

# Sehnsucht

*An exploration of the music of longing*

Danièle Patz, soprano  
Robert Kania, pianoforte

**Sunday 26 November at 5 pm**  
4 Rue du Pont, L-5355 Oetrange



With *Lieder* by Ludwig van Beethoven (1770-1827), Franz Schubert (1797-1828), Robert Schumann (1810-1856), Johannes Brahms (1833-1897) and Hugo Wolf (1860-1903), and pianistic interludes from the same pens, Danièle and Robert will explore lyrical aspects of the theme of longing, in song arrangements of poems by major German poets from the Romantic period.

To book a seat—€15, including interval drinks and a *crémant* afterwards with the performers—please write to [eseymour@pt.lu](mailto:eseymour@pt.lu) or phone 35 90 97. To confirm, please transfer the appropriate sum to Edward Seymour at the BIL, LU12 0021 1027 5160 0000, quoting *Sehnsucht*.

**Danièle Patz** began to study singing with Yannchen Hoffmann at Diekirch Music School, continuing from 1992 at the Conservatoire in Luxembourg, joining Ionel Pantea's opera class. Graduating in 1995 with a first prize in music theory, singing and opera, she continued her studies with Ingeborg Reichelt in Düsseldorf and Victor Demaiffe in Brussels. Since 1998 she has been working regularly with Professor Peggy Bouveret at the Conservatoire de Paris.

She has performed at the Philharmonie in Luxembourg, the Theatre in Esch-Alzette, the Klénge Maarnicher Festival and the Festival in Wiltz. She has also sung in Germany, France, Austria, Sweden (at the Julita Festival) and the Czech Republic (in Daffyd Bullock's *Requiem für Jan Palach* in Prague). She has also appeared in two musicals by Christopher Meux: *Gesprengte Ketten* (2012) and *Der Wind auf der Heide* (2016).

**Robert Kania** is a pianist, organist and harpsichordist who is also a composer and music-arranger. After graduating he worked with the Silesian Philharmonic and the Silesian Theatre, and then for over 10 years with the Grand Theatre and National Opera in Warsaw. During that time he composed the music for several ballets for children and adults which were performed in opera houses across Poland.

Robert's interest in early music goes back many years; in 2005 he appeared in a BBC biopic playing the fortepiano, drawing on his thesis analysing the performance of Beethoven's *Hammerklavier* sonata. Robert is an advocate of the historically informed performance of music. While J S Bach remains at the centre of his interest, a significant aspect of his work is improvisation and basso continuo, but he is just as happy playing jazz.