

THE SHEPHERD AND THE MERMAID

TRIOKROMA

*German Romantic rarities
for piano, voice & clarinet*

ELENA XANTHOUDAKIS
soprano

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clarinet

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piano



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|-----|---|-------|
| 1 | Andreas Späth (1790 -1876) | |
| | Alpenlied <i>Song of the Alps</i> | 3'31 |
| 2 | Conradin Kreutzer (1780-1849) | |
| | Das Mühlrad <i>The Mill-Wheel</i> | 5'04 |
| 3-4 | Heinrich Proch (1809-1878) | |
| | Schweitzers Heimweh <i>Homesick for Switzerland</i> | 4'58 |
| | Die gefangene Nachtigall <i>The Captive Nightingale</i> * | 5'00 |
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** Premiere recording*

Total Time 65'33

TrioKROMA

Elena Xanthoudakis *soprano* Jason Xanthoudakis *clarinet* Clemens Leske *piano*



Nineteenth century art song was firmly harnessed to the instrument found in every genteel home – the piano. Other available players were eagerly welcomed to the salon and editions were published with

ad libitum or *obbligato* parts for violin, flute, horn, cello, harmonium, and the instrument outstandingly raised in status by Mozart and Weber, and well suited in range and tone colour – the clarinet. The winning combination of voice, clarinet and piano delighted intimate gatherings and inspired many lovely works.

Musical history owes much to clarinettists whose talents stimulated a series of compositions: Anton Stadler with Mozart, Heinrich Bärmann with Weber, Richard Mühlfeld with Brahms, and Johann Simon Hermstedt in the case of both Spohr and Andreas Späth. London-born Henry Lazarus (1815-95), probably the finest English clarinettist of his day and an influential teacher, did much to popularise music with obbligato clarinet including the song by Kreutzer chosen here. Clarinets, like pianos, underwent significant technical improvements during the Romantic era. Domestic circumstances would often prompt the substitution of one ‘obbligato’ instrument for another of similar range: the clarinet taking a violin part for example.

That much of the music on this disc was long forgotten is symptomatic of the neglect of this repertoire. A ‘Lieder recital’ gradually established itself in the concert hall rather than the household, predominantly with voice and piano alone, and the twentieth century turned

a largely deaf ear to the perceived sentimentality or *Biedermeier* qualities of ‘salon music’. Discovering items long overlooked can bring many rewards. One item in this recital, the iconic song for this combination, Schubert’s *Shepherd on the Rock*, has always been admired and performed, and exerted its influence in subject matter and style on others heard here.

Most of our featured composers held court appointments. Schubert again is the notable exception as he had little affinity with that world. The early nineteenth century Kapellmeister was both court composer and orchestral conductor – the latter still a novel role. Kalliwoda, Kreutzer, Lachner, Lindpaintner, Proch and Späth all had busy careers as conductors both of concerts and in the opera house, and all of them composed operas too.

These songs frequently breathe and exhale pure mountain air. Countless contemporary verses were penned in praise of the Alps: love or longing for an Alpine homeland, its mountains, streams, woods and valleys, and its denizens – shepherds, milkmaids, the flocks and herds, the tinkling of their bells. This simple, sunny celebration of nature is occasionally clouded by doubt (the little hesitation in the penultimate line of the first Kalliwoda song), the urge to wander (‘to wander is the Romantic condition’, as Alfred Brendel writes), lovelorn loneliness, or the pain of homesickness. These emotions abound in the texts set here. Another commonplace of these Romantic lyrics is absence: yearning for a lost home or a distant beloved, or for both. German composers delighted too in mingling the natural and supernatural worlds both in opera and the Lied: spirits of mountain, of forest, and of the watery deeps, haunt the Romantic landscape.

Swiss melodies of hill and valley, *Kubreihen* or *Ranz*

des vaches, ideally suited to improved clarinet technique and timbre, became a favourite in opera houses and the home. From the arpeggios that herald both *Der Sennin Heimweh* and *Der Hirt auf dem Felsen* to the joyous piping-in of the spring in the last section of the Schubert song we hear gentle echoes and sparklingly transfigured forms of yodelling.

Andreas Späth (1792-1876) was born at Rossach near Coburg and received his musical training at the Hofkapelle of the Duke of Saxe-Coburg-Gotha, excelling in composition, keyboard and clarinet. He took an appointment as organist in Switzerland in 1822 and from 1833 was music director in Neuchâtel, returning to Coburg as Kapellmeister and court organist in 1838. He composed 5 operas and wrote a significant corpus of clarinet music. This song of 1839, Op.167 No.7, was published as an appendix to his *Sechs Schweitzer Lieder*.

Conradin Kreutzer (1780-1849) was Kapellmeister first at Stuttgart and Donaueschingen (where he was succeeded by Kalliwoda), subsequently director from time to time of the Kärntnerthor and Josefstadt theatres in Vienna, and in Paris, Cologne and Mainz. Of his *circa* 40 operas *Das Nachtlager in Granada* (1834) had lasting renown; the others embrace the gamut of Romantic themes such as the Tyrolean *Die Alpenhütte* (1815) and the water-spirit *Melusine* (1833). On listening to the effective clarinet part here, it will come as no surprise that Kreutzer was a noted clarinettist; he composed much for his instrument. In Stuttgart he formed a lasting friendship with Ludwig Uhland whose verses he often set. *Das Mühlrad* (perhaps an apposite subject as Kreutzers’s father was a Swabian miller!) has been

attributed to Uhland, but is adapted from a poem by Eichendorff usually known as *Das zerbrochene Ringlein*. The images of an endlessly turning millwheel (broken chord piano figures), a lover's ring forever broken, the poet's wish to escape life and so silence both the wheel and his grief forever are starkly but simply conveyed with subtle touches that would not disgrace the composer of *Die schöne Müllerin*.



Heinrich Proch (1809-78) was a well-known Viennese conductor and singing teacher; pupils included Materna, Dustmann and Tietjens, and his daughter Louise was a professional singer. He composed an opera, operettas and over 200 songs. Both examples here again express longing for home. *Schweitzers Heimweh* (Op.38, 1847) gives patriotic voice to a Swiss exile in an uncongenial land. In *Die gefangene Nachtigall* (Op.11, 1842) the misery of a caged nightingale pining for forest freedom is characterised by the piteously faltering repeated notes that begin the clarinet's introduction.

Johann Baptist Wenzel Kalliwoda [Jan Křtitel Václav Kalivoda] (1801-66) studied violin and composition

at the Conservatory of his native Prague. He spent most of his career conducting Prince von Fürstenberg's orchestra at Donaueschingen, married the opera singer Teresa Brunetti (1803-92), and their son Wilhelm served as Kapellmeister at Karlsruhe. Kalliwoda's output was large (*Der Sennin Heimweh* of 1862 is his opus 236), including 2 operas, orchestral, chamber and piano works; his songs were widely admired. Both *Heimathlied* (Song of Home) and the *Der Sennin Heimweh* are characteristically tender reflections on the theme of no place like home. Whenever the music strays into the minor mode, that mood is soon dispelled with a return to the major and affirmation of where the heart truly lies, comfortingly consoled by the clarinet's gentle yodelling. (The homesick girl of the second song is a Sennin: contraction of a word for an Alpine dairymaid, *Sennerin*.)

Schubert's friend **Franz Lachner** (1803-90) hailed from a talented Bavarian family of musicians, completed his studies in Vienna, then began his career as deputy Kapellmeister at the city's Kärntnerthor Theater, soon rising to principal Kapellmeister (alongside Conradin Kreutzer). After two years in Mannheim he became Hofkapellmeister at the Munich court (1836) until the advent of Wagner there in the mid-1860s. (Ironically Lachner's conducting paved the way for Wagner by improving orchestral standards and introducing *Tannhäuser* and *Lohengrin*.) Greatly respected in his day for his operas, choral works, 8 symphonies and other orchestral pieces, concertos, chamber music, many songs, organ and piano music, the products of this huge industry lay largely neglected for a century after his death. Lately there has been a notable revival of interest in his oeuvre. Influenced much by Schubert, Lachner also had a fondness for the 'trio' combination of voice, piano, plus horn or cello or clarinet.

The songs on this disc are from his *Frauenliebe und -Leben* Op.82 (published 1847), settings of the cycle of poems by Adalbert von Chamisso which Robert Schumann and Carl Loewe also used.



Die Verschworenen (The Conspirators) is a single act Singspiel completed in the spring of 1823 by **Franz Schubert** (1797-1828) to a libretto by Ignaz Castelli after Aristophanes. The Viennese censor demanded it be re-titled *Der häusliche Krieg* (Domestic Warfare). It met with as little success as any of Schubert's stage works, indeed no theatre would take it up. Ironically after its 1861 Frankfurt premiere it was enthusiastically received all over Europe. The plot, set in medieval Germany, concerns the wives of knights forever absent at war: they conspire to withhold their favours till the men agree to give up fighting and stay at home. The Romance with clarinet obbligato for the young wife Helen is one of the high points of the score.

Der Hirt auf dem Felsen was composed in October 1828, the month before Schubert's death. Designed as a display piece for a renowned Berlin opera singer Anna Milder-Hauptmann, it stands apart from the great world of his Lieder, not only by including clarinet obbligato, but in its scope, which resembles a miniature cantata. The memorable, graceful opening leads to a truly Schubertian middle section, and the final *allegretto* bubbles over in radiant anticipation of the spring. Unusually the text is chosen from two authors, Wilhelm

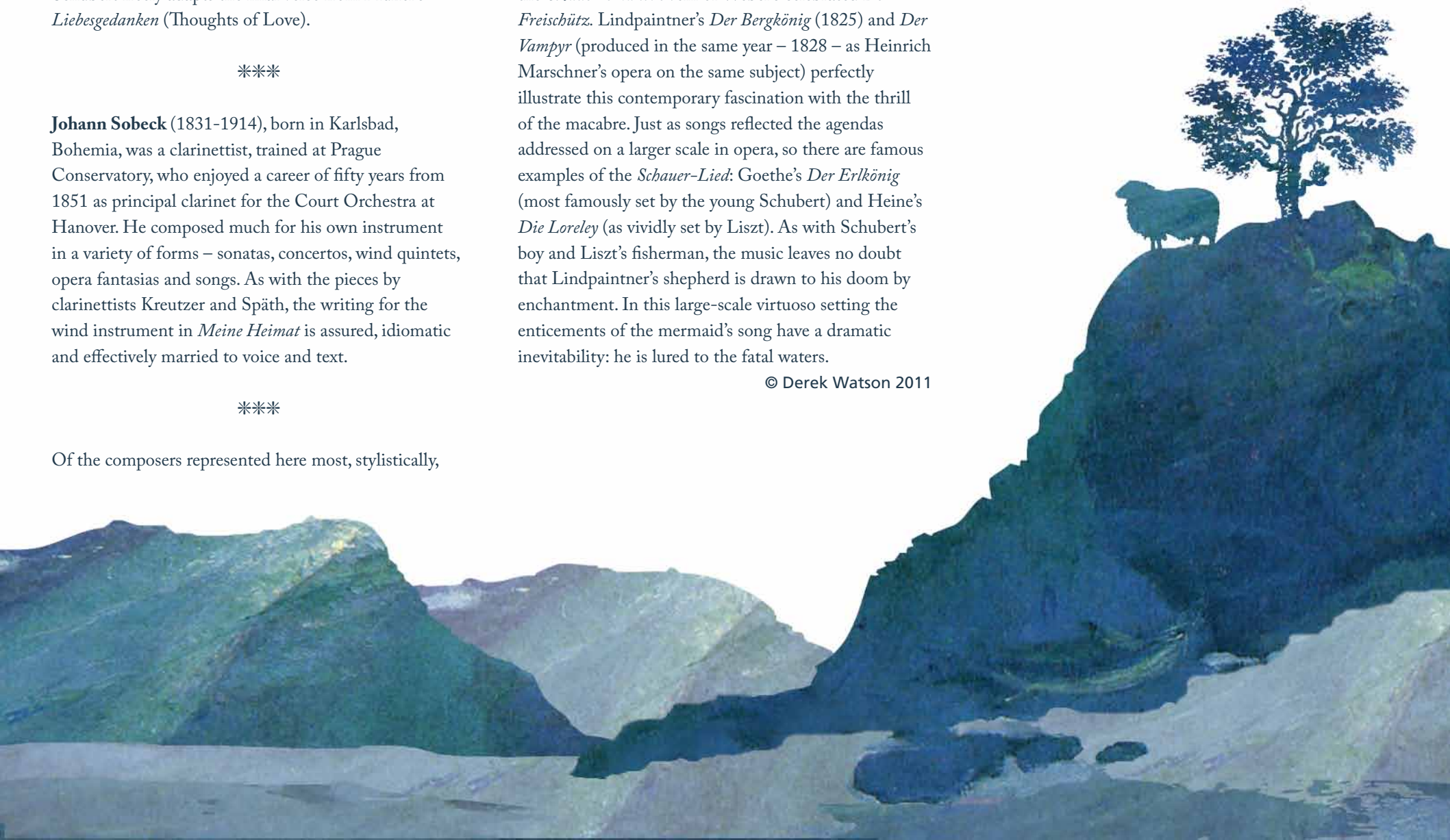
Müller (poet of the 2 great Schubert song cycles) and Karl August Varnhagen von Ense (the only verses Schubert ever set of this writer). Müller's lines for the first 4 verses come from his *Der Berghirt* (The Mountain Shepherd); Varnhagen's verses 5-6 (beginning *In tiefer Gram*; long misattributed to Helmine von Chézy) are from his poem *Nächtlicher Schall* (Nocturnal Sounds); Schubert freely adapts the final verse from Müller's *Liebesgedanken* (Thoughts of Love).

Johann Sobeck (1831-1914), born in Karlsbad, Bohemia, was a clarinettist, trained at Prague Conservatory, who enjoyed a career of fifty years from 1851 as principal clarinet for the Court Orchestra at Hanover. He composed much for his own instrument in a variety of forms – sonatas, concertos, wind quintets, opera fantasias and songs. As with the pieces by clarinettists Kreutzer and Späth, the writing for the wind instrument in *Meine Heimat* is assured, idiomatic and effectively married to voice and text.

Of the composers represented here most, stylistically,

were heirs to Weber. None more so than **Peter Joseph von Lindpaintner** (1791-1856), born in Koblenz, conductor at Munich's Isartortheater from 1812, and Kapellmeister at Stuttgart from 1819, where he gained a fine reputation for his conducting and was ennobled as 'von' by the King of Württemberg. Of his 20 operas, several treat supernatural subjects in the *Schauerromantik* vein of Weber's celebrated *Der Freischütz*. Lindpaintner's *Der Bergkönig* (1825) and *Der Vampyr* (produced in the same year – 1828 – as Heinrich Marschner's opera on the same subject) perfectly illustrate this contemporary fascination with the thrill of the macabre. Just as songs reflected the agendas addressed on a larger scale in opera, so there are famous examples of the *Schauer-Lied*: Goethe's *Der Erlkönig* (most famously set by the young Schubert) and Heine's *Die Loreley* (as vividly set by Liszt). As with Schubert's boy and Liszt's fisherman, the music leaves no doubt that Lindpaintner's shepherd is drawn to his doom by enchantment. In this large-scale virtuoso setting the enticements of the mermaid's song have a dramatic inevitability: he is lured to the fatal waters.

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|1| Alpenlied

Song of the Alps

*Froh, durch blüthenvolle Gründe
ziehn wir mit der Lämmer-Schaar;
Kühlung spendend wehn die Winde,
Duft steigt auf vom Bergaltar!
Wenn die Silberglöckchen klingen
laut der Echo Ton verhallt,
Heerden hin und wieder springen,
o wie herrlich ist die Welt!*

*Seht, die Quellen rieseln weiter
und wir ziehn mit ihnen fort;
lichte Sterne sind uns Leiter,
führen uns von Ort zu Ort!
Jede Blume winkt uns leise
selbst wenn sie der Mond erhellet.
Jauchzend sing ich diese Weise:
o wie herrlich ist die Welt!*

*Schweigt in euren goldnen Schätzen
Mächtige! der großen Welt;
die Natur soll uns ergötzen,
wenn der Flitter euch entfällt.
Sie nur lohnt mit reicher Gabe.
Sie allein nur uns gefällt,
sie nur trägt des Füllhorns Habe,
o wie herrlich ist die Welt!*

Anon.

*Merrily through the flower-filled meadows
we travel with our herd of lambs;
spreading their coolness, the winds blow,
vapour rises from the mountain plateau!
When the little silver bells ring
the loud echo dies away,
flocks jumping to and fro,
Oh, how glorious is the world!*

*See, the streams ripple on
and we move onward with them;
bright stars are our guide,
they lead us from here to there!
Every flower gently beckons us
in the moonlight.
Rejoicing, I sing this strain:
Oh, how glorious is the world!*

*Revel in your golden treasures
mighty ones of this great world!
Nature shall delight us,
when your spangles are no more.
She alone rewards with richer gifts.
She alone delights us,
only she bares the horn of plenty,
Oh, how glorious is the world!*

**|2| Das Mühlrad or
Das verbrochene Ringlein**

***The Mill-Wheel or
The Broken Ring***

*In jenem Thal dort unten
da geht ein Mühlenrad,
mein Liebchen ist verschwunden,
das dort gewohnet hat.*

*In that valley down there
turns a mill-wheel,
my darling has gone,
who used to live there.*

*Sie hat die Treue versprochen,
gab mir einen Ring dabei.
Sie hat die Treue gebrochen,
das Ringlein sprang entzwei.*

*She promised me her troth,
she gave me a ring.
She has been unfaithful,
my ring cracked in two.*

*Ich möcht' als Spielmann reisen
wohl in die Welt hinaus,
und singen meine Weisen
und zieh'n von Haus zu Haus.*

*I would like to wander as a minstrel
forth into the wide world,
and sing my strains
from house to house.*

*Ich möcht' als Reiter fliegen
wohl in die blut'ge Schlacht,
an stillem Feuer liegen
einsam bei kühler Nacht.*

*I would like to fly as a horseman
into a bloody battle,
to lie by a quiet fire
alone in the cool of night.*

*Ich hör ein Mühlrad gehen,
und weiß nicht, was ich will –
ich möcht' am liebsten sterben,
dann wär's auf einmal still.*

*I hear the mill-wheel turning,
and know not what to do –
I would like most to die,
then at last I would have peace.*

*Ludwig Uhland – adapted from
Josef von Eichendorff*

|3| Schweitzers Heimweh *Homesick for Switzerland*

*Zieh'n die lieben gold'nen
Sterne auf am Himmelsrand,
denk' ich dein in weiter Ferne,
theures Schweizerland.*

*Dart around the golden
stars on the horizon,
I think of you far away,
Switzerland, dear country.*

*Denk' an meine Lieben Alle
heim im Vaterhaus,
aus des Lebens wüstem Schwallen
reiss ich mich heraus.*

*I think on all my friends
home in father's house,
from life's wild torrents
tear it from me.*

*Fremd steh'ich im fremden Lande,
einsam, freudenleer,
Keiner der mich liebend nannte
mir begegnet wär.*

*I am a stranger in a strange land,
alone, friendless,
no one calls me beloved
that I have encountered.*

*D'rum erglüht ein heisses Sehnen
in dem Busen mir
und die Augen füllen Thränen.
Heim, zieht's mich zu Dir!*

*Therefore the fervent longing glows
in my breast
and my eyes fill with tears.
Home, take me to you!*

*Hier fühl'ich die milden Lüfte
nicht die Brust unweh'n;
athme nicht die würz'gen Düfte
auf der Berge Höh'n.*

*I don't feel the mild breezes
on the breast here;
nor breathe the fragrant odours
from the mountain heights.*

*Sehe nicht die Heerde springen,
die zu Berge zieht,
hör' das Alpenhorn nicht klingen
nicht des Hirtenlied.*

*I don't see the herd jump
along the mountainside,
I don't hear the Alpine horn sound
nor the shepherd's song.*

*Ach! das Weh' im fernen Lande
jed'er Tag erneut's,
wär ich heim in Vaterlande,
in der lieben Schweiz.*

*Ah! In the distant land
each day begins again,
were I in the homeland,
in beloved Switzerland.*

Anon.

|4| Die gefangene Nachtigall

*Diess Verlangen, diess Verlangen,
in dem lustigen Wald zu sein
und gefangen, gefangen;
welche namenlose Pein!*

*Draussen singen sie die Lieder
von dem ausgetraumten Traum;
niemals sing'ich wieder
auf dem alten Weidenbaum.*

*Ach! gefangen, gefangen –
welche namenlose Pein!*

*Mond! Was kommst du aufgegangen,
du beleuchtest meine Noth.
Ach! gefangen, gefangen –
wär ich doch nur lieber todt.*

Johann Ludwig Deinhardstein

The Captive Nightingale

*This I long for, this I long for,
to be in the lovely forest
and imprisoned, imprisoned;
what unspeakable suffering!*

*Outside, the birds sing songs
from an old dream;
never will I sing again
on the old willow tree.*

*Oh! Captured, captured –
what unspeakable suffering!*

*Moon! Light coming from you
only illuminates my distress.
Oh! A prisoner, a prisoner –
were I but only dead.*

|5| Heimathlied

*Treues, stilles Friedensthal,
heimisch sind mir Deine Hütten;
ihren Reichtum all zu mal,
mag vor dir die Welt ausschütten,
treues, stilles Friedensthal,
gegen Schätze ohne Zahl
tausch' ich nicht mein liebes Thal!*

*Heiter steig'ich früh hinauf,
rings umher zu schaun vom Hügel,
und das Aug' in freiem Lauf
schweifet fröhlich ohne Zügel,
und erlabt sich weit und breit,
an der Landschaft Herrlichkeit!*

Song of Home

*Faithful, quiet, peaceful valley,
homely are your cottages;
even if all the world's riches
were offered to me,
faithful, quiet, peaceful valley,
endless treasures I would not trade
for my beloved valley!*

*Early morning, I cheerfully climb the hill,
to view the scenery from the top,
and my eye can freely gaze –
wandering joyfully without limits,
and relishes from near or far,
the landscape's magnificence!*

*Manches schönen Thales Grün
reizt und fesselt dann mein Auge,
der Bewohner emsig Müß'n
schmückt es, daß ich Lust dran sauge;
"Zögerst Du dahin?" Ach nein!
Heimath kann nur eine sein!*

Attributed to Johann Baptist von Albertini

*Many a beautiful green valley
excites and fascinates my eye,
the inhabitants' eager efforts adorn it,
and I drink in the sight with pleasure;
"Why do you hesitate?" Ah, no!
There is no place like home!*

|6| Seit ich ihn gesehen

*Seit ich ihn gesehen,
glaub' ich blind zu sein;
wo ich hin nur blicke,
seh'ich ihn allein;
wie im wachen Traume
schwebt sein Bild mir vor,
taucht aus tiefstem Dunkel,
heller nur empor.
Sonst ist licht- und farblos
alles um mich her.
Nach der Schwestern Spiele
nicht begehrt' ich mehr.
Möchte lieber weinen,
still im Kämmerlein;
seit ich ihn gesehen,
glaub' ich blind zu sein.*

Adalbert von Chamisso

Ever Since I Saw Him

*Ever since I saw him,
I believe myself to be blind;
wherever I but look,
I see him alone;
as in a daydream
his image hovers before me,
emerging from the deepest darkness,
it becomes even brighter.
All else is dark and colourless
all around me.
My sisters' games
interest me no more.
I would rather weep,
silently in my chamber;
ever since I saw him,
I believe myself to be blind.*

|7| **Er, der Herrlichste von allen** *He, the Noblest of All*

*Er, der Herrlichste von allen,
wie so milde, wie so gut!
Holde Lippen, klares Auge,
heller Sinn und fester Mut.*

*So wie dort in blauer Tiefe,
hell und herrlich, jener Stern;
also er an meinem Himmel,
hell und herrlich, hoch und fern.*

*Wandle, wandle deine Bahnen,
nur betrachten deinen Schein,
nur in Demut ihn betrachten,
selig nur und traurig sein!*

*Nur die Würdigste von allen
soll beglücken deine Wahl,
und ich will die Hohe segnen,
segnen viele tausendmal.*

*Will mich freuen dann und weinen,
selig, selig bin ich dann;
sollte mir das Herz auch brechen,
brich, o Herz, was liegt daran?*

*He, the most noble of all,
Oh, how gentle and so good!
Lovely lips, clear eyes,
bright of mind and determined.*

*Just as there in the blue depths,
a brilliant, clear star;
so he is in my heavens,
bright, majestic and out of reach.*

*Meandering on your way,
only to watch your light,
only to watch you in my meekness,
to be blissful and sad!*

*Only she who's truly worthy
shall be your lucky choice,
and I will bless her, the exalted one,
many thousand times.*

*I will rejoice then and weep,
blissful, blissful will I be then;
and if my heart should also break,
break, Oh heart, what of it?*

Adalbert von Chamisso

|8| Romanze *Romance*

*Ich schleiche bang und still herum,
das Herz pocht mir so schwer,
das Leben däucht mir öd' und stumm,
und Flur und Burg so leer.
Und jede Freude spricht mir Hohn,
und jeder Ton ist Klage-ton.*

*Ist der Geliebte fern,
trübt sich des Auges Stern.*

*Ach, was die Liebe einmal band,
soll nie sich trennen mehr.*

*Was suchst du in dem fremden Land,
und weit dort über'm Meer?*

*Wenn dort auch buntre Blumen blüh'n,
kein Herz wird heißer für dich glüh'n,
o bleib' nicht länger fern,
Du meines Lebens Stern!*

Ignaz Castelli

*I creep around, anxious and still,
my heart beats so hard,
life seems dull and silent to me,
and castle and meadow so empty.
Every joy is a mockery to me,
and every sound is a sound of mourning.*

*My beloved is away,
the star of my eye dwindles.*

*Oh, once love is bonded,
never let it be separated.*

*What do you seek in that foreign country,
far across the sea?*

*Even if more colourful flowers bloom there,
no heart burns more passionately for you,
Oh, stay away no longer,
you, star of my life!*

|9| Der Hirt auf dem Felsen *The Shepherd on the Rock*

*Wenn auf dem höchsten Fels ich steh',
in's tiefe Tal hernieder seh',
und singe.*

*Fern aus dem tiefen dunkeln Tal,
schwingt sich empor der Wiederhall,
der Klüfte.*

*Je weiter meine Stimme dringt,
je heller sie mir wieder klingt,
von unten.*

*Mein Liebchen wohnt so weit von mir,
drum sehn' ich mich so heiß nach ihr,
hinüber.*

*When, from the highest cliff I stand,
down to the deep valley I peer,
and sing.*

*Far, out of the deep, dark valley,
the echo soars upward,
from the chasm.*

*The farther that my voice resounds,
the brighter it seems to rebound,
from below.*

*My sweetheart lives so far from me,
I long so much for her,
o'er yonder.*

*In tiefem Gram verzehr ich mich,
mir ist die Freude hin,
auf Erden mir die Hoffnung wich,
ich hier so einsam bin.*

*I am consumed by misery,
for me, happiness is gone,
no hope on Earth remains for me,
I am so lonely here.*

*So sehnend klang im Wald das Lied,
so sehnend klang es durch die Nacht,
die Herzen es zum Himmel zieht
mit wunderbarer Macht.*

*So longingly resounds the song in the forest,
so longingly it sounds through the night,
that the hearts are drawn to Heaven
with a wond'rous power.*

*Der Frühling will kommen,
der Frühling, meine Freud',
nun mach' ich mich fertig
zum Wandern bereit.*

*The springtime is coming,
the springtime, my joy,
now must I make myself ready
to go a wandering.*

*Wilhelm Müller /
K. A. Varnhagen von Ense*

|10| Meine Heimat

My Homeland

*Bei dir ist meine Heimat,
fern von dir verzehrt die Seele sich
in Sehnsuchtsqual.*

*By your side is my homeland,
far from you, the soul itself
longs in pain.*

*Nur wo du weilst
weh'n Heimatslüft mir
und Heimatsonn'
ist deines Auges Strahl.*

*Only from where you are
blow homely breezes to me
and the sun of my homeland
is the light from your eyes.*

*O könnt ich athmen
nur in deiner Näh',
dann wär plötzlich
all mein Leid verschwunden.*

*Oh, if I could breathe
only in your presence,
then suddenly would
all my sorrows be gone.*

*Weiss du es nicht?
Man stirbt an diesem Weh!
Und in der Heimat nur
kann man gesunden!*

*Didn't you know?
One dies of such pain!
And only in the homeland
can one be truly well!*

Bei dir ist meine Heimat.

By your side is my homeland.

Anon.

|11| **Der Sennin Heimweh** *The Homesick Milkmaid*

*Tret' ich aus meiner Hütte
ins stille Alpenthal
und seh' die Gletscher glänzen
im letzten Sonnenstrahl;*

*und hör' ich klagend rufen
der Heimath Melodien,
da will mich eine Sehnsucht
fort in die Fremde zieh'n!*

*Fort über Thal und Berge,
fort über Wald und See
mit euch, ihr bleichen Wolken,
ihr Sterne in der Höh!*

*Wo ich zum letzten Male
den lieben Freund erblickt,
wo er die letzten Grüße
mir weinend nachgeschickt.*

*Im eignen Vaterlande
erfasst das Heimweh mich:
ich sehne in die Fremde
zum treuen Herzen mich!*

*Denn tief in's Herz geschrieben
hat mir der Sehnsucht Hand:
nur dorten, wo wir lieben,
ist unser Vaterland.*

J. K. von Grünwald

*I step outside my cabin
into the peaceful Alpine valley
and see the glaciers shining
in the last rays of sunshine;
and I hear the plaintive call
of melodies from my homeland,
then a yearning strikes me,
draws me away into foreign parts.*

*Away, over hill and valley,
away over wood and lake
with you, you pale clouds,
you stars in the heavens!*

*Where, for the last time
I beheld my dear friend,
where tearfully he sent
his last farewells.*

*Yet in my own native country
I discover my yearning
for a faraway land,
for that true love of mine!*

*For it is written deep in my heart
by a longing hand:
that there, wherever your Love is,
is your Fatherland.*

|12| Der Hirt und das Meerweib

Schöner Hirte, in der Ferne
wendet sich dein Missgeschick!
Darum folg'dem holden Sterne,
er nur leitet dich zum Glück;
und das Meer das sag't dem Strome,
und der Strome erzählt's dem Bach,
und dir lieben kleinen Wellen
sagen's laut dem Bächlein nach und die Lüfte,
die es hören tragen mild mein Lied zu dir!
Darum willst du glücklich wärden,
schöner Hirte! komm' zu mir!
Schöner Hirte komm' zu mir!

Schöner Hirte tauche nieder
in den grünen Meeresgrund,
denn das Glück, das Du gesuchet,
findest du bei mir zur Stund';
findest Reichthum findest Liebe,
Silber, blankes Gold, Gestein,
Demant, Perlen und Corallen.
Alles soll dein eigen sein.
Sollst als eigenmich besitzen,
will dich hegen treu und gut.
Ja mein Arm soll dich umschlingen,
mit der reinstem Liebesgluth!
Meine Lippe soll dich küssen,
feurig glühend für und für!

Schlinge deinen Arm um meinem
schöner Hirte, komm zu mir!
Meine Lippen soll dich küssen,
feurig glühend, für und für!
O komm, zu mir! herab zu mir!
Nun bist du mein!

Anon.

The Shepherd and the Mermaid

Handsome shepherd in the distance
change your misfortune!
Therefore follow the lovely star,
it only leads you to happiness;
and the sea speaks to the river,
and the river tells the stream,
and the darling little waves
say it aloud to the brooklet, and the breezes
gently carry my song to you!
So, you want to be happy,
most beautiful shepherd! Come to me!
Handsome shepherd come to me!

Handsome shepherd come down and dip
in the green seabed,
because the luck you search for,
you will find with me;
find riches, find love,
silver, shiny gold, jewels,
diamonds, pearls and coral.
Everything shall be yours.
You shall have me alone,
I will please you well and good.
Yes, my arms will embrace you,
with the pure glow of love!
My lips shall kiss you,
fiery red-hot, again and again!

Sling your arm around me
handsome shepherd, come to me!
My lips should kiss you,
fiery glowing, on and on!
Oh come, to me! Down to me!
Now you are mine!



TrioKROMA www.triokroma.com

Jason Xanthoudakis (clarinet) was awarded his Diploma and Graduate Diploma in Music (Performance) from the Sydney Conservatorium where he studied with Frank Celata, Mark Walton and James Nightingale. He also studied at the Victorian College of the Arts with David Thomas, Phillip Miechel and Dr Peter Clinch and received his Master of Music from the University of Melbourne. He has also studied in Paris, Amsterdam and London. Jason has won the 3MBS Performer of the Year Award - Hephzibah Menuhin Memorial Award as well as many prizes in various music and concerto competitions including being a laureate at the Gisborne International Music Competition.

Jason has a busy performance schedule including performances with the Australian Opera and Ballet Orchestra, the Sydney Symphony Orchestra, Tasmanian Symphony Orchestra, Orchestra Victoria and the Melbourne Symphony Orchestra, as well as frequent solo recitals and concerto appearances with orchestras and wind ensembles in Australia.

Jason has performed several live broadcasts on Australian radio and has recorded for ABC Classic FM and the Melbourne Symphony Orchestra. He has arranged/transcribed more than 50 works for saxophone and clarinet and is very active in the field of Contemporary Music. He encourages composers to write music for saxophone and clarinet and over 20 works have been dedicated to him. He has written articles for various woodwind magazines, including the Australian Clarinet and Saxophone Magazine, and has

conducted masterclasses throughout Australia and Asia.
www.jasonxan.com

Clemens Leske (piano) has been concerto soloist with all of Australia's symphony orchestras (Sydney, Melbourne, Adelaide, Tasmanian, West Australian and Queensland) and has regularly performed with the Australian String Quartet, the Australian Chamber Orchestra, the Moscow Virtuosi and at such festivals as the Barossa International, Huntington, Spring and Adelaide and was recently soloist with the Bangkok Symphony performing the Schumann piano concerto for the King of Thailand's 50th birthday.

Leske has released six albums of solo piano and chamber music. In May 2005 he gave his London debut in the Royal Festival Hall, performing Rachmaninov's *First Piano Concerto* with the London Philharmonic Orchestra.

Recent appearances have included four performances as soloist with the Sydney Symphony at Angel Place and the Opera House, performing Mozart's K413 *Piano Concerto in F*, a performance of Mozart's K467 *C Major Concerto* at the Sydney Myer Music Bowl with the Melbourne Symphony, a national tour with the very successful "Steinway Spectacular" stage show, three performances of Strauss' *Burleske* with the Sydney Symphony under the baton of Vladimir Ashkenazy and a recent national tour in partnership with world-renowned flautist Sir James Galway. He is currently Lecturer in Piano at the Sydney Conservatorium of Music.

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Elena Xanthoudakis (soprano) holds a Bachelor of Music (Honours) and a Graduate Diploma of Opera from the Victorian College of the Arts and a Master of Music from the University of Melbourne. On scholarship at the Guildhall School of Music

and Drama, London, she received her MMus with distinction. Elena also studied at the Maggio Musicale (Florence).

Elena has won over 80 first prizes in competitions and Eisteddfodau including winning the Maria Callas International Grand Prix (Oratorio-Lied), Salzburg International Mozart Competition, Adam Didur Opera Singers' Competition, Australian National Liederfest, Performing Australian Music Competition (London) and a laureate in Plácido Domingo's 'Operalia'. She is a Borletti-Buitoni Trust Artist.

Elena's concert engagements have ranged from Bach cantatas to Orff's *Carmina Burana* and she has also sung with the Melbourne Symphony Orchestra, Tasmanian Symphony Orchestra, Royal Scottish National Orchestra, Scottish Chamber Orchestra, Orchestra of the Age of Enlightenment, St Petersburg Camerata, Krakow and Poznan Filharmonia Orchestras. In concert and recital, Elena has performed in Tokyo, Hong-Kong, Wiesbaden, St Petersburg, Montreal, Quebec-City, Salt-Lake City and throughout Australia, UK, Ireland, Poland and Italy.

Elena has sung for such companies as the Royal Opera House, Covent Garden, English National Opera, Scottish Opera, Opera North (Leeds), Opera du Quebec, Opera National du Rhin (Strasbourg), Maggio Musicale (Florence), Victorian Opera (Melbourne), Pinchgut Opera (Sydney) and BBC Proms.

Operatic roles include: Lucia *Lucia di Lammermoor*, Adina *L'élisir d'amore*, Amina and Lisa *La Sonnambula*, Matilde *Matilde di Shabran*, Jemmy *Guillaume Tell*, Clorinda *La Cenerentola*, Contessa di Folleville *Il viaggio a Reims*, Blonde *Seraglio*, Pamina *The Magic Flute*, Euridice and Genio *L'anima del filosofo*, Leila *The Pearl Fishers*, Anne Truelove *The Rake's Progress*, Frasquita *Carmen*, Krista *The Makropulos Case*, Xenia *Boris Godunov*, Dido *Dido and Aeneas*, Miss Schlesen *Satyagraha*.

Elena's CD recordings include: Jemmy *Guillaume Tell* (Accademia di Santa Cecilia – EMI), Euridice and Genio *L'anima del filosofo* (Pinchgut Live), Krista *The Makropulos Case* (ENO – Chandos), Mendelssohn's *Lobgesang* (Tasmanian Symphony Orchestra – ABC Classics).

DVD: Frasquita *Carmen* (ROH 2007 & 2011 in 3D).

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TRIOKROMA

ELENA XANTHOUDAKIS

soprano

JASON XANTHOUDAKIS

clarinet

CLEMENS LESKE

piano

Producers: Lyle Chan: 21/9/10, 13/12/10

and Bob Scott: 20/9/10, 8-9/11/10

Executive Co-producer: Elena Xanthoudakis

Engineer: Bob Scott

Studio Technician: Daniel Brown

Editing and Mastering: Thomas Grubb

Recorded at Trackdown Studios - Sydney

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4, 7 and 10 on 9/9/10; 2 and 5 on 20/9/10;

11 on 21/9/10; 8 and 9 on 13/12/10

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Photos of Elena Xanthoudakis © Richard Campbell

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