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In accordance with the requirements of City of Westminster persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any other gangways. If standing is permitted in the gangways at the sides and rear of the seating, it shall be limited to the number indicated in the notices exhibited in those positions.

At Wigmore Hall our core value is that all staff and visitors must be treated with courtesy and respect. We ask that you treat everybody with respect too. We adopt a zero tolerance approach to anyone who interacts with our staff or with fellow audience members in an intimidating, aggressive or threatening manner. We are committed to accessibility and we ask that you demonstrate understanding and compassion towards those around you. If you notice anyone who needs assistance, or if you require assistance yourself, an usher will be happy to help you.

Disabled Access and Facilities

Full details from 020 7935 2141.

Facilities for hearing aid users

Wigmore Hall is equipped with a 'Loop' to help hearing aid users receive clear sound without background noise. Patrons can use this facility by switching hearing aids to 'T'.



ⓘ Please suppress any coughing as much as possible.

🔇 Please ensure that watch alarms, mobile phones and any other electrical devices which can become audible are switched off.

BBC
RADIO**THE RADIO 3 LUNCHTIME CONCERT****September 2019 – July 2020**

This concert is broadcast live and presented for Radio 3 listeners by **Fiona Talkington**, and will be repeated on Radio 3 next Sunday at 1pm

Monday 16 December 2019 1.00pm**Elisabeth Kulman** mezzo-soprano**Eduard Kutrowatz** piano**Franz Schubert** (1797–1828)**Der Flug der Zeit** D515 (?1817)**Gretchen am Spinnrade** D118 (1814)**Du bist die Ruh** D776 (1823)**Franz Liszt** (1811–1886)**Go not, happy day!** S335 (1879)**Die drei Zigeuner** (1864)**Jeanne d'Arc au bûcher** (?1845)**Benjamin Britten** (1913–1976)**Tell me the truth about love** (1938)**Johnny** (1937)**Funeral blues** (1937)**Cole Porter** (1891–1964)**Miss Otis regrets** (1934)**Kurt Weill** (1900–1950)**Pirate Jenny** (1928)

Elisabeth Kulman and her long-time pianist Eduard Kutrowatz regularly perform at the Schubertiade and other major song festivals and have recorded several CDs together. In concert she appears with conductors including Kirill Petrenko, Christian Thielemann, Sir Simon Rattle, Philippe Jordan, Herbert Blomstedt, Mariss Jansons, Zubin Mehta, Teodor Currentzis and Marek Janowski. She enjoyed a particularly close collaboration with Nikolaus Harnoncourt. Elisabeth Kulman made her debut as Pamina in Mozart's *Die Zauberflöte* in 2001 at the Wiener Volksoper and enjoyed early success as a soprano. Since 2005 she has sung the major roles of the mezzo-soprano and alto repertoire. Her multi-genre music show 'La Femme C'est Moi' sells out to audiences worldwide. She is co-founder of the association *art but fair*, managing editor of the YouTube channel *What's Opera Doc* and initiator of *#voiceit* for a culture of dignity.



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Eduard Kutrowatz studied piano, percussion and singing at the University of Music and Performing Arts in Vienna. His piano duo, with his brother Johannes Kutrowatz, enjoys international success with frequent invitations to major festivals. In recent years his work with singers has played an important role in his artistic expression. For over ten years, his collaboration with Elisabeth Kulman has led to extraordinary, exciting programmes which they have performed all over the world. Other significant Lied partnerships include Angelika Kirchschrager, Juliane Banse, Ildikó Raimondi, Malin Hartelius, Herbert Lippert, Adrian Eröd. Eduard Kutrowatz teaches at the University of Music and Performing Arts in Vienna and is an Artistic Director of the Raiding Liszt Festival, Liszt's birthplace in Austria. Recently, he has become more and more successful as a composer.



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Next BBC Radio 3 Lunchtime Concert:

Monday 6 January 1.00pm**Louise Alder** soprano • **Joseph Middleton** piano**Grieg** 6 songs Op. 48 • **Medtner** Sie liebt mich!; Mailied; Nähe des Geliebten**Tchaikovsky** Sérénade; Les larmes • **Britten** The Poet's Echo Op. 76**Rachmaninov** Sing not to me, beautiful maiden; How fair this spot**Sibelius** Säv, säv, susa; Den första kyssen; Flickan kom ifrån sin älsklings möte

Programme notes

This setting of Ludwig von Széchenyi's poem *Der Flug der Zeit* about the whirlwind of time bringing us finally to peace in the kindly shelter of friendship, was probably written in 1817; it was published in 1821. It boasts several of **Schubert's** unmistakable fingerprints, first in the indecision as to whether it wants to be in the major or minor key – he sneaks a C natural into his A major both in the introduction and the postlude. Some of Schubert's happiest songs are in the minor key – 'Der Wanderer an den Mond', for instance. This topsy-turvy looking-glass world of delicate emotion takes us to the heart of things in a way that other composers cannot emulate.

The other Schubert fingerprint is the chord known as the German Sixth, which Schubert seized on gleefully to facilitate his fondness for slipping into unexpected keys: his 'Trout' Quintet of 1819 is an absolute compendium of what you can do with a German Sixth.

In 'Der Flug der Zeit', Schubert uses the German Sixth to move to E major, whence he dives straight to C major for the word 'stormy'. The next time he reaches E major, he leaps straight to the even more surprising F major ('at last'), and then unleashes his German Sixth to find his way home to A major. Meanwhile, the middle verse has wandered to F sharp major ('joys', but significantly marked *pianissimo*). Infinite riches in a little room.

On 19 October 1814, the seventeen-year-old Schubert, having already written some forty songs, wrote his first unequivocal masterpiece, 'Gretchen am Spinnrade', from Goethe's *Faust*. Gretchen sits at her spinning-wheel, day-dreaming of Faust and his kiss. The piano's right-hand represents the humming of the wheel, the left thumb, the love-sick maiden's heart-beats. The vocal line is not so much a tune as a stylised keening. With astounding maturity, Schubert incorporates not one but two climaxes in his song, and even succeeds in getting them in the right order (more difficult in music than you might think) the first as the girl remembers the actual kiss, and the second as she imagines the kiss she *really* wants. The song was published in 1821 as Op. 2. (Op. 1, published the same year and dating from 1815, was the even more dramatic Johann Wolfgang von Goethe setting, *Erlkönig*.)

Schubert set 'Du bist die Ruh' by Friedrich Rückert in 1823, and published it in 1826. It's the polar opposite of 'Gretchen am Spinnrade', breathing the restful peace promised by the title. Two verses bewitch us by their beauty, musically identical except that the poet's enjambment binds the first two lines into one – a modest and wholly delightful performing effect. Then Schubert does something that always reminds me of Joseph Wright of Derby, who painted extraordinary pictures of candlelight. As the poet speaks of the temple of his eyes, lit only by the beloved's radiance, Schubert passes through a chiaroscuro of keys to reach a radiant top A flat – twice!

In 1880, WG Cusins, the conductor of London's Philharmonic Society and Master of the Queen's Music, published a volume of forty-five Tennyson settings (thirty-five of which were entirely new), dedicated 'by express permission' to Queen Victoria and including 'Go not, happy day!'. The composers ranged from Emily Troup, who is otherwise known only for her witty settings of some of the *Nonsense Songs* of her friend, Edward Lear – her *The Owl and Pussy-Cat*, in my

view, is definitive – to Sir Arthur Sullivan, with everyone in between – Frederic Cowen, George Macfarren, Charles Hubert Parry and Charles Villiers Stanford, to name but a few. But Cusins had also called on his continental contacts to contribute, most notably Joseph Joachim, Joachim Raff, Saint-Saëns, Gounod and – **Franz Liszt**. His beautiful song is in his extraordinary, spare, recitative-like, late style. Tennyson's own favourite settings of his verses, by the way, were composed by his good friend – Edward Lear!

'Die drei Zigeuner' Liszt's portrait of three gypsies (as the old translations term them) dates from 1869. It's a sort of vocal Hungarian rhapsody, picturing the one smoking, one playing his fiddle, and the other asleep.

Schiller's 1801 play *Die Jungfrau von Orleans* made the story of Joan of Arc popular throughout Europe for the whole of the nineteenth century – the last work of Sir William Sterndale Bennett (WG Cusin's teacher and predecessor at the Philharmonic Society) was a piano sonata based on the play. Liszt's *scena* 'Jeanne d'Arc au bûcher' is based on a poem by Alexandre Dumas, where Joan reviews her story so far, and stoically embraces her fate for the good of France. First composed in 1845, Liszt revised it thirty years later, achieving a style not quite so spare as 'Go not, happy day', where the piano can still suggest marching, trembling, the martial call of the trumpet, and the inevitable flames.

The most unlikely composers have furnished the world with volumes of cabaret songs – Arnold Schoenberg, for instance. The young **Benjamin Britten** composed his to words by WH Auden, who was perhaps more at home in cabarets than was the composer.

'Stop all the clocks' is from the play *The Ascent of F6* that Auden wrote with Christopher Isherwood. It was first performed in February 1937 by Hedli Anderson, who later married the poet Louis MacNeice. In June of that year, Britten visited Auden at the prep school where he was teaching, revised the song to its current version, and set about writing more cabaret songs – he'd already composed 'Johnny' in May. 'Tell me the truth about love' eventually appeared in January 1938. Others are lost: the late Donald Mitchell holds out the fascinating possibility of a song called 'I'm a jam tart'.

'Miss Otis regrets' was first performed publicly in the Savoy Theatre, just down the road, in 1934. But before that Cole Porter had honed it at many a cocktail party. The whole thing started at a party, in fact. A conventional country and western lament for lost love was on the wireless, and afterwards Porter improvised a parody, replacing the hapless cowboy with an uptight society lady, who, dumped, took her revenge and ... but there may be people here who don't know how it ends. As with other great works of art that owe their inspiration to apparent trivia, once its immediate context has been shrugged off, the performer can reveal its true status. So put all this out of your mind, and enjoy the song.

'Pirate Jenny' is from *The Threepenny Opera*, the 1928 version of John Gay's early eighteenth-century *Beggar's Opera* that **Weill** wrote in Berlin with Bertholt Brecht. The charlady is not what she seems.

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