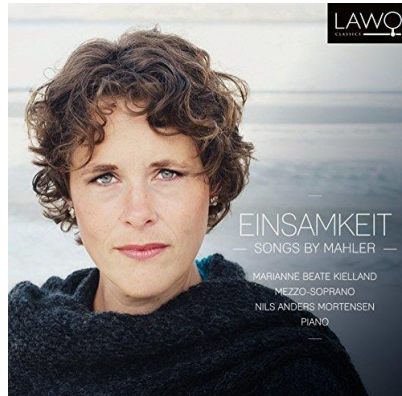


MAHLER *Rückert-Lieder. Kindertotenlieder. Lieder eines fahrenden Gesellen* • Marianne Beate Kielland (mez); Nils Anders Mortensen (pn) • LAWQ 1157 (57:03 📖)



The great Goethe often makes use of poetic license. He tells us that the nightingale returns each spring singing the same old songs, but he fails to mention the fact that the nightingales themselves are new. Marianne Beate Kielland does not sing Mahler's songs as they were sung in the time of Kathleen Ferrier, or the time of Christa Ludwig or Jeannie Tourel. As the singer is farther removed from Mahler's time the singing seems to become less visceral and more academic. Kielland's "Lindenduft" in contrast to the "nightingales" of earlier springs, seems nice rather than divine, her "Weinen" seems sad rather than tragic. This singer has an attractive, silvered voice of rather truncated dynamics. She does not venture beyond *forte*, which is for the best, as the sound becomes rather strident as it crescendos. The readings are deep, thoughtful, sincere, and it is rather refreshing to hear them sung with restraint rather than often questionable histrionics.

The pianist, Nils Anders Mortensen, brings a more expansive dramatic palate and variety of tone to the songs than his colleague, but the impeccable musicianship, and the splendid hand- in-glove ensemble between the two artists, give a unique freshness and charm to these often-heard works. **Raymond Beegle**

This article originally appeared in Issue 42:5 (May/June 2019) of *Fanfare Magazine*.