jomfru Maria.

«Psalm XIII», tekst fra Davids salme 13, inviterer med sin fortvilte klage til et stort dramatisk spenn. Brahms’ trestemmige tonesetting er fra 1859 og peker med sitt alvor

What did Brahms think of these texts, he who composed one of most moving requiems ever written (“Ein deutsches Requiem”) with his very personal selection of biblical texts?

He has been called a “biblicist heretic”. The devout Dvořák visited Brahms on his deathbed and said: “Such a great soul, and still he believes in nothing.”

It is a paradox in any case that Brahms was, at the same time, so familiar with church tradition. He used his Children’s Bible all his life and set religious texts to music with exceptional sensitivity.

In his very last compositions he continues the legacy of Johann Sebastian Bach and the German hymn tradition. Brahms’ final opus is “Choralvorspiele” (“Chorale Preludes”), with chorales that are at the centre of the worship service. It concludes with the melancholy “O Welt ich muss dich lassen” (“O World, I Must Leave Thee”).

Most of the works on this album were composed by the young Brahms for his Hamburg chorus, for example, the first two Latin motets in “Drei geistliche Chöre” (“Three Sacred Choruses”). They are composed for four-part women’s chorus and were premiered by the Hamburger Frauenchor in St. Peter’s Church in Hamburg in September, 1859, with the composer conducting.

The second motet with its fugal style serves as a contrast to the pure melliflence of the first. The last is a homage to Mary as Queen of Heaven, and its origin is more difficult to trace with its old Venetian antiphony. Here master Schütz lurks in the background. All three were printed in a pamphlet in 1865 and published in the music metropolis of Leipzig.

The ‘Mary’ theme of this album continues with “Ave Maria” from 1858. The classic liturgical text is based on the homage to the Virgin Mary found in the first chapter of the Gospel of Luke.

“Psalm XIII” is the text of David’s Psalm 13, whose despairing lament invites great dramatic tension. Brahms’s three-part arrangement is from 1859. The gravity of the psalm



frem mot de mye senere motettene, som «Warum ist das Licht» for blandet kor.

De tolv sangene i opus 44 (1859) er en sjarmerende kontrast til det kirkelige alvoret i de andre Hamburg-verkene. Her handler det om kjærlighet og natur, og de elegante tonesettingene, hver eneste en liten perle, spenner fra strofisk folkevisestil til mer gjennomkomponert form. Så er da nr. 3 (og halvveis nr. 4) også folkediktning, mens de andre er signert tidens kjente forfattere.

Ofte er kjærligheten en trist affære, mest lengsel og skuffelse. Kanskje kjente 26-åringen seg igjen ...?

For Hamburg-koret sitt skrev Brahms «Sanger for damekor» i 1860. Akkompagnement av harpe springer naturlig frem allerede fra den første av de fire: «Es tönt ein voller Harfenklang», om hvordan kjærlighet og lengsel vokser frem i hjertet. Bruken av horn understreker den romantiske naturidyllen ytterligere.

Sang nr. 2 er et av Brahms' få arbeider med Shakespeare, fra 2. akt av «Helligtrekongersaften» («Twelfth Night»). Den opprinnelige tittelen er «Come away, come away, death», og sangen synges av den ulykkelige Feste. Han lengter etter døden og graven fordi en grusom pike ikke gjengjelder hans kjærlighet.

Sang nr. 3 om gartneren handler typisk nok ikke om hans hagearbeid, men om hans fortvilte kjærlighet. Han graver ikke bare i blomsterbedet, men graver sin egen grav!

Sang nr. 4 henter stoff fra Irlands Homer, Ossian, og hans dikt om helten Fingal, som også betydde mye for vår egen Wergeland. Brahms tonesetter en klagesang, en mektig sørgemarsj, over den døde helten Trenar. I denne siste sangen er rollene byttet om: Det er kvinnen som sørger over den tapte kjærlighet.

- Torkil Baden

points toward the much later motets, for example, “Warum ist das Licht gegeben dem Mühseligen” (“Wherefore is Light Given to Him That is in Misery”) for mixed chorus.

The twelve songs in Opus 44 (1859) are a charming contrast to the ecclesiastical seriousness of the other works from the Hamburg years. Here the themes are love and nature, and the elegant arrangements, each a small gem, range from strophic folk song to a more through-composed form. Thus, number 3 (and to some extent number 4) are folk poetry, while the others bear the names of well-known authors of the time.

Love is often a sad affair, largely yearning and disappointment. Did the twenty-six-year-old composer perhaps recognize himself...?

In 1860 Brahms composed “Vier Gesänge” (“Four Songs”) for his women’s chorus in Hamburg. The harp accompaniment sounds forth naturally in the first of the four songs, “Es tönt ein voller Harfenklang” (“A Full Harp Sound Rings”), describing how love and yearning swell in the heart. The use of the horn further accentuates the Romantic idyll of nature.

The second song is one of the few times Brahms set Shakespeare to music, here from the second act of “Twelfth Night”. The original title is “Come away, come away, death” and is sung by the luckless Feste. He longs for death and the grave because a cruel maid does not reciprocate his love.

The third song, “The Gardener”, typically tells not of working in the garden, but of unrequited love. He digs not only in flowerbeds; he is digging his own grave!

The fourth song draws on Ireland’s Homer, Ossian, and Ossian’s poem of Fingal, which also meant a lot to the Norwegian poet, Henrik Wergeland. Brahms composed music for a lament, a powerful funeral march for the fallen hero, Trenar. In this last song, the roles are reversed: it is the woman who mourns the lost love.

- Torkil Baden

KVINDelige STUDENTERs SANGFORENING

THE WOMEN'S CHORAL SOCIETY OF THE UNIVERSITY OF OSLO

I vår tid finner man kvinnekor i de fleste kroker og krokar av landet. Da virker det lenge siden den tid da norsk korskang var dominert av mannskor. Mot slutten av denne tiden, bare elleve år etter at kvinner fikk adgang til universitetet, kom tre medisinstudenter sammen og stiftet et universitetskor bare for kvinner. Året var 1895. **Kvindelige Studenters Sangforening (KSS)** var et faktum.

KSS har aldri hatt noe mål om å være et politisk kor. Men opprettelsen av et akademisk kvinnekor hadde likevel politisk innvirkning. På veien mot stemmerett for kvinner, og anerkjennelsen av kvinnens likeverd med menn, ble KSS et bemerkelsesverdig ledd i prosessen. Verdens første akademiske kvinnekor.

I godt over hundre år har KSS bestått som en sterk og markant sangforening. Helt siden den første tiden har koret hatt en tydelig posisjon som en del av musikklivet rundt Universitetet i Oslo og byen for øvrig. Eksempelvis har koret medvirket ved begivenheter som hundreårsjubileet for Norges selvstendighet i 1914, koret var vakt ved Fridtjof Nansens bære i 1930, musikalsk introduksjon til kronprins Olavs radiotale 17. mai 1945, de sang ved åpningsseremonien under OL i 1952, og ved hundreårsmarkeringen for stemmerettsjubileet i 2013.

En viktig del av KSS' virksomhet har hele veien vært utenlandsturneer. Blant dem står den tre måneder lange amerikaturneen som ett av mange høydepunkt. Et eksempel på den gode mottakelsen koret fikk, er å lese i én av de mange anmeldelsene: "It is the best choral singing we have heard, and we don't expect to hear anything better, this side of heaven". Utenlandsturer betyr løfting av det musikalske – og sosiale – nivået. Og i flere tilfeller har KSS kommet hjem med utmerkelser fra internasjonale korkonkurranser på høyt nivå. I lange perioder har KSS vært landets ledende kvinnekor.

Det stadig høye aktivitetsnivået i koret – da som nå – krever engasjerte sangere. Og all organiseringen har hele veien vært gjort av korister selv. Det er et imponerende arbeid som har vært lagt ned. KSS er ikke bare en hobby, det er en livsstil. For noen også et liv – enkelte sangere (blant dem Norges første professor, Kristine Bonnevie) har sittet både ett og to tiår i styret.

Per i dag består koret som organisasjon av et styre, fem faste komiteer, i tillegg til ulike ad hoc-komiteer i forbin-

Today there are female choirs in almost every nook and cranny of the country, and it seems long ago that Norwegian choral singing was dominated by male choruses. Toward the end of that time, only eleven years after Norwegian women were given access to higher education, three medical students met to found a university choir for women only. The year was 1895, and Kvindelige Studenters Sangforening (KSS) was a reality.

KSS has never striven to be a political choir, yet its founding had a political impact nonetheless. On the road to women's suffrage and equal rights for women, KSS became a noteworthy link in the process – the world's first academic female choir.

KSS has existed for well over one hundred years as a vibrant and influential choral group, and from the outset it has played a prominent role in the musical life of the university and the entire city. Notable examples have been the centennial celebration of Norwegian independence in 1914; the funeral of Fridtjof Nansen in 1930; King Olaf's radio address on Constitution Day 1945; the opening ceremonies of the 1952 Winter Olympics; and the celebration of the centennial of women's suffrage in Norway in 2013.

An important part of KSS's activities have always been its concert tours abroad, one of the highlights being a three-month tour of the USA. The warm reception it was given can be found in one of the many concert reviews: "It is the best choral singing we have heard, and we don't expect to hear anything better, this side of heaven". Traveling abroad means raising the standard, musically and socially, and KSS has returned home on numerous occasions with prizes from international competitions. For long periods of time KSS has remained Norway's leading female choir.

The continual high level of activity, then as today, requires committed singers. They do all the organizational work themselves, and their accomplishments are impressive. KSS is not only a hobby, it is a life style. For some it has been their life, and certain individuals, among them Kristine Bonnevie, Norway's first female professor, have served on the board for a decade, even two.

Today, the choir as an organization consists of a board of directors and five permanent committees, in addition to ad hoc committees for tours, CD projects, etc. This

delse med turer, CD-prosjekter m.m. Det vil altså si at det til enhver tid er en stor andel av sangerne som er med i planleggingen av korets virksomhet på ett eller flere plan. Medlemmene involverer seg, legger strategier, tar avgjørelser og møtes utover vanlige øvelser. Hva gir det et kor? Kanskje først og fremst to ting: dedikerte sangere, og et godt sosialt miljø. Elementer som ikke skal undervurderes på veien til å skape god musikk.

God musikk i KSS har ofte vært norsk. Spesielt på de mange utenlandsturneene har det vært naturlig å promotere kormusikk fra hjemlandet. For selv om repertoaret har variert med de ulike dirigentene, ser man en tydelig rød tråd: Norske komponistnavn dominerer. De første årene med utgangspunkt i mannskorarrangement, men senere flere og flere egne verk for kvinnekor. KSS har fått en rekke tilegninger fra komponister, og har jevnlig bestilt verk. Blant dem som har skrevet for koret, finner vi Geirr Tveitt, Knut Nystedt og Ludvig Irgens-Jensen. På nesten 120 år kan man si at koret har gjort et vesentlig bidrag til å utvide norsk repertoar for kvinnekor.

Norske komponister har alltid hatt en fremtredende rolle i korets repertoar, men navn som Mendelssohn, Gade, Britten, Bartók, Kodály, Poulenc, Debussy og Stravinskij går også jevnlig igjen i konsertprogrammene. Johannes Brahms glimrer derimot med sitt fravær. Pussig nok har Brahms i all hovedsak hatt en tydelig plass i to perioder av korets historie: i de første tiårene, under ledelse av Olaus Andreas Grøndahl og Per Winge, og i korets siste år, da særlig under ledelse av Britt Karin Wetteland og nåværende dirigent Marit Tøndel Bodsberg. Sann sett går KSS med denne platen tilbake til et repertoar som spilte en viktig rolle for koret i begynnelsen av forrige århundre. Etter all intern dokumentasjon å dømme har for eksempel Brahms' op. 44 kun vært sunget av KSS i årene omkring to anledninger: jubileumskonserter i Universitetets Aula i 1920 og CD-innspillingen i 2013. Mellom disse er det altså nesten hundre år.

Til tross for at Brahms ikke før de siste årene har blitt en viktig del av repertoaret i nyere tid, kan KSS på denne tiden sies å ha opparbeidet en musikalsk forståelse for hans damekormusikk. Flere av verkene på denne innspillingen har fulgt koret på en rekke konserter og oppdrag de siste årene. KSS kan også tilby et annet klangideal enn de eksisterende innspillingerne av samme verker. Med Anne

means that a large proportion of the membership is engaged at all times in planning the activities of the choir at a number of levels. The members involve themselves beyond regular rehearsals in the planning and decision-making process. What does this give a choir? Primarily two things: Dedicated singers, and a congenial social environment – elements whose importance in making good music cannot be underestimated.

Good music in KSS often has meant Norwegian music. When performing abroad, the choir naturally likes to promote choral music from its homeland. And although the repertoire has varied with the different conductors, there has been a clear thread: A predominance of Norwegian composers. The prevalence of arrangements for male chorus early on has given way to an ever-increasing list of works composed for female choir. A number of composers have dedicated pieces to KSS, and the choir has regularly commissioned works. Among the composers who have written for the choir are Geirr Tveitt, Knut Nystedt, and Ludvig Irgens-Jensen. In the course of almost 120 years, KSS has contributed significantly to the expansion of the repertoire for female choir.

Norwegian composers have always featured prominently in concert programmes of KSS, but names such as Mendelssohn, Gade, Britten, Bartók, Kodály, Poulenc, Debussy, and Stravinsky can be found as well. Johannes Brahms, on the other hand, is conspicuous by his absence. Yet, oddly enough, Brahms played an important role during two periods of the choir's history: In the early decades, while led by Olaus Andreas Grøndahl and Per Winge, and in recent years, especially under the leadership of Britt Karin Wetteland, and the present conductor, Marit Tøndel Bodsberg. In that respect, the new album represents a return to the repertoire that played an important role for the choir at the beginning of the last century. Based on records kept by the choir, Brahms's opus 44 has been sung by KSS on two occasions: For an anniversary concert in the University Great Hall in 1920, and for this CD recording in 2013 – a span of almost 100 years.

Brahms has been reintroduced into the repertoire only in recent years, but in this brief time KSS has succeeded in developing a musical understanding of these works for female choir. For the past several years, a number of the works on this album have been part of the choir's concerts and other performances. And KSS has achieved a sound that distin-

BRAHMS
KVINDelige STUDENTER SANGFORENING



KVINDelige STUDENTER SANGFORENING, WITH CONDUCTOR MARIT TØNDEL BODSBERG
— IN FRON OF THE UNIVERSITY AULA, UNIVERSITY OF OSLO 2013

PHOTO: ANNA JULIA GRANBERG / BLUNDERBUSS

Karin Sundals tiltredelse som dirigent i 2004 begynte KSS på en reise som i dag har endt i en tydelig identitet knyttet til en klar, nordisk non-vibrato-klang.

Denne CD-en er en del av LAWO Classics' samleboks med nyinnspillinger av Brahms. KSS har hatt gleden av å samarbeide med et knippe dyktige kvinnelige musikere. Noen har koret sunget med tidligere, mens andre er nye samarbeidspartnere for anledningen. Dette er den andre platen koret spiller inn på LAWO Classics – i 2009 kom «Arme jord ha jolefred», som ble kåret til årets jule-CD av flere norske aviser.

Korets dirigent siden 2008, **Marit Tøndel Bodsberg** (f. 1981), dirigerer samtlige verk på denne utgivelsen. Marit har sin bachelorgrad fra Universitetet i Agder, hvor hun studerte utøvende fløyte. I 2005 ble hun tatt opp til masterstudiet i fløyte ved samme universitet. Samtidig ble hun som eneste student tatt opp til masterstudiet i dirigering ved Norges musikkhøgskole, hvor hun avsluttet sine studier våren 2008. I disse årene var hun også Grete Pedersens assistent i Det Norske Solistkor.

Hun har jobbet med flere av Norges fremste kor og ensembler, blant annet Det Norske Solistkor, Gjøvik Sinfonietta og Musikkhøgskolens Kammerkor. I tillegg til å være kunstnerisk leder og dirigent for Kvindelige Studenters Sangforening, er hun kormester i RingsakerOperaen, og kunstnerisk leder og dirigent for Vestoppland Kammerkor.

Marit Tøndel Bodsberg ble i 2010 utnevnt til ridder av 1. klasse av Kvindelige Studenters Sangforenings Ordenskapitel, Bene de Cantu Meritae, for sin faglige dyktighet og målrettede arbeid for å utvikle koret musikalsk. Høsten 2012 fikk hun dirigentprisen under NM for kor.

Marit har ledet KSS til flere seiere og gode plasseringer i nasjonale og internasjonale korkonkurranser på de årene hun har ledet koret.

Denne CD-en skiller seg fra korets forrige utgivelse. Fra norske folketoner og julestemning til sakral og geistlig klassisk musikk. Et stort spenn, kanskje, men også representativt for det spennet KSS viser i sitt jevne repertoar. Kvinnekorverker av Brahms blir ikke ofte fremført i norsk sammenheng, og kanskje kan dette være med og sette repertoaret på kartet her hjemme. I tillegg kan denne innspillingen være et bidrag til å vise fram Brahms' vokalmusikk i en mer nordisk klangfarge.

- Sara Aimée Smiseth

guishes itself from that of existing recordings of the same works. When Anne Karin Sundal took over as conductor in 2004, the choir began a journey that has led to its readily identifiable clear, Nordic, non-vibrato sound.

This CD is part of the LAWO Classics collection of new recordings of Brahms. KSS has had the pleasure of collaborating with a group of very accomplished female musicians. Some have accompanied the choir in the past; with others, it is a first-time collaboration. This is the choir's second recording for LAWO Classics – the first, "Arme jord ha jolefred" (2009), was picked as the Christmas CD of the year by a number of Norwegian newspapers.

Marit Tøndel Bodsberg (b. 1981), choral director since 2008, conducts all the works on this album. She has a Bachelor's degree in flute performance from the University of Agder. In 2005 she was accepted to pursue a Master's degree in flute at the same institution. At the same time, she was admitted as the only student to a Master's programme in conducting at the Norwegian Academy of Music, where she concluded her studies in the spring of 2008. During these years, she also served as assistant to Grete Pedersen of the Norwegian Soloists' Choir.

Marit has worked with a number of Norway's leading choirs and ensembles, among them, the Norwegian Soloists' Choir, Gjøvik Sinfonietta, and the chamber choir of the Norwegian Academy of Music. In addition to serving as artistic director and conductor of Kvindelige Studenters Sangforening, she is choirmaster of Ringsaker Opera and artistic director and conductor of Vestoppland Chamber Choir.

In 2010 Marit Tøndel Bodsberg was honoured with the Knight, First Class, by Kvindelige Studenters Sangforening's chapter, Bene de Cantu Meritae, for her professional accomplishments and for the choir's musical development under her resolute leadership. In the autumn of 2012, she was awarded the Conductor's Prize at Norway's national choral competition. KSS has achieved a number of victories and high placings in national and international competitions under Marit's guidance.

Kvindelige Studenters Sangforening's first recording presented Norwegian folk tunes in a Christmas setting, while this album features sacred classical music – a wide span perhaps, yet representative of the range of music comprising the KSS repertoire. Works for female choir by Brahms are not often performed in a Norwegian context, and this CD can help perhaps to put the repertoire on the map here at home. In addition, this recording can be a contribution to presenting Brahms's vocal music in a more Scandinavian timbre.

- Sara Aimée Smiseth



CONDUCTOR MARIT TØNDEL BODSBERG, 2013
PHOTO: ANNA JULIA GRANBERG / BLUNDERBUSS

MEDVIRKENDE MUSIKERE

INSTRUMENTALISTS AND VOCAL SOLOISTS

Pianist: Sara Aimée Smiseth har sin utdannelse fra Norges musikkhøgskole og Koninklijk Conservatorium i Brussel med professorene Einar Steen-Nøkleberg, Einar Henning Smebye og Jan Michiels som lærere. Hun har også bakgrunn fra Institutt for Musikkvitenskap ved Universitetet i Oslo. I 2007 vant hun regional og nasjonal runde av Ungdommens Musikk mesterskap i høyeste aldersklasse.

De siste årene har hun hatt jevnlig soloturneer der kvinnelige komponister har inngått i mange av konsertprogrammene, og hun har erfaring fra flere kammermusikkprosjekter.

Smiseth har gjort seg bemerket som repetitør og akkompagnatør for en rekke kor, blant annet Det Norske Solistkor og World Youth Choir, disse dirigert av Grete Pedersen. Siden 2010 har hun vært fast repetitør for Grex Vocalis og siden 2012 for Den norske Studentersangforening, begge med Carl Høgset som dirigent. Hun har også medvirket på konserter med disse korene. Kvindelige Studenters Sangforening har hun akkompagnert jevnlig de siste årene.

Sara har tidligere jobbet seks somre på rad som spillende omviser på Ringve Musikkmuseum i Trondheim. Siden 2012 har hun vært tilknyttet Den Norske Opera og Ballett som foredragsholder og omviser.

Harpe: Ida Aubert Bang studerte under Willy Postma ved Norges musikkhøgskole hvor hun i 2010 avsluttet med høyeste karakter. Hun har blitt tildelt flere stipender og priser og jobber regelmessig i alle de profesjonelle orkestrene i Norge, f.eks Oslo-Filharmonien, Bergen Filharmoniske Orkester, Kringkastingsorkestret, Operaorkestret, symfoniorkestrene i Kristiansand, Stavanger og Trondheim samt Göteborgs Symfoniker og Det Norske Kammerorkester, under dirigenter som Zubin Mehta og Marc Soustrot. Flere av disse orkestrene har hun også deltatt på CD-innspillinger med.

Aubert Bang opptrer også ofte både som solist, studiomusiker, og som kammermusiker, bl.a. på turné i USA med Det Norske Kammerorkester og under Risør kammermusikkfest, hvor hun framførte bl.a. Debussys «Danses sacrée

Pianist: Sara Aimée Smiseth pursued her musical education at the Norwegian Academy of Music and the Royal Conservatory of Brussels with professors Einar Steen-Nøkleberg, Einar Henning Smebye, and Jan Michiels. She was also enrolled in the Department of Musicology of the University of Oslo. In 2007 she won the regional and national rounds of the Young Musicians Competition in the highest age group. In recent years she has toured regularly as solo pianist, with many of her concert programmes featuring female composers. She has also participated in a number of chamber music projects.

Smiseth has distinguished herself as répétiteur and accompanist for numerous choirs, among them, the Norwegian Soloists' Choir and World Youth Choir, both conducted by Grete Pedersen. Since 2010 she has been permanent répétiteur for Grex Vocalis, and since 2012 for Den norske Studentersangforening, both led by Carl Høgset. She has also performed in concert with these choirs. During the past several years she has regularly accompanied Kvindelige Studenters Sangforening.

Sara worked six summers in a row as musical guide at Ringve Museum of Music and Musical Instruments in Trondheim. Since 2012 she has been associated with the Norwegian National Opera and Ballet as lecturer and guide.

Harp: Ida Aubert Bang studied under Willy Postma at the Norwegian Academy of Music, from which she graduated with highest honours. She has been awarded a number of stipends and prizes, and she works regularly with all the professional orchestras in Norway, among them Oslo Philharmonic Orchestra, Bergen Philharmonic Orchestra, the Norwegian Radio Orchestra, the Norwegian National Opera Orchestra, the symphony orchestras of Kristiansand, Stavanger, and Trondheim, as well as the Gothenburg Symphony Orchestra and the Norwegian Chamber Orchestra. She has also contributed to albums recorded by these orchestras. Leading conductors with whom she has worked include Zubin Mehta and Marc Soustrot.

Aubert Bang performs often as soloist, studio musician, and chamber musician. Her numerous appearances as soloist have included a concert tour of the USA with the Norwegian

et profane» og Lutoslawskis «Dobbelkonsert for obo og harpe». Hun har samarbeidet med store navn som f.eks. Tine Thing Helseth, Lars Anders Tomter, Leif Ove Andsnes og den engelske oboisten Nicholas Daniel.

Hornist: Inger Besserudhagen har vært ansatt som solohornist i Oslo-Filharmonien siden 1990. Hun spiller fast med Det Norske Kammerorkester og er hornlærer ved Barratt Due musikk institutt.

I tillegg deltar Besserudhagen som kammermusiker ved festivaler som Risør kammermusikkfest og har vært solist med Oslo-Filharmonien i Strauss og Mozart og med flere andre symfoniorkestre samt Forsvarets musikkorps i Bergen og Horten.

Hornist: Bente Rognsaa har vært ansatt som hornist i Trondheim Symfoniorkester siden 2009. Hun har en bachelor i instrumentalpedagogikk og en master i utøving fra Norges musikkhøgskole.

Fra 2003 til 2009 var Rognsaa ansatt som hornist i Luftforsvarets musikkorps. Hun har også vikariert i de fleste orkestrene i landet, og er medlem av Den norske hornkvartett.

Organist: Inger-Lise Ulrud har sin utdannelse fra Norges musikkhøgskole (kirkemusikk), Hochschule für Musik und Darstellende Kunst i Frankfurt am Main (diplomeksamen som konsertorganist), Stockholm (orgelimprovisasjon) og Düsseldorf (Messiaen).

I 1991 ble hun prisvinner ved improvisasjonskonkurransen i Altenberger Dom, og i 1996 debuterte hun i Oslo Konserthus. Ulrud har en omfattende konsertvirksomhet og har deltatt på en rekke internasjonale orgeldager og festivaler over store deler av Europa. Av disse nevnes spesielt Thomaskirche i Leipzig, Marktkirche i Halle, domkirken i Riga, Passauer Dom, Salzburger Dom, Schleswiger Dom, Birmingham Cathedral, Hallgrímskirkja i Reykjavík og Nidarosdomen.

Siden 1993 har Ulrud undervist i orgel og orgelimprovisasjon ved Norges musikkhøgskole og regelmessig gitt mesterklasser i improvisasjon i inn- og utland. Hun er nå

Chamber Orchestra, and a performance at the Risør Chamber Music Festival, where she played, among others, Debussy's "Sacred and Profane Dances" and Lutoslawski's "Double Concerto for Oboe and Harp". Prominent musicians with whom she has collaborated are Tine Thing Helseth, Lars Anders Tomter, Leif Ove Andsnes, and the English oboist, Nicholas Daniel, among others.

Hornist: Inger Besserudhagen has been solo hornist of the Oslo Philharmonic Orchestra since 1990. She is a permanent member of the Norwegian Chamber Orchestra, and she teaches horn at Barratt Due Institute of Music in Oslo.

Besserudhagen also performs as chamber musician at the Risør Chamber Music Festival, and she has appeared as soloist with the Oslo Philharmonic in works of Strauss and Mozart, and with a number of other symphony orchestras, as well as with the bands of the Norwegian Armed Forces in Bergen and Horten.

Hornist: Bente Rognsaa has been hornist with the Trondheim Symphony Orchestra since 2009. She has a Bachelor of Education in instrumental music from the Norwegian Academy of Music, and a Master's in music performance from the same institution.

From 2003–2009 Rognsaa was hornist in the Norwegian Air Force Band. She has substituted with most of the orchestras in the country, and she is a member of the Norwegian Horn Quartet.

Organist: Inger-Lise Ulrud graduated from the Norwegian Academy of Music with a degree in church music. She continued her studies at Frankfurt (am Main) University of Music and Performing Arts, where she received a Master of Arts in organ performance. She has also studied improvisation in Stockholm and the music of Messiaen in Düsseldorf.

In 1991 she was a prizewinner in the improvisation competition at Altenberg Cathedral in Germany, and in 1996 she debuted at the Oslo Concert Hall. Ulrud performs extensively as concert organist, and she has participated in numerous international organ congresses and festivals throughout Europe, among them, those held at St. Thomas Church in Leipzig, the Marktkirche in Halle, Riga Cathedral, St. Stephen's Cathedral

professor i orgel og improvisasjon ved Norges musikkhøgskole og kantor i Uranienborg kirke i Oslo. Inger-Lise Ulsrud har medvirket ved en rekke CD-innspillinger. I 2009 utkom CD-en «Olivier Messiaen: Early organ works», innspilt i St. Nikolai, Halmstad, Sverige.

Hun har dessuten innehatt flere styreverv, for tiden i Oslo Internasjonale Kirkemusikkfestival, og i Kirkerådets Koralbokkomite for Den norske kirke. I 2013 vil hun spille inn bl.a. Kjell Mørk Karlsens orgelverker på CD, og hun er invitert til festivaler i Tyskland, Russland, Sverige, Island og Norge.

Sopran: Berit Norbakken Solset tilhører eliten blant våre yngre sopraner. Etter avsluttet diplomstudium ved Norges musikkhøgskole vant hun i 2006 Rikskonsertenes prestisjefylte konkurranse INTRO-klassisk. Dette ledet blant annet til et tett samarbeid med Bjarte Eike og Barokksolistene.

Norbakken Solset er generelt opptatt av samtidig oppføringspraksis og har i en duo med pianisten Ingrid Breie Nyhus på hammerklaver framført Haydns engelske sanger med stor suksess.

I tillegg til å være en flittig brukt solist i oratorier, pasjoner og messer har hun gitt solokonsserter ved de tyngste festivalene i Norge, så som Risør kammermusikkfest, Festspillene i Bergen, Oslo Kammermusikkfestival, Vestfold Festspillene og Nordlysfestivalen. Hun har vært solist med anerkjente orkestre som Akademie für Alte Musik Berlin, Mahler Chamber Orchestra, Kölner Akademie og Solistensemble Kaleidioskop, og jobber jevnlig med de fremste orkestrene og dirigentene i Norge.

Norbakken Solsets spesialitet er kirkemusikk, samtidsmusikk og lieder, men hun har i de senere år også sunget opera med stor suksess.

Vinteren 2013 mottok hun strålende kritikker for sin nye innspilling av Fartein Valens «Ave Maria» sammen med Kringkastingsorkestret.

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.» Kielland har studert ved Norges musikkhøgskole under Svein Bjørkøy, og har også studert med Oren Brown og Barbara Bonney. Hun er i dag etablert som en av Skandinavias fremste sangere, og opptre jevnlig på konsertscenene i Europa og Japan under dirigenter som Philippe Herreweghe, Fabio Biondi, Jordi Savall, Rinaldo Alessandrini, Christophe Rousset, Marc Minkowski, Masaaki

in Passau, Salzburg Cathedral, Schleswig Cathedral, Birmingham Cathedral, the Church of Hallgrimur in Reykjavik, and Nidaros Cathedral in Trondheim.

Since 1993 Ulsrud has taught organ and organ improvisation at the Norwegian Academy of Music, and she regularly holds master classes in improvisation in Norway and abroad. She is currently professor of organ and improvisation at the Norwegian Academy of Music, and she is head organist at Uranienborg Church in Oslo. She has contributed to numerous recordings. In 2009 she released her album «Olivier Messiaen: Early Organ Works», recorded at St. Nikolai Church in Halmstad, Sweden.

Inger-Lise Ulsrud has moreover served on a number of committees (presently, the Oslo International Church Music Festival and the Church Council's chorale book committee). Her activities in 2013 have included a recording of the organ works of Kjell Mørk Karlsen and performances at festivals in Germany, Russia, Sweden, Iceland, and Norway.

Soprano: Berit Norbakken Solset belongs to the elite among young Norwegian sopranos. In 2006, after completing a diploma at the Norwegian Academy of Music, she won the prestigious INTRO-klassisk competition sponsored by Concerts Norway. This led to, among other things, close collaboration with Bjarte Eike and the Baroque Soloists.

Norbakken Solset has a strong interest in contemporary performance practice. In a duo with pianist Ingrid Breie Nyhus on fortepiano, she has had success with performances of Haydn's English songs.

In addition to appearing often as soloist in oratorios, passions, and masses, she has given solo concerts at the major Norwegian music festivals, including the Risør Chamber Music Festival, the Bergen International Festival, the Oslo Chamber Music Festival, the Vestfold International Festival, and the Northern Lights Festival. She has performed as soloist with a number of established orchestras, among them the Academy for Ancient Music Berlin, the Mahler Chamber Orchestra, the Cologne Academy, and Solistenensemble Kaleidioskop, and she collaborates regularly with Norway's leading orchestras and conductors.

Norbakken Solset's specialties are church music, contemporary music, and the lied, but in recent years she has had noteworthy successes singing opera.

In the winter of 2013 she received glowing reviews for her new recording of Fartein Valen's «Ave Maria» together with the Norwegian Radio Orchestra.

Mezzo-Soprano: Of **Marianne Beate Kielland**, the classical music magazine Gramophone wrote: «The mezzo-soprano

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 Classical Vocal Solo 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.

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 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, 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.

MEDVIRKENDE SANGERE CHORAL SINGERS

First Soprano:

Anja Irene Ulseth
Anna-Julia Granberg
Elise Luhr Dietrichson
Guro Nedregård
Inga Tangen Stensrud
Kristine Solberg Opofte
Liv Astrid Dahl
Mari Berger Johnsen

Second Soprano:

Ane Emilie Vold Mickelsson
Astrid Mjøs
Elionor Erna Møller
Elisabeth Aasheim
Ida Børrud Huseby
Julie Rudi
Maria Alvik Sanengen
Mette Ingstad
Torill Kaasa
Signe Kydland Lysdahl
Veronica Mikkelsen

First Alto:

Agnethe Sperre Sørlien
Anette Lauenborg Waaler
Carina Tørud
Ida Neergaard
Idunn Vindspoll
Ingrid Olsen Bodsberg
Ingvild Yrke
Maren Kristine Haugom
Maria Vågsether
Marianne By
Torunn Kristoffersen
Synne Sofie Reksten

Second Alto:

Ann-Ida Østensen
Beathe Hofseth
Eva Vuttudal Bjørnerås
Lill Annette Rosenkilde Aulie
Mari Anette Dittmann Solheim
Merete Kalleberg
Matilde Sem Kvernevik
Sofie Hoff Jørgensen
Solveig Marie Gulaker Vognild
Solvår Mjones Nyhavn
Stine Røineslien
Yngvild Flatøy

DREI GEISTLICHE CHÖRE,
OP. 37

O BONE JESU

O bone Jesu, miserere nobis,
quia tu creasti nos,
tu redemisti nos sanguine
tuo praetiosissimo.

ADORAMUS TE, CHRISTE

Adoramus te, Christe,
et benedicimus tibi;
quia per sanctam crucem tuam
redemisti mundum,
qui passus es pro nobis.
Domine, miserere nobis.

REGINA COELI

Regina coeli laetare,
quia quem meruisti portare
resurrexit sicut dixit.
Ora pro nobis Deum, regina coeli,
gaude et laetare, Virgo Maria,
quia surrexit Dominus vero,
Alleluja.

AVE MARIA, OP. 12

Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.

Sancta Maria, Mater Dei,
ora pro nobis.

Ave Maria.

DER 13. PSALM, OP. 27

Herr, wie lange willst du mein so gar vergessen?
Wie lange verbirgest du dein Antlitz vor mir?
Wie lange soll ich sorgen
in meiner Seele, und mich ängsten
in meinem Herzen täglich?
Wie lange soll sich mein Feind über mich erheben?

Schaue doch und erhöre mich, Herr, mein Gott!
Erleuchte meine Augen, dass ich nicht im Tode entschlafe,
dass nicht mein Feind rühme, er sei mein mächtig worden,
und meine Widersacher sich nicht freuen, dass ich nieder-
liege.

Ich hoffe aber darauf, dass du so gnädig bist;
mein Herz freuet sich, dass du so gerne hilfst.
Ich will dem Herren singen, dass er so wohl an mir tut.

THREE SACRED CHORUSES,
OP. 37

O GOOD JESUS

O good Jesus, have mercy upon us,
for Thou hast created us,
Thou hast redeemed us
by Thy most precious blood.

WE ADORE THEE, O CHRIST

We adore Thee, O Christ,
and we bless Thee,
because by Thy holy cross
Thou hast redeemed the world.
He who suffered death for us,
O Lord, have mercy upon us.

QUEEN OF HEAVEN

Queen of Heaven, rejoice;
For He whom you were worthy to bear;
Has risen, as He said.
Pray for us to God, Queen of Heaven.
Rejoice and be glad, O Virgin Mary.
For the Lord is truly risen.
Alleluia.

AVE MARIA, OP. 12

Hail Mary, full of grace, the Lord is with Thee;
blessed art Thou among women,
and blessed is the fruit of Thy womb, Jesus.

Holy Mary, Mother of God,
pray for us sinners.

Ave Maria.

PSALM 13, OP. 27

How long, O Lord? Will you forget me forever?
How long will you hide your face from me?
How long must I take counsel in my soul
and have sorrow in my heart all the day?
How long shall my enemy be exalted over me?

Consider and answer me, O Lord my God;
light up my eyes, lest I sleep the sleep of death,
lest my enemy say, "I have prevailed over him,"
lest my foes rejoice because I am shaken.

But I have trusted in your steadfast love;
my heart shall rejoice in your salvation.
I will sing to the Lord,
because he has dealt bountifully with me.

ZWÖLF LIEDER UND ROMANZEN,
OP. 44

MINNELIED
JOHANN HEINRICH VOSS
(1751-1826)

Der Holdseligen sonder Wank
sing' ich fröhlichen Minnesang,
denn die Reine, die ich meine,
winkt mir lieblichen Habedank.

Ach, bin inniglich minnewund!
gar zu minniglich küsst ihr Mund,
lacht so grüsslich, lockt so küsslich,
dass mir's bebt in des Herzens Grund.

Gleich der sonnigen Veilchenau
glänzt der wonnigen Augen Blau,
frisch und ründchen blüht ihr Mündchen
gleich der knospenden Ros' im Thau.

Ihrer Wängelein lichtet Roth
hat kein Engelein, so mir Gott!
Eia! säss ich unablässig
bei der Preislichen bis zum Tod.

DER BRÄUTIGAM
JOSEF KARL BENEDICT VON EICHENDORFF (1788-1857)

Von allen Bergen nieder
so fröhlich Grüßen schallt –
Das ist der Frühling wieder,
der ruft zum grünen Wald!

Ein Liedchen ist erklingen
herauf zum stillen Schloss –
Dein Liebster hat's gesungen
der hebt Dich auf sein Ross.

Wir reiten so geschwinde,
von allen Menschen weit. –
Da rauscht die Luft so linde
in Waldeseinsamkeit.

Wohin? im Mondenschimmer
so bleich der Wald schon steht. –
Leis' rauscht die Nacht – frag' nimmer,
wo Lieb' zu Ende geht!

TWELVE SONGS AND ROMANCES,
OP. 44

TRANSLATIONS BY JIM SKURDALL

LOVE SONG

To the graceful one now I sing
steadfast, cheerfully a love song,
for the pure one, whom I cherish,
waving to me her gratitude.

O, am deeply wounded in love!
far too love-inspiring her caress,
laughter welcoming, kiss enticing,
shuddering in the depths of my heart.

Like the sunny violet-filled lea
gleaming blue are my delight's eyes,
fresh and round, blooms her petite mouth
like the budding rose in the dew.

The soft reddishness of her cheeks
has no angel, heaven knows!
ah! could I but bask neverendingly
in her radiance until I die.

THE BRIDEGROOM

Down from all mountain highlands
now cheerful greetings sound –
It is the spring returning,
calling to forests green.

Up to the quiet castle
a sweet song does ascend –
Sung by your dear beloved
who lifts you to his steed.

We gallop off, how swiftly,
far from the multitude. –
The rustling air, how gentle
in woodland solitude.

Whither? In glimmering moonlight
how pale the forest seems. –
The night it murmurs – ask not
where love will meet its end.

BARCAROLE
KARL WITTE (1800-1883)

"O Fischer auf den Fluthen, Fidelin!
Komm schnell zu fischen her!"
Refrain:
Und auf seinem schmucken Kahne,
auf dem Kahne rudert er.
Fidelin linla.

"Was willst du, dass ich fische?" Fidelin!
"Mein Ringlein fiel ins Meer."
(Refrain)

"Dir lohnt die schönste Börse, Fidelin!
Von hundert Thalem schwer."
(Refrain)

"Nicht will ich deine Börse, Fidelin!
Von hundert Thalem schwer."
(Refrain)

"Ein liebevolles Küsschen, Fidelin!
Ein Kuss ist mein Begehr."
(Refrain)

FRAGEN
ANTON ALEXANDER, GRAF VON AUERSPERG
(1806-1876)

Wozu ist mein langes Haar mir dann,
wenn ich kein Band drein flechten kann?
Wozu ist mein Füsschen mir flink und fein,
darf tanzen ich nicht mit dem Liebsten mein?
Wozu ist mir nur die weisse Hand,
darf ich nicht halten den Liebsten umspannt?
Wozu mein Aug mir so schwarz und so scharf,
wenns nicht mehr den Liebsten erspähen darf?
Wozu sind mir die Gedanken mein?
Zu denken, mein Liebster, allimmer dein!

DIE MÜLLERIN
ADELBERT VON CHAMISSO (1781-1838)

Die Mühle, die dreht ihre Flügel,
der Sturm, der saus't darin,
und unter der Linde am Hügel,
da weinet die Müllerin.

Lass sausen den Wind und brausen,
ich habe gebaut auf den Wind
Ich habe gebaut auf Schwüre,
da war ich ein törichtes Kind.

Noch hat mich der Wind nicht belogen,
der Wind, der blieb mir treu;
Nun bin ich verarmt und betrogen,
die Schwüre, die waren nur Spreu.

BARCAROLE

"Oh fisher on the water," Fidelin!
"Come quickly, come fish here!"
Refrain:
And out in his boat so dapper,
in his dapper boat he rows.
Fidelin linla.

"What shall I fish for? Tell me." Fidelin!
"My ring fell in the sea."
(Refrain)

"The finest purse I'll give you, Fidelin!
Of silver brimming full."
(Refrain)

"Your purse, I do not want it, Fidelin!
Of silver brimming full."
(Refrain)

"A kiss so sweet and tender, Fidelin!
A kiss is my desire."
(Refrain)

QUESTIONS

For what do I have my long hair then,
if ne'er it a ribboned braid adorns?
And why then my nimble and dainty feet,
if I may not dance with my own true love?
And why do I have these hands so white,
if not my only beloved to hold?
And why my eyes then so dark and keen,
if not to catch sight of my dearest love?
What good then are all these thoughts of mine?
To ever be thinking of you, my love!

THE MAID OF THE MILL

The sails of the windmill are turning,
the storm is roaring within,
and under the lime on the hillside,
the maid of the mill laments:

The storm let it roar and rumble,
my trust it was built on the wind;
My trust it was built on pledges,
but I was a foolish child.

The wind it has never deceived me,
the wind to me is true;
But I am betrayed and abandoned,
the vows they were chaff, nothing more.

Wo ist, der sie geschworen?
der Wind nimmt die Klagen nur auf.
Er hat sich auf's Wandern verloren,
es findet der Wind ihn nicht auf.

DIE NONNE
JOHANN LUDWIG UHLAND (1787-1862)

Im stillen Klostergarten eine bleiche Jungfrau ging,
der Mond beschien sie trübe,
an ihrer Wimper hing
die Träne zarter Liebe.

"O wohl mir, dass gestorben
der treue Buhle mein!
Ich darf ihn wieder lieben,
er wird ein Engel sein,
und Engel darf ich lieben."

Sie trat mit zagem Schritte
wohl zum Marienbild,
es stand in lichtem Scheine,
es sah so muttermild
herunter auf die Reine.

Sie sank zu seinen Füßen,
sah auf mit Himmelsruh,
bis ihre Augenlieder
im Tode fielen zu,
ihr Schleier wallte nieder.

VIER LIEDER AUS DEM
JUNGBRUNNEN (NEGÝ DAL):

I. NUN STEHN DIE ROSEN IN BLÜTHE
PAUL HEYSE (1830-1914)

Nun stehen die Rosen in Blüthe,
da wirft die Lieb' ein Netzlein aus,
du schwanker, loser Falter,
du hilfst dir nimmer heraus.

Und wenn ich wäre gefangen
in dieser jungen Rosenzeit,
und wär's die Haft der Liebe,
ich müsste vergehen vor Leid.

Ich mag nicht sehnen und sorgen,
durch blühende Wälder
schweift mein Lauf.
Die luft'gen Lieder fliegen
bis in die Wipfel hinauf.

Where is the one who swore them?
The wind only heeds my lament.
A wanderer's life has beguiled him,
the wind cannot follow his trail.

THE NUN

A pale maiden wandered in the quiet cloister yard,
the moon dimly shone upon her,
upon her eyelash hung
the tear of love so tender.

"My spirits they are lifted,
that my true love has died!
That I once more may love him,
an angel he will be,
and angels I may love them."

Up to the Virgin's image
she walked with timid steps,
beneath the luminous halo,
it looked so motherly
upon the maiden chaste.

She knelt down at its feet,
then looked up in blissful calm,
looked up until her eyelids
in death forever closed,
her veil drifted downward.

FOUR SONGS FROM THE FOUNTAIN
OF YOUTH (NEGÝ DAL)

I. THE ROSES THEY ARE BLOOMING

The roses they are blooming,
and love its net is casting out,
you fluttering, fickle butterfly,
you ne'er will set yourself free.

And were I ever imprisoned
in springtime of young roses,
and were it love's captivity,
I would be dying of grief.

I will not watch and worry,
through forests in blossom
my heart roams.
The jovial songs soar upward
up to the treetops above.

II. DIE BERGE SIND SPITZ
PAUL HEYSE (1830-1914)

Die Berge sind spitz
und die Berge sind kalt,
mein Schatz steigt zu Berge
und ich in den Wald.

Da tröpfelt das Laub
von Regen und Thau,
ob die Augen da tröpfeln,
wer sieht es genau?

III. AM WILDBACH DIE WEIDEN
PAUL HEYSE (1830-1914)

Am Wildbach die Weiden,
die schwanken Tag und Nacht.
Die Liebe von uns beiden
hat Gott so fest gemacht.

Am Wildbach die Weiden,
die haben nicht Wort und Ton.
Wenn sich die Augen besprechen,
So wissen die Herzen davon.

IV. UND GEHST DU ÜBER
DEN KIRCHHOF
PAUL HEYSE (1830-1914)

Und gehst du über den Kirchhof,
da find'st du ein frisches Grab,
da senkten sie mit Thränen
ein schönes Herz hinab.
Und fragst du woran's gestorben,
kein Grabstein Antwort giebt,
doch leise flüstern die Winde;
es hatte zu heiss geliebt.

DIE BRAUT
- VON DER INSEL RÜGEN
WILLIAM MÜLLER (1794-1827)

Eine blaue Schurze
hast du mir gegeben,
Mutter, schad' ums Färben,
Mutter, schad' ums Weben!
Morgen in der Frühe
wird sie bleich erscheinen,
will zu Nacht so lange
Thränen auf sie weinen.

Und wenn meine Thränen
es nicht schaffen können,
wie sie immer strömen,
wie sie immer brennen,
wird mein Liebster kommen
und mir Wasser bringen,
wird sich Meereswasser
aus den Locken ringen.

II. THE MOUNTAINS ARE PEAKED

The mountains are peaked
and the mountains are cold,
my sweetheart climbs the mountain
and I stay in the wood.

The leaves they are dripping
with rain and with dew,
if my eyes are dripping
who notices it?

III. THE WILLOWS ON THE WILDBACH

The willows on the Wildbach,
they sway both day and night.
The love we share between us
'twas God made it so strong.

The willows on the Wildbach,
they have no words or sound.
And when our eyes find each other,
our hearts they will know it as well.

IV. AND IF YOU WALK
THROUGH THE CHURCHYARD

And if you walk through the churchyard,
you'll find there a freshly dug grave,
there tearfully they lowered
a lovely heart to rest.
And ask you, wherefore it perished,
no gravestone answer gives,
but breezes whisper so softly:
It loved too ardently.

THE BRIDE
- FROM THE ISLAND OF RÜGEN

A blue apron, Mother,
once you gave me, Mother,
Dyed it, seems a pity,
wove it, seems a pity!
Early in the morning
it will seem so faded,
wish to all the night long
shed my tears upon it.

And if then my tears
should not be successful,
fail for all their streaming,
fail for all their burning,
then will my beloved
come and bring me water,
from his curly locks will
wring out salt sea water.

Denn er liegt da unten
in des Meeres Grunde,
und wenn ihm die Wogen
rauschen diese Kunde,
dass ich hier soll freien
und ihm treulos werden,
aus der Tiefe steigt er
auf zur bösen Erden.

In die Kirche soll ich –
nun, ich will ja kommen,
will mich fromm gesellen
zu den andern Frommen.
Lasst mich am Altare
still vorüberziehen;
denn dort ist mein Plätzchen,
wo die Witwen knien.

MÄRZNACHT
JOHANN LUDWIG UHLAND (1787-1862)

Horch! wie brauset der Sturm und
der schwellende Strom in der Nacht hin!
Schaurig süßes Gefühl! lieblicher Frühling,
du nahest!

VIER GESÄNGE, OP. 17

ES TÖNT EIN VOLLER HARFENKLING
FRIEDRICH RUPERTI (1805 - 1867)

Es tönt ein voller Harfenklang
den Lieb' und Sehnsucht schwellen.
Er dringt zum Herzen tief und bang
und lässt das Auge quellen.

O rinnet, Tränen, nur herab,
o schlage Herz, mit Beben!
Es sanken Lieb' und Glück ins Grab,
verloren ist mein Leben!

LIED VON SHAKESPEARE
AUGUST WILLHELM SCHLEGEL (1767 - 1845)
ORIGINAL: WILLIAM SHAKESPEARE (1564 - 1616)

Komm herbei, komm herbei, Tod!
Und versenk' in Cypressen den Leib.
Lass mich frei, lass mich frei, Not!
Mich erschlägt ein holdseliges Weib.
Mit Rosmarin mein Leichenhemd,
o bestellt es!
Ob Lieb' ans Herz mir tödlich kommt,
treu hält es.

Keine Blum, keine Blum süß,
sei gestreut auf den schwärzlichen Sarg.
Keine Seel' keine Seel' grüss
mein Gebein, wo die Erd' es verbarg.
Um Ach und Weh zu wenden ab,
bergt alleine
mich, wo kein Treuer wall ans Grab
und weine.

For deep at the bottom
of the sea he's lying,
and when then the waves these
tidings to him murmur,
that here I shall wed, shall
to him be unfaithful,
from the depths he'll rise up
to the wicked earth.

To the church I am to –
well, of course I'm coming,
will devoutly join with
other true believers.
Let me go in silence
past the holy altar;
for 'tis there my place is,
where the widows kneel.

MARCH NIGHT

Hark! How the storm and the swelling
stream thunder on through the night!
Dreadfully sweet feeling! Beautiful spring,
you draw near!

FOUR SONGS, OP. 17

THE FULL SOUND OF A HARP RINGS FORTH
TRANSLATION BY JIM SKURDALL

The full sound of a harp rings forth
with love and longing swelling.
It pierces deep my anxious heart
my eyes with tears are welling.

Oh overflowing tears, spill forth,
oh pound, my heart, and tremble!
The grave now holds love and delight,
my life it is forsaken!

COME AWAY. COME AWAY. DEATH
WILLIAM SHAKESPEARE (1564 - 1616)
- FROM "TWELFTH NIGHT"

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:
A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there!

DER GÄRTNER
JOSEF KARL BENEDICT VON EICHENDORFF (1788-1857)

Wohin ich geh' und schaue,
in Feld und Wald und Tal,
vom Berg hinab in die Aue,
viel schöne, hohe Fraue,
grüss ich dich tausendmal.

In meinem Garten find' ich
viel' Blumen schön und fein,
viel' Kränze wohl draus wind' ich,
und tausend Gedanken bind' ich,
und Grüsse mit darein.

Ihr darf ich keinen reichen,
sie ist zu hoch und schön,
die müssen alle verbleichen,
die Liebe nur ohne Gleichen
bleibt ewig im Herzen stehn.

Ich schein' wohl froher Dinge,
und schaffe auf und ab,
und ob das Herz zerspringe,
ich grabe fort und singe,
und grab mir bald mein Grab.

GESANG AUS OSSIAN'S FINGAL
ANONYMUS
ORIGINAL: JAMES MACPHERSON (1736-1796)

Wein' an den Felsen, der brausenden Winde,
weine, o Mädchen von Inistore!
Beug' über die Wogen dein schönes Haupt,
lieblicher du als der Geist der Berge,
wenn er um Mittag in einem Sonnenstrahl
über das Schweigen von Morven fährt.

Er ist gefallen, dein Jüngling liegt darnieder,
bleich sank er unter Cuthullins Schwert.
Nimmer wird Mut deinen Liebbling mehr reizen,
das Blut von Königen zu vergiessen.

Trenar, der liebliche Trenar starb!
o Mädchen von Inistore!
Seine grauen Hunde heulen daheim,
sie sehn seinen Geist vorüberziehn.
Sein Bogen hängt ungespannt in der Halle,
nichts regt sich auf der Haide der Rehe.

THE GARDENER
TRANSLATION BY JIM SKURDALL

Where'er I watch and wander,
in field and wood and vale,
from mountain down to the meadow,
most lovely, noble lady,
I greet thee fervently.

There grow within my garden
abundant flowers so fine,
to garlands then I bind them,
and thousandfold thoughts and greetings,
are lovingly entwined.

None may I to her offer,
her station is too high,
they must all fade and wither,
and only love without equal,
the heart holds forevermore.

I seem of cheerful nature,
move busy to and fro,
and though my heart is bursting,
I sing while I am digging,
and soon shall dig my grave.

SONG FROM OSSIAN'S "FINGAL"
JAMES MACPHERSON (1736-1796)

Weep on the rocks of roaring winds,
O maid of Inistore!
Bend thy fair head over the waves,
thou lovelier than the ghost of the hills;
when it moves in a sun-beam, at noon,
over the silence of Morven!

He is fallen, thy youth is low!
pale beneath the sword of Cuthullin!
No more shall valour raise thy love
to match the blood of kings.

Trenar, graceful Trenar died,
O maid of Inistore!
His grey dogs are howling at home!
they see his passing ghost.
His bow is in the hall unstrung.
No sound is in the hall of his hinds!

DREI GEISTLICHE CHÖRE, Op. 37

- 1) O BONE JESU (01:17)
- 2) ADORAMUS TE, CHRISTE (01:17)
- 3) REGINA COELI (02:19)
SOLOISTS:
BERIT NORBAKKEN SOLSET
& MARIANNE BEATE KIELLAND

4) AVE MARIA, Op. 12 (04:05)

- 5) DER 13. PSALM, Op. 27
HERR, WIE LANGE WILLST DU (05:14)

ZWÖLF LIEDER UND ROMANZEN, Op. 44

- 6) MINNELIED (01:40)
- 7) DER BRÄUTIGAM (02:21)
- 8) BARCAROLE (02:36)
SOLOISTS:
1ST VERSE: KRISTINE SOLBERG OPOFTE & STINE RØINESLIEN
2ND VERSE: METTE INGSTAD & MARI ANETTE DITTMANN SOLHEIM
3RD VERSE: ASTRID MJØS & SOFIE HOFF JØRGENSEN
4TH VERSE: IDA BØRRUD HUSEBY & IDUNN VINDSPOLL
5TH VERSE: ALL SOLOISTS
- 9) FRAGEN (00:57)
- 10) DIE MÜLLERIN (01:05)
- 11) DIE NONNE (03:12)

VIER LIEDER AUS DEM JUNGBRUNNEN (NEG DAL)

- 12) I. NUN STEHN DIE ROSEN (01:31)
- 13) II. DIE BERGE SIND SPITZ (01:04)
- 14) III. AM WILDBACH DIE WEIDEN (00:40)
- 15) IV. UND GEHST DU ÜBER DEN
KIRCHHOF (01:43)

- 16) DIE BRAUT (02:50)
- 17) MÄRZNACHT (00:49)

VIER GESÄNGE, Op. 17

- 18) ES TÖNT EIN VOLLER
HARFENKLANG (03:34)
- 19) LIED VON SHAKESPEARE (02:15)
- 20) DER GÄRTNER (03:57)
- 21) GESANG AUS FINGAL (06:29)

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