



BEETHOVEN, THE SONG COMPOSER

Program suggestion – Beethoven: The song composer

Core program:

Beethoven / Schindler – *Marmotte* (no. 26)*
Beethoven / Mäntijärvi – *Erlkönig* (no. 12)
Beethoven / Cornelius – *Freund Hein* (no. 16)
Beethoven / Müller – *Sehnsucht* (no. 36)
Beethoven / Mezzalana – *O care selve* (no. 29)
Beethoven / Høybye – *Ich liebe dich* (no. 23)
Beethoven / Gottwald – *Neue Liebe, neues Leben* (no. 28)
Beethoven – *Auld Lang Syne* (no. 3)
Beethoven / Eriksson – *Freude-Quodlibet* (no. 15)

Duration: 30 minutes

All works are available in the *Choral Collection Beethoven* ([Carus 4.025/00](#)).

*The numbers are those found in the *Choral Collection Beethoven* (Carus 4.025/00).

In his compositions Beethoven paved the way for the genre of Romantic art song giving us, for example, an extremely expressive piece of music in *Ich liebe dich*. So it makes sense to design a concert program which concentrates entirely on this less well-known, chamber music side of the composer. This includes his *Erlkönig* fragment arranged by Mäntijärvi, the folk song arrangement *Auld Lang Syne*, and *Marmotte*, with its melody by Beethoven which has now become a folk song. Even simple homophonic settings, such as *Freund Hein* or *Sehnsucht*, can best reveal their respective moods in a program of this kind, and can easily be combined with comparable Romantic compositions.

Arrangements of art songs for choir by other composers, such as those published regularly by Clytus Gottwald, can be excellently combined in this concert program with works by Beethoven. Often, a juxtaposition of two songs with the same text can be really attractive, particularly with works by contemporary composers. The well-known melodies such as *Down by the Salley gardens* or *Bruder Jakob* which Gunnar Eriksson has arranged in his *Freude-Quodlibet* can form the basis for a folk song section in a concert program; this might also include, for example, a selection from Felix Mendelssohn Bartholdy's *Lieder im Freien zu singen* or Renaissance madrigals.



The thematically varied works by Beethoven at his most lyrical therefore offer a broad range of possibilities for combining with works of all periods, and the convincing choral arrangements can easily be integrated into any a cappella program.



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Tristan Meister was born in 1989 and received his first musical training as a member of Limburg Cathedral Boys' Choir. He studied choral conducting with Georg Grün, Harald Jers and Frieder Bernius as well as orchestral conducting with Klaus Arp at the Hochschule für Musik und Darstellende Kunst Mannheim. He serves as the director of several choirs including the Ensemble Vocabella Limburg, with which he won first prize at the German Choir Competition in 2014, the Vox Quadrata chamber choir, the Jugendchor Hochtaunus and the boys' choir Cantus Juvenum Karlsruhe. Alongside these commitments he lectures at the Heidelberg University, where he is an assistant to the university's music director. With his choirs Tristan Meister is regularly invited to festivals at home and abroad. He frequently collaborates with ensembles such as the Staatsphilharmonie Rheinland-Pfalz, the Baden-Badener Philharmoniker and the Kurpfälzische Kammerorchester, and holds workshops and courses for choir singers and conductors.

