



NIENKE OOSTENRIJK soprano
MARIANNE BOER piano

LADIES ONLY Love and Lament - Franz Schubert



COBRA0052

LADIES ONLY

The songs collected for this recital "Ladies Only" mark Schubert's strong empathy for women in Romantic poetry. Romanticism was a European cultural revolt against authority, tradition and Classical order (the Enlightenment). This movement permeated Western Culture during Schubert's creative lifetime (1797-1828) and focuses on the individual, the intuitive and the emotional, qualities that in those days were considered particularly female and inferior to reason. The Enlightenment habit of gendering masculine reason against feminine "irrationality" explains why Romantic poets in the Biedermeier era (1815-1848) used female personae to express their own male feelings of distress and grief by means of a "Klage" (a Complaint or a Lament). A second layer in these poems relates to the suppressed position of women in society, which deteriorated during this Biedermeier era, after a more liberal stance during the preceding Napoleonic era.

The male poets at the end of 18th century sympathized with innocent childlike qualities and the naive maiden. The discovery of the expressive power of the maiden laments in poetry gave Schubert creative inspiration to develop the romantic German Lied. He musically sublimated much of his own internal complaints and despair to the ladies in his songs. Schubert is considered to be the first poet of music. He wrote his early songs when he was a teenager in Biedermeier Vienna. His creation of Gretchen's lament from Goethe's Faust at the age of 17 already revealed at an early stage the genius of his later songwriting. For this reason the recital "Ladies Only" starts with "Gretchen am Spinnrade" as this song served as a catalyst for the flood of Lieder that would follow. As a matter of fact all other songs appear in chronological order and reflect the various stages of Schubert's more often than not tormented life. One of the selected songs is the famous "Ave Maria" (Ellen's third Song), being a prayer of lament of the heroine Ellen Douglas, as well as the most profoundly touching Lieder ever written for female voice, the lament of the "Young Nun".

Twenty years of committed co-operation and finetuning between Nienke Oostenrijk and Marianne Boer have culminated in this recital. Nienke's specific timbre is very well suited for the interpretation of the early Romantic Lied repertoire. Her warm and delicate voice conveys intimacy and honesty (at times erring to naivety) that serves the poetry of female lament. The sinuous lines of this female repertoire need a bright tone and graceful agility. Marianne blends perfectly well as a pianist with great lyric expression, elegance and agile virtuosity.

NIENKE OOSTENRIJK soprano
MARIANNE BOER piano

LADIES ONLY Love and Lament

Franz Schubert (1797-1828)

- 1 Gretchen am Spinnrade D126 (Goethe)
- 2 Gretchen's Bitte D564 (Goethe)
- 3 Arietta di Claudine D239 Claudine von Villa Bella (Goethe)
- 4 Kolma's Klage D217 (Ossian; James Macpherson)
- 5 Iphigenia D573 (Mayrhofer)
- 6 Suleika's Erster Gesang D720 (Goethe)
- 7 Suleika's Zweiter Gesang D717 (Goethe)
- 8 Viola D786 (Von Schober)
- 9 Axa's Romanze D797 Rosamunde (Wilhemina von Chézy)
- 10 Ellen's Erster Gesang D837 (Sir Walter Scott)
- 11 Ellen's Zweiter Gesang D838 (Sir Walter Scott)
- 12 Ellen's Dritter Gesang D839 (Ave Maria) (Sir Walter Scott)
- 13 Die Junge Nonne D828 (Jacob Nicolaus Craigher de Jachelutta)
- 14 Lied der Anne Lyle D830 (Andrew Macdonald, Sir W. Scott)
- 15 Delphine D857 (Chr. Wilhelm von Schütz)