

Warner commission / Strauss album with Sabine Devieille and Camerata RCO
Richard Strauss cycle for soprano and instrumental ensemble
(arr. Eberhard Kloke)
Commissioned by Erato-Warner Classics for Sabine Devieille and Camerata RCO
Instrumental ensemble:
String quintet (2 V, Br, Vc, Kb); wind quintet (Fl-also Picc, Ob-also Eh, clar. in B+A-
also bass clar. in B, Fg, Hr) plus trp, harp and piano-also celesta.

Program Sequence:

Das Rosenband from Vier Lieder, op. 36 (1897)

Mohnblumen, Epheu, Wasserrose from Mädchenblumen op. 22 (1889)

Zueignung, Nichts, Die Nacht, Allerseelen from Letzte Blätter op. 10 (1885)

*"Wozu noch, Mädchen", "Breit über mein Haupt", "Schön sind, doch kalt",
"Wie sollten wir geheim sie halten?"* from Lotosblätter op.19 (1888)

Arie der Zerbinetta *"Großmächtige Prinzessin"*
from *Ariadne auf Naxos* op.60 (UA 1916)

*"An die Nacht", "Ich wollt ein Sträußlein binden", "Säus'le, liebe Myrte!",
"Als mir dein Lied erklang", "Amor"* from Brentano Lieder, op.68 (1918)

In the compositional oeuvre of Richard Strauss, the Lied represents a kind of bridge between instrumental music (symphonic poems) and operatic works. The early compositional phase was devoted to instrumental music, the symphonic poems; the early Lied work prepared the ground for the operatic work that came later. For Strauss, the songs were a kind of experimental rehearsal stage for developing and testing the expressive possibilities of the human voice. As can be seen from the detailed explanations by Franz Trenner in the Richard Strauss Chronicle, Strauss liked to combine individual pieces from different cycles in his own song recitals (usually with his wife Pauline Strauss-de Ahna). Although this is somewhat at odds with a planned disposition of the song groups grouped under an opus number, the free combination has become a kind of common practice in dealing with Strauss's great song oeuvre from a certain dramaturgical point of view.

The program/album

The arrangement in freely combined single pieces or song groups from cycles with regard to this program/album with Sabine Devieille and the Camerata RCO follows this tradition and performance practice which is still common today.

The first group of songs from the period of composition from 1885 - 1897 is contrasted in the second part with the Aria of Zerbinetta from the opera *Ariadne auf Naxos* and the Brentanolieder (1916-18).

"Natural moods with soul punch lines" were, according to Strauss' own statement, one of the many facets of his song writing. Therefore, the instrumentation was arranged for an instrumental ensemble (with alternating instruments), which can clearly trace the musical character required in each case, the timbres and their mood changes.

The piano (also celesta) forms with the harp the connection from strings to winds and often refers to typical Ariadne timbres. The first song Das Rosenband shows paradigmatically the development from a piano song to a song for soprano and instrumental ensemble.

Eberhard Kloke, April 2022