

LIA PALE & MATHIAS RÜEGG

THE
GREAT
EUROPEAN
SONG BOOK

Eine Kunstlied Trilogie



A WINTER'S
JOURNEY

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SONG BOOK

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Franz Schubert

31. Jänner 1797 – 19. November 1828, Wien
komponierte 634 Lieder für Solostimme und Klavier

Als erster im Bunde der drei Romantiker in unserer Trilogie, nimmt Franz Schubert eine besondere Stellung ein. Durch seine Lieder begann für mich ein neues Kapitel und ich tauchte erstmals in die Welt des romantischen Kunstlieds ein. Die Gedichte von Wilhelm Müller, die Schubert zu diesen vierundzwanzig unvergleichlichen Liedern verwandelt hat, haben den Grundstein für meine Kunstlied-Interpretationen und mein weiteres musikalisches Schaffen gelegt. Schritt für Schritt lernte ich seine Melodien kennen und es dauerte beinahe sieben Jahre bis zum Erscheinen von *A Winter's Journey*. Diesen Liedern wohnt ein Zauber inne, denn - egal wie lange oder wie oft ich sie singe, überraschen sie mich jedes Mal aufs Neue. Als ich begonnen hatte, mich mit Schuberts Liedern zu beschäftigen, war ich sechsundzwanzig Jahre alt und befand mich auf meinem Auslandsstudienjahr in Göteborg. Schubert war also nur ein paar Jahre älter als ich, als er mit seinen Vertonungen von Müllers Gedichten seinen Liedzyklus *Winterreise* schuf - er vollendete ihn mit nur dreißig Jahren! Mittlerweile bin ich älter, als er es zu diesem Zeitpunkt war. Der Gedanke, dass das die Musik eines „Gleichaltrigen“ ist, hat mich fasziniert. Und wie gerne hätte ich Wilhelm Müller Fragen zu seinem Wanderer in seinen Gedichten gestellt! Von wem erzählen diese Gedichte und warum beschließen der junge Wandersmann oder die junge Wandersfrau fortzugehen? Angeblich sind

sich Müller und Schubert nie persönlich begegnet. Schon verrückt, dass zwei Menschen, die sich nie kennengelernt haben, gemeinsam ein Werk für die Ewigkeit geschaffen haben. Wie gerne hätte ich Schubert zugehört, wie er seine Lieder im kleinen Kreis mitten in Wien für seine Freunde am Klavier selbst gespielt und gesungen hatte. Ich hoffe, er hätte Freude an meiner Version seines Wirtshauses. Ich jedenfalls habe große Freude an seinen Liedern, denn sie haben mich im wahrsten Sinne des Wortes auf eine Reise geführt. Und ohne diese wäre ich nicht dieselbe.

— Lia Pale

Ich schätze die harmonischen Bögen und den untrüglichen melodischen Sinn Schuberts. Und im unglaublichen „Wegweiser“ ist bereits das halbe *Great American Songbook* vorhanden.

— m.rüegg

31. January 1797 – 19. November 1828, Vienna
composed 634 Lieder for solo voice and piano

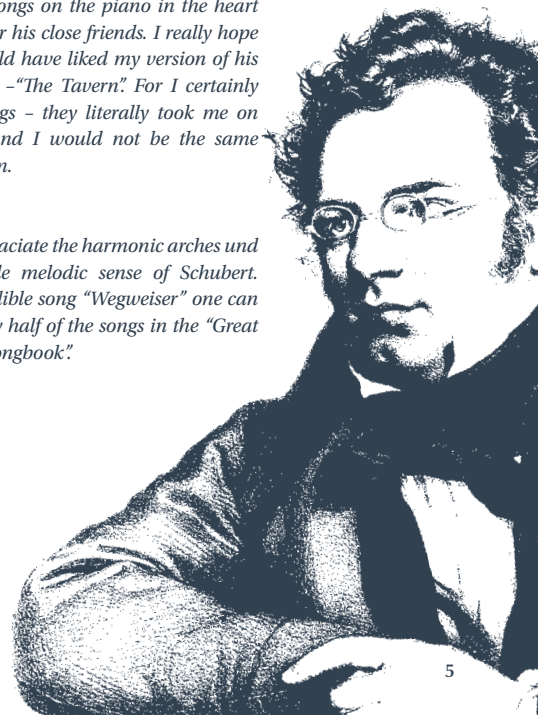
Being the first of the three romantic composers Franz Schubert holds a very special place in our trilogy. Through his songs a new chapter began and for the first time I immersed myself in the musical world of the romantic art song. The poems of Wilhelm Müller, which Schubert transformed into the twenty-four incomparable songs of the “Winterreise,” have laid the foundation for my “Lied”-interpretations and my further musical work within this genre. Step by step, I got to know his tunes and it took almost seven years for me to record the whole cycle of songs and “A Winter's Journey” to come out. To me, these songs are magic, because no matter how long or how often you sing them, they will astonish and challenge you each time. When I started to study Schubert's songs, I was twenty-six years old and was studying abroad in Gothenburg. Schubert was only a few years older than me when he set Müller's poems to music and created his Winterreise - he completed these songs when he was only thirty years old! By now I'm already older than he was at the time. The idea that this is the music of someone “my age” has always fascinated me. Oh how I would like to ask Wilhelm Müller about his wanderer in his poems! Who is he or she and why did the wanderer decide

to leave? Allegedly, Müller and Schubert never met in person. It's incredible that two people who've never met, worked together and created something so meaningful for so many generations to come. I wish I could have listened to Schubert as he sang and played his songs on the piano in the heart of Vienna for his close friends. I really hope that he would have liked my version of his “Wirtshaus” - “The Tavern.” For I certainly love his songs - they literally took me on a journey and I would not be the same without them.

— Lia Pale

I truly appreciate the harmonic arches und unmistakable melodic sense of Schubert. In the incredible song “Wegweiser” one can hear already half of the songs in the “Great American Songbook.”

— m.rüegg



Werktreue des Ausdrucks – Ausdruck der Werktreue

An jenem Januarmorgen 2014 herrschte klirrende Kälte. Ich flüchtete mich ins Innere des Basler Rundfunkgebäudes, wo ich als Gesprächsgast zur Aufzeichnung einer Sendung über Schubert erwartet wurde, zu *einer Reise durch die Winterreisen*. Bei einer heissen Tasse Kaffee gewährte mir die freundliche Radioredakteurin einen Überblick über das, was mich erwartete. Es sollte unter anderem der Frage nachgegangen werden, ob die laut zeitgenössischen Quellen verstörende Wirkung der *24 schauerlichen Lieder* (Schubert) heute noch nachvollziehbar ist. Bearbeitungen von lebenden Komponisten wie Hans Zender und Mathias Rüegg sollten demonstrieren, wie sie heute klingen könnten.

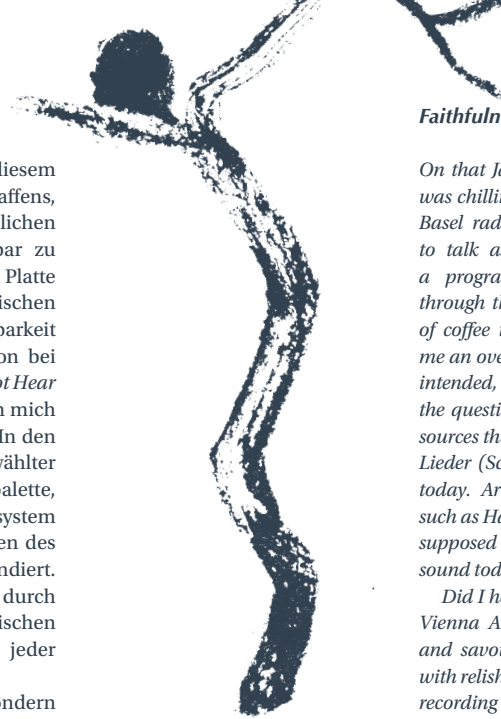
Hörte ich richtig? Rüegg? Der Rüegg vom *Vienna Art Orchestra*?! Die Redakteurin nickte und kostete den Moment meiner Überraschung genüsslich aus. Sie reichte mir die Hülle einer mit *gone too far* betitelten CD-Aufnahme. *LIA PALE*, stand in grossen Lettern über dem Portrait einer jungen Frau, das wie aus der Zeit gefallen schien; hart kontrastierendes Schwarzweiss. Das Zusammenspiel aus durchdringendem, die Kameralinse fokussierendem Blick und schützend zum Hals geführter Linken barg eine faszinierende Brisanz.

Auffrischer Tat ertappt, sagte diese Körpersprache, *gone too far*. Ich wurde unversehens zum Komplizen dieser enigmatischen Gestalt. *Gone too far*; ohne Frage- oder Ausrufzeichen, eine nüchterne Feststellung. Mir erschloss sich ein Ensemble aus Bild und Worten, das Gewissheit vermittelte: *Der Zweck heiligt die Mittel*.

Der Zweck einer wie auch immer gearteten

künstlerischen Darstellung der *Winterreise*, diesem Meilenstein abendländischen Kulturschaffens, besteht fraglos darin, existenziellen menschlichen Schmerz in all seinen Ausprägungen hörbar zu machen. Auf dem Heimweg schob ich die Platte ein, gespannt, aber mit der Skepsis des klassischen Musikers, der auf Werktreue und Unantastbarkeit des Urtexts eingeschworenen ist. Doch schon bei den ersten Takten von *Gute Nacht – You Will Not Hear Me Leaving* erfasste mich ein Zauber, dem ich mich bis zum letzten Lied nicht entziehen konnte. In den zwölf auskomponierten Adaptionen ausgewählter Winterreise-Lieder begegnete ich einer Farbpalette, die sämtliche auf dem europäischen Tonsystem basierenden tonsetzerischen Errungenschaften des 20. Jahrhunderts in sich trägt und transzendiert. Es ist die Gesamtschau einer durch und durch eigenständigen, persönlichen musikalischen Ästhetik, mit individuellen *Grooves*, für die jeder Klassifizierungsversuch zu kurz greift.

Hier wird kein Schubert „verjazzt“, sondern mit Mitteln des Jazz durchdrungen. Das kompositorische Gebot, das Original formal, melodisch und harmonisch unangetastet zu lassen, setzt der Fülle an individuellen Ideen natürliche Grenzen und bannt die nicht unerhebliche Gefahr der Überfrachtung. *Es gibt auch eine inhaltliche Werktreue*, dachte ich bei mir, *die Werktreue des Ausdrucks*. Und der Gedanke beglückte mich auf wundersame Art. War diese „halbe Winterreise“ gewissermassen die Vorhut dessen, was wir nun mit *Winter Journey 3.0* in den Händen halten? Oder war sie eine ans Publikum gerichtete Frage: *Gone too far*?



Faithfulness of Expression – Expression of Faithfulness to the Original

On that January morning in 2014 the cold was chilling. I escaped to the interior of the Basel radio station where I was expected to talk as guest during the recording of a program about Schubert, a journey through the “Winterreisen.” Over a hot cup of coffee the friendly radio editor granted me an overview of what awaited me. It was intended, among other things, to investigate the question if, according to contemporary sources the disturbing effect of the 24 ghastly Lieder (Schubert) was still understandable today. Arrangements by living composers such as Hans Zender or Mathias Rüegg were supposed to demonstrate how they could sound today.

Did I hear right? Rüegg? The Rüegg of the Vienna Art Orchestra? The editor nodded and savoured the moment of my surprise with relish. She handed me the cover of a CD recording named gone too far. LIA PALE, written in large letters above the portrait of a young woman who seemed to have fallen out of time, a hard contrast of black and white. The interplay of a penetrating look, focusing on the camera lens and a left hand in a protective move to the neck carried a fascinating explosiveness.

Caught in the act, said this body language, gone too far. I suddenly became the accomplice of this enigmatic figure. Gone too far; without question or exclamation mark, a sober statement. An ensemble of images

and words opened up for me that conveyed certainty: the end justifies the means.

The purpose of any kind of artistic representation of the Winterreise, this milestone of western cultural creation is unquestionably one of making human existential pain audible in all its manifestations. On the way home I put the record on, curious, but with the skepticism of the classical musician who is sworn in to faithfulness to and inviolability of the Urtext. But already after the first measures of Gute Nacht – You Will Not Hear Leaving a spell seized me from which I could not escape until the last song. In the twelve fully composed adaptations of selected Winterreise songs, I encountered a colour palette which carries in itself and transcends all of the composing achievements of the 20th century based on the European tonal system. It is the overall view of a wholly independent personal musical aesthetic with individual grooves, for which every attempt of classification falls short.

No Schubert is „jazzed-up“ here, but instead permeated with jazz. The compositional commandment to leave the original formally, melodically and harmonically untouched, sets natural boundaries to the wealth of individual ideas and banishes the not insignificant danger of overloading. There is also a faithfulness to the original as regards content, I thought

Darauf angesprochen, erzählt Julia Pallanch (Lia Pales bürgerlicher Name), sie sei sich in keiner Weise darüber im Klaren gewesen, worauf sie sich eingelassen habe und dass es mathias rüegg (der seinen Namen kleingeschrieben wünscht) wohl ähnlich ergangen sei. Dieser hatte gerade seine Abschiedsvorstellung mit seinem *Vienna Art Orchestra* gegeben, was einen gewaltigen Einschnitt in sein Leben bedeutete. Das entstandene Vakuum habe er mit Klavier üben und dem Abhalten von Vorlesungen an der Musik-Uni in Wien gefüllt, wo sie eines Tages in seiner Klasse gesessen sei. Ihre Zusammenarbeit habe mit ihrem in die Tat umgesetzten Wunsch begonnen, ihm vorzusingen. Es traf sich, dass mathias gerade die Musik für den New Yorker *Big Apple Circus* geschrieben hatte, darunter Arrangements des *Lindenbaums* und der *Einsamkeit aus der Winterreise*.

Um dem Regisseur in Übersee einen Höreindruck der Arrangements zu vermitteln, bat er Julia, sie diesem über Skype vorzusingen. Für Schuberts und Müllers Wandersmann gibt es bekanntlich kein Zurück, nachdem er sich auf leisen Sohlen in die winterliche Nacht verabschiedet hat. Und so treten auch Julia und mathias ihre nunmehr fünfjährige gemeinsame Winterreise an. Julia erinnert sich gut daran, wie verloren sie sich bei den ersten Schritten mit diesem Opus Magnum gefühlt habe. „*mathias und ich waren Anfänger im Umgang mit dem überwältigenden Material. Unsere unterschiedlichen Lebensgeschichten spielten überhaupt keine Rolle. Wir trafen uns künstlerisch an einem Punkt, an dem wir sozusagen unbeschriebene Blätter waren.*“ mathias wiederum nennt das Projekt nicht ohne Galgenhumor „seine letzte und ihre erste Chance“. Sämtliche künstlerischen Entscheide

haben die beiden seither während des Spielens und Probierens gemeinsam getroffen. *gone too far* – mit medialen Lobeshymnen und Preisen eingedeckt – ist also vielmehr Etappenziel denn Versuchsballon. Es ist gleichzeitig ihr Debüt als Sängerin und sein Erstling als *Playing Arranger* – und es bestärkt beide in ihrem Willen, unermüdlich weiterzugehen. Mit *Winter Journey 3.0* kommt ein künstlerisches Gemeinschaftsprojekt zu seiner Vollendung, das genau so gut den Titel *gone even further* tragen könnte.

Wilhelm Müllers Gedichte stehen am Anfang des Entstehungsprozesses der Lieder. Julia hat sie ins Englische in eine für sie sangbare Sprache übertragen. „*Die Übersetzungen sind der Grundstein meiner Interpretation, ja sie sind bereits Teil meiner Interpretation.*“ Jede Sprache sei gewissermassen an ihre eigene rhythmische Struktur gebunden. Das Englische biete ihr dabei die grösstmögliche expressive Freiheit, es fühle sich für sie am natürlichsten an. Die Zusammenarbeit mit mathias ist für sie nicht einfach zu beschreiben, einerseits weil sie so intensiv sei, andererseits weil sie sich über die Jahre stark verändert habe, während und wohl auch wegen der *Winterreise*. Die Lieder verlangten ihr alles ab. Die ganze Zeit stosse man an seine Grenzen, was enorm viel Geduld, Ausdauer und Toleranz erfordere – sich selber und dem anderen gegenüber. Die *Winterreise* habe sie zu einer Schicksalsgemeinschaft werden lassen – fast so, als hätten sie einen Pakt geschlossen. Alle Arrangements stammen von mathias. Dabei kennt er die Charakteristika ihrer Stimme bis ins letzte Detail, antizipiert sämtliche Eigenheiten der Phrasierung und Artikulation. „*Jede Phrase, die er mir gibt, sitzt wie massgeschneidert.*“ Dabei seien ihre

to myself, the faithfulness of expression. And the thought delighted me in a miraculous way.

Was this „half Winterreise“ to some extent the vanguard of what we now hold in our hands with Winter Journey 3.0? Or was it a question addressed to the audience: Gone too far?

When asked about this, Julia Pallanch (Lia Pale's name in life) relates that in no way was she aware of what she had agreed to get into and that for mathias rüegg (who wishes to have his name written in lowercase) it was probably the same. He had just given his farewell performance with his Vienna Art Orchestra, which meant a huge break in his life. He filled the vacuum that was created by practicing the piano and giving lectures at the University of Music in Vienna where she sat in his class one day.

Their cooperation started with her desire transformed into action to have an audition with him. It so happened that mathias had just written music for the New York Big Apple Circus including arrangements of the songs Lindenbaum and Einsamkeit from the Winterreise. To convey an impression of the arrangements to the director overseas, he asked Julia to sing them via Skype for him.

It is well known that there is no turning back for Schubert and Müller's wanderer after he himself has disappeared on soft feet into the wintry night. And thus Julia and mathias too begin their now five-year joint winter journey. Julia remembers very well how lost she felt during the first steps with

this opus magnum. „mathias and I were beginners in dealing with the overwhelming material. Our different life stories played no role at all. We met artistically at a point where we were blank sheets, so to speak.“ mathias on the other hand calls the project not without a gallows humour „his last and her first chance“. All artistic decisions have been made since then by both of them while playing and rehearsing together. gone too far – covered with hymnal praises from the media and prizes – is therefore rather an interim destination than a trial balloon. It is also her debut as a singer and his firstling as „playing arranger“ – and it reinforced both of them in their will to tirelessly move on. With Winter Journey 3.0 an artistic



ästhetischen Ideale weitgehend deckungsgleich. Während Julia erzählt, mache ich mir Gedanken über ihr Alias. Lia Pale scheint schwer fassbar, sie entzieht sich, wirkt entrückt. Auch ihre Fotos offenbaren stets neue schillernde Facetten.

Sie ist – wie Müllers Lyrisches Ich – eine perfekte Projektionsfläche. Robert Schumanns alter egos hiessen Florestan und Eusebius. Ist Lia Pale womöglich auch mehr als bloss ein Künstlername? Ist sie Julias alter ego, Lyrisches Ich, die Winterreisende? „Verrückt, aber es ist wohl so, wie du sagst. Lia Pale ist die Winterreisende, denn sie ist durch unsere Winterreise entstanden. Sie war plötzlich da und marschierte los.“ Lia habe all das gekonnt, was Julia nicht konnte. Das habe zu inneren Konflikten bis an die Grenze des Zerrissenseins geführt. Sie habe erkannt, dass Lia Pale im Grunde als Chiffre für den Teil ihres Ichs stand, der singt, musiziert, auf der Bühne erscheint. Wenn sie sang, entfremdete sie sich von sich selber, war weder Frau noch Mann – oder war beides – fühlte sich frei, konnte alles sein.

Ist Lia Pale demnach keine spezifisch weibliche Winterreisende? „Heute vielleicht mehr als früher“, erklärt Julia, denn die Winterreise habe, so melodramatisch es auch klinge, sie und ihr Leben verändert. Künstlerische Entstehungsprozesse bedingen das ständige Loslassen von sich selbst, ehe die Resultate nach aussen dringen. In ihrem Falle sei das derart kräftezehrend gewesen, dass sie an einem gewissen Punkt nicht mehr sicher war, ob sie genügend Kraft für die Vollendung des Weges haben werde. So habe Julia entschieden, es Lia gleichzutun, und marschierte los – im wahrsten Sinne des Wortes.

Im Frühjahr 2016 machte sie sich auf eine 34-tägige winterliche Pilgerschaft, alleine. „Ich

wollte alles, was Lia singt, am eigenen Körper erfahren. Jedes der Lieder ist so auch für mich – Julia – zu einem grossen Teil gelebte Wirklichkeit geworden. Heute BIN ich Lia Pale, denn es war Julia Pallanch, die durch ihre Pilgerschaft die Kraft für die letzten Etappen aufbrachte und damit eins wurde mit ihrem alter ego.“

Beim Hören des Zyklus – die 12 „alten“ Lieder von gone too far sind teilweise umarrangiert und neu aufgenommen, alle aber neu eingesungen worden – fällt tatsächlich auf, dass sich die Stimme der Protagonistin stark gewandelt hat. Sie scheint tiefer zu sitzen, lässt alles Unbeschwerte und Jungmädchenhafte hinter sich zugunsten einer noch reicheren, dunkleren Ausdruckspalette. A Darker Shade of Pale, fällt mir ein (in Anlehnung an Procol Harums A Whiter Shade of Pale). Die Arrangements wirken sparsamer, knapper, die Instrumentalsoli vieldeutiger. In der ersten Strophe von Gute Nacht sowie im letzten Lied, Leiermann, singt Lia Pale – anders als in gone too far – deutsch. Sie macht dabei keinen Hehl aus ihrem österreichischen Idiom, es ist die Sprache Schuberts. Damit erzielt sie eine kathartische Wirkung: Der barfüssige Leiermann im Schnee wird gleichsam „barfuss“, in der Muttersprache, besungen.

Ich stelle Julia eine letzte Frage: „Stell dir vor, du begegnest Franz Schubert heute auf den Strassen Wiens. Wie erklärst du ihm eure Musik, die doch – bewundernswürterweise – melodisch, harmonisch und formal so sehr seine geblieben ist? Was für eine Reaktion erwartest du von ihm?“ „Womöglich brächte ich kein Wort heraus und würde mit hochrotem Kopf vor ihm stehen, ihm vielleicht vorsingen, vortanzen, mich bedanken und gleichzeitig entschuldigen. Und ihn dann auf ein Glas Wein einladen.“ Ihr sei

joint project reaches its completion that could just as well carry the title gone even further. Wilhelm Müller's poems stand at the beginning of the process of creating the songs. Julia has translated them into English in a language that she was able to sing them in. „The translations are the foundation stone of my interpretation, yes, they are already part of my interpretation.“ Each language is to a certain extent tied to its own rhythmic structure.

The English language offers her the greatest expressive freedom, it feels most natural for her. The collaboration with mathias is not easy for her to describe, on the one hand because it is so intense, on the other hand because it has changed a lot over the years, during and probably because of the Winterreise. The songs demanded everything from her. All the time one reaches one's limits, which requires a lot of patience, perseverance and tolerance – towards oneself and the other.

The Winterreise has made them become a community of destiny – almost as if they had made a pact. All arrangements are by mathias. He knows the characteristics of her voice into the last detail, anticipates all the phrasing and articulation peculiarities. „Every phrase he gives me is tailor-made.“ At the same time their aesthetic ideals are largely congruent.

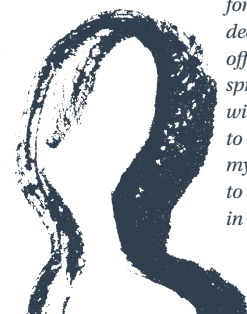
As Julia talks, I worry about her alias. Lia Pale seems hard to grasp, withdrawn, lost in reverie. Her photos too constantly reveal new dazzling facets. She's – like Müller's

lyrical self – a perfect projection screen. Robert Schumann's alter egos were called Florestan and Eusebius. Maybe Lia Pale is more than just a stage name? Is she Julia's alter ego, her lyric self, the Winterreisende?

„Crazy, but it's probably just as you said. Lia Pale is the winter traveler, because she has arisen through our winter journey. She was suddenly there and marched off.“

„Lia could do everything that Julia could not. This led to internal conflicts to the limit of tearing oneself apart. She realized that Lia Pale is basically a cipher for that part of herself that sings, makes music, appears on stage. When she sang she became estranged from herself, was neither woman nor man – or was both – felt free, could be everything.

Is Lia Pale therefore not a specifically female winter traveler? „Today maybe more than earlier“, explains Julia, because the Winterreise, as melodramatic as it may sound, has changed herself and her life. Artistic processes of creation require the constant letting go of oneself before the results leak out. In her case that was so exhausting that at some point she was not sure if she would have enough strength for the completion of the journey. So Julia decided to do it just like Lia and she marched off – in the truest sense of the word. In the spring of 2016 she set out on a 34 day long winter pilgrimage, on her own. „I wanted to experience everything that Lia sings, with my own body. Each of the songs has become to a great extent for me too – Julia – a reality in life. Today I AM Lia Pale, because it was



aus zeitgenössischen Quellen bekannt, dass er das Tanzen und die Tanzmusik liebte, solche auch selber spielte und darüber improvisierte. Sie hoffe deshalb – mit einigem Recht, wie mir scheint – dass er an den Rhythmisierungen und harmonischen Verfremdungen seiner Vorlage Gefallen finden würde. Sie würde versuchen, ihm deutlich zu machen, dass es ihr höchstes Ziel gewesen sei, die Tragik, die Schwere, die Tiefe, den Schmerz, die Verzweiflung und Resignation in den Liedern zu erhalten, sie mit Mitteln des Hier und Jetzt neu auszudrücken, so gut es ihr und mathias rüegg eben möglich gewesen sei. Grundsätzlich hoffe sie, dass er vielleicht – ähnlich wie Gershwin – Freude daran hätte, dass sein Werk weit über seine Zeit hinaus ein solches Eigenleben entwickelt hat und dass jede Generation es immer wieder neu und anders für sich entdeckt.

— Oliver Schnyder, 2016
www.oliverschnyder.com



Julia Pallanch who through her pilgrimage mustered the strength for the final stages and as such became one with her alter ego.“

While listening to the cycle – the 12 „old“ songs from gone too far have partially been rearranged and newly recorded, but all have been re-sung – what attracts one's attention is that the voice of the protagonist has changed a lot. It seems to sit deeper, it leaves everything carefree and young girlish behind, in favor of an even richer, darker expressive palette. A Darker Shade of Pale springs to my mind (referring to Procol Harum's A Whiter Shade of Pale). The arrangements seem to be more economical, tighter, the instrumental solos more ambiguous. In the first verse of Gute Nacht and in the last song, Leiermann, Lia Pale – unlike in gone too far – sings in German. She makes no secret of her Austrian idiom, it is the language of Schubert. Through this she achieves a cathartic effect: the barefooted lyre man in the snow is sung, so to speak, in a „barefoot“ manner, in the mother-tongue.

I ask Julia one last question: „Imagine meeting Franz Schubert today in the streets of Vienna. How would you explain your music to him which – admirably – has remained so much his own in terms of melody, harmony and form? What kind of reaction would you expect from him?“

„Maybe I would not be able to say a word and would stand in front of him with a crimson head, maybe I would sing and dance for him, say thank you and apologize at the same time. And invite him

then to a glass of wine.“ She knows from contemporary sources that he loved dancing and dance music and that he also played it himself and improvised upon it. She hopes therefore – and rightly so it seems to me – that he would enjoy the rhythmizations and harmonious defamiliarizations of his original. She would try to make it clear to him that it was their highest goal to keep the tragedy, the weight, the depth, the pain, the despair and resignation in the songs, yet to express them with the means of today's here and now, to the best of her and mathias rüegg's ability. Generally she hopes that he – like Gershwin – might enjoy the fact that his work has developed such a life of its own far beyond its own time and that every generation might discover it for itself, always new and different.

— Oliver Schnyder
www.oliverschnyder.com

Translation: Julian Schoenfeld

Reise ans Ende der «Winterreise»

Peter Rüedi

25-04-2013 — Sie ist jung, blond, schön, begabt, und ihrer Stimme ist anzuhören, dass ihre bevorzugte Jazzsängerin Billie Holiday ist. Etwas von der «abgefeimten Kindlichkeit» im Timbre der Lady schwingt von Beginn weg in ihren Songs. Bei denen fallen zuerst die fabelhaften changes auf, und dann die ungewöhnlichen lyrics: Von amerikanischen ballads, übersetzen wir die uns im Kopf, bleibt doch meist nur ein süsses Nichts, das wir wie billigen Zuckerersatz gar nicht mehr von der Zunge kriegen. «As a stranger I arrived, as a stranger I shall leave», das klingt doch gleich anders. Klar: Ist ja auch von Wilhelm Müller, sorry: «Will milleR», und den tune schrieb «berT», was zusammen mit dem Pseudonym des Pianisten und Arrangeurs («shoE») «shoEberT» ergibt. «Gone Too Far», diese Folge von zwölf locker und raffiniert hingezeichneten, mit schönen Saxofon- und Pianosoli durchwirkten Songs, ist, wer sagt's denn, eine Auswahl aus Schuberts «Winterreise».

Kann man das? Ausgerechnet diesen Moll gestimmten, von Melancholie bis zu winterstarrer Verzweiflung gespannten Liedzyklus angehen wie, sagen wir: «Body and Soul»? Man kann, wenn man's kann. Lia Pales musikalischer Direktor «shoE»

hat als Mathias Rüegg schon vor zwanzig Jahren fünf Lieder aus der Winterreise überzeugend in ein anderes Idiom übersetzt, damals für einen grösseren orchestralen Verband namens Vienna Art Orchestra. «European Songbook» hiess 1993 eine CD, «inspired by Verdi, Wagner & Schubert». Das VAO ist nicht mehr. Die real existierenden Verhältnisse haben unseren Mann in Wien seines Instruments beraubt, des Orchesters, uns dafür einen Pianisten geschenkt: kein Ersatz, aber mehr als ein schwacher Trost.

Was diesem Jazz-Trip ans Ende der «Winterreise» jede Frivolität nimmt, uns in der scheinbaren Beiläufigkeit die Devotionalien neu hören lässt (out of Fischer-Dieskau, sozusagen), ist ein eigenes Taktgefühl. Pale/Rüegg (und mit ihnen der wunderbare Harry Sokal) halten genau die Mitte zwischen Respekt und Entspannung. Sie beuten den Alten nicht aus. Sie legen ihn uns ans Herz.

Journey to the end of the «Winterreise»

by Peter Rüedi — Translation: Julian Schoenfeld

She is young, fair-haired, beautiful, gifted, and from her voice one can tell that Billie Holiday is her favorite jazz singer. A kind of “sleazy childishness” in the timbre of the lady resonates in her songs from the beginning. In those one recognizes first the fabulous changes and then the unusual lyrics: once we translate American ballads in our heads, usually only some sweet nothing's left that we can't get off of our tongue no longer, just like a cheap sugar substitute. “As a stranger I arrived, as a stranger I shall leave”, now that sounds different. Sure: after all, it's by Wilhelm Müller, sorry: “Will milleR”, and the tune was written by “berT”, which together with the pseudonym of the pianist and arranger (“shoE”) results in “shoEberT”. “Gone Too Far”, this sequence of twelve loosely and sophisticatedly circumscribed songs with beautiful saxophone and piano solos, is, you don't say, a selection from Schubert's “Winterreise.”

Can you do that? Of all things, tackle this minor tuned, ranging from melancholy to rigid-winter-despair song cycle like, say, “Body and Soul”? You can, if you can. Twenty years ago, Lia Pale's musical director “shoE” convincingly transposed (as Mathias Rüegg) five songs from the “Winterreise” into another idiom, then for a larger orchestral organisation called Vienna Art Orchestra. “European Songbook” was the name of a

CD in 1993,”inspired by Verdi, Wagner & Schubert.” The VAO is no more. The real existing conditions deprived our man in Vienna of his instrument, the orchestra, yet gave us a pianist in exchange for it: no substitute, but more than a small consolation.

That which removes any frivolity from this jazz-journey to the end of the “Winterreise”, which lets us hear anew the devotional objects in a kind of apparent casualness (out of Fischer-Dieskau, so to speak), is a proper sense of tact & time. Pale/Rüegg (and with them the wonderful Harry Sokal) hold exactly the middle between respect and relaxation. They do not exploit the old man. They warmly recommend him to us.

Handwritten musical score for page 16, featuring piano (p) and vocal (voc) parts. The score is written in G major (one sharp) and 4/4 time. It includes the following sections:

- KIPA**: A vocal melody line with a long note, followed by piano accompaniment.
- KADENANA**: A piano section with a melodic line and accompaniment. A handwritten note "So was is where 5 st. 0) uadrs!" is present.
- chasing to my**: A piano section with a melodic line and accompaniment.
- pepa**: A piano section with a melodic line and accompaniment. A handwritten note "subotino" is present.

Handwritten musical score for page 17, featuring piano (p) and vocal (voc) parts. The score is written in G major (one sharp) and 4/4 time. It includes the following sections:

- subotino KADENANA**: A piano section with a melodic line and accompaniment.
- KIPA**: A piano section with a melodic line and accompaniment.
- KIPA**: A piano section with a melodic line and accompaniment.

Robert Schumann

8. Juni 1810, Zwickau – 29. Juli 1856, Endenich
246 Lieder für Solostimme und Klavier

Band I, erste Seite *Die Widmung*: Der Liedzyklus *Myrthen* beginnt mit einem Gedicht von Friedrich Rückert, das Robert Schumann in ein wunderschönes Lied verwandelt, und wie viele andere, Clara Wieck-Schumann, Klaviervirtuosin ihrer Zeit, seiner Seelenverwandten und geliebten Ehefrau, gewidmet hat. Die meisten seiner Lieder schrieb er in ihrem ersten gemeinsamen Ehejahr. Die Liebesgeschichte der beiden hat stets eine besondere Faszination auf mich ausgeübt. Bei Schumanns Liedern habe ich vielleicht am meisten das Gefühl, dass es bereits Songs sind – manchmal vernimmt man einen *Ragtime*, manchmal klingen die Klavierbegleitungen wie die in einem Popsong, und dann wieder glaubt man, die *Walking Line* eines Standards zu hören. Unglaublich, dass so viele verschiedene musikalische Türen ins 20. Jahrhundert geöffnet wurden und sie dabei stets die Handschrift von einem einzigen Komponisten tragen, die von Robert Schumann. Ob er wohl die Beatles genauso gemocht hätte wie Nina Simone? Ich glaube schon, und wahrscheinlich zählen seine Lieder deshalb zu meinen Lieblingsliedern.

— Lia Pale

Ich liebe die unglaublichen Epiloge von Schumanns Liedern. So, wie wenn er die Lieder nur unter dem Vorwand komponiert hätte, um sich jeweils am Ende auszutoben und harmonisch das 20.Jh einzuläuten.

— m.rüegg



8. June 1810, Zwickau – 29. July 1856, Endenich
composed 246 songs for solo voice and piano

Volume I, first page: „Dedication“ The song cycle „Myrthen“ begins with a poem by Friedrich Rückert, which Robert Schumann transformed into a beautiful song, and like so many others he dedicated it to Clara Wieck-Schumann, piano virtuoso of her time, his soulmate and beloved wife. He wrote most of his songs in their first year of their marriage. Their love story has always captured my imagination. With Schumann's songs, I have the feeling that they already are more song than „Lied“ – sometimes you hear a ragtime, sometimes the piano accompaniments sound like those in a pop song, and then again you think you hear the walking line of a Standard. It's unbelievable that so many different musical doors were opened into the 20th century always bearing the signature of a single composer, Robert Schumann. Would he have liked the Beatles as well as Nina Simone? I think so and maybe that's why his songs will always count among my favorites.

— Lia Pale

I love the stunning epilogues of Schumann's songs. It seems to me as if he only composed a song in order to explore every harmonic angel in the outro. And by doing so he opened the door into the 20th century.

— m.rüegg



Von fremden Ländern und Menschen

Ein Märchen für Lia Pale von Julian Prégardien,
Tenor, Opern- und Liedsänger, Oktober 2017

Es war einmal ein Prinz, der für sein Leben gerne Lieder sang. Er liess zu seinem Gesang ein Klavier aufspielen. Die Lieder begleiteten ihn bereits sein ganzes Leben, denn auch der König liebte ihre Lieder. Sie lasen und sangen die Lieder aus notierten Zeichen, die sie sehr verehrten, denn diese Zeichen waren von grossen Meistern aufgeschrieben worden.

Eines Tages erhielt der Prinz durch einen Boten Kunde von einem fremden Land, in dem eine Prinzessin lebte, die ebenfalls Lieder sänge. Sie singe seine Lieder in einer fremden Sprache und habe Freunde um sich versammelt. Andere Prinzen erschrakten ob dieser Kunde und wurden zornig. Der Prinz aber ward neugierig und lauschte heimlich den fremden Klängen der fremden Menschen.

Sie klangen schön – und berührten ihn. Der Prinz erkannte, dass auch diese Menschen die Zeichen der Meister kannten und liebten und hatte das Verlangen, der Prinzessin und ihren Freunden die Hand zu reichen und ihnen zu danken, dass sie seine Lieder ebenso verehrten wie er.

Und in einem fernen Land sitzen die besitzlosen Meister. „Seine Lieder?“ fragt einer lächelnd die anderen – und alle freuen sich daran, dass alte, glühende Zeichen Leser, Deuter und Lauscher finden.

*Of foreign Countries and People
A fairy tale for Lia Pale by Julian Prégardien
Tenor, Opera- and “Lied” singer, October, 2017*

Once upon a time there was a prince who sang songs with utmost pleasure. He let a piano play with his singing. The songs accompanied him already his whole life, for the king too loved their songs. They read and sang the songs from notated signs, dear to them, for these signs had been written down by great masters.

One day the prince received news from a messenger about a foreign land in which a princess lived who also would sing songs. She sang his songs in a foreign language and had friends gathered around her. Other princes got frightened by the news and became angry. But the prince got curious and listened secretly to the foreign sounds of the foreign people. They sounded pretty – and they touched him. The prince recognized that these people too knew and loved the signs of the masters, and he had the desire to reach out to the princess and her friends and to thank them that they revered his songs as much as he did.

And in a faraway land the masters without possessions are sitting down together: “His songs?” one is asking with a smile the others – and everybody rejoices over the fact that old, glowing signs find readers, interpreters and eavesdroppers.

Translation: Julian Schoenfeld

Zitate von Robert Schumann – Musikalische Haus- und Lebensregeln
Quotations from Robert Schumann – Musical Houserules in Life — Translation: Julian Schoenfeld

Hinter den Bergen wohnen auch Leute!
Sei bescheiden! Du hast noch nichts erfunden und gedacht, was nicht Andere vor dir schon gedacht und erfunden.
Und hättest du's, so betrachte es als ein Geschenk von Oben, was du mit Anderen zu theilen hast. *Remember, there are more people beyond the mountains. Be modest! You have not yet invented nor thought anything which others have not thought or invented before. And should you really have done so, consider it a gift of heaven which you are to share with others.*



Von Sängern und Sängerinnen lässt sich manches lernen, aber glaube ihnen auch nicht alles. *You might learn many a thing from singers, but do not believe them everything.*

Wegen der Wahl im Studium deiner Stücke befrage Ältere; du ersparst dir dadurch viel Zeit. *Ask elders as regards the choice of pieces to study; in this way you shall save a lot of time.*

Du sollst schlechte Kompositionen weder spielen, noch wenn du nicht dazu gezwungen wirst, sie anhören. *You should not play bad compositions and, unless you are forced to, not listen to them either.*

Fürchte dich nicht vor den Worten: Theorie, Generalbaß, Contrapunct &c.; sie kommen dir freundlich entgegen, wenn du dasselbe thust. *Don't be afraid of the words: theory, basso continuo, counterpoint & co.; they shall approach you in a friendly way, if you'll do the same.*

Sing a Schumann Song

Peter Rüedi

17.01.2018 — «Jazz», sagt Mathias Rüegg, Schweizer und Wahlwiener, einst Leiter des legendären Vienna Art Orchestra (VAO) und nach dessen Auflösung weiterhin ein leidenschaftlicher Grenzgänger zwischen unterschiedlichsten Musiken, «Jazz kann als Schwamm betrachtet werden, der alles in sich aufnimmt.» Das war seit seinen Anfängen so, da war erschon eine Fusion zwischen schwarzen Elementen und solchen aus der europäischen Salonmusik, und selbstverständlich verschlang und verwandelte er auch Vorlagen aus der abendländischen Klassik: deren unbedenklicher Ausbeutung bis hin zu ernsthaften Synthesen zwischen den Idiomen wie in den manchmal etwas verkrampften Versuchen des sogenannten Third Stream der fünfziger Jahre, der in den letzten Jahren namentlich im europäischen Jazz eine Art Auferstehung feierte in der Aufwertung der kompositorischen Elemente (bis hin zum Neologismus *instant composing*).

Rüegg hat sich schon in frühen VAO-Zeiten mit Satie, Gershwin, Strauss, Wagner, Schubert und Poulenc auseinandergesetzt – nicht indem er die Klassiker ausgeweidet oder aufgepeppt hätte, sondern im Sinn ernsthafter Synthesen. So gesehen ist, abgesehen vom intimen Format, der Einfall, mit der Sängerin Lia Pale Lieder der deutschen Romantik in Songs zu verwandeln, im Ansatz gar nicht so neu.

Auch hier sind es Qualitäten wie Tonbildung, Swing und *time*, die den Unterschied zu den Originalen ausmachen. Und, versteht sich, die Tatsache, dass die erstaunliche junge Sängerin aus Oberösterreich die Texte der Vorlagen in englischer Übersetzung singt. «Le Lied» als «Song» eben. So ist das «Schumann Song Book» eine logische Fortsetzung der wiederholten Beschäftigung mit Schubert: wieder mit der sensiblen Rhythmusgruppe Mathias Rüegg (Piano), Hans Strasser (Bass) und Ingrid Oberkanins (Perkussion). Wieder mit Gastsolisten (dem hinreissenden Mario Rom an der Trompete, den Geigern Roman Janoska und Stanislav Palúch) nebst Pale selbst an der Flöte. Und wieder, versteht sich, in den nahe an den Originalen entlang gedachten Arrangements von Rüegg. Wie auch immer und jedenfalls: keineswegs ein «Experiment», sondern Musik, die ans Herz greift. Als wäre sie für uns Spätgeborene geschrieben.

*Lia Pale und mathias rüegg:
The Schumann Song Book.
Lotus Records LR17048CD*

Sing a Schumann Song

Peter Rüedi — Translation: Julian Schoenfeld

«Jazz», says Mathias Rüegg, Swiss and Viennese by choice, once head of the legendary Vienna Art Orchestra (VAO) and after its dissolution still a passionate frontier crosser between different musics, «Jazz can be considered a sponge that takes in everything.» That was like that since its beginnings, it already was a fusion of black elements and those of European salon music, and of course it devoured and transformed also templates from Western Classical Music from their harmless exploitation to serious syntheses between idioms like the somewhat tense attempts of the so-called third stream of the fifties, which in recent years, especially in European jazz, celebrated a kind of resurrection in the revaluation of the compositional elements (up to the neologism *instant composing*).

Rüegg has already dealt with Satie, Gershwin, Strauss, Wagner, Schubert and Poulenc in early VAO times – not by gutting or gorging on the classics, but in the spirit of serious syntheses. In this sense, apart from the intimate format, the idea of turning the Lieder of German Romanticism into songs with singer Lia Pale is not that new in the beginning. Again, there are qualities such as tone, swing and time which make the difference to the originals. And of course, the fact that the amazing young singer from Upper Austria sings the lyrics in English translation. “Le Lied” as “song”, precisely. Thus, the “Schumann Song Book” is a logical continuation of

the repeated study of Schubert: again with the sensitive rhythm section Mathias Rüegg (piano), Hans Strasser (bass) and Ingrid Oberkanins (percussion). Again with guest soloists (the gorgeous Mario Rom on trumpet, the violinists Roman Janoska and Stanislav Palúch) and Pale herself on flute. And again, of course, in arrangements thought up by Rüegg sticking close to the originals. Whatever and anyway: not an “experiment” at all, but music that touches the heart. As if it were written for us late-born ones.

*Lia Pale and mathias rüegg:
The Schumann Song Book.
Lotus Records LR17048CD*

Herbstlied

Schumann/Mei

22-25/11-2016

297

grosse C

Doch die Tag-nen
und die Lir-chen
singt schon
pur-pur her und
him-will und
wel-und über-
um-der das d
bald in
Herb-ster die
Da A Da
Mär-chen
Mär-chen

298

Herbstlied

Schumann/Mei

22-25/11-2016

297

grosse C

br-und spr-chen
die mir Sier-chen
m-dung bringe
ob er
Scher-nem Son-nen-kelein
Da
ja! er-ster-her
ist die Son-ne
Ahn-ung
und der Sied-ler
da-ne nach
Sup p
Bis

298

Johannes Brahms

7. Mai 1833, Hamburg – 3. April 1897, Wien
Komponierte 297 Lieder für Solostimme und Klavier
(inkl. 84 deutsche Volkslied-Bearbeitungen)

Frei aber einsam, ein junger Wilder – so stelle ich mir Brahms vor. Von Schumann gefördert, mit ihm eng befreundet und verliebt in dessen Ehefrau. Besonders berührend finde ich, dass Brahms seine Volkskinderlieder den Kindern der Schumanns gewidmet hat. Ich bilde mir ein, dass bei ihm die Rhythmik in den Klavierbegleitungen eine besondere Stellung einnimmt. Ich höre Brahms schon seit längerer Zeit und zwar seit meiner persönlichen Winterreise durch Spanien. Damals hatte ich nur ein einziges Album mit auf die Reise genommen: zehn Brahms'sche Intermezzi interpretiert von Glenn Gould. Ohne dabei zu wissen, dass ich mit Schuberts *Winterreise* die Kunstlied-Trilogie beginnen und mit Brahms abschließen würde. Erst jetzt fällt mir auf, dass beide schon von Anfang an präsent waren. Das Interpretieren musikalischer Gedanken eines Fremden ist vielleicht ähnlich persönlich wie Lesen, nur abstrakter – die Gedankenwelt eines völlig Fremden dringt in die eigene ein und dadurch entwickelt sich eine persönliche Verbindung zu jemandem, dem man nie begegnet ist. Der Musik sei Dank.

— Lia Pale

Ich bewundere die vertrackten Rhythmen und die Kompromisslosigkeit von Johannes Brahms.

— m.rüegg



7. Mai 1833, Hamburg – 3. April 1897, Wien
Composed 297 songs for solo voice and piano
(including 84 “Volkslied”-arrangements)

Free but lonesome, young and wild – that's how I imagine Brahms. Encouraged by Schumann and being close friends with him and his wife, whom he loved. I find it deeply touching that he dedicated his folk children's songs to Clara and Robert Schumann's children. I believe that Brahms laid a special focus on rhythmic structures in his piano accompaniments of the songs. I started listening to Brahms when I was wandering through Spain on my own „winter journey“. I chose only one album to take with me on my journey: Ten Brahms Intermezzi played by Glenn Gould. Without realizing that I would have started this trilogy with Schubert's Winterreise and would finish it with Brahms. Only now I realize that both of them were present from the very beginning. Interpreting musical thoughts of a stranger may be as personal as reading, just in a more abstract way – the mindset of a complete stranger becomes part of your own, making it possible to develop a personal connection with somebody one has never met. Here's to Brahms and the magic of music.

— Lia Pale

I admire Brahms' complex rhythms and his musical uncompromisingness.

— m.rüegg



Falls es hier
jemanden gibt,
den ich noch nicht
beleidigt habe,
den bitte ich um
Entschuldigung.

*If there is anyone
here whom I have
not yet insulted, I
beg his pardon.*

Verlorengegangenes
Vertrauen ist schwer
zurückzugewinnen,
denn Vertrauen
wächst nicht nach,
wie ein Zehennagel.

*Trust gone astray is
hard to regain, for
trust does not grow
again like a toenail.*



Es ist nicht schwer, zu komponieren. Aber es ist fabelhaft
schwer, die überflüssigen Noten unter den Tisch fallen zu
lassen. *It is not hard to compose, but what is fabulously hard
is to leave the superfluous notes under the table.*





Brahms, durchleuchtet

Peter Rüedi

Nr. 35/2019 — Der Jazz kennt kein Reinheitsgebot. Ausgangspunkt können volksmusikalische Quellen sein, Blues Roots unterschiedlicher Ursprünglichkeit, afrokaribische Vorlagen, weltweit ein- und angeborene Musiktraditionen, verschiedenlichste trivialmusikalische Quellen der amerikanischen Unterhaltungskultur (die sogenannten Standards des «Great American Songbook»).

Und selbstverständlich unterschiedlichste Assonanzen an die «klassische» europäische Musiktradition, von Jacques Loussiers Bach-plus-Rhythm-Section über Gil Evans/Miles Davis' tief sinnige «Porgy and Bess»-Variationen bis Ellingtons Suiten-Spätwerk, *you name it*: erzwungene Fusionen, in welchen die Vorlagen Vorwand bleiben, und andere, bei welchen die klassische Vorlage und die Interpretation aus lang erfahrener Jazztradition die eine in der andern gleichwertig irisierend und irritierend durchscheinen. So in der Auseinandersetzung der Sängerin Lia Pale und des Pianisten/Arrangeurs Mathias Rüegg mit romantischem Liedgut.

Nach Schuberts Winterreise und einem Album mit Liedern Schumanns legen sie als Schlussstein einer Trilogie ihre Lesart (in englischer Sprache) von 15 Brahms-Liedern vor. Bei allen schönen

Soli von Joris Roelofs, Ingrid Oberkanins und Johannes Strasser keine «Verjazzungen», sondern geistreiche Arrangements nahe an den Originalen und dennoch in kluger Distanz zu ihnen. Was heisst: Die Vorlagen kippen in Pales gerader, fein vibrierender Stimme nie ins Sentimentale, auch wenn die Vorlagen, zumal die Texte von Eichendorff, Sehnsucht nach verlorenen Heimaten nahelegten. Mathias Rüegg hat bereits 1993 in einem Album seines «Vienna Art Orchestra» erstmals auf einige Schubert-Hits reagiert. Bei Schumanns Liedern faszinierten ihn die Endings und die teilweise weit vorausgreifende Harmonik. Brahms nun, sagt er, gehe rhythmisch am weitesten, und eine besondere Herausforderung seien seine einfach-genialen Kinder- und Volkslieder. Die Durchleuchtung von Liedern wie «Heideröschen», «Sandmännchen» oder «Mondnacht» bereitet grosses Vergnügen. Und macht nicht zuletzt Lust auf einen Vergleich mit den Originalen.

*Lia Pale: The Brahms Song Book.
Arranged by mathias rüegg.
Lotus Records LR 190052 CD*

Brahms, x-rayed

by Peter Rüedi — Translation: Julian Schoenfeld

Jazz knows no law of purity. The starting point can be folk music sources, blues roots of different originalities, Afro-Caribbean models, world-wide native or innate musical traditions, various trivial musical sources of American entertainment culture (the so-called standards of the "Great American Songbook").

And of course, a wide variety of assonances to the "classical" European music tradition from Jacques Loussier's Bach-plus-Rhythm section to Gil Evans/Miles Davis' profound "Porgy and Bess" variations up to Ellington's late work consisting of suites, you name it: forced mergers in which the templates remain a pretext and others in which the classical model and the interpretation of a long-experienced jazz tradition shine through one another with the same iridescent and irritating light. As in the confrontation of singer Lia Pale and pianist/arranger mathias rüegg with romantic songs.

After Schubert's Winterreise and an album with songs by Schumann, they present their reading (in English) of 15 Brahms songs as the keystone of a trilogy. Even with all the beautiful solos of Joris Roelofs, Ingrid Oberkanins and Johannes Strasser, they are no "jazzed-up songs," but witty arrangements close to the originals, yet at a smart distance from them. Which means that the originals in Pale's even, finely vibrating voice never tip over into the sentimental, even though the originals,

especially the texts by Eichendorff, suggest a longing for lost homelands. Already in 1993 mathias rüegg reacted to some Schubert hits in an album of his "Vienna Art Orchestra". In Schumann's songs he was fascinated by the endings and the sometimes far-reaching harmony. Now Brahms, he says, goes furthest rhythmically, and a special challenge are his simply ingenious children's and folk songs. The screening of songs like "Heideröschen," "Sandmännchen" or "Mondnacht" is a great pleasure. And, last but not least, whets your appetite for a comparison with the originals.

*Lia Pale: The Brahms Song Book.
Arranged by mathias rüegg.
Lotus Records LR 190052 CD*

№ 2112

Sagst mir, o schlaue Schatz' in mein J. Balint

arr by an. w. 2018
14.11.2018 - 2018

[A] T+III

6/8

A10 A11

[A1]

3/4

A1

D. 7706, № 224

[B]

2/4

A1 A2

[B1]

2/4

4/4

[C]

SWING

4/4

IGP

basso walking



Lia Pale

Julia Pallanch was born in 1985 in Wels, Upper Austria. In her early childhood she started taking piano, flute and ballet lessons. In the brass band of her home town she played the flute for six years. From the very beginning she always knew, that she wanted to be a singer and after graduation at the Adalbert-Stifter-Gymnasium in Linz, a High School

focusing on music, she moved to Vienna. After a couple of detours she was accepted at the Music University of Vienna where she studied voice at the department of popular music. She gathered her first live experiences by playing keyboards and singing with an Electro pop Trio called *Roh Lex*. In 2011 during a lecture at University, she met mathias rüegg

and introduced herself by singing a song of Bob Dylan. Shortly after that she started her exchange year in Gothenburg/Sweden at Artisten. Through out the year she stayed in touch with rüegg via Skype and they started working together as a result of rüegg's job in the States. rüegg was in the middle of arranging two Schubert songs for the *Big Apple Circus* in New York – which he had already done in 1993 for his *Vienna Art Orchestra and the European Songbook*. The idea was born and they continued this path together by transforming Schubert's *Lieder of Winterreise* into songs.

From it, their first album *Gone Too Far* develops with 11 songs of Schuberts cycle *Winterreise* and was released in 2013 on *Universal Music Austria* and premiered on February 14th 2013 at *Porgy & Bess* in Vienna. Julia Pallanch turns to Lia Pale (last three letters of her first name, first three letters of her last name) and she instantly sings herself into the hearts of the audience and captures the critics and experts with her sense of timing and phrasing. She started to devote herself completely to Jazz, her greatest inspirations being Billie Holiday, Chet Baker and Miles Davis. At the same time her interest for classical music starts to grow more and more and she spends most of her time listening to Maria Callas or Glenn Gould studying their lives and works. But her strongest inspiration remains Mister Charles Chaplin.

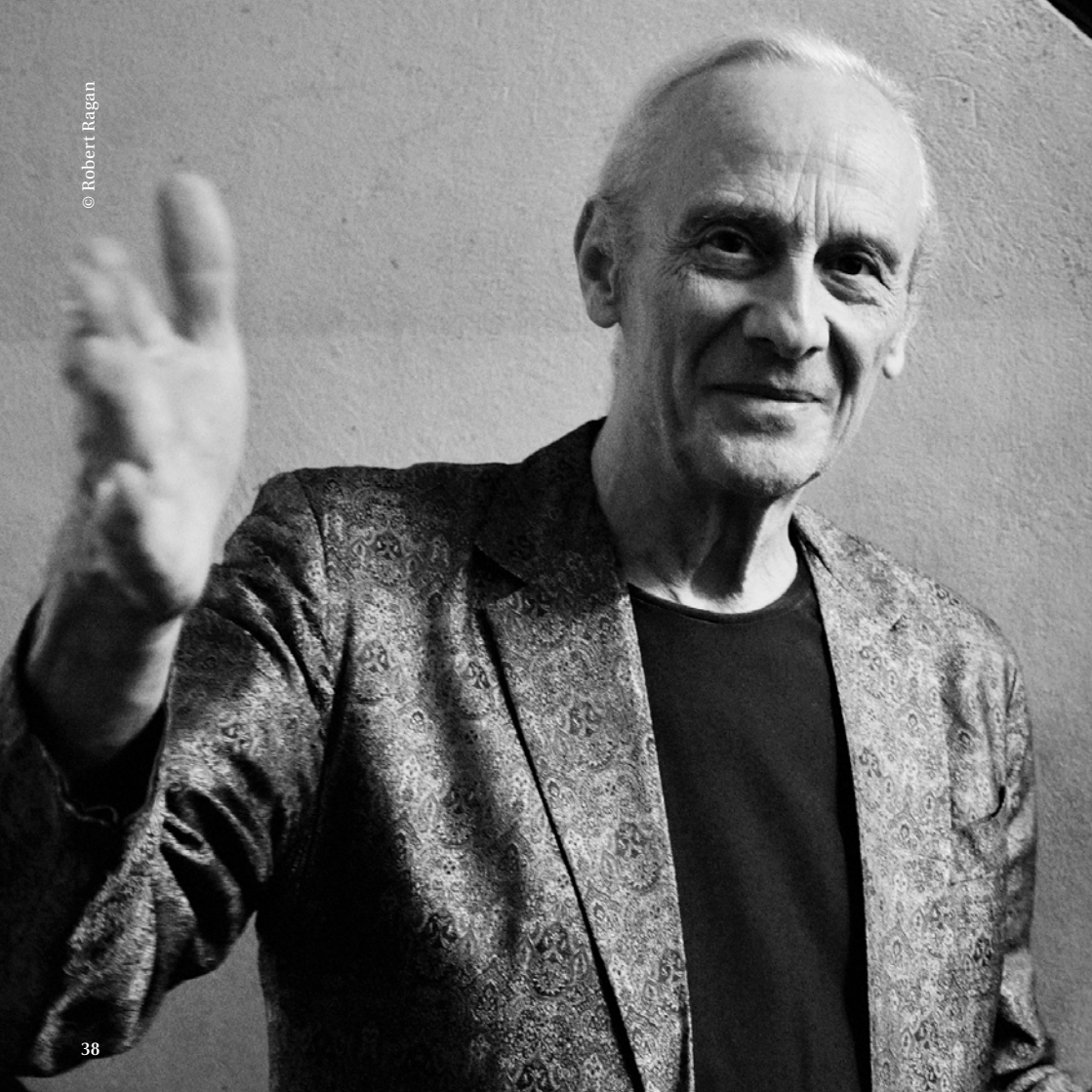
After touring rüegg and Pale started working on their second album with poems by Heinrich Heine and Rainer Maria Rilke set to music by rüegg. Referring to Schumann's *Dichterliebe* they named it *My Poet's*

Love and it premiered live on February 2nd 2015 at the *Porgy & Bess* in Vienna.

In the meantime *Gone Too Far* had grown from eleven songs of Schubert's *Winterreise* to all twenty four. Step by step the whole cycle of songs was completed – even six from the original eleven songs of *Gone Too Far* were recorded again. And after finishing the *Winterreise* in 2016, Lia decides to walk the *Camino de Santiago* on her own. All the way from St Jean Pied de Port to Santiago de Compostela and by walking this path she experiences her very own, personal winter journey facing wind and weather. Back home she decides to once more sing most of the songs anew and with it finally completing her musical and personal journey around Schubert's *Winterreise*. The talented newcomer had developed into a singer with profoundness and a matured voice of many colours and shades. After five years of intense musical work their collaboration led to a new beginning when their *Winter Journey* was completed and released on *Lotus Records* in April 2017. This album was followed by *The Schumann SongBook* in Fall 2017. They continued their musical path in between tradition and new interpretation with *The Brahms Song Book* and completed their *Kunstlied*-trilogy in February 2019 with the release of *The Brahms Song Book*.

Although Pale and rüegg's work is in between musical worlds, it is basically „Jazz“ in the sense of taking something and turning it to something new.

www.liapalemusic.com



mathias rüegg

Piano, Arrangements

1952 Born in Zurich, grew up in Schiers (CH), 1973–1975 Music studies in Graz (A), 1997–2010 Founder & leader of the Vienna Art Orchestra, 1993–1995 Founder & head of the Jazz Club Porgy & Bess. 1997–2010 Founder & head of the Hans Koller Preis, since 2012 collaboration with Lia Pale. More than 50 records with over 500 compositions/arrangements.

Rearrangements of classic music: *Heilige Hochzeit/Wagner* (1983), *The Minimalism of Erik Satie* (1984), NOT Mozart (1991), *European Songbook*: Lines from Giuseppe Verdi, Sounds from Richard Wagner & Songs from Franz Schubert (1993), Rhapsody in Blue/Gershwin (1998), *All that Strauss* Vol. 1 & 2 (2000/2007), *A Winter's Journey* (2013/14), *Dans le monde de Poulenc* (2016), *The Schumann Song Book* (2016), *The Brahms Song Book* (2018).

Selected Awards

1984–86	Arranger No. 1 (Down Beat/Cat. Rising Star)
1993	Prix Bobby Jaspar (Académie française du Jazz)
1999	Grosser Preis der SUISA
2001	Österreichischer Würdigungspreis für Musik
2009	Musikpreis der Stadt Wien
2016	Nomination for the Swiss Music Award

www.mathiasrueegg.com

Ingrid Oberkanins

Percussion

Born 1964 in Alberndorf/Austria. Lives in Vienna. She studied traditional percussion at the Bruckner Konservatorium in Linz and the Musikhochschule Vienna. For several years she played for the Jeunesse Orchester Linz under Franz Welser-Möst and the Junges Orchester Wien under Herwig Reiter. After graduating she increasingly turned to jazz and non-European rhythms, receiving tutoring by Dudu Tucci (Brasilien), José Eladio Amat (Cuba) and Famadou Konaté (West Africa). She appeared alongside established names such as the Vienna Art Orchestra, Wolfgang Puschnig and Linda Sharrock, Krzysztof Dobrek, Peter Herbert, Sabina Hank and Celia Mara. Additionally, Ingrid Oberkanins is an active contributor in the fields of improvisation and New Music, collaborating with Christian Muthspiel (Klangwolke Linz, 2001) and Herwig Reiter, as well as working with the Burgtheater Vienna and the improvisational theater group "urtheater". In 2004, she received the Hans Koller jazz prize for "Side(wo)man Of The Year". Since the fall of 2004, she has been lecturing at the Universität für Musik und darstellende Kunst, the renowned university for music and the performing arts, in Vienna. Since 2013 working continuously with Pale/rüegg.

www.ingridoberkanins.com

© Bert Müller



Hans Strasser

Bass

Born 1959 in Grieskirchen/Austria. Permanent member of the Fritz Pauer Trio since 1990. Hans Koller prize 2005. Classical doublebass-studies at the Mozarteum Salzburg and at the Musikhochschule Wien. Being a highly versatile musician and sideman in demand within multiple styles and genres, he had the privilege to play with international Jazzgreats like Benny Golson, Art Farmer, Vienna Art Orchestra, Chico Freeman, Sheila Jordan, Chet Baker, Harold Mabern, Gene Harris – just to name a few, as well as with almost everyone out of Austria's top jazz scene. Appearances at numerous jazzfestivals, involvements with famous actors and chansonniers like Maria Bill or Michael Heltau and a busy teaching schedule add to his profile. Since 2013 working continuously with Pale/rüegg.



© Lukas Maul

Joris Roelofs

Clarinets

Born 1984 in Aix-en-Provence. Joris Roelofs earned his Masters degree from the Conservatory of Amsterdam in 2007. In 2003, he won the IAJE Stan Getz/Clifford Brown Fellowship Award in the USA, and in 2004 he won the Deloitte Jazz Award in the Netherlands. Among others, Joris has performed with Brad Mehldau, the Vienna Art Orchestra (2005–2010), Lionel Loueke, ICP Orchestra and the Vanguard Jazz Orchestra. As a leader, he frequently performed at the North Sea Jazz Festival, Concertgebouw in Amsterdam, and Smalls Jazz Club in NYC. In 2007 he recorded his debut album, *Introducing Joris Roelofs*, with Ari Hoenig, Matt Penman and Aaron Goldberg. Its first track, “I Fall In Love Too Easily”, was included on Ted Gioia’s list of recommended versions in *The Jazz Standards: A Guide to the Repertoire* (2012). Roelofs recorded two albums with “Chamber Tones” – a trio with Jesse van Ruller and Clemens van der Feen. He also recorded two albums with his trio featuring Matt Penman and Ted Poor: *Aliens Deliberating* (2014) and *Amateur Dentist* (2015). In 2016, Joris started a duo with the legendary drummer Han Bennink; they released their album, *Icarus*, in 2018. As a result of the North Sea Jazz composition assignment in 2016, Roelofs composed *Rope Dance*: music for bassoon, piano, drums and bass, based on Friedrich Nietzsche’s notion of the rope dancer from *Thus Spoke Zarathustra*. Roelofs is a faculty member at the Conservatory of Amsterdam where he teaches clarinet and bass clarinet. In addition, he teaches a new master about the relation between

improvisation and philosophy, called “Freedom and Improvisation”. Since 2016 working with Pale/rüegg.

www.jorisroelofs.com



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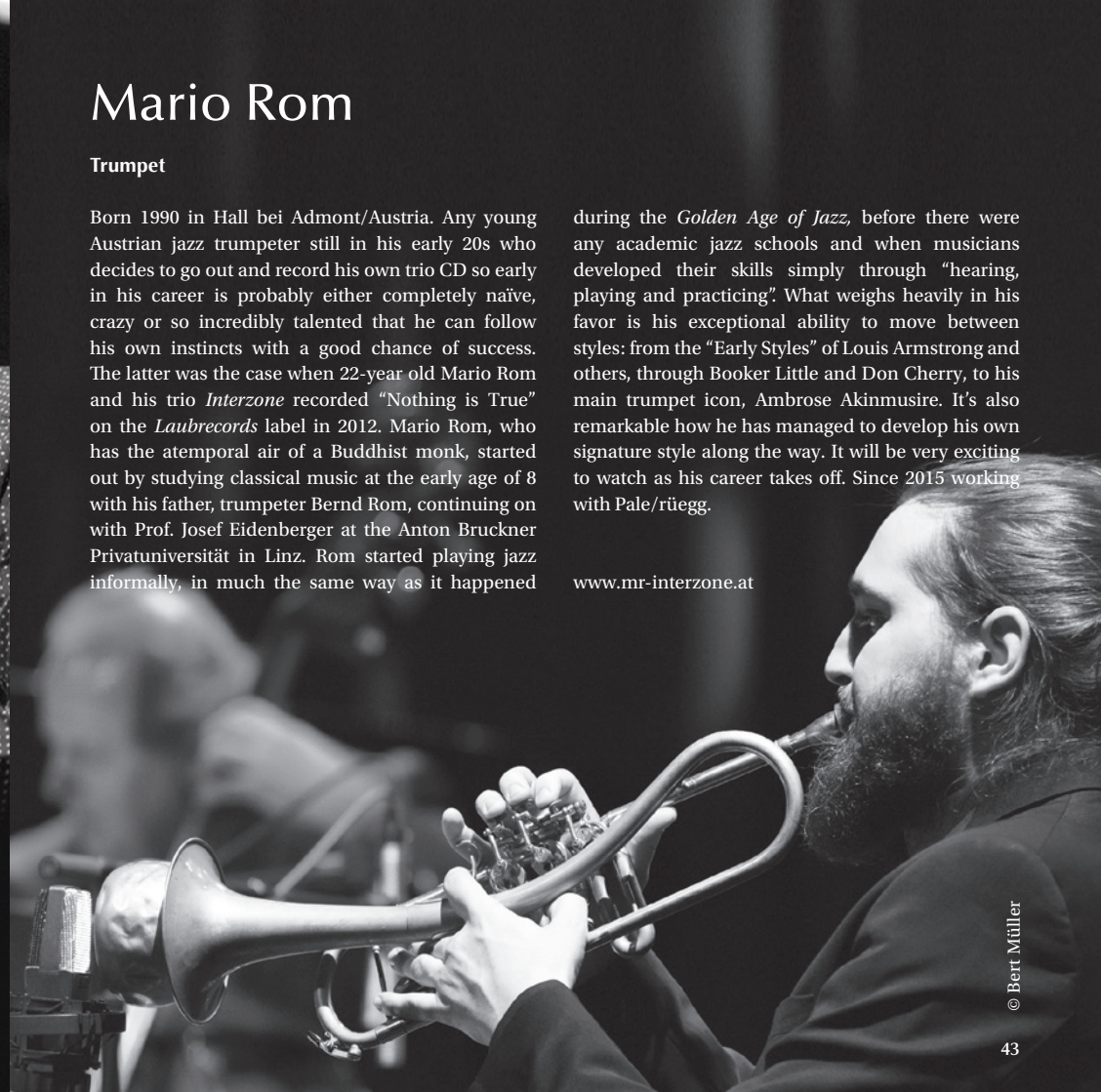
Mario Rom

Trumpet

Born 1990 in Hall bei Admont/Austria. Any young Austrian jazz trumpeter still in his early 20s who decides to go out and record his own trio CD so early in his career is probably either completely naïve, crazy or so incredibly talented that he can follow his own instincts with a good chance of success. The latter was the case when 22-year old Mario Rom and his trio *Interzone* recorded “Nothing is True” on the *Laubrecords* label in 2012. Mario Rom, who has the atemporal air of a Buddhist monk, started out by studying classical music at the early age of 8 with his father, trumpeter Bernd Rom, continuing on with Prof. Josef Eidenberger at the Anton Bruckner Privatuniversität in Linz. Rom started playing jazz informally, in much the same way as it happened

during the *Golden Age of Jazz*, before there were any academic jazz schools and when musicians developed their skills simply through “hearing, playing and practicing”. What weighs heavily in his favor is his exceptional ability to move between styles: from the “Early Styles” of Louis Armstrong and others, through Booker Little and Don Cherry, to his main trumpet icon, Ambrose Akinmusire. It’s also remarkable how he has managed to develop his own signature style along the way. It will be very exciting to watch as his career takes off. Since 2015 working with Pale/rüegg.

www.mr-interzone.at



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© Robert Ragan

Stano Palúch

Violin

Born 1977 in Čadca/Slovakia. He graduated from the Academy of Music Performing Arts in Bratislava where he studied under Professor Bohdan Warchal. In his childhood he devoted himself to folklore music under the leadership of his father. During his studies at the conservatory he started to occupy himself with jazz and he started playing it at the university. His presence at major local festivals of jazz, folklore music, classical music and other genres made him

well-known. He has given concerts in the majority of European countries and in the USA; he has recorded both for the Czech and Slovak Radio Station and TV as well as for the Austrian ORF. He has recorded about 40 albums as a studio musician. He composes and arranges music. He has composed music for the performances of the State National Folk Dance Theatre and also for several short films. Since 2017 working with Pale/rüegg.



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Part of the Team

All Soloists on CD

Joris Roelofs, clarinets: *A Winter's Journey* – 14, *Brahms Song Book* – 1, 3, 5, 9, 12 & 13
Mario Rom, trumpet: *A Winter's Journey* – 1, 10 & 12 & *Schuman Song Book* – 1 & 13
Stano Palúch, violin: *Schuman Song Book* – 4, 10 & 15
Roman Jánoška, violin: *A Winter's Journey* – 22 & *Schuman Song Book* – 12
Harry Sokal, saxophones: *A Winter's Journey* – 4 & 6
Anna Bux, whistling: *Brahms Song Book* – 4
Sabine Hasicka, tap dance: *A Winter's Journey* – 13
Klaus Dickbauer, alto sax: *A Winter's Journey* – 18
Fabian Rucker, soprano sax: *A Winter's Journey* – 17

Sound engineers studio:
Martin Ruch & Christoph Burgstaller
Sound engineers live: *Martin Ruch & Thomas Egger*
Photographers: *Pia Clodi, Severin Koller, Pawel Karnowski, Lukas Maul, Bert Müller, Robert Ragan*
All drawings: *Aurelia Roher*
CD-Artworks: *Severin Koller, Inge Vorraber (Box)*
Translations: *Anne Gabriel, Karin Kaminker, Lillian Liskay, Julian Schoenfeld & Lia Pale*
Booking 2013–16: *Birgit Gabler*
Recording Companies:
Universal (2013–2015), Harry Gruber and Lotus Records, Harald Tautscher
Producer: *mathias rüegg*

Das romantische Kunstlied

Der Wegweiser aus Schuberts Winterreise

Materialien

Hörbeispiele	5	Franz Schubert, <i>Der Wegweiser</i> (aus: <i>Winterreise</i> op. 89, D 911)
	6	Lia Pale, <i>Road of no return</i> (aus: <i>Gone too far</i> , Ausschnitt)
Text		Wilhelm Müller, <i>Der Wegweiser</i> (Gedicht) und englische Übertragung von Lia Pale
Notenbeispiel		Franz Schubert, <i>Der Wegweiser</i> (aus: <i>Winterreise</i> op. 89, D 911)



Joseph Kriehuber:
Franz Schubert (um 1825)

Aufgabenstellung

Input

Die Gedichte der Winterreise von Wilhelm Müller (1794–1827) wurden von Franz Schubert (1797–1828) zu einem Zyklus aus romantischen Kunstliedern (für Sologesang und Klavier) vertont. Dabei begleitet die Hörerin/der Hörer die zentrale Figur, den Wanderer, auf seinen 24 Reisesstationen. Zunächst ist dieser starken Stimmungsschwankungen ausgesetzt (von Glückseligkeit bis Hoffnungslosigkeit), bevor sich allmählich eine düstere Atmosphäre voller Todesvorahnungen durchsetzt.

Die zeitgenössische Jazzsängerin Lia Pale hat 2013 auf ihrem Album *Gone too far* einige Lieder der berühmten Winterreise in das Jazz-Genre übertragen („gecovert“).

Ziele der Präsentation sind:

- zentrale Aspekte der Schubert'schen Liedvertonung herauszuarbeiten
- die „klassische“ und die „jazzige“ Interpretation zu vergleichen

- 1a Lesen Sie das Gedicht D... mit dem Inhalt entspre...
- 1b Fassen Sie den Inhalt d... zusammen...

REFLEXION

1a	Instrumentale Besetzung: Klavier, Saxofon, Drumset (z. T. mit „Jazzhesen“ gespielt), Effekte mit Chime-Bars	2 Punkte
1b	Anfang: variiertes Intro in der Art einer Pop-Ballade (Solo-Klavier), länger als im Original	2 Punkte
2a	Lia Pale zeigt damit ihre interpretatorische Vielfalt. Ihre fundierte sängerische Ausbildung und künstlerische Klasse, das Jazz-Lover nutzt den Bekanntheitsgrad der historischen Vorlage, spricht ein älteres, klassikinteressiertes Publikum an und macht klassische Musik gleichzeitig für ein jüngeres Publikum attraktiver und „peppiger“.	2 Punkte
		12 Punkte

Thomas Neuhold:
Maturatraining Musik.
Mit 18 beispielhaften
Reifeprüfungsaufgaben.
Verlag Helbling

Quizrätsel
Zürich, Tages-Anzeiger
8. März 2018

- Wie heisst die Frau von Majestix aus den «Asterix»-Comics?
(F) Gutemine (C) Falbala (E) Lutetia
- Wie hoch ist der Sauerstoffanteil der Atmosphäre?
(A) ca. 21% (R) ca. 5% (K) ca. 75%
- Worm war Louis Daguerre ein Pionier?
(O) Elektrotechnik (W) Autobau (B) Fotografie
- Welchen Geburtstag feierte Torhüter Gianluigi Buffon 2018?
(I) 30 (E) 40 (U) 50
- Wann war Boris Becker jüngster Gewinner in Wimbledon?
(A) 1981 (L) 1985 (N) 1983
- Mit wem gab Lia Pale «The Schumann Song Book» heraus?
(P) Daniel Schnyder (R) Pierre Favre (W) Mathias Rüegg
- Aus welchen Pflanzen besteht der «Kelpwald»?
(I) Farnen (E) Algen (J) Korallen
- Was bedeutet «Medulla Spinalis»?
(S) Rückenmark (A) Hirnhaut (R) Augapfel
- Welcher Vogel wird auch Stinkvogel genannt?
(T) Sekretär (O) Kondor (E) Hoatzin
- Wie nennt man in der Psychologie «Entbehrungen bzw. Verluste»?
(N) Deprivation (T) Degradation (K) Derivation

Lösungswort:

1	2	3	4	5	6	7	8	9	10
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All concerts 2013–2019

2013 *A Winter's Journey*

- 14.02. Wien (AT), Porgy & Bess (AT)/*Premiere*
- 29.03. Göteborg (SWE), Nefertiti
- 28.03. Stockholm (SWE), Fasching
- 27.04. Wels (AT), Schl8hof
- 28.04. Zürich (CH), Moods
- 28.05. Wien (AT), Chaya Fuera, Yellow Lounge
- 21.06. St. Johann (AT), Alte Gerberei
- 22.06. Dornbirn (AT), Spielboden
- 02.07. München (DE), Unterfahrt
- 18.08. St.Pölten (AT), Jazz im Hof
- 05.12. Schaffhausen (CH), Kammgarn
- 06.12. Chur (CH), Jazz Club Chur
- 07.12. Uznach (CH), Rotfarb

2014

- 12.04. Ebensee (AT), Festspiele Gmunden
- 17.04. Budapest (HU), Opus Jazz Club
- 22.06. Hallein (AT), Ziegelstadl
- 05.07. Meggenhofen (AT), Hoffestspiele
- 19.07. Salzburg (AT), Republic
- 25.07. Lunz (AT), Wellenklaenge
- 24.10. Vienna (AT), Porgy & Bess
- 25.10. Bratislava (SVK), Jazz Days
- 26.10. Waidhofen/Ybbs (AT), Kristallsaal
- 05.12. Lech (AT), Tanzcafé Arlberg

2015 *My Poet's Love*

- 03.02. Porgy & Bess (AT), *Premiere*
- 07.02. Gunskirchen (AT), Konzertsaal
- 03.04. Stuttgart (DE), Theaterhaus Jazztage
- 22.04. Linz (AT), Festival 4020/*Pale Solo*

- 19.06. Hochneukirchen (AT)
- 25.06. Puchberg (AT), Schloß Puchberg
- 03.07. Millstatt (AT), Musikwochen Millstatt
- 14.08. Altdorf (CH), Alpentöne
- 22.08. St. Pölten (AT), Jazz im Hof
- 29.10. Kragujevac (SRB),
16. International Jazz Festival
- 30.10. Belgrade (SRB), 31. Jazz Festival
- 06.10. Vienna (AT), Porgy & Bess
- 20.11. Chur (CH), Jazz Club, Postremise
- 21.11. Uznach (CH), Rotfarb

2016

- 31.03. Vöcklabruck (AT)
- 01.04. Budapest (HUN), Opus Jazz Club
- 22.04. Neuburg (DE), Birdland
- 30.04. Belgrad (SRB), Jazz Festival
- 14.05. Fornach (AT), Lohninger/
Poet's Love & Schubert
- 15.05. Ittingen (CH), Remise/Schubert
- 09.06. Schloss Puchberg (AT)/*Poet's Love*
- 22.07. Semmering (AT), Kurhaus Kultur.Sommer/
Schubert
- 02.11. Vienna (AT), Porgy & Bess – *Premiere*
The Schumann Song Book
- 03.11. Klangraum Waidhofen (AT), Kristallsaal
Schloss Rothschild
- 10.11. Florenz (I) - Villa Medicea di Castello/
Pale-rüegg Duo
- 15.11. Zürich (CH), Exil /*Schumann*
- 15.12. Bari (I), Anche Cinema Royal/
Duo & Big Band

2017

- 03.02. Feldkirchen (AT), Amtshaus/*Schumann*
- 25.02. Linz (AT), Landestheater/*Schumann*
- 24.06. Puchberg (AT), Schloss Puchberg/*Duo*
- 06.07. Vienna (AT), Porgy & Bess – *Pale/rüegg feat. the big.mdu.band*
- 14.09. Eisenstadt (AT), Festival Herbstgold/
Schubert
- 19.10. Hallein (AT), Freysitz/*Duo*
- 02.11. Salzburg (AT), Oval/*Schumann*
- 07.12. Porgy & Bess Portrait rüegg/*Schubert*
- 08.12. Porgy & Bess Portrait rüegg/*Poet's Love*
- 09.12. Porgy & Bess Portrait rüegg/*Schumann*
- 16.12. Chur (CH), Klibühni Theater/*Schumann*

2018

- 11.03. Rapperswil (CH), Schloss Rapperswil/
Schumann
- 18.07. Hamburg (DE), Bucerius Kunstforum –
Schleswig Holstein Musik/Festival/
Schumann
- 19.07. Kiel/Molfsee (DE), Winkelscheune
Schleswig-Holstein Musik/Festival/
Schumann
- 11.08. Wildegg (CH), Schloss Wildegg/*Schumann*
- 02.11. Waidhofen/Ybbs (AT) – *Premiere*
The Brahms Song Book
- 15.11. Wädenswil (CH), 21.Musikullus/*Duo*
- 16.11. Wädenswil (CH), 21.Musikullus/*Duo*
- 27.11. Vienna (AT), Porgy & Bess/Brahms
- 21.12. Hagenberg (AT), Stiwa Jazzforum/
Schumann

2019

- 01.01. Davos (CH), New Year's Concert 2019 –
Davos Festival/The Other Way Around
- 12.01. Baden (CH), Villa Boveri/
The Other Way Around
- 15.02. Potsdam (DE), Nikolaisaal/Foyer/
The Voice In Concert, Duo
- 21.02. Wien (AT), Theater Akzent/
The Other Way Around &
The Brahms Song Book
- 04.05. München (DE), Lange Nacht der Musik,
Gasteig, Doppelkonzert mit Julian
Pregardien/*Schumann*
- 11.07. Vienna (AT), Porgy & Bess
Trio Pacora & The Brahms Song Book
- 16.07. Ludwigsburg (DE), Residenzschloss/
Wüstenrot Night/*The Brahms Song Book*
- 20.07. Gmunden (AT), Stadttheater –
Salzkammergut Festwochen/
The Brahms Song Book
- 05.08. Davos Festival (CH), Kirchner Museum/
Schubert
- 27.08. Sierre (CH), Châteaux Mercier/
The Other Way Around
- 15.11. Budapest (HUN), Opus Jazz Club/
The Brahms Song Book
- 14.12. Vienna (AT), Porgy & Bess/*The Great*
European Songbook – A Celebration of
Schubert/Schumann/Brahms

Tour Diary

Stockholm (SWE), Fasching

March 28, 2013

We started at 04:00 in the morning and this feels veeeery early in the morning. It was pitch-black outside when I was walking to Ingrid's place where our taxi was waiting to take us to Westbahnstraße to meet with the rest of the band. From there we went to the airport and around 06:30 we were still half asleep but also up in the air and on our way to Stockholm :).

Stockholm is beautiful and I missed Sweden, it felt so good to be back. We were waiting for our luggage but after some time a screen told us that the last bag was already on the belt but mathias', Hans' and my bags were not among the lonely bags still running their circles. We didn't really worry, we figured in a couple of hours our luggage will be at our hotel. But it turned out that our bags were lost for quite some time :)!

We got picked up at the airport by a lovely man and he was holding a sign with the word PALE on it. First time for Pale and also first sign of Pale. I was very excited about it.

Looking out the window and seeing the wonderful nature while getting to the centre made me think of the amazing time I spent in this country. Happily I was gazing out of the window. We arrived at the Scandia Grand Central and had some time to take a bite or

nap. In every room you would find quotes from great songs, in my room I found the following: It's such a perfect day, I'm glad I spent it with you by Lou Reed. I love that song. Especially cause it reminds me of a very very close friend that I got to know while I was studying in Gothenburg.

And although I had a TV in my room (it is very special for me as I don't have a TV at my place) the only thing I did during our free time was sleeping. At 15:30 Magnus Palmquist picked us up from the hotel to take us to Fasching, which was right across the street. At that time we still haven't had any information regarding our lost luggage. So we started to get a little nervous as there were so many things that are very important for our show, like the bird, the caxixis, the guiro, the melodica, the megaphone, our outfits and most important of all my tap dance shoes. But we still had our hopes up and our fingers crossed. Fasching is a wonderful place and we had a great soundcheck, everybody was extremely kind and made us feel comfortable from the start. This club has an excellent sound!!! Thank you Magnus and the whole crew!!!

Our concert started at 20:00, we finished soundcheck around 6 and still no luggage. It

took airberlin 12 hours to find our bags and I think without our reliable booking agent Birgit Gabler, who was calling airberlin the whole day, I think we still would be missing our luggage. It occurred to Hans and me that we had to go shopping because no matter what, we wanted to look nice for Fasching. mathias always wears suits and fine shoes so there was no need for him to go through a power shopping :). I guess there is no better place to find suitable shirts and shoes than in the centre of Stockholm. So we did and hurried back to the hotel to freshen up. I borrowed some make up from Ingrid and hurried back to Fasching.

I still had no idea how to tapdance without shoes but Magnus, thank you again, he actually managed to get us a melodika. So you could say we were ready to hit the stage.

The audience at Fasching was amazing, so amazing that in the end I was tapdancing in my socks. And when my hat flew into darkness this wonderful young man caught it and we were allowed to take a picture of him with his hat.

As it turns out he is the son of Claudia Köck, Austrian Culture Attaché, who supported our concert. We decided to find and remember each and every "hatcatcher" from now on. Thank you so much for the great time!!!

I didn't realize how nervous and excited I

was all day long until after the concert as I was sitting down backstage. I felt tired all the way, took my Pale Ale and went to sleep to regain my strength for my beloved Gothenburg.

Yours, Lia!



Premiere "The Schumann Song Book"

Vienna (AT), Porgy & Bess

November 2, 2016

Playing new material for the very first time always brings me to my limits and although there is this feeling that I can't wait to share these new songs and that they feel like secrets, that I cannot hold back any longer, I am more nervous than usual, feeling even more vulnerable and scared. The last few days right before a premiere are so special in many ways :) rehearsals are incredibly intense and in between you try your best to explain during interviews what it is that you're doing and why you're doing it :)! I never know if I'm really ready, there is always a part that tells me I could work a little bit more on that part or on this phrase, but at some point you have to trust yourself and that you did you're best.

It was our third premiere or lets say three and a half including our set with songs of the Vienna Art Orchestra this summer :) it was time for our „Schumann Songbook“. mathias did his first arrangements of Robert Schumann songs in January and now on the second of November we had the pleasure to play our favourite Schumann songs at the one and only Porgy & Bess for the very first time. And with us once more creating the sound of our Schumann Songbook incomparable Ingrid Oberkanins on percussions and incredible Hans

Strasser on bass. I still can't believe it, that it has almost been 4 years since we had our very first concert with Schubert songs at the Porgy & Bess in February 2013. THANK YOU for being the most wonderful band in the world :)! Our soloist of the night was, yes you know who, Mister Mario Rom on trumpet playing his mind blowing solos over mathias' arrangements. Two days before the concert I met with extraordinary designer Susanne Bisovsky - YES and can you imagine: I was allowed to wear one of her magic outfits for our concerts and decided right then and there that I will be wearing her and her only from now on! We started our soundcheck round 4 and I have to say that when you work with Thomas Egger you can not really call it a Soundcheck :) because he is so fast and subtle that we just keep rehearsing and „abracadabra“ soundcheck's done :)! oh yes, its true :)! I kept gazing to the entrance because I was waiting for someone very special to drop in :) and I still can't believe that they came - all the way from Switzerland just to hear our Schumann, the stunning pianist Oliver Schnyder and his beautiful wife Fränzi. We met them this year in Ittingen within a wonderful festival that Oliver was curating. Mathias and I were truly happy to see them - having their support

means a great, very great deal to us and we felt deeply honored to share this night with them! Aaaaand coming all the way as well were Brita Ostertag and Philip Bachmair, two classical flute players and organizers of the Schlosskonzerte in Rapperswil/Zürich, yeeees and we are so excited to get to be part of their concerts in 2018 :)!!!We finished our soundcheck early and had a lot of time to get changed and ready. Around 20:30 Christoph Huber was coming backstage to pick us up - it was time - Christoph introduced us and told the secret story about the very beginning of the Porgy and what mathias had to do with it ;). These last few minutes before hitting the stage usually don't feel very good for me and are very hard to explain, let's just say, I was very relieved to finally get on stage and hear the first bars of Die Sennin :). We were welcomed by a wonderful audience who were open and supportive, listening to us intensely from the very beginning.

For us, time flew by and I couldn't believe it when we started our last song of the set, Märzveilchen, we call it our Ragtime-polka which always makes me smile, especially when Hans, Ingrid and mathias start with the groooooovy, crazy solo chorus and Mario tops it all with his extraordinary phrases!!! Dear Band, thank you for giving it all you got!!!

And I cannot thank you enough, dear Porgy, for making this night possible. There were so many helping hands involved during our preparations over the last month and one of them, a very very strong one :) was Walter

Pinter, who was fighting for our Schumann Premiere and spreading the news all over the place, thank you Walter!!! And another one was Bert Müller, thank you once more for supporting us in many ways including capturing beautiful photos of our premiere night! My family and dear friends of ours came out, sitting in the front rows supporting us with so much love!!! Oh how lucky we are to have you on our sides! (also ;) I was very excited to meet Mister Markus Kupferblum and Mister Peter Marboe after the show!!!!

Thank you once more to each and every single one who came out that night - finding out how we are continuing our journey with the one and only Robert Schumann and his magnificent songs.

Let's keep our fingers crossed that this was just the beginning :)

Yours, Lia!



Premiere “The Brahms Song Book”

Waidhofen/Ybbs (AT), Kristallsaal/Schloss

November 2, 2018

Here we go :) - Part III of our **Kunstlied-Trilogie** - our **Brahms Song Book** - we've been working on it intensively for quite a while! mathias started arranging it right after our Three-Days-Porgy-Session last December, and a couple of weeks later he finished the arrangements. Brahms was a close friend of Robert Schumann and his great love was Clara Schumann. So after our Schumann Song Book our next step was very clear - it led us straight to Brahms. And here we are from Schubert to Schumann to Brahms. Over the last couple of weeks we rehearsed a lot experiencing the process of our **Brahms Song Book** altogether and I would like to say a very big **THANK YOU** to **Ingrid Oberkanins** - perc and **Hans Strasser** - bass for their incredible commitment during this time and of course for their unique musical colours making mathias' arrangements shine in many ways. I can't believe how long it's been and still remember working on „gone too far“ almost six years ago. Can you believe it :)? mathias wrote himself quite some challenging material - he told us that when he's arranging he is just following the music and not thinking about the fact that he has to play what he writes later on :). So you might think it is an advantage to be arranger and pianist but in mathias' case it's almost

like two different people, two different state of minds :). Back to our concert ... :) we all fell in love with Brahms and his songs and did our best to find our sound within. **Joris Roelofs** on clarinets from Amsterdam was our soloist, his sound, his playing is just amazing!!! The day before our premiere in Waidhofen we had an intimate final rehearsal with friends that we trust and red wine that we love :). Oh it was a wonderful evening!!! Thank you to everyone who spent it with us - listening with open hearts and supporting our Brahms Song Book. Dear **Bert**, as always :) thank you for your beautiful pictures!!!

After sharing these songs for the very first time with our friends we were excited and looking forward to play in the beautiful **Kristallsaal** at the **Rothschild-Castle** in Waidhofen/Ybbs. Thomas Bieber the director of the **Klangraum** invited us for the third time to his extraordinary concert series! We had the honour to play Schubert, Schumann and now Brahms at his series! OH and how much we all love playing there! Dear Thomas, thank you so much for your support throughout the years. Each time playing in Waidhofen is a gift!

We got there in the afternoon including all of our loved ones and had a relaxed soundcheck! I got very nervous, as always, but especially

nervous when it's the premiere. And then I forgot the lyrics of the first song :))) aaaaahhh but they soooooon came back to me and in the second verse I was back on track. The band was just incredible, what a premiere, thank you Hans, Ingrid, mathias, Joris!!!

In between I was starting to feel a little bit insecure wondering about what the audience might think but I could let go of my insecurity more and more, especially when Hans played his bass solo in **Rote Abendwolken**, Ingrid O her cajon solo in **Sagt mir o Schönste Schätzin mein** and Joris his warm and powerful solo in the ballad **Du mein einzig Licht**. And when mathias played his pretty solo in **Heidenröslein**, I insisted on a second chorus by simply waiting for my last verse a little longer :).

As encores we played a little Schubert, a little Schumann, one more Brahms and when the clapping continued a little Chaplin :). Thank you to the very attentive audience in Waidhofen - thank you for coming out to listen and support our **Brahms Song Book**. Some of you we met at **Schloss Wirt** again :), where we all enjoyed an incredible tasty dinner and again some red wine :)...!

We can't wait to play again and let these songs unfold over and over again,

Yours, Lia!







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