

Westfälische Rundschau
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Impressive Sound Experience

Somehow one felt set back into the Baroque era even though all the compositions were of recent time. “At fault” was Jörg Waschinski, his title soprano. Yes, soprano!

The times are long since past in which boys with beautiful voices – well, you know what I mean... Such manner of mutilation is forbidden today. A countertenor, alto or, in this case, male soprano depends nowadays on his head voice and an excellent technique. The voice must be perfectly focused. Jörg Waschinski demonstrated that on Thursday at the ZiB.

The Women Composers’ Library had invited the public to a “rendezvous” with women composers of three centuries. Clara Schumann’s Lieder “Ich stand in dunklen Träumen” and “Sie liebten sich beide” sound striking and full-bodied and “Der Mond kommt still gegangen” mellow in Waschinski’s interpretation. Lili Boulanger’s Lieder “Nocturne” and “D’ un matin de printemps” belong to late romanticism, although the last work does reveal some dissonant sounds, all the same playing with onomatopoeic elements like the chirping of birds, humorously interwoven by the flutist Christiane Meininger, a congenial partner to the singer, who, together with the pianist Rainer Gepp provides more than atmospheric background.

Especially the piano it is, which in Franghiz Ali-Zadehs “Drei Aquarellen” lends oriental flair. Here the piano is prepared, among other objects with screws and erasers, which are placed between the strings, producing sometimes a metallic and sometimes a dull sound, thus accentuating the musical flow.

The highlight was the world premiere of “Gacelas de Amor“ after poems by Federico Garcia Lorca by the Spanish composer Elisenda Fábregas, who was present on this evening: The songs are, similar to Richard Strauss, very much oriented to the melody of speech. Occasionally the singer must declaim, which in the case of Jörg Waschinski is especially attractive because of the contrast of the speaking and singing voices. An impressive sound experience.