

LA LECTURE

Franz Liszt
Liebestraum, S541 No. 3 in A flat major
arr. Mark Skalmer

Carolus Leenhoff
't Ontslapen kind aan zijn vader
arr. Willem van Merwijk

Gustave-Adolphe Koëlla
Teurer Herr Jesu
arr. Willem van Merwijk

Richard Wagner
Wesendonck Lieder, WWV 91:
Der Engel

Stehe still!

Im Treibhaus

Schmerzen

Träume

Jacques Offenbach
Les Larmes de Jacqueline, Op. 76 No. 2

Jean-Baptiste Faure
Les Rameaux
arr. Gaston Borch

Johannes Leonardus Nierstrasz Jr.
't Ontslapen kind aan zijn vader
read by Ab Nieuwdorp

Théodore de Banville
À Madame Édouard Manet
read by Ann Demeester

Mathilde Wesendonck
Der Engel
read by Ab Nieuwdorp

Stehe still!

Im Treibhaus

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Träume

Stéphane Mallarmé
L'après-midi d'un faune
read by Ann Demeester

Charles Baudelaire
Lola de Valence
read by Ann Demeester

THE STORY

Suzanne Manet-Leenhoff (Delft, October 30th 1829 - Paris, March 8th 1906) was a Dutch pianist and singer, and the wife of the famous French painter Édouard Manet. Suzanne grew up in Zaltbommel, in an artistic family. Her father, Carolus Antonius Leenhoff, was the city carillonneur of Zaltbommel as well as a composer and cellist. One of Suzanne's brothers was the then highly successful sculptor Ferdinand Leenhoff, and her brother-in-law was artist Joseph Mezzara.

At the end of the 1840s, Suzanne Leenhoff left with her mother, brothers, and sisters for Paris, where her grandmother lived. According to various sources, pianist/composer Franz Liszt advised Suzanne to study the piano in Paris. He probably heard her play in 1842 when he travelled through the Netherlands on a concert tour. Back then, he was on his way to The Hague by boat and sailed across the Waal river to Zaltbommel. Hearing the sounds of the carillon, on which Carolus Leenhoff played, he set foot ashore. By ear, he walked in the direction of the Gasthuistoren and met Carolus and then Suzanne. Impressed by her piano performance, he suggested she continue her musical studies in Paris.

Once in Paris, Suzanne taught piano lessons at home, among others to the younger brothers of Édouard Manet. Around 1849, she got into a relationship with the painter. In 1852, Suzanne became mother to a son, Léon. The father was violinist Gustave-Adolphe Koëlla.

Suzanne and Édouard married in Zaltbommel on October 28th 1863. They lived together with Léon, and later moved to Manet's mother in Paris, where the two women organized a weekly music salon. Many befriended artists such as Offenbach, Baudelaire, Monet, Renoir, Degas, Zola, and Verlaine came there regularly. The composer Chabrier even dedicated an *Impromptu* to her and De Banville and Mallarmé dedicated poems to her. Suzanne was a gifted interpreter of composers such as Schumann and Wagner. When the poet Baudelaire suffered a stroke in 1866 and ended up in a Paris hospital, she offered him a distraction by playing Wagner.

Édouard Manet was a key figure in the transition from realism to impressionism. He also made several different paintings of Suzanne. She was his great muse, which is why she appears in so many of his paintings, including *La Lecture*, *Madame Manet au piano*, *Madame Manet dans la serre*, and *Portrait de madame Édouard Manet sur un canapé bleu*. Édouard also often painted his godson Léon. The painting *Le fifre* (*The flute player*) is one of the most famous paintings in which Léon is portrayed.

Édouard passed away in 1883 from the effects of syphilis. Suzanne passed away in 1906. They were both buried at the Cimetière de Passy in Paris.

Opera-vocalist, composer and art collector Jean-Baptiste Fauré collected no less than 68 paintings by Édouard. Conversely, Édouard portrayed him a number of times in the opera role of *Hamlet*.

Johannes Leonardus Nierstrasz Jr.

'T ONTSLAPEN KIND AAN ZIJN VADER

Och, weerhoud uw tranen toch,
Vader! waarom schreit gij nog?
Lachend zweefde ik uit uwe oogen!
Vader! die zoo treurig ziet,
'k Ben in Moeders arm gevlogen —
Gunt gij mijn Moeder niet?

'k Had geen langer duur omlaag;
'k Lag aan vreemde borst niet graag;
'k Had er lust noch welgevallen;
Al te vroeg ging Moeder weg,
Maar voor mij het vroegst van allen —
Vader! waarom schreit ge, zeg?

Heb ik dan niet welgedaan,
Met wat vroeger heen' te gaan,
En bij Moeder t'huis te komen?
o Zij heeft met lach en groet,
Me uit mijn wiegjen opgenomen —
Was mijn moeder toen niet goed?

Och, wat viel mij 't leven bang;
'k Had zoo dikwijls en zoo lang,
Naar mijn Moeder rondgekeken...
Zie daar kwam ze, 'k weet niet hoe,
Langs mijn bedjen neergestreken,
En ik stak mijn handjens toe!

Lieve vader! schrei dan niet,
Omdat ik uw huis verliet,
Zonder afscheidskus te vragen;
Hemelkransjens vlecht ik nu;
Even als hier de Englen dragen —
Een voor Moeder — een voor u!

Théodore de Banville

À MADAME ÉDOUARD MANET

La musique aux charmantes voix
s'éveille et chante sous vos doigts
Parlant des vœux qu'elle désire
et mes vers oiseaux de vers
volent vers vous, pour
aux sous de la lyre dévine

Mathilde Wesendonck

DER ENGEL

In der Kindheit frühen Tagen
Hört ich oft von Engeln sagen,
Die des Himmels hehre Wonne
Tauschen mit der Erdensonne,

Daß, wo bang ein Herz in Sorgen
Schmachtet vor der Welt verborgen,
Daß, wo still es will verbluten,
Und vergehn in Tränenfluten,

Daß, wo brünstig sein Gebet
Einzig um Erlösung fleht,
Da der Engel niederschwebt,
Und es sanft gen Himmel hebt.

Ja, es stieg auch mir ein Engel nieder,
Und auf leuchtendem Gefieder
Führt er, ferne jedem Schmerz,
Meinen Geist nun himmelwärts!

Mathilde Wesendonck

STEHE STILL!

Sausendes, brausendes Rad der Zeit,
Messer du der Ewigkeit;
Leuchtende Sphären im weiten All,
Die ihr umringt den Weltenball;
Urewige Schöpfung, halte doch ein,
Genug des Werdens, laß mich sein!

Halte an dich, zeugende Kraft,
Urgedanke, der ewig schafft!
Hemmet den Atem, stillt den Drang,
Schweiget nur eine Sekunde lang!
Schwellende Pulse, fesselt den Schlag;
Ende, des Wollens ew'ger Tag!
Daß in selig süßem Vergessen
Ich mög alle Wonnen ermessen!

Wenn Aug' in Auge wonnig trinken,
Seele ganz in Seele versinken;
Wesen in Wesen sich wiederfindet,
Und alles Hoffens Ende sich kündigt,
Die Lippe verstummt in staunendem Schweigen,
Keinen Wunsch mehr will das Innre zeugen:
Erkennt der Mensch des Ew'gen Spur,
Und löst dein Rätsel, heil'ge Natur!

Mathilde Wesendonck

IM TREIBHAUS

Hochgewölbte Blätterkronen,
Baldachine von Smaragd,
Kinder ihr aus fernen Zonen,
Saget mir, warum ihr klagt?

Schweigend neiget ihr die Zweige,
Malet Zeichen in die Luft,
Und der Leiden stummer Zeuge
Steiget aufwärts, süßer Duft.

Weit in sehndem Verlangen
Breitet ihr die Arme aus,
Und umschlinget wahnbefangen
Öder Leere nicht'gen Graus.

Wohl, ich weiß es, arme Pflanze;
Ein Geschicke teilen wir,
Ob umstrahlt von Licht und Glanze,
Unsre Heimat ist nicht hier!

Und wie froh die Sonne scheidet
Von des Tages leerem Schein,
Hüllet der, der wahrhaft leidet,
Sich in Schweigens Dunkel ein.

Stille wird's, ein säuselnd Weben
Füllet bang den dunklen Raum:
Schwere Tropfen seh ich schweben
An der Blätter grünem Saum.

Mathilde Wesendonck

SCHMERZEN

Sonne, weinest jeden Abend
Dir die schönen Augen rot,
Wenn im Meeresspiegel badend
Dich erreicht der frühe Tod;

Doch erstehst in alter Pracht,
Glorie der düstren Welt,
Du am Morgen neu erwacht,
Wie ein stolzer Siegesheld!

Ach, wie sollte ich da klagen,
Wie, mein Herz, so schwer dich sehn,
Muß die Sonne selbst verzagen,
Muß die Sonne untergehn?

Und gebietet Tod nur Leben,
Geben Schmerzen Wonne nur:
O wie dank ich, daß gegeben
Solche Schmerzen mir Natur!

Mathilde Wesendonck

TRÄUME

Sag, welch wunderbare Träume
Halten meinen Sinn umfassen,
Daß sie nicht wie leere Schäum
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jeden Tage schöner blühen,
Und mit ihrer Himmelskunde
Selig durchs Gemüte ziehn!

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüten küßt,
Daß zu nie geahnter Wonne
Sie der neue Tag begrüßt,

Daß sie wachsen, daß sie blühen,,
Träumend spenden ihren Duft,
Sanft an deiner Brust verglühen,
Und dann sinken in die Gruft.

Charles Baudelaire

L'APRÈS-MIDI D'UN FAUNE

Le faune réverait hymen et chaste anneau,
sous les nymphes en bois s'il s'avisait d'entendre
aux portes du salon quand le grand piano
tout comme votre esprit passe du grave au tendre

Charles Baudelaire

LOLA DE VALENCE

Entre tant de beautés que partout on peut voir,
Je comprends bien, amis, que le désir balance;
Mais on voit scintiller en Lola de Valence
Le charme inattendu d'un bijou rose et noir.

BIOGRAPHY

Cellist Oihana Aristizabal Puga and pianist Lineke Lever have been working together as a duo for years. They are in great demand as chamber music players, and as a duo their goal is to explore the boundaries and put together special (historical) programmes. In 2016, they have made programmes about Hieronymus Bosch for the commemoration year, and in 2018 about (the end of) the First World War. They have also collaborated with musicians from De Nationale Opera, Opera Zuid, the Netherlands Radio Philharmonic Orchestra, and Sinfonietta Amsterdam.

Oihana and Lineke play these programmes throughout the Netherlands and abroad, with the national radio paying regular attention to these programmes, in which Oihana and Lineke always try to place music in a broader historical context, in order to take the audience back to the time in which the music was composed. In 2019, they developed the programme *La Lecture*, about the Suzanne Manet-Leenhoff, of which this album contains an anthology.

Cellist **Oihana Aristizabal Puga** studied at the Utrecht Conservatory with Ran Varon. She then continued her training at Codarts Rotterdam with Jeroen den Herder. She also followed various masterclasses with Vladimir Perlin, Pieter Wispelwey and Alexander Rudin, among others.

Oihana was cellist with Cello Octet Amsterdam for 10 years, with which she toured Europe, the United States, and the Middle East. She has worked with various composers, including Arvo Pärt, Theo Loevendie, and Kate Moore. Oihana has also worked with special artists such as Hadewych Minis, Izaline Calister, and Conny Jansen Danst. With Cello Octet Amsterdam she also recorded various albums, including *Canto Ostinato* by Simeon ten Holt. Oihana plays a cello by Alfredo Gianotti from 1983.

Pianist **Lineke Lever** completed her studies cum laude at the Utrecht Conservatory with pianist David Kuyken. She then continued her training at the Royal Conservatory of Brussels, where she followed a specialisation in song accompaniment. There, she was taught by Anne Sofie von Otter, Julius Drake, Dietrich Henschel, and Christianne Stotijn.

Lineke works mainly as a chamber musician, among others in a trio with soprano Tamar Niamut and Jeroen de Vaal. As a trio, they also collaborate in large choral works such as Rossini's *Petite Messe Solennelle*. She also forms the Arte Duo with saxophonist Aubrey Snell, with whom she has recorded 2 laudatory albums. Lineke works with various composers such as Joost Kleppe, Chiel Meijering, and Bob Zimmerman. Lineke also completed the course Dutch Language & Culture at the University of Utrecht.

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