

A portrait of Ann-Christine Larsson, a woman with short, wavy brown hair, looking upwards and to the left. She is wearing a light-colored, possibly white or pale pink, top with a subtle floral pattern and a small, ornate earring. The background is a soft, out-of-focus mix of blue and green tones.

# VIER LETZTE LIEDER

Ann-Christine Larsson

Orquesta Filarmónica de Bogotá

Joachim Gustafsson

# *Vier letzte Lieder*

Richard Strauss (1864–1949)

1. *Frühling* 3.07

2. *September* 4.07

3. *Beim Schlafengehen* 4.51

4. *Im Abendrot* 6.41

Ann-Christine Larsson SOPRANO

Orquesta Filarmónica de Bogotá

Luis Martin Niño Rodríguez VIOLIN SOLO *Beim Schlafengehen*

Joachim Gustafsson CONDUCTOR

## 1. Frühling

In dämmrigen Grüften  
träumte ich lang  
von deinen Bäumen und blauen Lüften,  
von deinem Duft und Vogelsang.

Nun liegst du erschlossen  
in Gleiß und Zier,  
von Licht übergossen  
wie ein Wunder vor mir.

Du kennst mich wieder,  
du lockst mich zart,  
es zittert durch all meine Glieder  
deine selige, deine selige Gegenwart!

*Hermann Hesse*

## 1. Spring

In dusky vaults  
I have long dreamt  
of your trees and blue skies,  
of your scents and the songs of birds.

Now you lie revealed  
in glistening splendour,  
flushed with light,  
like a wonder before me.

You know me again,  
you beckon tenderly to me;  
all of my limbs quiver  
from your blissful presence!

## 2. September

Der Garten trauert,  
Kühl sinkt in die Blumen der Regen.  
Der Sommer schauert  
still seinem Ende entgegen.

Golden tropft Blatt um Blatt  
nieder vom hohen Akazienbaum.  
Sommer lächelt erstaunt und matt  
in den sterbenden Gartentraum.

Lange noch bei den Rosen  
bleibt er stehn, sehnt sich nach Ruh.  
Langsam tut er die  
Müdgewordnen Augen zu.

*Hermann Hesse*

## 2. September

The garden is mourning,  
the rain sinks coolly into the flowers.  
Summer shudders  
as it meets its end.

Leaf upon leaf drops golden  
down from the lofty acacia.  
Summer smiles, astonished and weak,  
in the dying garden dream.

For a while still by the roses  
it remains standing, yearning for peace.  
Slowly it closes its large  
eyes grown weary.

### 3. Beim Schlafengehen

Nun der Tagmich müd gemacht,  
soll mein sehnlisches Verlangen  
freundlich die gestirnte Nacht  
wie ein müdes Kind empfangen.

Hände, laßt von allem Tun,  
Stirn vergiß du alles Denken,  
alle meine Sinne nun  
wollen sich in Schlummer senken.

Und die Seele unbewacht,  
will in freien Flügen schweben,  
um im Zauberkreis der Nacht  
tief und tausendfach zu leben.

*Hermann Hesse*

### 3. While going to sleep

Now that the day has made me so tired,  
my dearest longings shall  
be accepted kindly by the starry night  
like a weary child.

Hands, cease your activity,  
head, forget all of your thoughts;  
all my senses now  
will sink into slumber.

And my soul, unobserved,  
will float about on untrammelled wings  
in the enchanted circle of the night,  
living a thousandfold more deeply.

#### 4. Im Abendrot

Wir sind durch Not und Freude  
gegangen Hand in Hand;  
vom Wandern ruhen wir  
nun überm stillen Land.

Rings sich die Täler neigen,  
es dunkelt schon die Luft,  
zwei Lerchen nur noch steigen  
nachträumend in den Duft.

Tritt her und laß sie schwirren,  
bald ist es Schlafenszeit,  
daß wir uns nicht verirren  
in dieser Einsamkeit.

O weiter, stiller Friede!  
So tief im Abendrot.  
Wie sind wir wandermüde --  
ist dies etwa der Tod?

*Joseph von Eichendorff*

#### 4. In the twilight

Through adversity and joy  
We've gone hand in hand;  
We rest now from our wanderings  
Upon this quiet land.

Around us slope the valleys,  
The skies grow dark;  
Two larks alone are just climbing,  
As if after a dream, into the scented air.

Come here and let them whir past,  
For it will soon be time to rest;  
We do not wish to get lost  
In this solitude.

O wide, quiet peace,  
So deep in the red dusk...  
How weary we are of our travels --  
Is this perhaps – Death? --



**Ann-Christine Larsson** is an alumnus of Sweden's Royal College of Music and the recipient of the Jenny Lind Scholarship 1986/87, which involved a tour in Sweden and in the United States. During this period, she was also active at the Drottningholm Palace Theatre, in parts such as Amore in *Orpheus and Eurydice* (Gluck) and Second Boy in *The Magic Flute*, under the baton of Arnold Östman.

The soprano graduated in 1992 with a major in opera singing, taught by her close friend, the distinguished Kerstin Meyer. Another important source of inspiration was the renowned Nicolai Gedda, with whom she studied for the first years of her career. Later, she studied under *Kammersängerin* Helen Donath.

In 1993, Gian-Carlo Menotti offered Larsson the part of Anne Truelove in *The Rake's Progress* for the Festival dei Due Mondi in Spoleto, Italy. This was followed by *Peter Grimes* at Theatre de La Monnaie in Belgium. In Sweden, she debuted at Folkoperan in 1995 as Desdemona (*Otello*) and ever since, she's made regular guest appearances there in roles such as Donna Anna, Micaela, Leila, and Tosca.



Her German debut came in 1997 as a member of the Bonn Opera House ensemble, singing roles such as Micaela, Ilia, Susanna, Musetta, Nanetta, Ännchen, Marzelline, and Woglinde. Ann-Christine Larsson remained at Bonn until 2002, and she continues to appear there regularly as a guest artist.

After returning to Sweden, she sang Donna Anna in Mozart's *Don Giovanni* at the Gothenburg Opera and also debuted as Konstanze in *Die Entführung aus dem Serail*. Donna Anna is a role she has excelled at both at the Royal Swedish Opera and the Royal Danish Opera, and she pulled off a spectacular last-minute substitution in the starring role of Isabella at the world premiere of the contemporary Swedish opera *Sömnkliniken* ("The Insomnia Clinic") by Carl Unander-Scharin. Other notable performances are the titular role in Janacek's *The Cunning Little Vixen* at Bergen National Opera and *The Wedding of Figaro*, as the Countess, at the Gothenburg Opera in 2014, and at Norrlandsoperan in 2015.

Ann-Christine Larsson's extensive repertoire has led to exciting collaborations such as *Ein Deutsches Requiem* with Okku Kamu and the Singapore

Symphony Orchestra, and Mahler's *Symphony No. 4* with Paavo Järvi and the Royal Stockholm Philharmonic Orchestra. Larsson sang the same Mahler piece with the Bogotá Philharmonic Orchestra conducted by Enrique Diemecke and in a guest appearance with Michael Francis and the Norrköping Symphony Orchestra at the Stockholm Concert Hall in February 2016.

One of Ann-Christine Larsson's favorite works is *Vier letzte Lieder* by Strauss, which is included on this album in a live recording with the Bogotá Philharmonic Orchestra under the baton of Joachim Gustafsson, at the Linköping Concert Hall in 2022.

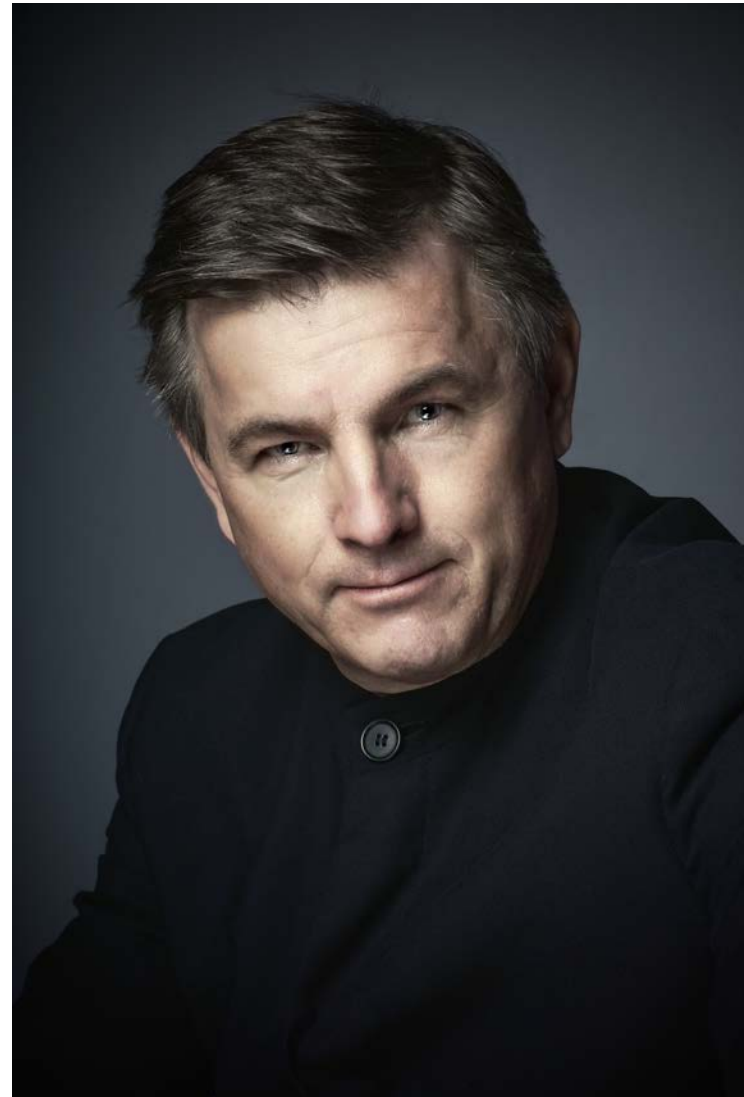


**Joachim Gustafsson** is widely recognized as one of the most versatile Scandinavian conductors of his generation. He studied conducting in Vienna with the eminent Karl Österreicher and Otmar Suitner, and other notable mentors include Sixten Ehrling, Siegfried Köhler, Leif Segerstam, and Okko Kamu. In 1988, he was awarded 1<sup>st</sup> prize in the AICE competition “Jugend und Musik” in Vienna.

Gustafsson works with orchestras all over the world. In 2021, he was appointed Musical Director of the Bogotá Philharmonic Orchestra, where he has been a regular guest conductor since 2012. He also holds the position as Artistic Director and Chief Conductor of the Borås Symphony Orchestra in his native Sweden.

His repertoire is extensive, with a solid base in Austro-German music. Particularly appreciated for the Czech repertoire, he conducts lesser-known works by Dvorak, Smetana, Martinu, Janacek, Suk, and other 20<sup>th</sup> century composers as well.

Gustafsson is also a major champion for new music, having premiered more than 200 new works as a violinist and conductor. Notable premieres include *Snow*



*White's Mirror* by Niels Martinsen and *The Picture of Dorian Gray* by Thomas Agerfeldt Olesen.

He is the Artistic Director of the Tommie Haglund Festival—a Swedish orchestra/chamber music festival devoted to the music of Tommie Haglund. Since 1991, he has been involved in nearly every premiere of Haglund's works, and a recording with the Malmö Symphony Orchestra was released by BIS. Haglund's *Symphony No. 1* was recorded Live with the Bogotá Symphony Orchestra in 2022 and released by Footprint Records in 2023.

Opera is yet another specialty. From 1994 to 2004, Gustafsson was concertmaster at the Gothenburg Opera. He debuted as a conductor at the Royal Swedish Opera in Stockholm with Verdi's *Otello* in 2004. At the Malmö Opera, both *Der Rosenkavalier* and Poulenc's *Dialogues de Carmelite* were highly successful. In Germany, Gustafsson guested in Strauss' *Ariadne Auf Naxos* at Staatstheater Darmstadt, and in *Così Fan Tutte* at Theater Ulm.

A regular guest conductor at the Danish National Opera, Gustafsson is also a member of the board. 2014 marks the world premiere of *The Picture of Dorian Gray*,

an award-winning opera by Thomas Agerfeldt Olesen that also resulted in a highly praised DVD released by Da Capo. In 2019, he conducted the late-romantic opera *Cleopatra* by the Danish-Italian composer August Enna, a highly acclaimed recording of which was released by Da Capo on CD in 2020 that was nominated for Germany's ECHO Music Prize.

Joachim Gustafsson is one of the mentors of the project DIRIGENT, which aims to provide female conductors with the opportunity to develop their skills. He has also been a guest professor in conducting at the Royal Danish Conservatory in Copenhagen.



The **Bogotá Philharmonic Orchestra** is one of the most well-known orchestras in South America. Founded in 1967 by Raul Garcia, it soon became a fixed star on the cultural scene.

In recent years, the orchestra has attracted international interest through recordings and tours, but also

due to its program for children and young adults; presently involving 35,000 children in the greater Bogota region.

The orchestra is currently recording Beethoven's piano concerts for the record label AMC/Amchara Classical. They have also been signed by the Danish

label Da Capo, and their first album features music by the late-romantic Danish composer August Enna. Other albums in the pipeline include recordings of music by Carl Nielsen and Victor Bendix.

With several Latin Grammys to their name, the Bogotá Philharmonic Orchestra tours South America regularly, and has also toured the US, Europe, China, and Russia. During their 2022 tour of Scandinavia, *Strauss Vier Letzte Lieder* was recorded live in Linköping by Footprint Records.

Joachim Gustafsson has been their music director since 2021, and Dr. David Garcia holds the position of General Manager.





RECORDED LIVE in Linköping Concert Hall, April 27, 2022  
RECORDING AND PRODUCER Per Sjösten  
RECORDING ASSISTANT Jonas Hultin  
ENGLISH TRANSLATIONS Ingrid Eng  
LYRICS TRANSLATIONS Emily Ezust  
COVER PHOTO Carolina Friberg  
PHOTO Alexander Diaz (p 7) and Kike Barona (p 9 and 11)  
GRAPHIC DESIGN Jocke Wester

Also available in Dolby Atmos

FR130

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