

DEEPLY TOUCHING MOMENTS NEAR AND IN THE WATER

The soprano Sarah Wegener presents her début solo CD with pianist Götz Payer



“...INTO THE DEEPEST SEA!”

LIEDER BY SCHUBERT, BRAHMS, SIBELIUS, QUILTER, CLARKE, GRIEG, BRIDGE UND STRAUSS

Sarah Wegener soprano
Götz Payer piano

CAvi | 42 6008553374 9 | Co-Produktion mit SWR 2
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After one of her last programmes took listeners into the woods, Sarah Wegener is staying in tune with nature on her first solo recording by plunging “...Into the deepest sea!”. The singer, who has a British mother, speaks of having had a special affection for the sea ever since spending the summers of her childhood on the coast in Devon and Cornwall. And, as she found while researching for this new programme, she is not alone in her love: *“Like forests, sea in literature is a place of yearning; it is elemental and deep like love, and wild like passion, and often it is the place of death. At the same time, it is a symbol of the peace and serenity of nature, but also of its uncertainty and secrets.”*

Sarah Wegener pictures to herself an imaginary female protagonist who encounters the sea in various situations. All the big emotions – hope, love, disappointment and suffering – are intensively experienced here, running the entire gamut from amorous passion to profound despair. The journey begins on a euphorically loving note with the Brahms songs *Meine Liebe ist grün* (My Love Is Green) and *Wenn Du nur zuweilen lächelst* (If You Will Only Sometimes Smile), but this euphoria is soon over, to be replaced by loss and despondency. The songs repeatedly evoke the figure of a girl standing on the shore, gazing at the sea with yearning while becoming increasingly lost in her dreams. For her, the sea is no sunny holiday idyll, but a symbol of all that is dark and inexplicable. It is not surprising, therefore, that the creators of these songs tended to come from regions that, with some generous geographical interpretation, can be said to be near the North Sea: alongside Brahms, Schubert and Strauss, the recording features works by Jean Sibelius, Edvard Grieg, Rebecca Clarke, Roger Quilter and Frank Bridge – British and Scandinavian composers who associate the sea with mysterious worlds of sagas and dreams. The two artists performing here feel that this leads to resemblances in musical moods, even if there is a gap of some 150 years between the works of Schubert and those of Rebecca Clarke.

On their recording, which has now been released on CAvi, Sarah Wegener and her partner on the piano, Götz Payer, aimed to present a very personal and undogmatic view of the song texts and thus to achieve *“a form of music making that is as authentic as possible and guided by the natural flow of speech.”* The soprano counters the fundamental doubts so frequently voiced about the genre of the “art song” and its present-day relevance with a clear affirmation: *“The songs and lyrics have lost none of their relevance and deeply touch both the listeners and the performers. In a nutshell – the lied is alive and well!”* The singer, known for the warm timbre of her soprano voice and her *“immaculate vocal placement and splendid sonority”* (Neue Zürcher Zeitung), views the lied genre as being anything but fusty, and the result of this attitude can be heard at every moment.

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Johannes Brahms (1833-1897)

- [1] MEINE LIEBE IST GRÜN OP. 63 No. 5 | T: FELIX SCHUMANN (1854-1879)
- [2] WENN DU NUR ZUWEILEN LÄCHELST OP. 57 No. 2 | T: HAFIS (1315-1390) / ÜBERSETZUNG: GEORG FRIEDRICH DAUMER (1800-1875)
- [3] ACH WENDE DIESEN BLICK OP. 57 No. 4 | T: T: GEORG FRIEDRICH DAUMER
- [4] DA UNTEN IM TALE WOO 33 | T: FOLKSONG
- [5] MAINACHT OP. 43 No. 2 | T: LUDWIG HÖLTY (1748-1776)
- [6] ES TRÄUMTE MIR OP. 57 No. 3 | T: TRANSLATION FROM SPANISH BY GEORG FRIEDRICH DAUMER
- [7] LIEBESTREU OP. 3 No. 1 | T: ROBERT REINICK (1805-1852)
- [8] TREUE LIEBE OP. 7 No. 1 | T: EDUARD FERRAND (1813-1842)
- [9] VERZAGEN OP. 72 No. 4 | T: CARL VON LEMCKE (1831-1913)

Franz Schubert (1797-1828)

- [10] DES MÄDCHENS KLAGE OP. 58 No. 3 D 191 | T: FRIEDRICH VON SCHILLER (1759-1832)
- [11] ERSTER VERLUST OP. 5 No. 4 D 226 | T: JOHANN WOLFGANG VON GOETHE (1749-1832)
- [12] DU LIEBST MICH NICHT OP. 59 No. 1 D 756 | T: AUGUST VON PLATEN (1796-1835)
- [13] DER ZWERG OP. 22 No. 1 D 771 | T: MATTHÄUS VON COLLIN (1779-1824)

Jean Sibelius (1865-1957)

- [14] VAR DET EN DRÖM OP. 37 No. 4 | T: JOSEF JULIUS WECKSELL (1838-1907)
- [15] SÄV, SAV SUSÄ OP. 36 No. 4 | T: GUSTAV FRÖDING (1860-1911)

Edvard Grieg (1843-1907)

- [16] JEG ELSKER DIG OP. 37 No. 4 | T: HANS CHRISTIAN ANDERSEN (1805-1875)
- [17] SOLVEIGS SANG OP. 23 No. 19 | T: HENRIK IBSEN (1828-1906)

Rebecca Clarke (1886-1979)

- [18] THE SEAL MAN | T: JOHN MASEFIELD (1878-1967)
- [19] A DREAM | T: WILLIAM BUTLER YEATS (1865-1939)

Roger Quilter (1877-1953)

- [20] NOW SLEEPS THE CRIMSON PETAL OP. 3 No. 2 | T: ALFRED LORD TENNYSON (1809-1892)

Frank Bridge (1879-1941)

- [21] COME TO ME IN MY DREAMS H. 71 | T: MATTHEW ARNOLD (1822-1888)

Richard Strauss (1864-1949)

- [22] ALLERSEELEN OP. 10 No. 2 | T: HERMANN VON GILM (1812-1864)
- [23] SEITDEM DEIN AUG' IN MEINES SCHAUTE OP. 17 No. 1 | T: ADOLF FRIEDRICH GRAF VON SCHACK (1815-1894)
- [24] AN DIE NACHT OP. 68 No. 1 | T: CLEMENS MARIA WENZELSLAUS VON BRENTANO (1778-1842)