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CLASSICS

An impressionist landscape painting by J.M.W. Turner, showing a sunset or sunrise over a valley with rolling hills and four trees in the foreground. The sky is filled with horizontal bands of color, and the sun is a bright red orb in the center. The trees have dark trunks and reddish-brown foliage.

BERG

COMPLETE SONGS

Myung Jae Kho *soprano* · Elisabetta Lombardi *mezzo-soprano*
Mark Milhofer *tenor* · Mauro Borgioni *baritone*
Filippo Farinelli *piano*

Alban Berg 1885-1935
Complete Songs

Jugendlieder

1. Heiliger Himmel (Evers, 1901) * * x	3'32	25. Schummerlose Nächte (Greif, 1903) *	1'26
2. Herbstgefühl (Fleischer, 1901) *	2'39	26. Nachtgesang (Bierbaum, 1903) * * x	3'10
3. Unter der Linde (Vogelweide, 1901) * * x	2'14	27. Es wandelt, was wir schauen (Eichendorff, 1904) *	3'00
4. Spielleute (Ibsen, 1902) *	3'39	28. Liebe (Rilke, 1904) §	1'37
5. Wo der Goldregen steht (Lorenz, 1902) *	2'39	29. Wandert, ihr Wolken (Avenarius, 1904) * * x	1'51
6. Lied der Schiffermädels (Bierbaum, 1902) °	1'24	30. Im Morgengrauen (Stieler, 1904) *	2'04
7. Abschied (Monsterberg- Muenckenau, 1902) *	0'48	31. Grabschrift (Jakobowski, 1904) °	1'39
8. Liebeslied (Towska, 1902) * * x	1'36	32. Traum (Semler, 1904) *	2'53
9. Über meinen Nächten (Dolorosa, 1902) § * x	2'44	33. Furcht (Busse-Palma, 1904) § * x	1'03
10. Sehnsucht I (Hohenberg, 1902) °	1'28	34. Augenblicke (Hamerling, 1904) *	2'12
11. Vielgeliebte, schöne Frau (Heine, 1902) *	1'26	35. Die Näherin (Rilke, 1904) °	1'19
12. Sehnsucht II (Heine, 1902) §	2'06	36. Erster Verlust (Goethe, 1905) *	1'22
13. Sternfall (Wilhelm, 1902) °	1'38	37. Süß sind mir die Schollen des Tales (Knodt, 1905) §	2'03
14. Sehnsucht III (Hohenberg, 1902) *	2'26	8. Er klagt, daß der Frühling so kortz blüht (Holz, 1905) *	1'20
15. Ich liebe dich! (Grabbe, 1903) * 0'52		39. Ich und du (Busse, 1905) * * x	1'47
16. Ferne Lieder (Rückert, 1903) *	2'48	40. Fromm (Falke, 1905) § * x	1'13
17. Ich will die Fluren meiden (Rückert, 1903) °	1'36	41. Über Nacht und Tag <i>1st version</i> (Roquette, 1905) ° * x	1'34
18. Geliebte, Schöne (Heine, 1903) *	2'01	42. Über Nacht und Tag <i>2nd version</i> (Roquette, 1905) * * x	2'10
19. Schattenleben (Greif, 1903) *	1'49	43. Tiefe Sehnsucht (Liliencron, 1905) *	1'26
20. Am Abend (Geibel, 1903) °	1'58	44. Über den Bergen (Busse, 1905) *	1'31
21. Wenn Gespenster auferstehen (Dörmann, 1903) * * x	1'54	45. Am Strande (Scherer, 1905) *	2'05
22. Vom Ende (Madeleine, 1903) * * x	1'37	46. Reiselied (Hoffmannsthal, 1905) * * x	1'28
23. Vorüber! (Wisbacher, 1903) *	1'22	47. Spuk (Hebbel, 1905) * * x	1'35
24. Scheidelied (Baumberg, 1903) * * x	2'30	48. Aus "Pfungsten, ein Gedichtsreigen" (Evers 1905) * * x	1'22

49. Winter (Schlaf, 1905) °	1'14	Sieben Frühe Lieder °	
50. Fraue, du süße (Finckh, 1906) * 3'03		75. Nacht (Hauptmann, 1908)	4'00
51. Wår ich ein Tröpflein Tau (Bruns, 1906) ° * x	1'04	76. Schilflied (Lenau, 1908)	2'15
52. Verlassen (Bohemian folk songs, 1906) °	2'03	77. Die Nachtigall (Storm, 1907)	2'03
53. Regen (Schlaf, 1906) °	1'35	78. Traumgekrönt (Rilke, 1907)	2'40
54. Traurigkeit (Altenberg, 1906) * 1'36		79. Im Zimmer (Schlaf, 1905)	1'17
55. Hoffnung (Altenberg, 1906) §	1'21	80. Liebesode (Hartleben, 1906)	1'50
56. Flötenspielerin (Altenberg, 1906) *	1'20	81. Sommertage (Hohenberg, 1908)	1'52
57. Spaziergang (Mombert, 1906) * 1'22		Vier Lieder Op.2 (1909-10) °	
58. Die Soldatenbraut (Mörrike, 1906) ^ * x	1'40	82. Dem Schmerz sein Recht (Hebbel)	3'07
59. So regnet es sich langsam ein (Fleischen, 1906) §	1'10	83. Schlafend trägt man mich (Mombert)	1'18
60. Eure Weisheit (Fischer, 1906) §	1'08	84. Nun ich der Riesen Stärksten (Mombert)	1'00
61. Grenzen der Menschheit (Goethe, 1904) *	3'54	85. Warm die Lüfte (Mombert)	2'56
62. Ballade des äußeren Lebens (Hoffmannsthal, 1905) ° * x	3'28	Altenberg Lieder Op.4 (1911-12) ^	
63. Im Walde (Björnson, 1903, duet) ° * * x	1'13	86. Seele, wie bist du schöner	2'41
64. Viel Träume (Hamerling, 1903, duet) § * * x	1'36	87. Sahst du nach dem Gewitterregen den Wald?	1'08
65. Der milde Herbst von Anno 45 (Mell, 1906) * * x	2'28	88. Über die Grenzen des Alls	1'32
66. Was zucken die Braunen Geigen (Delle Grazie, 1906) § * x	1'04	89. Nichts ist gekommen	1'33
67. Leben (Evers, 1907) * * x	1'54	90. Hier ist Friede	3'26
68. Holephann (Wallpach, 1907) * * x	1'00	91. Schliesse mir die Augen beide (Storm, 1925) ^	1'07
69. Mignon (Goethe, 1907) °	1'31	92. Lied der Lulu (Wedeking, 1934) ^	2'56
70. Die Sorglichen (Falke, 1907) °	2'01	93. Klagegesang von der edlen Frauen des Asan-Aga (Goethe, 1903, melodram) # * x	8'26
71. Trinklied (Henckell, 1907) * * x	1'11		
72. Schliesse mir die Augen beide (Storm, 1907) °	1'07		
73. Das stille Königreich (Busse, 1908) °	1'33		
74. Leukon (Gleim, 1908) *	1'49		

Mauro Borgioni *baritone* * · Elisabetta Lombardi *mezzo-soprano* °
 Mark Milhofer *tenor* § · Myung Jae Kho *soprano* ^
 Stefanie Köhler *speaker* #

Filippo Farinelli *piano*

* world premiere recording (Book 3, UE (2015))

Between 1985 and 1987, Universal Edition (UE) published Christopher Hailey's two-volume selection of Alban Berg's *Jugendlieder* comprising the 46 songs composed between 1901 and 1908. 1985 marked the centenary of the composer's birth, and for the occasion His Master's Voice (EMI) released a recording of 22 of the pieces from the UE collection sung by the baritone Dietrich Fischer-Dieskau, accompanied by Aribert Reimann on the piano. In 2015, thirty years after the publication of the first volume of songs, Hailey completed his edition of the third and last volume for UE, which contains the 25 *Jugendlieder* that were not included in the previous two volumes, plus a number of appendices comprising two duets, a melologue on a translated text by Goethe, two fragmentary Lieder and two spurious ones. According to the criteria adopted for the UE edition, which is still the only one available, these volumes cannot claim to be a critical edition. The works in question largely belong to two volumes of manuscript scores kept in the Nachlass Alban Berg at the Österreichische Nationalbibliothek (ÖNB). The library purchased the entire legacy in 1976, following the death of Helene Berg, the composer's widow, who hitherto had prevented the study and publication of the *Jugendlieder* manuscripts. Prior to 1976 Hans Redlich and Nicholas Chadwick had actually compiled lists of these Lieder with some hypothetical dates, which sometimes turned up in dissertations and inventories. However, the first complete catalogue of Berg's works was only published in 1980, thanks to the efforts of Rosemary Hilmar, who largely maintained the order provided by Berg in the index to the two volumes of manuscript scores. At present we are still awaiting the publication of the critical edition of the *Jugendlieder* that is currently in preparation at the Alban Berg Stiftung in Vienna.

Given this state of affairs, our aim here is to provide listeners with a first complete recording of the *Jugendlieder*. However the CD set also includes the *Sieben frühe Lieder*, the *Vier Lieder* Op.2, the *Altenberg Lieder* Op.4 in the version for voice and piano, the appendices to the third volume of the above-mentioned UE edition with the exception of the fragmentary and spurious songs, the Lied *Schliesse mir die Augen*

beide in the 1925 version, and the *Lied der Lulu*, from the opera of the same name. It is thus the first complete recording of Berg's Lieder.

One of the salient problems with the *Jugendlieder* concerns the relationship between numeration and dating. While musicologists tend to agree that these youthful works date back to the 1901 to 1908 period, there is still a degree of uncertainty regarding precisely when some of the individual pieces were composed. For the recording we decided not to abide by the temporary opus numbers Berg attributed to his Lieder, although this was the system adopted by the EMI recording. Instead we chose to use the numbering proposed by Rosemary Hilmar for the catalogue she compiled, even if this sometimes means some slight deviation from the chronological order of the compositions. In the broader spectrum, however, the chronology is all in place, allowing listeners to appreciate the composer's gradual emancipation from tonality and the development of the dodecaphonic method that made Berg one of the most interesting composers of the 20th century.

Given that most of the hand-written scores are now accessible on the ÖNB website, it made sense to cross check these sources with the printed edition. The comparison brought to light editorial errors and changes that should have been flagged by the editor of the UE edition, since they regard not only pitch, but also dynamics, rhythm and articulation, as indicated by the composer. In other cases we have opted for variants the composer had envisaged, but were not included in the UE edition. In particular it is evident that in his concept of harmonics Berg was already seeking highly individual ways of eluding the constraints of tonality back in the days of the early Lieder. Such expedients were probably misinterpreted by the editor of the UE edition, who proceeded to fit everything into the tonal system, largely through enharmonic translation of notes and chords. The outcome is a sort of "betrayal" of Berg's efforts to dilute progressively the sphere of tonality. Granted, his methods were still highly personal and experimental, but by the time he composed the *Sieben frühe Lieder* and more markedly in the *Vier Lieder* and the

Altenberg Lieder he was able to achieve exactly what he had in mind.

Berg only provided opus numbers through to the Lieder composed in 1905. In the final catalogue of his works all such numeration has been abolished. Only the last four Lieder of his early years (numbers 82 to 85), composed between 1909 and 1910, were included in the *Vier Lieder* Op.2. Conceived from the outset as an anthology, these latter songs were removed from the second volume of the manuscript scores, even though they still feature in the index. The remaining *Jugendlieder* have no opus numbers, and nor do numbers 45, 59, 71, 73, 77 and 80 that ended up in the *Sieben frühe Lieder*, dated 1907 but only published in 1928. That same year he also wrote an orchestral version of the same collection, first performed in Berlin on 3 May 1929, and only published by UE in 1959. With respect to the known manuscript versions (there are several of the same Lieder), Berg also modified certain notes and secondary lines, which were then changed in the piano version. Similar adjustments were made to the order of the pieces.

This recording is based on the 1928 edition of the *Sieben frühe Lieder*, which Berg conceived as a piano arrangement of the orchestral score. There are numerous secondary lines, with indications regarding the instrument involved, that the composer did not intend for the piano, as a note at the end of the score makes clear. This was also true for the *Altenberg Lieder* Op.4. Although they were conceived for voice and orchestral accompaniment, there is also a piano version in which the fifth and last Lied was unquestionably an arrangement made by Berg himself. Although there is plentiful evidence to prove this in articles and essays published in magazines as early as 1948, in the UE edition of 1953 the arrangements are all attributed to Hans Erich Apostel. The piano version of the *Altenberg Lieder* has become a regular feature in the repertoire of many important singers, and the need to rectify this inaccuracy was one of the reasons for including the cycle in the present recording.

Regarding the appendices to the recent UE third volume of the *Jugendlieder*, it was decided to leave out the songs *Die Verweisten* and *Märchen*, which are unquestionably spurious despite their inclusion in the volume of Berg manuscripts, and the fragments

Mahomets Gesang and *Läuterung*, which would have required very arduous and questionable completion. The melologue *Klagegesang von der edlen Frauen des Asan-Aga* of 1903, on the other hand, has been included. It was based on Goethe's translation of a Morlach folk poem that already existed in an Italian translation by Abbot Alberto Fortis, which was probably the basis for Goethe's German version.

From the stylistic point of view, Berg's early Lieder vary widely in derivation. In the songs composed between 1901 and 1902 there is evidence of the influence of Franz Schubert, Robert Schumann, Richard Wagner and Gustav Mahler. Next came Lieder in which the use of chromatism and enharmonic procedures unquestionably point in the direction of Richard Strauss and Hugo Wolf, even if the parallel chords are more French in orientation. From the autumn of 1904, however, Berg adopted a new approach to his compositions of songs, adding to the consistency of the piano part and handling his thematic material with more counterpoint and rhythmic variation. Here the influence is that of Johannes Brahms, who was a point of reference for the entire school of Arnold Schönberg. In the following years the Brahms-like counterpoint approach amalgamated with frequent use of harmonies based on complete whole tone scales and augmented fourths and fifths, as well as harmonic connections derived from free treatment of dissonance. This culminated in the cohesive impact of the *Sieben frühe Lieder*.

With the *Vier Lieder* Op.2 the composer gradually transcended tonality. Already the first song, on a text by Friedrich Hebbel, reveals a much wider concept of tonality even though it is in D minor, a key that was dear to Berg on account of its connection with his wife Helene. But it is only in the last Lied, on verse by the coeval poet Alfred Mombert, that Berg achieved something akin to complete suspension of tonality. There is no key indication, and it contains a glissando passage in which the left and right hand at the same time respectively play only white and only black notes, producing complete harmonic saturation. Chromatic completion is also at hand in the fourth to last beat, where Berg uses an eleven-note chord, mentioned in Schönberg's *Harmonielehre* for its aesthetic value on account of the autonomous sound created despite its total lack of functional justification.

Suspension of tonality is also the salient feature of the following *Altenberg Lieder* Op.4, where the composer uses a system of complex interrelated motifs to invest the cycle with stricter structural coherence with respect to the earlier collection. This is also evident from the formal point of view, especially in the way the first four songs contain elements of a group of motifs that are developed and recapitulated in the fifth and last Lied, which lasts almost as long as the sum of the previous four.

In 1925, to mark the 25th anniversary of UE, Berg wrote a second version of the Lied *Schliesse mir die Augen beide* on verse by Theodor Storm. The first version dated back to 1907 and was included in the second manuscript volume of the *Jugendlieder* as number 75. At a distance of almost twenty years, following the experience of *Wozzek* and the *Kammerkonzert*, Berg had achieved complete mastery of what his teacher Arnold Schönberg had described as «the method of composing with twelve notes that relate solely one to another». In its fluidity and expressive freedom, the second version of this Lied clearly has features in common with the *Lyrische Suite*, the composition for string quartet that Berg also began in 1925. Both embody the underlying numerological structure that Berg was increasingly fond of, and in both he attributed a functional role to the notes F and B, which in German are F and H, the initials of Hanna Fuchs, the woman with whom he was secretly in love.

The last composition included in the set is the *Lied der Lulu* in the version for voice and piano that Berg wrote and dedicated to his friend Anton Webern for his fiftieth birthday, on 3 December 1933. It is a short piece, but it plays an essential role in our appreciation of how Berg's musical language evolved towards complete dodecaphony. When the composer dedicated his opera *Lulu* to Schönberg, he also wrote to his teacher in a letter dated 28 August 1934 that expresses his conviction in the dodecaphonic method: "The whole world, including the German world, should realize from the dedication that this German work – like all my compositions – belongs to the sphere of true German music that will forever bear your name».

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Translation by Kate Singleton



Filippo Farinelli (Assisi 1976) is a pianist and a multifaceted musician, mainly specialized in the chamber and vocal chamber repertoire.

His passion for the French repertoire has led to various recording projects with Brilliant Classics, including the complete chamber vocal catalogue by Maurice Ravel and André Jolivet, alongside the complete music for Saxophone and Piano by Charles Koechlin together with David Brutti. His interest in the chamber

music repertoire of the last century embraces Luigi Dallapiccola's vocal compositions as well as the sphere of Entartete Musik. His focus on the contemporary repertoire for solo piano comprises music by Italian composers such as Donatoni, Sciarrino and Momi, and he also performs works from the international repertoire for chamber ensemble including works by Denisov, Messiaen and Williams. He is co-editor of the critical edition of Guido Alberto Fano's *Fantasia Sonata* for SEDM.

He has won several international awards, including the Gaudeamus Interpreters Contest 2007 in Amsterdam, the 18th Caltanissetta International Contest and the 21st International Contest in Trapani. He has also founded several ensembles: the Duo Disecheis, specialized in the historical and contemporary repertoire for sax and piano; Duo Komma which aims to rediscover and reassess manuscript works belonging to Italy's 19th and 20th-century instrumental repertoire; and the Quartetto Rêves, devoted to the French duo to quartet repertoire of the 19th and 20th centuries.

He works with eminent musicians such as Melissa Phelps, Elisabeth Perry, Federico Mondelci, Mario Caroli, Ivo Nilsson, Patrick De Ritis, Jonathan Williams, and singers such as Monica Piccinini, Alda Caiello, Sophie Marilley, Mark Milhofer, Christian Immler and Roberto Abbondanza.

Filippo regularly performs in concert cycles throughout Italy and in events such as the Ljubljana Festival, MusicaRivaFestival, "from Bach to Bartòk" in Imola, Festival delle Nazioni in Città di Castello, Automne Musical in Châtellerauld, Sagra Musicale Umbra. He has mainly recorded with Brilliant Classics and Tactus.

He has degrees in piano and chamber music as well as composition and orchestral conducting. Moreover, he obtained a postgraduate degree in vocal chamber music at the Music University of Vienna. His teachers have included Charles Spencer, Irwin Gage, Dalton Baldwin, Pier Narciso Masi and Dario De Rosa. He currently teaches vocal chamber music in Italian Conservatoires and holds master classes elsewhere in Europe.



Mauro Borgioni studied singing at the Scuola Civica in Milan and the Conservatoire in Cesena, later specializing at the Fondation Royaumont in Paris.

He has worked with various ensembles and orchestras, including Concerto Italiano, Orchestra da Camera di Mantova, Orchestra Sinfonica of the Italian broadcasting company RAI, Orchestra Regionale della Toscana, La Cappella Reial de Catalunya, Orchestra Lorenzo da Ponte, Die Kölner Akademie and Concerto Romano.

He has sung under the baton of acclaimed conductors such as Rinaldo Alessandrini, Jordi Savall, Diego Fasolis, Timothy Brock, Jurai Valchua, Jonathan Webb, Antonio

Florio, Alfredo Bernardini, Alessandro Quarta and Lorenzo Ghielmi, performing in prominent concert halls and opera houses, including the Konzerthaus in Vienna, Cité de la Musique in Paris, Teatro Regio in Turin, Kölner Philharmonie, Auditorium de Madrid, National Centre for Arts and Performing in Beijing and UCLA in Los Angeles.

His particular focus on the baroque repertoire has led him to sing the title roles in *Orfeo* and *Il Ritorno di Ulisse in patria* by Monteverdi, Aeneas in Purcell's *Dido & Aeneas*, Astolfo in Vivaldi's *Orlando Furioso*, Euandro in *Julo Ascanio, Re d'Alba* by Fux, Harman in *Esther* and Polifemo in *Acis and Galatea* by Handel.

His repertoire also includes numerous sacred works: *Vespro della Beata Vergine* by Monteverdi; the *Christmas Oratorio*, the *Matthäus* and the *Johannes* Passion, and the B minor Mass by J.S. Bach; *Messiah* and *La Resurrezione* by Handel; Haydn's *Pauken* and *Nelson Masses*, the Mozart and the Fauré *Requiem*.

He is also involved in contemporary music, his repertoire including *The Traveller in Carlew River* and *Noe in Noye's Fludde* by Benjamin Britten with the Camerata Strumentale Città di Prato conducted by Jonathan Webb, and *Aye in Akhnaten* by Philip Glass with the Orchestra del Teatro Regio di Rorino conducted by Dante Anzolini.

He has recorded for the Alpha-Prod, Brilliant Classics, Arcana, Glossa, Ricercar and Fra Bernardo labels, as well for various radio and television broadcasting companies.



Elisabetta Lombardi, mezzo-soprano, earned her degree in vocal performance with first class honors at the Conservatoire in Turin, Italy. She continued her studies in a two year MA in Vocal Chamber Music at the Conservatoire in Pesaro, Italy, again with full marks and honors. She furthered her voice studies and expanded her chamber and oratorio repertoire in Germany and Austria, where she attended masters classes with Judith Beckmann, Irwin Gage, Hartmut Höll and Graham Johnson at the Mozarteum in Salzburg and the Bach-Akademie in Stuttgart, as well as with Dalton Baldwin in France.

She was a finalist at the Cardiff "Singer of the World" contest. She came first in the Conegliano vocal chamber music contest and also won "The

Instruments in '900", dedicated to contemporary music. Elisabetta made her debut at the Teatro Regio in Turin singing Hänsel in *Hänsel und Gretel* by Humperdinck, thereafter taking part in productions staged in Naples, Parma, Modena, Lucca, Macerata and many German opera houses.

Elisabetta's brilliant career in chamber and oratorio music has spread from Italy to Germany, Austria, Switzerland, Bulgaria, Iceland, USA and China. She has participated in various festivals, including Ravenna Festival, Sagra Musicale Umbra, Settembre Musica in Turin, International Piano Festival in Bergamo and Brescia, Baroque Festival in Viterbo, Music Weeks in Bologna, Concert Season of the Scarlatti Hall in Naples and the Spanish Academy in Rome, the Berlin and Munich Philharmonic season, the Ars Festival of Reikjavick, the Tiroler Festspiele of Erl, the Herrenchiemsee Festspiele.

Her numerous recordings include the Pergolesi *Salve Regina* and *Messa Romana*, *Il mondo alla roversa* by Galuppi (Bongiovanni), Mozart's *Le nozze di Figaro* (Koch-Schwann), the *Messa dell'incoronazione and Vesperae solemnes de confessore* (EMI), the Castiglioni *Cantus Planus* (Col Legno), Ravel's *Chamber Melodies* (Brilliant Classics), Debussy's *Mélodies* (Brilliant Classics) and the *Offertories* by Giuseppe Giordani, the Fermo cathedral chapel composer. Further releases include recordings of the W. Kienzl *Lieder* for Chandos.

Elisabetta has recorded programs for the Italian broadcasting company RAI, the English BBC and the German Radio of Berlin.

She has taught Vocal Chamber Music at the Music Conservatoires of Milan, Rovigo and Udine, Italy, and is currently Professor of Vocal Chamber Music at the Pergolesi Conservatoire in Fermo, Italy. She is also a regular guest Professor at courses elsewhere in Italy and abroad.



Mark Milhofer is equally at home with the music of Rossini as he is with the repertoires of Monteverdi, Mozart, Strauss or Benjamin Britten. A choral scholar at Magdalen College, Oxford, he then studied at the Guildhall School of Music in London and the As.Li.Co. Opera Studio in Milan, where he worked with Renata Scottò and Leyler Gencer. He made his debut and launched his international career at the Teatro Regio in Parma singing Ramiro in Rossini's *La Cenerentola*, conducted by Alberto Zedda and directed by Pier Luigi Pizzi. He has since travelled the world to sing in operas that include *Don Pasquale* in Zagreb, *A Midsummer Night's Dream* in Valencia and Palermo, Monteverdi's *Ulisse* for the Royal Opera House, Covent Garden, Nadir in Bizet's *Les Pêcheurs de Perles* for the Daegu Opera Festival in South Korea, Camille de

Rosillon in Lehar's *Die Lustige Witwe* for Opera Graz, Thespis/Mercure in Rameau's *Platee* in Stuttgart (directed by Calixto Bieito) and Dresden (directed by Rolando Villazon), Arnalta in *L'Incoronazione di Poppea* in Berlin, *Così fan tutte* (including the final production directed by Giorgio Strehler) in Istanbul, Moscow, Beijing, Shanghai, Seoul, Tel-Aviv, Cairo and Alexandria and the Conte d'Almaviva in *Il Barbiere di Siviglia* in Split, Croatia and in the Netherlands.

A busy concert schedule often includes Britten's *Serenade for Tenor, Horn and Strings*, the Bach Passions, Britten's *War Requiem* and Rossini's *Petite Messe Solennelle*. His performances in Orff's *Carmina Burana* in St. Etienne, Munich, Zagreb, Parma, Monte Carlo and most recently in the Royal Albert Hall met with widespread acclaim.



Soprano **Myung Jae Kho** was born in Seoul in South Korea but is an Italian citizen. She studied singing at the Chong Shin University in Seoul under Sanghoon Yoo, obtaining a first class degree. From 1995 to 1997 she sang in the Korean National Choir, also working as a soloist. Following her move to Italy she took a first class diploma in singing under Francesca Como and in 2009 a first class degree in chamber music under Costantino Mastroprimiano at the Conservatoire in Perugia.

Among the many master classes she attended of particular significance were those devoted to Chamber Music with Fortepiano taught by Mastroprimiano and the seminar on Lieder Interpretation at the Accademia Chigiana in

Siena with Christoph Pregardien. She also specialized with Carmen Gonzales, and from 2007 to 2012 concentrated on the Lied repertoire (Schumann, Brahms, Tosti, Wolf and French mélodies from Duparc to Poulenc) under the guidance of Guido Salvetti and Stelia Doz. She also attended courses in vocal technique led by Antonino Tagliareni.

Her opera repertoire includes Despina in *Così fan tutte* and the Queen of the Night in *Die Zauberflöte* by Mozart and Belinda in Purcell's *Dido and Aeneas*, all of which met with huge acclaim on the part of audiences and critics alike.

She frequently sings in concerts at national and international festivals, choosing from a wide repertoire of opera, sacred and baroque music and Lieder.

She won the Associazione Spazio Musica di Orvieto international contest in 2001 and the Guido Monaco World Competition in 2002. She has sung for recordings of Handel's *Messiah*, Vivaldi's *Magnificat*, for albums of *Schumann's Last Songs*, of *Lieder* by Brahms and *Melodies e chansons da Duparc a Poulenc*.

In 2011 she taught a masterclass with Stelia Doz at Chong Shin University in Seoul. At present she teaches voice studies at the Scuola di Musica del Trasimeno and the Italo Calvino Music High School at Città della Pieve.



Stefanie Köhler is a speaker, speech coach and breathing and movement teacher who has worked at the universities of Salzburg, Stuttgart and Karlsruhe. For several years she was part of the Studio gesprochenes Wort. As a mezzosoprano she has appeared with the Pfälzische Vokalensemble and in performances of new works such as Lachenmann's *TemA for flute, cello and voice*. Her performances of spoken parts include that of the Witch of Endor in Honegger's *König David* and the part of Death in staged performances of Distler's *Totentanz*. She was Antigone in *Oedipus*

at Colonus by Sophocles and has devised and taken part in many readings and recitations, often combined with chamber music.

Since 2003 Stefanie Köhler has taught at the department for music education and the drama school at the College of Music in Frankfurt am Main. She has also held courses in Helsinki, Copenhagen and Fermo and was speech coach for numerous productions at the Royal Opera of Copenhagen. She regularly coaches actors and singers at various theatres (Pforzheim, Bochum, Mainz, Festspielhaus Baden-Baden) and is speech teacher at the Schauspiel Frankfurt and the Staatstheater Mainz. Her book about articulation, *Die Stimmkugel*, was published in 2016 by Henschel Verlag, Berlin.

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