



Tales of the Night

Concert of Romantic Music

Bangalore *Alliance Française*
Delhi *Bahá'í House of Worship*
Poona *Mazda Hall*

Monday 1st February 2016
Friday 5th February 2016
Sunday 7th February 2016



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present:

Tales of the Night

*A concert of German Romantic music for voices and piano
punctuated with poems by Vikram Seth*

Akadêmia (France)
The Majolly Music Trust Choir
The Vocal Academy of India

Justin McCarthy, pianist

with Irina Biryukova (Delhi, Poona), Neecia Majolly and Varsha Sastry (Bangalore)

Sunit Tandon, narrator

Conducted by

Françoise Lasserre

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*Music expresses that which cannot be put into words
and that which cannot remain silent.*

Victor Hugo

Someone who has never attended an Indian classical music concert, be it Hindustani or Carnatic, has no idea how passionate and attentive an audience is. Regardless of their age, the *rasikas* share the emotions a good artist transmits and the music speaks directly to each spectator's heart.

While the major Western capitals echo with the sounds of Indian classical music (and Paris is at the forefront of this circle), Western classical music concerts are still a rarity in India and few include Indian artists.

During a reconnaissance trip in April 2012, thanks to the French Embassy in India we were fortunate to meet Francis Wacziarg, who had been supporting the development of opera in India for several years, through his foundation. Working with him in Delhi, on the production of the opera *Orfeo Crossing the Ganges*, was an unforgettable and enriching experience. The work we are doing in India is still guided by his commitment and passion.

Our ambition is to contribute to developing the audience for Western classical music in several Indian cities. Beyond this we would also like to give a number of young, talented Indian artists the possibility of expressing themselves, or even of becoming professional musicians, singers or instrumentalists.

The three concerts of this series are the result of two joint workshops held in Delhi and Bangalore, focusing on a German Romantic repertoire that constitutes an important aspect of European music.

Our future projects include a revival of *Orfeo Crossing the Ganges*, and a programme based on the major works of Baroque music for soloists, a choir and an orchestra.

Françoise Lasserre

Tales of the Night

Part I

Robert SCHUMANN

Zigeunerleben, solo voices, choir and piano (Gipsy Life)

Vikram SETH

Evening Across the Sky
All You who Sleep Tonight

Johannes BRAHMS

Ständchen, solo voice and piano (Serenade)

Robert SCHUMANN

Mondnacht, solo voice and piano (Moonlit Night)

Franz SCHUBERT

Ständchen, solo voice and piano (Serenade)

Johannes BRAHMS

Liebeslieder Walzer, choir and piano four hands (Love Song Waltzes)

Vikram SETH

Night Watch
Door
Half out of Sleep

Felix MENDELSSOHN-BARTHOLDY

Abendlied, vocal duet and piano (Evening Song)

Robert SCHUMANN

Die Lotosblume, solo voice and piano (The Lotus Flower)
Der Traum, choir (The Dream)

Vikram SETH

Arion and the Dolphin (extract)

Franz SCHUBERT

Du bist die Ruh', solo voice and piano (You are my Rest)

Richard STRAUSS

Die Nacht, solo voice and piano (The Night)

Franz SCHUBERT

Ständchen, solo voice, female choir and piano (Serenade)

Tales of the Night

Part II

Franz SCHUBERT

Der Gondelfahrer, male choir and piano (The Gondolier)

Vikram SETH

Moonlight

Johannes BRAHMS

In stiller Nacht, choir (In a Quiet Night)

Franz SCHUBERT

Der Doppelgänger, solo voice and piano (The Doppelgänger)

Johannes BRAHMS

Nächtens, choir and piano (At Night)

Vikram SETH

Late at Night

Franz SCHUBERT

Der Tod and das Mädchen, solo voice and piano (Death and the Maiden)

Johannes BRAHMS

Wiegenlied, solo voice and piano (Lullaby)

Vikram SETH

Across

Not Now, Not Soon

Johannes BRAHMS

Zigeunerlieder, choir and piano (Gipsy Songs)



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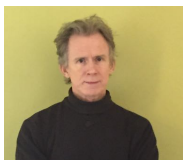
Françoise Lasserre, *conductor*



After studying mathematics, Françoise Lasserre went on to study music: analysis, composition, orchestral conducting (Pierre Dervaux's classes) as well as the transverse flute. She was fortunate to belong to the small group of singers selected by Philippe Herreweghe, to create the Chapelle Royale ensemble. This meeting was to transform her trajectory, leading her to focus her musical activity on ancient music.

In 1986, Françoise Lasserre created Akadêmia. She performed numerous concerts in France as well as abroad with this ensemble that brings together professional singers and instrumentalists. She has released 15 CDs with a repertoire ranging from Palestrina to Bach, with a predilection for Monteverdi and Schütz. In terms of aesthetics, she concentrates on authenticity through her choice of instruments and the number and types of voices. Her work has received many awards: 1st prize in the Palestrina competition in 1994, several *ffff* awards from the magazine *TeLERAMA*, *Diapasons d'Or* awards...

Captivated by Indian culture and North Indian music in particular, Françoise Lasserre chose to create an encounter between Western baroque music, Odissi dance and Hindustani music with *Orfeo, Crossing the Ganges*. Along with her collaborators, she also dedicates herself to training young artists, who then have the opportunity to perform with Akadêmia in certain productions. Thus, between 2013 and 2015, with the support of the Institut Français in India she conducted workshops in Delhi for young singers; thanks to the co-production between Akadêmia and The Neemrana Music Foundation, these students performed in the opera *Orfeo* in Delhi and Paris. They have also participated in concerts in India related to Vivaldi.



Justin McCarthy, *pianist*

Justin is both musician and dancer. For almost four decades he has lived in New Delhi, where he teaches and appears in programmes and recitals of piano, harpsichord and Bharatanatyam.



Sunit Tandon, *narrator*

Sunit was till recently Director General of the Indian Institute of Mass Communication, the premier Mass Communication and Journalism Institute of the country. Prior to this, he was Chief Executive of the Lok Sabha Television Channel, Lok Sabha Secretariat, Parliament of India.

Sunit Tandon is a well-known news and current affairs anchor on Indian national television (Doordarshan and Lok Sabha Television) and a radio broadcaster. He is also active as a theatre director and actor, with approximately 150 productions to his credit.

He is currently the President of the Delhi Music Society, Delhi's oldest society promoting appreciation and education in Western classical music, as well as the Director of Yatrik, the capital's oldest theatre group.



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AKADÊMIA

Bangalore - Delhi - Poona

Created in 1986, Akadêmia is a well-known European instrumental and vocal ensemble.

The name, borrowed from the Platonist garden, is an expression of the humanistic commitment that runs through Françoise Lasserre's artistic approach.

Its repertoire focuses on vocal and instrumental works from the 17th and 18th centuries. Beyond the high quality of its research and its respect for the musical sources, which are indispensable to a certain "authenticity", its artistic project is marked by a desire to touch its audiences. Its vocation is to bring ancient music alive in the contemporary world, by proposing bridges towards other domains, other periods, or even other cultures.

In 2013, Françoise Lasserre initiated a training programme in India. Thanks to the Neemrana Music Foundation and the French Institute in India, she discovered the enthusiasm for Western classical music among the youth in India. She co-produced with Francis Wacziarg *Orfeo Crossing the Ganges*, an opera that mingled baroque music, Hindustani music and Odissi dance. It was presented in Delhi and Paris. Following this production, Akadêmia's instrumentalists and singers held workshops and performed concerts based on two landmark works from the Baroque music: Vivaldi's *Four Seasons* and *Gloria*.

The Indian audiences' and participants' enthusiasm, as well as the personal involvement of Akadêmia's artists, led to new actions to encourage Western classical music in India. The tools that are being developed are first a high level choir and then a chamber orchestra, specifically dedicated to Baroque music, which will be set up in the near future. The newly formed choir will perform *Tales of the Night* in Delhi, Bangalore, Mumbai and Pune.

For its activities in India, Akadêmia is supported by the *French Embassy* and the *Institut Français in India*, and by *Société Générale India* and *X-PM*. Akadêmia is hosted in residence in *Reims City* and supported by the *Champagne-Ardenne Region*, the *Département de la Marne*. *Mécénat Musical Société Général* is Akadêmia's main sponsor. Partners in France : *Maison Boizel, Plurial*.

With:

Harmonie Deschamps, *soprano* (solo and choir) - Angèle Chalençon, *alto* (solo and choir), Laurence Renson, *mezzo-soprano* (solo and choir) - François Roche, *tenor* (choir), Kaëlig Boché, *tenor* (solo and choir) - Matthieu Heim, *baryton* (solo and choir).



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The Majolly Music Trust Choir

Bangalore

The Majolly Music Trust Choir (MMT Choir) formerly known as The Camerata, exploded onto the Indian national music scene in 2001 when the group performed Handel's *Messiah* in its entirety, with a fully-fledged orchestra, the likes of which the country had never witnessed before.

Personally handpicked by director Neecia Majolly (concert pianist, teacher, singer and composer) through auditions, the choristers are from varied cultures and backgrounds who have all come together to share the love and fellowship of some of the greatest Western classical music ever written. The choir has earned a firm reputation in India for being unique in their choice of repertoire and quality of presentation. Foreign musicians who have collaborated with the choir, have remarked on its fine quality of intonation and feel.

Presenting some rare choral works, including the more popular ones like Haydn's *Creation*, J-S Bach's *Christmas Oratorio*, and Mozart's *Requiem*, the choir has given several performances around the country including the South Indian premiere of Carl Orff's ever popular *Carmina Burana*.

The choir has several projects in store, including a possible tour abroad to participate in choral festivals.

With:

Gabriella Tannishtha (solo and choir), Ketki Herlekar, Arpitha Jacob, Kency Kurian, Meghan Ann Oommen, **sopranos** - Neecia Majolly (solo and choir), Lara Guido, Jerusha Lawrence D'Cruz, **mezzo-sopranos** - Jonas Olsson (solo and choir), Vibin Nair, Prakash Savariappa, **tenors** - Subin Thomas, Nivedh Jayanth, **baritones** - Nivedh Jatanth, **bass**.

From The Vocal Academy of India: Ashwati Parameshwar (solo and choir), Nilima Buch, **sopranos** - Nadya Balyan, Isabelle Jaitly, **mezzo-sopranos** - Prabhat Chandola, **tenor** - Bhanu Sharma, **baritone**.



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The Vocal Academy of India

Delhi - Poona

A new Indian vocal ensemble has recently been created under this provisional name. It consists of singers passionate about Western music, who were first trained by the Neemrana Music Foundation or the Delhi Chamber Choir, conducted by Nadya Balyan. These artists were invited by Akadèmia to participate in several of their productions like *Orfeo Crossing the Ganges* (Delhi and Paris 2013) or *Viva Vivaldi* (Delhi 2014). They have acquired the experience that is born out of companionship with professional singers.

Most of them studied under Situ Singh Bühler and continue their vocal training with the help of additional advice provided by occasional teachers like Jasmin Martorell and Jan van Elsacker, Valérie Millot or Marianne Losco; the latter three intervene under Françoise Lasserre's guidance.

This new ensemble has a professional vocation, and its work is structured around workshops delivered by Akadèmia, supported by the Institut Français and the French Embassy in India. Their work pays particular attention to exploring the relationship between music and text. Using the voice to serve poetic intent or narrative is fundamental to interpreting Baroque music, but it also lies at the heart of Schubert, Schumann, Brahms, or Mendelssohn's compositional process in the 19th century.

As the ensemble seeks to gather the best Indian singers, it also wants to develop Western classical music concerts in India as well as in the surrounding region. It will collaborate with Indian NGOs to multiply the creation of choirs in schools, as well as amongst under-privileged children.

With:

Ashwati Parameshwar (solo and choir), Nilima Buch (solo and choir), Sparsh Bajpai (solo and choir), Shanti Kushvakha, Gabriella Nazareth, Alli Roshni, **sopranos** - Nadya Balyan (solo and choir), Jyotsna Laroya (solo and choir), Axelle Descamps, Isabelle Jaitly, Shambhavi Mishra, **mezzo-sopranos** - Prabhat Chandola (solo and choir), Nigel Eccleston, **tenors** - Bhanu Sharma (solo and choir), Pranav Chadha, Subhankar Pathak, Clayton Duggan, Markus Lesinski, **baritones**

From The Majolly Music Trust Choir: Gabriella Tannishtha, **soprano** - Jerusha Lawrence D'Cruz, **mezzo-soprano**



The Majolly Music Trust

Founded in February 2011, The Majolly Music Trust is the realization of a long cherished dream of Founder-Director Neecia Majolly. With fellow trustees Ricky Kej (Grammy winning music producer) and Rajendra Chaturvedi (CEO of Theme Piano Company), the Trust is committed to the highest standards of music performance and teaching.

Based in Bangalore (out of the Founder-Trustee's residence in Lingarajapuram with a branch in Whitefield), the Trust offers training in piano, voice, violin and acoustic guitar with one of the best teaching faculties in the country, besides training aspiring music teachers, promoting young talent, creating scholarships, and organising concerts and competitions (on a national level) to promote and encourage music. All proceeds go towards its unique PENSION FUND for aged and infirm musicians, believed to be the first of its kind in India.

Our website: www.majollymusictrust.org
Email: majollymusictrust@gmail.com



Neecia Majolly



Neecia Majolly is the Founder-Trustee of the Majolly Music Trust and has been acclaimed as one of India's finest pianists.

A Global Music Awards Gold and Silver Medalist winner for 'The Majolly Project' (progressive rock group), Neecia has had her musical education in Brunei and Singapore and went on to do her degree in Music from the Western Australian Conservatorium,

Perth. A concert pianist, conductor, singer, teacher and composer, who has emerged as one of the most dynamic musical forces in India, she has performed at venues across India, South East Asia and Australia.

The Camerata, a choir she founded and directed, has earned a firm reputation in India for being unique in their choice of repertoire and quality of presentation. The year 2001 saw the historic performance of Handel's *Messiah* for choir, soloists and full – fledged orchestra, the likes of which had never been experienced in India before.

Another choir she co-founded, Madrigals, Etc., is the only choir in India specializing in music from the Middle Ages and Renaissance eras, and has the distinction of having released the first ever Western Music Classical album in the country in 2009 'The Renaissance Begins'.

She is also representative of the London College of Music Examinations in Karnataka, and is believed to be the first Indian Western Classical Pianist to have a piano album, 'Gold Coast Pure Spa', released by Universal Audio, USA.

The Poona Music Society



The Poona Music Society has been promoting the love, appreciation and study of good music in the city of Pune since 1946. Its members include people from all walks of life, as appreciating music is a universal phenomenon.

The activities of the Society include presenting concerts by visiting musicians from all over the world as well as organizing lectures, workshops, masterclasses for local music students, film screenings and listening sessions. Over the years, innumerable musicians of great repute have performed in Pune under the aegis of the Society. The Society has also organized successful piano and voice competitions on an all-India level.

The Poona Music Society is run by a group of volunteers and receives support from the local community. It collaborates with artiste managers, cultural institutes, foreign missions and other music promoters in India and around the world.

Pune, as a city, is a preferred destination for performers, due to its enthusiastic and knowledgeable audience, the Mazda Hall, which has good acoustics for chamber music and for the excellent Blüthner concert grand piano which belongs to the Poona Music Society.

For more information on the Poona Music Society, please visit www.poonamusicsociety.com





Franz SCHUBERT

born in Wien 1797

died in Wien 1828

Schubert's involvement in music started when he was 6 years old. His father taught him to play the violin while his brother Ignaz gave him piano lessons.

Schubert started to perform in front of public audiences while he was part of his father's string quartet. This involvement gave him the opportunity to write several compositions for string ensemble.

By about age 16 Schubert returned home and trained to become a teacher. He started teaching at his father's school a year later. While being a teacher he continued taking music lessons from Salieri. He was determined to become a great composer. While teaching, he was able to compose a great number of masterpieces which included the pieces *Gretchen am Spinnrade* and *Erkönig*.

By age 19, Franz Schubert had composed over 342 works including two symphonies, a mass and an opera. Later, he composed symphonies, string quartets, chamber music, short piano pieces, sonatas and operas.

On November 19, 1828 Schubert died tragically young at the age of 31.



Felix MENDELSSOHN

born in Hamburg 1909

died in Leipzig 1847

Mendelssohn was quick to establish himself as a musical prodigy. During his childhood, he composed 5 operas and 11 symphonies. At just 9 years old, he made his public debut in Berlin.

In 1819, Felix Mendelssohn joined the Singakademie and also became a conductor. In 1829, he conducted a performance of Bach's *St. Matthew Passion*. The performance's success led to other great opportunities.

Mendelssohn continued to compose prolifically while working as a conductor. In 1835, he was given an illustrious position: conductor of the Gewandhaus Orchestra in Leipzig. He also founded the Leipzig Conservatory of Music and became its director. In so doing, he put Leipzig on the map as the musical center of Germany.

In May 1847, Mendelssohn's sister, Fanny, who was a lifelong inspiration to him, died suddenly. Her death left him so devastated that he soon lost his own zest for life. His health, already compromised by his strenuous career, began to deteriorate rapidly and he died suddenly six months later.



Robert SCHUMANN

born in Zwickau 1810

died in Eendenig 1856

Schumann is widely regarded as one of the greatest composers of the Romantic era. Schumann left the study of law, intending to pursue a career as a virtuoso pianist. He had been assured by his teacher Friedrich Wieck that he could become the finest pianist in Europe, but a hand injury ended this dream. He then focused his musical energies on composing.

Schumann's published compositions were written exclusively for the piano until 1840; he later composed works for piano and orchestra, many Lieder (songs for voice and piano), four symphonies, an opera and other orchestral, choral, and chamber works. He was also a prodigious writer on music and relentlessly promoted fellow musicians.

In 1840, against the wishes of her father, Schumann married Friedrich Wieck's daughter Clara, following a long and acrimonious legal battle, which found in favor of Clara and Robert. Clara also composed music and had a brilliant concert career as a pianist.

Schumann suffered from a lifelong mental disorder, first manifesting itself in 1833 as a severe melancholic depressive episode, which recurred several times alternating with phases of 'exaltation' and increasingly also delusional ideas of persecution. After a suicide attempt in 1854, Schumann was admitted to a mental asylum, at his own request. Diagnosed with "psychotic melancholia", he died two years later in 1856 without having recovered from his mental illness.



Johannes BRAHMS

born in Hamburg 1833

died in Wien 1897

Brahms took his first music lessons with his father, a double bass player. As a teenager, he became familiar with serious and popular styles, arranging music for his father's orchestra and playing piano in local dance halls.

At the age of 20 he began touring as an accompanist. During one of his tours he met and became friends with the renowned violinist Joachim, who introduced him to Franz Liszt as well as to Robert and Clara Schumann. Robert Schumann was fascinated by his piano playing and wrote an enthusiastic article about the young musician in 1853.

From 1857 until 1859, Brahms earned his living as pianist and conductor at the court of Detmold. In 1859, he moved to Hamburg where he held several different posts, including conductor of a women's choir. From 1862, he lived in Vienna where he became director of the Vienna Singakademie and where he concentrated on historical and modern choral works. He also directed the Vienna Philharmonic Orchestra for three seasons.

His own work continued as well. Brahms' commitment to his craft showed he was a perfectionist. He often destroyed finished pieces he deemed unworthy, including some 20 string quartets. Brahms remained in Vienna for the rest of his life.

Zigeunerleben, Robert Schumann

Text: Emanuel Gibes

Drei Gedichte, Op. 29, No. 3

Im Schatten des Waldes, im Buchengezweig,
Da regt's sich und raschelt und flüstert zugleich.
Es flackern die Flammen, es gaukelt der Schein
Um bunte Gestalten, um Laub und Gestein.

Da ist der Zigeuner bewegliche Schaar
Mit blitzendem Aug' und mit wallendem Haar,
Gesäugt an des Niles geheiligter Fluth,
Gebräunt von Hispaniens südlicher Gluth.

Um's lodernde Feuer, in schwellendem Grün,
Da lagern die Männer verwildert und kühn,
Da kauern die Weiber und rüsten das Mahl,
und füllen geschäftig den alten Pokal.

Und Sagen und Lieder ertönen im Rund,
Wie Spaniens Gärten so blühend und bunt,
Und magische Sprüche für Noth und Gefahr
Verkündet die Alte der horchenden Schaar.

Schwarzäugige Mädchen beginnen den Tanz.
Da sprühen die Fackeln im rötlichen Glanz.
Es lockt die Gitarre, die Cymbel klingt.
Wie wild und wilder der Reigen sich schlingt!

Dann ruh'n sie ermüdet vom nächtlichen Reih'n.
Es rauschen die Buchen in Schummer sie ein.
Und die aus der glücklichen Heimat verbannt,
Sie schauen im Traume das glückliche Land.

Doch wie nun im Osten der Morgen erwacht,
Verlöschen die schönen Gebilde der Nacht,
Es scharret das Maulthier bei Tagesbeginn,
Fort zieh'n die Gestalten, wer sagt dir wohin?

In the shadows of the forest, among the beechtrees,
Something moves and rustles and whispers all at once.
Flames are flickering, their glow dances
Around colorful figures, around leaves and rocks.

It is the roaming band of gypsies
With flashing eyes and waving hair,
Weaned on the holy waters of the Nile,
Tanned by Spain's scorching sun.

Around the fire in the swelling green forest
Wild and bold men are resting,
Women squat to prepare the meal,
And busily fill ancient goblets.

And tales and songs resound all around,
Telling how the gardens in Spain are so full
of bloom, so full of color;
And words of magic to ward off need and danger
The wise old woman recites for the listening crowd.

Dark-eyed girls begin their dance
While torches flicker in redish glow;
The guitar casts its lure and the cymbal sounds;
The dance grows wild and wilder.

Then they rest, weary from the night of dance,
And the beeches rustle them to sleep.
And, banned as they are from their blissful homeland,
They see it in their dreams, that happy land.

But now, when the morning awakes in the East,
So vanish the beautiful visions of the night;
At daybreak the mules paw the ground,
The figures move away - who knows where?

Ständchen, Johannes Brahms

Text: Franz Theodor Kugler

Fünf Lieder, Op. 106, No. 1

Der Mond steht über dem Berge,
So recht für verliebte Leut';
Im Garten rieselt ein Brunnen,
Sonst Stille weit und breit.

Neben der Mauer im Schatten,

The moon hangs over the mountain,
So fitting for love-struck people.
In the garden trickles a fountain;
Otherwise, it is still far and wide.

Near the wall, in shadows,

Da stehn der Studenten drei,
Mit Flöt' und Geig' und Zither,
Und singen und spielen dabei.

There stand the students three:
With flute and fiddle and zither,
They sing and play there.

Die Klänge schleichen der Schönsten
Sacht in den Traum hinein,
Sie schaut den blonden Geliebten
Und lispelt: « Vergiß nicht mein! »

The sounds waft up to the loveliest of women,
Gently entering her dreams.
She gazes on her blond beloved
And whispers: "Forget me not! »

***Mondnacht*, Robert Schumann**

Text: Joseph von Eichendorff

Liederkreis, Op. 39, No. 3

Es war, als hätt' der Himmel
Die Erde still geküßt,
Daß sie im Blütenschimmer
Von ihm nun träumen müßt'.

It was as though the heavens
Had silently kissed the earth,
Such that in the blossoms' lustre
She was caught in dreams of them.

Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschten leis die Wälder,
So sternklar war die Nacht.

The wind crossed through the fields,
And swayed the heads of grain,
The forest softly rustled,
How starry was the night.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

And my soul spread
Far its wings,
And sailed o'er the hushed lands
As if gliding home.

***Ständchen*, Franz Schubert**

Text: Ludwig Realstab

Schwanengesang D. 957, No. 4

Leise flehen meine Lieder
Durch die Nacht zu dir;
In den stillen Hain hernieder,
Liebchen, komm zu mir!

My songs beckon softly
Through the night to you;
Below in the quiet grove,
Come to me, beloved!

Flüsternd schlanke Wipfel rauschen
In des Mondes Licht;
Des Verräters feindlich Lauschen
Fürchte, Holde, nicht.

The rustle of slender leaf tips whispers
In the moonlight;
Do not fear the evil
Spying of the betrayer, my dear.

Hörst die Nachtigallen schlagen?
Ach, sie flehen dich,
Mit der Töne süßen Klagen
Flehen sie für mich.

Do you hear the nightingales call?
Ah, they beckon to you,
With the sweet sound of their singing
They beckon to you for me.

Sie verstehn des Busens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Laß auch dir die Brust bewegen,
Liebchen, höre mich!
Bebend harr' ich dir entgegen!
Komm, beglücke mich!

They understand the heart's longing,
Know the pain of love,
They calm each tender heart
With their silver tones.

Let them also stir within your breast,
Beloved, hear me!
Trembling I wait for you!
Come, please me!

Liebeslieder Walzer, Johannes Brahms

Text: Georg Friedrich Daumer

Am Donaustrande, Op. 52, No. 9

O wie sanft die Quelle, Op. 52, No. 10

Nachtigall, sie singt so schön, Op. 52, No. 15

Am Donaustrande, da steht ein Haus,
Da schaut ein rosiges Mädchen aus.
Das Mädchen ist wohl gut gehegt
Zehn eiserne Riegel sind vor die Türe gelegt.
Zehn eiserne Riegel das ist ein Spaß;
Die spreng ich, als wären sie nur vom Glas.

O wie sanft die Quelle sich
Durch die Wiese windet;
O wie schön, wenn Liebe sich
Zu der Liebe findet!

Nachtigall, sie singt so schön,
Wenn die Sterne funkeln.
Liebe mich, geliebtes Herz,
Küsse mich im Dunkeln!

On the banks of the Danube, there stands a house,
A pink-complexioned girl looks out from it.
The girl is well protected,
Ten iron bolts are placed before the door.
Ten iron bolts are just a joke;
I'll snap them as if they were only made of glass.

Oh, how gently the stream
Winds its way through the meadow!
Oh, how beautiful it is when a lover
Finds his way to his beloved!

The nightingale sings so beautifully
When the stars twinkle.
Love me, my beloved sweetheart,
Kiss me in the dark!

Abendlied, Felix Mendelssohn-Bartholdy

Text: Heinrich Heine

Op. 8, No. 9

Wenn ich auf dem Lager liege,
In Nacht gehüllt,
So schwebt vor ein süßes,
Anmutig liebes Bild !

Wenn mir der stille Schlummer
Geschlossen die Augen kaum,
So schleicht das Bild sich leise
Hinein in meinen Traum.

Und mit der Traum des Morgens

When I lie on the bed,
Shrouded in night and cushions,
So floats before me a sweet,
Lovely dear image !

When silent slumber
Has barely closed my eyes,
So creeps the image
Quietly into my dream.

And in the morning

Zerrinnt es nimmermehr,
Dann trag' ich es im Herzen
Den ganzen Tag umher.

It never fades away with the dream,
Then I carry it about with me in my heart
The whole day.

***Die Lotosblume*, Robert Schumann**

Text: Heinrich Heine

Myrthen, Op. 25, No. 7

Die Lotosblume ängstigt
Sich vor der Sonne Pracht,
Und mit gesenktem Haupte
Erwartet sie träumend die Nacht.

The Lotus flower fears
Before the suns splendour,
And with drooping head
She dreamily awaits the night.

Der Mond, der ist ihr Buhle,
Er weckt sie mit seinem Licht,
Und ihm entschleiert sie freundlich
Ihr frommes Blumengesicht.

The moon, he is her lover.
He wakes her with his light
And to him she happily unveils
Her devoted flower-face.

Sie blüht und glüht und leuchtet,
Und starret stumm in die Höh;
Sie duftet und weinet und zittert
Vor Liebe und Liebesweh.

She blooms and glows and shines,
And stares mute in the heavens;
She exhales and weeps and trembles
With love and love's pain.

***Der Traum*, Robert Schumann**

Text: Ludwig Uhland

Romanzen und Balladen für Chor,

Op. posth. 146, No. 3

Im schönsten Garten wallten
Zwei Buhlen, Hand in Hand,
Zwei bleiche kranke Gestalten,
Sie saßen im's Blumenland

In the most beautiful of gardens there wandered
Two lovers hand in hand,
Two pale, sick figures,
They sat in the flowery landscape.

Sie küßten sich auf die Wangen,
Sie küßten sich auf den Mund,
Sie hielten sich fest umfängen,
Sie wurden jung und gesund.

They kissed each other's cheeks,
They kissed each other's lips,
They held each other tightly,
They became young and healthy.

Zwei Glöcklein klangen helle,
Der Traum verschwand zur Stund';
Sie lag in der Klosterzelle,
Er fern in Thurmes Grund.

Two little bells rang out brightly,
The dream vanished immediately;
She lay in the cell of a nunnery,
He far away in a deep dungeon.

Du bist die Ruh', Franz Schubert

Text: Friedrich Rückert

Op. 59, No. 3, D. 776

Du bist die Ruh',
Der Friede mild,
Die Sehnsucht du
Und was sie stillt.

Ich weihe dir
Lust und Schmerz
Zur Wohnung hier
Mein Aug und Herz.

Kehr ein bei mir,
Und schlieÙe du
Still hinter dir
Die Pforten zu.

Treib andern Schmerz
Aus dieser Brust!
Voll sei dies Herz
Von deiner Lust.

Dies Augenzelt
Von deinem Glanz
Allein erhellt,
O füll es ganz!

You are peace,
The mild peace,
You are longing
And what stills it.

I consecrate to you
Full of pleasure and pain
As a dwelling here
My eyes and heart.

Come live with me,
And close quietly
Behind you
The gates.

Drive other pain
Out of this breast
May my heart be full
With your pleasure.

The tabernacle of my eyes
By your radiance
Alone is illumined,
O fill it completely!

Die Nacht, Richard Strauss

Text: Hermann von Gilm zu Rosenegg

Op. 10, No. 3

Aus dem Walde tritt die Nacht,
Aus den Bäumen schleicht sie leise,
Schaut sich um in weitem Kreise,
Nun gib acht.

Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löscht sie aus und stiehlt die Garben
Weg vom Feld.

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms,
Nimmt vom Kupferdach des Doms
Weg das Gold.

Ausgeplündert steht der Strauch,

Night steps out of the woods,
And sneaks softly out of the trees,
Looks about in a wide circle,
Now beware.

All the lights of this earth,
All flowers, all colors
It extinguishes, and steals the sheaves
From the field.

It takes everything that is dear,
Takes the silver from the stream,
Takes away, from the cathedral's copper roof,
The gold.

The shrubs stand plundered,

Rücke näher, Seel an Seele;
O die Nacht, mir bangt, sie stehle
Dich mir auch.

Draw nearer, soul to soul;
Oh, I fear the night will also steal
You from me.

Ständchen, Franz Schubert

Text: Franz Grillparzer

Op. posth. 135, D. 921

Zögernd, leise,
In des Dunkels nächt'ger Stille
Sind wir hier;
Und den Finger sanft gekrümmt,
Leise, leise,
Pochen wir
An des Liebchens Kammertür.

Hesitantly quiet
In the dark of the night's stillness,
We are here,
And, our fingers softly bent,
Gently, gently
We knock
At the beloved's chamber door.

Doch nun steigend,
Schwellend, hebend
Mit vereinter Stimme, laut
Rufen aus wir hochvertraut:
Schlaf du nicht,
Wenn der Neigung Stimme spricht!

And now growing,
Swelling, swelling,
With one combined voice, loudly
We call with confidence;
Don't sleep
When the voice of love speaks!

Sucht' ein Weiser nah und ferne
Menschen einst mit der Laterne;
Wieviel seltner dann als Gold
Menschen, uns geneigt und hold?
Drum, wenn Freundschaft, Liebe spricht,
Freundin, Liebchen, schlaf du nicht!

A wise man once looked near and far
With a lantern for true human beings;
How much more rare than gold
Are those people whom we like and find lovely?
So, when friendship and love speaks,
My friend - my love - don't sleep!

Aber was in allen Reichen
Wär' dem Schlummer zu vergleichen?
Drum statt Worten und statt Gaben
Sollst du nun auch Ruhe haben.
Noch ein Grüßchen, noch ein Wort,
Es verstummt die frohe Weise ;
Leise, leise,
Schleichen wir uns wieder fort!

But what of all the riches
Could be as valuable as sleep?
So instead of words and instead of gifts
You should now also have rest.
Just one more greeting, one more word;
Then our merry song for you falls silent.
Quietly, quietly,
We steal away, yes we steal away again!

Intermission

Der Gondelfahrer, Franz Schubert

Text: Johann Mayrhofer

Op. 28, No. 9

Es tanzen Mond und Sterne
Den flücht'gen Geisterreih'n
Wer wird von Erdensorgen
Befangen immer sein!

Du kannst in Mondesstrahlen
Nun, meine Barke, wallen
Und aller Schranken los
Wiegt dich des Meeres Schoos.

Vom Markusturme tönte
Der spruch der Mitternacht:
Sie schlummern friedlich alle
Und nur der Schiffer wacht.

The moon and the stars dance
The fleeting spirit dance
Who will be forever
Fettered by earthly cares!

You can float in the moonbeam,
Now, my boat,
And free from all the restraints,
Rock yourself in the bosom of the sea.

The decree of midnight is tolled
By the Tower of St. Mark's
They all slumber peacefully
And only the boatman stays awake.

In stiller Nacht, Johannes Brahms

Text: Friedrich Spee

26 *Deutsche Volkslieder*, WoO. 34, No. 8

In stiller Nacht,
Zur ersten Wacht,
Ein Stimm' begunnt zu klagen,
Der nächt'ge Wind
Hat süß und lind
Zu mir den Klang getragen ;

Von herbem Leid
Und Traurigkeit
Ist mir das Herz zerflossen,
Die Blümelein, mit Tränen rein
Hab' ich sie all' begossen.

Der schöne Mond
Will untergahn,
Für Leid nicht mehr mag scheinen,
Die Sternelan
Ihr Glitzen stahn,
Mit mir sie wollen weinen.

Kein Vogelsang,
Noch Freudenklang
Man höret in den Lüften,
Die wilden Tier'
Trauern auch mit mir
In Steinen und in Klüften.

In the quiet night,
At the first watch,
A voice began to lament;
Sweetly and gently,
The night wind carried
To me its sound ;

And from such bitter sorrow
And grief
My heart has melted,
The little flowers, with my pure tears
I have watered them all.

The beautiful moon
Wishes to set out of pain,
And never shine again,
The stars
Will let fade their gleam
For they wish to weep with me.

Neither bird-song
Nor sound of joy
Can one hear in the air,
The wild animals
Grieve with me as well,
Upon the rocks and in the ravines.

***Der Doppelgänger*, Franz Schubert**

Text: Heinrich Heine

Schwanengesang, No. 13, D. 957

Still ist die Nacht, es ruhen die Gassen,
In diesem Hause wohnte mein Schatz;
Sie hat schon längst die Stadt verlassen,
Doch steht noch das Haus auf demselben Platz.

Da steht auch ein Mensch und starrt in die Höhe,
Und ringt die Hände, vor Schmerzengewalt;
Mir graut es, wenn ich sein Antlitz sehe -
Der Mond zeigt mir meine eig'ne Gestalt.

Du Doppelgänger, du bleicher Geselle!
Was äffst du nach mein Liebesleid,
Das mich gequält auf dieser Stelle,
So manche Nacht, in alter Zeit?

The night is quiet, the streets are calm,
In this house my beloved once lived;
She has long since left the town,
But the house still stands, here in the same place.

A man stands there also and looks to the sky,
And wrings his hands overwhelmed by pain ;
Upon seeing his face, I am terrified -
The moon shows me my own form.

O you Doppelgänger! you pale comrade!
Why do you ape the pain of my love
Which tormented me upon this spot
So many a night, so long ago?

***Nächtens*, Johannes Brahms**

Text: Franz Kugler

Op. 112, No. 2

Nächtens wachen auf die irren,
Lügenmächt'gen Spukgestalten,
Welche deinen Sinn verwirren.

Nächtens ist im Blumengarten
Reif gefallen, daß vergebens
Du der Blumen würdest warten.

Nächtens haben Gram und Sorgen
In dein Herz sich eingenistet,
Und auf Tränen blickt der Morgen.

At night awaken those wandering,
Deceptive phantoms,
That bewilder the mind.

At night in the flower garden
Frost falls so that it is futile
To wait for flowers to bloom.

At night grief and worry
Nestle within your heart
And the morning gazes in upon tears.

***Der Tod und das Mädchen*, Franz Schubert**

Text: Matthias Claudius

Op. 7, No. 3

Das Mädchen:

Vorüber! ach, vorüber!
Geh, wilder Knochenmann!
Ich bin noch jung, geh Lieber!
Und rühre mich nicht an.

Der Tod:

Gib deine Hand, du schön und zart Gebild!

The Maiden:

"It's all over! alas, it's all over now!
Go, savage man of bone!
I am still young - go, devoted one!
And do not molest me."

Death:

"Give me your hand, you fair and tender form!

Bin Freund, und komme nicht zu strafen.
Sei gutes Muths! Ich bin nicht wild,
Sollst sanft in meinen Armen schlafen!

I am a friend; I do not come to punish.
Be of good cheer! I am not savage.
You shall sleep gently in my arms. »

***Wiegenlied*, Johannes Brahms**

Text: *Volkslieder (Folksongs)*

Fünf Lieder, Op. 49, No. 4

Guten Abend, gut' Nacht,
Mit Rosen bedacht,
Mit Näg'lein besteckt,
Schlupf' unter die Deck':
Morgen früh, wenn Gott will,
Wirst du wieder geweckt.

Good evening, good night,
Bedecked with roses,
Covered with carnations,
Slip under the blanket
Early tomorrow, God willing,
Will you be woken again.

Guten Abend, gut' Nacht,
Von Eng'lein bewacht,
Die zeigen im Traum
Dir Christkindleins Baum:
Schlaf' nun selig und süß,
Schau' im Traum's Paradies.

Good evening, good night,
Guarded by angels,
Who indicate to you by dream
The tree of the Christ child:
Sleep now blissfully and sweetly,
Behold Paradise in your dreams.

***Zigeunerlieder*, Johannes Brahms**

Text: Hugo Conrat Op. 103, No. 1, 3, 8, 9,
7, 5

1- He, Zigeuner, greife in die Saiten ein!
Spiel das Lied vom ungetreuen Mägdelein!
Laß die Saiten weinen, klagen, traurig bange,
Bis die heiße Träne netzet diese Wange!

Ho there, Gypsy! Strike resoundingly each string!
And the song of false and faithless maiden sing!
Let the strings all moan lamenting, sorrow weeping,
'Til the burning tears these cheeks so hot are steeping!

3- Wißt ihr, wann mein Kindchen am allerschönsten ist?
Wenn ihrs süßes Mündchen scherzt und lacht und küßt...
Mägdelein, du bist mein, inniglich küß ich dich.
Dich erschuf der liebe Himmel einzig nur für mich!

Know ye, when my loved one is fairest of all this?
If her sweet mouth rosy, jest and laugh and kiss.
Maiden heart, mine thou art. Tenderly I kiss thee
Thee a loving heaven hath created just for me!

Wißt ihr, wann mein Liebster am besten mir gefällt?
Wenn in seinen Armen er mich umschlungen hält.
Schätzelein, du bist mein, inniglich küß ich dich.
Dich erschuf der liebe Himmel einzig nur für mich!

Know ye, when my lover dearest is to me?
When in his fond arms, he enfolds me lovingly.
Dear sweetheart, mine thou art. Tenderly I kiss thee.
Thee a loving heaven hath created just for me!

8- Horch, der Wind klagt in den Zweigen traurig sacht;
Süßes Lieb, wir müssen Scheiden: gute Nacht.
Ach wie gern in deinen Armen ruhte ich,
Doch die Trennungsstunde naht, Gott schütze dich.

Hark, the low wind laments sadly in the branches;
Sweet love, we must part: good night.
Oh, how happily I rested in your arms.
The hour of parting approaches, God protect you.

Dunkel ist die Nacht, kein Sternlein spendet Licht;
Süßes Lieb vertrau auf Gott und weine nicht;
Führt der liebe Gott mich einst zu dir zurück,
Bleiben ewig wir vereint in Liebesglück.

Dark is the night, no tiny star provides any light;
Sweet love, trust in God and do not weep;
If the loving God lead me back to you again,
We should remain united forever in the happiness of love.

9. Weit und breit schaut niemand mich an,
Und wenn sie mich hassen, was liegt mir dran?
Nur mein Schatz der soll mich lieben allezeit,
Soll mich küssen, umarmen und Herzen in Ewigkeit.

Far and wide, there is no one that looks at me,
And if they hate me, what do I care?
Only my precious, destined to love me forever,
Shall kiss me, embrace and love me for eternity.

Kein Stern blickt in finsterner Nacht;
Keine Blume mir strahlt in duftiger Pracht.
Deine Augen sind mir Blumen Sternenschein,
Die mir leuchten so freundlich, die blühen nur mir allein.

No star appears in the murky night;
No flower glows for me in fragrant splendor.
To me, your eyes are, flowers, starshine,
That sparkle for me so amiably, that bloom solely for me.

7. Kommst dir manchmal in den Sinn, mein süßes Lieb,
Was du einst mit heiligem Eide mir gelobt?
Täusch mich nicht, verlaß mich nicht
Du weißt nicht, wie lieb ich dich hab,
Lieb du mich, wie ich dich,
Dann strömt Gottes Huld auf dich herab!

Art thou thinking often now, sweetheart, my love,
What thou once with holy vow to me hast sworn?
Leave me not, deceive me not,
Thou know'st not how dear thou art to me;
Love'st thou me as I thee,
Then God's smile shall crown thee graciously!

5. Brauner Bursche führt zum Tanze sein
blauäugig schönes Kind.
Schlägt die Sporen keck zusammen:
Czardas Melodie beginnt!

Brown the lad, blue-eyed the lassie -
Led by him to dance is she.
Clashing spurs he strikes together:
Start the Czardas melody!

Küßt und herzt sein süßes Täubchen,
Dreht sie, jauchzt und springt!
Wirft drei blanke Silbergulden
Auf das Cymbal, dass es klinget!

Kisses fondly his sweet dove, and
spins her, whirls her, shouts and springs!
Throws three shining silver gulden
On the cymbal so it rings!

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