

Helena Döse

Thomas Schuback, piano

Edvard Grieg: 1. Med en Primula veris, op. 26:4 *J. Paulsen* 2'06" 2. Det første Møde, op. 21:1 *Bjørnstjerne Bjørnson* 2'06" 3. Jeg elsker dig, op. 5:3 *H.C. Andersen* 2'32" 4. Med en Vandlilie, op. 25:4 *Henrik Ibsen* 2'17" 5. Våren, op. 33:2 *A. O. Vinje* 5'17" 6. En svane, op. 25:2 *Henrik Ibsen* 2'27" 7. Tak for dit Råd, op. 21:4 *Bjørnstjerne Bjørnson* 1'14" 8. Langs en Å, op. 33:5 *A.O. Vinje* 2'35" AB Nordiska Musikförlaget, Stockholm

Edvard Grieg (1843-1907)

hade tidigt som målsättning, i likhet med så många samtida tonsättare i olika länder, att spela på de nationella strängarna i sitt musikskapande. Hans känsliga, lyriska "nordiska" ton gör sig hörd i vad han än skrev. De många sångerna — han komponerade 144 stycken — är företrädesvis till texter av danska och norska diktare. Efter ungdomsårens studier i Tyskland träffade han bland andra H.C. Andersen i Köpenhamn. Samtidigt blev han bekant med Nina Hagerup, ett möte som kan spåras i "Jeg elsker Dig", utgiven 1864. Nina Hagerup blev sedemera Griegs hustru, tillika hans favoritinterpret - "med en vidunderlig stemme og med et likeså vidunderlig foredrag".

Edvard Grieg was an early exponent of the national movement of music in Norway and his tender, lyrical "Nordic" tone can be heard in everything he wrote. His 144 songs were mainly set to texts by Danish and Norwegian poets, among them H.C. Andersen whom he met in Copenhagen after his years of study in Germany. At the same time he made the acquaintance of Nina Hagerup, a meeting that can be traced in the song "I Love Thee" (to Andersen's words), published 1864. Nina Hagerup later became his wife, and also his favourite singer - "with an extraordinary voice and with an equally extraordinary mode of interpretation".

The Grieg songs present few problems. The texts are mostly romantic variations on the theme of love while the music catches the mood and atmosphere admirably. **Jeg elsker dig** (I Love Thee) is a poetical declaration of love; **Det første Møde** (The First Meeting) tells of the sweetness of the first meeting, comparing it to a song in the woods or on the waves in the glow of the setting sun. **Med en Primula veris** (With a Primrose) admonishes us to cherish spring's lovely primrose although we know that summer roses will shortly appear. **Med en Vandlilie** (With a Waterlily) is again a hymn to spring, about the flower with white wings, rapt in dreams. **Våren** (Spring) recalls what will happen, again, when spring is on its way. **Tak for dit Råd** (Thanks for Your Advice) is different, with the Whitman creed about the necessity of travelling the road by oneself. **En svane** (A Swan): according to the old tradition, the swan is silent but sings when it is about to die. **Langs en Å** (Along a Stream): the wood bends over and kisses the dark stream that tries to draw you into the deep.

Romances, yes, but pure and full of feeling.

Helena Döse

När man skriver om sångerskan Helena Döse duger blott och bart en kärleksförklaring. För hon besitter detta märkliga som är förunnat endast ett fåtal. Kalla det gärna en magisk makt, denna utstrålning i röst, ansikte och rörelser. En makt som tårar ett öga, hur garvad lyssnaren än må vara, när hon sjunger en romans eller framträder som exempelvis Mimi. Hon gör att man känner sig uppleva det mycket stora inom konsten.

Helena Döse har redan börjat sin internationella karriär. Bland annat i München, Prag, i Glyndebourne, på Sydneys nya stora opera, på Covent Garden. Samt på Stockholms Operan. I roller som Katja Kabanova, Jenufa, Aida, Manon Lescaut, Tosca, Fiordiligi, Donna Anna.

Hon kommer att fortsätta triumftågen.

Underbara, sköna Helena.

When writing about the artist **Helena Döse** nothing but a declaration of love will do. For she possesses what is granted only the very few. One might call it a magic power, this radiance, in voice, expression and movement. It wets the eye of the listener, however blasé he may be, when she sings a lieder or portrays Mimi, for instance. She makes one experience art in its finest fulfilment.

Helena Döse has already embarked on an international career. In Munic, Prague, Glyndebourne, at the new opera house in Sydney, at Covent Garden. And at the Royal Opera, Stockholm. In parts such as Katja Kabanova, Jenufa, Aida, Manon Lescaut, Tosca, Donna Anna, Fiordiligi.

She is bound for new triumphs.

La Belle Helena.

Thomas Schuback

är kapellmästare och repetitör på Kungl. Teatern i Stockholm. Han har även framträtt som dirigent på Drottningholmsteatern, vid operaensemblens gästspel i Edinburgh och vid operabalettens USA-turné. Han är också en mycket efterfrågad och framgångsrik ackompanjator.

Thomas Schuback is assistant conductor at the Royal Opera in Stockholm and at the Drottningholm Court Opera. He has also acted as conductor during the Opera ensemble's performances at the Edinburgh Festival and during the Opera ballet's US tour. In addition, he is a highly successful accompanist.

Jean Sibelius: 1. Flickan kom ifrån sin älsklings möte, op. 37:5 *J.L. Runeberg* 3'16" 2. Demanten på marssnön, op. 36:6 *J.J. Wecksell* 2'23" 3. Svarta rosor, op. 36:1 *E. Josephson* 1'59" 4. Men min fågel märks dock icke, op. 36:2 *J.L. Runeberg* 2'52" 5. Var det en dröm?, op. 37:4 *J.J. Wecksell* 2'00" 6. Till kvällen, op. 17:6 *A.V. Forsman-Koskimies*, övers. *J. Rundt* 1'22" 7. Den första kyssen, op. 37:1 *J.L. Runeberg* 1'57" 8. Säv, säv susa, op. 36:4 *G. Fröding* 2'37" Edition Nils-Georg, Stockholm

Jean Sibelius (1865-1957)

tonsatte närapå hundra sånger, de flesta till texter av svenskspråkiga diktare. Sångerna har kanske inte rönt samma uppmärksamhet som orkestermusiken, något som måste beklagas. För även de vokala kompositionerna innehåller allt det, om än i det mindre formatet, som gjort Sibelius till en så stor och mäktig konstnär. Här återfinner man dramatiken, intensiteten, sorgen. Det rakryggade, detta för Sibelius så utmärkande. Manlighet, om man så vill. Sekelskiftet med dess tänkande och atmosfär har naturligtvis påverkat tonsättaren i hans skapande. Men det han här i sångerna gett av sig själv har fått ett eget liv.

Jean Sibelius composed almost one hundred songs, the majority of them to texts by Swedish speaking poets. The songs, especially abroad, have not enjoyed the same popularity as his orchestral works. This is to be regretted since his vocal compositions, in their smaller form, contain all that made Sibelius such a powerful artist. Here is the drama, the intensity, the sorrow, the uprightness that was so characteristic for Sibelius. His manliness.

The songs have, almost without exception, an undertone of tragedy. **Den första kyssen** (The First Kiss) - what is the thought of heaven when the first kiss is given a beloved: the angels see reflected their own bliss while death turns his face away, and cries. **Svarta rosor** (Black Roses); Sorrow has night-black roses. The despair is almost unbearable. I think I shall die. **Flickan kom ifrån sin älsklings möte** (The Tryst), about the young girl lying to her mother about the meetings with her lover, until he has deceived her when she requests her mother to prepare her grave. **Demanten på marssnön** (Diamonds on the March Snow): How good it is to love the highest that life gives, to glimmer and die when it smiles most beautifully. **Till kvällen** (To Evening): the evening with its myriad of stars offers dreams, freedom, and rest. **Men min fågel märks dock icke** (But My Bird is not Visible): spring welcomes back the migrating birds but the maiden, alas, searches in vain for her bird. **Säv, säv susa** (Sigh, Sigh Sedges): about the woman who screamed like a wing-broken bird when she was killed for her wealth and for her love. **Var det en dröm** (Was It a Dream): Was I once your beloved friend. Keep it deep in your breast: it was your very best dream.

The way of thinking peculiar to the turn of the century naturally influenced Sibelius when creating these works. Yet, what he has given of himself here has literally taken wings.

Frank Hedman