

“You are what you are”

For many years I have been an enthusiastic Viola player and for many years I have been married to a wonderful voice.

So it is quite logical that we want to blend musically. At the beginning of our journey we discovered the beautiful “Lieder op. 91” by Johannes Brahms.

What next? This question is natural considering our unusual combination.

We became aware that there had been a famous couple that explored this repertoire – Lore Fischer and Rudolf Nel. They composed many pieces for themselves and brought forgotten works out of the obscurity. Composer friends dedicated pieces for them. Even their life span was identical: 1908 – 1992. She was a famous concert singer and teacher, he was principal Viola with Bavarian Radio Orchestra and Professor for Viola in Munich.

For this CD we have chosen pieces that were written for Lore Fischer and Rudolf Nel and also some of their repertoire. Their longtime accompanist was Herrmann

Reutter, composer, pianist and since 1956 director of the Musikhochschule Stuttgart.

Our pianist, with whom we have been working for many years, is Wolfgang Heinz, conductor at the Staatsoper Stuttgart for the Ballett Company.

The composers

The lives of all our composers coincide with the darkest years of the 20th century. Is that perhaps the reason that, consciously or subconsciously, night plays an important role for all three of them? The sinister night. The transforming night. The night as birthplace of light.

Each of them experienced the years of Nazi rule in different ways.

Adolf Busch (1891 – 1952) was the most important violinist in the first half of the 20th century. He could feel disaster coming and moved to Basel, Switzerland, where he was teacher of Menuhin. When the war began in 1939, he emigrated to America where he founded the Marlboro Festival together with Rudolf Serkin.

Jan Koetsier (1911 – 2006) was a Dutch composer. He was a fantastic pianist and during the war years he worked as an accompanist with touring theatres in Germany and Holland. After the war he had a career as conductor with the Concertgebouw under Mengelberg and later with the Bavarian Radio Orchestra under Jochum. He was very successful as a composer, particularly well known for his works for brass, and was professor at the Musikhochschule Munich.

Otto Jochum (1898 – 1969) was the eldest of the three Jochum brothers (Eugen, Georg Ludwig). He was a strict Catholic and came to terms with the Nazi regime. From 1932 onwards he was director of the municipal singing school in Augsburg and from 1938 director of the Augsburg Conservatory of Music.

The music of Adolf Busch, a student of Max Reger, is late Romantic in style.

Jan Koetsier however is already one epoch further. As a student of Zemlinsky, together with Harald Genzmer, he represented a musical language that found its

climax in the music of Hindemith, Stravinsky and Poulenc.

Otto Jochum wrote in a heroic, neoclassic style, typical for the time. His op. 83 takes the performers to their dynamic limits, so it is not surprising that he wrote a version for orchestra – his op. 83a.

Listen to and enjoy these pieces. Discover the huge variety of the sounds of the night.

We dedicate this CD to Lore Fischer and Rudolf Nel who we unfortunately could not meet personally.

Martin Hahn

Translation: Nigel Treherne



Heidrun Maria Hahn – Soprano

Born in Mannheim, studied at the Musikhochschule in Mannheim and in Bern, Switzerland, with Jakob Stämpfli and Elisabeth Schwarzkopf, amongst others.

Engagements as dramatic soprano at the opera houses Wiesbaden, Graz, Prag, Chemnitz, Kiev and Kuala Lumpur.

Her repertoire at present concentrates particularly on Wagners Elisabeth, Isolde and Brünhilde and with Beethovens Leonore she celebrated great success in Kiev. Busy concert schedule at home and abroad. She has a particular interest in chamber music projects, especially the performances together with her husband Martin Hahn and the conductor Wolfgang Heinz for the combination voice, viola and piano.

Martin Hahn – Viola alta

Born in Bad Säckingen. Studied with Giseler Langscheid, Basel, Henrik Crafoord, Bern, Wolfgang Hock, Baden-Baden, and Jorge Sutil, Munich.

During his career he has played with the following orchestras:

Schweizer Jugendsinfonieorchester, Philharmonische Werkstatt Schweiz, Orchestra of Teatro Nacional Sao Carlos, Lisbon, Sinfonieorchester St.Gallen, Orchester Reto Parolari, Winterthur.

Since 1992 viola player with the Badische Philharmonie, Pforzheim.

Since 2014 he has devoted his attention to the Viola alta (Ritterbratsche).

Wolfgang Heinz – Piano

Born in Wiesbaden and grew up in Munich. Studied conducting and piano at the Musikhochschule Cologne.

Engagements as conductor in Essen, Detmold, Plauen and Pforzheim.

Since 1999 Wolfgang Heinz conducts at the Staatsoper Stuttgart and since 2008 he is assistant musical director of the Stuttgarter Ballett.

Guest appearances in Tokio, Osaka, Seoul, Macao, London, Madrid, Paris and the opera houses in Berlin, Dresden and Munich. Since 2009 he is permanent guest conductor of the Birmingham Royal Symphony Orchestra and he works regularly with the Württembergische Philharmonie, Reutlingen and the West Australian Symphony Orchestra in Perth.

Gesänge der Nacht

JAN KOETSIER

„Anfang und Ende“ Gesänge der Nacht (1932, Neufassung 1956) opus 1

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|---|---|------|
| 1 | I. Anfang und Ende. <i>Sostenuto</i> | 2:50 |
| 2 | II. Nacht. <i>Andantino</i> | 1:40 |
| 3 | III. Mädchen am Fenster. <i>Andante con moto</i> | 2:11 |
| 4 | IV. Nocturn I – Unter den Schatten der Nacht. <i>Tranquillo</i>
Nocturn II – Vom rauschenden Baume. <i>L'istesso tempo</i> | 3:55 |
| 5 | V. Schlußstück. <i>Lento</i> | 1:43 |

ADOLF BUSCH

Drei Lieder für eine Singstimme, Viola und Klavier, op. 3

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| 6 | Nun die Schatten dunkeln. <i>Ruhig bewegt.</i> op. 3 a | 2:27 |
| 7 | Wonne der Wehmut. <i>Langsam.</i> op. 3 a | 2:10 |
| 8 | Aus den Himmelsaugen droben. <i>Ruhig.</i> op. 3 a | 2:13 |
| 9 | Nacht. <i>Ruhig.</i> op. 3 b | 2:09 |
| 10 | Der Blick. <i>Ruhig bewegt.</i> op. 3 c | 3:21 |

OTTO JOCHUM

Gesänge an die Nacht für eine mittlere Stimme, Viola und Klavier, Werk 83

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| 11 | I. Abendhimmel. <i>Langsam</i> | 3:41 |
| 12 | II. In ihrem Nahen. <i>In freiem Fluß, nicht zu rasch</i> | 5:35 |
| 13 | III. Im tiefen Walde. <i>Gehend</i> | 3:42 |
| 14 | IV. Mondnacht. <i>Sehr gehalten und zart, visionär</i> | 3:19 |
| 15 | V. Die Nacht ist groß. <i>Schwungvoll, zügig</i> | 3:30 |

HAHN-TRIO

Heidrun Maria Hahn, Sopran,

Martin Hahn, Viola alta

Wolfgang Heinz, Klavier