

GYÖRGY KURTAG

HÖLDERLIN-GESÄNGE

Marco Venezian

Baritone

Playlist

György Kurtag (*1926)

Hölderlin-Gesänge
for Baritone, op. 35a (1993-97)

1	**An... (Berlin, 1994)** Hommage à D.E. Sattler	2 : 50
2	**Im Walde (Verőce)** für Georg Kröll	1:30
3	**Gestalt und Geist (Berlin, 1994, rev. Wien 1996)** Hommage à Alexander Polzin	1:32
4	**An Zimmern (Berlin, 1994, rev.1994)** für Reinhart Meyer-Kalkus	1:59
5	**Der Spaziergang (Berlin, 1994, rev. Wien 1995)** für Heinz Holliger	2 : 50
6	**Paul Celan: Tübinger Jänner (Marlboro, 1997)** Robert Klein in Erinnerung	1 : 40

Interpreters:

Marco Venezian, Baritone
Giancarlo Roberti, Trombone in track 3
Alberto Azzolini, Tuba in track 3

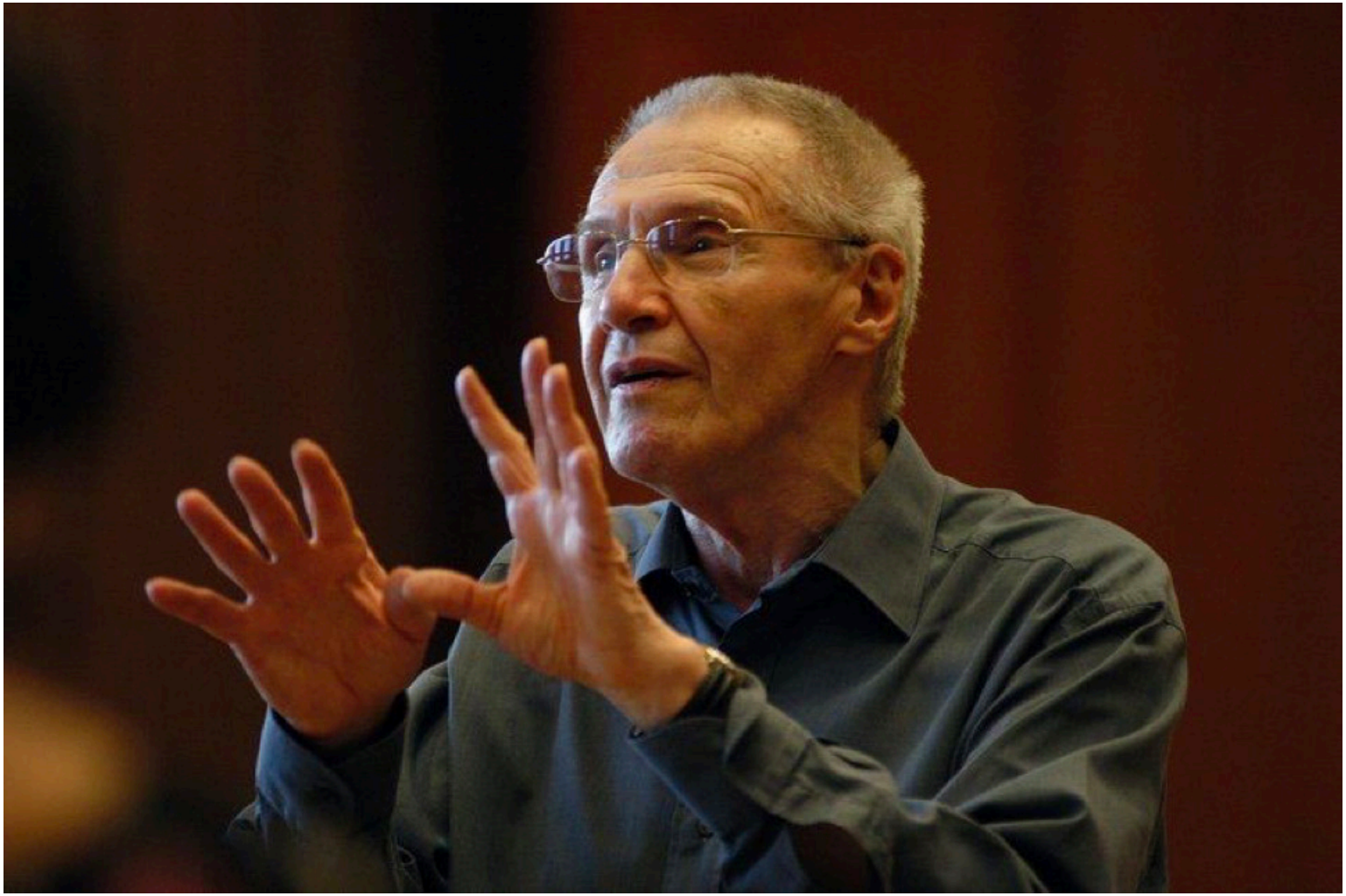
Notes on the recording

Everything started when on 25/10/2003 at Fenice CD shop in Florence, I bought the CD by ECM NEW SERIES, 1730, sung by Kurt Widmer, basing upon a previous review read on a classic CD magazine. I was immediately spellbound by the very interesting music and the interpretation by Kurt Widmer and decided to study the score. It took several years, however, after many researches, before I was able to get in my hands the score by EMB. Anyhow, I started to learn the score and, after further several years, I decided to give a positive and more concrete turn to the events and to record these 6 pieces.

In the last months before the recording date I concentrated a lot on the study and to perfection the score at the best of my possibilities (I am a not professional singer).

I remember that on the recording day, 26/09/2017, I was singing with a cracked basin after I took an injury on 15/08/2017. Despite, luckily, I never had suffered from big pains, I had from time to time some reminder of my condition. The good thing was that I was so concentrated in getting the best out of the score, that I was happily distracted in thinking about my interpretation, rather than my pains! Another good thing was to be surrounded by very professional people, Filippo Lanteri, recording technician, and the two musicians accompanying me in track 3, namely Giancarlo Roberti, trombone, and Alberto Azzolin, tuba.

Another nice thing was that from time to time people entered the church. And it was always a happy distraction, because people was understanding and, despite there was no sign mentioning ongoing recordings, they always left the church after a few minutes.



György Kurtag, 19/02/1926

❶ An...

Elysium
Dort find ich ja
Zu euch, ihr Todesgötter
Dort Diotima Heroen.
Singen möcht ich von dir
Aber nur Tränen.
Und in der Nacht, in der ich wandle, erlöscht mir dein
Klares Auge!
himmlischer Geist

❷ Im Walde

Du edles Wild!
Aber in Hütten wohnet der Mensch, und hüllet
sich ein ins verschämte Gewand, denn inniger
ist achtsamer auch und daß er bewahre den Geist,
wie die Priesterin die himmlische Flamme,
dies ist sein Verstand.
Und darum ist die Willkür ihm und höhere Macht
zu fehlen und zu vollbringen dem Götterähnlichen,
der Güter gefährlichstes, die Sprache dem Menschen
gegeben, damit er schaffend, zerstörend, und
untergehend, und wiederkehrend zur ewiglebenden,
zur Meisterin und Mutter, damit er zeuge, was
er sei geerbet zu haben, gelernt von ihr, ihr
Göttlichstes, die allerhaltende Liebe.

❸ Gestalt und Geist

Alles ist innig
Das scheidet
So birgt der Dichter

Verwegner! möchtest von Angesicht zu Angesicht
die Seele sehn
Du [gehest] in Flammen unter.

❹ An Zimmern

Die Linien des Lebens sind verschieden,
Wie Wege sind, und wie der Berge Gränzen.
Was hier wir sind, kann dort ein Gott ergänzen
Mit Harmonien und ewigem Lohn und Frieden.

❺ Der Spaziergang

Ihr Wälder schön an der Seite,
Am grünen Abhang gemalt,
Wo ich umher mich leite,
Durch süße Ruhe bezahlt
Für jeden Stachel im Herzen,
Wenn dunkel mir ist der Sinn,
Den Kunst und Sinnen hat Schmerzen
Gekostet von Anbeginn.
Ihr lieblichen Bilder im Tale,
Zum Beispiel Gärten und Baum,
Und dann der Steg, der schmale,
Der Bach zu sehen kaum,
Wie schön aus heiterer Ferne
Glänzt einem das herrliche Bild
Der Landschaft, die ich gerne
Besuch in Witterung mild.
Die Gottheit freundlich geleitet
Uns erstlich mit Blau,
Hernach mit Wolken bereitet,
Gebildet wölbig und grau,
Mit sengenden Blitzen und Rollen
Des Donners, mit Reiz des Gefilds,
Mit Schönheit, die gequollen
Vom Quell ursprünglichen Bilds.

❻ Paul Celan: Tübinger Jänner

Zur Blindheit über-
redete Augen.
Ihre – "ein
Rätsel ist Rein-
entsprungenes" –, ihre
Erinnerung an
schwimmende Hölderlintürme, möwen-
umschwirrt.
Besuche ertrunkener Schreiner bei
diesen
tauchenden Worten:
Käme,
käme ein Mensch,
käme ein Mensch zur Welt, heute, mit
dem Lichtbart der
Patriarchen: er dürfte,
spräch er von dieser
Zeit, er
dürfte
nur lallen und lallen,
immer-, immer-
zuzu.
("Pallaksch. Pallaksch.")



Friedrich Hölderlin, 20/03/1770 - 07/06/1843, poems to tracks 1-5



Paul Celan, 23/11/1920 - 20/04/1970, poem to track 6

Notes on the pieces

An...

This first piece on texts by Hoelderlin is permeated by a sort of Gregorian, melismatic style, with the addition of a sort of echo effect which contributes to a tone of surprised contemplative and mystic ecstasy at the thought of heroism and the pain related to it.

Im Walde

Starting from a comparison between deer in the forest and the nature of human being, its condition and activity, the piece moves to considerations on the power of language. The heroic crescendo linked to the mystic faith in the power of language in this piece will sharply contrast with the final text by Celan concentrating on the failure of communication.

Gestalt und Geist

A very vivid rendition of the meditation on the function of the poet, in this case seem more as a failed mediator more concealing, than revealing the truth of the naked spirit. The strong outburst of rage and contrasting pitches highlight the impossibility of accomplishing the task.

An Zimmern

A contemplative comparison between the lines of nature and the lines of life in the view of finding a harmonic coincidence between the two, very well rendered by Kurtag with a legato and ‘soft’ style.

Der Spaziergang

This walk in the open nature is seen by Hölderlin as a diversion from the pains related to artistic creation and gives again a description of nature with mild and ecstatic tones but also powerful ‘brush strokes’. Kurtag’s rendition accompanies the text with a very personal recitato style, however, extremely faithful to the spirit of the text.

Paul Celan: Tübinger Jänner

This text by Celan is the antithesis of the first five ones by Hölderlin and could not mark more sharply the distance from the hopes placed in the poetic word by Hölderlin and the total disillusion and failure to do so voiced by Celan.

Whilst the music of Kurtag already marked here and there in the rendition of the previous five texts the conflict and only partially latent contrast present in certain points of Hölderlin’s poems, here, the text of Celan and Kurtag’s rendition, especially in the crescendo and the totally helpless finale of the “Pallaksch”, decree the death of both the word and communication.

Interpreters



Giancarlo Roberti, Marco Venezian, Alberto Azzolini

Equipment

Recorded: 26 September 2017 in Pieve di San Giorgio Martire, San Giorgio di Valpolicella

Microphones: Earthworks QTC40, Neumann TLM103, DPA 4003, DPA 4006,

Preamplifiers and AD/DA interface: Merging Technologies Horus

DAW for Recording, Editing, Mixing, and Mastering: Merging Technologies Pyramix

Recorded in DXD 24 bit, 8 channels, by: Filippo Lanteri, Audio Classica

Edited, mixed, and mastered in DXD 24 bit Stereo 2.0 and Surround 5.0 by: Peter Ghirardini, Real Sound

